

90
Valencia

Sol y Bajo //
Parte de Apuntar

Sol y Bajo.. //

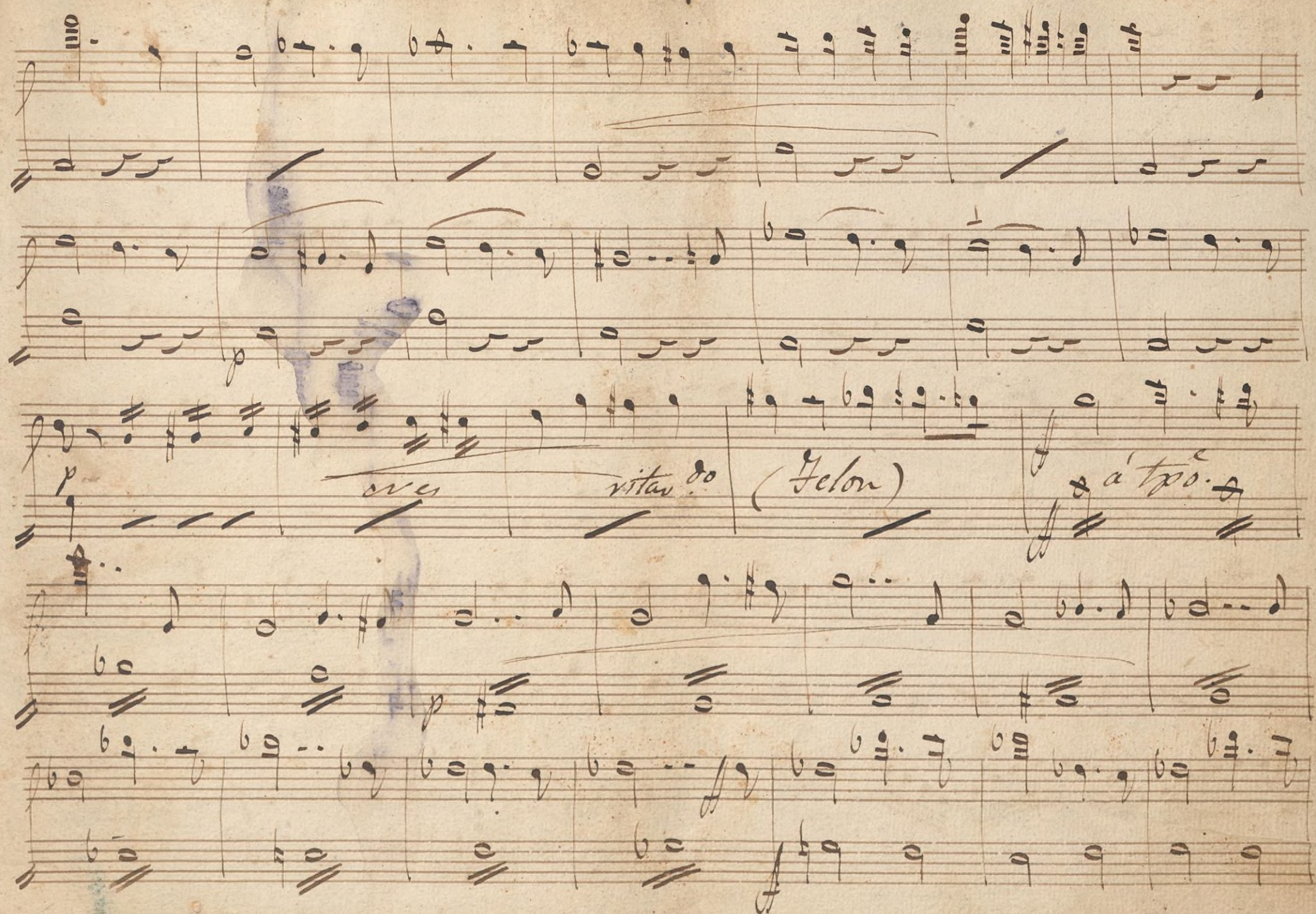
En la Zarzuela
Luz y Sombra
del Maestro //

Contralibro //

No. 8. Preludio
all'acitato.

The musical score is written on ten staves. The first two staves contain the title and tempo markings. The subsequent staves contain musical notation, including notes, rests, and dynamic markings. The notation is in a historical style, with some staves showing multiple notes beamed together. The paper is aged and torn, with a large diagonal crease running across the middle. The word "rall." is written in the middle of the score, indicating a change in tempo.

rall.



Poco meno *Andte*

pi *arco*

Andro *lo*

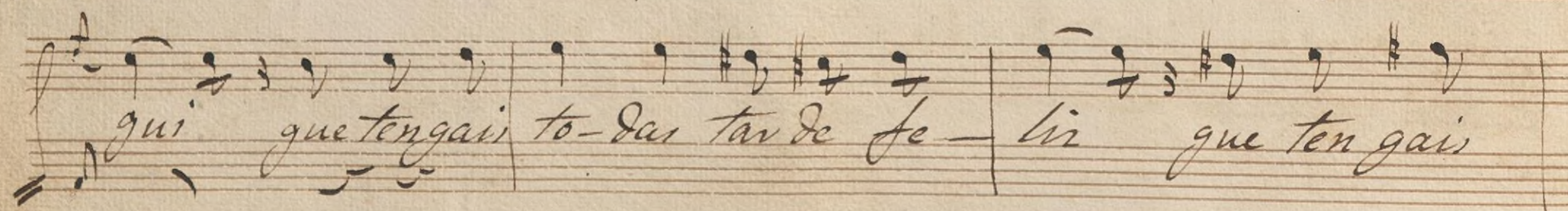
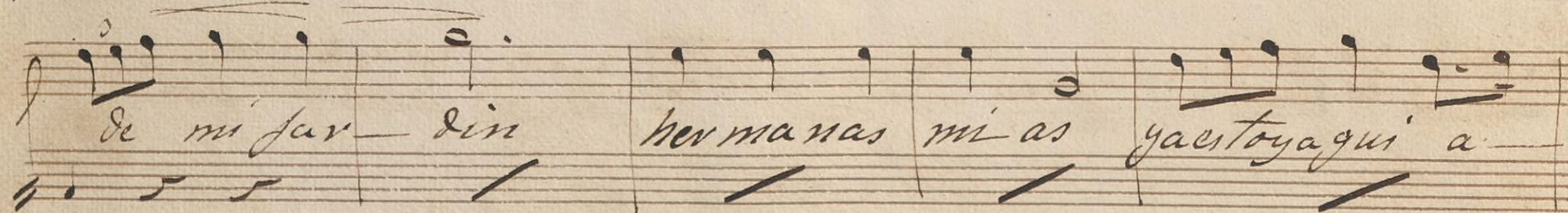
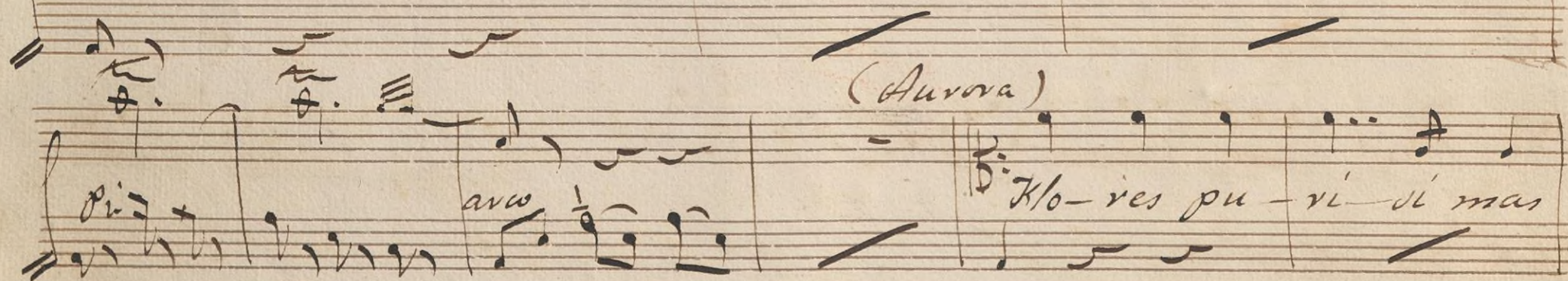
The image shows a page of handwritten musical notation on aged, slightly torn paper. The notation is arranged in six systems, each consisting of two staves. The first system begins with a treble clef and a key signature of one flat (B-flat). The tempo/mood marking "Poco meno" is written above the first staff, and "Andte" (likely "Andante") is written above the second staff. The notation includes various note values, rests, and dynamic markings such as "p" (piano). The second system continues the musical piece. The third system features a "pi" marking above the first staff and an "arco" marking above the second staff. The fourth system continues the notation. The fifth system features a "4." marking above the first staff and a "ga" marking above the second staff. The sixth system features a "4." marking above the first staff and a "3" marking above the second staff. The notation is written in dark ink and shows signs of wear and aging.

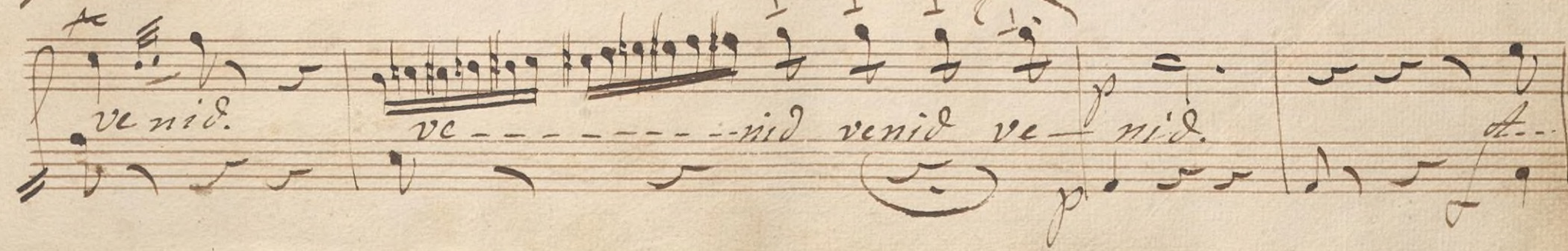
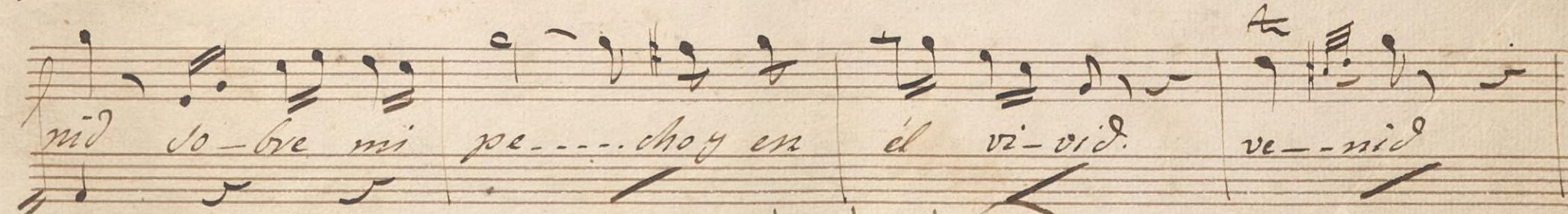
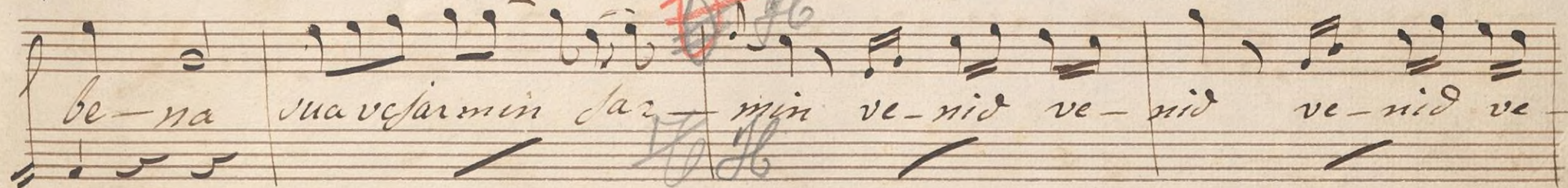
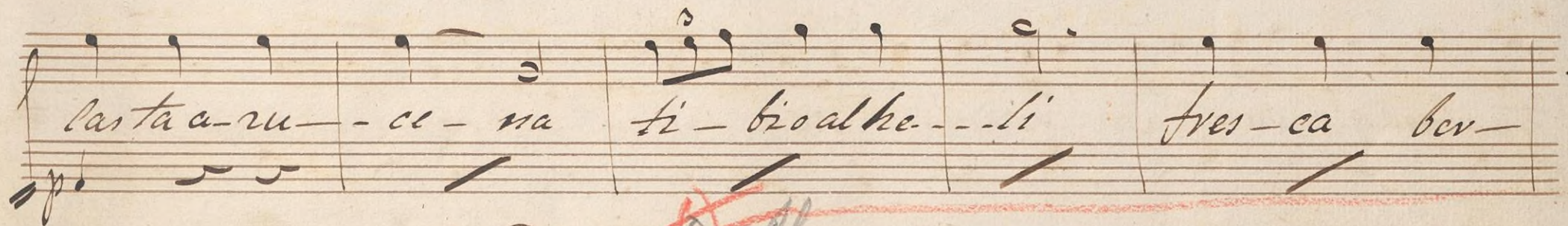
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The score is written in brown ink on aged, slightly stained paper. The notation is dense and complex, featuring many beamed notes and rests. The staves are numbered 1 through 10 on the left margin. The notation is written in a style characteristic of 18th or 19th-century manuscript notation.

8a

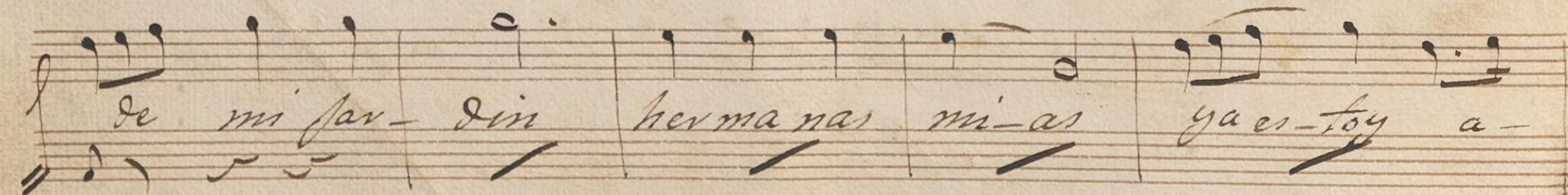
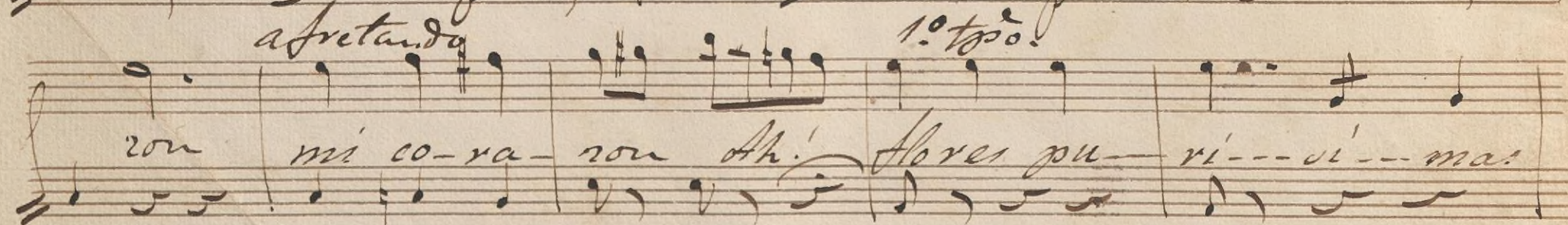
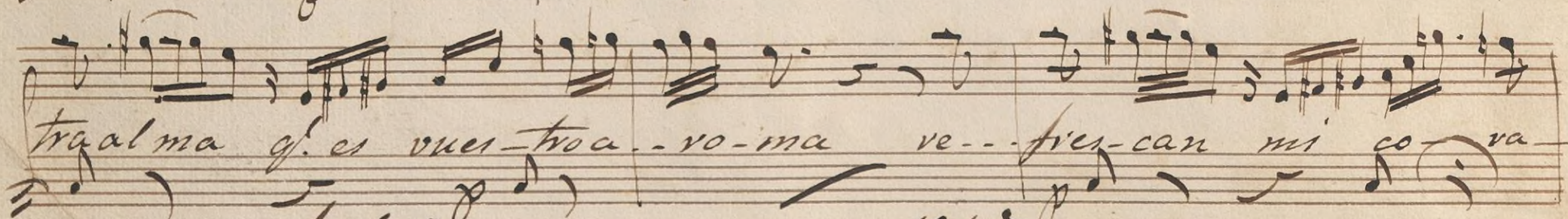
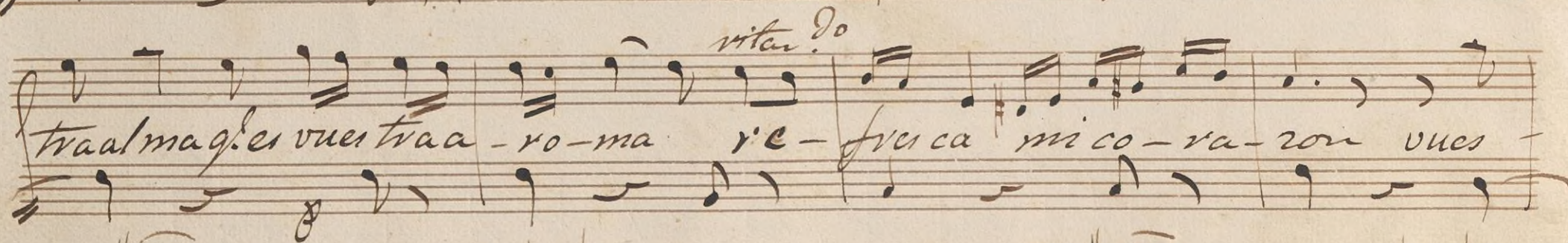
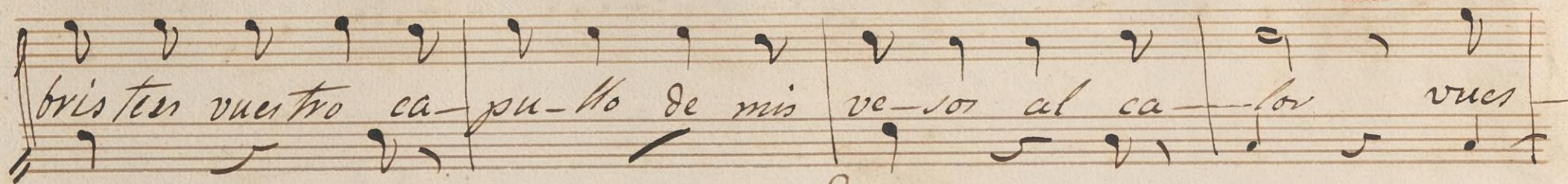
loro

aromatica





Un Poco Più



~~Allegretto~~ *Andante*

a' tps.

