

LAS LEANDRAS

Pasatiempo cómico-lírico en dos actos.

Letra de los Sres:

Glez del CASTILLO y MUÑOZ ROMÁN.

Música del Mtro:

FRANCISCO ALONSO.

Nº 1. PRELUDIO.

Allegretto.

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F. Alonso

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3

pp

p

ff

2

Para Bis repite el N^o 1. y ataca el N^o 2.

Para levantar el telón después de este Preludio, los 24 últimos compases del N^o 6. de la obra. [9]

LAS LEANDRAS

Letra de los Sres:
Glez del CASTILLO y MUÑOZ ROMÁN.

Pasatiempo cómico-lírico en dos actos

Musica del Mtro:
FRANCISCO ALONSO.

Nº 2. COUPLET DE LAS COLEGIALAS.
LEANDRO, AURORA Y COLEGIALAS.

AUR. (Llamando a las colegialas) LEAN.

p

A dar ——— lec - ción ——— A dar lec -

Moderato.

p

AUR y LEAN.

- ción ——— Que brillen las le-andras por sua - pli - ca - ción ———

Tpo. de Fox mod^{to}

f

LEAN. 1ª; Aritmética!
2ª; Economía política!

AUR.

U - no y u - na en san - ta u - ni - ón, for - man la su - ma, o a - di - ci - ón, y si al a - ño son ya tres,
Las mu - je - res has - ta a - quí, no go - ber - na - ron la na - ci - ón, y por e - so os veis a - si,

LEAN.

es u - na mul - ti - pli - ca - ci - ón. Si e - lla in - ten - ta flir - te - ar, que es u - na res - ta hay
por fal - ta de ad - mi - nis - tra - ci - ón. Si en el cam - bio na - ci - ón - al, in - ter - vi - nie - se

que de - cir, pe - ro si lle - gó a pe - car, quie - re al ma - ri - do di - vi - dir.
la mu - jer, el pro - ble - ma que es mun - dial, con - se - gui - ri - a re - sol - ver.

AUR.

Si de a - cuer - do es - tan los tres, es la re - gla de in - te - rés... Y si hay cuat - ro creed - me a mi,
La pe - se - ta des - cen - dió, ¿co - mo se po - drá a - rre - glar? Pues si soy mi - nis - tra yo,

poco rall.

e - los son pri-mos en - tre si. Es - tu - diar, de-be la mu - jer a -
 tal vez la pue-da le - van-tar. Un poco más.

poco rall.

- mor porque el hombre es pí-ca-ro, y es sá-ti-ro, po - lí-ga-mo, pér-fi-doy

TODAS.

ci - ni-co. Es - tu - diar de-be la mu - jer, a - mor porque el hombre es

pí-ca-ro, y es pér-fi-do, yes cí-ni-co, fal-soy trai - dor.

Piú mosso.

Para Mutación al ♩ como 2ª Para Bis al ♩ como 2ª y ataca.

LAS LEANDRAS

Pasatiempo cómico-lírico en dos actos.

Letra de los Sres:
G^{lez} del CASTILLO y MUÑOZ ROMÁN.

Música del Mtro:
FRANCISCO ALONSO.

Nº 3. JAVA DE LAS VIUDAS.
CONCHA, VIUDAS (Tiples) y 2.^{as} TIPLES.

Tpo. de Java.

CONCHA TODAS. CONCHA

Ay, que triste ser la viu-da que aun mari-do llo - ra. ¡Llo - ra! Al que dar-se sin la a -

TODAS. CONC.

-yu-da que le falta a - ho - ra. ¡Ho - ra! No hago mas que sus - pi - rar,

TODAS.

no me pue - do con - so - lar. Yes que pien - so con tris - te - za, que ya la ca -

CONC.

-be - za no va a le - van - tar. ¡Ay! Ay, que triste es el va - ci - o que ha quedado en u - na.

TODAS. CONC. TODAS.

¡U - na! Aunque el me de - jó lo mi - o, que es u - na for - tu - na. ¡Tu - na!

