

# Mateo and Guillermo

1

Joe Fried

$\text{♩} = 121$

Mezzo-soprano

B♭ Clarinet

Piano

Mzs.

B♭ Cl.

Pno.

My true love was Ma - te - o  
with soprano

Mzs.

B♭ Cl.

Pno.

Oft he told me he loved-me. And I was so happy, when he asked to marry, but I

24

Mzs.

know now that he was a li - ar and a cheat!

B♭ Cl. with piano

Pno.

31

Mzs.

He said he loved me but he was un - true!

B♭ Cl. with soprano

Pno.

38

Mzs.

I have

B♭ Cl.

Pno.

Mzs.

seen him, walk - ing with a dark - haired beau - ty a - lone in the park, to-geth-er, smil - ing - .  
with soprano

B♭ Cl.

Pno.

Mzs.

When I see him I look a - way, and he will re - gret his life from this - day. I hope his heart it soon will

B♭ Cl.

Pno.

Mzs.

break, and he spends man - y days and nights a lone - and in an-quish. This man lied to me and ruined my life.

B♭ Cl.

Pno.

67

Mzs. B♭ Cl. Pno.

*mf*

He said he loved me but I saw them em - brace. God may for - give him. I will  
with soprano

*p*

*mp*

*mf*

74

Mzs. B♭ Cl. Pno.

not. He did not love me. He just used me, and for all my true love, all he gave me was dis - grace.

*p*

with piano

82

Mzs. B♭ Cl. Pno.

*b*

*b*

*b*

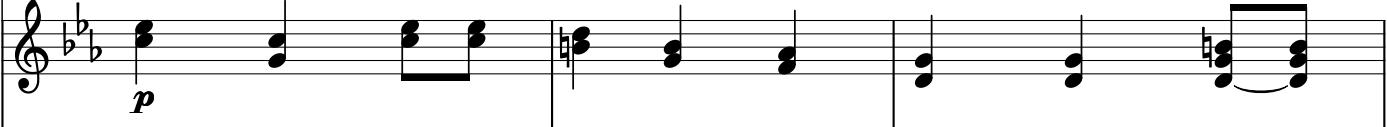
86

Mzs. 

I was so joy - ful, but now my

B♭ Cl. 

with soprano

Pno. 

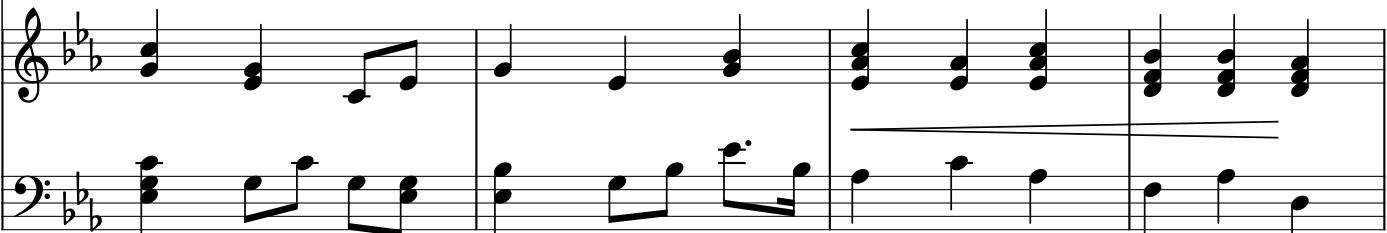
**p**

89

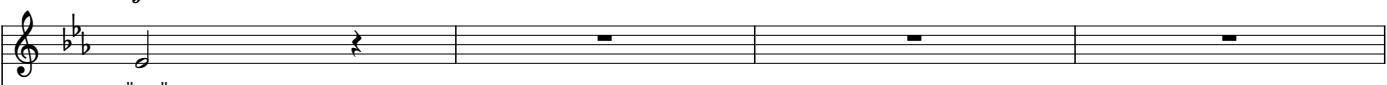
Mzs. 

heart is black. He will crawl back to me, but I will say

B♭ Cl. 

