



DR. VALENZUELA No. 10-MEXICO 7, D.F.

# ALBUM

No.  
1

*Contiene:*

CORTESANA  
MUCHACHA  
ROSA  
AVENTURERA  
SI YO PUDIERA  
MUJER  
CLAVEL SEVILLANO  
GOTAS DE AMOR  
MONÍSIMA  
SOLO TÚ  
DESPIERTA  
PÁGINAS ROTAS

de

AGUSTÍN  
— LARA —

PROMOTORA  
HISPANO AMERICANA DE MUSICA  
S.A.

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# CORTESANA

## VALS.

Música y Letra de Agustín Lara.

En el es-pe-jo

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#) and the time signature is 3/4. The vocal line begins with a whole rest followed by a quarter rest, then a quarter note G4, an eighth note A4, and a quarter note B4. The piano accompaniment starts with a quarter note G2, a quarter note B2, and a quarter note D3, followed by a series of chords and eighth notes.

de tu mi-ra-da pu-se mi co-ra...-ción y por el brillo

The second system continues the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes (G4, A4, B4) followed by a quarter note G4, a quarter note F#4, and a quarter note E4. The piano accompaniment features a triplet of eighth notes (G2, B2, D3) and various chords.

de tu alborada vino la de-cep-ción tu fi-guri-ta

The third system concludes the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes (G4, A4, B4) followed by a quarter note G4, a quarter note F#4, and a quarter note E4. The piano accompaniment features a triplet of eighth notes (G2, B2, D3) and various chords.

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de porcela na de pronto sea ni... mo' y con andares de corte sa. na

hasta mi se a cer... co' Prin... ce... sa de miel Muñe... ca de

luz Magno... lia de sua... ve ma... tiz O-

lor de cla... vel sa... bor de Pa... ris Marque sa



de la flor de lis tus o-jos prome-sas le-

-ja--nas Son fue-go de hogueras pa\_ga--nas

Prin-ce-sa de miel tus la-bios de flor Sin

1 be-sos se mueren de a-mor Prin-mor  
2.

# Muchacha

## Vals.

Letra y Música de  
Agustín Lara.

*Tpo. di Vals.*

The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is in treble clef, 4/4 time, and begins with a whole rest followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment is in treble and bass clefs, 4/4 time, and begins with a forte (f) dynamic. The piano part features a series of chords and arpeggiated figures. The system concludes with the lyrics "Dulce vi\_sión" written above the vocal line.

Dulce vi\_sión

*rall.*

*p*

que al co\_ra\_zón

al fin lle\_gó'a con\_mo\_ver; ---

e\_res cris\_tal,

*p*

*p*

miel de pa\_nal

y es\_peranza en mi que\_rer. --- Mu\_cha\_cha, ---

mu\_cha\_cha...

*cresc.*

*p*

*e-res frágil vi-sión de a-mor..... Mu-cha-cha..... tus ri-zos.....*

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is one sharp (F#). The vocal line begins with a triplet of eighth notes. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *f* (forte) and *p* (piano). A triplet of eighth notes is also present in the piano accompaniment.

*son ru-bios como luz de sol,..... tu bo-ca..... de fre-sa.....*

The second system continues the musical score. The vocal line and piano accompaniment are shown. The piano accompaniment features a triplet of eighth notes in the right hand. Dynamics include *f* and *p*.

*pro-me-sa de ardien-te pa-sión..... que be-sa,..... Mu-*

The third system of the musical score. The vocal line and piano accompaniment are shown. The piano accompaniment features a triplet of eighth notes in the right hand. Dynamics include *f*.

*cha-cha..... y no sa-be lo que es a-mor. Mu--mor.....*

The fourth system of the musical score, concluding with first and second endings. The vocal line and piano accompaniment are shown. The piano accompaniment features a triplet of eighth notes in the right hand. Dynamics include *f*. The system ends with two endings: *1<sup>a</sup>* and *2<sup>a</sup>*.

