

Pitos y Palmas

Pte de Ayuntar.

Para Intermedio el 16º 2

9 8 9 =

Custodia, Justitia, Toreriu y Hoyate =

And.te 2

f

And. Cal. Arpa. Met.

8va

8va

Flas 8^{as}

Clar. Sgt.

1.

Arpa.

(La escena está sola.)

Flas 8^{as}

Belón

Violin

Viola

Cell. C.B.

f

Arpa.

Tbal.

f Tutti sin ruido.

Violoncello

Violoncello

Salé Justitia, que viene à poner en el altarcito algunas flores más, ante la Virgen dice después de santiguarse. 2

2.

Ob. *1600*

viv

Madre mia: que suceda lo que mis te convenga a i!

Flm?

Cgt.

Cell.

argua

Yo, por si queda bien y se fuese torero... ya tengo

Altes.

arco

Cdu.

C.B.

(Se va.)

otro saquero la ha vista. De mi no te ocultas.

Ctes.

argua

D^o Egipto:

3.

Allegro f Tutti in un.

Amurece 11 Boyats precunadisimo. Antz el altur exeluma -

Allegretto

11 Madre mia: la mi se me ha encogio er corazon a ultima hora! Be

pp

Has cipa. Viola

pp 2^o

pizz

quoque saiga con bienese muchacho. Yo soy un hombre que va con

Epta.

pizz

visidens de su siglo, y que un debia haberte asi, pero la hora que no

Ob.
Fgt.

(Se santigua y se va tambien.)

me escuchan ningun colega asi te hablo!

siempre pp

Quarece Corer investido ya

cediendo.

rall.

3pa.
C.B.

para la corrida. Se acerca al altarcito montera en mano, se hincia un momento de rodillas y canta luego.

Ob.
Fgt.

C.B.

Corozin.

Vir-gen-tu de la Amur-

Handwritten musical score for the first system. It features a vocal line on a single staff and piano accompaniment on two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piano part includes dynamic markings such as *p* and *crpa.* (crescendo). The vocal line begins with a fermata and a colon, indicating a breath or a specific performance instruction.

Ctes. 3 pas.

p *crpa.*

gu - ra mur-dre mi - a - - -

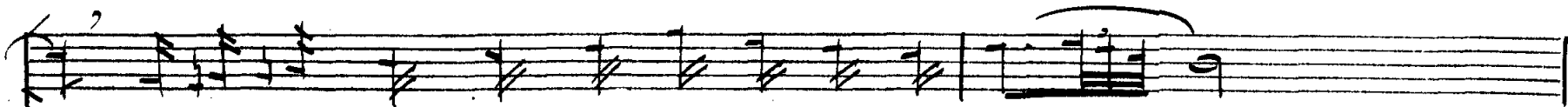
Ob. con la voz

Handwritten musical score for the second system, focusing on the woodwind accompaniment. It consists of two staves. The notation includes various notes, rests, and slurs, with some notes marked with a first ending bracket (1.º). The woodwind part is written in a key with two flats and a 3/4 time signature.

