

El Pais de los longos

Allegro

Carabineras

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Tipic el Pasacalle

Tipic Carabineras

Por el puer - to del a - mor

na die pa - se con tra ban do

por que las ca-ra bi-ne-ras es-tan siem-

-pre vi-gi-lan-do De-en ga-nar más yohay ma-

ne-ra de bue-lar nos ya yohay mo-do

con los o - - jos las mu - je - ras

The first system of music features a vocal line on a single staff and a piano accompaniment on a grand staff. The vocal line begins with a half note, followed by a quarter note, and then a series of eighth notes. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and melodic fragments.

cuando quie - ren lo vey to - do

The second system continues the musical piece. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment includes some more complex chordal textures and melodic lines in the treble clef.

Figuras solas
a to - das horas por es - te puer - to pa - san pre -

The third system begins with the instruction 'Figuras solas' written above the vocal line. The vocal line starts with a dynamic marking of 'p' (piano). The piano accompaniment continues with a consistent rhythmic pattern.

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Key: D major (one sharp). Time signature: 2/4. The system consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "Key: D major los ma - tu - te - ros pe - re no - so - tras que". The piano accompaniment is written in a grand staff (treble and bass clefs) with a brace on the left. It features a steady bass line and chords in the right hand.

The second system continues the piece. The vocal line has a treble clef and a key signature of one sharp. The lyrics are: "ri - gi - la mos to Joel a - li - jo les a - tra -". The piano accompaniment continues with similar harmonic support.

The third system concludes the visible portion of the page. The vocal line has a treble clef and a key signature of one sharp. The lyrics are: "pa mos O - i - da - her ta yo - jo a vi - zar". The piano accompaniment ends with a final chord.

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to - Jes pre - ci - so pa ra el a - mor

Fine
ma - tu - te - ro, ma tu - te - ro no te es - con das

que te he visto por a - qui no pa sa na die

con tra - ban do de ca - ri ño se que

le - vas muy o - cul to el co - ra - zón ven na

cu lta y el a - mor ven na mo - re na que fe -

Todas

lin - nes por tu cul pa. En la car ga

lle - ras ma las in ter - cio - nes fal ses ju ra

men - tos o dis y trai - cio - nes En la car ga

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lle - ras más las inten - cio - nes fal ses ju ra -

mentos o - vios y trai - cio - nes

Fine y todos

Pa sea tras con tra ban dis - ta suelta la

can ga la - brón o soy ca - paz de pe -

garte my ti - roen el co - ra - zón

es i - gn - - til que lo niegues

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por que re más que qui - sie ra con los o -

- jos de la ca - ra la ca - ra la ca - ra - bi -

me ra

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The image shows a page of handwritten musical notation, likely a piano score, consisting of four systems of two staves each. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a treble clef and a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, often grouped with slurs and ties. There are several dynamic markings, including 'p' (piano) and 'f' (forte), and some phrasing slurs. The second system includes a '3' marking, possibly indicating a triplet. The third system has a 'p' marking. The fourth system continues the melodic and harmonic development. The handwriting is clear and professional, typical of a composer's manuscript.

Handwritten musical score for piano, consisting of three systems of staves. Each system contains two staves (treble and bass clef). The notation includes various note values, rests, and dynamic markings.

Toda

Pa-sea tras — contra ban vis-ta — suel ta la

Handwritten musical score for piano, continuing from the previous system. It features a vocal line with lyrics and a piano accompaniment. A marking "con 8va" is present above the piano part.