gui. ve-nid ve-nid ve-nid ve-nid mi co-ra-zon se que ma ve-nid y en el vi-

afre-ta vid ve-nid ve-nid ve-nid ve-nid *rall^o* ve-nid y en el vi-

vid mi co-ra-zon se que ma ve-nid ve-nid *ah!* y en el vi-

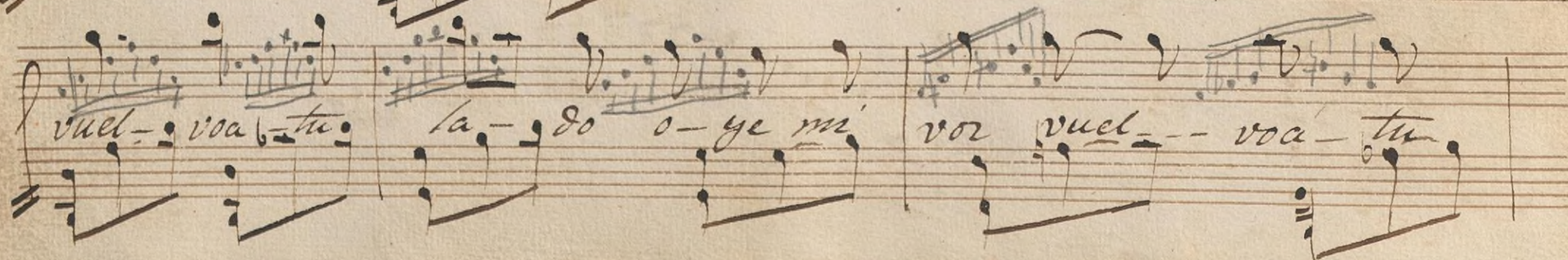
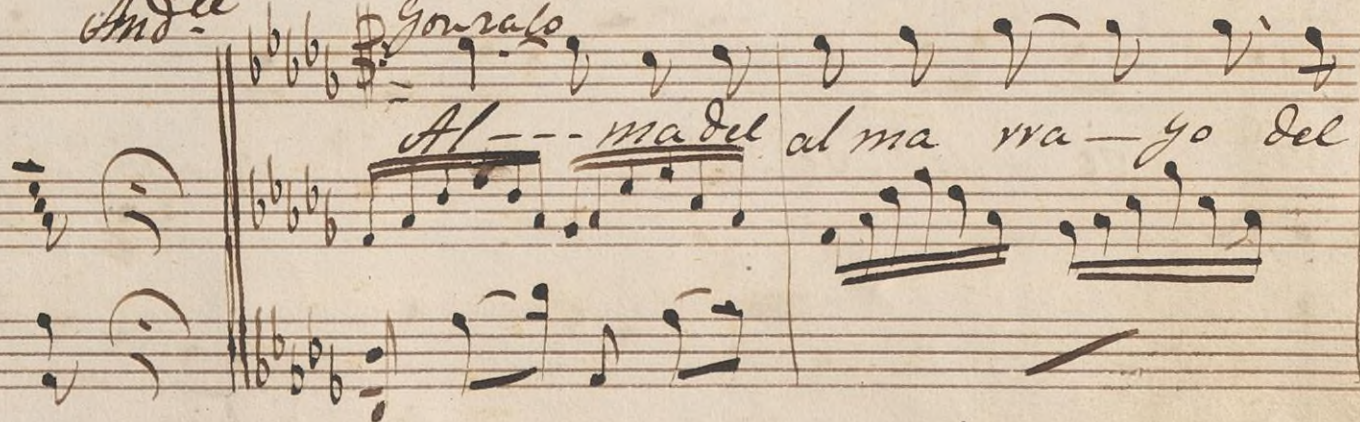
~~el vi-~~ vid ~~ah!~~ y en el vi- vid

6 (Arpa)



And.te

Gon.ralo



(Aurora)

Poco Più mosso

6

la-do o--ye mi--vor

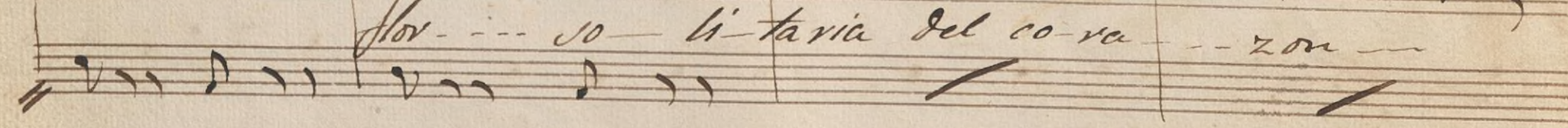
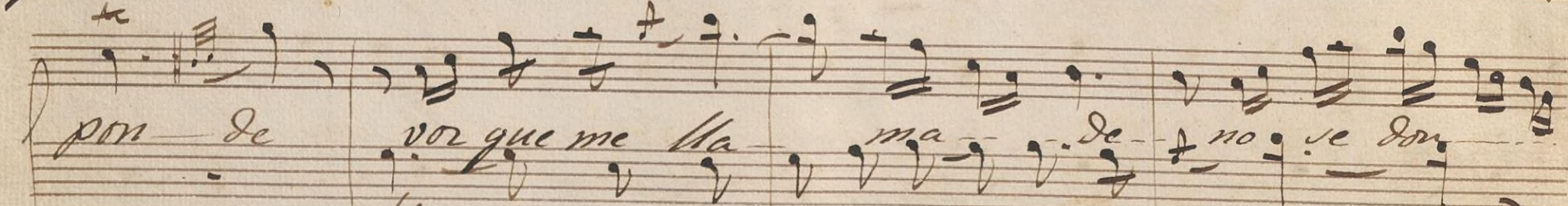
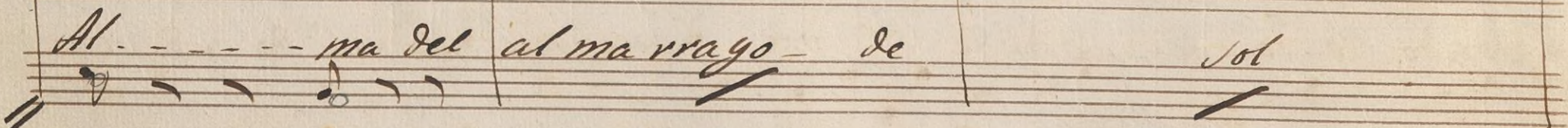
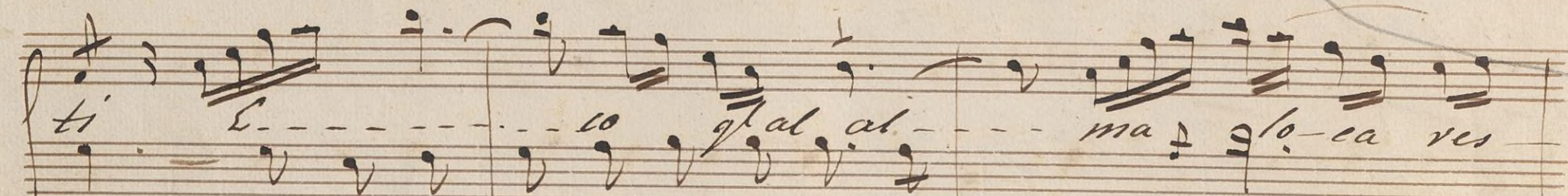
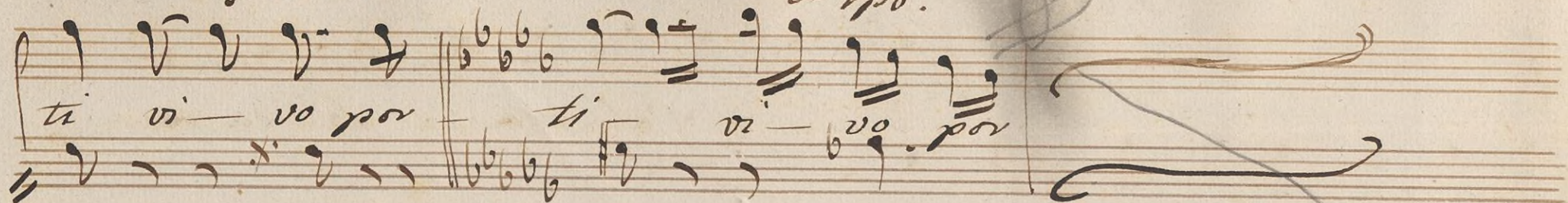
ponde lo-ca res--ponde vor--que me llama de no se

donde de no se don-de y en--tre mis flo--res llega hasta

mi lle---ga hasta mi--sue---ño dea--mores vi vo--por

afretando

à tpo.



de y entre mil flores llegaba a mi ah! ah! has - - - ta

En - tre las flo - res mi a morte di sue ño dea mo - res vi - vo por

mi sue - ño - - - dea mo - res vi - vo por ti.

ti sue ño dea mo - res sue ño dea mo - res vi - vo por ti

vi - vo por ti sue ño dea mo - res vi - vo por ti por

vi - vo por ti - - - - - por

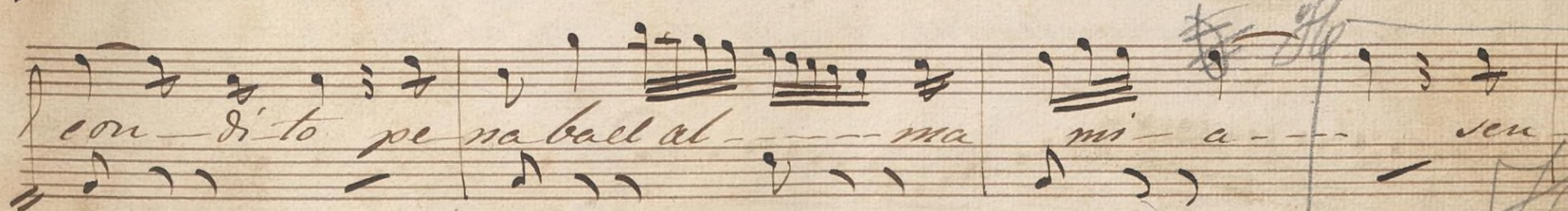
à too.

A handwritten musical score on aged, yellowed paper. The score is written in dark ink and consists of several staves. The top two staves appear to be vocal parts, with lyrics written below the notes. The lyrics include "ti", "ah", "por", and "ti". Above the first staff, the word "à too." is written. The bottom four staves appear to be instrumental parts, featuring various musical notations including eighth notes, sixteenth notes, and rests. The paper shows signs of age, including discoloration and some wear along the edges.

ti ah por ti

ti ah por ti

N.º 3. Racconto. Aurora, Ju. Guan, El doctor



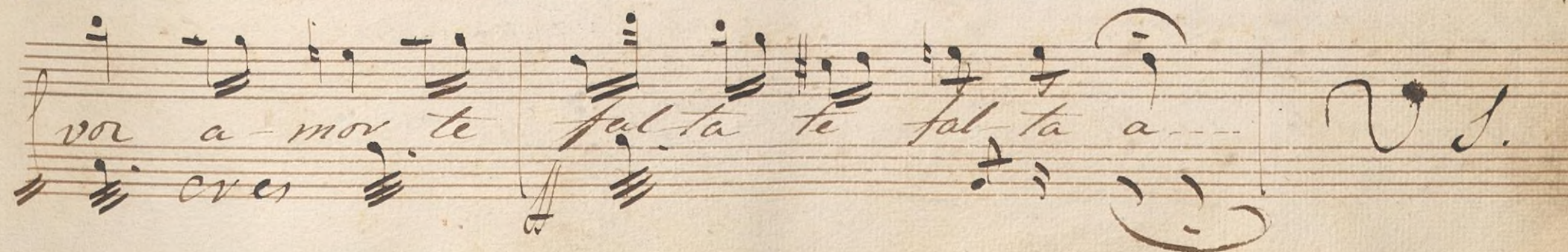
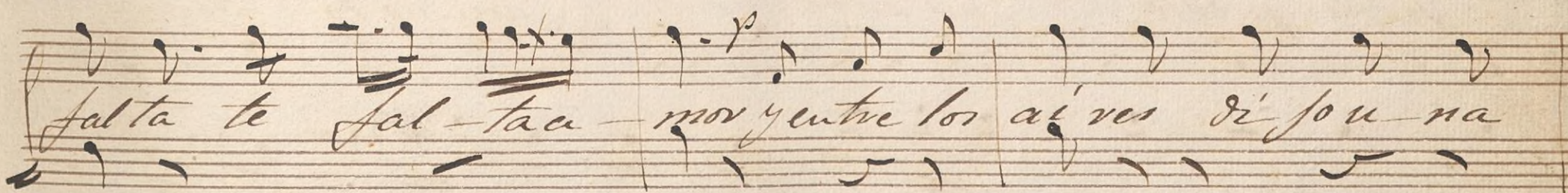
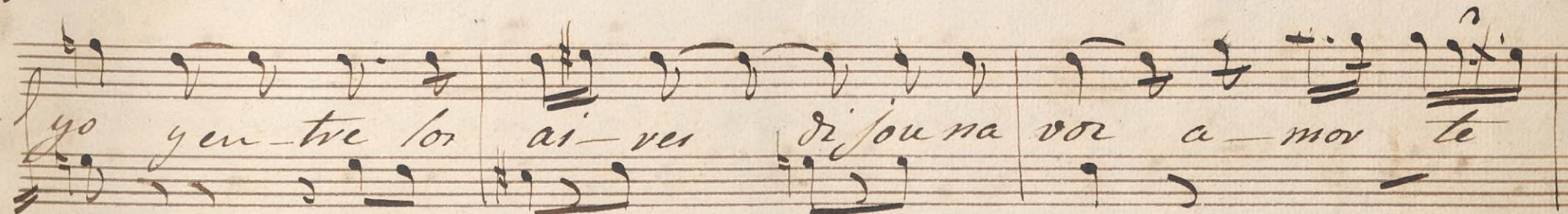
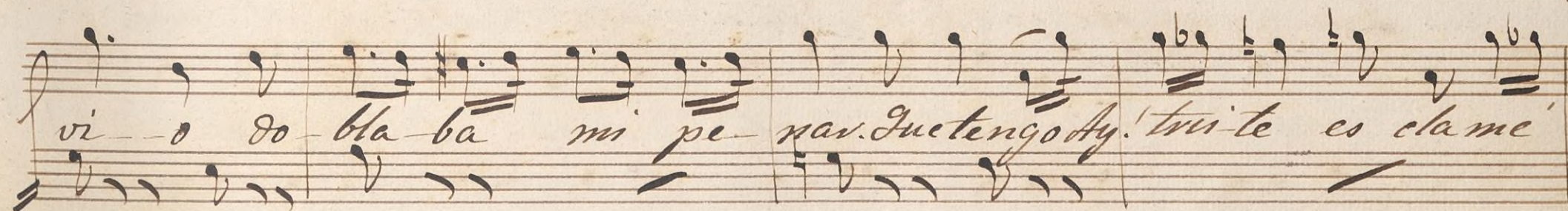
ti-a a'mi des-pe-cho sin causa ni-ra-ron que

den-tro de mi' pecho que dentro de mi'

pecho Horava el co-ra-ron el tri no dul-ce y

pla-ci-do de amantes mi-se-ño ves ah!

el ai-re ci-to
Pi



Juan *mov.*

docto

Quimauna ciega la tendrá a - *mov* Ay! si mis

Ya se despierta su co - ra - zon

ta pías sal - to un la - dron para a do - rar - le me barto

Ya se des - pierta su co - ra - zon Quien no lo siente

yo no hay quien me ro - be no hay qⁿ me ro - be su co - ra

quien no lo siente ul - tra - ja ul - tra - ja

Handwritten musical score for "Gloria in excelsis Deo" by J. Haydn. The score is written on five staves. The first staff is for the vocal part, with lyrics in Spanish: "Gloria in excelsis Deo". The second staff is for the piano accompaniment, with lyrics in Spanish: "Gloria in excelsis Deo". The third staff is for the vocal part, with lyrics in Spanish: "Gloria in excelsis Deo". The fourth staff is for the piano accompaniment, with lyrics in Spanish: "Gloria in excelsis Deo". The fifth staff is for the vocal part, with lyrics in Spanish: "Gloria in excelsis Deo". The score is written in a cursive hand, with some corrections and erasures visible. The lyrics are written in Spanish, and the music is in a single system.