# ROSA

Canción criolla

Agustín Lara  
S.A.C.E.M. DE MEXICO

The piano introduction is written in 2/4 time with a key signature of one sharp (F#). It features a melodic line in the right hand and a harmonic accompaniment in the left hand. The melody begins with a series of eighth notes, followed by a more complex rhythmic pattern. Handwritten annotations include 'Alz. 2da' and 'sal mi ni po sal'.

1. Mi vi da... tris te ja rón... tu voel en=  
The first system of the vocal melody and piano accompaniment. The vocal line starts with a half note 'Mi' followed by a dotted half note 'vi da'. The piano accompaniment continues with a steady eighth-note pattern. Handwritten annotations include 'mi ni po sal' and 'sal mi ni po sal'.

2. can to de tus per fu mes y tu car min Bro tas te de la lu=  
The second system of the vocal melody and piano accompaniment. The vocal line continues with 'can to de tus per fu mes y tu car min'. The piano accompaniment features a mix of eighth and sixteenth notes. Handwritten annotations include 'mi ni po sal' and 'sal mi ni po sal'.

3. sión y per fu mas te con tus pe cueros mi cor pa zón. Mi  
The third system of the vocal melody and piano accompaniment. The vocal line continues with 'sión y per fu mas te con tus pe cueros mi cor pa zón. Mi'. The piano accompaniment includes a section marked '1a.' with a repeat sign. Handwritten annotations include 'mi ni po sal' and 'sal mi ni po sal'.

4. zón. Ro sa des lum bran te di=  
The fourth system of the vocal melody and piano accompaniment. The vocal line continues with 'zón. Ro sa des lum bran te di='. The piano accompaniment includes a section marked '2a.' with a repeat sign. Handwritten annotations include 'mi ni po sal' and 'sal mi ni po sal'.







# Aventurera

CANCIÓN

de AGUSTÍN LARA.

The piano introduction consists of two staves. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment with chords and single notes.

VEN - DE CA.RO TU A - MOR \_\_\_\_\_ A - VEN.TU.

The first line of the song features a vocal melody on the right staff and piano accompaniment on the left. The lyrics are "VEN - DE CA.RO TU A - MOR \_\_\_\_\_ A - VEN.TU." The music includes a key signature change to one sharp (F#) and a time signature change to 7/8.

-RE.RA \_\_\_\_\_ DÁ EL PRE.CIODEL DO.LOR \_\_\_\_\_ A TU PA - SA - DO \_\_\_\_\_

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are "-RE.RA \_\_\_\_\_ DÁ EL PRE.CIODEL DO.LOR \_\_\_\_\_ A TU PA - SA - DO \_\_\_\_\_". The music includes a key signature change to one sharp (F#) and a time signature change to 7/8.

Y A.QUEL.... QUE DETU BO.CA LA MIEL QUIE - RA \_\_\_\_\_ QUE PA.GUE CONBRI.

The third line of the song continues the vocal melody and piano accompaniment. The lyrics are "Y A.QUEL.... QUE DETU BO.CA LA MIEL QUIE - RA \_\_\_\_\_ QUE PA.GUE CONBRI." The music includes a key signature change to one sharp (F#) and a time signature change to 7/8.

.LLAN.TES TU PE - CA - DO \_\_\_\_\_ QUE PA.GUE....CONBRI.LLAN - TES \_\_\_\_\_ TU PE.

The fourth line of the song concludes the vocal melody and piano accompaniment. The lyrics are ".LLAN.TES TU PE - CA - DO \_\_\_\_\_ QUE PA.GUE....CONBRI.LLAN - TES \_\_\_\_\_ TU PE." The music includes a key signature change to one sharp (F#) and a time signature change to 7/8.

1.	2.
-CA-DO.	-CA-DO.

YA \_\_\_\_\_ QUE LA IN - FA - MIA DE TU RUIN DES - TI \_\_\_\_\_ NO \_\_\_\_\_ MAR - CHI.