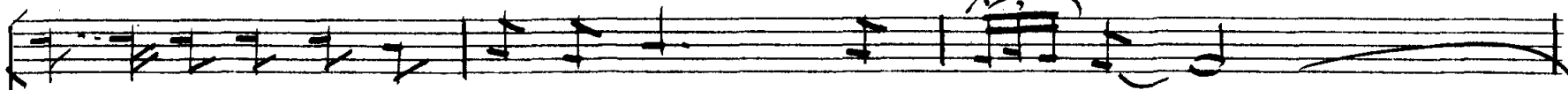
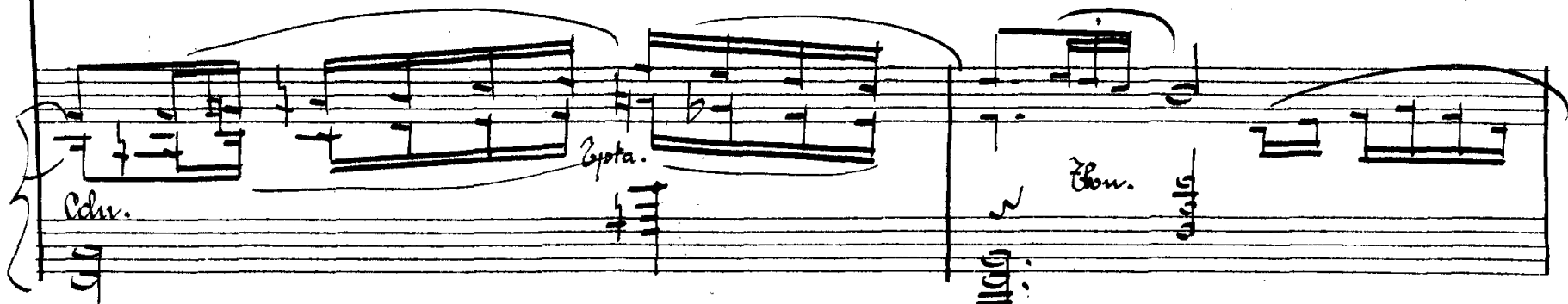
hoy me jue-go la ven-tu - ra con tu vi - a - -

Ob. con la voz

Handwritten musical score for the third system, continuing the woodwind accompaniment. It features two staves with notes, rests, and slurs. A dynamic marking of *crpa.* is present at the beginning of the system. The notation is consistent with the previous systems, maintaining the two-flat key signature and 3/4 time signature.

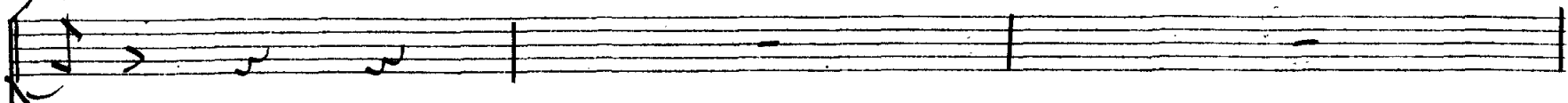
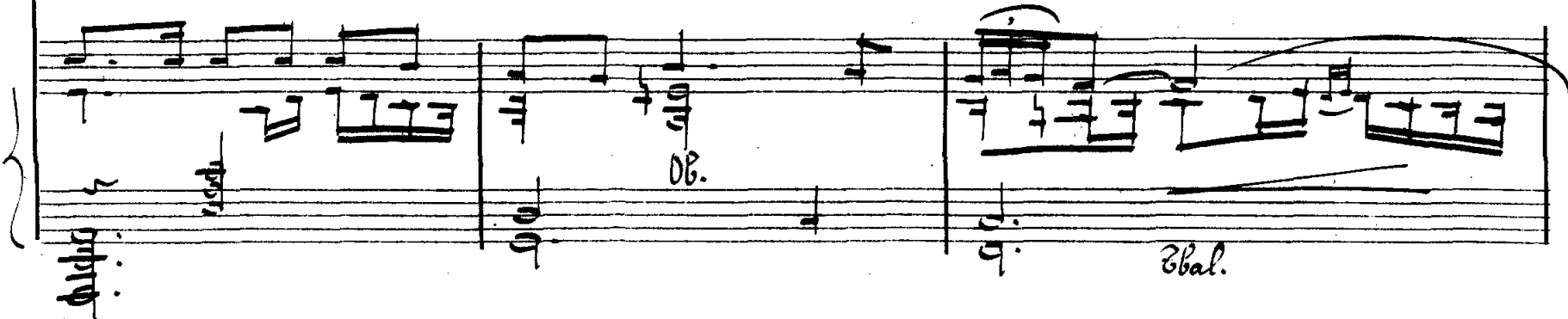


Hoy me jue-go la ven-tu-ra con la vi-a!

