

SERIE DE ORO, Nº 4

# Canciones FAMOSAS



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**EDITORIAL**

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EDITORIAL



# Calla Tristeza

CANCIÓN-FOX

de GONZALO CURIEL.

First system of piano introduction. Treble clef, bass clef, 2/4 time signature. Key signature: two flats (B-flat, E-flat). The music features a melodic line in the treble and a harmonic accompaniment in the bass. A triplet of eighth notes is marked in the treble.

Second system of piano introduction. Treble clef, bass clef, 2/4 time signature. The melodic line continues with a triplet of eighth notes. The bass line provides a steady accompaniment.

(Voz) CA — LLA TRIS\_TE\_ZA, CA — LLA TRIS\_TE\_ZA AY, QUÉ NO SA\_BES QUE

Third system of piano introduction. Treble clef, bass clef, 2/4 time signature. The key signature changes to three flats (B-flat, E-flat, A-flat). The music features a melodic line in the treble and a harmonic accompaniment in the bass. A triplet of eighth notes is marked in the treble.

NO HA DE TOR\_NAR LA QUE NUN\_CA QUI \_SIE\_RA OLVIDAR? ¡AY! \_SIE\_RA OLVIDAR?

Fourth system of piano introduction. Treble clef, bass clef, 2/4 time signature. The key signature remains three flats. The music features a melodic line in the treble and a harmonic accompaniment in the bass. A triplet of eighth notes is marked in the treble. The system ends with a *rall.* marking.

FUÉ \_\_\_ CO.MOJ.NAÉS\_TRELLA PER.DI.DA EN NO.CHEES.TI.VAL FUÉ \_\_\_ CO.MO VIA.

Fifth system of piano introduction. Treble clef, bass clef, 2/4 time signature. The key signature remains three flats. The music features a melodic line in the treble and a harmonic accompaniment in the bass. A triplet of eighth notes is marked in the treble. The system starts with an *a tempo* marking and includes *mf* and *p* dynamic markings.



- JE-RA QUE LLEVA PREN - DI-DO MI MAL —

FUÉ

LA A - MAN-TE QUE VI-NO A -

First system of musical notation. Treble staff contains the melody with lyrics. Bass staff provides accompaniment. Dynamics include *mf*. There are triplets in the right hand.

-YER

FUÉ

LA DI-CHA EN U-NA MU -JER.

Second system of musical notation. Treble staff contains the melody with lyrics. Bass staff provides accompaniment. Dynamics include *mf*. There are triplets in the right hand.

VA ..... CON MI TRIS-TE-ZA LA QUE-JA QUE SA-BE CALLAR

Third system of musical notation. Treble staff contains the melody with lyrics. Bass staff provides accompaniment. Dynamics include *f*. There are triplets in the right hand.

VA .... CON MIA-MAR-GURA LA PE NA QUE SA-BEES-PE-RAR

FUÉ CO-MO PRO.

Fourth system of musical notation. Treble staff contains the melody with lyrics. Bass staff provides accompaniment. Dynamics include *f*. There are triplets in the right hand.

- ME-SA QUE YA NUN-CA VOL-VE-RÁ

CO-MO UNA O-LA PER-DIDA EN EL

Fifth system of musical notation. Treble staff contains the melody with lyrics. Bass staff provides accompaniment. Dynamics include *f*. There are triplets in the right hand.

1. MAR. *ff*

2. MAR. *rit.* *f* *rall.*

*m.i.*

Sixth system of musical notation. Treble staff contains the melody with lyrics. Bass staff provides accompaniment. Dynamics include *ff*, *rit.*, *f*, and *rall.*. There are triplets in the right hand.

LETRA DE  
RUBEN C. NAVARRO.

# Arrullo

Canción

MÚSICA DE  
MARIO TALAVERA.

Allegretto.

rit.

Moderato.

Cierratuslindos o\_josquetienen sueño y dúermete al a\_rullo demican.

