

Parte de Apuntar

Loc. humeja. Querida

Zarzuela en 2 actos

Letra de
M. Medina Olmos

Musica de
Fr. Alonso

Octo Preludio

Maestoso

A handwritten musical score for 'Octo Preludio' in 'Maestoso' tempo. The score consists of eight staves of music, each with a unique key signature and time signature. The first staff starts with a treble clef, a 6/8 time signature, and a key signature of one sharp. It features sixteenth-note patterns and grace notes. The second staff begins with a bass clef, a 9/8 time signature, and a key signature of one sharp. The third staff starts with a bass clef, a 3/8 time signature, and a key signature of one sharp. The fourth staff begins with a bass clef, a 3/8 time signature, and a key signature of one sharp. The fifth staff starts with a bass clef, a 3/8 time signature, and a key signature of one sharp. The sixth staff begins with a bass clef, a 3/8 time signature, and a key signature of one sharp. The seventh staff starts with a bass clef, a 3/8 time signature, and a key signature of one sharp. The eighth staff begins with a bass clef, a 3/8 time signature, and a key signature of one sharp.

3

ff

f

ff

v

cello

Alle moderato

Bis Moderato

A handwritten musical score for four voices, consisting of five systems of music. The score is written on five-line staves with vertical bar lines dividing measures. The vocal parts are labeled 'Soprano', 'Alto', 'Tenor', and 'Bass' from top to bottom. The music includes various note heads (solid black, hollow black, white), stems, and beams. Measure numbers '10', '11', '12', '13', and '14' are placed at the beginning of the first, second, third, fourth, and fifth systems respectively. The score is written in black ink on white paper.

4

Soprano Alto Tenor Bass

10 11 12 13 14

48.

vall.

atempo

Despacio pp

vall.

Loro

piano

que nadie can ti voa man te

A handwritten musical score for voice and piano. The vocal line consists of three staves of music with lyrics in Spanish. The piano accompaniment is provided by the lower staff, which includes bass notes and harmonic chords. The score is written on five-line staves with various dynamics and performance instructions.

The lyrics are as follows:

en su can - ti ex - rio o ul tan do mea mo ves
en un mis te - - rio. i lverri coys que ya san te es el bim
mi - so que solo brin da a mo ex bien el con si - o

Performance instructions include:

- ex - rio
- o ul tan do mea mo ves
- evercendo
- poco
- //
- ii.
- 3

7

A handwritten musical score for voice and piano. The score consists of three staves. The top staff is for the voice, featuring lyrics in Spanish with musical notation above them. The middle staff is for the piano, showing harmonic progression and bass notes. The bottom staff is also for the piano, providing harmonic support. The music is in common time.

Handwritten lyrics:

7
E-res de mis días más dulce que los para ira les que labran la tierra
te das en tu eterna valle los lirios de ro de vergüenza
tú eres la que llora y si no da medianoche que ya no

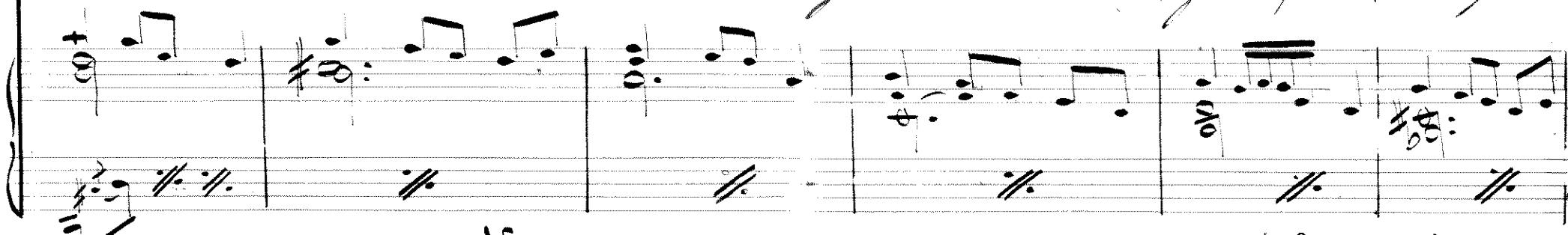
tua mor de vi no - que yo te fio - Me van var to dos mis a
 (abajo de la ventana)

mo res a ti - bien mi o que yo te fi o lle
 (un amanecer se asoma a la puerta)

var to dos mis a mo res a ti - bien mi o
 (Se viene Petronila)

Juanita.

