

El Testamento de Don Quijote

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$\text{♩} = 50$ 1

Hautbois

Clarinette la

Basson

Célesta

Piano

Violon I

Violon II

Alto

Violoncelle

Contrebasse

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2

Hb. *sordina*

Cl. la *sordina*

Bsn. *sordina*

Cél.

Pno. *Vivo* ($\text{♩} = 132$) *Vivo*

Vln. I *mf* *sordina* *Tpo I* *pp* *Tpo I*

Vln. II *mf* *sordina* *Tpo I* *pp* *Tpo I*

Alt. *mf* *sordina* *Tpo I* *pp* *Tpo I*

Vc. *mf* *sordina* *Tpo I* *pp* *Tpo I*

Cb. *f* *pp* *pp*

3

Tpo piu mosso ♩=66

Musical score for measures 23-30. The score includes parts for Horn (Hb.), Clarinet in B-flat (Cl. la), Bassoon (Bsn.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Alto Saxophone (Alt.), Viola (Vc.), and Cello (Cb.). The woodwinds and strings are marked *via sord.* (via sordina). The piano part is marked *Livo* and *ff*. The tempo is *Tpo piu mosso* with a metronome marking of ♩=66. The key signature has one flat (B-flat major/D minor). The score features a variety of rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *f* and *ff*.

Musical score for measures 31-38. The score includes parts for Horn (Hb.), Clarinet in B-flat (Cl. la), Bassoon (Bsn.), Violin I (Vln. I), Violin II (Vln. II), Alto Saxophone (Alt.), Viola (Vc.), and Cello (Cb.). The woodwinds and strings are marked *via sord.* (via sordina). The piano part is marked *Livo* and *ff*. The tempo is *Tpo piu mosso* with a metronome marking of ♩=66. The key signature has one flat (B-flat major/D minor). The score features a variety of rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *f* and *ff*.

35

Hb.

Cl. la

Bsn.

Vln. I

Vln. II

Alt.

Vc.

Cb.

mf

mf

mf

mf

mf

mf

f

f

4

38

Pno.

Vc.

Cb.

mf

ff

ffz

f

mf

f

mf

velocissimo

41

Hb. *f*

Cl. la *f*

Bsn. *f*

Pno. *ffz* *m.s.*

Vc. *mf*

Cb. *mf*

5

44

Hb. *pp* *sord.* *via sord.*

Cél. *p*

Pno. *sfz*

Vln. I *pp* *sord.* *via sord.*

Vln. II *pp* *sord.* *via sord.*

Alt. *pp* *sord.* *via sord.*

Vc. *pp*

47

Fl.

Hb.

Cl. la

Bsn.

Cél.

Pno.

Vln. I

Vln. II

Alt.

Vc.

