

"ALBUM

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DE COMPOSICIONES
DOMINICANAS

CIUDAD TRUJILLO
1936

C. L. Amargosa Blanco



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NUESTRO PROPOSITO

Al lanzar a la publicidad este primer número del "ALBUM MUSICAL", dedicado a la difusión de nuestra música, dentro y fuera del país, lo hacemos con el firme y sincero propósito de ayudar al adelanto cultural de la República, hoy mejor encaminada que nunca por la senda del progreso, gracias a las buenas ejecutorias de nuestro ilustre gobernante, el Generalísimo Doctor RAFAEL LEONIDAS TRUJILLO Y MOLINA, a quien todos hemos designado como el Máximo Protector de la Cultura Dominicana.

Este número es, pues, el primero de una serie que nos proponemos publicar, y en sus páginas tendrán cabida todo cuanto bueno produzcamos en música.

Nuestro empeño es llenar un vacío sentido desde hace tiempo en el campo de nuestra cultura y producción musical vernácula, y aspiramos, si el favor popular nos presta su ayuda, a ir ensanchando esta publicación hasta convertirla en una buena y completa revista musical.

LOS AUTORES.

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"AZUL"

Canción Bolero

Letra y Música

de

SALVADOR STURLA

Arreglo para piano

Trabajo mimeográfico

de BILLO FROMETA

de LICO FROMETA

CIUDAD TRUJILLO

1936

Arr. BILLO

A Z U L

Canción-Bolero

De Salvador Sturla

Introd.

The introduction consists of two staves of music. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It features a melodic line with eighth and sixteenth notes, including slurs and ties. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving bass lines.

The first section of the bolero begins with two staves. The upper staff continues the melodic theme from the introduction. The lower staff provides accompaniment. The text "Tiempo de bolero" is written above the second measure of the lower staff. A fermata is placed over a measure in the upper staff, and a section symbol (8) is present in the upper right.

The second section of the bolero consists of two staves. The upper staff features a melodic line with slurs and ties. The lower staff provides accompaniment with chords and moving bass lines. A section symbol (B) is present in the upper right.

The third section of the bolero consists of two staves. The upper staff features a melodic line with slurs and ties. The lower staff provides accompaniment with chords and moving bass lines.

The fourth section of the bolero consists of two staves. The upper staff features a melodic line with slurs and ties. The lower staff provides accompaniment with chords and moving bass lines. A first ending bracket labeled "1" spans the final two measures of the section.

The fifth section of the bolero consists of two staves. The upper staff features a melodic line with slurs and ties. The lower staff provides accompaniment with chords and moving bass lines. A second ending bracket labeled "II" spans the final two measures of the section. A dynamic marking "f" is present in the lower staff.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a melodic line in the treble with slurs and a bass line with chords and moving lines.

Second system of musical notation. The treble staff begins with a *pp* dynamic marking. The bass staff contains chords and moving lines. A *p* dynamic marking appears in the treble staff towards the end of the system.

Third system of musical notation. The bass staff features a *f* dynamic marking. The system includes various chordal textures and melodic fragments in both staves.

Fourth system of musical notation. The treble staff has a *f* dynamic marking. The system shows complex chordal structures and melodic lines in both staves.

Fifth system of musical notation. The bass staff has a *f* dynamic marking. The system continues with intricate harmonic and melodic development.

Sixth system of musical notation. The system concludes with a *FIN.* marking at the bottom right. It includes first and second endings, indicated by 'I' and 'II' above the staff.

FIN.

"AZUL"

Canción Bolero

Azul es el mar de mis sueños
azul la esperanza de amor,
azul, horizonte sin dueño
azul es mi dulce canción.

Son tan azules tus lindos ojos,
bella mujer
que en tu mirar
todo es querer.

Vive con tu sonrisa ese madrigal
que brilla como espuma sobre la mar.

