

Sitos y Palmas.

Acto 2º

Nº 5.

(Chicos, o tiples) El matador (triple comica) Banderilleros 1º y 2º, El picador,

Las tres mulillas, El toro y chicos espectadores, Corerín y Rehilete (no cantan)

Época de Pascale

Moderato.

*trutti*

Rehilete: La musiquita tenemos nosotros

Las tripas! Goccerim: ¡Caya hombre!

Musical notation for the first system, featuring piano accompaniment with a melodic line in the right hand and chords in the left hand. A dynamic marking 'p' is present above the first measure.

Aparecen los chicos, que se van Ramando

Musical notation for the second system. It includes dynamic markings 'mf' and 'Ruido.' (noise), and instrument annotations 'metal', 'Ob.', 'Vn. 1º', 'Tpta', and 'Cello'. A circled number '1' is written above the staff.

unos a otros; se preparan

Musical notation for the third system, continuing the piano accompaniment with various rhythmic patterns and rests.

y distribuyen cada uno su papel en

Musical notation for the fourth system, concluding the piece with sustained notes and rests.

la corrida, hasta que se forman para hacer el paseo y cantan.

Piano accompaniment for the first system, featuring a treble and bass clef. The music includes a triplet of eighth notes in the first measure and various chords and melodic lines throughout the system.

(Algunos hacen coro, para hacer de público en la plaza.)

Piano accompaniment for the second system, featuring a treble and bass clef. It includes a sextuplet of eighth notes in the first measure and continues with complex harmonic and melodic structures.

Todos. (hacen el paseo)

Musical score for the vocal soloist and piano accompaniment. The vocal line is in treble clef and includes the lyrics "ya sa- len las cua-". The piano accompaniment is in bass clef and includes a triplet of eighth notes in the first measure. The word "Fatti" is written above the piano part.

ya sa- len las cua-  
mada 2

oda  
Eptas  
Epar:

El picador

Banderilleros 1º y 2º

Musical score for the vocal soloist and piano accompaniment. The vocal line is in treble clef and includes the lyrics "dri- yas! Yo soy er pi- ca- do!". The piano accompaniment is in bass clef and includes a triplet of eighth notes in the first measure. The word "Fin" is written above the piano part.

dri- yas! Yo soy er pi- ca- do!

Yo pon- go ban- de-

*El matador* *Las tres mulihas*

ri-yas Yo soy er ma-ta-do! ¡O-so-tros las mu-

*metal* *(como antes)*

*El toro* *El matador*

li-yas! ¡Er to-ro lo hago yo, A vé si a este mu-

*Espectadores.*

ru-be, le pa-ro bien los pies! (dá moslanes) ¡O-le!

Todos.

¡O- se! ¡Que to-re-ro es! ¡Ar to-ro

pi- que-ro! ¡ar to-ro

tum- bón! ¡Embiste Fernán- do!

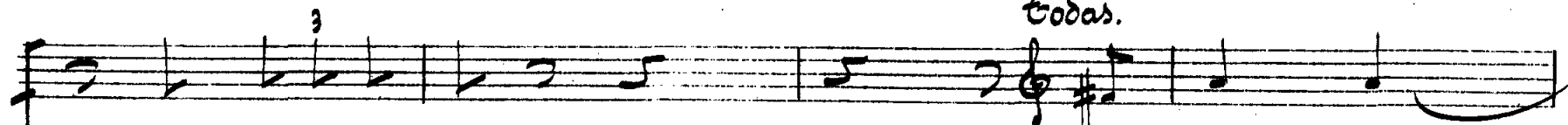
(Casi hablado.)

El Picador.

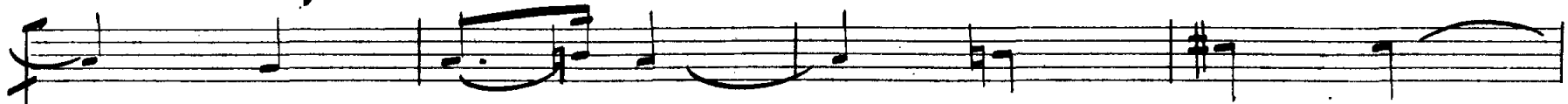
(Se sube el picador encima de otro chico y simulan picar.)

Trás Eón.