pp

f

pp

p

f

subito ff

pp subito

pp

pp subito

pp

pp subito

pp

f

pp subito

pp

f

pp subito

pp

6

This musical score page contains measures 52 through 57. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 52-53 are rests. Measure 54 has a half note G4 (*pp*). Measure 55 has a half note G4 (*pp*). Measure 56 has a half note G4 (*pp*). Measure 57 has a half note G4 (*pp*).
- Horn (Hb.):** Measures 52-53 are rests. Measure 54 has a half note Bb3 (*pp*). Measure 55 has a half note Bb3 (*pp*). Measure 56 has a half note Bb3 (*pp*). Measure 57 has a half note Bb3 (*pp*).
- Clarinet in A (Cl. la):** Measures 52-53 are rests. Measure 54 has a half note B4 (*pp*). Measure 55 has a half note B4 (*pp*). Measure 56 has a half note B4 (*pp*). Measure 57 has a half note B4 (*pp*).
- Bassoon (Bsn.):** Measures 52-53 are rests. Measure 54 has a half note Bb3 (*pp*). Measure 55 has a half note Bb3 (*pp*). Measure 56 has a half note Bb3 (*pp*). Measure 57 has a half note Bb3 (*pp*).
- Cello (Cél.):** Measures 52-53 are rests. Measure 54 has a half note Bb3 (*pp*). Measure 55 has a half note Bb3 (*pp*). Measure 56 has a half note Bb3 (*pp*). Measure 57 has a half note Bb3 (*pp*).
- Piano (Pno.):** Measures 52-53 are rests. Measure 54 has a half note Bb3 (*pp*). Measure 55 has a half note Bb3 (*pp*). Measure 56 has a half note Bb3 (*pp*). Measure 57 has a half note Bb3 (*pp*).
- Violin I (Vln. I):** Measures 52-53 are rests. Measure 54 has a half note Bb3 (*f*). Measure 55 has a half note Bb3 (*pp*). Measure 56 has a half note Bb3 (*pp*). Measure 57 has a half note Bb3 (*pp*).
- Violin II (Vln. II):** Measures 52-53 are rests. Measure 54 has a half note Bb3 (*f*). Measure 55 has a half note Bb3 (*pp*). Measure 56 has a half note Bb3 (*pp*). Measure 57 has a half note Bb3 (*pp*).
- Alto (Alt.):** Measures 52-53 are rests. Measure 54 has a half note Bb3 (*f*). Measure 55 has a half note Bb3 (*pp*). Measure 56 has a half note Bb3 (*pp*). Measure 57 has a half note Bb3 (*pp*).
- Viola (Vc.):** Measures 52-53 are rests. Measure 54 has a half note Bb3 (*f*). Measure 55 has a half note Bb3 (*f*). Measure 56 has a half note Bb3 (*pp*). Measure 57 has a half note Bb3 (*pp*).
- Double Bass (Cb.):** Measures 52-53 are rests. Measure 54 has a half note Bb3 (*f*). Measure 55 has a half note Bb3 (*f*). Measure 56 has a half note Bb3 (*pp*). Measure 57 has a half note Bb3 (*pp*).

59

Fl. *mf* *pp*

Hb. *mf* *pp*

Cl. Ia *mf* *pp*

Bsn. *mf* *pp* *p*

Pno. *f* *mf* *p*

Vln. I *mf* *pp*

Vln. II *mf* *pp*

Alt. *mf* *pp*

Vc. *mf* *pp*

Cb. *f* *mf* *p*

Detailed description: This page of a musical score contains measures 59 through 64. The instrumentation includes Flute (Fl.), Horn (Hb.), Clarinet in A (Cl. Ia), Bassoon (Bsn.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Alto (Alt.), Viola (Vc.), and Cello (Cb.). The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. Measures 59 and 60 feature melodic lines for the woodwinds and strings, with dynamics of *mf*. Measures 61 and 62 show a dynamic shift to *pp* for the woodwinds and *f* for the piano. Measures 63 and 64 conclude with dynamics of *mf* and *p* respectively. The piano part includes complex chordal textures and dynamic markings of *f*, *mf*, and *p*. The string parts provide harmonic support with dynamics of *mf* and *pp*.

7

Tpo libero

66

Fl. *f*

Hb. *f*

Cl. la *f*

Bsn. *f*

Rec

De un molimiento de huesas a pura palos y piedra,
Don quirote de la Mancha ya ce doliente y sin fuerzas

Tiendido sobre un pavés , cubierto con su rodela, sacando como tortuga de entre conchas la cabeza

Con voz roida y chillanda viendo el escribano cerca

Ansi for falta de dientes , fáblo con el entre muelas

Pno. *ff*

Alt. *f*

Vc. *f*

Cb. *f*

72

Fl. *mf*

Hb. *mf*

Cl. la *mf*

Bsn. *mf*

D.Q. *mf*

Es-cri-bi buen ca-ba-lle - ro que Dios en quie - tud man-ten - ga el tes-ta-men-to que - fa - go por vo-lon-tad pas - tri-me - ra

Pno. *mf*

Alt. *mf*

Vc. *mf*

Cb. *mf*

82

Fl.

