

# "El Gavilán" N° 1

Juan y coro general  
Antonio, Marcelo y Jorge

M<sup>tro</sup> Guerrero

Lento

1

Handwritten musical notation for the first system, including treble and bass clefs, a common time signature, and various notes and rests.

2

Handwritten musical notation for the second system, including treble and bass clefs, a common time signature, and various notes and rests.

Campanas dentro

2

Handwritten musical notation for the third system, including treble and bass clefs, a common time signature, and various notes and rests.

And<sup>te</sup> cantabile

Coro general

3

Handwritten musical notation for the fourth system, including treble and bass clefs, a common time signature, and various notes and rests.

las y tenores  
Dentro pp  
Pesca dor, de tu playa Tea



le pas, <sup>lasy 2das</sup> yela mor en la orilla te de jas. — So breel mar vaun pu jau do teel

Handwritten musical score for the first system. It consists of three staves. The top staff is the vocal line with lyrics: "le pas, yela mor en la orilla te de jas. — So breel mar vaun pu jau do teel". Above the first measure, there is a handwritten note "lasy 2das". The middle staff is the piano accompaniment, and the bottom staff shows guitar chords with numbers 2, 3, 4, and 5. The score is written in a cursive, handwritten style.

La vez  
viento a lu char por pa nar teel sus ten to. — pes ca

Handwritten musical score for the second system. It consists of three staves. The top staff is the vocal line with lyrics: "La vez viento a lu char por pa nar teel sus ten to. — pes ca". The middle staff is the piano accompaniment, and the bottom staff shows guitar chords with numbers 6 and 7. The score is written in a cursive, handwritten style.

*La ver*  
*ten to.*  
*an da pesca dor, pue ya bri ya el di a,*

4  
 (3)

5  
 Tenor  
 Bajo

*an da pesca dor, - pue ya bri lla el di - a, -*  
*de sa fia a el mar ta i dor, bar qui lla*

*un poco rall*

a tpo

1as

(rall)

a tpo

pes-ca

me a

deca fi aal mar tra i dor, barquilla mi -!

5

a q

g.

g.

(4)

g.

6

cu 1

2

4

5

6

7

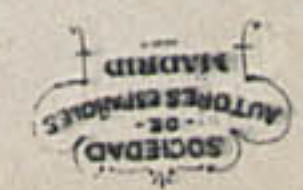
8

(6)

7

(5)

Handwritten musical score on a page numbered 3 in the top right corner. The score is written on ten staves, with the first three staves grouped by a brace on the left. The notation includes vocal lines with lyrics "la la" and "lu lu", and piano accompaniment. Performance markings include *pp*, *allegro*, *rit*, and *allegro*. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings and articulation symbols throughout the piece. The bottom of the page contains empty staves and a large handwritten flourish.



*2 Tro*

*2005 mp*

*rall*

*tro*

*and*

*la la*

*tro*

*rall*

*8*

*Tall Juan*  
*contempla poroso lo*  
*alvea-*

40!

cello

solo

solo

Juan x

ter

J. Mial

de a!

subrayo

lento

¡cuando el mar se recrea al volver te contem

plaz!

mis

a placer

la res!

despues de cruzar los mares

o tra ver vuel

oga mi

a placer

all<sup>to</sup> Mo<sup>do</sup>to

rar. *pp* Pensando en ti, no chey di a, - aldea de mis a

no res miespe raura re na ci a, - sea li via ban mis do

lo res

Pensando en ti mar se re na, - pen san do en ti be llo

cie lo,

e ra mas dulce mi pe na y me nor mi des con

s



Handwritten musical score with lyrics in Spanish. The score is divided into measures 12, 13, and 14. It includes vocal lines and piano accompaniment. The lyrics are: "due lo. Siem pre en mal de a pen sa ba rem pre a mbicio ne vol ver, y es te mo men to so na ba — de tra ver mial de a ver. por ta — ~~le~~ ~~puer~~ ~~mo~~ ~~zo~~ fuerte vuel ver vie jo, — si a te pre — el co ra ron sal ta en mi pre cio. No im".

Measure 12: *f* due lo. Siem pre en mal de a pen sa ba rem pre a mbicio ne vol ver, *(ew)*

Measure 13: *f* y es te mo men to so na ba — de tra ver mial de a ver. *rall* por ta — ~~le~~ ~~puer~~ ~~mo~~ ~~zo~~ fuerte vuel ver vie jo, — si a *te*

Measure 14: *f* te pre — el co ra ron sal ta en mi pre cio. No im

Handwritten notes: *Muy Valiente*, *No im*, *rall*, *te*, *te*

por ta — mi lucha por que uarr el o ro — sial

ca bo — hoy vuelvo ricoy po de ro co: Noim por ta — lo que tu ve que pe

14) har — lo que importas que ya vuel vo — para no marchar ja

15) mas.

26

(15)

Handwritten musical notation on a five-line staff. The notation includes various notes, rests, and dynamic markings. A large '16' is written above the staff, and a large 'X' is drawn over a section of the music.

Handwritten musical notation with lyrics: "Noim por ta — lo que tu repuepe". The notation includes notes, rests, and dynamic markings. A large '11' is written on the left side of the staff.

Handwritten musical notation with lyrics: "nar — lo que importas pue ya ouel oo para no ~~uabrar~~ <sup>mar char</sup> ja mas." The notation includes notes, rests, and dynamic markings. A large '16' is written on the left side of the staff.

Handwritten musical notation with lyrics: "6 faliente anton marcelo y forpe. anton ale prescompa ne ros de pe que rri a,". The notation includes notes, rests, and dynamic markings. A large '17' is written on the left side of the staff.

17

mon te mos en la bar ca que ya es de di-a.

Juan Anton... Marcelo... Torpe... ; a donde vais?... ; no me habeis conocido?

18

Venid... Soy Juan... <sup>anton</sup> ¡Juan!... <sup>juan</sup> <sup>abrazandoles</sup> tras larga ausencia vuelvo a vuestro lado

18

¡Ya estoy con vosotros! ; venid a mis brazos! <sup>marcelo</sup> ¡ya lo creo!... ; aprieta!... <sup>torpe</sup> ¡que gran alegría!...  
<sup>juan</sup> que allí <sup>habria</sup> muerto todos <sup>creeriai</sup>... <sup>marcelo</sup> todos en la aboia. ¡tu mismo hermano.

19

un poco rall

Juan llevadme a su casa, llevadme a su lado.

Marcelo (al coro)

Por cada uno y por la otra salen los pescadores y pescadoras.

Venid compañeros,

19

Musical notation for system 19, including vocal lines and piano accompaniment with dynamic markings like 'atv' and 'Lento'.

venid compañeros, es Juan el Indio que a su aldea ha vuelto.

¡Viva Juan! ¡Viva! ¡Viva!

**Allto**

20

Musical notation for system 20, featuring piano accompaniment and a large section of crossed-out notation.

Juan Partes

Vocal notation for Juan and Partes, including lyrics: '¡Viva!', '¡Viva!', '¡Viva Juan!', '¡Viva!'.

Coro

Musical notation for the Coro part, including piano accompaniment.

20

Musical notation for system 20, including piano accompaniment and dynamic markings like 'pp' and 'ff'.



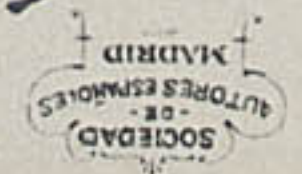
5 3 2 1 1 1 | 1 2 1 2 2 2 | 1 1 1 2 2 2 | 1 1 1 1  
 ¡Sa lud compa ñe ros! ¡Sa lud compa ñe ros! ¡Sa lud compa ñe ros!  
 ¡vi va! ¡vi va Juan! ¡vi va Juan ¡vi va!  
 ¡vi va!

*rall*

*(91) rall*

Juan ¡ah! Pen san do en ti, no che y di a, — al de a de mis a

Lento  
*Alto* *modto*  
 todos mirando hacia la aldea descubierta



mo res — miespe rau za re ue cia, — se ali vi ba umi do lo res, —

*pp* Pensando *en*  
*pp* Pen san do *en*

*forte* y *arco* s

*Pianissimo*

(22)

~~en~~ ti mar se re na — pen san do *en* ~~un~~ ta be llo cie lo, — era mas dulce mi  
~~en~~ ti mar se re na — pen san do *en* ~~un~~ ta be llo cie lo, — era mas dulce su

como triples

23

(16)



pe na y me nor mi des con sue lo. Siem pre en mal de a pen sa ba

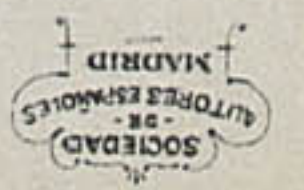
pe na y me nor su des con sue lo. Siem pre en mal de a pen sa ba

(23)

Siem pre en mal de a pen sa ba siem pre am bi cio ne vol uer,

Siem pre en mal de a pen sa ba siem pre am bi cio no vol

24





te a placer real te

yes te mo mento so na ba deo tra ver, mia de - a - ver.

ver.

partes y triplets

to do partes

batens

Mi

Mi

Mi

18

(24)

(18)

te

rad te yael mo to fuerte vuel ve vie jo ...

como triples

a le pre - mi ora rou sa ta en el

19

25

26

(19)

(Si)

calor

Handwritten musical score with lyrics. The lyrics include: "pe cho. -", "sin du da - ludaste por reparar el o ro.", "ca bo - hoy vuelvo si voy po de ro do.", and "Noim por ta - lo que tuvo que pe". The score includes musical notation, guitar chords, and various performance markings such as "uneco" and "20".

Handwritten musical score for voice and guitar. The lyrics are: "nar lo queim por taes que ya uel oo para no mar char ya", "nar lo queim por taes que ya uel ves para no mar char ya", and "etc". The notation includes treble clefs, a 9/8 time signature, and various guitar chords and melodic lines.

Musical notation for guitar, including a circled measure number (26) with a large 'X' over it, indicating a correction or deletion. The notation shows chords and melodic fragments.

Musical notation for guitar with the instruction "Campanas de ténor" written above. The lyrics include "porpe viva Juan! todos", "viva", and "porpe (a los de la barca) ¡Es Juan el Judiano...". The notation includes treble clefs and rhythmic markings.

Musical notation for guitar, including a circled measure number (27) with a large 'X' over it. The notation shows chords and melodic lines.

anton

*comprim.*

¡Es Juan puebrauelto! *mauelo* ¡Viva Juan! *foot* muchos Vivas

Juan es copido en ciembros gran animacion

*veloz* *lento* *mas movido* | *y acelerando*

26

29

*estato de...*  
*Guerrero*

(El Gavilán)

N.º 2 (bis) Intermedio

Parte de Apuntador.

Voz Tenor y Coro general (detrás del telón)

Handwritten musical score for voice and piano. The top staff is for the voice (Tenor) and the bottom staff is for the piano accompaniment. The key signature has two flats (B-flat and E-flat) and the time signature is 3/4. The tempo marking is "con 8". The music consists of several measures with notes and rests.

Handwritten musical score for a vocal ensemble and piano. The top three staves are for the vocal parts: Alto (Alto), Tenor (Tenor), and Bajo (Bass). The bottom two staves are for the piano accompaniment. The key signature has two flats and the time signature is 3/4. The lyrics "la la la" are written under the vocal lines. The piano part includes various chords and melodic lines.

