

"Amor de Gitana"

Música de  
Jaime Guerrero

*Molto*

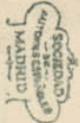
*Alto Moderato*

*dento*

*Alto Moderato*

*feloso*

*rall*



de tras de los perreros barros de una rafa casa, Isabel espía ansiosamente

Musical notation for the first system, including a vocal line and piano accompaniment. The piano part features a 'Trio' section with a 'p' dynamic marking.

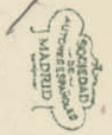
la calle luego de entender un cirio entre la imagen de la Virgen.

Musical notation for the second system, continuing the vocal and piano parts. A red 'X' is marked above the piano accompaniment.

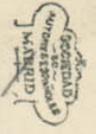
Musical notation for the third system, showing further development of the vocal and piano lines. A red 'X' is marked above the piano accompaniment.

Musical notation for the fourth system, concluding the page with final notes for both parts.

Molto



Handwritten musical score for guitar, featuring lyrics in Spanish. The score is written on ten staves. It includes guitar-specific notation such as "Tiem." (Tiempos), "a tres", and "a cinco". The lyrics are: "un poco a la vez una muchachita que viene de la fuente se detiene en espera de su galán y para elvarado mejor cuando éste llega, seja en tierra sus cantaros, que despues, cuando partera". There are several red "X" marks and a circled "2" in the score.



el Aleva.

Handwritten musical notation for the first system, consisting of two staves. The notation includes various notes, rests, and dynamic markings such as 'p' and '>'. There are some corrections or markings like 'X' and '6' on the right side of the system.

dos viejas beatas, prosan

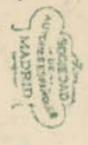
*Andte*

(Har monica dentas)

Handwritten musical notation for the second system. It features a circled '4' in a red circle on the left side. The notation continues with notes and rests across two staves.

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

Handwritten musical notation for the third system, consisting of two staves with notes and rests. There are some markings like 'X' and '4' on the right side.



que igual puede ser de rezo que de murmuraciones

Pasa un guardia

*Allegretto*

Una mano, una mano en el valle y la otra en las guías del ligote.

Una mujer que vierte un cubo de agua en la acera bozalpica. El Guardia se encoletera

*dentro*

pero la mujer reduce su colera limpiando coquetamente las salpitrinas

con tu delantada; de tal modo que el guardin se aleja y de el extremo de la cable

Handwritten musical notation for the first system, including a treble clef, a key signature of two flats, and a 2/4 time signature. The notation features a series of chords and melodic lines with various dynamics and articulation marks.

se vuelve para echarle un beso a la mujer, cuyo lindo rostro es

Handwritten musical notation for the second system, continuing the piece with similar notation to the first system.

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

Handwritten musical notation for the third system, featuring a circled number '5' and a 'mf' dynamic marking.

al través de la celosía de

Handwritten musical notation for the fourth system, including a 'Vclon Sordina' marking and a 'p' dynamic marking.

una ventana alta se estreme una mujer desmayada. la carne de sus

Handwritten musical notation on a five-line staff, featuring dense vertical strokes and some horizontal lines. A red 'X' is written above the staff.

hombros brilla como obscuri. Pero la oscuridad se hace de pronto

Handwritten musical notation on a five-line staff, featuring dense vertical strokes and some horizontal lines. A red 'X' is written above the staff.

Y la ventana queda en tinieblas.

Handwritten musical notation on a five-line staff, featuring dense vertical strokes and some horizontal lines. A red 'X' is written above the staff.

Handwritten musical notation on a five-line staff, featuring dense vertical strokes and some horizontal lines. A red 'X' is written above the staff.

*rall molto*  
*Isabel reaparece detrás*

Handwritten musical notation for the first system. It features a treble clef and a key signature of one sharp (F#). The notation includes several measures with notes, rests, and dynamic markings. A large red 'X' is drawn over the first measure. The word "adusto" is written above the second measure.

de un reja. Se prosterna ante la imagen de la Virgen, veza y se perigna.

Handwritten musical notation for the second system. It continues with a treble clef and a key signature of one sharp. The notation includes notes, rests, and dynamic markings. A large red 'X' is drawn over the first measure.

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

Handwritten musical notation for the third system. It continues with a treble clef and a key signature of one sharp. The notation includes notes, rests, and dynamic markings. The word "acell" is written above the second measure.

por casualidad se detiene a encender un cigarillo junto a los

Handwritten musical notation for the fourth system. It continues with a treble clef and a key signature of one sharp. The notation includes notes, rests, and dynamic markings. The word "rall" is written above the first measure. A circled number "7" is written above the second measure. A large red 'X' is drawn over the first measure.

rejo de Isabel, que turlada junta las manos y canto

*Practico*

Patron de los sangui y  
H. Cator.