CONC.

U - na fin - ca de la - bor.

Ex - plo - si - vos y Ex - te - rior.

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 treble clef and a key signature of one flat. The lyrics are "U - na fin - ca de la - bor. Ex - plo - si - vos y Ex - te - rior." The piano accompaniment consists of a right-hand melody with eighth and sixteenth notes and a left-hand bass line with chords and single notes.

TODAS.

Y por e - so bus - co un hom - bre a quien lue - go nom - bre ni ad - mi - nis - tra - dor.

The second system continues the vocal line and piano accompaniment. The lyrics are "Y por e - so bus - co un hom - bre a quien lue - go nom - bre ni ad - mi - nis - tra - dor." The piano accompaniment features a more active right-hand part with sixteenth-note patterns and a steady left-hand bass line.

CONC.

Ad - mi - nis - tre me us - té,

lo que el po - bre -

The third system begins with a vocal line that starts with a rest. The lyrics are "Ad - mi - nis - tre me us - té, lo que el po - bre -". The piano accompaniment includes a dynamic marking of *p* (piano) and features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

- ci - to de - jó,

ha - ga - lo pa - ra que

su va - ci - o no sien - ta yo.

The fourth system continues the vocal line and piano accompaniment. The lyrics are "- ci - to de - jó, ha - ga - lo pa - ra que su va - ci - o no sien - ta yo." The piano accompaniment features a dynamic marking of *f* (forte) and a more complex rhythmic structure with sixteenth notes and chords.

A-ca-bó mi lu-na de miel, y se

TODAS.

fué mi di-cha con él. Ad-mi-nis-tre meusté,

Ped. * *Ped.* *

lo que el po-bre-ci-to de-jó, há-ga-lo pa-ra que 'su va-ci-o'

no sien-ta yo. En-viu-dé y es-toy sin a-mor

poco rall.

Ped.

CONC.
p
 Ay! Ad-mi-nis - tre-meusté, lo que él me de-jó
pp
a tpo.

CONC.
 A - ca - hó mi lu - na de miel,

y se fué mi di - cha con él. Ad - mi -

- nis - tre meusté, lo que el po-bre-ci - to de-jó, há-ga - lo pa-ra qué

su va-ci - o no sien-ta yo. En-viu - dé y es -

- toy sin a-mor ¡Ay! Ad-mi-nis - tre meusté, lo que el me-de-jó.

CONC. *p*

poco rall. *pp* *a tpo.* *ff*

LAS LEANDRAS

Letra de los Sres:
Gle^z del CASTILLO y MUÑOZ ROMÁN.

Pasatiempo cómico-lírico en dos actos.

Música del Mtro:
FRANCISCO ALONSO.

Nº 4. TERCETO CÓMICO.
CONCHA, TIO FRANCISCO Y CASILDO.

CONC.
Andante.
Ahora es ca - sar-se co - sa de jue - go por que el di -
-vor - cio da so - lu - ción, y al que se can - sa de su mu - jer le pro - por - cio - na la so - lu - ción. Hoy las mu -
CAS.
-je - res con el di - vor - cio mas de un ma - ri - do van a que - rer. Pues en el pue - blo con lo que son, qué de man -
FRANC.
-por - ros se van a ver.
CONC. **Allegretto.** Bus - ca - ré un mo - re - be - no. ¡Muy bien! Guapoy ricoy
F.^{co} y CAS. **CONC.**

ELLOS. CONC.

hue-be-no. ¿Tam-bien? Porquelo mo-re - no es lo chi - pén

p cresc.

ELLOS. CONC. ELLOS.

y luego un ru - bia-bales. ¡Ja - món! Por lo muy for - ma-bales que son. Es-ta va bus -

CONC. ELLOS.

