

# Amor de Gitana

Musica de  
Jaime Guerrero

*lento*

*Allto Modto*

8va

This system contains the first two staves of the handwritten musical score. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music includes various note values, rests, and dynamic markings such as accents (>) and a piano (p) marking. A 'lento' tempo marking is written on the left side. The tempo changes to 'Allto Modto' in the second measure. An '8va' marking is present above the treble staff in the third measure. There are some red markings, including an 'X' and a circled '1', at the end of the system.

*lento*

*allto modto*

8va

loco

This system contains the next two staves of the score. It continues the melodic and harmonic development. The tempo is marked 'lento' and then changes to 'allto modto'. The 'loco' marking is used above the treble staff. The '8va' marking is also present. The notation includes slurs and various note values. A red 'X' is visible at the end of the system.

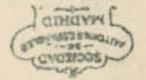
*Felou*

*rall*

loco

1

This system contains the final two staves of the score. The tempo is marked 'rall' (rallentando). The 'loco' marking is used above the treble staff. A circled '1' is written above the treble staff. The music concludes with a large fermata over the final notes. A red 'X' is visible at the end of the system.



*Alto*  
*Molto*

de tras de los teneos barros de una reja lapa, Isalel espia ansiosamente

The first system of handwritten musical notation consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A dynamic marking of *p* (piano) is present. A red 'X' is marked above the vocal line in the second measure.

la calle luego de encender un cirio ante la imagen de la Virgen. X

The second system of handwritten musical notation continues the piece. It features a vocal line and piano accompaniment. The piano accompaniment includes a red 'X' with the number '3' below it in the fourth measure of the piano part.

The third system of handwritten musical notation continues the piece. It features a vocal line and piano accompaniment. A red 'X' is marked at the end of the system.

The fourth system of handwritten musical notation continues the piece. It features a vocal line and piano accompaniment.

Handwritten musical notation for the first system, including treble and bass staves with notes and chords. A red circle highlights a specific measure.

*un poco rall* *afiso* *una muchachita* <sup>X2</sup>

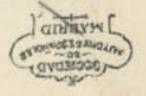
Handwritten musical notation for the second system, including treble and bass staves with notes and chords. A red 'X' is marked below a measure.

que viene de la fuente se detiene en espera de su galan y para alvarado

Handwritten musical notation for the third system, including treble and bass staves with notes and chords. A red 'X' is marked below a measure.

mejor cuando este llega, deja en tierra sus canteros, que despues, cuando parten

Handwritten musical notation for the fourth system, including treble and bass staves with notes and chords. A red 'X' is marked below a measure.



él lleva.

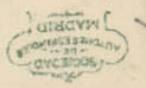
Handwritten musical notation for the first system, featuring a grand staff with piano accompaniment and vocal line.

Handwritten musical notation for the second system, including a red 'X' and a circled '6'.

Handwritten musical notation for the third system, including a circled '8', 'Andte', and '(Harmonization dentro)'. A red 'X' is also present.

hacia la iglesia: en las manos sus libros de rezos y en los labios un bisbiseo

Handwritten musical notation for the fourth system, including a red 'X' and a circular stamp.



que igual puede ser deozo que de murmuracion

Pasa un guardia

13

Handwritten musical notation for the first system, featuring a vocal line and a guitar accompaniment line. The guitar part includes dynamic markings like 'sf' and 'p'.

*Allegretto*

luen mozo, una mano en el valle y la otra en las guias del ligote.

Handwritten musical notation for the second system, primarily consisting of guitar chords and arpeggios.

Una mujer que vierte un cubo de agua en la acera lo salpica. El Guardia se encoleriza

Handwritten musical notation for the third system, including a section that is heavily crossed out with diagonal lines.

*dento*

pero la mujer reduce su colera limpiando coquetamente las salpicaduras

Handwritten musical notation for the fourth system, featuring a vocal line and a guitar accompaniment line with various musical notations.

con su delantal, de tal modo que el guardia se aleja y desde el extremo de la calle

Musical notation for the first system, including piano (p) and forte (f) dynamics, and a tempo marking "Allegro".

se vuelve para echarla un beso a la mujer, cuyo lindo rostro ris

Musical notation for the second system, featuring complex chordal textures.

detrás de la puerta que se cierra, dejando de nuevo en quieta penumbra la calle.

Musical notation for the third system, including a circled number "5" and a mezzo-forte (mf) dynamic marking.

al través de la celosía de

Musical notation for the fourth system, including a "Vola Sordina" marking and a page number "26".

una ventana alta se estreme una mujer desmudándose. La carne de sus

Handwritten musical notation for the first system, consisting of two staves. The upper staff contains piano accompaniment with dense chords and arpeggios. The lower staff contains a vocal line with notes and rests. A red 'X' is marked at the end of the system.

hombros brilla como día luz. Pero la oscuridad se hace de pronto

Handwritten musical notation for the second system, consisting of two staves. Similar to the first system, it features piano accompaniment and a vocal line. A red 'X' is marked at the end of the system.

y la ventana queda en tinieblas.

Handwritten musical notation for the third system, consisting of two staves. The piano accompaniment continues with complex textures. The vocal line has fewer notes, suggesting a more dramatic or sustained part. A red 'X' is marked at the end of the system.

Handwritten musical notation for the fourth system, consisting of two staves. The piano accompaniment is marked with 'v. cello' and includes some dynamic markings like 'p'. The vocal line is also present. A red 'X' is marked at the end of the system. The number '12' is written below the system.

