

Popular Cuban Music

80 Revised and Corrected Compositions

Together with an Essay on the
Evolution of Music in Cuba

BY

Emilio Grenet



PROLOGUE BY DR. EDUARDO SANCHEZ DE FUENTES

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Prologue

by EDUARDO SANCHEZ DE FUENTES

EMILIO Grenet, the talented young Cuban musician, author of this interesting study of our music, has requested me to write a few lines as a prologue, although his work needs no advance praise.

I cannot refuse Grenet's request, which was probably based on the fact that I have long been a student of our folklore. Grenet has given a most excellent picture of the development of Cuban music, although I do not fully agree with certain of his opinions, such as when he speaks in extensum of the canción, the habanera, the bolero and of other facets of our rich musical field.

He has divided our music into negro and white or Spanish music. I am for many reasons closer to the latter. As Grenet was born and reared both here and in Europe during this period of productions such as Pacific 231, Rapsody in Blue, Rebambaramba, Homenaje a los plátanos fritos, etc. etc., he is imbued with the so-called new aesthetics and it is logical that he does not approach certain problems with the viewpoint of former times. This causes our small differences. From a location on two separate planes, our opinions cannot be identical although with reference to the melos, the pathos, the eurythmy, the dactyls and organic anapests of our music, its modal morphology—sequel of cadences and semi-cadences—anticipated bass and other peculiarities of our sonorous verb, we have similar opinions.

It is difficult to build up the summary of intrinsic elements of an art within such a varied folkloric modality as ours when historical data is lacking and, since studies such as this of Grenet are just beginning to be made in Cuba, there are no true lines of orientation. However, for this reason, fantasy should not be given a loose reign nor should the consonant of deductions be exhausted in order to pass judgment and fix rules which should be fundamental for this class of art.

We must have the investigating spirit and the mental freshness and curiosity such as Emilio Grenet has to be able to dig into the mystery of our musical past, unearthing information and recovering data which serves us as a basis for the rectification of errors or to perpetuate unquestionable premises.

This necessity also applies to our present musical status in which our young musicians are undecided whether to follow the ancestral trail of the negro, diluted by the mixed blood stream of the majority of our Island, or the mistaken path of copying our neighbors on the North who in turn, with rare exceptions we might say, lacking tradition imitate the parrot.

This essay will have a greater importance to posterity than the author realizes since it reveals the necessary instruction and points out certain doubts which those who come after us should clarify.

It gives me great joy to see that the seed sown in the folklore field has given fruit. Now it is Emilio Grenet who pioneers and seeks the path. Tomorrow it will be other Cuban youths who follow us in these tasks. Thus the history of our music will go forward through careful investigations and the entire world will become acquainted with our theories on the origin of the Cuban music which was unquestionably in its protoplasmic state influenced by the spirit of the melancholy Indian, the adventurous Spaniard and the negro slave who brought us his unmistakable rhythms; but the music which today is known as negro music should not be considered our only music.

Cuban music

GUIDE TO ITS STUDY AND UNDERSTANDING

Object of the Work:

THE Government of the Republic of Cuba desires to herein provide a guide to our rhythms and melodies which have awakened universal interest during the past decade. Our music has invaded all regions and has flourished in all climes, being assimilated by those of all latitudes who recognized in it the true and legitimate quality of popular music, which they have made their own.

Although this spiritual conquest of Cuba is a fact which cannot be disputed, it is no less true that the source of all this enthusiasm, the pathos of the soul which gave it origin is not recognized; and that a great part of the world which sings Cuban songs does not know from whence the new rhythm which it has adopted comes. Thus the peoples closely linked to Cuban by geographical location, like North America, or by blood ties, like Spain, fail lamentably to understand the distinct and definite personality embodied in our songs and imbue them with meanings which are entirely foreign. As a result we see our suggestive *Mama Inés*, symbol of our most noble and unquestionable past, forgotten for a vampire who feels as an American and dresses and dances like a Spaniard.

Our neighbors of the North think that our musical genre consists exclusively of the rumba. And even the rumba, embodying in gesture and sound our most outstanding vitality, has been divested of its true spirit and made effeminate in the same manner as the Argentine tango with which our rumba has been confused. The result is something alien to us, a superficial, false and unexpressive dance.

The Spanish have understood our music a little better, associating a sweet and enervating tropicalism to the slow cadence and rhythm of the *habanera* and the *danzón*, particularly as regards the former, due perhaps to the more ostensible Spanish spirit embodied in these two genres.

If our closest physical and spiritual neighbors, who are capable of making our music outstanding, Spain through its location in Europe and the United States through their powerful means of diffusion, such as the movies, the phonograph and the radio, cannot understand us, then it is not to be expected that the rest of the world will appreciate the true spirit of our music any better. It should be made known, —and this we repeat is the underlying purpose of this work— that what is now presented to the jaded European taste, avid for new stimuli as something new, capable of providing new thrills, is not something which has been improvised as a tourist attraction, but a spiritual achievement of a people that has struggled during four centuries to find a medium of expression.

Cuban Music in Latin America:

In Latin America, especially in Mexico and the Antilles, the situation is somewhat more encouraging. Not only is there a better comprehension of our musical expression but their composers adopt our rhythms and forms as their own ⁽¹⁾ finding possibly that the American spirit is better defined in them; in other words, a more personal and truer means of popular expression of the two most outstanding racial characteristics of America: the Spanish and the Negro. The profound melody of mystic Castile and the *yoruba*, rhythm, expression of rustic mysteries such as the voice of occult powers of nature; rhythm converted into religion on the symbolic drums of Ecué.

Aboriginal Element:

With respect to the autochthonous element, the Indian who survived colonization in the rest of the Americas practically disappeared in Cuba, and if anything of him survives in our music, it is impossible for us to discern it. No documentary evidence exists, as the songs attributed to him are of very dubious authenticity. The melodic structure is so similar to ours that it is very difficult to believe that they are not merely transformations very different from the original.

However, we cannot overlook the reasons advanced by our cultured Dr. Eduardo Sánchez de Fuentes whose studies of Cuban music guide us in this work. He says: "It is undeniable that the Indian women, concubines of the Spaniards (who did not bring women on their expeditions of conquest) lulled their children to sleep with their simple songs." Undoubtedly this fact had a certain influence in the origin of our music, but it is no less probable that such influence may have soon become diluted in the two elements of paramount force which united to give a definite characteristic to our songs: the Spanish melodies and the African rhythm.

We cannot determine to what degree the Aztec and Inca elements subsist in the songs of México and Perú, respectively, but we have determined that the most typical musical expression has a very close relation to certain songs we have heard in the Provinces of Biscay in Spain.

It would be very interesting if at this time when the artist creates intellectually, being more concerned with imparting a historical import to his work than sincerity of expression, we possessed documents which would enable us to closely follow the evolution of the two directing influences in their contact with our medium and subject to their reciprocal influences up to that which is today most characteristically ours; to wit, the fusion of the African drum, which is represented by the *bongó* and the Spanish guitar which is represented in its Cubanized aspect by the *tres*. Data which would make it possible for us to build up our musical history and determine the exact relation of the components of the present product with the African or the Spanish either do not exist or have not yet been discovered; but we may refer to other manifestations of the same spirit produced in the same environment and subjected to the same social and physical influences which must necessarily produce a similar mixture, so far as proportion is concerned, in music and to observe through this means the exact situation of our present national musical development.

(1) See on pages 183 and 194 two compositions by Rafael Hernández, Puerto Rican rhapsodist who speaks with our accent, whose works have been presented many times both in Cuba and abroad as a product of our popular inspiration. The same could be said of the Mexican Agustín Lara.

Relation Between Our Prosody and Our Music:

To understand how evolution of verbal expression must run parallel to that of music, both of which are in essence a sociological fact, we quote Jules Combarieu who, in speaking of the *plain chant* says: "The musical language in which we express ourselves today comes from the Middle Ages, being the result of an evolution almost identical to that of verbal language". He also says: "The general principle in the organization of the plain chant is, from the standpoint of the most important sociological fact (language) a capital phenomenon: the tonic accent. The chant is its development and flowering".

Observing our language, we might say that it presents a gradation of tones which corresponds to similar tones in music. We see that the strong severity of the language of the colonizers has been attenuated by our environment, that the most salient edges of pure Castillian have lost their temper in contact with the warmth of our sun and likewise the melodies of the Spanish peninsular adapts themselves to the new environment and becomes less profound and more sensual. Taking as a starting point the prosody of the cultured Cuban, which is the nearest to the Spanish, we see how, as we go deeper into the popular masses, the Spanish accent is lost and is blurred by blunt language used by the negro to express his thoughts. The same line must have been followed by music and it would not be difficult for us to mention a series of names of our most characteristic contemporary musicians in whom the enviroinal tones of music and word coincide even in a chronological order, which proves the rapid evolution achieved by Cuban music in the course of a generation or in the time elapsed from the date we became independent to the present day. In the line closest to the white tradition, which is inspired by the purest Spanish heritage as regards elegance, delicacy and aristocracy of expression, an outstanding personality is Eduardo Sánchez de Fuentes, educated in the colonial environment and pupil of Ignacio Cervantes, who lived in his same environment and expressed himself in the same language. Sánchez de Fuentes, who does not deny the incalculable depth of the black roots in our music, confesses that he does not feel them in his productions closest to the African origin. Almost the same could be said of the present generation, although in the opposite extreme; that of the black influence. The young composers are inebriated by the picturesque of the blacks. They perhaps also stray far from the middle point in which the purest Cuban expression lies. It is logical to think that this Cuban expression lies in the spontaniety of the rhapsodist, of the natural musician who has not been contaminated by any school, who employs in his songs that symbolic phraseology that is so much a part of us and is so profoundly expressive.

It is curious to observe how clearly parallel is the evolution of our verbal and our musical languages. In those sectors of the Island where the Spanish is spoken with a clearer accent (we refer to the masses) music also become more clear cut. We simply need to hear singers from the eastern part of the Island, whose inhabitants take pride in the boast that they speak a more correct Spanish than in the rest of the Island, to convince ourselves that their melodies also follow a more strict rhythmical rule than the Havanese. In Havana, where the meaning of words becomes more obscure, not only in prosody but also in their more complex and profound intention, music presents identical characteristics. Upon an already syncopated rhythmical pattern the *son* players of Havana draw a melody which eludes all contact with the most salient

rhythmical outline which is in the strong beat of the measure. And, while the eastern Cuban clearly tells us:



the Havanese, more maliciously, says:



which is the liberation of a rhythmical strain in the Spanish-like melody; or perhaps European would be a better expression. An intuitive styling which, like language, is the result of environment. It is the musical style corresponding to the prosodical.

It is curious to observe, and we have had the opportunity to verify it in Spain, that musicians who visit us are surprised and they endeavor to imitate this peculiar manner of expresión in music.

Religion in Cuba:

Such an evident mixture as we have observed in language is seen in another of our spiritual expressions, which is as sincere and spontaneous as the former, being an ungovernable product of the irrepressible expansive power which physical and social environment produce in the collective soul, as in music, that is, religious psychosis. Here also the Spaniard fuses with the negro to produce a new and characteristic color. The personages of African mythology are embodied in Catholic saints to such an extent that Santa Bárbara must now be placed at the medium point between her white personality and that of the omnipotent Changó, the black Jupiter. This is true of San Lázaro, the Virgin of Regla and the Caridad del Cobre, our two national virgins, which are also black, an unquestionable product of Cuban religious sentiment. They are the symbolic exteriorization of a social soul of an essentially religious nature, which in its desire for a life hereafter refuses to accept any certain dogma, and at times professes incompatible doctrines in search of a divinity which it is said, and never with more correctness than among ourselves, is everywhere. It is the unconditional submission to the occult.

Anyone who has lived in Europe realizes how different are the religious natures of the American and the European, especially in the countries of the Americas where the negro has mixed with the whites. Whence comes, therefore, this tendency to deify all that which is unexplainable? Let us see how the keen sensibility of our poet Emilio Ballagas places our religious atmosphere in the following portion of his *Comparsa Habanera*:

Se asoman los muertos al cañaveral,
 En la noche se oyen cadenas rodar,
 Rebrilla el relámpago como una navaja
 Que a la noche conga la carne le raja.
 Cencerros y grillos, güijes y lloronas
 Cadenas de ancestros . . . y sube la loma!
 Barracones, tachos, sangre del batey,
 Mezclan su clamor en el guararey
 Con luz de cocuyos y helados aullidos,

anda por los techos el ánima sola.
 Detrás de una iglesia se pierde la ola
 de negros que zumban maruga en la rumba.
 Y apaga la vela.
 Enciende la vela!
 Sube el farol
 Abaja el farol ⁽¹⁾

In European countries liturgy has always been bound to music and during ten centuries it was considered that music's only object was to contain and give relief to a sacred text. There was danger that in the development of profane music there might be discovered a vassalage to and not an identity between religion and music. The development of instrumental music definitely divided the fields.

In the black, the two qualities fuse in a spiritual flowering and the drum which expresses the voice of Ecué is his incarnation before man. The rhythm is now divinity itself.

If in the United States, where the negroes lived in greater submission and where his music was subject to the influence of a diametrically opposed race, such as produced the Protestant choral; if in the United States, we repeat, African rhythm has succeeded in dominating melody, what could have happened in our music where the full force of the powerful vitality of the negro was unrestrained? This is the black base of our musical expression from which springs our music, although at times it may acquire an equivocal appearance due to the influence of adaptation.

Spanish Influence in Our Melody:

We have attempted to demonstrate to what unsuspected degree the rhythm of our music may and must be negro and we shall now endeavor to show the reason for the Spanish influence in our melody.

Before going further, let us remember the reason alleged by Dr. Sánchez de Fuentes in defense of his thesis on the survival of the primeval element in our music. In turn we say that the songs with which our mothers lulled us to sleep in our infancy are of Spanish origin; and if the voice we heard in the cradle can influence the musical tendencies of a child, his play songs, in the age in which he avidly absorbs and treasures all new sensation, will undoubtedly be the reaffirmation of such influence. Yes, all those songs are Spanish. With what emotion we remember them, always new and always old, when we discover them in the Spanish folk song books from the far off mother country! Each and everyone of them are jewels of Spanish folklore.

This folklore and that of Russia is the richest in Europe. Its wealth consists above all in its modal variety, taken from the Gregorian chant, transformed to Mo-

(1) The dead wander in the canefields,
 At night dragging chains are heard,
 Lightning flashes like a razor blade
 Which slits the flesh of the *conga* night.
 Cowbells and crickets, and wailing women
 Chain of ancestors . . . and up the hill!
 Barracks, boilers, blood of compounds,
 Intermingle their clamor in the *ouatatey*
 With light of lightning bugs and icy howls,
 a lone soul walks the roofs.
 Behind a church is lost the wave
 of negroes who play rattles in the rumba.
 And put out the candle.
 Light the candle!
 Raise the lantern.
 Lower the lantern.

We see the Andalusian cadence used frequently in our compositions conserving its typical succession of fifths, but already lacking its proper modal environment. As an example, see the introduction of *Sola y triste* on page 116.

Among the oldest documents referring to our music, which have been conserved, although dating only from the year 1803, is the San Pascual Bailón *contradanza*. In its second part there is a slight strain of the mixolydian mode characteristic of Spanish

folklore: 

If we accept the fact that the African negro melody was very rudimentary, it would not be strange that all material which colors it so characteristically, at least apparently, should be taken from the Spanish gamut mode, as would happen with the Doric sixth which is frequently used in our Afro-Cuban music and in Spanish music also. See an example in *Yambambó* page 148, in which in a *g* minor Key, the *e* is always natural while, in the six-eight part the *f* natural seventh degree of the scale at a whole tone distance, reveals the character of the mixolydian mode. If this is negro, then African melody was not so rudimentary. But it seems more logical to believe that our Spanish-like musical organization has found in the negro ambient an expansive opportunity which classical rules denied it and proceeded to interpret the African by expressing its most profound feelings. It must not be forgotten that the Spanish folkloric treasure is prior to the XVII Century. During the Renaissance Spanish music began to feel the influence of the polyphony of the Flemish which reduces the modal field until everything is constructed on our present major and minor modes. And in this might lie the force of Afro-Cuban music, in the combination of a melody moded in the Spanish manner with the forceful African rhythm.

Finally, we might add that if the Spanish strain is present even in the melodies which pretend to be negro, the marked Spanishness of some Cuban compositions must not be considered as a result of an outside influence, but rather as a resurgence of our most legitimate racial sediments. If the true Cuban music is the point of contact of the two lineages —Spanish and Negro— any retrocession toward either may be considered as an exaggeration of the Cuban. This exaggeration is found in the composers of the past generation who leaned toward the Spanish; the present day composers lean toward the negro.

Specific Rhythmic Characteristics of Our Music

Going only slightly into the rhythmic structure of our music we find that all its melodic design is constructed on a rhythmic pattern of two measures, as though both were only one, the first is antecedent, strong, and the second is consequent, weak. This happens not only in instrumental but also in vocal music. Our songs, where there is more reason for melody to extend its wings above the yoke of rhythmic isochronism, shows this in the two four time as do those of six eight time. This adaptation of the melodic concept to the rhythmic pattern is manifested in such a manner that the change of a measure in the percussion produces such a notorious discrepancy between the melody and the rhythm that it becomes unbearable to the ears accus-

tomed to our music. This is what Cubans, employing a very graphic term, call *getting in the way* (atravesarse). The rhythmic pattern is the following: $\frac{2}{4}$ $\downarrow \cdot \downarrow \downarrow \downarrow \downarrow$ | $\downarrow \downarrow \downarrow \downarrow \downarrow$ | and in six eight: $\frac{6}{8}$ $\downarrow \downarrow \downarrow \downarrow \downarrow$ | $\downarrow \downarrow \downarrow \downarrow \downarrow$ |; which the Spanish write: $\frac{6}{8}$ $\downarrow \downarrow \downarrow \downarrow \downarrow$ | $\frac{3}{4}$ $\downarrow \downarrow \downarrow \downarrow$ | with which the concept of the composed measure becomes more evident. The melody does not always commence with the accented measure: ($\frac{2}{4}$ $\downarrow \cdot \downarrow \downarrow \downarrow \downarrow$) \circ ($\downarrow \downarrow \downarrow \downarrow$) but the stressed time of the accented or grave measure must coincide with the supporting point of the melodic phrase. When this is preceded by other notes, these are considered as an anacrusis, even though they have a longer duration than a standard measure. We have as an example the first phrase in the mentioned San Pascual Bailón

contradanza:  The point of support of the

melodic phrase is in the *B* of the second measure \circ , and the previous fragment is rather an anacrusis of that *B*. If we desire to rhythmically accompany it we would have to consider it as a weak part or arsis, so: | $\cdot \downarrow \downarrow \downarrow$ | This anacrusis is at times accompanied as a means of rhythmical preparation, marking the tempo of the measure, by which the syncopation of the first measure of the rhythmical outline accents its expressive value. See the following fragment of *El Manisero* by Moisés

Simons as an example: 

The rhythmical preponderance is followed even in the style which at first glance appears to have gotten away from this rule through the rhythmic pattern of a single measure which accompanies it. We refer to the *habanera*. We could leave out this accompaniment and the melody alone would continue being an *habanera*, whose character is due more to depth than form. Our best composer in this genre, Dr. Sánchez de Fuentes, has produced *habaneras* without employing their traditional rhythmic chart: $\downarrow \cdot \downarrow \downarrow \downarrow$ | \downarrow

As an example we may cite his *habanera Cubana* and *La Bella Cubana* ^{(1)*} by J. White.

In the six eight measure we may take as an example a *zarandillo*, a specie of *Guajira* of a Spanish work of the beginning of the XIX Century which is, therefore, contemporary with the mentioned contradanza, by which we prove how the Cuban expression, which was perfectly defined at that time, was capable of influencing the composers of the Mother Country:


Za-ran-di-lla an-di-lla yan-di-lla za-ran-di-lla an-di-lla yan-dar za-ran-di-lla an-di-lla yan-dar

or our *Zapateo*: 

(1) The compositions marked "*" do not appear in this collection. They have been published in foreign countries and are known to the reader.

And to remove any doubt that this rhythmical characteristic does not belong exclusively to popular music, since the composers devoted to a higher art also follow this truly national characteristic of ours in their works, we have the principal theme of the Obertura Cubana by Alejandro García Caturla:



in which the melody, coinciding in accentuation with the rhythmical pattern is conceived on its form and guide. ⁽¹⁾ The alteration of the rhythmical order is of absolute anti-musicality.

But that regular and isochronic succession in the accents of the melody at times effects the logical resolution of the periods or phrases, and then we see how the metric quality of the melody is altered or the rhythmical succession so inherent to our nature is interrupted. This happens frequently, even with the most Cuban composers who generally favor melodic integrity. When the same composition passes into popular hands, the rhythm almost always recovers its predominance. In the language of the people this is called *meter en los palos*. (to put into the sticks). Let us examine an example in *La Negra Quirina* by Moisés Simons:



Even though the rhythmical accent falls on the fifth measure and corresponds with: $\downarrow \cdot \downarrow \cdot \downarrow \cdot \downarrow \cdot$, accented measure of the rhythmic pattern, the author momentarily falsifies the rhythm to be able to coincide with the most characteristic rhythmical moment of the phrase, which is its last measure (eleventh). So we have that the first six measures of the voice are practically *atravesados* (in the way). When this part is repeated in the chorus, the rhythm accent logically falls on its corresponding melody, but when it reaches the sixth measure (of the chorus) the melody is again *atravesada* in its rhythmical succession and continues so until the end. Many examples like this could be cited.

The Claves:

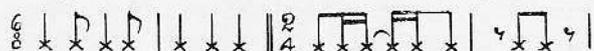
But, what are the *palos* (sticks) to which we have previously referred? They are our *claves*; two cylindrical pieces of wood which when struck against each other produce a sound very like that of the wooden block, whose quality makes them stand out above all the sonorous group, which it dominates with relentless authority. The *claves* incarnate the rhythmical tyranny of our song and, breaking down its immutable formula, lead the steps of our dancers who follow the *claves* as closely as the shadow follows the body. This explains the fact that the spirit of the dance always predominates in our music. And, if we can say of Spain that the people there sing because of the essentially melodic character of their expression, we can say of Cuba, as well

(1) The Phrygian mode may also be observed here, as with the melody on a pedal *b-f* tonic and dominant of *b* the second degree *c* natural appears at a distance of a semi-tone from the tonic, while the seventh *d* is at whole tone distance.

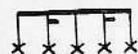
as of all the Americas, that we are a people who dance, perhaps as a manifestation of the unbridled dynamism in which humanity is living at present.

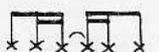
If we have gone deeper into this matter than seems justified, it is to our interest in bringing out this rhythmical characteristic which is the basis of all music in Cuba, in our opinion.

