

REPUBLICA DOMINICANA
Secretaría de Estado de Educación y Bellas Artes
SECCION DE CANJE Y DIFUSION CULTURAL

CANCIONES DOMINICANAS ANTIGUAS

Compiladas, transcritas y arregladas
para voz y piano

por

José D. Cerón



EDITORA MONTALVO
Ciudad Trujillo, Dist. de Santo Domingo,
República Dominicana,
1 9 4 7



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SECCION DE CANJE Y DIFUSION CULTURAL
de la Secretaría de Estado de Educación y Bellas Artes.
Jefe de la Sección: Pedro René Contín Aybar.

NOTA LIMINAR

EL ACERVO DE CANCIONES dominicanas antiguas lo constituye la tradición oral que de padres a hijos las ha transmitido hasta nuestros días. Pero la invasión de música folklórica extranjera y la modernización de los ritmos entre los compositores actuales, amenazaba de muerte un tesoro inestimable de rancio sabor criollo, representativo de nuestra espiritualidad. Así, la mayoría de las canciones dominicanas antiguas ha ido relegándose al recuerdo de unos cuantos y a la apagada voz de los cantores supervivientes de la generación pasada. Era, en cierto modo, una vivencia sentimental.

Se han reunido en esta colección, después de una paciente búsqueda y de una depuración cuidadosa, cincuenta canciones, compiladas, transcritas y arregladas para voz y piano por José Dolores Cerón. Fueron arrancadas, puede afirmarse, al olvido y se entregan hoy a las generaciones futuras, con deseo de fijar, para siempre, nuestra contribución al mundo melódico americano.

¡Cuántos nombres de poetas y de cantores, de compositores y de ejecutantes, amados del pueblo, están mezclados en esta colección de canciones! Todo un mundo pasado surge a su reclamo. Y la endecha a la amada junto a la reja florida, y la pena de amor en la ausencia amarga, y el ensoñar y el esperar, ponen de nuevo en el sentimiento la emoción de una

época amable y feliz, sin el ajeteo febril de una civilización materialista y agitada.

Sin embargo, no le fué posible al compilador determinar fielmente a cuál de ellos correspondía, en cada caso, la música o la letra de las canciones. Algunas, las más, han llegado a nosotros sin saber quién las compuso, como son las intituladas *En el fondo del mar*, *Renunciación*, *Imposible*, *Desesperanza*, *Ella es así*, *Trigueña*, *Para tí*, *El Silfo* (con letra de Gastón F. Deligne), *Visión*, *Persuación*, *Resignación*, *Dime*, *Necesito olvidar*, *Bucólica*, *Invitación*, *En el silencio de la noche*, *A Juanita*, *Cruel destino*, *Del pensil indiano*, *Así es mi amor*, *Déjame volver al nido*, *La voz de mi dolor*, *Flor entre flores*, *Arroyuelo cristalino*. Otras, son atribuidas a uno o dos compositores de la época. Y muchas, figuran como nacidas del estro de los cantantes a quienes más se les oyeran y por quienes fueron conocidas. Así se barajan los nombres de Enrique y Raudo Saldaña (a los cuales se les atribuyen *Incertidumbre*, *Ven a mí*, *Desesperación*, y *En tu natalicio*, *Perfidia*, —con letra de Rafael Dami—, *Esperanza*, *Claveles y Jazmines* y *Nadie sabe....*, respectivamente), de Alberto Bernier, Fidel Rodríguez, Piloló Ramírez, Julio Cambier, Donaciano Peña, Alberto Vázquez, (*Ilusiones Perdidas* y *Mi bien querido*), Celito García (*Ya soy feliz* y *La flor que cogiste*, conocida también por *Para adornar....*), Bartolomé Olegario Pérez (*Yayo*), A. Sepúlveda, Ulises Heureaux hijo y el Presbítero Rodríguez.

Era, pues, peligroso, aceptar lo que el decir popular, carente de prueba documental, aseguraba y, por ello, se ha preferido publicarlas sin nombre de autor, bajo la común denominación de **CANCIONES DOMINICANAS ANTIGUAS**.

Lo mismo ocurre con la intitulación, que se ha hecho de acuerdo con el espíritu de la letra, porque casi todas se conocían, simplemente, mencionando el primer verso de las composiciones respectivas.

Lo que sí puede asegurarse categóricamente es su nacionalidad, libre de toda influencia espuria y como expresión del sentir popular dominicano de fin del ochocientos y comienzos del siglo, esto es, un período comprendido entre el 1880 y el 1915.

Esta colección de **CANCIONES DOMINICANAS ANTIGUAS**, la publica la Sección de Canje y Difusión Cultural, de la Secretaría de Estado de Educación y Bellas Artes de la República Dominicana, con los generosos auspicios del Ilustre Benefactor de la Patria, Generalísimo Doctor Rafael Leonidas Trujillo Molina, para salvar de una pérdida irreparable este tesoro de melodías donde el alma nacional palpita por voz de sus canciones populares.

PEDRO RENE CONTIN AYBAR.

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A MANERA DE EXORDIO

Desde mis días juveniles, cuando el calificativo de Ciudad Romántica tenía perfiles de realidad en este pedazo de suelo patrio, cuando aún alentaban vida plena nuestras tradiciones y costumbres, cuando la amistad no era un mito ni era el amor un mentido pretexto para el logro de un soñado bienestar, desde esos días que digo, la canción popular, hermosa en su sencillez y elocuente en su brevedad, fué para mi humilde concepto el más auténtico exponente de nuestro nacionalismo musical.

Creadas en un momento de nuestra existencia en que aún lo exótico no disponía de elementos apropiados para el contagio, motivadas en la sinceridad de un estado de alma, fueron a la vez salmo elegíaco, plegaria suplicante o simplemente espontánea exteriorización de un íntimo sentimiento eufórico.

No tenían, como ocurre hoy, la pretensión de enmarcar una feliz concepción musical dentro de la férrea cuadratura de una forma que, no siendo nuestra, tampoco responde, en cuanto a los caracteres de expresión, a lo que en ella volcamos como elemento sentimental.

Por eso se advierte en muchas de estas canciones lo que hoy se consideraría, desde el punto de vista técnico, como una falta de equilibrio entre sus partes integrantes y hasta en la íntima urdimbre de cada una de estas; pero es ahí, precisamente, donde reside su mérito, ya que no de otro modo puede

suceder cuando en las manifestaciones del arte sólo se atiende al movimiento espiritual determinante, con el más olímpico desdén hacia las imposiciones tecnológicas.

Fué ese, en cierto modo, el ideal del romanticismo: la disolución de la forma en beneficio del contenido. La diferencia consiste en que el romanticismo revoluciona la forma preestablecida para construir otra de más amplia liberalidad y en nuestra canción antigua la forma no cuenta porque se ignora, y se ignora, porque sólo preocupa la liberación de un sentimiento que pugna por cobrar alas y moverse libre en el espacio.

Como consecuencia de tales convicciones, frente a la posibilidad de una irremediable desaparición —porque nuestra canción antigua, con muy contadas excepciones, no fué jamás transcrita— me impuse la tarea de recoger de la tradición oral muchas de esas interesantes creaciones con el propósito de ofrecerlas al conocimiento de las generaciones presentes y futuras y librarlas a la vez de caer definitivamente en el olvido.

Tal es, en último análisis, mi propósito al ofrecer esta obra en la que he logrado recoger de lo etéreo un girón, quizá el más preciado, del alma nacional dominicana.

J. D. CERON.

CANCIONES DOMINICANAS
ANTIGUAS

En el fondo del mar

Canción

Allegretto *mf*

The piano introduction consists of two staves in 2/4 time. The right hand features a melodic line with eighth-note triplets and a descending eighth-note pattern. The left hand provides a rhythmic accompaniment with eighth-note chords and single notes.

Moderato

En el fon - do del mar na - ció la

per - la

en al - ta ro - ca

la vio - le - ta a - zul,

en las



flo - res_ la go - ta de_ ro - cí - o_

f *cresc.*

y en mis en - sue - ños, - en mis en - sue -

mf

ños tú. Mu - rió la

per - la_ en im - pe - rial co - ro - na,

s

en bú - ca - ro gen - til la cas - ta

The first system consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "en bú - ca - ro gen - til la cas - ta". The piano accompaniment is in two staves (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes.

flor, en va - po - res la go - ta de ro -

The second system continues the vocal line and piano accompaniment. The lyrics are "flor, en va - po - res la go - ta de ro -". The piano accompaniment includes a dynamic marking of *f* (forte).

cí - o y en tu me - mo - ria, en tu me -

The third system continues the vocal line and piano accompaniment. The lyrics are "cí - o y en tu me - mo - ria, en tu me -". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte).

mo - ria yo.

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "mo - ria yo.". The piano accompaniment includes a dynamic marking of *ff* (fortissimo).

②
Serenata

Andante

La no - che si - len - cio - sa, fue - ra del tem - plo

Dia - na; la bri - sa ru - mo - ro - sa al sá - ce ha - ce ge -

mir. Los tro - va - do - res lle - gan al pié de tu ven -

ta - na, so - no - ra, sua - vey dul - ce la

guz - la mu - sul - ma - na en ca - den - cio - so

rit - mo sus no - tas de - ja o - ir. La

se - re - na - ta em pie - za, pre - lu - dios de ar - mo - ní - a vi -

bran - do por los ai - res has - ta tual - co - ba van; _____ des

pier - ta a - ca - ri - cia - da por dul - ce me - lo - dí - a, - que in -

cresc. *f* *p*

va - den tu re - cin - to de a - mor y po - e - sí - a a -

p

pa - sio - na - dos án - ge - les en de - li - ran - tea - fan. _____

s *rall.*

Incertidumbre

Canción

Moderato

Piano introduction in 2/4 time, marked Moderato. The music features a melody in the right hand and a bass line in the left hand. Dynamics include *f* (forte) and a triplet of eighth notes in the right hand.

Ins - tan - te su - pre - mo , de di - cha in - se -

Vocal line and piano accompaniment for the first line of lyrics. The piano part is marked *mp* (mezzo-piano).

gu - ra, de ho - rri - ble tor - tu - ra, de go - zoy pla -

Vocal line and piano accompaniment for the second line of lyrics. The piano part includes markings for *rall.* (rallentando) and *f* (forte), and *a tempo* (return to tempo).

cer; a - quel en que el hom - bre

Vocal line and piano accompaniment for the third line of lyrics. The piano part is marked *mp* (mezzo-piano).



su vi-da re - fie - re al sí - que pro - fie - re la an-

rall. *a tempo* *rall.*

sia - da mu - jer. Al sí que pro - fie - re

a tempo *f*

la an - sia - da mu - jer. Si

rall. *f*

mé ri - tos tie - ne lo a ca hu - mi -

lla - do, de a - mor a - rro - ba - do

p

lo ex - al - ta tam - bién; y go - za yes -

f *cresc.*

pe - ra y tiem - blay sea - gi - ta yan - sio - so pal -

ff rall. *P a tempo*

pi - ta so - ñan - do des - dén.

rall.