\_\_\_\_\_ TÓ \_\_\_\_\_ TU AD - MI - RA - BLE PRI - MA - VE - RA \_\_\_\_\_ HAS ME - NOS ES - CA -

\_\_\_\_\_ - BRO - SO TU CA - MI \_\_\_\_\_ NO \_\_\_\_\_ VEN - DE CA - RO TU A -

1.	2.
----	----

MOR \_\_\_\_\_ A VEN - TU - RE - RA. \_\_\_\_\_

# Si yo pudiera

BAMBUCO

DE Agustín Lara.

AN - HE - LO.... QUE VI - VE.... DE DUL - CEES - PE - RAN - ZA \_\_\_\_\_ A - MOR IM - PO - SI - BLE.. QUE JA.

- MÁ S SEAL - CAN - ZA \_\_\_\_\_ MUJERY MEN - TI - RA \_\_\_\_\_ SÍM - BO - LOS DE A - MOR \_\_\_\_\_

DOS COSAS I - GUA - LES PA - RA EL CO - RA - ZÓN. \_\_\_\_\_ 1. \_\_\_\_\_ 2. AN - SI YO PU -

.DIE.RA — PER.FU — MAR TU VI.DA — CON EL IN — CIEN — SO — DE MIS



MA — DRI — GA.LES — SI YO PU — DIE.RA RES — TA — ÑAR TU HE —



— RI — DA — Y RE.VI.VIR TUS LI.RIOS VIR — GI — NA.LES — SI YO PU.



.DIE.RA — BO.RRAR TU PA — SA.DO — CON SU COR — TE.JO — DE ME.LAN — CO —



— LÍ.A — SI YO PU.DIERA TE.HUBIE — RA MA — TA.DO — PA.RA QUE



FUE.RAS — SO.LLA.MEN — TE

1. MÍ.A. — SI YO PU. 2. MÍ.A. —





# MUJER...

- CANCIÓN CRIOLLA -

LETRA Y MÚSICA DE  
AGUSTÍN LARA

The first system of the piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a series of chords and melodic lines, including a prominent eighth-note pattern. The left hand starts with a bass clef and a key signature of one flat (Bb), playing a steady eighth-note accompaniment.

The second system of the piano introduction continues the accompaniment. The right hand features a rhythmic pattern of chords, while the left hand maintains a consistent eighth-note accompaniment. The system concludes with a final chord in the right hand.

The first line of the song features a vocal line on a single staff and piano accompaniment on two staves. The lyrics are: "Mu\_jer, ----- mu\_jer di\_vi\_na, -----". The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment provides a harmonic and rhythmic foundation.

The second line of the song features a vocal line on a single staff and piano accompaniment on two staves. The lyrics are: "tienes el ve\_ne.no que fas\_cina en tu mi\_ra\_a ar. ----- Mu\_jer -----". The vocal line continues the melody from the previous line. The piano accompaniment includes a section with a 3/4 time signature.

"MUJER" (2)

----- a la bas tri na ----- e res vibración de sona ti na pasio.

na al. ----- Mu ----- Tienes el perfume de una ran jo en

flor, ----- el al ti vo por te de una ma jes tad, -----

----- sabes de los filtros que hay en el a mor -----

tienes el hechizo de la li\_vian\_da \_\_\_\_\_ ad \_\_\_\_\_ la di.vi.na ma.gia de un a \_\_\_\_\_

tar\_de \_\_\_\_\_ ce\_ er \_\_\_\_\_ y la mara.vi.la de la in.s.pi\_ ra\_ ción \_\_\_\_\_

\_\_\_\_\_ tienes en el ritmo de tu ser \_\_\_\_\_ to.do el pal.pi.tar de una can\_ ción \_\_\_\_\_

e. res.lai.lusión de mi ex.sis\_tir mu\_ jer. \_\_\_\_\_ 1. \_\_\_\_\_ 2. \_\_\_\_\_ jer. \_\_\_\_\_

# CLAVEL SEVILLANO

Agustín Lara.



Piano introduction in 2/4 time, key of D major. The melody is in the right hand, and the bass line is in the left hand. The piece starts with a treble clef and a key signature of one sharp (F#).



Un cla\_vel se\_vi\_lla no prendidensus tren\_zas...  
En su frente di\_vina de tez mo\_re\_na....



