

Mtro. J. Alonso y A. Cabrera

Nº 2

Parte de Apuntar.

Basis... al Cómico = Las Taxistas.

Ep. que se hacen los taxistas

Op. One-Step.

2/4

salen

Piano

Toda

i Ta xi... ta xi... di- cen me a- mi lle vén me al

choke^{1a}

Có mi co na-gael fa vor

Eu choro^{2o} Pou

to-do Bar-ce-lo-na no hay ta-xial que no lla-men di
 gael mo-tor en mar-cha y lle-ve-meu-tea pri-sa a-

eien do i-voy al Có-mi-co de pre-sa por fa vor y
 prie-te sin re-pa-ro el a-ce-le-ra-dor *choke^{2o} No*

1

ten-go los neu- má-ti-cos gas-ta-dos del ro-da-je va
 eri-de de los ar-bo-les de guar-dias ri-dees-qui-mas el

1

ci-os los de-pó-si-tos y he-cho cis-coel mo-tor
 ca-sos que lle-que-mos al al-zar-se el te-lón



Toda
 ¡Ta xi... ta xi...! ¡Ta xi... ta xi!

f

6
 3/4

Handwritten musical score for the first system. The vocal line (top staff) begins with a piano (*pp*) dynamic and includes the lyrics "Ta xi! leo prez- con- na". The piano accompaniment (bottom staff) features a complex texture with chords and melodic lines.

Handwritten musical score for the second system. The vocal line (top staff) continues with the lyrics "bue- na pro- pi- na". The piano accompaniment (bottom staff) continues with similar harmonic and melodic structures.

Handwritten musical score for the third system. The vocal line (top staff) concludes with the lyrics "Ta xi- sial lo- mi- co". The piano accompaniment (bottom staff) concludes with a final chord and melodic phrase.