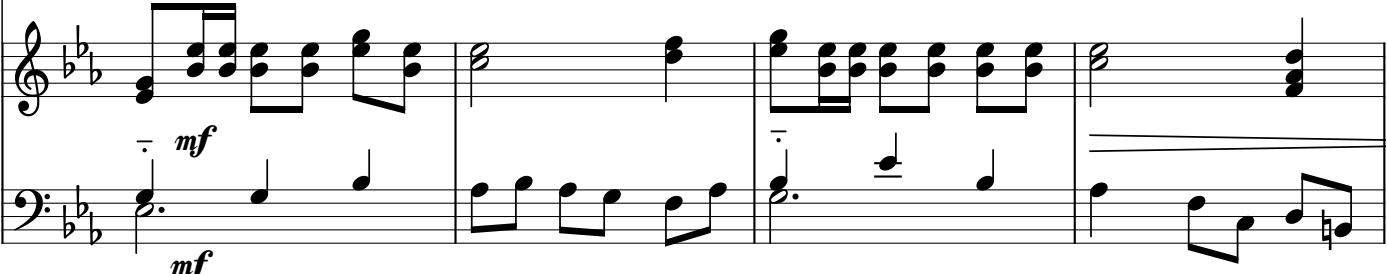
Pno. 

93

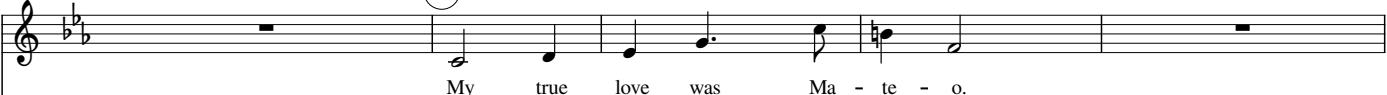
Mzs. 

"no."

B♭ Cl. 

Pno. 

97

Mzs.   
 My true love was Ma - te - o.

B♭ Cl.   
 with soprano

Pno. 

102

 $\text{♩} = 105$  $\text{♩} = 120$ 

Mzs.   
 He left me for an - oth - er.

B♭ Cl.   
 vi. > >

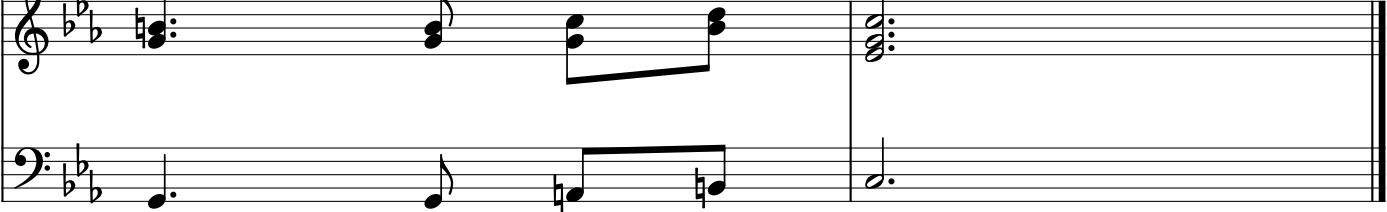
Pno. 

107

 $\text{♩} = 100$ 

Mzs. 

B♭ Cl. 

Pno. 

Mezzo-soprano

# Mateo and Guillermo

1

Joe Fried

*J = 121* **12** *f*

My true love was Ma - te - o  
Oft he told me he

19 loved - me. And I was so hap - py, when he asked to mar - ry, but I

24 know now that he was a li - ar and a cheat! He said he

32 **3** *f*  
loved me but he was un - true! I have seen him, walk - ing

45 with a dark - haired beau - ty a - lone in the park, to - geth - er,

49 smil - ing - . When I see him I look a - way, and he will re -

55 gret his life from this - day. I hope his heart it soon will

59 break, and he spends man - y days and nights a lone - and in

62 **2** *mf*  
an - quish. This man lied to me and ruined my life. He

The musical score consists of ten staves of music for mezzo-soprano. The key signature is one flat, and the time signature varies between common time and 3/4. The tempo is marked as J = 121. The dynamic f (fortissimo) is used at the beginning. The lyrics describe a past relationship where the singer's true love, Mateo, was unfaithful and left her. The singer now sees him walking with another woman and hopes he will regret his actions. The score ends with the singer expressing that this man ruined their life.

69

said he loved me but I saw them em - brace. God may for -

73

give him. I will not. He did not love me. He just used me, and for

77

all my true love, all he gave me was dis - grace.

