

Véante mis ojos

Poesia de Sta Teresa de Jesús

Coro a 4 voces mixtas

Vicent. Ma. de Gibert



Véante mis ojos,
dulce Jesús bueno;
véante mis ojos,
muérame yo luego.

Glosa

Vean quien quisiere
rosas y jazmines,
que si yo te viere,
veré mil jardines;
flor de serafines,
Jesús Nazareno;
véante mis ojos,
muérame yo luego.

No quiero contento
mi Jesús ausente,
que todo es tormento
a quien esto siente;
sólo me sustente
tu amor y deseo.
Véante mis ojos,
dulce Jesús bueno;
véante mis ojos,
muérame yo luego.



Con amplitud y entonación sonora

Sopr. *Ve- an- te mis o- jos, dulce fe- sus*
Contr. *Ve- an- te mis o-*
Tenor *Ve- an- te mis o- jos,*
Bass *Ve- an- te mis o- jos fe-*

lue- no; ve- an- te mis o- jos, mue- ra- me yo
jos, ve- an- te mis o- jos, mue-
fe- sus, ve- an- te mis o- jos, mue-
sus, ve an- te, fe- sus, mue- ra-

lue- go, mue- ra- me yo lue- go.
ra lue- go, mue- ra- me yo lue- go
ra lue- go, mue- ra yo lue- go.
me yo lue- go, mue- ra- me yo lue- go.

Fin

Más movido; entonación suave y expresiva.



First system of musical notation. It consists of four staves. The first staff is a treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). It contains a whole rest. The second staff is a treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). It contains a melodic line starting with a half note G4, followed by a half note A4, and then a half note Bb4. The third staff is a treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). It contains a melodic line starting with a half note G4, followed by a half note A4, and then a half note Bb4. The fourth staff is a bass clef with a key signature of two flats (Bb, Eb) and a common time signature (C). It contains a whole rest.

Ve- an quien qui-sie-re ro-sas y jaz-

Ve- an quien qui-sie-



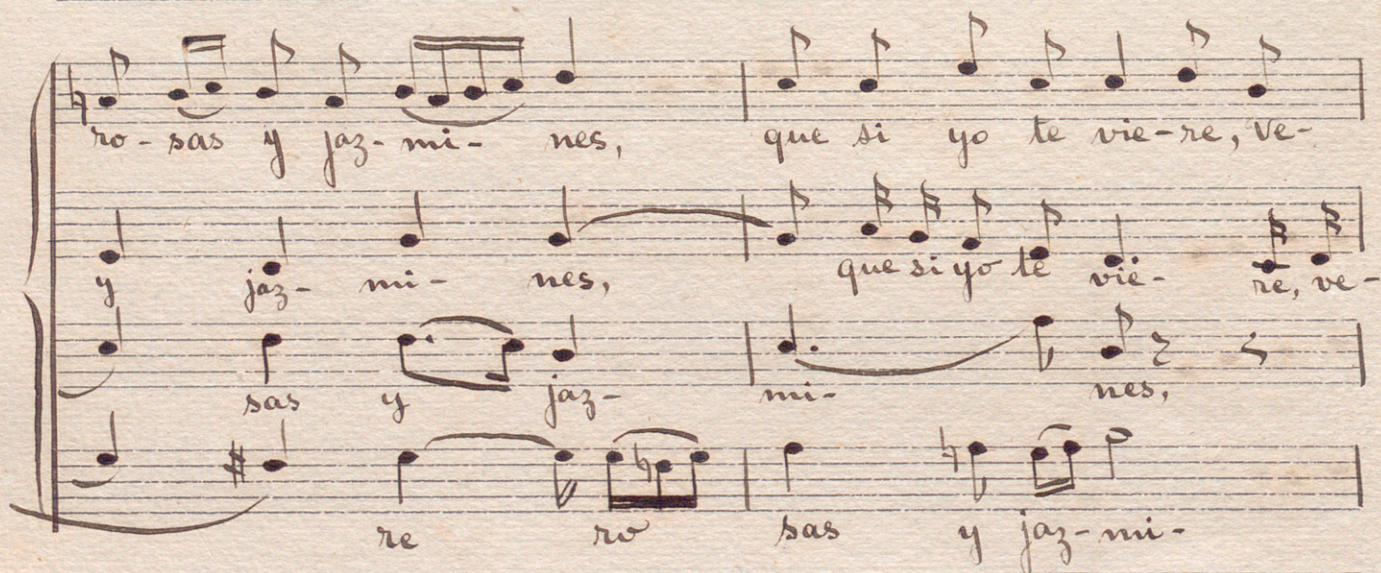
Second system of musical notation. It consists of four staves. The first staff is a treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). It contains a melodic line starting with a half note G4, followed by a half note A4, and then a half note Bb4. The second staff is a treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). It contains a melodic line starting with a half note G4, followed by a half note A4, and then a half note Bb4. The third staff is a treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). It contains a melodic line starting with a half note G4, followed by a half note A4, and then a half note Bb4. The fourth staff is a bass clef with a key signature of two flats (Bb, Eb) and a common time signature (C). It contains a whole rest.