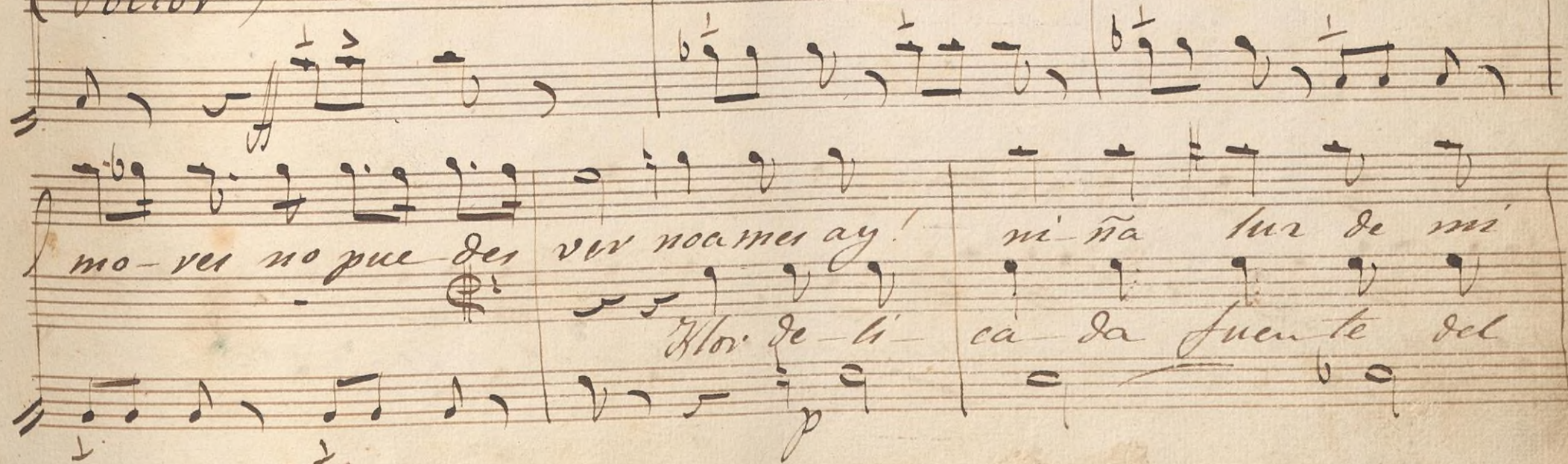
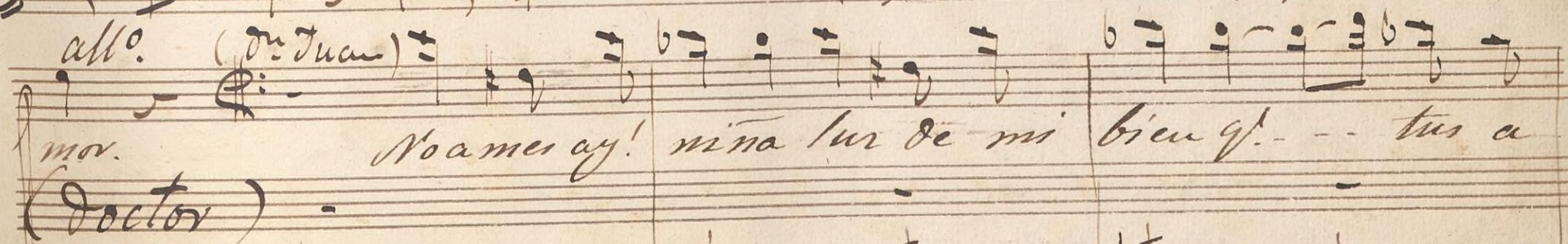
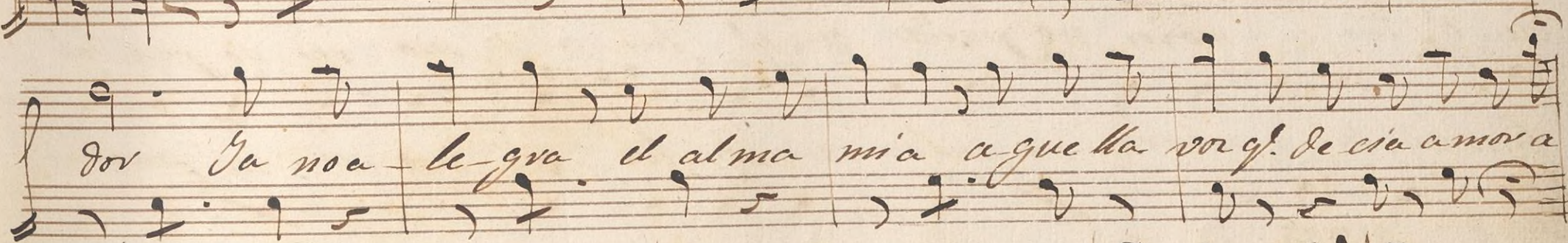
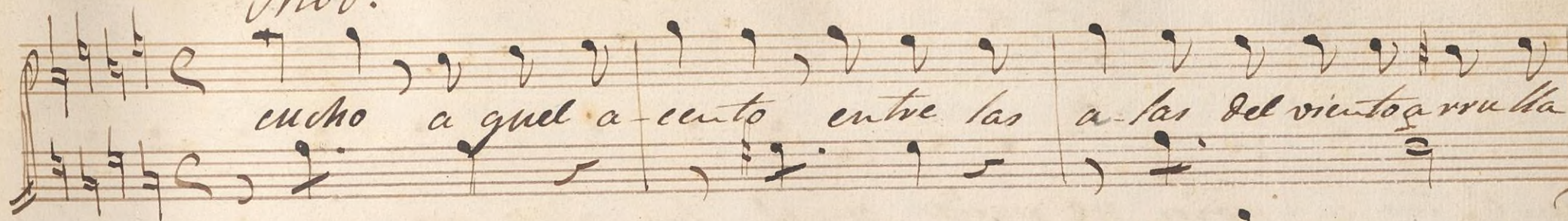
mi co-ra-ron la-ti-vo go-ro-so par-ti-do en
del rui-se-nor y el ai-re-ci-lló de dulce
la me-bar-to-go me-bar-to
ta su co-ra-ron su co-ra-
arco

dos
con g.^{te} en to--das partes a-gue--lla
yo No hay quien me ro--be su co--ra--
con quien no le sien--te ul--tra--ja a'

vor amor de-cia a--mor a--mor. Ya nos
con quien la ten--drá a--mor--
dion ul--tra--ja a'--dion a'--dion--

Mod.^{to}

11



bien q' tus a-mo-res no pue-des ver q' - tus a - mo-res no pue-des
bien ay! tus a-mo-res no pue-des ver Ay! tus a-mo-res no pue-des

Mod.to
ah - - - - - sue - - - - - ño del al - - - - - ma
ver
ver
vuel-vo-ta ver vuel-vo-ta ver sin - - - - - se sue - - - - - ño

yo No-ra-re' ah! sue-ño del al-ma vuel veo tra ver
 vuel veo tra ver ah e-se sue-ño sin e-se

sue-ño yo No-ra-re'. La gri mas mas corred co-rred sue-ño del
 No a mes ay! ni na
 Elor de-li-cada
 ves

alma vuol-veo tra ver Lagrimas mias co-rred co-rred en e se
luz de mi bien Que tus a-moves
fuen-te del bien Que tus a-mo-ves.

me ño no llo-ra-re afretan-do ah! si.
no pue-des ver. No a-mes Ay! ni-ña luz de mi bien q. tus a
no pue-des ver llor de li-ca-da fuen-te de bien ay tus a

Go-lla-ra-re. ah! Go-lla-ra-re.
 mo-ves no puedes ver No a mes ay! ni na luz de mi bien que tus a
 mores no puedes ver. Klor de li cada fuente de bien ay. tus a
 corred co-rred ah! --- Sue-ño del al---ma
 mores no pue des ver
 mores no pue des ver
 vuel-vo tra ver vuelvo tra ver sin e se sue-ño

no Ho-ra -- -- -- re' no

Noa-mes ay mi-na tur de mi bien

Mor de li-ca-da fuente del bien

Ho-ra -- -- -- re' ah! -- -- -- La-grimar mi-as

Que -- -- -- tus a -- -- -- moves no puedes

Ay! -- -- -- tus a -- -- -- moves no puedes

Poco Più

14

ah - co - rred co - rred ah! ah! - co - rred co

ver no pue des ver q! tus a - mo -

ver no pue des ver q! tus a - mo -

rred ah! ah! - co - rred co rred. La - gri - mas mi -

res q! tus a - mo - res no pue - des ver no

res que tus a - mo - res no pue - des ver no

Handwritten musical score on three staves. The lyrics are written below the notes.

as co--rru-
pue des ver.
pue des ver.

Handwritten musical notation on two staves, continuing the piece. The notation includes various note values and rests.

Nº 4. Tacara: Gines.

Orquesta

all.

arco

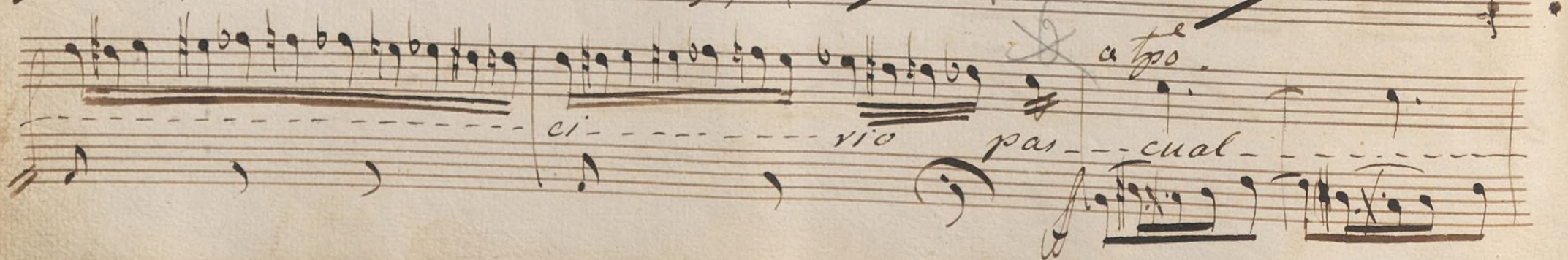
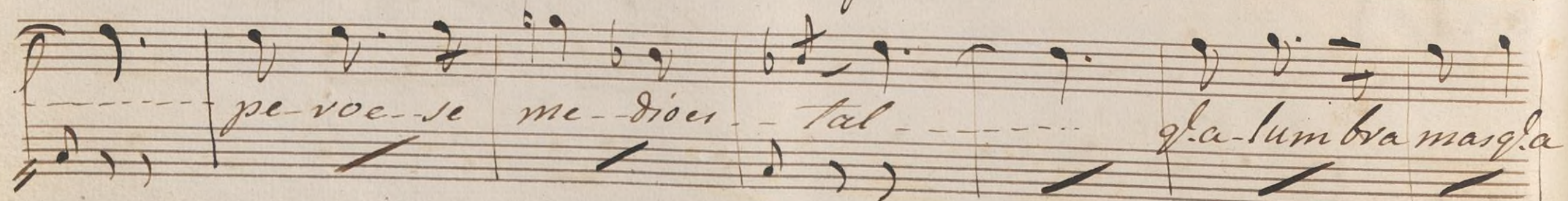
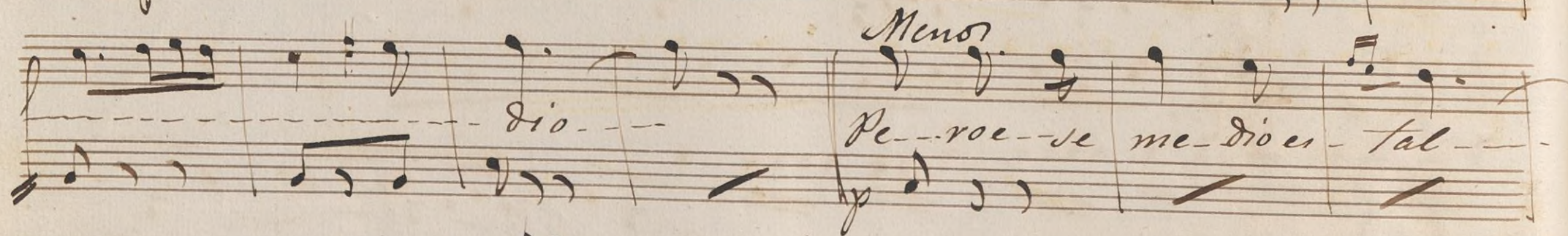
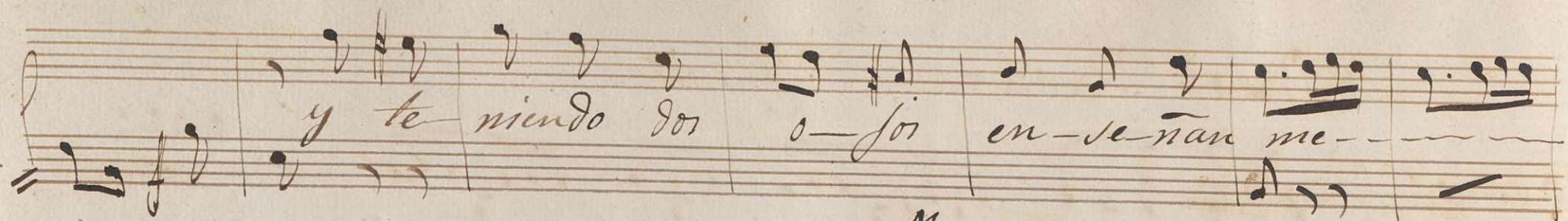
(Gines)

Ván las mi ñas ta -- pa -- das al su -- bi --

le

sp.

This is a handwritten musical score on aged paper. It features six staves. The first staff is for the 'Orquesta' (orchestra) in 3/8 time, marked 'all.' (allegretto). The second staff is for 'arco' (arco). The third staff is for the vocal part, marked '(Gines)'. The fourth staff contains the lyrics 'Ván las mi ñas ta -- pa -- das al su -- bi --'. The fifth staff is for the 'le' (le). The sixth staff is for the 'sp.' (sp.). The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte).

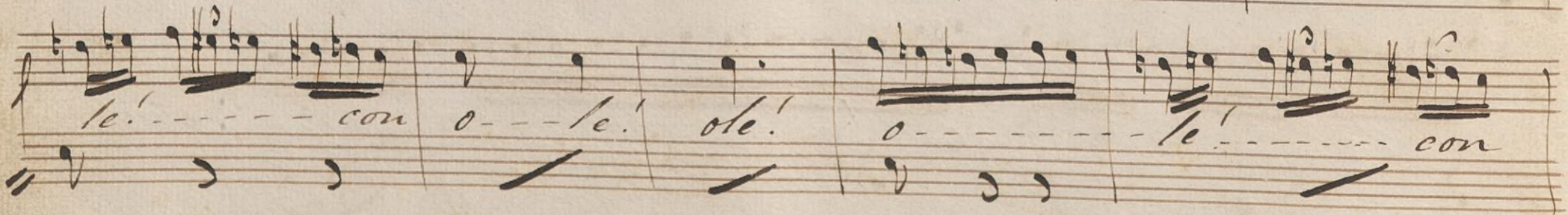
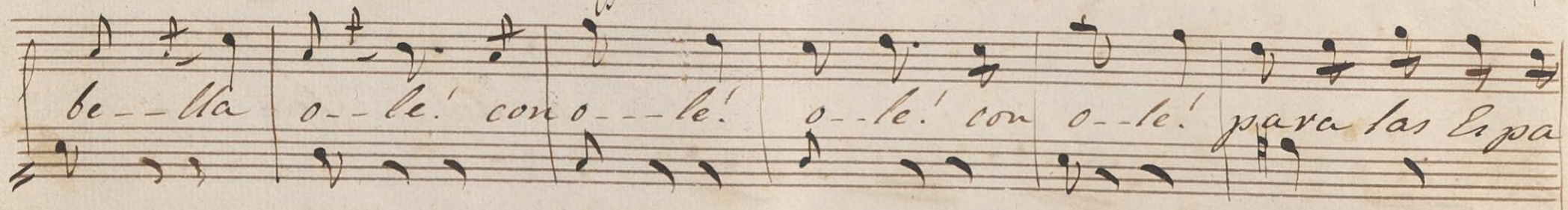
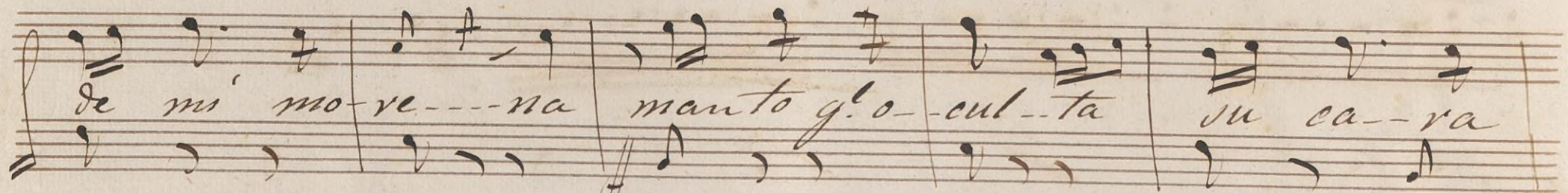
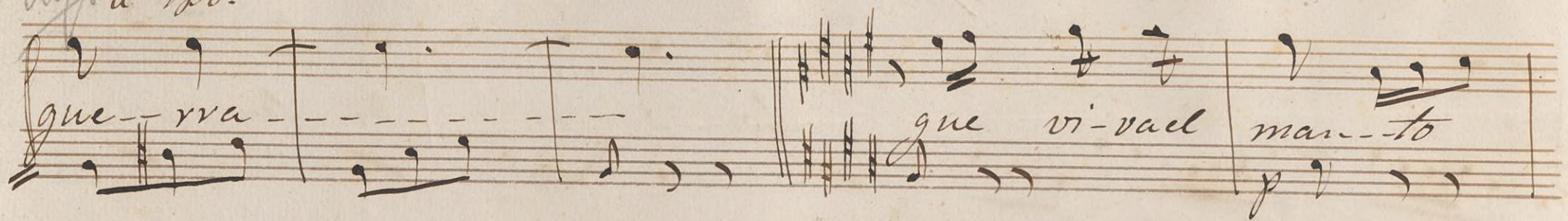


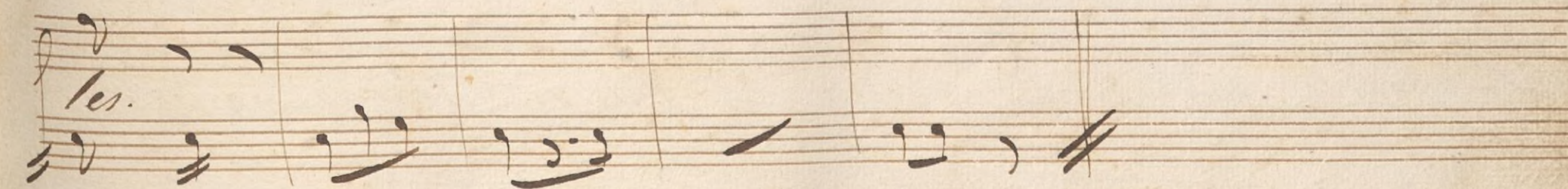
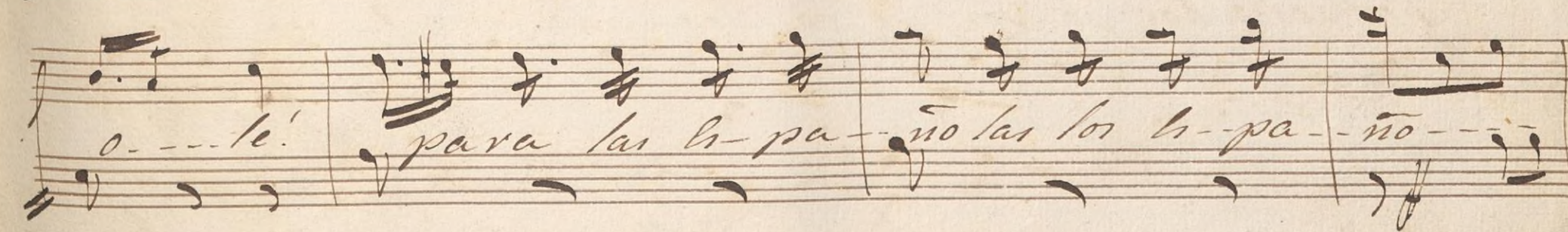
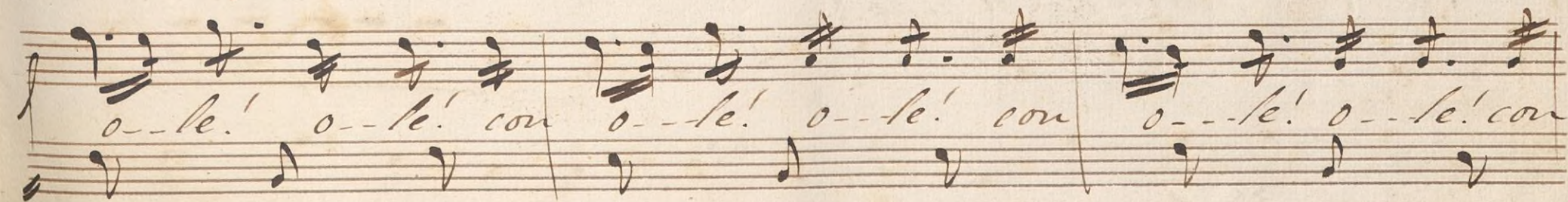
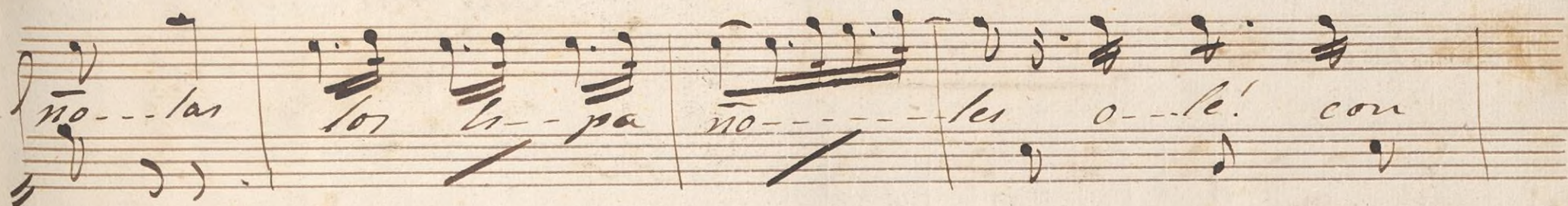
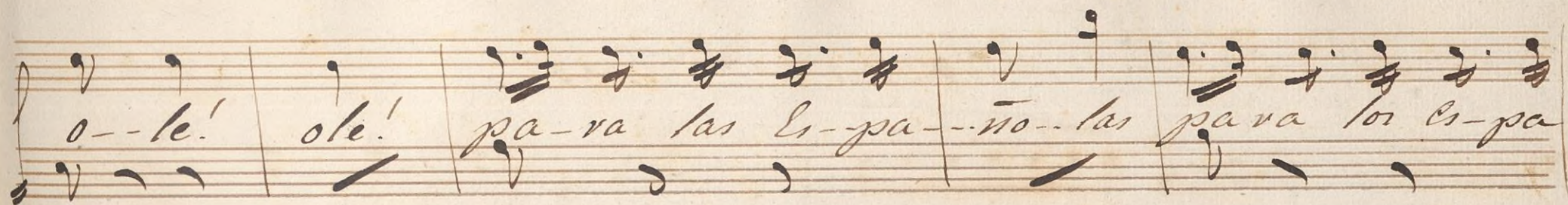
Col canto

Los o--jos de las ni--
ñas des- ta

tie--rra aung'es-ten
a--pa--ga
dor pi--den

agosto
a tpo.





