

"EL AMA" Preludio y No. 1

(Nota) Jacinto Guerrero

Simón (en escena) Esteban (dentro) Cabrero (dentro) Tía Matucosa

Viejas (dentro y despues en escena) Lavanderas (2das triples y Moros (coro de Calles)
Coro de las

Molto

Nota = Cuando en las compañías que hagan la obra, no tengan un actor que cante bien la parte del Cabrero, se le repartirá al Tenor.

Handwritten musical score for the first system, featuring a grand staff with piano accompaniment and vocal lines.

(Folon)

Handwritten musical score for the second system, continuing the piano accompaniment and vocal lines.

Handwritten musical score for the third system, including piano accompaniment and a vocal line with the tempo marking "Andte fusto".

Coro rehas (En la Iglesia)

San to Cris to Beu(s) di to

de las Co se chas,

Handwritten musical score for the fourth system, showing piano accompaniment and vocal lines.

rue ga por tus be a tas, pi se por e llas. No ha gas tal co sa por que son

em bus te ras y me ti jo nas

Cabrero dentro

 (Un tenor)

 DE Ex tre ma du ra ve el vo con mis ga na dos; di me sien el in

 vier no me has ol vi da do. i A 7, ca lre ri - lla

por que ries cie r to 8 pa sa re' la es tia da don de el in vier no.

(8)

Allegro Lavanderas (2da. Tiplez cruzando el río)

la var en el ri o se

(8)

(4)

fue' mi ma dre yen el ces to de ro pa tra joa ni pa dre.

1

¡Ay la van de ra Fro ta ya (10) cla ra! *¡Que la mo ra que es*



Lim pia siem pre re ca il sa!



(11) *Moros dentu (Loro de hombre)* 12



Los mo ros de Ro bleal (12) co res van des de

Rondalla

El mismo T^{no}

(5) 24 2 3 4 5



la ma dre ga da re co rrien so los cou tor nos

y to can do la qui ta ra. (se van ayaudo) la la la la la la la

la la la la la la la la la la

la la la la la la la la la la

(15)

rall

Esteban (dentro)

si cen quees un de sa i ti no dar tea mis a ños cor

Molto

te jo, (16) pe roel a mor co moel ui no

17 va le mas quan to mas vie jo. Y po bre

(17) 24

cas

del que pre ten da — con ma los fi nes que rer te,



pues quien teen ga ñeo te o fen da — es ta sen



ten cia do a muer te. (Las viejas van saliendo de la Iglesia) Jimón las hace burla, por detras! y muets to dos.



mas

p

1 Pues quien te en ga ñeo teo 20 fe u da — esta sen ten cia do a

molto *molto* (lejos)

21 mer te . Los mo zos de Ro eal co res

rit *rall*

Como 1 2 3 4

(mas lejos)

22 van des de la ma rra ga da re co rrien do los con (21) tor

5 6 7 8 9 10 11

23 nos y to can do lu qui ta 22 ma. *post*

12 13 14 15 16 17

(9)



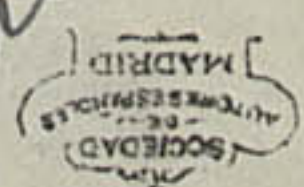
Handwritten musical score, first system. Measures 18, 19, 20, 21, 22, 23, 24. Includes notes, rests, and dynamic markings.

Handwritten musical score, second system. Measures 25, 26, 27, 28, 29, 30, 31. Includes notes, rests, and dynamic markings.

Handwritten musical score, third system. Includes the instruction *Campana dentro (velo)* above the staff. Measures 32 and 33. Includes notes, rests, and dynamic markings.

Handwritten musical score, fourth system. Measures 34, 35, 36, 37, 38, 39, 40. Includes notes, rests, and dynamic markings.

Guerrero
Enero 1932
Madrid



"EL AMA"

Nº 2

Rufina y Simeon

Tempo de Paso-calle

Handwritten musical notation for the piano accompaniment, consisting of three staves. The top staff is in treble clef with a 2/4 time signature and a 'grv' (grave) marking. The middle and bottom staves are in treble and bass clefs respectively, also in 2/4 time. The music features a steady accompaniment with chords and moving lines.

Handwritten musical notation for the piano accompaniment, continuing from the previous section. It includes a 'loco' marking and a 'Simeon' marking. The notation is spread across three staves, showing a continuation of the piano accompaniment with various chordal textures.

Handwritten musical notation for the vocal parts, consisting of two staves. The top staff contains the lyrics for Rufina and Simeon. The bottom staff shows the piano accompaniment for the vocal lines. The lyrics are: "la do me que rri tar a yo pa var, tum la di toa la bar to ca la sin te ca ma pre gum me sue loa si por queo tan an cho mi. ca tre si no hay".

Rufina

ner que ro bi a car
na de fan to a mi

Bueno si el ca sar se
Al le van tar me yo fue ra una se ma ni ta o
di go lle va ie vas ni ta o

Sos
cion

pe ro to di ta la vi da e so no lo pa ro yo
que que to que no he ya un pel ma que me a vru quel al mo ha ion

Simeon

Can do me pa rio mi ma dre me pa rio en un
Di you be ioan na be a ta - por te ner al

can pa na rio; -
go de fan to -

Cuan do vi no la co ma dre
ya po so ri re me lle va -

ya esta la yo re pi can do. - Casa te ni naa gus to - ya na die
 en la noes co bael di a blo -

te mas. - si sol te ra me que do - no ten dre pe nes. -

Rufina

pe ro ca sa te ion mi go - y vo ras que Bien te
~~fa ve ras que bien te~~ ~~pa nes~~
 sien in vier no vos ca sa mas -

6

Handwritten musical score for voice and piano. The score is written on multiple staves. The lyrics are in Spanish and include:

ten go -
ti -
so -

Por el di a sin un ge mar to
Por el di a con ge la so -

1^{ra} vez 2^{da} vez

Evolucionan

cuando le van to la

ne ro -
ti do -

lacio

ve -

1922

L L A M A N^o 3 Rafaela Rufina y 8 molineras = Las aprendidas

Entran Rafaela y las molineras

Alto

Musical notation for the vocal part (Alto), featuring a treble clef, a key signature of two flats, and a 3/8 time signature. The melody consists of eighth and quarter notes with various ornaments and slurs.

Musical notation for the piano accompaniment, featuring a grand staff with treble and bass clefs. The accompaniment includes chords, arpeggios, and melodic lines in both hands.

Musical notation for the vocal part with lyrics. The lyrics are: "Tos das Al gis to de las co se das le". The notation includes dynamic markings like *Al* and *loco*, and includes fingerings and slurs.

1-4-933

(2)

ve ni mos ao tre ~~cer:~~ la cuar ti la se

5 6 7 8 9 10

9

tri go. - Joel Sa qui to de ma Joel me dio al mud

11 12 13 14 15 16 17

2da y 3ra

(2)

de cen te no - dea ve uael ce le min. yo

18 19 20 21 22 23 24

4ta y 5ta

4

la flor de los tri ga les. Joel tiesto de pe re

25 26 27 28 29 30

Rufina (rogiendo una maceta de la ventana)

(4)

gil. Es el ri to del a mor. La que lo

Handwritten musical notation for the first system. The vocal line contains the lyrics "gil. Es el ri to del a mor. La que lo". The piano accompaniment features chords and melodic lines. A circled number "4" is written in the left margin.

5

cum ple se ca sa. La que no lo cum ple, no.

Handwritten musical notation for the second system. The vocal line contains the lyrics "cum ple se ca sa. La que no lo cum ple, no.". The piano accompaniment continues with chords and melodic lines. A circled number "5" is written in the left margin.

(5)

Es el ri to del a mor. La que lo cum ple se

Handwritten musical notation for the third system. The vocal line contains the lyrics "Es el ri to del a mor. La que lo cum ple se". The piano accompaniment includes a circled number "5" in the left margin and a circled number "3" in the right margin.

ca sa. La que no lo cum ple, no.

Handwritten musical notation for the fourth system. The vocal line contains the lyrics "ca sa. La que no lo cum ple, no.". The piano accompaniment includes a circled number "3" in the left margin and a circled number "6" in the right margin.

Kapela
ia mor! ia mor!

que pa la era tan ee la! *Rufina* ise mor! ise

Como Voç

35 36 37 38 39 40

mor! ; No nos de ses sol te ras! ipor

41 42 43 44 45 46

dios! ipor dios! ; Nos que y re mos ca sar -

Como Voç

47 48 49 50 51 52 53

Due pro duceu na pe na muy gran de — ver la (8) flor en la ra ma se

54 55 56 57 58 59 60

(4)

car se — sin que na die la ven gaa cor tar. — *Rufina* — sin que na die la

9

61 62 63 64 65 66 67

ven gaa cor tar. — *Toda* — mi to de las Co (9) se chas — le

68

Como 1 2 3 4

ve ni mos a pe dir: — *12 7 8* — You no vio que 10 me con ven ga —

5 6 7 8 9 10 11

2da y 3ra
You no ci to de buen ver. - You (10) no que ven ya ca jar se

12 13 14 15 16 17 18 x 19

4ta y 5ta
Yo has tam viudo ~~quis~~ ta bien. ⁽⁵⁾ Rafaela Yo so lo quie roal que quie ro -

20 21 22 23 24 25 26 27 ca

Rufina
Yo quiero lo que me den. ⁽¹¹⁾ Total a mor! como 31

28 29 30 31

a mor! - i que pa la bra tan be lla! - i se ñor! -

32 33 34 35 36 37 6 38 39

Handwritten musical score for the first system. The vocal line contains the lyrics: "¡Se cor! - ¡No nos dejes sol(12)te ras! - ¡Por Dios!" The piano accompaniment consists of seven measures numbered 40 to 47. Measure 42 contains an 'x' and measure 44 contains a '9'. A circled number '6' is written below measure 41. A circled number '4' is written at the end of the system.

Handwritten musical score for the second system. The vocal line contains the lyrics: "¡Por Dios! - ¡Nos que re mos ca sar - ¡Que pro du ceu na". The piano accompaniment consists of seven measures numbered 48 to 55. Measure 51 contains "6^a". A circled number '13' is written above measure 52.

Handwritten musical score for the third system. The vocal line contains the lyrics: "pe na muy gran de - ver la flor en la ra ma re car se - sin que". The piano accompaniment consists of seven measures numbered 56 to 62. Measure 58 contains a '3'. A circled number '13' is written above measure 60.

Handwritten musical score for the fourth system. The vocal line contains the lyrics: "na die la vengaa cor tar. - ¡sin que nadie la vengaa cor tar!" The piano accompaniment consists of six measures numbered 63 to 68. Measure 63 contains a '1'. A circled number '14' is written above measure 67. The system ends with a double bar line and a '+' sign.

Evolucion. ~~Entrada en plena y a traves de la ventana~~ ^{deposicion ante la} ~~relacion~~ ^{relacion} ~~en sus taleguillos~~ ^{de los}

Musical notation system 1. Includes notes, rests, and dynamic markings. A circled number (11) is visible at the beginning.

Musical notation system 2. Includes notes, rests, and dynamic markings. A circled number (12) is visible at the beginning. The text "Van saliendo poco a poco y mutos poco a poco, pesando" is written above the staff.