Está concluyendo. cuando cengais para abajo



(Nina)

se unira a las filas

(Voseo)

Pronto volveremos

(Loro alejandrose)

pier ta ni ño del al ma Despierta y o va que se una tu

A handwritten musical score for voice and piano. The vocal line is on the top staff, and the piano accompaniment is on the bottom staff. The vocal part includes lyrics in Spanish and German. The piano part features various dynamics and harmonic changes.

10

puer - ta a mante von da - II teofre - eent pe - cho

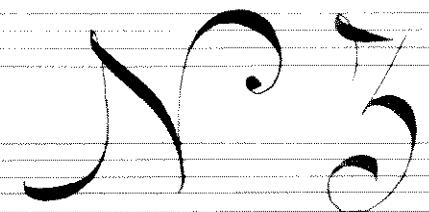
Dea mor un ni do no le pa - que tu ni na con el ol

(muy lento) vi do. Que si - lea do ras el te da rá en re tor no su

pp

10

(El coro se pierde a lo lejos y Juana termina de peinar a Petronila)



Romanza.

Andante

Juana (lom pena)

PP

11

sue lo son las ho ras de la mar.
 Bien el sue ño no se

for jan i lu río nes que nos ha yan es pe var.
 a tempo

a piacere

A handwritten musical score for voice and piano. The score consists of three systems of music. The top system starts with a vocal line: "No ná va ver la vi da, cual la suena la lucion". The piano accompaniment features eighth-note chords and sixteenth-note patterns. The middle system begins with "Qual la sue ná la i lu ción", continuing the melodic line and harmonic support. The bottom system starts with "mas des pierda ya la en cuen tro", concluding with a final melodic phrase. The score is written on five-line staves, with lyrics placed below the vocal line. The handwriting is fluid, with some ink smudges and variations in note heads.

(con vibración)

1
2
3
4
5

Oícha! Senda a marga de río
lota
Puedes

ma mos y so né mos

Si tal es la con Oí ción

A handwritten musical score for voice and piano. The score consists of three systems of music. The top system starts with a vocal line: "Del que vi ve des te manda de este mundo". The middle system continues with "mi De a margu rai y De do lor - - - rall". The bottom system begins with a piano dynamic "fuerte" and contains markings "1a" and "2a" above the staff, followed by "(con desesperacion)". The vocal line in the middle system continues with "lue tria leg nia con sue lo". The score uses various musical notation elements including note heads, stems, bar lines, and rests. The vocal parts are written on treble clef staves, and the piano part is on a bass clef staff.

con las hojas del ro mar vind me no no se forjan si la oímos que nos
ha ganado pelear.

Ay final se

Andante

Tu ma

Adios!

(*Vase a la ventana*)

Adios!

Llega un poco olvidada apoyando la cabeza sobre el marco de la ventana

a dios!

crescendo

pasado un momento se repone y canta hacia la calle) a placer.

Flauta

el canto.

al ma dulce con sue - lo; a dios mi cie lo a dios mia mor

rall

sol

(baja con uerta magestad hasta el puerorio)

En tre los plie gues de la esp
ranza reo cub tan madre mis de sen ya no que siempre extra nasa mi me
sue von los dul ces go ces de lai la cion noa pu res si ya contas te

Rosalia

mo ies de las tris te gas d sin ra bor a Dio a

en de yen el con fi a pa ra que a bien te tra co ra

S. Que quem pres tra vi a mi me fue von los dulces go ces del a lu
R. ber
gan a Dio a en de yen el con fi a pa ra que aliente tu cera
Piano

