

FAMOSAS CANCIONES MEXICANAS



SERIE DE ORO N°3

PROMOTORA
HISPANO —
AMERICANA DE
MUSICA SA.

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PROMOTORA HISPANO AMERICANA DE MÚSICA, S. A.

A mi Excelente Amigo, el Maestro Francisco Nava.

"Adios, Mariquita Linda"

CHARAPERA

(CANCIÓN MICHOACANA) PARA CANTO Y PIANO

Original de
MARCOS A. JIMENEZ

Moderato

The musical score is written for piano and voice. It begins with a piano introduction in 3/4 time, marked 'Moderato'. The piano part features a delicate melody in the right hand and a steady bass line in the left hand. The vocal line enters in the second system with the lyrics 'A-dios, Mari-qui-ta tin da ya me'. The piano accompaniment continues with chords and arpeggiated figures. The lyrics continue in the third system: 'voy por-que tú ya no me quie-res co-mo yo te quie-ro a tí A-'. The final system contains the lyrics 'diós, chapa-rrita chu la yome voy para tie-rras muyle-'. The score includes dynamic markings such as 'dolce', 'p', and 'pp', and performance instructions like 'expressivo.' and '8' (octave).

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Cedido 1940 a PROMOTORA HISPANO-AMERICANA DE MÚSICA, S.A.

ja nas y ya nun ca vol ve - ré. A - diós, vi da de mi
 vi da, la cau sa de mis do lo
 res el a mo de mis a - mo - res, el per fu me de mis
 flo res, pa ra siem pre de ja - ré.

rit. ten. a tpo.
f P
rit. ten. a tpo.
f P
morendo. rit. pp
morendo rit. pp

FIN. *al*
 FIN.

“ADIOS, MARIQUITA LINDA”

Adios, Mariquita linda,
 ya me voy porque tú ya no me quieres
 como yo te quiero a tí.
 Adios, chaparrita chula,
 ya me voy para tierras muy lejanas
 y ya nunca volveré.
 Adios. vida de mi vida

la causa de mis dolores
 el amor de mis amores,
 el perfume de mis flores,
 para siempre dejaré.
 Adios, Mariquita linda,
 ya me voy con el alma entristecida
 por la angustia y el dolor.

Me voy porque tus desdenes
 sin piedad han herido para siempre
 a mi pobre corazón.
 Adios mi casita blanca,
 la cuna de mis amores,
 al mirarte entre las flores
 y al cantarte mis dolores

Serenata

CANCIÓN

IGNACIO FERNÁNDEZ ESPERÓN, (Tata Nacho)

The first system of the score is a piano introduction. It consists of three staves: a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature, and two grand staff staves (treble and bass clefs). The music begins with a few chords and a melodic line in the right hand, followed by a more complex accompaniment in the left hand.

The second system features a vocal line on a single treble clef staff and a grand staff piano accompaniment. The lyrics are: EN ES-TA NO-CHE TI - BIA TAN BE - LLA-MENTE OBS-
SOM-BRAS VEN - DRÉ HASTA - TU VEN -

The third system continues the vocal line and piano accompaniment. The lyrics are: -CU-RA _____ ESTOY A -MA-DA MÍ - A _____ PUL - SAN - DO MI LA -
-TA -NA _____ CON LA DUL-CE PRE - GUN - TA _____ QUE TE HA - CE EL CO - RA -

_ÚD _____ Y TRAI.GO EL AL.MA LLE.NA DE A _MO - RO - SA TER.
 _ZÓN _____ LE .VÁN .TA.TE.ÁN.GEL MÍ - O YA VIE - NE LA MA -

_NU - RA _____ POR RO.BAR A TU SUE.ÑO LA SE - RE - NA QUIE -
 _ÑA - NA _____ A BUS.CAR EL MI LA.GRO DE NUES - TRA CO - MU -

1. _____ 2. _____
 TUD. _____ A.TRA.VÉS DE LAS NIÓN. _____ YA VIE.NE LA MA -

_ÑA - NA _____ PER.FU.MA.DA DE FLO - RES _____ RI.MAN.DO LOS AN -

HE - LOS DE NUESTRO CO.RA - ZÓN PE.RO AÚN BRIL.LA LA
LE - VÁN - TA. TEÁN.GEL

LU - NA CON DÉ.BI.LES FUL - GO - RES I - LU.MI.NEN TUS
MI - O YA VIE.NE LA MA -

1.