8<sup>a</sup>

ción de ésta can\_ción que can\_topara que sueñes en todas estas

rit. a tempo rit.

co\_sas que sue\_ño yo.

a tempo rit. ff a tempo pp

"ARRULLO" (2)

Cie\_rra pues ---- tus di\_vinos ojos con sue\_ño ---- y dúermete ---- al a\_

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "Cie\_rra pues ---- tus di\_vinos ojos con sue\_ño ---- y dúermete ---- al a\_". The piano accompaniment consists of a right-hand part with chords and triplets, and a left-hand part with a steady eighth-note bass line. There are three triplet markings above the vocal line.

rrullo de ésta can\_ción ---- so\_ñan\_do ---- que te duermes en tremis

The second system continues the musical piece. The vocal line lyrics are "rrullo de ésta can\_ción ---- so\_ñan\_do ---- que te duermes en tremis". The piano accompaniment continues with similar patterns. There are three triplet markings above the vocal line and two "ten." markings below the piano accompaniment.

bra\_zos ---- co\_mo cuando era mí\_o tu co\_ra ---- zón. ----

The third system introduces a first ending. The vocal line lyrics are "bra\_zos ---- co\_mo cuando era mí\_o tu co\_ra ---- zón. ----". The piano accompaniment includes a first ending section marked with a double bar line and a repeat sign. There are three triplet markings above the vocal line.

co\_mo cuando era mí\_o tu co\_ra ---- zón. ----

per\_dién\_do ---- se

The fourth system features a second ending. The vocal line lyrics are "co\_mo cuando era mí\_o tu co\_ra ---- zón. ----" followed by "per\_dién\_do ---- se". The piano accompaniment includes a second ending section marked with a double bar line and a repeat sign. There are three triplet markings above the vocal line and two "ten." markings below the piano accompaniment.

# Maria Elena

## Vals-Canción

Letra y Música de L. Barcelata.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. It begins with a whole rest. The piano accompaniment is written on two staves (treble and bass clefs) with a grand staff bracket. It starts with a forte (*ff*) dynamic and features a series of chords and moving lines in both hands.

Qui-ro can-tar-te mu-ger-----

*p*

mi mas bo-ni-ta can-ción-----

por quee-res tu mi que-rer-----

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Reina de mi co-ra-zón ----- no me a-ban-do-nes mi

*mf*

bien ----- quee-res to-do mi que-rer Tu-yoes mi co-ra-

*f* *p*

zón oh sol de mi que-rer ----- mujer de mi j\_lu\_sión mi\_gmor te con.sa-

*p-f*

gré ----- mi vi-da la em-be-ll-e-cey-naes-pe-ran ----- za\_a-zul mi

*mf*



vi da tie neun cie lo que le dis te tú tu yoes mi co ra zón ch

sol de mi que rer tu yoes tado mi ser tu yoes mu jer ya

to dolea ra zón te lo entregué eres mi fé eres mi Dios eres mi a

1. mor Tu yoes mi co ra mor 2. mi mor

# "Alma Mia."

## Canción

María Grever.

*Allegretto*

Alma mi\_a

*ff* *p*

The first system of the musical score is in 2/4 time. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The tempo is marked 'Allegretto'. The piano part begins with a forte (*ff*) dynamic and transitions to piano (*p*) in the second measure. The vocal line starts with a whole rest followed by a quarter note 'Al' and a quarter note 'ma mi\_a'.

so\_la siem\_pre so\_la sin que na\_die com\_pren\_da, tu su\_fri-

The second system continues the musical score. The vocal line has lyrics: 'so\_la siem\_pre so\_la sin que na\_die com\_pren\_da, tu su\_fri-'. The piano accompaniment continues with similar rhythmic patterns.

mien\_to tu har\_ri\_ble pa\_de\_cer , fin\_gien\_dou nae\_xis-

The third system concludes the musical score. The vocal line has lyrics: 'mien\_to tu har\_ri\_ble pa\_de\_cer , fin\_gien\_dou nae\_xis-'. The piano accompaniment continues with similar rhythmic patterns.

*rit*  
\_tencia siempre lle\_na de dichayde pla\_cer de dichayde pla\_

*f*  
*rit*

*allegro*  
cer..... si yo encontraray...na alma como la mí...a

*p*  
*allegro*

Cuántas cosas se \_cretas, le conta \_rí... a Una alma que al mi...

\_rar me sin decir na...da Me lo dije se todo consumi...

-ra...da U.na alma em.bria...ga se consua-vea-

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is the right-hand piano accompaniment in treble clef, and the bottom staff is the left-hand piano accompaniment in bass clef. The piano part begins with a piano (p) dynamic marking. The music is in a 7/8 time signature.