We can speak only on hypothetical grounds concerning the origin of these representative rhythms, but observing the transformation which Spanish style has suffered on being transplanted to our soil, we can logically believe that the six eight measure was used first. In some samples of our genre, especially in the *guaracha*, we frequently find a rhythmic sequence which demonstrates the adaptation of the two four to the original pattern of six eight. This sequence is:



in which the two four seems a resolute repetition of the motif in six eight. And here we have the most characteristic rhythmical expression of Cuba: the *cinquillo*, which is represented graphically by the composers in different manners in their desire to attain an interpretation more suited to the true sound. First it is written:

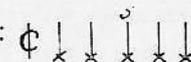


and later . To the natives of Cuba in whom this rhythm has already become inborn, its interpretation offers no difficulty. The foreigner, preoccupied with the adaptation of his own feeling to that of our music, according to his conception of such music, exaggerates the accentuation, and the rhythmical pattern becomes:



That is why some composers write our *cinquillo* as follows:

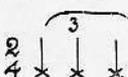
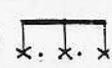


or:  It can easily be seen how the accented measure of our rhythmical

pattern in two four () is a simplification of the *cinquillo* in which the weak accents have been omitted and which, on the other hand, are understood by those who have penetrated the sentiment of our rhythms:



In trying to make this rhythmic figuration more comprehensible to foreign sentiments it has also

been written as a triplet in quarter notes:  or also in this manner: 

We hope that the *claves* which are heard outside of Cuba and which are irresponsible in foreign hands both in the orchestras and on paper, will effect their preponderance in our music and assume their just role of guide both in the interpretation and in the elaboration of our musical thought.

Genres of Cuban Music

The first data we have on the music of Cuba is provided by José María de la Torre in his book *Lo que fuimos y lo que somos* or *La Habana antigua y moderna*, edited in 1857. He says: "The first reports we have of music in the Island are very unfavorable; it being sufficient to note that negresses sang in the churches and that among the instruments used was the *güiro* which is used today in the *changüis* of the country." It is the negro and his rhythmical influence in our music which is in evidence since the days in which our history began. Bachiller y Morales tells us of

the *zarabanda* and other dances of the Mother Country and which must have been danced in Cuba during the first years of the colonization, and also alludes to certain songs of which he can only mention their names. And, lastly, Hernando de la Parra, referring to the period from 1568 to 1592, tells us that "the dances and diversions of Havana were pleasant and extravagant and conserved the roughness and lack of culture of the Indian." To the same writer we owe the names and class of individuals composing the only orchestra of the time. It was composed of two Spaniards (violin and viola), a Portuguese (clarinet) and the *horra* free negress Micaela Ginéz, who played the *vigüela*. These musicians usually took their *acompanists* to scratch the *calabazo* and *tañir* the castagnets. Here again we have the negro participating in the beginning of our music.

The Zapateo:

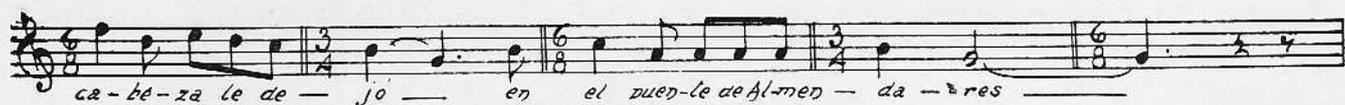
Concerning the *Zapateo*, which is still the typical dance of our peasants, de la Torre says that its origin seems to lie in the *manchegas* of Castilla la Nueva, asserting that while hearing some tunes in *La Mancha* he seemed to be hearing the dolorous *ay!* of our peasants even though they were accompanied by the guitar instead of by the provincial *tiple*. The dance is executed by couples, man and woman facing each other some distance apart, marking the fluent rhythm with the feet and keeping the body motionless. The heel strikes on the floor, the short steps of the dancers and the rhythm in general of the gestures which accent the dance could be no more eloquent as regards the origin of this dance. In its entirety it is a variation of the choreographic expression of Andalusia. The dance gives way to the song of the peasant who entones his *décima* accompanied by the *tiple* and the *güiro*, instruments with which the *zapateo* is interpreted. The *tiple* is at times substituted by the *bandurria* or with the *tres* which is similar to the guitar and has three double strings. The *güiro*, a specie of long squash, dried with a hardened rind, amplifies in its hollow interior the sound produced by a fine wand of hard substance when scratched against transversal cuts made on the surface of the *güiro*. See example of *Marín Varona Zapateo* taken from his *Potpourri Cubano*.

Allegretto quasi Allegro: *Güiro*

The musical score is written for guitar and güiro. It consists of three systems of music. The first system includes a tempo marking 'Allegretto quasi Allegro:' and a section labeled 'Güiro' with a dynamic marking 'p'. The score is in 6/8 time and the key signature has one sharp (F#). The guitar part features a melodic line with some grace notes, while the güiro part provides a rhythmic accompaniment with characteristic 'chick' sounds. The second and third systems continue the piece, showing the interplay between the melodic guitar and the rhythmic güiro.



The fact that the zapateo interpolates *guajiras* in the dance supports the supposition that the *guajira* already existed independently of the *zapateo*. The same may be said of the Cuban *punto* and of all generic gamut of the songs of our country folk, which have a wide variety of expressive shadings and of which the professional musician of the nation's capital know very little. The briefness of this article does not allow us to go into this matter extensively although it is worthy of full discussion. We shall, however, mention two examples which are genuinely peasant and have a marked folkloric flavor. Compare them with the pieces appearing in the collection, of peasant character (pages 10, 84 and 163) but which have been subject to rules of form achieved with detriment to the characteristic fluidity and spontaneity of our peasant songs:



We have already spoken in the foregoing pages of these *melos*.

The oldest document which we possess concerning our music belongs to the *contradanza*, that is, the *San Pascual Bailón* already mentioned in these pages, dated 1803. The *contradanza* is of European origin but was acclimated in Cuba, subject to what influence? José María de la Torre affirms unmistakably: "The *contradanza* music is still admired even by foreigners, and when it is composed by the colored people it has more popularity among the natives. While we were in New York we became acquainted with an Italian professor of music named Velleti who greatly loved the Cuban *Contradanza* and who used to urge us to play them constantly. He himself played them with admirable taste and perfection without ever having been in Cuba. He used to say that it was a music of singular accompaniment and full of life, animation and pleasure." It was even then a Cuban specialty which had lost its original features to the point of seeming uncommon to an European who enjoyed

the discovery of that new expression. What was this odd quality? He said it was the accompaniment "which gives it life and animation"; that is, the rhythm undoubtedly superimposed by the colored people.

SAN PASCUAL BAILON
CONTRA-DANZA

(Trompas)

In the example which we give, the melody has that strain of Spanish mode of which we have previously spoken and which we would not find today in any genuinely Cuban composition; but, at the same time, it already appears outlined on the same rhythm pattern of the present *claves* which govern our song. It is, therefore, a native product in which the white strain is the most ostensible. The *zarandillo* which we have shown in previous pages, taken from the work of López Chavarrí *Popular Spanish Music* (page 93) belongs to the same epoch. Chavarrí says: "Later the Peninsula (Spain) was invaded by the Napoleonic armies and the tremendous crisis awakened the nation's patriotic sentiment, causing the revival of pure forms and styles of popular music: songs and dances of the masses, memories of *tonadillas*, outpourings of the peasant spirit which welled up again with great vitality and are the intense pulsation which still exist in the nature of all Spanish regions. To them must be added the musical influence from America, in many cases of Spanish origin acclimated in America by contact with the music of the country or with the music of the African slaves transported to Spain." So, when the first record concerning the beginning of Cuban music appears at the end of the Eighteenth Century and first part of the Nineteenth, two of what we may term the three forms of the present Cuban music had been defined: the peasant, which conserves the most pure Spanish essence, and the urban music, in the ballroom dances, we might say, where the Spanish accent and the already adapted rhythmical spirit of the negro fuse in joyful expression.

The third form had its origin in the naturally musical nature of the African, however rudimentary, and must be considered in fact as prior to the second form comprising the ballroom dances. This third form follows a process inverse to that of the second in which the Spanish constructs its rhythm under the auspices of a negroid spirit. The negro, by now Cubanized, constructs his melodies, which were barely outlined by his ancestors, with a more Spanish-like amplitude. They represent the veiled complain which comes from the slave quarters, refined by the American environment on contact with the colonial *melos*, intended for Spanish ears and arising from an imperious and well defined desire: the desire for liberty. It is now the Afro-Cuban who explores, captures and conquers in the realm of the white where the seed of another independence is still latent. The unrecognized power of that hidden

restlessness finds its truest expression in rhythm. The rhythm, which materializes all the religious abstractness of the negro, which is the divine force and voice, invades everything, penetrates and subjects everything to its all-embracing domination. This is why, although musicologists, such as Adolfo Salazar, believe that "the negro is an element superimposed in our vernacular art," it may be asserted that even when this may be applicable to melodic expression, the epidermis of music (which has not been diluted by the most profound expression which came from Spain), the spirit, which is the mold containing and giving form to this expression, which is already ours, is negro: likened to vengeance of the spirit over matter.

It might be asserted that at the time when José María de la Torre wrote his book (1857), the Afro-Cuban style, as we call it today, had already produced its most characteristic genres among which we must preferentially mention the *clave*. If the author of *What We Were and What We Are* does not make any mention of the negro, it most surely is due to the influence of the same prejudice which makes him state that it was not favorable to our music to have negresses singing in the churches.

The *clave* in its origin was a composition to be sung by choral groups, accompanied by rhythmic instruments (such as drums, rattles, claves, etc.) who formerly went from place to place through the streets of the city. These groups were composed of negro slaves who were permitted certain days for this joyful demonstration. The most outstanding date was King's Day. Men and women, wearing colorful costumes, keeping in correct formation, would go through the streets singing the songs which they had prepared and rehearsed as a choral group of popular character would do. The groups themselves were generically known as *claves*, while each group had its own peculiar name, generally taken from the animal kingdom due to the reverent attitude of the negro toward nature. See a Clave Song of a group known as the *Bibijagua* which was sung in the last third of the past century:

La bi-bi-ja-gua tra-ba-ja los seis me-ses del ve-

-ra - no La bi bi Siem-bran y guar-dan su co-se-cha

y ca-mi-nan u-na le-gua de-ba-jo de la tie-rra

We now catalogue our genres within each of the three styles into which we might separate Cuban music to make them more understandable. The degree of concentration of each basic element is not necessarily the same in each genre, but their classification in each of our three groups, in our opinion, is unmistakable.

Thus, we place our peasant music: *zapateo*, *guajira* and *punto*, with all the variations and sub-genres which the singing peasant employs, in the border of the Spanish; the *habanera* and *canción* also fall under the classification closest to the Spanish. In the group closer to the African we would place, following a descending order from

the negro, first the songs and dances of the Afro-Cuban ritual, in which the *bembé* (oration) genre is properly cultivated, and that of the *Ñañigos* in Cuba; the African tango generically known as *tango congo*, the *conga*, the songs of the *comparsas*, the *clave* and the *rumba*. In this sector of our music the same thing has happened as related in discussing the songs of the peasant; also, when we reach the lower social strata of the negro we find a series of genres not cultivated by our musician but which, nevertheless, should be carefully studied to determine if the negro is in fact the trunk of all our rhythmical branches. Lastly, in the form group which we would classify as second because the influence of the two racial contributions is more equitably shown, we would place: the *contradanza*, the *danza*, the *danzón*, and its variant the *danzonete*, the *son*, the *bolero*, the *criolla*, the *guaracha*, the *pregón*, the ballroom *conga* and the *canción* itself, which offer an infinite variety of shadings.

Genres Bordering On The Spanish:

Regarding the *zapateo*, the *guajira* and the Cuban *punto*, we have already pointed out their characteristics. In conclusion, we shall say that the *punto* has always been written in a major key, while the *guajira* generally has its first part in minor and the second in major. These genres are written, except in very rare cases, in six eight time. See *El Arroyo Que Murmura*, *Paisaje*, and *Junto al Río* on pages 10, 84 and 163.

As an adaptation of the peasant to foreign genres, see the *Lamento Cubano*, *Junto a un Cañaveral* and *Como Arrullo de Palmas* (pages 106, 108 and 101) In the latter, the first part is impregnated with the country environment described by the words. Within this first group there might also be included Gonzalo Roig's *Ojos Brujos**

The HABANERA is possibly the most universal of our musical genres. This is demonstrated by the Spaniard Sebastián Yradier and the Frenchman Jorge Bizet, the former being the author of *La Paloma* and the latter of the beautiful *Habanera* of his opera *Carmen*. The first composition is considered by foreigners generally, and particularly by North Americans, as typically Spanish to the point of adopting its rhythmical pattern ($\square \cdot \square \square \square \mid \downarrow$), which is the rhythmic chart of the *habanera* when they desire to give a composition a Spanish character. We, the Cubans, do not know what nationality to assign to *La Paloma*, and, if we wish to consider it as Cuban, considering that Yradier resided in Cuba some time, we could only do so by virtue of naturalization. The Argentines, although at present they seem to endeavor abandon the original form, construct their tangos on the same rhythmical pattern of the *habanera*. It may be said that *Carmen's* habanera is more or less a Spanish tango and it may even be asserted that Bizet did not attempt to depart from the Spanish environment even in this brief instant. That is, he considered this genre as characteristically Spanish. Otherwise, he would not have employed it in such an outstanding moment of his opera, which is his master work. ⁽¹⁾ But an *habanera* which has conquered far off regions and proclaimed the authenticity of our most legitimate expression more than the *habanera Tu*, by our most Cuban composer Eduardo Sánchez de Fuentes, has never been written. Because, as we said when referring to our most characteristic rhythms, the essentially generic of the *habanera* does not live in the

(1) It is asserted that *Carmen's Habanera* is an arrangement by Bizet of a song composed by Yradier during the time Bizet was in Seville searching for a theme for his opera.

rhythm of the melody, but in the spiritual quality expressed in its soft, sweet, graceful variations, like the language of our patricians, impregnated with the spirit of Spain, which is the constructive source of our race and from which seemingly we are departing, propelled by our dominating geographic forces.

Various opinions are held regarding the origin of the *habanera*. Felipe Pedrel, eminent Catalonian musicologist, points out a very significant similarity between the *zortzico*, Basque air and the *habanera*. Sánchez de Fuentes, the compositor who has cultivated the *habanera* with greatest success in Cuba, denies this similarity between the *habanera* and the *zortzico* and attributes to it an ascendancy which originated in the Cuban pre-Colombian musicians. This thesis is strengthened by an assertion of D'Harcourt in his book *Music of the Incas*. According to D'Harcourt, the rhythm structure of the *habanera* ($\overline{\times \cdot \times \times \times} \mid \downarrow \downarrow$) is found in the music of the Incas and, as he also finds it among one of the oldest people of Asia, he considers it of Asiatic origin. We know that the Indians of the American continent are descendants of the first Asiatic peoples who crossed the Bering Strait. If, however, we accept the theory that our melody is constructed on a Spanish-like spirit, it might be that our *habanera* is an adaptation of an environmental or regional musical production to a rhythmical idea already existing in the musical treasures of Spain. The simplicity of this rhythm also suggests that it may belong to the sphere of universal ideas. We repeat that, in our opinion, the essential generic characteristic of the *habanera* lies more in the melody than in its rhythmical pattern. Eliminate this rhythmical pattern from the genuinely Cuban *habaneras* and the expressive sentiment of the melody will continue revealing the characteristics of the *habanera* in its phrases. The *habanera Cubana** of Sánchez de Fuentes, as well as the *Bella Cubana** of White support this assertion. Its rhythm structure may be considered as its creative guide, but if the composer is not imbued with Cuban feeling the product will never be an *habanera* in the most strict sense of the word, as its spirit lies in its environmental shading.

The *habanera* was also a dance, although as such it disappeared from our Island a long time ago and, while it is written also as a song this phase too is dying out due to the lack of atmosphere which it so faithfully reflected: that of the second half of the Nineteenth Century. Some compositions called songs by their authors are nevertheless real *habaneras*. See *Flor de Yumurí* on (page 42). Others, such as *El Qui-trín*, by the same author, Jorge Anckermann (page 38), employ the characteristic movement of the *habanera* to describe the rhythm of the Cuban period which it so graphically synthetized. On page 4 there is also the *habanera Tu*.

THE TROPICAL WALTZ. The *Vals Tropical* was, as a dance genre, a contemporary of the *habanera*, expressing an environment similar to that which originated the *habanera* and it has also disappeared.

THE CANCION. Due to the wide meaning of the term *canción* (song), which in reality comprises all compositions written for solo singing, it is difficult to determine exactly where the genre of our *canción* properly begins, and where those which also use the voice and words as means of expression ends. We may, however, guide ourselves to determine this by the fact that some of our vocal genres originally were dance forms, some of which even belong to both. Really, all our dances may be accompanied, and at times they are, by the voice and words, from the *habanera* to the *danza*. The *canción* must, therefore, include those compositions which originated independently of the dance forms and which at times seem to try to escape from the tyranny

of the representative rhythms to which all our musical organization is submitted. See as examples *Confesión*, on page 75, whose melodic development, ingenuous at times, is impregnated by the purest Cubanism, and also *Es el Amor la Mitad de la Vida*, on page 7.

Unfortunately, the predominance of the dance over the *canción* increasingly reduces the possibilities of our composers, especially the intuitive type who been more prolific in this field.

The historical antecedents of our *canción* has perforce to be far off if it is considered that the *guajira* was already a song which opposed by contrast the rhythm of the dance in the *zapateo*; therefore, as a typically vocal genre, with environmental character as much its own as those which had already been acquired in the dance. José María de la Torre also tells us of "some *canciones* of no mean merit", contemporary of the remote *zapateo*, concerning which he writes. It is, therefore, of no importance that the term *canción*, in the definite generic sense we are now giving it, was later applied to the songs which *El Regañón de la Habana* mentions in the year 1800, such as *La Morena*, *El Cuando*, *La Cucaracha*, *Que Toquen la Zarabandina*, etc., which had picturesque words certainly adapted to the airs of the *danza*. But up to the Eighteenth Century, in which the fashion of the *bell canto* invaded the Island as an echo of European developments, the *canción* did not attain a social category, we will say artistic, permitting it to rise from the street to the salon. It is probable, however, that the purest of our popular sentiment then passed unnoticed by the *élite* who lived in a false culture which they did not intimately feel. Thus, the first songs reaching us through the press are influenced by such a marked Italianism that today we cannot accept them as the sincere expression of our people. See the first period of *La Corina*, *canción* of the year 1820, which seems taken from an Italian aria.



We could say the same of *La Mano*, which begins:



But this Italian influence reaches us, as we have previously seen, through Spain itself, where the Opera had attained such domination that Italian singers captivated the royal will with their voices, as did Farinelli, intimate of Philip V and Ferdinand VI, who influenced public affairs and the musical evolution of Spain. López Charvari tells us of this influence: "The divorce between popular and courtesan arts was absolute; the invasion of Italian opera then took place, rapidly obtaining possession of cultured audiences. This invasion was later to harm the development of national art. The soul of the masses took refuge in the *tonadillas* and transferred to them the songs and dances which were not cultivated in urban environments."

If Cuba's culture was guided by irradiations from Spain, where the tradition of the Victorias, the Guerreros the Morales, and the Salinas existed, and where despite the existence of the fecund root of the richest musical folklore of Europe, Italian virtuosity smothered the national accents, let us consider what happened in our land where everything was still in a formative period. It is not strange, therefore, that if in the Mother Country the soul of the masses took refuge in the *tonadillas* as the most

accessible means of expression, in Cuba the repudiated melody of the people and the irredeemable rhythm of the slave should fraternally unite. Note the difference between the *canciones* mentioned, which are affected and false notwithstanding that they are models of the period, and the sincere grace which characterizes the contemporary *contradanza*. It would not be venturesome to say that such a notorious subserviency of the *canción* which struggle in vain against the tyranny of our rhythms, was born in the moment when, defeated and battered, it submitted to the African rhythm, to which it surrenders its liberty in exchange for an opportunity to survive. In its negro refuge it struggles to return to the clear light of its origin, but it emerges with a tattoo of *claves*, the umbilical cord which unites it to its ally, the African. Thus the *clave* is emancipated, surviving in the *criolla* while the *bolero* endeavors to shed its borrowed costume, becoming slower, more of a *canción* without attaining anything other than becoming so slender that its costume is uncomfortable.

The *criolla* advances further than the *bolero* on its road to freedom, allied to the peasant song which maintained itself at a distance from the operatic tinsel. See the deliciously emotive works of Sindo Garay's *Guarina* and *La Bayamesa* and that of the very Cuban Gonzalo Roig, filled with the perfume and freshness of our country morning, *Ojos Brujos*,* or the romantic and tender plaint which arises from our almost sickly sensuality in *Mi Canto Eres Tu*, by Jorge Anckermann, (pages 12, 15 and 46).

The *bolero* not only becomes slower so that it may be sung easier, as in *La Cleptómana* (page 110), attempting by diversion to elude a rhythm which interferes with the melodic interest and is unnecessary as the melody is built on its most outstanding accents, but associates itself with the *criolla* and even with the *canción* to attenuate the harshness of its rhythmical yoke. This is true in *Ahora Que Eres Mía* (page 167. We would not say the same of *Quiéreme Mucho** or of *Como Arrullo de Palmas*, because the *bolero* lives in its own environment whose characteristics are that grace, intranscendental, we might say, lyric, lacking the dramatic shading which is more appropriate to the romantic *canción*.

Imbued with that romanticism, although always with Italian ornaments, is *Isabel*, which is always remembered with melancholy by our grandmothers, as it *marked an epoch* in the last third of the past century. As an example:



The patriotic *canción* had already led thought into more sincere manifestations and the banal foreign Italian style, which reaches its height in the grotesque mannerisms with which our troubadours emphasized it, began to decline. This Italian influence whose essential characteristic, as we said, was the vocal virtuosism, had overloaded our *canción* with the melodic flourishes of such style. These flourishes were almost always drawn on one single syllable, always repeated, which in *Isabel*

becomes: or in another *canción* whose first

part ended: they ended:



So, the popular voice, while boasting of an understanding of that which had previously been considered as culture and trying to improve its purest sentiment, merely threw the falseness of the courtesan culture into relief and made it ridiculous.

Later the *canción* seeks its accent, sentimental and candid in its spontaneity. The Cuban *canción*, while influenced by the Italian style which the opera imposed in Spain at the beginning of the Eighteenth Century, represents an effort toward an emancipation, whose exact degree of attainment at the present time we cannot determine. It uses the most varied forms for its expression, employing rhythmic measures of three four, six eight, quadruple or two four time. This expression is tender, plaintive, melancholy, sentimental, romantic and is developed in the most measured harmonic environment. There are at times agreeable modulative surprises aided by a slow and dramatic style which follows classic technique in expression. So it happens that the second voice, characteristic of our most typical *canciones*, acquires through the imitative style which it displays a prominence which is often superior to that of the *primo*, leading voice. The guitar, which is the most appropriate instrument for its accompaniment on account of the intensity of the expressive accent obtained from its strings, takes a restless participation in the entire development of this charming dialogue.

Our *canciones* were many times even written for six or eight voices.

Listening closely to those magnificent exponents of our national lyrics, Sindo Garay, Alberto Villalón and Rosendo Ruiz, as well as many others less well known due to the confusion reigning at present but who are by no means mute, we can understand why our melodic expression should, in the near future, consolidate the conquests started by the force of our rhythms.

If we consider the disciplined musician, whose expression has undergone evolution in contact with an environment of greater culture, we could say that the *canción* has been enriched with a harmonic structure more in accord with the tendencies of the moment; that our composers universalize our *canción* without affecting its specific Cuban character. This character, God forbid, does not lie in the poverty of the expressive mediums but in the intrinsic quality of the expression itself.

We would not say, however, that all harmonic processes because of their modernity fit into this evolution. In the same way that we speak of trends, or rather of melodic environments which are characteristic of each region, at the present time when vertical writing, given impulse particularly by Debussian impressionism, which has taken root with such fecundity in North America, invades the world, we can also speak of characteristic harmonic environments. But here we also find the dissociating source lying in ambush.

