




**GERMÁN ÁLVAREZ BEIGBEDER**  
**(1882-1968)**

Cuarteto en sol menor  
Sonata para violín y piano y otras obras



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Edita: JUNTA DE ANDALUCÍA. Consejería de Cultura y Patrimonio Histórico.  
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ISMN: 979-0-801257-20-8

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# GERMÁN ÁLVAREZ BEIGBEDER (1882 - 1968)

Esta recopilación de obras musicales de Germán Álvarez Beigbeder es producto de un Grupo de Trabajo, establecido en el Conservatorio Profesional de Música "Joaquín Villatoro" de Jerez de la Frontera, que estuvo en activo durante los cursos 2017-2018 y 2018-2019 y que se constituyó con el fin de conmemorar el 50 Aniversario del fallecimiento del compositor jerezano.

Así pues, cada uno de los miembros de este Grupo de profesores realizó una tarea de transcripción de obras originales de Beigbeder, basándose en los manuscritos digitalizados y/o fotocopiados por la familia, cuyos fondos se encuentran en el Centro de Documentación Musical de Andalucía, con sede en Granada. Una de cuyas copias íntegras fue entregada por la propia familia al ya citado conservatorio. Ha primado el hecho de que esas obras no estuviesen previamente editadas. Se trata pues en casi todos los casos, de composiciones que no han sido publicadas por ningún medio impreso. Los autores de esta edición son los siguientes: José Ramón Hernández Bellido, Ana María del Valle Moreno, José Zarzana Ortega y Carmen Inés Algaba Valera. La coordinación del Grupo y de la presente edición fue misión de la profesora María Auxiliadora Tenorio González.

EDITA: JUNTA DE ANDALUCÍA. Consejería de Cultura y Patrimonio Histórico.

Produce y coordina: Centro de Documentación Musical de Andalucía

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Coordinación: María Auxiliadora Tenorio González.

Prólogo de Salvador Daza Palacios.

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Coordinan:

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- Conservatorio Profesional de Música "Joaquín Villatoro", Jerez de la Frontera

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## PRÓLOGO

### GERMÁN ÁLVAREZ BEIGBEDER Y EL JEREZ DE SU TIEMPO (1882-1968)

El compositor Germán Álvarez Beigbeder nació en Jerez de la Frontera (Cádiz) en 1882, el mismo año que Joaquín Turina y seis años después que Manuel de Falla. Pertenece por tanto a la misma generación que estos dos grandes músicos y representa el eje central del nacionalismo romántico andaluz que bascula entre Cádiz y Sevilla. Sus primeros estudios los realiza con Ángel Fernández Pacheco (alumno de Emilio Arrieta) en la Real Academia de Música San Isidoro, que existía en su ciudad natal. Fernández Pacheco fue un gran pianista y profesor. Su hermano José (1868-1947) era compositor y arreglista, instalado en Madrid y autor de muchas composiciones de música ligera y de otras variadas piezas<sup>1</sup>.

Tras sus primeros estudios, Germán se trasladará a Madrid, donde estudiará a partir de 1910 con Pérez Casas y otros célebres maestros de la época. Ya desde los catorce años componía pequeñas obras. En la capital dirigió la orquesta del Gran Teatro y se presentó a oposiciones al Ejército y ganó la plaza de músico mayor de la Infantería de Marina, siendo destinado a África, al Regimiento Expedicionario de Marruecos, en 1913. Será en Larache donde coincidiría con el erudito Manuel Manrique de Lara, que era teniente coronel de Infantería de Marina, y de quien recibió también enseñanzas de Armonía y Composición. A fines de 1917 hizo oposiciones a profesor de Armonía del Real Conservatorio de Madrid pero no obtuvo el puesto<sup>2</sup>. Hacia 1922 fue destinado como director a la Banda de Infantería de Marina de San Fernando (Cádiz), donde realizó una gran labor musical y pedagógica. Sustituyó en el puesto a Camilo Pérez Montllor, afamado compositor nacido en Alicante, que llevaba en el cargo desde 1899<sup>3</sup>. Germán también recibió de él sus enseñanzas musicales. En 1926 fue nombrado director del Conservatorio *Odero* de Cádiz, donde dirigió importantes conciertos y tomó contacto con Falla. Al fusionarse el centro con la Academia Santa Cecilia para crear un único conservatorio en 1929, deja la enseñanza y el Ejército. De regreso a su

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1 Puede consultarse el catálogo de su obra en la Biblioteca Nacional de España.

2 Obtuvo la plaza el madrileño Abelardo Bretón y Matheu, hijo del entonces todopoderoso compositor Tomás Bretón, que había sido director del Conservatorio. En el tribunal estuvieron Pérez Casas, Conrado del Campo, Manrique de Lara y Fernández Bordás, bajo la presidencia de Eduardo Vincenti, consejero de Instrucción Pública (*Gaceta de Madrid*, 21 de diciembre de 1917). El sueldo era de 3.500 ptas., más 500 por residencia (*Gaceta de Madrid*, 12 de marzo de 1918). En el Ejército, Germán percibía en 1918, 2.750 pesetas. (*Diario Oficial del Ministerio de Marina*, 9 abril de 1918)

3 CARMONA RODRÍGUEZ, M.: *Un siglo de música procesional en Sevilla y Andalucía*, Dos Hermanas, Sevilla, 1993, pp. 150 y 160.

ciudad natal y por encargo del alcalde jerezano, organiza la Escuela y Banda Municipal de Música de Jerez, así como una orquesta de cámara, realizando una magnífica labor de divulgación por toda la provincia gaditana. Recibió numerosas distinciones en su carrera. Compuso obras de todos los géneros, principalmente el sinfónico, destacando su producción religiosa y sus obras para banda de música.

El florecimiento de la aristocracia y la burguesía a fines del siglo XIX, con mucha influencia extranjera, podría haber traído consigo en Jerez en el siglo XX la implantación de los gustos europeos en el ámbito artístico, pero no fue así. En general, las familias provenientes de Europa se adaptaron a los gustos y costumbres regionales, conservando de esta forma muchas tradiciones<sup>4</sup>. Los principios del siglo XX coinciden en Jerez con el momento más importante del caciquismo en el reinado de Alfonso XIII. Esta división social se reflejaría en la práctica musical, pues las clases pudientes optaron por el aprendizaje del piano, el violín o el canto (enfocado hacia la ópera). Y las clases medias o humildes popularizaron diversas prácticas artísticas basadas en el folclore, como el arte flamenco y la zarzuela. Y, en consonancia con la aparición de las bandas de música en muchos lugares, el aprendizaje de la interpretación musical a través de los instrumentos de viento<sup>5</sup>. A fines del siglo existen al menos dos bandas en la ciudad: la del Regimiento y la del Hospicio Provincial. Se dan a conocer entonces algunos compositores locales, como Félix de C. Izquierdo<sup>6</sup>. La construcción del Teatro Villamarta supuso, a fines de la década de 1920, el motor que generó el desarrollo de actividades culturales y espectáculos musicales y teatrales de gran formato y constituyó un valiosísimo revulsivo para la cultura jerezana<sup>7</sup>. Fue promovido por el alcalde y gran propietario, Alvaro Dávila, el marqués de Villamarta<sup>8</sup>.

Según el criterio extendido entre los historiadores, «la prosperidad económica de que disfrutó Jerez a lo largo del siglo XIX, tuvo también su repercusión en el ambiente cultural, que se vio enormemente favorecido por las inquietudes de una burguesía y una aristocracia cuyos esfuerzos no se centraron exclusivamente en acrecentar su riqueza, sino también en la fundación de asociaciones de todo tipo, especialmente recreativas y culturales, que fueron en muchas ocasiones

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4 *Ibid.*, p. 147.

5 En 1883 existía en la ciudad la Banda de Música del Regimiento, dirigida por José Arias Alvarez. (*El Guadalete*, 15 abril 1883) que ofrecía sus conciertos públicos en la Alameda Cristina y en el Depósito de las Aguas.

6 *El Guadalete*, 20 mayo 1883. La Banda del Regimiento estrenó su obra *Bienvenida* (polka).

7 CARO CANCELA, Diego (coord.): *Historia de Jerez de la Frontera: El Jerez Moderno y contemporáneo*, Cádiz, 1999, p. 153

8 CARO CANCELA, D.: *Ibid.*, p. 381.

el motor de la cultura jerezana del siglo XIX<sup>9</sup>». Y en algunas de estas entidades se ofrecían diferentes academias de enseñanza de disciplinas tales como las Bellas Artes y la Música. En 1883 existía una Academia de Música radicada en el exconvento de Santo Domingo<sup>10</sup>, aunque poco meses después la prensa local la calificó como «moribunda, por no decir cadáver», pues seguía su actividad «merced a nobles y generosos esfuerzos de unos pocos amantes del progreso»<sup>11</sup>. Y al año siguiente tuvo que suspender sus clases, por falta de subvenciones y de cuotas de los socios de la Sociedad Filarmónica<sup>12</sup>. Todos sus muebles y enseres fueron subastados y vendidos, incluido el piano de gran cola con que contaba el establecimiento y en el que se ofrecían los conciertos de la citada Sociedad<sup>13</sup>. En 1887 se abrió una nueva Academia musical en Jerez con el nombre de “Santa Cecilia”. Estaba dirigida por el presbítero beneficiado y organista de la Colegial don Buenaventura Pérez<sup>14</sup>. Estaba situada en un principio en la calle Larga, 16, aunque en 1888 fue trasladada a la calle San Pablo, 4.

Precisamente en 1891 la prensa local daba cuenta de la puesta en marcha de una nueva Sociedad Filarmónica y Academia de Música, uno de cuyos directores artísticos sería don Servando Álvarez, padre de Germán Álvarez Beigbeder. El presidente de la entidad sería Antonio Otaola y el secretario José María Ponce de León. Estaba situada en la Plaza de la Judería y contaba con 30 socios<sup>15</sup>. En 1892 consta que impartía clases particulares Alfonso Rodríguez de Lozada, discípulo de célebre pianista húngaro Óscar de la Cinna<sup>16</sup>, que terminaría avecindado en la ciudad, y con alumnas destacadas entre la burguesía jerezana.

Tras algunas soluciones transitorias que lograron no dejar desasistida la enseñanza musical básica, parece que la Real Academia de Música “San Isidoro” que dirigía Ángel Fernández Pacheco se consolidó a partir de su creación en los primeros años del nuevo siglo. En 1904 contaba con diversos profesores de piano, violín y solfeo<sup>17</sup>, e impartía sus enseñanzas «bajo el Plan de Estudios del Real Conservatorio de Madrid».

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9 CLAVIJO PROVENCIO, Ramón (coord.): *Historia general del libro y la cultura en Jerez*, Jerez, 2003, p. 329.

10 *El Guadalete*, 12 mayo de 1883.

11 *El Guadalete*, 25 de noviembre de 1883.

12 *El Guadalete*, 1 de febrero de 1884.

13 *El Guadalete*, 26 de agosto de 1884.

14 *El Guadalete*, 20 octubre de 1887.

15 *El Guadalete*, 12 abril 1891.

16 *El Guadalete*, 13 de noviembre de 1892.

17 *El Guadalete*, 7 febrero de 1904. Entre los profesores figuran Emilio de Paz, Visitación Terzy de Bellido, Emilio Rivelott Tejera, Julia Reyes y Teresa Blanco. Entre las alumnas más brillantes, María Arrans. El título de “Real” lo obtuvo por R.O. de 20 julio de 1903, por gestión del marqués de Alboloduy. Se pagaban 5 pesetas mensuales. Y estaba situada en la Plaza del Progreso, 7.

Uno de los artistas más destacados de estos años fue el pintor Germán Álvarez Algeciras (1848-1912), tío de nuestro compositor. Estudió Bellas Artes en Cádiz y Sevilla y luego fue becado para estudiar en Roma. Tras una estancia en París, volvió a Sevilla y luego a su ciudad natal, hacia 1879, donde dinamizó la cultura local desde su puesto de director de la Academia de Bellas Artes de Santo Domingo<sup>18</sup>. También se dedicaría a la política municipal. Indudablemente, su ejemplo serviría de modelo a su sobrino Germán, hijo de su hermano Servando, quien decidió seguir sus estudios musicales aún en contra del criterio de su padre, que se esforzó por tratar de que se dedicara al negocio vinatero y mercantil<sup>19</sup>.

Un gran pianista virtuoso llegado a Jerez sería el húngaro Oscar de la Cinna, nacido en Budapest en 1836. Este discípulo de Karl Czerny, estudió en Viena y fue compañero de estudios de Liszt. Como concertista recorrió todas las capitales de Europa, ante cuyos públicos alcanzó grandes triunfos. En 1855 llegó a Madrid y se dio a conocer en el salón del Teatro Real. Tuvo un importante papel en la difusión de Beethoven, ya que realizó las primeras interpretaciones públicas de sus sonatas que se han podido documentar en España, siempre con gran éxito. Realizó giras por las principales capitales españolas y tras haber residido en Francia, Inglaterra y Portugal, De la Cinna se instaló en Mallorca en 1866, y un año más tarde se instaló en Sevilla y se casó con la española Cecilia Esteva. En la ciudad hispalense tuvo como alumna a la que después sería célebre profesora en el Real Conservatorio de Madrid, Pilar Fernández de la Mora, maestra de dos pianistas andaluces de gran proyección: el gaditano José Cubiles y el sanluqueño Antonio Lucas Moreno.

En cuanto a su actividad en Jerez, además de sus clases particulares, también ofreció en diferentes ocasiones el testimonio de su gran virtuosismo pianístico. Frisaba ya los 67 años cuando ofreció un concierto en el Círculo Católico de Obreros de la calle Horno<sup>20</sup>. Al día siguiente, *El Guadalete* recogió que «la selecta y escogida concurrencia premió con muchos aplausos la labor del maestro». Poco después, se anunció un nuevo recital del «eminente maestro compositor» con motivo de la Exposición de Artes organizada por el marqués de Bonanza<sup>21</sup>

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18 *Ibíd.*, p. 144.

19 ALVAREZ-BEIGBEDER, Servando: *Germán Álvarez Beigbeder. Un músico jerezano para la Historia*. Jerez, 2008.

20 *El Guadalete*, 16 y 19 de mayo 1903

21 *El Guadalete*, 5 de junio de 1903. «La reputación artística del antiguo profesor y las grandes simpatías con que cuenta en nuestra ciudad, harán sin duda que el domingo concurra numeroso público a oír al inspirado maestro, al mismo tiempo que a recrearse con las bellezas artísticas allí atesoradas».

Oscar de la Cinna falleció en Jerez de la Frontera en 1906<sup>22</sup>. Es más que probable que Beigbeder conociera a este compositor e influyera en su afición musical y en su inspiración estética cuando su carrera se estaba iniciando.

Uno de los escritores que mantuvo relación con el compositor Beigbeder fue el poeta de Villaluenga del Rosario (Cádiz), Pedro Pérez Clotet (1902-1966), con el que colaboró en la edición de sus *Romances de la sierra de Cádiz*. Al inicio de la Guerra Civil, Pérez-Clotet, al igual que nuestro compositor, se había adherido al Movimiento Nacional, como ganadero y terrateniente, y se fuga de su pueblo ante el temor de una detención inmediata por parte de los republicanos. Se instala en Jerez de la Frontera, donde permanece hasta el año 1940 dedicándose plenamente a su actividad como escritor afín al bando franquista<sup>23</sup>.

Álvarez Beigbeder fue la cara visible de la Asociación de Cultura Musical de Jerez, que fue una entidad implantada en muchas ciudades importantes del país. Desde esta organización consiguió organizar diferentes conciertos de gran relevancia entre los años 1925 y 1929, celebrándose algunos en el Teatro Villamarta, en algunos de los cuales se estrenaron obras suyas. Este último año, precisamente, será el de la creación de la Banda Municipal de Jerez. Don Germán fue nombrado director interino de la formación, que él mismo se encargó de constituir, con un sueldo de 500 pesetas mensuales<sup>24</sup>. Su etapa finalizó en 1954, relevándolo en la dirección de la Banda Moisés Davia Soriano, que estuvo en su puesto hasta fines de 1961.

Los años cuarenta, tras la guerra, tiene lugar un resurgir de la música religiosa asociada al culto católico, con lo cual se incrementan las formaciones vocales y corales en toda la comarca. A esto contribuyen personas de arraigada fe como don Germán. Su obra vocal religiosa se vuelve a reestrenar, no sólo en Jerez sino en varias ciudades de la provincia, como Sanlúcar de Barrameda, donde por su amistad con el director del Orfeón “Santa Cecilia”, Luis Romero Muñoz, conseguirá diversos éxitos con sus composiciones<sup>25</sup>. Ya casi al final de la década, visita la ciudad la Orquesta Sinfónica de Madrid, que estrena su *Sinfonía nº 2* en mi menor, “Rincón Malillo”, dirigida por el propio autor. En reconocimiento de este hecho histórico, el Ayuntamiento concede el título de Hijo

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22 *El Guadalete* del 10 de julio de 1906 se hizo eco de este fallecimiento: «Ayer tarde a las cuatro dejó de existir en ésta el anciano y afamado profesor de piano D. Oscar de la Cinna. El finado residió entre nosotros muchos años y fue profesor de piano de varias distinguidas damas de nuestra buena sociedad. Descanse en paz el anciano artista».

23 Su archivo personal se encuentra depositado en la Biblioteca de la Generación del 27, en Málaga, pero entre su correspondencia no se halla ninguna carta firmada por nuestro compositor.