④
Renunciación
Canción

Moderato

First system of piano accompaniment. The music is in 2/4 time with a key signature of one flat (B-flat). It begins with a forte (*f*) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment.

Si fue-ra un as - tro de la no - che um -

Second system. The vocal line (treble clef) begins with the lyrics "Si fue-ra un as - tro de la no - che um -". The piano accompaniment (grand staff) continues with a mezzo-forte (*mf*) dynamic.

brí - a - de blan - ca luz y

Third system. The vocal line continues with "brí - a - de blan - ca luz y". The piano accompaniment features a forte (*f*) dynamic.

lím - pi - dos - des - te - llos - a - mo -

Fourth system. The vocal line concludes with "lím - pi - dos - des - te - llos - a - mo -". The piano accompaniment ends with a mezzo-piano (*mp*) dynamic.

ro - sa - mi luz re - fle - ja - ri - a - en el em -

bru - jo - de tus - o - jos be - llos. - en el em -

bru - jo - de tus o - jos be - llos. Si fue - ra un

pen - sa - mien to au - dáz, pro - fun - do - que con mo -

vie - ra al or - be en un ins - tan - te_ des - de - ña -

rí - a de o - cu - par el mun - do_ por o - cu -

par tu co - ra - zón a - man - te._ Por o - cu -

mp

par tu co - ra - zón a - man - te._

ff

Imposible

Canción

Allegretto moderato

Introduction for piano. The music is in 2/4 time with a key signature of one sharp (F#). It begins with a forte (*f*) dynamic. The right hand features chords and a melodic line, while the left hand provides a rhythmic accompaniment. The piece concludes with a fortissimo (*ff*) dynamic.

Vocal line and piano accompaniment. The vocal melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Yo te po - dré ol - vi - dar cuan - do las". The piano part features a moderate accompaniment with a mezzo-forte (*mf*) dynamic.

Vocal line and piano accompaniment. The vocal melody continues with the lyrics: "flo - res le". The piano accompaniment provides harmonic support with a mezzo-forte (*mf*) dynamic.

Vocal line and piano accompaniment. The vocal melody continues with the lyrics: "nié - guen sus per - fu - mes a la". The piano accompaniment continues with a mezzo-forte (*mf*) dynamic.



bri - sa, _____ cuan-do mue - ra la

fé _____ de los a - mo - res _____ y en los

la - bios no ex - is - ta u na son - ri - sa.

— Yo te po - dré ol - vi - dar cuan do en el

cie - - lo no vier - tan - las es -

tre - llas cla - ra luz; cuan-do mi - co - ra -

zón - - mue - ra de due lo y no

pul - se el - po - e - ta su la úd.

⑥
Desesperanza
Canción

Andantino

Piano introduction in 2/4 time, marked *f* (forte). The music consists of two staves (treble and bass clef) with a key signature of one flat (B-flat). The melody is characterized by eighth and sixteenth notes, with some chords and rests.

Vocal line and piano accompaniment for the first line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The tempo is *mf* (mezzo-forte). The lyrics are: "Tan - to a - mar sin con - sue - lo nies pe -".

Vocal line and piano accompaniment for the second line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "ran - za yo - cul - tan - do en mi".

Vocal line and piano accompaniment for the third line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "pe - chou - na pa - sión yo qui - sie - ra".

a - rran-car-me el co - ra - zón pa - ra mo -

rir, pa - ra mo - rir y no de - ses - pe -

rar. Por que te quie - ro con el

al - may con la vi - da de - jar de a -

mar - te me es im - po - si - ble

y aun que com - pren - do que tu a - mor - es in - ven -

ci - ble re suel - to es - toy, re suel - to es -

toy a a - mar - te más y más.

7
Anhelos
Canción

Allegretto grazioso

The piano introduction is written in 6/8 time with a key signature of one sharp (F#). It begins with a forte (f) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Cual ro - sas blan cas tu fren - te, gra - nos de tri-go tus

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: "Cual ro - sas blan cas tu fren - te, gra - nos de tri-go tus".

dien - tes, tus o - jos es-tre-llas son. A la-bas-tro vi vo el

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "dien - tes, tus o - jos es-tre-llas son. A la-bas-tro vi vo el".

cue - llo, on - da de luz el ca - be - llo y tu ri - sa - na can -

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "cue - llo, on - da de luz el ca - be - llo y tu ri - sa - na can -".

ción. Quien fue ra en tu se - no ro - sa,

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a half note 'ción.' followed by a quarter rest, then a quarter note 'Quien', a quarter note 'fue', a quarter note 'ra', a quarter note 'en', a quarter note 'tu', a quarter note 'se', a quarter note 'no', a quarter note 'ro', and a quarter note 'sa,'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

dien - teen tu bo - ca gra - cio - sa, cla - ra luz en tu mi -

The second system continues the vocal line with a quarter note 'dien', a quarter note 'teen', a quarter note 'tu', a quarter note 'bo', a quarter note 'ca', a quarter note 'gra', a quarter note 'cio', a quarter note 'sa,', a quarter note 'cla', a quarter note 'ra', a quarter note 'luz', and a quarter note 'en', followed by a quarter note 'tu' and a quarter note 'mi -'. The piano accompaniment continues with similar rhythmic patterns.

rar; de tu cue - llo ti - bia ve - na,

rall.

The third system features a vocal line with a half note 'rar;', a quarter note 'de', a quarter note 'tu', a quarter note 'cue - llo', a quarter note 'ti -', a quarter note 'bia', a quarter note 've', and a quarter note 'na,'. The piano accompaniment includes a *rall.* marking. The vocal line has a fermata over the final note.

de tu pe - lo la ca - de - nay de tu ri - sa un can - tar.

The fourth system concludes the vocal line with a quarter note 'de', a quarter note 'tu', a quarter note 'pe -', a quarter note 'lo', a quarter note 'la', a quarter note 'ca -', a quarter note 'de -', a quarter note 'nay', a quarter note 'de', a quarter note 'tu', a quarter note 'ri -', a quarter note 'sa', and a quarter note 'un', followed by a quarter note 'can -' and a quarter note 'tar.' with a fermata. The piano accompaniment ends with a final chord.

8
Ella es así
Canción

23

Tiempo de Criolla

First system of piano accompaniment. It features a treble and bass clef with a key signature of three sharps (F#, C#, G#). The music is in 6/8 time. The bass line starts with a forte (*f*) dynamic and consists of eighth notes. The treble line has chords and some eighth notes.

Second system of music. The vocal line (treble clef) has the lyrics "To - da Ju - lia es a - mor. — cuan - do nos". The piano accompaniment (treble and bass clefs) has a mezzo-forte (*mf*) dynamic. The piano part continues with eighth notes in the bass and chords in the treble.

Third system of music. The vocal line (treble clef) has the lyrics "ha - bla; — es be - lle - za sin par —". The piano accompaniment (treble and bass clefs) continues with eighth notes in the bass and chords in the treble.

Fourth system of music. The vocal line (treble clef) has the lyrics "— cuan - do nos mi - ra; — es la ar - mó - ni - ca". The piano accompaniment (treble and bass clefs) continues with eighth notes in the bass and chords in the treble.

no - ta de la li - ra —

des te fiel y cons - tan - te ad - mi - ra -

dor. Yo por e - so la ad -

mp *p* *p.* *cresc.*

mi roy la con - tem - plo — cual i - do -

f

la - tro_ al Dios que a - do - ro cie - go,

— por que as - pi - ro_ lo - grar me brin de

mf

lue - go_ el a - mor de su tier - no

co - ra - zón.

fs

⑨
Trigueña
Canción

Andantino mosso

Piano introduction in 2/4 time, marked *f* (forte). The music features a steady eighth-note bass line and a melody of chords in the right hand.

De a - mor ————— me ha - bla - ron tus o - jos tri - gue - ña —

Vocal line and piano accompaniment for the first phrase. The piano accompaniment continues with the established harmonic and rhythmic pattern.

1. — y de a - mor mi co - ra - zón. ————— De a -

Vocal line and piano accompaniment for the second phrase, marked with a first ending bracket. The piano accompaniment features a more active bass line with sixteenth notes.

2. zón, no sé, sin cau - sar - te da - ño, a cual de - bo la ra -

Vocal line and piano accompaniment for the third phrase, marked with a second ending bracket. The piano accompaniment continues with the active bass line.

zón. Co - mo to dos los po - de - res,

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 a half note 'zón.' followed by a quarter rest, then a quarter note 'Co', a quarter rest, a quarter note 'mo', a quarter rest, a quarter note 'to', a quarter rest, a quarter note 'dos', a quarter rest, a quarter note 'los', a quarter rest, a quarter note 'po', a quarter rest, a quarter note 'de', a quarter rest, and a quarter note 'res,'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

el tu yo tie - nea trac - ción,

The second system continues the musical score. The vocal line has a quarter rest, a quarter note 'el', a quarter rest, a quarter note 'tu', a quarter rest, a quarter note 'yo', a quarter rest, a quarter note 'tie', a quarter rest, a quarter note 'nea', a quarter rest, a quarter note 'trac', a quarter rest, and a quarter note 'ción,'. The piano accompaniment continues with similar rhythmic patterns.

con él van mis pa - de - ce res, con él

The third system shows the vocal line with a quarter rest, a quarter note 'con', a quarter rest, a quarter note 'él', a quarter rest, a quarter note 'van', a quarter rest, a quarter note 'mis', a quarter rest, a quarter note 'pa', a quarter rest, a quarter note 'de', a quarter rest, a quarter note 'ce', a quarter rest, a quarter note 'res,', a quarter rest, a quarter note 'con', a quarter rest, and a quarter note 'él'. The piano accompaniment provides harmonic support.

van mis pa - de - ce res, con él va mi co - ra - zón.

The fourth system concludes the phrase. The vocal line has a quarter note 'van', a quarter rest, a quarter note 'mis', a quarter rest, a quarter note 'pa', a quarter rest, a quarter note 'de', a quarter rest, a quarter note 'ce', a quarter rest, a quarter note 'res,', a quarter rest, a quarter note 'con', a quarter rest, a quarter note 'él', a quarter rest, a quarter note 'va', a quarter rest, a quarter note 'mi', a quarter rest, a quarter note 'co', a quarter rest, a quarter note 'ra', a quarter rest, a quarter note 'zón.'. The piano accompaniment ends with a final chord marked with a fermata and a dynamic marking of *ff*.

