



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

# ALBUM

No.  
5

de

AGUSTÍN —  
— LARA

PROMOTORA  
HISPANO AMERICANA DE MUSICA  
S.A.

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# CUERDAS DE MI GUITARRA. Agustín Lara.

PASO DOBLE.

S.A.C.E.M. DE MEXICO.

(Voz) 1. Cuerdas..... de mi gui-ta-rra... que en dul-ces  
2. Llo-ren,..... que cuando llo-ran.... tam-bién mis

*f-p* *mf*

a - yes ---- so - nan-do van. ....  
o - jos ---- llo - ran-do es-tán. .... Canta ..... gui - ta-rra de mi

vida ..... que al o - ir tus dulces no-tas ..... mue - ro de a - le -

*dim.*

grí - a. .... Ah ..... Ah .....

*ff*

*p*

*p-ff*

mor, ..... de mi cie.lo anda luz ..... es la co-pla que can

to ..... yo ..... Sol ..... de mi cie.lo.es.pa.

Musical notation for the first system, including piano accompaniment and vocal line. The piano part features a rhythmic accompaniment with chords and moving lines in both hands. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#).

loco.

ñol ..... san.gre bra.va.en mi co ..... ra ..... zón. ....

Musical notation for the second system, including piano accompaniment and vocal line. The piano part continues with a similar rhythmic accompaniment. The vocal line continues with the same melodic and harmonic structure.

CON 8<sup>VA</sup> AD. LIB.

Can ..... ta.gui.ta.ra por mí ..... por mí ra.za ca.

Musical notation for the third system, including piano accompaniment and vocal line. The piano part features a change in dynamics to piano (p). The vocal line continues with the same melodic and harmonic structure.

ñi ..... can ..... ta tú ..... tú,

Musical notation for the fourth system, including piano accompaniment and vocal line. The piano part features a change in dynamics to piano-forte (p-f). The vocal line continues with the same melodic and harmonic structure.

p-f

..... tú si sa.bes can.tar ..... tú si sa.bes lo\_rar ..... por.....

Musical notation for the fifth system, including piano accompaniment and vocal line. The piano part continues with a similar rhythmic accompaniment. The vocal line continues with the same melodic and harmonic structure.

1. mí. A. 2. mí.

Musical notation for the sixth system, including piano accompaniment and vocal line. The piano part features a change in dynamics to forte (f) and includes a triplet of eighth notes. The vocal line continues with the same melodic and harmonic structure.

# FRENTE a FRENTE

CANCIÓN-BOLERO

Letra y Música de:  
*Agustín Lara*

AD. LIB.

Ha-ce tiempo que no can-tas la can-ción que te pe-

di, dime si se te ha ol-vi-dado te la pi-do para mi...

BOLERO

A-rru-lla-dor, a-rru-lla-dor era ese son malvado que es-

tá clava-do en mi co-ra-zón A-rru-lla-dor a-rru-lla-dor el to-no

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ve-nenado que habías logrado dar a tu voz ----- y que podía yo hacer si mi des-ti-no era que-

rer-te ----- si hu-biera da-do to-do lo que soy so-lo por ver-te ----- No pudo

ser ----- no pu do ser ----- tal vez la vi-da quiera ponernos frente a

frente al-gu-na vez. A rru lla vez -----

# Príncipe Vals

Letra y Música de:  
Ma Teresa Lara.

Me.lo\_día de cris\_tal... Se.re\_na.ta dea.mor... me\_lo\_

*rall.* *a tpo.*

The first system of the musical score for 'Príncipe Vals'. It features a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The vocal line begins with a treble clef and a common time signature. The piano accompaniment starts with a treble clef and a 3/4 time signature, followed by a bass clef. The tempo markings 'rall.' and 'a tpo.' are placed above the piano part.

...día que nos de\_ja... u\_na sua.ve fra\_gan\_cia de flor... es el Prín.ci\_pe

The second system of the musical score. The vocal line continues with the lyrics '...día que nos de\_ja... u\_na sua.ve fra\_gan\_cia de flor... es el Prín.ci\_pe'. The piano accompaniment continues with chords and melodic lines.