Hb.

Cl. la

Bsn.

D.Q.

Pno.

Alt.

Vc.

Cb.

f

f

f

mf

mf

f

f

f

ff

ff

f

f

f

f

f

f

y en lo de su en - te - ro ju - i - - - cio que po - neis a u - san - za vue - sa

Musical score for measures 90-95. The score includes parts for Flute (Fl.), Horn (Hb.), Clarinet in La (Cl. la), Bassoon (Bsn.), Double Bass (D.Q.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Alto (Alt.), Viola (Vc.), and Cello (Cb.). The vocal line is also present with lyrics: "bas - ta po - ner de - cen - ta - do cuan - do en - te - ro lo ten - ga". Dynamics include *p*, *mf*, and *f*.

Musical score for measures 96-101. The score includes parts for Flute (Fl.), Horn (Hb.), Clarinet in La (Cl. la), Bassoon (Bsn.), Violin I (Vln. I), Violin II (Vln. II), Alto (Alt.), Viola (Vc.), and Cello (Cb.). Dynamics include *mf*, *p*, and *f*. A box containing the number "9" is located above the Flute staff at the beginning of measure 96.

103

Fl.

Hb.

Cl. la

Bsn.

Vln. I

Vln. II

Alt.

Vc.

Cb.

f

10

110

Hb.

Cl. la

Bsn.

D.Q.

Vln. I

Vln. II

Alt.

Vc.

Cb.

martellato

ff

A — la tie - ra man - do el cuer - po co - ma mi cuer - po la tie - - - rra

119 *ord.*

Hb.

D.Q.

que se - gun es - ta de fla - co hay pa - ra un bo - ca - do a - pe -

Vln. I *ord.*

Vln. II *ord.*

Alt. *ord.*

Vc. *ord.*

Cb.

II

124

Fl. *mf*

Hb. *mf*

Cl. la *p*

Bsn. *p*

D.Q.

na. En ____ la vai-na de mi es - pa - da man - do que

Cél. *p*

Vln. I *mf*

Vln. II *f*

Alt. *p*

Vc. *p*

Cb. *mf*

f *pizz.*

132

D.Q. *lle - va - do se - a mi cuer - - - po que es - tá aún - - - ca - paz pa - ra su fla - que - za*

Vln. I

Vln. II

Alt.

Vc.

Cb. *arco > arco > arco >*
pizz. pizz. pizz.

12

138

Fl. *mf* *mf* *ff*

Hb. *mf* *mf* *ff*

Cl. la *mf* *mf* *ff*

Bsn. *mf* *mf* *ff*

Vln. I *mf* *ff*

Vln. II *mf* *ff*

Alt. *mf* *ff*

Vc. *mf* *ff*

Cb. *f*

13

Fl. *mf* *p* *f mf* *mf*

Hb. *mf* *p* *f mf* *mf*

Cl. la *mf* *p* *f mf* *mf*

Bsn. *mf* *p* *f mf* *mf*

D.Q. *que em-bal - sa - ma - do me lle - ven que em-bal - sa - ma - do me*

Pno. *mf* *8vb*

Vln. I *f* *mf* *f* *mf*

Vln. II *f* *mf* *f* *mf*

Alt. *f* *mf* *f* *mf*

Vc. *f* *mf* *f* *mf*

Cb. *f*

153

Fl. *f* *mf* *p*

Hb. *f* *mf* *p*

Cl. la *f* *mf* *p*

Bsn. *f* *mf* *p*

D.Q. *f* *mf* *p*

lle - ven - a re - po - sar a la I - gle - sia - y que so - bre mi se - pul - cro es - cri - ban es - to en la pie - dra:

Pno. *f* *mf* *p*

Vln. I *mf* *f* *p* *sordina*

Vln. II *mf* *f* *p* *sordina*

Alt. *mf* *f* *p* *sordina*

Vc. *mf* *f* *p* *sordina*

Cb. *mf* *f* *p* *sordina*

14

162

Fl. *dolce*
p

Hb. *dolce*
p

Cl. in A *dolce*
p

Bsn. *dolce*
p

Pno. *mf*

Vln. I *pp*

Vln. II *pp*

Alt. *pp*

Vc. *pp*

Cb. *pp*

168

15

170

Fl. *p*

Hb. *f* *p*

Cl. la *f* *p*

Bsn. *f* *p*

D.Q. *f e solenne* *rit.*
 A - quí ya-ce Don Qui - jo - te el que en pro-vincias di - ver-sas los tuertos vengó y los via-cos a pu-ro vi - vir a cie-gas.

Cél. *pp* *pp*

Pno. *mf*

Vln. I *pp* *mf* *pp* *via sord.*

Vln. II *pp* *mf* *pp* *via sord.*

Alt. *sempre pp* *mf* *pp* *via sord.*

Vc. *sempre pp* *mf* *pp* *via sord.*

Cb. *mf* *pp* *via sord.*

16

182 *poco pedal*

Pno. *mf* *f*

188

Piano score for measures 188-191. The score is in 3/4 time and features a complex rhythmic pattern with many sixteenth notes. The right hand has a melodic line with accents, while the left hand provides a steady accompaniment. The key signature has two flats.

17

192

Woodwind and Percussion score for measures 192-195. The Flute (Fl.), Horn (Hb.), and Clarinet in A (Cl. la) parts are shown. The Flute and Horn parts have a melodic line with a crescendo leading to a forte (f) dynamic. The Clarinet part has a similar melodic line. The Drum (D.Q.) part is mostly silent, with a final note marked *non legare* and *f*. The key signature has two flats.

192

Piano and Cello score for measures 192-195. The Piano (Pno.) part continues with its complex rhythmic accompaniment. The Cello (Cb.) part has a melodic line with a *pizz.* (pizzicato) marking. The Drum (D.Q.) part has a final note marked *non legare* and *f*, with the instruction *un poco pesante* below it. The key signature has two flats.

199

D.Q. *San - cho man - do las is - las que ga - né con tan-ta gue - rra con que si no que-da ri - co a - is -*

Pno.

Timb.

Vln. I *pizz.*

Vln. II *pizz.*

Alt. *pizz.*

Vc. *pizz.*

Cb.

18

Fl.

Hb.

Cl. la

D.Q.
la - do al me - nos que - da. Item al buen Ro - ci - nan - te

Pno.

Timb.

Vln. I
f *mf*

Vln. II
f *mf*

Alt.
f *mf*

Vc.
f *f*

Cb.
f *f* *sempre pizz*

Detailed description: This page of a musical score covers measures 205 to 212. It features a vocal line (D.Q.) with lyrics in Spanish: "la - do al me - nos que - da. Item al buen Ro - ci - nan - te". The vocal line is accompanied by a piano (Pno.) with a complex rhythmic pattern. The orchestral accompaniment includes Flute (Fl.), Horn (Hb.), Clarinet in La (Cl. la), Timpani (Timb.), Violin I (Vln. I), Violin II (Vln. II), Alto (Alt.), Violoncello (Vc.), and Contrabass (Cb.). The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte), and performance instructions like *sempre pizz* (sempre pizzicato) for the contrabass. The key signature has one flat (B-flat) and the time signature is 3/4.

212

Hb.

Cl. la

D.Q.

Pno.

Timb.

Vln. I

Vln. II

Alt.

Vc.