Musical notation system 3. Includes notes, rests, and dynamic markings. The text "en escena Rafaela y Rufina." is written above the staff. The lyrics "¡Nos que re mos ca sar! — ¡Que pro duce una pe na muy grande — ver la flor en la" are written below the staff.

Musical notation system 4. Includes notes, rests, and dynamic markings. The text "Rafaela y Rufina" is written above the staff. The lyrics "ra ma re carre — sin que na die la ven ga cor tar. — ¡sin que na die la ven ga cor tar!" are written below the staff. A circled number (16) is visible.

7a

Quena
Marzo 1912

"EL AMA" No 4

Rafaela x.ventura Rufina Clemente Simón Moros (Coro de Calalleros) Moras 2da Tiple y coro de fra

Rafaela x.ventura ¿que es eso? Rufina (habiendo) la gente ~~prosa~~ que está contenta y, des pues de merca
se acorora.

Ante
Mozto

The musical score consists of five systems of staves. The first system is a vocal line in 3/4 time, with lyrics: "Rafaela x.ventura ¿que es eso? Rufina (habiendo) la gente ~~prosa~~ que está contenta y, des pues de merca se acorora." The second and third systems are piano accompaniment, with chords and some melodic lines. The fourth and fifth systems continue the piano accompaniment. The score includes various musical notations such as clefs, time signatures (3/4), notes, rests, and dynamic markings. There are some corrections and scribbles in the piano part, particularly in the later measures.

9. *¡No se le olvide!* *¡D. Venturo!* *¡Por quien la coplita ira!* *¡Coplita!* *¡Coplita!* *¡Y Valerito!* *¡D. Venturo!* *¡D. Venturo!* *¡D. Venturo!* *¡D. Venturo!* *¡D. Venturo!*

me *no* *será* *tambien* *el* *cantor* *Clemente?* *(Se oyen risas de hombre y aporreada)*

en la puerta se paro Clemente, el Rojillo y coro de hombre con guitarras.

Clemente ¡dios le guarde! *¡D. Venturo!* *¡Laus deo!* *¡donde va la buena gente?*

Rojillo se duelo, seguramente, no sera. *¡D. Venturo!* *No. Ya lo ves.*

Clemente dijimos, si Rafaela está en casa, ya habria un vaso de saupria o de mixtela para quien va de camino, y aún no perdió la cordura. *Rojillo ¡A ver como sale el vino de oficinas el señor cura!*

6. Ventura (a Simon) ~~que me gusta mucho por los motivos~~
sumen, ve un jarro llenando, que en la bodega hay un mosto que bien frío y en
agosto se deja beber. Simon ¡Volando! Ventura Y tu, canta una tonada que

(4)

Meno

venga a cuento. Clemente ¡la requida. ~~Deo~~ Ventura pero que esté bien traida y mejor arrebatada
(van saliendo poco a poco el coro de tras y las moras.

(3)

Bien Mosto

Ami

Clemente *mf*
Cuando cruza la ha

(6)

6) *nu ra ba jo el sol de la ma ña na que re lu ce y que ful*

18 B 20 C 21 D

7) *gu ra re fle ja do en la mon tu ra de mi ye gria tru ji lla na;*

un poco rall *almo*

E 22 un poco rall 23 (mi) 24 25

8) *cu ando a dor na los bar ce dos el pe na cho de sus cri nes;* *cu ando su bo los re*

26 3 27 28 29 6

9) *pe dos mien tras la tran sa tis le dos y re to ran los mas ti (b) nes;*

30 31 (do) 32 9

(8) Musical score system 8. Lyrics: Cuando era joven nada; cuando voy te ro me ri a; Como A 34 B 35 2^{da} C 36

(5) Musical score system 9. Lyrics: cuando cruzo la lla nada y ten diendo la mi rada to do en tor nos a le un po u ruel *Andante* ri do re

(9) Musical score system 10. Lyrics: gri a, me de ten go en u uaal tu ra emeria ga do de psta

(10) Musical score system 11. Lyrics: cer y ben di go la her mo su ra de esta tie rra se ca; du ra don de tu ve la ven

(10)

tu ra la ven tu ra de na

cer.

Es ta tierra en que tu e res

47

3a

Andte

sol que cie gay luz que eri na.

Es ta tierra en que tu e res

lo me

6

Parkes (menos clemate)

for de las mu jo res se cas ti na.

Es ta tierra en que tu e res

Fifles

Es ta tie rra en que tu e res

Tenors

Es ta tie rra en que tu e res

Bass

Es ta tie rra en que tu e res

res 9

Sol que cie gay luz que eri Ua. Es ta tie rra en que tu e res lo me

12

Sol que cie gay luz que eri Ua
Sol que cie gay luz que eri Ua

e res Sol que cie gay luz que eri Ua.

por de las mu je res de Cas ti Ua.

Como
Tempo 10 11 12 13 14 15

13

Cuan do cruzo tu ca lle ja y la lu na es u na bra sa que se co pia y se re

16 17 18 19 20 21

107

un poco rall *A.T.M.*

le ja en los hierros de tu re ja en los muros de tu ca sa; Cuando es peroe na mo

22 3 23 24 25 26

111

ra do el mo mento de la ci ta; Cuando es cu choe mo cio na do la jol aire so se

27 28 29 30

114

ga do las cam pa nas de la er mi ta; Cuando siento tu mi

31 32 33 34 3

116

ra da; cuando vienes o te a le pas; Cuando so lou na to nada de jao ir seen la ma

35 36 37 38

un poco rall

(15)

ja da don de duermen las o ve jas, en eria ga to de ven

Handwritten musical notation for system 15. The top staff is a vocal line with lyrics: "ja da don de duermen las o ve jas, en eria ga to de ven". The bottom staff is a guitar accompaniment line with chords: 9, 40, 41, and 42. There are some markings like 'a' and 'x' on the guitar staff.

16

tu ra sin po der me con te uer, me de lei to en la her mo su ra des ta tierra se cay

Handwritten musical notation for system 16. The top staff is a vocal line with lyrics: "tu ra sin po der me con te uer, me de lei to en la her mo su ra des ta tierra se cay". The bottom staff is a guitar accompaniment line with chords: 43, 44, and 45. There is a marking "ha" above the second measure of the guitar staff.

(10)

du ra don de tu ve la ven tu ra la ven tu ra de ua cer.

Handwritten musical notation for system 17. The top staff is a vocal line with lyrics: "du ra don de tu ve la ven tu ra la ven tu ra de ua cer.". The bottom staff is a guitar accompaniment line with chords: 46, 47, and a complex melodic line. There is a marking "3" above the second measure of the guitar staff.

(16)

es much

Handwritten musical notation for system 18. The top staff is a vocal line with lyrics: "es much". The bottom staff is a guitar accompaniment line with chords and a large flourish. There is a marking "6" above the flourish.

12

Esta tierra que tu quisieses, ¡sal rey
 eres Sol que ciegas luz que
 eres Sol que ciegas luz que
 eres Sol que ciegas luz que
 eres Sol que ciegas luz que

13

erilla. Esta tierra que tu quisieses, ¡sal rey
 erilla. Esta tierra que tu quisieses, ¡sal rey
 erilla. Esta tierra que tu quisieses, ¡sal rey
 erilla. Esta tierra que tu quisieses, ¡sal rey
 erilla. Esta tierra que tu quisieses, ¡sal rey

14

gloria a las muje res de ca stilla. ¡ de las
 gloria a las muje res de ca stilla. ¡ de las
 gloria a las muje res de ca stilla. ¡ de las
 gloria a las muje res de ca stilla. ¡ de las
 gloria a las muje res de ca stilla. ¡ de las

18

gloria a las muje res de ca stilla. ¡ de las
 gloria a las muje res de ca stilla. ¡ de las
 gloria a las muje res de ca stilla. ¡ de las
 gloria a las muje res de ca stilla. ¡ de las
 gloria a las muje res de ca stilla. ¡ de las

14

gloria a las muje res de ca stilla. ¡ de las
 gloria a las muje res de ca stilla. ¡ de las
 gloria a las muje res de ca stilla. ¡ de las
 gloria a las muje res de ca stilla. ¡ de las
 gloria a las muje res de ca stilla. ¡ de las

Guerrero
 Muzo
 1972

EL AMA No 5 Esteban

dentos

Esteban se cuenta

Musical notation for the first system, including a treble clef, a key signature of three flats, and a common time signature. The lyrics "di la que puestas que rer" are written below the notes.

Musical notation for the second system, including a treble clef, a key signature of three flats, and a common time signature. The lyrics "na die te pue dei gua lar;" are written below the notes.

Musical notation for the third system, including a bass clef, a key signature of three flats, and a common time signature. The lyrics "que eres jo ven pa raa mar" are written below the notes.

Musical notation for the fourth system, including a bass clef, a key signature of three flats, and a common time signature. The lyrics "que eres ri coen tro cer." are written below the notes.

Musical notation for the fifth system, including a bass clef, a key signature of three flats, and a common time signature. The lyrics "co rrea con tar la mia mor" are written below the notes.

Musical notation for the sixth system, including a bass clef, a key signature of three flats, and a common time signature. The lyrics "fuero que se pa por ti" are written below the notes.

Musical notation for the seventh system, including a bass clef, a key signature of three flats, and a common time signature. The lyrics "fue a ma tar me vael do lor" are written below the notes.

Musical notation for the eighth system, including a bass clef, a key signature of three flats, and a common time signature. The lyrics "fue a ma tar me vael do lor" are written below the notes.

Musical notation for the ninth system, including a bass clef, a key signature of three flats, and a common time signature. The lyrics "fue a ma tar me vael do lor" are written below the notes.

Musical notation for the tenth system, including a bass clef, a key signature of three flats, and a common time signature. The lyrics "fue a ma tar me vael do lor" are written below the notes.

Musical notation for the eleventh system, including a bass clef, a key signature of three flats, and a common time signature. The lyrics "fue a ma tar me vael do lor" are written below the notes.

Musical notation for the twelfth system, including a bass clef, a key signature of three flats, and a common time signature. The lyrics "fue a ma tar me vael do lor" are written below the notes.

Musical notation for the thirteenth system, including a bass clef, a key signature of three flats, and a common time signature. The lyrics "fue a ma tar me vael do lor" are written below the notes.

Handwritten musical score for voice and piano. The score is written on five systems of staves. The lyrics are in Spanish and describe a scene of a woman's suffering. The music includes vocal lines with lyrics and piano accompaniment with chords and melodic lines. There are some corrections and markings throughout the score.

Lyrics:
sie ha no di ce que si!
Sien las no ches de ~~la~~ lu na los
sur cos
un a ~~plu ta~~ ~~de~~ ~~bi~~ lu mi na,
un a ~~plu ta~~ ~~de~~ ~~bi~~ lu mi na,
me pa re ce quea van ra por e los a ver las es pi gas a ver las es
En las ho ras de sol, cuan do el fue go

no...

Cuando esté tran-qui-la - pa-ra po-der-tes en char - pa-ra po-

acell *atno* *cres*

der-tes en char

rall

1^o tempo

rit!

