



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

ALBUM

Nº

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de

**AGUSTÍN —
— LARA**

PROMOTORA
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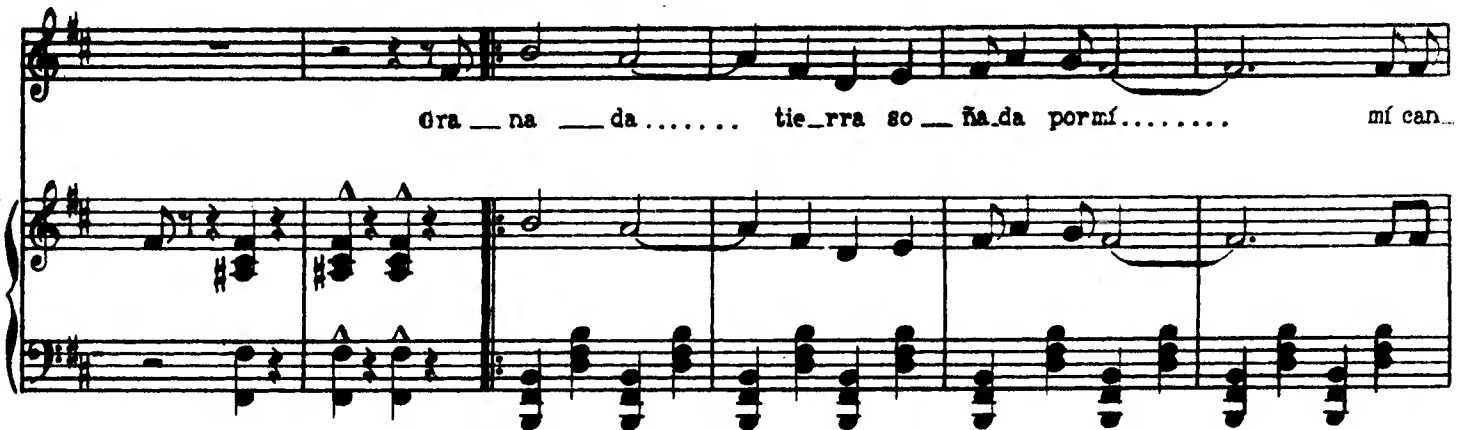
GRANADA

FANTASIA ESPAÑOLA

Letra y Música
de
Agustín Lara



Moderato



Gra _ na _ da..... tie_rra so _ ña_da por mí..... mí can...



_tar... se vuelve gi_ta_nocuan do es pa.ra tí..... mí can_tar..... he_cho de

fan — — ta-si — — a mi ean — tar flor de me

lan — co — li — a que yo te ven — go a dar

1. 2.
Gra_ Tpo. de Danza.

ten. ten. ten. ten. Gra_

_na __ da tie_rraen san __ gren__ta __ da en tar __ des de to __ ros

_na __ da ma_no __ la can__ta __ da en co __ plas pre_cio __ sas

..... Mu_jer que con_ser__vae1 en bru __ jo de

..... No ten __ goo __ tra co __ sa que dar __ te queun

los o __ jos mo __ ros

ra __ mo de ro __ sas

te sue __ ño re_

bel _ dey gi _ ta _ na cu _ bier _ ta de flo _ res.....

..... y be _ so tu bo _ ca de gra _ na ju _ go _ sa man _

_ za _ na que me ha _ bla dea _ mo _ res..... Gra _

..... de ro _ sas de sua _ ve fra _ gan _ cia que

le die — ran mar — coa la Vir — gen mo — re — na..... Gra —

Grandioso

na — da tu tie — rraes — tá lle — na de lin — das mu — je — res de

rall. *pesante*

1.

san — grey de sol..... Gra —

2.

sol.....

Cada noche un amor.

CANCIÓN-BOLERO

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

Introduction for piano, featuring a melodic line in the right hand and a rhythmic accompaniment in the left hand. The music is in 4/4 time and begins with a forte (f) dynamic.