Col canto

non. 11h: En tre los pliegues de las pe ran ya sea cultan
 zon 11h! Nô a pu res hi ja con las te mo res de las tris

boco più animato

ma ore mis desen ga ños que nengun tra ña a mi me jue ion los dulces
 te yas det una lori a ños a cu de gen el con si a paga jica

ten

A handwritten musical score for voice and piano. The vocal line consists of two staves of music with lyrics in Spanish. The lyrics are:

go ces de lai su ción
yoend con fi o
ni cora
hen te tu co ra zon. A Diosa en De
para quedante tu co ra

The piano accompaniment is indicated by a treble clef and a bass clef, with various dynamic markings like forte (f), piano (p), and accents.

A handwritten musical score for 'Zon Coro'. The score consists of two staves. The top staff is for 'Zon' and the bottom staff is for 'Coro'. The lyrics are written below the notes. The music includes various dynamics such as 'ff.', 'ff', 'f', and 'ff.'. The score is on five-line staff paper.

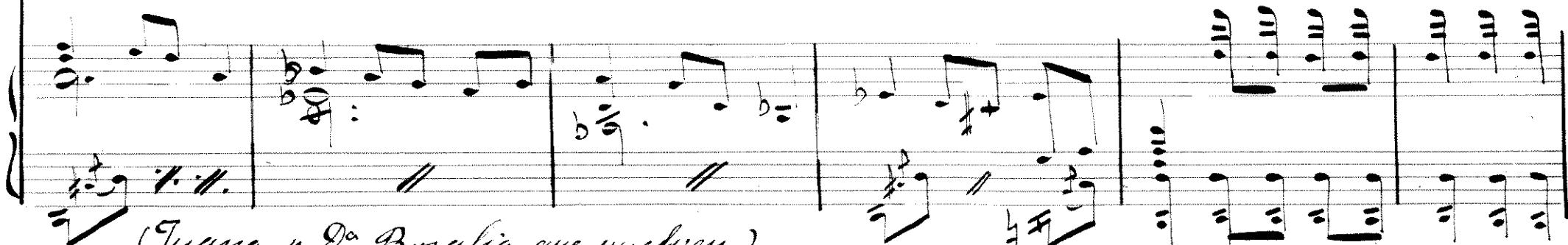
Zon Coro

zon Love yo te fi o He var lo Domoic a mo res a

A handwritten musical score for a single melodic line. The title 'Rosalía (reitado)' is at the top, followed by '(Juana)'. The music is in common time (indicated by 'C') and includes various key changes (F major, G major, A major, B major). The lyrics are written below the notes: 'to bien mi o', 'las niñas vuelven', and 'vamos a'. The score features several fermatas ('ff.') and a dynamic instruction 'p'.

(Salen por la Derecha dejando sola la escena)

-verlas



(Juana y D^a Rosalia que vuelven)

Eso pe ran zas que bro tan en mi ca mi $\frac{3}{4}$ Si si pando las



no quieras al que no fue la iniciación

Juana - a. Oros del alma dulce con
loro. - cor. de los deseos tu prega lante y

ne lo a dios mi vie lo a dios una uor Queen
 Rosalia

si no Da tiene en la que va tu amor di no Queen

la por fi a su sue pe nass sin even to el al ma
 la por fi a su sue pe nass sin even to el al ma
 go te fi o lle var to dor misa mo res a ti beam

Handwritten musical score page 25. The top section shows three vocal parts (Soprano, Alto, Tenor) and a piano part. The vocal parts have lyrics: "mi a", "mi a", and "mi o". The piano part has dynamics "pp" and "pp". A bracketed instruction "(Velocidad muy lenta)" is placed between the vocal parts. The bottom section shows a piano part with dynamics "pp" and "ff". The page ends with a double bar line and the text "Fin del primer acto".

Handwritten musical score page 25. The top section shows a piano part with dynamics "pp" and "ff". The middle section shows a piano part with dynamics "ff". The bottom section shows a piano part with dynamics "ff". The page ends with a double bar line and the text "Fin del primer acto".