Des\_per\_tan\_dou\_na fie\_bre de ansias in\_men\_zas  
Tem\_bla\_ron sus ca\_be\_llos de na\_za\_re\_na



Un cla\_vel en\_car\_na\_do co\_mouna fla\_ma...  
y to\_dos los lu\_ce\_ros sei\_lu\_mi\_na\_ron...  
ga.....



que in\_cen\_dia\_ra sus o\_jos de se\_vi\_lla\_na.....  
 con la luz que a sus o\_jos a\_rre\_ba\_ta\_ron.....

*rit.*  
*poco roll.*  
*p*

I.

*rall.*

2.

*rall e dim.*

Lento.

Cla\_\_vel se\_\_vi\_lla\_\_no tan fresco y tan lin\_\_do Tu sangre man\_\_

*p*

cha — ra El más ro — jo guin — do Cla — vel que su — pis — te sus

an\_sias de a\_mo\_res cla\_vel que en vi\_dia ron to \_ \_ \_ di \_ \_ \_ tas las

flo \_ res

D.C.  
y &

flo \_ res

# Gotas de Amor.

Canción

Música y Letra  
de  
Agustín Lara

Mod.<sup>to</sup> casi And.<sup>tino</sup>

The piano introduction consists of two systems of music. The first system has a treble clef staff with a whole rest and a bass clef staff with a whole note chord. The second system has a treble clef staff with a melody of eighth and sixteenth notes and a bass clef staff with a bass line of eighth and sixteenth notes. The key signature has one flat (B-flat) and the time signature is 2/4.

Pon en mi triste vi \_ da..... u \_ na go \_ ta de a \_ mor..... u \_ na go \_ ta de

The first line of lyrics is accompanied by musical notation. The treble clef staff contains the vocal melody, and the bass clef staff contains the piano accompaniment. The piano part features chords and moving bass lines. The key signature has one flat and the time signature is 2/4.

nec \_ tar..... de tus la \_ bios en flor..... Pon en mi vi \_ da Pa \_ rla la

The second line of lyrics is accompanied by musical notation. The treble clef staff contains the vocal melody, and the bass clef staff contains the piano accompaniment. The piano part features chords and moving bass lines. The key signature has one flat and the time signature is 2/4.

sombra... de tus... o-jos... y desho-ja las ca-lias... de tus ca-los son-

1. 2.  
-ro - jos      Que nun - ca lleguelaho - ra del ol - vi - do...

..... que nun - ca venga la de - si - lu - sión..... que

nun - ca suene el ti - mo la - ti - do..... En nues - tros ven - tu -



-re-ro co-ra-zón..... Que na-da em-pa-ñe tu cie-lo..... pa-

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics '-re-ro co-ra-zón.....' followed by 'Que na-da em-pa-ñe tu cie-lo..... pa-'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

-ga-no..... que mi al -- ma riegue flores en tu al tar.....

The second system continues the musical score. The vocal line has the lyrics '-ga-no.....' followed by 'que mi al -- ma riegue flores en tu al tar.....'. The piano accompaniment continues with similar rhythmic patterns and chordal structures.

..... y que las go -- tas de tu amor pro -- fa -- no.....

The third system of the score shows the vocal line with the lyrics '..... y que las go -- tas de tu amor pro -- fa -- no.....'. The piano accompaniment continues to provide harmonic support for the vocal melody.

Sean el me-jor li -- cor..... Pa-ra ol -- vi -- dar

The final system of the score on this page. The vocal line concludes with the lyrics 'Sean el me-jor li -- cor..... Pa-ra ol -- vi -- dar'. The piano accompaniment ends with a final chord and a few notes in the bass line.

# Moñísima.

## Canción.

Letra y Música de  
Agustín Lara.