A handwritten musical score on a page with ten staves. The first three staves contain musical notation, including notes, rests, and dynamic markings such as *la ~* and *lo*. The notation is heavily obscured by several large, diagonal lines drawn across the page, effectively crossing out the entire score. The remaining seven staves are empty.

Handwritten musical score for measures 1-9. The system includes a vocal line with lyrics "la", a piano accompaniment with rhythmic patterns, and a bass line with measure numbers 1 through 9. The piano part includes a "24" marking and various rhythmic notations.

Handwritten musical score for measures 10-16. The system includes a vocal line with lyrics "la-la", "la", and "la-fa la", a piano accompaniment with rhythmic patterns, and a bass line with measure numbers 10 through 16. The piano part includes a "7" marking and various rhythmic notations.

3

Handwritten musical score for three staves. The top staff contains vocal notation with notes and lyrics 'la'. The middle staff contains piano accompaniment with chords and notes. The bottom staff contains measure numbers 17, 18, 19, and 20. Dynamics include 'f' and 'lat'.



Handwritten musical score for measures 20-25. The score consists of three staves of music. The top staff contains vocal lines with notes and lyrics 'la', 'li', and 'la la'. The middle and bottom staves contain piano accompaniment with rhythmic patterns and some chordal structures. Measure numbers 20, 21, 22, 23, 24, and 25 are written below the staves. There are some handwritten annotations like '(eco)' and '8'.

Handwritten musical score for measures 26-31. The score consists of three staves of music. The top staff contains vocal lines with notes and lyrics 'la', 'li', and 'ah'. The middle and bottom staves contain piano accompaniment with rhythmic patterns and some chordal structures. Measure numbers 26, 27, 28, 29, 30, and 31 are written below the staves. There are some handwritten annotations like '8' and '14'.

Mu Tenor dentro

Pa- lo mi- ta, pa- lo mi- ta, cui da do con el pi chon, mi ra

*Muy moderato*

que ron dan do el ni do es ta el ga vi lan la don Pa- lo mi- ta, pa lo

*Alto*

24

mi - ta - cui da - da con el pi - chón - mi ra que van dan do el mi - do - es -

Handwritten musical score for the first system. It consists of two staves. The top staff is a vocal line with lyrics: "mi - ta - cui da - da con el pi - chón - mi ra que van dan do el mi - do - es -". The bottom staff is a piano accompaniment with chords and some melodic lines. There are some handwritten annotations like "p" and "ff" in the piano part.

ta el ga - vi - lán ta - dron - bla

Handwritten musical score for the second system. It consists of two staves. The top staff is a vocal line with lyrics: "ta el ga - vi - lán ta - dron - bla". The bottom staff is a piano accompaniment. There are some handwritten annotations like "p" and "ff" in the piano part. The system ends with a double bar line and a key signature change to one sharp (F#).

Como los Compositores  
Del 5 al 31

The first system of the handwritten musical score consists of five staves. The top two staves are vocal lines, with the word "Felice" written in cursive across the first two measures. The bottom three staves represent the piano accompaniment, featuring complex rhythmic patterns, slurs, and some purple ink markings. The notation includes various note values, rests, and dynamic markings.

The second system of the handwritten musical score consists of five staves. The top two staves are mostly empty, with some horizontal lines. The bottom three staves contain piano accompaniment notation, including slurs and notes. A large, dense scribble in black ink is present on the right side of the system, partially overlapping the staves.

Los Gavilanes No. 3 Rosaura Nita Emma Clarivan Friquet

*Rosaura*  
 No hay por que pe mir,  
 No hay por que' llo rar,  
 li bre esta mu jer - y al que pue ra de bea  
 mar.  
 Si hay por que pe mir,  
 Si hay por que llo rar

*Los otros 4*

LOS GAVILANES No. 3

Hayan mayado

24

cuando la mu jer — al que pue re no ha de a mar.

*Rosaura*  
 ¡Hay que te ner va lor pa ra ven cer los re

ve ses del a mor! Pe ro es mu cho me

for no pa ser cer ta a mar po do lor. No o e

clariván  
 triquet - (comica mente)

*Nitay Emma (Lobranza) (Bocanegra)*

Handwritten musical score for the first system, featuring a vocal line and piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings. The piano part includes a section labeled "Corno" with a "2" above it. The vocal line begins with the word "tor!" and includes a measure marked with a circled "8".

*Rosauro*

Handwritten musical score for the second system, featuring a vocal line and piano accompaniment. The vocal line includes the lyrics "Dulce tor men to dea mo res". The piano part includes a section marked with a circled "10" and a measure marked with a circled "24".

Handwritten musical score with lyrics in Spanish. The score consists of seven systems, each with a vocal line and a piano accompaniment line. The lyrics are: *vien to, mas no me im porta su frir de a mor que mi la mento lo ele va el vien to has ta el o i do de mia ma dor. Co mo mea do ra sus pi ray lo ra con mis tris te zas - y mi do lor,*

Annotations include a red 'x' in the first system, a circled 'X' in the second system, and various performance markings such as *+11*, *+12*, *+13*, and *12*. The piano part features complex chordal textures with many accidentals.



Handwritten musical notation on a five-line staff. The lyrics are: "y mee na mo ra cuando meim plo ra que nun ca". The notation includes various rhythmic values and accidentals.

Handwritten musical notation on a five-line staff. The lyrics are: "ce se mia man tear dor (dolorando) (bomerrudo)". The notation includes various rhythmic values and accidentals.

Handwritten musical notation on a five-line staff. The lyrics are: "valla atro # 5 4 3 2 1". There is a large red 'X' over the notation. Other markings include "Et mo y", "Mito", "Puet", "Clari van", and "atro".

Handwritten musical notation on a five-line staff. The notation includes various rhythmic values and accidentals.

Handwritten musical notation on a five-line staff. The notation includes various rhythmic values and accidentals.

Handwritten musical score for guitar, first system. The top staff contains a melodic line with a treble clef and a key signature of one sharp (F#). The bottom staff contains a bass line with a bass clef. The lyrics "dulce tor" are written above the top staff. There are various musical notations including slurs, accents, and dynamic markings. A circled number "6" is present in the bottom staff.

Handwritten musical score for guitar, second system. The top staff contains a melodic line with a treble clef and a key signature of one sharp (F#). The bottom staff contains a bass line with a bass clef. The lyrics "men to dea mo res sien to, mas no me im" are written above the top staff. There are various musical notations including slurs, accents, and dynamic markings. A circled number "6" is present in the bottom staff.

Handwritten musical score for guitar, third system. The top staff contains a melodic line with a treble clef and a key signature of one sharp (F#). The bottom staff contains a bass line with a bass clef. The lyrics "por ta ou frir dea mor pue mi la men to" are written above the top staff. There are various musical notations including slurs, accents, and dynamic markings. A circled number "6" is present in the bottom staff.

Handwritten musical score for guitar, fourth system. The top staff contains a melodic line with a treble clef and a key signature of one sharp (F#). The bottom staff contains a bass line with a bass clef. The lyrics "lo lle va el wen to has to el i do de mia me" are written above the top staff. There are various musical notations including slurs, accents, and dynamic markings. A circled number "6" is present in the bottom staff.



Handwritten musical score on a page with ten staves. The top three staves contain a melody with lyrics "mia sua man tear" and a piano accompaniment. The score ends with a large, stylized signature "Guerrero" and a diagonal slash. The rest of the page contains empty staves.

"El Gavilán" N° 34 Juan - Carrion - Friquet, Benata Canulo y Coro general.

(SOCIEDAD DE AUTORES ESPAÑOLES) MADRID

*Violin I*

*Violin II*

*Viola*

*Violoncello*

*Bajo*

Hagan rayado

*1<sup>ra</sup>*

*2<sup>da</sup>*

*3<sup>ra</sup>*

*4<sup>ta</sup>*

*5<sup>a</sup>*

*6<sup>a</sup>*

*7<sup>a</sup>*

*8<sup>a</sup>*

*9<sup>a</sup>*

*10<sup>a</sup>*

*11<sup>a</sup>*

*12<sup>a</sup>*

*13<sup>a</sup>*

*14<sup>a</sup>*

*15<sup>a</sup>*

*16<sup>a</sup>*

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*678*

Clarinet y Fagot

pronto que les pe-  
 ra mos!... ¡Sal, que tea-  
 cuando los al de-  
 a- nos! *Coro*  
 que les pe-  
 ra mos! *Fras u naau*  
 los al de a nos  
 sen-  
 cia de tan-  
 tos a nos  
 an-  
 sia mos to-  
 dos dar le un a  
 bra 20...  
 de tan-  
 tos a nos

rall Juan Modtho

rall (Ten) 2

Handwritten musical score for voice and piano. The score is written on multiple staves. The lyrics are: "¡Ah cuánto ya con los brazos abiertos para todo a bra zar! (abrazando a los aldeanos) Es la mayor satisfac".

Tempo markings include "rall" (rallentando) and "Modtho" (Moderato). Performance instructions such as "Ten" and "Tern" are present. The score includes various musical notations such as notes, rests, and dynamic markings like "mf".

There are some corrections and scribbles on the left side of the page, particularly in the lower staves.

51

*mf* Partes

cion, es la ma yor feli ci dad tan dulces pruebas reci bir de la a mis tad le

This system contains the first three measures of the piece. The vocal line is written in a single staff with lyrics underneath. The piano accompaniment consists of two staves: the upper staff shows chords and the lower staff shows a bass line with some slurs. The tempo/mood is marked *mf* and the word 'Partes' is written above the piano part.

52

*mf*

al. Es su ma yor sa tis fac cion, es su ma yor feli ci dad tan dulces pruebas reci

This system contains the next three measures. The vocal line continues with the lyrics. The piano accompaniment features a more active bass line with many eighth notes. The tempo/mood is marked *mf*.

53

*mf*

This system contains the final three measures of the piece. The piano accompaniment continues with chords and a bass line. The tempo/mood is marked *mf*.



# Alto ~~X~~ Juan

bir de la mis ta le al. de la mis ta le al de la mis ta le

de la mis ta le al

al

al

de la mis ta le al.

al

al

Juan Blanes

bir de laa mis taas le al. ah!

*brutalmente*

*le f.*

*Juan Ten*  
 Et di nero puen te do ro, to doel oro, na da uate pa ra

Fango milonga (Mod to)

mi, com pa ra do a este con ten to que a ho ra vien to de ver me tra ver a



Handwritten musical score for voice and piano. The score is written on ten staves, with the vocal line on the top staff and piano accompaniment on the bottom staff. The lyrics are in Spanish and describe a man's realization of his financial situation.

**Vocal Line:**

qui. oh — na cion del o ro, me dis tenn te do ro que, con mi tra  
 ba jo, su pe con eis tar!... Gran — des mi ri que ra; pe ro en mi ca  
 be ra los hi los de plata hoy ve o bri llar. — oh — na cion del  
 o ro le dis tenn te do ro que, con su tra ba jo su po con qui tar!

**Piano Accompaniment:**

The piano part features complex rhythmic patterns, including triplets and sixteenth notes. It includes performance markings such as *con voz*, *con voz 2*, and *con voz 3*. Measure numbers 26 and 24 are visible at the beginning and end of the page, respectively. There are also some handwritten annotations like "(111)", "(12)", and "(13)".

