

EL CHIVO LOCO

Nº 2

Mimitos y 8 Segundas Tiples

Allegretto.

Entren aquí que voy avisar al señorito.

f

Tutti

Caja japonesa.

ff

pp

Mimitos.

La mu - jer e - le - gan - te
Aun - que luz - co muy fi - na

Ft. Ch.

p

es la ro - sa fra - gan - te del jar - din su - bli - me del a - mor
 la toa let pa ri si na yo soy tan chu - lo na que pa - qué?

*Fl.
Trit.*

Caja japonesa.

1

Ya su pa - so triun - fan - te rin - de el
 Yen lu - gar de mor - fi - na y pe -

p

hom - bre con - san - te su ho - me - na - jeal ver tan per - fu -
 dir co - ca - i - na cuan do a For - nos voy pre - fie - ro

Trb.^s

Ocho 2.^{as} Fijiles.

ma - da flor Soy gen - til ma ri - po - sa ma - ni - qui pri mo - ro - sa
 buen bis - te Aun - que bai - lo li - ge - ra u - na dan za cual que - ra

p

2

ma-ga de-li - cio - sa del a - mor la mu -
de las que nos man - dan de Pa - ris sion cas -

ñe.ca gracio.sa lai - lu - sion mas hermo - sa del galan con - quis - ta -
ti - zo vi - nie - ra soy tal men te una fie - ra si nos to - can un cho -

poco rall.

Mimitos 3

dor Yo soy la rei - na del Ca - ba - ret
tis Yo

a Tpo:

Caja PP

to - da fri - vo - li - dad y cha - mu - lloel - in - glés
y me - for que - champan pi - do Pe - dro - Do - meq

Las 8. 2^{as}

con gran ber-bo — si-dad So-mos per-fu-me fas-ci-
 y lo to-mo — con pan So-mos á-mas dee-le-gan-

ff *Trpt.* *Tbn.* *p*

nan-tey ga-lan-te flo-res de vo-luptuosi-dad
 to-nas qua-so nas yes-to lo pueden compro-var

Grmb.³ *(cordina)* *rall* *Tim*

Mimiles (Pronunciase como está escrito.)

Yes yes tain is money — Ju

5 *Cip japonesa.*

guas di mei ter — of pi-ca-di-lli — S-tric Bay

Bay que ti-mi-tos — yo les gas to á los po-llos de Ma.

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the word 'Bay' and continues with 'que ti-mi-tos — yo les gas to á los po-llos de Ma.' The piano accompaniment provides a rhythmic and harmonic foundation for the vocal melody.

Ocho 2^{as} Tiples.

sim — Yes yes

Trb. (sord.) *arpa glis.* Tutti

3^{ra} P/12

The second system features a vocal line with the lyrics 'sim — Yes yes'. Below it, there are two piano staves. The first piano staff includes the instruction 'Trb. (sord.)' and 'arpa glis.', and a box containing the number '6'. The second piano staff is marked 'Tutti'. A '3^{ra} P/12' marking is present at the bottom of the piano part.

tain is mo hey — Ju quas di mei ter — of pi-ca-di-lli —

The third system contains a vocal line with the lyrics 'tain is mo hey — Ju quas di mei ter — of pi-ca-di-lli —'. The piano accompaniment continues with a steady rhythmic pattern.

Mimitos y 2^{as} Tiples

S. tric Bay Bay que ti-mi-tos — les

The fourth system features a vocal line with the lyrics 'S. tric Bay Bay que ti-mi-tos — les'. The piano accompaniment includes a 'S. tric' marking, likely referring to a specific rhythmic or melodic pattern.

gas-toá los po-llos de Ma-xim ————— (Se luce el obscuro,
ff
Gtr. PP
Cell. pp. 117m.
Güiro. Fg.

Se iluminan las sombrillas y evolucionan haciendolas girar formando artisticos grupos.)

7
pp

Codas (silbando.)

p *mod.*
ljras.

Pit. con wllh.

The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The piano part features a melodic line in the right hand and a more rhythmic, chordal line in the left hand. Performance markings include 'p mod. ljras.' and 'Pit. con wllh.'.

The second system continues the musical notation from the first system, maintaining the same vocal and piano parts. The piano accompaniment shows some dynamic changes and articulation marks.

Un poco affrettando.

The third system begins with a tempo marking 'Un poco affrettando.' and a time signature change to 8/8. The piano accompaniment features a prominent rhythmic pattern in the right hand, while the left hand continues with a steady accompaniment.

The fourth system concludes the musical notation on this page. It features a final melodic flourish in the piano right hand and a concluding bass line in the left hand.

(Para Bis à la ⊕)