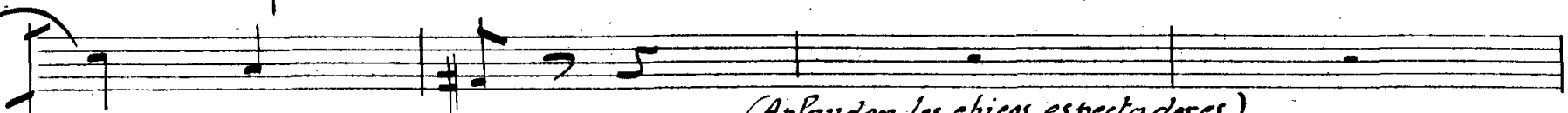
Todos.



Em-bis-te quason! (Fernando (el tío) embiste y da  
en tierra con el picador y con  
el caballo.) ¡Ar qui - te el



es - pa - da \_\_\_\_\_! ¡Va - lien - te o -



va - sión!



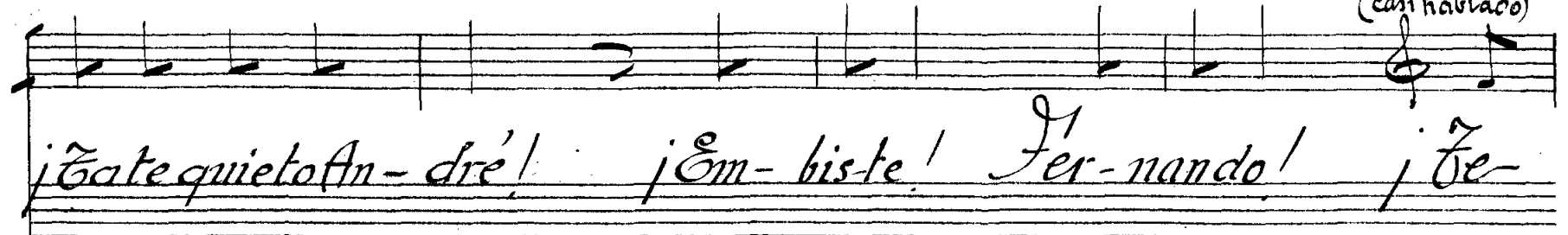
Banderillero 1º

*¡Vengan bande-ri-yas, que*

*voy a que-brá \_\_\_\_\_ ¡O-ve!*  
*(Pone banderillas al quiebra)*

*¡Que bo-ni-to paí! ¡Va-ya, otro alcuar-te-o!*

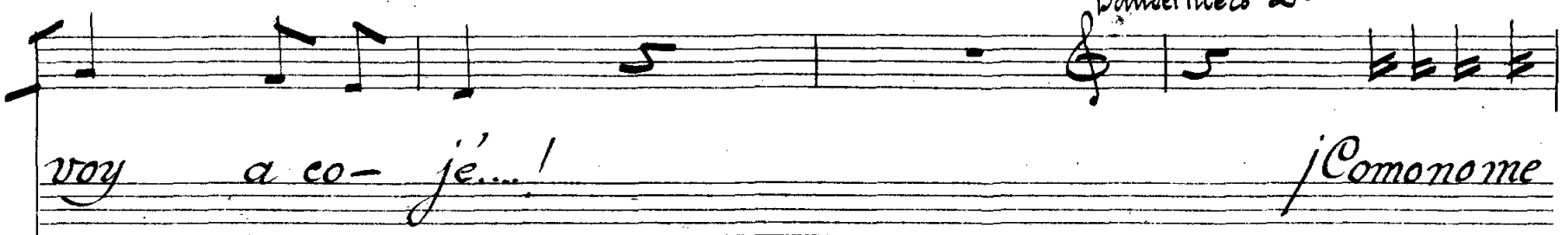
El toro  
(casi hablado)



¡Gate quieto An-dré! ¡Em-biste! Fer-nando! ¡Ve-



Banderillero 2º



voy a co-jé...! ¡Como no me



(como antes.)