*Juan*

*Juan*

Gran - des mi con ten to y el pla cer este pue sienta de vol ve ros a tra

(x13)

zar. - Ha cer bien pue reel In dia no, y hoy u paro ci fra to da sui lu

Com 1 2 3

9  
slon en mi ra ros a ni mo sos y di chos al brin da ros pro tec

4 5 6 7

cion - ser a modo yo loes pe ro mi di nero es su bli me ta lis

8 9 10 11 (15) 12

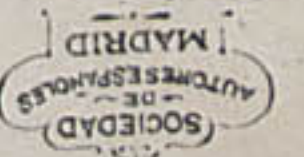
man. dos pla ces te due to res, los a mores mi ri que ra me da

13 14 15 (15) 16

rain ; ah ! El di nero que a te so ro, to do el oro na da vale pa ra

17 18 19 (15) 20 x 21

V. J.



mi com pa ra doas te con ten to que a ho ra sien to de ver meo tra ver a

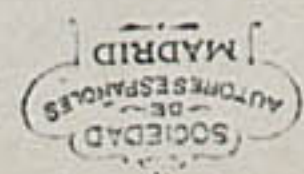
22 23 +17 24 25

qui. *Todos lo de quem (avanzando al proscenio)* i Oh na cion del o ro, le dis tuer te so ro que con su tra

26 (+18)

ba jo su pe con quis tar!... Gran dees su ri puera pe men su ca

+18 Con voz +18)





be za los hi los de plata hoy ve o Bri llar. *quasi p.* oh - na cion del. oh - na cion del.

o ro me dis teun te so ro que con mi tra la jo su pe con quis tar. *crec.* *allegro* *ah*

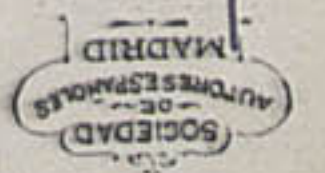
o ro le dis teun te so ro que con su tra la jo su pe con quis tar. *con ost.*

*(+19)*

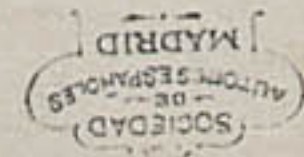
*10* *quasi ten.* *allegro*

Gran - des mi con tento y el pla cer es te que vien to de vol ve rot aa bra

*(+20)* *(+10)*



Handwritten musical score on a page with ten staves. The notation is concentrated on the top three staves. The first staff contains a treble clef and a key signature of one sharp (F#). The second staff has the lyrics "Honor a Juan" written below it. The third staff has the lyrics "ta ta" written below it. The notation includes various rhythmic values, stems, and beams. There are several annotations: "2ar." is written above the first staff, "Toto lo desearia" is written vertically on the left side, and "tzo" is written below the first staff. A large, stylized signature or scribble is present on the right side of the first three staves, partially overlapping the fourth staff. The rest of the page contains seven empty staves.



"El Gavilán" No. 5 Juan Adriana Gustavo Rosaura Emma y Mila

*lento*

*Juan (cantativo)*  
 No se compra con dinero  
 la juventud ni el amor....

*Gustavo (dentros)*  
 Soy mo... yo na mo ra do

*ter rubato*

¡No se compra con di ne ro la ju ventud ni el - a

¡No se compra con di ne ro la ju ventud ni el - a

*Juan P*

mor!... ¡que verdad dice la co pla

pue uento naudo se mo ro

la ju ventud y el ca ri ño

*rubato*

Haban rayado con arpa -

no se com prau con el o ro | *(Lento)* | i Quen fue rael mozo que nos a

tra asu za pa la ve ni aha clar. — *(En este momento se transpara el la era, vease el filso)*

*rubato*

*rall* *Admanus (pento)*

per ca dor de tu playa tea

le jas - y da mor en la orilla te de jas. So bre el mar va em pu jando te el vien to a lu

char por ga nar te el sus ten to. - la la la la la la - la

*quien*

(3) *p.* 20 9. 9. x

(5)

Handwritten musical score for the first system, consisting of three staves. The top staff contains vocal lines with lyrics "la" and "la la" and includes performance markings such as *rall* and *allegro*. The middle staff contains piano accompaniment with notes and rests. The bottom staff contains a bass line with notes and rests.

*rall*  
*allegro*  
 No!... No es ella...

(6)

Handwritten musical score for the second system, consisting of three staves. The top staff contains vocal lines with lyrics "Juan ; No!... No es ella... (Juan se siente)". The middle staff contains piano accompaniment with notes and rests. The bottom staff contains a bass line with notes and rests.

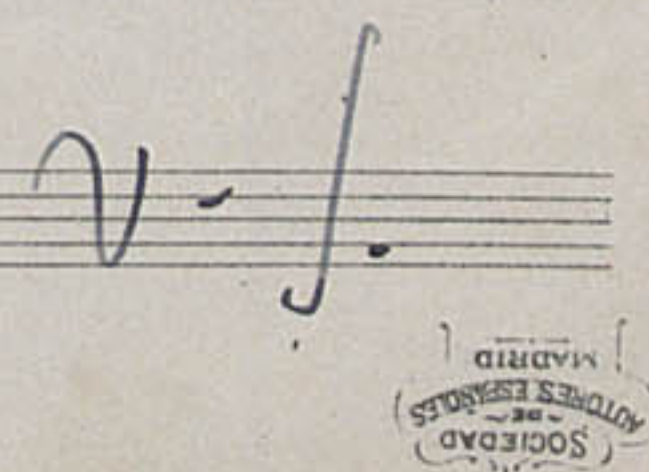
Juan ; No!... No es ella... (Juan se siente)

*Allegro*  
*(Juan la pecore)*  
 Juan  
 ¡a dri  
 a na!  
 ¡Juan!

6

*lento*  
 ¡o tra ver te vuel voa  
 ¡o tra ver vuel voa mi rarte

7



9/8  
ver,

*lento*

*Pi*  
(Imposible me parece el)

*mf*  
(Cuanto con liado la ori a no que yo de fe)

*dento*

*quasi*

*Adriana*

tra ver no en tu tra mor!

No halla no otra ver...

¡ah!

~~ditonal... la... mor!~~

*Pausa*







al ver me tra ver cerca de ti — al vol ver uná de a con tuu plar.

Handwritten musical notation for the first system, including vocal lines and piano accompaniment. The piano part features chords and melodic lines with slurs and accents.

Dulces recuerdos demuestran fancia — hoy al mi rar te vuelven a

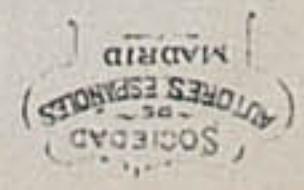
Handwritten musical notation for the second system, including vocal lines and piano accompaniment. The piano part includes chords and melodic lines with slurs and accents.

mi. Ho ras — a le prespueca le pa ron,

Handwritten musical notation for the third system, including vocal lines and piano accompaniment. The piano part includes chords and melodic lines with slurs and accents.

10

*Flauto*  
*Mozzto*



en es teins tante uull voa vi vir.

fambien yoe vo co dulces re

cuor dor — al cora tem plarte cerca de mi

ter rae

Ho ras a le prespuera le

Ho ras a le prespuera le

11

v. J.

11

ja ron —

ja ron

tam lieu yoa dria na *caro* ui nr

*And*

*Andante Grandioso*

12

La lepra de la pu ven tus

en mi pecho siento palpitar  
 al verme ha ver cerca de ti

12  
8

(conclusion rotunda)

al ver me tual de aca con tu  
 mia  
 plar.  
 (conclusion)  
 Siempre conmigo Juan!  
 Amigo Adriana!

modto

13

(con ~~animo~~) Juan; No me habías reconocido!... Adriana; <sup>(lo mismo)</sup> Juan mi tiempo!... Juan No es extraño!... ~~Ha~~ parado

Musical staff with notes and a circled '13' above it. The staff contains a series of notes with a long slur over them. There are some markings below the staff, including a cross and a double bar line.

tanto tiempo!... Adriano; fantosmas!... Rosaura (dentro) Madre!; madre!... (sale) Ah!... Buenos

Musical staff with notes and a circled '14' above it. The staff contains a series of notes with a long slur over them. There are some markings below the staff, including a cross and a double bar line.

días, señor... Adriana (a Juan) Juan Mi hija Linda mora tienes. da encuentre cuando llegue

Musical staff with notes and a circled '9)' below it. The staff contains a series of notes with a long slur over them. There are some markings below the staff, including a cross and a double bar line.

pero no sabía que fuera hija tuya. Por mas que deli' figurarme lo.... Es igual que tu...  
 cuando tenias sus años... Porque tu, eras guapa de veras.....

14

Adriana (con omisión) ; Era guapa?... Gracias Juan... ; tambien tu viste un rebel moro!...  
Rosaura Madre, ; vas para casa?... Adriana A casa voy Rosaura Yo me quedare

15

en el prado remendando las redes. luego vendran a buscarlas. Juan; se pusieron en el mismo sitio?... Adriana Si. Juan Pues a la tarde ire' a verte.

15



16

Adriano (Impresionista) *cuando puéras...* Rosaura *Adios, señor...* Juan *adios bella niña...*

Rosaura *Hasta luego madre...*

{ Se irá hacia la cerca, y abre la puerta, quedándose quieto en el umbral, contemplando a su madre y a Juan.

Juan *Hasta despues, adriana...* (estrechando la mano)

*Alto*

Adriana *Adios, Juan... Hasta despues...*

{ quedame mirando sus vestales al fin ella hace unta 7da y Rosaura por el Prado, cerrando la puerta.





Ja.

*ante*

(4) 9.

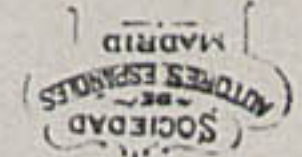
*Andrino (Dentis y algandres)*

*la*

*la la*

*la*

*la la*



*Adriano* (dentro y aleyandre)

la ~ ~ ~ ~ ~

la ~ ~ ~ ~ ~

(vuelvete a transparentarse la cerca)  
vease el libro

Gustavo (dentro)

Joy

mo 20 ye na mo ra do na dichay mas ri co pue yo. No recompra con di ne ro

*Lento*



Braun

Soy mo za ye na no ra da

la ju ven tus niel a

ten

metal  
pvc  
cuerda

no die hay mas ri ca pue yo

no se com pra con di ne ro

la ju ven

niel a  
ten

19)

(2)

lodo

ten

mor

la ju ven tus niel a

ten

~~Handwritten scribbles and crossed-out notes~~

20

20

algunos (Emma y Nita con Daniel y Marcelo, ellos llorando las  
mor. y riendo, y ellas huyendo y llorando

*Flauto*

*Felicitamente*

*Lento*

*Allegro*

*Fin del Ier acto*

The image shows a single staff of handwritten musical notation. It begins with the tempo marking 'Lento' and a treble clef. The notation includes several notes, some with accidentals (sharps), and rests. A dynamic marking 'Allegro' is written above the staff. The notation is heavily scribbled over with dark ink, particularly in the middle and right sections. A diagonal line is drawn across the staff from the middle towards the right. The phrase 'Fin del Ier acto' is written in a cursive hand at the end of the staff.