24 ALVAREZ BEIGBEDER, Servando: *Op. cit.*, p. 57 y ss.

25 DAZA PALACIOS, S.: *Música y Sociedad en Sanlúcar de Barrameda, 1600-1975*. Granada, 2008.

Predilecto de Jerez al compositor, pero el pergamino no se le entregará hasta 19 años más tarde, en 1967, un año antes de su muerte<sup>26</sup>.

Con la llegada de Moisés Davia a la dirección de la Banda Municipal en 1955 se revitalizó el panorama musical jerezano que estaba bastante alicaído, pues Beigbeder estaba ya algo mayor y la agrupación estaba algo deficiente. Davia creó el Orfeón Jerezano e impulsó la Academia o Escuela Municipal de Música, antecedente del Conservatorio Municipal. También organizó la Orquesta Sinfónica de Jerez con la intención de nutrir al Teatro Villamarta de una formación estable para la temporada de zarzuelas, así como para otros conciertos de música religiosa y profana, celebrando su presentación en el citado teatro el 29 de marzo de 1956<sup>27</sup>. Davia rindió homenaje a su antecesor en el cargo en diversas ocasiones, tocando sus obras en los habituales conciertos de la Banda Municipal o de la Orquesta jerezana.

En 1980, un antiguo y veterano músico de la Banda Municipal, Antonio Hernández Sánchez, confesaba que de toda la música que había interpretado durante toda su vida se quedaba «con una sinfonía llamada “Campos Jerezanos”, de Germán Álvarez Beigbeder<sup>28</sup>. Cuando se estrenó esta obra en Madrid en 1930, el compositor sevillano Joaquín Turina ejercía la crítica musical en el diario *El Debate*. Y a raíz de ello, escribió:

«Y llegamos al estreno de la tarde. German Álvarez Beigbeder supone una triple personalidad: músico mayor en San Fernando, presidente de la Cultural en Jerez y director del Conservatorio Odero en Cádiz; este compositor tiene la rara habilidad de encontrarse en tres sitios a la vez. Mis paisanos los andaluces, que a Halffter le dicen "Haste", a Beigbeder le llaman simplemente Germán con lo cual simplifican enormemente su nombre. Y Germán, netamente andaluz, le da el naipe por hacer música muy seria. Sin embargo su obra "Campos jerezanos" es muy de la tierra, a pesar de algunas escapadillas wagnerianas. Es una composición agradable, que se escucha con gusto, muy ponderada de factura, bien orquestada y sin la pretensión de romper moldes tradicionales. "Campos jerezanos" fue aplaudida cordialmente por el auditorio, y Germán saludó desde el sitial del director<sup>29</sup>».

El 11 de octubre de 1968 falleció don Germán. Pocos días después del óbito, se celebró en Sanlúcar de Barrameda, por iniciativa del Orfeón *Santa Cecilia*, una misa solemne en el Santuario de la Caridad, en homenaje a su memoria, ejecutándose su misa *Decor Carmeli*. A este funeral asistieron

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26 ALVAREZ BEIGBEDER, S.: *Germán Alvarez Beigbeder...*, p. 92-93. La entrega la realizó el alcalde Miguel Primo de Rivera en el propio domicilio del compositor.

27 TORTOSA ESTEVE, Juan Francisco: *Etapa en Jerez de la Frontera, de la vida y obra de Moisés Davia Soriano*. Trabajo inédito. Univ. Pol. de Valencia, 2002.

28 BARBADILLO, M.: *Jerez...*, p. 291.

29 *El Debate*, Madrid, 27 de febrero de 1930. Crítica de Joaquín Turina: “Orquesta Filarmónica”. El estreno fue dirigido por Bartolomé Pérez Casas.

todos sus familiares, el mayordomo de la Hermandad y otras personalidades de la época<sup>30</sup>.

En una carta de pésame enviada por el Orfeón a la viuda, doña Teresa Pérez, se decía lo siguiente:

«Nos dirigimos a Vd. Recogiendo el unánime y verdadero sentir de todos los músicos y cantores de esta Orquesta y Orfeón sanluqueños para expresarle nuestro pesar y sentimiento por la irreparable pérdida que sufre. Es conocido para Vd. y sus hijos los lazos de antigua y sincera amistad que con nuestro don Germán nos unía. No era para nosotros un compositor más, cuyas obras interpretábamos; era el gran amigo de todos nosotros, a quien queríamos y al mismo tiempo respetábamos profundamente, de una manera muy especial e íntima. Y nos sabíamos correspondidos por él en igual forma».

Ha costado demasiado tiempo, pero su música finalmente ha seguido triunfando también después de su desaparición.

### **SALVADOR DAZA PALACIOS**

Grupo de Trabajo de Profesores del CPM “Joaquín Villatoro”. Cursos 2017-2019.

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30 ROMERO MUÑOZ, L., Memorias. f. 16v. En DAZA PALACIOS, S.: *Op. Cit.*, p.

## NOTAS SOBRE LA PRESENTE EDICIÓN

Esta recopilación de obras musicales de Germán Álvarez Beigbeder es producto de un Grupo de Trabajo de profesores, establecido en el Conservatorio Profesional de Música “Joaquín Villatoro” de Jerez de la Frontera, que estuvo en activo durante los cursos 2017-2018 y 2018-2019.

Así pues, cada uno de los miembros de este Grupo de profesores realizó una tarea de transcripción de obras originales de Beigbeder, basándose en los manuscritos digitalizados y/o fotocopiados por la familia, cuyos fondos se encuentran en el Centro de Documentación Musical de Andalucía, con sede en Granada. Una de cuyas copias íntegras fue entregada por la propia familia al ya citado conservatorio.

Ha primado el hecho de que esas obras no estuviesen previamente editadas. Se trata pues en casi todos los casos, de composiciones que no han sido publicadas por ningún medio impreso. Los tres romances que se incluyen que fueron armonizados por Beigbeder presentan la novedad de editarse con partes vocales para dos voces, pues en la edición realizada por la SEH de Jerez en 1940 sólo figura la parte de piano a la que se añadió la letra encima del pentagrama superior, sin duda para ahorrar espacio.

Los autores de esta edición son los siguientes:

**José Ramón Hernández Bellido**, transcriptor del Cuarteto en sol menor.

**Ana María del Valle Moreno**, transcritora de la Sonata para violín y piano, Romanza para cello y piano y Tantum ergo.

**José Zarzana Ortega**, transcriptor de tres romances de la Sierra de Cádiz (Camino de Belén 1 y 2, La cristiana cautiva), En la rivera, Rondó para violín y piano y Minué.

**Carmen Inés Algaba Valera**, transcritora de Soleá, Serenata, Tango del corchete, El amor, Vals, Gavota y Al higuí, higuí

La coordinación del Grupo y de la presente edición fue misión de la profesora **María Auxiliadora Tenorio González**. Y el profesor **Ismael Yerga Cobos** también aportó sus grandes conocimientos en análisis musical de la obra beigbederiana, que por razones de espacio e idoneidad editorial no se incluyen en la presente edición.

Jerez de la Frontera, Octubre de 2019.



# Serenata

Letra: Víctor Hugo (trad. Antonio García Gutiérrez)

Música: G. Álvarez-Beigbeder (1908)

**Allegretto**

Voz

Piano

*p*

Ya bri - lla la Au - ro - ra fan - tás - ti - ca En -

7

cier - ta ve - la - da En su man - to de ri - co ti -

13

*mf* *mf*

sú . Por - qué Her - mo - sa ni - ña no se A - bre tu

*mf*

\* La nota coloreada responde a una escritura confusa en el original. Se ha editado según criterios armónicos.

puer - ta. Por - qué cuan - doEl Al - ba las flo - res des - pier - tas, las flo - res des -

rall..... ten.

A tempo  
pero más movido

pier - tas dur - mien - doEs - tás tú

legato

\*\*

Es - tás tú

\*\* Sin letra en el original entre los compases 30 y 45.

37

44

(1º tempo)

Ya bri - lla la Au - ro - ra fan - tás - ti - ca Ein - cier - ta

50

ve - la - da En su man - to de ri - co ti sú. Por -

56

queHer-mo-sa ni - ña no seA-bre tu puer-ta. Por - que cuan-doEl Al - ba las

62

flo - res des - pier - tas las flo - res des - pier - tas dur -

68

mien-doEs-tás tú es - tás tú

Ya brilla la aurora fantástica, incierta...

(Víctor Hugo)

Ya brilla la aurora fantástica, incierta,  
velada en su manto de rico tisú.  
¿Por qué, niña hermosa, no se abre tu puerta?  
¿Por qué cuando el alba las flores despierta  
durmiendo estás tú?

Llamando a tu puerta, diciendo está el día:  
“Yo soy la esperanza que ahuyenta el dolor”.  
El ave te dice: “Yo soy la armonía”.  
Y yo, suspirando, te digo: “Alma mía,  
yo soy el amor”.

GERMÁN A. BEIGBEDER

*"Tango del Corchete"*

*Año 1910 en Madrid, Calle Selva 8*

# Tango del Corchete

(Año 1910)

Letra: A. Jiménez

GERMÁN A. BEIGBEDER

**Tango**

Piano *ff*

The piano introduction is in 2/4 time, starting with a treble clef and a key signature of one flat. It features a series of chords and melodic lines, including a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The piece is marked with a forte (ff) dynamic.

8

C. *ad libitum* Ay, yo es - to-y ma-la mi ni-ño. Ay, yo ten-go ca-len

Pno. *p*

The first system of the vocal and piano accompaniment. The vocal line (C.) starts at measure 8 and includes the lyrics "Ay, yo es - to-y ma-la mi ni-ño. Ay, yo ten-go ca-len". The piano accompaniment (Pno.) features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The piano part is marked with a piano (p) dynamic.

14

C. tu - ra des - bró-cha-me es-te cor - che-te que me o - pri-me la cin - tu - ra. Ay,

Pno.

The second system of the vocal and piano accompaniment. The vocal line (C.) starts at measure 14 and includes the lyrics "tu - ra des - bró-cha-me es-te cor - che-te que me o - pri-me la cin - tu - ra. Ay,". The piano accompaniment (Pno.) features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

19

C. da-me ni-ño qui - ni-na y a - gi-ta pri-me-ro el ta-rro por - que con el mo-vi mien-to se

Pno.

The third system of the vocal and piano accompaniment. The vocal line (C.) starts at measure 19 and includes the lyrics "da-me ni-ño qui - ni-na y a - gi-ta pri-me-ro el ta-rro por - que con el mo-vi mien-to se". The piano accompaniment (Pno.) features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

25

C. 

cu-ra pron-to el ca - ta-rro. Llé-va-me pron-to a la ca-ma que me mue-ro que es-toy

Pno. 

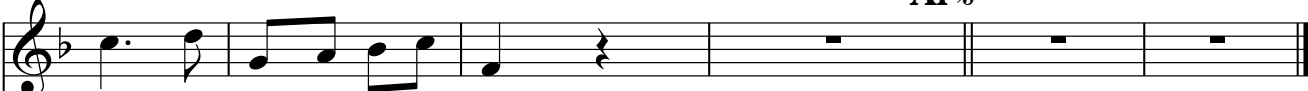
30

C. 

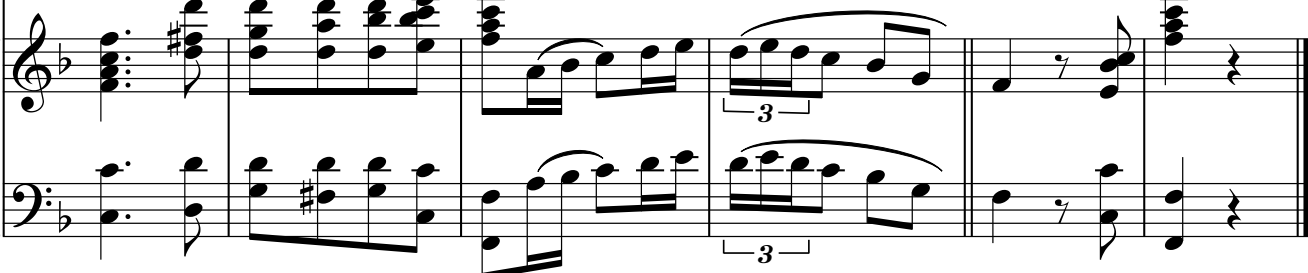
ma-la. Ay, qué do - lor ten - go yo un no sé qué. Ay, qué do

Pno. 

36

C. 

lor ven pron-to y cú-ra - me.

Pno. 

Al §

Para concluir



# Tango del Corchete

(Año 1910)

2

Canto

Letra: A. Jiménez

GERMÁN A. BEIGBEDER

**Tango**

7 *ad libitum* Ay, yo es - to - y ma - la mi ni - ño. Ay, yo

13 ten - go ca - len - tu - ra des - bró - cha - me es - te cor - che - te que me o - pri - me la cin - tu - ra. Ay,

19 da - me ni - ño qui - ni - na ya - gi - ta pri - me - ro el ta - rro por - que con el mo - vi mien - to se

25 cu ra pron - to el ca - ta rro. Llé - va - me pron - to a la ca ma que me mue - ro que es - toy

30 ma - la. Ay, qué do - lor ten - go yo un no sé qué.

35 **Al §**  
Ay, qué do - lor ven pron - to y cú - ra - me.

40 **2**

# El Amor

(Primavera de 1911)

Letra: A. Jiménez

GERMÁN A. BEIGBEDER

## Tiempo de Vals

Voz

Piano

*p* *mf* *p* *mf*

Voz

Pno.

8

*p*

*rallentando* *p*

Na - ció la Ve - nus di - vi - na en u - na  
Por e - so yo a los a - mo - res los com - pa -

Voz

Pno.

15

*f*

con - cha ma - ri - na co - mo la per - la más fi - na que el mar de  
ro con las flo - res que dan e - sen - cia y o - lo - res y dan

22 *p*

Voz

Chi pre cre - ó Y re - ga - ló a los mor - ta -  
 ga - nas de vi - vir Y bus-co en sus a - le - grí -

Pno.

29 *f*

Voz

les los ce - les - tes i - de - a - les y las di - chas y los  
 as y en a - lo - ca - das or - gí - as fin a mis me - lan - co

Pno.

36 *Piu mosso*

Voz

ma - les que pro - por - cio - na el a - mor  
 lí - as y a la i - de - a de mo - rir

Pno.

*Piu mosso*

*ff*

43 *mf*

Voz

Des-de en - ton - ces el a-mor es un en - can - to

Pno. *mf*

50 *f*

Voz

que nos da pla - ce - res y que a - le - ja el llan -

Pno. *f*

57 *mf*

Voz

to y la vi - da sin el a-mor que es e -

Pno. *ff* *mf*



# El Amor

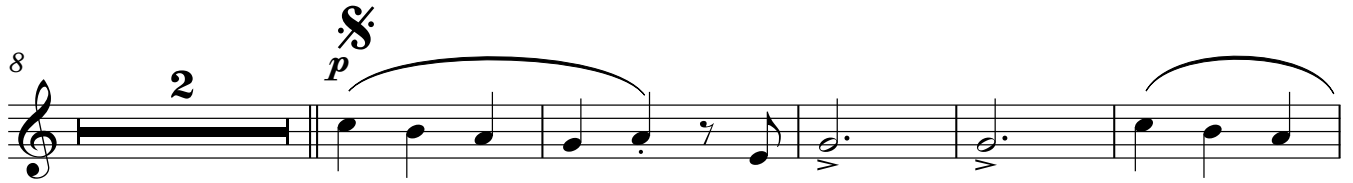
(Primavera de 1911)

2  
Voz  
Letra: A. Jiménez

GERMÁN A. BEIGBEDER

Tiempo de Vals

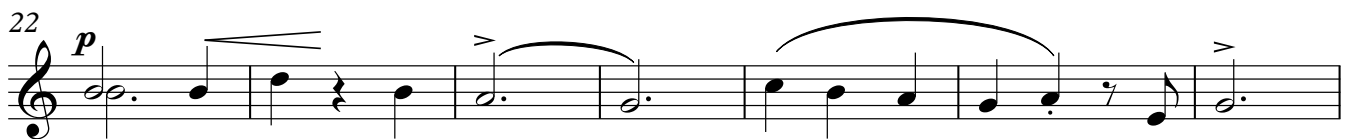
7



Na - ció la Ve - nus di - vi - na en u - na  
Por e - so yo a los a - mo - res los com - pa -



con - cha ma - ri - na co - mo la per - la más fi - na que el mar de  
ro con las flo - res que dan e - sen - cia yo - lo res y dan



Chi pre cre - ó Y re - ga - ló a los mor - ta -  
ga - nas de vi - vir Y bus - co en sus a - le - grí -



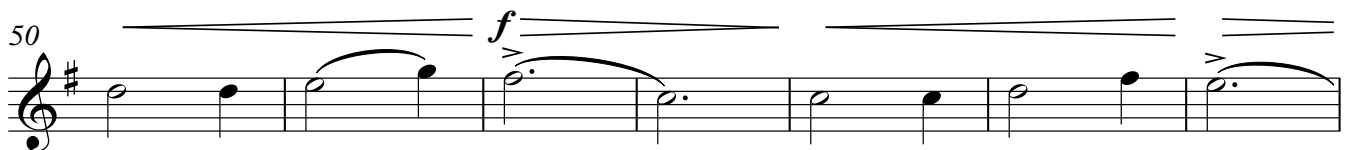
les los ce - les - tes i - de - a - les y las di - chas y los  
as y en a - lo - ca - das or - gí - as fin a mis me - lan - co -



ma - les que pro - por - cio - na el a - mor  
lí - as ya la i - de - a de mo - rir



Des - de en - ton - ces el a - mor es un en - can - to



que nos da pla - ce - res y que a - le - ja el llan -



to y la vi - da sin el a - mor que es e -

64 *f* **rallentando** **A tempo**

ter - no es co - mo un de - sier - to es co - mo un in - fier -

**De § hasta**  
**⊕ y salta**

71

- no \_\_\_\_\_ rit y a la i - de - a de \_\_\_\_\_

**rall.** **A tempo** **2**

78

mo \_\_\_\_\_ rit \_\_\_\_\_

# Tantum Ergo

(Reducción a una sola voz)

Germán A. Beigbeder  
(1947)

**Moderatto**

*p e legato*

VOZ

Tan-tum Er-go Sa - cra-men-tum ve - ne - re - mur cer-nui - et an - ti - quam

**Moderatto**

*pp*

ÓRGANO

6

do - cu-men - tum no - vo - ce - dar ri - tu - i: proe - stet fi - des

*mf*

10

sup - ple - men - tum sen - su - um de - fe - ctu - i. A - men.