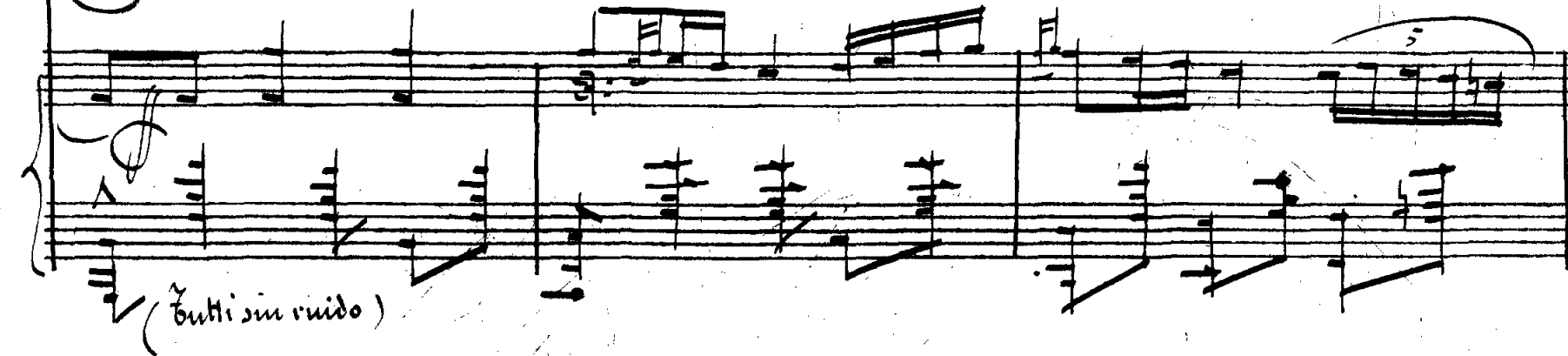


Vir-gen la de la A-mur-gu-ra, Ma-dre mi-a

F. 80



God to
5.



mf

Si ju ti var-go tu je-ma, - - -

Cres con la voz:

Arpa.

Si lu va-le ni mo-re-ma, - q^{es} due-ña de mi que-

arpa

Ob.

mf *Exp.*

rè, q^{es} due-ña de mi que-rè, te ji-on-ma tu-de

bue-ma - te ji - ou - ma tur de bue-ma - - -

arpa.

o que dur me a yien lsa - re - ma , a - yi! ; a - -

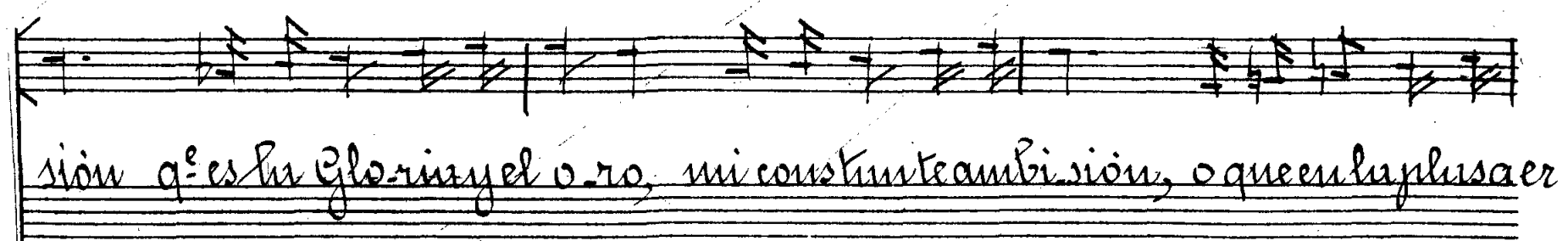
y! den - ma - ve! ; Birr me co - mo yo - ro! ; Ga me yo lro va -

