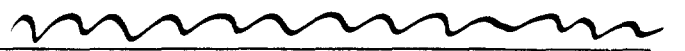
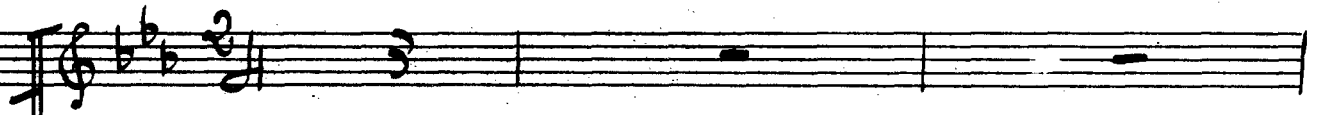


Parte de Apuntar

= Llévame donde tu quieras =



*para*  
Chón y Florentino <sup>*Goya*</sup>

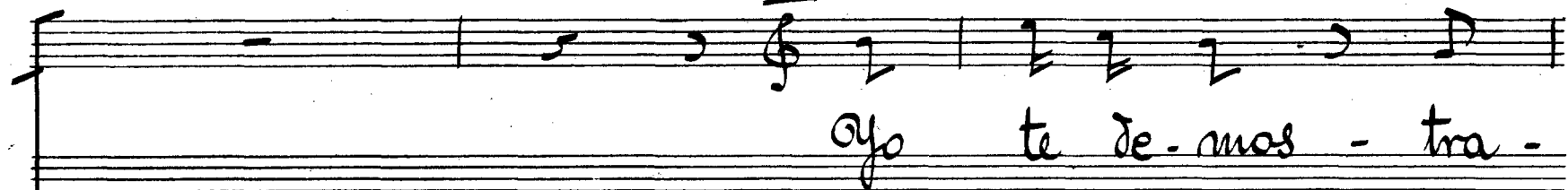


Allegretto

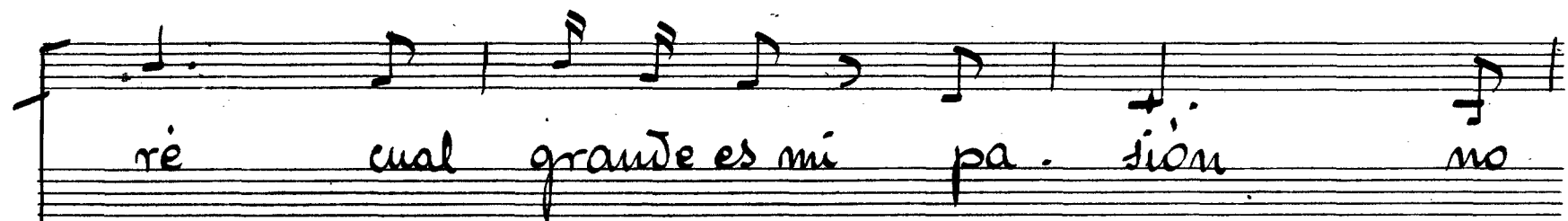


Floren

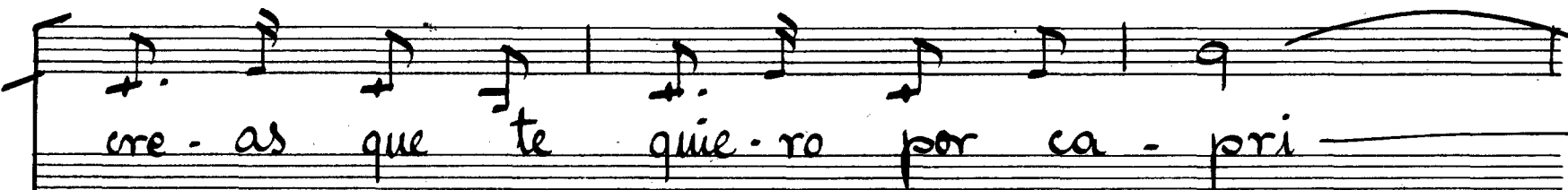
Oyo te de-mos - tra -



re cual grande es mi pa - sión no



cre - as que te quie - ro por ca - pri -



cho, ni cre-as que de ja. mas ha-go

Chon

co-lec-cion Mi a-mor yo te o-fre-

ei con u-na com-di-cion, que

se - a solo para mi tu co - - - ra -

Floren

zón Cuando un hombre se enamora y a una chica va y le dice que es muy

gay

Chion

rica se le de-be de cre-er E-so mismo le habrías dicho muy me -

Floren

Chon



lo so a <sup>epa</sup> mu. jer. A Pompeya no me nombres otra vez. Pues

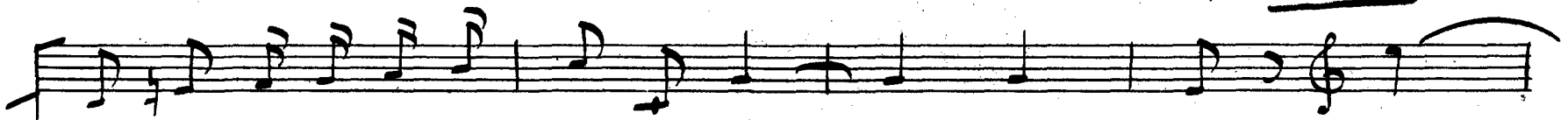
un poco rall - - - - - a tpo.