The popular music of North America, jazz, which is exercising an influence on the evolution of our music, takes over and adopts harmonic formulas from French impressionism which animated by a negro rhythm result in the creation of popular music out of what was exquisitely artistic in origin. But impressionism reaches only the exactness of expression in its creator, all possibilities being closed behind him. The great mass of the American people embraces only the shell without penetrating

its inner contents. Certain harmonic formulas are repeated incessantly and with time become a limitation and an empty mannerism. The melody reduces its field enslaved by a harmonic environment which generally precedes its conception. This harmonic environment with its sequences of ninth chords (which Debussy so well exhausted), the added sixths, the combination of the pentaphonic scales, etc., have created a style which is now the popular music of the United States. Let us repeat that we are referring to impressionism in North America as an element of popular expression. We know what artists like Gershwin, Henderson, Varesse and others have produced.

This style has taken hold on our young musicians who prefer to follow the line of least resistance and adopt ready made creations instead of finding and developing something of their own. If our melody, which is already bound to rhythm, is submitted to the requirements of formulas in harmony, which besides are not new, it will die regardless of our strong Spanish tradition. We have already seen, and this is more noticeable in youths who cultivate the negro music, melodies bound to forced harmonies of such marked North American type that they seem scandalous to sensibilities accustomed to the healthy freshness of our *melos*, which threaten to disappear due to lack of comprehension on the part of those who should be their most enthusiastic supporters.

The case is different with musicians who endeavor to express themselves in the highest forms of art: symphonic, choral or even the *canción* elevated to an artistic level similar to the *lied*. Those (the majority) who enjoy research in the original negro sources, closing their eyes to the ancient and bursting chest which is a legacy of noble Spain, find, rejuvenate and stylize faithful equivalents of our Afro-Cuban sonorous arsenal, without losing our negro-Cuban characteristics through foreign affectations, despite the heaviness of the product at times. Let us turn our eyes toward these musicians and study the possibilities offered by the new road which has its origin in the well defined cultures of the purified environment of mother Europe. Let us learn from Europe how to be Americans.

As an example of the *canción* in an advanced stage of evolution, see *Vivir Sin Tus Caricias* and *Corazón*, (pages 62 and 59) two of the many by the mentioned author Sánchez de Fuentes. We should also refer to the *canciones* which their author calls *lieder*, by Guillermo M. Tomás, late Cuban musicologist, but their quality does not fall within the scope of popular music to which this article is limited. We can say the same of *Motivos de Son* by Amadeo Roldán and Alejandro García Caturla.

THE THEATER: When the Cuban theater, where the racial duality we have emphasized can be observed (in the two caricatured types—the negro and the Galician), has endeavored to accent its dramatic quality, it has followed the lyrical forms of the Italian opera or the Spanish *zarzuela* (musical drama) without regard to how purely Cuban the production might be. Generally, however, theatrical productions are adorned with pieces of music which do not belong, generically speaking, to lyric-dramatic nomenclature, such as *boleros*, *canciones*, *guarachas*, *claves*, *sones*, *rumbas*. Some of these became stylized by contact with the stage environment making them spectacular, among which are the *clave*, the *guaracha* and even the *rumba* itself; the two former genres survive thanks to the stage which presents them as living documents of our past.

Tending toward a more authentic dramatic quality, there appears the type of

romanzas which Ernesto Lecuona composed for his zarzuela *María la O*,* depicting Cuban customs. This is a favorite with our masses of which it is a reflection. There are enthusiastic followers of this type, such as *María Belén Chacón*, by Rodrigo Pratts. (page 118).

The most cultivated of our theatrical genre is the *sainete* (one act farce) on matters of current interest, which lack artistic value. But seriously conceived works are also produced some of which attracted the attention of foreign critics. Outstanding among these is *La Virgen Morena*, a zarzuela with libretto by Aurelio G. Riancho and music by Eliseo Grenet which had the greatest run of any Cuban work in Spain. In the same class is *Lamento Esclavo*, (page 88) the pristine simplicity of which has conquered all peoples, and *Mi Vida es Cantar*, (page 160) whose echo can still be heard in Spain. *Niña Rita*, by the same author, collaborating with Ernesto Lecuona, was presented with less success although it obtained applause on all stages of Spain. The tango-congo of world fame *Mamá Inés** appears in said work by Grenet and revealed the genial Rita Montaner as our best interpreter of this genre. In March 1935, the latest zarzuela depicting Cuban customs, with music by Eliseo Grenet, *La Camagüeyana*, was presented in the Teatro Nuevo of Barcelona.

Prior to these, *La Niña Mersé*, by Moisés Simons, was presented in the Teatro Calderón of Madrid. But the greatest success of this Cuban composer was attained with *Toi se Moi*, presented in Paris in 1934. While this work represented the triumph of a Cuban artist, it can hardly be credited to our music as it was written and presented for French taste.

Cecilia Valdés, by Gonzalo Roig, which has never been produced abroad, is a favorite with our public. Its score raises the lyrical element of our vernacular theater to a higher level. Also should be mentioned the works of Ernesto Lecuona with libretto by Gustavo Sánchez Galarraga *María la O*, *Rosa la China*, *El Cafetal*, and others.

We should not forget to mention José Marín Varona, the brothers Manuel and José Mauri y de Palau, who gave the greatest impulse to the popular theater at the beginning of the Century; nor Jorge Anckermann who was highly successful as the head of the Teatro Alhambra company, home of the most patent Cuban popular art, which has given way before the advance of the sound films. Jaime and Rodrigo Pratts have also promoted our lyrical theater productions.

We have referred only to popular works with which we are more concerned in this article up to the present. In the field of Opera, Cubans such as Gaspar Villate, whose *Baltasar* was heard in Madrid and Paris and recently in Havana; Laureano Fuentes, author of *Seila*; Ignacio Cervantes, author of *Maledetto*; José Mauri, author of *La Esclava*; and Eduardo Sánchez de Fuentes, author of *Doreya*, *La Dolorosa* *El caminante*, *El naufrago* and *Yumurí* have produced meritorious works, some of which have appeared on the most famous stages of Europe and have contributed to the aggrandization of our country.

The ballet was cultivated with success by our late Amadeo Roldán, whose loss truncated hope of our symphonic art and who produced *El Milagro de Anaquillé* and *La Rebambaramba*, of an Afro-Cuban savor employing the most modern technical means. Eduardo Sánchez de Fuentes is completing the score of his *Dioné* whose theme is based on a modern legend.

The moving picture industry at present offers us the infinite possibilities of its technique. The first trials in the vast field of this new and complex modality of art consist of popular compositions by Gilberto Valdés, which are distinguished principally for the realism of their negro scenes.

Now we shall refer to the genres which have the elements of the negro and the white in better balance.

GENRES OF EQUITABLE BLACK AND WHITE INFLUENCE: The *contradanza* is the oldest of this type. There is little more to add to the observations concerning the *contradanza* given when describing the three forms of our music. Its form consists of two parts, of ten and six measures each. The character of the second part is better defined than that of the first "and the intention of its style is more pronounced," to quote from "Folklore in Cuban Music" by Sánchez de Fuentes. They were written alike in two four and six eight time.

The *contradanza* was the root from which sprang the ballroom *danza* in the second half of the past Century, the *danzón* which appeared in the last quarter of the Century, and the *danzonete*, in which the *danzón* allies itself with the *son* to which it cedes the last part. This evolution is still under way, as we have observed.

Our *contradanza*, as a dance, belongs to the so-called square dances in which all the couples in the ballroom collaborated to form diverse figures. These were called *Parade*, *Chain*, *Sostenido* and *Cedazo*. Let us see how they are described by Dolores María de Ximeno in the *Revista Bimestre Cubana* under the heading Those Times.

"... in the period of Doña Justa, at the beginning of the Century (XIX), dancing was original and odd. The couples were placed along the ballroom, the girls on one side, their partners facing them in a long row. The first couple on one end started the dance, dancing the full length of the empty space. This was called *Opening the dance*. Immediately, another couple started, and then another, until all were in motion. The position of first couple was highly desired because of the opportunity of distinguishing one's self which it offered. So much was it desired that the couple would arrive early at the dance with benches or stools and take possession of the place where the first couple would be situated to hold the right of *Opening the dance*. Regarding its origin, Sánchez de Fuentes, following opinions of Pascual y Ferrer and Serafín Ramírez says that "it is English (country-dance) imported by the French who visited us in the Eighteenth Century". However, Max Littré, the critic, considers that the rustic dance of the English which was in vogue in France during the Regency has been confused with the primitive *contradanza*. Paronymy, he adds, has confused these two completely different dances under the same name. On the other hand, José Miguel Macías tells us in his Cuban Dictionary published in 1885: "Modern dances are known in the Island; but the *danza criolla* is the most favored. This Cuban dance is no other than the Spanish *contradanza* modified by the climate".

Among the composers who have cultivated the *contradanza* with most success is Manuel Saumell, who died in 1870. "It may be said without doubt that he was the pioneer of the Cuban Danza."

THE DANZA: This seems to us to be an evolution of the *contradanza* in which the second part accents even more the character which distinguishes it from the first. Originally, it was still danced as a square dance, but as we knew it in its last period it

was danced independently by couples. It is probable that the rapidity of the dance, which made it unsuited to our clime, led the *danza* toward the slower rhythm of its successor. This is the only reason to which we can attribute the disappearance of this dance from our ballroom for it was full of joy and tropical gaiety and was played with the rhythm of sudden contrasts of six eight and two four time. Only twenty years ago it was the highlight which ended our dances. Being substituted by the *danzón*, it became the refuge of the most personal and intimate musical thought of the composer, achieving a style free from its original subordination to the dance. This marks the beginning of the period of style of Ignacio Cervantes *Danzas* written for the piano and known all over the world. (See pages 1 and 2) Many of them rise above their primitive vassalage to the dance only to submit to the description of extra-musical ideas which was a tendency of the period in which our composer lived; but on many occasions they are the exteriorization of the purest musical idea, brief, nimble, subtle, like the outshoots of a recently sprouted seed.

Laureano Fuentes embellished them with an elegant and sober style, and Ernesto Lecuona, who has enriched the genre with his abundant production, has redeemed them definitely from the dance steps. His control of piano technique makes him dally with delicious sonorities of a realism which is at times surprising and in which the idea bubbles in the impenetrability of a rhythm which is uncontrollable, dominating and obsessing. The *Comparsa** is the most popular and one of his first works.

Well known also are *Ahí Viene el Chino*, , *La Danza Negra*, *Danza de los Ñáñigos*, *Porque te Vas*, *Primorosa*, *En Tres Por Cuatro*, *Bailabla la Negra* and many others in most cases inspired by popular themes which Lecuona describes with charming fidelity. His production in this genre constitutes the most interesting manifestation of this highly popular composer.

Alejandro García Caturla, after writing his *Danza del Tambor*, for the piano, basing his themes always on the Afro-Cuban, elevates the genre to the orchestral level with his *Tres Danzas Cubanas* which vibrate with the stridencies of our negro environment.

We might assert that all our composers have cultivated this genre, adopting a reverent attitude and baring their innermost feelings, before the door opening into the noblest stream of pure music in whose fleeting briefness we seem to divine the palpitating sources of the grandest Cuban form.

THE DANZON: In the year 1879 Miguel Failde, colored musician, wrote the first *danzón*, which was entitled *Las Alturas de Simpson*. It had its premiere in the club now known as Liceo de Matanzas.

"Possibly a certain black influence can be discerned in its basic rhythm, as in other sectors of our music; but its morphology is not comparable, either in accent, continued rhythm or pattern with the *rumba* or the *clave* which, as we have said, always bear unquestionable evidence of their African stamp."

We quote these words of Sánchez de Fuentes in support of our classification of the *danzón* in our second group as an immediate descendant of the *danza*.

When we spoke of the knowledge which Spaniards have of our music, we said the *habanera* and the *danzón* represent our genre to them. The *Diccionario de la Lengua Española* defines the latter as a *Cuban dance similar to the habanera*; but while the

movements of the *danza* may have a certain rhythmic analogy, the *danzón* is more ample and has undergone more evolution than the *habañera*. In effect, in the *danzón* we may observe the same contrast of movements as in the classic form of pure art: These movements are, substantially allegro-andante-allegro.

The *danzón* is written two four time and begins with a part of eight measures called *introduction*, which is repeated to make a total of sixteen measures before entering the *clarinet* part. Even though there is no interruption between the two parts and the rhythm is always sustained in the same time (considering that the slight acceleration in the latter part is hardly perceptible), we can assert that insofar as style is concerned the first part has more movement than the second because, as its name indicated, it is written for the agility of the clarinet and in the *charanga*, which does not have a clarinet, the flute takes the part. In this latter case the music sometimes rises to the heights of *virtuosism* in passages written with quick notes where the *technique* of the flutist can be displayed with one of the old five key instruments in its highest range. These notes are at times demisemiquavers and double demisemiquavers. The first part generally reaches sixteen measures, returning anew to the introduction which serves as a bridge to unite the different parts. From the repetition of the introduction the piece goes into the *violin part*, which due to a longer duration of the notes offers a slower tempo which might correspond to the *andante* in the classic form. Its length is generally thirty-two measures. Returning again to the introduction, the piece goes into the third period or part, which almost always has the faster movement of the *rumba*. This acceleration, as a contrast with the second part, is obtained, as we have said, by diminishing the value of the notes which gives it a faster tempo. When the *son oriental* took root in Havana around the year 1917, it substituted the *rumba* theme in the third part of the *danzón*, adapting itself to the faster movement of the *danzón*.

The *danzón* is built on our fundamental rhythm pattern with a sustained periodical succession which shows the figuration of the *cinquillo* in the first of its two measures, essentially inherent to the movement of this dance genre which is so characteristically Cuban.

As we have seen, its structure is of classic form, giving it an artistic tendency which its detractors refuse to recognize, calling it a *musical blunder* and considering it only as a degeneration of the *danza*. We consider it rather as the logical evolution of the dance, which not only becomes slower but introduces a pause or rest for the dancers who stop during the introduction repeated at the end of each part to recover from effects of our warm climate. In the purest musical sense, we have already shown how the *danza* becomes a receptacle for the most intimate expression of the composer.

The contemptuous opinion held by some regarding our *danzón* may have been influenced by the taste with which the majority of these are constructed. With composers following the line of least resistance, as said above, it frequently happens that the entire dance, which is our longest, has only eight original measures, the introduction. At times not even these are original and we find expression so foreign to us as operatic airs, Argentine tangos, Spanish *couplets*, American fox-trots or the most noble themes of classic repertoire "shoved between the sticks of our *claves*" with the most scandalous irreverence. The abuse of these methods stagnated the development of the *danzón* and when in the year 1916 the first group of American

negroes surprised us with the stridencies and acrobatics of the jazz band and the dynamism of their disarticulated dances, the taste of the public adopted this new mode, which awakened the most unsuspected emotion to an interest lost in the confusion which had invaded Cuban taste.

Up to that time the names of Raimundo and Pablo Valenzuela, Felipe Valdés and Félix Cruz had become well known. They filled the great salons and outdoor fetes with the sound of the coppers and wood of the *typical orchestra* struggling for supremacy and with the thunderous rhythm of the tympanos which, freed from the discipline to which they were subject in the classical orchestra, endeavored to attain the highest plane in this anarchy of plebeian stridencies. The note of highest color was given by the cornet which as the *chantecler* of the band took over the introductions imposing a dominance sustained by the artifice of its variations which were traced on the original melody thus renewing the enthusiasm of the dancers to again enter the *parte*. The trombone, written in high tessiture, contributed to increase the volume of sound and a playful ophicleide almost always gamboled on the margin of the ruled staff. The clarinets, written in their highest register, together with the *güiro* and the *claves*, completed this picture of blinding luminosity which brought our most remote sensuality to the surface.

But this instrumental combination was appropriate only, as we have said, to dances given outdoors or in great ballrooms. In family reunions dancing was in accord with the *French charanga*, so-called for some unknown reason. The piano was the sound base assisted by a contrabass nearly always with three strings, two violins, first and second, an old time five key flute, a *güiro* and two small tympanos. These, as in the typical orchestra, are tuned on the tonic and the dominant of the piece and are played *ad libitum*, becoming often the chief attraction of the group. The style is still the same as the typical orchestra, with the acrobacies of the cornet now in charge of the flute, whose voice is sometimes heard far off as a reminiscent note in the forgetfulness of the night.

No personality was more outstanding in this genre than that of Antonio María Romeu who, while using foreign themes in his *danzones*, following the custom justified by usage, gave them an unmistakable Cuban character.

Jazz submerged our *danzón* into the most absolute oblivion and during several years it was not used at dances. The *son*, which bid to replace it in the public taste, was banned from our aristocratic dances and by the colored people's clubs. The best orchestras were imported from the United States; our flutists packed away their instruments to adopt the saxophone, while the kettle-drummers gave themselves over to the grotesque jugglings of the American drummer. At the same time that the *danzón* was denaturalized by the use of foreign airs, Cuban *canciones* were danced with fox-trot rhythm. With the coming of the radio and electric phonograph recording recuperation of our dance genres began; but the triumph which our music achieved abroad contributed considerably to it. We cannot deny, however, that cultivation of the jazz made possible the triumph of our *rumba*. Cuban music with the American accent of the saxophone was as interesting a melodic element for Americans as their trombone glissades and their acrobatic drumsticks had been for us. Our orchestras were now engaged to propagate this new modality of melody and rhythm (though the latter was very much dulled by the lack of the tympanos). And with *Mamá Inés*, *El Manisero* and *Siboney* as flag bearers, the march started that was to

conquer North America and then continue immediately to Europe where, sad to say, our son is more popular than it is in our own land where our orchestra musicians boast an American taste.

In truth it was the *Son* which made this universal conquest by our music possible because the form of the *danzón*, whose origin was due to the effects of our climate, was not adaptable to the dynamism of foreign lands. In Cuba, however, the *danzón* is still danced but the *typical orchestra* can be said to have disappeared. Only the *charanga* is heard which the authority of Romeu has made traditional and without a substitute. See the *danzón La Mora*, by Eliseo Grenet, who imparted a delicate grace to the genre when he cultivated it in the first years of his artistic work.

The image displays a piano score for the piece "La Mora" by Eliseo Grenet. The score is written in 2/4 time and consists of six systems of music. Each system contains a grand staff with a treble and bass clef. The music is characterized by a rhythmic and melodic style typical of Cuban dance music. The first system includes a first ending (marked '1') and a second ending (marked '2'). The second system features a first ending (marked '1') and a second ending (marked '2'). The third system includes a first ending (marked '1') and a second ending (marked '2'). The fourth system includes a first ending (marked '1') and a second ending (marked '2'). The fifth system includes a first ending (marked '1') and a second ending (marked '2'). The sixth system includes a first ending (marked '1') and a second ending (marked '2'). The score includes various musical notations such as notes, rests, and dynamic markings like *dim.* and *OTRA*.

WMI

mo - ra que tie - ne los o - jos mas lun - dos que el lu - ce - ro en - can - ta - dor
 A - lla en la Si - rra hay u - na
 Ay! mo - ra A - lla en la A - ca - ba - me de que - ren no me mar - ti -
 - ri - ces mas que me co - ra zón es - la - que se de - vo - ra - no que - ren - le

THE SON: The son invaded Havana about 1917 and started a fashion which captured the enthusiasm of our dancers and disputed the supremacy of the *danzón*. The environment became saturated with the perfume of Cuba's rugged East and the sound of the peasant's *tres* with its cortege of rustic *maracas* and the anarchic rhythm of the roaring *bongó* composed the murmur heard from behind each door with a more intimate sonorousness than that of our usual instrumental groups. Due to the simplicity of its form, which is merely a repetition of an original refrain of not more than four measures called *montuno* and which is sung in chorus, and a contrasting motive for a solo voice which does not go beyond eight measures, the *son* seems bound by a close relationship to the *rumba*.

Regardless of the popularity which it has acquired since a relatively recent date, the *son* is considered as very old, its origin being attributed to the first days of our musical history as Ma Teodora, sister of Micaela Ginéz, above mentioned as a *vigüelista* of the years 1568 to 1592, sang these popular rhythms accompanying herself on a *bandola* in Baracoa, the city where the *oriental son* originated according to Sánchez de Fuentes.

... "it was sung by a number of amateurs called *guaracheros* who composed what today we know as *estudiantinas* (groups of students forming musical groups). These groups were formed by players of *tres* (first and second) guitarists (accompanists), a *bongosero* (player of the *bongó*), two small drums, a *maraquero* and a player of *botijuela* (specie of contrabass), whose work always aroused the curiosity of the audience due to the ability with which he obtained the necessary sounds, now hoarse, now strong, now weak, from the miserable earthenware jug into which he blew ... " At times these groups utilized a peculiar homemade instrument which the people call *matimbula*, possibly intending to say *marimba*. It consists of a box with a circular aperture like that of the guitar. The sound is produced by very thin steel plates of different lengths fixed upon the harmonic box and which are made to vibrate with the fingers. The player, seated on his instrument, plays it with the finger-tips.

In Havana a trumpet is added to the group while the contrabass substitutes the *botija* and the *claves* clarifies the rhythm of the *bongó*.

Among the characteristics of the *son* the anticipated bass, which we can observe in many of the composition which appear in our collection, is outstanding:

From the book *El Folklore en la Música Cubana* by Sánchez de Fuentes, we take two examples of old *sones*:

EL BACALAO



MUJERES VAMOS A LA RUMBA



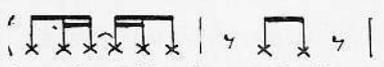
Note the peculiarity of the syncopation which is another characteristic of this genre in these examples.

The musicians of the Eastern Province where the *son* originated, especially the intuitive ones, have given it its most legitimate savor. Among these musicians we shall especially mention Sindo Garay and Miguel Matamoros. The latter is the author of *Son de la Loma*, *La Mujer de Antonio* and *El Que Siembra su Maiz* which, as almost all his compositions have attained great popularity. (pages 172, 181 and 179).

Works of this genre which contain the purest expression of the people have been produced in Havana also, although in a style that approaches the sphere of the *canción*. See Ignacio Piñero's *Las Cuatro Palomas* (page 175); also *Las Tres Lindas Cubanas* by Castillo, (page 177) *Sun Sun Paloma* (page 170) by Rodríguez y Varona, *Junto a un Cañaveral* by Rosendo Ruiz (page 108) or *Lamento Cubano* (page 106) by Eliseo Grenet in which to the rhythm of the *son* is added the fragrance of our country environment. And, as in this latter case and in the previous one, the composition resolves into a melody more like that of the Spanish Court, in *Bruca Maniguá* by Arsenio Rodríguez, it becomes obscured in an interpretation of the negro environment which is accented even more by the words of the piece, (page 189).

We have already spoken about the different interpretations of this genre given by the players of the *son* in Havana and in Oriente when discussing the relation between our melody and our music. We shall only add now that the groups which are called *son* are the *hot dog music of the Beach* as they are called by the great Spanish musician Adolfo Salazar. It is these groups which attract the attention of artists who visit us and who nearly always are so interested that they endeavor to produce something similar to it, as happened with García Lorca, Alberti and others in poetry and with George Gershwin, the famous author of *Rhapsody in Blue* who took the principal theme for his Cuban Overture from a *Son* by Piñero, *Echale Salsita*, (page 186).