*Andante caprichoso*

Con u\_\_na dulce me\_lan\_co\_\_li\_\_a  
Co\_mo un mur\_mu\_llo de cas\_ca\_\_be\_\_les

Con so\_bre\_sal\_tos de rui\_se\_ño\_or  
Co\_mo e\_co\_va\_go de u\_na can\_ció\_on

Con in\_quie\_tu\_des que to\_da=  
Be\_sando el o\_ro de tus cai=

*cresc.* *arrebalado.* *f*

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Vi a lle nan de re les te o fre cí ro sas es plen do ro sas mi co ra zón lo co to das las mie les de mi pa sión

*cediendo* *bien ritmado*

1ª 2ª

*Maní'sima mu-*

jer, Di vina en sa ña ción Que su po con mo ver mi

*p-f*

muer to co ra zón; E res en mi pe nar Dul ce pal pi ta

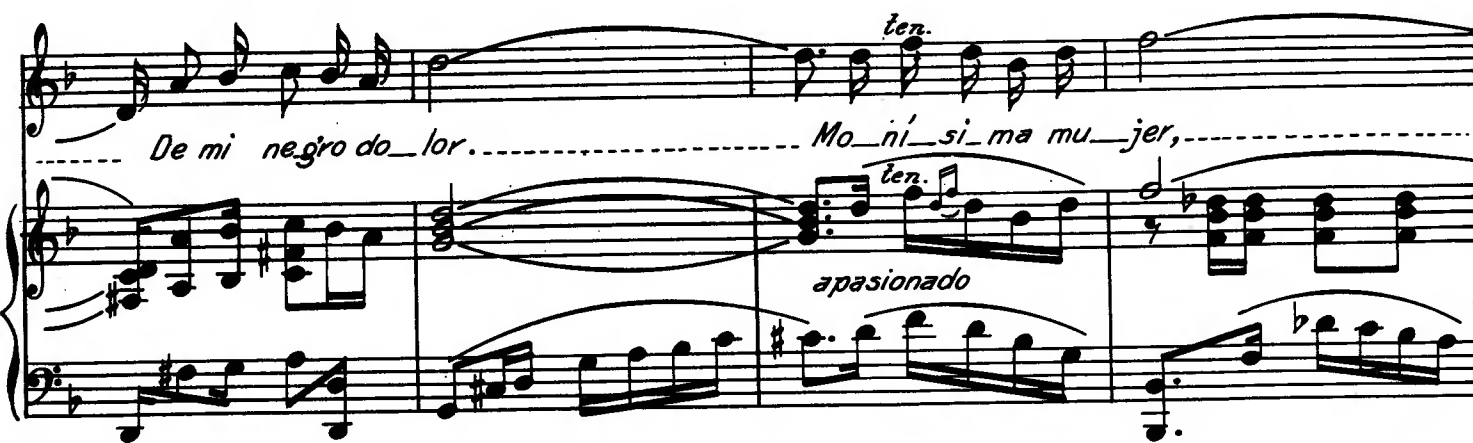
ción, A rru llo que a ca ri cia, Ro sal en flo ra ción, Bur bu ja de un cock

*tail* He-cho con to-do a-mar Que ha quebra-do la co-pa-




De mi negro do-lor. Mo-ní-si-ma mu-*ten.*jer,

*apasionado*



Di-vi-na en-so-ñe-ra-ción, *13.* Crist-al en que la vi-da sus an-sias re-fle-

*poco rit.* *calmado*



*2a.* -jó Mo-ní-si-ma mu- *ten.* an-sias re-fle-jó. *ten.*

*rall.* *Ped.* *Red.*





# Solo tú

Bolero.

Letra y Música de  
Agustín Lara.

The first system of musical notation consists of three staves. The top staff is a vocal line in treble clef with a 2/4 time signature and a key signature of one flat (B-flat). It contains four measures of whole rests. The middle and bottom staves are piano accompaniment in grand staff (treble and bass clefs). The piano part begins with a piano (p) dynamic marking and features a rhythmic pattern of eighth and sixteenth notes with chords, characteristic of a bolero accompaniment.

The second system of musical notation continues the piece. The vocal line (top staff) has four measures of whole rests, followed by a melodic phrase starting with a half note G4, a quarter note A4, and a half note B4, all tied to the next measure. The piano accompaniment (middle and bottom staves) continues with the same rhythmic pattern, featuring chords and moving lines in both hands.