Vals... que ya see\_na\_mo\_ró... y que es.cri.be.s ta.his.tó\_ria... con la

The third system of the musical score. The vocal line continues with the lyrics 'Vals... que ya see\_na\_mo\_ró... y que es.cri.be.s ta.his.tó\_ria... con la'. The piano accompaniment continues with chords and melodic lines.

1a. san.gre de su co.ra\_zón 2a. Me.lo\_día de cris\_zón. 3a. *rit.* Fin

The fourth system of the musical score, which concludes the piece. It includes first, second, and third endings. The lyrics are '1a. san.gre de su co.ra\_zón 2a. Me.lo\_día de cris\_zón. 3a. *rit.* Fin'. The piano accompaniment ends with a final chord and the word 'Fin'.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with several notes circled. The bass staff provides a harmonic accompaniment with a steady pulse.

Second system of musical notation, continuing the piece. The treble staff has more circled notes, and the bass staff continues with its accompaniment.

Third system of musical notation. The treble staff shows a continuation of the melodic theme with circled notes. The bass staff accompaniment remains consistent.

Fourth system of musical notation. The treble staff features a series of circled notes. The bass staff accompaniment is visible.

Fifth system of musical notation. The treble staff has circled notes. The bass staff accompaniment continues.

Sixth system of musical notation. The treble staff has circled notes. The bass staff accompaniment continues.

Seventh system of musical notation, divided into two measures. The first measure is marked "1<sup>a</sup>" and "rall.". The second measure is marked "2<sup>a</sup>" and "rall.". The treble staff has circled notes. The bass staff accompaniment continues. The text "Me lo - do de cris." is written above the second measure, and "Al y y Fig." is written below it.



# ROSA

Canção criolla

Agustín Lara  
S.A.C.E.M. DE MEXICO

Piano introduction in 2/4 time, key of D major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

First system of the song. The vocal line begins with the lyrics: "Mi vi da... tris te jar dín... tu voel en-". The piano accompaniment continues with a similar melodic and harmonic style.

Second system of the song. The vocal line continues with: "can jo de tus per fu mes y tu car min Bro tas te de la lu-". The piano accompaniment maintains the rhythmic and harmonic structure.

Third system of the song. The vocal line includes: "sion... y per fu mas te con tus re cuer dos mi co pa zón. Mi". A first ending bracket labeled "1a." spans the final measure of this system.

Fourth system of the song. The vocal line concludes with: "zón. Ro sa... des lum bran te di-". A second ending bracket labeled "2a." spans the first measure of this system. The piano accompaniment concludes with a final chord.

vi na rosa que encien dió mi amor; e pes en mi

vi da pe medo de la herida que el roa mor de jó

Ro sa, pal pi tan te que en un ins tan te mi al ma cau fi

vó, Ro sa la más her mo sa, la

1.<sup>a</sup> pri mo ro sa flor que mi ser per fu mó. mó.  
2.<sup>a</sup>

# VUELVE OTRA VEZ.

AGUSTÍN LARA.

VALS ARGENTINO.