le-queu se - qui - da

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por que - qui - sie - ra yo

ver la Re - vis - ta

mf que a-lli ha-ceu, ya que di-ceu que a causar vá seu-sa-

mf

chofer
ciou i Ta xi - - - - - ain

f *mp*

que oi-ga que pi-tael ur ba no

p

3

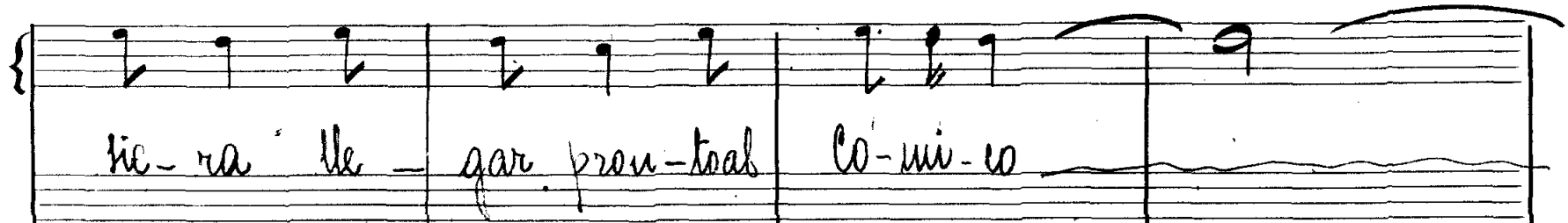
ms — té



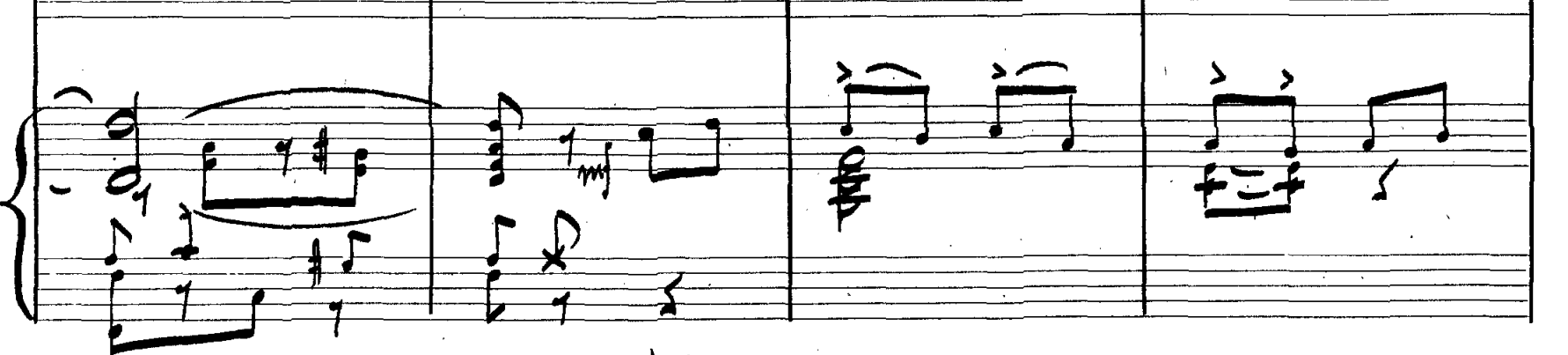
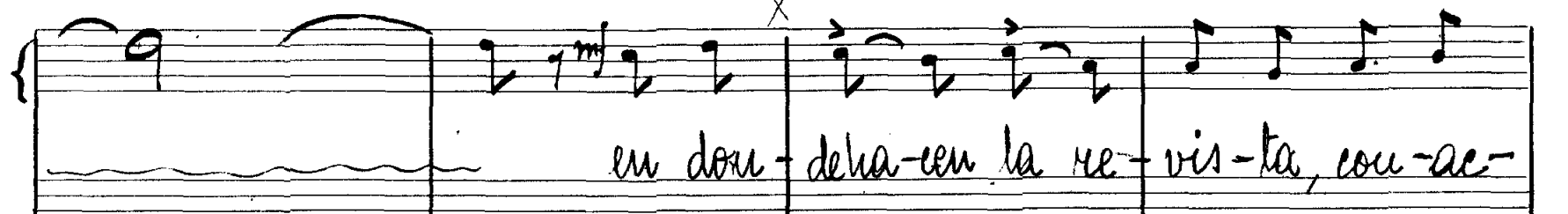
pi - toes - ta ves no ha - ga ca - so

chiusa
Por qué qui -

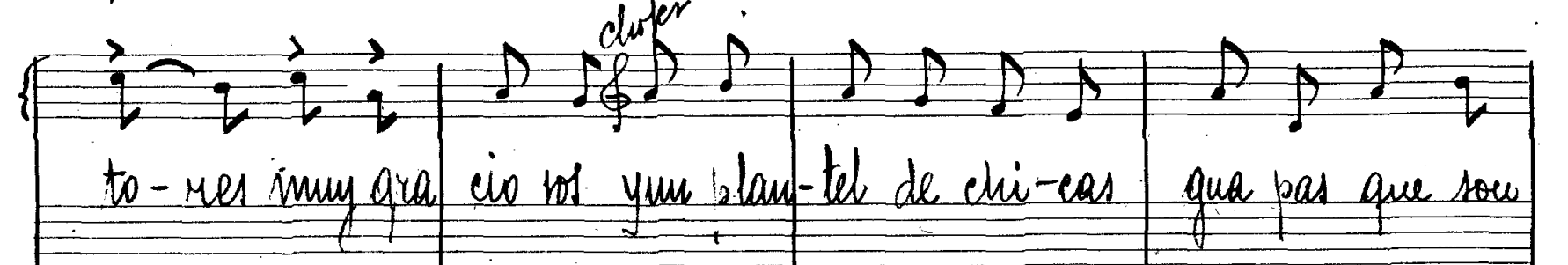
tie-ra le - gar pron-toal Co-mi-co



en dou - deha-cen la re - vis-ta, cou-ac-



to - mes muy gra cio vos yun blan-tel de chi-cas qua pas que sou



4
Poco

la dis-lo-ca- cioe... iTa xi! iTa xi...