Ve- an quien qui-sie-re

mi- nes, ro- sas

re ro- sas y jaz- mi- nes, ro-

Ve- an quien qui-sie-



Third system of musical notation. It consists of four staves. The first staff is a treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). It contains a melodic line starting with a half note G4, followed by a half note A4, and then a half note Bb4. The second staff is a treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). It contains a melodic line starting with a half note G4, followed by a half note A4, and then a half note Bb4. The third staff is a treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). It contains a melodic line starting with a half note G4, followed by a half note A4, and then a half note Bb4. The fourth staff is a bass clef with a key signature of two flats (Bb, Eb) and a common time signature (C). It contains a whole rest.

ro-sas y jaz- mi- nes, que si yo te vie-re, ve-

y jaz- mi- nes, que si yo te vie- re, ve-

sas y jaz- mi- nes,

re ro- sas y jaz- mi-

re mil jar-di- nes; flor de se-ra-

re mil jar-di- nes,

que si te vie- re ve-

nes, que yo ve-ré mil jar-di- nes.

fi- nes,

flor de se-ra-fi- nes, re- an-te

re mil jar-di- nes. Je-sus Ma-za-

Ve- an-te mis o- jos,

Je-sus Ma-za-re- no; ve- an-te

mis o- jos, dul- ce Je-sus bue- no, Je-sus Ma-za-

re- no, Je-sus, Je-

dul- ce Je-sus bue- no, Je

mis o-jos, mui-ra-me go lue- go, mui- ra-me
 re- no, mui-ra-me
 sus Na-za-re- no.
 sus Ma- za-re-

lue- go. No que-ro con-ten-to
 lue- go. no que-ro con-
 Ve- an-te mis o-jos, mui-ra-me go
 no, Je-sus Na-za-re-

mi Je-sus an-sen-te, que to-dos tor-men-to a
 ten-to mi Je-sus an-
 lue- go, mui- ra-me go lue-
 no. Ve-an-te mis o-jos, re-

S. *quien es-to sien-te.*
 C. *Sen-te; so-lo me sus-ten-te tua-*
 (Ten. divisi.) *Vé-an-te mis o-jos, fe-*
 go. *Vé-an-te mis o-jos, fe-*
 an-te *mis o-jos, dulce fe-sus bue-*

(Sopr. tacet)
 (Cont.) *mor y de-se-o.*
 (T. pús.) *sus, fe-sus, fe-sus. Vé-an-te*
 (Bas. divisi.) *no, fe-sus, dulce fe-sus, Na-za-*
no, fe-sus, dulce fe-sus,

(Sopr. y Contr. tacet)
 (4) *mis o-jos, dulce fe-sus bue-no.*
mis o-jos, fe-sus bue-no.
 re- *no, fe-sus bue-no.*
 (B.) *fe-sus bue-no.*

al
S.

Véante mis ojos

Con

Angélica y entusiasta oesra de Santa Teresa de Jesús.
sonora.

Sop

Conte

Ten

B.