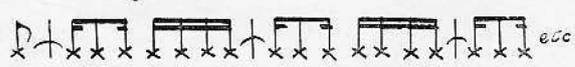
THE DANZONETE: The *danzonete* is nothing but an adaptation of the *son* to the form of the *danzón*. The *danzón* had always been an instrumental piece without intervention of the voice. The popularity attained by the *son* must have origin-

Regardless of the indisputable Spanish origin, the *bolero* is now one of our most characteristic genres and one which most faithfully reflects the optimistic quality of Cuban character. Its original rhythm, written in three four time, rapidly acclimates itself and adapts its physiognomy to the new environment, taking our favorite two four time which imposes on it the yoke of our representative rhythms. It does not matter that "its air be melancholic" as the Countess of Merlin tells us, and that the minor mode is the one preferably selected to reveal a spirit which does not tolerate seriousness. The *bolero*, as we have said when referring to the *canción*, is always lyrical, playful and a merriment which endeavors to stay primordial bubbles through it. When a trace of truth mars its perennial smile, this smile suddenly emerges again with greater strength. This is why we can say of the *bolero* as we have said of the *habanera*, that its generic characteristics are not necessarily in the rhythm but in its expressive environment. Therefore, vocal compositions may exist having the form and rhythmic pattern of the *bolero* (which is a rhythmical module of our two four time with a *quintille* in first measure. () which due to the character of the melody fits better in the classification of the *canción*. When speaking of the *canción* we mentioned this mixture as we might call it in the generic classification of many of our works. This happens, in our opinion, with *La Cleptomana*, and *En el Sendero de mi Vida* (pages 110 and 77). We would include in a more ample conception of the *canción* these *bolero* measures which in reality manifest themselves as *canciones* through the greater slowness required by the tempo in its interpretation. We would prefer to call them *canciones-boleros*.

On the other hand, see typical *boleros* such as *Celia*, *Se Fué*, *La Ausencia*, *La Tarde*, *Las Perlas de tu Boca*, *Si Llego a Besarte* and *Después de un Beso*, as well as the second part of *Como Arrullo de Palmas*.

The *bolero* was more enthusiastically cultivated in Santiago de Cuba, from where it came to Havana, substituting the *guaracha* which was the predominating genre and driving it to the more limited and less spontaneous environment of the stage.

Its form consists of a brief introduction and two parts of sixteen to thirty-two measures generally in each part even though there are no rules regarding these dimensions.

In conclusion, we might say that the instrument which most faithfully interprets the *bolero* in accompaniment is the guitar due to its intimate sonority on whose chords, which sustain the melody without intercepting it, the theme is developed with captivating grace. These strokes, which are generally on the fundamental chords, are maintained throughout and when they are interrupted by some shading of the rhythm again takes hold of the expression to guide it along the lines of its immutable isochronism. Graphically the strokes are: 

It contains our rhythm pattern which is revealed when the accompaniment passes from the guitar to the piano whose greater sonorous intensity and rigidity of expression would not admit such pattern.

THE GUARACHA: The *guaracha* is a genre which is no longer cultivated by our composers, not even to lend atmosphere to a theatrical work as occurred not many years ago, regardless of the fact that the stage is always the last redoubt of our musical genres.

sion of the old *claves*, more a burial rite than a baptism, was made by Luis Casas and Jorge Anckermann when the former wrote his *Carmela* and the latter *La Linda Criolla* and called them *criollas*.

But this term seems rather an adjective given the sense of a noun in which the original noun is understood. This original noun is no doubt *canción*. *Canción criolla* should be, therefore, the true generic name of this prodigal daughter of the *clave* which seeks its most legitimate melodic expression in the individual song. This is the reason we classify it among the genres which are equally influenced by Spanish melody and by African rhythm.

It consists of a brief introduction and two parts generally of sixteen measures each in which the phrases attain two or four measures. The extension of each part is not, however, limited to a determined number of measures, nor is its modal aspect limited. The measure is six eight and the air is slow and *contable*, slower than the *clave*.

When we referred to the *canción* we mentioned the *criollas* by Sindo Garay, and Jorge Anckermann which are not *canciones* due to the predominance acquired by the rhythm but which melodically have the category and character of the *canción*. See also those composed by the Santiago de Cuba musicians Félix Cagnet and Alberto Villalón *Quiero Besarte* and *Te Odio* by the former (pages 69 and 71) and *Ya Reité Cuando tu Llores* by the latter, page 33) which he calls *clave criolla* as well as *Una rosa de Francia* by Rodrigo Prats. (page 122).

The *criolla* is also written in combination with other genres, especially with the *bolero* which always appears in the second part. We may cite as examples *Aquella Tarde*, and *Como Arrullo de Palmas* (pages 81 and 101).

THE PREGON: In the second group of our classification we place the *pregón* as a definitively Cuban genre among the most characteristic.

The *pregón*, as its name indicates, originates in the song of our peddlers who make their work less arduous by singing. The intonation of the voice announcing an article acquires a clear profile, producing real musical periods. In this field we find legitimate models of our folkloric musical expression, as some of these calls of itinerant venders are transmitted from generation to generation without suffering any alteration, and have the most authentic popular quality. An example is found in the *pregón* of the *pulperos*, who sell their sour-sweet tamarind paste to the tune of an invariable song which has been maintained intact throughout the years:

Larguamente

O-i-do-a la pul-pa de la ma-rin-do fres-ca

O-i-do-a la e la fres-que-ci-lay fres-ca ri-ca pul-pae la ma-rin-do

Our musicians have always found inspiration in these calls of the peddler or in cases have merely adapted them in music. The theater began by creating a field for their use in the comic duets of a negro and a female mulatto. These duets are fostered by the *pregón* itself and we cannot remember them without mentioning the name of

their principal exponent, Arquímedes Pous, a magnificent character actor who used the purest popular accent in reproducing the calls in his duets.

The *danzón* began to adopt authentic *pregones* from our peddlers and at times incorporated them in the second part. The appearance of the *son* in Havana offered a better field for the *pregón* and not much time elapsed before it became a favorite style of the eastern dance in which all the compositions of this genre have been stylized by musicians. *El Manisero** by Moisés Simons is a beautiful example which has toured the world. In our collection there is also *El Frutero*, by Ernesto Lecuona, *Se Va el Dulcerito*, by Rosendo Ruiz and *Frutas del Caney* by Félix Caignet (pages 97, 131 and 127). They are more frequently found in dance composition but the variations of their expression and their form admits them even in the sphere of the *canción*.

Genres Bordering on the African

We live at present in one of the centers from which the fashion of negro music is extending to all the world. Cuba's contribution to this mode is the *rumba*, which has found favor in Europe and even in North America where it has followed the furrow made by American jazz. It was the bluster of the first stridencies of jazz which directed attention toward music of the negro. We must point out, however, that the music which white Europe regards as negro, due to the force of contrast, is to us, who live in an environment where the influence of the negro is greater, something which cannot be so intensely appreciated. This explains why our young composers, stimulated by the acceptance of a music which they consider insufficiently representative, strive to produce a more genuine product in an effort to establish it more firmly.

We observe, however, how complacently artists of other climes accept the *adulterated* expression and show a dislike for the *genuine*. We remember the impression our music made on Spanish artists and the attempts of the Americans Gershwin and MacDonald. Theirs is always the *hot dog music of the Beach*.

We must also note that even among ourselves, the music of the black which becomes popular is always an interpretation by a white musician who poses as a *dilettante* of negro music, a spectator or commentator at most but never a protagonist. The element of the black has not become sufficiently naturalized in the composer to cause him to abandon the brush for the pen. In other words, never has the Cuban musician been able to express his purest conception in the language of the blacks. So far it has not been possible to say that which Héctor Villa-Lobo expected of the late Amadeo Roldán: *I am the folklore*, nor to make "more authentic melodies than those which now exist, creating them from pure imagination," in a "work of musical super-realism."

We repeat that even the composers who best interpret the negro present modal blends in the melody which we cannot accept as a coincidence between the much worked over Spanish melody and the rudimentary melody of the African. Our negro is at best (and we refer to popular music) from the jungles of Cuba. He sings the Afro-Cuban in a fusion of rhythm, which is the predominant element, with a melo-

dy of the black race influenced first by the Spanish and which has of late been retrospectively directed toward a point of origin which it is now difficult to find.

The music of the negro formerly heard in our theaters and sometimes in the streets during carnival fetes or during pre-election periods, subject to increasingly greater restriction, did not find an echo in the white environment of our society, nor even among the best colored element. When the primitive son seemed on the verge of opening the door to a negro conquest, it was rejected by our ballrooms as something of bad taste which came from very low stratas of society. The Parisian and American labels became necessary before we could look with favor on a personage who, ironically enough, now exhibited qualities which we had previously been unable to discover. The artists fell furiously to the task of exalting our popular dances, first in the field of plastics, then in literature when Nicolás Guillén, our great representative poet of today submerges our dances in the lymph of his poetry and returns them as responsible, rejuvenated and invested with their most noble attributes to the original source.

Ernesto Lecuona had already written his *danzas Negra* and *Lucumí*, but these like his later compositions were submitted to the dazzling brilliance of the Steinway without stooping to the dust of the streets. We cannot overlook, however, the fact that they exercised an influence at the beginning of the negro vogue which began to find a popular echo in the theater, a more serious field which discards the light merriment of the Cuban negro to embrace the hopes and sufferings of the African slave. It cannot be denied that the emotion is accented more by the color, a fact which might have served as a stimulus to find firmer qualities in the music by delving in the same direction.

The first attempts to transport the rich palette of our negro element to the plane of the symphonic orchestra were made by Amadeo Roldán and Alejandro García Caturla, who were soon followed by the Spaniard Pedro Sanjuán. In the popular field, Moisés Simons, like Eliseo Grenet, Anckermann and Lecuona, still produce Afro-Cuban as an accessory to the stage. But, tending toward the poetical which is sought in the tender note and serious mien of the black, we find the lullaby *Drumi Mobila* by Ignacio Villa (page 153), whose environment corresponds to that of poetry which began to gain ground with the works of Nicolás Gillén who gives prominence to the substantial participation of his race in the structure of our Cubanism. The *Motivos de Son*, in which the present day Guillén does not find the force of his present creed, did, however, reach the bare and unsuspected fibre of our musicians who saw in the *Motivos de Son* the nucleus of their vague but strong desires. These small poems were clothed in the best silks of the artists: *Motivos de Son* by Caturla, by Roldán, by Eliseo or Emilio Grenet are nothing but the *Motivos de Son* of Nicolás Guillén, (see pages 134, 137, 140, 144 and 148) musical always regardless of whether they are recited by Eusebia Cosme or sung by Rita Montaner.

Gilberto Valdés enriches the volume of the new current with his first *canción*, *El Bembé* (page 156) in which is revealed a personality that had awaited the propitious moment to come forth and which is inflexibly opposed to all concession which might affect its firm white-negro quality. Starting from this first manifestation, his two qualities become accented in opposite extremes, exploring the pure negro in its depths and purifying the white continent in a manner which makes his music the step from popular to select. (See also his negro cradle-song *Ogguere* on page 159).

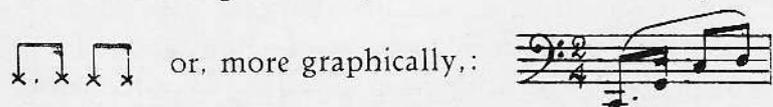
Let us now see the generic relation of our negro group.

Situated closest to the African source we have in Cuba the songs of the Afro-Cuban ritual, known among us as *toques de Santo*. There are different genres but these have not been cultivated as they deserve by our musicians as may be seen by the present collection in which it is hard to find a composition of this character, such as the *Bembé* (prayer) by Gilberto Valdés. The *toques* are obtained with the drums and peculiar percussion instruments, whose rhythm accompanies the chorus of the acolytes while these dance, forming a circle and marking the rhythmical accents with movements of the body.

The *Náñigo* songs and dances of Cuba also derive their principal elements from African rhythm and employ negro drums of different dimensions, percussion instruments of metallic sound, rattles, animal jaws, whose loose teeth produce a special sound when the jaw is struck on one side, and many other picturesque percussion instruments which produce varied pictures of rhythmic combinations of magical emotive effects on those who submit to their influence. These songs and dances always accompany a liturgical act. Thus we find them in the initiation music before the altar of *Ecué* which is symbolized by a small drum containing the venerated fish skin in which the god returned to earth as a mortal to live among men; in the *Diablito* dance saluting the sun in the zenith; in the procession of the recently initiated neophytes, whose bare torsos show marks of yellow chalk, headed by the drum which stimulates the steps of the *Diablito*, whose costume is covered with small bells, and who accents a rhythm which seems anarchic but which in fact responds to the expression of a very elaborate rhythmic plan. Behind, enveloped in the smoke of the incense which adds to the religious character of the picture the crowd, more devoted to the rhythm than to the doctrine, marches with movements closely adapted to the brittle sonorous line which surges forth, untamed, irrepresible, from the selvatic percussion battery. The refrain of a song, constantly repeated and constantly renewed, arises optimistically from this sea of rhythm which welcomes the initiated.

This atmosphere of picturesque primitivism is the fountain which feeds the present day enthusiasm for the negro, possibly more intellectual than artistic. When these practices in which the hyperaesthesia sensuality, inebriated by an obsessant rhythm unbridling the most elemental instincts, were abolished, they took refuge in the theater where they continued as living documents until the political crisis of the years 1930 to 1933 returned them to their primitive field of action. During the period in which they were cloistered in the theater where they were seen on the stage as through the crystal of an urn, musicians produced works of this genre, tending to stylization. Later, with the resurgence of old practices, our learned musicians, affected by the fever of the negro, turned to exploration of this genre to find rhythmic formulas and sonorous effects which when literally transposed to the orchestra do not in fact produce a new manner of expression but rather a new palette in painting, as we have previously said.

THE TANGO CONGO: The *Tango congo* is an African modality which was cultivated preferently in the theater although its characteristic rhythm pattern:


 or, more graphically,:  has been used in other genres

by composers. Ernesto Lecuona adapts it with a very reiterated preference in his works, in which the same rhythmic pattern offers at times different appearances. It is curious to observe that the rhythm pattern is the same in the *habanera* and also in the *contradanza* whose black influence we believe we have already demonstrated

beyond a doubt. We shall not refer at present to the relation which there might be between the *Habanera* and the *Tango congo*. We shall only state that Albert Friedenthal, as Sánchez de Fuentes tells us in his *El Folklore en la Música Cubana*, maintains that our *habanera* is of African origin.

This genre has also produced, as has the *habanera*, a work which has met with great success on five continents. We refer to the very popular *Mamá Inés** by Eliseo Grenet, which has been translated into the most exotic Oriental languages according to published critical opinions. In this work a character which was popular in the middle of the past Century finds its most happy intrepertation in the hands of a musician whose deepest fibers always vibrate smilingly in expressing the authentically popular with ingenious grace.

We find the same rhythm of the *Tango congo* in the already mentioned *Oggueré* by Gilberto Valdés.

THE CONGA: When we speak of the recently introduced ballroom dance known as the *Conga* we refer to its remote African origin. Observation of the *congas*, which we knew in our youth, engaged in political propaganda in the streets of Havana is sufficient to understand that these manifestations, whose rhythm is the primordial element of negro joy, must have existed in the same form as at present, though illustrated with rudimentary melodies, from the first introduction of negro slaves into Cuba. The *conga*, whose name comes from a large drum, probably of the Congo, is a manifestation of African joy without any preconceived formality. Enthusiasm is directed into a formal channel in the *comparsa*, which employs costumes and lanterns and whose songs are prepared with a certain artistic intention. So it is logical to believe that the *conga* evolved in a short period toward the *comparsa*, and that later, perhaps in an effort to moralize customs, the dance was eliminated to give emphasis to the melody produced by the voices, resulting in the *clave*. From collective song the *clave* passed to individual song in which the expression acquired a more defined profile on becoming more personal and finally originated the *criolla*.

The *conga* which still appears on the streets every four years, drawing with the magnet of its rhythm a plebeian multitude which attaches itself to its *tail* to support any political creed, is ornamented with melodies which contain the most faithful popular accent and in which folklore takes full sway without tolerating any foreign influence. The well-known *Chambelona* is an example:

Allegro:

The image shows two staves of musical notation. The top staff is for the song 'Yo no tengo la culpa' and the bottom staff is for 'Chambelona'. Both are in 2/4 time with a key signature of one sharp (F#). The top staff includes lyrics: 'Yo no ten-go la cul-pa — la ni tam-po-co la cul-pa' and '-zo me dio bo-le llá-y yo vo-té por Va-'. The bottom staff includes lyrics: '-ro -na a - e a - e a - e, la Cham-be - lo - na As-pie-' and '-ro -na a - e a - e a - e la Cham-be lo - na'. The notation includes treble and bass clefs, a key signature of one sharp, and a 2/4 time signature. It features various musical notations such as notes, rests, and dynamic markings.

This originated with the propaganda of José Miguel Gómez, presidential candidate of the Liberal party, while that of the Machado party of 1924, *A pié, a pié* (on foot, on foot) was full of bubbling humorism:

Tpo de Conga

El Rey de Es-pa-ña man-dou un men-sa-je El di-en-do-le a Me-no-cal di-cien-do-le a Me-no-cal de-vuel-ve-me mi ca-ba-llo que no lo sa-bes mon-tar A-pié a pié a pie sea ca-ba-ron los ca-be-llos a pie a pie a pie los lim-ba-les ya no sue-ñan A.D.C.

This also was launched under the auspices of the Liberal group.

However, if we are to be strict in this generical classification, we must say that these style of the popular *conga* fall rather within the field of the *rumba* due to the character of the melody; we might say that they are *rumbas* of the streets.

We have seen how in late years the *conga* has been transported to the ballroom where the melody, adorned with cosmetics which become iridescent under the neón rays, is drawing away from a rhythmic relationship which irks it at times.

THE COMPARSA: The *conga* is formalized and becomes spectacular in the *comparsa* in which the songs are constructed in accordance with a preconceived environmental conception, responding to an already ordered artistic tendency in style, to be later rehearsed and sung carefully. The *comparsa* at times represents a theme of short dramatic development which in the past adopted its themes from the daily incidents of the work of the slave and his life in the compound or in the barracks or exalted occult powers which animated the animals of the fields which the negro, in his selvatic pantheism, always fused with Nature. That is why the *comparsas* were called *The Hawk, The Scorpion, The Serpent, The Beautiful Bird*, etc. The lights of the immense lanterns of the *comparsas* gyrating under the influence of the intoxicating

rhythm, emphasized the multi-colored costumes of the impassioned moving crowd producing the effect of a gigantic kaleidoscope. The *comparsas* were prohibited in 1913 as a result of the tendency noted in them to return to their original primitiveness and were again authorized recently as an attraction for tourists at which time contests were organized in which the Municipality awards valuable prizes to the winning *comparsas*. This step may also mark the return of popular styles of expression whose disappearance was threatened by systematic prohibition of anything which might perturb conditions with its savor of popular masses.

But the *comparsas* which we see in the water colors of Landaluce, Spanish painter of customs of the middle of the past Century, had not reached the development nor the brilliance of those which we knew in our youth nor of those of the present time. It is probable that the unbridled actions of the masses in these manifestations created a reaction in the governing social class which resulted in prohibition of the dance in the *comparsas* thereby transferring all its interest to the vocal melody and resulted in the birth of the *clave* song. This is the only manner in which the negro can be imagined as turning a deaf ear to the powerful stimulus of his rhythm with its irresistible force toward expression.

We have already spoken of the *clave* when designating the three forms of our music and when discussing the *criolla*. Having already stated what we consider its logical origin, we need add only that a peculiarity of the modern composition of this genre is the placing of a rhythm pattern of three four time (three quarter notes) in the six eight time in which the *clave* is always written. The bass marks the first and third quarter notes. See an example in *Oye Mi Clave*, by Jorge Anckermann (page 30) which is written for the theater where the genre is in refuge at present. We find it in a higher state of evolution in this composition both as to expression and form.

THE RUMBA: The *rumba* is the most popular of our genres. All compositions which are animated by our peculiar rhythms are generally designated by the name *rumba* abroad, where we find *canciones* such as *Marta* and *Siboney*, whose character is diametrically opposed to the *rumba*, considered as *rumbas*. Without fear of exaggerating we can say that the typical Cuban *rumba* is not known abroad where the music known as *rumba* is in reality a *son* with a faster tempo than required by the eastern dance.

The *rumba*, with its close African origin, always existed hidden within the lowest strata of our society due to the licentious character of the dance. As in the *zapateo*, the couple are separated but the strikes with the heel and the leg movement inherent to the *zapateo* are transferred in the *rumba* preferently to the hips and shoulders where the movements are organized according to a sensually aggressive attitude of the man and a defensive attitude of the woman.

The music consists of a refrain of eight measures which are repeated indefinitely and in which the melody is almost always a pretext for the rhythm which is everything in this popular genre. Thus, the greatest number of *rumbas* are written with absurd text which generally is a result of the rhythmical impulse.

See as an example the following:



The time is always two four and the sonorous material par excellence is the human voice for the song, with rhythmic combinations of percussion by drums, cowbells, *güiros*, *claves*, etc. which frequently are substituted by home-made instruments of boxes, bottles, spoons which take the place of the *claves*, etc. so that improvisation of the *rumba* requires no other condition, in the environment in which it is produced, than a desire for joyful expression.

In more formal instrumentations, such as we hear in our theaters, the old *cornetín*, today replaced by the trumpet, led the melody through a series of variations glossed by the song which at times became very difficult to recognize. But the true protagonists of the *rumba* in the orchestra are the *kettle-drums* which, within the unvarying rhythm which they maintain accent the most outstanding movements of the dancers with strong beats at times on the metal and at others on the ring of the hide. This is the *rumba* of the stage, which is logically more spectacular than that danced by merry-makers in the privacy of their fiestas.

At times the dance imitates some determined activity. In such cases this style is designated with peculiar names as happens in the case of the *Rumba del Papalote* (Rumba of the Kite) which was danced with the following refrain:

Co - mo seem - pi - ña el pa - pa - lo - te dan - do - le vue - taal mo - ni - go - te co - mo seem -

or like the *rumba* known at present as *Herrar la Mula* (Shoeing the Mule), or like the very remote ones of *Sacar la Manteca* and *Ripiar el Perico*, of Camagüey, or *Rajar la Leña* and *Matar la Culebra*, of Santiago de Cuba.

The *rumba* always expresses the joy of the lower classes which take their themes from the most pueril occurrences as easily as from the most important event. With the establishment of the Republic, popular joy was manifested to the tune of:

Tu ves Fon - de - vie - la tu ves tu ves como Cu - baes li - bre tu ves

and later the *rumba*, of *Papá Montero*, who even after death did not abandon the atmosphere of the *rumba*.

i. Se - ña - res!

Los fa - mi - lia - res del ca - da - ver me han con - fia - do

pa-ra que des-pi-aeel due lo

ad queen vi-da fue Pa-pá Mon-ro

A llo-rara Pa-pá Mon-

-be-ro, zum-ba! ca-na-lla rum-be-ro. A llo-be-ro.

The *Papá Montero* type, which incarnates the popular negro who is preoccupied only with satisfying a most avid sensuality, has been a motive of inspiration for our poets and our musicians.

In conclusion, we might say that if our *rumba* in its full authenticity as a dance has been little seen on foreign stages, on the other hand such pleasant artists as González Marín and Berta Singerman, interpreting the work of our poets Emilio Ballagas and Nicolás Guillén, or of the Puerto Rican Talet, have acquainted all Spanish speaking publics with the intimate emotion and sensual shaking which is evidenced in our popular dances.

The American MacDonald calls the Scherzo of his Symphony *rumba*, and although the *rumba* has not been fully achieved as regards the interpretative faithfulness of the Cuban dance, his composition is an echo of our sentiments which presages a definitive conquest in the more solid ground of high art.

