

EL

SANTUARIO DEL VALLE
BALADA

en dos Actos

Letra de D. MARCOS ZAPATA,

Música del Maestro



MICHEL MARQUÉS

REDUCCION POR MANUEL NIETO.

N.º 1.	PRELUDIO	PIANO SOLO. FIJO	12	Rs.
— 2.	ROMANZA	CANTO Y PIANO	14	„
— 3.	DUO Cómico	CANTO Y PIANO	18	„
— 4.				„
— 5.				„
— 6.				„
— 7.	PRELUDIO del Acto 2.º	PIANO SOLO.	10	„
— 8.	ROMANZA	TIPLE CANTO Y PIANO	12	„



PROPIEDAD.

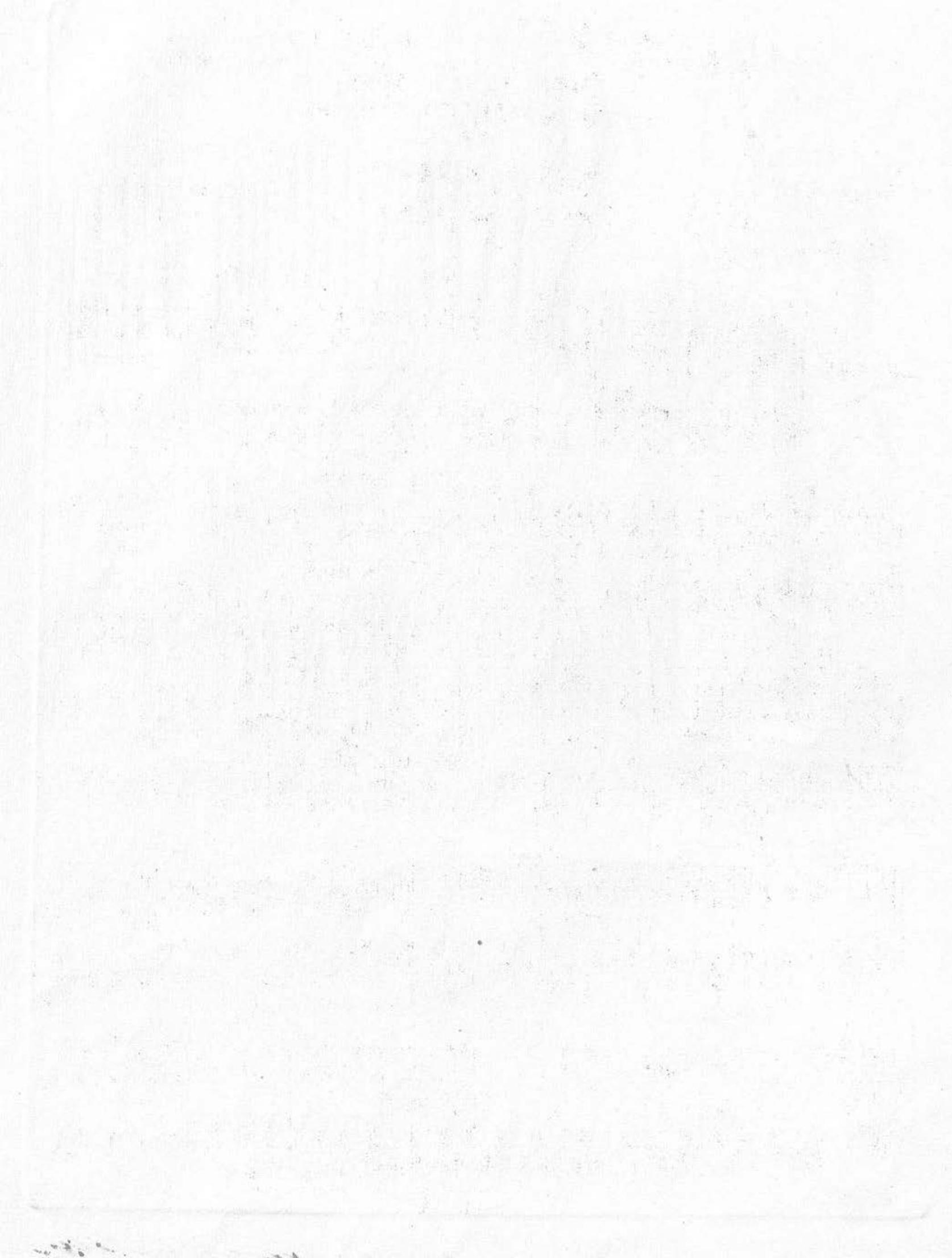
MADRID.