(10)
Mis deleites
Canción

Tiempo di Criolla

Introduction for piano, marked *f*. The music is in 6/8 time and features a rhythmic pattern of eighth and sixteenth notes in the bass line, with chords in the treble line.

First system of vocal and piano accompaniment. The vocal line begins with the lyrics "Yo me de-lei-to-". The piano accompaniment is marked *mf* and *mp*.

Second system of vocal and piano accompaniment. The vocal line continues with the lyrics "al con tem-plar tu ta-lle y e sos o-jos que i". The piano accompaniment is marked *f*.

Third system of vocal and piano accompaniment. The vocal line continues with the lyrics "mi tan lai-lu-sión; y e sa fren te de ar-". The piano accompaniment is marked *mp*.

mi - ño cual un án - gel, que me ma - ta

mf

y me ro - ba el co - ra - zón.

f

Que me ma - ta y me ro - ba, que me ma - ta y me

mp

ro - ba que me ma - ta y me ro - ba el co - ra - zón. Me de

f

lei to - tam - bién en tus me - ji - llas. y en e sos la - bios ro -

sa - dos cual car - mín, que des pi den per - fu me cual la

mp

ro - sa a - ca - ba - da de co - ger

f

a - ca - ba - da de co - ger en el pen - sil.

mp *fz*

⑪
Ven a mí
Canción

Andante moderato

mp

The piano introduction is in 2/4 time, marked *mp*. It features a series of chords in the left hand and a melodic line in the right hand that begins with a half note G4, followed by quarter notes A4, B4, and C5, ending with a half note G4.

Ven, ven — iOh — li — ra a cal-mar mis que

The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of chords in the left hand and a melodic line in the right hand.

bran - tos, — tor - na a dar me la paz bo - nan -

The vocal line continues with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a triplet of eighth notes in the right hand.

ci - ble, ven y cal - ma es ta an-gus - tia in - su

The vocal line continues with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a triplet of eighth notes in the right hand.

fri - ble que de vo - ra a mi fiel co - ra - zón.

f *rit.*

Tus a - cor - des mi - ti gan mi llan - to,

p a tempo

tu me - ló - di - co son me - na - je - na y al pul -

mf

sar - te mi pe - cho se lle - na de es - pe -

f

ran - zay ce - les tei - lu - sión; dees - pe

mp

ran - zay ce - les tei - lu - sión. Y al pul-

f

sar - te mi pe - cho se lle - na dees - pe -

mp

ran - zay ce - les - te i - lu - sión.

5

(12)
Ante una tumba
Canción

Tempo de Criolla

First system of piano accompaniment. It features a treble and bass clef with a 6/8 time signature. The music is in B-flat major. The first measure is marked with a forte *f* dynamic. The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a steady accompaniment.

Second system of music, including the first line of lyrics: "Te a - do - ro Ju - lia". The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The piano part is marked with a piano *p* dynamic. The lyrics are written below the vocal line.

Third system of music, including the second line of lyrics: "co mo bien lo sa - bes, que mi al ma es". The vocal line continues in the treble clef, and the piano accompaniment continues in the bass clef. The lyrics are written below the vocal line.

Fourth system of music, including the third line of lyrics: "tu - ya te lo di - je a yer;". The vocal line continues in the treble clef, and the piano accompaniment continues in the bass clef. The piano part is marked with a mezzo-forte *mf* dynamic. The lyrics are written below the vocal line.

en miel ol - vi - do pa ra tí no

mf

ca - be, pien - sa que so lo

pa ra tí he de ser. Có mo ol - vi -

mf

dar - te, dul - ce bien que - ri - do?

cresc.

có - mo ne - gar - te mi per pe - tu

mor? sin ti ni al cie - lo

— pro tec ción le pi - do, sin ti que im - por ta - que

has - ta mue - ra el sol. Mas, es en -

ff *mp*

va - no — que en mi — pe - cho a ní de se — dul - ce es - pe

The first system of music consists of three staves. The top staff is the vocal line, with lyrics 'va - no — que en mi — pe - cho a ní de se — dul - ce es - pe'. The middle staff is the right-hand piano part, and the bottom staff is the left-hand piano part. The music is in a major key and 4/4 time.

ran - za — de vol - ver - te a ver — ya que vo -

The second system of music consists of three staves. The top staff is the vocal line, with lyrics 'ran - za — de vol - ver - te a ver — ya que vo -'. The middle staff is the right-hand piano part, and the bottom staff is the left-hand piano part. A dynamic marking of *mp* is present in the right-hand part.

lan - do — a la re - gión e - té - rea — a díos por

The third system of music consists of three staves. The top staff is the vocal line, with lyrics 'lan - do — a la re - gión e - té - rea — a díos por'. The middle staff is the right-hand piano part, and the bottom staff is the left-hand piano part. A dynamic marking of *mf* is present in the left-hand part.

siem - pre — me di - gis - te a - yer. —

The fourth system of music consists of three staves. The top staff is the vocal line, with lyrics 'siem - pre — me di - gis - te a - yer. —'. The middle staff is the right-hand piano part, and the bottom staff is the left-hand piano part. A dynamic marking of *fz* is present in the right-hand part.

(13)
Estrella mía
Canción

Andante

The piano introduction is in 2/4 time, marked 'Andante' and 'p' (piano). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

En don de es tás o - cul - ta es - tre - lla mi - a?

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The piano part includes a 'mf' (mezzo-forte) dynamic marking.

- di me en que cie - lo tu ful - gor ve - ré;

The second line of the song continues the vocal melody and piano accompaniment. The piano part includes a '3' (triple) marking over a group of notes.

- voy por las som - bras en mi - tad del dí - a,

The third line of the song concludes the vocal melody and piano accompaniment. The piano part includes 'mf' and 'f' (forte) dynamic markings, as well as a 'rall.' (rallentando) marking at the end.

nun - ca mi sen - da i - lu - mi - na da ha -

llé. Nun - ca mi sen - da i - lu - mi - na

da ha - llé. Des - de mi cu - na

con rum-bo in - cier - to se - gu - ro puer - to

pro - cu - ro yo ¡ay! en cam - bio a - za - res

e hir - vien - tes ma - res so - lo a - me - na - zan

mi des - truc - ción. So lo a - me - na - zan

mi des - truc - ción.

Para tí

Canción

Tiempo de Criolla

Introduction for piano, marked *f*. The music is in 6/8 time and features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a steady bass line in the left hand.

First line of lyrics: On - di - na de la fuen - te de mi

The piano accompaniment includes dynamic markings *rall.*, *a tempo*, and *mf*.

Second line of lyrics: vi - da, li - rio gen - til en cu - yo cá - liz

The piano accompaniment continues with a steady accompaniment.

Third line of lyrics: to - ma i - no - cen - te sus no - tas el tur -

The piano accompaniment continues with a steady accompaniment.



pial y so - ñan - do en sus

pé - ta - los sea - ni - da ma - jes -

tuo - sa la dio - sa noc - tur - nal. In -

clí - nan se al fres - cor de tu fra - gan - cia a del fas

mir-tos - ya - ve - ces la mis-ma ro - sa, con

f

ser la so - be - ra na en los jar - di - nes, o - be

p

dien - te - se in - cli - na si - len - cio - sa, o - be

mf

dien - te - se in - cli - na si - len - cio - sa.

fs

15
El Silfo
Canción

Allegretto

mf scherzando *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 moving bass lines. The tempo is marked 'Allegretto' and the dynamics include 'mf scherzando' and 'rall.'.

a tempo

¡Oh dul-ce cas-te - lla - na! cu yo per fil me mues - tra

The first system of the song features a vocal line and piano accompaniment. The tempo is marked 'a tempo'. The vocal line begins with the lyrics '¡Oh dulce castella - na!'. The piano accompaniment consists of two staves with a rhythmic pattern of eighth and sixteenth notes.

en luz a - rre - bo - la - do es - te hu - me - do cris - tal;

cresc. *f*

The second system continues the vocal and piano accompaniment. The lyrics are 'en luz arre - bo - la - do es - te hu - me - do cris - tal;'. The piano accompaniment includes a 'cresc.' (crescendo) marking and a 'f' (forte) dynamic marking.

a piá den te mis cui - tas; la os - cu - ri - dad si - nies - tra

The third system concludes the vocal and piano accompaniment. The lyrics are 'a piá den te mis cui - tas; la os - cu - ri - dad si - nies - tra'. The piano accompaniment continues with the same rhythmic pattern.

me a le - ja de mial - ber - gue la bra do en un ro - sal mé a -

le - ja de mial - ber - gue la bra do en un ro - sal.

No soy un pe - re - gri - no, de - sés bar bo nes sa - bios,

de via - jes nu - me - ro - sos pe - sa - do na - rra - dor

y en el mas fuer-te so - plo no a-r-ran-ca-rán mis la - bios

si no un mur mu-rio le - ve al cuer no del pas - tor, si

mp

no un mur mu-rio le - ve al cuer no del pas - tor.

leggiere

pesante

(16)
Dile así
Canción

47

Larghetto

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *f* (forte) is present at the beginning.

A - ve que cru - zas el es - pa - cio

The first system of the vocal part shows the melody for the first line of lyrics. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. Dynamic markings include *mf* (mezzo-forte) and *p* (piano).

li - bre, ba - tien - do con a fan - tus a - las

The second system continues the vocal melody and piano accompaniment. The piano part includes a dynamic marking of *f* (forte).

de - ro, si lle - gas a can - tar don de e - lla

The third system concludes the vocal phrase and piano accompaniment. The piano part includes a dynamic marking of *p* (piano).

vi - ve _____ can - tan - do di - le

que yo la a - do - ro, can - tan - do

di - le que yo la a - do - ro. — In -

men - so tol - do a - zul, cie lo a - do - ra - do: —

cuan - do mi bien mi - ra - real gu na es - tre - lla, —

— al son ro - jar sus o - jos a tus as - tros —

di - le a - lum - bran - do que pien - so en e - lla

di - le a - lum - bran - do que pien - so en e - lla. —

(17)
Vision
 Canción

Allegretto

The piano introduction consists of two staves in 3/4 time, marked *f*. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and moving lines.