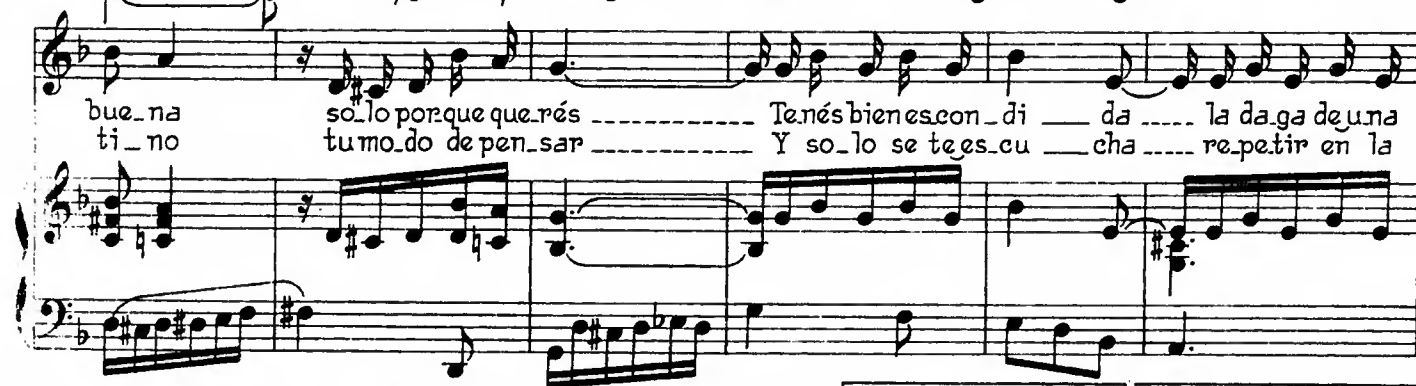
*p* *rit.*

Ru\_fián a plana lle\_na chu\_lón y menti\_ro\_so      Ha\_cés la vi\_da  
nís to\_das las no\_ches con pol\_vo del ca\_mi\_no      No\_ha cambia.do el des.




*p a tpo.*

bue\_na      so\_lo por que que\_rés      Tenés bienes con di\_da      la da\_ga de una  
ti\_no      tu mo.do de pen\_sar      Y so\_lo se te es cu\_cha      re\_pe\_tir en la



pe\_na      habrás da.do la vi\_da      y to\_davía per\_dés.      Ve  
som\_bra      a\_que\_l la can\_cion\_ci\_ta      que que\_rés ol\_vi      dar.

1. 2.



*rit.*

Vuelve otra vez      y mí\_rame a los ojos y bé\_same en la



bo.ca vuel.veotra vez ----- Sé que me has en ga\_ñia \_\_\_\_ do ----- que a mu.chos has be\_



sado vuel.veotra vez ----- Vuel.veotra vez ----- y mí\_rame\_ajos



o\_jos y bé\_ sa.me en la bo.ca vuel.veotra vez ----- Sé que me has en\_ ga\_



ñia\_ do ----- que a mu.chos has be\_ sado ----- pe.ro vuel.ve\_o\_tra



1. vez. 2. Vuel.veotra vez. -----



# CUANDO ME MIRASTE TU.

## *Canción Bolero.*

*Música y letra de:  
Agustín Lara*

The piano introduction consists of two staves. The right hand features a series of chords and arpeggiated figures, while the left hand plays a steady eighth-note accompaniment. The key signature has two sharps (F# and C#), and the time signature is 2/4.

The first system of the song includes a vocal line and piano accompaniment. The vocal line begins with the lyrics "To-da la glo-ria fué mia.... cuando me miras-te tú". The piano accompaniment starts with a piano (*p*) dynamic. The right hand has a melodic line with some grace notes, and the left hand continues with the eighth-note accompaniment.

The second system of the song includes a vocal line and piano accompaniment. The vocal line continues with the lyrics "to-da la glo-ria fué mi-a.... porque me miras te tú Se quedó sin lux el". The piano accompaniment maintains the same accompaniment pattern.

The third system of the song includes a vocal line and piano accompaniment. The vocal line concludes with the lyrics "di-a.... to-do se quedó sin lux y em-peró la vida mi-a... cuan-de". The piano accompaniment continues with the same accompaniment pattern.

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1 2

me mi-ras te tú tú

Aho-ra ya no me mi-ras... que le va mos ha-cer, nadie podrá mi

*p-f*

rar-me ni con-so-lar-me en mi pa-de-cer... Aho-ra ya no me mi-ras

te ha-ce-ga-do el ren-cor ¡Quien sabe si go-ta vi-da, con tu mi-ra-da so-lu-mi-

1 2

no... Aho-ra ya no me no.

# ESPAÑOLERÍAS.

AGUSTÍN LARA.  
S.A.C.E.M. DE MEXICO.

First system of piano introduction. Treble clef, key signature of two sharps (F# and C#), 2/4 time. Features a series of chords in the right hand and a melodic line in the left hand. A scissor symbol is present above the first measure.

Second system of piano introduction. Continues the melodic and harmonic development from the first system.