-cando te - ner qui - ta y pon. ¡Des-pues un cas - ta-ba-ño! ¡Van

CONC. ELLOS. CONC.

tres! Que está de buen a - ba-ño! ¡E - soes! Y con más di - ne - ro que un mar -

ELLOS. CONC. ELLOS. CONC. 3

-qués Quié-te-ner a - mo-bo-res. ¡Ya es - tá! De toos los co - lo-bo-res. ¡Que

ELLOS.

vá! Esta es u-na an - sio - sa con - de - ná

CONC.

Hoy cam-biar— de ma-ri-do de - ja la nue-va Cons - ti - tu - ción

ELLOS.

Y habrá al - gu - nas que pa-sen por— to - do el cen-so de—

(Bailan hasta el final)

— po - bla - ción.

First system of musical notation, consisting of a grand staff with treble and bass clefs. It features complex rhythmic patterns with many beamed notes and rests.

Second system of musical notation, continuing the piece with similar complex rhythmic patterns. A dynamic marking of *p* (piano) is visible in the bass staff.

Third system of musical notation, showing further development of the rhythmic motifs.

Fourth system of musical notation, featuring a dynamic marking of *f* (forte) in the bass staff. The instruction *acelerando hasta el fin.* is written across the middle of the system.

Fifth system of musical notation, including a triplet of eighth notes in the treble staff and a dynamic marking of *f* in the bass staff.

Sixth system of musical notation, continuing the complex rhythmic patterns.

Seventh system of musical notation, featuring a dynamic marking of *f* and the instruction *cresc.* (crescendo) in the bass staff. The system concludes with a double bar line and a repeat sign.

"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 two staves each (treble and bass clef). The first system is marked *mf*. The music features a 6/8 time signature and includes several sixteenth-note chords and arpeggiated figures, some marked with a '6' and a slur. The key signature has one sharp (F#).

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, following the 6/8 time signature.

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 hastror - nao! 8-7 ¡E - res un sol! 8-7 Ponme un cha

CHULAS

PICHI (muy marchoso)

lé, dame un renard, compra me un Roll. ¡An-day 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 treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a triplet of eighth notes. The piano accompaniment includes several triplet figures in both hands. The key signature has one flat (B-flat), and the time signature is 2/4.

- 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 melodic line with some rests. The piano accompaniment consists of block chords and rhythmic patterns. The key signature remains one flat.

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

The third system shows the vocal line with a melodic phrase. The piano accompaniment features a prominent triplet figure in the right hand and block chords in the left hand. The key signature is one flat.

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

CHULAS

The fourth system concludes the page. The vocal line includes the word 'CHULAS' in all caps. The piano accompaniment features a complex rhythmic pattern with a forte (f) dynamic and a fortissimo (ff) section. The key signature is one flat.

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

PICHI

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

CHULAS

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

- 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!

LAS LEANDRAS

Letra de los Sres:
Glez del CASTILLO y MUÑOZ ROMÁN.

Pasatiempo cómico-lírico en dos actos.

Música del Mtro:
FRANCISCO ALONSO.

Nº 6. BLUES.
CLARA BOW Y MARINEROS.

Tpo. de Blues.

CLARA.
Cla - ra

Bow gen - til es - tar

el a - mor bus - có en el mar

Cla - ra Bow ja - más lo ha - lló

A-legre ti-mo - nel la escuadragui-a - rá y a la ma-ri-na

siem - pre fiel se - rá

MARINEROS.

Cla - ra Bow gen - til es - tar

El a - mor bus - có en el mar

Cla - ra Bow ja - más lo ha - lló

a - le - gre ti - mo - nel la es - cua - dra gui - a - rá

(Claquetas ad lib)

y a la ma - ri - na siem - pre fiel es ¡yés!

Tpo. de Charles.

The first system of musical notation for 'Tpo. de Charles.' 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 two flats (B-flat and E-flat), and the time signature is 2/4. The music features a rhythmic accompaniment in the bass and a melody in the treble. Dynamics include *ff* and *f*.

The second system of musical notation continues the piece. It maintains the same key signature and time signature. The melody in the treble staff includes some grace notes and slurs. The bass staff provides a steady accompaniment.