-lien-to que al be-sar-me sin...bie-ra lo que yo

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is the right-hand piano accompaniment in treble clef, and the bottom staff is the left-hand piano accompaniment in bass clef. The piano part continues with the accompaniment.

sien-to ya veces me pre-gun-to, que pa-sa...rí...a?

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is the right-hand piano accompaniment in treble clef, and the bottom staff is the left-hand piano accompaniment in bass clef. The piano part continues with the accompaniment.

Si yo en.con.trara un alma co.mo la mí...a.

The fourth system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is the right-hand piano accompaniment in treble clef, and the bottom staff is the left-hand piano accompaniment in bass clef. The piano part continues with the accompaniment.



# Bésame en la boca

LETRA Y MÚSICA DE JOAQUÍN PARDAVÉ.

ANDANTE MODERATO.

*ten.*

MODERATO.

The piano introduction consists of two staves. The right hand starts with a melody in 4/4 time, marked *p* (piano). It features a series of eighth and sixteenth notes, with some slurs and ties. The left hand provides a harmonic accompaniment with chords and single notes. The tempo changes from *Andante Moderato* to *Moderato* after a *tenuto* (ten.) marking.

(VOZ) 1. CUAN DO BE SÉ TU BO CA POR PRI ME RA VEZ  
2. CUAN DO BE SÉ TU BO CA POR PRI ME RA VEZ

The vocal entry is on a single staff, with two lines of lyrics. The piano accompaniment is on two staves below. The first line of music is marked *pp* (pianissimo), and the second line is marked *p* (piano). The piano accompaniment consists of chords and single notes, supporting the vocal line.

FLO RE CIÓ PA RA LOS DOS UN NAR DO DE I LU SIÓN Y CA YÓ DE TU  
FLO RE CIÓ LA MAG NO LIA DE MI INS PI RA CIÓN CUAN DO BE SÉ TU

The piano accompaniment continues on two staves. It features a mix of chords and single notes, with some slurs and ties. The dynamics are *p* (piano) and *f* (forte).

FREN TE LA RE GIA AL TI VEZ EN TOR NAS TE LOS  
BO CA POR PRI ME RA VEZ FLO RE CIE RON LAS

The piano accompaniment continues on two staves. It features a mix of chords and single notes, with some slurs and ties. The dynamics are *f* (forte) and *mf* (mezzo-forte).

1. O JOS CON SU PRE MAE MO CIÓN.

2. RO SAS DE MI CO RA ZÓN.

The piano accompaniment continues on two staves. It features a mix of chords and single notes, with some slurs and ties. The dynamics are *f* (forte) and *sf* (sforzando).

BÉ SA ME QUE DI TO, CO MO A QUE LLA NO CHE EN QUE LAS ES.

The piano accompaniment continues on two staves. It features a mix of chords and single notes, with some slurs and ties. The dynamics are *p* (piano) and *f* (forte).

-TRE.LLAS PÁ.LI.DAS Y BELLAS TEM.BLA.BAN DE A - MOR. BÉ.SA.ME QUE.

- DI TO, BÉ.SA.ME EN LA BO CA PA.RA QUE SE AHU.

- YEN.TE EL FANTAS.MA.HI.RIEN.TE DE MI CRUEL DO LOR. BÉ.SA.ME QUE - DI TO,

CE.RRAN.DO LOS O JOS YA.SI TUS PES TA.ÑAS, MÁ.GI.CAS A -

- RA.ÑAS TIEN.DAN SU PRI.SIÓN. BÉ.SA.ME QUE - DI TO, LU.CIÉR.NA.GA.E

- RRAN TE BÉ.SA.ME EN LA BO.CA, CON TU BO.CA LO.CA FUENTE DE LU.

1. SIÓN. BÉ.SA.ME QUE. 2. SIÓN.

# Incetidumbre

Canción - Bolero

Gonzalo Curiel.

Moderato.

¡Ay... cómo es cruel la incetidumbre!... si es que tus besos son de amor o  
solo son para engañar... ¡Ay!... esta marga pesadumbre...  
si ella me recibe dolor y yo la tengo que olvidar...