(Voz) Pa\_tio que huele\_a no\_viazgo, a coplas y\_a ro\_sas y\_a flo\_res de\_a zahar. -----

First system of vocal melody. Treble clef, key signature of one flat (Bb), 2/4 time. The piano accompaniment is marked *p* (piano).

La no\_che es ca\_pa espa\_ño\_la, que con su ne\_gru.ra te su\_po.em.bo\_zar. -----

Second system of vocal melody. Includes a first ending bracket labeled "1." at the end of the system.

zar. ----- Como un\_cla\_vel que re\_vienta tu bo\_cas an\_grienta un be\_so me

Third system of vocal melody. Includes a second ending bracket labeled "2." at the beginning of the system.

dió. ----- Y en e\_se be\_so que da\_ron la no\_che, las coplas, las ro\_sas y yo. -----

Final system of piano accompaniment. Treble clef, key signature of two sharps (F# and C#), 2/4 time. Continues the harmonic support for the vocal line.

Tras de las rejas de encajes los tientos y flores pu-dieron ir ..... lo que en un majo sus.

pi-ro sus pi-ro del al-mate qui-so de-cir. Repi-car

de casta-ñue-las que el pa-tio gi-ta no de fiesta lle-nó. Be-so que ha sido el más mí-o, a-

quel que tu bo-ca tem-blan-do me dió. Al-go que fué más que un be-so,

al-go que es más que be-sar, be-so que de-jó en mi vi-da; gui-tar-ras y

cop-las y flo-res de a-zahar. zahar.



# Mía nomás

Bolero

Agustín Lara.

Piano introduction in 2/4 time, featuring a melodic line in the right hand and a rhythmic accompaniment in the left hand. The key signature has one sharp (F#).

(Voz) LA - TIE - RON DOS CO - RA - ZO - NES JUN -

First vocal line with piano accompaniment. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *f* and *p*.

- TAN - DO SU DES - VA - RÍ - O U - NO TE - NÍA QUE SER EL TU - YO -

Second vocal line with piano accompaniment. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

EL O - TRO DE - BÍ A SER MÍ - O. QUI - SO LA VI - DA JUN -

Third vocal line with piano accompaniment. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

- TAR - LOS CO - MO EL A - MAR - GO A LA HIEL NA - DIE PO -

Fourth vocal line with piano accompaniment. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

- DRÁ SE - PA - RAR NOS SITÚE - RES MU - JER MU - JER. Yo

Fifth vocal line with piano accompaniment. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *f*.

QUIERO QUE NUNCA ME DEJES QUE NUNCA TE ALEJES DE MÍ \_\_\_\_\_ QUE SEANTUS PALABRAS

DULCES PROMESAS QUE YO TE PEDÍ \_\_\_\_\_ QUE RASGUETU PECHO LA QUEJA DE MI ALMA CO -

-MO UNA OBSESIÓN \_\_\_\_\_ QUE NO ME TRAICIONES QUE ME LLEVES DENTRO COMO UNA OBSESIÓN. \_\_\_\_\_ Yo

QUIERO PEDIRLE A LA VIDA CLEMENCIA UNA VEZ NADAMÁS \_\_\_\_\_ Y QUE EN VOZ BAJA TE DIGA SI CA SOMEHA

VISTO LLORAR \_\_\_\_\_ LLORAR DE TRISTEZA \_\_\_\_\_ LLORAR DE ALEGRIA \_\_\_\_\_ MIRANDO TEA.

1. JE NA SINTIENDO TE MIA PERO MIA NO MÁS. \_\_\_\_\_ 2. Yo MÁS. \_\_\_\_\_

# CABELLERA BLANCA

S.A.C.E.M. de México *Canción Bolero*

*Música de:*  
Agustín Lara

musical notation for piano introduction, including dynamics like *poco rit.*

Jun-ta la chi-mi - nie - a don-de hay fe-ria de lum-bre re - za la vieje-

ci-ta sus co-sas de cos-tum bre y sur-ge de la ho-gue - ra entre ro-jos des-

te - nos ..... la ca-de-na de duen-des ..... que peina sus ca - be-las. ....