O - JOS LAS SOM.BRAS DEL DO .LOR. YA VIE.NE LA MA - ÑA - NA

2.

A BUS.CAR EL MI - LA - GRO DE NUEST.RA CO .MU - NIÓN.

Te he de querer

CANCIÓN MEXICANA

Moderato.

Arreglo de Alfonso Esparza Oteo.



ff

Two staves of piano introduction in G major, 2/4 time. The music features a strong, rhythmic accompaniment with a melody in the right hand.



meno

p

Ped.

Two staves of piano accompaniment. The left hand has a steady bass line, and the right hand has a more melodic line. Dynamics include *meno* and *p*. A *Ped.* (pedal) marking is present at the end.



(Voz) Te he de que - rer te he de a do.

p

v

Two staves. The top staff contains the vocal line with lyrics. The bottom staff is the piano accompaniment. Dynamics include *p* and *v* (accrescendo). A dashed line with an asterisk (*) is below the first staff.



mf

f

Two staves of piano accompaniment. Dynamics include *mf* and *f*.



te a - mo más a dre de lo he de ha - cer. Te he de que.

p

Two staves. The top staff contains the vocal line with lyrics. The bottom staff is the piano accompaniment. Dynamics include *p*.

rer te he de a do - rar que nos pue de su ce -

Musical notation for the first system, including piano accompaniment and dynamics like "cresc."

der. Que ad mi ra ción les cau - sa que yo

Musical notation for the second system, including piano accompaniment and dynamics like "cresc." and "f"

que - ra á e sa mu - jer. pp súbito.

Musical notation for the third system, including piano accompaniment and dynamics like "f" and "pp súbito."

1. Te he de que - 2. Te lo di go y te lo

Musical notation for the fourth system, including piano accompaniment and dynamics like "p" and "f"

cum - plo el no a ban do nar - te nun - ca. Te lo di go y te lo

Musical notation for the fifth system, including piano accompaniment and the instruction "ligado."

cum - plo el noá.mar a.o.tra nin - gu - na. Te he de que.

Musical notation for the first system, featuring a piano accompaniment with a dynamic marking of *p*.

- rer Te he de a do - rar que nos pue.de su.ce -

Musical notation for the second system, including dynamic markings *cresc.* and *mf*.

- der. Que ad.mi.ra.ción les cau - sa que yo

Musical notation for the third system, including a dynamic marking of *f* and a *cresc.* marking.

1. quie.ra á e.sa mu - jer. Te lo di go y te lo

Musical notation for the first ending of the fourth system, including a *2ª VEZ RALL.* marking.

2. -jer.

Musical notation for the second ending of the fourth system, including dynamic markings *f* and *ff*, and a *Ped.* marking.

Adiós, mi chaparrita

Canción Popular

Arreglo de L. Espinosa.

de Ignacio Fernández Esperón (Tata Nacho.)

Lento.

A. diós mi cha - pa - rri - ta _____ No llo.res por tu

p

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "A. diós mi cha - pa - rri - ta _____ No llo.res por tu". The piano accompaniment is in bass clef and features a steady eighth-note accompaniment in the left hand and chords in the right hand. A dynamic marking of *p* (piano) is present.

Pan - cho _____ que si se va del ran - cho _____ muy pronto vol.ve.

The second system continues the vocal line and piano accompaniment. The lyrics are "Pan - cho _____ que si se va del ran - cho _____ muy pronto vol.ve.". The piano accompaniment continues with the same rhythmic pattern.

-rá _____ Ve.rás que del ba - jí - o _____ te traigo co.sas


The third system concludes the vocal line and piano accompaniment. The lyrics are "-rá _____ Ve.rás que del ba - jí - o _____ te traigo co.sas". The piano accompaniment continues with the same rhythmic pattern.