2<sup>do</sup> acto "El Gavilán" N<sup>o</sup> 5 - Clarinet Triplet y Coro general

*All.<sup>o</sup>*

Clarinet

70

cad, tamborí le ros, to cad, to

cad... ve nio, alde a nos, ve nio a cá.

Tamborí

(Sale el coro vease' l' l'u)

Handwritten musical score for voice and piano. The score is written on five systems of staves. The lyrics are in Spanish and describe a religious festival. The music includes vocal lines and piano accompaniment with various markings such as dynamics, articulation, and performance instructions.

**System 1:** *Clamoran*  
Quiero pue to do el pueblo jes te sea Juan. Pronto la hermo sa

**System 2:** fiesta co men sa ra. *Coro general*  
Quie re pue to do el pueblo jes te sea

**System 3:** Juan. Pronto la hermo sa fiesta co men sa ra. *Clamoran*  
ve nis, al de

**System 4:** a nos ve nis a ca... fo cas, tam bo ri le ros, to cas, to

Handwritten numbers in blue ink: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

cad ... *Tamboriles*

*Tale Triplet (sempre ldo)*

*Triplet Va*

*Maniob*

*Maniob*

bien tes pen dar mes de la Guar ni ción, to cad las trom pe tas,

(el coro se divide).

que lo man do yo. To cad fo cad...

*Clarinete*

*Tamboriles*

*Triplet*



*Tronpetas*

*Flautas Clarinet y Fagot*

Handwritten musical score for the first system, including vocal line and piano accompaniment. The lyrics are: "dun que nada se oi pa lo mismo da a fi".

Handwritten musical score for the second system. Includes annotations: *Clarinet*, *Fagot*, *amano (allegro)*. The lyrics are: "nas y am pe ras... Be do bla d... Jo plad se ael home na je do".

Handwritten musical score for the third system. Includes annotations: *7* (circled in blue), *8* (circled in blue). The lyrics are: "uestraa mis tad, como va sa Ma je de fra terni dad".

Handwritten musical score for the fourth system. Includes annotations: *Mo de ria*, *24*. The lyrics are: "va no que lo de mo tres si co mo am ber".

(8)

ma no, los don de que rei

*Clarinet y Trepues*  
cier to que di co mo an her

ma no el me que rea mi

*Clarinet y Trepues*  
los tambores y los trompetas

*atata*

*trumpets*  
*trumpets*  
*no of*  
*marcha*

**No. 6**

*adriana*  
mi gos, siem prea

mi gos, — juntos mar che mos en las luchas de la vi da!

24

4-

10

8

9

11

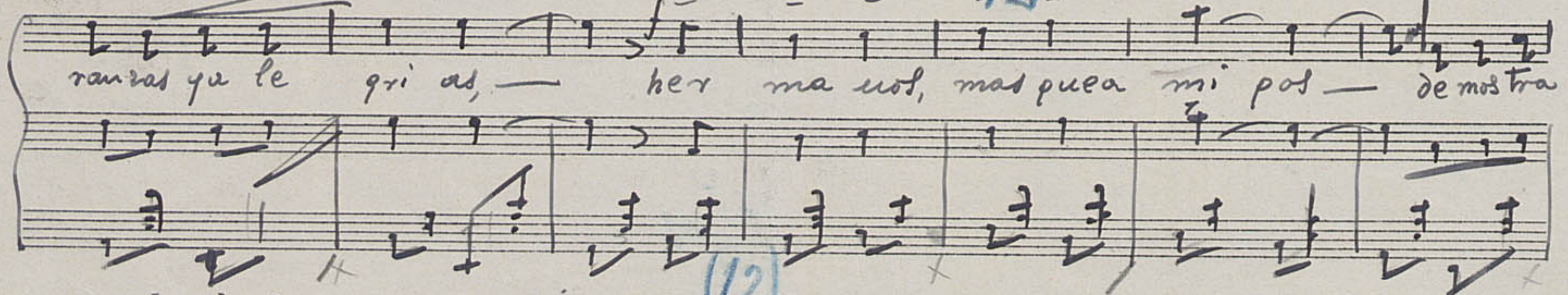
mi got, siem prea mi got — ol vi da re mos la por na da mal de



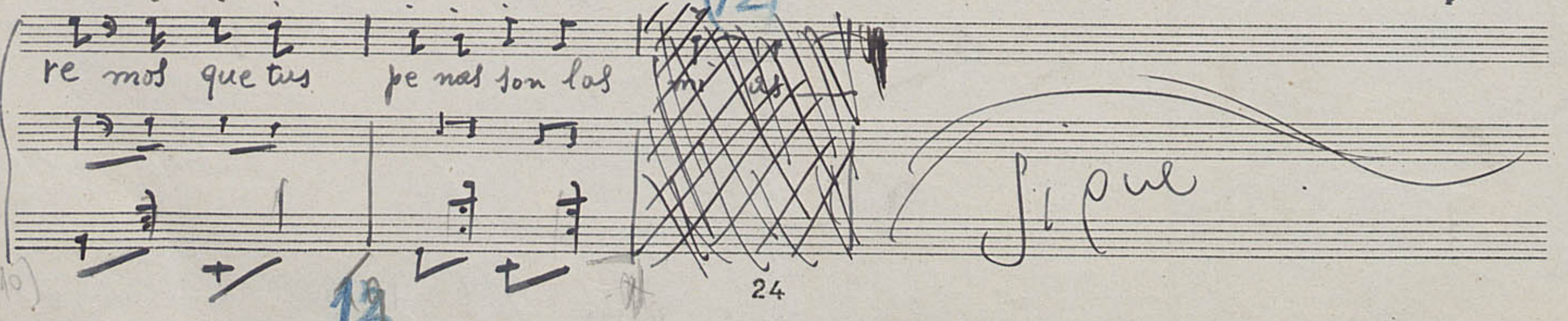
ci da! — U ni dos siem preu ni dos — com parti re mos es pe



ranzas ya le gri as, — her ma nos, mas puea mi pos — de mos tra



re mos que tus pe nas son las mi as



*Clarinetto y Fagot*

mi as. >> >> >> *f* mi gos, siempre mi gos, juntos mar che mos en las

*ptas*

*flora*

*1ra y 2da*

mi gos, siempre mi gos, juntos mar che mos en las

*no*

*f* con tiple ras

Handwritten musical score for the third system, showing the continuation of the instrumental parts with various rhythmic and melodic figures.

lu chas de la vi da mi gos siem prea mi gos ~~of vi da~~

The first system of handwritten musical notation consists of two staves. The upper staff is a vocal line with lyrics written below it. The lyrics are "lu chas de la vi da mi gos siem prea mi gos" followed by a crossed-out "of vi da". The lower staff is a piano accompaniment line with chords and rhythmic markings. There are various annotations such as accents and slurs throughout the system.

lu chas de la vi da sa mi gos siem prea mi gos of vi da

The second system of handwritten musical notation consists of two staves. The upper staff is a vocal line with lyrics written below it. The lyrics are "lu chas de la vi da sa mi gos siem prea mi gos of vi da". The lower staff is a piano accompaniment line with chords and rhythmic markings. There are various annotations such as accents and slurs throughout the system.

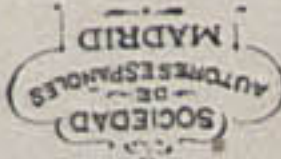
The third system of handwritten musical notation consists of two staves. The upper staff is a vocal line with lyrics written below it. The lyrics are "lu chas de la vi da sa mi gos siem prea mi gos of vi da". The lower staff is a piano accompaniment line with chords and rhythmic markings. There are various annotations such as accents and slurs throughout the system.

Four empty musical staves are located at the bottom of the page, below the main musical notation.

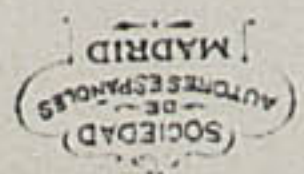
re mos <sup>la</sup> ta for na da mal de ci da! — u ni dos siem pre u ni dos —

re mos ta for na da mal de ci da! — u ni dos siem pre u ni dos —

15  
(25)



Handwritten musical score for two voices and piano accompaniment. The lyrics are: "Compartirémos esperanzas ya le gracias — Hermanos, mas quea". The score includes vocal lines with lyrics and piano accompaniment with measure numbers (20-26) and performance markings like (15) and (26).





mi gos — de mostra re mos que tus pe nas son las mi as. *Adriano* A mis

mi gos — de mostra re mos que tus pe nas son las mi as.

mi gos — de mostra re mos que tus pe nas son las mi as.

mi gos — de mostra re mos que tus pe nas son las mi as.

mi gos — de mostra re mos que tus pe nas son las mi as.

16

27

28

29

30

31

15

27

tas, a mis tas, ; que dulce sen ti mien toel

32

33

34

35

36



al ma go za! — de un a mi go ver das — laa le

37 38 39 40 41 42 43

gri a que sienta me al bo ro za. — ¡ff mis tas, — a mis

44 45 46 47 48 49

tas — cla men los hom bres to dos en la tie rra! — siempre

50 51 52 53 54 55

mi gos! gri tas, — ya ca ben ya los o ños y la

56 57 58 59 60 61



Clarinet Fiquet

que rra. — a mis tabl, — a mis tabl, — ; que dulce

A mis tabl, — a mis tabl, — ; que dulce

con fujles

Corn 32 33 34 35

2016

(197)

N. f.

Handwritten musical score with two systems of vocal lines and piano accompaniment. The lyrics are: "tenti mientoes al ma goza! — Deuna mi — gover dade".

The score includes a piano part with a bass line and a treble line. The lyrics are written below the vocal staves. The piano part includes a bass line with notes and rests, and a treble line with notes and rests. The lyrics are written below the vocal staves.

Measure numbers are written below the piano part: 36, 37, 38, 39, 40, 41, 42. A circled number (20) is written below measure 38.

Handwritten annotations include "x(16)" below measure 37 and "17" below measure 41.

Adriano Chirre y Priquel

laa le gri a que sienta me al bo ro ra! ia mis tas.

laa le gri a que sienta me al bo ro ra! ia mis tas.

43 44 45 46 47 48

21 (17) 18

Handwritten musical notation on a five-line staff. The lyrics are: "a mis tas, — clamen los hom bres to dos en la tie rra! — Siem prea". The notation includes various rhythmic values and accidentals.

Handwritten musical notation on a five-line staff. The lyrics are: "a mis tas — clamen los hom bres to dos en la tie rra! — Siem prea". The notation includes various rhythmic values and accidentals.

Handwritten musical notation on a five-line staff, consisting of a single line of numbers: 49, 50, 51, 52, 53, 54, 55.

(21)

X(13)

22

19

mi gos. gri tas ya ca ben ya los o dios y la que rra.

mi gos. gri tas ya ca ben ya los o dios y la que rra.

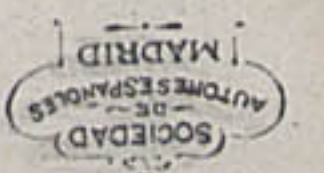
56 57 58 59 60 61

The image shows a handwritten musical score for two voices. The top two staves contain the vocal lines with lyrics in Spanish: "mi gos. gri tas ya ca ben ya los o dios y la que rra." The bottom two staves contain the piano accompaniment. Measure numbers 56, 57, 58, 59, 60, and 61 are written below the piano part. The score includes various musical notations such as notes, rests, and dynamic markings.