The third system of musical notation continues the piece. The melody in the treble staff shows a continuation of the rhythmic pattern with some melodic variation. The bass staff accompaniment remains consistent.

MARINEROS. (Borrachos)

The first system of musical notation for 'MARINEROS. (Borrachos)' features a vocal line in the treble staff and a piano accompaniment in the grand staff. The key signature has two flats and the time signature is 2/4. The lyrics are: "Gi - ne - bra que - re el in - glés — el yan - qui". Dynamics include *p*.

The second system of musical notation continues the vocal and piano parts. The lyrics are: "pi - de cham - pán — Ma - ri Bri - zard el fran - cés —". The piano accompaniment features a steady bass line and chords in the right hand.

(Casi chillado)

y pot-ter el a - lé - mán y el es-pa

CONJUNTO Y TIPLES.

ñol-el char - trés Gi-ne-bra que-re-el in - glél

el yan-qui pi - de cham-pán Ma-ri Bri-

-zard el fran - cés y pot-ter el a - le - mán

1^o

y el es - pa - ñol el char - trés ¡yés!

2^o (Sale Clara Bow) MARINEROS.

-trés. Cla - ra Bow gen - til es -

Tpo. de Blues.

Platillo.

C. BOVY.

Ta - i tai tai — tai tai tai ta - o.

-tar el a - mor bus - có en el

Ta - i tai tai — tai tai tai ta - o.

mar Cla - ra Bow ja - más lo ha -

Ta-i ta tai — tai ta ta Lala la la la

Allegretto-mo - nel! la esquadraguia-

Red. *

Lala la la la Ta-i tai ta - o.

-rá y a la mari-na siem - pre fiel se - rá.

ff

Tpo. de Charles.

TODAS. *ff*

Gi-ne-bra que-reel in - glés ————— el yan-qui

pi - de cham-pan ————— Ma-ri Bri - zard el fran-cés —————

————— y pot-ter el a - le - mán ————— y el es-pa-

-ñol el char-trés. (TELÓN)

LAS LEANDRAS

Pasatiempo cómico-lírico en dos actos.

Letra de los Sres:
G^{lez} del CASTILLO y MUÑOZ ROMÁN.

Música del Mtro:
FRANCISCO ALONSO.

Nº 7. CANCIÓN CANARIA.

CONCHA, CANARIAS, CANARIOS, TIPLES Y CONJUNTO.

All.to

f

ff

p

affrett.

CONCHA.

Al bai-lar el ta-ja - ras - te — es-ca-par de-jé un sus - pi - roy es porque me

affrett.

rall. *a tempo.*

mi - ras y es por que te mi - ro — que el vol-cán es-tá a - pa - ga - do —

rall. *a tempo.*

affrett. *rall.* *a tempo.*

pe-ro den-tro tie-ne el fue - go, no me lla-mes fri - a ya ve-rás tu lue - go—

affrett. *rall.* *a tpo.*

¡Ca-me-lle-ro, ca-me - lle - ro!— llé-va-me a la ro-me - ri - a por que mi pal-

rall. *a tempo.*

- me - ro va a can-tar fo - li - as— llé-va-me por Dios li - ge - ro—

que si can-tay no le es - cu - cho con lo que le quie - ro mue-ro de pe - sar ¡A-

- pri - saque un lu - ce - ro co - mien - za ya a bri - llar *ten.* Por el a - mor de unis -

- le - ño vi - vo yo pe - nan - do y con fo -

- li - as yo sue - ño ir - le e - na - mo - ran - do He de lo -

- grar su que - rer bai - lan - do el tan - go he - rre - ño *pp* Porque soy

TODOS.

pp

guan-chey me sal - go siem - pre con mi em-pe - ño ————— Me-nu-doya - gu -

pp

- di - co tu bai - le es ————— Si quie-res que te quie-ra te has de — mo -

CONCHA.

- ver ————— Ex-tien-de la co - bi - ja que a-bra - sa el sol —————

mp

ya - sí no nos ve - rán si me ha-blas de tu a-mor, que pue-de ser que si, que pue-de ser que

p

rall.

ten.

ten.

