

# Las Cariñosas

Tiple, Tenor, Un actor, Bailarina, Bailarin y 2<sup>os</sup> Tiples

**MOLTO MODERATO**

No. 2.

Musical score for Cello and Double Bass (Cello C.B.). The score is in 2/4 time and features a dynamic range from *ff* to *pp*. It includes a *Motri* section and a *mad. sola.* section. The notation includes various articulations and phrasing marks.

Musical score for Concertino. The tempo is marked *molto espress.* and the dynamics range from *pp* to *p*. It includes a *cda. sola. (sord.)* section. The score features melodic lines with phrasing slurs and dynamic markings.

Musical score for Tenor (Ten.). The tempo is marked *ten.* and the dynamics range from *mf* to *pp*. It includes a *ten.* section. The score features melodic lines with phrasing slurs and dynamic markings.

Musical score for Oboe (Ob.) and Cello. The tempo is marked *Concertino.* and the dynamics range from *f* to *pp*. It includes a *Ob.* section and a *Cda.* section. The score features melodic lines with phrasing slurs and dynamic markings.

Musical score for Fagot, Cello, and Bass. The tempo is marked *Concertino.* and the dynamics range from *pp* to *pp*. It includes a *Fag: Cello y Bajo* section and a *mad. sola.* section. The score features melodic lines with phrasing slurs and dynamic markings.

Epoca de Blues.

Handwritten notes: *3*, *met. da.*, *pp*, *Clas. Isl. Trias:*

The piano introduction consists of two staves. The right hand features a complex, syncopated melody with triplets and slurs. The left hand provides a steady bass line with chords. Dynamics include *ff* and *pp*. The piece is marked *met. da.* and *pp*. A handwritten note *Clas. Isl. Trias:* is present.

Una Giple

En el tren de fue - go hu - yo el hombre a - quél de - jando en mi

Handwritten notes: *3*, *Eda.*

The first system shows the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes. The piano accompaniment features a steady bass line and chords. Dynamics include *ff*. A handwritten note *Eda.* is present.

pecho de dolor a - magoy era - del que nunca he senti - do la - mor que siento por

Handwritten notes: *3*, *3*, *3*

The second system continues the vocal and piano accompaniment. The vocal line has triplets of eighth notes. The piano accompaniment features a steady bass line and chords. Dynamics include *ff*.

el su tris - te re - cuer - do, yo qui - sie - ra del alma a - ran - car

Handwritten notes: *Ob.*

The third system continues the vocal and piano accompaniment. The vocal line has triplets of eighth notes. The piano accompaniment features a steady bass line and chords. Dynamics include *ff*. A handwritten note *Ob.* is present.

mas el co - ra - zón no que - re - rescu - chas

Handwritten notes: *Clas.*, *Islas*, *MobM*, *pizz.*, *trinos*, *FA7*, *pizz.*

The final system shows the vocal line and piano accompaniment. The vocal line has triplets of eighth notes. The piano accompaniment features a steady bass line and chords. Dynamics include *pp*. Handwritten notes include *Clas.*, *Islas*, *MobM*, *pizz.*, *trinos*, *FA7*, and *pizz.*

2 Un Tenor

6 - ra - - - mas be - lla que el sol al nacer - - - e - - ra - - -

arco  
Trio: M. b. M.

- di - vi - na mu - jer - - - me hi - rió con sua - mor - - - y no há de vol -

Fa 7  
Sib M 7

ver - - - Hoy que otr - dar que me mi - ró, y le a - do - ré - - -

Trio M. b.  
Fa 7

- - - hay que otr - dar, to - do pa - sá, y un sue - ño fue - - -

Fol: Trias.

sihace su-frir yoquierohuir de re-cor-dar ————— sieraela-mar locoytraidor

hayqueolvidar ————— Hayqueolvidar, quememirò y leolvi-dè —————

*pp Celesta.*

hayqueolvidar tado pa-sò, yunsueño jué ————— sihace su-frir yoquierohuir

de re-cor-dar ————— sieraela-mar locoytraidor hayqueolvidar

*ff*

8<sup>a</sup>

8<sup>a</sup>

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8<sup>a</sup>

✕

Yo qui - sie. rol. vi. dar que a

Hay que olvidar que la mi. re, y la do. re hay que ol. vi. dar

Celesta.

quel tiem-po pa-sò — y que, no le amè con pa-siòn, si el me olvi-dò le olvi-da-rè,  
 un sue-ño fué, to-do pa-só — sua mormehade ha cer su — frir,

no hay que soñar sie-ra el a-mor hay que olvi-dar —  
 gaterode e-sa mu-jer ha — ir para ol-vi-dar. **PRESTO.**

**MODERATO**  
 No hay que soñar sie-ra el a-mor hay que olvi-dar

*sf* *pp* *f* *trilli.*  
 Para Bis al X hasta el Fin.  
 Para Intermedio al C. del N.º 1.