N^o 5.

Aurora = Gines.

Orguesta. *Andantino*

(Aurora)

Que rui--does

e---se? *Quem anda ali?*

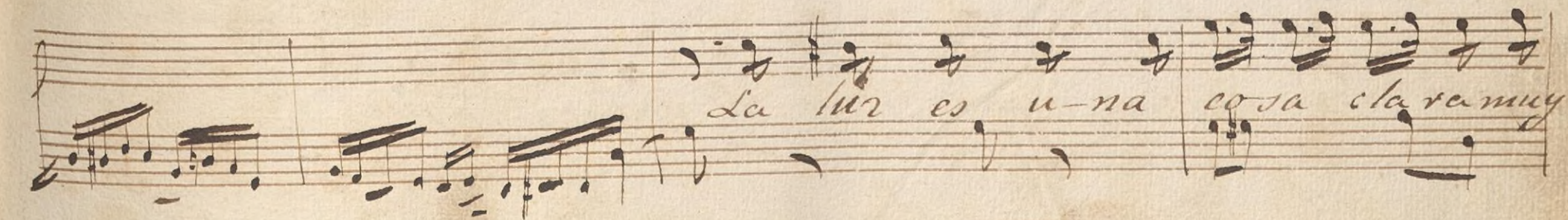
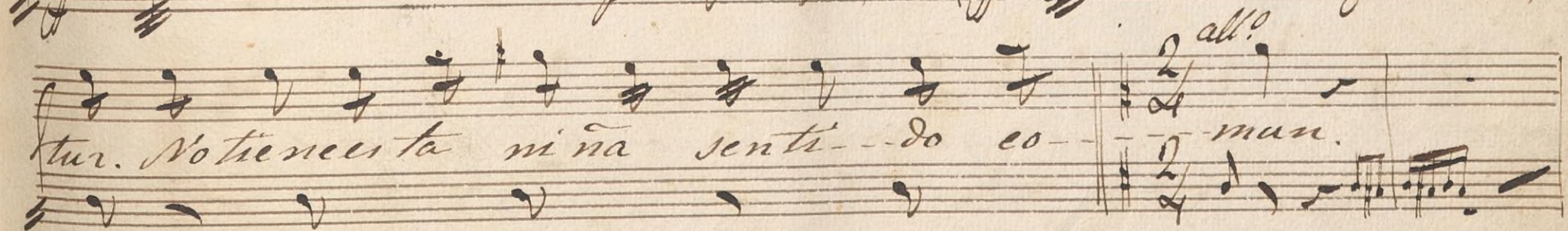
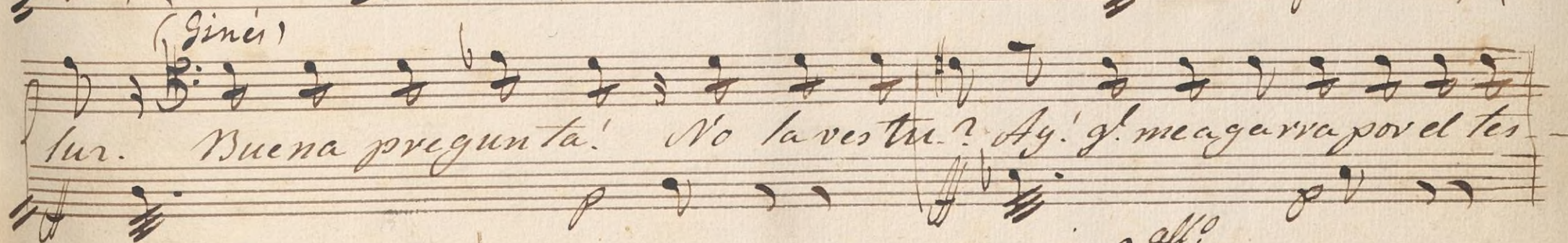
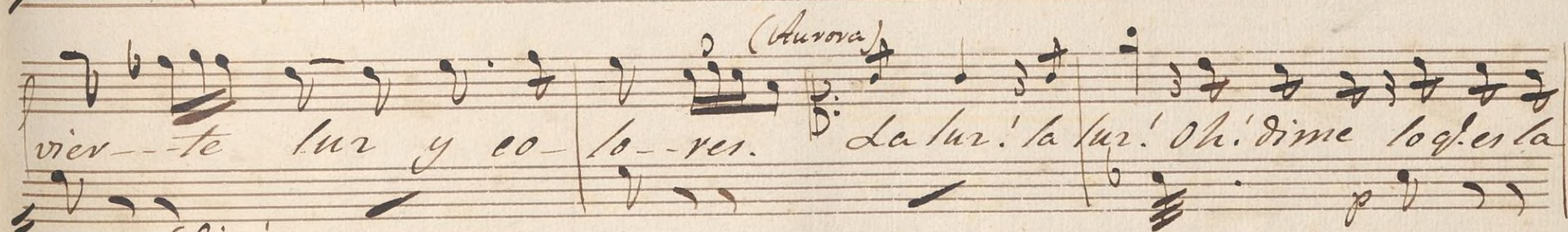
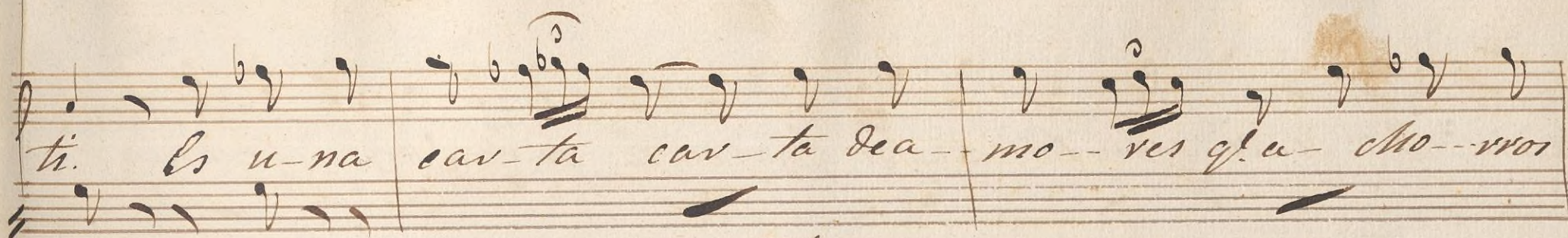
(Gines)

Per ci--bo pa--sor de co--dor--nir. l--ves la

Si. *Si.*

Quêna deeste jar--din?

Pues esto traigo yo para



clara q. se ve' con los o-ros q. hay en la cara q. hay en el mundo

se ves tan in-fe-li-ces q. se lle-va la mano a' las na--

vi--ces cuando se niega a ver la luz la vista la vis-tas

ciega la vis-tas ciega ya quel que no ve' ya--quel que no

ve' se rom-pe la cris-ma si se le va un pie. *Molto Marcado*

(Aurora)

cie-ga! cie-ga! e su pa-la-bra go laa di-vi

né-go laa di-vi-né- El Man-to que

(Gine) Poco menor
vieren mis o-foi no ven mis o-foi no ven. Es mi compa

ne-ra, ton to es el don cel - ton to es el don cel q! para una ciega e scribi una pa

allegretto

el llanto que vierten mis ojos no
pel es-cribi un papel. Es mi compañe-ra tonta es el doncel tonto es el don
ven ah!... no... mis o-jos no
cel. Es mi compañe-ra es mi compa ñe-ra tonta es el doncel el don
ven ah... no... mis o-jos no
cel q' para una ciega q' para una ciega es-cribi un papel es-cribi un pa

ritardo

ven

ah!

cie

ga

pel Es mi compañera tontoei el doned, es mi compañera tontoei el don

a tpo

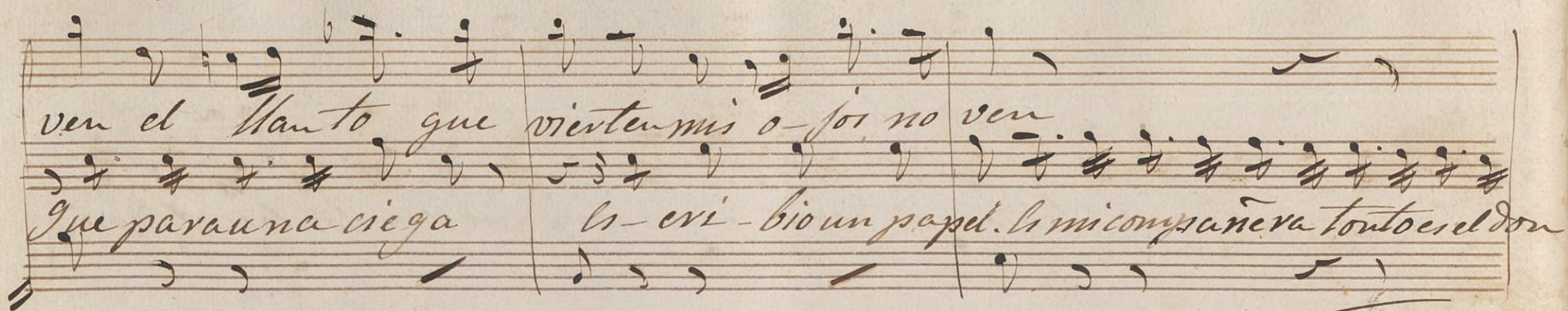
lie--ga e--sa pa--la--bra yo laa di' vi ne'-- yo laa di' vi

cel

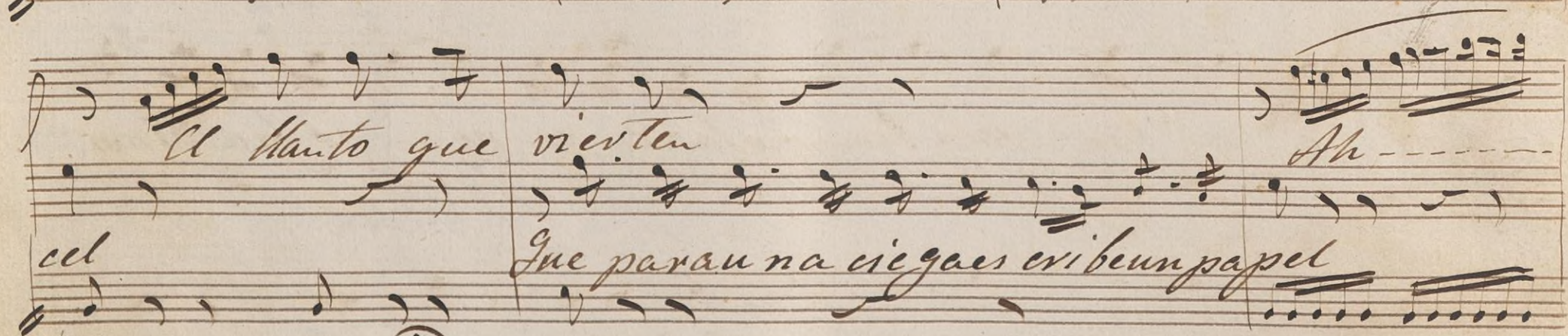
ritardando

ne'-- el Manto que vier teni mis o--jos no

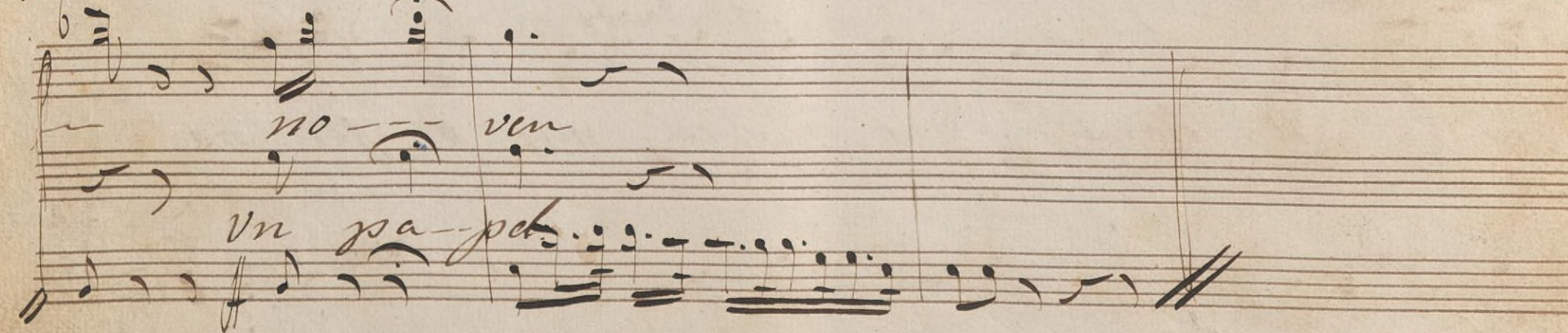
Es mi compañera



ven el Viento que vien ten mis o-jos no ven
Que para una ciega es-cri-bio un papel. le mi com pa ñe ra to to es el don

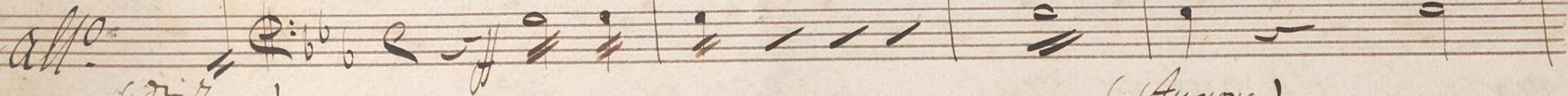
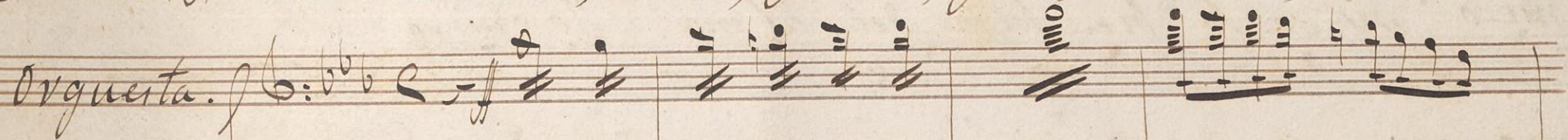


el Viento que vien ten Ah
cel Que para una ciega es-cri-be un papel



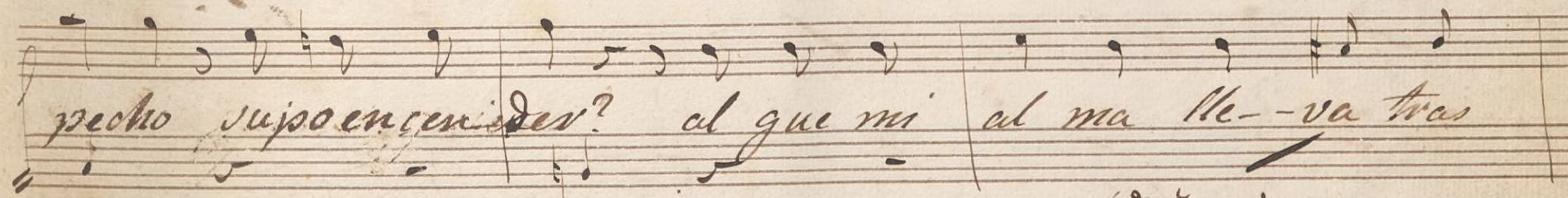
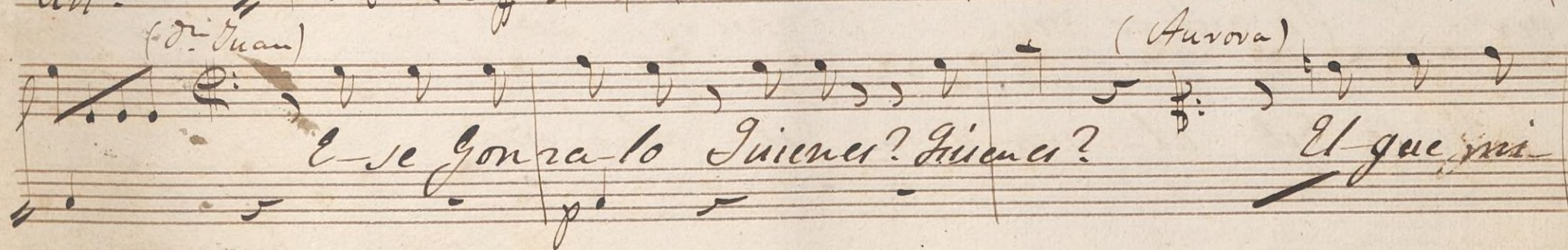
no -- ven
un pa-pel.

N.º 6. Kinal S.º Aurora, Teresa, Gonzalo, Ginés, D. Juan, El Doctor.