1.
Ca - da no - che un a - mor dis - tin - to a ma - ne - cer di - fe - ren - te vi - sión -----

Piano accompaniment for the first vocal line, starting with a piano (p) dynamic. The right hand plays chords and the left hand provides a steady bass line.

2.
pe - ro en - tñe de mí so - lo tu a - mor que - dó. -----

Piano accompaniment for the second vocal line, continuing the piano (p) dynamic.

O - ye te di - go en se - cre - to que te a - mo de - ve - ras ----- que si - go de cer - ca tus -

Piano accompaniment for the third vocal line, starting with a piano-forte (p-f) dynamic.

pa - sos aun - que tú no qui - ras ----- que sien - to tu vi - da por más que te a - le - jes de

Piano accompaniment for the fourth vocal line, continuing the piano-forte (p-f) dynamic.

mi ----- que na_da ni na_die ha_rá que me ol_vi_de de tí.

O_ye te di go en se_creto que te_a mo de_ ve_ras ----- que si go de cer_cas tus

pa_sos aun que tú no quie_ras ----- que sien to tu vi da por más que te_a le_jes de mí -----

----- que na_da ni na_die ha_rá que mi pe_cho se ol_vi_de de tí ----- ha_rá que mi

pe_cho se ol_vi_de de tí. 1. 2. tí. -----

Cantar del Regimiento

Marcha

Tempo de Marcha.

Agustín Lara.

Toque.

L.H.

ff

v

Detailed description: This block contains the piano introduction for the march. It is written for the left hand (L.H.) in 2/4 time. The music starts with a forte (ff) dynamic and features a rhythmic pattern of eighth and sixteenth notes. The piece concludes with a fermata over the final notes.

(Voz) U — NA MU.SA TRÁ.GI.CA HI.ZO —

DE U — NA LÁ.GRI.MA UN CAN.TAR —

p

Detailed description: This block shows the first line of the vocal melody and its piano accompaniment. The vocal line is in a soprano range, and the piano accompaniment is in the right hand. The dynamics range from piano (p) to forte (f). The lyrics are: "U — NA MU.SA TRÁ.GI.CA HI.ZO — DE U — NA LÁ.GRI.MA UN CAN.TAR —".

EL CAN.TAR DEL REGI.MIEN — TO

DE LOS HOM.BRES QUE SE VAN. —

v

Detailed description: This block shows the piano accompaniment for the second line of lyrics. The music continues with a steady rhythmic accompaniment. The lyrics are: "EL CAN.TAR DEL REGI.MIEN — TO DE LOS HOM.BRES QUE SE VAN. —".

Toque.

(Voz)
CAN.

L.H.

Detailed description: This block contains the piano introduction for the second section of the march. It is written for the left hand (L.H.) in 2/4 time. The music starts with a forte (f) dynamic and features a rhythmic pattern of eighth and sixteenth notes. The piece concludes with a fermata over the final notes.

— TAR — DEL REGI.MIEN.TO —

EN.VUEL.TO EN MI BAN.DE.RA ES — TÁS —

CON

ff

v

Detailed description: This block shows the piano accompaniment for the third line of lyrics. The music continues with a steady rhythmic accompaniment. The lyrics are: "— TAR — DEL REGI.MIEN.TO — EN.VUEL.TO EN MI BAN.DE.RA ES — TÁS — CON".

E LLA VAS AL VIEN - TO HA - BLÁN - DO - LE DE LI - BER - TAD

Musical notation for the first system, including treble and bass staves with piano accompaniment.

CAN - TAR DEL RE.GI - MIEN - TO MIL VI - DAS QUE SE A - PAR - TA -

Musical notation for the second system, including treble and bass staves with piano accompaniment.

- RÁN QUE ME CUI - DE LA VIR - GEN MO - RE - NA QUE ME CUI DEY ME

Musical notation for the third system, including treble and bass staves with piano accompaniment.