Ca-be-lle-ra de pla-ta ..... ca-be-lle-ra de nie-ve ..... o-vi-llo de ter-

*p* *p-f*

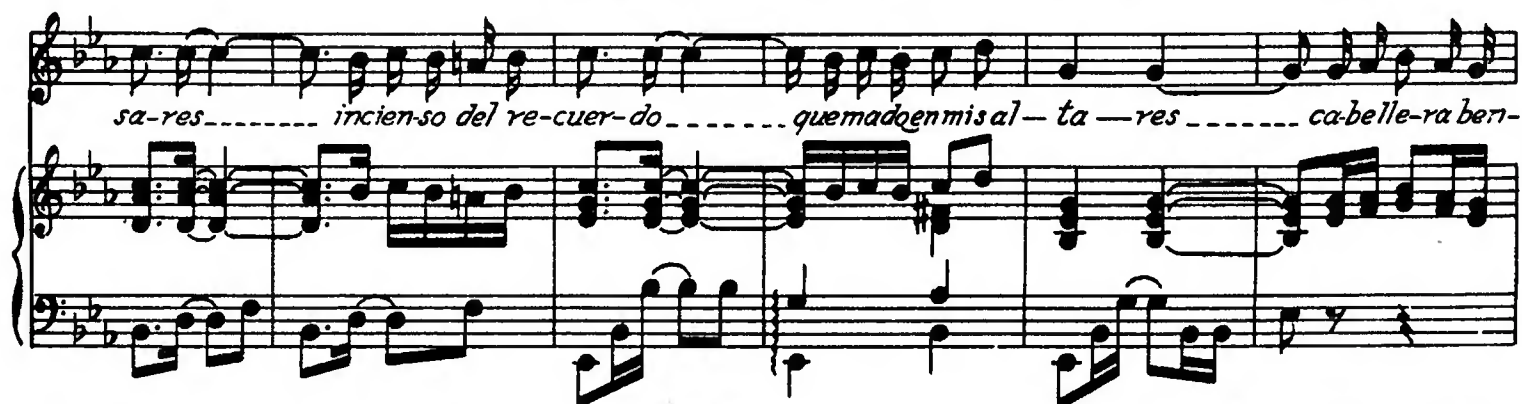
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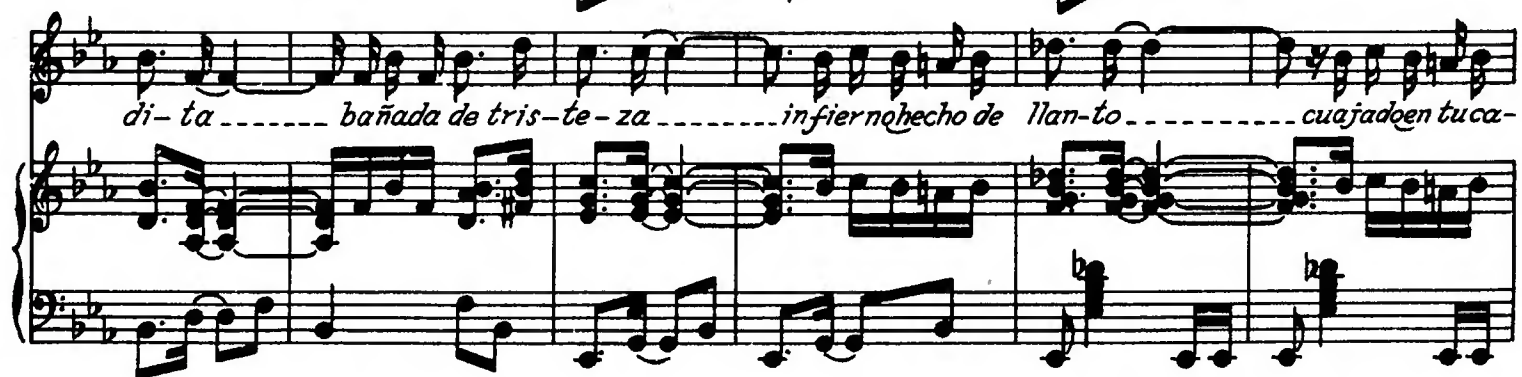
-nuras ..... ñondeunrizoseatre—ve ..... escaracha de le-yen-da ..... quebrillaen mis pe-



sa-res ..... incien-so del re-cuer-do ..... quemadaen mis al-ta—res ..... ca-belle-ra ben-



di-ta ..... bañada de tris-te-za ..... infiernohecho de llan-to ..... cuajadoen tu ca-



be-za ..... ca-belle-ra ne-va-da ..... madejadeg ra-cio-nes ..... para ties la más



blan-ca ..... de to-das mis can-cio-nes ..... Ca-belle-ra de cio-nes.....