El ancho cielo, sereno, claro
y azul turquí
viste de pompa
sólo por tí.

Radiando sus reflejos de gasa y tul,
y lanzando destellos todo en azul.

SALVADOR STURLA

"HUELLAS PROFUNDAS"

Bolero

(Nuevo estilo de composición criolla)

Letra y Música

de

FREDDY CORONADO

Arreglo para piano Trabajo mimeográfico

de BILLO FROMETA de LICO FROMETA

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First system of a piano score. The right hand (treble clef) begins with a piano (*p*) dynamic, playing a series of chords and moving lines. The left hand (bass clef) provides a rhythmic accompaniment with chords and eighth notes. A first ending bracket is visible in the right hand.

Second system of the piano score. It starts with a repeat sign (II) and a 7-measure rest in the right hand. The left hand continues with a forte (*ff*) dynamic. The system concludes with a piano (*p*) dynamic marking.

Third system of the piano score. The right hand features a forte (*ff*) dynamic. The left hand has a forte (*f*) dynamic. The system ends with a pianissimo (*pp*) dynamic marking.

Fourth system of the piano score. The right hand begins with a pianissimo (*pp*) dynamic. The left hand has a piano (*p*) dynamic. The system concludes with a first ending bracket in the right hand.

Fifth system of the piano score. The right hand starts with a first ending bracket and a piano (*p*) dynamic. The left hand has a piano (*p*) dynamic. The system concludes with a forte (*ff*) dynamic marking and a first ending bracket in the right hand.

"HUELLAS PROFUNDAS"

Bolero

La ilusión de mi vida
de mi alma se alejó
al tu decirme un día
"ya no te quiero yo";
sentí el corazón llorar
con lágrimas de amor
que dejan al pasar
la huella del dolor.

Quiero olvidar tu imagen mujer,
para no sufrir más
con el recuerdo cruel
de tu dulce mirar,
que en mi pecho dejó
huellas de intenso amor
profundas como un mar
y llenas de dolor.

FREDDY CORONADO

"BORINQUEÑITA"

Canción-bolero

Mujercita de suave sonrisa
de ojos negros de ardiente mirar
cabellera que mueve la brisa,
tu boquita es un rojo coral.

Cuerpecito ideal y divino,
mujercita de rítmico andar,
eres reina entre todas las reinas,
borinqueña mujer sin igual.

(Rumba)

Borinqueñita de mi querer
dame tu amor para vivir....mujer.

Letra y Música de

FCO. SIMO DAMIRON

Arreglo para piano Trabajo mimeográfico
de BILLO FROMETA de LICO FROMETA.

CIUDAD TRUJILLO
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"BORINQUENITA"

Arr. BILLO

Bolero - Capricho

Letra y música
de
Fco. Simó Damirón

Introd.

Musical notation for the introduction, featuring a piano (p) dynamic marking. The piece is in 2/4 time and consists of two staves (treble and bass clef).

8. Tiempo de bolero

Musical notation for the first section, marked with a piano (p) dynamic. The piece is in 2/4 time and consists of two staves.

Musical notation for the second section, featuring a piano (p) dynamic. The piece is in 2/4 time and consists of two staves.

Musical notation for the third section, featuring a piano (p) dynamic. The piece is in 2/4 time and consists of two staves.

Musical notation for the fourth section, featuring a piano (p) dynamic. The piece is in 2/4 time and consists of two staves.

Montuno se hace varias veces

Musical notation for the fifth section, featuring a piano (p) dynamic. The piece is in 2/4 time and consists of two staves. It includes first and second endings and a 'ret...' marking.

FIN

"AMOROSA"

Canción Bolero

Letra y Música

de

SALVADOR STURLA.

