

Milagros, Coda, Gabina y Castora.

ALLEGRETTO

Nº 2

The musical score is written for piano and consists of five systems of staves. The first system includes a treble and bass clef, a key signature of one sharp (F#), and a time signature of 3/4. The tempo is marked 'ALLEGRETTO' and the dynamics are 'ff'. The piece begins with a series of chords in the right hand and a rhythmic accompaniment in the left hand. A 'Tutti' marking appears in the second system. The third system features a 'Coda' section with a circled '1' above it. The fourth system contains a 'Triplet (Sord.)' section with a 'F#' dynamic marking. The fifth system concludes with a 'Tutti p' marking and a final cadence.

First system of musical notation. The right hand (treble clef) features a melodic line with various note values and rests. The left hand (bass clef) provides a rhythmic accompaniment with chords and single notes. A circled '2' is written in the first measure of the left hand. The system concludes with a dynamic marking 'P' and the instruction 'mad y foas'.

Second system of musical notation. The right hand continues the melodic line. The left hand features a series of chords. A dynamic marking 'pizz' is present in the middle of the system.

Third system of musical notation. The right hand has a melodic line with a circled '3' above it. The left hand has a bass line with a dynamic marking 'P Cda'. The instruction 'pizz Trpas:' is written above the first measure of the left hand.

Fourth system of musical notation. The right hand has a melodic line with an '8<sup>e</sup>' marking above the final measure. The left hand has a bass line with a dynamic marking 'Cres Espas' and the instruction 'Trpas (Sord<sup>o</sup>)'.

Fifth system of musical notation. The right hand has a melodic line. The left hand has a bass line with a dynamic marking 'ff' and the instruction 'C. B. Timbr (trémis)'.

Sixth system of musical notation. The right hand has a melodic line. The left hand has a bass line with a dynamic marking 'mf'.

Coba

De - je - me us - té que las ma - te suelte, me ya Mi - la -

Mad<sup>2</sup>  
Cds

4 Tpa 2<sup>o</sup>

pp  
Tmb: (trém.)

- gri - tos que hoy hago yo un dis - pa - ra - te con es - te par de pas -

Milagros.

más, Cal - me - se us - té, se - ña Co - ha bas.ta de gol - pes y

Tpa: 1<sup>o</sup>

gri - tosy de - je a un la - do la es - co - ba y no sea - ca - lo - re

Gabina: Déjela que nos lesione!

Castora: Deje que nos contusione!

mas

Tral

Detailed description: This system contains the vocal line for 'mas' and the piano accompaniment. The piano part features a prominent triplet of eighth notes in the right hand and a corresponding eighth-note accompaniment in the left hand. The vocal line is a simple melodic phrase.

Castora y Gabina. (Oboe. Ctr 1<sup>a</sup>)

Queaunque nos ha - gan ca -

5

p Trpta Trb:

P @da

Timb: (sola)

pizz.

Detailed description: This system features the vocal lines for Castora and Gabina. The piano accompaniment includes a section for Trp 1<sup>a</sup> and Trb, marked 'p'. There is also a section for Timb (sola) and a 'pizz.' marking. A circled number '5' is placed above the vocal line.

(Trpta 1<sup>a</sup>)

- chi - tos no nos vol - ve - mos a tras por - que mi no - vio me

Detailed description: This system continues the vocal lines and piano accompaniment. The piano part features a dense texture of sixteenth notes in the right hand. The vocal line continues the previous phrase.

Coba (Oboe Ctr 1<sup>a</sup>)

tie - ne que estoy que gri - to de tristor - na! No me pa - re - ce ho -

Detailed description: This system features the vocal lines and piano accompaniment. The piano part continues with a similar texture of sixteenth notes. The vocal line includes the lyrics 'tie - ne que estoy que gri - to de tristor - na! No me pa - re - ce ho -'.

ni - to que por dos po - llos ca - ñon me des - pre - ciais a Be -

*Pia*  
*Vcllo*

Milagros.

- ni - to que nos re - vuel - ve la si - tua - cion. Pe - ro se hom - bre di - ga quien

**POCO MENOS.**

*6*  
*p*  
*de*  
*hp.*

Casta y Gabina.

es? Un ca - ma - re - ro de e - se ca - fe que tie - to el ti - po de un chimpan -

*Oboe.*  
*da Trp:*  
*Fag: Trpas*  
*pizz.*

Milagros.

- ce. ¿Be - ni - to Pan - do, e - sea sau - ron? Pues es - tas chi - cas tie - nen ra -

*f*  
*pizz*  
*Trp<sup>ta</sup> arco.*

Coba.

Milagros.

2011

Ya se ya que es fea, pero tiene un pasar Es que cuando se tie la edad

*Mad<sup>o</sup> (sola)*

*pizz*

Milagros.

de estas no se pue buscar mas que por un hombre... ¿Como le diria a V<sup>o</sup>... Por un hombre... Por un hombre que ten, ga a le - chó que se te haga ja -

**MODERATO**

*Tps: (solas)* 7

*mf Cde (sola)*

1<sup>o</sup> Coba.

2<sup>o</sup> Gab: y Casta.

- gri - a - ju - ven - tud y que te haga ti - lin. A mi me pa - re - ce que es mucho pe -  
- le - a - al mi - rar - se entus o - jos na mas. Es hay que te mi - rar, que yo la ver -

*Clar Fagi*

*Tps. Cde*

*Oboe.*

*Vm 1<sup>o</sup>*

Milagros.

- dir que no estan los hom - bres pa dar - se pos - tin. Que al ha - blar te te de esca - lu -  
- dad, no se que me pa - sa que rom - po a su - dar. Y si el cuer - po te pi - de pe -

1<sup>a</sup> Gab: y Casti

2<sup>a</sup> Coba: Gab: y Casti:

fri - o - yal be - sar, te te del co - ra - sòn,      A - qui la Mi - la - gros se po - ne en ra -  
 le - a - que se cre - ca al cas - ti - go el cha - val.      A mi dar, me un hom - bre que di - ga alla

*Coba:*      *Mila:*  
 sòn,      Yo encambio no ten - go la mis - ma opi - nión.      ¡ Un hom - bre      chu -  
 vá,      Que los que sea - chi - can no sir - ven pa - ná.      No hay miel mas      sa -

- la - po      que no pue - da dor - mir - se de gua - po      y me dé por ca - ri - ño su  
 - bro - sa      que des - pués de una bronca espan - to - sa      ir bus - can - do al hombre el a -

vi - da      y por ce - los me lar - gue un to - pa - po      pa - ra yo a ca - ri - ciar - le en se -  
 ri - mo      co - mo a - quel que no quie - re la co - sa      y de - cir - le ba - ji - to y con

*alpo*

-gui - da  
mi - mo

*¡Ay!*

*¡Mo - re - no no me des*

mar - cha — mo - re - no por que me a - pe - no — mo - re - no da - me tu

*Clo  
Trio*

bo - ca que yúestog lo - ca por ti mo - re - no. *¡Mo - re - no no me des.*

*Coba, Gabina,  
y Castora.*

*mf*

*Plubb.*

mar - cha mo - re - no por que me a - pe - no mo - re - no da - me tu

*mf*

Milagros 1<sup>a</sup>

bo - ca que ya es - toy lo - ca por ti. ¡Mo - re - no

Milagros.

2<sup>a</sup>

Todas.

Un ga - re - no Mo - re - no no me des

mar - cha, mo - re - no, por tu sa - lud ¡Ay!