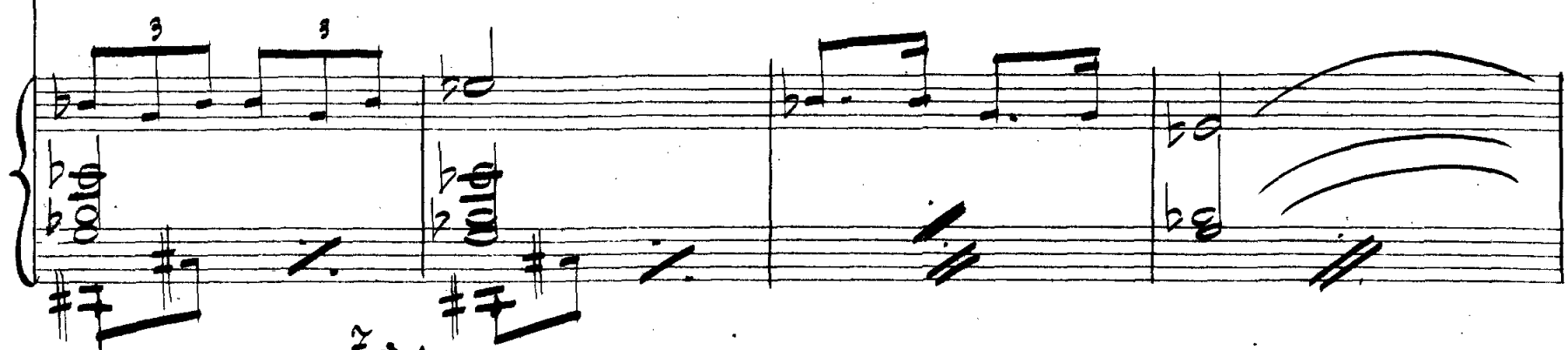
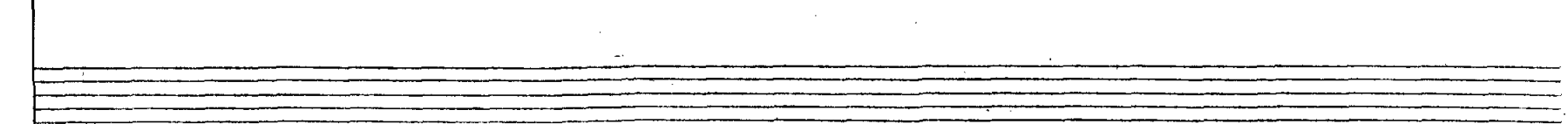
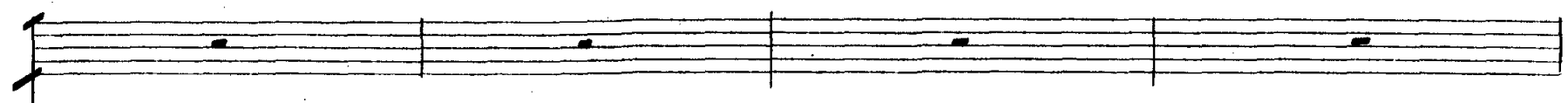


co-jas...! Dá al toro varios recortes y por último clava las banderillas al cuartito.