Cuan-do e-le vo-los o-jos y

de-cre

ve-

de mi ma-dre lai ma-gen que

ri-da,

me pa re ce tam bien pue en los , cie los — co mo e lla me

co mo e lla me
tra ll
Teu
Teu

Guerrero
P. 10-1132

"EL AMA" No 6

Rafaela Rufina s.ventura Esteban Clemente Sofia Melchora todas las partes que esten en escena. Moros y Moras 2^{das} 7^{pls}
y Coro general.

Adento

s.ventura *Rafaela*

¿tanto le quieres? ¡Si, ti o! Pu seen el tan tai lu

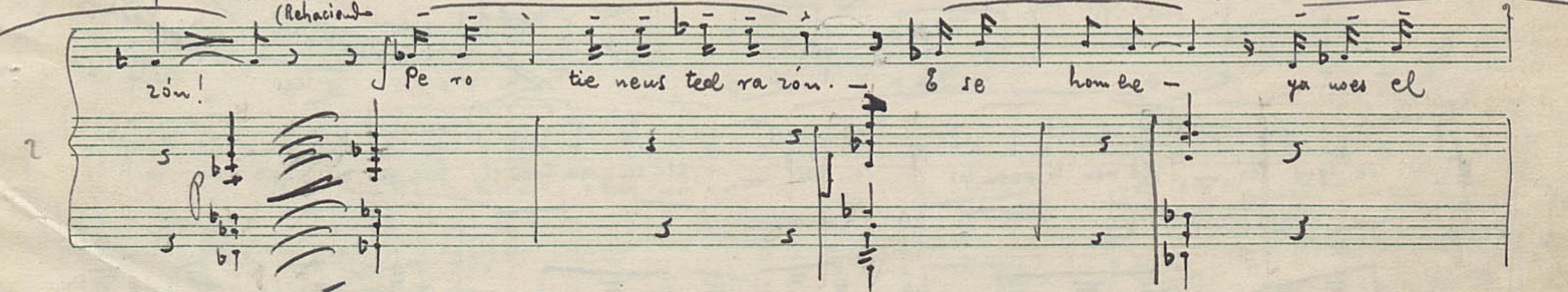


sióm — que fué su re ve la ción — como siun cu chi llo fri o me par tie seel co ra



(Rehaciendo)

zón! Pe ro tie neus tel ra rón. — & se hom ee — ya wes el



mi o. — una mal dad, — se per do na; — tan tas

ses de hoy, — a ge — wa mi; — que el mi oe ra

buena yes to es el Ma lo en per so na.
 No sabe si reir i horror. Elemento opus en los puertos
 al verle ello, da un grito.

Bravo a l'interpet!
 Mi re leus te! — ¡La mon ti ra en los o jos! — ¡El en gaño en el fue go con que mi ra!

5

Sierpos el pe lo cas ta ño! idum bre la bo ca! Res pi ra

y has ta el ai re sien te da ño! i A qui fin, vier te ve ue no!

la *rall*

A la cran, muerlen y en co na!

No! - Noes cl!

era que no

yer tes el ma lo en per

Largo

Esta a punto de caer desvanecida. 3. Ventura la retiene en sus brazos. Van saliendo todos.

Clemente mudo e inmovil, se asombra.

Bien Moderato

Melchora (que ha salido con toda, mirando por el foro)

Ahi viene el Señor Esteban

Rafaela (Reponiéndose rápidamente, muy nerviosa, muy excitada)

¡Pues a tiempo, justamente, para que los mozos beban a nuestra salud! ¡Clemente!
¡Fii, que en eso eres maestro, coge la guitarra y tira de coplas! ¡pero antes mira que han

de ser en honor nuestro!

(A Melchora)

Esteban, que pase aqui. 3. Ventura Ahora, no.

Rafaela Si. La respuesta va a salir. ¡No lee en mi? ¡Pues si por eso es la fiesta! Tio... ^(Muy alto) sigale... ¡quesi!

Jota
Alto

Rafaela

que

Handwritten musical notation for the first system. It features a vocal line with notes and rests, and a piano accompaniment with chords and melodic lines. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/8. There are various musical notations such as slurs, accents, and dynamic markings.

en trey que ve aal en trar — quees tor a le grey me ri o .

Handwritten musical notation for the second system. It continues the vocal and piano parts from the first system. The piano accompaniment consists of chords and rhythmic patterns. There are some handwritten annotations and a circled '9' on the left side.

A ver, qui tu vras.. ¡con ero o! — ¡soy yo la que va a can

Handwritten musical notation for the third system. It continues the vocal and piano parts. The piano accompaniment features chords and melodic lines. There are some handwritten annotations and a circled '10' on the left side.

(La julean todos menos Clemente)

tar!

Handwritten musical notation for the fourth system. It concludes the vocal and piano parts. The piano accompaniment features chords and melodic lines. There are some handwritten annotations and a circled '11' on the left side.

Handwritten signature or mark

5) *Allegretto*
de ai le que pa re que

na die ses po ne. *Todos* *meus* *Rafael*
a ver lo mo en to nal

6
le gra con cis nes. *Rafael*
rall

12 *dent*
can tar! *Mostr*
Buen re nom breó ma la fa ma

Handwritten musical score for the first system. It features a vocal line with lyrics "Buen re com se o ma la pa na" and a guitar accompaniment. The guitar part includes a section marked "gravelta" with a series of chords and a section marked "low" with a single note. The system concludes with a dynamic marking "p".

Handwritten musical score for the second system. The vocal line continues with lyrics "pendientes del mun do es tan". The guitar accompaniment consists of chords and melodic lines. The system ends with a dynamic marking "p".

Handwritten musical score for the third system. The vocal line has lyrics "pues no te ve mos mas hon ra". The guitar accompaniment features a complex chordal texture. The system concludes with a dynamic marking "p".

Handwritten musical score for the fourth system. The vocal line has lyrics "que la que nos quie ren dar." The guitar accompaniment includes a section with a complex chordal texture and a section with a dynamic marking "p". The system ends with a dynamic marking "p".

que lo que vos pue ren dar

Buen re nom bre o ma la fa ma. ten

Clemente
Andante
¡Ah! El que de go bar me tra te tu ca ri so, por di

Largo
Molto
Largo

16

di no, bus can do esta que le ma te si no me ma tu pri

(va a salir y te sorprende la voz de Esteban (dentro))
 (Emocion entosos) *ph.*

me ro. si cen quees un de sa ti no

17

dar tea mis a ual cor te jo pe ro el a mor co mo el

vi so va le mas cuan to mas vie jo.

Aparece en el foro dirigiéndose de allí a Rafael

Y pobre del que pre ten sa — con ma los fi nes que

rer te, — pues quien teen ga teo teo fen da — es tu sen tencia a la

muer te. —

Fig

Rafaela *(Rafaela mirando a los dos)*
 Clemente *(Clemente mirando a Esteban con sorna)*
 Esteban *(mirando a Clemente amargado)*

Di cen quees un de ja ti uo
 Di cen quees un de ja ti uo
 Di cen quees un de ja ti uo
 Di cen quees un de ja ti uo
 Di cen quees un de ja ti uo
 Di cen quees un de ja ti uo
 Di cen quees un de ja ti uo
 Di cen quees un de ja ti uo
 Di cen quees un de ja ti uo
 Di cen quees un de ja ti uo

dar tea sus a tos cor
 dar tea sus a tos cor
 dar tea sus a tos cor
 dar tea sus a tos cor
 dar tea sus a tos cor
 dar tea sus a tos cor
 dar tea sus a tos cor
 dar tea sus a tos cor
 dar tea sus a tos cor
 dar tea sus a tos cor

(10)
dar tea sus a nos cor te jo

dar tea sus a nos cor te jo.

pe roel a
~~pe roel a~~

pe roel a
~~pe roel a~~

tr. clar. g.
dirigiendo a
a flauta

Pe roel a

mor co mo el vi vo -

te jo.

pe roel a

mor co mo el

vi vo

te jo.

pe roel a

mor co mo el

vi vo

te jo.

pe roel a

mor co mo el

vi vo

te jo.

pe roel a

mor co mo el

vi vo

fl. solo
fl. solo

fl. solo
fl. solo

fl. solo
fl. solo

fl. solo
fl. solo

fl. solo
fl. solo

fl. solo
fl. solo

Handwritten musical score with lyrics: *mor co moel vi no va le mas quan to mas vie jo y po bre*

The score consists of multiple staves. The top two staves contain vocal lines with lyrics. The middle staves contain guitar accompaniment with chord diagrams and rhythmic notation. The bottom staves contain bass line notation. The lyrics are written across the staves, with some words appearing on multiple lines.

Lyrics: mor co moel vi no va le mas quan to mas vie jo y po bre

va le mas quan to mas vie jo y po bre

va le mas quan to mas vie jo y po bre

va le mas quan to mas vie jo y po bre

va le mas quan to mas vie jo y po bre

va le mas quan to mas vie jo y po bre

(11)

Handwritten musical score for voice and piano. The score is written on ten staves. The top two staves are for the vocal line, and the bottom six staves are for the piano accompaniment. The lyrics are written below the vocal staves.

Vocal Line Lyrics:
 V po bre del que pre ten da con ma los
 V po bre del que pre ten da con ma los
 del que pre ten da con ma los fi nes que rer te
 del que pre ten da con ma los fi nes que rer te
 del que pre ten da con ma los fi nes que rer te
 del que pre ten da con ma los fi nes que rer te
 del que pre ten da con ma los fi nes que rer te
 del que pre ten da con ma los fi nes que rer te
 del que pre ten da con ma los fi nes que rer te

Piano Accompaniment:
 The piano accompaniment consists of six staves. It features a variety of rhythmic patterns, including quarter notes, eighth notes, and sixteenth notes. There are several dynamic markings such as *q.* (piano) and *ff* (fortissimo). The accompaniment includes arpeggiated chords and melodic lines that support the vocal melody. The bottom two staves of the piano part show a bass line with some chromatic movement.

(12)

Handwritten musical score with lyrics. The lyrics are: "Fi nes que rer te / Pues quien teen / ga ñeo meo / Fen da - es ta ren". The score includes vocal lines with lyrics and piano accompaniment. There are various musical notations such as notes, rests, and dynamic markings.

Lyrics:
 Fi nes que rer te / Pues quien teen / ga ñeo meo / Fen da - es ta ren
 Fi nes que rer te / Pues quien teen / ga ñeo meo / Fen da es ta ren
 Pues quien teen / ga ñeo teo / Fen da es ta ren
 Pues quien teen / ga ñeo teo / Fen da es ta ren
 Pues quien teen / ga ñeo teo / Fen da es ta ren
 Fi nes que rer te / Pues quien teen / ga ñeo teo / Fen da es ta ren

Telón

22

ten cia do a muer te seu ten cia do a muer
 ten cia do a muer te seu ten cia do a muer
 ten cia do a muer te a muer
 ten cia do a muer te a muer
 ten cia do a muer te a muer
 ten cia do a muer te a muer
 ten cia do a muer te a muer
 ten cia do a muer te a muer

Handwritten musical score for guitar and voice. The score consists of 12 staves. The first seven staves are for guitar, with various chord diagrams and rhythmic markings. The eighth staff is for voice, with lyrics written below it. The ninth staff contains a guitar solo with a double bar line and a key signature change. The tenth and eleventh staves are for guitar, with a large diagonal line drawn through them. The twelfth staff is for guitar, with a signature and the date "Año 1932" written below it. The word "Preludio" is written in large cursive at the bottom left of the page.