DEPOSITADO.

ROMERO Y MARZO, EDITORES.

Calle de Preciados 1.

Almacen de Música, Pianos, Organos é Instrumentos.



EL SANTUARIO DEL VALLE

1

BALADA EN DOS ACTOS

Letra de **D. MARCOS ZAPATA.**

MUSICA DEL M^{RO}.

EDICION PARA PIANO SOLO.

DEPOSITADO.

MIGUEL MARQUES.

Propiedad.

Fr: 12 Rs:

REDUCCION POR M NIETO.

N^o 1. PRELUDIO.

PIANO.

The musical score is written for piano solo in G major (one sharp) and common time (C). It consists of five systems of two staves each. The first system begins with a forte (*sf*) dynamic and includes a first ending bracketed with a repeat sign and the number 8. The second system continues the piece. The third system features a piano (*pp*) dynamic marking. The fourth system also includes a piano (*pp*) dynamic marking. The fifth system concludes the prelude with a final cadence. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings.

First system of musical notation, featuring treble and bass staves. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. It begins with a forte (*f*) dynamic and concludes with a piano (*p*) dynamic. The notation includes various note values, rests, and slurs.

Second system of musical notation, continuing the piece. It features treble and bass staves with a mezzo-forte (*mf*) dynamic marking. The notation includes various note values, rests, and slurs.

Third system of musical notation, starting with the tempo instruction "Andante gracioso." in the upper right. It features treble and bass staves with a change in time signature to 2/4. The notation includes various note values, rests, and slurs.

Fourth system of musical notation, featuring treble and bass staves with complex rhythmic patterns and slurs. The notation includes various note values, rests, and slurs.

Fifth system of musical notation, featuring treble and bass staves with complex rhythmic patterns and slurs. The notation includes various note values, rests, and slurs.

Sixth system of musical notation, featuring treble and bass staves with complex rhythmic patterns and slurs. The notation includes various note values, rests, and slurs.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. It features a complex texture with many beamed notes and chords.

Second system of musical notation, continuing the piece. It includes dynamic markings *pp* (pianissimo) and *p* (piano). The notation is dense with many beamed notes and chords.

Third system of musical notation, showing further development of the musical ideas. The texture remains complex with many beamed notes and chords.

Fourth system of musical notation, featuring a variety of rhythmic patterns and chordal structures. The notation is dense and intricate.

Fifth system of musical notation, concluding the page. It includes a dynamic marking *f* (forte). The notation is dense with many beamed notes and chords.



First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features complex chordal textures and melodic lines. Several measures are marked with a 'V' above the staff, indicating vibrato. The key signature has two sharps (F# and C#).

Second system of musical notation. It includes a first ending bracket with a repeat sign and a fermata over the final measure. The dynamic marking *p* (piano) is present. The word *cres:* (crescendo) is written at the end of the system. The key signature remains two sharps.

Third system of musical notation. It features a first ending bracket with a repeat sign and a fermata. The dynamic marking *f* (forte) is present. The key signature remains two sharps.

Fourth system of musical notation. It features a first ending bracket with a repeat sign and a fermata. The key signature remains two sharps.

Fifth system of musical notation, the final system on the page. It continues the complex textures and melodic lines. The key signature remains two sharps.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The bass line features a series of chords with a *cres.* (crescendo) marking. The treble line contains a melodic line with eighth and sixteenth notes.

Second system of musical notation. Treble clef, key signature of two sharps. The tempo is marked **Presto.** The bass line has a *ff* (fortissimo) marking, followed by a *p* (piano) marking, and then a *cres.* marking. The treble line continues the melodic line.