DE - JE PE - LEAR YA SE VA MI RE.GI - MIEN - TO VA CAN.

Musical notation for the fourth system, including treble and bass staves with piano accompaniment.

.TAN - DO SA BE DIOS SI VOL - VE - RÁ

Musical notation for the fifth system, including treble and bass staves with piano accompaniment, marked with "1." and "ff".

CAN. RÁ.

Musical notation for the sixth system, including treble and bass staves with piano accompaniment, marked with "2." and "ff".

SACA LOS NARDOS MORENA

CANCIÓN ESPAÑOLA

LETRA Y MÚSICA DE
AGUSTÍN LARA.
S.M.A.C.E.M. DE MÉXICO.

The musical score is written for piano and consists of six systems of staves. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as triplets, slurs, and accents. Dynamic markings include *ff*, *mf*, and *p*. Performance instructions include "MARCANDO EL BAJO".

1. Sa-ca los nar-dos mo-re — na, sa-ca los nar — dos
 2. A-le-grías que te can-to que can-ta mi "ar — ma"
 3. Sa-ca los nar-dos mo-re — na, sa-ca los nar — dos

Musical notation for the first system, featuring piano accompaniment with a right-hand (R.H.) melodic line.

que es tu al-co-ba ni-di — to de mi sa-gra — rio.
 ven-ga de-jar — las to-das en tu ven-ta — na,
 que hay luz de la ma-ña — na en tus o — ja — zos,

Musical notation for the second system, continuing the piano accompaniment.

Sa-ca los nar-dos mo-re — na, sa-ca los nar-dos
 ven-ga de-jar — las to-das pa-ra la Vir-gen
 luz de la ma-ña — ni-ta de los mi-la-gros.

Musical notation for the third system, including dynamic markings like 'p' and 'f'.

que están me-jor tem-blan-do jun-to a tus san-tos,
 que es la ú-ni-ca que sa-be lo que me hi-cis-te,
 Sa-ca los nar-dos ni-ña, sa-ca los nar-dos

Musical notation for the fourth system, showing a transition to a more active piano accompaniment.

jun-to a tus san-tos mo-re-na de — ja los nar-dos.
 que es la ú-ni-ca que sa-be lo que me hi-cis-te.

Musical notation for the fifth system, including performance instructions like 'AL Y SALTA DE' and 'POCO RIT.'

ro-ma que hay... en tus la-bios.

Musical notation for the sixth system, featuring a 'ff' dynamic and 'A TEMPO.' marking.

Fué Así

CANCIÓN

LETRA Y MÚSICA DE
AGUSTÍN LARA.
S.M.A.C.E.M. DE MEXICO.

Fué a sí. La noche in.vi.ta.ba soñar. y

tú qui_sis.te junto a mí soñar. Lu-

gar, es_qui.na de cualquier Ca_fé; ha_blar, se-

quit.te sin sa_ber por qué, des_pués la vi.da hizo

to-do, lo que siem-pre pa-sa tu vo que pa-sar, pe-ro hay al-go que no es

to-do que tie-ne u-na his-to-ria que me hace tem-blar; fué a sí. La

no-che en vi-ta-ba so-ñar y tú qui-sie-ra jun-to a mí so-

fiar. fué a-sis-te jun-to a mí so-ñar.

Mía nomás

Bolero

Agustín Lara.

Piano introduction in 2/4 time, starting with a forte (f) dynamic. The melody is in the right hand, and the accompaniment is in the left hand.

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

Vocal line with piano accompaniment. The piano part starts with a forte (f) dynamic and then softens to piano (p). The vocal line is marked with accents (>).

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

Piano accompaniment for the second vocal phrase, continuing the melodic and harmonic development.

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

Piano accompaniment for the third vocal phrase, featuring a melodic line in the right hand and a supporting bass line in the left hand.