Handwritten musical score page 25. The piano part consists of two staves: treble and bass. The treble staff is in common time (indicated by a 'C') and the bass staff is in common time (indicated by a 'C'). The piano part continues from the previous section.

Cenyzo

Mazurka

viten

alempo

8a 8a --

23

A handwritten musical score for two staves. The top staff consists of six systems of music, each system starting with a treble clef, a key signature of one sharp, and a common time signature. The bottom staff consists of five systems of music, each starting with a bass clef, a key signature of one sharp, and a common time signature. The notation includes various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings like 'rall' (rallentando) and 'atempo'. The score is written on five-line staff paper.

Nº 6. (Canto de la lección)

Soprano: *Es la*

Alto: *Oímos con án*

Bass: *lo pro*

Piano: *ga may la lec con - a quie ra ver es nempre fruto de con-*

Soprano: *ga may la lec con - a quie ra ver es nempre fruto de con-*

Alto: *ga may la lec con - a quie ra ver es nempre fruto de con-*

Bass: *ga may la lec con - a quie ra ver es nempre fruto de con-*

Piano: *a*

2^a
 entran en escena
 2^a
 fruto devemos también pedir el cielo
 aves.
 Maestra
 Es te es el gran rey para dar vos la lec
 eco
 Coro
 cionales en verdad
 Mtra
 ¿De que te ca ha blan?

The musical score consists of four systems of music. The top system features three vocal parts: 'Coro' (two staves), 'Maestra' (one staff), and 'Mtra' (one staff). The lyrics are in Spanish. The middle system also has three vocal parts: 'Coro', 'Maestra', and 'Mtra'. The bottom system contains only the piano accompaniment. The score is written on five-line staves with various musical markings such as dynamic signs, rehearsal numbers, and performance instructions.

Coro

30

Es la Geografiá la que entar no esta

Pues de Geogra

Mtia

si a la lección se va

a tempo di mazurka

Cong

correa

Hijos de los

(los niños forman semicírculo)
o hacen cuadro) a gusto del
director de escena

31

mundo con su gran peso derribo en el la Esa ira di

Ahi no ver gel co mod mundo e va o bia del a mor.

sin yo dios al non bue rey de la creacion pla ne tales la Esa ira gel

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The music is in common time, with a key signature of one sharp. The vocal parts are written on three staves above the piano part. The lyrics are in Spanish. The score consists of three systems of music, each ending with a double bar line and repeat dots.