Arreglo para piano Trabajo mimeográfico

de BILLO FROMETA de LICO FROMETA

CIUDAD TRUJILLO

1936

Arr. Billo

"AMOROSA"

Bolero

Letra y Música
de
Salvador Sturla

Introd.

ret.....

tiempo de bolero

The introduction consists of two staves of music. The right hand starts with a series of chords and eighth notes, marked with a 'ret.' (ritardando) and a dotted line. The left hand provides a simple harmonic accompaniment. The tempo is marked 'tiempo de bolero'.

a tempo

p

The first system of the bolero begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'a tempo'. The music features a melodic line in the right hand and a supporting bass line in the left hand. A piano dynamic marking 'p' is present.

f

The second system continues the bolero melody. The right hand has a more active melodic line with some grace notes. A forte dynamic marking 'f' is indicated.

ff

The third system shows a further increase in intensity with a fortissimo dynamic marking 'ff'. The melodic line in the right hand is more expressive, with a long slur.

pp

The fourth system features a piano piano dynamic marking 'pp'. The music becomes more delicate and intimate.

ff

The fifth system concludes with a fortissimo dynamic marking 'ff'. The music returns to a powerful, energetic state.

Handwritten musical score for piano, consisting of six systems of two staves each. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as *pp*, *p*, *f*, and *fff*. The piece concludes with a double bar line and the word "FIN." in the bottom right corner.

FIN.

"AMOROSA"

Bolero

En una góndola blanca
te quiero llevar
al dulce rumor
de una sutil serenata
que canté así mi amor.

Mirarte, tenerte, quererte y adorarte
cuando la vida es tan corta,
chiquita mimada,
cuando tus labios me ofrecen
la dicha soñada.

Ternuras, murmullos,
promesas y arrullos.
Siempre que el alba despierta
entre trinos de alondras
encenderemos la llama de amor
en la fronda.

SALVADOR STURLA.

"LA GATITA BLANCA"

Criolla

Te cuidé, te dormí
en el hueco de mis manos,
perfumé para ti
un rinconcito del alma,
pedacito de ilusión.

(se repite)

Pero tú no me quisiste
me olvidaste,
te volviste
una cruel gatita blanca,
me arañaste el corazón.

Letra y Música de

HECTOR J. DIAZ

Arreglo para piano Trabajo mimeográfico
de BILLO FROMETA de LICO FROMETA.

CIUDAD TRUJILLO
1936

"LA GATTA BLANCA"

Arr. BILLO

Criolla

de Héctor J. Díaz

PIANO

Introd.

Musical notation for the introduction, featuring a treble and bass clef with a 6/8 time signature. The piece is in G major. The introduction consists of four measures. The first measure has a sharp sign above the treble staff. The second measure has a flat sign above the treble staff. The third and fourth measures have a sharp sign above the treble staff. The bass staff contains a steady eighth-note accompaniment.

Tiempo de criolla

Musical notation for the first system of the 'Criolla' section. It begins with a 3/8 time signature and a piano (*p*) dynamic marking. The piece continues with a rhythmic pattern of eighth notes in the bass staff and chords in the treble staff. The system ends with a first ending bracket labeled '8a'.

Musical notation for the second system of the 'Criolla' section. It continues the rhythmic pattern from the first system. The system ends with a first ending bracket labeled '8a'.

Musical notation for the third system of the 'Criolla' section. It features a first ending bracket labeled 'I' and a second ending bracket labeled 'II'. The system concludes with a forte (*f*) dynamic marking and a sharp sign at the end of the treble staff. The system ends with a first ending bracket labeled '8a'.

Musical notation for the fourth system of the 'Criolla' section. It features a piano (*p*) dynamic marking, followed by a forte (*f*) dynamic marking, and ends with a piano (*p*) dynamic marking. The system ends with a first ending bracket labeled '8a'.

Musical notation for the fifth system of the 'Criolla' section. It features a first ending bracket labeled 'I' and a second ending bracket labeled 'II'. The system concludes with a sharp sign above the treble staff. The system ends with a first ending bracket labeled '8a'.

FIN.

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