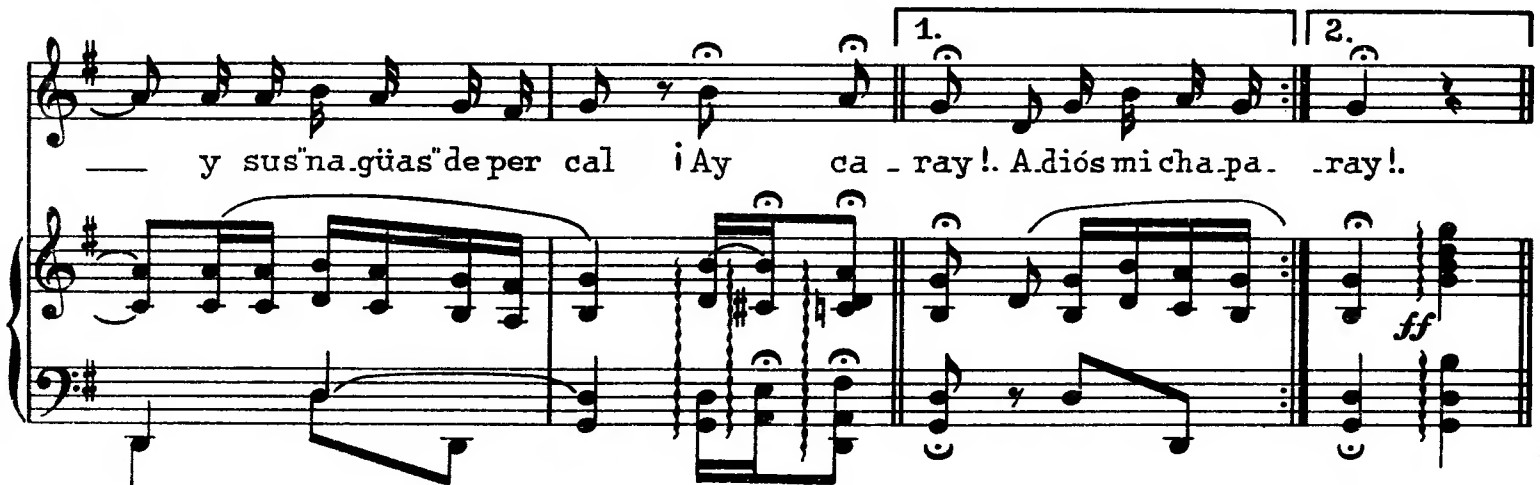
"güe - nas" y un be - so que tus pe - nas muy pronto ol - vi - da.



rás Los mo ñi - tos pa' tus tren - zas y pa' tu ma - ma.



ci - ta re - bo - zos de bo - li - ta



y sus' na güas' de per cal ¡Ay ca - ray! A diós mi cha - pa - ray!

La Borrachita

DANZA POPULAR

Letra y Música de IGNACIO FERNÁNDEZ ESPERÓN, (Tata Nacho.)

pp

Borrachita me voy, _____ pa.ra.ql.vi . dar - le _____ le "que-ro"
"mun.cho" él, _____ también me "que - re." Borrachita me voy, _____ hasta la Capi-
-ta _____ a _____ al, pa'servir al pa-trón que me mandó lla.mar ante a.yer.

3 ten.

3 ten.

3 ten.

3 ten.

rit.

rit.

Yo le qui-se tra - er, ————— di-jo que no, ————— que si ha-bí-a de llo-

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line features a melody with several triplet markings (indicated by a '3' above the notes) and a fermata over the final note of the phrase. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

-rar ————— pa' que vol-ver. ————— Borra-chi-ta me voy, ————— hasta la Capi-

The second system continues the musical piece. It includes a vocal line with a triplet and a 'ten.' (tenuto) marking above a note. The piano accompaniment features a triplet in the right hand and continues with its harmonic accompaniment.

-ta ——— a ——— al, pa' ser-vir al pa-trón que me mandó lla-mar an-te-a-yer.

1.

The third system shows the vocal line with a 'rit.' (ritardando) marking and a first ending bracket labeled '1.'. The piano accompaniment also includes a 'rit.' marking and a first ending bracket.

-yer.

2.

The fourth system begins with a second ending bracket labeled '2.'. The piano accompaniment features a triplet in the right hand and concludes the piece with a final chord.

La embarcación

Canción Mexicana

Moderato.