6

TODOS.

no. Por u-nos o - jos de is - le - ña vi - vo yo pe - nan - do
 Por el a - mor de un is - le - ño

y mis fo - li - as des - de - ña
 y sus fo - li - as des - de - ño cuan - do estoy can - tan - do

He de lo - grar su que - rer bai - lan - do el tan - go he - rre - ño

CONCHA.
pp

Por que soy guanchey me sal - go siem - pre con mi em - pe - ño

Me ha - blay sin que - rer

TODOS.
Me-nu-doy a - gu - di - co tu bai - le es si quie-res que te

pp

me ha - ce pa - de - cer Por el a - mor de un is -

quie - ra te has de - mo - ver

p

- le - ño vi - vo yo pe - nan - do

pp *ff*

LAS LEANDRAS

1

Pasatiempo cómico-lírico en dos actos.

Letra de los Sres:
G^{lez} del CASTILLO y MUÑOZ ROMÁN.

Música del Mtro:
FRANCISCO ALONSO.

Nº 8. LLÉVAME A LA VERBENA DE San ANTONIO.

AURELIA Y PACO.

Tpo. de Habanera.

f *Red.* *

PACO.

Di-le al go-mo-so si te ha-cee-lo-so que se cerró el por-tál

y que al ins-tan-te to-me el por-tan-te o va á pa-sar-lo mal.

AURELIA.

Es que ve-ni-a por si te-ni-a va-ras de dos, un real.

36

PACO. AUR.

Sies quee-se to-ma va-ras las co-sas cla-ras, ya meesi - gual. Pa-co, con-ten-te

PACO. AUR.

que pa-sa gen-te ye-sees un tio gi - lí... Yo ven-go por diez du-ros. Yo no los

PACO.

ten-goy es-toy aho-ga-da de a-pu-ros. Puestú com-pon-te sa-ca del Mon-te o bus-ca por a -

AUR. PACO.

-hí. Lo que del Mon-te sa-co ya sa-bes Pa-co, quee para ti. Ven-ganya e-sos

AUR. (Dándole un billete)

diez o te doy a - sí... Di-me pri-me-ro con el di-ne-ro que es lo que vas a ha-

PACO.

-cer. *Miá* que sois las mu-je-res, di lo que quier es y e-so ha de ser.

AUR. (Con arranque chulón)

Llé-vame a la ver - be-na de San An - to - nio que por ser la pri-

-me-ra no hay que fal - tar juntos que pa-rez - ca-mos un ma-tri-

- monio no haga el de - monio que u-na chu - la-pa me a-margue el di-a de San An - to-nio por que le

gus-te co-que-te - ar. Ar-za pá la ver - be-na de San An - to - nio

PACO. **ff**

que tóos los bai-les quie-ro con-ti-go e - char ————— Llé-va-me del bra -

AUR.

- ce-ro, chu-la-po mi-o pues yendo suel-to yo no me fi-o si en-tre el gen-ti-o te per-de-

- rás. A-rrí-ma-te. Voy bien a-sí. Mas a-pre-ta-o me gusta a mi

PACO. AUR. LOS DOS. (Beso) *

p **ff**

"Las Leandras"

Letra de los Sres: *Nº 8. A. Pasa-calle de los nardos.*
 GONZALEZ del CASTILLO y MUÑOZ ROMAN.

AURELIA TUPLES y Conjunto.

Música del Mtro:
 FRANCISCO ALONSO.

AURELIA.

mf Por la ca - lle de Alca - lá con la fal - da almi - do -

ná y los nar - dos a - po - ya en la ca - de - ra la flo - ris - ta viene y

va y son - ri - e des - ca - rá por la a - ce - ra de la ca - lle de Alca - lá

TIPLES

Y el go - mo - so que la ve, vay le di - ce Venga us - té a po - ner - me en la so -

la - pa lo que quie - ra que la flor que us té me dá con en - vi - dia la ve -

rá to do el mundo por la calle de Alca lá *p* Lle - ve us - té

nar - dos ca - ba - lle - ro sies que quiere a una mu - jer.