Third system of musical notation. Treble clef, key signature of two sharps. The bass line consists of a steady accompaniment of chords. The treble line features a melodic line with dotted rhythms.

Fourth system of musical notation. Treble clef, key signature of two sharps. The bass line continues with chords. The treble line features a melodic line with dotted rhythms and some slurs.

Fifth system of musical notation. Treble clef, key signature of two sharps. The bass line continues with chords. The treble line features a melodic line with slurs and some dynamic markings.



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BALADA EN DOS ACTOS

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MUSICA DEL M^{RO}.

MIGUEL MARQUES.

DEPOSITADO.

EDICION PARA CANTO Y PIANO.

Propiedad.

Pr:14 Rs:

REDUCCION POR M.NIETO.

Nº 2. ROMANZA de TIPLE. "Un sacrificio pide el deber."

Andante.

PIANO.

CANTO.

MARIA.

Un sa cri - fi - cio pide el deber — y o - tró me im -

- po - ne mi ar dien - te fe — que hacer Dios jus - to! no - se que ha cer — fiero des -

ti - no suer - te cru - el. Que hacer Dios

jús - to! no - se que hacer! Fie - ro des.

ti - no suer - te cru - el que hacer Dios jús - to! no - se que hacer! no - se que ha

8 - cer ah! no - sé Dios justo! no sé que ha - cer!

Andante con moto.

Co-mo el a - ve ador - me -

- ci - da que se po - sa en el jar - din no vé el ás - pid que se a - ni - da en - tre

ro - sas y jáz - min se me - jan - te el pe - cho mi - o em - bria - ga - do en su pa -

- sion ver no pu - do el dar - do fri - o que le dió muerte a traí - cion - ver no



pu - do el dar - do fri - o que le dió muerte á trai - cion aspid fa-

-laz dar - do su - til llama vo - raz del fre - ne - si, no hay co - ra - zon mas in - fe-

-liz; no hay co - ra - zon mas in - fe - liz po - bre Ra - mon tris - te de mi - tris - te de

mi po - bre Ra - mon tris - te de mi - tris - te de mi

Siu - na vic - ti - ma le im - po - nel a im - pla - ca - ble ad - ver - si - dad, no hay un hi - jo que a - ban

- do - ne a su pa - dre sin pie - dad; — Cai - ga pues el ju - ra - men - to caiga en

animando un poco.

a - ras de mi de - ber — y a - go - ni - ce en un tor - men - to la es - pe - ran - za de mi

ser! y a - go - ni - ce en un tor - men - to la es - pe - ran - za de mi



ser, as-pid fa-laz dar-do su-til llama vo-raz del fre-ne-si No hay co-ra-

-zon mas in-fe-liz po-bre Ra-mon tris-te de mi no hay co-ra-zon mas in-fe-

-liz

no hay co-ra-zon mas in-fe-liz mas in-fe-liz.

EL SANTUARIO DEL VALLE

1

BALADA EN DOS AGTOS

Letra de **D. MARCOS ZAPATA.**

MUSICA DEL M^{RO.}

EDICION PARA CANTO Y PIANO.

DEPOSITADO.

MIGUEL MARQUES.

Propiedad.

Pr: 18 Rs:

REDUCCION POR M. NIETO.

N^o 3. DUO CÓMICO - Rosa y Lino. "Es una cosa maravillosa."

Allegro assai.

LINO.

CANTO.

Es u - na co - sa ma - ra - vi -

PIANO.

llo - sa dis - pa - ra - ta - da fe - no - me - nal es - ta ma - ni - a que noche y di - a tie - ne la

ROSA.

pi - ca - ra por cues - tio - nar Es u - na co - sa ma - ra - vi - llo - sa dis - pa - ra - ta - da fe - no - me -

LINO.

-nal. La fan-ta-si-a que noche y di-a tiene este pí-carro para inven-tar. No he vis-to

ROSA.

LINO.

vie-jamas in-fer-nal! Ni yo en bus-te-ro quemienta mas. No me su-ble-ves voto á unca-

ROSA.