*ten.* *p rallentando* *D.C.* *Lento*

*p*



# Plegaria a la Virgen

(1920)

Germán A. Beigbeder

**Andante tranquilo**

VOZ

Ben - di - ta se - a tu pu - re - za ye - ter - na - men - te lo se - a pues

*p*

**Andante tranquilo**

ÓRGANO

6

to - do un Dios se re - cre - a en tan gra - cio - sa be - lle - za, a Ti ce - les - tial Prin - ce - sa

*p*

12

Vir - gen Sa - gra - da Ma - rí - a yo teo - frez - coen - es - te dí - a al - ma vi - da y co - ra - zón mí - ra

*p* *p*

18

me con com-pa - sión mí - ra - me con com-pa - sión no me

*cresc.* *poco*

*p* *cresc.* *poco*

22

de - jes Ma-dre mí - a por tu pu - ra con - cep-ción mí-ra - ción

*mf* *p* *ppp*

1. 2.

# Romanza

(1920 revisada 1957)

Germán A. Beigbeder

**Molto moderato**

Violonchelo

*f*(declamado) *ff* *ff*

Piano

**Molto moderato**

*ff*

*ff*

4

*mf* *p* *ff*

*ritardando molto* *a tempo*

*accelerando* *rit.*

*ff*

*ff*

8

*ff* *mf*

*rit.* *a tempo*

12

*rall. e dimn.*  
*p* *p* *espressivo*  
*a tempo*  
*rall. e dimn.* *(simile)*  
*pp*  
*pp*

Musical score for measures 12-16. The system includes a bass clef staff and a grand staff (treble and bass clefs). The bass clef staff features a melodic line with slurs and accents, marked *rall. e dimn.* and *p*. The grand staff provides harmonic accompaniment with chords and moving lines, marked *pp*. The tempo changes from *rall. e dimn.* to *a tempo* and back to *rall. e dimn.* with the instruction *(simile)*.

17

Musical score for measures 17-21. The system includes a bass clef staff and a grand staff. The bass clef staff continues the melodic line with slurs and accents. The grand staff provides harmonic accompaniment with chords and moving lines.

22

*rall.*  
*pp*  
*Ped.*

Musical score for measures 22-35. The system includes a bass clef staff and a grand staff. The bass clef staff features a melodic line with a long slur, marked *rall.*. The grand staff provides harmonic accompaniment with chords and moving lines, marked *pp*. A *Ped.* (pedal) instruction is present at the bottom of the grand staff.



25

musical score for measures 25-27. The score is in bass clef with a key signature of one flat. It features a piano accompaniment with a vocal line. The tempo changes from *molto rall.* to *a tempo*. The piano part includes dynamics *pp*, *Ped.*, and *ff*. There are trills and triplets in the piano part. The vocal line has a fermata and a slur.

28

musical score for measures 28-29. The score is in bass clef with a key signature of one flat. It features a piano accompaniment with a vocal line. The piano part includes dynamics *mf* and *pp*. There are trills and triplets in the piano part. The vocal line has a slur and a fermata.

30

musical score for measures 30-32. The score is in bass clef with a key signature of one flat. It features a piano accompaniment with a vocal line. The piano part includes dynamics *mf* and *pp*. There are trills and triplets in the piano part. The vocal line has a slur and a fermata.

33

Musical score for measures 33-34. The score is in 12/8 time and B-flat major. The upper staff contains a melodic line with a long slur. The middle staff contains piano accompaniment with dynamic markings *(m.d.)*, *(m.i.)*, and *ff*. The lower staff contains a bass line with a long slur and a *Ped.* marking.

35

Musical score for measures 35-36. The score is in 12/8 time and B-flat major. The upper staff contains piano accompaniment with triplets and dynamic markings *ff*. The lower staff contains a bass line with a long slur and a *Ped.* marking. A *\** symbol is present at the end of the lower staff.

37

Musical score for measures 37-38. The score is in 12/8 time and B-flat major. The upper staff contains piano accompaniment with dynamic markings *mf* and *pp*. The lower staff contains a bass line with a long slur and a *Ped.* marking.

39

Musical score for measures 39-40. The score is written for voice and piano. Measure 39 features a vocal line with a slur and a sharp sign, and piano accompaniment in both hands with slurs and accents. Measure 40 continues the vocal line and piano accompaniment, including a *pp* dynamic marking and a *Ped.* instruction.

40

Musical score for measures 41-42. Measure 41 shows the vocal line and piano accompaniment. Measure 42 features a vocal line with a slur and a sharp sign, and piano accompaniment with a *pp* dynamic marking and a *Ped.* instruction. A star symbol is present at the end of the piano part.

42

Musical score for measures 43-45. Measure 43 features a vocal line with a slur and a sharp sign, and piano accompaniment with a slur and a sharp sign. The instruction *(con agitación)* is written below the vocal line. Measure 44 and 45 continue the vocal line and piano accompaniment, including *Ped.* instructions. The number 39 is written below the piano part in measure 45.

45

Musical score for measures 45-47. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#) and one flat (Bb). Measure 45 starts with a treble clef staff containing a half note G4, followed by a dotted quarter note G4, and then a series of eighth notes. A dynamic marking *(intenso)* is placed below the first measure. The grand staff contains a complex accompaniment with many sixteenth notes. Pedal markings *Ped.* and asterisks *\** are placed below the bass staff. The system ends with a double bar line.

48

Musical score for measures 48-50. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#) and one flat (Bb). Measure 48 starts with a treble clef staff containing a half note G4, followed by a dotted quarter note G4, and then a series of eighth notes. A dynamic marking *cresc.* is placed below the first measure of the grand staff. The grand staff contains a complex accompaniment with many sixteenth notes. Pedal markings *Ped.* and asterisks *\** are placed below the bass staff. The system ends with a double bar line.

51

Musical score for measures 51-54. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#) and one flat (Bb). Measure 51 starts with a treble clef staff containing a half note G4, followed by a dotted quarter note G4, and then a series of eighth notes. A dynamic marking *ff* is placed below the first measure of the grand staff. The word *tranquilo* is written above the treble staff in measure 52. The grand staff contains a complex accompaniment with many sixteenth notes. Pedal markings *Ped.* and a dynamic marking *ff* are placed below the bass staff. The system ends with a double bar line.



55

Musical score for measures 55-59. The system includes a vocal line and a piano accompaniment. The vocal line starts with a half note G4, followed by rests. The piano accompaniment features a complex rhythmic pattern with sixteenth and thirty-second notes. Dynamics include piano (p) and pianissimo (pp).

60

Musical score for measures 60-65. The system includes a vocal line and a piano accompaniment. The vocal line has a melodic line starting with a half note G4. The piano accompaniment has a more static harmonic accompaniment. Dynamics include piano (p) and pianissimo (pp). A "rallentando" marking is present in measure 64.

66

Musical score for measures 66-70. The system includes a vocal line and a piano accompaniment. The vocal line has a melodic line starting with a half note G4. The piano accompaniment features a triplet of eighth notes in the right hand and a similar triplet in the left hand. Dynamics include piano (p) and pianissimo (pp). A "lento" marking is present in measure 66, and "lento legatissimo" is present in measure 67. Pedal markings are present in the piano part.

71

Musical score for measures 71-75. The score is in 12/8 time and B-flat major. The upper staff features a melodic line with triplets and a fermata. The lower staff provides harmonic accompaniment with triplets and chords. Pedal markings are present below the bass staff. A dynamic marking of *pp* is shown in the second measure of the lower staff.

*Ped.* *Ped.* *Ped.* \* *Ped.* *Ped.*

76

Musical score for measures 76-80. The score is in 12/8 time and B-flat major. The upper staff begins with a *pp* dynamic and includes a *p animando* instruction. The lower staff features a *pp animando* instruction. Pedal markings are present below the bass staff.

*pp* *p animando* *pp animando*

*Ped.* *Ped.* \* *Ped.*

81

Musical score for measures 81-85. The score is in 12/8 time and B-flat major. The upper staff includes an *a tempo* instruction. The lower staff features a *pp* dynamic and a long, sweeping melodic line. Pedal markings are present below the bass staff.

*a tempo* *pp*

\* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

86

Musical score for measures 86-89. The system includes a vocal line and a piano accompaniment. The vocal line starts with the instruction *ritenuto*. The piano accompaniment features a complex texture with chords and moving lines in both hands. Dynamic markings include *ff* and *p*.

90

Musical score for measures 90-92. The system includes a vocal line and a piano accompaniment. The vocal line is marked *animando e cresc. molto*. The piano accompaniment is marked *f animando e cresc. molto* and features a dense, rhythmic texture with many sixteenth notes.

93

Musical score for measures 93-95. The system includes a vocal line and a piano accompaniment. The vocal line has a long note with a fermata. The piano accompaniment features a complex texture with chords and moving lines in both hands. The number 6 is written at the end of the piano part in two locations.

95

Musical score for measures 95-97. The top staff is a single bass line with triplets. The middle and bottom staves are a grand staff with chords and triplets. Dynamics include *ff* and *mf*. A *Ped.* marking is at the bottom left.

98

Musical score for measures 98-100. The top staff has a melodic line with a *sempre ff e con brío* instruction. The middle and bottom staves are a grand staff with triplets and sustained chords. Dynamics include *fff*.

*Tempo primo*

101

Musical score for measures 101-103. The top staff has a melodic line with *rall. molto* and *ff* markings. The middle and bottom staves are a grand staff with sustained chords and a final melodic phrase. Dynamics include *ff*. A *Ped.* marking is at the bottom right.

105

*p* *poco rall.* *a tempo*

*diminuendo* *p* *sempre ppp*

*Ped.* *(simile)*

109

*poco rall.* *a tempo*

*(coll canto)*

112

115

musical score for measures 115-116. The piece is in a key with one flat (B-flat major or D minor). The bass line starts with a half note G2, followed by a half note F2, and then a half note E2. The treble line features a complex melodic line with eighth and sixteenth notes, including a trill on G4. Dynamics include *rall.*, *ppp*, and *Ped.*. A fermata is placed over the final note of the bass line in measure 116. An asterisk (\*) is located at the bottom right of the system.

117

musical score for measures 117-120. The tempo marking is *tempo más tranquilo*. The bass line consists of a series of half notes: G2, F2, E2, D2, C2, B1, A1, G1. The treble line has a melodic line with eighth notes and rests. Dynamics include *mf*, *pp*, and *Ped.*. Pedal points are indicated for measures 117, 118, 119, and 120.

120

musical score for measures 120-123. The bass line continues with half notes: F1, E1, D1, C1, B0, A0, G0. The treble line features a melodic line with eighth notes and rests. Dynamics include *p* and *Ped.*. Pedal points are indicated for measures 120, 121, 122, and 123. The number 46 is centered at the bottom of the page.

123

Musical score for measures 123-125. The score is in bass clef with a key signature of one flat. It features a single melodic line in the bass staff and a grand staff (treble and bass clefs) for the piano accompaniment. The piano part includes a 'morendo' dynamic marking and three 'Ped.' (pedal) markings. The bass line has a long note with a fermata in measure 125.

125

Musical score for measures 125-127. The score is in bass clef with a key signature of one flat. It features a single melodic line in the bass staff and a grand staff (treble and bass clefs) for the piano accompaniment. The piano part includes a 'morendo' dynamic marking and 'pizz.' (pizzicato) and 'ppp' (pianissimo) markings. The bass line has a long note with a fermata in measure 125 and a 'pizz.' marking in measure 127.

# Romanza

(1920 revisada 1957)

Germán A. Beigbeder

**Molto moderato**

*f* (declamado) *ff* *ff* *mf* *p* *a tempo*

*ritardando molto*

7 *ff* *ff* *mf*

13 *rall. e dimn.* *p* *p* *espressivo*

19 *a tempo* *rall.*

25 *molto rall.* *a tempo* *mf*

33 *mf*

41 *(con agitación)* *(intenso)*

47 *ff* *f*

53 *tranquilo* *p* *p* **4**

62 *lento* **4**

Detailed description: This is a musical score for a piece titled 'Romanza' by Germán A. Beigbeder. The score is written in bass clef for the first 41 measures and then switches to treble clef for the remainder. The time signature is 3/4. The piece begins with a 'Molto moderato' tempo. The first measure is marked 'f (declamado)'. The score includes various dynamic markings such as 'ff', 'mf', 'p', and 'f', as well as performance instructions like 'ritardando molto', 'a tempo', 'rall. e dimn.', 'espressivo', 'molto rall.', 'tranquilo', and 'lento'. There are several triplet and doublet markings. The score ends at measure 62 with a 'lento' tempo and a 4/4 time signature.



70

*p espressivo* 3 3 3 *pp*

77

*p animando* 3 3 3 *> a tempo*

84

*> ritenuto animando e cresc. molto*

91

3 3

96

3 3 3 *sempre ff e con brio*

100

*rall. molto*

104

*ff* 2 *p poco rall. a tempo poco rall. a tempo*

111

*rall.*

117

*tempo más tranquilo mf p*

122

*morendo pizz. ppp*

# Cuarteto para cuerdas en Solm

(Cuarteto incompleto del que sólo escribió un primer movimiento)

*La partitura de la que disponemos no presenta ninguna anotación en relación a la agógica y tempo por lo que han sido añadidas con el criterio de quién revisa y edita*

Germán Álvarez Beigbeder  
(1882-1968)

(Moderato)  
(♩=94)

Violin I  
Violin II  
Viola  
Violoncello

*f* *p* *f*

Detailed description: This system contains the first eight measures of the string quartet. It features four staves: Violin I, Violin II, Viola, and Violoncello. The music is in 2/4 time with a key signature of two flats. The tempo is marked 'Moderato' with a metronome marking of quarter note = 94. Dynamics range from forte (f) to piano (p). The first violin and second violin parts are highly active, often playing sixteenth-note patterns. The viola and cello parts provide a more rhythmic and harmonic foundation.

9

Vln I  
Vln II  
Vla  
Vc.

*mp* *p* *mp*

Detailed description: This system covers measures 9 through 15. Measure 9 begins with a double bar line. The first violin part has a melodic line with dynamics of mezzo-piano (mp) and mezzo-forte (mf). The second violin part continues with a rhythmic sixteenth-note pattern, marked piano (p). The viola and cello parts have more static, harmonic lines, with dynamics of mezzo-piano (mp) and piano (p).

16

Vln I  
Vln II  
Vla  
Vc.

*mp* *p* *p*

Detailed description: This system covers measures 16 through 20. The first violin part features a melodic line with dynamics of mezzo-piano (mp). The second violin part continues with a rhythmic sixteenth-note pattern, marked piano (p). The viola part has a melodic line with dynamics of piano (p). The cello part has a rhythmic pattern with dynamics of piano (p).

22

Vln I *f*

Vln II *mp* *mf*

Vla *mf*

Vc. *mp* *mf*

Detailed description: This system contains measures 22 through 27. The first violin part (Vln I) starts with a whole rest, then enters in measure 23 with a forte (*f*) dynamic, playing a series of eighth-note patterns. The second violin part (Vln II) plays a continuous eighth-note accompaniment, starting at mezzo-piano (*mp*) and increasing to mezzo-forte (*mf*) by measure 25. The viola part (Vla) plays a simple harmonic line, starting at mezzo-forte (*mf*). The cello part (Vc.) also plays a simple harmonic line, starting at mezzo-piano (*mp*) and moving to mezzo-forte (*mf*) in measure 23. The key signature has two flats, and the time signature is 4/4.

28

Vln I *mp* *p subito*

Vln II *p* *mf*

Vla *p* *f*

Vc. *mp* *f*

Detailed description: This system contains measures 28 through 33. The first violin part (Vln I) plays a sixteenth-note pattern at mezzo-piano (*mp*) until measure 30, where it drops to piano (*p*) and then to piano subito (*p subito*) in measure 31. The second violin part (Vln II) plays a simple harmonic line, starting at piano (*p*) and moving to mezzo-forte (*mf*) in measure 31. The viola part (Vla) plays a simple harmonic line, starting at piano (*p*) and moving to forte (*f*) in measure 31. The cello part (Vc.) plays a simple harmonic line, starting at mezzo-piano (*mp*) and moving to forte (*f*) in measure 31. The key signature has two flats, and the time signature is 4/4.