86

I was so joy - ful, but now my heart is black. He will crawl

91

back to me, but I will say "no." My true love was Ma - te - o.

101

He left me for an - oth - er.

*f*

*4*

*mp*

$\text{♩} = 105$

$\text{♩} = 120$

*2*

*2*

B♭ Clarinet

# Mateo and Guillermo

1

Joe Fried

J = 121

4

*mf*

8

12 with soprano

*p* *mp* *p*

18

*mp* *p*

24 with piano

*mp* *mf*

29 with soprano

*p*

33

*mf*

38 2

*mp*

44 with soprano

4 7

*mf*

58

62

solo

with soprano

**f**

with piano

**p**

with soprano

**mp**

**mf** with soprano

**p**

**♩ = 105**

**♩ = 120**

**♩ = 100**

Piano

# Mateo and Guillermo

1

Joe Fried

The sheet music consists of five staves of piano music. The top two staves are treble clef, and the bottom three are bass clef. The key signature is one flat throughout. The tempo is marked  $\text{♩} = 121$ . Measure 1 starts with eighth-note pairs in the treble clef staff, followed by eighth-note chords in the bass clef staff. Measure 2 continues with eighth-note pairs in the treble and eighth-note chords in the bass. Measures 3-4 show eighth-note pairs in the treble and eighth-note chords in the bass. Measure 5 begins a new section with eighth-note chords in the treble and eighth-note pairs in the bass. Measure 6 shows eighth-note pairs in the treble and eighth-note chords in the bass. Measure 7 starts with eighth-note chords in the treble, followed by eighth-note pairs in the bass. Measures 8-9 continue with eighth-note chords in the treble and eighth-note pairs in the bass. Measure 10 begins another section with eighth-note chords in the treble and eighth-note pairs in the bass. Measures 11-12 continue with eighth-note chords in the treble and eighth-note pairs in the bass. Measure 13 begins a final section with eighth-note chords in the treble and eighth-note pairs in the bass. Measures 14-15 continue with eighth-note chords in the treble and eighth-note pairs in the bass. Measure 16 begins a section with eighth-note chords in the treble and eighth-note pairs in the bass. Measures 17-18 continue with eighth-note chords in the treble and eighth-note pairs in the bass. Measure 19 begins a section with eighth-note chords in the treble and eighth-note pairs in the bass. Measures 20-21 continue with eighth-note chords in the treble and eighth-note pairs in the bass. Measure 22 begins a section with eighth-note chords in the treble and eighth-note pairs in the bass. Measures 23-24 continue with eighth-note chords in the treble and eighth-note pairs in the bass. Measure 25 begins a section with eighth-note chords in the treble and eighth-note pairs in the bass. Measures 26-27 continue with eighth-note chords in the treble and eighth-note pairs in the bass. Measure 28 begins a section with eighth-note chords in the treble and eighth-note pairs in the bass. Measures 29-30 continue with eighth-note chords in the treble and eighth-note pairs in the bass.