14

X 14

X

6

*rall molto*

*Isabel reaparece detrás*

*dento*

de aureja. Se prosterna ante la imagen de la Virgen, reza y se persigna.

después vuelve a asomarse ansiosa. Un hombre se acerca, y como

por carnalidad se detiene a encender un cigarrillo junto a la

*rall*

reja de Isabel, que turbada junta las manos y canta

Practico

Pulsos de los Largue y H. Cato.

Bien Modto

mi pe na dea mor so loa el tu po dri as con tar.

Re pa de pri sion flo ry lu ces de al tar

mi po bre pa sion a mia mor le po dri as con tar.

*rall* Ra fa e li tis i tea le jas de

16 17 18 etc

24

Detailed description: This is a handwritten musical score for guitar, consisting of six systems of music. Each system includes a vocal line with lyrics and a guitar accompaniment line. The lyrics are in Spanish and describe a scene of suffering and prayer. The score includes various musical notations such as notes, rests, and accidentals. Performance markings like 'p' (piano), 'rall' (rallentando), and 'etc' are present. Measure numbers 4 through 18 are indicated, with some measures marked with a red 'X'. The page number '24' is written at the bottom center.

mi! Ra fa e li - to ino re - as a

19 20 21 22

si! Ra fa e li - to mi san gre

23 24 25 26

yo - te Sa re! Ra fa e li - to

27 28 29

sin ti yo me mori re!

30 31 32

Handwritten musical score for voice and piano. The score is written on four systems of staves. The first system includes a circled number 10 in the upper left. The second system includes the text "Virgen del do". The third system includes the lyrics "lor rejay ci rio deal tar so lo de mia". The fourth system includes the lyrics "mor de mia mor, le po dri as ha blar. Ra fa e" and a circled number 11. The score is marked with various musical notations, including notes, rests, and dynamic markings. There are several red 'X' marks and a circled number 20 on the right side of the page, and a circled number 21 at the bottom right corner.

*a 7<sup>mo</sup>*

li - to    i - te a le - jas de    mi !    Ra fa e

17    18    19    20

li - to    i - no re - as a    ti !    Ra fa e

21    22    23    24

li - to    i - mi san gre    yo - te sa re !    Ra fa e

25    26    27    28

li - to    i - sin ti yo    me mori re !

29    30

*Prall*

*a 7<sup>mo</sup>*





13  
deuts

El hombre que ha encendido su cigarillo, se encoge de hombros y se dispone a partir, pero en ese momento la mujer por la cual ha abandonado a Isabel llega y lo retiene.

Musical notation for the first system, including vocal line and piano accompaniment. The vocal line starts with a fermata and the word 'sobre' written above it. The piano accompaniment features chords and melodic lines in the right and left hands.

Isabel deja escapar un grito. La rival se da cuenta de su presencia y la

Musical notation for the second system, featuring a piano accompaniment. The tempo is marked 'Allegro'. The notation includes various chords and melodic fragments, with some red 'X' marks indicating corrections or specific notes.

insulta frenética, sin atender las voces de Rafachito que ya se le lejos la llama.

Musical notation for the third system, including piano accompaniment. The notation shows chords and melodic lines, with a red 'X' and the number '26' marking a specific measure.

ante los primeros insultos Isabel baja la cabeza; pero cuando su rival le dice sarcástica:

Musical notation for the fourth system, including piano accompaniment. The notation shows chords and melodic lines, with a red circle around the number '14' and a red 'X' marking a specific measure.

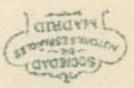


de nada te servira llorar ni rezar: Rafaelito es mio y lo que hagas te has de  
quedar ~~tras~~ tras de tu reja vistiendo imagenes! se ciega y cogiendo un puñal

que hay sobre un muelle, se lanza a la calle donde la otra mujer, tambien cuchillo en mano  
la espera.

Una: Es mio! otro: Calla! <sup>uno</sup> y a ti te desprecia... te odio! otro: Maldito!

al ver el comienzo de la lucha Rafaelito acude, y llega cuando pabel



tiene sometida a su enemiga. El le grita. No la mates! Solo la quiero a ella!

19

*Molto*

Entonces Isabel, con súbita renunciamiento se detiene, caja el arma y se apoya

contra la reja donde su enemiga, cobardemente, sin que ella se defienda ya, le

asesta un golpe mortal. El Isabel se va desplomando lentamente.



Handwritten musical notation on a grand staff. The right hand part features a series of chords and melodic fragments. The left hand part consists of a simple bass line. A tempo marking *allegro* is written above the right hand staff. There are some scribbles and a red 'X' at the end of the system.

Handwritten musical notation on a grand staff. The right hand part has a melodic line with a circled number '16' and the word *lento* written below it. The left hand part has a bass line. A red 'X' and the number '30' are written below the left hand staff.

Handwritten musical notation on a grand staff. The right hand part has a melodic line with a red 'X' and the word *allegro* written below it. The left hand part has a bass line.

Handwritten musical notation on a grand staff. The right hand part has a melodic line with the word *Muy pesante* written above it. The left hand part has a bass line. A red 'X' is written below the left hand staff.

*Guerrero*  
1929

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Ten blank musical staves are arranged vertically on a piece of aged, yellowish paper. Each staff consists of five horizontal lines. The paper shows signs of wear, including a small tear at the top edge and some faint smudges.

~~Guerra~~  
6229