34

Vln I *f*

Vln II *f* *mp*

Vla *f* *mp*

Vc. *f*

Detailed description: This system contains measures 34 through 37. The first violin part (Vln I) plays a sixteenth-note pattern at forte (*f*). The second violin part (Vln II) plays a sixteenth-note pattern at forte (*f*) until measure 35, then moves to mezzo-piano (*mp*) in measure 36. The viola part (Vla) plays a sixteenth-note pattern at forte (*f*) until measure 35, then moves to mezzo-piano (*mp*) in measure 36. The cello part (Vc.) plays a simple harmonic line at forte (*f*). The key signature has two flats, and the time signature is 4/4.

39

Vln I *mp*

Vln II *f mp*

Vla *f*

Vc. *mp*

44

Vln I *p subito*, *mp*, *ff*

Vln II *p subito*, *mp*, *ff*

Vla *pp subito*, *f*

Vc. *pp subito*, *f*

50

Vln I

Vln II

Vla

Vc.

56

Vln I  
Vln II  
Vla  
Vc.

3 3

*mp*  
*p*  
*p*

Detailed description: This system of music covers measures 56 to 61. It features four staves: Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Violoncello (Vc.). The key signature has two flats (B-flat and E-flat). Measures 56 and 57 contain triplets in the Violin I and II parts. The Viola part has a rhythmic pattern of eighth notes with accents. The Violoncello part has a melodic line with some triplets. Dynamic markings include *mp* (mezzo-piano) and *p* (piano).

62

Vln I  
Vln II  
Vla  
Vc.

*p*  
*pp*  
*f*

*f*  
*p*  
*pp*  
*mp*  
*f*

*f*  
*p*  
*pp*

Detailed description: This system of music covers measures 62 to 68. It features four staves: Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Violoncello (Vc.). The key signature has two flats. Measures 62 and 63 have a *p* (piano) dynamic in Vln I. Measures 64 and 65 have a *pp* (pianissimo) dynamic in Vln I. Measures 66 and 67 have a *f* (forte) dynamic in Vln I. Measures 68 has a *f* dynamic in Vln I. The Violin II part has dynamics of *f*, *p*, *pp*, *mp*, and *f*. The Viola part has dynamics of *f*, *p*, and *pp*. The Violoncello part has dynamics of *f*, *p*, and *pp*.

69

Vln I  
Vln II  
Vla  
Vc.

*p*  
*pp*

*p*  
*pp*

*f*  
*p*  
*pp*

*f*  
*p*  
*pp*

Detailed description: This system of music covers measures 69 to 74. It features four staves: Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Violoncello (Vc.). The key signature has two flats. Measures 69 and 70 have a *p* (piano) dynamic in Vln I. Measures 71 and 72 have a *pp* (pianissimo) dynamic in Vln I. Measures 73 and 74 have a *p* dynamic in Vln I. The Violin II part has dynamics of *p* and *pp*. The Viola part has dynamics of *f*, *p*, and *pp*. The Violoncello part has dynamics of *f*, *p*, and *pp*.

76

Vln I *f* *p*

Vln II *f* *p*

Vla *f*

Vc. *f* *p*

Detailed description: This system covers measures 76 to 80. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has three flats. Measures 76-77 show a forte (*f*) dynamic with rapid sixteenth-note patterns in the violins and a strong bass line in the cello. Measures 78-80 transition to a piano (*p*) dynamic, with the violins playing sustained notes and the cello providing a rhythmic accompaniment.

81

Vln I *f* *p*

Vln II *f* *p*

Vla *f* *mp*

Vc. *f* *p*

Detailed description: This system covers measures 81 to 85. The dynamics shift from forte (*f*) to piano (*p*) or mezzo-piano (*mp*). The violin parts feature long, sustained notes with a hairpin crescendo leading to a decrescendo. The viola and cello continue with rhythmic patterns, with the cello's dynamic also shifting from *f* to *p*.

86

Vln I *mp*

Vln II *p*

Vla *p*

Vc.

Detailed description: This system covers measures 86 to 90. The dynamics are mezzo-piano (*mp*) for the first violin and piano (*p*) for the others. The first violin part has a hairpin decrescendo. The second violin and viola play rhythmic patterns, while the cello provides a steady bass line.

92

Vln I *mf*

Vln II *mp*

Vla *mp* *mf*

Vc. *mp*

Detailed description: This system covers measures 92 to 97. The first violin (Vln I) part begins with a half note G4, followed by eighth-note patterns. The second violin (Vln II) plays a continuous eighth-note accompaniment. The viola (Vla) part consists of quarter notes and eighth notes. The cello (Vc.) part features a steady eighth-note accompaniment. Dynamics include *mf* for Vln I, *mp* for Vln II and Vc., and *mp* and *mf* for Vla.

98

Vln I *p* *f*

Vln II *p* *f*

Vla *mp* *f*

Vc. *mf*

Detailed description: This system covers measures 98 to 103. The first violin (Vln I) part starts with a half note G4, then moves to eighth-note patterns. The second violin (Vln II) continues with eighth-note accompaniment. The viola (Vla) part has eighth-note accompaniment. The cello (Vc.) part has eighth-note accompaniment. Dynamics include *p* and *f* for Vln I, *p* and *f* for Vln II, *mp* and *f* for Vla, and *mf* for Vc.

104

Vln I *pp* *f* *pp*

Vln II *pp* *f* *pp*

Vla *p* *f* *p*

Vc. *f* *p* *f* *p*

Detailed description: This system covers measures 104 to 109. The first violin (Vln I) part features sixteenth-note patterns. The second violin (Vln II) also features sixteenth-note patterns. The viola (Vla) part has eighth-note accompaniment. The cello (Vc.) part has eighth-note accompaniment. Dynamics include *pp* and *f* for Vln I, *pp* and *f* for Vln II, *p* and *f* for Vla, and *f* and *p* for Vc.

110

Vln I *p* *pp*

Vln II *p* *pp*

Vla *mp*

Vc. *mp*

Detailed description: This system covers measures 110 to 115. The first violin (Vln I) and second violin (Vln II) parts feature a rhythmic pattern of eighth notes, with dynamics ranging from *p* to *pp*. The viola (Vla) part has a melodic line with dynamics *mp* and *pp*. The cello (Vc.) part provides a bass line with dynamics *mp*. The key signature has three flats, and the time signature is 4/4.

116

Vln I

Vln II

Vla *pp*

Vc. *pp*

Detailed description: This system covers measures 116 to 121. The violin parts (Vln I and Vln II) continue with their rhythmic patterns, with Vln I having some rests. The viola (Vla) part has a melodic line with dynamics *pp*. The cello (Vc.) part has a bass line with dynamics *pp*. The key signature has three flats, and the time signature is 4/4.

122

Vln I

Vln II

Vla

Vc.

Detailed description: This system covers measures 122 to 127. The violin parts (Vln I and Vln II) continue with their rhythmic patterns. The viola (Vla) part has a melodic line. The cello (Vc.) part has a bass line. The key signature has three flats, and the time signature is 4/4.



128

Vln I

Vln II

Vla

Vc.

*f*

*p* *f* *p* *f*

*mf*

*p* *f* *p* *f*

*mf*

*p* *f* *p* *f*

135

Vln I

Vln II

Vla

Vc.

*p*

*p*

*p*

*p*

141

Vln I

Vln II

Vla

Vc.

*mp* *mf*

*mp*

*mp*

*mp*

149

Vln I

Vln II

Vla

Vc.

153

Vln I

Vln II

Vla

Vc.

157

Vln I

Vln II

Vla

Vc.

163

Vln I *f* *pp* *f*

Vln II *f* *pp* *f*

Vla *f* *pp* *f*

Vc. *f* *pp* *f*

Detailed description: This system covers measures 163 to 167. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has two flats. Measure 163 shows Vln I with a melodic line starting on a half note, while Vln II, Vla, and Vc. play chords. Dynamic markings are *f* for Vln I, Vln II, and Vla, and *f* for Vc. in measure 163. In measure 164, Vln I has a *pp* dynamic, while Vln II, Vla, and Vc. have *pp* dynamics. In measure 165, Vln I returns to *f*, while Vln II, Vla, and Vc. have *f* dynamics. Measures 166 and 167 show Vln I and Vln II with melodic lines, while Vla and Vc. play chords.

168

Vln I

Vln II

Vla *mp*

Vc. *f* *p* *pp*

Detailed description: This system covers measures 168 to 173. Vln I and Vln II are silent throughout. Vla enters in measure 168 with a melodic line starting on a half note, with a dynamic marking of *mp*. Vc. plays a rhythmic pattern of eighth notes starting in measure 168 with a dynamic of *f*. In measure 169, Vc. dynamic is *p*. In measure 170, Vc. dynamic is *pp*. Measures 171-173 continue the Vc. pattern with varying dynamics and Vln II has some notes in measure 173.

174

Vln I *f*

Vln II *f*

Vla *mf* *f*

Vc. *p* *f*

Detailed description: This system covers measures 174 to 178. Vln I and Vln II are silent until measure 174. In measure 174, Vln I has a melodic line starting on a half note with a dynamic of *f*. Vln II has a melodic line starting on a half note with a dynamic of *f*. Vla has a melodic line starting on a half note with a dynamic of *mf*. Vc. has a rhythmic pattern of eighth notes with a dynamic of *p*. In measure 175, Vln I and Vln II have *f* dynamics, Vla has *f* dynamic, and Vc. has *f* dynamic. Measures 176-178 continue the Vc. pattern with *f* dynamics and Vln I and Vln II have melodic lines.

180

Vln I *p*

Vln II *p*

Vla *p* *mp* *mf*

Vc. *p* *pp*

186

Vln I *f*

Vln II *f*

Vla *f* *p*

Vc. *mp* *f*

191

Vln I *f* *p subito molto*

Vln II *f* *p subito molto*

Vla *f* *p subito molto*

Vc. *f* *p subito molto*

197

Vln I *f* *p subito* *molto* *f* *pp* *p*

Vln II *f* *p subito* *molto* *f* *pp* *p*

Vla *f* *p subito* *molto* *f* *pp*

Vc. *f* *p subito* *molto* *f* *pp*

Detailed description: This system of music covers measures 197 to 202. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has two flats (B-flat and E-flat). The dynamics are marked as follows: measures 197-198 are *f*; measures 199-200 are *p subito* *molto*; measure 201 is *f*; measure 202 is *pp*; and measure 203 (the first measure of the next system) is *p*. The Violin I part has a *molto* marking under the first measure of the *p subito* section. The Viola and Violoncello parts have *pp* markings in measure 202.

203

Vln I *mf* *f* *ff*

Vln II *mf* *f* *ff*

Vla *p* *mf* *f*

Vc. *p* *mf* *f*

Detailed description: This system of music covers measures 203 to 207. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has two flats. The dynamics are marked as follows: measures 203-204 are *mf*; measure 205 is *f*; measure 206 is *ff*; and measure 207 is *ff*. The Viola and Violoncello parts have *p* markings in measure 203, *mf* in measure 204, and *f* in measure 205. The Violin I part has a *mf* marking in measure 204. The Violin II part has a *mf* marking in measure 204. The Viola and Violoncello parts have rests in measures 206 and 207.

208

Vln I *molto* *p* *p*

Vln II *molto* *p*

Vla *p*

Vc. *p*

Detailed description: This system of music covers measures 208 to 212. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has two flats. The dynamics are marked as follows: measures 208-209 are *molto*; measure 210 is *p*; measure 211 is *p*; and measure 212 is *p*. The Violin I part has a *molto* marking in measure 208. The Violin II part has a *molto* marking in measure 208. The Viola and Violoncello parts have *p* markings in measure 210. The Violin I part has a *p* marking in measure 211. The Violin II part has a *p* marking in measure 211. The Viola and Violoncello parts have rests in measure 209.

214

Vln I

Vln II

Vla

Vc.

*f*

*f*

*f*

*f*

6

220

Vln I

Vln II

Vla

Vc.

*mf*

*mp*

227

Vln I

Vln II

Vla

Vc.

233

Vln I

Vln II

Vla

Vc.

*mf*

*mp*

Detailed description: This system of musical notation covers measures 233 to 237. It features four staves: Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Violoncello (Vc.). The key signature is one flat (B-flat major or D minor). The time signature is 3/4. In measure 233, Vln I has a whole rest, while Vln II, Vla, and Vc. play rhythmic patterns. Dynamic markings include *mf* for Vln II and *mp* for Vla. A hairpin crescendo is shown under the Vla staff from measure 233 to 234.

238

Vln I

Vln II

Vla

Vc.

*f*

*mf*

Detailed description: This system covers measures 238 to 242. Vln I begins with a melodic line in measure 238, marked *f*. Vln II and Vla continue with rhythmic accompaniment. Vc. has a whole rest in measure 238. A hairpin crescendo is shown under the Vln II staff from measure 238 to 240, with a dynamic marking of *mf* in measure 240.

243

Vln I

Vln II

Vla

Vc.

*f*

Detailed description: This system covers measures 243 to 247. All instruments are playing. Vln I and Vln II have melodic lines, while Vla and Vc. provide rhythmic accompaniment. Dynamic markings include *f* for Vln II, Vla, and Vc. in measure 244. A hairpin crescendo is shown under the Vln II staff from measure 243 to 245.

248

Vln I *mp* *p*

Vln II *p*

Vla *p*

Vc. *p*

Detailed description: This system of music covers measures 248 to 254. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has two flats (B-flat and E-flat). The Violin I part starts with a melodic line marked *mp* and *p*. The Violin II part has a rhythmic accompaniment marked *p*. The Viola part has a melodic line marked *p*. The Violoncello part has a rhythmic accompaniment marked *p*.

255

Vln I *f* *p*

Vln II *f* *p*

Vla *f* *mp*

Vc. *f* *p*

Detailed description: This system of music covers measures 255 to 262. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has two flats. The Violin I part starts with a melodic line marked *f* and *p*. The Violin II part has a melodic line marked *f* and *p*. The Viola part has a melodic line marked *f* and *mp*. The Violoncello part has a melodic line marked *f* and *p*.

263

Vln I *pp*

Vln II *pp*

Vla *pp*

Vc. *pp*

Detailed description: This system of music covers measures 263 to 270. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has two flats. The Violin I part has a melodic line marked *pp*. The Violin II part has a rhythmic accompaniment marked *pp*. The Viola part has a melodic line marked *pp*. The Violoncello part has a melodic line marked *pp*.



271

Vln I *mp* *mf*

Vln II

Vla *mp*

Vc. *mp*

Detailed description: This system contains measures 271 through 276. The first violin part (Vln I) starts with a mezzo-piano (*mp*) dynamic and features a melodic line with eighth-note patterns. It transitions to mezzo-forte (*mf*) in measure 275. The second violin part (Vln II) plays a steady eighth-note accompaniment. The viola part (Vla) has a sparse melodic line with a mezzo-piano (*mp*) dynamic. The cello part (Vc.) provides a bass line with a mezzo-piano (*mp*) dynamic.

277

Vln I *mp*

Vln II *p*

Vla *p* *mp*

Vc. *p* *mp*

Detailed description: This system contains measures 277 through 282. The first violin part (Vln I) has a mezzo-piano (*mp*) dynamic. The second violin part (Vln II) plays a continuous eighth-note accompaniment with a piano (*p*) dynamic. The viola part (Vla) features a melodic line with a piano (*p*) dynamic that becomes mezzo-piano (*mp*) in measure 282. The cello part (Vc.) has a piano (*p*) dynamic in measure 278, which then becomes mezzo-piano (*mp*) in measure 282.

283

Vln I *f*

Vln II *f*

Vla *f*

Vc. *f*

Detailed description: This system contains measures 283 through 288. All instruments (Vln I, Vln II, Vla, and Vc.) play with a forte (*f*) dynamic. The first violin part (Vln I) has a melodic line with accents. The second violin part (Vln II) has a melodic line with accents. The viola part (Vla) has a melodic line with accents. The cello part (Vc.) has a melodic line with accents.

289

Vln I *p* *mp*

Vln II *p* *mp*

Vla *p*

Vc. *p* *pp*

Detailed description: This system of music covers measures 289 to 294. It features four staves: Violin I, Violin II, Viola, and Cello. Measures 289-292 show a rhythmic pattern of eighth notes in all parts, with dynamics *p* (piano) in the strings. In measure 293, the Violin I part changes to a half note with a dynamic of *mp* (mezzo-piano). The Cello part in measure 293 has a dynamic of *pp* (pianissimo). The system concludes in measure 294 with various melodic and harmonic developments.

295

Vln I *f*

Vln II *f*

Vla *f*

Vc. *f*

Detailed description: This system covers measures 295 to 300. The dynamics are consistently *f* (forte) across all parts. Measures 295-298 feature a complex rhythmic texture with sixteenth and thirty-second notes in the strings. In measure 299, there is a melodic flourish in the Violin I part. The system ends in measure 300 with sustained chords and rhythmic patterns.

301

Vln I *p subito* *f*

Vln II *p subito* *f*

Vla *p subito* *mp*

Vc. *p subito* *f*

Detailed description: This system covers measures 301 to 306. It begins with a dynamic shift to *p subito* (piano subito) in all parts. Measures 301-304 maintain this dynamic with a steady eighth-note accompaniment in the Cello and Viola. In measure 305, the Violin parts increase to *f* (forte). The system concludes in measure 306 with a final melodic phrase in the Violin I part and a dynamic of *f* in the Cello.