El a - lien - to de tu bo - ca y la ri - sa que a e lla a -

The first system of the vocal part shows the melody for the first line of lyrics. The piano accompaniment is marked *mf* and continues from the introduction.

so - ma son mas gra tos que el a - ro - ma con que

The second system of the vocal part shows the melody for the second line of lyrics. The piano accompaniment continues with chords and moving lines.

bá - na - se el pen - sil; en la au - ro - ra de mi

The third system of the vocal part shows the melody for the third line of lyrics. The piano accompaniment concludes the piece with sustained chords.

vi - da mi rée - sa vi-sión bri - llan - te

y su má-gi-co sem - blan - te lle - nó mi al - ma dei-lu -

sión.

E - ra de o - jos se - duc - to - res suá - ve y

blan - do su ca - be - llo y su ros - tro muy mas

be - llo que el vés - pe - ro bri - lla - dor;

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat major). The vocal line begins with a half note 'be' followed by a quarter note 'llo', then a quarter rest, and continues with eighth notes for 'que el vés - pe - ro bri - lla - dor;'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

e rau na vi - sión ce - les - te que por los ai - res va -

The second system continues the vocal line with eighth notes for 'e rau na vi - sión ce - les - te que por los ai - res va -'. The piano accompaniment continues with similar rhythmic patterns, including some chords with accidentals in the right hand.

ga - ba e rau as - tro que bri - lla - ba e - rael

The third system features the vocal line with 'ga - ba e rau as - tro que bri - lla - ba e - rael'. The piano accompaniment includes a prominent chord with a slur in the right hand and a half note in the bass line.

an - gel del a - mor.

The fourth system concludes the vocal line with 'an - gel del a - mor.'. The piano accompaniment features a triplet of eighth notes in the right hand and a half note in the bass line. The system ends with a dynamic marking of *ff* (fortissimo) and a fermata over the final chord.

18
Persuasión
Canción

58

Tempo di Vals moderato

The piano introduction consists of two staves. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady bass line with some chromatic movement. The key signature has one flat (B-flat) and the time signature is 3/4.

A llá en el bos - que, tór - to - la mí - a, tras e - sos

The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves below. The piano part includes a dynamic marking of *mf* and features a mix of chords and eighth-note patterns.

mon - tes que ves a - llí, un va - lle ex - is - te

The vocal line continues with lyrics. The piano accompaniment includes a dynamic marking of *cresc.* and continues with similar rhythmic patterns.

don de a por - fí - a cre - cen la a - del - fa y el a le -

The vocal line concludes with lyrics. The piano accompaniment features a dynamic marking of *f* and continues with the established musical style.

lí. A - lí ca - lan - drias y rui - se -

ño - res tier-nas can - cio - nes teo - fre - ce -

rán y tus her - ma - nas que son las

flo - res tus lin-das tren - zas a - dor-na - rán.

pa - cio lan-zar pu do el do - lor, ————— pa

la - bra sin sen ti - do

e - so soy yo. ————— Sin

pa - dres, - sin a - mi - gos, - sin di - chay - sin ho -

gar; sin na - die_ que se due - la_ de mis

pe - nas y or-fan - dad; de-ses - pe-ra-doy tris - te, sen-

ci - llo y sin do - bléz, sin na - die que me

quie - ra que voy a ha - cer.

Dime

Canción

Tempo de Vals

Introduction for piano, 3/4 time, key of D major. The music features a melody in the right hand and a bass line in the left hand, marked with a forte (*f*) dynamic.

Tier-na a - ve - ci - lla que pre - su - ro - sa,

Musical notation for the first line of lyrics, including piano accompaniment. The piano part is marked with a mezzo-piano (*mp*) dynamic.

a - le - gre cru - zas la in - men - si dad,

Musical notation for the second line of lyrics, including piano accompaniment.

¿por qué te mues - tras tan des - de - ño - sa?

Musical notation for the third line of lyrics, including piano accompaniment. The piano part is marked with a mezzo-forte (*mf*) dynamic.

¿qué ha si - do, di - me, de tu a - mis - tad?

En o - tros tiem - pos que yo no ol - vi - do

a mis bal - co - nes lle - gar te ví

y de sus re - jas el blan - do

ni - do col - gas - teu - fa - na

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line begins with a half note 'ni' followed by a quarter note 'do', then a half note 'col' followed by a quarter note 'gas', and finally a half note 'teu' followed by a quarter note 'fa' and a half note 'na'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

cer ca de mí. Y de sus

The second system continues the musical score. The vocal line has a half note 'cer', a quarter note 'ca', a half note 'de', and a quarter note 'mí.' followed by a whole note 'Y' and a half note 'de' and a quarter note 'sus'. The piano accompaniment includes a dynamic marking of *f* (forte) in the right hand.

re - jas el blan - do. ni - do col - gas - teu -

The third system of the musical score shows the vocal line with a half note 're', a quarter note 'jas', a half note 'el', a quarter note 'blan', a half note 'do.', a quarter note 'ni', a half note 'do', and a quarter note 'col'. This is followed by a half note 'gas', a quarter note 'teu', and a half note '-'. The piano accompaniment features a dynamic marking of *p* (piano) in the right hand.

fa - na cer - ca de mí.

The fourth system concludes the musical score. The vocal line has a half note 'fa', a quarter note 'na', a half note 'cer', a quarter note 'ca', a half note 'de', and a quarter note 'mí.' with a fermata. The piano accompaniment includes dynamic markings of *p* (piano) and *f* (forte) in the right hand.

Tus cabellos

Canción

Moderato

Piano introduction in G major, 2/4 time. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment of eighth notes. A dynamic marking of *f* (forte) is present.

Ne - gros, bri-lan - tes, cres - pos, tus ca - be - llos

Vocal line and piano accompaniment for the first line of lyrics. The vocal line is in G major, 2/4 time, with a melody of eighth and sixteenth notes. The piano accompaniment continues with a similar rhythmic pattern. A dynamic marking of *mf* (mezzo-forte) is present.

die-ron en - vi - dia_ a la bel dad ma - yor,

Vocal line and piano accompaniment for the second line of lyrics. The vocal line continues with a melody of eighth and sixteenth notes. The piano accompaniment provides a steady accompaniment. A dynamic marking of *f* (forte) is present.

_ al con-tem-plar - los_ cuan-do va - gan suel - tos_

Vocal line and piano accompaniment for the third line of lyrics. The vocal line concludes with a melody of eighth and sixteenth notes. The piano accompaniment provides a steady accompaniment. A dynamic marking of *f* (forte) is present.

en bri-llan - te y un - do - sa pro - fu - sión.

mp

Rue-dan flo - tan - tes a ca - ri - ciar tu ta - lle

f

a mer - ced del am - bien - te ju - gue - tón.

mp

y en a - ni - llos de luz y de a - za - ba - che su -

f

mór - bi-do es - pi - ral, su-mór-bi-do es - pi - ral con-vier-te en sol. — Su

ff *mp* *ff*

mór - bi-do es - pi - ral, — su mór - bi-do es - pi - ral, — su

mp *f*

mór - bi-do es - pi - ral. su mór-bi-do es - pi - ral con-vier-te en sol.

mp

f₂ *f₂*

(22)
En tu natalicio
Canción

Tempo de Mazurka

Piano introduction in G major, 3/4 time. The music features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line with chords and eighth notes in the left hand. Dynamics include piano (p) and mezzo-forte (mf).

Ba jo la ar-dien-te cús - pi - de don de sin par na -

Vocal line with lyrics: "Ba jo la ar-dien-te cús - pi - de don de sin par na -". The piano accompaniment continues with chords and a bass line. Dynamics include mezzo-piano (mp).

cis - te bri-llan do es tá la au - ro - ra

Vocal line with lyrics: "cis - te bri-llan do es tá la au - ro - ra". The piano accompaniment continues with chords and a bass line. Dynamics include mezzo-forte (mf).

del día de tu na - tal; mien-tras yo con mi

Vocal line with lyrics: "del día de tu na - tal; mien-tras yo con mi". The piano accompaniment continues with chords and a bass line. Dynamics include mezzo-piano (mp).

li - ra de vi-bra-cio-nes tris - tes

con e - cos de ter - nu - ra te ven-go a des - per-

mf

tar. Des-pier-ta ca - ri - ño - sa

f

al son de mis can - to - res, le - ván - ta - te del

mp

le - cho a o - ir mi tris - te voz;

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature is one sharp (F#), indicating G major. The vocal line begins with a quarter note 'le', followed by a quarter rest, then a quarter note 'cho'. After a bar rest, it continues with a quarter note 'a', an eighth note 'o', an eighth note 'ir', a quarter note 'mi', a quarter note 'tris', a quarter note 'te', and a quarter note 'voz' with a fermata. The piano accompaniment features a rhythmic pattern of eighth and quarter notes in the right hand and block chords in the left hand.

le - ván - ta - te y lle - gue - mos al pié de los al -

f *mp*

The second system continues the musical piece. The vocal line starts with a quarter rest, followed by a quarter note 'le', an eighth note 'ván', an eighth note 'ta', a quarter note 'te', a quarter note 'y', a quarter note 'lle', a quarter note 'gue', a quarter note 'mos', a quarter rest, a quarter note 'al', a quarter note 'pié', a quarter note 'de', a quarter note 'los', and a quarter note 'al'. The piano accompaniment includes dynamic markings: a forte (*f*) marking in the first measure and a mezzo-piano (*mp*) marking in the third measure.

ta - res pa - ra for - mar de a - mo - res un

f

The third system continues the musical piece. The vocal line starts with a quarter note 'ta', a quarter note 'res', a quarter rest, a quarter note 'pa', an eighth note 'ra', an eighth note 'for', a quarter note 'mar', a quarter note 'de', a quarter note 'a', a quarter note 'mo', a quarter note 'res', and a quarter note 'un'. The piano accompaniment features a forte (*f*) dynamic marking in the second measure.

la - zo en - tre los dos.

The fourth system concludes the musical piece. The vocal line starts with a quarter note 'la', an eighth note 'zo', an eighth note 'en', a quarter note 'tre', a quarter note 'los', a quarter note 'dos', and a quarter rest. The piano accompaniment continues with its characteristic rhythmic and harmonic patterns.

Necesito olvidar

Canción

Moderato

Introduction for piano, marked *f* (forte). The music is in 2/4 time and consists of two staves (treble and bass clef) with a series of chords and moving lines.