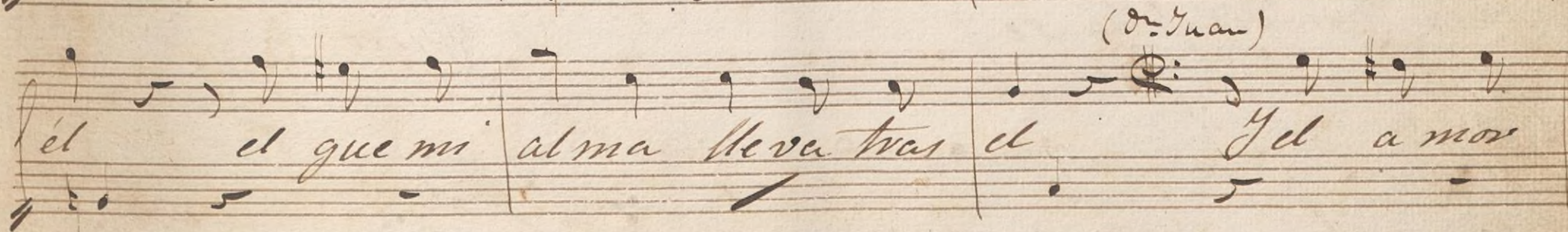


(D. Juan)

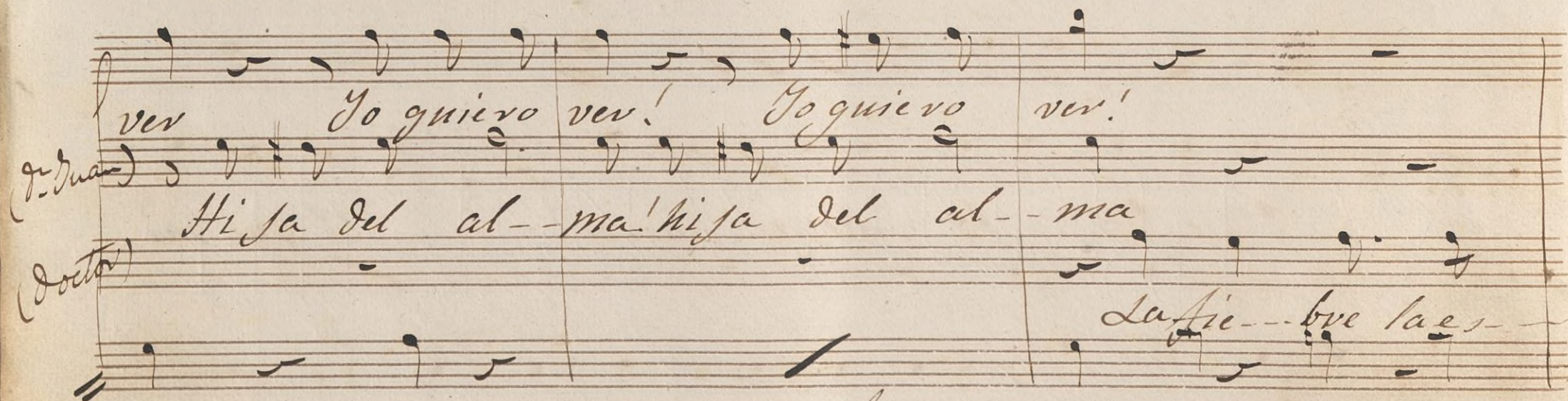
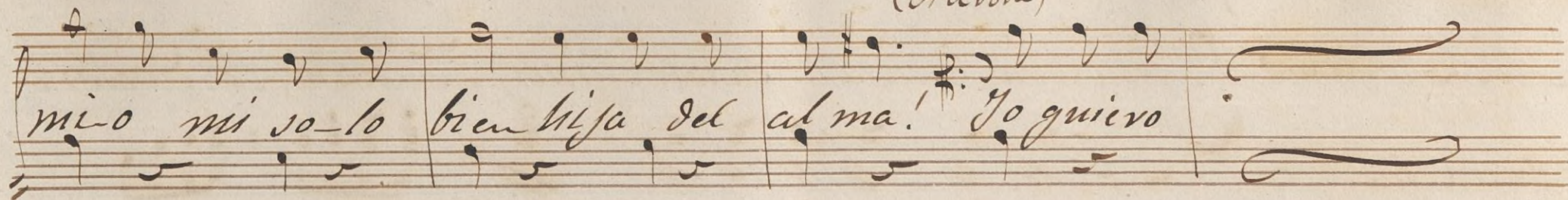
(Aurora)



(D. Juan)

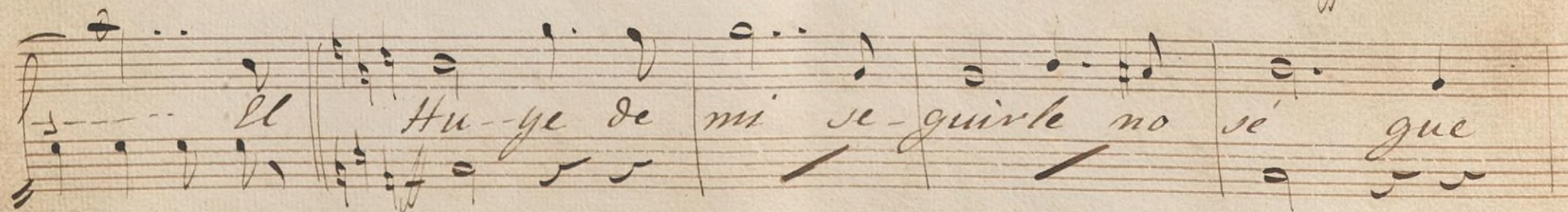


(Aurora)



La fie-bre la es-

(Aurora)



Soy - en el mundo, sin luz - y sin él El hu - ye de
La fie - bre la es sal - - - - - ta
La fie - bre la es sal - - - - - ta

mi se - - - guirle no se' ya para la - - - vi - - da me
Dios mi - - - - o q' haré?
Dios mi - - - - o q' haré?
Dios mi - - - - o

Handwritten musical score for the first system, featuring three staves. The lyrics are written in Spanish. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of quarter and eighth notes. The lyrics are: "fal-ta la fe' Que soy q' soy en el mundo q' ha-re'? La fie-bre lea sal-ta Dios mio q' ha-re' la Que ha-re'? La fie-bre lea sal-ta Dios mio q' ha-re' la". The second and third staves continue the melody and lyrics. The system ends with a double bar line.

fal-ta la fe' Que soy q' soy en el mundo
q' ha-re'? La fie-bre lea sal-ta Dios mio q' ha-re' la
Que ha-re'? La fie-bre lea sal-ta Dios mio q' ha-re' la

Handwritten musical score for the second system, continuing the melody and lyrics. The lyrics are: "sin tur sin tur y-- sin et ah!-- ya--". The second staff continues with "fie-bre lea sal-ta Dios mio q' ha--re' la fie--bre". The third staff continues with "fie-bre lea sal-ta Dios mio q' ha-re' la fie--bre". The system ends with a double bar line.

sin tur sin tur y-- sin et ah!-- ya--
fie-bre lea sal-ta Dios mio q' ha--re' la fie--bre
fie-bre lea sal-ta Dios mio q' ha-re' la fie--bre

Handwritten musical score for three voices. The top staff has a treble clef and a key signature of one sharp (F#). The lyrics are written below the staves. The first two staves have lyrics, and the third staff has a single note with a slash through it.

pa-- va la vi da me fal- ta la fe' me-- fal ta la
lacc sal -- ta dios mi--o dios mi--o q. ha
lacc sal -- ta dios mi o dios mi-o q. ha

Handwritten musical score for three voices. The top staff has a treble clef and a key signature of one sharp (F#). The lyrics are written below the staves. The first two staves have lyrics, and the third staff has a single note with a slash through it. The tempo marking "and te" is written above the first staff. The tempo marking "Por over al que" is written below the first staff.

and te
He' Por over al que
vi'
ve'

a - mo si - gue - - rau - na ver - - la sur a mis pu pi - - las de - -

(Dr. Juan)
no - se - - no - vol - - ved (Doctor) Aunque de sam pa - - ra - - da que
Aun - que de sam pa - ra - - da que

La sur a - - mis pu - - pi - - las - - vol
da - - ra mi ve - - fer la sur a sus pu - - pi - - las vol
da ra mi ve - - fer la sur a sus pu - - pi - - las vol

Handwritten musical score for the first system, featuring three staves. The lyrics are in Spanish. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a cursive, handwritten style.

Lyrics for the first system:

- Staff 1: ved se nor vol ved
- Staff 2: ved se nor vol ved
- Staff 3: ved se nor vol ved

Lyrics for the second system:

- Staff 1: Aun que de sampa ra da
- Staff 2: Aun que de sampa ra da
- Staff 3: Aun que de sampa ra da

Handwritten musical score for the second system, featuring three staves. The lyrics are in Spanish. The music continues from the first system.

Lyrics for the second system:

- Staff 1: que da ra mi ve jez la luz a sus pu pi las se
- Staff 2: jez su ve jez la luz a sus pu pu las se nor se
- Staff 3: jez su ve jez la luz a sus pu pu las se nor se

Handwritten musical score for the third system, featuring three staves. The lyrics are in Spanish. The music continues from the second system. A large red 'X' is drawn over the first two staves of this system.

Lyrics for the third system:

- Staff 1: For al que a mo si que ra a mas
- Staff 2: la luz la luz
- Staff 3: la luz la luz

ves - - - la luz a - - mis pu pil las vol ved se ñor vol
a sus pu pi las se ñor se ñor vol
a sus pu pi las se ñor se ñor vol

ved
ved
ved Aunque de Sampa ra - - - da que dara mi vez la luz a sus pu
ra da que da ra que

que ra u na ved la luz a mis pu pi las vol ved se ñor vol
ved a sus pu pi las vol ved a sus pu pi las vol ved se ñor vol
ved a sus pu pi las vol ved a sus pu pi las vol ved se ñor vol

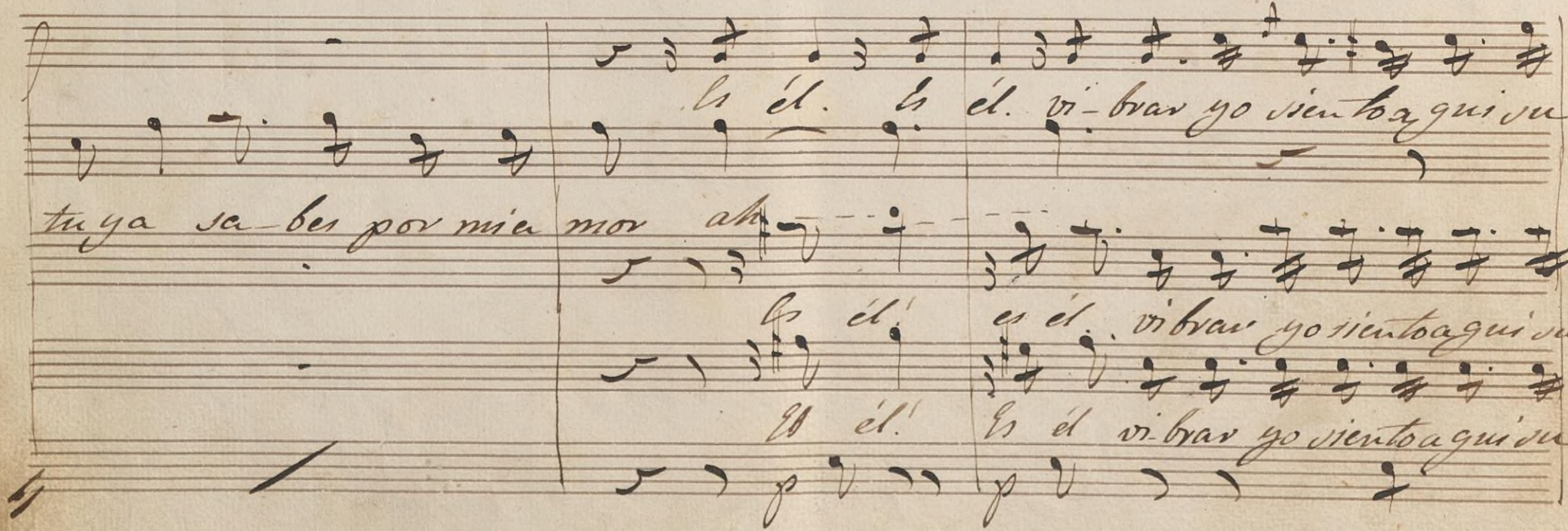
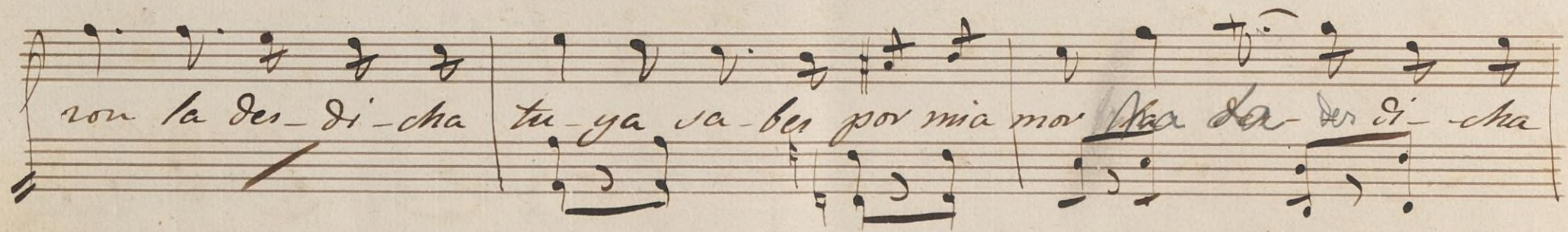
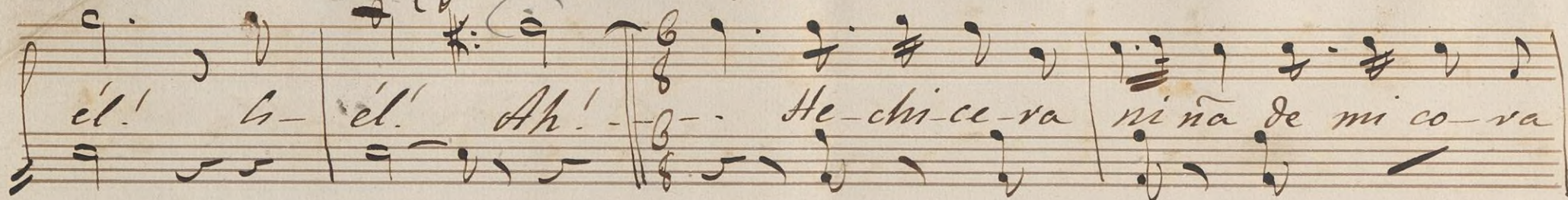
~~And~~

Handwritten musical score for three voices. The lyrics are: *ved la tur se nov vol ved la tur la tur se nov vol ved*. The notation includes treble and bass staves with various musical notes and rests.

Handwritten musical score for three voices. The lyrics are: *all.^o Au - - vo - ra mi - - a! Au - vo - - ra mi - - a*. The notation includes treble and bass staves with various musical notes and rests. A large, stylized signature *Previdencia* is written across the lower staves.

(Gonzalo)

Andte



vor

Ah! Le-jos de ti muera guiente la canso' to-dael al-ma

vor

vor

lo ra-- al de-cir-tea Dios le---jos de---ti

piu

Es el vi-brar - go siento a qui su vor
 muera quien te la causo' to-da el al ma
 Hora - al de cir-tea
 Es el! Es el!
 Es el! Es el!

vi-brar go siento a qui su vor Es el es el vi-brar go siento a qui
 dios to-da el al ma Hora al de cir-tea dig.
 Si-brar go siento a qui su vor su vor
 vi-brar go siento a qui su vor su vor

voz.

(Jesusa)

Nos ce mi-hi

(Gines)

De-sus

(Aurora)

cris-to!

(Gines)

Do quie-ro ver.

Do no quie-ro

ver, lo pri-me-ro q'he vis-to ha si do mi Mu-jer.

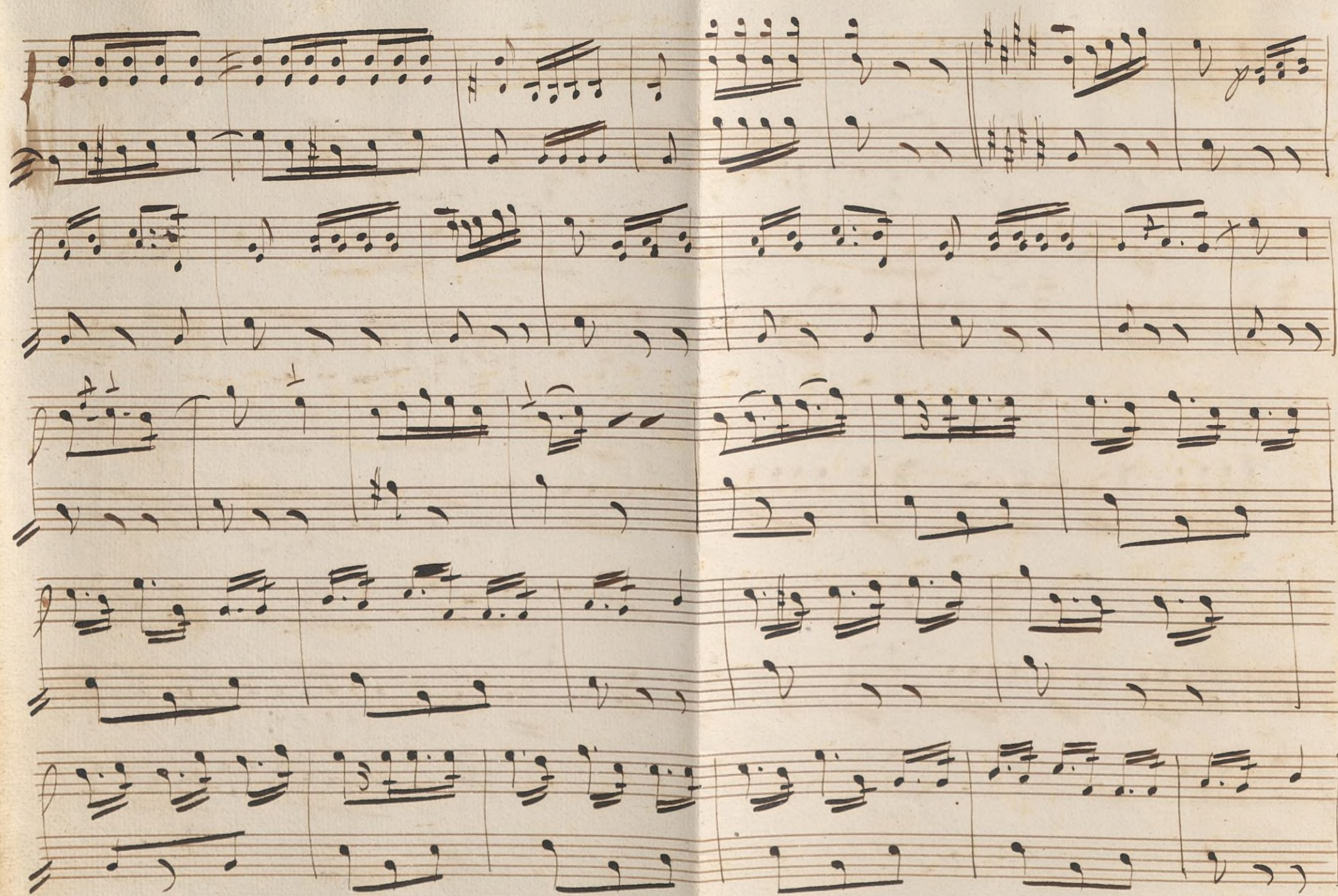
Felton



N.º 7. acto 2.º

Jesusa.