Cb.

de - jo los pra - dos y sel - vas que cri - ó el Se - ñor del Cie - lo pa - ra a - li - men - tar las bes - tias

mf

mf

Detailed description: This page of a musical score, numbered 22, contains measures 212 through 217. The score is for a vocal soloist and a full orchestra. The vocal line (D.Q.) is in Spanish, with lyrics: "de - jo los pra - dos y sel - vas que cri - ó el Se - ñor del Cie - lo pa - ra a - li - men - tar las bes - tias". The vocal part begins at measure 212 with a half rest, followed by a melodic line starting at measure 213. The instrumental parts include Horns (Hb.), Clarinet in B-flat (Cl. la), Piano (Pno.), Timpani (Timb.), Violins I and II (Vln. I, Vln. II), Alto Saxophone (Alt.), Violoncello (Vc.), and Contrabass (Cb.). The piano accompaniment features a complex rhythmic pattern with many sixteenth notes. The woodwinds and strings provide harmonic support. The score is written in a key signature of one flat (B-flat major or D minor) and a 3/4 time signature. The vocal line is marked with a mezzo-forte (*mf*) dynamic. The piano part has a *mf* dynamic marking at the beginning of its section.

19

Fl. *f* *mf* *mf* *frul.*

Hb. *f* *mf*

Cl. la *f* *mf*

Bsn. *f* *mf*

D.Q. *f* *mf* *mf*

mán - do - le ma - la ven - tu - ra y ma - la ve - jez con

Pno.

Timb.

Vln. I *pizz. f* *arco sul pont.* *pizz ord* *arco martel.* *pizz.*

Vln. II *pizz. f* *arco sul pont.* *pizz ord* *arco martel.* *pizz.*

Alt. *pizz. f* *arco sul pont.* *pizz ord* *arco martel.* *pizz.*

Vc. *pizz. f* *arco sul pont.* *pizz ord* *arco martel.* *pizz.*

Cb. *pizz. sempre*

224

Fl.

Hb.

Cl. la

Bsn.

D.Q.

e - lla y due - los en que pe - nar en vez de pien - sos y yer - ba.

Pno.

224

Timb.

224

Cym.

224

Vln. I

arco sul pont. *ord.*

Vln. II

arco sul pont. *ord.*

Alt.

arco sul pont. *ord.*

Vc.

arco sul pont. *ord.*

Cb.

20

229

D.Q. ** Si le Baritone parle l'espagnol il déclamera le texte qui suit et l'on supprime" y prosigue"*
 Man - do que al mo - re en - can - ta - do que me mal - tra - tó en la

Pno.

Vln. I *f mart.*

Vln. II *f sul pont.*

Alt. *f mart.*

Vc. *f sul pont.*

Cb. *f*

234

D.Q. ven - ta los po - ñe - tes que me dió al mo - men - to se de - vuel - van,

Pno.

Cym. *ff* *lv.*

Vln. I

Vln. II

Alt.

Vc.

Cb.

21

239

D.Q. *mf* man - da los mo - zos de mu - las _____ vol - ver las co - ces so -

Pno. *f* *mf*

Vln. I *f* *mf*

Vln. II *f mart.* *mf*

Alt. *f* *mf*

Vc. *f mart.* *mf*

Cb. *f* *mf*

244

D.Q. ber - - - bias que me die - ron por des - car - go de es - pal - das y de con - cien - cia

Pno. *f*

Vln. I *f* *sempre mart*

Vln. II *f* *sempre mart*

Alt. *f* *sempre mart*

Vc. *f* *sempre mart*

Cb. *f* *sempre mart*

A

22

Recitant "Y prosigue" *

250 *un poco meno mosso* (♩=104)

Rec

Mi espada pero desnuda sin que a vestirla sino es el orin Mi lanza mando para que puedan con
mando a un la tenga otro alguno se atreva a una escoba puedan con
escapia ella

Vln. I
mf un poco meno mosso (♩=104)

Vln. II
mf un poco meno mosso (♩=104)

Alt.
mf un poco meno mosso (♩=104)

Vc.
mf un poco meno mosso (♩=104)

Cb.
mf un poco meno mosso (♩=104)

pizz.

