

# CUANTO LE GUSTA

(LA PARRANDA)

Lyric by RAY GILBERT

Music by GABRIEL RUIZ

M9355  
586

*M.G.M.'s Joyous Musical*  
in **TECHNICOLOR**

*Starring*

*Wallace*  
**BEERY**

*Jane*  
**POWELL**

*Elizabeth*  
**TAYLOR**

*Carmen*  
**MIRANDA**

*Xavier*  
**CUGAT**  
AND HIS ORCHESTRA

*Robert*  
**STACK**

SCREEN PLAY BY DOROTHY COOPER AND DOROTHY KINGSLEY

BASED ON THE CHARACTERS CREATED BY ALEEN LESLIE

DIRECTED BY

RICHARD THORPE

PRODUCED BY

JOE PASTERNAK

A METRO-GOLDWYN-MAYER PICTURE

PEER INTERNATIONAL CORPORATION

1619 BROADWAY, NEW YORK 19, N.Y.

Featured in the Metro-Goldwyn-Mayer Production "A DATE WITH JUDY"

# Cuanto Le Gusta

(Pronounced - Kwan - To Le Goosta)

Lyric by  
RAY GILBERT

La Parranda

Music by  
GABRIEL RUIZ

Bright tempo

Piano introduction in G major, 2/4 time. The right hand features a rhythmic melody with eighth notes and quarter notes, while the left hand provides a steady bass line with quarter notes. The piece is marked with a 'Bright tempo' instruction.

Voice

CUAN - TO LE GUS - TA, LE GUS - TA, LE GUS - TA, LE

*mf*

First vocal line in G major, 2/4 time. The melody is simple and rhythmic, matching the piano accompaniment. The lyrics are 'CUAN - TO LE GUS - TA, LE GUS - TA, LE GUS - TA, LE'. The piano accompaniment is marked *mf*.

G

GUS - TA, LE GUS - TA, LE GUS - TA, LE GUS - TA, CUAN - TO LE GUS - TA, LE

Second vocal line in G major, 2/4 time. The melody continues with the lyrics 'GUS - TA, LE GUS - TA, LE GUS - TA, LE GUS - TA, CUAN - TO LE GUS - TA, LE'. The piano accompaniment continues with a steady bass line.

G

GUS - TA, LE GUS - TA, LE GUS - TA, LE GUS - TA, LE GUS - TA.

Third vocal line in G major, 2/4 time. The melody concludes with the lyrics 'GUS - TA, LE GUS - TA, LE GUS - TA, LE GUS - TA, LE GUS - TA.'. The piano accompaniment concludes with a final chord.

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Chorus  $\text{\$}$   $\text{\textcircled{a}}$

We got - ta get go - in', where we go - in? And what - a we gon - na

$\text{D7}$

do? We're on our way to "some - where," the three of us and

$\text{G}$   $\text{G}$

you. What - 'll we see there, who will be there, What - 'll be the big sur -

$\text{D7}$

prise? There may be se - no - ri - tas with dark and flash - ing  
(ca - bal - le - ros)

$\text{G}$   $\text{D7}$   $\text{G}$   $\text{D7}$

eyes, We're on our way, Pack up your pack,  
(I'll take a train.) (You take a boat.)

D7 G Dm

— And if we stay, we won't come back. How can we  
— (I'll take a plane,) (you ride the goat.) Oh, we don't

E7 Am Cm6 G

go, We have - n't got a dime, But we're go - in', And we're  
care, Well ei - ther walk or climb,

D7 1 G Gdim Am7 To Patter D7 Fine G Am7 To Coda D7

gon - na have a hap - py time. time.

Patter G Bm Am7 D7 G A

Now some - one said they just came back from some - where,

G Bm Am7 D7 G E7 A Cm

friend of mine that I don't e - ven know; He said there's lots of

Bm7 E7 A A7

fun if we can get there; ————— If that's the case,

*R.H.*

A7 D7 Am7 D7 *D.S. al Fine* *S*

that's the place, The place we want to go. ————— We

*R.H.* *D.S. al Fine*

*Coda*

CUAN - TO LE GUS - TA, LE GUS - TA LE GUS - TA, LE

*mf*

G

GUS - TA, LE GUS - TA, LE GUS - TA, LE GUS - TA, CUAN - TO LE GUS - TA, LE

G

GUS - TA, LE GUS - TA, LE GUS - TA, LE GUS - TA, LE GUS - TA.