307

Vln I *mp* *pp*

Vln II *p* *pp*

Vla *f* *p* *pp*

Vc. *p* *pp*

314

Vln I *mp* *mf*

Vln II *mp* *p*

Vla *mp* *p*

Vc. *mp* *p*

321

Vln I *f* *p* *f subito*

Vln II *f* *p* *f subito*

Vla *f* *p* *f subito*

Vc. *f* *p* *f subito*

325

Vln I *ff*

Vln II

Vla

Vc.

2/4

Detailed description: This system contains measures 325 through 328. The music is in a key with two flats and a 2/4 time signature. The first violin part (Vln I) features a rapid sixteenth-note pattern, starting with a forte (ff) dynamic. The second violin (Vln II) plays a slower, more melodic line with some slurs. The viola (Vla) part consists of a steady eighth-note accompaniment. The cello (Vc.) part provides a simple harmonic foundation with quarter notes. A hairpin crescendo is visible in the first violin part.

329

Vln I *p*

Vln II *p*

Vla *p*

Vc. *p*

Detailed description: This system contains measures 329 through 334. The dynamics for all instruments are marked piano (p). The first violin part (Vln I) continues with its sixteenth-note pattern but with a hairpin decrescendo. The second violin (Vln II) and viola (Vla) parts continue their respective lines. The cello (Vc.) part remains steady. A hairpin decrescendo is also present in the cello part.

335

Vln I *fp*

Vln II *mp* *f*

Vla *f*

Vc. *f*

6 *f* *mf*

Detailed description: This system contains measures 335 through 338. The first violin part (Vln I) is marked fortissimo-piano (fp) and features a long, sustained note with a hairpin crescendo. The second violin (Vln II) part starts with a mezzo-piano (mp) dynamic and then moves to forte (f). The viola (Vla) and cello (Vc.) parts are also marked forte (f). A hairpin crescendo is present in the cello part. At the bottom of the system, there are dynamic markings: a hairpin crescendo from *f* to *mf*, and a number '6' with a hairpin decrescendo.

340

Vln I *f*

Vln II *fp* 6

Vla *f* 6

Vc. *f* 3 6

345

Vln I *pp subito* 3

Vln II *pp subito* 3

Vla *f* 6 *pp subito*

Vc. *f* *pp subito*

350

Vln I *poco cresc.* 6 *molto* *ff*

Vln II *poco cresc.* 6 *molto* *ff*

Vla *poco cresc.* 6 *f*

Vc. *poco cresc.* 6 *molto* *f*

355

Vln I

Vln II

Vla

Vc.

360

Vln I

Vln II

Vla

Vc.

*molto*

*p*

*pp*

365

Vln I

Vln II

Vla

Vc.

*mf*

*mp*

370

Vln I

Vln II

Vla

Vc.

*f*

*mf*

*mf*

Detailed description: This system of music covers measures 370 to 374. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has two flats (B-flat and E-flat). Measures 370-371 show the Violin parts with a forte (*f*) dynamic. The Viola and Cello parts have a mezzo-forte (*mf*) dynamic. Measures 372-374 continue with similar dynamics and textures, including some rests in the upper staves.

375

Vln I

Vln II

Vla

Vc.

*ff*

*ff*

*f*

*f*

(b)

(b)

Detailed description: This system covers measures 375 to 378. The Violin parts are marked fortissimo (*ff*), while the Viola and Cello parts are marked forte (*f*). Measures 376 and 377 include a first ending bracket labeled '(b)'. The music features a mix of sustained notes and rhythmic patterns across the instruments.

379

Vln I

Vln II

Vla

Vc.

*p*

*p*

*p*

*p*

Detailed description: This system covers measures 379 to 383. All instruments are marked piano (*p*). The music is characterized by a more active and rhythmic texture, with many sixteenth and thirty-second notes. The Violin I part has a melodic line, while the other instruments provide a dense accompaniment.

384

Vln I *f* *ff*

Vln II *f*

Vla *f*

Vc. *f* *ff*

Detailed description: This system covers measures 384 to 387. The first violin part (Vln I) features a continuous sixteenth-note pattern, starting at a forte (*f*) dynamic and increasing to fortissimo (*ff*) by measure 385. The second violin (Vln II), viola (Vla), and cello (Vc.) parts provide harmonic support with sustained notes and rhythmic patterns. The cello part also shows a dynamic increase from *f* to *ff* in measure 385.

388

Vln I *p*

Vln II *p*

Vla *p*

Vc. *p*

Detailed description: This system covers measures 388 to 391. The dynamics for all instruments are marked piano (*p*). The first violin part (Vln I) continues with a sixteenth-note pattern. The other instruments (Vln II, Vla, Vc.) play sustained notes, with the cello part (Vc.) featuring a rhythmic pattern of eighth notes.

392

Vln I *pp*

Vln II *pp*

Vla *pp*

Vc. *pp*

Detailed description: This system covers measures 392 to 395. The dynamics for all instruments are marked pianissimo (*pp*). The first violin (Vln I), second violin (Vln II), and viola (Vla) parts are mostly silent, with only a few notes appearing in measure 393. The cello (Vc.) part continues with a rhythmic pattern of eighth notes.



Violin I

# Cuarteto para cuerdas en Solm

(Cuarteto incompleto del que sólo escribió un primer movimiento)

La partitura de la que disponemos no presenta ninguna anotación en relación a la agógica y tempo por lo que han sido añadidas con el criterio de quién revisa y edita

Germán Álvarez Beigbeder  
(1882-1968)

(Moderato)  
(♩=94)

The musical score for Violin I consists of eight staves of music, numbered 1 through 53. The key signature is one flat (B-flat) and the time signature is 2/4. The tempo is marked as Moderato with a metronome marking of quarter note = 94. The dynamics range from piano (p) to fortissimo (ff). The score includes various articulations such as accents, slurs, and breath marks. There are also triplets and sextuplets indicated. The notation includes stems, beams, and various note values (quarter, eighth, and sixteenth notes).

62 *p* *pp* *f*

69 *p* *pp*

76 *f* *p* *f*

84 *p* *mp*

93 *mf* *p*

100 *f* *pp*

106 *f* *pp* *p*

112 *pp*

118

123 *f* 3

131 *p* *f* *p* *f* 2

139 *p* *mp* *mf*

Detailed description: This page of a Violin I score contains 13 measures of music, numbered 62 to 139. The key signature is B-flat major (two flats). The music is written in a single staff with a treble clef. It features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Dynamic markings are used extensively to indicate volume changes, including *p* (piano), *pp* (pianissimo), *f* (forte), *mp* (mezzo-piano), and *mf* (mezzo-forte). Some measures include slurs and accents. Measure 123 contains a triplet of eighth notes. Measure 131 features a double bar line with a fermata and a second ending marked with a '2'. Measure 139 ends with a fermata.

Violin I

148

148

153

153

157

157

162

162

176

176

190

190

197

197

203

203

209

209

216

216

Violin I

240 *f*

246 *mp*

253 *p* *f* *p*

261 *pp*

271 *mp* *mf*

279 *mp* *f*

288 *p* *mp*

296 *f* *p subito*

305 *f* *mp* *pp*

313 *mp* *mf*

320 *f* *p*

324 *f subito* *ff*

The musical score for Violin I consists of 12 staves of music. The key signature is B-flat major (two flats). The time signature is 3/4. The score includes various dynamic markings: *f* (forte), *mp* (mezzo-piano), *p* (piano), *pp* (pianissimo), *mf* (mezzo-forte), *f subito* (sudden forte), and *ff* (fortissimo). There are also hairpins for crescendo and decrescendo. A double bar line with a '2' above it indicates a second ending. The piece concludes with a 3/4 time signature change and a final 2/4 time signature change.

Violin I

328

*pp*

334

*fp* *f*

342

348

*pp subito* *poco cresc.* *ff*

355

363

*molto* *p* *mf* *f*

372

*ff*

380

*p* *f*

385

*ff*

390

*p* *pp*

# Cuarteto para cuerdas en Solm

Violin II

(Cuarteto incompleto del que sólo escribió un primer movimiento)

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Germán Álvarez Beigbeder  
(1882-1968)

(Moderato)

(♩=94)

9

15

20

26

34

42

47

55

64

71

Violin II

79 *p* *f*

85 *p* *p*

92 *mp*

98 *p* *f*

104 *pp* *f* *pp*

110 *p* *pp*

116

122 *mf* **2**

129 *p* *f* *p* *f* **3**

140 *p* *mp* **3/4**

149 *f*

156 *f* *p*

161 *f* *p* *f* *pp* *f* **9**

Violin II

176 *f* *p* *f* **7**

191 *f* *p subito* *f* *p subito*

199 *f* *pp* *p* *mf* *f*

206 *ff* *molto* *p*

213 *f* *f*

221 **13** *mf*

240 *mf*

246 *f* *p*

254 *f* *p*

265 *pp*

272

278 *p*

284 *f*



Violin II

291 *p* **2** *mp* *f*

301 *p subito* *f* **3**

311 *p* *pp* *mp* *p*

320 *f* *p* *f subito*

327 *p*

334 *mp* *f* **6**

341 *fp*

348 *pp subito* *poco cresc.* **6** *molto* *ff*

354 **3** **3**

362 *molto* *p* *mf*

371 *f* *ff*

379 *p* *f*

387 *p* *pp*

# Cuarteto para cuerdas en Solm

Viola

(Cuarteto incompleto del que sólo escribió un primer movimiento)

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Germán Álvarez Beigbeder  
(1882-1968)

(Moderato)

(♩=94)

10

28

38

48

54

60

70

83

91

105

115

*f* *p* *f* *mp* *p* *mf* *f* *pp* *subito* *f* *f* *p* *f* *pp* *f* *p* *pp* *f* *p* *mp* *f* *p* *mp* *f* *pp* *mf* *f* *pp* *mf* *2*

131

*p* *f* *p* *f* *p*

141

*mp*

149

*mp* *f*

154

*mp* *f* *mp* *f* *mp* *f*

157

*f* *p* *f* *p* *f* *pp* *f*

166

*mp* *mf*

175

*f* *p* *mp*

184

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

195

*p subito* *f* *p subito* *f* *pp*

203

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

213

*f* *f*

221

*mf*

232

Musical staff 232: Bass clef, key signature of two flats (B-flat and E-flat), 3/4 time signature. The staff contains a series of eighth-note chords with slurs. A dynamic marking of *mp* is placed below the staff.

238

Musical staff 238: Bass clef, key signature of two flats. The staff contains eighth-note chords with slurs. A dynamic marking of *f* is placed below the staff.

244

Musical staff 244: Bass clef, key signature of two flats. The staff contains eighth-note chords with slurs. Dynamic markings of *f* and *p* are placed below the staff.

252

Musical staff 252: Bass clef, key signature of two flats. The staff contains quarter and eighth notes with slurs. Dynamic markings of *f* and *mp* are placed below the staff.

262

Musical staff 262: Bass clef, key signature of two flats. The staff contains quarter notes with slurs. A dynamic marking of *pp* is placed below the staff.

273

Musical staff 273: Bass clef, key signature of two flats. The staff contains quarter and eighth notes with slurs. Dynamic markings of *mp*, *p*, and *mp* are placed below the staff.

284

Musical staff 284: Bass clef, key signature of two flats. The staff contains eighth-note chords with slurs. A dynamic marking of *f* is placed below the staff.

290

Musical staff 290: Bass clef, key signature of two flats. The staff contains quarter and eighth notes with slurs. Dynamic markings of *p*, *p*, and *f* are placed below the staff.

301

Musical staff 301: Bass clef, key signature of two flats. The staff contains quarter and eighth notes with slurs. Dynamic markings of *p subito*, *mp*, and *f* are placed below the staff.

310

Musical staff 310: Bass clef, key signature of two flats, 3/4 time signature. The staff contains quarter notes with slurs. Dynamic markings of *p*, *pp*, *mp*, and *p* are placed below the staff.

Viola

320

Musical staff 320-324. Key signature: one flat (B-flat). Time signature: 3/4. Dynamics: *f*, *p*, *f subito*. Includes a hairpin crescendo and decrescendo.

325

Musical staff 325-329. Key signature: one flat. Time signature: 3/4. Includes a hairpin crescendo.

330

Musical staff 330-338. Key signature: one flat. Time signature: 3/4. Dynamics: *p*, *f*. Includes a triplet of eighth notes.

339

Musical staff 339-346. Key signature: one flat. Time signature: 3/4. Dynamics: *f*, *f*. Includes a sixteenth-note sextuplet.

347

Musical staff 347-353. Key signature: one flat. Time signature: 3/4. Dynamics: *pp subito*, *poco cresc.*, *f*. Includes a sixteenth-note sextuplet.

354

Musical staff 354-358. Key signature: one flat. Time signature: 3/4. Includes a hairpin crescendo.

359

Musical staff 359-363. Key signature: one flat. Time signature: 3/4. Dynamics: *molto*. Includes a hairpin crescendo.

364

Musical staff 364-369. Key signature: one flat. Time signature: 3/4. Dynamics: *pp*, *mp*. Includes a hairpin crescendo.

370

Musical staff 370-375. Key signature: one flat. Time signature: 3/4. Dynamics: *mf*. Includes a hairpin crescendo.

376

Musical staff 376-382. Key signature: one flat. Time signature: 3/4. Dynamics: *f*, *p*. Includes a hairpin decrescendo.

383

Musical staff 383-388. Key signature: one flat. Time signature: 3/4. Dynamics: *f*. Includes a hairpin decrescendo.

389

Musical staff 389-393. Key signature: one flat. Time signature: 3/4. Dynamics: *p*, *pp*. Includes a hairpin decrescendo.

# Cuarteto para cuerdas en Solm

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Germán Álvarez Beigbeder

(1882-1968)

(Moderato)

(♩=94)

10 *f* *p* *f*

21 *mp* *p* *mp* *p*

31 *mp* *mf* *mp*

39 *f* *f*

50 *mp* *pp subito* *f*

60 *f* *p* *pp* *f* *p*

71 *pp* *f* *p* *f*

82 *p*

92 *mp* *mf*

102 *f* *p* *f*

109

Musical staff 109-118. Bass clef, key signature of three flats. Dynamics: *p*, *mp*, *pp*. Includes a hairpin crescendo.

119

Musical staff 119-130. Bass clef, key signature of three flats. Dynamics: *pp*. Includes a 3-measure rest and a 3-measure triplet.

131

Musical staff 131-138. Bass clef, key signature of three flats. Dynamics: *p*, *f*, *p*, *f*. Includes accents and a fermata.

139

Musical staff 139-148. Bass clef, key signature of three flats. Dynamics: *p*. Includes a 3/4 time signature change.

149

Musical staff 149-155. Bass clef, key signature of three flats. Time signature 3/4. Dynamics: *mp*, *f*, *mp*, *f*, *mp*, *f*.

156

Musical staff 156-163. Bass clef, key signature of three flats. Time signature 2/4. Dynamics: *mp*, *f*, *f*, *p*, *f*, *p*, *f*.

164

Musical staff 164-170. Bass clef, key signature of three flats. Dynamics: *pp*, *f*, *f*, *p*. Includes a 2-measure rest.

171

Musical staff 171-175. Bass clef, key signature of three flats. Dynamics: *pp*, *p*.

176

Musical staff 176-180. Bass clef, key signature of three flats. Dynamics: *f*, *p*.

181

Musical staff 181-185. Bass clef, key signature of three flats. Dynamics: *pp*.

186

Musical staff 186-190. Bass clef, key signature of three flats. Dynamics: *mp*, *f*.

191

Musical staff 191-197. Bass clef, key signature of three flats. Dynamics: *f*, *p subito*, *f*.

198

Musical staff 198-207. Bass clef, key signature of three flats. Dynamics: *p subito*, *f*, *pp*, *p*, *mf*, *f*. Includes a 2-measure rest and a *molto* marking.

Violoncello

3

209

Musical staff 209: Bass clef, key signature of two flats. The staff begins with a piano (*p*) dynamic and features a series of eighth-note patterns. A forte (*f*) dynamic is indicated at the end of the staff.

218

Musical staff 218: Bass clef, key signature of two flats. The staff contains a series of eighth-note patterns with accents. A mezzo-forte (*mf*) dynamic is indicated.

225

Musical staff 225: Bass clef, key signature of two flats. The staff contains a series of eighth-note patterns with accents. A mezzo-piano (*mp*) dynamic is indicated.

231

Musical staff 231: Bass clef, key signature of two flats. The staff contains a series of eighth-note patterns with accents.

237

Musical staff 237: Bass clef, key signature of two flats. The staff contains a series of eighth-note patterns with accents. A forte (*f*) dynamic is indicated.

244

Musical staff 244: Bass clef, key signature of two flats. The staff contains a series of eighth-note patterns with accents. A piano (*p*) dynamic is indicated.

251

Musical staff 251: Bass clef, key signature of two flats. The staff contains a series of eighth-note patterns with accents. A forte (*f*) dynamic is indicated.

260

Musical staff 260: Bass clef, key signature of two flats. The staff contains a series of eighth-note patterns with accents. A piano (*p*) dynamic is indicated.

270

Musical staff 270: Bass clef, key signature of two flats. The staff contains a series of eighth-note patterns with accents. A mezzo-piano (*mp*) dynamic is indicated.

281

Musical staff 281: Bass clef, key signature of two flats. The staff contains a series of eighth-note patterns with accents. A mezzo-piano (*mp*) dynamic is indicated.

290

Musical staff 290: Bass clef, key signature of two flats. The staff contains a series of eighth-note patterns with accents. A piano (*p*) dynamic is indicated.

