

El Cenidor de Diana

Betty, ketty, el Ynglés y las Rubias (2<sup>as</sup> Tiples)

TIEMPO DE Charles

Tutti.

Nº 8

*f* *Timb. (Solo.)* *Tambal*

*pp* *Metal (Cordas)*  
*Tutti* *Banjo.*  
*ing: pto* *f* *p* *C. japonesa.*

*Mads*  
*Cda*

*p* *Trpls*

*1*  
*Timb. (trém.)*

Piano accompaniment for the first system, featuring a treble and bass clef. The music includes various rhythmic patterns, including triplets, and dynamic markings such as *f*.

Piano accompaniment for the second system, continuing the musical piece with similar rhythmic and dynamic characteristics.

Piano accompaniment for the third system, showing further development of the musical texture.

Las dos

Vocal line for the first system of lyrics, starting with the word "Las dos".

Good bay Ke tty v. i vel

Mad<sup>g</sup> Metal (Sord<sup>a</sup>)

Oboe. *tes*

*p* *ff* *p*

Tpts. *Qda* *Banja*

*p* B<sup>2</sup> (solo) Guiro.

Piano accompaniment for the second system of lyrics, including dynamic markings and performance instructions for various instruments.

Be - tty yes ve - ry pse - tty las dos

Vocal line for the third system of lyrics, starting with "Be - tty yes ve - ry pse - tty las dos".

*pp* *Flin.*

Tpts. (Sordina)

Piano accompaniment for the fourth system of lyrics, including dynamic markings and performance instructions.

cuun - do Be - tty bai - la con Ke - tty le di - ce be - ti, be -

*El inglés*  
- ti con Dios. ¡Yes! Es - taes Ke - tty ya - que - lla es

*Tutti* **3** *ff Tutti.*

Be - tty it is fres - que - ti las des

Si ra - ce fre - ti po - ned bur - le - ti y lue - go ve - ti con

*dim.*

*el*

*Trp & Trom*

*Timpani*

*f*

*f*

*f Tutti*

4

5

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music features a complex melodic line in the treble with many beamed notes and rests, and a more rhythmic accompaniment in the bass. There are several triplets and slurs throughout the system.

Second system of musical notation, continuing the piece. It maintains the same grand staff and key signature. The melodic line in the treble continues with intricate patterns, including triplets and slurs. The bass line provides a steady accompaniment with some harmonic changes.

Third system of musical notation. The treble staff continues with a series of beamed notes. The bass staff features a prominent circled number '6' in the first measure, possibly indicating a measure rest or a specific fingering. The overall texture remains consistent with the previous systems.

Fourth system of musical notation. This system includes performance instructions: *Mad<sup>e</sup> Trés.* and *Trés. (Sard<sup>e</sup>)* written above the treble staff, and *Ad<sup>e</sup>* written below the bass staff. The musical notation continues with triplets and slurs.

Fifth and final system of musical notation on the page. It concludes with a dynamic marking of *f tutti* in the treble staff. The notation includes triplets and slurs, leading to the end of the piece.

Es - ta es He - tty y a - que - lla es Be - tty it

7

is fres - que - tty las dos Si ha - ce

fres - tty po - ned bur - le - tty y lue - go ve - tty con Dios

8  
Tutti Tutti

14  
acell  
Tutti

Tbal:  
Caja (trém.)  
Ptes