Arreglo de Miguel Aceves Mejía.

The first system of the piano accompaniment features a treble and bass clef. The treble clef part begins with a series of chords and eighth notes, while the bass clef part provides a steady accompaniment with quarter notes and chords. A double bar line is present after the first few measures.

VOZ. 1. Ya se va la em-bar-ca - ción _____ ya se va por vía li - ge - ra _____
2. Des-pe - di - da no les doy _____ por que no la traigo a - qui _____

The second system of the piano accompaniment continues the musical theme from the first system, with similar chordal structures and rhythmic patterns in both staves.

_____ se lle - va mi com - pa - ñe - ra ¡ay! la due - ña de mi a - mor. _____
_____ se las de - jé en Ca - li - for - nia pa' que se a - cuer - den de mí. _____

CODA

The third system of the piano accompaniment includes the CODA section, which features a final cadence with sustained chords in the treble clef and a concluding melodic line in the bass clef.


_____ No llo - ro por que te vas _____ ni llo - ro por que te a - le - jas _____ llo - ro por que a mí me

The fourth system of the piano accompaniment continues the accompaniment for the lyrics, maintaining the moderate tempo and harmonic structure.

de - jas he - ri - do del co - ra - zón. _____

The fifth and final system of the piano accompaniment concludes the piece with a final cadence, similar to the CODA section, providing a sense of closure to the musical work.

Al otro lado del ri - o ————— tengo una tienda en un -



- nión ————— con un le - tre - ro que di - ce: "Ya se va la em - bar - ca -



- ción." ————— Cuando sa - lí de mi tie - rra ————— yo me quería de vol -



- ver, ————— ¡ay! que a mar - gas son las ho - ras p' al que tie - ne que vol -



- ver. —————



AL
y
CODA

CODA



Ya se va la em - bar - ca - ción. —————

La Barca de Oro

CANCIÓN

Arreglo de Luis Mars,
sobre otro arreglo de
— Abundio Martínez.

Moderato.



Piano introduction in G major, 2/4 time. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.



Yo ya me voy al



puer-to don de se ha - lla — "La Bar-ca de Oro" que de-be con-du-



-cir-me yo ya me voy, — solo ven-go a des-pe-dir-me — a diós, mu-

-jer, a - diós para siem - pre a diós. No vol - ve - rán mis

o - jos a mi - rar - te ni tus o - í - dos es.

-cu - cha - rán mi can - to voy a au - men - tar los ma - res con mi

llan - to a diós, mu - jer, a - diós, pa - ra siem - pre a diós.

La Casita

CANCIÓN POPULAR

Letra de Manuel José Othón.

Música de Felipe Llera.

Lento.

Andante.

(Voz) ¿Qué de dónde amigo

Musical notation for the first system, including piano (*p*) and fortissimo (*pp*) markings.

1 ven go? _____ de una ca - si - ta que ten - go más a - ba - jo del tri gal, _____
[bierta _____ y un jazmín hay en la huerta que las bar - das ya cu - brió, _____
2 ca - ma, _____ muy o - lo - rosa a re - ta - ma, limpie ci - ta co - mo us - té; _____
co - sa _____ muy chi - quit ay muy gra - ciosa más o me - nos co - mo us - té; _____

Musical notation for the second system.

1 de - na ca - si - ta chi - quit a pa - ra una mu - jer bo - ni - ta que me "que - ra" a com - pa -
[en el portal u - na ha - ma - ca, en el corral u - na va - ca ya den - tro mi pe - rroy
2 ten - go tam - bién un ar - ma - rio, un es - pe - jo y un ca - na - rio que en la fe - ria me mer -
[pa' que le can - te al ca - na - rio e - che ro - pa en el ar - ma - rio ya pre - nda lo que yo

Musical notation for the third system, including a *dim* marking.

1 [ñar. _____ Tiene en el frente unas parras donde cantan las cigarras y se ha ce pol - vi to el
[yo. _____ Ba - jo un ra - mo que la tu - pe, la Vir - gen de Gua - da lu pe está en la sa - la al en -
2 [qué. _____ "Pos" con to do y que es bo - ni ta que es muy chu - la mi ca - si ta sien to al ver la no sé
[sé. _____ Si us - té que - re "la con - vi - do pa' que vi - si te e - se ni do que ha - ya a ba - jo del tri -

Musical notation for the fourth system, including an *a tempo* marking.