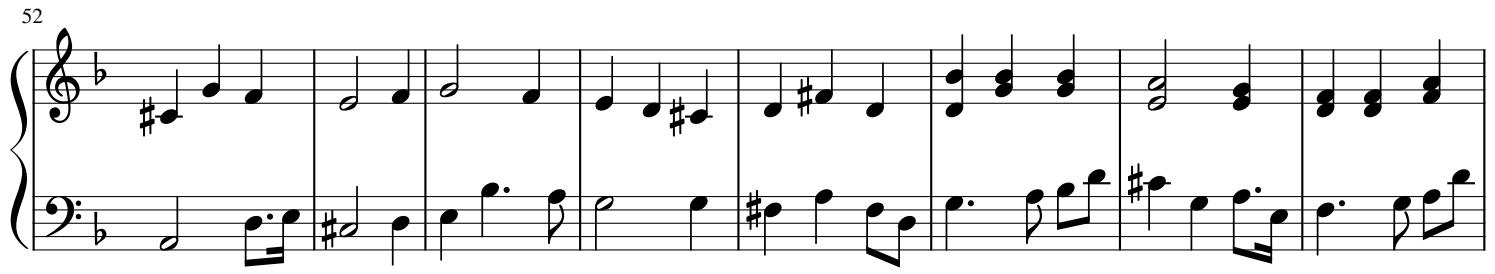
36



46



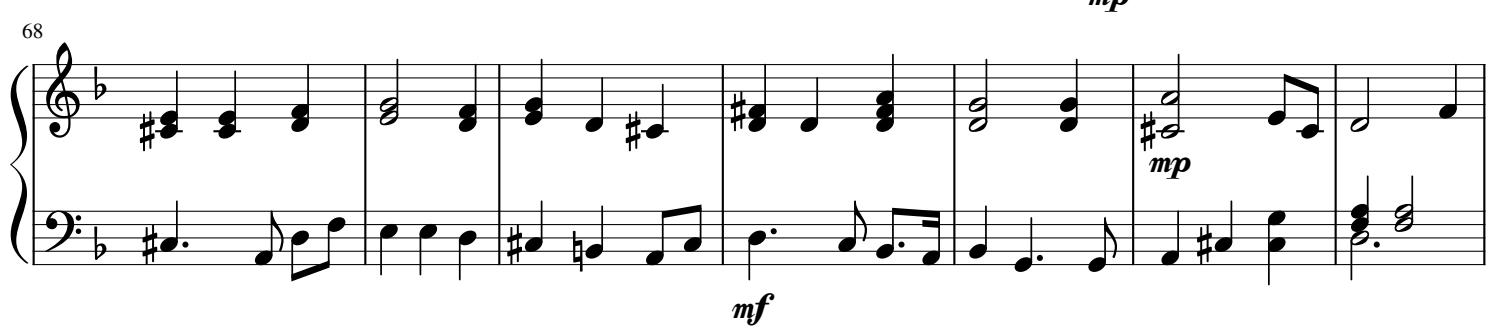
52



60



68



75

83

*p*

90

*mf*

97

*p*

*J = 105*

105

*J = 120*

*mf*

*J = 100*

# Mateo and Guillermo

2

Joe Fried

*J. = 70*

*mp*

Mezzo-soprano

Some - peo-ple say - that a life with - out love is - such a shame. That's - what they

Bb Clarinet

*p*

Piano

8

Mzs.

say. But I live life a - lone - and no love do I want or I need, so leave me to my - self.

Bb Cl.

Pno.

15

Mzs.

Let me live in peace, on my own.

Bb Cl.

*solo*

*mp*

Pno.

22

Mzs.

*mf*

For the hurt of los - ing love is  
with soprano

*mp*

*p*

2

2

29

Mzs.

too much to bear and my heart can't take more pain.

*2*

*2*

*2*

*2*

35

Mzs. *mf*

I see my friends and I won - der: Are they laugh - ing at the fool they see - the

B♭ Cl.

Pno.

42

Mzs.

fool that's me? Go. - Don't come back I don't need your pi - ty and your cheer. I'm hap - pi - er here,

B♭ Cl.

Pno.

48

Mzs.

on my own. You - see the sky - and you say - it's blue, - but it's

B♭ Cl.

Pno.

Mzs.

B♭ Cl.

Pno.

Mzs.

B♭ Cl.

Pno.

67

Mzs.

B♭ Cl.

Pno.

73

Mzs.

B♭ Cl.

Pno.

And I live life a - lone - and no love do I want or I need, so

79

Mzs.

B♭ Cl.

Pno.

please go a - way. Let me find some peace in my - self.

85

Mzs. I - knew a man. He said he'd al - ways cher - rish me but he has left me - and found an-oth-er to

B♭ Cl.

Pno.

91

Mzs. love I will turn from an - y man who comes here to love me. I'll live my life all a -

B♭ Cl.

Pno.

99

Mzs. lone.

B♭ Cl.

Pno.

Mezzo-soprano

# Mateo and Guillermo

2

Joe Fried

*J. = 70  
mp*

Some - peo-ple say - that a life with - out love is - such a shame.

That's - what they say. But I live life a - lone - and no love do I want or I

need, so leave me to my - self. Let me live in peace, on my own.

For the hurt of los<sup>2</sup>-ing love is too much to bear and my heart can't take more pain.

I see my friends and I won - der: Are they laugh - ing at the fool they see - the fool that's me?

Go. - Don't come back I don't need your pi - ty and your cheer. I'm hap - pi - er here, on my own.