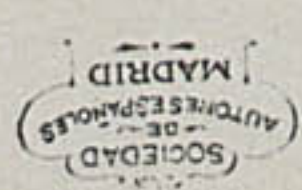
(22)

+ 20

*[Handwritten signature]*



Handwritten musical score on a page with five systems of staves. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as *f* and *pp*. The lyrics "A mi tas" and "a mi" are written below the notes in several places. A large, handwritten note "Corno del 23" is written across the middle of the page, with a diagonal line drawn through it. The number "23" is also written in blue ink at the bottom of the first system. The score appears to be a manuscript for a horn part.





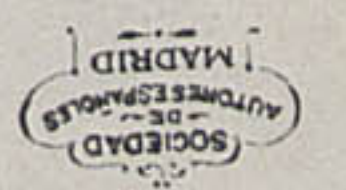
Handwritten musical score for guitar and voice. The score consists of five staves. The first staff contains the vocal line with lyrics: "tas a mis tas a mis tas a mis". The second staff contains the vocal line with lyrics: "tas a mis tas a mis tas". The third and fourth staves contain the guitar accompaniment. The fifth staff contains the guitar accompaniment with measure numbers 26 and 27 written in blue ink. The score is written in a style typical of early 20th-century manuscript notation.

26)

25

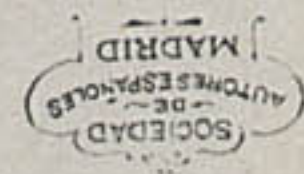
26

27



G. Guerrero

(29) (36)



"El Gavilán" N.º 7

Gustavo Rosaura Nita Emma y tres abedanos (2 triplete)

*Rosaura y las otras 5*

Guarde Dios al ga lán que tan flo ri do

This system contains the first system of the musical score. It includes a vocal line with lyrics and a guitar accompaniment. The lyrics are "Guarde Dios al ga lán que tan flo ri do". The guitar part consists of chords and rhythmic patterns.

*Gustavo*

vie ne Guarde Dios, guarde Dios a tan lin das mu je res (al mi

This system contains the second system of the musical score. It includes a vocal line with lyrics and a guitar accompaniment. The lyrics are "vie ne Guarde Dios, guarde Dios a tan lin das mu je res (al mi". The guitar part continues with chords and rhythmic patterns.

*(mirando a Rosaura)*

rar su bel dad si ento dul ces pe ran za...)

*las 5 (a Rosaura)*

Pa ra tí, ya lo ves

This system contains the third system of the musical score. It includes a vocal line with lyrics and a guitar accompaniment. The lyrics are "rar su bel dad si ento dul ces pe ran za...)" and "Pa ra tí, ya lo ves". The guitar part continues with chords and rhythmic patterns.

Hoyan rayado con arpa



2) trae la flor mas ga la na... (a Gustavo) Ca ba lle ro de la

Handwritten musical score for system 2. The top staff is a vocal line with lyrics "trae la flor mas ga la na..." and "(a Gustavo) Ca ba lle ro de la". The bottom staff is a guitar accompaniment with various chords and melodic lines.

3) ro sa, ¿ para quien es e sta flor? que ca ba ste de co

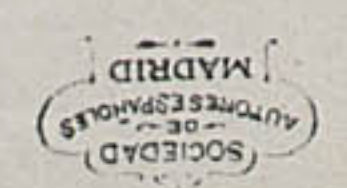
Handwritten musical score for system 3. The top staff is a vocal line with lyrics "ro sa, ¿ para quien es e sta flor? que ca ba ste de co". The bottom staff is a guitar accompaniment with various chords and melodic lines.

4) ger? Es ta ro sa tan her mo sa, co mo el tim bo lo de la

Handwritten musical score for system 4. The top staff is a vocal line with lyrics "ger? Es ta ro sa tan her mo sa, co mo el tim bo lo de la". The bottom staff is a guitar accompaniment with various chords and melodic lines.

4) 3) mot es... para una mu jer!...

Handwritten musical score for system 5. The top staff is a vocal line with lyrics "mot es... para una mu jer!...". The bottom staff is a guitar accompaniment with various chords and melodic lines.



(4)

Handwritten musical notation on a grand staff. The top staff contains a sequence of notes and rests. The bottom staff contains a sequence of numbers: 2, 3, 4, 5.

(5)

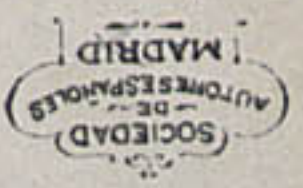
Handwritten musical notation on a grand staff. The top staff contains notes with slurs and markings like 'rall' and 'ten'. The bottom staff contains notes with slurs and markings like 'rall' and 'ten'. There are 'x' marks above the staves.

(5)

Handwritten musical notation on a grand staff. The top staff contains notes with slurs and markings like 'molto'. The bottom staff contains notes with slurs and markings like 'molto'. There is a red 'x' mark above the top staff.

(6)

Handwritten musical notation on a grand staff. The top staff contains notes with slurs and markings like 'Gustoso', 'Alto', and 'cantabile'. The bottom staff contains notes with slurs and markings like 'Alto' and 'cantabile'. There are 'x' marks above the staves.



Handwritten musical score with lyrics and guitar accompaniment. The score is written on five systems of staves.

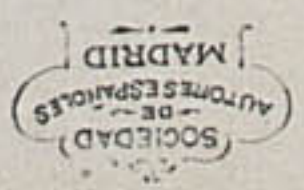
**System 1:** Melody line with lyrics "la bios de mi za pa la flor be da". Includes a guitar staff with measures 10 and 11, and a bass line with measure 10. Performance markings include *rubato* and *atp*.

**System 2:** Melody line with lyrics "pue yoke cor ta do pa ra mia ma da!...". Includes a guitar staff with measures 11, 12, and 13, and a bass line with measures 14, 15, and 16. Performance markings include *rall* and *atp*.

**System 3:** Melody line with lyrics "po ne mi lo ca con to da el al ma!". Includes a guitar staff with measures 14, 15, and 16, and a bass line with measures 17 and 18. Performance markings include *rubato*, *un poco rall*, and *atp*.

**System 4:** Melody line with lyrics "mo res esta flor se a la mas pre cia da!". Includes a guitar staff with measures 19, 20, and 21, and a bass line with measures 22 and 23. Performance markings include *rubato*, *un poco rall*, and *atp*.

**System 5:** Melody line with lyrics "esta flor se a la mas pre cia da!". Includes a guitar staff with measures 22, 24, 25, and 26, and a bass line with measures 27 and 28. Performance markings include *atp*.



8) *f* *lleno*

dale va tu lin da flor le uel le soa mia mo.

9 *accel* *cres* *rall*

y que le se tam lieu con pa sion me tro le so u ni

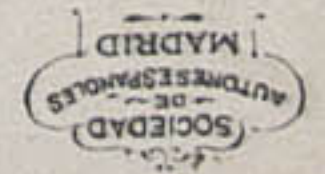
*accel* *cres* *rall*

ra ta flor

9) *f* *lleno*

Nun ca pu de so tar u na plo ria ma y or

*[Handwritten signature]*



*Allegro*

10

*accel* *rit* *rit* *rit*

nie bla lle pau le car dour e yo con a pasio na doa mor. i que estai e na mo

*cel* *rit* *rit* *rit*

*Gustavo*

ra do vien se ve!... i e e lla mi lu non ye lla es mi fe... Flor

(10)

*Lento*

11

*rit*

ro pa. como la san pre que hay en mi ve nas! mi

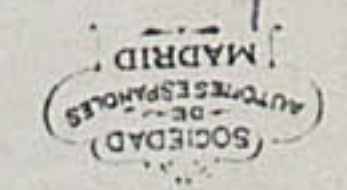
8 9 10 11 12

*rit*

13 *rit* 14 *rit* 15 16 17

san pre, por sus a mo res con que to die ra!... Flor

8





12 *atp* 1 9 *mi a,* *rubato* 2 2 2 *di lea ma :* 1 2 2 2 2 *ma da que mis pa* *rall* 9 *no, ves* 9 *de*

12 *atp* 18 19 20 21 22

12 *atp* *ti p* *no se mar chis tan, co mo es tas flo resi...*

12 *atp* 23 24 25 26

*evolucio nan, y al pue da un beso en la flor*

13 *rubato* *re la entepa a Rosa* *atp* 5-5 *un le so*

13 *rall* *atp*



14

*cresc.* *4* *apud*  
pone más bo ca coato dael al ma  
Dea mo res  
un poco más des pacio

14

*all.* *rall.*  
esta flor se a la mas pre cia da  
Dea mo res  
esta flor se a la mas pre

*Allegro*

15

Dea mo res  
esta flor se a la mas pre  
esta flor se a la mas pre

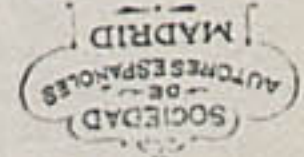
*rall.*

15

cia da

*all.*

Guerrero



# El Gavilán N<sup>o</sup> 8

Rosaura Juan y 2<sup>da</sup> tiple y Adriana Parivan y Triplet

*All<sup>o</sup>*  
*no mucho*

(Salon)

1<sup>er</sup> ver

The musical score is written on a system of five staves. The top three staves are for vocal parts: Soprano (Rosaura), Alto (Juan), and Tenor (Adriana). The bottom two staves are for piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'f' and 'p'. There are also handwritten annotations and corrections throughout the piece.

- Hapan rayado con arpa -

This is a handwritten musical score for guitar, consisting of a melody line and a complex accompaniment. The score is divided into four systems, each marked with a large number on the left: 2, 3, 3, and 4. The melody line is written on a single staff with a treble clef and a 3/4 time signature. The accompaniment is written on two staves (treble and bass clefs) with a 3/4 time signature. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *pp* and *eco*. Measure numbers are written below the accompaniment staves, ranging from 10 to 31. There are several circled annotations and handwritten marks throughout the score, including a circled '12' and a circled '19' in the first system, and a circled '17' in the second system. The paper shows signs of age and wear.

Handwritten musical score on page 24, featuring a piano accompaniment and a vocal line. The score is divided into systems of staves. The piano part includes measures 32 through 48, with some measures containing complex chords and textures. The vocal line is marked "rall" and "Juan". The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The page number "24" is centered at the bottom.

47

rall

Juan

32 33 34 35 36

37 38 39 40 41 42

44 45 46 47 48

24

6

Handwritten musical score for the first system, measures 49-53. The notation includes treble and bass staves with various notes, rests, and accidentals. Measure numbers 49, 50, 51, 52, and 53 are written below the staves. The word "(eco)" is written above the staves in measures 52 and 53. There are some purple markings and a circled 'X' in measure 51.

(6)

Handwritten musical score for the second system, measures 54-59. The notation includes treble and bass staves. Measure numbers 54, 55, 56, 57, 58, and 59 are written below the staves. The word "2<sup>a</sup> vez" is written above the staves in measure 54. There are extensive purple markings and a large 'X' over the entire system.