Pia 8º

y! den - ma - ve! ; Birr me co - mo yo - ro! ; Ga me yo lro va -

y! den - ma - ve! ; Birr me co - mo yo - ro! ; Ga me yo lro va -

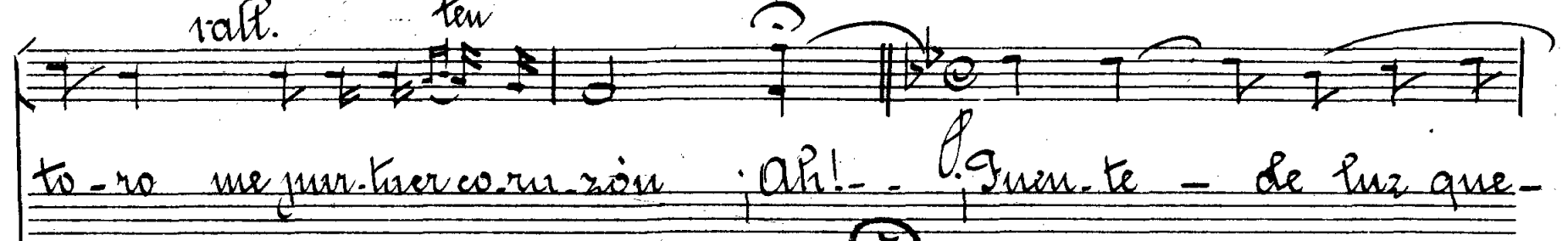
6



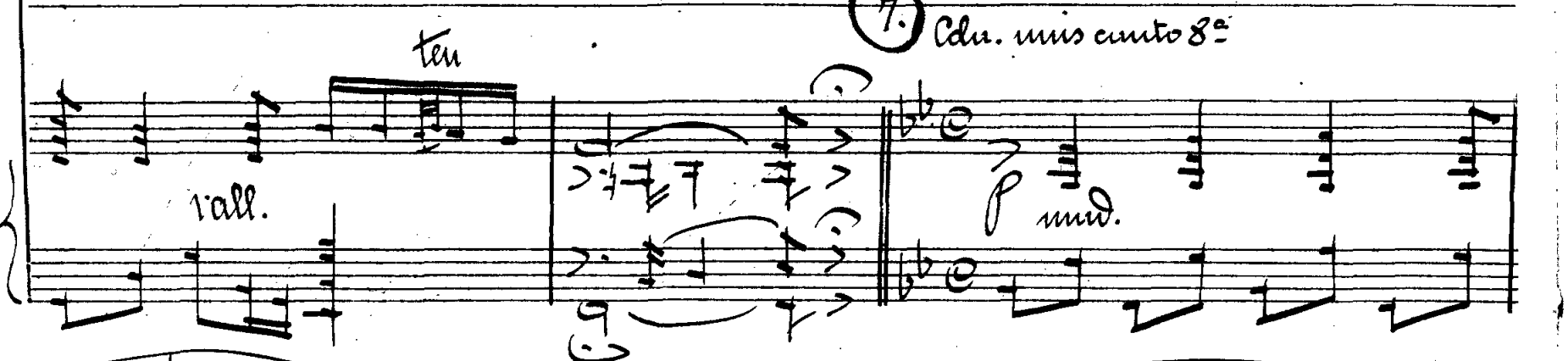
sion q' es la gloria y el oro, mi constante ambición, o que en la plusa er