"EL AMA" No 7

Rafaela y Esteban (duo)

Alto Modos

Rafaela *p*
¿Que tienes, Esteban? Si lo sinte mor. ¿Por
qué te atormentas y sufrirás si? ¿No ver en mis
ojos bien claro a mor? Pues ellos no ganarán no

que te atormentas y sufrirás si? ¿No ver en mis
ojos bien claro a mor? Pues ellos no ganarán no

ojos bien claro a mor? Pues ellos no ganarán no

du des mi! Si de los no du do. Si

mes - que to ue a ca par de en ga ñarme con to pa

más. Si no hay en el mun do quien mas pu rra se a! Si

tu por - en ci ma de to - das es tás! En

ton ces, eien mi o ¿Cuales tu tor mento? sa

3

Estelam

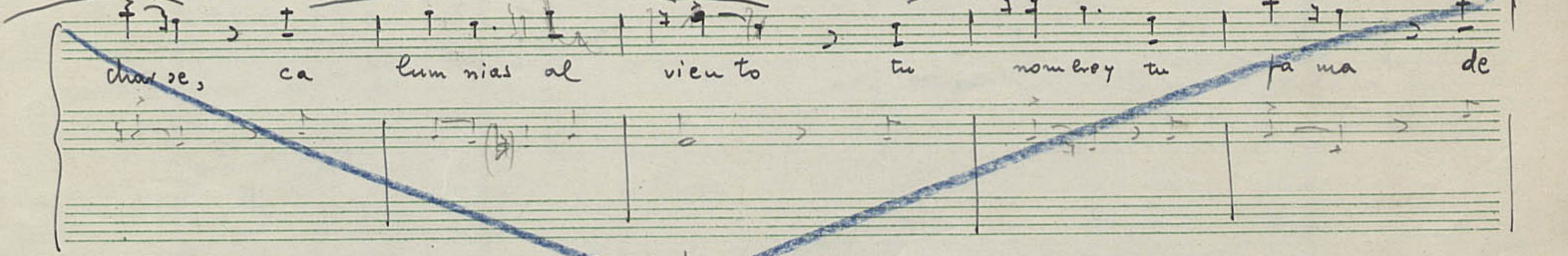
2



ber quehay un hom bre mal va - do quehu yo loco ye chan do al mar



chase, ca lum nias al vien to tu nom bry tu fa ma de



som eras he wo. *5. Rafaela* ¿Ye so que teim por ta si na - die lo

8va



Free? Si nun cahan du da do por e-so de mi?

Mi ra mea los char re ca lum nias al vien to tu no lre, tu

fa ma de som lra lle uo. de som lra lle uo!

Retoada Semere ri uen la ca ra si yoenga non te qui sie ra pue soyen to do mas cla ra

And te
Poco tenuto

que el agua que en la almendra
 copian do va la ri be ra
 Van que mo ti vo tu vie ra

no pien ses que te en ga ña ra
 que o pen sa que yo te hi cie ra
 antes que ha cer te la fue ra

(4) 2 3 4

se me ve ri a en la ca ra.
 se me ve ri a en la ca ra

al sa bor tu trai cion
 que al que tua mor

Esteban

Allegro

me ro ba ra niun mo mento se pa sa ra sin par tir leel o ra

zón. ritto 3/4 m/ Pues aun mis a tos no sou a bis mo que vos se

pa ra yan te cual quier bra vu con yan te cual quier bra vu

con la fuer za de mi pa sion se me ve ri aeu la ca ra

Roberto

Es te ban! yel al-ma te di. No su tras, bien

gra en. Mi vi da!

Allo

mi o! No su tras por mi! Mea era san tus jos! Pues

Roberto

mi ra los bien i que sien pre tu la do, su pe go te

den!
Eritab
 un poco menos
 que nunca sin ellos vi vir pue da ya.
 un poco menos
 o jos la vi da me dan!
 o jos la vi da me dan!
 se me ve ri a en la ca ra
 se te ve ri a en la ca ra
 Am te sostenuto

Rubato

Siquel

si yo en ga ña rte qui sie ra pues soy en to do mas cla ra que el a gua que en la me ña ra

si tu en ga ña r me qui sie ras e res en to do mas cla ra que el a gua que en la me ña ra

co pian do va la ri ce ra. Ya un que mo ti vo tu vie ra no pi en ses que te en ga ña ra

co pian do va la ri ce ra. Ya un que mo ti vo tu vie ras no pi en so que te en ga ña ras

que o ten sa que yo te hi cie ra an tes que ha cer te la fue ra

que o ten sa me tu me hi cie ras an te que ha cer me la fue ras

8)

"EL AMA" No 8

Simón Rufina 8 Moras (2da. tiple) y 8 moras (coro de calleros)

Alto
Modo

Handwritten musical notation for the first system, including treble and bass staves with chords and melodic lines.

Simón

Yo me su boa la to me del cam pa na ris y ti ran do sean te jo que o la tom

Handwritten musical notation for the second system, featuring a vocal line with lyrics and piano accompaniment.

bra do (2) de las co sas que veo quees tan pa san do

Handwritten musical notation for the third system, continuing the vocal and piano parts.

puessi yo las con ta se me des lo ma ban — por que sé los re cretos de cada

ca sa. *Rufina* ¡Di los ya! *todo!* ¡Di lo! *limon* ya! ¡A la van! ¡A la van!

Auta

simón de trás de una zar co mo no tie ne *5* za. vi mo ya si los

ve un bul to glo me for... Lo me (s) for... Meen yo que soy ma - li que
 la ca sa del re ñor fuer... se ñor fuer... Me ro se lo = que

cio so pa ra pien so pien so me lo pe or... to pe or... Cre o que son.
 cuan do mi ro in que rer... sin que rer que tam tien

u nos no vios que ichan ve ni doa lla ver... y que
 ve to co sas (c) que me por que ra us ver... que pue

es? ves? i y que es? ves? Es una vie paen cu cli llas
 ves? i y que ves? re or la fue raen cu cli llas
 raen cu cli llas

(7)

con un char pui toa los piei.

Rubium

ia la

(8)

una las dos ya las tres! ¡ si nos prou to lo que ves! —

ia la

una las dos ya las tres! ¡ si nos prou to lo que ves! —

2^a vez Baile

Simon mirando con el anteojo hacia el publico malitos a fuerca

(9)

Andante (mirando)

rubato
ve? se ve quehaya llin — nos no vior (10) co mo po rei su po

mer.

"EL AMA" No 9 Rafaela Rufina Melchora Esteban Clemente ^{o. Ventura} Todas las partes moras moros y Coro general

Marcha
lenta

Clemente. Vienes o no? Rafaela Ya estás viendolo. Clemente Pues alla tu si te pesa! Por que esta tarde en el pueblo, va a haber quien por culpa ^{tuya} tenga que vestir de luto.

Coro (muy dentro)

Santo Cris to Ben di to de las co re chas -
Santo Cris to Ben di to de las co re chas
Santo Cris to Ben di to de las co re chas -

Rafela (En escena)

to del pueblo fligido tus plantas be sa. Ya vie ne lai ma gen y Es

to del pueblo fligido tus plantas be sa

to del pueblo fligido tus plantas be sa

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics: "to del pueblo fligido tus plantas be sa. Ya vie ne lai ma gen y Es". The second and third staves are piano accompaniment for the first and second vocal parts, respectively. The fourth staff is a piano accompaniment for the third vocal part. The fifth staff is a piano accompaniment for the bass line. The music is written in a common time signature and includes various musical notations such as notes, rests, and dynamic markings.

te ban con e lla. Sia ho ra re cru zan que vaa suce der? -

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "te ban con e lla. Sia ho ra re cru zan que vaa suce der? -". The middle and bottom staves are piano accompaniment for the vocal line. The music is written in a common time signature and includes various musical notations such as notes, rests, and dynamic markings.

No me de sam pa res, re tor de los cam pos, e vi ta que Es te ban reen cuentre con eb. -

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "No me de sam pa res, re tor de los cam pos, e vi ta que Es te ban reen cuentre con eb. -". The middle and bottom staves are piano accompaniment for the vocal line. The music is written in a common time signature and includes various musical notations such as notes, rests, and dynamic markings.

an faliscando Melchora! Rafaela! Mora! Señorama! Rufina! Que el Cristo ya está aquí arriba! ~~Unvicio~~ Bajun palio de

retama lo traen! Una Mora i salga y lo reciba!

(3)

(Rafaela de rodillas al foro (como rezando al Cristo) de perfil, para que se le oiga bien)
 El Cristo, figurará mas cerca. En escena los anteriores se sientan

4

Estelau (lent) se

5

Maestro

(Rafaela se levanta y mira al maestro)

Los

(3)

5)

can- po- se re- can- las a- ves re- mueren; to- dos mo- ri- re- mos si- pronto no fue-

6)

Estolan (Entrada) *Rafaela*! *Donato* ¿quien me llama? Estolan El pueblo que te reclama para echar la rogativa. *Rafaela* Pues si-
 ve.... vale la intencion, por mi no quede. alla va.

Donato ito! ¡si ga la oracion y el Cristo la escuchara! *Rafaela* Pues si-
 vale la intencion, por mi no quede. alla va.

7)

El foro se llena de gente
 só re unicamente el
 resplandor pero no el Cristo

Rafaela (se volvia a foro)
 San to Cristo que vas por los cam- pos

8)

co- mo si llo- ra ses mi- ran do a la tie- rra. San to Cristo que ves la es- pi- gas tron-

Como A B

Anote Religioso

cha - das y se cas.

Eu que con no so troi com par tes y

Su fre - rei

go - ras - san ed

no nos a ban do nes danos el mi

la gro

Man da nos - la

lu via - que en

pa pe - da

creando, a cell

lie rra!

Estelau (En escena)

to dos mo ri

Los

cam pos re re can las a ves se

mue ren

to dos mo ri

Partei

Los

cam pos re re can las a ves re

mue ren

to dos mo ri

Los

cam pos re re se can las a ves re

mue ren

to dos mo ri

Los

cam pos re re can las a ves re

mue ren

to dos mo ri

Los

cam pos re re se can las a ves re

mue ren

to dos mo ri

cresc. much

rall

Maestro!

ppp

sttis

cresc. much

re - mos si pronto no llue ve... Todo acuden a ella.

re mos si pronto no llue ve...

re mos si pronto no llue ve...

re mos si pronto no llue ve...

re mos si pronto no llue ve...

re mos si pronto no llue ve...

re mos si pronto no llue ve...

4

(9)

Estelam ; Eh? Melchor ; ¿Que ha sido? X. Ventura (End ho!) ¡Miserables! Rufina ; ¡fue' un tiro suelto!

Donato Salía' do aquellos que corren Moro ¡Pues vamos a ellos! ~~Moro~~

(Sale un vas enantes)
(con limon y dulce)

= El Mismo Tho =

10

Melchor ; Herida. Esteban ; Herida en el pecho! Rafaela ; No es apurarse! ; Fue muy leve
y yo estoy contenta!... ¡llueve! (A Esteban señalando al campo) ; Mi ya!