Los e - cos de tus que - jas y so -

mp

llo - zos _____ i por - pie - dad! _____ que no

cresc.

lle - guen has - ta mí, _____ que el re -

f



cuer - do - te - náz de tu in - for - tu - nio

The first system of the musical score consists of three staves. The top staff is a vocal line in a treble clef with a key signature of one flat (B-flat). The lyrics 'cuer - do - te - náz de tu in - for - tu - nio' are written below the notes. The middle and bottom staves are piano accompaniment, with the middle staff in a treble clef and the bottom staff in a bass clef. The piano part features a steady eighth-note bass line and chords in the right hand.

ne - ce - si - to ol - vi - dar pa - ra vi -

mf

The second system continues the musical score. The vocal line has the lyrics 'ne - ce - si - to ol - vi - dar pa - ra vi -'. A dynamic marking of *mf* (mezzo-forte) is placed above the piano accompaniment. The piano accompaniment maintains the same rhythmic pattern as the first system.

vir. Ne - ce - si - to ol - vi -

The third system shows the vocal line with the lyrics 'vir. Ne - ce - si - to ol - vi -'. The piano accompaniment continues with the same rhythmic accompaniment.

dar pa - ra vi - vir.

fa

The fourth system concludes the musical score. The vocal line has the lyrics 'dar pa - ra vi - vir.'. A dynamic marking of *fa* (forte) is placed above the piano accompaniment. The piano accompaniment ends with a final chord.

Perfidia

Canción

Moderato

First system of piano accompaniment. Treble clef, 2/4 time, key signature of two flats. Starts with a forte (*f*) dynamic. The melody is in the right hand, and the bass line is in the left hand.

Second system of piano accompaniment. The vocal line enters in the treble clef with the lyrics "¡ Dios". The piano accompaniment continues with a forte (*f*) dynamic.

Third system of piano accompaniment. The vocal line continues with the lyrics "mi - ol que so - lo se queda el a - mor". The piano accompaniment continues.

Fourth system of piano accompaniment. The vocal line continues with the lyrics "cuan - do - la per - fi dia - nos hie - re la fé; la". The piano accompaniment includes a mezzo-piano (*mp*) section followed by a forte (*f*) section.



du - da en - tre - a - bre_ su bro - che trai -

dor yel al - ma re - co - ge_ su

p

be - so mas cruel. A - ve - ces de

f

tar - de_ me pon - go a pen - sar en

mf

e - sas que jum - bres_ de mi co - ra -

zón y al lar - go cres - cen - do_ del

f

rít - mi - co mar e - le - vou - na

mp

tris - tey_ do - lien - te can - ción. —

f

(25)
Desesperación

Canción

Larghetto

ff

Por qué — en el si - len - cio de la ca - lla - da

ff p

no - che — la cí - ta - ras dul - ce pul - sar — no pue do

yo; — por qué — vie - nen al - ti - vas a pro - vo - car e -

ff p

no - jos, me - mo - rias las mas tris - tes — de un

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note 'no', followed by a quarter note 'jos,'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a simpler bass line in the left hand.

des - gracia-do a - mor. —

The second system continues the vocal line with a half note 'des' and a quarter note 'gracia-do a - mor. —'. The piano accompaniment includes a section with a fermata over a chord in the right hand, indicating a moment of musical suspension.

Por qué sien el re -

The third system shows the vocal line with a half note 'Por' and a quarter note 'qué sien el re -'. The piano accompaniment includes a section marked 'rall.' (rallentando) and a section marked 'p' (piano), with a fermata over a chord in the right hand.

po - so del a - pa - ci - ble - sue - ño mi es - pi - ri - tu des -

The fourth system continues the vocal line with a half note 'po - so del a - pa - ci - ble - sue - ño mi es - pi - ri - tu des -'. The piano accompaniment features a complex rhythmic pattern with many beamed notes in the right hand and a steady bass line in the left hand.

can - sa que - rien - do ya ol - vi - dar, por

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 a half note 'can', followed by a quarter note 'sa', a quarter rest, a quarter note 'que', a quarter note 'rien', a quarter note 'do', a quarter note 'ya', a quarter note 'ol', a quarter note 'vi', a quarter note 'dar', and a half note 'por'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more static bass line in the left hand.

qué vie - nen i - ma - ge - nes — que re - pul - sión me ins - pi - ran — con

The second system continues the musical score. The vocal line starts with a half note 'qué', followed by a quarter note 'vie', a quarter note 'nen', a quarter note 'i', a quarter note 'ma', a quarter note 'ge', a quarter note 'nes', a quarter rest, a quarter note 'que', a quarter note 're', a quarter note 'pul', a quarter note 'sión', a quarter note 'me', a quarter note 'ins', a quarter note 'pi', a quarter note 'ran', and a quarter rest. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more static bass line in the left hand.

i - rri - sión trai - do - ra — mi pe - na a de - la -

The third system continues the musical score. The vocal line starts with a half note 'i', a quarter rest, a quarter note 'rri', a quarter note 'sión', a quarter note 'trai', a quarter note 'do', a quarter note 'ra', a quarter rest, a quarter note 'mi', a quarter note 'pe', a quarter note 'na', a quarter note 'a', a quarter note 'de', a quarter note 'la', and a quarter rest. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more static bass line in the left hand.

tar. —

The fourth system concludes the musical score. The vocal line starts with a half note 'tar', followed by a quarter rest. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more static bass line in the left hand.

26
No sé
Canción

75

Lento

f *p*

No sé ————— por qué te quie - re —

mi co - ra - zón he - ri - do, no

sé ————— mu - jer a - ma da por

qué te quie - ro a - sí; pe-ro en si-len cio

f poco più mosso

cia - mo por el a-mor per - di do

cresc. molto rall.

y des-gra-cia - do llo

ro por que te pier-do a - tí. Y

f

des - gra - cia - do llo - ro por que te-pier-do a

ti. Y ya nia un la tris-tey e-ter-na des-pe-

di - da mar-chi - ta por com ple to de mi pa-sión la

flor; la pá-gi-na pri-me - ra del

li - bro de tu vi - da o

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line contains the lyrics 'li - bro de tu vi - da o'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a simpler bass line in the left hand.

tie - nes que a - rran - car - la o en

The second system continues the musical score. The vocal line has the lyrics 'tie - nes que a - rran - car - la o en'. The piano accompaniment includes a dynamic marking 'p' (piano) at the end of the system. The right hand of the piano part has a more complex rhythmic texture with many sixteenth notes.

e - lla es tá mi a - mor. O tie - nes que a - rran -

The third system of the score features the lyrics 'e - lla es tá mi a - mor. O tie - nes que a - rran -'. The piano accompaniment has a dynamic marking 'f' (forte) in the middle of the system. The right hand of the piano part is very active with many sixteenth notes.

car - la o en e - lla es ta mi a - mor.

The fourth and final system on this page contains the lyrics 'car - la o en e - lla es ta mi a - mor.'. The piano accompaniment concludes with a final cadence, including a double bar line and repeat signs in the right hand.

(27)
Bucólica
Canción

Allegretto

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in 3/4 time. The music begins with a forte (f) dynamic and features a rhythmic pattern of eighth and sixteenth notes.

Musical notation for the first system, including a vocal line and piano accompaniment. The vocal line starts with the lyrics "De mi ca -" and is followed by piano accompaniment with a piano (p) dynamic.

Musical notation for the second system, including a vocal line and piano accompaniment. The vocal line continues with the lyrics "no - a con cia ra lu - na la a - gu - da pro - a por la la -".

Musical notation for the third system, including a vocal line and piano accompaniment. The vocal line continues with the lyrics "gu - na ri - gien - do vo - y ya sí bo -".



gan - do so loy con - ten - to mi a mor can tan - do cual es el

vien - to li - bre yo soy. Cual es el

vien - to li - bre yo soy, cual es el

vien - to li - bre yo soy. Mi cam - pe -

si - na, tan pe - re - gri - na (a sí en pro - fun - do

lo di - ce el mun - do) es la an he - la - da, pu - ra, jig - no -

ra - da, per - la del' mar, es la an - he -

la - da per - la del mar.

(28)
Invitación
 Canción

Andantino

First system of piano accompaniment. Treble clef, key signature of one sharp (F#), 3/4 time signature. The piece begins with a forte (*f*) dynamic. The bass line features a descending eighth-note pattern, while the treble line has chords and a melodic line.

Second system of piano accompaniment. Treble clef, key signature of one sharp (F#), 3/4 time signature. The piece begins with a piano (*p*) dynamic. The bass line has chords, and the treble line has a melodic line. The word "Ve -" is written at the end of the system.

Third system of piano accompaniment. Treble clef, key signature of one sharp (F#), 3/4 time signature. The piece begins with a mezzo-piano (*mp*) dynamic, marked "con delicadeza". The bass line has chords, and the treble line has a melodic line. The lyrics "nid do - ra - dos sue - ños a mi a bra za - da" are written below the vocal line.

Fourth system of piano accompaniment. Treble clef, key signature of one sharp (F#), 3/4 time signature. The piece begins with a forte (*f*) dynamic. The bass line has chords, and the treble line has a melodic line. The lyrics "fren - te; cu - brid - me con ce - la - jes de" are written below the vocal line.

púr - pu ray za - fir; y sién - ta me ba - ña - da de

p *mf* *cresc.* *f*

lum - bre re-ful - gen - te so - ñan - do que no - sue - ño pa -

p

ra me jor fin - gir. Ve - nid, do - ra - dos

f

sue - ños y el plá - ci - do mur - mu - llo

per - ci - ba de la fuen - te cual a - mo - ro - sa

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a quarter rest followed by eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and block chords in the left hand.

voz; y en los es - pe - sos bos - ques

The second system continues the musical piece. The vocal line has a quarter rest followed by eighth notes. The piano accompaniment includes a dynamic marking of *p* (piano) over a long horizontal line spanning two measures.

el i - no cen - tea - rru - llo del cé - fi - ro en las

The third system shows the vocal line with a quarter rest and eighth notes. The piano accompaniment has a dynamic marking of *mf* (mezzo-forte) in the right hand.

ho - jas al dis cu rrir ve - lóz.

The fourth system concludes the page. The vocal line has a quarter rest and eighth notes. The piano accompaniment features a dynamic marking of *p* (piano) in the right hand.

En el silencio de la noche

Canción

Andante con moto

Piano introduction in 3/4 time, marked *f*. The music features a melodic line in the right hand and a harmonic accompaniment in the left hand.

First system of vocal and piano accompaniment. The vocal line begins with the lyrics "Me gus-ta ni-ña can-". The piano accompaniment includes dynamic markings *fz* and *p*.

Second system of vocal and piano accompaniment. The vocal line continues with the lyrics "tar - te de la no - che en el si - len - cio, cuan-do sé que es tás dor-".