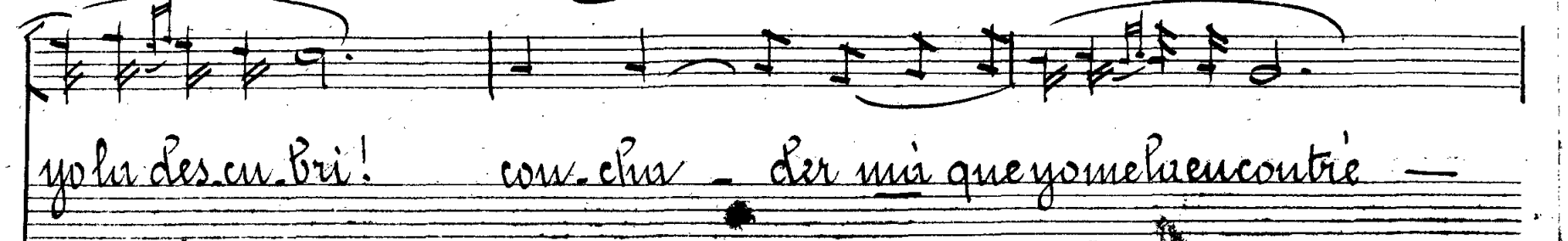
Nu. 10
Cypas.



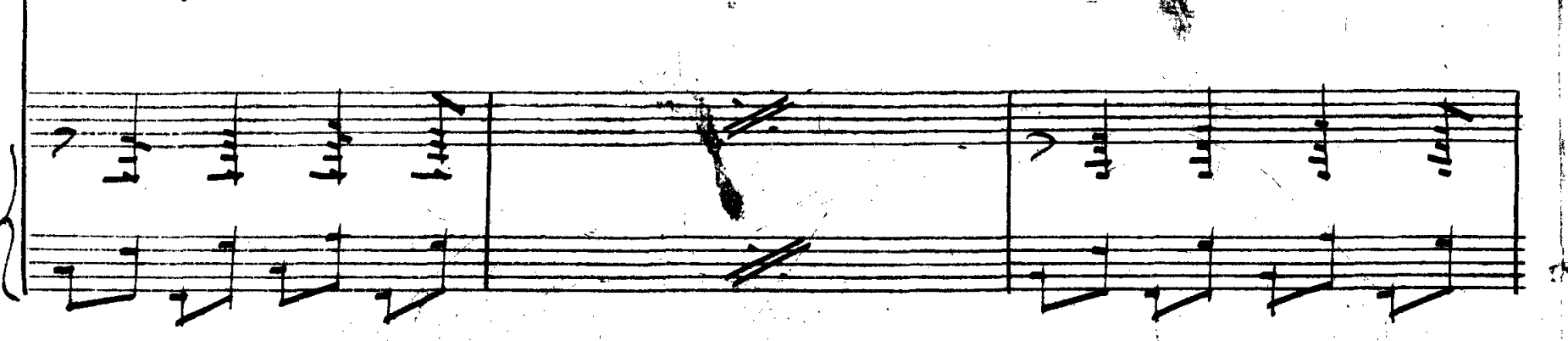
rall. *ten*
to-ro me pur-tuer co-ru-zion ; Ah! - - Fuente - de luz que-



rall. *ten*
7. Cdu. mis canto 8º
mod.



yo la des-cu-bri! con-chu-der mis que yo me la encontre



si se puede abrir; Varú de mir-dos que yo cui-dé! ro-sa que yo es-co-gi - -

*F^{ta}
Ob.* con la voz

¡indur-le mi que-ré - - ¡Quie-ro - - ¡ya ti lu-di-chu que so-ñe. - -

mf más cunto.

quie-ro - la Glo-ria que persigo yo!... ¡Da-me tu fe, dame co-ra-je,

che me va lo, — y tu yo ar fin se - re! — — ¡a ma die

quiero usq a ti — mi a - mo — — — — —

8

(Van a marcharse, cuando viene Custodia. Se abrazan en silencio y el tenor. Ella entonces se acercan a su vez al altar y cantan.)

Allegretto

Handwritten musical score system 1. It consists of two staves. The upper staff contains a melodic line with various notes and rests. The lower staff contains a complex accompaniment with many beamed notes and rests. There are some handwritten annotations, including a large bracket on the left side and some symbols like '5' and 'b'.