¡Nar dos, no cuestan di - ne - ro y son lo pri - me - ro pa - ra con - ven -

poco rall.

- cer Lle - ve - los y si se de - ci - de no me

pp a tempo

mo ve - ré de a - quí *p* Lue - go si alguien se los pi - de nun - ca se le ol -

- vi - de que yo se los dí **TODOS** *f* U - na va - ra de nar - dos

ff

AURELIA

alque quie - ra sa - ber _____ si se - rá por fin due - ño de un que - rer de mu - jer Llévelos us -

té, no lo pien - se mas, mi re que en a - mor suerte le han de dar ¡Ah! _____

TIPLES (solas)

— Lle - ve us - ted nar - do ca - ba - lle - ro _____ si es que quiere a una mu -

- jer _____ Nar - dos no cues tan di - ne - ro y son lo pri - me - ro

TODAS

pa-ra con ven - cer *f* Por la ca - lle de Alca - lá con la falda al mi - do -

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line begins with a half note 'pa-ra' followed by a quarter note 'con', a quarter note 'ven', and a quarter note 'cer'. The piano accompaniment consists of eighth notes in the right hand and quarter notes in the left hand. A dynamic marking of *f* (forte) is placed above the vocal line.

na y los nar - dosa - po - yao en la ca - de - ra la flo - ris - ta vie - ne y

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'na', a quarter note 'y', a quarter note 'los', a quarter note 'nar', a quarter note 'dosa', a quarter note 'po', a quarter note 'yao', a quarter note 'en', a quarter note 'la', a quarter note 'ca', a quarter note 'de', a quarter note 'ra', a quarter note 'la', a quarter note 'flo', a quarter note 'ris', a quarter note 'ta', a quarter note 'vie', and a quarter note 'ne y'. The piano accompaniment includes a triplet of eighth notes in the right hand. A dynamic marking of *ff* (fortissimo) is present.

va y son - ri - e des - ca - rá por la a - ce - ra de la ca - lle de Alca - lá *p* Y el go -

The third system continues the vocal line and piano accompaniment. The vocal line has a half note 'va', a quarter note 'y', a quarter note 'son', a quarter note 'ri', a quarter note 'e', a quarter note 'des', a quarter note 'ca', a quarter note 'rá', a quarter note 'por', a quarter note 'la', a quarter note 'a', a quarter note 'ce', a quarter note 'ra', a quarter note 'de', a quarter note 'la', a quarter note 'ca', a quarter note 'lle', a quarter note 'de', a quarter note 'Alca', a quarter note 'lá', and a quarter note 'Y el go'. The piano accompaniment includes a triplet of eighth notes in the right hand. Dynamic markings of *p* (piano) and *pp* (pianissimo) are present.

- mo - so que la ve - vay le di - ce ven ga usté a po - ner me en la so - la - pa lo que quie - ra

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a half note '- mo', a quarter note 'so', a quarter note 'que', a quarter note 'la', a quarter note 've', a quarter note 'vay', a quarter note 'le', a quarter note 'di', a quarter note 'ce', a quarter note 'ven', a quarter note 'ga', a quarter note 'usté', a quarter note 'a', a quarter note 'po', a quarter note 'ner', a quarter note 'me', a quarter note 'en', a quarter note 'la', a quarter note 'so', a quarter note 'la', a quarter note 'pa', a quarter note 'lo', a quarter note 'que', a quarter note 'quie', and a quarter note 'ra'. The piano accompaniment includes a triplet of eighth notes in the right hand.

que la flor que usted me dá con en - vi - dia la ve - rá so - do el mun - do por la

ca - lle de Alca - lá

ppp

AURELIA

Nar - dos, si al - guien se los

pi - de nun - ca se le ol - vi - de que yo se los dí.

ppp.