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

Piano accompaniment for the fourth vocal phrase, with a melodic line in the right hand and a supporting bass line in the left hand.

- DRÁ SE - PA - RAR - NOS SÍ TÚ ERES MU - JER MU - JER. Yo

Piano accompaniment for the fifth and final vocal phrase, ending with a melodic flourish in the right hand. The word 'Yo' is written above the final measure.

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

-MO UNO RACIÓN _____ QUE NO METRAI CIONES QUE ME LLEVES DENTRO COMO UNO A OBSESIÓN. Yo

QUIERO PEDIRLE A LA VIDA CLEMENCIA UNA VEZ NADA MÁS _____ Y QUE ELLA EN VOZ BAJA TE DIGA SI A CA-SO ME HA

VISTO LLORAR _____ LLORAR DE TRISTEZA _____ LLORAR DE ALLEGRIA _____ MIRÁNDOTE A

LE NA SIN TIENDO TE MÍA PERO MÍA NO MÁS. _____ 1. Yo MÁS. _____ 2.

Valiente

PASA CALLE

Letra y Música de
MARIA TERESA LARA.

First system of piano introduction, featuring a treble and bass clef with a key signature of one flat and a 2/4 time signature. The music consists of a series of triplet chords in the right hand and a steady bass line in the left hand.

Second system of piano introduction, continuing the triplet chord pattern in the right hand and the bass line in the left hand.

(Voz) De _cir va _lientes de _cir Sol _da _do, de _cir Sol _da _dos de _cir va _

First system of the vocal line, starting with a piano (*p*) dynamic and moving to mezzo-forte (*mf*). The melody is simple and follows the lyrics.

lien _te que no lo trae un to _ro_a _za _ra _o que no le tíe mie _do a la

First system of piano accompaniment for the vocal line, featuring a steady bass line and chords in the right hand.

muer _te. De _cir Sol _da _dos de _cir va _lien _te.

Second system of piano accompaniment, continuing the steady bass line and chords in the right hand.

Third system of piano introduction, featuring a treble and bass clef with a key signature of one flat and a 2/4 time signature. The music consists of a series of triplet chords in the right hand and a steady bass line in the left hand. Dynamics include *f*, *p*, and *mf*.

2. Va lien-te, por-que pi-sa-te.

re-nos que na-die ha-bí-a pi-sa-do ni na-die pi-sa-rá. Va-lien-te, por.

que cua-dra en la ca-ra co-mo na-die cua-dra ni na-die en cua-dra-rá. Tu es.

to-que se vuel-ve ba-yo-ne-ta, ban-de-ra tu mu-leta Sol-da-do de ver.

dá. Es-pa-ña do-lien-te en un be-so ha man-da-o la

fama que te ha da o de Sol-da-do va-lien-te. Va-lien-te.

1. 2.

Quando Vuelvas

CANCIÓN-BOLERO

LETRA Y MÚSICA DE
AGUSTÍN LARA.
S.M.A.C.E.M. DE MEXICO.

ff sfx b \flat sfx

The piano introduction consists of two staves. The right hand features a melodic line with a key signature of one flat and a 2/4 time signature. The left hand provides a harmonic accompaniment with chords and moving bass lines. Dynamics include fortissimo (ff) and sforzando (sfx) markings.

Te me vas, te me vas de la vi da como

p

The first system of the song features a vocal line and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "Te me vas, te me vas de la vi da como". The piano part includes a piano (p) dynamic marking.

van las a.re.nas al mar. Te me vas, sabe Dios si es men.