Isabel

virgen del do

lor

si pu die ras ha

blan

Moderato

mi pe na dea mor so boa el tu po dri as con tar.  
Repa de pri sion flory lu ces deal tar.  
mi po bre pa sion a mia mor le po dri as con tar.  
Rai Fei itea le pas ic

4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 24

*rall.*

Detailed description: This is a handwritten musical score on aged paper, featuring two systems of music. Each system consists of a vocal line and a piano accompaniment line. The lyrics are in Romanian. The first system covers measures 4 through 11, with the vocal line starting with 'mi pe na dea mor so boa el tu po dri as con tar.' The piano accompaniment includes fingerings (4, 5, 6, 7) and a red 'X' over measure 16. The second system covers measures 12 through 18, with the vocal line starting with 'Repa de pri sion flory lu ces deal tar.' The piano accompaniment includes fingerings (8, 9, 10, 11) and a red 'X' over measure 14. The third system covers measures 17 through 24, with the vocal line starting with 'mi po bre pa sion a mia mor le po dri as con tar.' The piano accompaniment includes fingerings (12, 13, 14, 15, 16, 17, 18) and a red 'X' over measure 14. A 'rall.' marking is present above the piano line in the third system. The page number '24' is written at the bottom right.



Handwritten musical score on a page with 11 staves. The score includes lyrics in Spanish and various musical notations such as notes, rests, and bar lines. Red 'X' marks are present at the end of several staves (1, 2, 4, 7, 10, 11). A circled number '10' is written in red at the beginning of the first staff. The lyrics are:

10  
 Canto 3  
 Virgen del do  
 do de mia  
 lar rejay ci rio deal tar  
 mor de mia mor, # le po dri as tra  
 blar. r all Pa Pa e

1 2 3 4 5 6 7 8 9 10 11 12  
 13 14 15 16 20 21

26



This is a handwritten musical score on aged paper, featuring a vocal line and piano accompaniment. The score is written in a system of five staves. The vocal line includes the following lyrics: "Ra fa e", "te sa ré", "mi san gre", "ter sa ré", "sin ti go", "ter sa ré", "me - mo ri ré". The piano accompaniment consists of chords and melodic fragments. There are several red 'X' marks and handwritten numbers (12, 24, 29, 32) scattered throughout the score, likely indicating specific measures or sections. A circular stamp is visible in the bottom right corner.

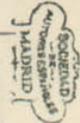


El hombre que has conocido tu espavento, se escujo de hombre y se da por muerto a partir,  
pero en ese momento la mujer por la cual ha abandonado a Isabel llega y lo retiene.

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

insulta frenética, sin atender las voces de Rafaela que ya se le lejan la llana.

Ante la primera insulto Isabel bojea la cabeza; pero cuando su rival le dice sarcástica:



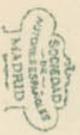
Notes

de nada te servirá llorar ni rezar: ¡Rafaelito es niño y lo que hayas de hacer  
 quedará tras de tu reja vistiendo imágenes! se ciega y copiendo un puntal

que hay sobre un muelle, se lanza a la calle donde la otra mujer, también cubiéndola en mano

Una: Es niño! ¡Oh! Calla! ¡Mira! Y así te desprecia... te odia! ¡Otra! ¡Maldita!

Al ver el comienzo de la lucha Rafaelito acude, y llega cuando todo



Tiene sometida a su enemigo. El le grita. ¡No la mates! ¡Solo la quiero a ella!

Handwritten musical notation for the first system, including a circled number 15 and a treble clef.

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

Handwritten musical notation for the second system, including a 'Pensando' marking and a red 'X'.

contra la espa donde su enemiga, sobordemente, sin que ella se defienda ya, le

Handwritten musical notation for the third system, including a red 'X' and a circled number 29.

arresta un golpe mortal. Isabel se va resplomando lentamente.

Handwritten musical notation for the fourth system, including a 'ritardando' marking and a red 'X'.



*Manera*

BOLETIN  
SOCIEDAD  
MADRID

The image shows a handwritten musical score on ten staves. The notation includes notes, rests, and dynamic markings. Key annotations include:

- A circled number **16** in red ink on the second staff.
- The word **ben to** written in large letters on the second staff.
- A red **X** on the second staff.
- The word **si is** written on the third staff.
- A red **X** on the third staff.
- The word **Muy pesante** written vertically on the fourth staff.
- A red **X** on the fourth staff.
- A red **X** on the fifth staff.
- A red **X** on the sixth staff.
- A red **X** on the seventh staff.
- A red **X** on the eighth staff.
- A red **X** on the ninth staff.
- A red **X** on the tenth staff.

10

*[Handwritten signature]*  
*[Handwritten text]*