Third system of vocal and piano accompaniment. The vocal line continues with the lyrics "mi - da, quíe - ta en paz; cuan-do tu fren-te de". The piano accompaniment includes the dynamic marking *mf*.



vir - gen re - cli - nas en la al - mo ha - da

y en - tre ce - la jes de di - cha go - zan do es tás.

p

Meno

Me gus - ta ni - ña can - tar - te

pp

de la no - chen el si - len - cio.

morendo *rall.*

La voz de mi dolor

Canción

Larghetto

mf

rall.

The piano introduction consists of two staves. The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment. The tempo is marked 'Larghetto' and the dynamics range from mezzo-forte (mf) to a gradual deceleration (rall.) towards the end of the introduction.

Es cu - cha a - ma - da mí - a la voz de mi do -

a tempo

The first vocal phrase begins with a rest, followed by the lyrics 'Es cu - cha a - ma - da mí - a la voz de mi do -'. The piano accompaniment continues with a steady accompaniment. The tempo is marked 'a tempo'.

lor que lan - za en a - go ní - a mi po - bre co - ra -

mf

The second vocal phrase begins with the lyrics 'lor que lan - za en a - go ní - a mi po - bre co - ra -'. The piano accompaniment continues with a steady accompaniment. The dynamics are marked 'mf'.

zón. — Yo sé que tu me o - días y me

mf

The third vocal phrase begins with the lyrics 'zón. — Yo sé que tu me o - días y me'. The piano accompaniment continues with a steady accompaniment. The dynamics are marked 'mf'.

ma - tas con tu des - dén; quie - ro ver - te sí, aun que yo

mp

mue - ra ————— ya sí mies - pí - ri - tu vi - va

f

siem - pre, vi - va siem pre jun - to a ti ————— Vi - va

siem - pre jun - to a ti. —————

p *f*

30
A Juanita
Canción

Moderato

P scherz.

The piano introduction consists of two staves. The right hand features a melody with triplet eighth notes and quarter notes. The left hand provides a harmonic accompaniment with chords and single notes.

O ye mi li - ra -

rall. molto *a tempo f*

The first system shows the vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics. The piano accompaniment includes triplet eighth notes and a section marked 'rall. molto'.

que e - na - mo - ra - da - te en - via

The second system continues the vocal and piano accompaniment. The vocal line has a long note for 'da' and a phrase 'te en - via'. The piano accompaniment features a section marked 'f'.

no - tas - de sen - sa - ción, o - ye mia -

The third system shows the final line of lyrics. The vocal line includes a long note for 'ción' and the phrase 'o - ye mia -'. The piano accompaniment continues with chords and single notes.



cen - to Jua - ni - ta dei fi ca da - que en mis can -

ta - res so - lo te brin - do a - mor.

Brin - da - me en pa - go mu - jer her -

mo - sa - to - da la

gra cia que hay en tu - ser;

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#), indicating G major. The vocal line begins with a half note 'gra' followed by a quarter note 'cia', then a half note 'que' with a slur over 'hay', and finally a half note 'en' followed by a quarter note 'tu' and a half note 'ser;'. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active treble line with various rhythmic patterns.

tu en mis - can - ta - res se - rás la

The second system continues the piece. The vocal line starts with a half rest, followed by a half note 'tu', a quarter note 'en', a half note 'mis', a quarter note 'can', a half note 'ta', a quarter note 'res', and a half note 'se' followed by a quarter note 'rás' and a half note 'la'. The piano accompaniment includes a dynamic marking of *f* (forte) and features a melodic line in the treble and a supporting bass line.

dio - sa, yo en mis - a -

The third system shows the vocal line with a half note 'dio', a quarter note 'sa,' followed by a half rest, then a half note 'yo', a quarter note 'en', a half note 'mis', and a quarter note 'a'. The piano accompaniment continues with its characteristic rhythmic patterns.

mo - res cons - tan te y fiel.

The final system on the page shows the vocal line with a half note 'mo', a quarter note 'res', a half note 'cons', a quarter note 'tan', a half note 'te', and a half note 'y' followed by a quarter note 'fiel.'. The piano accompaniment concludes with a final chord marked with an accent (^) and a fermata.

(31)
La Paloma blanca
Canción

Tiempo de Criolla

Introduction for piano, marked *f* (forte). The music is in 6/8 time and D major. It features a rhythmic pattern of eighth and sixteenth notes in both hands.

First system of the song. The vocal line begins with the lyrics "Yo vi vo -". The piano accompaniment is marked *mf* (mezzo-forte). The melody is simple and follows the vocal line.

Second system of the song. The vocal line continues with the lyrics "lar u na blan ca pa - lo - ma". The piano accompaniment continues with a steady accompaniment.

Third system of the song. The vocal line concludes with the lyrics "la que en mis bra - zos yo qui sie - ra te". The piano accompaniment provides harmonic support throughout.

ner, _____ en va - no la bus - co _____

mf

del va - lle a la lo - ma _____ pe ro mis

f

o jos _____ no la han po - di - do ver. _____

p. *mp*

Llo - ran - do a ma - res, _____ yo la bus - co do

f

quie - ra; — sin su pre - sen - cia —

— yo no pue do vi - vir; — la quie - ro tan - to —

que la muer te qui - sie - ra, — si la per -

die - ra — de - ja - ría de ex is - tir. —

Nunca

Canción

Tiempo de Criolla

Piano introduction in 6/8 time, marked *f* (forte), *meno* (meno), and *rall.* (rallentando). The music features a rhythmic melody in the right hand and a supporting bass line in the left hand.

En tu au - sen - cia no en cuen - tro re - po - so,

Vocal line and piano accompaniment for the first line of lyrics. The piano part is marked *mf* (mezzo-forte).

yo sin ver - te no pue - do vi - vir;

Vocal line and piano accompaniment for the second line of lyrics.

yo pre - fie - ro de - jar de ex - is - tir

Vocal line and piano accompaniment for the third line of lyrics. The piano part is marked *cresc.* (crescendo).

pe ro ol - vi - dar - te, — e so nun - ca, ja - más

pe ro ol - vi - dar - te, — e - so nun - ca ja - más.

Con la-

muer te — so - la - men - te po - dre ol vi - dar - te, — aun - que

pa - só - por tí - mi - les su - fri - mien - tos; da - le a mi

al - ma - con tu a - mor a lien - tos pa - ra a

sí po - der vi - vir. Pa - ra a -

sí po - der vi - vir.

(32b)
Esperanzas
 Canción

Moderato

The musical score is written in G major (one sharp) and 2/4 time. It begins with a piano introduction marked 'Moderato' and a forte 'f' dynamic. The piano accompaniment consists of a rhythmic bass line in the left hand and chords in the right hand. The vocal line enters in the second system with the lyrics 'Sal - ve,'. The third system continues with 'sal - ve, fe - liz a - ño que na - ces -'. The fourth system concludes with 'ba - jo la an - gus - tia - de un cruel vi -'. Dynamics include 'f' and 'mf'.

Sal - ve,

sal - ve, fe - liz a - ño que na - ces -

ba - jo la an - gus - tia - de un cruel vi -

vir, plu - guie - ra a Dios

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of two sharps (F# and C#). The lyrics 'vir, plu - guie - ra a Dios' are written below the notes. The middle and bottom staves are for piano accompaniment, with a bass clef and the same key signature. The piano part features a rhythmic pattern of eighth and sixteenth notes, with some chords and a dynamic marking of 'f' (forte) in the second measure.

que tu ex - is - ten - cia pa - se sin que

The second system continues the musical score. The vocal line has a triplet of eighth notes marked with a '3' above them. The lyrics 'que tu ex - is - ten - cia pa - se sin que' are written below. The piano accompaniment continues with similar rhythmic patterns and includes a dynamic marking of 'f'.

na - die te pue - da mal - de - cir. Que el re - gio

The third system of the score. The vocal line has a long note with a fermata. The lyrics 'na - die te pue - da mal - de - cir. Que el re - gio' are written below. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes and includes a dynamic marking of 'f'.

Sol de tu pri - mer ma - ña - na

The fourth system of the score. The vocal line has a triplet of eighth notes marked with a '3' above them. The lyrics 'Sol de tu pri - mer ma - ña - na' are written below. The piano accompaniment continues with similar rhythmic patterns and includes a dynamic marking of 'f'.

— al em - pren - der su vue lou - ni - ver

sal — de rra meen es - ta tie - rra

quis - que - ya - na — la glo-ria de su

cel sa li - ber - tad.

38
Adoración
Canción

101

Moderato

First system of piano accompaniment. Treble and bass staves in G major, 2/4 time. Starts with a forte (f) dynamic. The melody in the treble staff features a series of chords and moving lines, while the bass staff provides a steady accompaniment.

Second system of piano accompaniment. The vocal line begins with the lyrics "En si-". The piano accompaniment continues with a similar texture, ending with a mezzo-forte (mf) dynamic.

Third system of piano accompaniment. The vocal line continues with the lyrics "len - cio - tees - toy a - do - ran - do,". The piano accompaniment provides harmonic support, ending with a sustained chord.

Fourth system of piano accompaniment. The vocal line concludes with the lyrics "en si - len - cio - me es toy con - su -". The piano accompaniment continues with a consistent rhythmic pattern.



mien do, en si - len - cio - tam -

bien voy su - frien - do du - ro

gol - pe del ha - do fa - tal.

En si - tal. Yo voy a mo -

yo voy - a mo - mal.

2.

rir y voy - a mo - rit de un cro - ni co mal.

1.

yo voy - a mo - rit, yo voy - a mo -

f

rir, yo voy - a mo - rit,

mf

Cruel destino

Canción

Andante molto sostenuto

First system of piano accompaniment. Treble and bass clefs, 4/4 time signature. Dynamics include *f* (forte).

Second system. Vocal line with lyrics: "Por qué te vi ————— pa-ra a-do-rar-te". Piano accompaniment with dynamics *p* (piano) and *mf* (mezzo-forte).

Third system. Vocal line with lyrics: "tan - to? ————— be lla mu-jer, en sue ño de mi vi - da; ————— gen-til a-". Piano accompaniment with dynamic *mf*.