The second system continues the vocal and piano accompaniment. The lyrics are: "van las a.re.nas al mar. Te me vas, sabe Dios si es men." The piano accompaniment features a steady rhythmic pattern.

ti ra, sabe Dios si tra vez vol ve rás. Cuando

The third system continues the vocal and piano accompaniment. The lyrics are: "ti ra, sabe Dios si tra vez vol ve rás. Cuando". The piano accompaniment maintains the harmonic structure.

vuel vas nuestro huert.o tendrá ro sas estarán la pri.ma ve ra flo.re.ciend.o para

p-f

The fourth system concludes the vocal and piano accompaniment. The lyrics are: "vuel vas nuestro huert.o tendrá ro sas estarán la pri.ma ve ra flo.re.ciend.o para". The piano accompaniment ends with a piano-fortissimo (p-f) dynamic marking.

ti. Cuando vuelvas hallarás tus cosas en el sitio en que que-



darón cuando quisiste partir. Cuando vuelvas virgencita del re-

mf *poco rit.* *p*



cuerdo, pedacito de mi vida, sueño de mi corazón. Cuando

f



vuelvas ardearán los pebetos y una lluvia de tu cejas a tus

ff *dim.* *p*



1. pies se tenderá. 2. Cuando pies se tenderá.

p *ff* *ff*



Ya me Voy.

CANCIÓN-BOLERO

Letra y Música de:
Agustín Lara.
S.M.A.C.E.M. DE MEXICO.

Piano introduction for the song 'Ya me Voy'. The music is written in 2/4 time with a key signature of two flats (B-flat and E-flat). It features a melodic line in the right hand and a supporting bass line in the left hand.

Ya me voy. ay de mí. pa-de-cien-do por que.

Piano accompaniment for the first phrase, including a *p-f* (piano-forte) dynamic marking. The music continues with a melodic line in the right hand and a supporting bass line in the left hand.

rer por que rer a una mu- jer tan bo-ni-ta y tan in-gra- ta. Ay de mí,

Piano accompaniment for the second phrase, continuing the melodic and harmonic structure with a melodic line in the right hand and a supporting bass line in the left hand.

ya no sé como ha-cer para olvi-dar co-mo ha-cer para a-ran-car es-ta pe-na que me

Piano accompaniment for the third phrase, concluding the musical piece with a melodic line in the right hand and a supporting bass line in the left hand.

ma — ta. — — — — — Que he de ha — cer — — — — — pues no — rar — — — — —



porque no pue — do vi — vir con el llanto a re — ven — tar con el alma he — cha pe — da — zos. — — — — — Ya me