Popular Cuban Music

80 Revised and Corrected Compositions

Together with an Essay on the
Evolution of Music in Cuba

BY

Emilio Grenet



PROLOGUE BY DR. EDUARDO SANCHEZ DE FUENTES

Translated by R. Phillips

HAVANA, APRIL, MCMXXXIX

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DANZA CUBANA No. 1

Ignacio Cervantes

The musical score consists of six systems of piano accompaniment, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The score includes various dynamic markings and performance instructions:

- System 1: *cresc.*
- System 2: *p*
- System 3: *cresc*, *f*, *dim.*
- System 4: *p*, *braggulo*
- System 5: *pp*, *mf*
- System 6: *p*

The piece concludes with the marking *Danza I* at the bottom center of the page.

DANZA CUBANA No. 2

Ignacio Cervantes

The image displays a musical score for 'Danza Cubana No. 2' by Ignacio Cervantes, arranged in six systems of piano notation. Each system consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The first system begins with a piano (*p*) dynamic. The fourth system starts with a mezzo-forte (*mf*) dynamic. The sixth system concludes with the title 'Danza II' written below the staff.

DANZA CUBANA No. 2

Laureano Fuentes (hijo)

Allegretto Scherzando:

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with several triplet markings. The lower staff is in bass clef and contains a bass line. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The first measure of the upper staff is marked with a forte dynamic (*f*) and the instruction *legato*.

The second system continues the piece with two staves. It features more triplet markings in the upper staff and a steady bass line in the lower staff.

The third system continues the piece with two staves, maintaining the melodic and bass lines with various articulations.

The fourth system continues the piece with two staves, showing a continuation of the melodic and bass lines.

The fifth system continues the piece with two staves. The upper staff has a *poco a poco dim.* (poco a poco diminuendo) marking. The bass line continues with a steady rhythm.

The sixth system continues the piece with two staves. It includes dynamic markings for *Vivo* and *LenCo* (Lento). The piece concludes with a final cadence in the upper staff.

Danza n.º 2 Fuentes

“TU”

HABANERA

Letra de Fernán Sánchez

Música de Eduardo Sánchez de Fuentes

Piano introduction in 2/4 time, featuring a melodic line in the right hand and a rhythmic accompaniment in the left hand.

En Cu — ba — la Is — la ber — mo — sa del ar — dien — te sol —
La pal — ma, — que en el bos — que se me — ce gen — til —

ba — jo su cie — lo a — zul — a — do — ra — ble tri — gue — ña de to — das sus
tu sue — ño a — rru — llo — y un be — so de la bri — za al mo — rir de la

flo — res la reu — ñe — res tú —
tar — de — te des — per — to. —

I. En La 8va. Fue go sa
La Dul — ces la

II.

Tú 1 =

-gra - do guar - da tu co - ra - zón el cla - ro
ca - ña pe - ro mas loes tu voz que la a - mar -

Desde aqui pue -
cie - lo sua - le - gri - a me dio' Y en tus mi -
gu - ra qui - ta del co - ra - zón. Y al con - tem -

- de cantarse 8^{va} baja -
- ra - das - ha con - fun - di - do Dios de tus o - jos la
- plar - te sus - pi - ra mi la - ud - 8^{va} ben - di - ción - do - le her -

8
ni - chey la luz - de los ra - yos del sol: Fue - go sa -
- mo - sa sin par. ; ay! por - que Cu - bae - res tu! Dul - cees la

Tú 2 =

gra - do — guar - da tu co - ra - zón — el cla - ro
ca - ña, — pe - ro mas loes tu, voz — que la a - mar.

Desde aqui pue -
cie — lo — sua - le - gru - a te dio — Y en tus mi -
- gu — ra — qui - ta del co - ra - zón. — Y al con - tem -

- de cantarse 8^{va} baja
- ra - das — han con - sun - di - do Dios — de tus o - jos la
- plar - te — sus - pi - ra mi la - ud — 8^{va} ben - di - cien - do - te her

8^{va}
no - che y la luz de los ra - yos del sol. -
- mo - sa sin par, ay' por - que Cu - ba - e - res tú -

Tú 3 =

Repitase con la 2^a letra

ES EL AMOR LA MITAD DE LA VIDA

CANCION CUBANA

Música de J. Marín Varona

Letra de J. R. Barreiro

LENTO
m.f.



Es el a . mor la mi . tad — de la



vu . da, ma . nan tial — de su . pre . mo pla .



cer, Di . chain . men . sa que a . to . dos con .

Es el amor la mitad de la vida #1

vi - da, dulce nec tar que es gra - to be.

1ª 2ª
ber - Es el a. ber Mas si

Più mosso.
le - jos del ser pre - fe - ri - do nos

meno mosso. cresc.
man - tie - ne el des - ti - no trai -

Es el amor la mitad de la vida # 2

f poco aceler.

dor es la vi - da cons.

poco aceler.

tan - te ge - mi - do, son muy gran - des las

dim.

dim.

^{1ª} pe - nas de a - mor ————— Más si pe - nas de a -

^{2ª}

^{2ª}

mor.

Es el amor la mitad de la vida #3

EL ARROYO QUE MURMURA

GUAJIRA

Jorge Anckermann

mf. p

The piano introduction consists of two staves of music in 6/8 time. The melody is written in the treble clef and features a series of eighth notes with a slight upward inflection. The bass line provides a steady accompaniment with a mix of eighth and quarter notes. The piece begins with a mezzo-forte (mf) dynamic and concludes with a piano (p) dynamic.

El a.rro.yo que mur.mu.ra y que la lu.na re.
Es.ca.ba la co.dor.niz al pié de los al.tos

The first system of the song features a vocal line in the treble clef and piano accompaniment in the bass clef. The vocal melody is simple and rhythmic, following the lyrics. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

tra - ta cuando sus ra.yos de pla - ta a tra - vie.sá las pe.
güi - nes y can.tan los to - me güi - nes en las ga - bias del del

The second system continues the vocal and piano accompaniment. The vocal line has a slight melodic rise. The piano accompaniment maintains the same rhythmic pattern.

su ra El sin son - te de voz pu - ra
iz - Sea - ga - za - pa la per - diz -

El arroyo que murmura #1

The final system concludes the piece. The vocal line ends with a sustained note. The piano accompaniment features a final chord. A handwritten note at the bottom left reads 'El arroyo que murmura #1'.

que a le gra el monte y el lla - no la palma de ver. de gua - no
 ba jo el ver. do. so ma - ci - o el vi - gi. lan - te ju. di - o

que al son del viento se me - ce y que sus pi. rar pa. re - ce e. se es
 por to do el po. tre. ro vue - la y can. ta la gal. li. nue. la en las

el pun. to cu. ba - no *Para final*
 mar. ge. nes del ri - o *D.C. al 8*

o salta al
Xapateo

Xapateo.

Si que ad lib.

el arroyo que murmura #2

LA BAYAMESA

CRIOLLA

Sindo Garay

TPO. DE CRIOLLA



Tie — neen su al — ma la Ba — ya — me — sa



tris — tes ne — cuer — dos de tra — di — cio — nes

La Bayamesa 1=

Cuan - do con - templa sus ver - des lla - nos

la - gru - mas vier - te por sus pa - sio

- nes ¡ay! E - lla sen - ci - lla le brin - daal

- nes ¡ay! E - lla sen - ci - lla le brin - daal

hom - bre vir - tu - des to - das y el co - ra

hom - bre vir - tu - des to - das

- zón — pe-ro su sien - te — de la pa-tria el

y el co - ra - zón — pe - ro su - sien - te —

gri - to — pe-ro su sien - te — de la pa-tria el

de la pa - tria el gri-to pe-ro si - sien - te — de la pa-tria el

gri - to — to-do lo de-ja to-do lo que - ma -

gri - to — to-do lo de-ja to-do lo que - ma -

e-se es su le-ma su re - lu - gión. -

e-se es su le-ma su re - lu - gión. -

La Bayamesa 3:

GUARINA

CRIOLOLA

Sindo Garay

Moderato, molto espressivo.

Lle-vaen sus a - las el rau - do

m.f.

vien - to el dul - ces - cen - to de mi can -

cion e - res Gua - ri - na la mas que -

ri - da la pre - fe - ri da del co - ra -

zón! ————— la pre - fe - ri - da

del co - ra - zón! ————— mas que del

al - ba ————— la pu - ras - tre - lla

— tu - res mas be - lla ————— ni - ña fe -

Guaruna # 2

lix ni do dea - mo - res

M.I.

la mas her - mo - sa la pri - mo

ro sa flor del pen - sil la pri - mo

M.D.

ro - sa flor del pen - sil

M.D.

Guarina #3

LA TARDE

BOLERO

Sindo Garay

Moderato.

m.f.

Piano introduction in 2/4 time, marked *Moderato.* and *m.f.* The music features a rhythmic melody in the right hand and a supporting bass line in the left hand.

La lux que en tus ojos ar - de si

los a - brés a - ma - ñe - ce cuan -

do los cie - rras pa - re - ce que

va mu - rien do la tar - de cuan -

do los cie - rras pa - re - ce que

La tarde #1

1ª

va mu - rien - do la tar - de La

2ª

tar - de Las pe - nas que a mi me

ma - tan son tan - tas que se tro -

pe - llan y co - mo de ma tar - me

tra - tan se gol - pan u - nas a o - tras y por e - so no me

1ª 2ª

ma - tan Las ma - tan

La tarde #2

CELIA

BOLERO

Letra de Juan J. Vázquez

Música de Manuel Mauri

ALLEGRO MODERATO

The piano introduction is in 2/4 time, key of D major. 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 rhythmic accompaniment with chords and single notes. There are several accents (^) and a triplet (3) in the first few measures.

The first vocal line starts with a piano (p) dynamic. The melody is in D major, 2/4 time. The lyrics are: "Co-moen la tie-rra — na-cen las flo-res — en nues-tras". The piano accompaniment continues with chords and rhythmic patterns, including a triplet (3) in the second measure.

The second vocal line continues the melody. The lyrics are: "al-mas — na-ceel a - mor — son am-bas co - sas Las". The piano accompaniment features a triplet (3) in the first measure and continues with harmonic support.

The third vocal line concludes the phrase. The lyrics are: "que mi — ti-gan — de nues-tra vi - da cual - quier do —". The piano accompaniment includes a triplet (3) in the first measure and ends with a final chord.

Celia 1=

I II

-lor ————— Co-moen la Por e-so Ce-lia ————— so-bo por

e - so ————— con to-dael al-ma ————— tea-do-ro yo

con tu ca-ri-ño ————— mue-ren mis pe-nas ————— y en tu bo-

I II

-qui-ta ————— ten-gou-na flor ————— Por e-so

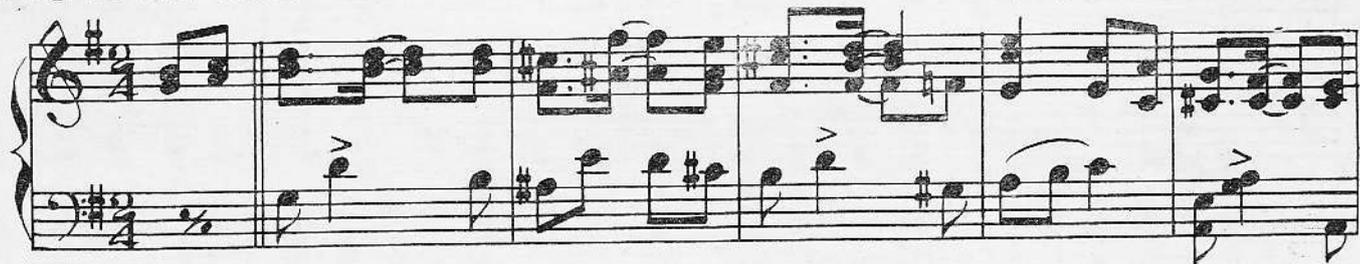
Celia 2=

LA AUSENCIA

BOLERO

Al Ing. Sr. José García Montes

Música de Alberto Villalón



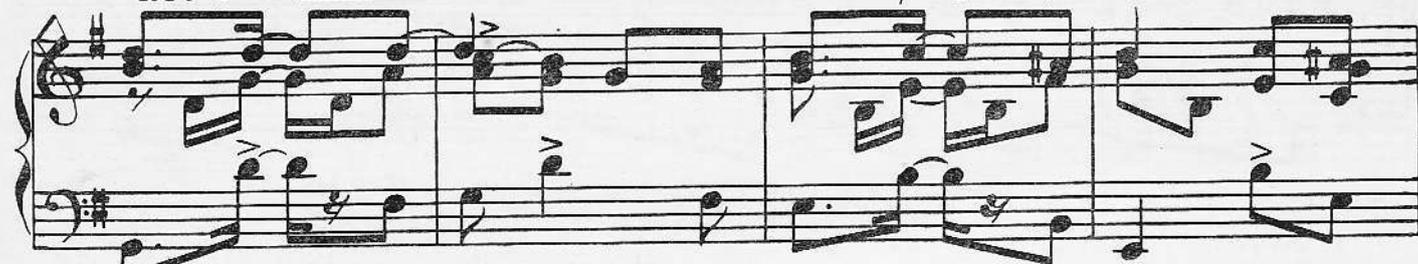
The first system of the score is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The music features a rhythmic pattern of eighth and sixteenth notes, with some chords and melodic lines.

Ven-goa ver sien mi ausen - cia guar-



The second system shows the piano accompaniment for the first vocal line. It consists of two staves. The treble staff has a melodic line with some grace notes and slurs. The bass staff provides a harmonic accompaniment with chords and moving lines.

das - te el a - mor que al par - tir te con -



The third system shows the piano accompaniment for the second vocal line. It consists of two staves. The treble staff has a melodic line with some grace notes and slurs. The bass staff provides a harmonic accompaniment with chords and moving lines.

fié ven goa ver sien mi ausen - cia llo.



The fourth system shows the piano accompaniment for the third vocal line. It consists of two staves. The treble staff has a melodic line with some grace notes and slurs. The bass staff provides a harmonic accompaniment with chords and moving lines.

ras te co - mo yo por tu ausen - cia llo.



The fifth system shows the piano accompaniment for the fourth vocal line. It consists of two staves. The treble staff has a melodic line with some grace notes and slurs. The bass staff provides a harmonic accompaniment with chords and moving lines.

rè co - mo yo por tu ausen - cia llo.



The sixth system shows the piano accompaniment for the fifth vocal line. It consists of two staves. The treble staff has a melodic line with some grace notes and slurs. The bass staff provides a harmonic accompaniment with chords and moving lines.

Ausencia #1

rê ————— 1ª Ven-çoa || 2ª Ven-çoa ver sien tu

pã - li - da fren - te ————— al fi - jar tus pu -

pi ————— las en mi' ————— un son - ro - jo si

quie - ra des mien - te ————— lo ————— quel mun - do me

ten ten ten

di - ce de ti ————— lo ————— quel mun - do me

di - ce de ti 1ª Ven-çoa || ti 2ª

MIS ANHELOS

CANCION CUBANA

Letra de Francisco Vález

Música de Alberto Villalón

Larghetto.



Piano introduction in 2/4 time, marked *Larghetto*. The music features a treble and bass staff with a *cresc.* marking.



First vocal line with piano accompaniment. The lyrics are: *Quie-ro que tus lin-dos o - jos so-lo mi-ren pa-ra*



Second vocal line with piano accompaniment. The lyrics are: *mi, ——— quie-ro que tus dulces la-bios me be-sen con fre-ne-*



Third vocal line with piano accompaniment. The lyrics are: *si, ——— que se-as el bien que ri-do el a-mor de mis — a-*

mis anhelos #1

mo-res, el a lien-to de mi vi-da y yo el ser de tu e-xis-

1ª VEZ. tir. Quie-ro que tus lin-dos tir.

2ª VEZ. con anima Yo quie-ro que tu me

m.f.

expresivo

quie-ras co-mo te quie-ro yo a ti,

cresc.

que llo-res cuan-do yo llo-ro y que pien-ses so-lo en

misañelos #2

mi. Si! — Que con al. ma de. li. ran. te

ca. ri. ño. say fiel cual yo, Le rin. das

molto expres

un a. mor con. tan col canto. te a quien siempre tea. do. ró

1ª VEZ.

Yo quie. ro que tu me ró: mis anhelos

2ª VEZ.

cres. *fff*

MARES Y ARENAS

CLAVE

Letra de Francisco Vélez

Música de Rosendo Ruiz

Moderato



So - bre las
en du - ro



on - das del mar bra - vi
mar mol to pu - se. E. le



nom bre con que so - ña - ba
pie - dra lo con - ser - va - ba

2da vez Ya me di - da que las cri -
Co - mo en las on - das, co mo en la a -

mares y arenas

bia ve-nian las o-las y lo bo-rra-ban ve-nian las
 re-na-to-do se bo-rra to-do sea-ca-ba to-do se

o-las y lo bo-rra-ban,
 bo-rra to-do sea-ca-ba!

So-bre las re-na loes cri-bi lue-go Y al con-tem-
 Ras-go-me el pe-cho y en el loes cri-bo aun tem-ble.

plarlo mi ni-ña a ma-da So-pló la pri-sa lle-vó-se el
 ro-so por que du-da-ba: a qui lo guar-do por que en el

mares y arenas #2

rie-go y de tu nom-bre no que-dó na da
 vi-vo, nun-ca se bo-rra, ja más se- ca ba

Y de tu nom-bre no que-dó na da
 nun-ca se bo-rra ja más se- ca - ba

*D.C. al F. con la
 segunda letra y
 luego a la Coda*

Coda.
Tranquilo.

cres. *seco*

mares y arenas. 13

OYE MI CLAVE

CLAVE

Jorge Anckermann

CLAVE

mf

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

mf

O - ye mi cla - ve so - no - ra, ——— o - ye mi

The first system includes a vocal line and piano accompaniment. The vocal line begins with the lyrics "O - ye mi cla - ve so - no - ra, ——— o - ye mi". The piano accompaniment continues with chords and rhythmic patterns.

cla - ve, ——— o - ye mi cla - ve, ———

The second system continues the vocal and piano accompaniment. The vocal line has the lyrics "cla - ve, ——— o - ye mi cla - ve, ———".

que el en - can - to que a - te - so - ra ——— es dul - ce y

Oye mi clave 1=

The third system concludes the vocal and piano accompaniment. The vocal line has the lyrics "que el en - can - to que a - te - so - ra ——— es dul - ce y". Below the piano part, the instruction "Oye mi clave 1=" is written.

sua - ve, ————— es dul - ce y sua - ve. ————— *p* Es

can — to di - vi - no que lle - ga al al — ma, ————— que lle - ga al

al — ma ————— con rit — mi - cos so - nes del tier - no la -

- ud, del tier - no la - ud. ————— *f* ³ Queen las gra — las no - ches de

Oye mi clave 2 =

paz y de cal-ma a le-jan la vi-da de la

se-nec-tud. Tal es mi cla-ve se-

-ño-res. Tal es mi cla-ve, mi

I II
 cla-ve, mi cla-ve, Es cla-ve.
 Oye mi clave 3=

YA REIRE CUANDO TU LLORES

CLAVE CRIOLLA

Alberto Villalón

Moderato.



Si



to do a quello aca bô — si ol. vi das tes mis a mo res si hoy



ritar. *a tempo.*
ri es y yo ro yó ya rei re quan do tu llo res



Ten.
ya reire cuando tu llores #1

doen el pe.chou.na lla.ga — que me la a.brió tu des . den — al .

gundi.a Dios lo ha . ça — la sen . ti . rã tu tam . biẽn — to .

doen la vi . da se pa . ça .

fuis : te el sol que dno bro oriente de mi

men . te i . lu . mi . na . ba con su luz res . plan . de . ciente lo que

rit. yo a ti tea . do . ra . ba Dios lo *atempo* sa . be so . la . men . te — lo
ya reirẽ cuando tu llores $\frac{3}{2}$

que yo a ti te a-do-ra-ba Dios lo sa-be so-la-men-te.

Da

mu-chas vueltas el mundo tal vez con do-lor pro-fun-do vuel-vas

a brin-darme a-mo-res cuan-do no quie-ra dar flo-res ya el jar-

rit.

a tempo

dín del a-mor mi-o que ri-es y yo no ri-o ya rei.

rit.

a tempo.

re-cuan-do tú llo-res.

ya retiré cuando tu llores #3

!SI LLEGO A BESARTE..!

BOLERO

Luis Casas Romero

Piano introduction in G major, 4/4 time. The music features a melodic line in the right hand and a harmonic accompaniment in the left hand, with a key signature of one sharp (F#) and a 4/4 time signature.

Voz

Di — cen que tus ca — ri — cias no han de ser mi — as go en

The vocal line is written in a single staff with lyrics underneath. The piano accompaniment continues in two staves below. The lyrics are: "Di — cen que tus ca — ri — cias no han de ser mi — as go en".

— mis a — man — tes bra — zos no he des — tre — char — te y yo he so — ña — do a no —

The vocal line continues with lyrics: "— mis a — man — tes bra — zos no he des — tre — char — te y yo he so — ña — do a no —".

— che que me que — ri — as ya un que des — pués me mue — ra que — ro be —

The vocal line concludes with lyrics: "— che que me que — ri — as ya un que des — pués me mue — ra que — ro be —".

Si Llego a... 1=

I II

-sar-te Di- Dameun be-so y ol-vi-da que me has be-

-sa-do y teo-frez-co la vi-da si me la pu-des-

que si lle-go a be-sar-te co-mo he so-ña-do ha de

I II

ser im-po-si-ble que tú me ol-vi-des Dameun

Si lle-go a... 2:

EL QUITRIN

CANCION CUBANA

Letra de F. Villoch

Música de Jorge Anckermann

MOD^{to} GRACIOSO

Por el Pra-do y la A-la-
-pan - da su-be y

mf

f *p* *mf*

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment is in bass clef. Dynamics include *mf*, *f*, *p*, and *mf*.

-me-da ba-lan-ce-an-do-se triun-fal con su car-ga de be-lle-zas el qui-
ca-ja ba-ja y su-be y vie-ne y va y el qui-trin co-moun es-qui-fe la cal-

This system contains the third and fourth staves of music. The vocal line continues with lyrics. Dynamics include *f* and *mf*.

-trin ai-ro-so vá, — con su-car-ga de be-lle-zas el qui-trin ai-ro-so
-za-da sur-ca ya — El qui-trin co-moun es-qui-fe la cal-za-da sur-ca

This system contains the fifth and sixth staves of music. The vocal line continues with lyrics. Dynamics include *f* and *mf*.

I II

vá. — La so- ya. — Co-moes-pe-je-a la pla-ta

p *p* *p*

El Quitrin 1 =

This system contains the seventh and eighth staves of music. It includes first and second endings. Dynamics include *p*. The text 'El Quitrin 1 =' is written below the piano part.

y co-mo bri-l-lae-l cha-rol — to-do lu-ces y co-lo-res la vo-lan-taes co-moun

sol — Tie-ne la ca-aen-cia — de la mu-si-ca cri-o-lla —

poco ligero y pa-re-ce qe-al an-dar va bai-lan-dou-naba-ba-ne-ra "dul-se" "dul-se" has-la no
meno *rit.*

mais — co-moes pe-je-a la pla-ta y co-mo bri-l-lae-l cha-rol —
a lpo.
a lpo. *p*

El Quibrión 2.

to-do lu-ces y co-lo-res la vo-lan-taes co-moun sol — El diu-mael tr-o y el

gui-a — gual-tra-pe-en con ga-llar-di-z y en su a-sien-to do

se-da y en-ca-jes la rei-nay las da-mas su be-lle-za re-ta-do-ra — a-rro-lla-

-do-ra en sues-pley-dor — hu-mi-llay al mis-mo sol

rit.

tr

f

p rit...