Fourth system. Vocal line with lyrics: "mor, ————— a-rro-ba - dor en - can - to ————— flor de li-". Piano accompaniment with dynamic *f*.

ca - da in - ci - ta - do - ra hu - rí. En ho - ra a -

mp

cia - ga — la fu - nes - ta suer - te mis i - lu - sio - nes — se go - zó en des - tru -

f *mp* *f*

ir; — a - dios mu - jer, no vol - ve - ré a -

p *f*

ver - te, — in - gra ta her - mo - sa ol - vi - da es te in fe - liz. —

p

(35)
Del pensil indiano
Canción

Tiempo de Criolla

The musical score is written for voice and piano. It begins with a piano introduction in 6/8 time, marked *f*. The vocal line starts with the lyrics "In-cau-ta" on a dotted quarter note, followed by "jó-ven" on a quarter note, "del pen-sil in-dia-no," on a quarter note, and "es-tre-lla pre-cur-so-ra de mi" on a quarter note. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *rall.*, *a tempo*, *mp*, and *mf*. The score is arranged in four systems, each with a vocal line and a piano accompaniment.

vi - da, tier - na ma - ri -

mp

po - sa ben - de - ci - da

del ma ti - nal am - bien - te quis - que - ya - no.

p

A - bre tus blan cas a - las, hu - ye del

f

vien - to — que for - ma tor - be - lli - nos mun - da -

mf

na - les; ve - tea dor mir tran -

f

qui - la — a los ro - sa - les — de mi fér til jar -

p

din tu úl - ti - mo a - lien - to.

fs

36
Así es mi amor
Canción

109

Tiempo de Bolero Tropical

Piano introduction in 2/4 time, marked *f*. The music features a rhythmic pattern of eighth and sixteenth notes in both hands, with a melodic line in the right hand.

Vocal entry: Tier - no -
Piano accompaniment continues with a melodic line in the right hand and a rhythmic bass line in the left hand. Dynamics include *fz* and *mf*.

Vocal line: co mo el a - rru llo de pa - lo - ma,
Piano accompaniment continues with a melodic line in the right hand and a rhythmic bass line in the left hand.

Vocal line: dul - ce - co mo el tri nar del rui se - ñor,
Piano accompaniment continues with a melodic line in the right hand and a rhythmic bass line in the left hand. Dynamics include *f*.

pu - ro - co mo la go ta de ro

mf

ci - o, a sí es - mi a mor - a sí es mi a -

mor a sí es mi a - mor. Co - mo tor -

men - ta, co - mo hu - ra - cán,

f

co-mo el ru - gi - do de fie - ro

This system contains the first two staves of music. The vocal line (top staff) begins with a melodic phrase in a minor key, with lyrics 'co-mo el ru - gi - do de fie - ro'. The piano accompaniment (bottom two staves) provides harmonic support with chords and moving lines.

león; cual ne-gra no - che

This system contains the next two staves of music. The vocal line continues with the lyrics 'león; cual ne-gra no - che'. The piano accompaniment features a prominent chordal texture.

de tem - pes - tad mis ce - los

This system contains the next two staves of music. The vocal line has the lyrics 'de tem - pes - tad mis ce - los'. The piano accompaniment continues with a steady rhythmic pattern.

son, mis ce - los son, mis ce - los son.

This system contains the final two staves of music on the page. The vocal line concludes with the lyrics 'son, mis ce - los son, mis ce - los son.'. The piano accompaniment ends with a final chord marked 'fz' (forzando) and a fermata.

(37)
De claveles y jazmines
Canción

Allegretto molto

The musical score is written for voice and piano. It begins with a piano introduction in 2/4 time, marked *f* (forte). The piano part features a rhythmic accompaniment with chords and moving lines in both hands. The vocal line enters in the second system with the lyrics "De cla-". The piano accompaniment continues with a *mf* (mezzo-forte) dynamic. The vocal line continues with "ve - les, - jaz - mi - nes y he - lio - tro - pos". The piano accompaniment provides harmonic support with various chordal textures. The vocal line concludes with "un her - mo - so - bouquet yo for - ma -". The piano accompaniment ends with a final chord and a fermata.

rí - a _____ y al com - pás de dul -

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics 'rí - a _____ y al com - pás de dul -'. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The music is in a minor key and 3/4 time.

cí - si - mos - can - ta - res _____ hen

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics 'cí - si - mos - can - ta - res _____ hen'. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The music continues in the same key and time signature.

chi - do de pla - cer te o - fre - ce - rí - a .

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics 'chi - do de pla - cer te o - fre - ce - rí - a .'. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. A dynamic marking of *mf* (mezzo-forte) is present in the piano accompaniment.

Mas, mi a - pa - ga - da voz ya no pro - du - ce -

The fourth system of the musical score consists of three staves. The top staff is a vocal line with lyrics 'Mas, mi a - pa - ga - da voz ya no pro - du - ce -'. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The music concludes with a fermata over the final chord.

nia-le - gres tri - nos, - ni sen - ti - das

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a rest followed by the lyrics 'nia-le - gres tri - nos, - ni sen - ti - das'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

no - tas ¡ay! _____ por que mi - co - ra -

mp

The second system continues the vocal line with 'no - tas ¡ay!' followed by a long horizontal line indicating a sustained note. The lyrics 'por que mi - co - ra -' follow. The piano accompaniment includes a dynamic marking of *mp* (mezzo-piano) and features a crescendo hairpin.

zón es tá muy tris - te _____ y es -

The third system continues the vocal line with 'zón es tá muy tris - te' followed by a long horizontal line, and 'y es -'. The piano accompaniment continues with a consistent rhythmic pattern.

tán de - mi la ud las cuer - das ro - tas. _____

ff

The fourth system concludes the vocal line with 'tán de - mi la ud las cuer - das ro - tas.' followed by a long horizontal line. The piano accompaniment ends with a dynamic marking of *ff* (fortissimo) and a final chord.

Anhelando

Canción

Andante

mf

3/4

Key signature: one sharp (F#)

Te quie-ro tan - to, te-so - ro

mi - o, que ya no pue - do mi a mor son - dear; — que es tan in-

men - so co mo el va - cí - o y tan pro - fun - do co - mo la



mar. Si a-lla en la tar-de ves u-na es-tre - lla

que lan - ce pá - li - do su res - plan -

dor

quí - re - la mu - cho, pien sa que es

e - lla la i - ma - gen be - lla de mes tro a - mor.

39
Nadie sabe
Canción

117

Andantino con moto

The piano introduction is in 2/4 time with a key signature of one sharp (F#). It begins with a piano (*p*) dynamic. The right hand features a triplet of eighth notes (F#, G, A) followed by a series of eighth-note patterns. The left hand provides a simple accompaniment with a triplet of eighth notes (F#, G, A) and a steady eighth-note bass line.

The first system of the vocal and piano accompaniment. The vocal line starts with a rest, followed by the lyrics "No a - lien - tes". The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand. A mezzo-forte (*mf*) dynamic is indicated.

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics "ce - los por que te di - gan". The piano accompaniment features a more active right hand with chords and moving lines, while the left hand maintains the eighth-note bass line.

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics "lo que no ex - is - te en mi co - ra -". The piano accompaniment continues with its characteristic eighth-note bass line and chordal accompaniment.

zón, que na die pue - de

sa - ber si mi al - ma guar dao tra

di - cha yo - tra i lu - sión.

No a - lien tes ce - los, a - lien ta a -

mo - res, sue - ña del mun - do

con el pla - cer, que yo te

quie - ro con to - da mi al - ma y guar - do en

e - lla to - do mi ser.

④
Mi Bien querido
 Canción

Andantino

f *p*

Le - jos de

mp

ti mi bien que - ri - do

pa - so la vi - da su - frien - do

mf

sí, _____ pe-ro an he - lan - do _____
mp

ni-ña he chi - ce - ra _____ que te a cuer des de _____

mí cual yo me a-cuer - do _____ de tí _____ Ba-jo la _____
f

cal - ma _____ de un tier no a - mor _____

— pa - so mi vi - da — y mi - lu -

sión, — haz que se cam - bie — en

di - cha mi tor - men-to; isí: — a cuer-da-te de

mí cual yo me a-cuer - do — de tí

f

Déjame volver al nido

Canción

Allegretto mosso

Piano introduction in G major, 6/8 time. The piece begins with a treble clef and a bass clef. The treble staff features a series of chords and eighth notes, while the bass staff provides a steady accompaniment. Dynamics include *f* and *fs*. The introduction concludes with a fermata over the final chord.

Vocal line for the first phrase: Al pie de u-na ver-de cei - ba dan de su ni-do for - mó

Al pie de u-na ver-de cei - ba dan de su ni-do for - mó

Piano accompaniment for the first phrase, marked *mf*. It features a steady eighth-note accompaniment in the bass and chords in the treble.

Vocal line for the second phrase: u-na pa lo mai-no-cen - te en com-pa - ñia de sua - mor,

u-na pa lo mai-no-cen - te en com-pa - ñia de sua - mor,

Piano accompaniment for the second phrase, continuing the eighth-note accompaniment and chordal structure.

Vocal line for the third phrase: ar-ma-do de su es co - pe - ta pa so un mon-te-ro y la vió,

ar-ma-do de su es co - pe - ta pa so un mon-te-ro y la vió,

Piano accompaniment for the third phrase, concluding the piece with a final chord.

e-lla-a-sus ta da al zó el vue - lo y - se po só en un pi - ñón.

Dé-ja-me vol-ver al ni-do, no me ma - tes ca - za - dor;

mi-ra q'en él se me que-dan dos pren das del co - ra-zón, ca - za -

dor — dé-ja - me - vol-ver al ni - do. — ni - do. —

42
Sin igual
Canción

125

Moderato

The piano introduction is in 2/4 time with a key signature of one sharp (F#). It begins with a forte (*f*) dynamic and features a rhythmic pattern of eighth and sixteenth notes in both hands. The melody in the right hand is supported by chords in the left hand. The piece concludes with a piano (*p*) dynamic.

The first vocal line is in treble clef with lyrics: "To - dos han di - cho_". The piano accompaniment is in bass clef, featuring a steady eighth-note bass line and chords in the right hand. The dynamic is mezzo-forte (*mf*).

The second vocal line is in treble clef with lyrics: "que tu her - mo - su - ra_ no tie - nei -". The piano accompaniment continues in bass clef with a consistent eighth-note bass line and chords. The dynamic is piano (*p*).

The third vocal line is in treble clef with lyrics: "gual;_ to - dos han di - cho_". The piano accompaniment is in bass clef, maintaining the eighth-note bass line and chords. The dynamic is piano (*p*).

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que tu blan - cu raes cual_ deu na per la

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "que tu blan - cu raes cual_ deu na per la". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady eighth-note bass line and chords in the right hand.

— ba jo el cris - tal, cual deu - na

The second system continues the musical score. The vocal line has the lyrics "— ba jo el cris - tal, cual deu - na". The piano accompaniment continues with similar rhythmic patterns and harmonic support.

per la que_ duer-me pu - ra ba - jo el cris - tal.

The third system of the score has the lyrics "per la que_ duer-me pu - ra ba - jo el cris - tal.". The piano accompaniment includes some dynamic markings such as *f* (forte) and *mf* (mezzo-forte).