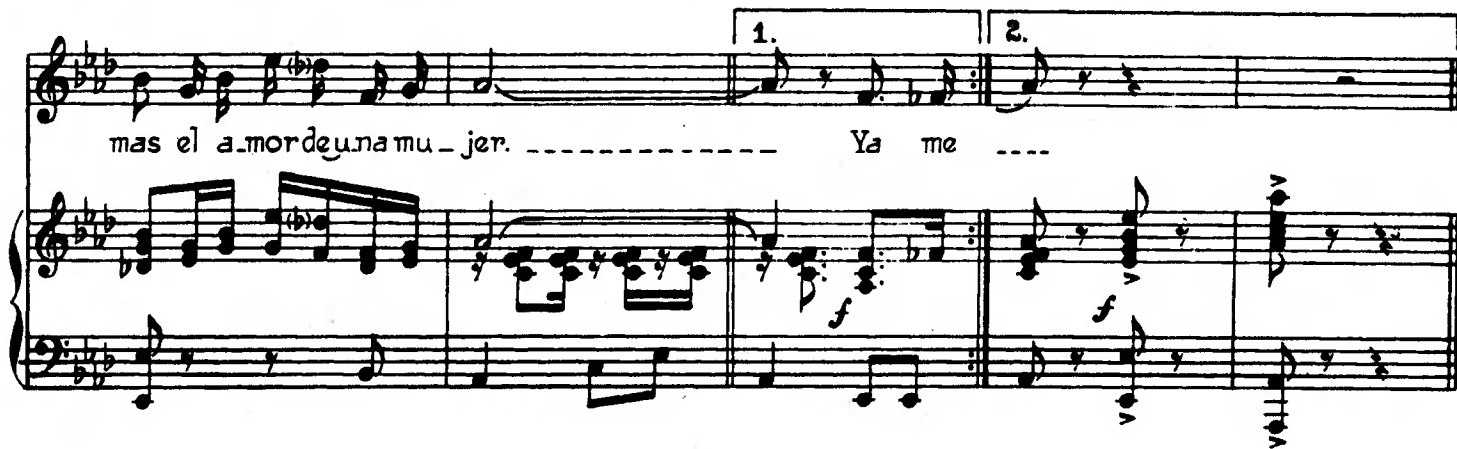


voy, — — — — — ay de mí, — — — — — aun — que tenga que vol — ver porque siem — pre pue — de



mas el a — mor de una mu — jer. — — — — — Ya me — — — — —

1. 2.



SILVERIO

PASO DOBLE

Letra y Música de
AGUSTIN LARA.
S.M.A.C.E.M. DE MEXICO.

Lento.

Allegro.

(Voz) Mi_ran.do to_rear a Sil_ verio me_hasa_ li.do de muy hon.do lo gi_

tanodeuncan_tar..... Con la gar_gan_tase_ quitamuyse_ quita la gar_ganta se_ca

detan_to gri_tar..... ¡Sil_ ve_rio, Silverio Pe_ rez,..... dia_man_te

del re_don_del,..... tormen_tode las mu_jeres..... a ver quién pue_de con

él.

Mi_

1. Sil_ ve_rio,.... torarogestre_lla el príncipemi_la_ grodelafiestamás

2.

be _lla..... Car_me_lo que está en el cie_lo..... sea_so_maa ver_teto_rear..... Sil_

me_lo que está en el cie_lo..... sea_so_ma..... a ver_teto_rear..... Mo_nar_ca...

... del trin_che_ra _zo to_re ro_tore_ra _zo Az_te_ca y Es.pa_ñol..... Sil_ve_rio...

... cuando to_re _as no cam_bio por un tro _nomi barrera de Sol.

NAUFRAGIO

BOLERO

AGUSTÍN LARA.

f

Voz

Deu

que... sombrío mis te-rio de tus o-jas... no que-da ni un deste-llo... pu-ra

p

mi... y de tu amor de ayer, solo des-po-ja-s nau-

fra-gan en el mar de mi vi-vir, nau-fra-gan en el

1 2

mar de mi vi-vir. De a vir.

p

ff

No te de-bía que-rer $\frac{3}{4}$ pe-ro te qui-sé;----- no te de-bí-a ol-vi-dar $\frac{3}{4}$ y te ol-vi-

p-f

dé----- me de-bes per-do-nar el mal que te hi-ce----- que yo----- de co-ra

zón te per-do-né----- No te de-bía que-rer $\frac{3}{4}$ pe-ro te qui-se;-----

no te de-bí-a ol-vidar $\frac{3}{4}$ y te ol-vi-dé----- me de-bes per-do-nar el mal que te hi-ce-----

que yo----- de co-ra-zón te per-do-né.----- 1 2 né.----- *p>*

Valencia

Música y Letra de
María Teresa Lara
Supervisión de
Agustín Lara

Allegro
ff



The first system of the score is a piano introduction. It consists of two staves, treble and bass clef. The tempo is marked 'Allegro' and the dynamic is 'ff' (fortissimo). The music is in 2/4 time and features a rhythmic pattern of eighth and sixteenth notes.

8^a



The second system of the score is a piano introduction. It consists of two staves, treble and bass clef. The tempo is 'Allegro'. The music continues with a rhythmic pattern of eighth and sixteenth notes. A first ending bracket is shown above the treble staff, starting at measure 8 and ending with a double bar line.