El Quintrin 3=

TEMPO I

Por el Pra-do y la A-la-me-da ba-lan-cé-

f *p*

-án-do-se triun-fal — con su car-ga de be-lle-zas — el qui-

-trin ai-ro-so vá — con su car-ga de be-

f *rit*

-lle-zas el qui-trin ai-ro-so — vá.

rit *f* *ff*

El Quintrín 4 =

FLOR DE YUMURI

CANCION CUBANA

Palabras de Gustavo S. Galarraga

Música de Jorge Anckermann

MODERATO

The piano introduction consists of two staves. The right hand features a melodic line with triplets and slurs, starting with a *mf* dynamic. The left hand provides a harmonic accompaniment with chords and moving lines. The key signature has one flat (B-flat) and the time signature is 2/4.

The first system includes a vocal line and piano accompaniment. The vocal line begins with a *mf* dynamic and contains the lyrics: "Flor de Yu-ca-yo la be-lla al na-cer me ha co-". The piano accompaniment continues with a similar rhythmic pattern as the introduction.

The second system continues the vocal and piano accompaniment. The vocal line includes the lyrics: "- pia-do Yu-mu-ri en su cris-tal. Es". The piano accompaniment features a mix of chords and moving lines, ending with a *mf* dynamic.

The third system concludes the vocal and piano accompaniment. The vocal line includes the lyrics: "- e-se-ri-o-el es-pe-jo don-de ar-si-o mi ros-tro por siem-pre re-fle-". The piano accompaniment continues with a similar rhythmic pattern, ending with a *mf* dynamic.

F. de Yumuri 1.

- jar ————— Ven ————— oh, mi a-mor a lao-ri-lla —

— dees-te ri-o de o-ro con tus flechas y con tu ca-ney —

Ven ————— y ve-rás co-mo el ri-o ————— con sus a-guas so-llo-za las que-jas del

Si ————— bo ————— ney. —

System 1: Treble clef with whole rests. Piano accompaniment in bass clef with triplets and slurs.

System 2: Treble clef with whole rests. Piano accompaniment in bass clef with *mf* dynamic and triplets.

System 3: Treble clef with whole rests. Piano accompaniment in bass clef with triplets and a *Ven* vocal cue.

System 4: Vocal line with lyrics: *— oh, mia-mor a la o-ri-lla — dees-te ri-o de o-ro con tus fle-chas y con tu ca-*
 Piano accompaniment in bass clef with triplets.

F. de Yumuru 3=

- ney ————— Ven ————— y ve - ras co-mo el ri - o —————

— con sus a-guas so-llo-za las que-jas del Si — bo - ney ————— Ven

ya ————— guar-dien-te te es-pe ————— ra la Plor —————

— de tu Ju - mu - ri!

rit. - - -

rit. - -

f

F. de Yumuri 4 =

MI CANTO ERES TU

CRIOLLA

Letra de Guillermo Anckermann

Música de Jorge Anckermann

Tpo. de Criolla:

Piano introduction in 6/8 time, featuring a melody in the right hand and a rhythmic accompaniment in the left hand. The key signature has two flats (B-flat and E-flat).

First system of the song. The vocal line begins with the lyrics: *¿Sa-bes por que es mi can-tar co-mo la dul-cei-tu-sion?* The piano accompaniment includes markings for *rall:* and *a tpo.*

Second system of the song. The vocal line continues with the lyrics: *por que me suele ins-pi-rar tu di-vi-na per-sec-cion. — y ten-go de can-*

Third system of the song. The vocal line concludes with the lyrics: *-tar, por que tus la-bios ten-ta-do-res, cuando te can-to me be-san pa-ra*
mi canto eres tu 1=

rall: que vuel-va em-pe-zar. — *a tpo* Can - to su me mi-ran tus

a - jos; — can - to su me be-san tus la - bios, —

— por - que tus mi-ra-das y be - sos di-si-pan mis e-

rit - no - jos y me cal-man mis pe-nas y a-gra-vlos — *a tpo* To - dos

rit *a tpo*

Mi canto eres tú 2:

mis can-tá-res son tu - yos — e - llos — van a tién dulce

cal - ma — por que son pe - da - zos de mi al - ma, —

f *poco rit* *a tpo.*

I

y mi can-toes a - sí, por que yo me ins - pi - ro en tí. —

rit.

II

se, por que yo me ins - pi - ro en tí —

rit. *rall.* *a tpo.*

3:

Mi canto eres tu 3:

DESPUES DE UN BESO

BOLERO

Palabras de Guillermo Anckermann

Jorge Anckermann

Tpo. de Bolero:

The piano introduction consists of two staves. The right hand features a melodic line with grace notes and slurs, while the left hand provides a rhythmic accompaniment with chords and eighth notes. The key signature has one sharp (F#) and the time signature is 4/4.

The first system includes a vocal line and piano accompaniment. The vocal line begins with the lyrics "Tus la-bios ten-ta-do-res mee-nar-de - cen — y". The piano accompaniment continues with a similar rhythmic pattern to the introduction.

The second system continues the vocal melody and piano accompaniment. The vocal line includes the lyrics "tan-to tu son-ri-sa me pro-vo — ca — que yo no se mu-jer".

The third system concludes the vocal melody and piano accompaniment. The vocal line includes the lyrics "— lo que da-ri — a — por re-ci-bir un be-so de tu bo-".

Después de un beso 1 =

I II

ca — Tus — El sua-ve ter-cio - pe-lo de tu

ca — ra — qui — sie — ra a-ca-ri-ciar con em-be-le - so —

gracioso

y vien-do-me en las ni-ñas de tus o - jos mo - rir-me de pla-

I II

- cer des-pués de un be — so. — El - so. —

Después de un beso 2. — 50. —

LA VOLANTA

CRIOLLA

Eduardo Sánchez de Fuentes

Tpo de Danza

Piano introduction in 2/4 time, featuring a rhythmic melody in the right hand and a bass line in the left hand.

First system of vocal and piano accompaniment. The vocal line begins with the lyrics "Ca-le-se-ro va-mos des-pa-ci-to qe el pai-". The piano accompaniment consists of a rhythmic pattern in the right hand and a bass line in the left hand.

Second system of vocal and piano accompaniment. The vocal line continues with the lyrics "-se-je que-ro con-tem-plar en la guar-da ra-ya". The piano accompaniment continues with the same rhythmic pattern.

Third system of vocal and piano accompaniment. The vocal line concludes with the lyrics "mees-pe-ra mi a-mor el ú-ni-co due-ño de mi co-ra-". The piano accompaniment continues with the same rhythmic pattern. The tempo marking "rall:" is present above the vocal line and below the piano accompaniment.

La Volanta 1=

a tpo

-zón. -

a tpo

legero

Ca-le-

-se-no _____ Ca-le-se-no _____ sien-con-tra-mos a mi no-vien sua-la-

(adice)

-zan _____ no me lle-ves _____ muy de pri-sa _____

- pa-ra que sea-er-que y po-da-mos con-ver-sar _____ Ca-le-

La Volanta 2 =

- se - ro ————— si mi pa - dre ————— te pre - gun - ta don - de

fu - mos le di - ras ————— gea la cei - ba — del lin -

- de - ro ————— sin sa - lir sin sa - lir del ca - fe - tal. —————

La Volanča 3 =

Ca - le - se - ro an - da li - ge - ri - to qe ya es -

tar - de ————— y hay qe re - gre - sar Yo me voy me - cienza vo -

rall - - - - - a 5^{ma}

-lan - ta mien - tras vá mar - chan - do el mo - ro por el cam - mi - no real —————

rall a 6^{ta}

VIVACE

VIVACE

La Volanta 4 =

LINDA CUBANA

CANCION

Eduardo Sánchez de Fuentes

TPº DE CRIOLLA

Moderato

p a tiempo

Dor-mi-da es-ta en su ba - ma - ca ————— al pie de u-na pal - me - ra —

Moderato

a tiempo

Y en el dul - ce a - ban - do - no ————— de su sue - ño se ve, —

Linda Cubana 1=

Co-mo jue-gan sus tren-zas — con la bru-sa lu-ge-ra —

Que el per-su-me le brin-da — de la flor de el ca-fe —

Moderato

a tiempo

Muy cer-ca del bo-hu-o — la ar-bo-le-da fron-do-sa. —

Moderato

a tiempo

O-cul-ta de un a-rro-yo — el tris-te mur-mu-rar —

Linda Cubana 2 =

El sol mue-reen o - ca-so — la ti-mi-da to - jo-sa — Po-sa-da en un na-

-ran - ju — sua-rru-llo pa-ce es-cu - char — En-ton-ces mi a-do-
dolce

-ra - da — de im-pro-ru - so des - pier-ta — y be-lla y son - ru -

-en - te — co - mou-na flor a - bier-ta — al a-mor y la vi-da —
cresc.

Linda Cubana 3.

pal-pi-ta dee-mo-ción — Y al sen-tir de mis la-bios —

la ca-ri-cia so-ñá-da — con un be-sóin-fi-ni-to —

dolce *dolce*

Yu-na dul-ce mi-ra-da — me re-re-la el se-cre-to —

I II

De su fiel co-ra-zón. — En-ton-ces mia-do-

Linda Cubana 4-

CORAZON

CANCION

Eduardo Sánchez de Fuentes

Quasi Allegretto:

dolce.

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. The tempo is marked 'Quasi Allegretto' and the mood is 'dolce'.

The first system of the vocal and piano accompaniment. The vocal line begins with the lyrics 'Co-ra-zón, ¿ol-ve-zón, vuel-ve a'. The piano accompaniment continues with chords and moving lines, marked with a piano 'p' dynamic.

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics '-das-te mi con-se-jo su-frir más, ya no te ser lo que tu fuis-te no pa-dez-cas, noes-tés'. The piano accompaniment continues with chords and moving lines, marked with a piano 'p' dynamic.

The third system of the vocal and piano accompaniment. The vocal line continues with the lyrics 'de-jo, si la di-cha no con-ci-bes y te em-tris-te, rom-pean-sio-so las ca-de-nas quees-cla-'. The piano accompaniment continues with chords and moving lines, marked with a piano 'p' dynamic.

pe - ñas en su - frir se - ras mar - tir de tus
 - vi - zan tu i - lu - sión si un a - mor te hi - rió a - te -

pe - ñas, pues vi - vir en - tre ca - de - ñas, co - ra - zón ca - ma tú
 - vo - so, o - tro a - mor te ha - rá di - cho - so, rom - pe el cer - co - de tus

rall: *ten* *rall:* *poquito mosso:*
 vi - ves, no es vi - vir! Yo bien sé qe es - tás he - ri - do cien sa -
 pe - ñas co - ra - zón! *p*

rall:
 - e - tas al o - i - da te sil - ba - ron y trai - do - ra, u - na
rall:

Corazón 2=

poco mosso

fue la que te hi-rió que te li-bras so-lo que-ro dee-se

poco mosso

rall:

dar-do tra-cio-ne-ro, que tu vi-da so-ña-do-ra sin pie-

(2^a)

-dad en-ve-ne-no.

poco mosso

rall:

Co-ra-no.

Corazón 3=

VIVIR SIN TUS CARICIAS

CANCION

Poesía de Amado Nervo

Música de Eduardo Sánchez de Fuentes

CANTO

PIANO

Dolce e legato

rall. *a tempo*

rall *a tempo*

Vi_vir sin tus ca_ri_cias
es mu_cho de_sam_po_ro; Vi_vir sin tus pa_
_la_bras es mucha so_le_dad; Vi_vir sin tua mo_
Vivir sin tus caricias

The musical score is written in G major (one sharp) and 2/4 time. It consists of three systems of music. The first system shows the vocal line and piano accompaniment. The piano part is marked 'Dolce e legato'. The second system continues the vocal line and piano accompaniment. The third system includes performance markings 'rall.' and 'a tempo' for both the vocal and piano parts. The lyrics are written below the vocal line, and the piano part is written in a grand staff format.

ro — so mi — rar, in ge — nuoy cla — ro, ¡Es mucha obscu — ri —

dad! *rit.* *a tempo* *rit.*
 ¡es mu — cha obscu — ri — dad! Pa ra cal mar a

ve — ces — un po co el so be — ra — no, El in — vencible an —

he — lo — de vol ver te a mi — rar, Mei ma — gi no que

Vivir sin tus caricias 2

rall.

via — jas — por un pa — is le — ja — no —

rall.

De don-dees muy di — fi — cil, — — — — — j muy di-fi cil! tor —

3 3

rall.

— nar — — — — — A — si mi des-con — sue — lo, — — — — —

rall.

— tan hon-do, se di — vier — te; Doy lar-gas a mies

rall

pe — ra, — dis — traí go mihos coes plin; — Y, pensando en que

tor — nos, en que ya voy a ver — te, — Un di — a en cualquier

rall

par — te, — me co — ge rá' la muer — te — Y me echará en tus

rall

a tempo

bra — zos, i por fin! i por fin! —

a tempo

AL RECORDAR TU NOMBRE

CANCION

Carmelina Delfin

Moderato

Piano introduction in 2/4 time, key of B-flat major. The music is marked *f* (forte). It features a melody in the right hand and a bass line in the left hand.

VOZ

Vocal line and piano accompaniment for the first line. The vocal line is in 2/4 time, key of B-flat major. The piano accompaniment is marked *mf* (mezzo-forte) and *con tristeza* (with sadness). The lyrics are: *Al re-cordar tu nom-bre tiembla mi co-ra-zón*

Vocal line and piano accompaniment for the second line. The vocal line is in 2/4 time, key of B-flat major. The piano accompaniment is marked *mf* (mezzo-forte) and *con tristeza* (with sadness). The lyrics are: *con el re-cuer-do triste de sen-ti-da pa-sión*

Vocal line and piano accompaniment for the third line. The vocal line is in 2/4 time, key of B-flat major. The piano accompaniment is marked *mf* (mezzo-forte) and *con tristeza* (with sadness). The lyrics are: *cuando mi al-ma mi al-ma pu-ra te que-rí-a*

Al Recordar tu nombre. !

cuando mi alma pura no su- fri a las pe- nas de a-

1. mor 2. poco rubato mor Lamentoso do- ro- sos que brotandemis

labios amo ro- sos, cruji dos mis te rio- sos que o i mos en la vi da sin po der los

com- prender cantando rit.

La mentes do lo-ro-sos que brotan de mis labias amo-ro

poco rubato

sos cruji dos mis te-rio-sos que oimos en la vi da sin poder los com-prender

te qui se sin sa-ber las luchas del que rer y hoy quie ro olvi dar te y no pue do arran

apasionadamente

car te de mi co ra-zón

molto rall

replido

QUIERO BESARTE

CRIOLLA

Félix Cagnet

MODERATO

Te qui-sie-ra be-

-sar- con la fie-bre mas bo-ca y en un be-so be-

-ber me el nec-tar de tu bo-ca no hay de-lei-te ma-

-yor que be-sar con el al-ma y en un be-so la

vi-da de-jar y a-sí mo-rir de a-mor Te qui-sie-ra be-

Quiero besarte 1=

II

poco rit. *tpo.*

-mor Ven y da-me tu bo-ca tan fra-grante y sa-

-bro -sa M.I. ge tus la bios que-ro mor-der ya-si mo-rir-me

poco rit. *tpo.*

de pla-cer ven y da-me tu bo-ca por-que que-ro en un

be - se sa-bo-rear el dul -zor de tu bo-ca que es

rit.

aun-que des-pues me mue - ra em-bria-ga-do de a

I *poco rit.* II *8va*

-mor Ven y da-me tu -mor

Quiero besarte 2=

TE ODIO

CRIOLLA

Félix Cagnet

CANTO

PIANO

mf

Te o_dio y sin embargo te quie_ro te

f *p*

o_dio y no puedo vi dar te no pue do vi da mi a ex pli-

Tè Odio 1.

1.

car te como es que te o dio te quiero te a do roy podero por ti Te

2.

mis no cheson tris tes me cie gan los ce los qui sie ra ma tar te

p

y besarte la vez el o dio es ca ri ño no me ca ba du da

1. 2.

por que te odio te quiero a la vez y no vi vos in ti Mis no cheson ti

M.F.

EN EL TRONCO DEL ARBOL

BOLERO

Eusebio Delfín

Moderato.

Piano

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It begins with a piano (p) dynamic marking and a mezzo-forte (mf) dynamic marking. The lower staff is in bass clef with the same key signature and time signature. The music features a steady accompaniment with some melodic lines in the bass.

The second system continues the piano accompaniment with two staves. It maintains the 2/4 time signature and one sharp key signature. The music includes various chordal textures and melodic fragments.

The third system includes the first line of lyrics: "En el tron-co de un ár-bol u-na ni-ña gra". The lyrics are written below the notes. The piano accompaniment continues with two staves. A piano (p) dynamic marking is present at the beginning of the system.

The fourth system includes the second line of lyrics: "bo' su nam-bre en chi-da de pla-cer y el". The piano accompaniment continues with two staves. The lyrics are written below the notes.

En el tronco del árbol 1

arbol con mo vida en su seno a la

niña uña flor de jo ca her En el

Rit. Yo soy el arbol con mo vi doy tris te tue

res la niña que mi tron co hirio yo

guar do siem pre tu que ri do nom bre y tu que ha

he cho de mi po bre flor Rit Yo soy el

En el tronco del árbol

CONFESION

CANCION

Rosendo Ruiz

Lento

Re cuer - do que ju -
piu lento

len.

ten.

re de to do co - ra - zón de

lo do co ra zón pues bien recuerdo yo pues bien re - cuer - do yo a -
poco mas movido *lento* *R.H.*

mar - ta ti ó mo rir di vina confe sión que nunca olvidaré que
rall. *alpo.*

nunca ol vi da - ré tam bién re - cor - da -

R.H.

Confesión 1

ré. R.H. el día en que te ví

tió mi cora zón con es - pe - ran - za y fè

ral poco

glo - ria del a - mor so - lo tu me ha -

quisiera que su pieras lo mucho que su frío mi amante cora zón entonces no con -

ces sen - tir La glo - ria del a -

taba lo que quiero yo lo que quiero yo quisiera que su pieras lo mucho que su

mor so - lo tu me ha - ces sen - tir

frío mi amante co - ra - zón entonces no con taba lo que quiero yo lo que quiero

yo lo que te quie - ro yo

EN EL SENDERO DE MI VIDA

BOLERO

Oscar Hernández

Tiempo de bolero

Piano introduction in 2/4 time, marked *p*. The music features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

First system of vocal and piano accompaniment. The vocal line begins with the lyrics: *En el sen- dero de mi vi da tris- te ha lle una flor a- penas su per fume de li-*

Second system of vocal and piano accompaniment. The vocal line continues with the lyrics: *cto- so me em bri ago cuan do em pe za ba a per ci bir su a- ro- ma se es fu mo a si vi- ve mi*

Third system of vocal and piano accompaniment. The vocal line concludes with the lyrics: *al- ma tris te y so- la a si vi- va ma- mor En el sen-*

En el sendero de mi vida 1

2

Y que-rien-do perci-bir dea quella ro-sa super fu me y co-lor que ya lo

triste de mi cruenta vi-da se-óó... Comola ro-sa co-mo el per fu-me

asie-ra e-lla como lo tris te co mouna lá grima si soy yo

como lo tris te co-mouna lá-grima a si soy yo Cuando em-

En el sendero de mi vida 2

SE FUE

BOLERO

Ernesto Lecuona

Tpo. de Bolero

ff

The piano introduction is in 4/4 time, marked *ff*. It features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The melody consists of several phrases, some with long, sweeping lines.

Sin la luz ————— *de sus*

p

The first vocal entry is in 4/4 time, marked *p*. The vocal line is in the right hand, and the piano accompaniment is in the left hand. The lyrics "Sin la luz" and "de sus" are written under the vocal line.

o - jos ————— *es cruel* ————— *mi tor - men - to*

The second vocal entry is in 4/4 time. The vocal line is in the right hand, and the piano accompaniment is in the left hand. The lyrics "o - jos", "es cruel", and "mi tor - men - to" are written under the vocal line.

tristes soy ————— *sin su - mor*

The third vocal entry is in 4/4 time. The vocal line is in the right hand, and the piano accompaniment is in the left hand. The lyrics "tristes soy" and "sin su - mor" are written under the vocal line.

que ro bó mi co - ra - zón Se fue

- para no vol - ver se fue sin de cir mea

diós muy le jos de mí se fue

ma - tan - do mi en sue - ño de a - mor Se mor

1 2

AQUELLA TARDE

CRIOLLA - BOLERO

Ernesto Lecuona

Moderato

f *Poco rit.*

The piano introduction is in 6/8 time, marked *Moderato*. It begins with a forte (*f*) dynamic. The melody is in the right hand, and the accompaniment is in the left hand. The piece concludes with a *Poco rit.* (ritardando) marking.

Canto

yo quie ro que tú

Yo quie ro que tu me quie ras y e restan

The first line of the vocal melody is accompanied by the piano. The lyrics are: "Yo quie ro que tu me quie ras y e restan". The piano accompaniment continues from the introduction.

y e res tan eruel

eruel que me des pre cias Si supie ras tú to

The second line of the vocal melody is accompanied by the piano. The lyrics are: "eruel que me des pre cias Si supie ras tú to". The piano accompaniment continues.

mu cho que he llo ra do desde aque lla tar de en que te

The third line of the vocal melody is accompanied by the piano. The lyrics are: "mu cho que he llo ra do desde aque lla tar de en que te". The piano accompaniment continues.

Aquella Tarde 1

1 | 2

vi Yo quiero que vi Di - me

- porque no me quie - res Di - me por que me aban

do - nas Si tue - res mi vida y mi solan - he - lo

Si ti so - lo quiero con toda el al - ma

o - ye en no - ches pa - sa - das

so - ñe que yoe - ra tua - mor

y al des - per - tar me en con tre con la rea - li - dad que ja - más

me que - rrás

Aquella Tarde 3

PAISAJE

PUNTO CUBANO

Letra de E. Castro

Música de Eliseo Grenet

Moderato

Expresivo

♩

Detailed description: This block contains the piano introduction. It features a treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. The tempo is marked 'Moderato'. The music is characterized by a melodic line in the right hand and a more rhythmic accompaniment in the left hand. The word 'Expresivo' is written above the left hand. The piece concludes with a repeat sign.

Voz

En el a - gua trans - pa - ren - te — sus ra - yos la lu - z in -
Se vis lum bra te - nue - men - te — la cla - ra luz de la au -

Detailed description: This block shows the first vocal line and its piano accompaniment. The vocal line is in a treble clef with a key signature of one flat. The lyrics are written below the notes. The piano accompaniment is in a grand staff with a key signature of one flat. The music is in 6/8 time and features a steady accompaniment for the voice.

pri - me — y la ca ña bra - va gi - me — al be - so de la co -
ro - ra — y la hu mil de tre - pa - do - ra — va per - fu - man - do el am -

Detailed description: This block shows the second vocal line and its piano accompaniment. The vocal line continues the melody from the first verse. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

ri - en - te —
bi - en - te —

Detailed description: This block shows the third vocal line and its piano accompaniment. The vocal line is shorter, ending with a fermata. The piano accompaniment continues with a similar rhythmic pattern.