# NO TENGO LA CULPA. AGUSTÍN LARA.

TANGO.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. A dynamic marking of *f* (forte) is present.

Bajo el peso de una pe - na, ..... de un a pena que no es mí - a, ..... con el alma he cha pe -

The vocal line is written on a single staff with lyrics. The piano accompaniment is on two staves. A dynamic marking of *p* (piano) is present.

dazos                    voy ca mi no de la vi da.                    Bajo el peso de una voy ca mi no de la

The vocal line includes first and second endings, marked with '1.' and '2.'. The piano accompaniment continues with chords and rhythmic patterns.

vi da. .... No ten go la                    cul pa de ha ber te que ri do, no ten go la

The vocal line concludes the phrase. The piano accompaniment features a dynamic marking of *f* (forte) and ends with a final chord.

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culpa de no sentir ya, la pobre de mi alma como un orga — ni...llo vie-jo y so-fo-

ca-do no pue-de can — tar, me queda el re — cuerdo de lo que he su — fri-do, me queda el ol-

vi-do, me queda el a — zar. Tal vez en el jue-go... que la vi-da tiene,... o tra-mu-je-r

viene tu hue-co a lle — nar. Bajo el pe-so de una nar.

# VOLVERÁS

CANCIÓN-BOLERO

Agustín Lara.

Lento.

No sé por que te fuiste ..... que triste me dejas te ..... si vieras que difícil es vivir sin

*P*

ti.

*a tpo.*

*f*

No puedo con so-lar me ..... que negro es mi des-ti no ..... no volveré a en-contrarte más ..... en mi ca-

*P*

*f*

ten.ten.ten.

ten.ten.ten.

ten.ten.ten.

*Tpo. de BOLERO.*

mi-no. Tú volve-rás ..... y volve-rás por que te quiero ..... has de vol.

*P*

*P-f*

ver... y has de vol-ver por que te es pe-ro... El ni-do a-quel... quedó sin tu ca-

lor... y falta en el... lo que no qui-so Dios Tú vol-ve.

rás... y vol-ve-rás por que me quie-res... has de vol-ver por que sin mi te

mue-res... Has de vol-ver... re-gre-sa-rás... y vol-ve-rás... tie-ne que ser... lo ju-ro

yo que al fin e-res mu-je-r. Tú vol-ve-je-r.

1. 2.

*ff*



# Camagüey

CANCIÓN CUBANA

Agustín Lara

(Voz) Ca.ma-

ff sfz sfz sfz

güey, ..... to\_ni-to sa\_bro\_són, Ca.ma\_güey ..... el gol-pe del ca\_jón ..... Va por mi vi\_da so-

p

nan da sí: bom, bom, bom..... Ca.ma bom, bom, bom.....

1- 2-

(Voz) f p-f

tín..... Crin ..... que pei\_nag\_hu.ra\_cán, flor de Cu\_ba.na\_cán, en tropi.cal fes.

tín ..... ¡Ay, ..... quien pu.die.ra vol-ver a sa.bo.re.ar la miel que su bo.ca en-tre.

gó! ..... ¡Quién ..... pu.die.ra estreme.cer su carne de mu-je.r do.ra.da con el

sol! ..... Por e-lla ..... co-no-cí los ..... de sen-ga-ños.

Por e-lla ..... se-ra e-ter-no ..... mi do-lor.

Son, ..... tú la viste llo-rar de de.ses.pe.ra-ción como la vió el ja-güey.

Son, ..... cómo voy a ol-vi-dar la di-vi-na e.mo-ción que me dió Ca-ma-

güey.

güey.