Handwritten musical score system 2. It consists of two staves. The upper staff has a melodic line with notes and rests, and includes the handwritten word 'met' above it. The lower staff has a complex accompaniment with many beamed notes and rests, and includes the handwritten word 'pato' below it. There are also some other handwritten markings and a large bracket on the right side.

Handwritten musical score system 3. It consists of two staves. The upper staff has a melodic line with notes and rests, and includes the circled number '9.' at the beginning. The lower staff has a complex accompaniment with many beamed notes and rests. There are some handwritten annotations, including the word 'Tutti sin ruido.' and some other markings.

Custodia

Musical staff with treble clef, showing a melodic line with eighth and quarter notes.

Por er bien que yobuya lie-cho —

CKE con la voz

Piano accompaniment for the first system, including a grand staff with chords and a bass line. Includes the marking 'p Cdn.'.

Musical staff with treble clef, showing a melodic line with eighth and quarter notes.

por er lu-so tin es-tre-cho q²a. murrastro que-

CKE

CB.

Piano accompaniment for the second system, including a grand staff with chords and a bass line. Includes the markings 'CKE' and 'CB.'.

Musical staff with treble clef, showing a melodic line with eighth and quarter notes.

re q²a murrastro que re que uer-va a mi sa-tis-

Etc.

Piano accompaniment for the third system, including a grand staff with chords and a bass line. Includes the marking 'Etc.'.

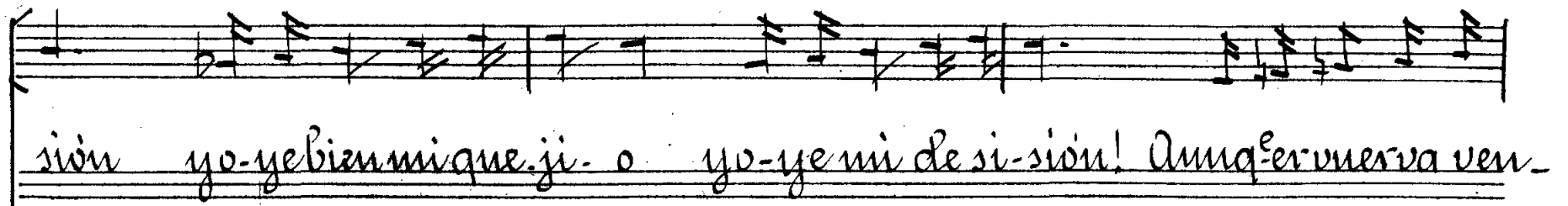
fe-cho - que vuelva a mi satis fe-cho -

y que descanse en mi re-cho ; Ay - - ; a - -

mad. Cd.
Gpus.