The first system of the handwritten musical score consists of a vocal line and a piano accompaniment. The vocal line has four measures with lyrics: "la dis-lo-ca- cioe...", "iTa xi!", "iTa", and "xi...!". The piano accompaniment is written on two staves. The first measure shows a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano part features a mix of chords and moving lines, with some notes marked with accents and slurs.

4
Poco solo

di-cen mea- mi, le-ve-me al co-mi-co ha-gael fa

The second system of the handwritten musical score continues the vocal line and piano accompaniment. The vocal line has four measures with lyrics: "di-cen mea- mi, le-ve-me al", "co-mi-co", "ha-gael", and "fa". The piano accompaniment continues with similar harmonic and melodic patterns as the first system.

voce Poco Deixa y salta xi...!

The third system of the handwritten musical score concludes the piece. The vocal line has three measures with lyrics: "voce", "Poco", "Deixa", "y salta", and "xi...!". The piano accompaniment ends with a final chord. A circular stamp is visible in the bottom right corner of this system.



Torref

Ta xi ... leo res con-na fue na pro

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 quarter note 'Ta' followed by a dotted quarter note 'xi'. The piano accompaniment consists of chords and arpeggiated figures. A dynamic marking 'p' is present at the start of the piano part.

pi na ... Ta xi

The second system continues the musical piece. The vocal line has a wavy line under 'pi na' and then 'Ta xi'. The piano accompaniment continues with similar harmonic structures. There are circled numbers '5' in the vocal line and piano part.

sial lo-mi-co lle-gaen-se-qui-da

The third system shows the vocal line with the lyrics 'sial lo-mi-co lle-gaen-se-qui-da'. The piano accompaniment features more complex chordal textures and arpeggios.

por que qui-sie-na yo'

The fourth system concludes the piece with the vocal line 'por que qui-sie-na yo' and the piano accompaniment. The piano part includes a dynamic marking 'p' and various chordal and arpeggiated figures.

vee la Re - vis - ta

q^{te} a - lli

en - fan - ce

The first system of the handwritten musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and contains the lyrics "vee la Re - vis - ta" followed by a long rest and then "q^{te} a - lli". The piano accompaniment is written on two staves (treble and bass clefs) and features chords and melodic lines. There are some markings like "otto" and "1" in the piano part.

~~ha veu la ~~visita~~ ~~con~~ ~~no~~ ~~na~~ ~~ma~~ ~~que~~ ~~co~~ ~~mo~~ ~~os~~ ~~je~~ ~~um~~ ~~plau~~ ~~tel~~ ~~de~~ ~~chi~~ ~~cas~~~~
 ya que si veu pla cas san va de la ~~ca~~ ~~ca~~

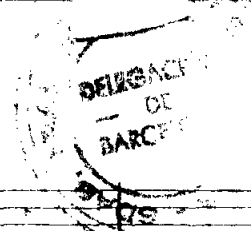
Chorus

The second system of the handwritten musical score continues the vocal line and piano accompaniment. The vocal line contains the lyrics "ya que si veu pla cas san va de la ca ca". The piano accompaniment continues with chords and melodic lines. There are some markings like "f" and "s" in the piano part.

Repte aqui veu veu y ca
 cuando van hacer mlti

qua - pas que veu la dis - lo - ca - ciou -

The third system of the handwritten musical score continues the vocal line and piano accompaniment. The vocal line contains the lyrics "qua - pas que veu la dis - lo - ca - ciou -". The piano accompaniment continues with chords and melodic lines. There are some markings like "otto" and "1" in the piano part.



Handwritten piano accompaniment for the first system, consisting of two staves. The music is in a key with one sharp (F#) and a common time signature (C). It features a mix of chords and moving lines.

Todo
 Ta xi - ta xi - di ceu - nua - mi, le oc - uerel

Vocal line for the first system, starting with a fermata on the first measure. The lyrics are written in a cursive hand.

Handwritten piano accompaniment for the second system, continuing from the first system. It includes various chordal textures and melodic fragments.

Po mi co ha qael fa vor

Vocal line for the second system, with lyrics written in a cursive hand.

(Taxi)

Handwritten piano accompaniment for the third system, concluding the piece with a double bar line. The music includes some dynamic markings and articulation.