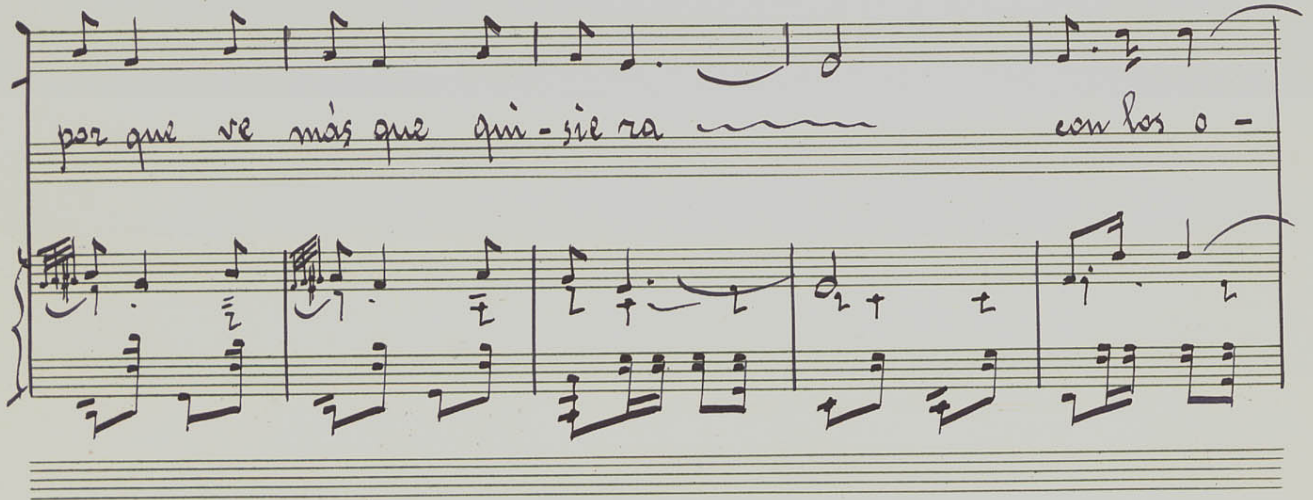
car ga la - rón ~~~~~ o soy ca - par de pe -

garte ~~~~~ un ti - roen el co - ra - rón

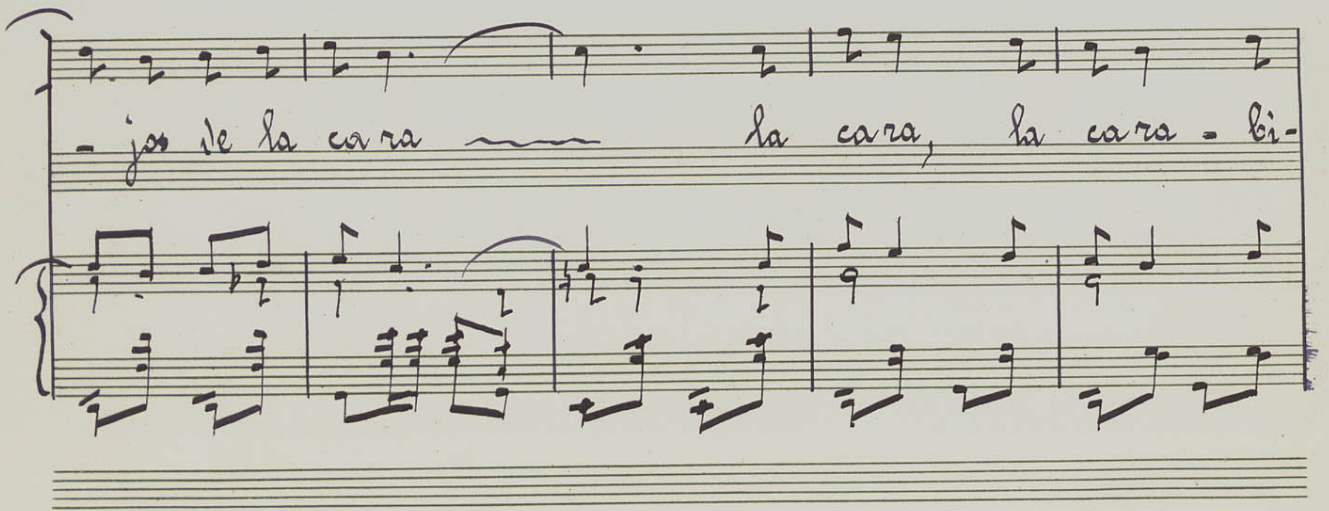
Es i m - til qe lo vieques

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por que ve más que qui-sie-ra ~~~~~ con los o-



-jos de la cara ~~~~~ la cara, la cara-bi-



ne-ra ~~~~~



la cara, la cara - bi-ne-ra

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