Handwritten musical score for a scene titled "N.º 7. acto 2.º" featuring the character "Jesusa." The score is written on two pages, with the right page showing the continuation of the music. The notation includes staves for a string ensemble ("Orquesta") and a vocal soloist ("alt.º"). The music is in 3/8 time, indicated by the "3" over the first staff. The key signature is one sharp (F#), and the tempo is marked "all.º" (allegretto). The score features various musical notations, including notes, rests, and dynamic markings, with some sections marked with "3" indicating triplets. The handwriting is in a cursive style, typical of 19th-century musical manuscripts.



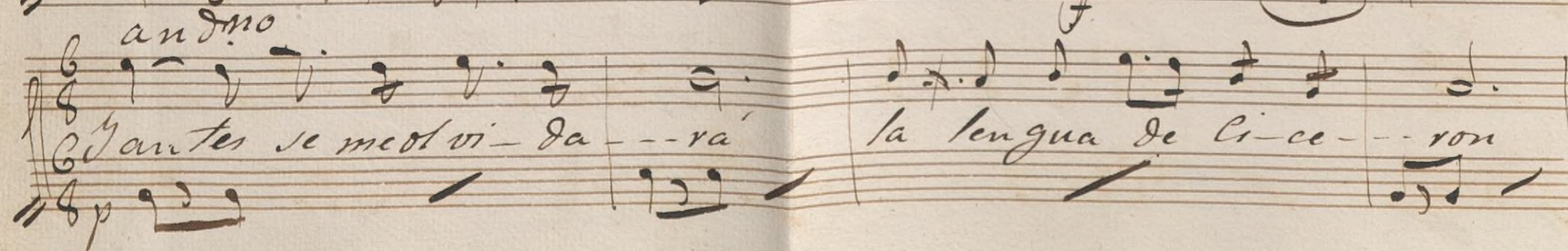
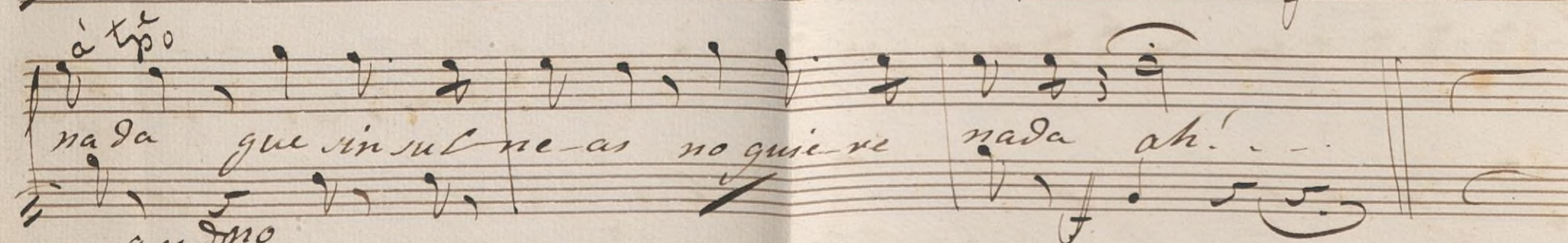
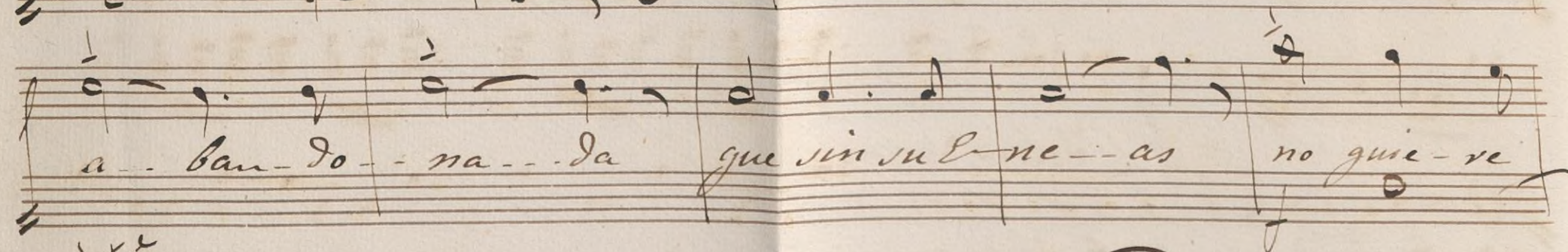
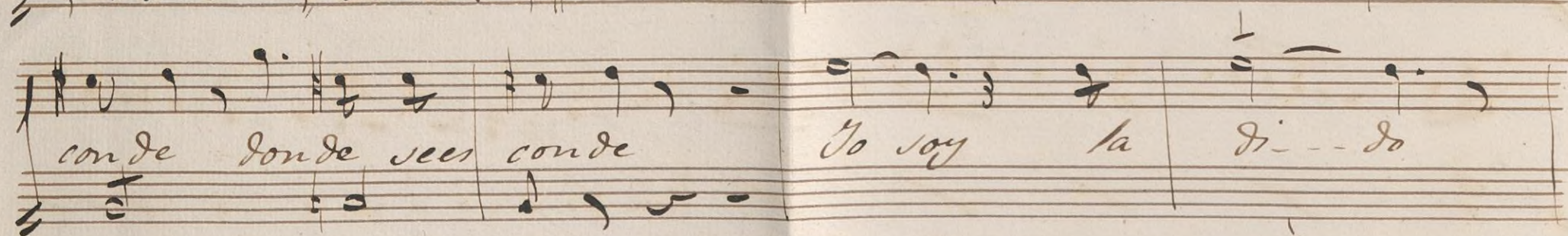
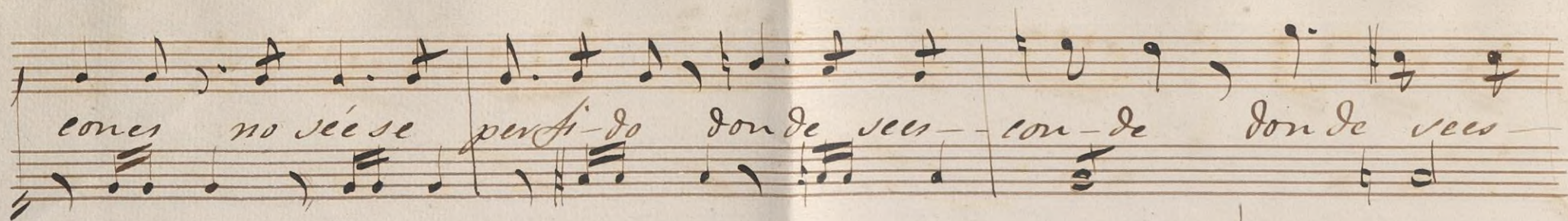
Handwritten musical score on two pages. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style.

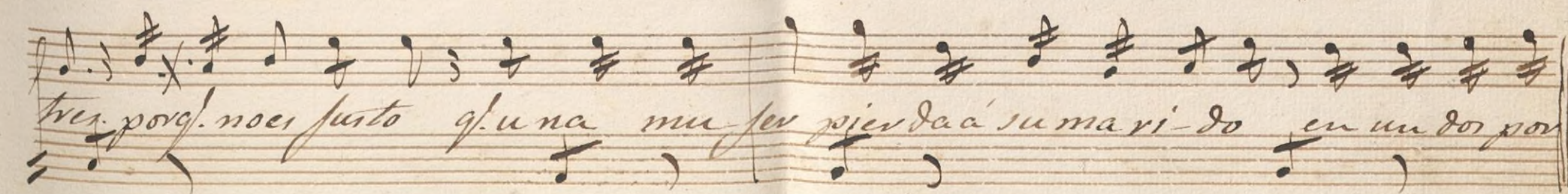
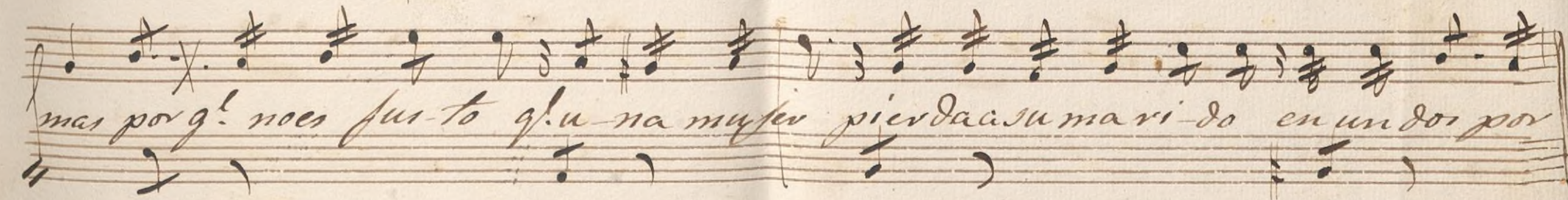
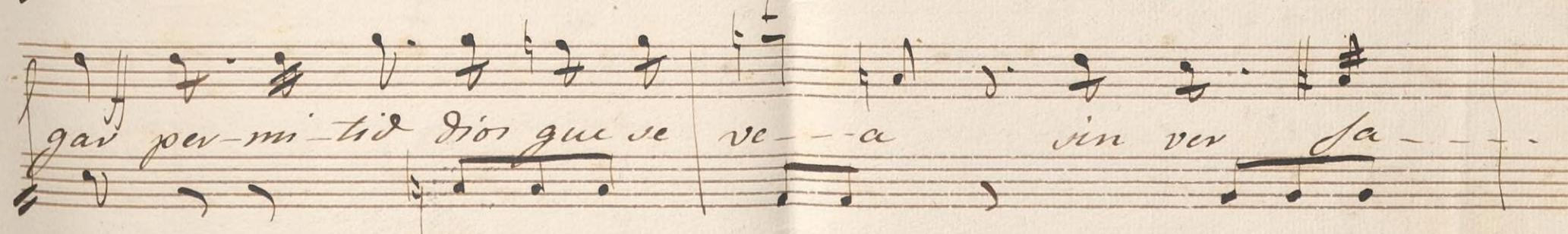
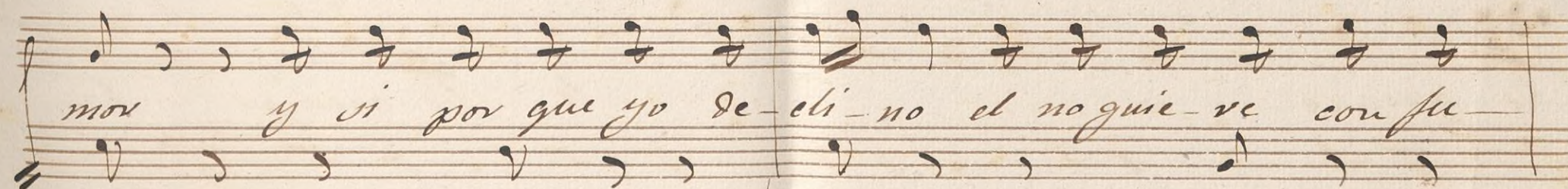
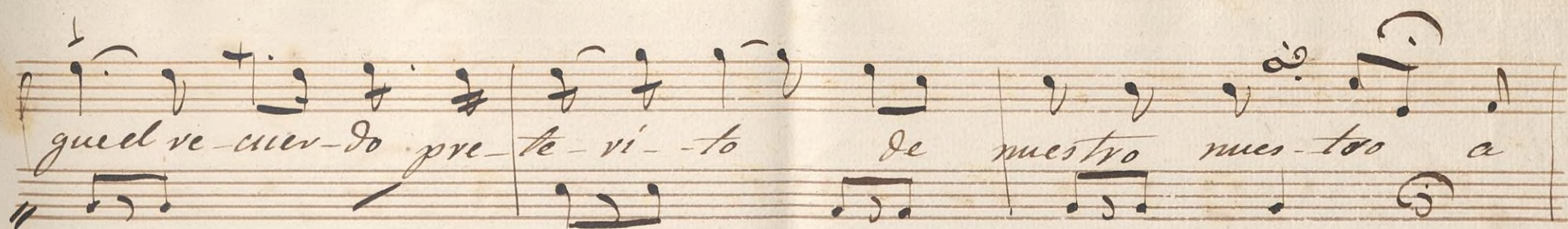
as in cimp

(Felon)

all.º agitato (Versa)

Leando buscando por los rin





allegro

tres.

ah!

Como le

He-guea-co

ser

Como le

He-guea-pi

Mar

niel e-ser-ci-to

de

Der-ser

no

me lo

pue-de

ga

gui-tar

no

Co-mo le

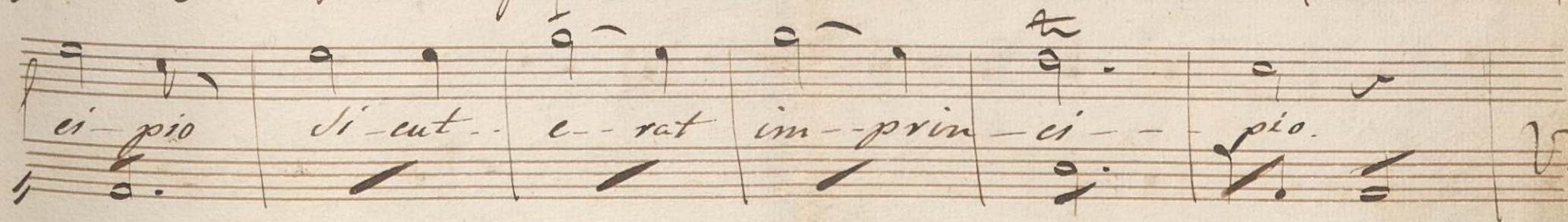
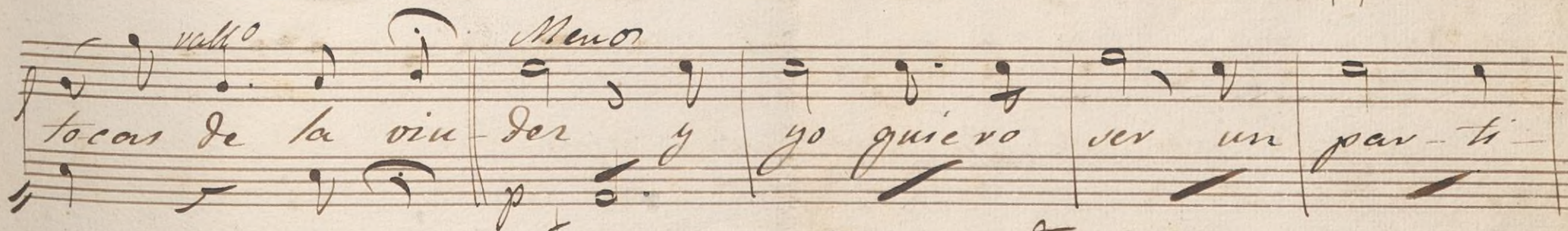
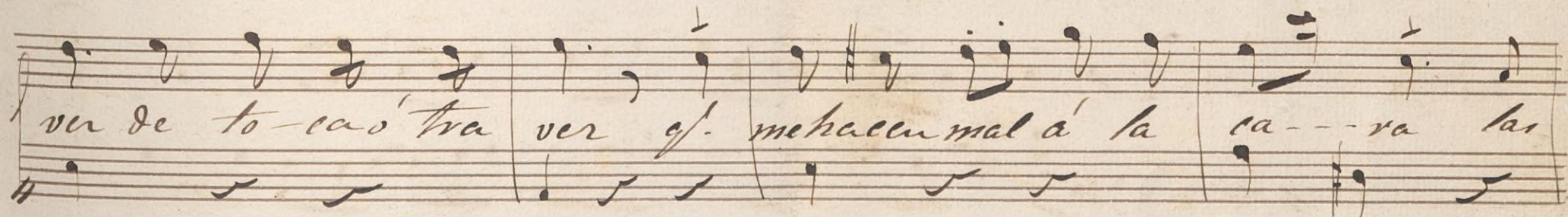
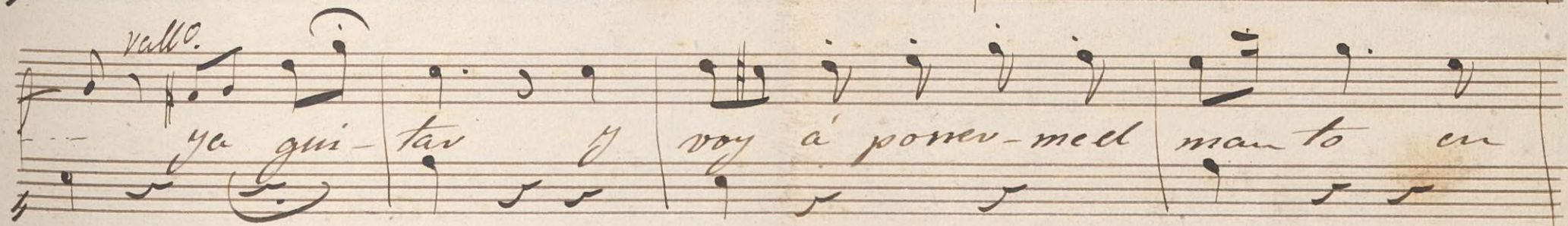
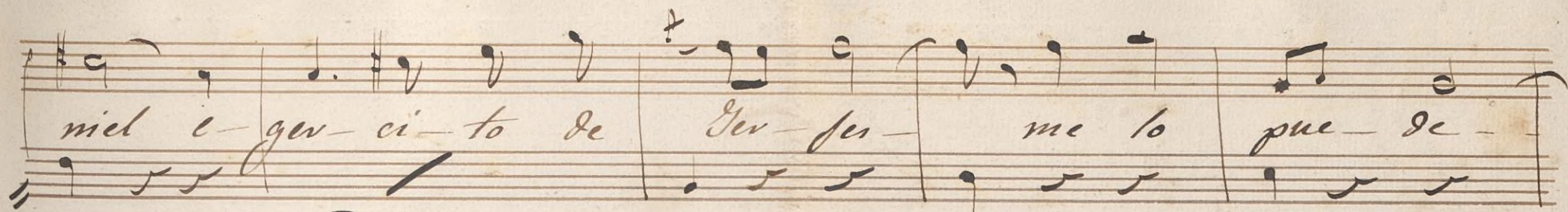
He-guea-co