LAS LEANDRAS

1

Letra de los Sres:
Glez del CASTILLO y MUÑOZ ROMÁN.

Pasa tiempo cómico-lírico en dos actos.

Música del Mtro:
FRANCISCO ALONSO.

Nº 9. INTERMEDIO-BAILABLE.

Tpo. de Fox-trot.

46

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First system of musical notation. The treble clef staff features a melodic line with eighth-note triplets and slurs. The bass clef staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The treble clef staff continues the melodic line, including a triplet and a dynamic marking of *f*. The bass clef staff continues the accompaniment.

Third system of musical notation. The treble clef staff features a melodic line with a triplet and a dynamic marking of *f*. The bass clef staff continues the accompaniment.

Fourth system of musical notation. The treble clef staff features a melodic line with a dynamic marking of *p*. The bass clef staff continues the accompaniment.

Fifth system of musical notation. The treble clef staff features a melodic line with slurs and accents. The bass clef staff continues the accompaniment.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#). The music features a melodic line in the treble clef with eighth and sixteenth notes, and a bass line with chords and eighth notes.

Second system of musical notation, continuing the piece. It includes dynamic markings such as *mf* and *f* above the notes, and *mf* below the bass line. The notation includes slurs and accents.

Third system of musical notation, featuring a *pp* (pianissimo) dynamic marking in the bass line and a *cresc.* (crescendo) marking in the treble line. The music continues with melodic and harmonic development.

Fourth system of musical notation, showing further melodic and harmonic progression. It includes various articulation marks and dynamic changes.

Fifth system of musical notation, the final system on the page. It includes a *p* (piano) dynamic marking in the bass line and a *cresc.* (crescendo) marking in the treble line. The system concludes with a final cadence.

First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). The piece begins with a piano (*p*) dynamic. The right hand features a series of chords with accents, followed by a melodic line with slurs. The left hand plays a steady accompaniment of chords.

Second system of musical notation. Treble clef, key signature of three sharps. The right hand has a melodic line with slurs and accents. The left hand continues with chords. A dynamic change to *ff* (fortissimo) occurs in the second measure. The system concludes with a *All:to* (Allegretto) marking and a 2/4 time signature change.

Third system of musical notation. Treble clef, key signature of three sharps. The right hand features a continuous sixteenth-note melodic pattern. The left hand provides a rhythmic accompaniment with chords.

Fourth system of musical notation. Treble clef, key signature of three sharps. The right hand continues with the sixteenth-note melodic pattern. The left hand accompaniment remains consistent.

Fifth system of musical notation. Treble clef, key signature of three sharps. The right hand has a melodic line with slurs and accents. The left hand accompaniment continues. A dynamic change to *pp* (pianissimo) is indicated. The system ends with a *1^o tpo.* (1^o tempo) marking and a common time signature.

Sixth system of musical notation. Treble clef, key signature of three sharps. The right hand features a melodic line with slurs. The left hand accompaniment continues. A dynamic change to *ff* (fortissimo) is indicated.

LAS LEANDRAS

Pasatiempo cómico-lírico en dos actos.

Letra de los Sres:
G^{le}z del CASTILLO y MUÑOZ ROMÁN.

Música del Mtro:
FRANCISCO ALONSO.

Nº 10. FINAL.

TODOS LOS PERSONAJES Y CONJUNTO.

Tpo. de Fox-trot.

The musical score consists of five systems of piano accompaniment. Each system is written for a grand piano with a treble and bass clef. The key signature is G major (one sharp) and the time signature is 2/4. The first system begins with a forte dynamic marking 'ff'. The music features a mix of eighth and sixteenth notes, often beamed together, and includes various articulations such as slurs and accents. The overall style is characteristic of early 20th-century popular music, specifically a fox-trot.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The right hand features a melodic line with slurs and accents. The left hand has a bass line with chords and a dynamic marking of *p* (piano).

Second system of musical notation. Treble clef, key signature of two sharps. The right hand continues the melodic line with slurs and accents. The left hand has a bass line with chords and a dynamic marking of *f* (forte).