Handwritten musical score for the third system, measures 60-63. The notation includes treble and bass staves. Measure numbers 60, 61, 62, and 63 are written below the staves. The word "2<sup>a</sup> vez" is written above the staves in measure 60. The word "Corno 1" is written above the staves in measure 63. There are purple markings and a circled 'X' in measure 62.

7

Handwritten musical notation for measures 1-7. The notation includes a treble clef, a key signature of one flat, and a 3/4 time signature. The notes are mostly quarter and eighth notes. There are some purple scribbles at the beginning of the first staff.

7)

Handwritten musical notation for measures 8-13. The notation includes a treble clef, a key signature of one flat, and a 3/4 time signature. The notes are mostly quarter and eighth notes. There are some purple scribbles and a bracket labeled "2da Tiple" above the notes in measure 11.

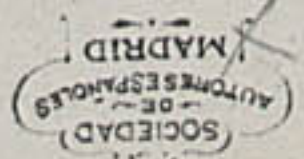
8

Handwritten musical notation for measures 14-19. The notation includes a treble clef, a key signature of one flat, and a 3/4 time signature. The notes are mostly quarter and eighth notes. There are some purple scribbles and a bracket labeled "(eco)" above the notes in measure 16.



Handwritten musical score for guitar, consisting of two systems of staves. The first system is labeled (8) and the second system is labeled (9). The score includes melodic lines and guitar-specific notation such as fret numbers (e.g., 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34) and dynamic markings like *mf* and *pp*. The piece concludes with a *rall.* (rallentando) marking. The manuscript is written on aged paper with some purple ink highlights.

(8)





*Juan*

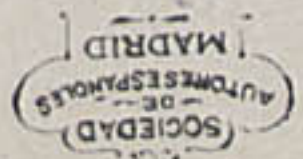
35 36 37 38 39 40

41 42 43 44 45 46

*Andante*

*Juan*

47 48 49 50 51



11

52

53

54

55

*estovale*

*1<sup>a</sup> vez*

*2<sup>a</sup> vez*

56

57

58

59

60

*con fuoco*

*con*

12

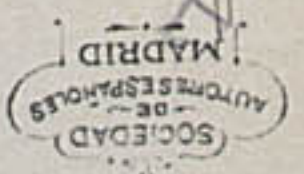
61

62

63

1

2



12

Handwritten musical notation for system 12. The top staff is a treble clef staff with notes and rests. The bottom staff is a guitar staff with fret numbers 3, 4, 5, 6, and 7 written in the spaces between lines.

*Todo parte escam*

13

Handwritten musical notation for system 13. The top staff is a treble clef staff with notes and rests. The bottom staff is a guitar staff with complex chordal structures and some slurs.

14

Handwritten musical notation for system 14. The top staff is a treble clef staff with notes and rests. The bottom staff is a guitar staff with complex chordal structures and some slurs.

14

Handwritten musical notation for system 14. The top staff is a treble clef staff with notes and rests. The bottom staff is a guitar staff with complex chordal structures and some slurs.

(14)

19

(18)

"El Gavilán" N° 8

Juan. Benata Camilo Clarivan Friquet

fl.  
cajo

Handwritten musical score for voice and piano. The score is written on ten staves. The top staff is the vocal line, and the lower staves are the piano accompaniment. The music is in a common time signature (C) and a key signature of three flats (B-flat major or D-flat minor). The lyrics are in Spanish and Hebrew.

Lyrics: *Noim porta pueal a mor*  
*mi o seo pou ga ho rael mun do en te ro;*  
*yoke de lo grav lo puean si o, — por que la quie ro!... "la*  
*Israel*

Performance instructions: *Haran rugada con arpa*

atp  
 pue ro!!... Siel a mar pue de lo grave con di me ro, mis ri  
 atp  
 8  
 9  
 10  
 11  
 12  
 13  
 14  
 15  
 16  
 17  
 18  
 19  
 24

que ras a sus plantas la pon dre; yo lea do ro con lo cu ra, yo la  
 pue ro, y aun pue to do se o pu sie ran la que rre. El ca  
 ri ño pue la ten po, me do mi na, y por to do y por to do he de sal

*Casi Toccato*

4)

20  
3

tar ... la her mo su ra de Ro sau ra me fas ci na ... na die

S)

23

pue de mis tor mentos con so lar. No imo por ta que ca la mor

rall

S)

mi o se o pon ga a ho rael mun do en te ro; y o he de lo gran lo pue ar

6

oi o, por pue la pue ro!... i da pue ro!!... # Ro

rall

atp

(6)

tauro en la prosperidad me ro. con el o ro en con ~~si. pues su que~~

7

rer, conven esta de tiempo y los pe ro puede nunciar a un de esta un

7)

per. ~~Es un ca ri to pue la tupo me do~~ ~~mi na y por~~
  
 Juan

8

to do y por to do de sal tar ta hermo du ra de ro ta ura le fa'



Juan te rael

ci na far deo pronto su ce ri tole de lo gran

2 2                      2 3                      2 4

por ta — que al a mor ni o — deo pon ga a ho rael mun do en

1                      2                      3

te ro; yo he de lo gran lo que an si o, — por que la

4                      5                      6 rael



10

*rall*  
*allegro*  
*quie ro!*  
*ii da*  
*quie tro!!!*  
*rall*  
*allegro*  
*allegro*  
*allegro*

"El Gavilán" N<sup>o</sup> 10

Juan Gustavo Adriaes Rosaura Clarivan Fiquet Leontina

Renata Camilo Nita Emma Taulonteros y guardames y coro general

Todos y coro general (menos Juan y Gustavo)

ff: *ya los tambo ri le ros to*

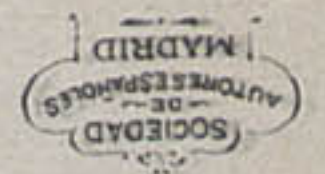
*Taulonteros*

The first system of the score consists of five staves. The top staff is a vocal line with lyrics. Below it are two staves for piano accompaniment, with the word "Taulonteros" written above the first staff. The bottom two staves are for a double bass or guitar accompaniment. The key signature has one sharp (F#) and the time signature is 3/8. The music features various rhythmic patterns and dynamics, including a fortissimo (ff) marking.

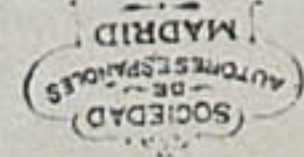
*can does tã... ve nis los ab de a nos ve nis a ca... Justo es que do el*

The second system continues the musical piece with a vocal line and piano accompaniment. The lyrics are written below the vocal staff. The piano accompaniment includes a variety of chords and rhythmic figures. The system ends with a double bar line.

The third system of the score is primarily piano accompaniment, consisting of two staves. It features several measures of chords and rhythmic patterns, with some measures numbered 3, 4, 5, 6, and 7. The system concludes with a double bar line.



pueblo festeja Juan... Pronto la hermosa fiesta comienza rá...



(3)

(Habrán venido a bailar) *libro* *Toda* *A bailar a bailar* *faltan* *moros y moras*

*famborlino*

*Allegro*

(Saleen Rustoro y Rosaura) (cerca de bailar)

*Andante* *ten*

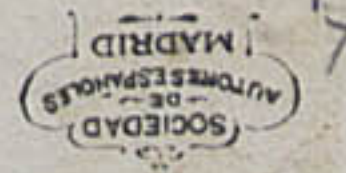
Et bai — le do be termi

*ten*

(con energía)

*mar* *f* *ff*

No mas festejos en ho nor — de a quel que vi no a pua compran el amor



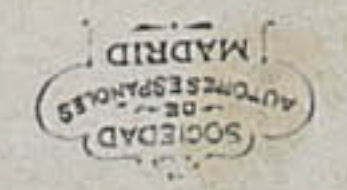
yal no po derlo con queis tier, — co moun se deue tor lo quiere ro

Musical notation for the first system, including piano accompaniment and vocal lines. The piano part features chords and a melodic line with slurs. The vocal lines are in a high register.

Musical notation for the second system. The vocal lines include the lyrics: "¿quiestá di cien do?", "¿quiestá di cien do?", "¿quiestá di cien do?", "¿quiestá di cien do?". The piano part continues with accompaniment. Handwritten annotations include "Partes" and "Cantando".

Musical notation for the third system. The vocal lines include the lyrics: "¿quiestá di cien do?". The piano part features a melodic line with slurs. Handwritten annotations include "Moderato".

Musical notation for the fourth system. The vocal lines include the lyrics: "No le me sua mor!", "ra ver das!". The piano part features a melodic line with slurs. Handwritten annotations include "Adriano" and "con desesperacion".



*Juan*  
*a gusto con*  
*despreocupado*

*Coro*

*Rosauro*

*¡Dad me va*  
*¡que pasa*  
*¡que pasa*  
*¡que pasa*

*lor,*  
*ra?*  
*ra?*  
*ra?*

*Como tú y los otros*

*offo*  
*offo*

24

(5)

Gustavo

Guarda In dia no tu ri que za, guarda in

(8)

dia no tu te do ro que el ca ri no de Ro saur a no se

9

com pra con el o ro de su meryo soy el due no, lo con quis

9,

te yal que arre la tar lo que ra le ma ta

10



re.

Juan

No meu sus tan a me na sus, na da

101

Handwritten musical notation for the first system, including vocal line and piano accompaniment.

te moa tus ri go res, dial fi na tu de ser mi do el or

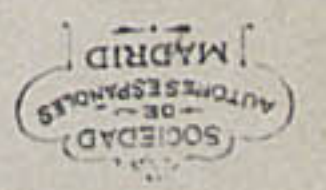
11

Handwritten musical notation for the second system, including vocal line and piano accompaniment.

mor de mis a mo res. de sua morhe de ser dueño, lo lo pra

111

Handwritten musical notation for the third system, including vocal line and piano accompaniment.



Handwritten musical score for voice and instruments. The score includes lyrics in Spanish and Catalan. The instruments listed are Harmonica, Clarinet, Bassoon, and Piano. The vocal line includes the lyrics: "re / yel ca ri ño puea te so no de pen de / Guardain dia no tu ri pue za guardain dia no / No pen sa ra tal ul tra je a mi ca ri / Guardain dia no, tu ri que za, guardain dia no tu te / Guardain dia no tu ri pue za, guardain dia no tu te".

12

re / yel ca ri ño puea te so no de pen de

re / Guardain dia no tu ri pue za guardain dia no

Harmonica

Clarinet

Bassoon

Piano

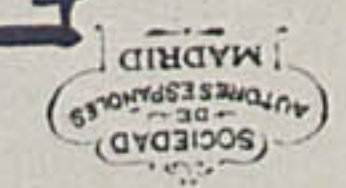
Com

Guardain dia no, tu ri que za, guardain dia no tu te

Guardain dia no tu ri pue za, guardain dia no tu te

Guardain dia no tu ri pue za, guardain dia no tu te

12



Handwritten musical score with lyrics in Spanish. The lyrics are: "tu te so ro queel ca ri ño de Ro saur a no se com pra no se com pra no sin ce ro i Yo mal di po de los hom bres yo mal di po del di ne ro". The score includes vocal lines with lyrics and piano accompaniment. There are some handwritten annotations like "ten" and "a" above notes.

10

Handwritten musical score for piano accompaniment, showing chords and rhythmic patterns. It includes dynamic markings like accents (>) and slurs.

Handwritten musical notation on two staves. The lyrics are: "con el oro del dinero".