296

Musical staff 296: Bass clef, key signature of two flats. The staff contains a series of eighth-note patterns with accents. A forte (*f*) dynamic is indicated.

302

Musical staff 302: Bass clef, key signature of two flats. The staff contains a series of eighth-note patterns with accents. A piano (*p*) dynamic is indicated.



Violoncello

309

309

320

320

326

326

333

333

342

342

352

352

357

357

362

362

368

368

374

374

380

380

385

385

390

390

# Sonata (1922)

Germán A. Beigbeder

**Allegro** ♩ = 168 aproximadamente

*pp*  
*muy expresivo*

*p*

*p*  
*cresc.....*  
*cresc.....*

18

Musical score for measures 18-23. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats (B-flat and E-flat). Measure 18 starts with a treble clef staff containing a chord with a sharp sign (F#) and a fermata. The grand staff begins with a *ff* dynamic marking. The piano part features a complex texture with sixteenth-note runs in the right hand and sustained chords in the left hand. A *dimn...* marking appears in the final measure of this system.

24

Musical score for measures 24-28. The system consists of three staves. The treble clef staff begins with a *p* dynamic marking and a crescendo hairpin. The grand staff starts with a *pp* dynamic marking. The piano part continues with intricate sixteenth-note patterns in the right hand and sustained bass notes in the left hand. The system concludes with a decrescendo hairpin.

29

Musical score for measures 29-33. The system consists of three staves. The piano part continues with its characteristic sixteenth-note texture. The treble clef staff features a melodic line with some chromaticism. The system ends with a decrescendo hairpin.

34

Musical score for measures 34-38. The system consists of three staves. The piano part continues with its sixteenth-note texture. The treble clef staff features a melodic line with some chromaticism. The system ends with a decrescendo hairpin.

39

Musical score for measures 39-43. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is three flats (B-flat, E-flat, A-flat). Measure 39 features a melodic line in the treble staff with a slur and a fermata over the first note. The piano accompaniment in the grand staff includes a *f* dynamic marking and a *ff* dynamic marking. The bass line has a *ff* dynamic marking and a fermata over a chord in measure 41.

44

Musical score for measures 44-49. The system consists of three staves. The treble staff has a *f* dynamic marking in measure 44 and a *p* dynamic marking in measure 48. The piano accompaniment in the grand staff has a *ff* dynamic marking in measure 44 and a *p* dynamic marking in measure 48. The bass line continues with a melodic line.

50

Musical score for measures 50-55. The system consists of three staves. The treble staff has a *esprivo* marking in measure 52. The piano accompaniment in the grand staff has a *f* dynamic marking in measure 53. The bass line features a melodic line with a slur and a fermata in measure 54.

56

Musical score for measures 56-60. The system consists of three staves. The treble staff has a *p* dynamic marking in measure 56. The piano accompaniment in the grand staff has a *p* dynamic marking in measure 56. The bass line features a melodic line with a slur and a fermata in measure 57.

61

*mf*

68

*pp* *cresc.* *cresc....*

74

3

79

*f* *fff* *f* *fff* *f*

84

ff ff

90

f fff p

97

p cresc..... cresc.....

103

ff f

*a tempo moderato*

109

Musical score for measures 109-113. The system includes a vocal line and a piano accompaniment. The vocal line features a melodic line with a slur over measures 109-113. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic pattern. Dynamics include *p* and *pp*.

114

Musical score for measures 114-119. The system includes a vocal line and a piano accompaniment. The vocal line has a melodic line with a slur and dynamics *mf* and *p rit*. The piano accompaniment features a right-hand part with chords and a left-hand part with a rhythmic pattern. Dynamics include *mf* and *p e rit.*

120

Musical score for measures 120-125. The system includes a vocal line and a piano accompaniment. The vocal line has a melodic line with a slur. The piano accompaniment features a right-hand part with chords and a left-hand part with a rhythmic pattern.

126

Musical score for measures 126-131. The system includes a vocal line and a piano accompaniment. The vocal line has a melodic line with a slur and dynamics *f a tpo moderato* and *dimin.*. The piano accompaniment features a right-hand part with chords and a left-hand part with a rhythmic pattern. Dynamics include *f*.

134

Musical score for measures 134-138. The score is in a key with two flats (B-flat and E-flat) and a common time signature. The upper staff (treble clef) features a melodic line with a dynamic marking of *pp* (pianissimo) and a crescendo hairpin. It includes a first ending bracket labeled "1." and a second ending bracket labeled "2.". The lower staff (bass clef) provides harmonic accompaniment with a dynamic marking of *dimn.* (diminuendo) and *pp*. The piece concludes with a double bar line and repeat dots.

143

**Muy poco menos**

Musical score for measures 143-148, marked "Muy poco menos". The upper staff (treble clef) contains a melodic line with a dynamic marking of *mf* (mezzo-forte). The lower staff (bass clef) features a complex accompaniment with a dynamic marking of *mf*. The score includes a key signature change to one sharp (F#) and concludes with a double bar line and repeat dots.

150

Musical score for measures 150-155. The upper staff (treble clef) features a melodic line with a dynamic marking of *mf* (mezzo-forte) and a crescendo hairpin leading to a dynamic marking of *f* (forte). The lower staff (bass clef) provides accompaniment with a dynamic marking of *mf*. The score concludes with a double bar line and repeat dots.



156

Musical score for measures 156-162. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). Measure 156 features a treble staff with a whole rest and a dynamic marking of *mf*. The grand staff contains a complex piano accompaniment with sixteenth-note patterns and slurs. Dynamic markings include *mf* and *f*.

163

Musical score for measures 163-167. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). Measure 163 features a treble staff with a melodic line and dynamic markings of *f* and *p*. The grand staff contains a complex piano accompaniment with slurs and dynamic markings of *f* and *pp*.

168

Musical score for measures 168-174. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). Measure 168 features a treble staff with a melodic line and a dynamic marking of *p*. The grand staff contains a complex piano accompaniment with slurs and dynamic markings of *pp*.

174

*Piu lento*

*rall.* *mf muy expresivo*

*rall.* *p* *p*

*piu lento coll canto*

181

*mucho más lento* *A primo tempo expresivo*

*a tempo* *f*

187

*mf*

*f*

*anima y crece poco a poco*

192

*ff* *rall.* *fff*

197

*tranquilo*

*p* *mf* *cresc.* *tranquilo* *rall.* *p* *mf*

205

*ff* *ff* *ff* *Tempo primo* *rall.* *p*

214

Musical score for measures 214-218. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). The music features a melody in the upper treble staff and accompaniment in the grand staff. Dynamics include *p* (piano) in the first measure of the system.

219

Musical score for measures 219-223. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). The music features a melody in the upper treble staff and accompaniment in the grand staff. Dynamics include *p* (piano) in the second and third measures of the system.

224

Musical score for measures 224-229. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). The music features a melody in the upper treble staff and accompaniment in the grand staff. Dynamics include *cresc.* (crescendo) in the second and third measures of the system.

230

Musical score for measures 230-234. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). The music features a melody in the upper treble staff and accompaniment in the grand staff. Dynamics include *fff* (fortississimo) in the first measure and *ff* (fortissimo) in the fourth measure of the system.

235

fff

This system contains measures 235 to 240. It features a treble clef with a key signature of one flat and a common time signature. The melody consists of eighth and quarter notes with various accidentals. The piano accompaniment includes chords and moving lines in both the right and left hands. A dynamic marking of *fff* is present in the second measure.

240

*sempre ff*

*sempre ff*

This system contains measures 240 to 245. The treble clef changes to a key signature of two sharps. The melody continues with eighth and quarter notes. The piano accompaniment features chords and moving lines. Dynamic markings of *sempre ff* are present in the second and third measures.

245

This system contains measures 245 to 251. The treble clef remains in the key of two sharps. The melody continues with eighth and quarter notes. The piano accompaniment features chords and moving lines. There are several accents (>) above notes in both staves.

251

*ritenuto*

*ritenuto*

This system contains measures 251 to 256. The treble clef remains in the key of two sharps. The melody continues with eighth and quarter notes. The piano accompaniment features chords and moving lines. Dynamic markings of *ritenuto* are present in the second and third measures.

257

*Primer tempo*

Musical score for measures 257-261. The system includes a vocal line and a piano accompaniment. The key signature is one flat (B-flat major). The tempo is marked *Primer tempo*. The piano part begins with a *pp* dynamic and features a melodic line in the right hand and a bass line in the left hand. A crescendo hairpin is visible over the piano accompaniment. The vocal line starts with a rest and then enters with a melodic phrase marked *p*.

262

Musical score for measures 262-267. The system includes a vocal line and a piano accompaniment. The key signature is one flat. The piano part features a rhythmic accompaniment in the right hand and a bass line in the left hand. The vocal line consists of a melodic line with various note values and rests.

268

Musical score for measures 268-273. The system includes a vocal line and a piano accompaniment. The key signature is one flat. The piano part features a rhythmic accompaniment in the right hand and a bass line in the left hand. The vocal line consists of a melodic line with various note values and rests. The word *crescendo* is written above the piano part in two locations.

274

Musical score for measures 274-278. The system includes a vocal line and a piano accompaniment. The key signature is one flat. The piano part features a rhythmic accompaniment in the right hand and a bass line in the left hand. The vocal line consists of a melodic line with various note values and rests. Dynamics include *ff* and *dimn.* (diminuendo). The word *p* is written above the piano part.

280

280

*p*

*p*

This system contains measures 280 to 284. The top staff features a melodic line with eighth-note patterns and slurs. The middle staff has a piano accompaniment with eighth-note chords and slurs, marked with a piano (*p*) dynamic. The bottom staff provides a bass line with dotted half notes and slurs.

285

285

*p*

*cresc...*

This system contains measures 285 to 289. The top staff continues the melodic line with eighth-note patterns and slurs. The middle staff has a piano accompaniment with eighth-note chords and slurs, marked with a piano (*p*) dynamic and a crescendo (*cresc...*) marking. The bottom staff provides a bass line with dotted half notes and slurs.

291

291

*ff*

*f*

*ff*

*f*

This system contains measures 291 to 296. The top staff features a melodic line with eighth-note patterns and slurs, marked with a fortissimo (*ff*) dynamic. The middle staff has a piano accompaniment with eighth-note chords and slurs, marked with a fortissimo (*ff*) dynamic and a forte (*f*) dynamic. The bottom staff provides a bass line with dotted half notes and slurs.

297

297

*p*

*f*

*p*

*f*

This system contains measures 297 to 301. The top staff features a melodic line with eighth-note patterns and slurs. The middle staff has a piano accompaniment with eighth-note chords and slurs, marked with a piano (*p*) dynamic and a forte (*f*) dynamic. The bottom staff provides a bass line with dotted half notes and slurs.

303

Musical score for measures 303-308. The system includes a vocal line and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand. Dynamics include *mf* and *pp*. The word *espressivo* is written above the piano part. The key signature has two flats and the time signature is 4/4.

309

Musical score for measures 309-314. The system includes a vocal line and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand. Dynamics include *p*. The key signature has two flats and the time signature is 4/4.

315

Musical score for measures 315-320. The system includes a vocal line and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand. Dynamics include *pp*. The key signature has two flats and the time signature is 4/4.

321

Musical score for measures 321-326. The system includes a vocal line and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand. Dynamics include *cresc.*. The key signature has two flats and the time signature is 4/4.



327

3

*ff*

*ff*

*fff*

332

*ff*

*ff*

338

*enérgico*

*ff* *p legero*

*ff* *p legero*

345

Musical score for measures 345-350. The system consists of three staves: a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line features a melodic line with slurs and accents. The piano accompaniment has a rhythmic pattern in the right hand and a more melodic line in the left hand.

351

Musical score for measures 351-356. The system consists of three staves. The vocal line includes the lyrics "cres-----cen-----do" with a dashed line indicating a crescendo. The piano accompaniment features a complex texture with slurs and accents. Dynamic markings include *ff* (fortissimo) in both the vocal and piano parts.

357

Musical score for measures 357-362. The system consists of three staves. The vocal line has a dynamic marking of *f* (forte). The piano accompaniment features a complex texture with slurs and accents. Dynamic markings include *f* (forte) and *p* (piano) in the piano part.

363

Musical score for measures 363-368. The system consists of three staves. The piano accompaniment features a complex texture with slurs and accents. Dynamic markings include *mf* (mezzo-forte) in both the vocal and piano parts.

369

*Presto no mucho*

Musical score for measures 369-374. The score is in 3/8 time and features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The tempo is marked "Presto no mucho" and the dynamics are "pp".

375

Musical score for measures 375-383. The score continues with a piano accompaniment. The dynamics increase to "f" in the final measures.

384

Musical score for measures 384-391. The score continues with a piano accompaniment, featuring a consistent rhythmic pattern in the right hand.

392

Musical score for measures 392-400. The score includes vocal lines with lyrics "cres-cen-do" and "cres-cen-do". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The dynamics are marked "ff".

Sonata para violín y piano  
(1922)

**Allegro** ♩ = 168 aproximadamente

Germán A. Beigbeder

Violín

Muy expresivo

8

15

cresc.

ff

23

p

30

37

f

p

44

f

p

53

expresivo

p

62

mf

70

cresc.

3

79 Musical staff 79-85: Treble clef, key signature of two flats. Measures 79-85. Dynamics: *f*, *f*, *ff*.

86 Musical staff 86-91: Treble clef, key signature of two flats. Measures 86-91. Dynamics: *f*.

92 Musical staff 92-98: Treble clef, key signature of two flats. Measures 92-98. Dynamics: *fff*, *p*, *p*.

99 Musical staff 99-105: Treble clef, key signature of two flats. Measures 99-105. Dynamics: *fff*, *p*.

106 Musical staff 106-114: Treble clef, key signature of two flats. Measures 106-114. Dynamics: *p*, *mf*. Tempo markings: *a tempo*, *moderato*.

115 Musical staff 115-124: Treble clef, key signature of two flats. Measures 115-124. Dynamics: *p*. Tempo marking: *rit*.

125 Musical staff 125-132: Treble clef, key signature of two flats. Measures 125-132. Dynamics: *p*.

133 Musical staff 133-143: Treble clef, key signature of two flats. Measures 133-143. Dynamics: *dimin.*, *pp*, *p*, *p*. Tempo marking: *Muy poco menos*.

144 Musical staff 144-152: Treble clef, key signature of two flats. Measures 144-152. Dynamics: *mf*.

153 Musical staff 153-161: Treble clef, key signature of two flats. Measures 153-161. Dynamics: *f*, *mf*.

162 Musical staff 162-168: Treble clef, key signature of two flats. Measures 162-168. Dynamics: *f*, *p*.

169

Musical staff 169-174. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. Dynamics include *p* (piano) and *Piu lento* (slower).

175

Musical staff 175-182. Treble clef, key signature of one sharp. Dynamics include *rall.* (ritardando), *mf* (mezzo-forte), *muy expresivo* (very expressive), and *mucho más lento* (much slower).

183

Musical staff 183-190. Treble clef, key signature of one sharp. The staff contains a melodic line with slurs and accents. Dynamics include *mf* (mezzo-forte).

191

Musical staff 191-200. Treble clef, key signature of one sharp. Dynamics include *ff* (fortissimo) and *rall.* (ritardando). The word *tranquilo* (calm) is written above the staff.

201

Musical staff 201-210. Treble clef, key signature of one sharp. Dynamics include *cresc.* (crescendo), *ff* (fortissimo), and *ff rall.* (fortissimo ritardando).

211

Musical staff 211-218. Treble clef, key signature of one sharp. Dynamics include *p* (piano).

219

Musical staff 219-225. Treble clef, key signature of one sharp. The staff contains a melodic line with slurs and accents.

226

Musical staff 226-233. Treble clef, key signature of one sharp. Dynamics include *cresc.* (crescendo), *fff* (fortississimo), and *ff* (fortissimo).

234

Musical staff 234-241. Treble clef, key signature of one sharp. The staff contains a melodic line with slurs and accents.

242

Musical staff 242-249. Treble clef, key signature of one sharp. The staff contains a melodic line with slurs and accents.

250

Musical staff 250-255. Treble clef, key signature of one sharp. Dynamics include *ritenuto* (ritardando) and *Primer tempo* (first tempo). The staff ends with a double bar line and a key signature change to one flat (F).