ñon! no me su-ble-ves no me su-ble-ves voto á unca ñon! Ar-mas de fue-go! Jesús que hor-

ROSA.

-ror! Es u-na co-sa ma-ra-vi-llo-sa dis-pa-ra-ta-da fe-no-me-nal; la fan-ta-

LINO.

Es u-na co-sa ma-ra-vi-llo-sa dis-pa-ra-ta-da fe-no-me-nal es-ta ma-

- si - a que noche y di - a tie ne este pí - caro por in - ver - tar.
 - mi - a que noche y di - a tie - ne la pí - ca - ra por cues - tio - nar.

LINO.

En la ce - quia de un mo - li - no se cayó u - na

mo - li - ne - ra I el mari - do la busca - ba con tra la cor - rien - te fie - ra "Si es en muer - te

co - mo en ri - da" (es clama - va con pesar) por lle - var me la con - tra - ria agu a arri - ba ha de ha -



ROSA.

-llar. A un embustero y a un co - jo sorpren - die - ron cier - to di - a ro -

-ban - do cierta for - tu - na que encier - to para - je ha - bi - a di - li - gen - te em - bus - te - ro se es ca -

-pó como un le - brel y aunque an - da - bamas que el co - jo le co - jie - ron an - tes

á él - y aunque an - da - bamas que el co - jo le co - jie - ron an - tes á él.

cres: *f* *p*

Di - li - gen - te el em - bus - te - ro se es - ca - pó co - mo un le - bre ya un - que an - da - ba - mas que el

"Si és en muer - te co - mo en vi - da" (es - clama ba con pe - sar) por lle - var - me la con -

Poco menos.

co - jo - le co - jie - ron an - tes á él.

tra - ria - agua arri - bala he de ha - llar. Mi re usted que gra - cia tie - ne mi mu - ger

ROSA.

LINO.

Aun que ten - go po - ca ten - go mas que usted. Mi re usted que gra - cia tie - ne mi mu -

ROSA. LINO. ROSA.

ger. Aun - que tengo po - ca ten-gomasqueusted. No vi o-tra co-mo e-lla. Ni

LINO. ROSA. LINO. ROSA. LINO.

yo o-tro co mo el. Es un ba-si - lis.co.Es un Luci - fer. Antes un do-gal. Antes un cor-del Es un ba-si -

ROSA.

Es un Luci - fer. Antes un cor - del. An - tes un do - gal.

LINO.

- lis - co. Antes un do - gal. An - tes un do - gal.

cres:

Tiempo de Jota.

An - tes un cor - del. Veinte a - ños lome nos lle - vamos a

An - tes un cor - del. Veinte a - ños lome nos lle - vamos a

tr.
tr.
tr.
tr.

si — !Que — glo - ria que gus - to que hermoso vi - vir — ni

si — !Que — glo - ria que gus - to que hermoso vi - vir — ni

tr.
tr.
tr.
tr.
tr.
tr.

cinco mi - nu - tos gozamos en páz ni es - ta - mos con - for - mes en na - da ja -

cinco mi - nu - tos gozamos en páz ni es - ta - mos con - for - mes en na - da ja -

tr.
tr.



más ni es - ta - mos con - for - mes en na - da ja - mas ni ein - co mi -
 mas ni es - ta - mos con - for - mes en na - da ja - mas ni ein - co mi -

8

cres:

f animando mas.

- nu - tos go - za - mos en páz ni es - ta - mos con - for - mes en na - da ja -
 - nu - tos go - za - mos en páz ni es - ta - mos con - for - mes en na - da ja -

f animando mas.

- mas ja - mas.

- mas ja - mas.

ff

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DEPOSITADO.

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MIGUEL MARQUES.

Pr: 10 Rs:

REDUCCION POR M. NIETO.

Nº 7. ACTO IIº *PRELUDIO.*

Andante.

PIANO.

First system of musical notation, consisting of a treble and bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with chords and single notes.