Third system of musical notation. Treble clef, key signature of two sharps. The right hand features a melodic line with slurs and accents. The left hand has a bass line with chords.

Fourth system of musical notation. Treble clef, key signature of two sharps. The right hand features a melodic line with slurs and accents. The left hand has a bass line with chords and dynamic markings of *p* and *pp* (pianissimo).

Allegretto.

Fifth system of musical notation. Treble clef, key signature of two sharps. The right hand features a melodic line with slurs and accents. The left hand has a bass line with chords and a dynamic marking of *p*.

Sixth system of musical notation. Treble clef, key signature of two sharps. The right hand features a melodic line with slurs and accents. The left hand has a bass line with chords and dynamic markings of *p* and *pp*.

First system of musical notation, consisting of a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, including a triplet. The bass clef contains a harmonic accompaniment with chords and single notes.

TODAS. (Con flexatones)

Tpo. de Blues.

Second system of musical notation, including dynamic markings such as *ff* and *f*. It features a treble and bass clef with complex rhythmic patterns and chordal structures.

Third system of musical notation, featuring a treble and bass clef with various notes and rests, including a triplet in the treble clef.

Fourth system of musical notation, including dynamic markings such as *f* and *ff*. It features a treble and bass clef with complex rhythmic patterns and chordal structures.

Fifth system of musical notation, including dynamic markings such as *f* and *ff*. It features a treble and bass clef with complex rhythmic patterns and chordal structures.

(1) Si los flexatones estan afinados al aire Do natural, desde este compás, todo el Blues medio tono bajo.

The first system of music consists of three staves. The top staff is a single treble clef line. The middle and bottom staves are a grand staff (treble and bass clefs). The key signature has four sharps (F#, C#, G#, D#). The music features a melody in the treble clef with triplet markings and accents, and a piano accompaniment in the grand staff.

The second system of music consists of three staves. The top staff is a single treble clef line. The middle and bottom staves are a grand staff. The title "Tpo. de Charles." is written above the middle staff. The key signature changes to two sharps (F#, C#). The music includes a melody in the treble clef and piano accompaniment in the grand staff, with a dynamic marking of *f* (forte) appearing in the bass line.

The third system of music consists of two staves (treble and bass clefs). The key signature is two flats (Bb, Eb). The music continues the piano accompaniment from the previous system, featuring a steady rhythmic pattern in both hands.

The fourth system of music consists of two staves (treble and bass clefs). The key signature remains two flats (Bb, Eb). The piano accompaniment continues with similar rhythmic patterns and chordal structures.

The fifth system of music consists of two staves (treble and bass clefs). The key signature remains two flats (Bb, Eb). The piano accompaniment concludes with a final cadence in both hands.

TODOS.

El be-so deu - na mu - jer ————— cuan-do lo da con a -

The first system of music features a vocal line in a treble clef with a key signature of two flats and a 3/4 time signature. The lyrics are "El be-so deu - na mu - jer" followed by a long horizontal line and then "cuan-do lo da con a -". The piano accompaniment consists of two staves, with the right hand playing chords and eighth notes, and the left hand playing a steady eighth-note bass line.

- mor ————— es a - le - gri - a y pla - cer —————

The second system continues the vocal line with the lyrics "- mor" followed by a long horizontal line and then "es a - le - gri - a y pla - cer" followed by another long horizontal line. The piano accompaniment continues with similar rhythmic patterns, including a triplet of eighth notes in the right hand.

— no e-xis-te na - da me - jor ————— que el be-so deu - na mu -

The third system continues the vocal line with the lyrics "— no e-xis-te na - da me - jor" followed by a long horizontal line and then "que el be-so deu - na mu -". The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

- jer. (Telón)

The fourth system shows the vocal line ending with "- jer." followed by a long horizontal line. The piano accompaniment concludes with a series of chords and a final cadence. The word "(Telón)" is written above the piano part. The system ends with a double bar line.