You - see the sky - and you say - it's blue, - but it's nev - er true, it's al - ways dark - and it's gray. So

59

go, - don't come back. I don't need your pi - ty and your cheer, I'm hap - pi - er

63

here, on my own. And I live life a - lone - and no

77

love do I want or I need, so please go a - way. Let me find some peace in my-

83

self. I - knew a man. He said he'd al - ways cher - rish

88

me but he has left me - and found an - oth - er to love I will turn from

94

an - y man who comes here to love me. I'll live my life all a - lone.

100

an - y man who comes here to love me. I'll live my life all a - lone.

# B♭ Clarinet

# Mateo and Guillermo

2

Joe Fried

*J. = 70*

11      *p*      solo      2

22      with soprano      *mp*      2 >

33      > > >

44      > > >

55

66      8      *mp*      <> >

83      7      2

Piano

# Mateo and Guillermo

2

Joe Fried

$\text{♩} = 70$

This section starts with a treble clef, a common time signature, and an 8th note tempo of 70. The piano part consists of eighth-note chords in the treble clef staff, and eighth-note patterns in the bass clef staff. Measure 8 includes a dynamic marking *p*.

16

Measure 16 begins with a bass line consisting of eighth notes. Measures 17-22 show a continuation of the bass line with eighth-note patterns, while the treble staff remains mostly silent except for a few eighth-note chords.

23

Measure 23 features a bass line with eighth-note patterns. Measures 24-29 show a continuation of the bass line with eighth-note patterns, while the treble staff remains mostly silent except for a few eighth-note chords.

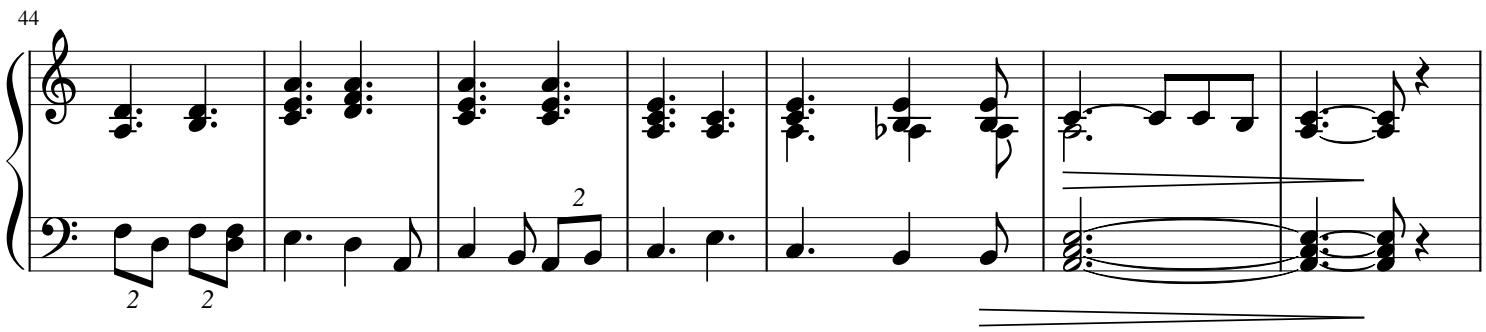
30

Measure 30 begins with a bass line consisting of eighth notes. Measures 31-36 show a continuation of the bass line with eighth-note patterns, while the treble staff remains mostly silent except for a few eighth-note chords.