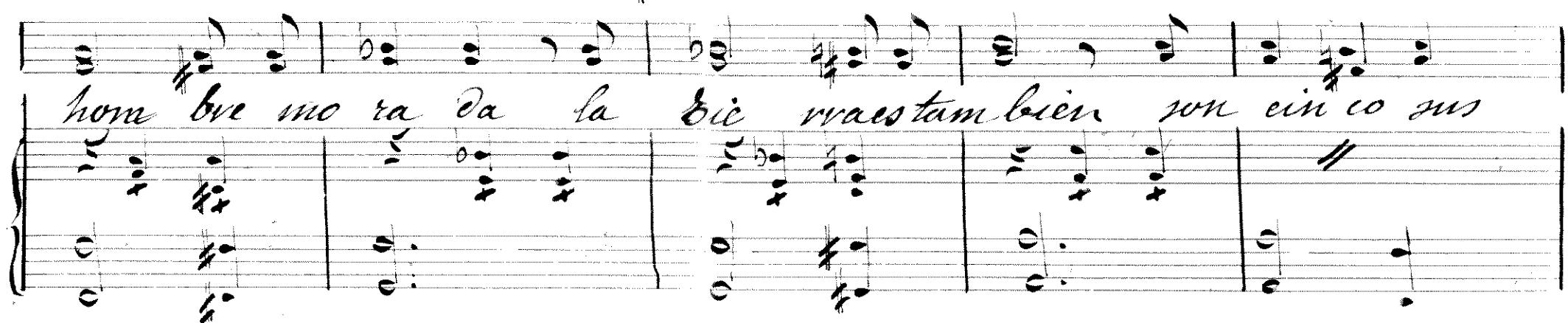
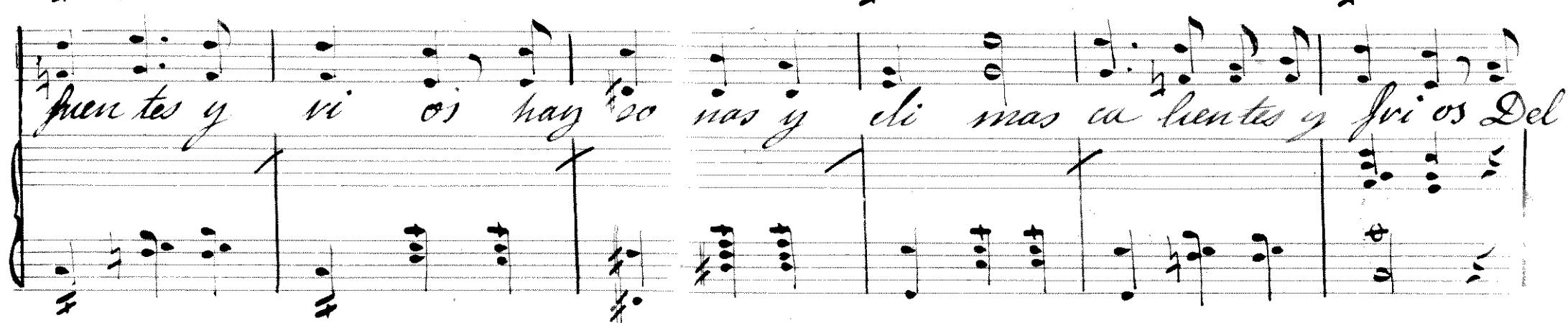
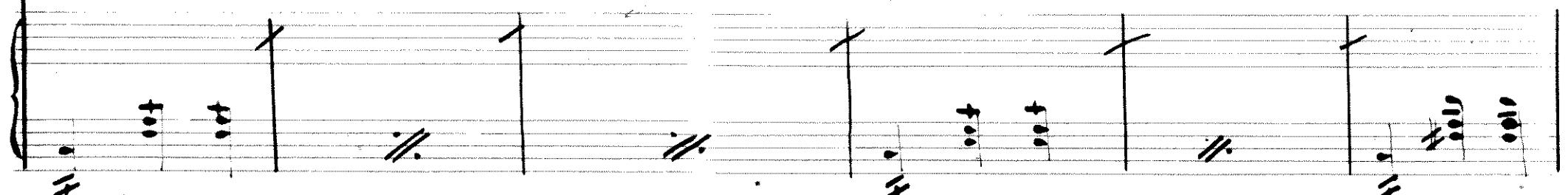
The lyrics are:

centro es el sol. con los de mas es tuos q'iv a en derre doer don
el conto

ni por mas re don q'aro vi nientes des co mo luz no tie ne

re la presta el sol. Jam bien es un ave po de beblas tructura hagan

en el mon la mas va lles y lla nu vas Hay mares & is las pag³³



parte con ti nientes tres
 Jaungkeel hon bresu no
 hay gran va rie (dad) en va yaw go bier nos y mo (os de ha llu)
 Maravi hay grande es es ta crea cion de mos a la

Banza al Díos que las ^libre
 con ^{los} pueblos del la hubimos lo lo por su
 amor de mosa la banza a tan grande
 amor ^{bembo 1º}
 (Alejandro) Es tu Díos nos don an he lo pro si ga mo la lee

36

con que el saber es siempre fruto de constante apli^cción

perdemos valiendo

Nº 6 Bis (Monólogo triple)

$\frac{6}{8}$ $\frac{6}{8}$

p

la capilla

campanas

sin moderato

(campanas)

Quena el angulo en la tosse de

(Juana) (contriteza) tan

ollo ? Don De ca mi no? i ay de de
mi: si mi sendaes y sa bi da La esperanza que
ni a es ya esperanza per di De (avanza hasta el piano)