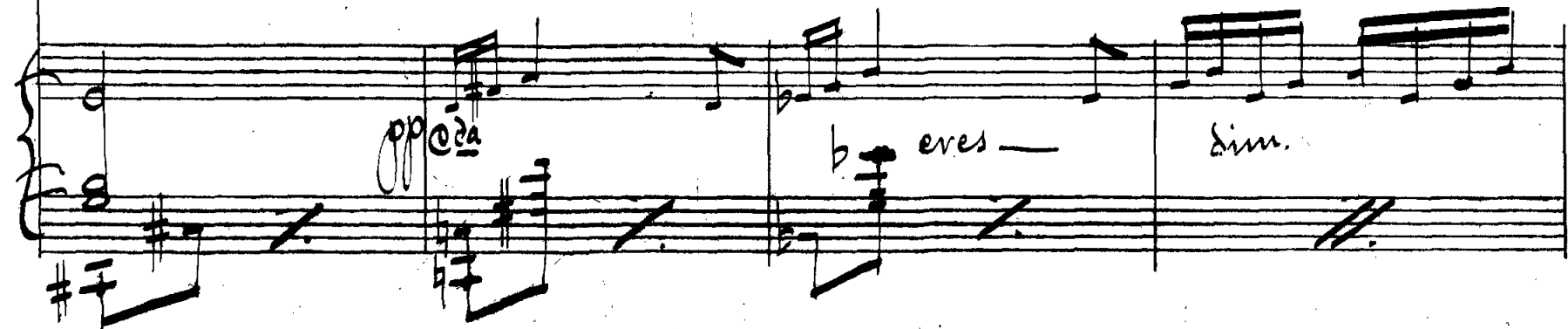




*¡Yase lo cla-ve!*



*¡Suenan los cla-ri-nes! ¡To-can a ma-*



Matador



ta'! ¡Ca-yar - se mu-chachos que voy a brin-



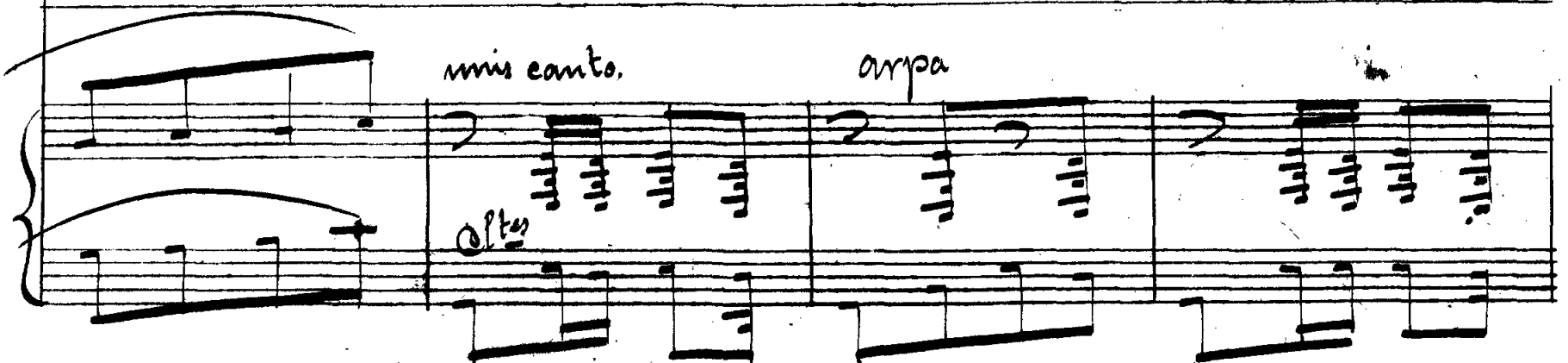
con estilo flamenco.



¡Por la



pla-sa de se-vi-ya por la



Fag.



pla-sa de Se-vi-ya \_\_\_\_\_ por el se-



ño pre-si-den-te \_\_\_\_\_ por las mu-



je-res de gra-sía \_\_\_\_\_ y por los



hom-bres va-lientes \_\_\_\_\_ ; Por la

plaza de Se-vi-ya \_\_\_\_\_ } *Matador* ¿o er mundo al estribo!  
¡Dejarme à mi ya!

*Todos* ¡Ole! ¡Ole! ¡Ole!

Matador

(Lo pasa de muleta varias veces, con gracia y estilo)

Esto es torera!

Cuidrate, Fernando. Valiente estoca!

The first system of musical notation consists of two staves. The upper staff is a vocal line with lyrics written below it. The lower staff is a piano accompaniment with chords and melodic lines. The music is in a key with one sharp (F#) and a 3/4 time signature. The vocal line begins with a melodic phrase, followed by a rest, and then continues with a more complex melodic line. The piano accompaniment provides a rhythmic and harmonic foundation for the vocal line.

The second system of musical notation consists of two staves. The upper staff is a vocal line with lyrics written below it. The lower staff is a piano accompaniment with chords and melodic lines. The music continues from the first system. The vocal line features a melodic phrase with a slur, followed by a rest, and then continues with a more complex melodic line. The piano accompaniment provides a rhythmic and harmonic foundation for the vocal line.

The third system of musical notation consists of two staves. The upper staff is a vocal line with lyrics written below it. The lower staff is a piano accompaniment with chords and melodic lines. The music continues from the second system. The vocal line features a melodic phrase with a slur, followed by a rest, and then continues with a more complex melodic line. The piano accompaniment provides a rhythmic and harmonic foundation for the vocal line.