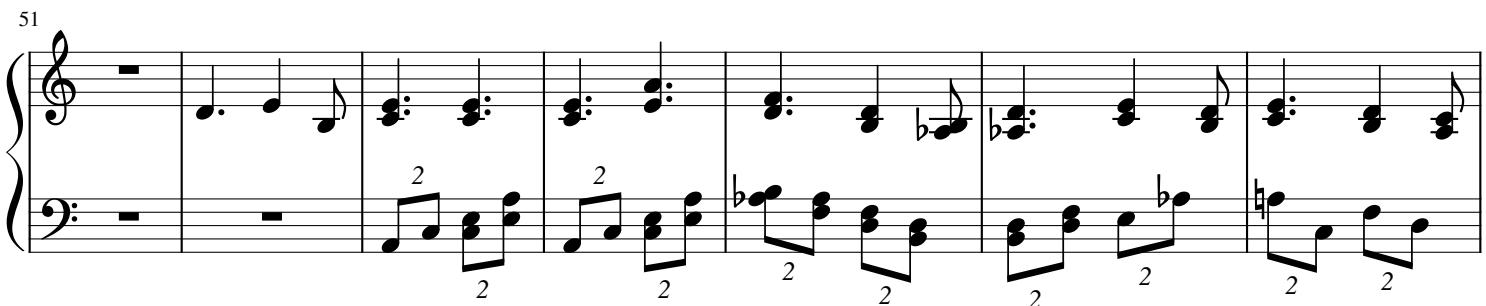
38

Measure 38 begins with a bass line consisting of eighth notes. Measures 39-44 show a continuation of the bass line with eighth-note patterns, while the treble staff remains mostly silent except for a few eighth-note chords.

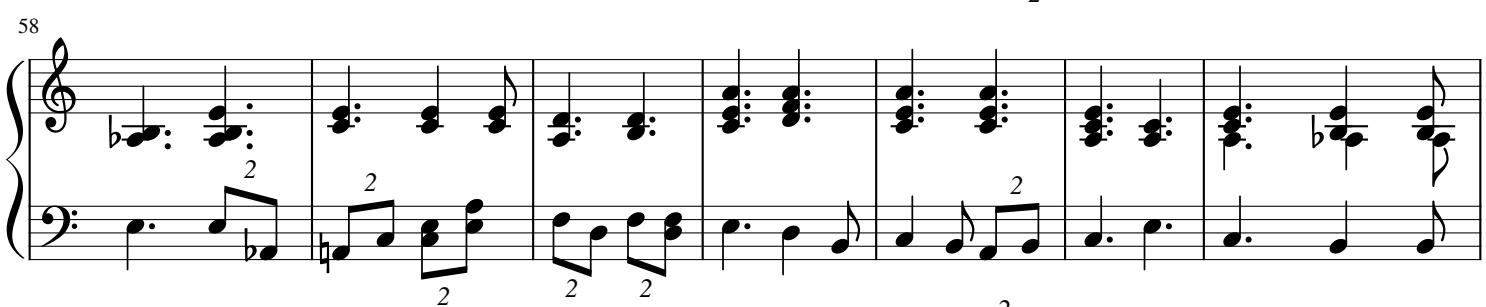
44



51



58



65



71



Musical score for piano and voice. The piano part consists of two staves: treble and bass. The vocal part is in soprano C-clef. Measure 75: Treble staff has three eighth-note chords (G, B, D) followed by a half note (B). Bass staff has eighth-note pairs (D, E), (F, G), (E, F), (D, E). Measure 76: Treble staff has three eighth-note chords (G, B, D) followed by a half note (B). Bass staff has eighth-note pairs (D, E), (F, G), (E, F), (D, E). Measure 77: Treble staff has three eighth-note chords (G, B, D) followed by a half note (B). Bass staff has eighth-note pairs (D, E), (F, G), (E, F), (D, E). Measure 78: Treble staff has three eighth-note chords (G, B, D) followed by a half note (B). Bass staff has eighth-note pairs (D, E), (F, G), (E, F), (D, E).

Musical score for piano, page 10, system 2. The score consists of two staves. The top staff uses a treble clef and shows a continuous eighth-note pattern. The bottom staff uses a bass clef and shows a continuous quarter-note pattern. Measure numbers 82 and 2 are present.

Musical score for piano, page 97, measures 2-5. The score consists of two staves. The top staff uses a treble clef and shows a basso continuo part with a cello-like line and a bassoon-like line. Measure 2 starts with a forte dynamic. Measures 3 and 4 show sustained notes with grace notes. Measure 5 concludes with a forte dynamic. The bottom staff uses a bass clef and shows a bassoon-like line. Measures 2 and 4 feature eighth-note patterns. Measure 3 shows a sustained note with grace notes. Measure 5 concludes with a forte dynamic.

# Mateo and Guillermo

3

Joe Fried

$\text{J.} = 80$

Mezzo-soprano

B♭ Clarinet

Piano

Mzs.

B♭ Cl.

Pno.

5

thought I'd never be happy - 'cause a man was un - true to me,

but now life is good and I'm ver - y joy - ful - as

8

11

Mzs.

B♭ Cl.

Pno.

15

Mzs.

B♭ Cl.