260

*p* > < >

267

*crescendo*

274

*ff* *p*

282

*p*

288

*p* *ff*

294

*p* *f*

303

*mf* *espressivo*

312

*pp*

319

*crescen-do* 3

328

*ff*

335

*ff* *p* *ligero*

*enérgico* *ff* *p ligero*

342

349

*cres-----cen-----do* *ff*

357

*f*

366

*mf* *Presto no mucho* *pp*

376

*f*

386

*cres-----cen-----do*

394

*ff* *ff*



# Couplet

Letra de A. Jiménez

Música de Germán A. Beigbeder

Voz

Piano

*ff* *mf*

5

*ff* *fff* *f* *ff*

11

Voz

Piano

*p* U - na ma-ña - na que yo fui ha-ciael Re-ti - roa

*pp*

15

pa - se - ar a pa - se - ar en el par - te - rre tro - pe - cé con un bi - za - rro

19

mi - li - tar, ay qué ga - lán el cho - que tan vio - len - toy

22

ru - do fue que al sue - lo me ca - í, qué con - fu - sión yel

25

ca - soes que des - pués que el sus - to me pa - só des - ma - de - ja - da me que

28

dé si me que - dé por el do - lor *mf* ay qué gran do - lor ay qué gran do - lor

33

co el sa - ble que lle - va - ba me can - só No sé si aus - ted No sé si aus - ted

*ff*

37

*f* No se - ñor que el gol - pe me do - lió

*sf*

# Couplet

Voz

Letra de A. Jiménez

Música de Germán A. Beigbeder

11

*P* U - na ma-ña - na que yo fui ha-cia el Re-ti - roa

15

pa - se-ar a pa - se - ar en el par-te - rre tro - pe - cé con un bi-za - rro

19

mi - li-tar, ay qué ga- lán\_\_\_ el cho-que tan vio-len - toy ru - do fue que al sue - lo

23

me ca-í, qué con - fu - sión\_\_\_ y el ca - soes que des-pués que el sus - to me pa-só des

27

ma - de-ja - da me que - dé si me que - dé por el do - lor *mf* ay qué gran do-lor

32

ay qué gran do-lor co el sa - ble que lle - va - ba me can-só No sé si aus-ted

36

No sé si aus-ted *f* No\_\_\_ se-ñor que el gol-pe me do - lió

# Soleá

G. Álvarez-Beigbeder

Allegretto

*mf*

9

El gi - ta - no quien yoA - do - ro

*rall.* *p* *A tempo*

14

es - táEn la cár - cel me - tí - o. Él es pa mí mi te - so - ro,

18

por él pier - do yoEl sen - tí - o

24

Por él \_\_\_\_\_ doy mi vi-daen-

*f* *pp*

31

te - ra \_\_\_\_\_ por él es-toy yo cha - lá y

3

37

nohay na-die que le quie-ra i - gual que su So-le - á.

43

*f* *p*

51

Me ha ro - ba - o la cal - ma y mi co - ra -

57

zón llo - ra du - cas\* ne - gras

63

pen - san - doen sua - mor pen - san - doen sua -

69

mor

al %

75

Yaun-que le-jos de mi ve - raél es - tá, sa - be queen él pien - sa

Corta ten.

77

cons - tan - te - men - te su So - le - á

82



# Camino de Belén

(Villaluenga)

Popular

G. A. Beigbeder

**Moderato** ♩=140

*p*

Voz 1

La Vir - gen va ca - mi - nan - do \_\_\_\_\_ va ca - mi -  
Más a - rri - ba más a - ba - jo \_\_\_\_\_ vi - veun cie -  
La Vir - gen co - moes tan pu - ra \_\_\_\_\_ noha co - gi -

Voz 2

La Vir - gen va ca - mi - nan - do \_\_\_\_\_ va ca - mi -  
Más a - rr - ba más a - ba - jo \_\_\_\_\_ vi - veun cie -  
La Vir - gen co - moes tan pu - ra \_\_\_\_\_ noha - co - gi -

**Moderato** ♩=140

Piano

*pp*

8

nan - doa Be - lén \_\_\_\_\_ co - moel ca - mi - noes tan lar - go \_\_\_\_\_ pi -  
go na - ran - jel \_\_\_\_\_ cie - go da - meu - na na - ran - ja \_\_\_\_\_ pa -  
do más que tres \_\_\_\_\_ a la sa - li - da del huer - to \_\_\_\_\_ di -

nan - doa Be - lén \_\_\_\_\_ co - moel ca - mi - noes tan lar - go \_\_\_\_\_ pi -  
go na - ran - jel \_\_\_\_\_ cie - go da - meu - na na - ran - ja \_\_\_\_\_ pa -  
do más que tres \_\_\_\_\_ a la sa - li - da del huer - to \_\_\_\_\_ di -

15

dióel Ni - ño de be - ber. No pi - das a - gua mi  
 rael ni - ñoen-tre-te - ner. En - treus - ted Se - ño-ray  
 ceel cie - go que ya ve. ¿Quién ha si - doe - sa Se -

dióel Ni - ño de be - ber. No  
 rael Ni - ñoen-tre-te - ner. En -  
 ceel cie - go que ya ve. ¿Quién

22

vi - da, no pi - das a - gua mi bien, que los ri -  
 co - ja pa - rael ni - ño y pa - raus - ted, en - tró la  
 ño - ra que meha - he - cho tan - to bien? se - rá la

pi - das a - gua mi vi - da, no pi - das a - gua mi bien,  
 treus - ted Se - ño - ray co - ja pa - rael ni - ño y pa - raus - ted  
 ha si - doe - sa - Se - ño - ra que meha he - cho tan - to bien?

29

os vie - nen tur - bios y no se  
Vir - gen Ma - rí - a y sues - po -  
Vir - gen Ma - rí - a con el Ni -

— que los ri - os vie - nen tur - bios  
— en - tró la Vir - gen Ma - rí - a  
— se - rá la Vir - gen Ma - rí - a

33

pue - den be - ber.  
so San Jo - sé.  
ñoy San Jo - sé.

— y no se pue - den be - ber.  
— y sues - po - so San Jo - sé.  
— con el Ni - ñoy San Jo - sé.

# Camino de Belén

(Villaluenga)

Voz 1

Popular

G. A. Beigbeder

Moderato  $\text{♩} = 140$   
*p*



La Vir - gen va ca - mi - nan do \_\_\_\_\_ va ca - mi - nan - doa Be -  
Más a - rri - ba más a - ba - jo \_\_\_\_\_ vi - veun cie - go na - ran  
9 La Vir - gen co - moes tan pu - ra \_\_\_\_\_ noha co - gi - do más que



lén \_\_\_\_\_ co - moel ca - mi - noes tan lar - go \_\_\_\_\_ pi - dióel Ni - ño de be -  
jel \_\_\_\_\_ cie - go da - meu - na na - ran - ja \_\_\_\_\_ pa - rael ni - ñoen - tre - te -  
17 tres \_\_\_\_\_ a la sa - li - da del huer to \_\_\_\_\_ di - ceel cie - go que ya



ber. \_\_\_\_\_ No pi - das a - gua mi vi - da, \_\_\_\_\_ no pi - das  
ner. \_\_\_\_\_ En - treus - ted Se - ño - ray co - ja \_\_\_\_\_ pa - rael ni -  
25 ve. \_\_\_\_\_ ¿Quién ha si - doe - sa Se - ño - ra \_\_\_\_\_ que meha - he -



a - gua mi bien, \_\_\_\_\_ que los ri - os vie - nen tur - bios \_\_\_\_\_  
ñoy pa - raus - ted, \_\_\_\_\_ en - tró la Vir - gen Ma - rí - a \_\_\_\_\_  
31 cho tan - to bien? \_\_\_\_\_ se - rá la Vir - gen Ma - rí - a \_\_\_\_\_



— y no se pue - den be - ber.  
— y sues - po - so San Jo - sé.  
— con el Ni - ñoy San Jo - sé.

# Camino de Belén

(Villaluenga)

Voz 2

Popular

G. A. Beigbeder

Moderato  $\text{♩} = 140$



La Vir - gen va ca - mi - nan do \_\_\_\_\_ va ca - mi - nan - doa Be -  
Más a - rr - ba más a - ba - jo vi - veun cie - go na - ran  
9 La Vir - gen co - moes tan pu - ra \_\_\_\_\_ noha - co - gi - do más que



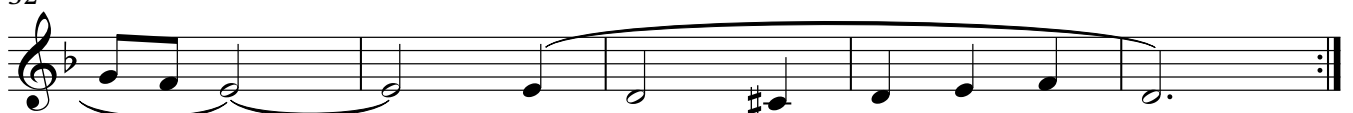
lén \_\_\_\_\_ co - moel ca - mi - noes tan lar - go \_\_\_\_\_ pi - dióel Ni - ño de be -  
jel \_\_\_\_\_ cie - go da - meu - na na - ran - ja \_\_\_\_\_ pa - rael Ni - ñoen - tre - te -  
17 tres \_\_\_\_\_ a la sa - li - da del huer - to \_\_\_\_\_ di - ceel cie - go que ya



ber. No pi - das a - gua mi vi - da, \_\_\_\_\_ no  
ner. En - treus - ted Se - ño - ray co - ja \_\_\_\_\_ pa -  
ve. ¿Quién ha si - doe - sa - Se - ño - ra \_\_\_\_\_ que



pi - das a - gua mi bien, \_\_\_\_\_ que los ri - os vie - nen  
rael ni - ñoy pa - raus - ted \_\_\_\_\_ en - tró la Vir - gen Ma -  
32 meha he - cho tan - to bien? \_\_\_\_\_ se - rá la Vir - gen Ma -



tur - bios \_\_\_\_\_ y no se pue - den be - ber.  
rí - a \_\_\_\_\_ y sues - po - so San Jo - sé.  
rí - a \_\_\_\_\_ con el Ni - ñoy San Jo - sé.

## CAMINO DE BELEN

(Villaluenga)

*Allegretto*

1<sup>a</sup> ca-mi-nos tan lar-go co-mo el ca-mi-nos tan lar-go pi-de el Ni-ño de be-  
 2<sup>a</sup> La Vir-gen va ca-mi-nan-do la Vir-gen va ca-mi-nan-do va ca-mi-nan-do a Be-

ber pi-de el Ni-ño de be-  
 len va ca-mi-nan-do a Be-len co-mo el ber, o-lé o-lé o-

lé o-lé o-lan-da o-le o-lan-da ya usted vé, o- vé,  
 1<sup>a</sup> vez 2<sup>a</sup> vez

## CAMINO DE BELEN

(Villaluenga)

La Virgen va caminando, — va caminando a Belén;  
 como el camino es tan largo — pide el Niño de beber.  
 —No pidas agua, mi vida, — no pidas agua, mi bien,  
 que los ríos vienen turbios — y no se puede beber.  
 Más arriba, más abajo, — vive un ciego naranjel<sup>(1)</sup>.  
 —Ciego, dame una naranja, — para al Niño entretener.  
 —Entre usted, Señora, y coja — para el Niño y para usted.  
 Entró la Virgen María — y su esposo San José.  
 La Virgen, como es tan pura, — no ha cogido más que tres.  
 A la salida del huerto — dice el ciego que ya ve.  
 —¿Quién ha sido esa Señora — que me ha hecho tanto bien?  
 Será la Virgen María — con el Niño y San José.

# Camino de Belén

Popular

G. A. Beigbeder

**Allegretto** ♩ = 108

Voz 1

*f*

La Vir - gen va ca - mi - nan - do la Vir - gen va ca - mi - nan - do va ca -  
 ca - mi - noes tan lar - go co - moel ca - mi - noes - tan lar - go pi - deel  
 No pi - das a - gua mi vi - da, no pi - das a - gua mi vi - da, no pi -  
 ri - os vie - nen tur - bios que los ri - os vie - nen tur - bios y no

Voz 2

*f*

La Vir - gen va ca - mi - nan - do la Vir - gen va ca - mi - nan - do va ca -  
 ca - mi - noes tan lar - go co - moel ca - mi - noes - tan lar - go pi - deel  
 No pi - das a - gua mi vi - da no pi - das a - gua mi vi - da no pi -  
 ri - os vie - nen tur - bios que los ri - os vie - nen tur - bios y no

**Allegretto** ♩ = 108

Piano

*f*

5

1. 2.

mi - nan - dos Be - lén va ca - mi - nan - doa Be - lén co - moel  
 Ni - ño de be - ber pi - deel Ni - ño de be - ber, o - lé o -  
 das a - gua mi bien no pi - das a - gua mi bien que los  
 se pue - den be - ber y no se pue - den be - ber,

mi - nan - dos Be - lén va ca - mi - nan - doa Be - lén co - moel  
 Ni - ño de be - ber pi - deel Ni - ño de be - ber, o - lé  
 das a - gua mi bien no pi - das a - gua mi bien que los  
 se pue - den be - ber y no se pue - den be - ber,

1. 2.

11

lé o - lé o - lé Ho - lan - da o - lé Ho - lan - da yaus - ted ve, o - ve.  
o - lé o - lé o - lé Ho - lan - da o - lé Ho - lan - da yaus - ted ve, ve.

## CAMINO DE BELÉN

La Virgen va caminando, va caminando a Belén;  
como el camino es tan largo pide el Niño de beber.

- No pidas agua mi vida, no pidas agua mi bien,  
que los rios vienen turbios y no se puede beber.

Más arriba más abajo vive un ciego naranjel.

- Ciego dame una naranja, para al Niño entretener.

- Entre usted Señora, y coja para el Niño y para usted.

Entró la Virgen María y su esposo San José.

La Virgen como es tan pura, no ha cogido más que tres.

A la salida del huerto dice el ciego que ya ve.

- ¿Quién ha sido esa Señora que me ha hecho tanto bien?

Será la Virgen María con el Niño y San José.



# Camino de Belén

Voz 1

Popular

G. A. Beigbeder

**Allegretto** ♩ = 108

The musical score is written for a single voice in 2/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' with a quarter note equal to 108 beats per minute. The music is in a 2/4 time signature. The score consists of three staves of music. The first staff contains the first line of the melody, starting with a forte dynamic (f). The second staff contains the second line of the melody, including first and second endings. The third staff contains the third line of the melody, also including first and second endings. The lyrics are written below the notes, with hyphens indicating syllables that span across notes. The lyrics are in Spanish and describe the journey to Bethlehem.

La Vir - gen va ca - mi-nan-do la Vir-gen va ca - mi-nan-do va ca - mi-nan-dos Be  
ca-mi-noes tan lar-go co-moel ca-mi-noes-tan lar-go pi-deel Ni-ño de be  
No pi - das a - gua mi vi - da, no pi-das a - gua mi vi - da, no pi-das a - gua mi  
ri - os vie-nen tur-bios que los ri - os vie-nen tur-bios y no se pue-den be

6 lén va ca - mi-nan-doa Be - lén co-moel  
ber pi-deel Ni-ño de be - ber, o - lé o - lé o -  
bien no pi - das a - gua mi bien que los  
12 ber y no se pue-den be - ber, 1. 2.

lé o - lé Ho - lan - da o - lé Ho - lan-da yaus-ted ve, o - ve.

## CAMINO DE BELÉN

La Virgen va caminando, va caminando a Belén;  
como el camino es tan largo pide el Niño de beber.

- No pidas agua mi vida, no pidas agua mi bien,  
que los rios vienen turbios y no se puede beber.

Más arriba más abajo vive un ciego naranjel.

- Ciego dame una naranja, para al Niño entretener.

- Entre usted Señora, y coja para el Niño y para usted.  
Entró la Virgen María y su esposo San José.

La Virgen como es tan pura, no ha cogido más que tres.  
A la salida del huerto dice el ciego que ya ve.

- ¿Quién ha sido esa Señora que me ha hecho tanto bien?  
Será la Virgen María con el Niño y San José.

# Camino de Belén

Voz 2

Popular

G. A. Beigbeder

**Allegretto** ♩ = 108

La Vir - gen va ca - mi-nan-do la Vir-gen va ca - mi-nan-do va ca - mi-nan-dos Be  
ca-mi-noes tan lar-go co-moel ca-mi-noes-tan lar-go pi-deel Ni-ño de be  
No pi - das a - gua mi vi - da no pi-das a - gua mi vi - da no pi-das a - gua mi  
ri - os vie-nen tur-bios que los ri-os vie-nen tur-bios y no se pue-den be

6 lén va ca - mi-nan-doa Be - lén co-moel  
ber pi-deel Ni-ño de be - ber, o - lé o - lé  
bien no pi - das a - gua mi bien que los ber, ber y no se pue-den be - ber,  
ber y no se pue-den be - ber,

12 o - lé o - lé Ho-lan - da o - lé Ho - lan-da yaus-ted ve, ve.

## CAMINO DE BELÉN

La Virgen va caminando, va caminando a Belén;  
como el camino es tan largo pide el Niño de beber.

- No pidas agua mi vida, no pidas agua mi bien,  
que los rios vienen turbios y no se puede beber.

Más arriba más abajo vive un ciego naranjel.

- Ciego dame una naranja, para al Niño entretener.

- Entre usted Señora, y coja para el Niño y para usted.  
Entró la Virgen María y su esposo San José.

La Virgen como es tan pura, no ha cogido más que tres.  
A la salida del huerto dice el ciego que ya ve.

- ¿Quién ha sido esa Señora que me ha hecho tanto bien?  
Será la Virgen María con el Niño y San José.