Si la vas a juzgar co.ra.zón ..... nun.ca pienses que ella es ma - la ..... si es valiente y te com.

prén - de no la pier - das co.ra.zón ..... El do.lor y el a - mor co.ra.zón .....

va.len po.co junto a e - lla ..... si merecemás que e - so da tu vi - da co.ra.

zón ..... Ah ..... Ah ..... Ah

Ah

Fin.



# ¿ Dónde estás corazón?

CANCIÓN MEXICANA

LETRA Y MÚSICA DE LUIS MARTINEZ SERRANO.

LARGHETTO (♩=88)

fff rall. ppp a tempo

ten. ten. pp

(VOZ) 1. YO LA QUE - RI - A MÁS QUE A MI VI - DA - - - - - MÁS QUE A MI MA - DRE ¡AY!  
2. YO LA QUE - RI - A CON TO - DA EL AL - MA - - - - - CO - MO SE QUIE - RE ¡AY!

pp

LAA - MA - BA YO Y SU CA - RI - ÑO E - RA MI DI - CHA - - -  
SO - LO U - NA VEZ PE - RO EL DES - TI - NO CRUEL Y SAN - GRIEN - TO - - -

pp

MI Ú - NI - CO GO - CE E - RA SUA - MOR. U - NA MA ÑA NA DE FRÍ - O IN -  
QUI - SO DE - JAR - ME SIN SU QUE - RER. SO - LO LA MUER - TE A - RRAN - CAR PO -

ppp

\_VIER.NO \_  
- DÍ - A -

EN\_TRE MIS BRAZOS ¡AY!  
A\_QUEL I \_ DI\_LIO ¡AY!

SE ME MU \_ RIÓ  
DE TIER.NOA\_MOR

Y DES.DE EN.  
YU\_NA MA \_

ppp

\_TON\_CES VOY POR EL MUN\_DO \_  
- ÑA\_NA DE FRÍ\_OIN \_VIER.NO \_

CON EL RE\_CUER\_DO DE A\_QUEL A\_MOR.  
EN\_TRE MIS BRA\_ZOS SE ME MU \_ RIÓ.

rall.

¿ DÓN.DE ESTÁS CO\_RA ZÓN? \_

NO\_QUI GO TU PAL\_PI \_ TAR

TU PAL \_ PI \_

fff

¿ DON.DE ESTÁS... CO\_RA ZÓN?

82

ES TAN GRAN.DE EL DO \_ LOR

QUE NO PUE.DE LLO\_RAR

QUE NO PUE.DE LLO\_

-TAR

ESTAN GRAN.DE EL DO \_ LOR

pp

YO QUI\_SIE\_RA LLO \_ RAR

Y NO TEN\_GO MÁS

LLAN \_ TO

-RAR

ff YO QUI\_SIE \_ RA LLO\_RAR

LA QUE\_RÍ \_ A YO TAN\_TO Y SE FUE \_

PA\_RA NUN\_CA VOL \_ VER.

fff

v

# Cuando ya no me quieras

BOLERO

LETRA Y MÚSICA DE LOS CUATES CASTILLA

*mf*

(Voz) CUAN.DO YA NO ME QUIE \_\_\_ RAS \_\_\_ NO ME FIN.JAS CA\_ \_  
QUIE \_\_\_ RES \_\_\_ MELO.HAN DI.CHOTUS

*rall....*  
*p*

— RI \_\_\_ ÑO \_\_\_ NO ME TEN.GAS PIE \_DAD, \_\_\_ COM\_PA\_SIÓN \_\_\_ NI TE\_ \_  
O \_\_\_ JOS \_\_\_ PAR.TI\_RÉ POR LAS RU\_TAS QUE NO TIE \_\_\_ NEN FI\_ \_

— MOR. \_\_\_ SI ME DIS\_TE TUOL\_VI \_\_\_ DO \_\_\_ NO TE CUL\_PO NI  
— NAL. \_\_\_ VA.GARÉ SIEM.PRE SIEM \_\_\_ PRE \_\_\_ PAR.TI\_RÉ SIN E\_ \_

— RI \_\_\_ ÑO, \_\_\_ NITE DOY EL DIS\_GUS\_TO... DE MI \_RAR A MI DO\_ \_  
— NO \_\_\_ JO \_\_\_ Y MIS LA.BIOSSIN BE\_SOS... CAN\_TA \_RÁN UN MA.DRI\_ \_