Pno.

17

Mzs.

B♭ Cl.

Pno.

20

Mzs.

gave my heart to Gui - ller - mo - and he gave me his in re - turn. He is the

B♭ Cl. *mp*

Pno. *p*

24

Mzs.

man I've sought and have longed for and I'm the one that he loves.

B♭ Cl.

Pno. *#f*

28

Mzs.

B♭ Cl. *mp*

Pno. *mp*



Mzs.

cry and be in love ..... un - til we die. And in the next world our love - will grow ev - en

B♭ Cl.

Pno.

Mzs.

more.

B♭ Cl.

Pno.

Mzs.

I

B♭ Cl.

Pno.

61

Mzs. love a man named Gui - ller-mo - and I know he's hon - est and kind and gen - er - ous too. He's my be -

B♭ Cl. *p*

Pno.

66

Mzs. lov-ed, - and to him I'll al-ways be true. I'll be his wife for all his life. One we al - ways will

B♭ Cl.

Pno.

72

Mzs. be. Ahh Ahh Ahh Ahhhh!

B♭ Cl. *mp* *mf* Piano & clarinet

Pno. *mf*

76

Mzs.

B $\flat$  Cl.      *mp*

Pno.      *mp*

80

Mzs.

B $\flat$  Cl.

Pno.      *p*      *mp*

84

Mzs.

met a man named Gui - ller - mo - and I fell in love right a - way. That ver - y

B $\flat$  Cl.      *mp*

Pno.      >      >      >

88

Mzs.

day, He took my hand. He held me gently and tenderly in his arms. The

B♭ Cl.

Pno.

92

Mzs.

sky is no long - er gray - This love is here to stay, with Gui - ller - mo.

B♭ Cl.

Pno.

97

Mzs.

piano & clarinet

B♭ Cl.

Pno.

Mezzo-soprano

# Mateo and Guillermo

3

Joe Fried

*J. = 80* **3**

I thought I'd nev - er be hap - py - 'cause a man was un - true to  
me, but now life is good and I'm ver - y joy-ful - as joy - ful as can be - . I

**13** found a man who's love is true. Not like that guy I once knew! I

gave my heart to Gui - ller - mo - and he gave me his in re - turn. He is the

**24** man I've sought and have longed for and I'm the one that he loves. **mf**

I'm in love with Gui - ller - mo - and I'm sure that he will be true - and ten - der and

wise. Look in his eyes. You'll see a man who cares so ten - der - ly. We'll

**44** **mf** talk and laugh and cry and be in love ..... un - til we die. And **mf**

in the next world our love - will grow ev - en more. **8** I

The musical score consists of eight staves of music for mezzo-soprano. The tempo is marked as J. = 80. The key signature changes throughout the piece, indicated by various sharps and flats. Measure numbers are placed at the beginning of each staff. The lyrics are written below the notes, corresponding to the vocal line. The score includes dynamic markings such as *mf*, *f*, and *mf* again, and measure numbers 3, 13, 20, 24, 36, 40, 44, and 8.

61

love a man named Gui - ller-mo - and I know he's hon - est and kind and gen - er - ous

65

too. He's my be - lov-ed, - and to him I'll al - ways be true. I'll be his wife for

70

all his life. One we al - ways will be. Ahh Ahh Ahh Ahhhh!

83

I met a man named Gui - ller - mo - and I fell in love right a -

87

way. That ver - y day, He took my hand. He held me gent - ly and ten - der - ly

91

in his arms. The sky is no long-er gray - This love is here to stay, with Gui -

*f*

96

ller - mo.

# B♭ Clarinet

# Mateo and Guillermo

3

Joe Fried

Sheet music for a solo instrument, likely flute or oboe, featuring ten staves of musical notation. The key signature is two sharps, and the tempo is 80 BPM. Measure numbers 1 through 47 are indicated on the left side of each staff. Various dynamics and performance instructions are included, such as 'mp' (mezzo-piano) and crescendo and decrescendo markings.