— To - dos han di - cho_ que tus ca -

The fourth system begins with the lyrics "— To - dos han di - cho_ que tus ca -". The piano accompaniment continues with the same musical style.

be - llos en he - bras mil

The first system of music consists of three staves. The top staff is a vocal line in G major, with lyrics 'be - llos en he - bras mil'. The middle and bottom staves are piano accompaniment, with the left hand playing a rhythmic pattern of eighth and sixteenth notes.

son áu - reos bu cles que on - du - lan

The second system of music consists of three staves. The top staff is a vocal line in G major, with lyrics 'son áu - reos bu cles que on - du - lan'. The middle and bottom staves are piano accompaniment, with the left hand playing a rhythmic pattern of eighth and sixteenth notes.

be llos cual los ar - dien - tes ru - bios des -

The third system of music consists of three staves. The top staff is a vocal line in G major, with lyrics 'be llos cual los ar - dien - tes ru - bios des -'. The middle and bottom staves are piano accompaniment, with the left hand playing a rhythmic pattern of eighth and sixteenth notes. A dynamic marking 'f' is present in the piano part.

te - llos del sol de a - bril.

The fourth system of music consists of three staves. The top staff is a vocal line in G major, with lyrics 'te - llos del sol de a - bril.'. The middle and bottom staves are piano accompaniment, with the left hand playing a rhythmic pattern of eighth and sixteenth notes. A dynamic marking 'fz' is present in the piano part.

Ilusiones Perdidas

Canción

Allegretto con moto

The musical score is written for voice and piano. It begins with a piano introduction in the key of B-flat major, 3/4 time, marked 'Allegretto con moto'. The piano part features a melody in the right hand and a harmonic accompaniment in the left hand, starting with a forte (*f*) dynamic. The vocal line enters in the second measure with the lyrics 'Yo per-di mis i-lu-sio-nes ha-ce ya no po-cos a-ños por los tan-tos des-en-ga-ños que en el mun-do re-co-'. The piano accompaniment continues with a steady rhythm, marked *mf* and *mp* at different points. The score consists of four systems of music, each with a vocal line and a piano accompaniment.

f

Yo per-di mis i-lu-

mf

sio-nes ha-ce ya no po-cos a-ños

mp

por los tan-tos des-en-ga-ños que en el mun-do re-co-

gí, y so lo ten gou na li - ra

mf

en-tre do-lo-res for - ma - da la que siem pre fué re -

ga - da con el llan-to que ver - tí.

Hoy teo-frez-co los so - ni - dos de sus a - lam bres de

o - ro co-mo el ú - ni - co te - so - ro

de mi en fer mo co - ra - zón, y cuan - do de tí mea -

cuer do en to - nos te - tris te a - cen - to

que lle - va en a - las del vien to. las no - tas de mi can - ción.

Ya soy feliz

Canción

Tiempo de Vals

First system of piano accompaniment. Treble and bass clefs, key signature of one sharp (F#), and 3/4 time signature. The music begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

Second system. The vocal line (treble clef) begins with the lyrics "Vuel - vo a la vi - da siem - pre pen -". The piano accompaniment (bass clef) is marked *mp* (mezzo-piano). The melody is simple and follows the vocal line.

Third system. The vocal line continues with "san do en tí, pren - da que - ri -". The piano accompaniment is marked *mf* (mezzo-forte). The accompaniment features a more active bass line with eighth notes.

Fourth system. The vocal line concludes with "da ya soy fe - líz, ya soy fe - líz. Quie-ro can -". The piano accompaniment continues with a rhythmic pattern of eighth notes.

tar - te, dul - ce bién co mo a_ nin - gu - na con to - das las ter -

nu - ras que en cie - rra mi ex - is - tir pa - ra de

cir - te al_ cla - ror de be - lla lu - na ya soy fe -

liz * por que tan so - lo pien - so en tí.

La flor que cogiste

Canción

Tiempe de Habanera

f

The piano introduction consists of two staves in 2/4 time with a key signature of two flats (B-flat and E-flat). The melody is in the right hand, starting with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, and eighth notes A4-G4. The bass line starts with a quarter note G2, followed by eighth notes A2-B2, quarter notes C3-B2, and eighth notes A2-G2. The piece is marked with a forte (*f*) dynamic.

Pa - ra a - dor -

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The vocal line begins with a whole rest, followed by a quarter note G4, eighth notes A4-B4, and a quarter note C5. The piano accompaniment continues with the same rhythmic pattern as the introduction.

nar, pa - ra a - dor - nar, pa - ra a - dor - nar

The second line of the song continues the vocal melody and piano accompaniment. The vocal line has a quarter note G4, eighth notes A4-B4, quarter notes C5-B4, and eighth notes A4-G4. The piano accompaniment features a more active bass line with eighth notes.

tu per - fu - ma - do se - no co -

The third line of the song includes a triplet of eighth notes in the vocal line: G4-A4-B4. The piano accompaniment also features a triplet in the bass line. The vocal line continues with a quarter note C5, eighth notes B4-A4, and a quarter note G4.



gis - te u na flor en el pen - sil; i ay! quién pu-

die - ra ser flor so bre tu pe - cho—

y em bria ga do de go - zo— a llí mo-

rir. Mo-rir ba jo el a - ro - ma de tu a -

lien - to _____ que da ce los al nar - do y al jaz -

mf

min; _____ mo - rir a sí de a - mor, que dul - ce

f

sue - ño, _____ que di cha a sí mo - rir que

mf

di - cha a sí mo - rir. _____

fz

(46)
Piedad
 Canción

Lento

f

The piano introduction consists of two staves in 4/4 time. The right hand features a melodic line with a fermata over the first two measures, followed by a series of chords and eighth notes. The left hand provides a steady accompaniment of eighth notes.

Poco rubato

Pie - dad, pie - dad de mí cuan do me
p

(p)

The first system shows the vocal line and piano accompaniment. The vocal line begins with a rest, then enters with the lyrics. The piano accompaniment follows the vocal line, with a piano (*p*) dynamic marking.

lle - ve en sus a - las fre né ti - co el tur -

The second system continues the vocal and piano accompaniment. The vocal line has a long note on 'lle - ve' followed by a melodic line. The piano accompaniment provides harmonic support.

bión; pie - dad, pie - dad de mí cuan do no

f

The third system concludes the vocal and piano accompaniment. The vocal line ends with a long note on 'bión;'. The piano accompaniment features a forte (*f*) dynamic marking and a fermata over the final chord.

pue - da mas due - lo re - sis -

tir el co - ra - zón.

I de u na blan da mú - si - ca

al lán gui do com - pás en -

tré - gue yo mies pí - ri - tu del

cie - loa la pie dad. En - tré - gue

yo mies - pí - ri - tu del

cie - loa la pie - dad.

(47)
Flor entre flores
Canción

139

Allegretto

The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *mf* and *f*.

Mas pu - ra que el ar -

The first line of the song features a vocal line and piano accompaniment. The piano part includes a *fa* dynamic marking and a fermata over a chord. The vocal line begins with the lyrics 'Mas pu - ra que el ar -'.

mi - ño es mi gen - til a - ma - da,

The second line continues the vocal melody and piano accompaniment. The piano part features a long note in the right hand. The vocal line continues with the lyrics 'mi - ño es mi gen - til a - ma - da,'.

mas fres ca que las au - ras del dul - ce mes de a -

The third line concludes the vocal melody and piano accompaniment. The piano part features a long note in the right hand. The vocal line concludes with the lyrics 'mas fres ca que las au - ras del dul - ce mes de a -'.

bril; her - mo - sa cual nin - gu - na

mu - jer en - ga - la - na - da, la flor en tre las

flo - res que rei na en el pen - sil. Tus la - bios de ce -

re - za me brin dan ven - tu - ran - za,

tus gran des o - jos ne gros a mi al ma le dan

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of two sharps (G major). The lyrics 'tus gran des o - jos ne gros a mi al ma le dan' are written below the notes. The middle and bottom staves are for piano accompaniment, with a grand staff (treble and bass clefs). The piano part features chords and moving lines in the right and left hands.

lúz; e - res ni - ña mi vi - da,

The second system continues the musical score. The vocal line has the lyrics 'lúz; e - res ni - ña mi vi - da,'. The piano accompaniment includes a dynamic marking of *p* (piano) and a crescendo hairpin.

mi ú - ni - ca es - pe - ran - za, sin tí la ne - gra

The third system of the musical score has the lyrics 'mi ú - ni - ca es - pe - ran - za, sin tí la ne - gra'. The piano accompaniment features a dynamic marking of *f* (forte) and a crescendo hairpin.

no - che me en vuel ve en su ca - púz.

The fourth and final system of the musical score on this page has the lyrics 'no - che me en vuel ve en su ca - púz.'. The piano accompaniment includes a dynamic marking of *f* (forte) and a crescendo hairpin.

(48)
Arroyuelo Cristalino
 Canción

Allegretto mosso

The piano introduction consists of two staves. The right hand starts with a treble clef and a 3/4 time signature, playing a series of eighth and sixteenth notes. The left hand starts with a bass clef and a 4/4 time signature, playing a steady eighth-note accompaniment. Dynamics include *f* (forte) and *rall.* (rallentando).

Ya se es-cu-chan los ru - mo - res del cris-ta-li-no a-rro-

The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs). Dynamics include *a tempo*, *mf* (mezzo-forte), and *f*.

yue - lo, que sea rras tra por el sue - lo

The vocal line continues on a single staff. The piano accompaniment continues on two staves. Dynamics include *mf*.

e - na - mo - ran - do las flo - res; yo com pa - ro sus a -

The vocal line continues on a single staff. The piano accompaniment continues on two staves. Dynamics include *f* and *p* (piano).

mo - res con mi a - mor pu - ro y sin - ce - ro

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 a half note 'mo - res', followed by a series of eighth notes for 'con mi a - mor pu - ro y sin - ce - ro'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

y al com - pa - rar los yo in fie - ro que por mas que las qui -

The second system continues the vocal line with 'y al com - pa - rar los yo in fie - ro' and 'que por mas que las qui -'. The piano accompaniment includes dynamic markings: *mf* (mezzo-forte) and *f* (forte).

sie - re él a las flo res no quie - re

The third system features the vocal line with 'sie - re él a las flo res no quie - re'. The piano accompaniment includes a dynamic marking of *p* (piano).

tan to co mo yo te quie - ro.

The fourth system concludes the vocal line with 'tan to co mo yo te quie - ro.' The piano accompaniment includes a dynamic marking of *sfz* (sforzando).