Second system of musical notation. The treble staff features a melodic line with a crescendo hairpin and the instruction "con 8^a" above it. The bass staff continues the accompaniment. A dynamic marking of *p* (piano) is present.

Third system of musical notation. The treble staff contains a complex, multi-voice texture with many notes beamed together, while the bass staff remains mostly empty.

Fourth system of musical notation. The treble staff has a dense texture of notes with a dynamic marking of *pp* (pianissimo) and a crescendo hairpin labeled "cres:". The bass staff is mostly empty.

Fifth system of musical notation. The treble staff begins with a trill marked "tr." and contains a dense texture of notes. The bass staff has a dynamic marking of *ppp* (pianississimo).

Sixth system of musical notation. The treble staff has a dynamic marking of *alretando.* and a crescendo hairpin labeled "cres:". The bass staff has a dynamic marking of *ff* (fortissimo) and a crescendo hairpin labeled "cres:".

con 8^a

ff

seco. *p*

p

p

p

cres: molto.

poco. rit:

con 8^a

f

ff

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes. The bass clef contains a simple accompaniment. The tempo marking *rall:* is positioned at the top right of the system.

Second system of musical notation. The treble clef has a complex, rapid melodic passage. The bass clef features a rhythmic accompaniment of chords. The tempo marking *à tempo.* is located at the beginning of the system.

Third system of musical notation. The treble clef continues with a melodic line. The bass clef has a chordal accompaniment. Dynamic markings *pp* and *ppp* are present. A slur is drawn over the bass clef accompaniment in the latter part of the system.

Fourth system of musical notation. The treble clef features a melodic line with a slur and an *8* (octave) marking. The bass clef has a simple accompaniment.

Fifth system of musical notation. The treble clef contains a melodic line with trills, indicated by *trw* markings. The bass clef has a simple accompaniment. The tempo marking *mo* is at the end of the system.

Sixth system of musical notation. The treble clef has a melodic line with a slur and the lyrics *ren - do.* below it. The bass clef has a simple accompaniment. A dynamic marking *f* is present.

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N^o 8. ROMANZA. "Sin defensa."

PIANO.

RAMON.

Sin de-fen - sa y ma-ni-a-ta - do al fa-tal su-pli-cio voy. No hay un ser mas des-gra-

-cia - do ni mas tris - te si-tua-cion. Na-die es-cu-cha mi tor-men-to na-die a-pla - ca mi do-

-lor y en el po - tro de un tor-men-to se re-tuer-ce el co - ra-zon y en el po - tro de un tor-

-men to se re_tuer ce el co - ra_zon!

con 8^a

Moderato.

Ru da exis ten cia so plo vi tal quemis ri go res a li men tais si ha de fal tar me

pesante.

mi dul ce a mor rom pa se pron to rom pa se pron to nuestra pri sion si ha de fal tar me

poco rit: á tempo.

rit: á tempo.

mi dulce amor rompa se pron to nuestra pri sion Ru da exis ten cia so plo vi

con 8^a

- tal quemisri go_res a_limentais sihaderomper se midulceamor rompasepronto

pron - - - to nues - - - tra pri.sion siha de fal.tar_memi dulce amor rom_pase pron_to

pron - to nues - - tra pri.sion.

Si de ce - - ra ho Diosme hicis - te para a.mar a una mu_ger porque en



cam - - bio no me dis - te tu fa - vor para ven - cer? sin de - fen - sa y ma - nia -

- ta - - do al fa - tal su - pli - cio voy no hay un ser mas des - di -

- cha - do ni mas tris - - te con - di - cion ni mas tris - te con - di -

- cion no hay un ser mas des di - cha - do ni mas tris - te si - tua -

8 2. 2. 2. 2. 2. 2.

- cion no hay un ser mas des - di - cha - do ni mas tris - te con - di -

8

- cion ah Ruda exis - ten - cia so - plo vi - tal que mis ri - go - res

p *cres:*

a - li - mentais si ha de fal - tar - me mi dulce amor Rom - pase rom - pa - se pron - to

cres: *con 8^a* *f*

nues - tra pri - sion

ff *f* *p* *f*