1 sol; _____ unportal hay en el fren - te, _____ en el jardín u - na
 2 trar, _____ e.lla me cui.da si duer - mo, _____ me ve - la si estoy en -
 1 qué; _____ me he me.tido en la ca - be - za _____ que hay a.lli mu - cha tris -
 gal _____ lee.chola silla a llu - ce - ro" _____ y nos lle - va - rá li -

1 fuen - te, _____ y en la fuente un ca - ra - col. _____ Ye dras la tie.nen cu.
 2 fer - mo _____ y me a.yu.da a co.se - char. _____ Más a.dentro está la
 1 - te - za _____ creo que por.que falta "us.té". _____ Me hace falta a.lli u.na
 2 ge - ro _____ hasta en me.dio del co - rral. _____ Y si la no.che nos

AL
 ✂
 Y
 CODA

SE REPITE 4 VECES.

CODA co.ge y hay tormenta que nos mo.je tengä us.té confianza en Dios, _____ que en ca.sa chi.ca y ex -

-traña no nos fal.ta.rá una ma.ña pa' vivir a lli los dos. _____

Porque me has besado tú

CANCION MEXICANA

A una o a dos voces ad.lib.

LETRA DE J. Torres Bodet.
Moderato.

MÚSICA DE P. C. Manjarrez.

VOZ I.
VOZ II.

La ma - ña na está de

f *p*

Detailed description: This system contains the first vocal line and the beginning of the piano accompaniment. The vocal staves are labeled 'VOZ I.' and 'VOZ II.'. The piano part is in 2/4 time with a key signature of one flat. It starts with a forte (*f*) dynamic and a piano (*p*) dynamic later in the system.

fies - ta por que me has besado tú, y al contacto de tu

La ma - ña na está de fie - ta por que me has besado tú,

Detailed description: This system continues the vocal and piano parts. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

bo - ca to do el cielo se ha ce a zul. El a - rroyo está can.

y al con tacto de tu bo - ca to do el cielo se ha ce a zul.

Detailed description: This system concludes the vocal and piano parts. The piano accompaniment continues with the same rhythmic pattern as the previous systems.

-tan - do

por.que me has mi ra.do tú

y en el sol de tu mi.

El arroyo está can - tan - do

por.que me has mi ra.do tú

-ra - da

to da el a.gua se ha ce a.zul.

El pi.na re está de
ten.

En el sol de tu mi - ra - da

to da el a.gua se ha ce a.zul. El pi.na re está de
ten.

lu - to

por.que me has de.ja.do tú,

y la no che está llo.

lu.to está de lu.to

por.que me has de.ja.do tú

ran - do

no.che pá.li.da y a.zul

no.che a.zul de fin de 0.

es.tá llo.ran.do

no.che pá.li.da y a.zul

a - - -

- to - ño y de a diós de juven tud

noche en que mu rió la

First system of musical notation. The vocal line (treble clef) contains the lyrics: "- to - ño y de a diós de juven tud" and "- zul no - che a zul y de a diós de juven tud". The piano accompaniment (grand staff) includes dynamic markings *p* and *sfz*.

lu - na no.che en que te fuiste tú

mu rió la lu - na

Second system of musical notation. The vocal line (treble clef) contains the lyrics: "lu - na no.che en que te fuiste tú" and "mu rió la lu - na". The piano accompaniment (grand staff) includes dynamic markings *f*, *p molto rall.*, and *pp*.

La ma ña na está de

La ma ña na está de fies - ta por que me has be sa do tú

Third system of musical notation. The vocal line (treble clef) contains the lyrics: "La ma ña na está de fies - ta por que me has be sa do tú". The piano accompaniment (grand staff) includes a *cresc.* marking.

fies - ta

por que me has be sa do tú. — mi.

Fourth system of musical notation. The vocal line (treble clef) contains the lyrics: "por que me has be sa do tú. — mi.". The piano accompaniment (grand staff) includes dynamic markings *pp*, *perdendosi*, and *PPP*.

