

Las Aviadoras

Tetis y todos los de escena

TIEMPO DE BOLERO

Nº 3, 1/2

f *mad. Cda. mel.* *mf*

Plo: *Tb: Cachi:*

p *Cnla (sord.)*

Tetis.

Que soy ma presu - mi - a - - - - - me - di - sen a -
 mi no vies chi - qui - ti - to - - - - - chi - qui - toy mo -

Ob: *p* *Tpas:*

mi, *massi yo no pre-su - mo* *quien va apre-su - mir,* *noes cier - to se -*
 nin, *pues los hombres grandones* *no me hacen ti - lin,* *son to - do fo -*

Fla 32 *pizz*

no, que hay pae- llo ra- son, a- yer tar- de- an- gi- ta- no me di- joes- ta
 cha, y lue- go ya na, yen cambio el chi- quet- ti- to, es un pol- vo-
 (como la voz)

Clar. p
 arco
 pizz

flor, no hay quien en Se- vi- lla, te lle- gue al la- con lu- se- ro por tus
 rin, y pue- des ma- ne- jar- lo, a gus- to de ti, que un dia te mo-
 Fla 2ª vez. Obv Clar:
 Tra 1ª (con la voz)

arco
 pizz

ba- jos se pue cal- cu- lar, mi ma- re lo que se- ra el prin- si-
 les- ta pues no di- ses na, y por el bal- con lo ti- ras yen.
 Fla. ten.
 ten

Tra 2ª
 Cda. Trem:
 pizz
 ten

1ª 1ª 2ª 2ª
 pal. paz.
 ALLEGRETTO
 Tutti (sm 2ª)
 arco
 pizz
 Trpt 2ª



La que ten — ga un que — rer de ver — dad — ya lo

Ob. Etc.

Arco

Cda.

Tpas. Fgt.

(sigue ritmo Cda.)

Tpts Trbn. (sord^a)

pizz cashi!



puede cui — dar — y mi — mar si lo quiè — con — ser — var que los hom — bres fe —

Flas.

Fgt.

Fla.

Cda pizz

Tpas.



lèn ra — ros son — yes co — rrien — teen con — trar — ca — da ti — po que dà — com — pa —



sion — po — bre — si — lla — dea — que — lla —

Fin

Ob.

Ob.

Cashi!

3

qu no ten — gaun que — rer —

Ob. For.
Cast. 2

Es i — gual — queu — na flor sin o — lor — y no pue — do vi — vir —

Clar. 4
Erob. 4

— si — no se que has de ser — pa — ra mi .

Flas.
mf
Cres. For.
pizz
Cello C.B.

segue

Flin. Fla. *mad.* *p* *Cda.* *pizz* *sigue*

8^a *loco* *f* *Tpt² sord^e* *Tpa.* *pizz* *8^a* *Fl²*

Todos *f* *La que ten — gaun que — rer de ver — dad — ya lo puede cui — dar —*

8^a *met.* *ff* *Tutti* *8^a* *Bajos. Caja 2^{tas.}*

8^a *y mi — mar si lo quiè — ron — ser — var que los hom — bres fe —*

8^a *ten ra — ros son — y es co — rrien te en con — tar — ca — da ti — po que da —*

6

re com - pa - sión po - bre - si lla de a -

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest followed by the lyrics 'com - pa - sión'. The piano accompaniment consists of chords and moving lines in both hands. A box containing the number '6' is positioned above the vocal staff. The system concludes with the lyrics 'po - bre - si lla de a -'.

que - lla que no ten - gaun que - rer

The second system continues the musical piece. The vocal line has the lyrics 'que - lla que no ten - gaun que - rer'. The piano accompaniment maintains a similar texture of chords and moving lines. The system ends with the vocal line on a note and the piano accompaniment on a chord.

Es i - gual - que a - na flor sin o - lor - yo no

The third system features the lyrics 'Es i - gual - que a - na flor sin o - lor - yo no'. The piano accompaniment includes a dynamic marking 'Ruido' (Noise) in the lower register of the left hand. The system concludes with the vocal line on a note and the piano accompaniment on a chord.

pue - do vi - vir si no sè que a de ser - pa - ra

The fourth system contains the lyrics 'pue - do vi - vir si no sè que a de ser - pa - ra'. The piano accompaniment continues with chords and moving lines. The system ends with the vocal line on a note and the piano accompaniment on a chord.

mi quehade ser — pa — ra

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a long note on 'mi' followed by a melodic phrase for 'quehade ser — pa — ra'. The piano accompaniment consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with block chords and rhythmic accompaniment.

mi quehade ser — pa — ra

The second system continues the vocal and piano parts. The vocal line repeats the 'mi' and 'quehade ser — pa — ra' phrase. The piano accompaniment maintains its rhythmic and harmonic structure, with the right hand playing a continuous stream of notes and the left hand providing harmonic support.

mi

The third system shows the vocal line with a long note on 'mi'. The piano accompaniment continues with its characteristic patterns, featuring a right hand with dense chordal textures and a left hand with steady accompaniment.

The fourth system concludes the piece with the piano accompaniment. The right hand features a melodic line with some grace notes, while the left hand plays a final chordal cadence. A double bar line is present at the end of the system.