-LOR. \_\_\_\_\_ PAR.TI-RÉ CAN.TU- RREAN- DO MI PO-E-MA MÁS  
-GAL. \_\_\_\_\_

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

TRIS \_\_\_\_\_ TE CON.TA.RÉ A TO.DO EL MUN-DO LO QUE TÚ ME QUI-

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

-SIS \_\_\_\_\_ TE Y CUAN.DO NA.DIEES -CU \_\_\_\_\_ CHE MIS CAN.CIO.NES YA

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

VIE - JAS ¡AY! DE.TEN.DRÉ MI CA - MI.NO EN UN PUE-BLO LE - JA-NO YA-LLÍ MO-RI-

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

1.

-RÉ. \_\_\_\_\_

SÉ QUE YA NO ME

2.

-RÉ. \_\_\_\_\_

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



# MUSMÉ

## Fantasia Oriental

Letra de José Díaz Bolio

Música de Emilio de Nicolas

Moderato

Camoun lo to des ma ya do e ra

*stac.*

pá.li.da Mus mé e ra su semblante pá.li.do, comoun lirio re fle ja do en u na

*ritar* dan do mol

ta za de té ----- En el triste Jo shi wa ra se es cu cha ba su can

to *pp* *atp.*

ción: he per di do mi es pe ran za y co mou na por ce la na se me quie bra el co ra

dol o ro so rit. mol to

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zón O\_jos ---- de la ro de lu -- na --

*Poco piu.*

*f* *p* *p* *p*

ros\_tro ---- de se day mar\_fil ---- en el ---- pesar de su an

*3* *3* *3*

gus\_tia ---- se que ja baj gual que u -- na ---- prematu ra florde el bril ---- Yuna

tar\_de ---- dere pen\_te ---- tron\_cha\_da por el do -- lor ----

*cresc.*

*3*

co-mounsus - pi - roque mue - re a - pa - ci - bley dul - ce - men - te

*pp* *a tpo.*

*ten.*  
- Mus. mé se mu. rió de a - mor

*rit.* *ff*

*ten.*  
co - moun - sus pi - roque mue - re a - pa - ci - bley dul - ce -

*pp* *ten.*

men - te - - - Mus. mé se mu. rió de a - mor. - - -

*rit.* *aceller. hasta fin* *p*  
gong.

# Dime que sí

CANCIÓN

de ALFONSO ESPARZA OTEO-ESPIRÍ

ALLEGRETTO movido.

The first system of the piano accompaniment is written in 2/4 time with a key signature of one sharp (F#). It begins with a dynamic marking of *f* (forte). The melody in the right hand features eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

The second system continues the piano accompaniment, maintaining the *f* dynamic. The melodic line in the right hand continues with eighth notes, and the left hand accompaniment remains consistent.

The third system of the piano accompaniment shows a change in dynamics to *p* (piano) in the right hand. The melodic line becomes more active with sixteenth notes, and the left hand accompaniment continues.

(Voz) DI \_\_\_\_\_ CEN QUE TÚ NO ME QUIE \_\_\_\_\_ RES \_\_\_\_\_

The first system of the vocal line is written in the same key signature and time signature as the piano accompaniment. It begins with a dynamic marking of *p* (piano). The melody is simple and follows the vocal line indicated by the lyrics above.

\_\_\_\_\_ QUIE \_\_\_\_\_ ROES\_CU\_CHARLO DE TÍ \_\_\_\_\_

The second system of the vocal line continues the melody. It features a dynamic marking of *mf* (mezzo-forte) towards the end of the system. The piano accompaniment continues to support the vocal line.

SI TIE.NES O.TROS QUE RE

RES QUIE RO SA\_BERLO POR

*cresc...*

TÍ. DI CEN QUE EN TU

*p*

CA\_RA MO\_RE NA TIEM BLAN O.TROS

*mf* *cresc.*

BESOS DE A\_MOR NA\_DA ME IM\_POR\_TA LA

*p*

VI\_DA SA\_BIÉN.DO TE\_A JE NA



DI-ME QUE MIEN-TEN QUE NUN-CA TEN-DRÁS O-TRO A-MOR.