Ojos Tapatíos

Canción

Música de Fernando Méndez V.

Letra de José F. Elizondo.

Allegro.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The music features a melody with eighth notes and triplets, and a bass line with chords and triplets. The dynamic marking is *mf*. Pedal marks (Ped.) and asterisks (*) are present at the end of the first and second measures.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The music continues with the melody and bass line, featuring triplets and chords. The dynamic marking is *mf*.

(menos tiempo.)

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The music is slower than the previous systems. The lyrics are: "No hay o - jos más lin - dos en la tie - rra mí - a ma - tan ar - dien - tes pu - pi - las". The dynamic marking is *mf*.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The music is slower than the previous systems. The lyrics are: "Que los ne - gros o - jos de la ta - pa - tí - a. Mi - ra - das que no - che cuan - do duer - men Luz cuan - do nos mi - ran." The dynamic marking is *mf*. A first ending bracket labeled "1." is present at the end of the system. A pedal mark (Ped.) is at the bottom.

2. misteriosamente

En no.che de lu - na — Per.fu.mes de a.za.ha - res — En el cie.lo.es.

pp mf

Ped. *

Ped.

tre - llas — Y ti.bios los ai - res — Y tras de la re - ja — cubierta de

mf

Ped. *

flo - res — La no.via que es pe - ra — tem.blan.do de a - mo - res

mf

¡¡ Si!! — Y al ver e - sos o - jos que in.quie.tos es - pe.ran a - pa.gan sus

ff

Ped. *

Ped. *

luces las blancas es - trellas Los aires es - parcen a - romas me - jores y to - das las

dim. p

Ped. rall. ten. con alma

flores sus - pi - ran de a - mor. Por u - na mi - ra - da de tan dulces ojos es - trellas y

rall. cresc. fff

flores pa - de - cen e - nojos Los aires sus - pi - ran El cie - lo sea - paga y en el alma

ten.

va - ga la que - ja de a - mor.

p ten. cresc. fff

*Ped. **

La Chancla

CANCIÓN MEXICANA

Moderato.

Arreglo de Tomás Ponce Reyes.



Piano introduction in B-flat major, 4/8 time. The right hand plays chords, and the left hand plays a rhythmic eighth-note pattern. Dynamics range from *f* to *p*.



First vocal line with piano accompaniment. The lyrics are: "Creibas"quenohabiadehallar a - mor comoel que per-



Second vocal line with piano accompaniment. The lyrics are: dí, tan al pe.lo lo"ja - llé" queni me a.cuer.do de



Third vocal line with piano accompaniment. The lyrics are: tí; u.na so.tayunca - ba - llo bur.lar se querían de

Ped. ----- *

rit. *a tempo*

mí, ¡Ay! "Malhaya" quien di-jo mie-do si pa-ra mo-rir na-

rit. *a tempo*

-cí. "Crei-bas" que no ha-bía de ha A-mi-gos les con-ta-

-ré una "ai-ción" par-ti-cu-lar si me quieren, sé que

-rer si me ol-vi-dan sé ol-vi-dar y un or-gullo só-lo

rit. *ten.*

ten - go que a "nai den" le sé ro - gar ¡ Ay! que la chancla que yo

rit. *ten.*

a tempo 1.

ti - ro no la "guel vo" a le - van - tar. A - migos les conta -

a tempo

2. *ten.* CODA

"guel vo" a le - van - tar.

f *rit.* *f* *rall poco*

a tempo *rit.* *poco* *p*

El abandonado

CANCIÓN MEXICANA

DE
J. DE JESÚS MARTÍNEZ.

mf

(Voz) Me a . ban . do - nas _____ te mu - jer por . que soy muy

po . bre _____ y por te - ner la des - gra . ci . a de ser ca .

. sa . do . _____ Qué voy a ha . cer _____ si yo soy el a - ban - do .

. na . do . _____ A . ban . do - na - do ¡ Sea por el a - mor de

Dios!

1. Si me em - bo - rra. cho es por que a mí me gus - ta el
2. Tres vi - cios ten go y los ten - go muy a - rrai

tra - go
- ga - dos

si to - mo vi - no yo a "nai - den" le pi - do
de ser bo - rra. cho, ju - ga - dor y e - na - mo.

fia - do.
- ra - do.