Handwritten musical notation on two staves. The lyrics are: "de su mortal piel es clara nunca re... In pasionada de lo preta lo impedi".

(11)

Handwritten musical notation on six staves. The lyrics are: "de su mortal piel es clara nunca se re... de su mortal piel es clara nunca se ra'... de su mortal piel es clara nunca se ra'".

Handwritten musical notation on two staves, likely representing a piano accompaniment or a specific instrumental part.

*Adento Grandioso*

*sol*

ra  
re

ye fen de ra  
le ma ta re  
re .  
ra  
ra

ya ntes de que me rin die ra me ma ta  
yel ca ri ño que a te so ra de fen de  
yel ca ri ño que a te so ra, de fen de

por ta - que el mozo fuerte vuel va  
por ta - que el mozo fuerte vuel va

*rall* *Siim* *rall* *Siim* *rall* *Siim* *rall* *Siim* *rall* *Siim* *rall* *Siim*

14

*Juan*  
*Gustavo*  
*Adrián*  
*Roberto*  
*1 parte*  
*Coro*  
 (14)

*Juan*  
 le pre - mi co ra con sul ta en el pe cho...

por ta - que el mo ro puer te mel va vie po - Si im por ta - que el mo ro puer te mel va

vie po Fue Fue Fue Fue Fue

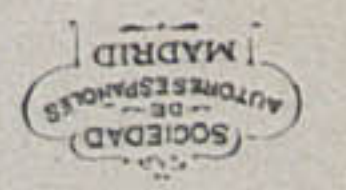
por ta - que el mo ro puer te mel va vie po Si im por ta - que el mo ro puer te mel va Fue

Handwritten musical score for voice and piano. The lyrics are: "vie jo fue va na tu lu cha por lo grar el o ro fue". Above the notes, there are handwritten annotations: "para esto" and "quiser ser rey por de". The piano part includes the instruction "con Protección".

Handwritten musical score for voice and piano. The lyrics are: "vie jo fue va etc fue". Above the notes, there are handwritten annotations: "para esto" and "quiser ser rey por de". The piano part includes the instruction "con Protección".

Handwritten musical score for piano accompaniment, showing chord progressions and rhythmic patterns.

*Handwritten signature or initials.*



ro oo *Noim* por ta — sial ca bo to do he de lo gran

ba na — tu lu du por lo gra vel o ro tu nunca lo gra val

*Jim* por ta — lo que tu nunca lo gra ras — Et a mor que en va na

*Jim* etc

va na etc

*Jim* etc

*Jim* etc

*Jim* etc

16

11

16

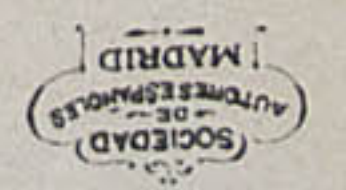


Handwritten musical score on ten staves. The first five staves contain vocal lines with lyrics in Spanish. The last five staves contain piano accompaniment. The lyrics are:

to dohe de to gran  
 nohas de con se quir  
 nohas de con se quir  
 sue-mas nohas de con se quir  
 nohas de con se quir

grar.  
 mas  
 mas  
 Todo se acercan a ella  
 ¡Rosaura!  
 Juan va a acercarse a ella  
 pero se interpone adriano

Handwritten annotations include "Rosaura cae desmayada en brazos de Nita y Emma." and "adriano".



Norm por ta - si tuca niñe de la gar  
he de lo gar.

*Adriana*  
¡Atras, atras!...

¡Todos que se acerquen;  
pero tu, jamás!...

*Adriana*  
*Gustavo*  
No es pe res - e se ca ni ño com p u i t a r . com p u i t a r .

*Partes*

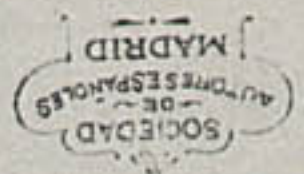
Queda ante el, amenazadora. Renato y Camilo que pujan a Juan, procurando

que se marche de allí. Gustavo, que está al lado de Rosaura amenaza a Juan  
con el puño en alto. Desontina le hace series de inteligencia

a Juan y a él.

Handwritten musical notation for piano accompaniment, including chords and melodic lines.

Fin del acto



~~El Gavilán~~ No. 10 -

Juan Rosaura  
Vita y Emma. Solos, trios y coro general

Handwritten musical notation for guitar. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bottom staff is in bass clef. The music consists of several measures of chords and melodic fragments. There are some annotations like '3' and '6' below the bass staff, possibly indicating fingerings or chord types.

Handwritten musical notation for guitar. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bottom staff is in bass clef. The music includes a section labeled '(Felicitación)' in parentheses. Below the bass staff, there is a sequence of notes numbered 1 through 6, possibly indicating a scale or a specific sequence of chords. There are also some annotations like 'con' and '12'.

LOS GAVILANES

*Cono*

24

Handwritten musical score for the first system. It consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: "Vi van los no vis, puee na mo ra do; su dul ces me nos rea". The piano accompaniment is written in a bass clef with the same key signature and time signature. The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for the second system. It consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: "li za rán!... Vi Va Ro san ra, gen til y be lla que prontos". The piano accompaniment is written in a bass clef with the same key signature and time signature. The score includes various musical notations such as notes, rests, and dynamic markings.

(golpes dados en la puerta del poro)

72

Rosaura (con sbercelto)

(Juan) (a Vito)

po sa se ra de juan

idla ma rou? si quien

(Emma y Nita miran por la ventana)

Lento

Nitay Emma

es? dos pesca do ressu re ga lo vie nen a tra ex...

ampla

N. J.

(Alte Nota la puenta. Tras ella aparecen los pescadores 2<sup>da</sup> triple)

(Señalando a Rosaura)

Coro

Andante Cantabile

Handwritten musical score for a choir. The lyrics are: "Padre mio, si buscas a la mora mas bella, la tenisa qui." The score includes vocal lines with lyrics and piano accompaniment. The piano part features a bass line with chords and some melodic fragments. There are some corrections and markings in the piano part, including a circled '4' and some crossed-out notes.

Handwritten musical score for a solo voice. The lyrics are: "Los pescadores aguardan hasta colocarse frente a Rosaura." The score includes a vocal line with lyrics and piano accompaniment. The piano part features a bass line with chords and some melodic fragments. There are some corrections and markings in the piano part, including a circled '4' and some crossed-out notes.

2<sup>da</sup> tiple  
(Pescadores)

Ken di da men te, *mp* mil de men te, mi po breo fren da ven go a tra

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef and contains the lyrics: "Ken di da men te, mil de men te, mi po breo fren da ven go a tra". The piano accompaniment is written in a grand staff (treble and bass clefs) and includes various musical notations such as notes, rests, and dynamic markings like *mp*.

er. se tu in dul gen te, se com pla cien te, co peel re ga lo lin da mu

The second system continues the musical score. The vocal line includes the lyrics: "er. se tu in dul gen te, se com pla cien te, co peel re ga lo lin da mu". The piano accompaniment continues with similar musical notation and dynamics.

Prosa

per. Gra cias a doy

The third system of the musical score features a vocal line with the lyrics "per. Gra cias a doy" and piano accompaniment. The piano part includes complex chordal structures and some handwritten annotations.

# "Los Gavilanes"

*Alto modo*

Handwritten musical notation for the first system, including treble and bass staves with notes and rests.

*Dois triples*

Handwritten musical notation for the second system, including treble and bass staves with notes and rests.

Rosa de A bril por tu her mo su ra sin qu

Handwritten musical notation for the third system, including treble and bass staves with notes and rests.

lar, — dig nae res tu — de ri cas fo yas os ten tar. — Com preudo

Handwritten musical notation for the fourth system, including treble and bass staves with notes and rests.

yo — que tu ga lan muera por ti; — fo yae res ti — y co mo



tu nin gu na vi. *Dale ya tu amor, mu jer,*

Handwritten musical notation for the first system. The vocal line starts with a treble clef and a key signature of one flat. The piano accompaniment is in the bass clef. Measure numbers 17, 18, 21, and 22 are written below the piano part. There are some corrections and markings in the piano part, including a large 'X' at the end of the system.

que ren di do está por ti. *plac cer;*

Handwritten musical notation for the second system. The vocal line continues with a treble clef. The piano accompaniment is in the bass clef. Measure numbers 23, 24, 25, and 26 are written below the piano part. There are markings like 'cres' and 'rall' above the piano part. A large 'X' is at the end of the system.

que se liz te ha raí lo vi. *ze so ros mil - con que po*

Handwritten musical notation for the third system. The vocal line continues with a treble clef. The piano accompaniment is in the bass clef. Measure numbers 27 and 28 are written below the piano part. There are markings like 'zoven' above the piano part. A large red scribble is present over the piano part in measures 27 and 28. A large 'X' is at the end of the system.

ser te re ga lar qui sio ra yo - hoy a tus plan tas a rro jar. Recibe

Handwritten musical notation for the fourth system. The vocal line continues with a treble clef. The piano accompaniment is in the bass clef. Measure numbers 9, 10, 11, and 12 are written below the piano part. A large 'X' is at the end of the system.

tu — al ver lo grado ya tua mor, la lao fren da fiel de laa mis tas del pes ca

13 14 15 16 17

Coro 21 22 23 24 25 26 27 28

18

Coro 21 22 23 24 25 26 27 28

2da y 3ra partes

3a le ya tua mor, mu fer, que ren di do es ta por ti. pla

con partes con partes

con partes con partes

Coro

Coro 21 22 23 24 25

*ralto*  
año

24

*cer: rral*

que se ha teha ra, lo vi. -

*ral*

*ral*

*ral*

*evoluciona*  
*los tipos*

*falta*

26

27

12

*Handwritten musical notation, heavily crossed out with diagonal lines.*

*evoluciona todos*

*apue*

*Final*

*ral*

*apue*

El Gavilán No. 11

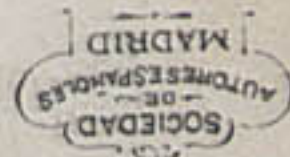
Adriana y Rosaura

Adriana (con exaltación)

Handwritten musical score for Adriana's first vocal line. It features a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The lyrics are: "No me rece ser fe liz quem deum mo do tau tra i". The notation includes various rhythmic values, accidentals, and dynamic markings such as *allegro* and *p*. There are also some handwritten annotations like "etc" and "otto".

Handwritten musical score for Adriana's second vocal line. It continues with the same key signature and time signature. The lyrics are: "sor, me ha en ga ña do y ha ju ga do con el mas ren di do a". The notation includes various rhythmic values, accidentals, and dynamic markings such as *allegro* and *p*.

Handwritten musical score for Rosaura's vocal line. It begins with the tempo marking *mar!* and the name *Rosaura*. The lyrics are: "madre mi a! Quea go ni a!...". The notation includes various rhythmic values, accidentals, and dynamic markings such as *p*. There are also some handwritten annotations like "otto" and "otto".



tro can en do lor!...

*5 m J(3) J*  
Mierpe

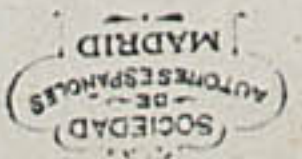
Madre mi a!... ¡Guea go ni-a!...

ran ray miale pri a, hoy se true can en do lor!