Moderato **Allegro**

Co-pla, co-pla ro co-pla Valen-cia na la co-pla que



The third system of the score is the vocal line. It consists of a single staff with a treble clef. The tempo is marked 'Moderato' and then 'Allegro'. The lyrics are: 'Co-pla, co-pla ro co-pla Valen-cia na la co-pla que'. The music is in 2/4 time and features a rhythmic pattern of eighth and sixteenth notes.

1. 8^a 2.

tie-ne ta-ñer de cam-pa na. ñer de cam.



The fourth system of the score is the vocal line. It consists of a single staff with a treble clef. The tempo is 'Allegro'. The lyrics are: 'tie-ne ta-ñer de cam-pa na. ñer de cam.'. The music is in 2/4 time and features a rhythmic pattern of eighth and sixteenth notes. A first ending bracket is shown above the treble staff, starting at measure 8 and ending with a double bar line. A second ending bracket is shown above the treble staff, starting at measure 12 and ending with a double bar line.

Allegro

-pana.



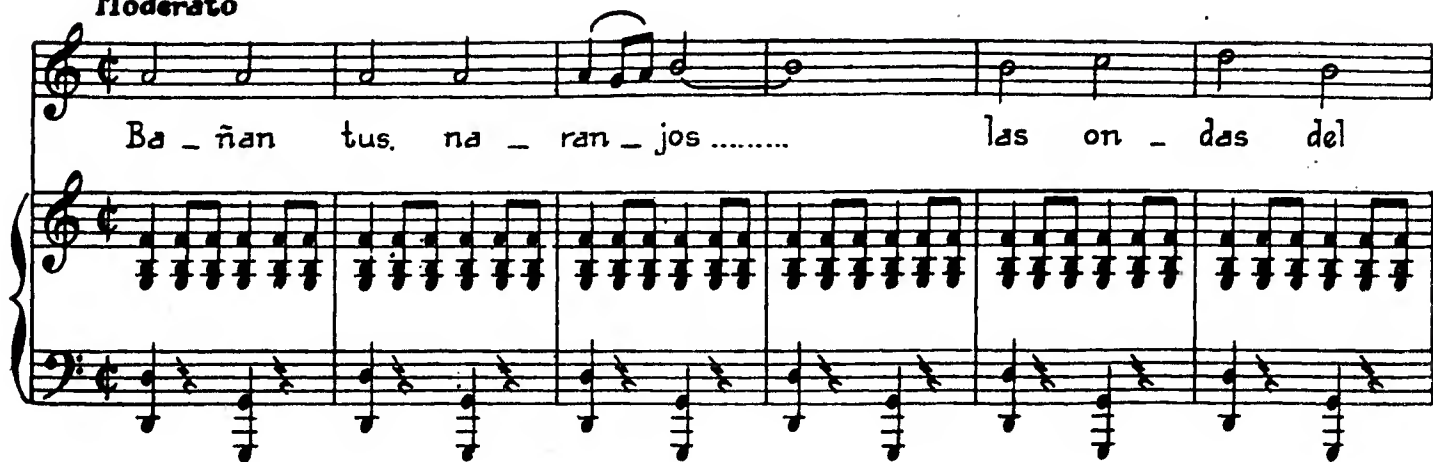
The fifth system of the score is the piano accompaniment. It consists of two staves, treble and bass clef. The tempo is marked 'Allegro'. The music is in 2/4 time and features a rhythmic pattern of eighth and sixteenth notes. The lyrics '-pana.' are written below the treble staff.



The sixth system of the score is the piano accompaniment. It consists of two staves, treble and bass clef. The tempo is 'Allegro'. The music is in 2/4 time and features a rhythmic pattern of eighth and sixteenth notes.

Moderato

Ba - ñan tus na - ran - jos las on - das del



Ju - car..... Por e - sgen tus be - sos .. -



hay a - gua dea - zú - car..... Tie - nes la le -



- yen - da..... de los ro - man - ce - ros..... Por e.sgen tus



o_jos, o_josValen_cia.nos tiem.blan dos lu.ceros que son dos ti_ranos o_jos he.chi.