Qué voy a ha - cer si yo soy el a - ban - do.

- na - do.

A. bando - na - do ¡Sea por el a - mor de

Dios!

Dios!

Ruégale a Dios

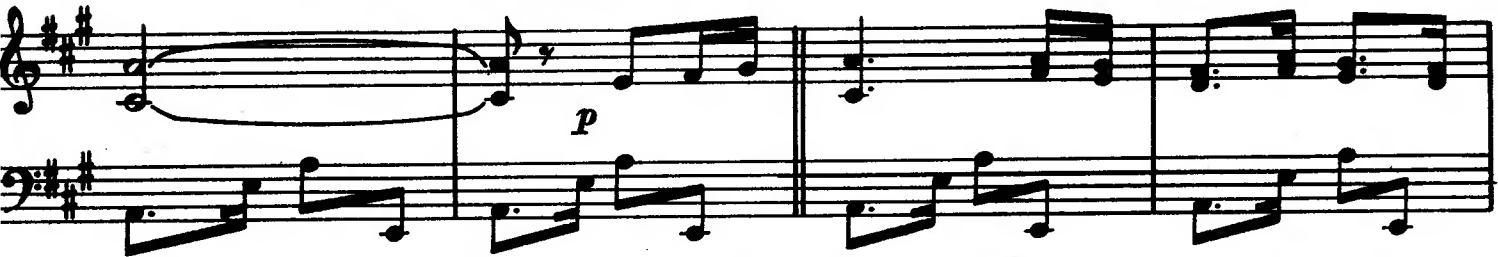
CANCIÓN MEXICANA

de Luis Moncada.



Piano introduction in G major, 2/4 time. The melody is in the right hand, and the bass line is in the left hand. The piece begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody consists of eighth and quarter notes, while the bass line features a simple accompaniment of quarter notes.

(VOZ) RUÉ_GA_LEA DIOS CHA_PA - RRI - TA DE MI



Vocal line 1. The melody is in the right hand, and the piano accompaniment is in the left hand. The melody begins with a long note on 'RUÉ_GA' followed by a series of eighth notes. A piano dynamic marking 'p' is placed below the first measure. The accompaniment consists of quarter notes in the left hand.

VI - DA - - - - RUÉ_GA_LEA DIOS QUE SEA - COR - TE LA JOR -



Vocal line 2. The melody is in the right hand, and the piano accompaniment is in the left hand. The melody continues with a long note on 'VI - DA' followed by eighth notes. The accompaniment consists of quarter notes in the left hand.

NA - DA - - - - PA - RA LLE - GAR A E - SE GUA - DA - LA -



Vocal line 3. The melody is in the right hand, and the piano accompaniment is in the left hand. The melody continues with a long note on 'NA - DA' followed by eighth notes. The accompaniment consists of quarter notes in the left hand.

JA - RA - - - - YA PA - RE - CE QUE "A - DE - VI - SO" LAS TO - RRES DE CA - TE -



Vocal line 4. The melody is in the right hand, and the piano accompaniment is in the left hand. The melody continues with a long note on 'JA - RA' followed by eighth notes. The accompaniment consists of quarter notes in the left hand.

-DRAL. ----- "MI JUI" PA-RA A - RRI - BA ----- DON.DE DICEN QUE HAY VA.

Musical notation for the first system, including treble and bass staves with notes and rests.

-LIEN - TES ----- "MI JUI" PA-RA AL RAS - TRO ----- DON.DE DI-CEN QUE HAY MA.

Musical notation for the second system, including treble and bass staves with notes and rests.

-TO - NES. ----- QUE A LUE- GO ME JUI" PA'AL BA-RRIO DE LOS "GU-

Musical notation for the third system, including treble and bass staves with notes and rests.

-RRIO - NES" POR.QUE NO HAY BA-RRIO TAN CHULLO CO - MO EL DE SAN JUAN DE

Musical notation for the fourth system, including treble and bass staves with notes and rests.

DIOS. ----- "MI JUI" PA-RA A MOEL DE SAN JUAN DE DIOS. -----

Musical notation for the fifth system, including treble and bass staves with notes and rests.