(10)

Musical notation for system 10, including a vocal line and a guitar accompaniment line with chords and a cross mark.

Todos miran hacia el foro... En Efecto si lo levo empiezo a llorar.
Esteban ; El milagro se ha hecho! (llueve mas)

11

Musical notation for system 11, including a vocal line and a guitar accompaniment line with chords and a cross mark.

Musical notation for system 12, including a vocal line and a guitar accompaniment line with chords and a cross mark.

figue

Estelam ateu dienda ni Rapela.

1^o 2^o 3^o se coro y partes

Coro
(III)
Marcha
Lento

Choral Cristobendi to de las co le chas queen la lu via tra gis te

Choral Cristobendi to de las co le chas queen la lu via tra gis te

Choral Cristobendi to de las co le chas queen la lu via tra gis te

Estelam

siem pre fuis team paro del la era dor.

siem pre fuis team paro del la era dor.

siem pre fuis team paro del la era dor.

siem pre fuis team paro del la era dor.

12

Handwritten musical score for voice and piano. The score is divided into four measures. The lyrics are: "del la era dor." repeated in each measure. The piano accompaniment includes chords and melodic lines. The word "Chori" is written in the first measure of the piano part.

Measure 1: *del* (voice), *del* (piano), *del* (piano), *del* (piano). Chords: $b^{\flat} \sharp$, $b^{\flat} \circ$, $b^{\flat} \sharp$, $b^{\flat} \circ$.

Measure 2: *la* (voice), *la* (piano), *la* (piano), *la* (piano). Chords: $b^{\flat} \sharp$, $b^{\flat} \circ$, $b^{\flat} \sharp$, $b^{\flat} \circ$.

Measure 3: *era* (voice), *era* (piano), *era* (piano), *era* (piano). Chords: $b^{\flat} \sharp$, $b^{\flat} \circ$, $b^{\flat} \sharp$, $b^{\flat} \circ$.

Measure 4: *dor.* (voice), *dor.* (piano), *dor.* (piano), *dor.* (piano). Chords: $b^{\flat} \sharp$, $b^{\flat} \circ$, $b^{\flat} \sharp$, $b^{\flat} \circ$.

Additional markings: "121" in the left margin, "Chori" written in the first measure of the piano part, and various musical notations including slurs and accidentals.

Chori

EL AMA

Nº 10

Clemente

para te
cantar eile

Clemente

ten

Handwritten musical notation for the first system, including treble and bass clefs, a 4/4 time signature, and various musical symbols like notes, rests, and dynamics. The lyrics "i Ma lae tre lla la" are written below the notes.

enplate

ten

Handwritten musical notation for the second system, featuring a vocal line with lyrics: "mi a! son de quiera que pa so - voy sem bran do el elo lor. me bur le' de so". Below the vocal line is a piano accompaniment with chord letters A and B.

ten

Handwritten musical notation for the third system, featuring a vocal line with lyrics: "de sua mor nohi ce ca so - yul tra je' su can elor. - Ra fa e la mea". Below the vocal line is a piano accompaniment with chord letters D and E.

ten

Handwritten signature or flourish at the bottom right of the page.

Un poco mas

A fpo

ma ba — con la mis ma pu re za — que na ci a en su ber. — mientras yo la en ga

The first system of the handwritten musical score features a vocal line with lyrics and a piano accompaniment. The lyrics are: "ma ba — con la mis ma pu re za — que na ci a en su ber. — mientras yo la en ga". The piano part consists of chords and melodic lines in the right and left hands. There are blue 'X' marks at the end of the system.

na ba — con la tor pe la je za — de que rer la o fen

Un poco mas

A fpo

The second system continues the musical score. The lyrics are: "na ba — con la tor pe la je za — de que rer la o fen". A new section begins with the instruction "Un poco mas" and "A fpo". The piano accompaniment includes a blue '2' in the left margin and a blue 'X' at the end of the system.

der. — ¡Ma lue stre ha la mi a — que de fa la lo bue no — por co ger lo pe

Com A B

The third system concludes the piece. The lyrics are: "der. — ¡Ma lue stre ha la mi a — que de fa la lo bue no — por co ger lo pe". The piano part includes the word "Com" and the letters "A" and "B". A blue 'X' is placed at the end of the system.

or! *ten* *res* *num* *rall*
 ¡En mi tor pe fal si a - fui la pe lla de cie no - que en ve ne na a

C. D. E

deut

mov! *largo* *rall* *Fin.* *cuando* *quiero* *re me diar* *lo pa sa do* *puesta* *vi da* *da se*

va, se va, lo que to co lo hie ro y es mi pro pio pe ca do qui en cas ti go me

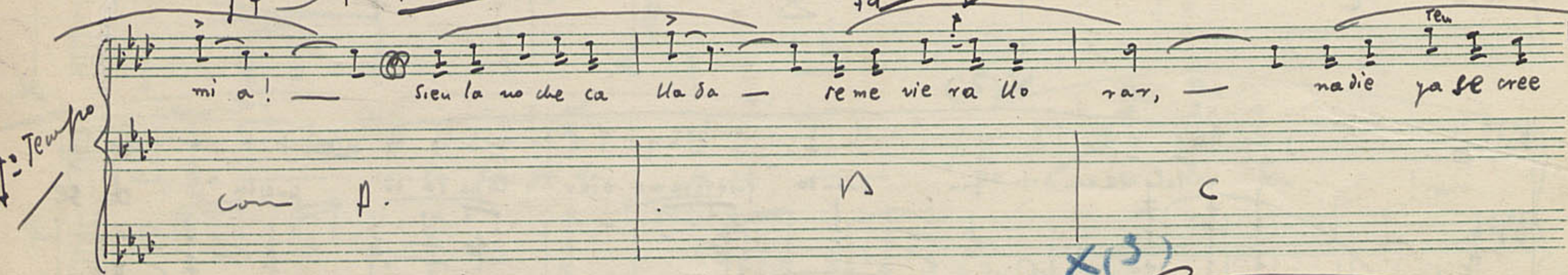
da, me da. Ma lae tre Ua la



mi a! sien la no che ca Ua da — reme vie ra Uo rar, — nadie ya se cree

Tempo

con p.

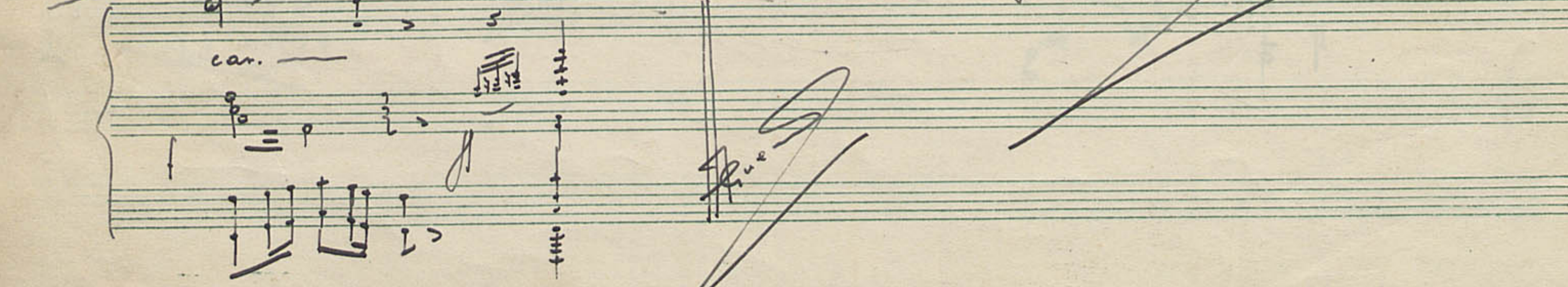


ri a — quee raun al ma can ia da — deo fen der y de pe

a plater



car.



El Alma N° 10

"mala estrella la mia" Romanza de Clemente

*Andte
Cantabile*

Handwritten musical notation for the first system. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The piano part includes various chords and melodic lines. The vocal line has some notes with 'ten' markings above them.

f ; Ma la estrella la
ten

Handwritten musical notation for the second system. The vocal line continues with the lyrics: "mi a! — donde quiera que paso — voy rembrandado lor. — Me burle de lo". The piano accompaniment features a prominent sixteenth-note pattern in the right hand. There are 'ten' markings above the vocal line and a '3' below the piano part.

mi a! — donde quiera que paso — voy rembrandado lor. — Me burle de lo

Handwritten musical notation for the third system. The vocal line continues with the lyrics: "fi a — de sua mor nobi ce ca so — yul tra je su can dor. — Ra fa e la mea". The piano accompaniment continues with the sixteenth-note pattern. There are 'ten' markings above the vocal line and a '5' below the piano part.

fi a — de sua mor nobi ce ca so — yul tra je su can dor. — Ra fa e la mea

un poco mas

A Fno

ma ba con la misma pu reza que naci en su ser. — Mientras yo la en ga

ma ba con la ~~misma~~ tor pe ba fe za de que rer las fen

res — cen 9

ten Ten

ten

der. — ¡Ma la estre lla la mi a! — que de fa ba lo eueno — por co ger lo pe

ler + con 2^a 2

or. — En mi torpe Fal si a — Fui la pe bla de cie no — que en ve ne na el a

3 4 5 6

Lento

mor. Ya ho ra al Fin, cuando quiero re me diar

mf pp A

lo pa sa do pues la vi da re va, se va, lo que

B

to co lo hie ro yes mi pro pio pe ca do qui en cas ti go me da, me da.

Como **B** *ga*

Ma la es tre va la mi a! — *Sien la tarde ca*

Ha da — re me vic ra ho rar, — na die ya pen sa ri a — que era un alma can

com **2** **6** **3** **4** **of**

sa da — deo fen der } *pe car. —*

asi } *pe car*

(a placer)