Fl.
ff

Hb.
p

Cl. la
p

Bsn.
p

Rec

echar arañas de techo cual si de San Peto, gola y manopla y
Jorge fuera espaldar media visera

Cél.
p

Pno.
mp

Vln. I

Vln. II

Alt.

Vc.

Cb.

262

Fl. *cresc.*

Hb. *cresc.*

Cl. la *cresc.*

Bsn. *cresc.*

7

Rec. *cresc.* lo vinculo en Quijotico Mayorazgo de mi hacienda y lo demás de los bienes

Cél. *cresc.*

8va

Pno. *cresc.*

Vln. I *cresc.*

Vln. II *cresc.*

Alt. *cresc.*

Vc. *cresc.*

Cb. *cresc.*

265

Fl. *ff*

Hb. *ff*

Cl. la *ff*

Bsn. *ff*

Rec

que en este mundo se quedan le dejo para obras pias de rescates de princesas

Cél. *ff*

Pno. *ff*

Vln. I *ff*

Vln. II *ff*

Alt. *ff*

Vc. *ff*

Cb. *ff*

23

Piu tranquilla (♩=76)

268

Fl. *f* *mf*

D.Q. *f*

man - da que en lu - gar de mi - sas

276

Fl.

Bsn.

D.Q.

Alt.

Cb.

mf

f

jus-tas, ba-ta - - - llas y gue - - - rras me di-gan, que son mis mi-sas a - ques - - tas. De-jo por tes-ta-men - ta-rios

24

286

D.Q.

f

a Don Be - li - sa - rio de Gre - cia, al ca - ba - - lle - ro de Fe - bo,

286

cresc molto e accel

Pno.

mf pesante

286

la/lab bag éponge

cresc molto e accel

Timb.

mf

286

cresc molto e accel

Vln. I

mf

Vln. II

mf

Alt.

mf

Vc.

mf

Cb.

mf

Fl.
Hb.
Cl. la
Bsn.
D.Q.
Rec.
Pno.
Timb.
Vln. I
Vln. II
Alt.
Vc.
Cb.

291

ff

a Es - plan - dian el *ff* de las jer - gas.

senza fretta allí habló Sancho Panza con tono duro y despacio
bien oiréis lo que dijera y la voz de cuatro suelas:

3 3 3 3

25

295

S.P. *mf* No es ra - zón buen Se - ñor mi - o

Vln. I *mf* *p*

Vln. II *mf* *p*

Alt. *mf* *p*

Vc. *mf* *p*

Cb. *mf* *p*

303

Hb. *mf*

S.P. que cuan - do vais a dar cuen - ta al Se - ñor que nos cri - ó di - gáis san - de - ces tan fie - ras

Vln. I

Vln. II

Alt.

Vc.

Cb.

309

Fl. *mf*

Hb.

Cl. la *mf*

Bsn. *mf*

S.P. 8

San-cho es Se-ñor quien vos_ fa - bla que es_ tá a vue - sa ca - be - ce - ra

Vln. I *mf*

Vln. II *mf*

Alt.

Vc.

Cb.

Detailed description: This page of a musical score, numbered 33, contains measures 309-312. The woodwind section (Flute, Horn, Clarinet in A, Bassoon) and strings (Violin I, Violin II, Alto, Viola, Cello, Double Bass) are marked *mf*. The vocal line (Soprano Part) features lyrics in Spanish: "San-cho es Se-ñor quien vos_ fa - bla que es_ tá a vue - sa ca - be - ce - ra". The vocal line includes a triplet of eighth notes in measures 310 and 312. The score is in 3/4 time and includes dynamic markings and articulation symbols.

26

Fl. *mf*

Hb. *mf*

Cl. la *mf*

Bsn. *mf*

S.P. *mf*
llo - ran - do a cán - ta - ros tris - te tris - te.