Ve-an-te mis o-jos, dul-ce Je-sús lue-no; ve-an-

Ve-an-te mis o-jos, ve-an-

Ve-an-te mis o-jos Je-sús, ve-an-te

Ve-an-te mis o-jos Je-sús, ve

te mis o-jos, mué-ra-me yo lue-go, mué-ra-me yo lue-go.

te mis o-jos mué-ra-me yo lue-go.

mis o-jos mué-ra-me yo lue-go.

an-te Je-sús, mué-ra-me yo lue-go, mué-ra-me yo lue-go.

Intonación suave y
más movido; expresiva

Handwritten musical score for the first system. It consists of four staves. The top staff is a vocal line in G major (one sharp) and 4/4 time, starting with a whole note G4 and a half note A4. The second and third staves are piano accompaniment, with the second staff having a treble clef and the third a bass clef. The lyrics are written below the piano staves. The system ends with a double bar line.

Ve-
Ve-
an quien qui- sie-
quien qui- sie- na no- sas y jaz- mi- nes, no-
ne no- sas y jaz-
Ve-

Handwritten musical score for the second system. It consists of four staves. The top staff continues the vocal line from the first system. The second and third staves continue the piano accompaniment. The lyrics are written below the piano staves. The system ends with a double bar line.

an
quien qui- sie- re no- sas y jaz- mi- nes
que si yo te vie- na ve-
sas y jaz- mi- nes
que si yo te vie- na ve-
mi- nes, no- sas y jaz- mi- nes
An quien qui- sie- re no- sas y jaz- mi- nes

Handwritten musical score for the first system, featuring three staves with lyrics in French. The notation includes various note values, rests, and slurs. The lyrics are:

re mil jar-di-nes, flor de se-ra-fi-mer
 re mil jar-di-nes, flor de se-ra-fi-mer.
 que di-te vie-re ve re mil jar-di-
 nes, que yo ve-re mil jar-di-nes. Vé-an-te

Handwritten musical score for the second system, continuing the lyrics from the first system. The notation includes various note values, rests, and slurs. The lyrics are:

Je-sus Ma-ra-re-mo, vé-an-te
 vé-an-te mis o-jos dul-ce Je-sus
 Je-sus Ma-ra-re-mo, Je-sus Je-
 mis o-jos dul-ce Je-sus bue-mo Je-

Handwritten musical score for the first system, featuring three staves with lyrics in Spanish. The notation includes various musical symbols such as notes, rests, and accidentals.

Lyrics (Staff 1):
 mis o-jos, mi na-me yo lue-go, mi na-me lue-go.

Lyrics (Staff 2):
 re- no. mi na-me lue-go. no

Lyrics (Staff 3):
 sus Na-za-re- no, Ve-an-te

Handwritten musical score for the second system, continuing the lyrics from the first system. The notation includes various musical symbols such as notes, rests, and accidentals.

Lyrics (Staff 1):
 No quie-ro con-ten-to mi Je-sus an-sen-te, que to-dos tor-men-to a

Lyrics (Staff 2):
 que-ro con-ten-to mi Je-an-

Lyrics (Staff 3):
 mis o-jos mi na-me yo lue-go mi na-me yo lue-
 re- no. Ve-an-te mis o-jos, Ve

No quiero tanto mi Jesús ausente. que todo es tormento

Handwritten musical notation for the first system. It consists of 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 treble clef and contains several measures of music with lyrics underneath. The piano accompaniment starts with a treble clef and includes various chords and melodic lines. There are some handwritten annotations above the piano part, including the letters 'x', '<', '<', '<', and '>'.

so - lo me sus - ten - te en a - mor

y de - se

Handwritten musical notation for the second system. It continues the vocal and piano parts from the first system. The vocal line has a treble clef and the piano part has a grand staff. The notation includes various musical symbols such as notes, rests, and accidentals. There are also some handwritten annotations like '>', '<', '<', '<', and '<'.

Handwritten musical notation for the third system. It begins with a vocal line and a piano accompaniment. A significant portion of the piano part is crossed out with heavy, dark ink. To the right of the crossed-out section, the word 'Coro' is written in a large, stylized script, followed by 'G.C.' below it. The system ends with a few more notes in the piano part.

Handwritten musical score on aged paper, featuring a vocal line and piano accompaniment. The score is written in G major (one sharp) and 2/4 time. The lyrics are in Spanish.