Libro de "EL Ama" N.º ~~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~~ ~~101~~ ~~102~~ ~~103~~ ~~104~~ ~~105~~ ~~106~~ ~~107~~ ~~108~~ ~~109~~ ~~110~~ ~~111~~ ~~112~~ ~~113~~ ~~114~~ ~~115~~ ~~116~~ ~~117~~ ~~118~~ ~~119~~ ~~120~~ ~~121~~ ~~122~~ ~~123~~ ~~124~~ ~~125~~ ~~126~~ ~~127~~ ~~128~~ ~~129~~ ~~130~~ ~~131~~ ~~132~~ ~~133~~ ~~134~~ ~~135~~ ~~136~~ ~~137~~ ~~138~~ ~~139~~ ~~140~~ ~~141~~ ~~142~~ ~~143~~ ~~144~~ ~~145~~ ~~146~~ ~~147~~ ~~148~~ ~~149~~ ~~150~~ ~~151~~ ~~152~~ ~~153~~ ~~154~~ ~~155~~ ~~156~~ ~~157~~ ~~158~~ ~~159~~ ~~160~~ ~~161~~ ~~162~~ ~~163~~ ~~164~~ ~~165~~ ~~166~~ ~~167~~ ~~168~~ ~~169~~ ~~170~~ ~~171~~ ~~172~~ ~~173~~ ~~174~~ ~~175~~ ~~176~~ ~~177~~ ~~178~~ ~~179~~ ~~180~~ ~~181~~ ~~182~~ ~~183~~ ~~184~~ ~~185~~ ~~186~~ ~~187~~ ~~188~~ ~~189~~ ~~190~~ ~~191~~ ~~192~~ ~~193~~ ~~194~~ ~~195~~ ~~196~~ ~~197~~ ~~198~~ ~~199~~ ~~200~~ ~~201~~ ~~202~~ ~~203~~ ~~204~~ ~~205~~ ~~206~~ ~~207~~ ~~208~~ ~~209~~ ~~210~~ ~~211~~ ~~212~~ ~~213~~ ~~214~~ ~~215~~ ~~216~~ ~~217~~ ~~218~~ ~~219~~ ~~220~~ ~~221~~ ~~222~~ ~~223~~ ~~224~~ ~~225~~ ~~226~~ ~~227~~ ~~228~~ ~~229~~ ~~230~~ ~~231~~ ~~232~~ ~~233~~ ~~234~~ ~~235~~ ~~236~~ ~~237~~ ~~238~~ ~~239~~ ~~240~~ ~~241~~ ~~242~~ ~~243~~ ~~244~~ ~~245~~ ~~246~~ ~~247~~ ~~248~~ ~~249~~ ~~250~~ ~~251~~ ~~252~~ ~~253~~ ~~254~~ ~~255~~ ~~256~~ ~~257~~ ~~258~~ ~~259~~ ~~260~~ ~~261~~ ~~262~~ ~~263~~ ~~264~~ ~~265~~ ~~266~~ ~~267~~ ~~268~~ ~~269~~ ~~270~~ ~~271~~ ~~272~~ ~~273~~ ~~274~~ ~~275~~ ~~276~~ ~~277~~ ~~278~~ ~~279~~ ~~280~~ ~~281~~ ~~282~~ ~~283~~ ~~284~~ ~~285~~ ~~286~~ ~~287~~ ~~288~~ ~~289~~ ~~290~~ ~~291~~ ~~292~~ ~~293~~ ~~294~~ ~~295~~ ~~296~~ ~~297~~ ~~298~~ ~~299~~ ~~300~~ ~~301~~ ~~302~~ ~~303~~ ~~304~~ ~~305~~ ~~306~~ ~~307~~ ~~308~~ ~~309~~ ~~310~~ ~~311~~ ~~312~~ ~~313~~ ~~314~~ ~~315~~ ~~316~~ ~~317~~ ~~318~~ ~~319~~ ~~320~~ ~~321~~ ~~322~~ ~~323~~ ~~324~~ ~~325~~ ~~326~~ ~~327~~ ~~328~~ ~~329~~ ~~330~~ ~~331~~ ~~332~~ ~~333~~ ~~334~~ ~~335~~ ~~336~~ ~~337~~ ~~338~~ ~~339~~ ~~340~~ ~~341~~ ~~342~~ ~~343~~ ~~344~~ ~~345~~ ~~346~~ ~~347~~ ~~348~~ ~~349~~ ~~350~~ ~~351~~ ~~352~~ ~~353~~ ~~354~~ ~~355~~ ~~356~~ ~~357~~ ~~358~~ ~~359~~ ~~360~~ ~~361~~ ~~362~~ ~~363~~ ~~364~~ ~~365~~ ~~366~~ ~~367~~ ~~368~~ ~~369~~ ~~370~~ ~~371~~ ~~372~~ ~~373~~ ~~374~~ ~~375~~ ~~376~~ ~~377~~ ~~378~~ ~~379~~ ~~380~~ ~~381~~ ~~382~~ ~~383~~ ~~384~~ ~~385~~ ~~386~~ ~~387~~ ~~388~~ ~~389~~ ~~390~~ ~~391~~ ~~392~~ ~~393~~ ~~394~~ ~~395~~ ~~396~~ ~~397~~ ~~398~~ ~~399~~ ~~400~~ ~~401~~ ~~402~~ ~~403~~ ~~404~~ ~~405~~ ~~406~~ ~~407~~ ~~408~~ ~~409~~ ~~410~~ ~~411~~ ~~412~~ ~~413~~ ~~414~~ ~~415~~ ~~416~~ ~~417~~ ~~418~~ ~~419~~ ~~420~~ ~~421~~ ~~422~~ ~~423~~ ~~424~~ ~~425~~ ~~426~~ ~~427~~ ~~428~~ ~~429~~ ~~430~~ ~~431~~ ~~432~~ ~~433~~ ~~434~~ ~~435~~ ~~436~~ ~~437~~ ~~438~~ ~~439~~ ~~440~~ ~~441~~ ~~442~~ ~~443~~ ~~444~~ ~~445~~ ~~446~~ ~~447~~ ~~448~~ ~~449~~ ~~450~~ ~~451~~ ~~452~~ ~~453~~ ~~454~~ ~~455~~ ~~456~~ ~~457~~ ~~458~~ ~~459~~ ~~460~~ ~~461~~ ~~462~~ ~~463~~ ~~464~~ ~~465~~ ~~466~~ ~~467~~ ~~468~~ ~~469~~ ~~470~~ ~~471~~ ~~472~~ ~~473~~ ~~474~~ ~~475~~ ~~476~~ ~~477~~ ~~478~~ ~~479~~ ~~480~~ ~~481~~ ~~482~~ ~~483~~ ~~484~~ ~~485~~ ~~486~~ ~~487~~ ~~488~~ ~~489~~ ~~490~~ ~~491~~ ~~492~~ ~~493~~ ~~494~~ ~~495~~ ~~496~~ ~~497~~ ~~498~~ ~~499~~ ~~500~~ ~~501~~ ~~502~~ ~~503~~ ~~504~~ ~~505~~ ~~506~~ ~~507~~ ~~508~~ ~~509~~ ~~510~~ ~~511~~ ~~512~~ ~~513~~ ~~514~~ ~~515~~ ~~516~~ ~~517~~ ~~518~~ ~~519~~ ~~520~~ ~~521~~ ~~522~~ ~~523~~ ~~524~~ ~~525~~ ~~526~~ ~~527~~ ~~528~~ ~~529~~ ~~530~~ ~~531~~ ~~532~~ ~~533~~ ~~534~~ ~~535~~ ~~536~~ ~~537~~ ~~538~~ ~~539~~ ~~540~~ ~~541~~ ~~542~~ ~~543~~ ~~544~~ ~~545~~ ~~546~~ ~~547~~ ~~548~~ ~~549~~ ~~550~~ ~~551~~ ~~552~~ ~~553~~ ~~554~~ ~~555~~ ~~556~~ ~~557~~ ~~558~~ ~~559~~ ~~560~~ ~~561~~ ~~562~~ ~~563~~ ~~564~~ ~~565~~ ~~566~~ ~~567~~ ~~568~~ ~~569~~ ~~570~~ ~~571~~ ~~572~~ ~~573~~ ~~574~~ ~~575~~ ~~576~~ ~~577~~ ~~578~~ ~~579~~ ~~580~~ ~~581~~ ~~582~~ ~~583~~ ~~584~~ ~~585~~ ~~586~~ ~~587~~ ~~588~~ ~~589~~ ~~590~~ ~~591~~ ~~592~~ ~~593~~ ~~594~~ ~~595~~ ~~596~~ ~~597~~ ~~598~~ ~~599~~ ~~600~~ ~~601~~ ~~602~~ ~~603~~ ~~604~~ ~~605~~ ~~606~~ ~~607~~ ~~608~~ ~~609~~ ~~610~~ ~~611~~ ~~612~~ ~~613~~ ~~614~~ ~~615~~ ~~616~~ ~~617~~ ~~618~~ ~~619~~ ~~620~~ ~~621~~ ~~622~~ ~~623~~ ~~624~~ ~~625~~ ~~626~~ ~~627~~ ~~628~~ ~~629~~ ~~630~~ ~~631~~ ~~632~~ ~~633~~ ~~634~~ ~~635~~ ~~636~~ ~~637~~ ~~638~~ ~~639~~ ~~640~~ ~~641~~ ~~642~~ ~~643~~ ~~644~~ ~~645~~ ~~646~~ ~~647~~ ~~648~~ ~~649~~ ~~650~~ ~~651~~ ~~652~~ ~~653~~ ~~654~~ ~~655~~ ~~656~~ ~~657~~ ~~658~~ ~~659~~ ~~660~~ ~~661~~ ~~662~~ ~~663~~ ~~664~~ ~~665~~ ~~666~~ ~~667~~ ~~668~~ ~~669~~ ~~670~~ ~~671~~ ~~672~~ ~~673~~ ~~674~~ ~~675~~ ~~676~~ ~~677~~ ~~678~~ ~~679~~ ~~680~~ ~~681~~ ~~682~~ ~~683~~ ~~684~~ ~~685~~ ~~686~~ ~~687~~ ~~688~~ ~~689~~ ~~690~~ ~~691~~ ~~692~~ ~~693~~ ~~694~~ ~~695~~ ~~696~~ ~~697~~ ~~698~~ ~~699~~ ~~700~~ ~~701~~ ~~702~~ ~~703~~ ~~704~~ ~~705~~ ~~706~~ ~~707~~ ~~708~~ ~~709~~ ~~710~~ ~~711~~ ~~712~~ ~~713~~ ~~714~~ ~~715~~ ~~716~~ ~~717~~ ~~718~~ ~~719~~ ~~720~~ ~~721~~ ~~722~~ ~~723~~ ~~724~~ ~~725~~ ~~726~~ ~~727~~ ~~728~~ ~~729~~ ~~730~~ ~~731~~ ~~732~~ ~~733~~ ~~734~~ ~~735~~ ~~736~~ ~~737~~ ~~738~~ ~~739~~ ~~740~~ ~~741~~ ~~742~~ ~~743~~ ~~744~~ ~~745~~ ~~746~~ ~~747~~ ~~748~~ ~~749~~ ~~750~~ ~~751~~ ~~752~~ ~~753~~ ~~754~~ ~~755~~ ~~756~~ ~~757~~ ~~758~~ ~~759~~ ~~760~~ ~~761~~ ~~762~~ ~~763~~ ~~764~~ ~~765~~ ~~766~~ ~~767~~ ~~768~~ ~~769~~ ~~770~~ ~~771~~ ~~772~~ ~~773~~ ~~774~~ ~~775~~ ~~776~~ ~~777~~ ~~778~~ ~~779~~ ~~780~~ ~~781~~ ~~782~~ ~~783~~ ~~784~~ ~~785~~ ~~786~~ ~~787~~ ~~788~~ ~~789~~ ~~790~~ ~~791~~ ~~792~~ ~~793~~ ~~794~~ ~~795~~ ~~796~~ ~~797~~ ~~798~~ ~~799~~ ~~800~~ ~~801~~ ~~802~~ ~~803~~ ~~804~~ ~~805~~ ~~806~~ ~~807~~ ~~808~~ ~~809~~ ~~810~~ ~~811~~ ~~812~~ ~~813~~ ~~814~~ ~~815~~ ~~816~~ ~~817~~ ~~818~~ ~~819~~ ~~820~~ ~~821~~ ~~822~~ ~~823~~ ~~824~~ ~~825~~ ~~826~~ ~~827~~ ~~828~~ ~~829~~ ~~830~~ ~~831~~ ~~832~~ ~~833~~ ~~834~~ ~~835~~ ~~836~~ ~~837~~ ~~838~~ ~~839~~ ~~840~~ ~~841~~ ~~842~~ ~~843~~ ~~844~~ ~~845~~ ~~846~~ ~~847~~ ~~848~~ ~~849~~ ~~850~~ ~~851~~ ~~852~~ ~~853~~ ~~854~~ ~~855~~ ~~856~~ ~~857~~ ~~858~~ ~~859~~ ~~860~~ ~~861~~ ~~862~~ ~~863~~ ~~864~~ ~~865~~ ~~866~~ ~~867~~ ~~868~~ ~~869~~ ~~870~~ ~~871~~ ~~872~~ ~~873~~ ~~874~~ ~~875~~ ~~876~~ ~~877~~ ~~878~~ ~~879~~ ~~880~~ ~~881~~ ~~882~~ ~~883~~ ~~884~~ ~~885~~ ~~886~~ ~~887~~ ~~888~~ ~~889~~ ~~890~~ ~~891~~ ~~892~~ ~~893~~ ~~894~~ ~~895~~ ~~896~~ ~~897~~ ~~898~~ ~~899~~ ~~900~~ ~~901~~ ~~902~~ ~~903~~ ~~904~~ ~~905~~ ~~906~~ ~~907~~ ~~908~~ ~~909~~ ~~910~~ ~~911~~ ~~912~~ ~~913~~ ~~914~~ ~~915~~ ~~916~~ ~~917~~ ~~918~~ ~~919~~ ~~920~~ ~~921~~ ~~922~~ ~~923~~ ~~924~~ ~~925~~ ~~926~~ ~~927~~ ~~928~~ ~~929~~ ~~930~~ ~~931~~ ~~932~~ ~~933~~ ~~934~~ ~~935~~ ~~936~~ ~~937~~ ~~938~~ ~~939~~ ~~940~~ ~~941~~ ~~942~~ ~~943~~ ~~944~~ ~~945~~ ~~946~~ ~~947~~ ~~948~~ ~~949~~ ~~950~~ ~~951~~ ~~952~~ ~~953~~ ~~954~~ ~~955~~ ~~956~~ ~~957~~ ~~958~~ ~~959~~ ~~960~~ ~~961~~ ~~962~~ ~~963~~ ~~964~~ ~~965~~ ~~966~~ ~~967~~ ~~968~~ ~~969~~ ~~970~~ ~~971~~ ~~972~~ ~~973~~ ~~974~~ ~~975~~ ~~976~~ ~~977~~ ~~978~~ ~~979~~ ~~980~~ ~~981~~ ~~982~~ ~~983~~ ~~984~~ ~~985~~ ~~986~~ ~~987~~ ~~988~~ ~~989~~ ~~990~~ ~~991~~ ~~992~~ ~~993~~ ~~994~~ ~~995~~ ~~996~~ ~~997~~ ~~998~~ ~~999~~ ~~1000~~ ~~1001~~ ~~1002~~ ~~1003~~ ~~1004~~ ~~1005~~ ~~1006~~ ~~1007~~ ~~1008~~ ~~1009~~ ~~1010~~ ~~1011~~ ~~1012~~ ~~1013~~ ~~1014~~ ~~1015~~ ~~1016~~ ~~1017~~ ~~1018~~ ~~1019~~ ~~1020~~ ~~1021~~ ~~1022~~ ~~1023~~ ~~1024~~ ~~1025~~ ~~1026~~ ~~1027~~ ~~1028~~ ~~1029~~ ~~1030~~ ~~1031~~ ~~1032~~ ~~1033~~ ~~1034~~ ~~1035~~ ~~1036~~ ~~1037~~ ~~1038~~ ~~1039~~ ~~1040~~ ~~1041~~ ~~1042~~ ~~1043~~ ~~1044~~ ~~1045~~ ~~1046~~ ~~1047~~ ~~1048~~ ~~1049~~ ~~1050~~ ~~1051~~ ~~1052~~ ~~1053~~ ~~1054~~ ~~1055~~ ~~1056~~ ~~1057~~ ~~1058~~ ~~1059~~ ~~1060~~ ~~1061~~ ~~1062~~ ~~1063~~ ~~1064~~ ~~1065~~ ~~1066~~ ~~1067~~ ~~1068~~ ~~1069~~ ~~1070~~ ~~1071~~ ~~1072~~ ~~1073~~ ~~1074~~ ~~1075~~ ~~1076~~ ~~1077~~ ~~1078~~ ~~1079~~ ~~1080~~ ~~1081~~ ~~1082~~ ~~1083~~ ~~1084~~ ~~1085~~ ~~1086~~ ~~1087~~ ~~1088~~ ~~1089~~ ~~1090~~ ~~1091~~ ~~1092~~ ~~1093~~ ~~1094~~ ~~1095~~ ~~1096~~ ~~1097~~ ~~1098~~ ~~1099~~ ~~1100~~ ~~1101~~ ~~1102~~ ~~1103~~ ~~1104~~ ~~1105~~ ~~1106~~ ~~1107~~ ~~1108~~ ~~1109~~ ~~1110~~ ~~1111~~ ~~1112~~ ~~1113~~ ~~1114~~ ~~1115~~ ~~1116~~ ~~1117~~ ~~1118~~ ~~1119~~ ~~1120~~ ~~1121~~ ~~1122~~ ~~1123~~ ~~1124~~ ~~1125~~ ~~1126~~ ~~1127~~ ~~1128~~ ~~1129~~ ~~1130~~ ~~1131~~ ~~1132~~ ~~1133~~ ~~1134~~ ~~1135~~ ~~1136~~ ~~1137~~ ~~1138~~ ~~1139~~ ~~1140~~ ~~1141~~ ~~1142~~ ~~1143~~ ~~1144~~ ~~1145~~ ~~1146~~ ~~1147~~ ~~1148~~ ~~1149~~ ~~1150~~ ~~1151~~ ~~1152~~ ~~1153~~ ~~1154~~ ~~1155~~ ~~1156~~ ~~1157~~ ~~1158~~ ~~1159~~ ~~1160~~ ~~1161~~ ~~1162~~ ~~1163~~ ~~1164~~ ~~1165~~ ~~1166~~ ~~1167~~ ~~1168~~ ~~1169~~ ~~1170~~ ~~1171~~ ~~1172~~ ~~1173~~ ~~1174~~ ~~1175~~ ~~1176~~ ~~1177~~ ~~1178~~ ~~1179~~ ~~1180~~ ~~1181~~ ~~1182~~ ~~1183~~ ~~1184~~ ~~1185~~ ~~1186~~ ~~1187~~ ~~1188~~ ~~1189~~ ~~1190~~ ~~1191~~ ~~1192~~ ~~1193~~ ~~1194~~ ~~1195~~ ~~1196~~ ~~1197~~ ~~1198~~ ~~1199~~ ~~1200~~ ~~1201~~ ~~1202~~ ~~1203~~ ~~1204~~ ~~1205~~ ~~1206~~ ~~1207~~ ~~1208~~ ~~1209~~ ~~1210~~ ~~1211~~ ~~1212~~ ~~1213~~ ~~1214~~ ~~1215~~ ~~1216~~ ~~1217~~ ~~1218~~ ~~1219~~ ~~1220~~ ~~1221~~ ~~1222~~ ~~1223~~ ~~1224~~ ~~1225~~ ~~1226~~ ~~1227~~ ~~1228~~ ~~1229~~ ~~1230~~ ~~1231~~ ~~1232~~ ~~1233~~ ~~1234~~ ~~1235~~ ~~1236~~ ~~1237~~ ~~1238~~ ~~1239~~ ~~1240~~ ~~1241~~ ~~1242~~ ~~1243~~ ~~1244~~ ~~1245~~ ~~1246~~ ~~1247~~ ~~1248~~ ~~1249~~ ~~1250~~ ~~1251~~ ~~1252~~ ~~1253~~ ~~1254~~ ~~1255~~ ~~1256~~ ~~1257~~ ~~1258~~ ~~1259~~ ~~1260~~ ~~1261~~ ~~1262~~ ~~1263~~ ~~1264~~ ~~1265~~ ~~1266~~ ~~1267~~ ~~1268~~ ~~1269~~ ~~1270~~ ~~1271~~ ~~1272~~ ~~1273~~ ~~1274~~ ~~1275~~ ~~1276~~ ~~1277~~ ~~1278~~ ~~1279~~ ~~1280~~ ~~1281~~ ~~1282~~ ~~1283~~ ~~1284~~ ~~1285~~ ~~1286~~ ~~1287~~ ~~1288~~ ~~1289~~ ~~1290~~ ~~1291~~ ~~1292~~ ~~1293~~ ~~1294~~ ~~1295~~ ~~1296~~ ~~1297~~ ~~1298~~ ~~1299~~ ~~1300~~ ~~1301~~ ~~1302~~ ~~1303~~ ~~1304~~ ~~1305~~ ~~1306~~ ~~1307~~ ~~1308~~ ~~1309~~ ~~1310~~ ~~1311~~ ~~1312~~ ~~1313~~ ~~1314~~ ~~1315~~ ~~1316~~ ~~1317~~ ~~1318~~ ~~1319~~ ~~1320~~ ~~1321~~ ~~1322~~ ~~1323~~ ~~1324~~ ~~1325~~ ~~1326~~ ~~1327~~ ~~1328~~ ~~1329~~ ~~1330~~ ~~1331~~ ~~1332~~ ~~1333~~ ~~1334~~ ~~1335~~ ~~1336~~ ~~1337~~ ~~1338~~ ~~1339~~ ~~1340~~ ~~1341~~ ~~1342~~ ~~1343~~ ~~1344~~ ~~1345~~