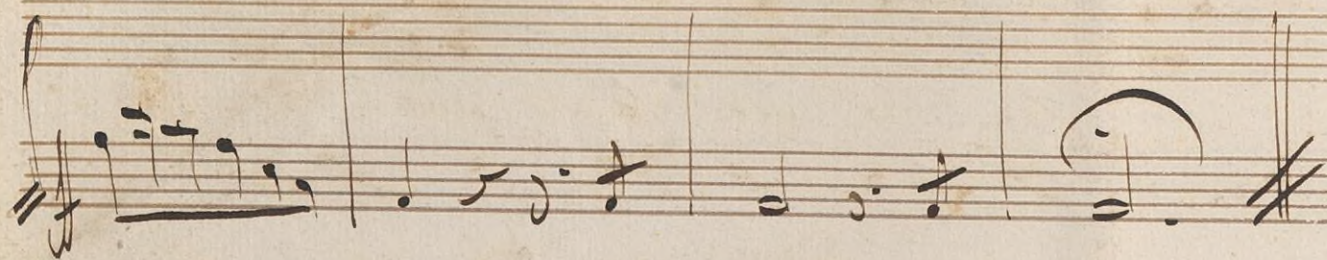
ger

Como le

He-guea-pi

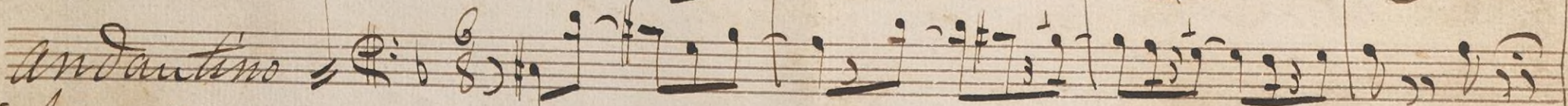
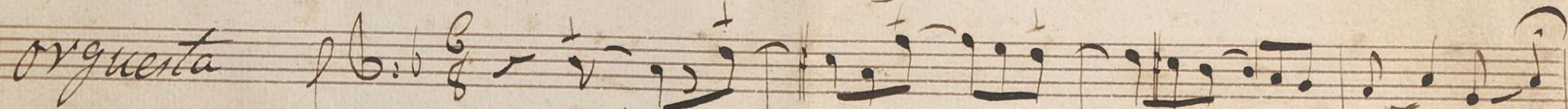
Mar



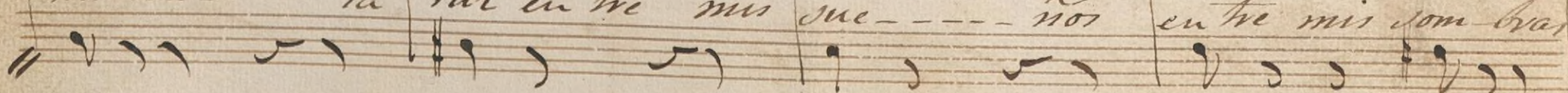
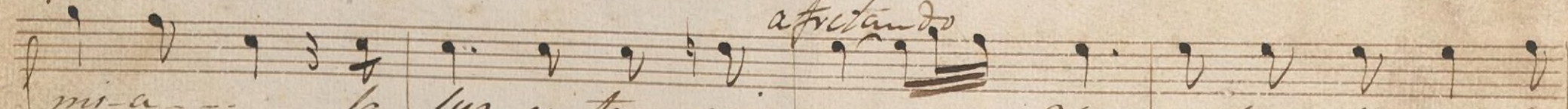
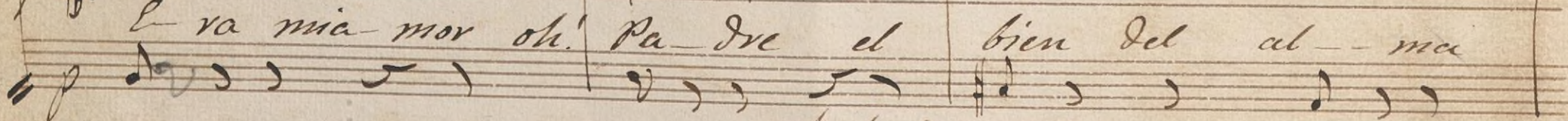
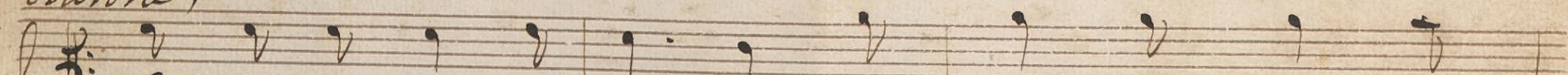


Nº 8.

Aurora, D.^{na} Juan.



(Aurora)



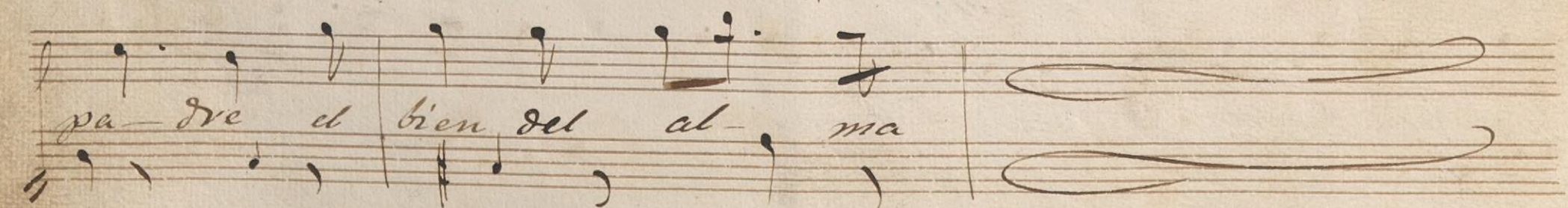
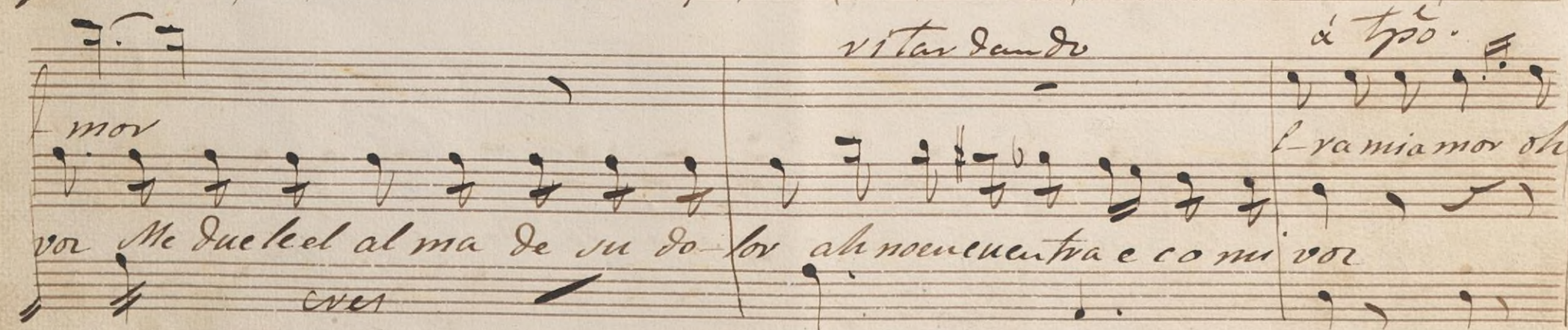
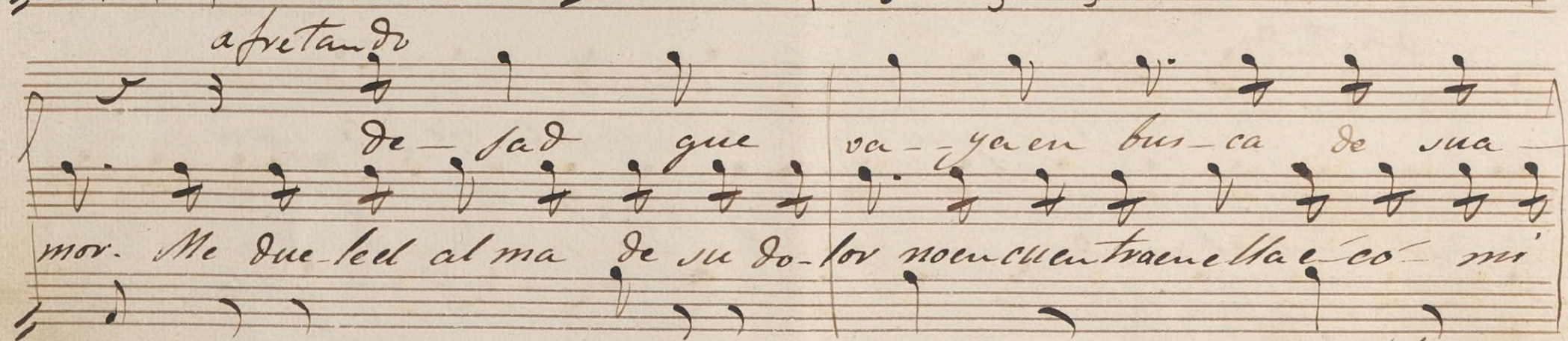
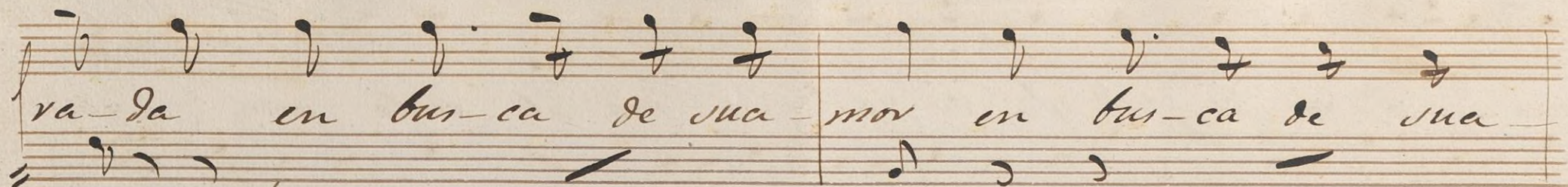
over

qui - - - rar de - jad q. va yad al - - ma al cielo por sua

afretando
mor de - jad que va - ya al cie - lo por sua
Me due - led al ma de su do - lor no en cuenta en ella e con mi

a' tpo.
mor
vor yal cie - lo su - be su alma na mo - ra - da en busca de su a

mor en bus - ca de sua mor yal cie - lo su - be su al - ma na mo -



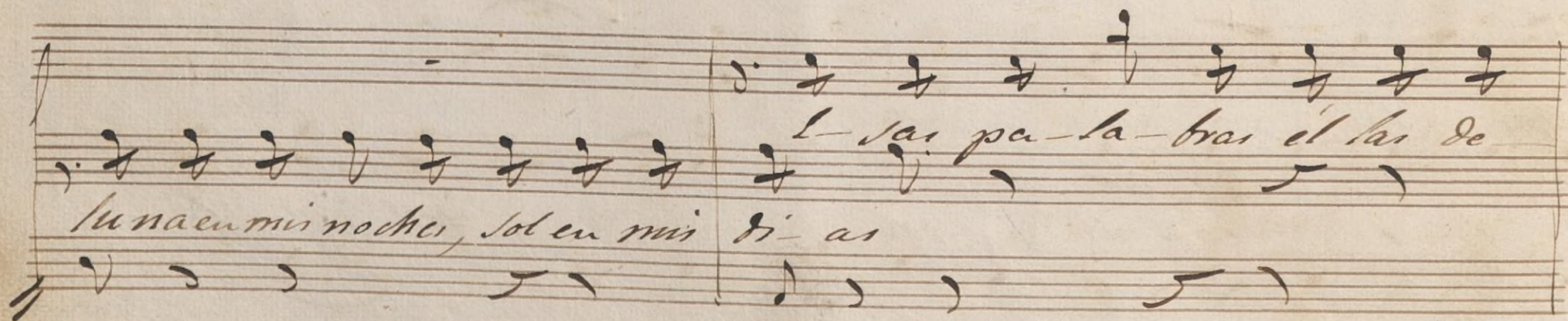
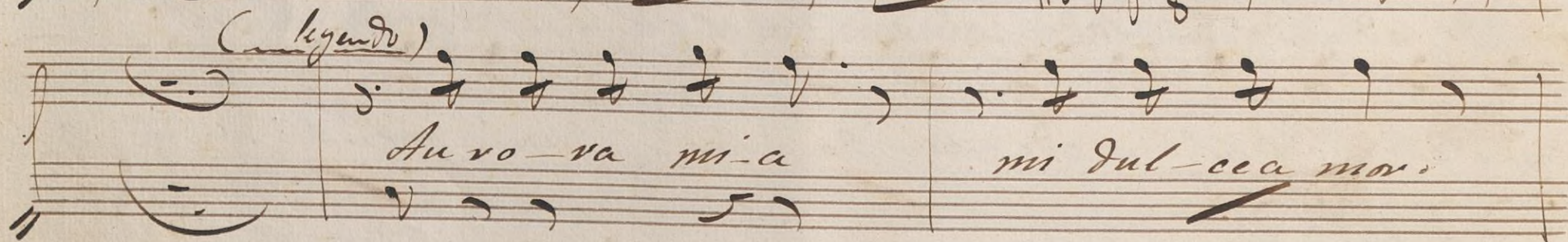
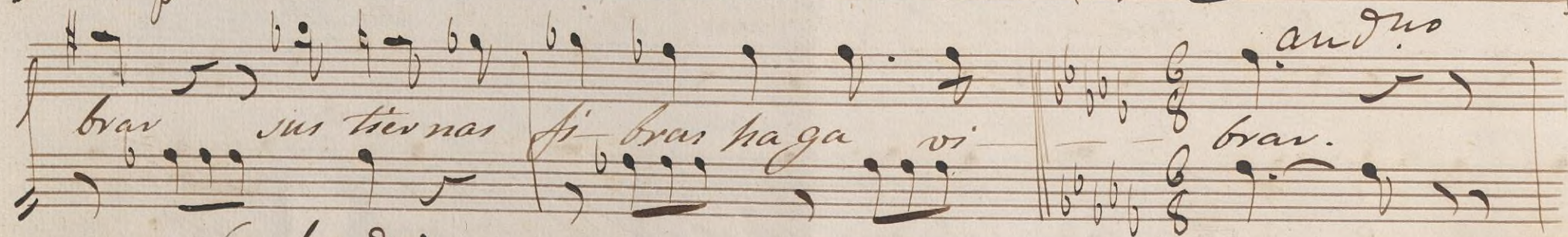
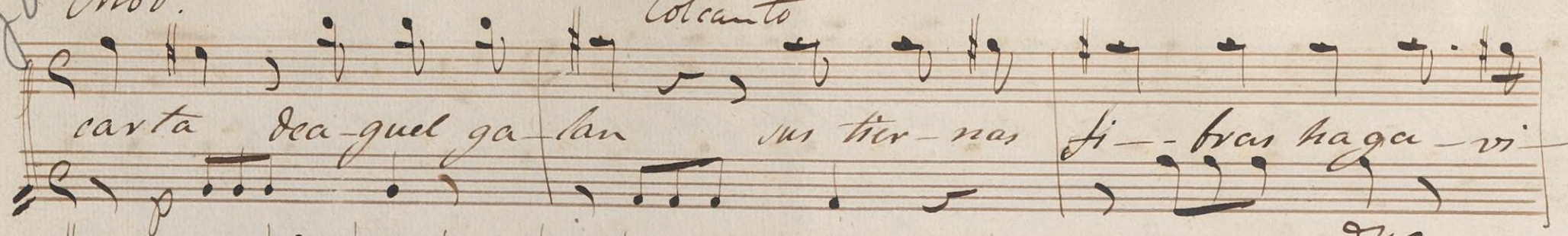
mi --- a de-*fad* q' va ya el alma al cie-lo al cie-lo por sua
 Me due-*le* el al-ma de su do-*lor* de-*su* do-

mor de *fad* de-*fad* q' va ya el al-*ma* al-
 lor me due-*le* el al-ma de su do-*lor* *vi-tan-do* no en-cuen-tra en e

cie-*lo* por sua mor-*do* ---
 Ma-*e* --- co mi-*vor* --- *del* ver la

Oro Mod.^{to}

Colcanto



ci-a.

Va-so de-scen-dia sur y ar-mo-nia tue-ve-d angel q. go- - sen

Se-guid

ti-a tea-dora mi co-ra-ron

Se-guid

gra-dora. Gra-dora.

dios gran

el co-ra-ron si.

dios e-sus pa-la-bras e-na-mo

si

ra-das Menan de vi-da Me- - nan de vi-da al cora-

Allo. *Don Juan*
ron. de don-de sabes lo q'el de-cia? Es una

carta q' tees cri-bi-a y su-raen e-lla q' a per-derte un.

(Aurora) *a' tpo.*
di-a mori ri-a por ti. Ay! e-se dia Me

Handwritten musical notation for the first system. The treble staff contains the lyrics "go' Ay! si Ay! e se dia Me go' Ay! si'". The bass staff contains the lyrics "No. no. No. no. Mi-na de mi". The notation includes various note values and rests.

Handwritten musical notation for the second system. The treble staff contains the lyrics "vi-da no: no." and "Ah de". The bass staff contains the lyrics "no. no.". The notation includes various note values and rests.

Handwritten musical notation for the third system. The treble staff contains the lyrics "Alto no mucho" and "fad - que vue le el al-ma en bus-ca de sua". The bass staff contains the lyrics "fad - que vue le el al-ma en bus-ca de sua". The notation includes various note values and rests.