Lyrics:

Ve-an quinquie-re no-bas y paz-mes
que a go te-vil-ria ve-ne mil jar-di-mes:
flor de se-ra fi-mes
Je aus no-za-
ne ma
Ve-an te
mis o-pa-mu-ra me go-lue-ge

Handwritten Annotations:

- Cost. 2. 4m* (written above the piano accompaniment in the middle section)
- 2. 4* (written below the piano accompaniment in the middle section)
- 2. 4* (written below the piano accompaniment in the bottom section)

The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The piano accompaniment features complex rhythmic patterns and arpeggiated figures.

Vé-an-te mis o-jo dul-ce Je-sus

Handwritten musical score for the first system. It consists of three staves. The top staff is a single melodic line. The middle staff is a piano accompaniment with chords and moving lines. The bottom staff contains rhythmic notation, likely for a guitar or another instrument, with notes and rests.

lue-no; vé-an-te mis o-jo que-ra-me-yo

Handwritten musical score for the second system. It consists of three staves. The top staff is a single melodic line. The middle staff is a piano accompaniment. The bottom staff contains rhythmic notation.

lue-go, que-ra-me-yo lue-go.

Handwritten musical score for the third system. It consists of three staves. The top staff is a single melodic line. The middle staff is a piano accompaniment. The bottom staff contains rhythmic notation. The system ends with a double bar line and a final note.

quien es-to sien-te.

Den- go, an-te

te-je-lan-ter So-lo me sus-ten-te, tra- mor

Ver-ian-ter mis o-jos dulce Je-sus fue- no Je-sus

y de-se-ved an-te mis o-jos dulce Je-sus fue-

Sus-ge-dais, Je-sus Ver-an-te Ma-za mis o-jos dulce Je-sus fue-

dul-ce Je-sus no Je-sus fue- no Je-sus fue- no

Isidra Pons Vda. de Pascual

Paseo de Gracia, 4, pral.

+ Querido Vicente: Te devuelvo tu
preciosa pieza y te reitero las
gracias por todo.

¡Qué mal tiempo tendrás para
subir y bajar! aquí lo hace ~~señal~~
A María y N.^a Teresa que honran
esta por suya y de todos
muy affm

Sancti 2. XII. 22'

Linda



El Obispo de Barcelona

saluda y bendice a D. Vicente M. Gibert y
le da encarecidas gracias por la cooperación
que ha prestado a la sesión literario-musi-
cal que acaba de celebrarse en el Paraninfo
de la Universidad, y de un modo especial por
su composición original "Véante mis ojos",
que tanto éxito ha alcanzado.

.....

.....

.....

.....

.....

Barcelona 26 de noviembre de 1922

Per a el dia 24 necesito

partitura.

partitura (a Solo)

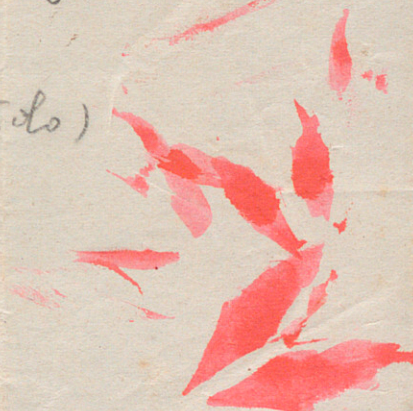
2. Violins I

2. Violins II

1. Viola

1. Cello

1. C. Baix



= 14. Nov. 1922.

Exma. Sra. Marquesa de Villota

Sarrià.

Muy respetable Sra. mia;

En contestación a su cta. de ayer 13.
Debo manifestarle que, debido a exi-
gencias de Sindicatos, únicamente po-
dremos hacer un ensayo de las obras
musicales que integran el Programa
de la Velada a Sta. Teresa y aun
a las 9. de la mañana del mismo
dia 26.

Como los elementos que tomaron parte
en su ejecución son escogidos, no hay
necesidad de ningún otro ensayo: Así
pues, es conveniente que por todo el
dia 25. tenga en mi poder la obra
del Mtro. Gibert convenientemente arre-
glada para quinteto de cuerda y solo
de Tenor.

Me es grato incluirle la carta
que me envió y del Sr. Libert.