Handwritten musical score with lyrics in Spanish. The score is written on multiple staves, including vocal lines and piano accompaniment. The lyrics are: "ma son el e co mis can ta res. son el e co mis can ta res. le no ra ma! al! Cuando a le gre tea de lant as por los cam pos de la trilla hasta la mies". The score includes various musical notations such as notes, rests, and dynamic markings. There are several red circles highlighting specific musical passages. The page is numbered '2' in the top right corner.

rall
se ño ra ma!
se ño ra ma se ño ra ma flor a le
se ño ra ma se ño ra ma flor a le
Israel *Alto*

Esteban
de tu fa ma -
gre de can tue sos y fa ra les. se tu fa
gre de can tue sos y fa ra les. se tu fa

son el e co tus bon da des son el e co tus bon da

ma son el e co tus bon da des son el e co tus bon da

ma son el e co tus bon da des son el e co tus bon da

des. si se ño ra ma!

des. si se ño ra ma!

des. si se ño ra ma!

rall

p

f

la gvo

lento

ter

To do el pue blos a la ven ta na
To do el pue blos a la ven ta na pa ra verte sea pre
To do el pue blos a la ven ta na pa ra verte sea pre

has ta la lu Costo na na tri la con mas
su ra
su ra

hermo su ra — en los por ches se le fa dos de la pla za. —

ten *rall*

Alor y la pen te — se hace cru ces — de tu por te y — de tu tra za. —

ten y la gente — se hace cru ces — de tu tra za — se tu

ten y la gente — se hace cru ces — de tu tra za — se tu

10

51

29/11

le-úo ra-ten ma-le-úo ra-ten ma-flora le pre-decau-tue sos y ja-ra

tra-ra. - le-úo ra-ten ma- *Alto* *con* *f* *ritu!*

tra-ra. - le-úo ra-ten ma-le-úo ra-ten ma-flora le pre-decau-tue sos y ja-ra

raill *ten* *Alto* *con* *f* *ritu!*

les - detu-fa ma-sonel e-co ~~mis~~ can-ta-res sonel e-co *raill* *ten* *mis* can-ta-res.

