

"LAS MUJERES BONITAS"

1^{as} tiples y conjunto

N^o. 10.

Allegretto algo agitado

7^{tas} 8^{as}
Fta Ob: Van entrando todos.
Cello C. B y Tmb: p
Viola Fag: p
Epa

mf 7^{tas} 8^{as} Epta
Ebn: Caja
cres - - - cen - - - do
loco
ff pto

Moderato

muy marcado.
Ob: y Ctes rall
p Fg:
pizz (Triángulo)
Ebnal tremolo.

Bien Mod^{to}

1^{as} tiples

ten Ven a mi la-do vi-da
3
7 7 7 7 7 7
ten ten ten
Cda Fg: Epa Ebn.
p Ctes
Orglo Siiro. B²

ven a mi ca - fe - tal ven que de tus fa - ti - gas en - tre mis

bra - zos des - can - sa - ras An - da que te da - re

Fta y Sax:

e - so que quie - res tu cuan - do la no - che ven - ga y po - co a

Ftas Ob:

P un poco affret. Ctes y Fg:

po - co mue - ra la luz Ven a mi la - do vi - da

Todas.

met: cediendo un poco

pp! a tempo.

Ctes

ven a mi ca - fe - tal ven que de tus fa - ti - gas en - tre mis

bra - zos des - can - sa - ras An - da que te da - re

Como antes

e - so que quie - res tu cuan - do la no - che ven - ga y po - co a

un poco affret^o

po - co mue - ra la luz Bai - la li - ge - ra u - na machi - cha

Muy animado (Casi gritando)

cediendo

ff Ob: Ctes y metal. *mad^a* Uns Uras

Cello C. B.

gritudo

mi bra - si - le - ra ji Ya!!

Sax: tutti

Tpo: de Matchicha.

Smb ff

Uln Ob: Clar:

ff

Flas

Crptas

p

Flas

3

Clar:

ff

Crptas

f Tutti.

2^{us} tiples

Bai-lan-do mi bra-si-le-ra tu lin-do cuer-po mi vi-da es co-mouna pal-
 Y al rit-mo de la ma-chi-cha des-ta-ca mástu hermosu-ra queal quebrartu cin-

me-ra por el ai-re me-ci-da mor.
 tu-ra en-lo-que ces dea-

1^o 2^o

2^o Ob. C²
tutti
ff mf

F^{tas} Ep^{tas} *1^o Cello* *F^{tas}*

met: *3* *mad^o* *1^o Ep^{tas}* *Tutti*

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 features a series of chords and melodic lines, with some notes beamed together and slurs indicating phrasing.

Second system of musical notation, continuing the piece. It includes a treble and bass staff with various rhythmic patterns and chordal textures. A fermata is present over a note in the final measure of the system.

Third system of musical notation, featuring a dynamic marking of *ff* (fortissimo) in the middle of the system. The notation includes complex chordal structures and melodic fragments.

Fourth system of musical notation, characterized by dense chordal textures and triplets in both the treble and bass staves. The music is highly rhythmic and complex.

Fifth system of musical notation, concluding the page. It features a dynamic marking of *cres* (crescendo) followed by *ff* (fortissimo). The system ends with a final chord and a fermata.