

Mtro. Alonso

Nº 4 - Fado Acto 1º

Director

R.

3/4

Sadista (Voz) luego Alceano portugués Galin cantante

y Vocipleros Bailarinas

R.

Epo: de Fado  
(Moderado)

The musical score is written on ten staves. The first staff is a vocal line with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature (C). It begins with a rest followed by a series of notes. The second staff is a piano accompaniment line with a treble clef, the same key signature, and common time. It features a melodic line with many beamed eighth and sixteenth notes. The third staff is a piano accompaniment line with a bass clef, the same key signature, and common time. It features a bass line with many beamed eighth and sixteenth notes. The fourth staff is a piano accompaniment line with a treble clef, the same key signature, and common time. It features a melodic line with many beamed eighth and sixteenth notes. The fifth staff is a piano accompaniment line with a bass clef, the same key signature, and common time. It features a bass line with many beamed eighth and sixteenth notes. The sixth staff is a piano accompaniment line with a treble clef, the same key signature, and common time. It features a melodic line with many beamed eighth and sixteenth notes. The seventh staff is a piano accompaniment line with a bass clef, the same key signature, and common time. It features a bass line with many beamed eighth and sixteenth notes. The eighth staff is a piano accompaniment line with a treble clef, the same key signature, and common time. It features a melodic line with many beamed eighth and sixteenth notes. The ninth staff is a piano accompaniment line with a bass clef, the same key signature, and common time. It features a bass line with many beamed eighth and sixteenth notes. The tenth staff is a piano accompaniment line with a treble clef, the same key signature, and common time. It features a melodic line with many beamed eighth and sixteenth notes.

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- Fadista = (con sembrillato)

The first system of music features a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand. A fermata is placed over the final notes of the piano accompaniment.

Sau.

The second system continues the musical piece. The vocal line has the lyrics "da - des de men ca - ri - ño" written below it. The piano accompaniment continues with similar rhythmic patterns. A fermata is placed over the final notes of the piano accompaniment.

The third system shows the vocal line with the lyrics "ti - dos de mie - mo - ción, te". The piano accompaniment continues with the same rhythmic structure. A fermata is placed over the final notes of the piano accompaniment.

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*ten*  
 lle - vas un sus-pi-ro de mi cal - ma — y en él la

cal - ma — del co - ra - zón — San -

da - des de men ca - ri - ño — que

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tie - nen fe - de - ra - ción en

e - llas va volando mi des - ti - no por el ca -

mi - no de mi re - den - ción Si el amor te

*Clarin*

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di porque en el crei a mi lado ha de vol - ver — que el amor pro

te - ge - ra — es - te gran a - mor — noche de pla -

cer noche dei - lusion si volbieses o - tra vez — o - tra vez sen -

BIBLIOTECA GENERAL DE AUTORES DEL LOS ANGELES-LIBRARY

crea - ra - mi co - ra - zion

= Fedista =

*colla*

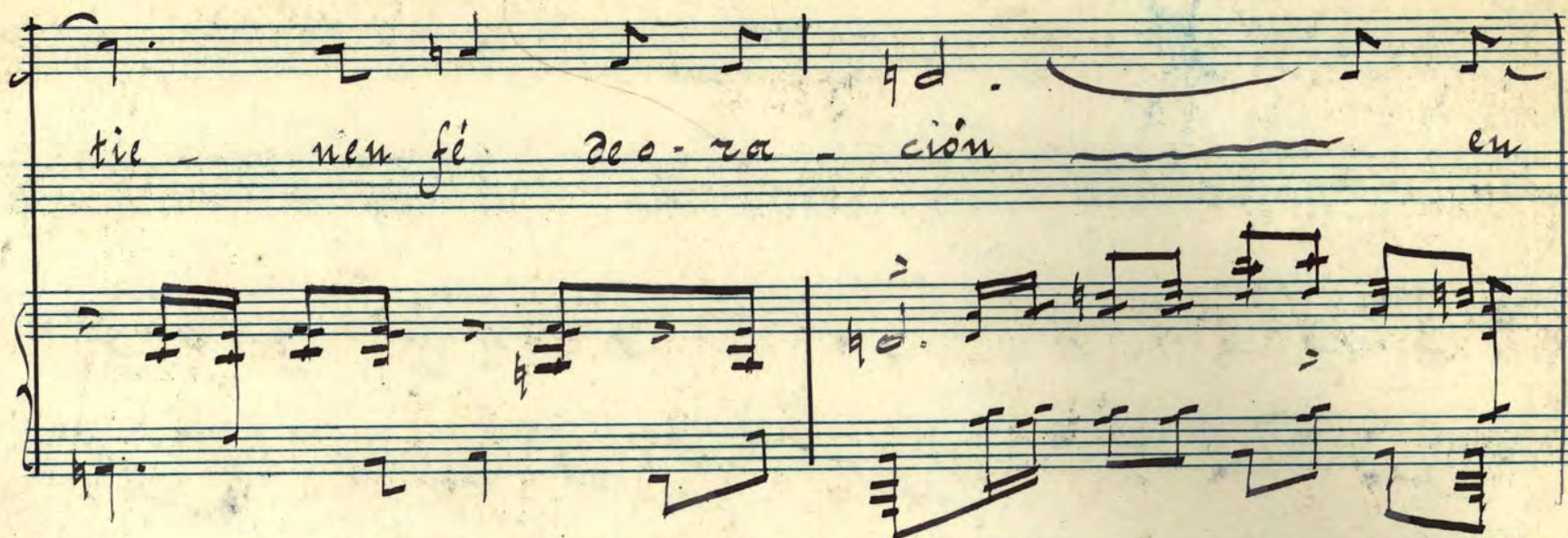
lle - vas <sup>un</sup> sus - pi - ro ~~con~~ <sup>de</sup> mi al - ma — — — y en el so

cal - ma — — — del co - ra - zón — — — San -

da - des de men ca - ri - ño — — — que

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tie - nen fé - de - ra - ción en



e - las va volan - do mi des - ti - no por el ca.

*for*



mi - no de mi redem - ción

*Obscuro*

*Intuacion*

*sube corto*

*luz*