Handwritten musical notation for the fourth system. The treble staff contains the lyrics "mor en bus-ca de sua mor de fad - que co-rre". The bass staff contains the lyrics "mor en bus-ca de sua mor de fad - que co-rre". The notation includes various note values and rests.

padre mi Manto abra- sa dor de- sad q' co- rra pa- - - dre mi

Manto mi Manto abra- sa dor. (P. Juan) No, mi- ña de mi

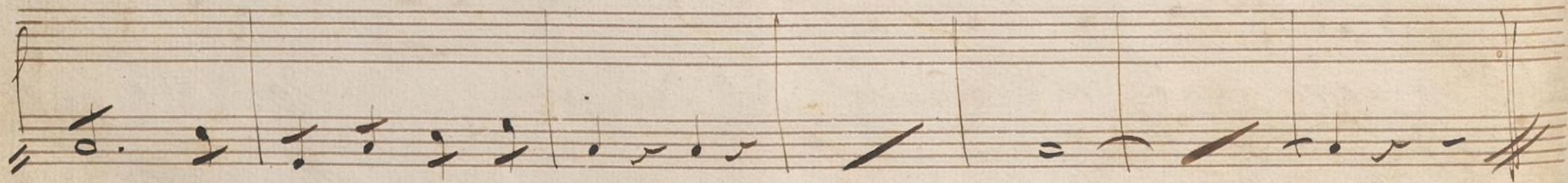
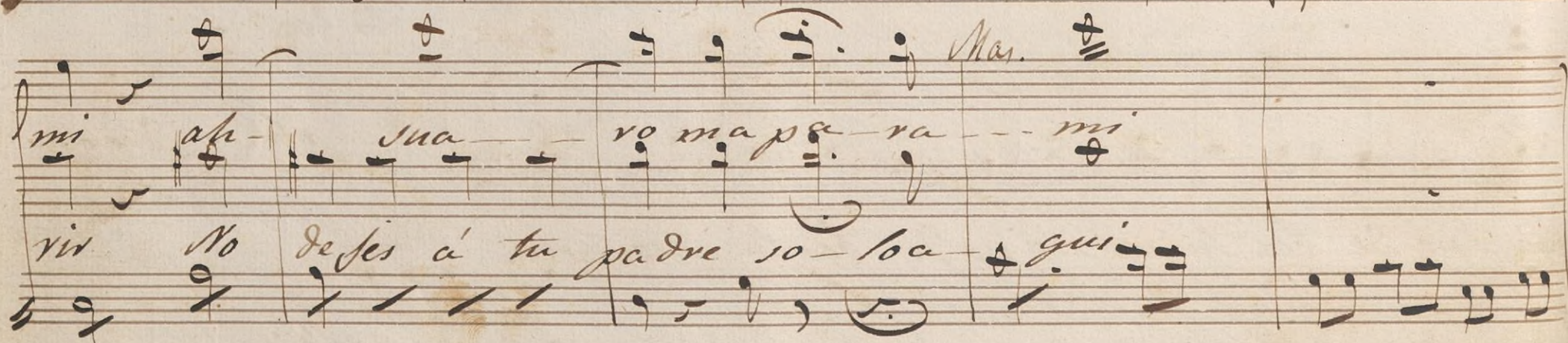
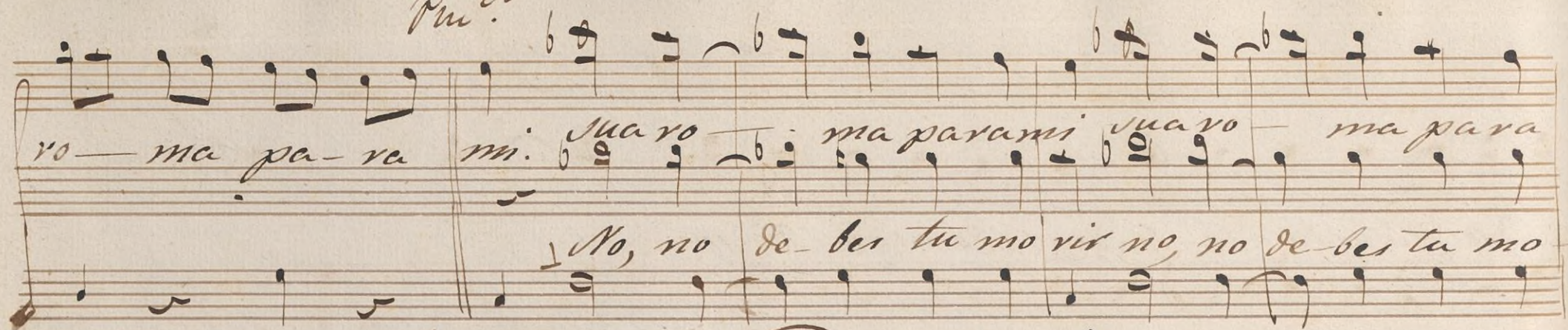
vi- da no de- ber tu mo- riv no de- ser a' tu

pa- dre Au- ro- ra so- lo a- gui No mi- ña de mi

vi- da no de- ber tu mo- riv no de- ser a' tu

padre Aurora so-loqui. No miña de mi vi-
 vitan do
 Si. Ah! Si. ah! Queer
 da no de bes tu mo riv no de bes tu mo riv. no!
 rall.
 all. pero ya en el mundo...? Que pue-do que
 pue-do con se-guir per di-ron ya las flo-res sua-

Pai. do



Nº 9. Kind. Aurova, Jesusa, Gineis, Doctor, (Gineis)

Jesusa *f* *Andantino* Po bre miña! Em pie ra la ope ra

cion lo mo re cuer-do la mi a me en tra un su

dor me en tra un su dor. (Jesusa) O ja-la g'ella

ve-a a' su don-cel a' su don-cel a' su don-cel

tan cerqui ta mal ve-o a' mi Gi-nei a' mi Gi-nei a' mi Gi-

nei. ay! quieu di-ri-a ay! quieu di-ri-a ay! quieu di-

ri-a - - - q'el a-mor au si lia va la ci-ru gi ala ci ru

gi-a ay! quieu di-ri-a ay quieu di-ri-a q'el a-mor au si

lia-va la ci-ru gi-a - - - (Gineis) Me l'argue de mi

ca sa pa ra no ver la pa ra no ver la

yal ve co brar la vi sta la ha lle' mas fe a la ha lle' mas

Se a la ha lle' mas fe a Ju sien me di ri a qui en me di

ria qui en me di ri a q' a e l l a u l p i n me p i n ta ra la ci ru

gia la ci ru gi a Ju sien me di ri a qui en me di

(Versa)

via q'acella al fin me jun ta ra la ci ru gi a Que dices?

Al ma de Mo po no te se o cur re nin gun pi ro po.

Nada.

(Vinei)

Que bien ha ya a men la ma no del dier tro ci ru

fa no q' me vol vio mi bien. bien ha ya a men bien ha ya a

Bien ha yaa men la mano del diestro ci ru
 men Bien ha yaa men la mano del diestro ci ru

Se no q. me vol vio mi bien bien ha yaa men bien ha yaa
 Se no q. me vol vio mi bien bien ha yaa men. bien ha yaa

men bien ha yaa men bien ha yaa men bien ha yaa
 men bien ha yaa men bien ha yaa men

men bien ha ya a men bien ha ya a men so ben tus
 bien ha ya a men bien ha ya a men

braros mi bien ee si to vuelva a este charlos con gu ga lei

la-ros
 Ma pa so' por no so-tros Je-su
 cris to.

all?

Eres mi so-lo mi so-lo bien
Eres mi so-lo mi so-lo bien

(Ginei)

all.^o agitato *sea cerca gente*

(Doctor) *col canto*
Ese bal-con cerrad Jon-ra-lo

El o-tro vos no la hie-ra de pronto la luz del

vitan do

(Ginei) and te

sol

Ha lloa' mi mugera obs- curar mucho me

orga

ov.

(Sale Aurora)

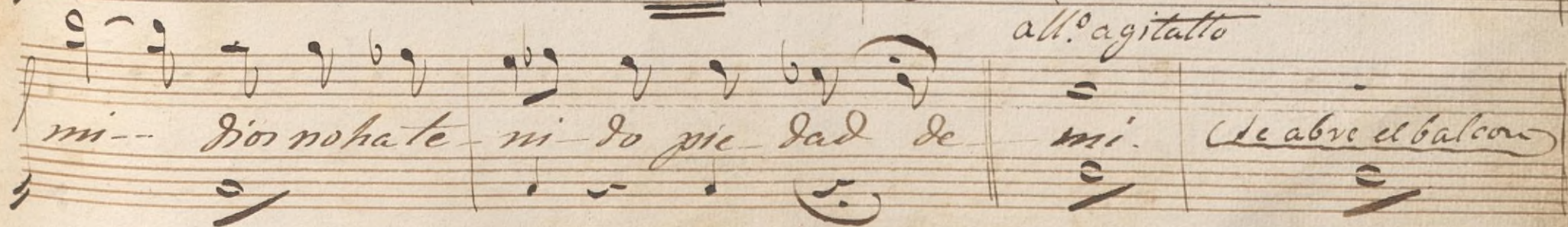
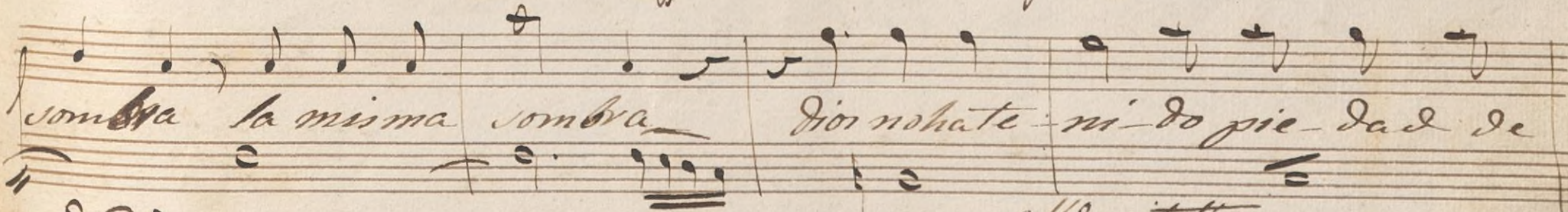
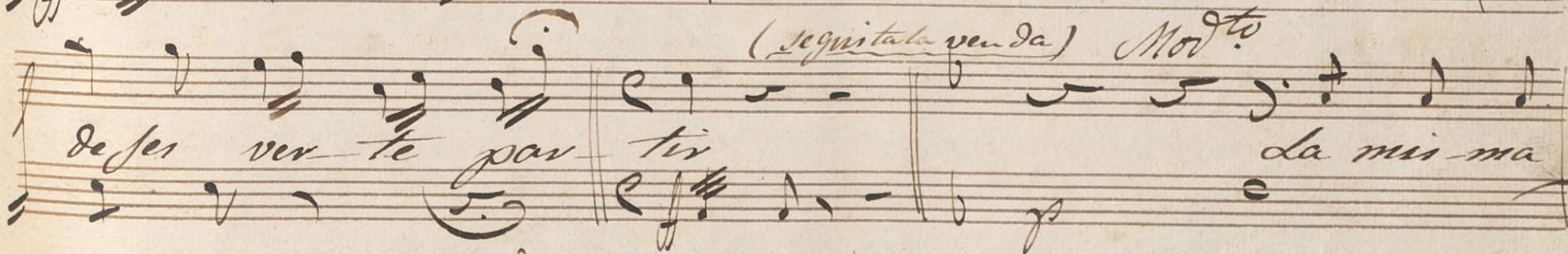
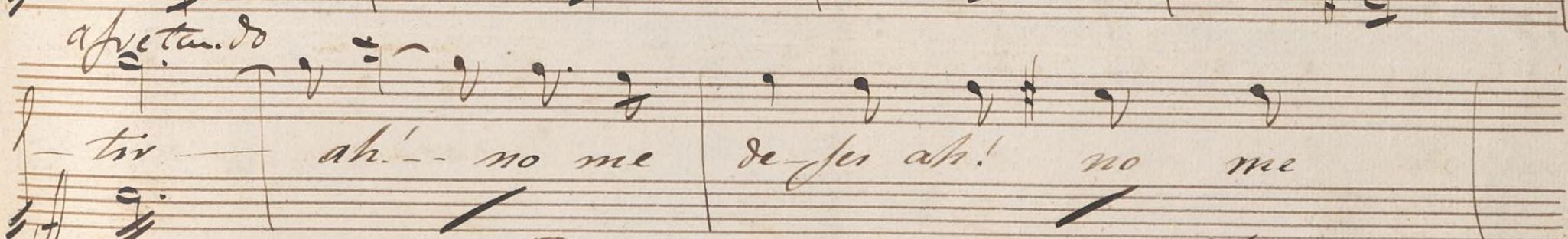
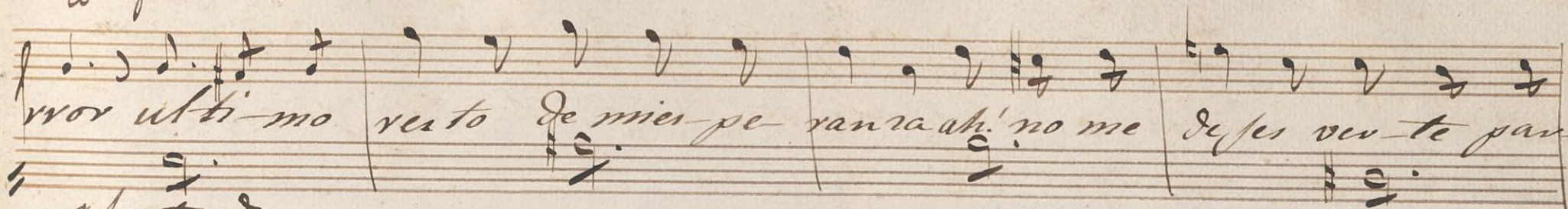
(Aurora)

No se' por que vaci la el pie q' ru do a fa me agita el cora

ron. cie ga vi- vi y hay de mi sa oreu- ri- dad me lle na de te

a tempo.

38



Poco mas

ay! Ah! Queres e so? la tur. Ben di ta la tur que in munda to da mi ser

afretando

Queres mi pa dre go- tea di vi no ven que me siento des

eres poco á poco.

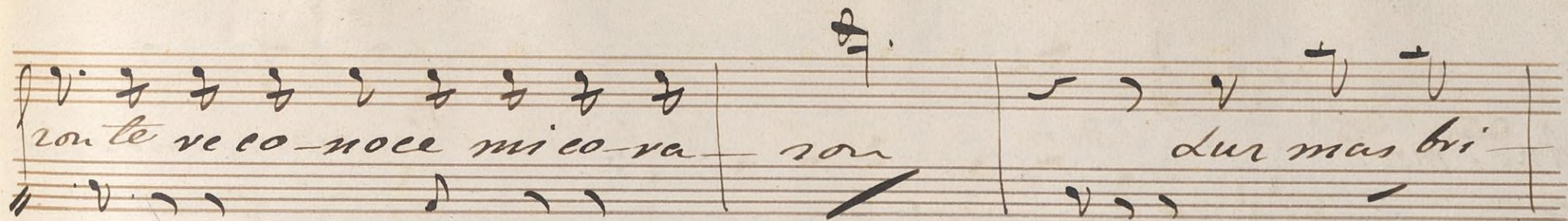
Poco menos

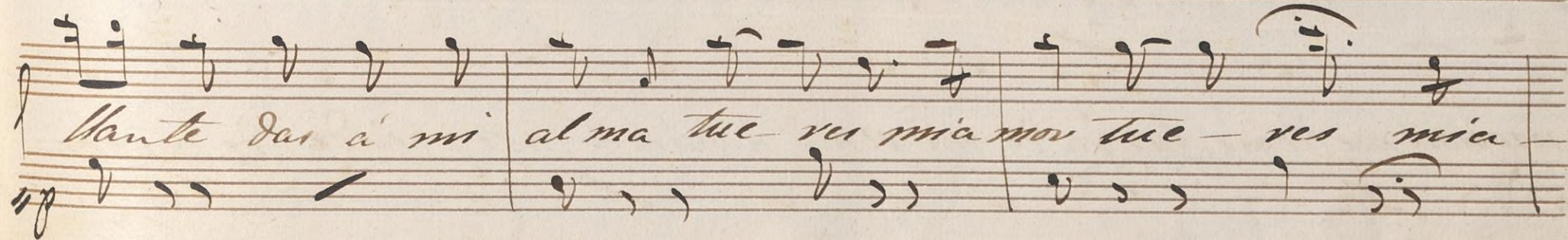
(abre gongala)

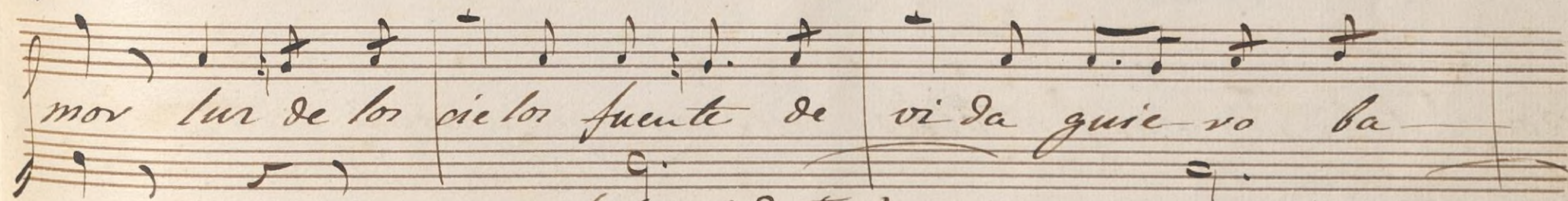
Andte Lento.

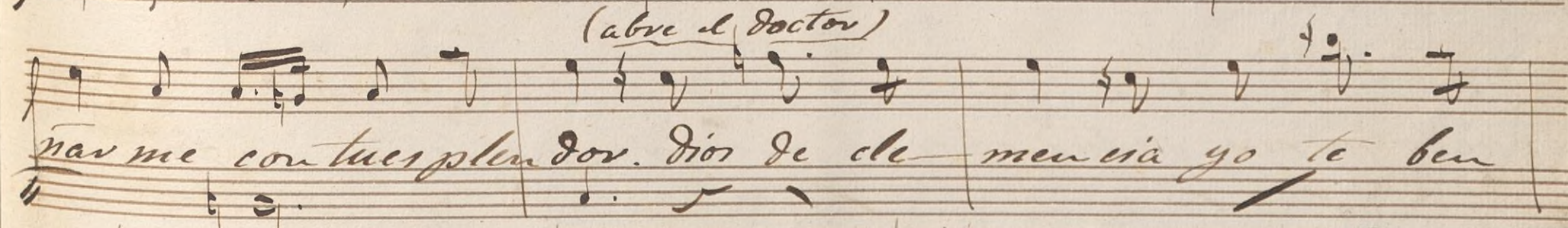
Ja Me cer Mas tur dios

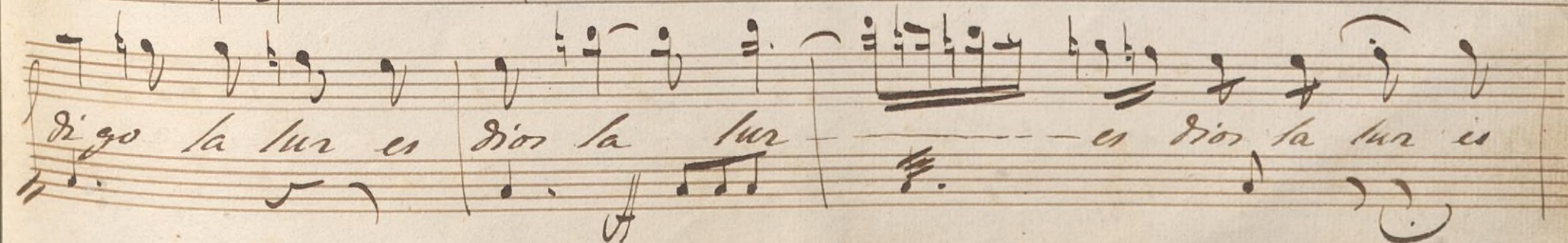
mi o Queres Gongra to te re co noce mi co va


 ronte ve co-noce mi co-ra-son Sur mas bri-


 llante das a mi alma tue res mia mor tue-res mia


 mor Sur de los cielos fuente de vi da que-ro ba-

(abre el doctor)

 nar me con tu esplendor. Dios de cle-men-cia go-te ben-


 digo la Sur es Dios la Sur es Dios la Sur es

And.^{te} mor.^{to}

Reverencia

org.^{ta}

(Habla^{do})

Gracias, señor lae

mocion me tiene fuera de mi venid a milado, así prendas de mi cora

non q. feliz soy por q. os vió quise ver para a mar ya hoy que

puedo mirar, si tus ojos he de ver puestos en otra

muger quisero volver a cegar

7^a Felon

Handwritten musical notation on two staves. The first staff contains a melody with a fermata. The second staff contains a bass line with triplets and a 3/4 time signature.

Handwritten musical notation on two staves. The first staff contains a melody with a fermata. The second staff contains a bass line with a fermata.

Angel Povedano