The third system of musical notation contains the vocal melody and piano accompaniment. The vocal line (top staff) has a melodic phrase starting with a half note G4, a quarter note A4, and a half note B4, all tied to the next measure. The piano accompaniment (middle and bottom staves) continues with the same rhythmic pattern, featuring chords and moving lines in both hands.

sa-bo-reas-te mis-mieles de-a-mor; So-lo tú,

mis-te-ri-o-sa y di-vi-na mu-jer Cal-ma-rás este in-men-so do-

1.<sup>a</sup> lor. 2.<sup>a</sup> lor.

Si no me has ol-vi-da-do, si to-da-

vi a ..... que dan al gu nos be sos ..... de nues tra or

gi ä ..... Si que da al gu na fla ma ..... de a que lla ho

gue ra ..... Dé ja me que te be se ..... Aun que me

1<sup>a</sup>. mue ra ..... 2<sup>a</sup>. mue ra .....

# Despierta. Clave Bolero.

Letra y Música de Agustín Lara.



De ja que mis no...tas ven gana azzu llar tus sueños do ra...dos



tu dulce pe nar... De ja que mi can to llama al co ra zón





1<sup>a</sup> 2<sup>a</sup>

y como ple ga - - ria sue nee ta can - ción... sue nee ta can - ción

De ja me q<sup>o</sup> me mi reen tus pu - - pi - las  
De ja me q<sup>o</sup> me mi reen tus pu pi - - las

en tus pupi las cla zas co - - mo el mar en e sas dos es  
en tus pupi las cla zas co mo el mar

tre llas que tran - - qui - - las a le jan mi do - - lor  
en e sas dos es tre llas q<sup>o</sup> tran qui las a le jan mi do - -

con so lo paz pa dear      De ja q. mi cancion co - - - - - moun a - - - -

lor      con so lo paz pa dear      De ja que mi cancion co moun a -

rru - - - llo - - - - -      E vengaa su su rraz mi      con - - fe - - - sion

rru - - - llo - - - - -      E vengaa su su rraz mi con fe - - - sion

y q' sean mis pa' la bras      un muz - - - mu llo      q' ven gaa des per

mis pa la brasean un muz - - - mu llo

tar      tua man te co - ra - - zón - - - - -

a des per tar      tua man te co - ra - - zón - - - - -

*rit.*

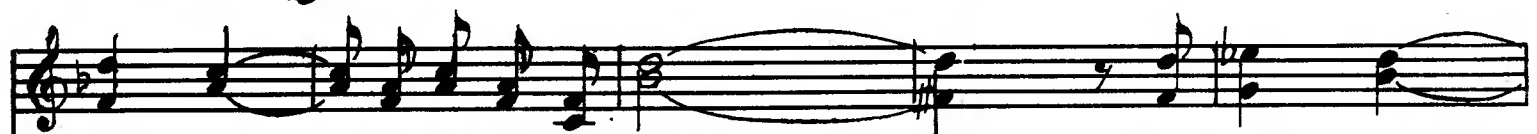
# Páginas Rotas.

## Bolero.

Letra y Música de Agustín Lara.



Qui...sie...ra po...der ol...vi...dar...te bo...rrar de mi



men...te tu fal...sa pa...sión Qui...sie...ra



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po, der a - rran ... car ... te      nue vos ju ra men ... tos      nue va con fe -

-sion      Qui Hay en mi me - mó ... ria      pá gi - nas es ... cri ... tas

contus exqui si - tas      men - ti      ras de a - mor      Pá - gi - nas do -

lien ... tes      de ne gra lo - cu ... ra      pá gi - nas de du - ra

de ses pe-ra-ción Ho-ras de tris-te za ra-tos de em-be-

le-so El sa-bor de un be-so mez-cla do-lor-

A yes que so-na-ron en a-mar-gas no-tas son pá-gi-nas

ro-tas de mi co-ra-zón Hay en mi me-

1ª 2ª