DE — JA — QUE MI LA-BIO TE NOM — BRE

QUE — DO — CO-MO SE NOM-BRA A DIOS

DI-ME QUE SÍ — Y UN PE-DA-ZO DE

CIE-LO TEN-DRÉ — Y SI TU ME LO PI-DES MI CIE-LOY MI VI-DA TAM-

-BIENTE DA — 1. RÉ. — 2. RÉ.

# Por tí aprendí a querer

Letra y Música de LORENZO BARCELATA

*SLOW con expresión*



*mf* *rall*

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 harmonic accompaniment with chords and single notes. The tempo is marked 'SLOW con expresión' and the dynamics range from mezzo-forte (mf) to a gradual deceleration (rall).


(Voz) CON LA ES-PE-RAN — ZA DE UN DUL-CE A-MOR, SE ABRIÓ LA VI — DA MI CO-RA-ZÓN Y EN LAS CE-



*P*

The first vocal line is written on a single staff with piano accompaniment. The lyrics are: 'CON LA ES-PE-RAN — ZA DE UN DUL-CE A-MOR, SE ABRIÓ LA VI — DA MI CO-RA-ZÓN Y EN LAS CE-'. The piano accompaniment is marked 'P' (piano).

- NI — ZAS DE MI TRIS — TE — ZAS CO-MO UN EN-SUE — ÑO CO-MO UNA FLOR UN NUE-VO



The second vocal line continues the melody. The lyrics are: '- NI — ZAS DE MI TRIS — TE — ZAS CO-MO UN EN-SUE — ÑO CO-MO UNA FLOR UN NUE-VO'. The piano accompaniment continues with chords and moving lines.

CAN — TO BRO-TÓ EN MI SER, Y CON LO — CU — RATE A-MÉ MU-JER.



The third vocal line continues the melody. The lyrics are: 'CAN — TO BRO-TÓ EN MI SER, Y CON LO — CU — RATE A-MÉ MU-JER.'. The piano accompaniment continues with chords and moving lines.

POR TU DUL-CE MI — RAR — MU-JER I DE AL — YO SOY FE LIZ; PORTI APREN-DÍA QUE



*Pf*

The fourth vocal line continues the melody. The lyrics are: 'POR TU DUL-CE MI — RAR — MU-JER I DE AL — YO SOY FE LIZ; PORTI APREN-DÍA QUE'. The piano accompaniment is marked 'Pf' (pianissimo).

- RER — CON TO DO EL FUE — GO DE MI SER. MI AL-MA RE-NA.



The fifth and final vocal line continues the melody. The lyrics are: '- RER — CON TO DO EL FUE — GO DE MI SER. MI AL-MA RE-NA.'. The piano accompaniment continues with chords and moving lines.

- CIÓ CON LA LU - SIÓN DE UN NUE - VO SOL QUE TU MA - GEN LE

First system of musical notation. The piano accompaniment is in the left hand, and the vocal line is in the right hand. The music is in a major key with a 4/4 time signature. The vocal line begins with a melodic phrase that corresponds to the lyrics above.

DIÓ CON SU CA - RI - TA DE A RRE - BOL - DUL - CÍ - SI - MA MU -

Second system of musical notation. The piano accompaniment continues with a steady bass line. The vocal line has a melodic flourish. A tempo change is indicated by the marking "a tempo".

- JER TUS O - JOS SON U - NA CAN - CIÓN RO - SAL EN FLO - RA -

Third system of musical notation. The piano accompaniment features a more active bass line. The vocal line continues with a melodic phrase.

- CIÓN QUE PER - FU - MÓ MI CO - RA - ZÓN VEN A MIS

Fourth system of musical notation. The piano accompaniment has a more complex harmonic structure. The vocal line has a melodic flourish.

BRA - ZOS QUE TE ES - PE - RAN SÓ - LO A TI; POR TI MU - JER I -

Fifth system of musical notation. The piano accompaniment has a more complex harmonic structure. The vocal line has a melodic flourish.

- DEAL SÓ - LO POR TI YO SOY FE - LIZ. PORTUDULCE MI - LIZ.

Sixth system of musical notation. The piano accompaniment has a more complex harmonic structure. The vocal line has a melodic flourish. The system ends with a double bar line and a repeat sign. There are two endings: 1. and 2. The first ending leads back to the beginning of the system, and the second ending leads to the end of the piece. The piano part includes markings for the left hand (L.H.) and right hand (R.H.).