_ceros; o_josValen.cia - nos

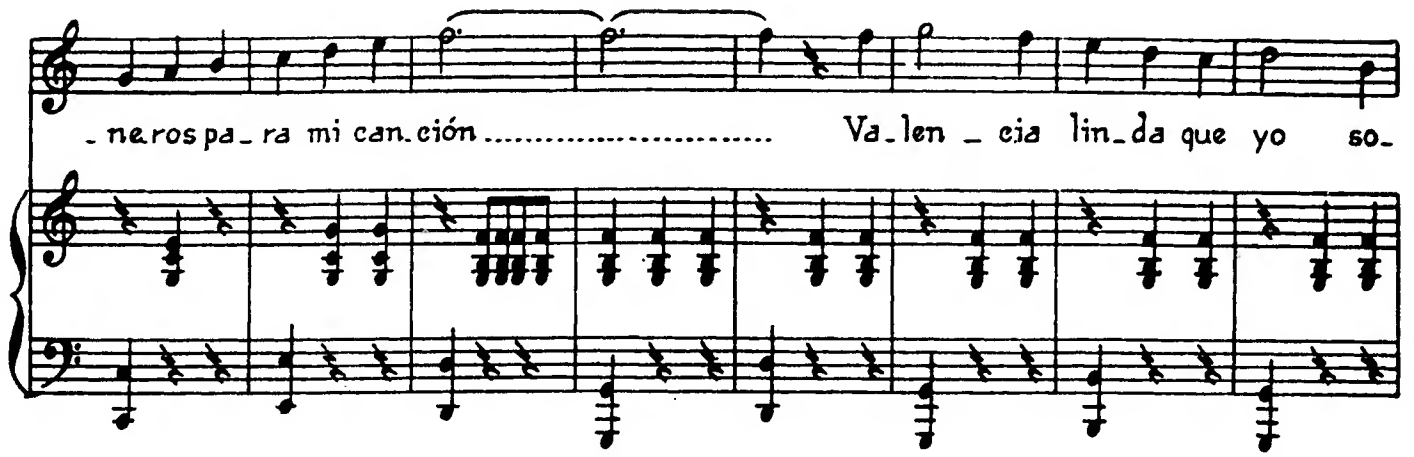
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Allegro

Va - len - cia

mí_a jar_din deEs_pa - ña quiero los a_ro.mas de tus jaz.mi.

- neros pa - ra mi can - ción Va - len - cia lin - da que yo so -



The first system of the musical score consists of two staves. The upper staff is a vocal line in treble clef, with lyrics underneath. The lower staff is a piano accompaniment in grand staff (treble and bass clefs). The piano part features a rhythmic pattern of eighth notes in the bass line and chords in the treble line.

- ña - ra yo no sé que tiene de ti, bi - y de ra - ra la luz de tu.



The second system of the musical score consists of two staves. The upper staff is a vocal line in treble clef, with lyrics underneath. The lower staff is a piano accompaniment in grand staff. The piano part continues with a similar rhythmic pattern to the first system.

Sol Va - len - cia mi - a de los o - li - vos



The third system of the musical score consists of two staves. The upper staff is a vocal line in treble clef, with lyrics underneath. The lower staff is a piano accompaniment in grand staff. The piano part features a more complex harmonic structure with some accidentals and dynamic markings.

pé - ta - lo que cubre de sangrey de se - da mi sue - los. pa - ñol Va.



The fourth system of the musical score consists of two staves. The upper staff is a vocal line in treble clef, with lyrics underneath. The lower staff is a piano accompaniment in grand staff. The piano part features a more complex harmonic structure with some accidentals and dynamic markings.

len - cia mí - a que yo so - ña - fa

yo no sé que tie - ne de ti - biaz de ra - ra de ra - ray de ti - bia la luz de tu

1.
Sol Va - len - cia

2.
Sol 1
fff