

(Hablando.)

Aquella noche yo hacia mi número con las girls, cuando tu entraste - - - ¿A que entraste aquella

c.^o 1

noche? Quinto. ¡A robarte un beso! - - - -

Florinda:

MODERATO.

Debe so quete di, no quiero sa-ber más.

TIEMPO DE FOX-TROT

mad. met. *Trbn. 2º* *Obal.* *Ob.* *Trpa.*

Caja china

Ob. *mad.*

Sax:
Cryta. 1^o (sord.)
Cryta. 2^o

pizz

Crytas. sord.
pizz

2 Florinda.
Sax:

La no — che per — fu — ma — da,

Oh.
Cta.
Bajo.

de cla — ra pri — ma — ve — ra,

en nues — tras vi — das, pu — so

Cda.

Ob.

Güiro.

de a — mor — y de qui — me — ra, dul — ce bo — rra — che — ra. El jazz —

poco rall.:

mad. poco rall.:

jazz

so — na — ba lo — — — co, con no —

Flm.

*Celesta
Organo sord.*

Trbs. celest.

8

tas dea — le — gri — — — a, y yo —

pp mad.

ce - di a - quel di - a, y des - de en - ton - ces

4

sui pa - ra ti

Scythas. Ors. *mod.* *ff tutti*

mod.

Baron.
Quie - ro

be - sar tus la - bios ro - saen - cen - di - da

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has a melodic line with some grace notes and a long note at the end. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

lo - ca ten - ta - cion

arco. *Triptas. (sord.)* *Tutti*

The second system begins with a circled number '5' above the vocal line. The vocal line continues with a melodic phrase. The piano accompaniment includes performance instructions: 'arco.' for the first part, 'Triptas. (sord.)' for the second part, and 'Tutti' for the final part. The piano part features a complex rhythmic texture with many accents.

This system shows the piano accompaniment for the third system of music. It continues the rhythmic and harmonic patterns established in the previous systems, with a focus on the right hand's melodic and rhythmic lines.

Conj: La no - che per - fu - ma

f *Tutti* *Chal.* *Cell. C.B.*

The fourth system features a vocal line starting with a 'Conj:' marking. The vocal line has a melodic line with a long note. The piano accompaniment includes performance instructions: 'f' for the first part, 'Tutti' for the second part, 'Chal.' for the third part, and 'Cell. C.B.' for the fourth part. The piano part features a complex rhythmic texture with many accents.

da, de cla — ra pri — ma — ve — — — ra,

en — nues — — tras vi — das, pu — so de a — mor — —

Florin:

Tu be — so ar — dien — te

Barón.

No — che — — — de pri — ma —

— y de qui — me — ra dul — ce bo — rra — che — ra, (B. C.)

per - fu - ma - rà to - da mi vi - da po - drè con an - sia
 ve - - - ra, a - mor tra - vie - so, vo - lan - do

lo - ca, be - sar tu bo - ca, la ro - sa a - bier - ta y en - cen -
 trà - joun be - so, be - so que yo qui - sie - ra mi si - da en -

di - da que no he de ol - vi - dar
 te - - - ra, re - cor - dar

tén. *rull.º* *tén.* *rull.º*

fpt. *>* *Organo* *f* *Org.*