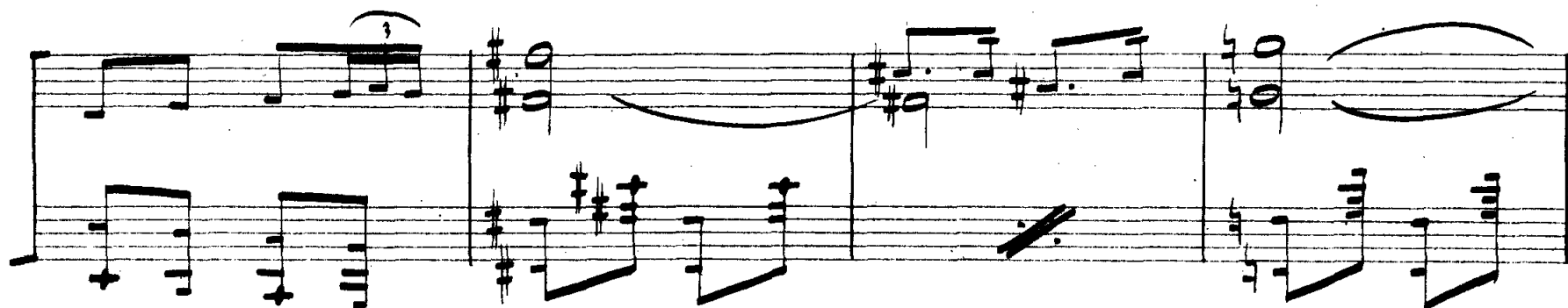
Motador

¡ Cuádrate Fernando!



¡ valiente estoca! Unos ¡ Las muliyas!

Otro ¡ Que le den las dos



orejas Otros ¡ Las muliyas Otros ¡ Las Muliyas Uno ¡ Vuerta ar-

Todos ¡ a la fonda



Matador

ruido y ovación!

Pa que aprendan los toreros.

(Las mulillas, se llevan al toro arrastrando y los otros chiquillos en hombros al matador el chal en procesion!

presumios!

Pa que aprenda la afision!

saluda a diestro y siniestro, mientras canta todo el final del numero.)

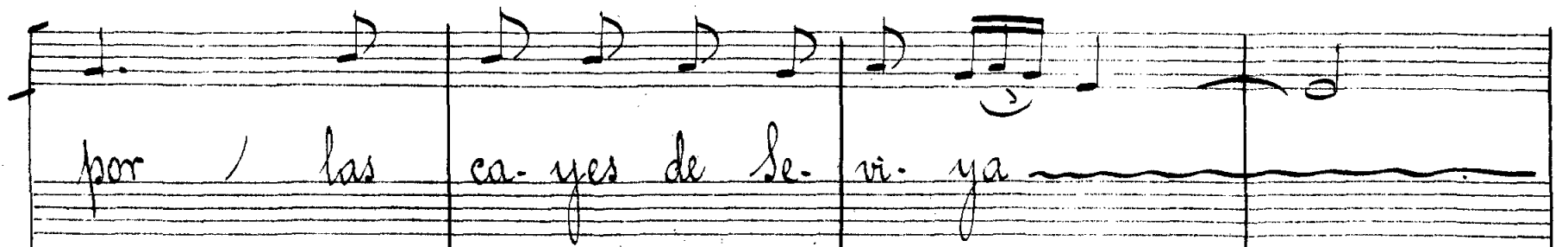
(Gran alegria y algarara.)

Todas

Por las ca-yes de Se-vi-ya

a Tpo

por las ca-yes de se-vi-ya

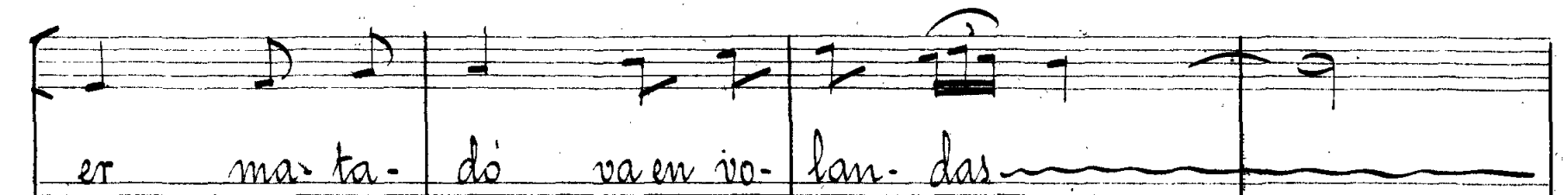


The first system of the handwritten musical score. It features a vocal line on a single staff with lyrics "por las ca-yes de se-vi-ya" and a piano accompaniment on a grand staff (treble and bass clefs). The piano part includes chords and melodic lines with some triplets and slurs.