y! den-ma ve! Da me lo que te gi-o, cor-mu-meestri Pu

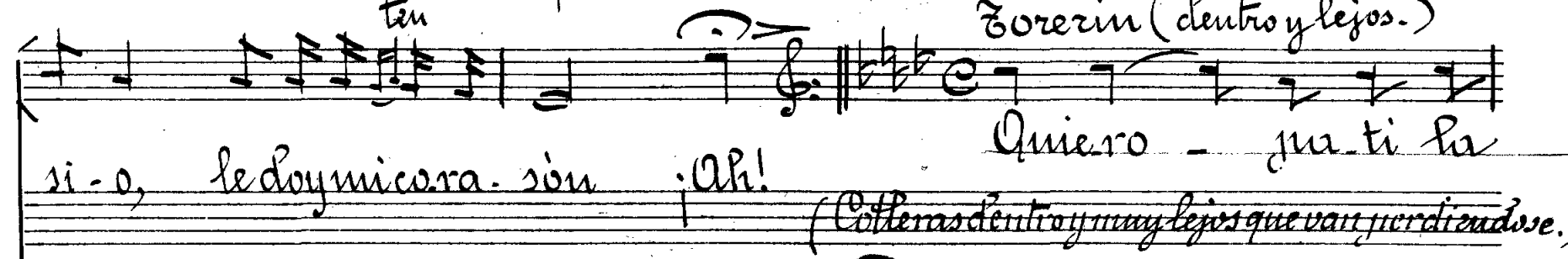
9ta



sion yo-yebianmiqué.ji-o yo-ye ni de si-sion! Amq'er-va ven-



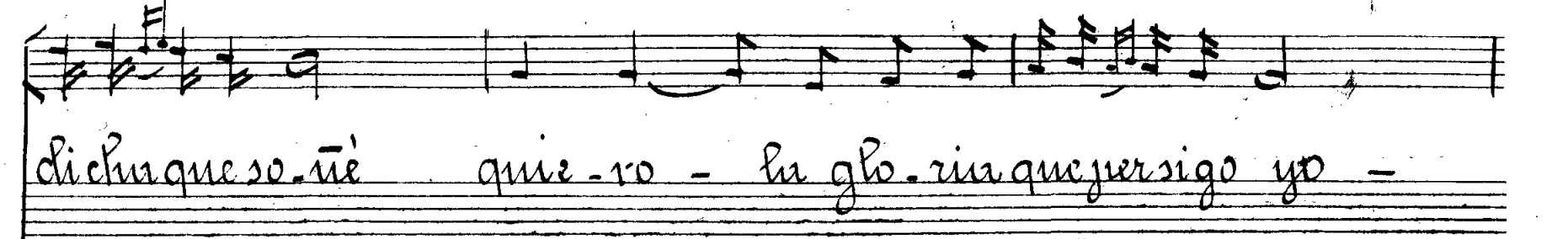
Vn 1º
Zpas.



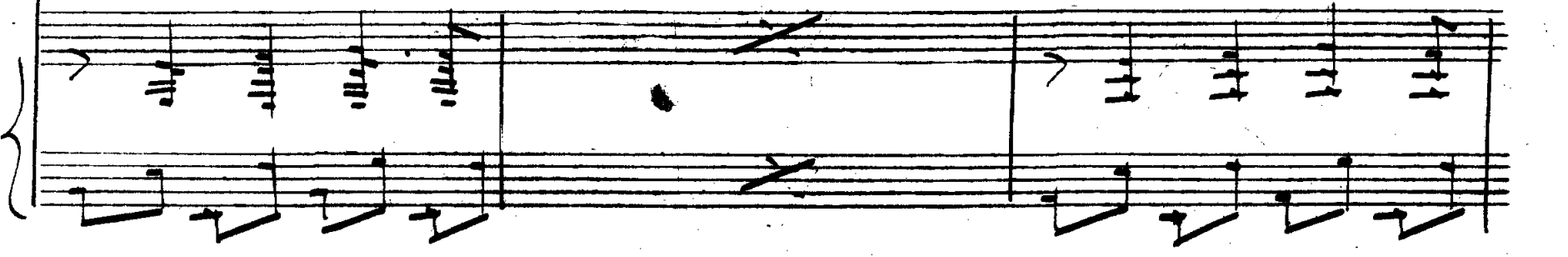
si-o, le doymicora. sion ¡Ah! Quiero - ma-ti sa
(Cottens dentro y muy lejos que van perdiéndose.)



10.
pp etc. Cdu



dichus que so.ñe quie-ro - la glo-ria que per-sigo yo -



Custodir (con pasion.)

Ye va mi fe, ye va el pecti so que nos u. nio, que ya qui re sa - re -

Fta Ob.

(con suprema pasion)

judur temus va - po! —; Tue go en que yo me temyode abra - sa, —

Ebal.

luz dem que re q: el armame alumbro er vusera con el a - lien - to

11

que le doy yo, *ten* su ya se re na mi... a ma die

ten *Nº 1º*

quiero mis q'ati, mi a-mò

12 **Grandioso**

mod. *pp* *mod. Cda. Gpt.* *utti.*

CB. 3bal.

Telón.