

Nº 3

Los Kirikis del Amor (Una Ópera cómica) y Seis 2º tríples.

Mad^a y Vlns

Tutti (sin ruido)

Todas

A - mor yo quie - ro pron - to ser mu - jer y a -

Mad^a (sin Flin) y Vlns

(Cuda y Trpas.)

The musical score is written for piano and voice. It begins with a treble and bass clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The piano part features a rhythmic accompaniment with frequent chords and eighth notes. The vocal line is written in a single staff with a treble clef. The lyrics are in Spanish. Performance instructions include 'Tutti (sin ruido)', 'Mad^a (sin Flin) y Vlns', and '(Cuda y Trpas.)'. There are also dynamic markings like 'f' and 'ff' throughout the score.

si sen - tir tu fue - go a - bra - sa - dor y ar - mo con las

di - chas del que - rer mien - tras mis me - ji - llas en - cien - de el ru -

bor.

Mad³ y Vln³

Trbn¹

Trbn² Trbn³ Tbal:

2 Tutti: (Sin ruido)

(18)

ff Ruido.

Allg.^{to}
Baile
 (Sin Ob: Fag: Trb^{ms} Tbal: ni C. Bajo)

Ob: *truu*

Kiriki = *Un poco menos*

yo no sé lo que es el a-
 mi ma- má me di- jo an- tea-

Ob: *truu*

ff tutti (sin ruido)

Cuda

mor y a ma- má se lo pre- gun- té y mi-
 yer que a Pa- ris un ni- ño encar- go al mo-

(Fag) Ob: *truu*

Ctes

maaf

rán-do-me con fu-ror, me di-jo «Y à ustè, qué?» me di-jo «Y à ustè,
men-to qui-se te-nor un ni-ño tam-bien yo, un ni-ño tam-bien

Cis 1º
mu poco affrett:
Fag: #178as

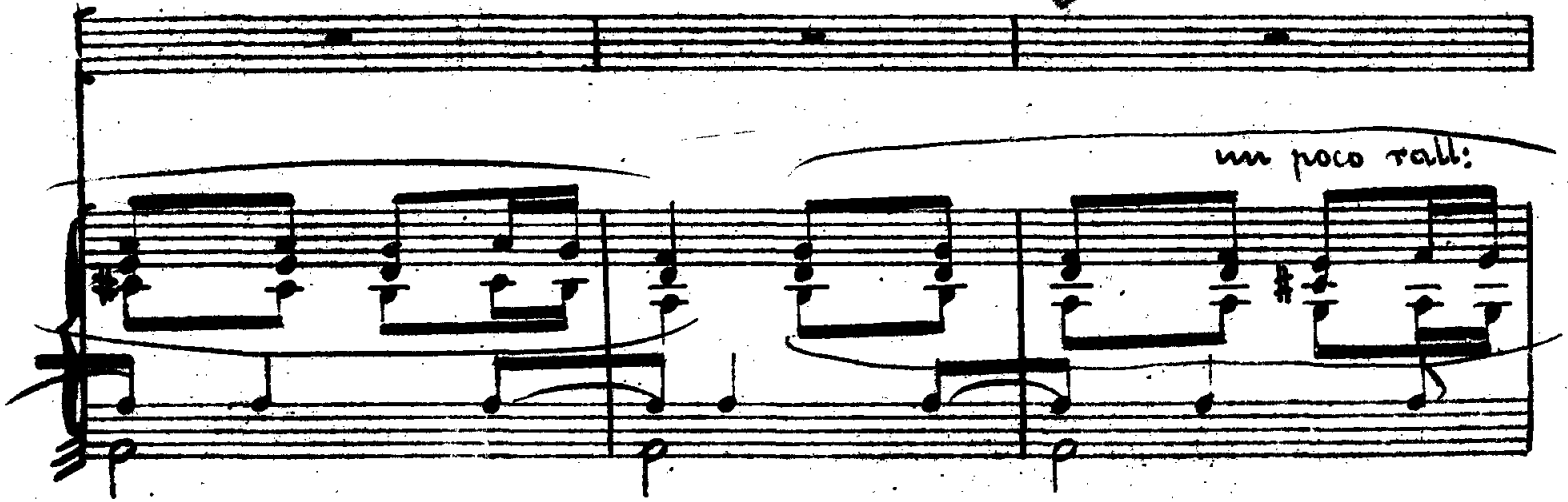
qué? Pe-ro lue-go fui à vi-si-tar con mis
yo. No sa-bien-do co-mo pe-dir el chi-

Cis 178as Cuerdas
a tpo:

pa-dres al pri-mo Luis y ense-cre-to à pre-gun-
qui-llo sin va-ci-lar en-se-gui-da me de-ci-