# Duerme

## CANCIÓN

MÚSICA DE MIGUEL PRADO.

LETRA DE GABRIEL LUNA DE LA FUENTE.

MODERATO

SUE - ÑA, SUEÑAMIENTRAS YOTEARRULLA.RÉ

CON EL HECHIZO DEES - TA CANCIÓN QUE PARA TÍ FOR - JÉ.

DUER - ME, DUERMETRANQUI.LA, MI DUL.CE BIEN, QUE CONTEMPLÁNDO.TE CON PA.SIÓN

LA NO.CHE PA - SA - RÉ. YO BIEN QUI.SIE - RA QUE

The musical score is written in G major and 3/4 time. It consists of a vocal line and a piano accompaniment. The piano part features a prominent triplet accompaniment pattern. The lyrics are in Spanish and are placed below the vocal line. The score is divided into four systems, each with a vocal staff and a piano staff. The tempo is marked 'MODERATO'. The key signature has one sharp (F#).

NADA A PAR TARNOS PU - DIE - RA JA - MÁS, POR QUE MI AMOR Y MI VIDA Y MI TODO ES

TÚ, MUJER - CI - TA I - DEAL. DUER - ME, DUER ME MIENTRAS YO TEA -

-RRULLA - RÉ, CON EL HE - CHI - ZO DE ES - TA CAN - CIÓN QUE PA - RA TÍ CAN -

1. -TÉ. 2. -TÉ.



# Frenesí

Letra y Musica de *Alberto DOMÍNGUEZ*

ff P PP

Ped. Ped.

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. Dynamics range from fortissimo (ff) to pianissimo (pp). Pedal markings are present under the first two measures.

Bé.same tu a mí bé.same igual que mi boca te be.só ----- dame el frenesí que mi lo cura te

P P

The first system of the song features a vocal line with lyrics and a piano accompaniment. The piano part includes chords and arpeggiated patterns. Dynamics include piano (P).

dió ----- Quién sin o fui yo pudo enseñarte que la mi no del a.mor -----

ff f

The second system continues the vocal and piano accompaniment. The piano part features more complex chordal textures and arpeggios. Dynamics include fortissimo (ff) and forte (f).

muer.ta mi a lti vez cuan.do mi or.gu.llo ro.dó.a tus pies Qui.e.ro que vi.vas so.lo

rit. P

The third system includes a ritardando (rit.) marking over the piano accompaniment. The piano part features a descending arpeggiated line. Dynamics include piano (P).

pa.ra mí ----- y que tu va.yas por don.de yo voy ----- para que mi a l mase a no.más de tí bé.same con frenesí

P-ff

The final system of the page features a piano accompaniment that concludes with a fortissimo (P-ff) dynamic. The piano part includes chords and arpeggiated figures.

First system of a musical score. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "sí dame la luz que tiene tu mirar... y la ansiedad que entre tus labios vive... es la locura de vivir y a mar que es más que amor frente a sí". The piano part includes a dynamic marking of *p*.

sí dame la luz que tiene tu mirar... y la ansiedad que entre tus labios vive... es la locura de vivir y a mar que es más que amor frente a sí

Second system of the musical score. The lyrics continue: "Hay en el beso que te da el alma piedades y zón dime que sabes sentir lo mismo que siento yo... que ro que viva solo". The piano accompaniment features a dynamic marking of *p*.

Hay en el beso que te da el alma piedades y zón dime que sabes sentir lo mismo que siento yo... que ro que viva solo

Third system of the musical score. The lyrics are: "para mí... y que tu vayas pordonde yo voy... para que mi alma seano más de ti bésame con frente a sí". The piano part includes a dynamic marking of *p*.

para mí... y que tu vayas pordonde yo voy... para que mi alma seano más de ti bésame con frente a sí

Fourth system of the musical score. The lyrics are: "Quiero que viva solo sí bésame con frente a sí". The piano part includes a dynamic marking of *p*.

Quiero que viva solo sí bésame con frente a sí

Fifth system of the musical score, showing two endings. The lyrics are: "1. sí Quiero que viva solo sí 2. bésame con frente a sí". The piano part includes a dynamic marking of *p*.

1. sí Quiero que viva solo sí 2. bésame con frente a sí