Con afectuosos saludos para
con mi querido amigo su hijo
Ignacio, mande a su affmo. S. S.
q. s. p. b.

Juan B. Lambert

+

Larriá do Noviembre 1922.

Querido Vicente: He
recibido hoy tu tarjeta que
no he podido contestar por
falta a comer el matrimonio
Pons Casanova, Josefina y
Ignacio. Te he mandado
la nota de Lambert que
me parece que por un
conducto u otro habrás recibido.
Te repito mil gracias por todo
y la Santa te lo pague

III Centenario de la Canonización de Santa Teresa de Jesús



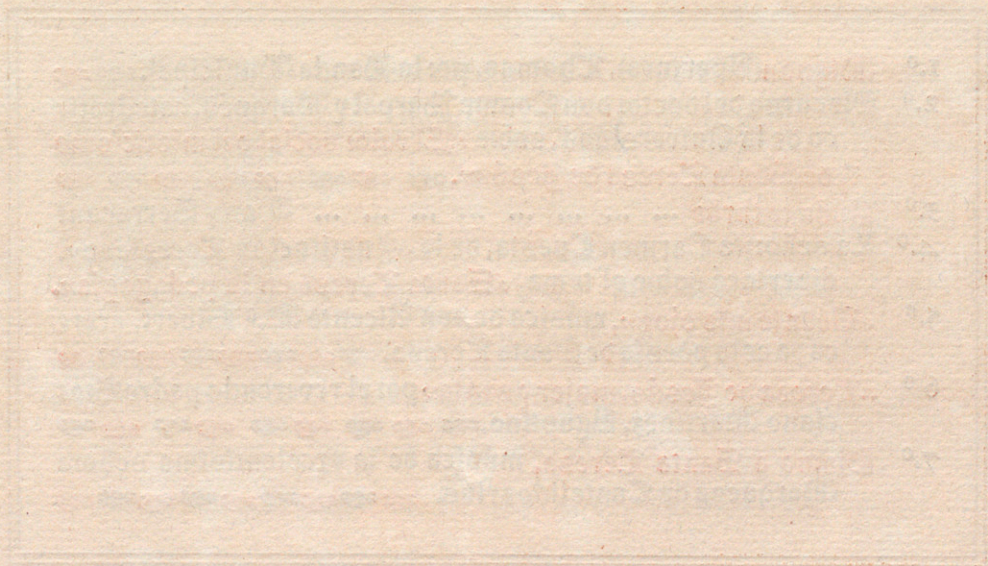
rograma de la solemne sesión literario/musical
que en honor de la Insigne Doctora tendrá lugar
en el Paraninfo de la Universidad, a las once de
la mañana del día 26 de noviembre de 1922





l excelentísimo señor **O**bispo y la **J**unta de Se//
ñoras, constituida en esta **D**iócesis, para solem//
nizar el **III Centenario de la Canonización de la**
pieclara doctora Santa Teresa de Jesús, se com//
placen en invitar a **U** al solemne acto literario
musical, que, como coronamiento de las fiestas verificadas en esta
capital en honor de la **S**anta, tendrá lugar el próximo domingo, día
26 del corriente, a las once de la mañana, en el **P**araninfo de la
Universidad.  **B**arcelona, noviembre de 1922

- 1.^o **Adignon** (Apertura), Thomas, por la Banda Municipal. 
- 2.^o Discurso del doctor don Cosme Harpal y Marqués, catedrático de la Universidad, sobre **«El valor social del misticismo de Santa Teresa de Jesús»**. 
- 3.^o **Nada te turbe** Aldas y Serracant
- 4.^o La señorita Carmen Cuesta, de la «Institución Teresiana», disertará sobre el tema **«Santa Teresa en la pedagogía»**.
- 5.^o **«Véante mis ojos»**, música de don Vicente M.^a Gibert, acerca de esta poesía de Santa Teresa. 
- 6.^o **«Teresa de Jesús, mujer y santa»** por el reverendo padre Griaciano Martínez, Agustino. 
- 7.^o **Himno a Santa Teresa**, música de la excelentísima señora Marquesa de Castelflosríos. 



TIPOGRAFIA
LAFACCHIONE