The piano accompaniment for the first system, showing the right and left hand parts. It includes chords and melodic lines with some triplets and slurs.

er ma-ta-dó va en vo-lan-das

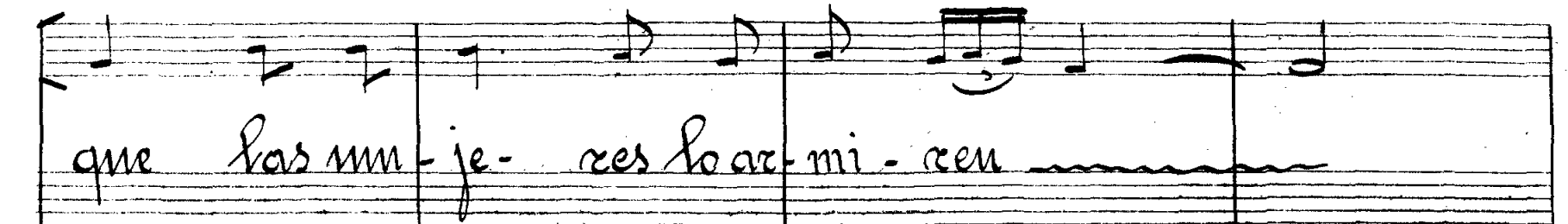


The second system of the handwritten musical score. It features a vocal line on a single staff with lyrics "er ma-ta-dó va en vo-lan-das" and a piano accompaniment on a grand staff. The piano part includes chords and melodic lines with some triplets and slurs.

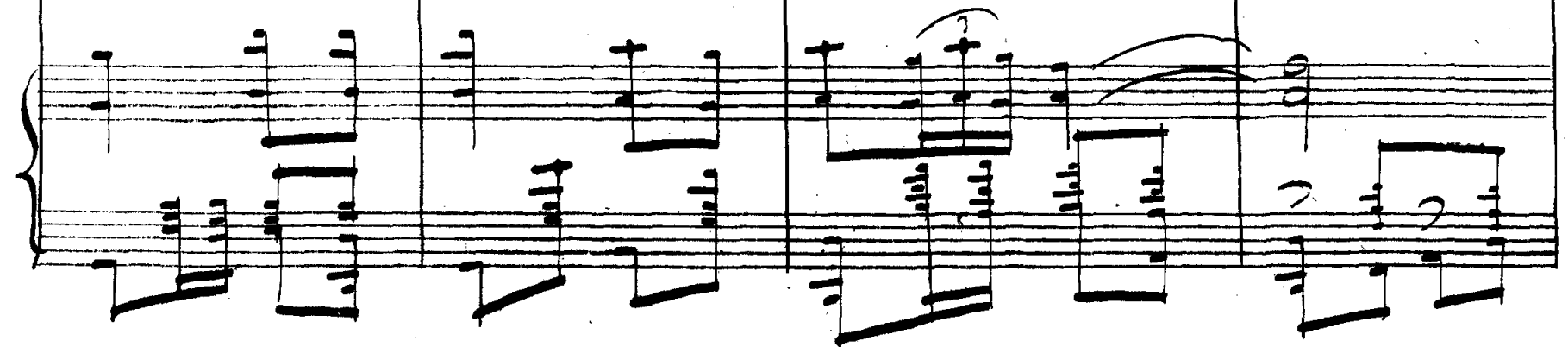


The piano accompaniment for the second system, showing the right and left hand parts. It includes chords and melodic lines with some triplets and slurs.

que las mu-je-res lo ac-mi-reen



The third system of the handwritten musical score. It features a vocal line on a single staff with lyrics "que las mu-je-res lo ac-mi-reen" and a piano accompaniment on a grand staff. The piano part includes chords and melodic lines with some triplets and slurs.



The piano accompaniment for the third system, showing the right and left hand parts. It includes chords and melodic lines with some triplets and slurs.

A single musical staff containing a sequence of notes: a quarter note, a quarter note, a quarter note, a quarter note, a triplet of eighth notes, and a half note.

y que los hom-bres lo aplau-dán

Piano accompaniment for the first system, featuring a grand staff with chords in the right hand and a bass line in the left hand.

A single musical staff containing a sequence of notes: a quarter note, a quarter note, a quarter note, a quarter note, a triplet of eighth notes, and a half note.

¡Por las ca-yes de Se-vi-ya!

Piano accompaniment for the second system, featuring a grand staff with chords in the right hand and a bass line in the left hand. The instruction "con 8<sup>a</sup>" is written below the bass line.

An empty musical staff.

An empty musical staff.

Piano accompaniment for the third system, featuring a grand staff with chords in the right hand and a bass line in the left hand. The instruction "8<sup>a</sup>" is written above the first measure, and "loco" is written above the second measure.