Alu! - detu-fa ma-sonel e-co ~~mis~~ can-ta-res sonel e-co *ten* *mis* can-ta-res

les - detu-fa ma-sonel e-co *ten* *mis* can-ta-res sonel e-co *ten* *mis* can-ta-res

8 9 10 11 + 12 13

14

"El Ama" No. 12

Rufina y Simon = Coro general

The musical score is written on five staves. The top two staves are for vocal parts (Rufina and Simon) in 3/8 time, with a treble clef and a key signature of one sharp (F#). The bottom three staves are for piano accompaniment, with a bass clef and a key signature of one sharp. The piano part includes a 'P' dynamic marking and a 'Tamboril' instruction. A large red 'X' is drawn over the middle section of the score, indicating a correction or deletion. This red mark covers the vocal lines and the piano accompaniment from approximately measure 10 to measure 25. Below the piano part, there are two boxes labeled '1º vez' and '2º vez' indicating first and second endings. The score concludes with a double bar line and repeat signs.

Ruipo rojales

Rafina y las pastoras con ellos Jimoy fue vamos a esperarlos.

Handwritten musical notation for guitar on a grand staff. The notation includes various chords, accidentals, and rhythmic markings. A 3/8 time signature is visible in the middle of the piece. The music is written in a style characteristic of traditional Latin American guitar music.

Handwritten musical notation for guitar on a grand staff, continuing from the first system. It features several chords and melodic lines, with some notes marked with a sharp sign. The notation is somewhat sketchy, typical of a working draft.

Five empty musical staves, each consisting of five horizontal lines, arranged vertically. They are currently blank, suggesting they were intended for further notation but were not filled in.

~~leimuy...~~ ~~después vamos a volverlos a encontrar.~~ ~~después vamos a encontrarlos.~~

Allegro

22
2

Handwritten musical notation for the first system, including a treble clef, a key signature of one sharp (F#), and various chordal and melodic fragments. A red '5' is written above a measure.

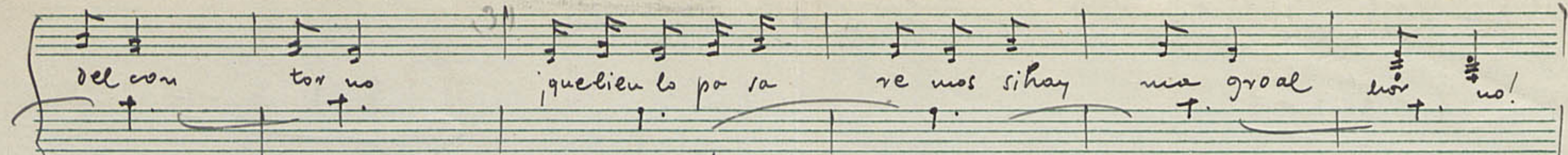
Contra el como
con profundidad

Handwritten musical notation for the second system, featuring vocal lines with lyrics and piano accompaniment. The lyrics are "a la fies ta ve ni mos los" and "i ah!".

Handwritten musical notation for the third system, showing piano accompaniment with chords and melodic lines.

V

del con ton no
¡que bien lo pa ra re nos si hay ma groal hor no!



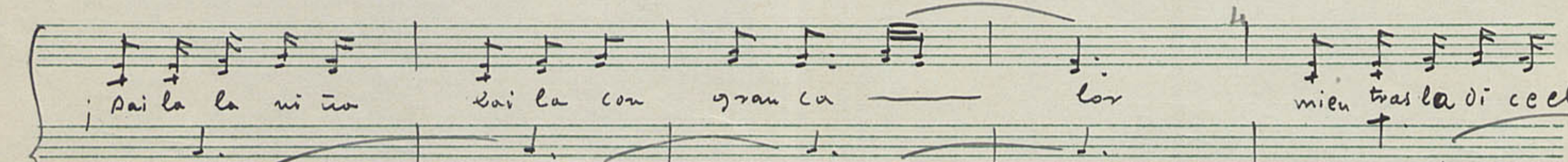
¡Ah!



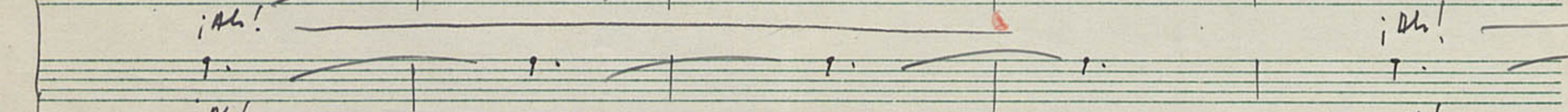
¡Ah!



¡Pai la la ni ño Sai la con gran ca lor mien tras la di ce el



¡Ah!



¡Ah!



no so sus cui tas sea mor. ~~Esteban~~ Bien ve ni dos los mo zos a nues tra

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

ca sa. Bien ve ni dos, las mo zas que me a com pa ñan

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

(Hallan por el libro) Rufina Antes si me dan (licencia etc...) por el libro
meno! rall
ten

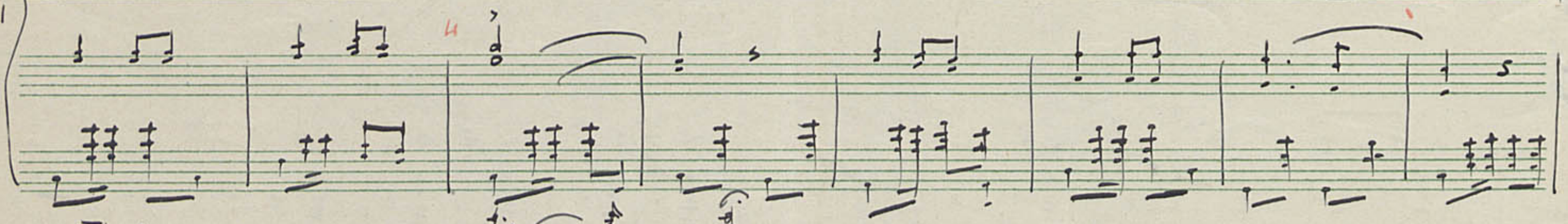
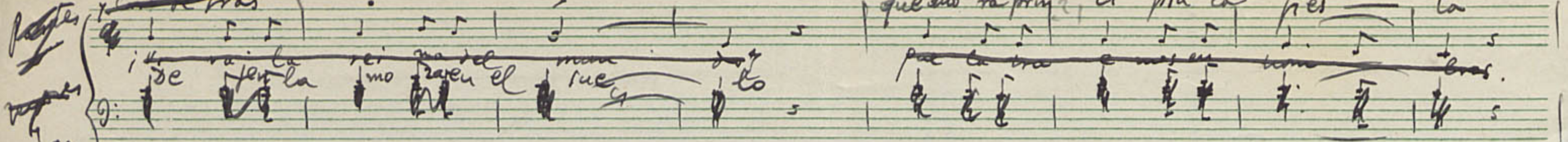
Aparecen

No 13
y
Todos los del numero anterior

Allato

Pages
Pages
Page 1

que sea la prima... la
de ra la rei ma del man
de ra la rei ma del man
que sea la prima... la
de ra la rei ma del man



Recitar por el libro

No 1/4

to del los
del numero anterior

Alto facto



(1)

5

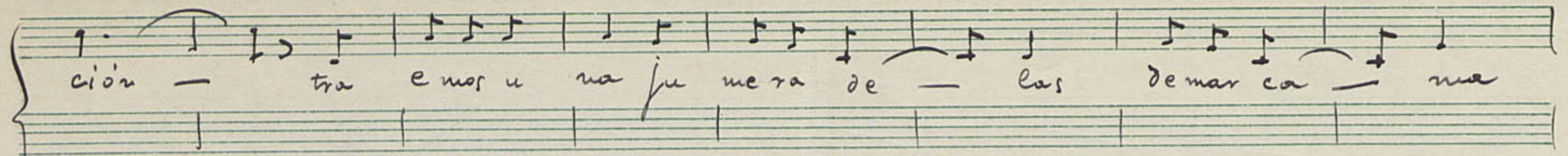
Handwritten musical score for guitar, consisting of six staves. The top two staves are heavily crossed out with diagonal lines. The bottom four staves contain musical notation with various chords and melodic lines. There are some blue and red markings on the paper.

Seismufes y partes ~~por general~~

ve ni mos de la pra se ra ve ni mos a la fun

Handwritten musical notation on a single staff, featuring a large blue scribble on the left side. The rest of the staff contains musical notation with numbered chords (1-6) and some blue and red markings.

ción — tra e nos u na ju me ra de — las de mar ca — me



(3)

7 8 9 10 11 12 13 14



yor. — ve ras mi ni ña ve ras que bien te sienta el pa ñuelo por de lan te con vue lo ce tido de a




(4)

15 16 17 18 19 20 21 22 23 24 25



rodor de la re escena

tras. — ve ras mi ni ña ve ras que bien te sienta el pa ñuelo por de lan te con



26 27 28 29 30 31 32 33 34



vue lo ce ñi do dea traís. — *leismp* *forte* de la la manca to le do

35 36 37 38 39 40 41 42

de Ciudad Real a Za mo ra — con mi tra bu coy mi sa ble nai de, nai de,

43 44 45 46 47 48 49 50 51

nai de, nai de, — nai de me ro ba la mo ra nai de, nai de, nai de,

52 53 54 55 56 57 58 59 60

7
wai de.

67

como 1 2 3 4 5 6

(4)

8

7 8 9 10 11 12 13 14 15

5

leimpera 2 Portes

ve ras mi ni ta ve ras a si que lo hayas ca ta do con un mo zo a tu la do lo a le pre pue es

(8)

9

16 17 18 19 20 21 22 23 24 25

5

tas. - ^{no} ve ras mi ni ta veras así que lo hayas ca ta do con un mo ro a tu lado loa

(7)

26 27 28 29 30 31 32 33 34 35

le pre que es tas. - de la la manca do le do - de Ciudad Real a 2a

36 37 38 39 40 41 42 43 44

mo ra - con mitra bu fo y mi sa lle nai de nai de nai de nai de

45 46 47 48 49 50 51 52 53 54

Handwritten musical score for voice and piano. The top staff contains the vocal line with lyrics: "nai de me ro la lu no za nai de, nai de, nai de, nai de,". The piano accompaniment is indicated by measure numbers 55 through 61. A blue mark is present in measure 60, and a red mark is in measure 57. A circled Roman numeral (III) is written above measure 60.

Mas
Vivo

Handwritten musical score for piano accompaniment. The score includes various chords and melodic lines. A circled Roman numeral (12) is written above measure 59. There are red and blue markings on the staff, including a red 'X' and a blue mark.

Handwritten musical score for piano accompaniment, showing a section that has been heavily crossed out with large diagonal lines. Some notes and markings remain visible on the staves.