Moderato

No me mire que la chaen
 mar a quantum do el viento el vi gor
 y se os
 trellaud punto al ca lar en es co No queo cul to no oio chispe

vanza en el mar desata vi da, contra todos los vientos la cho yes pe

van do hoy ver la cum pli da en el son do del mar se per dió Sloren mis

ojos cai gan mis lagrimas en la ca mi alma. Justas dios mio de mis

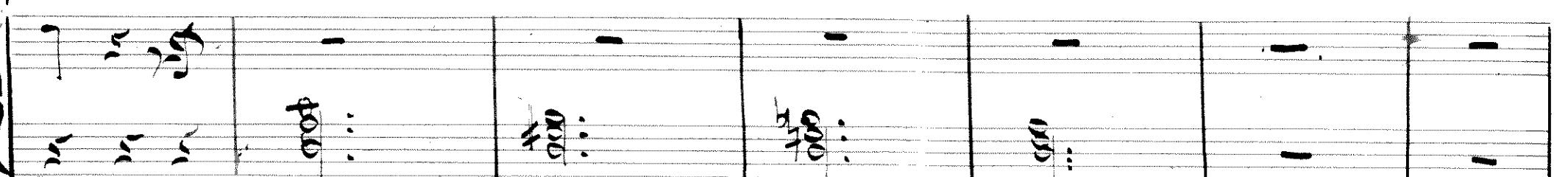
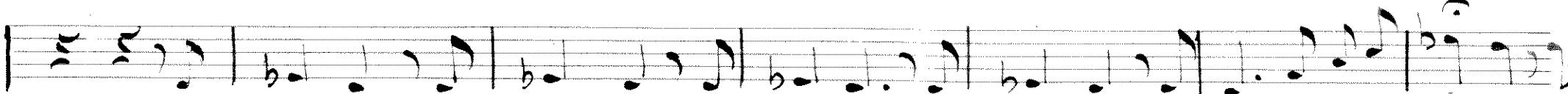
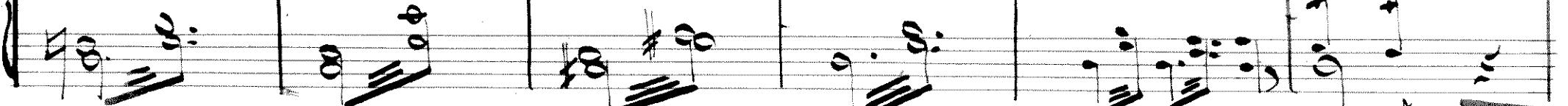
mi no es torri go res de mi des
 ti ng Esta cartas laser

ten dia que dió muerte a mi lu cion
 No me olvides Dios de misa te mire

me con compa uan Mi con si jai mi via ore la

ni mayla vieja es pe van Dico mio huam pa ro y de men iia.

Umas con 8a /



pa voi de men iia.



J.C.F. Final

collegato

Silvana

Ladra eón i no cen te o mol per su me co mol per

Coro

al ue lo su be

su me en tre nu bes den ciens o al cie To

n be al ue lo su be Yes

tan to m' merito m' gracia tanta que a Dios me hace p'ro

pi - cio en mi des gracia cuá - ^{lora} que a Dios me hace p'ro pi - cio

en qualquiera des gracia ⁺ ^{lava} el vino ante como el perfume del per
una coro ^{3º} alta

Patronila

su me en tre nu bes de in cien so al ce lo sub le ci lo mi be Yes

mis 8^a

tan to m erito

tan to m erito

mis Patronila con los

mi gra cias tan ta que a Dio ha ce pro

mi gra cias tan ta que a Dio ha ce pro

2.

pi ciò en mis des gora cia que ~~que~~ me haces no pi ciò
 pi ciò en cualquier des gora cia que ~~que~~ ~~que~~ ~~que~~ pi ciò

bill mederotte

en mis des gora cia
 en cualquier des gora cia