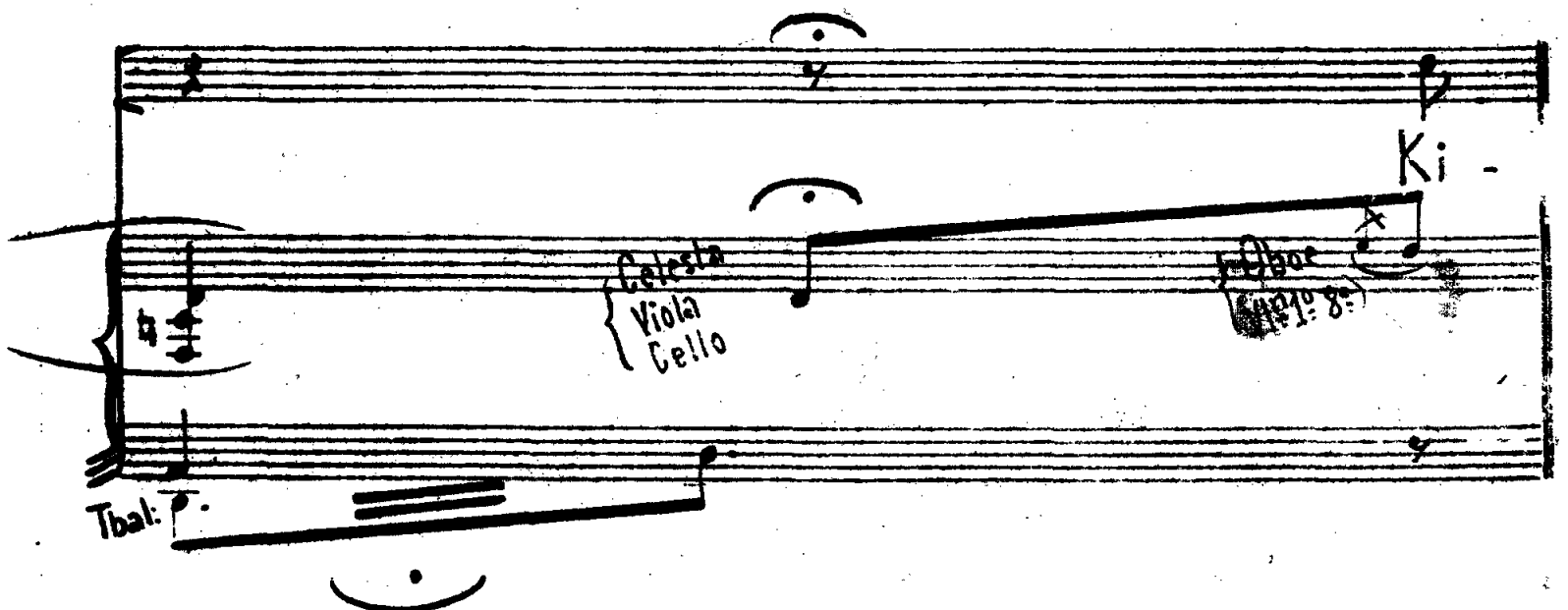
tar «Que es el a-mor?» vol-vi, «Que es el a-mor?» vol-vi.
di, por ir-lo à pre-gun-tar, por ir-lo à pre-gun-tar.

mu poco rall:
Fag:
Cuda a tpo:



RECITADO 1º } Y el primito, que es un teniente de husares, con más humos que la fábrica del gas, me miró picarescamente, y atusándose los bigotes con una mano, y enderezando el sable con la otra, para asusfarme, me contestò....

RECITADO 2º } Y fui, y se lo dije al novio de mi hermana. El, un poco sorprendido, me preguntò, que cuántos años tenia; yo le contestè que cuantos me echaba; y como me dijo que me echaba lo menos quince, tuve que enfadarme y todo.... y le repuse: «Que exajerao, quince son muchos....! Y el entonces me respondió como todo el mundo....



Allg^{to} gracioso.

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ri - Ki Ki - ri - Ki lin - do mu - ñe - co en-can-ta-

Fl. Pic.

Ctes Fag: Arpa y Cdo.

dor, no pre-gun-tes e - sas co - sas por fa - vor. Ki -

Tra:

Fag:

ri - Ki Ki - ri - Ki mi - ra que aunque pe - que-ña

Tra: 1)

b

Todas

e - res un de - mo - nio ten - ta - dor. Ki -

Musical score for the first system. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves. The right hand has chords and some melodic lines, while the left hand has a bass line. A dynamic marking 'ff' is present, along with the instruction 'Tutti: (sin ruido)'. A handwritten note 'Mado: Vento' is also visible.

ri - ki ki - ri - ki lin - do mu - ñe - co encan - ta -

Musical score for the second system. The vocal line continues with lyrics. The piano accompaniment features a prominent chordal texture. A dynamic marking 'Tutti: (menos Ptos)' is present. A circled '4' is written in the left margin.

dor, no pre - gun - tes e - sas co - sas por fa - vor, Ki -

Musical score for the third system. The vocal line concludes with lyrics. The piano accompaniment continues with chords and some melodic lines. There are some handwritten markings like 'x' and 'v' on the piano part.

ri - ki ki - ri - ki mi - ra que aun que pe - que - ña

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line features a rhythmic pattern of eighth and sixteenth notes. The piano accompaniment includes chords and melodic lines in both hands.

e - res un de - mo - nio ten - ta - dor .

(Hacen mltis)

Alto vivo.

P. (Sin Ob: Fag: Trb: Tst: ni C.ajo)

The second system continues the musical score. It includes a vocal line and piano accompaniment. A large bracketed section is marked with the instruction *(Hacen mltis)*. A dynamic marking of *P.* (piano) is present, along with the instruction *(Sin Ob: Fag: Trb: Tst: ni C.ajo)*. A tempo or performance instruction *Alto vivo.* is written across the piano part.

Ob: *trm*

The third system shows the piano accompaniment. It features a melodic line in the right hand and a supporting line in the left hand. The instruction *Ob: trm* is written above the staff.

Ob: *trm*

ff Tutti

The fourth system concludes the piano accompaniment. It features a melodic line in the right hand and a supporting line in the left hand. The instruction *Ob: trm* is written above the staff. The system ends with a strong dynamic marking **ff** and the instruction **Tutti**.