Paisaje 1

Se ye trinar dulce - men - te el sin - ton - ten los ma -
 El bo - ye - ro di - li - gen - te se des pi de de sua -

za - les los o - cul - tos ma - nan - tía - les en to nan su ter - na -
 ma - da yan su ca - rre - ta car - ga - da va ri man do sus do -

ri - sa y cim bre an con la bri - sa los ver des ca - ña - ve -
 lo - res mien tras los ga - llos can - to - res a - nun - cian la ma - dru -

rall.

con la voz rall.

ra - les
 ga - da

Para fin

Al ♩ dos veces y salta ♩ a fin

Al ♩ dos veces y salta ♩ al fin

Paisaje 2

LAS PERLAS DE TU BOCA

BOLERO

Letra de Armando Bronca

Música de Eliseo Grenet

Tiempo de Bolero

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes in a 2/4 time signature. The left hand provides a bass line with chords and single notes. The key signature has one sharp (F#).

The first vocal line is on a single staff with lyrics: *E - sas per - las que tu guar - das con cui - da - do*. Below it is the piano accompaniment for the first system, consisting of two staves.

The second vocal line is on a single staff with lyrics: *en tan lindo estu - che de peluche ro - jo me pro - du - cen ne na mí - a loco an*. Below it is the piano accompaniment for the second system, consisting of two staves.

The third vocal line is on a single staff with lyrics: *to - jo de con tar las besa bes que na mo - ra - do É sas Quiero*. Below it is the piano accompaniment for the third system, consisting of two staves.

Las Perlas de tu Boca 1

ver - las como cho - can con tu ri - sa _____ quiero ver - las a - le - grar con ansia

la - ca _____ pa ra jue - gar ro di - llar me ante tu bo - ca _____ y _____ pe -

1
dir - le de li - mos - nau - na son - ri - sa _____ Quiero

2
dir - le de li - mos - nau - na son - ri - sa _____

Las Perlas de tu Boca 2

LAMENTO ESCLAVO

Letra de Aurelio G. Riancho

Música de Eliseo Grenet

Moderato

Es-cla-vo soy

ne-gro na-ci ne-groes mi co-lor y negraes mi

suer-te po-bre de mi su-frien-do

voy es te cruel do-lor ay hasta la muer-te

Lamento Esclavo 1

The musical score is written in G major and 2/4 time. It consists of a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a steady eighth-note bass line in the left hand. The vocal line is simple and expressive, with lyrics in Spanish. The score is divided into four systems, each with a vocal staff and a piano grand staff.

soy lu - cu - mi cau - ti - vo sin la li - ber -

tad no vi - vo que los ne - gros

li bres un dia se - rán ay mi ne - gra Pancha vamo a bai - lar que los ne - gros

li bres se - rán

Lamento Esclavo 2

PALMIRA

RUMBA

Moisés Simons

Introduction for piano. The piece 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.

First vocal entry. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The dynamic is piano (*P*). The lyrics are: *Quié - ren sa - ber quié -*
qua - pa siempre se -

Second vocal entry. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: *soy ? Pal. mi. ra to - do el mun do por mí,*
ra Pal. mi. ro por que el mun do te dio

Third vocal entry. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: *suspi. ra cuan - do al ón chiqui - to lun - do me mu. ra*
suen. can. to cuan - do al du - na vi ru. li - lla me mi. ra

palmira
nº 1

lo - co de placer me di - ce mi vi - da mi
 re - vi - rân do - le los o - jos la es - pan - to en

no - vio siempre fue de to - dos el me -
 la ba - cha ta soy la Par - da que se im - po - ne por

por su sp. ne - ro do - za si yo le di - do cuan -
 du - lu - za zo cuan do una sa - ta su -

— do esta ma ja - de - ro - ti - ra me desca - pa - ra - te - ti - ra me el - per - che - ro!
 — fre con mi hermo - su - ra - porque sa - be que yo a - rro - llo con mi sa - bro - su - ra -

Imira nº 2.

chu - llan a to da voz ne - gra te sumba! Hay
 non - do cre - yen do yon - ni en po - li - ci - a rum.

que ver - me arro - llan - do con mi ba - ta ro - sa - da a -
 - be an doy pe - le - an - do es - toy que ni pin - ta - da a -

re - man - da - day chan - cle - te an - do Pal - mi - ra

me lla - mo yo y ten - go vil - li - vil - lo Palmira

palmira
 No 4

LA CONGA SE VA

DANZA

Ernesto Lecuona

Moderato.

ff *dim.*

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth notes with accents, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Moderato' and the dynamics range from fortissimo (ff) to diminuendo (dim.).

La con-ga se va y — yome voy tras e - lla —

The vocal line is written on a single staff with a treble clef. It features a melodic line with eighth and quarter notes, corresponding to the lyrics.

m.f.

The piano accompaniment for the first phrase consists of two staves. The right hand plays a rhythmic pattern of eighth notes, and the left hand plays a steady eighth-note accompaniment. The dynamic is marked mezzo-forte (m.f.).

por que a su com-pás se en-cien-de mi co - ra - zen —

The vocal line continues with the second phrase, maintaining the same melodic style as the first phrase.

The piano accompaniment continues with the second phrase, maintaining the same rhythmic pattern as the first phrase.

sue - na ne - gro las ma - ra - cas que que - ro bai - lar —

The vocal line concludes with the third phrase, ending with a long note on 'lar'.

f

The piano accompaniment concludes with the third phrase, ending with a strong chord. The dynamic is marked forte (f).

La conga se va n° 1

has.ta que despun.te el di.a con su cla.ri.dad.

lo.ca men.te con ar.dor bai.la

m.f.

re.mos oh mi.a.mor pues yo se que

que res bai.lar con tu mo.ra ar.dien.te que en sus la.bios

La con fase va 7º 2

te ha de brindar la pa.sión vehe.men .. te la Con. fía se

va y yo me voy tras e . lla por que a su com.

PP

pas sen.cien.de mi co . ra . zón la con fía se va

dim: molto *PPP*

La con fía se va 7:3

EL FRUTERO

PREGON

Letra de Gustavo S. Galarraga

Música de Ernesto Lecuona

Moderato.

ff *meno forte*

The piano introduction consists of two staves. The right hand starts with a series of eighth notes, while the left hand plays a simple bass line. Dynamics range from fortissimo (ff) to meno forte.

Tula:

Yolle - vo pi - ñas sa - bro - sas y con do - ra - das con.

The vocal line is written on a single staff with a treble clef and a 2/4 time signature. It features a melodic line with eighth and sixteenth notes.

chi - tas E - sas pi - ñas y o las lle - vo pa - ra las ni - ñas bo - ni - tas Tam - bien

P

The piano accompaniment for the first phrase consists of two staves. The right hand plays chords and single notes, while the left hand plays a steady bass line. A piano (P) dynamic marking is present.

Ue - vo ca - la - bazas con o - tros fru - tos mez - cles e - sas no son pa - las ni - ñas no son pa - sus e - na - mo - ras Tam - bien

The vocal line continues with a similar melodic pattern, featuring eighth and sixteenth notes.

The piano accompaniment for the second phrase consists of two staves, continuing the bass line and chordal accompaniment from the first phrase.

Coro

Ue - vo ca - la - bazas con o - tros fru - tos mez - cles e - sas no son pa - las ni - ñas no son pa - sus e - na - mo - ras Tam - bien

The chorus vocal line is written on a single staff with a treble clef. It features a more rhythmic and repetitive melodic line.

Ue - vo ca - la - bazas con o - tros fru - tos mez - cles e - sas no son pa - las ni - ñas no son pa - sus e - na - mo - ras Tam - bien

The piano accompaniment for the chorus consists of two staves, providing a rhythmic and harmonic foundation for the vocal line.

el frutero n.º 1

Tula:

lle vo ca la ba sas con o tros frutos mezclados e sas no son pa las nu ñas son pa sus e na mora os Tambien

yo lle vo na ran jas yan gu ñas las lle vo se cas e sas son pa ra las

vie jas para las vie jas clu - e - cas Ca se ri ta sal q' ten go mu chas fru tas en sa son soy el

Coro.

frute ro q' lle va ma non cul loy ruc ca ñon Ca se ri ta sal q' ten go mu chas fru tas en sa son soy el frute ro q' lle vo ma non.

el frutero 11° 2

(Tula)

culloy rucoa.nón Soy frute.ro

ca.se.ri.ta sal me.dio.ta.ble . ro doy por un real ya ti ca.se . ra te lo da.

Coro:

re si te son.ri . es co. moyo Soy fru.te.ro ca.se . rita sal me.dio.ta.ble.

Tula

ro doy por un real ya ti ca.se . ra te lo da . re si te sonri . es co. moyo Ya se

se
va Si se ñorel frute ro yase vã case.ruta pronto sal si tequerestu comprarq²lle.volos mamon.

P

ellosyel ca.ni.tel y llevotambierlasmanijasdelachinaodelca.jel yel ri . como mey y llevotambien a.

ñontan dulce porsu sa.bor ay ca.se ra sal que yaelfrute . ro se vã ay que si se .

ñorque ya yo me voy si tu nome que . res comprar me naay que si se ñã.

el frutero
n^o 4

COMO ARRULLO DE PALMAS

CRIOLLA - BOLERO

Ernesto Lecuona

Moderato (Criolla)

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It begins with a forte (f) dynamic and features a rhythmic pattern of eighth and sixteenth notes. The left hand starts with a bass clef and a key signature of one sharp (F#), playing a simple bass line with eighth notes.

Co mo el a rru.llo de pal mas en la lla.nu.ra co.mo el tri.

This system contains the first line of the vocal melody and its piano accompaniment. The vocal line is on a treble clef staff with a key signature of one sharp (F#) and a 6/8 time signature. The piano accompaniment is on a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a 6/8 time signature. The piano part starts with a piano (p) dynamic. The lyrics are: "Co mo el a rru.llo de pal mas en la lla.nu.ra co.mo el tri."

nar de sin son.te en la es.pe.su.ra co.mo de rra.a.pa.ci.ble.

This system contains the second line of the vocal melody and its piano accompaniment. The vocal line is on a treble clef staff with a key signature of one sharp (F#) and a 6/8 time signature. The piano accompaniment is on a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a 6/8 time signature. The lyrics are: "nar de sin son.te en la es.pe.su.ra co.mo de rra.a.pa.ci.ble."

el li.ru.co ru.mor co.mo el a.zul de mi cie.lo a.sus mi.a

This system contains the third line of the vocal melody and its piano accompaniment. The vocal line is on a treble clef staff with a key signature of one sharp (F#) and a 6/8 time signature. The piano accompaniment is on a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a 6/8 time signature. The lyrics are: "el li.ru.co ru.mor co.mo el a.zul de mi cie.lo a.sus mi.a".

Bolero (lento)

mor ————— E. res tú la mu. jer que reí na en mi co. ra. zón —
dulce bien que so. ño mja. pa. sio. na. da. lusión ————— E. res
tu flor car. nal de mi jar. dín i. de al ————— tru. que. ña y her. mo. sa cual
mu. sa gen. til de ca. li. da tu. rra tro. pi. cal Tu mi. rar so. ño.

f *P* *f* *f*

como arrullo
de palmas
no 2

crese.

dor es dulce y triste, mi bien ————— Es tu aq - dar ten - ta.

crese.

dor un ar - mo - nio - so vai - ven ————— y tu piel do - ra - da gl

sol es ter - say su - til mu - jer de a - mor sen - sual mi pa - sion es ru -

1a mor de un pal mar. ————— 2a E res mar.

ff *fz.*

como
arrullo
de palmas
nº 3

LOS OJOS NEGROS

CRIOLLA - BOLERO

Arturo Guerra

INTROD. Moderato

Tpo. de Criolla:

(voz) Son - u - nos o - jos qe me fas -

Musical notation for the introduction, featuring piano accompaniment in 6/8 time. The key signature has one sharp (F#). The piece begins with a piano (*p*) dynamic. The melody is written in the treble clef, and the bass line is in the bass clef. The introduction concludes with a repeat sign and a key signature change to two sharps (D major).

cu - nan que me con - tem - plan lle - nos de a - mor

Musical notation for the first vocal line, continuing the piano accompaniment. The melody is in the treble clef, and the bass line is in the bass clef. The dynamic is piano (*p*). The key signature is two sharps (D major).

son e - sos o - jos tus o - jos ne - gros, o - jos de

cres - cen - do - *f* ben

Musical notation for the second vocal line, continuing the piano accompaniment. The melody is in the treble clef, and the bass line is in the bass clef. The dynamic is piano (*p*), with a crescendo leading to a fortissimo (*f*) dynamic. The key signature is two sharps (D major).

fue - go luz y pa - lision

poco rit - - - - - *bpo*

II Tpo. de Bolero

Musical notation for the bolero section, starting with a piano accompaniment in 2/4 time. The key signature is two sharps (D major). The tempo is marked "Tpo. de Bolero". The section begins with a piano (*p*) dynamic and includes a "poco rit." (rhythm change) section. The piece concludes with a repeat sign.

Cuan - do mi - ro tus o - jos en qe po - nes el al - ma com - prendo tan - tas

Musical notation for the final vocal line, continuing the piano accompaniment. The melody is in the treble clef, and the bass line is in the bass clef. The key signature is two sharps (D major).

Ojos Negros 1 =

co - sas que sa - ben de - cir

son tus o - jos tan ba - llos

y me ha - cen tan di - cho - so

que despues de mi - rar - los ya pue - do mo -

-rir al pen - sar que al - gun di - a

no me mi - ra - se en e - llos

- y la luz de tus o - jos me pue - da fal - lar

u - na som - bra do

- lie - ta en - vuel - ve el al - ma mi - a

e - sa al - ma que tus o - jos hay

sa - ben a mar.

Cuan - do mi - ro tus

- mar.

Ojas Negros 2:

LAMENTO CUBANO

Letra de Teófilo Radillo

Música de Eliseo Grenet

ALLEGRETTO

The first system of music is a piano introduction. It features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is composed of eighth and sixteenth notes, with some triplets. The bass line consists of a steady eighth-note accompaniment. The piece concludes with a fermata over a final chord.

The second system shows the vocal line and piano accompaniment. The vocal line begins with a fermata and then enters with the lyrics. The piano accompaniment continues with a similar eighth-note pattern. A dynamic marking of *10h!* is present at the end of the system.

The third system contains the vocal line with lyrics and the piano accompaniment. The lyrics are: *Cu-ba her-mo-sa pri-mo-ro-sa por que su-fres hoy tan to que han-to Pa-tria mi-a quen di-ri-a que tu cie-las-zul nu ble-ras el llan-to*. The piano accompaniment continues with the same rhythmic pattern.

The fourth system shows the vocal line and piano accompaniment. The vocal line has a fermata and a dynamic marking of *10h!*. The piano accompaniment continues with the same rhythmic pattern. The system is divided into two parts, labeled I and II.

Lamento Cubano 1:-

¡Ab! al con-tem-plar-tuan-dien - le sol
en el su-su-rrro del pal-mar

I
— tus campos plenos de ver-dor pien-sen el tiem-po a-quel que se fue Cu-ba
se oír-te el e-co re-so-nar de u-na voz de do-lor ge al a-mor lla-ma

II
¡Ab! Cu-ba per-mo-se

pru-mo-ro-sa por que su-fres hoy tan lo que-bran-to

Lamento Cubano 2-

JUNTO A UN CAÑAVERAL

GUAJIRA - SON

Rosendo Ruiz

TPº DE GUAJIRA

The musical score is written for piano and voice. It consists of six systems of music. Each system has a vocal line and a piano accompaniment line. The key signature is one flat (Bb) and the time signature is 6/8. The lyrics are in Spanish and describe a scene in Cuba. The score includes various musical notations such as notes, rests, and dynamic markings like 'rall' and 'a tpo'. The lyrics are: 'Junto a un cañave-ral u-na gua-ji-ri-la pa-bi-a Junto a un cañave-ral u-na gua-ji-ri-la pa-bi-a so-llo-zan-do me de ci-a no me can-so de llo-rar - Ven qui-sie-ra toí Cu-ba se-luz - los cu-be-nos u-ni-dos a-zar - y por siem-pre la vi-da vi-vir, vi-vir - la vi-da - Que be-llos son los pau-sa-jes - de mi Cu-ba ber-de- Junto a un cañaveral I=

- ci - da - el ex - tran - ge - ro la ad - mi - ra - ge pre - cio - sos sus ce - la - jes - a - rro - gan - tes sus pal -

- ma - ras y sus ri - os cau - da - lo - sos - lo - dos a - mor y re - po - so a - qui se a - li - vian de -

Mas movido Tpo. de Son

- sa - ras - ler qui - sie - ra mi

Cu - ba fe - liz - Los cu - ba - nos u - ni - das go - zar y por siem - pre la vi - da vi - vir vi - vir - le

vi - da -

ff

J. a un canaveral 2:

LA CLEPTOMANA

BOLERO

Poesía de Agustín Acosta

Música de Manuel Luna

Moderato:

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked 'Moderato' and 'm.d.' (mezzo-dolce). The piano part features a rhythmic pattern of eighth and sixteenth notes. The vocal line enters in the second system with the lyrics: 'E-ra la clep-to-ma-na de Lin-da las cu-na do-ra de be-las fru-le-ri-as no-ba-ba por un go-ce des-te-li-cae-mo-cu-yas fe-cho-ri-as jas-mas su-po-el se-ve-ro juz-ga-do de ins-truc-cion La sor-pren-di-u-na tar-de en un co-mer-cio an-ti-guo'. The lyrics are written in a mix of Spanish and French. The piano accompaniment continues with various textures, including chords and melodic lines. The score ends with a double bar line.

Cleptomana 1=

poco rit. *(poco ten)*

mar-lan-dou un ca-pri-cho - so — frás-queto de cris-tal — de tu-vo e - sen-cias

tempo

ra - ras — y en su mi - rar am - bi - guo re - lam - pa - que ó un o - cul - to des -

tempo

I II

te - llo dei - de - al — al

rall.

Se hi - zo mi ca - ma - ra - da — pa - ra co - sas se - cre - las — co - sas que so - lo

rall.

sa - ben mu - je - res y po - e - las — pe - ro lle - go a tal pun - to —

rall: *tempo*
 su - do - mi - la a - fi - cion — que per - tur - bó la cal - ma — de mis se - re - nos

di - as — e - ra u - na clep - to - ma - na de be - llas fru - se - ri - as —

y sin em - bar - go qu - so — ro - bar - me el co - ra - zón.

Cleptómana 3 =

TRIGUEÑITA

CANCION

Julio Brito

Piano introduction in 4/4 time, featuring a melody in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat).

Es mi lo-cu-ra-u-da tri-gue-ñu-ta que tie-ne-na

First vocal line and piano accompaniment. The vocal line is in a soprano register. The piano accompaniment features a steady bass line and chords in the right hand.

bo-ca cual mie-las de flo-res Que a-pa-sio-na-do por sus en-

Second vocal line and piano accompaniment. The piano accompaniment includes a *p* (piano) dynamic marking.

-cap-tos en un dul-ce be-so le de mi a-mor

Third vocal line and piano accompaniment. The vocal line ends with a *rit.* (ritardando) marking. The piano accompaniment also includes a *rit.* marking. The piece concludes with the text "Trigueñita 1=".

Tri - gue - ñi - ta — tus li-n-dos o - ji - tos ne - gros —

— tu bo-qui-ta tan du - vi - na — tu cuer-pe-cu-to sin par —

— Tal pa-re-ces — u - na Dio-saa-la-bas - tri - na — deo - ji - los cual a - ce -

- ri - na — de her - mo - su - ra sin i - gual — Tri - gue - ñi - ta —

mf

Trigueñita 2 =

— yo me sien-tó-na-mo-ra-do — des-de-a-quel-dí-a sa-gra-do — que nos ju-ra-mos a-

- mor — Tri-gue-ñi-la — e-res tu la mu-jer - cu - ta —

— de más sa-bro-sa bo - qui - ta — que la-bios pue-den be - sar —

Meno Tri-gue-ñi-la — *morendo* tuc-res mia-mor —

Trigueñita 3=

SOLA Y TRISTE

BOLERO

Armando Valdespi

Moderato

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 single notes. A dynamic marking of *mf* is present.

The first vocal line is written on a single staff with lyrics: *Cuan-do te sien-tas muy sola y muy triste sin na-die en el mún-do qe sien-ta por*. Below it is the piano accompaniment for the first system, featuring a rhythmic pattern of eighth and sixteenth notes in both hands.

The second vocal line continues the melody with lyrics: *ti - Cuan-do te en-cuen-tres muy sola y muy triste sin na-die en el mún-do qe sien-ta por ti - Re-cuer-da*. The piano accompaniment continues with the same rhythmic accompaniment.

The third vocal line concludes the piece with lyrics: *siem-pre qe yo fui en tu vi-da quen en mis ca-ru-cias tus pe-nas cal-ma-ba con-mi-go, prendis-te con-mi-go vi-*. The piano accompaniment features triplets in both hands. The piece ends with the instruction *Sola y Triste 1=*.

-vis-le las ho-ras mas dul-ces qe na-die vi - vió ————— Ya-ho-ra qeal sin ya te mar-

-chas-te de mi la-do ————— cre-yen-do a-si qe manchi-la-bas mi exis-

-ten-cia ————— si yo per-dí u-na mu-jer qe no me a-ma-ba —————

tú per-dís-te quien te qui-so con zè-siòn. ————— Ya-ho-ra qeal —————

I II

Sola y Triste 2=

MARIA BELEN CHACON

ROMANZA CUBANA

Letra de José Sánchez Arcilla

Música de Rodrigo Prats

Moderato:

The musical score is written for voice and piano. It begins with a vocal line in G major, 4/4 time, marked *Moderato*. The piano accompaniment starts with a *ff* dynamic and includes markings for *precipitado* and *rall:*. The lyrics are: "Al hom-bre que a- / El hom-bre que a- / -mas-te / -mas-te / a-mor tu le dis-te / hoy cruel le mal-tra-ta / y en pa-go tu / sa-hien-do que / vis-te su trai-ción / ma-la tu pa- / -sion Ma-ria Be-lén Cha- con des-pues de la trai-". The score includes first and second endings (I and II) and a *Cantabile* section. Dynamics range from *ff* to *p*. The piece concludes with the title "Maria Belén 1 =".

-cion ————— du-cho-so no se-ra — nun-ca mas — ya tu co-ra-zon —

(dolce)

Ma-ria Be-len Cha-con ————— su-pis-te del do-lor —————

n men-sc del sa-ber ————— que no fue tu-yo su que-rer —————

Ma-ria Be-len Cha-con ————— tu po-bre co-ra-zon —————

Maria Belén 2 =

na-cu-do pa-ra-a-mar — hoy ten-drá que llo-rar — — — — — Ma-ria Be-lén Cha

cres — — — — — do.

- con — no po — drás ya ja-más can-tar — — — — — tu co-ra-zón san-

pp subito

Ped * *p*

poco rall ♩ *ten* *3*

- gro — Ma-ri-a Be-lén Cha-cón.

pp *ten* *f* *deciso* *mf* *poco mosso*

f *mf* *calmo.*

Ma-ria Be-lén 3=

(RECITADO) *Maria Belén Chacón*

pp (Violín)

sobre la herida mortal la traición

como un puñal se rota tu corazón

(CANTADO) *Ma-ria Be-lén Cha- rí-a Be-lén Cha- cón.*

Del 3/4 al 4/4

rall. 3

p a tpo.

p rall. p f

María Belén 4=

UNA ROSA DE FRANCIA

CRIOLLA - BOLERO

Letra de Gabriel Gravier

Música de Rodrigo Prats



mf

Introduction for piano, marked *mf*. The music is in 6/8 time and features a melodic line in the right hand and a bass line in the left hand.