*Lento*

*rall*

*Lento*



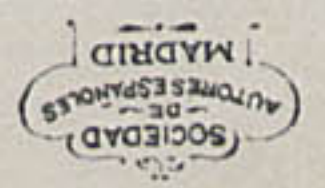
*Adriano*

Yo lea do ra ba — y lo ca en el pen sa ba, que en su ca ri ña

ci fra ba mi lu ~~cion.~~ El — me ha en pa ña do, co mo se en ga ña am ni ño,

me ha des pre cia do con cie za ob sti na cion. i Je res tu quien me ro ba el la dich a ye res

*V. S.*



tu quien mero ba sua mor!... *rall* Para siempre me no' mi lu sion!...  
(con desahucio) *ten*

Ma dre mi a, no do res, es cu cha!... *rall*

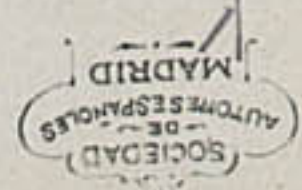
Yo lees pe ra ba, — su vuel ta you guarda ba, yal — fin un di a

*a tr*

Com 1 2 3

cer ca de mi le vi. — *(acelerando)* Vi noa mi la do y loca me cre i a —

4 5 6



~~allegro~~

quee na mo ra do - volui a jun Toa mi. ; to do

7 8 a quo

fue, por mi mal, dulce sue us, qued in fa me ju go' con mia mor! ... (arrondellando ante ella)

9 10 ; Ma dre

rall

si, hi pa mi a, te doy mi per don. - Co mo a

mi a, per don yo te pi dol ...

rall 11

24

ter



(Con odio)

mantenes po sa ha de pro cu rar pue tues po so en cu entre la fe li ci dad ... ¡Aun que

el no me re ca ser fe lir ja más ... a dios hi ja mi a ...

a dios, hi ja mi a

¡ma dre mi - a a dios ...

(Alvarandola) 4

Handwritten musical score with lyrics and performance instructions. The lyrics include: "ma dre mi aa dios... fu per don in plo... ro... do y mi per do!...".

Performance instructions include: "rare", "dolce", "collo", "cabe la mesa, llorando.", and "si".

The score consists of several staves with musical notation, including notes, rests, and dynamic markings.

Ataca el No 12

V. J.

- No 12 - Gustavo Rosaura Adriana Juan y sus pares

Gustavo (Dentro) (y acercándose poco a poco) (rit. to)

Flor ro ja co mo la san pre que hay en nos

ve nos. mi san pre porous a mo res con pus to

Rosaura al oír a Gustavo se levanta trémula. Mira a un lado y a otro con tem

die. ra. Flor ro ja, di la mia ma da que mis pa

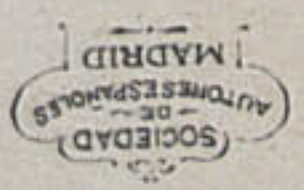
y cierra las do puertas laterales, repulsivamente. apaga el velón.

*rare*  
 Ho res, — de fi jo — no se mar chi tan, co mo es tu  
Abre Rosaura la ventana y aparece Gustavo tras ella

Ho res — Rosaura, Gustavo! Rosaura! ~~(Oscuro)~~ Mutación general y truco  
Rosaura, Gustavo! Pa lo

*Mutación Flauta y durando el coro*  
*Flauta*  
*Flauta*  
*Flauta*

*Flauta*  
*Flauta*  
*Flauta*

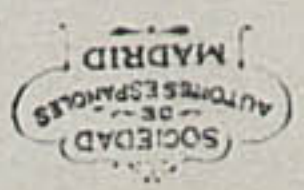


mi ta, palo mi ta, cui da do con el pi chon mi ra que ron ran soel

The first system of the handwritten musical score consists of three staves. The top staff is a vocal line with lyrics: "mi ta, palo mi ta, cui da do con el pi chon mi ra que ron ran soel". The middle staff contains rhythmic notation with vertical stems and flags. The bottom staff is a piano accompaniment with chords and melodic lines.

ni do es ta el sa vi lan le dron. Pi Gustro Ro san ra

The second system of the handwritten musical score consists of three staves. The top staff is a vocal line with lyrics: "ni do es ta el sa vi lan le dron. Pi Gustro Ro san ra". The middle staff contains rhythmic notation. The bottom staff is a piano accompaniment with chords and melodic lines. There are some handwritten annotations and corrections in this system, including a large "Pi" and "Gustro" written above the staff.



*Molto*

be lla... i ya no di go mi no sau ra, pue de juana ser la es po sa va ma ña na...

*Rosaura (con sabrositas)*

*Gustavo*

¡Voy ma ña — na... Na die pue de sor pren

*Andante con allegro*

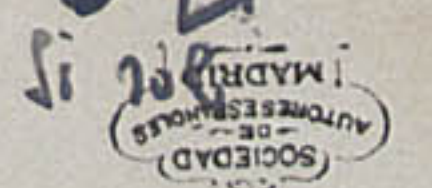
*fall*

der nos la ca lle esta so li ta ria, sal to sau ra al la do

*Rosaura*

mi o, cie rra mi ña tu ven ta na...

*no nunca ni vi*



*Sustato*  
 nie ran ... No die vie ne ... Por fa vor ... do

*Allegro molto*  
 pi do por el re cuer do que ten gas de nuestra mor.

*Sustato*  
 Poco a poco se retira de la ventana  
 y sale inmediatamente por la puerta  
 dejando la abierta. No san ra.

*Allegro*  
~~ca~~ ca lla! No te mas no, que en la llanta venga de nuestra

*Allegro*  
 ca lla! No te mas no, que en la llanta venga de nuestra



Handwritten musical score with vocal line and piano accompaniment. The score includes the following lyrics and markings:

*mor.* *no!* *ca lla!*

*Gustava*  
*Bien* se — que na da val go pa ra ti. Pen

*Modta*

se — que ta se ri as pa ra mi. Va lor — in ten to en va no de mos trar. tua

*Rocaura*  
*mor* no po dre nunca con quie tar. yo se — que po co val go pa ra ti, pen.

24



10 — que tu se ri as para mi. Va lor — in ten to en va no de nos traer ma  
 mor — no po dre nunca reali zar. *Sustato rall* *ord. en re me lo* qui tan; por di  
 di ne. por di ne ro te per di... *rall* *Modto* yo mal di poe se mo men to en que

ne cio en pul ne cio te cre  
 Ven - que yo tea do ro, pu ye mi te

do ro quea te ja mas  
 terras yo te he de lle van; yo - te ha re di

*con voz*

cho sa, yo te ha re mies po sa,  
 de nuel tro ca ri no va mos a go zar.

cho sa, yo te ha re mies po sa,  
 de nuel tro ca ri no va mos a go zar.

*[Handwritten signature]*

*Rosaura* (muy animada cantando)

*Sis* - desprecios o ro por que yo tea do ro ya le ja nas tierras va uota a mar

*char* tu - me ha ras di chosa yo se re tu ma ntes po sa y tua mor me ha de sal

*var.* - *Gustavo* Ju frir tus sen ti

*Rosaura* *Sea* frir tus sen ti

mientras yo no drc. U. vir — contu po siempre lo gra re. ve ras — como tea

do ro con pa sion; se ras — la rei na de mi co ra zon. *Sustiso.* ven. Micarino sabro amporante  
 tu el due ño de mi co ra zon. *Hoyano...*

Por la puerta de su casa *Adriano* ¡Rosaura!... ¡Hija...  
 sale Adriana.

(14)



Rosaura ¡ Madre! (~~toda en armonio~~ quedan quietos.)

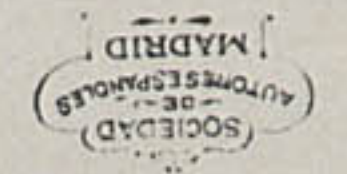
Handwritten musical score for the first system. It consists of two staves. The upper staff is for the voice, with lyrics written above it. The lower staff is for the piano accompaniment. The tempo marking "Andate" is written above the piano staff. The music is in a minor key and 4/4 time.

Quisiera Huye conmigo... Será mi esposa... Y vos no lo impedireis, porque sabéis porque sabéis que la felicidad está solo en el verdadero amor...

*Coro. muy legatissimo*

Handwritten musical score for the second system. It features a chorus part on the left and piano accompaniment on the right. The lyrics are written above the vocal lines. The tempo marking "muy legatissimo" is written on the left. The music is in a minor key and 4/4 time.

Handwritten musical score for the third system, featuring piano accompaniment. It consists of two staves. The music is in a minor key and 4/4 time.



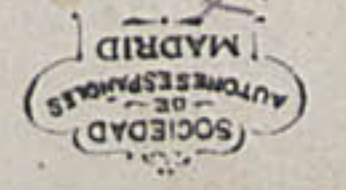
# Vos os casaron con un hombre a quien no queriais, y os casaron con el porque era rico, como ahora lo es Juan... Adriano (con dolor de cuando) Gustavo...

de far, to breel man vaempu jando teel vien to a lu char por pa nar teel sus

(15) Gustavo Ya su lado no puestas dichosa porque recordabais siempre al otro?... Adriano (con acentuacion) siempre, siempre!...  
 Gustavo El mismo tormento le apuerda a Rosaura... Adriano ; No!... ; Eso No!... (con acentuacion)

tento. — ; Rosaura... Hija mia! ...  
 Sale Juan y se detiene observando el cuadro con tristora  
Adriano ; Como tu madre nunca!... (La arrojó contra Gustavo y le prió...)

Alto Modto



*(Circopiendo a Noirm...)*  
¡ Levatela!... Gustavo ¿ Eh? Juan Si... ¡ Levatela!

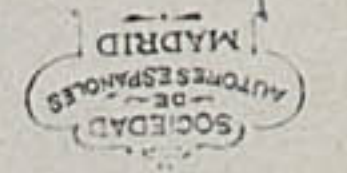
Adriana ¡ Juan! Juan ¡ Levatela! pero no así mañana,  
a la luz del día, ante los ojos de todos... Yo mismo la arrojaré!

~~entusbraro~~

entusbraro... Juan  
Noim por ta — que para morllore, te vie jo — si

*Lento  
Pravissimo*

El coro va saliendo poco a poco  
y Adriana Rosanna y Gustavo haciendo escena



sa be — sembrar el bien con su di — nero. — *Ad nuevo Adagio y Sustaino* Noim por ta — pue para mor dore este

*Felou muy lento, para pue  
coincido abasi con el final  
del numero*

Noim por ta — pue para mor dore este

Handwritten musical score for guitar and voice. The score includes a guitar part with chords and a vocal line with lyrics. The lyrics are: "vie si sa be sembrar el bien con su di", "vie so si sa be sembrar el bien con su di". The score is marked with "Ad nuevo Adagio y Sustaino" and "Noim". There are also some handwritten annotations like "(17)", "(14)", and "24".



Juan

Coro

*sf* *allegro*  
 Com mi di ne ro.

ne ro. *allegro*  
 Com su di ne ro.

ne ro. *allegro*  
 Com su di ne ro.

*allegro*  
 Com su di ne ro.

*allegro*  
 Musical notation for piano accompaniment with various chords and melodic lines.

*Allegro*  
*Allegro*

*FIN de la obra hasta otra!*