51

59

65

70

73

Piano & clarinet

76

80

84

88

92

piano & clarinet

96

Piano

# Mateo and Guillermo

3

Joe Fried

*L. = 80*

1

6

12

18

24

29

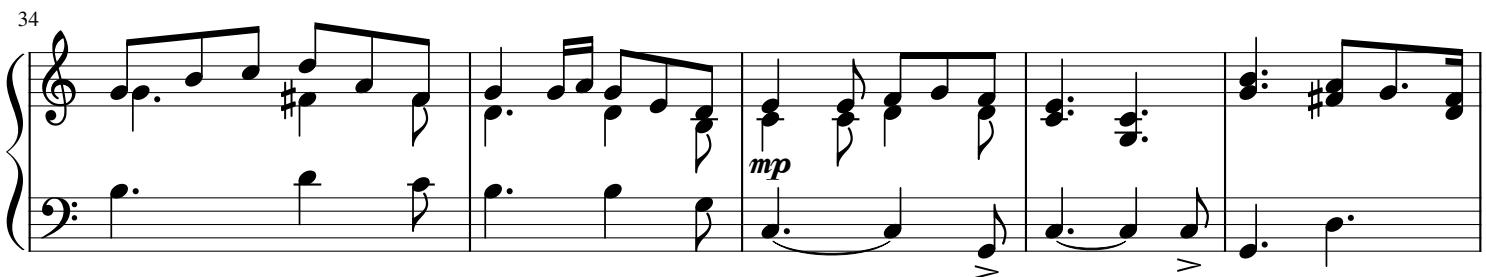
*mp*

*p*

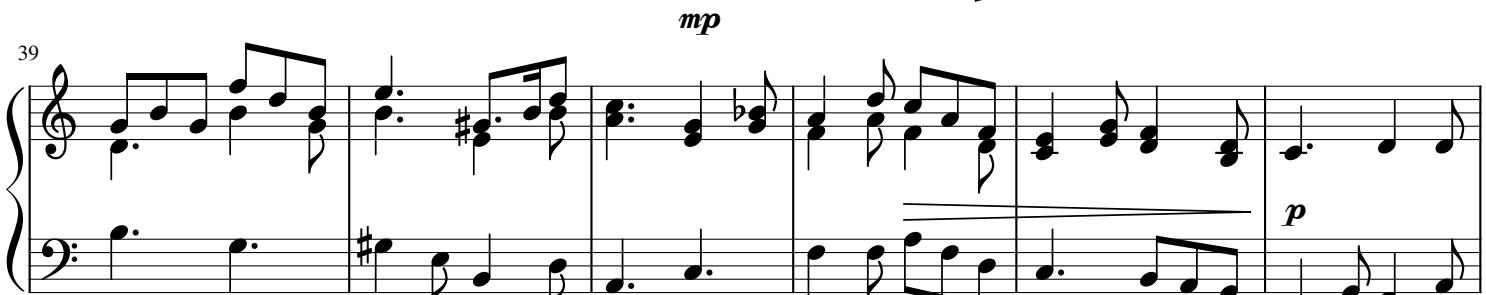
*mf*

*mp*

34



39



45



50

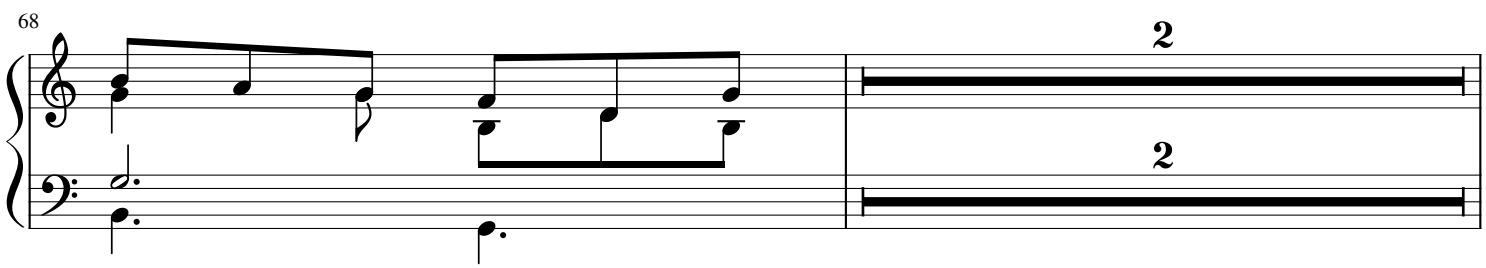


55



62





71

76

81

85

91

96

*mf*

*mp*

*p*

*mp*