

"Las Leandras"

Letra de los S^{res}
GONZALEZ del CASTILLO y
MUÑOZ ROMAN.

N^o 5. *Schotis del Pichi.*

PICHI y 2^{as} tipes (CHULAS)

Música del M^{tro}
FRANCISCO ALONSO

Tpo de Schotis.

The piano accompaniment consists of four systems of music. Each system has a treble and bass clef staff. The first system starts with a dynamic marking of *mf*. The music features a mix of chords and melodic lines, with several sixteenth-note passages marked with a '6' and a slur. The key signature has one sharp (F#), and the time signature is 2/4.

PICHI. (muy marcado y chulón)

The vocal line is written on a single treble clef staff. It begins with a rest, followed by the lyrics: "¡Pi-chi! es el chu-lo que cas-ti-ga". The melody is simple and rhythmic, with some notes marked with accents. The key signature has one sharp (F#), and the time signature is 2/4.

del Por-ti-llo a la Argan-zue-la por que no hayu-na chi-cue-la que no quie-ra ser a-

pp

mi-ga de un se-gu-ro ser-vi-dor ¡Pi-chi! pe-ro yo queme admi-

-nis-tro cuando al gu-na se me cue-la co-mo no vuel-te la te-la, dos *morrás* la su-mi-

p

CHULAS
-nistro que ati-zan-do les can-de-la yo soy un fla-ge-la, ¡Pi-chi! es el chu-lo que cas-

dor

- ti - ga del Por - ti - llo a la Argan - zue - la yes que no hay una chi - cue - la que no quiera ser su a -

- mi - ga porque es un fla - ge - la - dor ¡Pi - chi! no re - para en sa - cri - fi - cios

PICHI

las e - du - ca - y es - true - tu - ro y las sa - co luego un du - ro pa - gas - tar - me - lo en mis

vi - cios y quedar como un se - ñor ¡Me ha - stror - nao! 8-7 ¡E - res un sol! 8-7 Pon me un cha

CHULAS

PICHI (muy marchoso)

lé, dame un renard, compra me un Roll. ¡Anday quete on - du - len con la per - ma - nen y pa sua vi -

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. It contains several triplet markings (indicated by a '3' over a group of notes) and rests. The piano accompaniment includes similar triplet markings and rests, with a bass clef and a key signature of one flat.

- zar, te, que te den col - - crem! Se lo pues pe - dir a Vie - to - ria

The second system continues the musical score. The vocal line has a treble clef and a key signature of one flat. It includes a fermata over a note and a dynamic marking of *mf*. The piano accompaniment has a bass clef and a key signature of one flat, with various chordal textures and rests.

¡Kent que lo que es a mi, no ha na ci - do quien... ¡Anday quete on - du - len con la per - ma -

The third system of the musical score shows the vocal line with a treble clef and a key signature of one flat. It features a dynamic marking of *pp* and a fermata. The piano accompaniment has a bass clef and a key signature of one flat, with a dynamic marking of *pp* and a fermata.

nen y si te so - fo cas, to ma lo con zeltz! ¡Chis! E - res Pi - - chi pa ra

The fourth system concludes the musical score. The vocal line has a treble clef and a key signature of one flat, with a dynamic marking of *ff*. The piano accompaniment has a bass clef and a key signature of one flat, with dynamic markings of *f* and *ff*, and includes a complex passage with a fermata and a triplet.

mi de lo que no ca be mas y yo se de algu-na

por a - hi que van de - ses-pe - ras de - tras de tí Pe-ro a mi no, por que de

PICHI

CHULAS

nen, bue-no soy An-day que te on - du-len con la per - ma - nen y pa sua-vi -

yo

- zar-te que te den col - - crem Se lo i-ré a pe - dir a Vie-to - fia

PICHI

CHULAS

Kent ¡Que loquees a mi nohana-ci-do quien! *f* Anday quete on-du-len con la per - ma -

- nen y si te so - fo - cas to - ma - lo con seltz ¡Chis! ¡Chis!