# LA CRISTIANA CAUTIVA

(Villaluenga)

Moderato

Al pa - sar por Ca - sa - blan - - ca, pa - si por  
la mo - re - ri - - a y vi - ua mo - ra la - van - do la - van -  
do en la fue - n - te fri - a - - - a - par - ta - te, mo - ra be - lla - -  
a - par - ta - te mo - ra lin - da, - - - de - ja be - ber mi ca - ba - llo - -  
- - - en el a - gua cris - ta - li - na - - - de - ja

# La cristiana cautiva

(Villaluenga)

Popular

G. A. Beigbeder

**Moderato** ♩ = 152

*p*

Voz 1

1. Al - pa - sar por Ca - sa - blan - ca, pa - sé por la mo - re - rí -  
2. Yo no soy mo - ra be - lla, ni tam - po - co mo - ra lin -  
3. La más nue - va que tu - vie - res, en mi si - lla la pon - drí -

Voz 2

*p*

Al pa - sar por Ca - sa - blan - ca, pa - sé por la mo - re - rí -  
Yo no soy mo - ra be - lla, ni tam - po - co mo - ra lin -  
La más nue - va que tu - vie - res, en mi si - lla la pon - drí -

**Moderato** ♩ = 152

*p*

Piano



8

*pp*

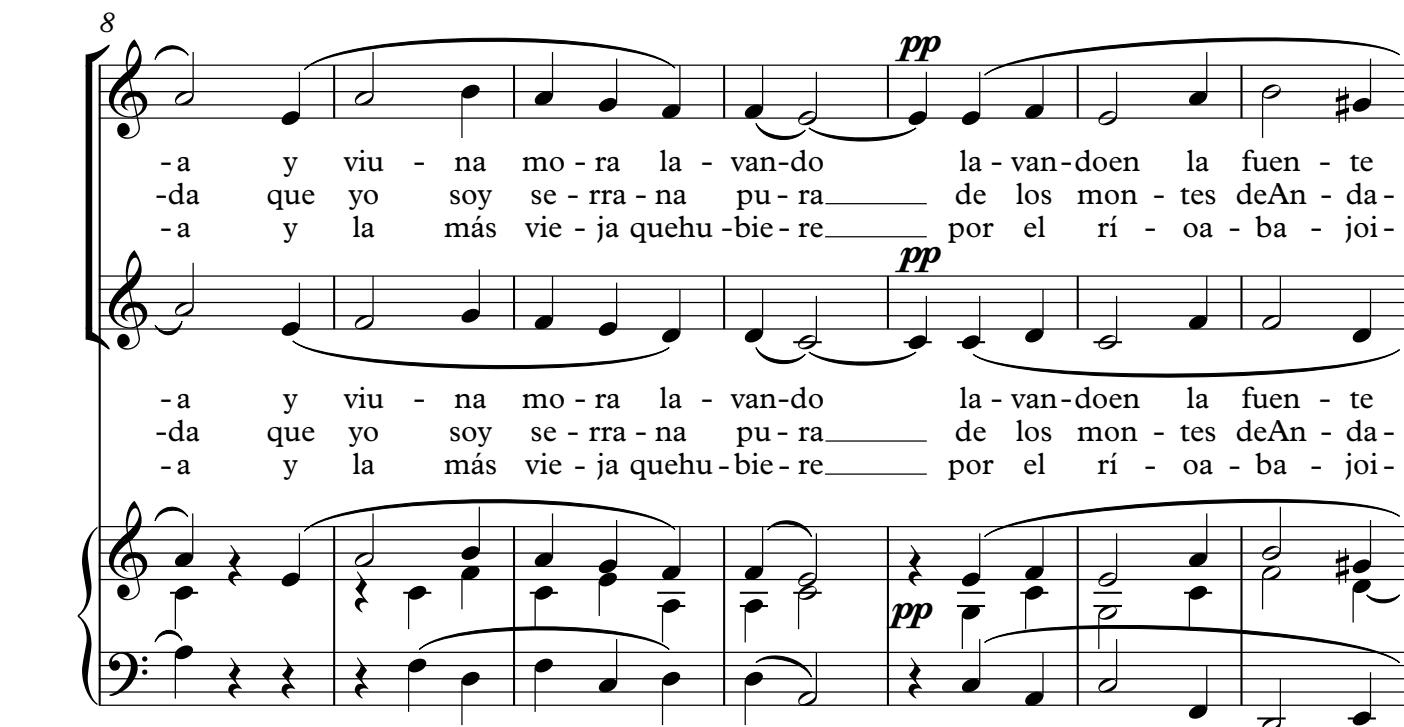
- a y viu - na mo - ra la - van - do la - van - do en la fuen - te  
- da que yo soy se - rra - na pu - ra de los mon - tes de An - da -  
- a y la más vie - ja que hu - bie - re por el rí - oa - ba - joi -

*pp*

- a y viu - na mo - ra la - van - do la - van - do en la fuen - te  
- da que yo soy se - rra - na pu - ra de los mon - tes de An - da -  
- a y la más vie - ja que hu - bie - re por el rí - oa - ba - joi -

*pp*

Piano



15

*mf*

frí - a. A - pár - ta - te mo - ra be - lla, a - pár - ta -  
 lí - bar. ¿Te quie - res ve - nir con - mi go en mi ca -  
 rí - a. ¿Y mi hon - ra ca - ba - lle - ro, dón - de yo

*mf*

frí - a. A - pár - ta - te mo - ra be - lla,  
 lí - bar. ¿Te quie - res ve - nir con - mi go  
 rí - a. ¿Y mi hon - ra ca - ba - lle - ro,

*mf*

22

te mo - ra lin - da, de - ja be - ber mi ca - ba - llo  
 ba - llo su - bi - da? ¿Y mi ro - pa ca - ba - lle - ro,  
 la me - te - rí - a? Yo te ju - ro, yo te ju - ro,  
 no te he de to - car

— mo - ra lin - da, de - ja be - ber mi ca - ba - llo  
 — su - bi - da? ¿Y mi ro - pa ca - ba - lle - ro,  
 — me - te - rí - a? Yo te ju - ro, yo te ju - ro,  
 no te he de to - car

*mf*

28

— en el a - gua cris - ta - li - na, de - ja  
 — dón - de yo la me - te - rí - a? ¿Y mi  
 — que en vai - na va me - ti - da; que yo  
 — mien-tras que no se - as mí - a.

— en el a - gua cris - ta - li - na, de - ja  
 — dón - de yo la me - te - rí - a? ¿Y mi  
 — que en vai - na va me - ti - da; que yo  
 — mien-tras que no se - as mí - a.

# La cristiana cautiva

(Villaluenga)

Voz 1

Popular

G. A. Beigbeder

Moderato ♩ = 152



*p* 1. Al - pa sar por Ca - sa - blan - ca, pa - sé por la mo - re - rí -  
 2. Yo no soy mo - ra be - lla, ni tam - po - co mo - ra lin -  
 3. La más nue - va que tu - vie - res, en mi si - lla la pon - drí -



- a y viu - na mo - ra la - van - do *pp* la - van - do en la fuen - te frí - a.\_\_\_\_  
 - da que yo soy se - rra - na pu - ra de los mon - tes de An - da - lí - bar.\_\_\_\_  
 - a y la más vie - ja que hu - bie - re por el rí - oa - ba - joi - rí - a.\_\_\_\_



16 — *mf* A - pár - ta - te mo - ra be - lla, a - pár - ta - te mo - ra  
 — ¿Te quie - res ve - nir con - mi - go en mi ca - ba - llo su -  
 23 — ¿Y mi hon - ra ca - ba - lle - ro, dón - de yo la me - te -



lin - da, de - ja be - ber mi ca - ba - llo\_\_\_\_  
 bi - da? ¿Y mi ro - pa ca - ba - lle ro,\_\_\_\_  
 rí - a? Yo te ju ro, yo te ju - ro,\_\_\_\_  
 no te he de to - car\_\_\_\_



— en el a - gua cris - ta - li - na, de - ja  
 — dón - de yo la me - te - rí - a? ¿Y mi  
 — que en vai - na va me - ti - da; que yo  
 — mien - tras que no se - as mí - a.\_\_\_\_

# La cristiana cautiva

(Villaluenga)

Voz 2

Popular

G. A. Beigbeder

Moderato ♩ = 152



Al pa - sar por Ca - sa - blan - ca, pa - sé por la mo - re - rí -  
Yo no soy mo - ra be - lla, ni tam - po - co mo - ra lin -  
La más nue - va que tu - vie - res, en mi si - lla la pon - drí -

8



- a y viu - na mo - ra la - van - do la - van - do en la fuen - te frí -  
- da que yo soy se - rra - na pu - ra de los mon - tes de An - da - lí -  
- a y la más vie - ja que hu - bie - re por el rí - oa - ba - joi - rí -

16



- a. A - pár - ta - te mo - ra be - lla, mo - ra lin - da,  
bar. ¿Te quie - res ve - nir con - mi - go su - bi - da?  
a. ¿Y mi hon - ra ca - ba - lle - ro, me - te - rí - a?

24



de - ja be - ber mi ca - ba - llo en el  
¿Y mi ro - pa ca - ba - lle - ro, dón - de  
Yo te ju - ro, yo te ju - ro, que en  
no te he de to - car mien - tras

29



a - gua cris - ta - li - na, de - ja  
yo la me - te - rí - a? ¿Y mi  
vai - na va me - ti - da; que yo  
que no se - as mí - a.



# *Álbum de la Juventud*

(Para violín y piano, transcritas por el propio autor en 1948 del original para piano)

# En la Rivera

(del Álbum de la Juventud)

**Allegretto**

G. A. Beigbeder (hacia 1904 y transcrita en 1948)

Violín

Piano

*sf* > *p*

*sf* > *pp*

9

Piano

*sf* > *p*

17

Piano

*mf*

*mf*

28

Musical score for measures 28-33. The top staff is in treble clef, and the bottom two staves are in bass clef. The music features a melody in the treble and accompaniment in the bass. Dynamics include *f*, *p*, and *crescendo*. Pedal markings (*Ped.*) are present in the bass staff.

34

Musical score for measures 34-37. The top staff is in treble clef, and the bottom two staves are in bass clef. The music features a melody in the treble and accompaniment in the bass. Dynamics include *f*. Performance instructions include *D.C. hasta el y salta* and *f*. A repeat sign is present in the treble staff.

Violín

# En la Rivera

(del Álbum de la Juventud)

G. A. Beigbeder (hacia 1904 y transcrita en 1948)

**Allegretto**

*sf* *p*

8 *sf* *p*

15 *mf*

28 *f* *p* *crescendo* *D.C. hasta el y salta*

36 *f*

# Rondo

G. A. Beigbeder (hacia 1904 y transcrita en 1948)

**Allegro Moderato**

Violín

Piano

*p*

**Allegro Moderato**

*f* *pp*

4

7

*cresc. poco*

1. 2.

1. 2.

*p*

*cresc. poco*

11

*p*

14

musical score for measures 14-16. The system consists of two staves: a single treble clef staff and a grand staff (treble and bass clefs). The key signature has one sharp (F#). The tempo/mood is marked *cresc. poco*. The melody in the treble staff features a series of eighth notes with slurs and accents. The piano accompaniment in the grand staff consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

17

musical score for measures 17-19. The system consists of two staves: a single treble clef staff and a grand staff. The key signature has one sharp (F#). The tempo/mood is marked *cresc. poco*. The melody in the treble staff continues with eighth notes and slurs. The piano accompaniment in the grand staff maintains the eighth-note pattern in the right hand and a simple bass line in the left hand.

20

musical score for measures 20-21. The system consists of two staves: a single treble clef staff and a grand staff. The key signature has one sharp (F#). The tempo/mood is marked *cresc. poco*. The melody in the treble staff features a series of eighth notes with slurs and accents. The piano accompaniment in the grand staff consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

22

musical score for measures 22-23. The system consists of two staves: a single treble clef staff and a grand staff. The key signature has one sharp (F#). The tempo/mood is marked *p*. The melody in the treble staff features a series of eighth notes with slurs and accents. The piano accompaniment in the grand staff consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The system includes first and second endings for both the treble and bass staves.

# Rondo

Violín

G. A. Beigbeder (hacia 1904 y transcrita en 1948)

**Allegro Moderato**

*p* *cresc. poco*

8 *p*

14 *cresc. poco*

19 *p* *p*

# Gavota

(En Ferrol 1916)

GERMAN A. BEIGBEDER

Violín

Piano

*pp*

*p*

Vln.

Pno.

*p*

Vln.

Pno.

*mf*

*mf m.d.*



12

Vln.

Pno.

17

Vln.

Pno.

21

Vln.

Pno.

*m.d.*

25

Vln.

Pno.

*p*

*pp*

29

Vln.

Pno.

*p*

*pp*

32

Vln.

Pno.

*p*

*pp*

*pp*

Violín

# Gavota

(En Ferrol 1916)

GERMAN A. BEIGBEDER

1. *p*

4 *p*

8 1. 2. *mf*

13

19

23

27 *p*

31 *p* *pp*

# Un vals

(Ferrol 1916)

GERMÁN A. BEIGBEDER

**Muy moderato**

Violín

*p*

Piano

**Muy moderato**

*pp*

*muy ligado*

7

Vln.

Pno.

12

Vln.

Pno.

17

Vln.

Pno.

*f*

*f*

Detailed description: This system covers measures 17 to 23. The violin part (Vln.) begins with a series of eighth notes, then rests, followed by a half note with an accent and a dynamic marking of *f*. The piano part (Pno.) features a complex texture with sixteenth-note runs in the right hand and sustained chords in the left hand. A second *f* dynamic marking appears in the violin part at measure 22.

24

Vln.

Pno.

*p*

Detailed description: This system covers measures 24 to 28. The violin part (Vln.) starts with a half note, followed by a double bar line, then a half note with an accent and a dynamic marking of *p*. The piano part (Pno.) continues with similar textures, including sixteenth-note runs and sustained chords. A double bar line is present in both staves at measure 25.

29

Vln.

Pno.

*rall.*

*ppp*

*ppp*

Detailed description: This system covers measures 29 to 33. The violin part (Vln.) features a long, sweeping phrase with a dynamic marking of *ppp* and a *rall.* (rallentando) instruction. The piano part (Pno.) also features a long, sweeping phrase with a dynamic marking of *ppp* and a *rall.* instruction. The system concludes with a double bar line at measure 33.

# Un vals

(Ferrol 1916)

GERMÁN A. BEIGBEDER

Muy moderato

*p*

9

17

*f* *f* *p*

26

*p* *ppp*

# Minué

Tranquilo

G. A. Beigbeder (hacia 1903 y transcrita en 1948)

Violín

Piano

*p*

Tranquilo

*pp*

(*md*)

6

*tr*

*p*

11

*rall*

*p a tempo*

(*md*)

*rall... a tempo*

16

*tr*

*FIN*

*pp*

2 TRIO  
21

Musical score for measures 21-25. The score is in G major (one sharp) and 3/4 time. It features a piano (pp) dynamic. The right hand plays a series of chords and dyads, while the left hand provides a steady accompaniment. A 'Ped.' (pedal) marking is present under the first and second measures.

26

Musical score for measures 26-30. The score continues in G major and 3/4 time. A piano (p) dynamic is indicated. A repeat sign is used at the beginning of measure 27. A 'Ped.' marking is present under the first and second measures.

Musical score for measures 31-35. The score continues in G major and 3/4 time. This system features a more active right hand with eighth-note patterns and accents. The left hand continues with a steady accompaniment.

Musical score for measures 36-40. The score continues in G major and 3/4 time. It features a piano (p) dynamic. A 'Ped.' marking is present under the first and second measures.



*rallent...*  
*D.C. sin repetir*  
*hasta FIN*

*rallent...*  
*D.C. sin repetir*  
*hasta FIN*

Violín

# Minué

Tranquilo

G. A. Beigbeder (hacia 1903 y transcrita en 1948)

Musical notation for measures 1-6. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). It begins with a piano (*p*) dynamic. The melody consists of eighth and quarter notes with some slurs.

Musical notation for measures 7-11. Measure 7 starts with a trill (*tr*) over a note. Measure 8 has a repeat sign. The piece continues with a piano (*p*) dynamic.

Musical notation for measures 12-15. Measure 12 begins with a *rall* (rallentando) marking. Measure 13 starts with a piano (*p*) dynamic and a *a tempo* marking.

Musical notation for measures 16-20. Measure 16 has a trill (*tr*) over a note. Measure 20 ends with a *FIN* marking and a *pp* (pianissimo) dynamic.

Musical notation for measures 21-25. Measure 21 is the start of the *TRIO* section, marked with a *pp* dynamic. The melody is a simple, rhythmic pattern of quarter notes.

Musical notation for measures 26-30. The melody continues with a piano (*p*) dynamic, featuring a series of eighth notes with accents.

Musical notation for measures 31-35. The melody continues with a *rallent...* (rallentando) marking.

*D.C. sin repeti  
hasta FIN*

*p.* *Ped.* *p.* *Ped.*

*p.* *p.* *rallent...*  
*D.C. sin repetir*  
*hasta FIN*

# Al higuí, al higuí, al higuí

(1929)

GERMAN A. BEIGBEDER

**Allegretto**

Violín

Piano

1. 2.

6

Vln.

Pno.

11

Vln.

Pno.

16

Vln.

Pno.

1. 2.

Ped. Ped. Ped. Ped.

Detailed description: This system covers measures 16 to 20. The violin part begins with a melodic line of eighth notes. At measure 17, it branches into two endings: the first ending leads back to the start of the phrase, and the second ending concludes with a half note. The piano part features a consistent eighth-note accompaniment in both hands, with 'Ped.' markings under the first four measures.

21

Vln.

Pno.

Detailed description: This system covers measures 21 to 23. The violin part continues with a melodic line, featuring accents on the notes. The piano part maintains the eighth-note accompaniment pattern.

24

Vln.

Pno.

1. 2.

157

Ped. Ped. Ped. Ped.

Detailed description: This system covers measures 24 to 27. The violin part has two endings, with the second ending marked with a forte 'f' dynamic. The piano part continues with the eighth-note accompaniment, including a measure with a '157' marking and 'Ped.' markings under the last four measures.

Violín

# Al higuí, al higuí, al higuí

(1929)

GERMAN A. BEIGBEDER

**Allegretto**

*p*

4

1. 2.

10

16

1. 2.

22

1. 2.

*f*









## GERMÁN ÁLVAREZ BEIGBEDER

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