Pno. *mf*

Timb. bag. douce *mf*

Vln. I *mf*

Vln. II *mf*

Alt. *mf*

Vc. *mf*

Cb. *mf*

323

Fl.

Hb.

Cl. la

Bsn.

S.P.

8

De - jad por tes - ta - men - ta - rios al cu - ra que vos con - fie - sa

Pno.

323

Timb.

323

Vln. I

Vln. II

Alt.

Vc.

Detailed description: This page of a musical score, numbered 35, contains measures 323 through 328. The score is arranged in a standard orchestral format with multiple staves. The instruments included are Flute (Fl.), Horn (Hb.), Clarinet in La (Cl. la), Bassoon (Bsn.), Soprano Part (S.P.), Piano (Pno.), Timpani (Timb.), Violin I (Vln. I), Violin II (Vln. II), Alto (Alt.), and Violoncello (Vc.). The vocal line (S.P.) includes the lyrics: "De - jad por tes - ta - men - ta - rios al cu - ra que vos con - fie - sa". The music features complex rhythmic patterns, including a change from 6/8 to 3/4 time signature. The piano part has a steady eighth-note accompaniment. The woodwinds and strings play melodic lines with various articulations like accents and slurs.

329

Fl.

Hb.

Cl. la

Bsn.

S.P.

parlando libero

al re - gi - dor Per An - ton al ca - bre - ro Gil Pan - zue - ca y de - jaos dEs - plan - dio - nes pues tan - ta in quie - tud nos

Pno.

329

Timb.

Vln. I

Vln. II

Alt.

Vc.

335

Fl.

Hb.

Cl. la

Bsn.

S.P.

cues - tan. Y lla - mad a un re - li - gio - so *f* que os a - yu - de en es - ta bre - ga.

Pno.

335

27

340

Cl. la

Bsn.

D.Q.

do, do# ,Mib 8va Bassa

Bien — di — ces ve a la Pe — ña

340

Timb.

bag dure

p

Alt.

pizz.

Vc.

pizz.

Cb.

pizz.

346

Cl. la

Bsn.

D.Q.

Gran — de — y di — le a Bel — te — ne — bras que ven — ga — que — ven — ga. —

346

Timb.

Alt.

Vc.

Cb.

353

Fl.

Hb.

Cl. la *rall*

Bsn.

D.Q.

Rec

Cél.

Pno.

Timb. *bag éponge*

Vln. I

Vln. II

Alt.

Vc.

Cb.

mf

mf

mf

mf

mf

f

f

que ven

En esto la extrema uncion, asomó ya la puerta

Pero el que vio al sacerdote con sobrepelliz y vela

Dijo que era sabio propio del encanto de Niquea

Fl. 359 e^\flat e^\flat e^\flat e^\flat e^\flat

Hb. e^\sharp e^\flat e^\sharp e^\flat e^\flat

Cl. la e^\sharp e^\flat e^\sharp e^\flat e^\flat

Bsn. e^\flat e^\flat e^\flat e^\flat e^\flat

Rec

y levanto el buen Mas viendo que el escribano se
hidalgo, por hablarle ya le faltaban juicio fue y el cura
a la cabeza vida, vista y lengua se salió afuera.

Cél. 359 e^\sharp e^\flat e^\sharp e^\flat e^\flat

Pno. 359 e^\sharp e^\flat e^\sharp e^\flat e^\flat 8^{va} 5

Timb. 359 e^\flat e^\flat e^\flat e^\flat e^\flat

Vln. I 359 e^\sharp e^\flat e^\sharp e^\flat e^\flat

Vln. II e^\sharp e^\flat e^\sharp e^\flat e^\flat

Alt. e^\sharp e^\flat e^\sharp e^\flat e^\flat

Vc. e^\flat e^\flat e^\flat e^\flat e^\flat

Cb. e^\flat e^\flat e^\flat e^\flat e^\flat