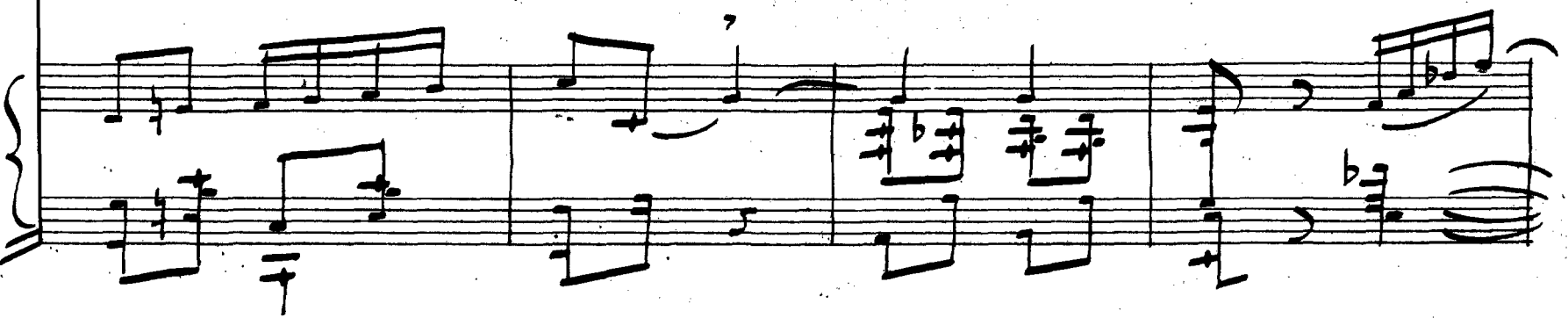
luego te di - re si es cierto tu que - rer pues



Floren



te - mo que al salir de aqui me abu - - - - - rri - re Ah -



ya ve-rás ve-

rás que bien lo pasarás — — — — — ya verás que

vi-da te vas a lle-var — — — — — to-do di-ver-

ESPAÑA DE AUTORES-LÍRICOS

sion pa-ra ti se-ra y el viaje

The piano accompaniment for the first system consists of two staves. The right hand plays a melody with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The music is in a 4/4 time signature.

Chon

cor to te pa-re-ce-ra — ¿será verdad? ¿tu me compra-

The piano accompaniment for the second system continues the piece. It features a more complex harmonic structure with some chromaticism and a triplet of eighth notes in the right hand. The left hand continues with a steady accompaniment.

ras mi bien un pe-ti gris — ó un abri-go

The piano accompaniment for the third system concludes the piece. It includes a triplet of eighth notes in the right hand and a final cadence in the left hand. The overall texture remains consistent with the previous systems.

de pantera que es lo chic ————— Es que yo al via -

jar de bo de te - ner un buen surti - do de ves -

ti - dos y de abrigos que re - al - zen mi fi - qu - ra de mu -

a tempo  
poco rall

jer \_\_\_\_\_

Baile muy moderno

The first system of handwritten musical notation consists of three staves. The top staff contains a single melodic line with a series of eighth and sixteenth notes, including a triplet of eighth notes. The middle and bottom staves are bracketed together and contain piano accompaniment, primarily using chords and eighth-note patterns. A fermata is placed over a chord in the middle staff.

The second system of handwritten musical notation continues the piece with three staves. The top staff features a melodic line with a triplet of eighth notes and a sharp sign. The piano accompaniment in the lower staves includes chords and eighth-note figures, with a fermata over a chord in the middle staff.

The third system of handwritten musical notation consists of three staves. The top staff shows a melodic line with eighth and sixteenth notes. The piano accompaniment in the lower staves continues with chords and eighth-note patterns, maintaining the piece's texture.

Handwritten musical score for the first system. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is three flats (B-flat, E-flat, A-flat). The piano part includes a triplet of eighth notes marked with a forte (ff) dynamic.

*Yo seras ~~de~~ seras que bien lo pasaras*

Handwritten musical score for the second system, featuring a piano accompaniment on two staves. The accompaniment continues with chords and moving lines in both hands.

Los dos

Es que tu al via-  
yo al

Handwritten musical score for the third system, featuring a piano accompaniment on two staves. The accompaniment concludes the piece with a final chord and a double bar line.

jar de - bes de te - ner un buen surtido de ves -  
de - bo

col canto.

ti - dos y de a - bri - gos que re - al zen mi fi - gu - ra de mu -  
tu

poco rall ---- a tempo.

jer