VOZ *ten* *a tempo*
p U-na ro-sa de Fran-cia #cu-ya sua-ve fra-

Vocal entry for tenor, marked *VOZ ten a tempo*. The first measure is marked *p*. The lyrics are: U-na ro-sa de Fran-cia #cu-ya sua-ve fra-



gan-cia u-na tar-de de Ma-yo su mi-la-gro me

gan-cia u-na tar-de de Ma-yo su mi-la-gro me



dio' de mi jar-din en cal-ma aun la lle-vo en el

dio' de mi jar-din en cal-ma aun la lle-vo en el



al-ma co-moun-ra-yo de sol co-moun-ra-yo de

al-ma co-moun-ra-yo de sol co-moun-ra-yo de

Una Rosa de Francia!

1. *ten* *sol* *U na* *sol* *Por sus pe'ta los*

2. **BOLERO**

blan cos *es la rosa mas lin da* *y he chi cera que*
cres

3 *brin da* *e legancia y o lor* *a que lla*
cen do *ten*

atpo. *Ro sa de Fran cia* *cu ya fi na fra gan cia*

P

u na tar de de Ma yo *(h) su mi la gro me*

1. *dio'* *Por sus pe'ta los* *dio'* *f*

2.

LAGRIMAS NEGRAS

BOLERO - SON

Miguel Matamoros

Piano introduction in 2/4 time, key of B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass accompaniment.

Voz

Aun que tú me has dejado en la - ban - do - no

Vocal line and piano accompaniment for the first phrase. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment continues with a rhythmic pattern.

aun que tú has muerto todas mis ilu - sio - nes en vez de malde

Vocal line and piano accompaniment for the second phrase. The vocal line continues with the lyrics. The piano accompaniment features a more complex rhythmic pattern with some triplets.

cirte con jus - to en - co - no en mis sueños te col - mo en mis sueños te

Vocal line and piano accompaniment for the third phrase. The vocal line concludes with the lyrics. The piano accompaniment ends with a final chord.

col - mo de ben - di - cio - nes

De *♩ a ♪*
y salta a
2ª Parte

Su fro la in mensa pena de tu ex - tra - ví - o y sien to el do - lor pro -

fundo de tu par - ti - da y No - ro sin que sepas que al llanto

mí - o tiene lágrimas ne - gras tie - ne lá - grimas ne gras co - mo mi

Montuno

vi - da Tu me quie-res de-jar - yo no

quie-ro su frir - con-ti-go me voy mi san-ta a un que me cues-te mo-rir

Solo

1 2
Tu me

Lágrimas Negras 3

FRUTAS DEL CANEY

PREGON

Félix Caignet

Moderato e grazioso

mf

The first system of music is a piano introduction in 2/4 time, marked *Moderato e grazioso* and *mf*. It features a treble and bass clef with a key signature of two sharps (F# and C#). The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of quarter notes.

The second system continues the piano accompaniment from the first system, maintaining the same rhythmic and melodic patterns in both staves.

Fru . tas quien que re comprarme fru . tas

The third system shows the vocal line in the treble clef. The lyrics are written below the notes, with a dotted line indicating a continuation of the phrase.

The fourth system continues the piano accompaniment, providing a rhythmic and harmonic foundation for the vocal line.

Man ços de ma mey y biz.co.chue.lo

The fifth system shows the vocal line with the lyrics "Man ços de ma mey y biz.co.chue.lo". The notes are mostly quarter and eighth notes.

The sixth system continues the piano accompaniment, ending with a final cadence in the bass clef.

Frutas del Caney
n.º 1

Pl ña pu. ña dulce co mo a zú car.

co se cha. das en las lo. mas del Ca. ney

ven. do el ri. co manjo de ma mey — pi. ñas que de. li. cio.

sas son co. mo la. bios de mu. jer

Frutas
del Coney
nº 2

1ª 2ª

Ca.ney de O.rien.te

tie.rra de a.mo.res cu.ña flo.ri.da don.de vi.vió el Si.bo.

ney don.de las fru.tas son co.mo flo.res

lle.nas de a.ro.ma y sa.tu.ra.das de miel Ca.ney de O.

de las
Caney
n.º 3

rien-te ——— tie-rra di-vi-na ——— don-de la ma-no de Dios e-

chò su ben-di-ción ——— quien-que re-comprarme fru-tas sa-bro-sas

— ma-ra ño-nes y — ma-mon-cullos del Ca-ney ———

m.f.

p

Frutas del Caney n.º 4

SE VA EL DULCERITO

PREGON

Rosendo Ruiz

Moderato.

The piano introduction consists of two staves in 3/4 time. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The key signature has one flat (B-flat).

voz.

Que la lle-vo yo que la lle-vo yo.

The vocal line is written on a single staff with piano accompaniment. It begins with the lyrics 'Que la lle-vo yo que la lle-vo yo.' The melody is simple and rhythmic, following the piano accompaniment.

la pa-ne-te la bo-rracha que que la llevo yo ya

The vocal line continues with the lyrics 'la pa-ne-te la bo-rracha que que la llevo yo ya'. The piano accompaniment continues with a consistent eighth-note pattern.

viene el dul-ce-ro ya viene el dulce-ro con pa-ne-te las bo-

se va el dulcerito. 1

The vocal line concludes with the lyrics 'viene el dulce-ro ya viene el dulce-ro con pa-ne-te las bo-'. The piano accompaniment ends with a final chord. Below the staff, the text 'se va el dulcerito. 1' is written.

rrachas con el ri-co- co-su- bé yel ma-ja-re-te con le-che co-mo le

gus-taausted que quierela ni-ña si le dan pa-nete-la no

quiere ni tam-po-co quiere co-su- bé lo que quiere es ma-ja-re-te lo que le

gustaausted Yo le

di-go le di-go a las vie-jas ae-sas vie-jas q-u san co-lo-re-te que si quieren caminarse

se va el dulcerito: 2.

bro-so que a mi me comprende ma-ja-re-tè. Yo a con-se-jo a to-da mu-

chacha que sea lista y bien vi-va-ra-cha que le pi-dan di-ne-ro a su

no-vio ya-mi me comprende las opaborra-cha ya se vá ya se vá el dul-

ce-ro a las ni-ñas que pi-dan qui-li-tos ya se va ya se va el dulce

ri-to y novuelve más y novuelve más

y no vuel-ve más

se va el dulcerito. 3.

NEGRO BEMBON

SON

Letra de Nicolás Guillén

Música de Eliseo Grenet

The musical score is written in G major (one sharp) and 2/4 time. It consists of four systems of music. The first system shows the piano introduction with a treble and bass clef. The second system continues the piano accompaniment. The third system introduces the vocal line with the lyrics: "Po- que te po-ne tam-bra". The fourth system continues the piano accompaniment with the lyrics: "vo cuan-do te di-sen ne-gro bem-bón si tie-ne la bo-ca san-ta".

Negro Bembón 1.

Ne gro bem bòn bem bòn a si co mo e re tie ne de

to' tie ne de to' Ca ri dà te man tie ne te lo da'

2º vez rall.

1. to' Pog. to' 2.

FIN

Te que ja en to a vi a ne gro bem bòn sin pe gay con ha ri na ne gro bem

bon ma ja gua de dril blan co ne gro bem bòn za pa to de do to no ne gro bem

bòn ! Ah! ne gro bem bòn bem

bòna si co moe re tie nes de to' cari dà te mantie ne telo dà to

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

Ah! Ah! ne gro bem

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

bòn bembòn si to de mi vi da

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

Te queja en toa vi a ne gro bem bòn sin pegay canha ri na ne gro bem

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

bòn maja gua dedril blanco ne gro bem bòn zapa to de do' to no ne gro bem

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

bòn Ah! Bem

Musical notation for the sixth system, including treble and bass staves with lyrics.

SONGORO COSONGO

SON

Letra de Nicolás Guillén

Música de Eliseo Grenet

i Ay!

ne — gra si tú su — pie — ra ge — a — no — che te vi pa — sá y no —

— qui — se que me vie — ra a él tú le ba — rá co — mo a mi que en cuan — to no tu — ve

Songoro 1=

pla - ta - be co - rri - te de ba - cha - ta sin a - cod - dat - be de mi -

Son - go - ro co - son - go son - go - be son - go - ro co - son - go de ma - mey - son - go - ro la ne - gra bau

- la bien - son - go - ro de u - no son - go - ro de tre A - e

ven - gan a be a - e va - mo pa be

Singoro 2=

Ven-gan sòn-go-ro co-son-go — sòn-go-ro co-son-go de ma-may

¡Ay! ne-gra si tu su-pie-ra ge a-no-che te vi pa-

-sa y no qui-se ge me vie-ra a el tú le-ha-rá co-mo-a mi qe-en cuan-to no tu-ve

pla-la te co-rrí-te de ba-cha — ta sin a-cod-dat-te de mi

rall.

Songoro 3 =

QUIRINO CON SU TRES

Letra de Nicolás Guillén

CANCION AFRO - CUBANA

Música de Emilio Grenet

MODERATO

The piano introduction consists of two staves. The right hand plays a rhythmic melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'MODERATO' and the dynamics start with a forte 'f'.

The first vocal entry is on a single staff with lyrics: "Qui - ri - no con su tres — Qui." The piano accompaniment is on two staves below, featuring a steady eighth-note bass line and chords in the right hand. The dynamics are marked 'p' (piano).

The second vocal entry has lyrics: "ri - no con su tres — Qui - ri - no con su tres — Ay Qui." The piano accompaniment continues with the same rhythmic pattern as the first system.

The third vocal entry has lyrics: "ri - no con su tres — Qui - ri La bamba gran — de la pa - sa". The piano accompaniment includes first and second endings, marked '1ª' and '2ª' respectively. The first ending leads back to the beginning of the phrase, and the second ending concludes the phrase.

Quirino con su tres #1

do — ra suel.tos los pies y u na mu.la — ta que se de.

rri.te de sa.bro. su. ra — Qui.rino con su tres

Lu.na re.don. da — que lo vi.gi la — cuando re.gre.

sa — dan.do tras.pies — ji.pien la cho. la co.mi.sa

Qui.rino con su tres #2

fre - sa; Qui - ri - no con su tres — Qui - ri - no con su tres

f *sf.* *m.f.*

Qui - ri - no con su tres — Qui - ri - no con su tres

Ay Qui - ri - no con su tres Ti bia - gae - so - ria

pa - ra la ci - ta; la ma - dre ne - gra pau - la Val.

poco ritard.

Quirino con su tres #3

ten. poco ten. meno

dés. ten. Su da en ve je — ce

ten. p meno

poco ten.

— bus ca la fri — ta — Qui ri no con su tres Qui.

f

ri no con su tres — Qui ri no con su tres — Qui.

ri no con su tres — Ay Qui ri no con su tres — Qui ri —

1^a 2^a

f

Quirino con su tres #4

TU NO SABE INGLÉ

CANCIÓN AFRO - CUBANA

Letra de Nicolás Guillén

Música de Emilio Grenet

MOD^{to}

First system of piano introduction. Treble clef, bass clef, 4/4 time signature. Dynamics include *f* and *V*.

Second system of piano introduction. Dynamics include *p*, *s.f.*, and *m.d.*.

Vocal line: *Con tan-toinglé que tú sa-bi-a*
Piano accompaniment for the first phrase. Dynamics include *m.d.*.

Vocal line: *Bi-co-má-nué con tan-toinglé no sa-bea-ho-ra*
Piano accompaniment for the second phrase. Dynamics include *m.d.*

Bulo Marqué 1=

de — si "ye" La a — me — ri — ca — na te

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "de — si 'ye' La a — me — ri — ca — na te". The piano accompaniment is written on two staves (treble and bass clefs) and features a complex, rhythmic pattern with many beamed notes and rests.

I

bu — ca y tú le tie — ne ge hu — i

The second system of the musical score continues the vocal line and piano accompaniment. It is marked with a Roman numeral "I" at the top right. The vocal line has the lyrics "bu — ca y tú le tie — ne ge hu — i". The piano accompaniment continues with its intricate rhythmic texture.

II

-i — La a —

The third system of the musical score is marked with a Roman numeral "II" at the top center. The vocal line has the lyrics "-i — La a —". The piano accompaniment includes a dynamic marking "m.d." (mezzo-dolce) in the left hand.

- me — ri — ca — na te bu — ca y tú le tie — ne ge hu — i — tu in —

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics "- me — ri — ca — na te bu — ca y tú le tie — ne ge hu — i — tu in —". The piano accompaniment concludes with a final cadence.

-gle e-ra dee-trai guan — dee-trai guan y guan tu tri Bi-to-Ma-

-que — tu no sa — be in — gle — tu no sa — be in —

-gle — tu no sa — be in — gle — tu no sa — be in — gle

I
— Bi-to-Ma-que — tu no sa — be in — gle! — tu no sa — be in —

Bi-to Maque 3:

no tée-na-mo-re ma nun-ca Bi-to-Ma-nué-

su no sa-bein-glé a tpo. si no sa-bein-glé-

Tu no sa-bein-glé tu no sa-bein-glé-

tu no sa-bein-glé Bi-to-Ma-nué tu no sa-bein-glé.

Bi-to-Ma-nué 4:

YAMBAMBÓ

CANTO NEGRO

Letra de Nicolás Guillén

Música de Emilio Grenet

Moderato.

The piano introduction is in 2/4 time with a key signature of one sharp (F#). It features a rhythmic melody in the right hand and a bass line in the left hand. Dynamics include *mf* and *m.d.* (mezzo-dolce).

Lento y Solemne.

Jam-bam-bó — *Jam-bam-bé* — *Jam-bam-bó*

The vocal line is in a slow, solemn tempo. The piano accompaniment consists of chords and rhythmic patterns. Dynamics include *mf*, *poco ten.*, and *p*.

Jam-bam-bé — *Re-pi-cael con-*

The vocal line continues with the lyrics. The piano accompaniment provides harmonic support. Dynamics include *p*.

— *go solongo* — *re-pi-cael ye* — *gro bien negro* — *congo solon-go del songo* —

The vocal line concludes with the lyrics. The piano accompaniment features a rhythmic pattern. Dynamics include *p*.

'yambambó' 1.

baila Tambò so-breunpié

Mama tomba se-rem be-co-se-rem-

ba

El ne-gro cantay seajuma el ne-gro seajuma y

Tambò. 2.

canta — el ne-gro canta y se va — a-cue me-mé se rem.

bó yam bambé — se-rembe cuse-rem-bá a

e' — a-cue me-mé se-rem-bá a

e' Yam-bó — a e'

Yambambo: ♪

1^a

mf *m.i.*

A - cue - me - me se - rem - bó a - é

2^a *ten* *Tempo*

A - cue - me - me se - rem - bó a -

mf *ten.* *Tempo. f*

Tpo. de Soy.

ff *mf*

Tpo. de Soy.

mf

Yam - bam - bó Yam - bam - bé

Yam - bam - bó Yam - bam - bé

mf

Yam bam bó: 4

Tam ba tam ba — tam ba tam ba — tam-ba del ne-

— gro que tum ba — tum-ba del ne — gro ca-ram-ba — ca-ram-ba que el —

2^a vez: ten. 1^a 2^a meno.
— ne-gro tum ba — Tam ba tam ba — Tam-ba — Tam-ba — Tam

2^a vez: ten. meno e f

ten. bam - bé

f molto accelerando. ff

DRUMI MOBILA

CANCION DE CUNA

Ignacio Villa

Adagio (♩ = 80.)

sempre p il baseo.



Meno mosso. (♩ = 66.)

No llo-*ra* Mo-*bi* la que tu ma-*ma* ta la cam-*po* — yô-*ri*-*ta* ta be-



ni pa cà — (sop. gutural) ye-ne drumi cuan do ma-ma sa-le èl tra-è re ga
(boca cerrada.)



li to pa ti — El tra-è tò lo numiè pati — Y si ye-ne yo drumi Chimbili

ppp *marcato.* *m.d.*



DRUMI MOBILA: 1

parlato. (ad lib.) *rit.*

cò CheobéCa lun ga lo rapca la ca be xây lo co me Dru mi,

coll canto. *f* *rit.*

Tempo.

drumi Mobi la Tu mamà ta la campo Mobi la Dru mi,

Tempo.

il bas so sempr e pp e stacatto.

drumi Mobi la Tu mamata lacampo Mobi la El va tra è pa ja ri to pa ti

El va tra è co ro ni se pa ti — Drummi, drummi, drummi Mobi la

DRUMI MOBILA: 2.

Tu mamà tà la campo Mòbi la e fuè bucà la dulce Mòbi la

pa que tu maña na co me Mòbi-la ————— Drumi Mòbi la

dimi-

Calla Mòbi la No llorea Mòbi la

muenda sempre hasta el final.

Drumi Mòbi la (poco ten.) Drumi Mòbi la

(poco ten.)

pppp *m. vi.*

(poco ten.) *seguro.*

DRUMI MOBILA: 3.

BEMBÉ

Gilberto Valdés

Andante. *Stipito.* *f. marcato.* *ff.* *voz.* *Me*

Allegretto.

guta barlá e Bembé me guta e balva a lle po que en Africa na ci po que

p. *f* *cres.* *cen.*

yo soy lucu mi Ye ma ya Yemayaaé Me e

meno. *p.* *f* *DANZA LUCUMI.*

o ye eruido de 'tambó'

BEMBE:

O-ye ruidodebongó ————— *O ye lo negrocanta* —————

e cantoellemaya —————

Co - mo su pi ra deamó —————

Al re-codà mi pa'i ————— *Co-mo su-pi-ra de-amó* —————

BEMBE: 2

Al reco-dà mi pa-i

Yo la negra lucu-mi

Co-mo su-pi-ra dea-mò

CODA.

cuandosvenaylotan

D.S. *f* CODA:

bo' Cuandosvenaylotambo

D.S. *f* CODA: *PIU MOSSO.*

BEMBE: 3.

OGGUERE

CANCION DE CUNA

Gilberto Valdés

Adagio.

(m.d.)

Voz.

Og - gue - re Og -

gue - re Og - gue ———— Og - gue - re Og - gue - re Og -

1^a La campana la sei ———— ta re - so - ña, ba - tey

gué ———— *2^a* Og - gue - re drume - ri ———— que yo tien que su - si ————

(m.i.) *(m.i.)*

1^a lo ne, ———— gro do - ta - sion va re - sa, laõ - ra - sion ———— *Port.*

2^a di - fve ———— ja - se e - co - pa compra ba - rra -

mf *pp* *rall. poco para final*

1^a ———— *2^a* ————

Og - obñ.

(m.d.) *p*

MI VIDA ES CANTAR

ROMANZA DE LA VIRGEN MORENA

Letra de Aurelio G. Riancho

Música de Eliseo Grenet

Grandioso.

Moderato.

Jose Belén.

So can - ta - re - re que mi vi - da es can - tar
re co - mo can - ta el xor - xal

1^a

y mis penas de amo - res llo - rar So can - ta
que se oyen en los palma - res

MI VIDA ES CANTAR I

2^a

tri-nar Ya-ho-rael a-mor

me lla-ma y he de cantar

(Coro:)

me-jor El can-ta-rá que su vida es can-

tar y sus penas de-a-mo-res llorar

MI VIDA ES CANTAR 2

Jose Beley:

Oh! Mu-jer — que yo adoro en silencio — y que fiel re-ve-rencio

— yo me muero por ti — porque tú — de mi vi-da se-

ras muy ama-da — ¡Oh! que dulce es morir a-sí — si se muere de a-

mor — si se muere de a-mor —

MI VIDA ES CANTAR. *p.*

JUNTO AL RIO

FANTASIA GUAJIRA

Ernestina Lecuona

Moderato Mosso:

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 key signature has one sharp (F#) and the time signature is 6/8.

The first vocal entry begins with a vocal line on a treble clef staff. The lyrics are: "Yo la-es-pe-ro jun-to al ri-o de de- Es tu bo-ca-u-na gra-pa-dia por que a-". The piano accompaniment continues with a similar rhythmic pattern.

The second vocal entry continues the melody. The lyrics are: "- li-cio-so ver-dor que fue tes-ti-go so-lu-to de nues- - su lo-qui-so Dios que su co-lor no es pin-tu-ra e-so". The piano accompaniment features more complex chordal textures.

The third vocal entry concludes the piece. The lyrics are: "- tros be-sos de a-mor Si se tar-da yo con-tem- plo im-pa- bien que lo re-yo Gua-jir-ri-ta de mi a-mor en ve-". The piano accompaniment includes a *ff* (fortissimo) dynamic marking. The piece ends with a double bar line.

Junto al rio 1=

rit *ten* *pp* *alpo*

-cien - te el cie - lo a - zul y a - lla le - jos al - gas val - mas re - eos -
 - ni - no lar - das mas - ten - que yo ves - ve - ro con an - sias gra - ti -

rit. *mf* *p* (Boca cerrada)

- la - ca en un bam - bu - que yo ves - ve - ro con an - sias gra - ti -
 - ra - ca de ma - mor

I II

ff *ff*

Gua - ju - ri - ta de ma -
 Tu cla - ra voz me pa -

Junto al rio 2 =

al ma sa-bro-sa flor bro-ru-cal
-re-ce tri-no-a-le-gre del zor-zal

Des-de San-tia-go a la Ha
Ya mi al-ma to-da

-ba-na o-tre co-tu no ha-y ni tan lun-da ni tan
pe-na ha-ce en se-gui-da ol-vi-dar gua-ji-ri-ta de mi-a

tier-na ni de cuer-no tan jun-cal ni de tan ne-gros o-
-mor en ve-nir no lar-des mas ge yo te es-pe-ro mi

Junto al rio 3=

-ja - zos - ni que cual tú me se - pa be - sar. . .
 vi - da - gua - ji - ri - ta de mi co - ra - zón -

meno:
 - Jun - to al bam - bú yo tes -

Al $\frac{3}{8}$ y sigue:

- pe - ro - y me mue - ro - sin tu a - mor

rall. ff

rall. ff

piu mosso:
 Bien. —

fff

Junto al río 4=

AHORA QUE ERES MIA

CANCION - BOLERO

Ernestina Lecuona

INTROD

A - ho - ra que eres mi - a voy a de -

- cir - te lo que pa - ra mi vi - da has su - do tui a - mor que nun - ca pu - de so - ñar que hu

- bie - ra ba - jo el in - men - so man - to del cie - lo a - zul. A - ho - ra que eres mi - a

rall:

voy a de - cir - te que so - lo con tus be - sos

rall:

Ahora que eres mia 1 =

se yo de a - mor que en las li - bias mu - ra - das

ha - llo - tan so - lo el di - vi - no de - lei - te

de lei - lu - sion A - ho - ra que eres mu - a

rit.

que do en - se - ñar - te de par en par a - bier - to

Ahora que eres mía 2 =

I

mi co-ra-zón a-so-ma-te a sus puer-tas con-tem-pla

den-tro ve-ras qe es to-do tu-yo to-do sua-

II

-mor A-ho-ra qe e-res con-tem-pla den-tro

rit

ve-ras qe es so-lo tu-yo to-do sua-mor

rit

Ahora qe eres mia 3=

SUN SUN PALOMA

SON

Alejandro Rodríguez

TPO DE SON

Pa-lo-mu-la blan-ca
lle-va-me a tu ni-do que es-loy e-na-mo-ra-da
de tu luz-do co-lor tu co de co-ral blan-cu-ra de mar
-fil quan-do te ve-o po-sa-da en tu
ni-do un be-so que sie-ra que t'ia mi me

die-ras pa-lo-mi-la blan ca co-mo lai-lu-

sión pa-lo-mi-la blan ca co-mo lai-lu-

-sión. MONTUNO-
Sun - sun

pa-lo-ma pa-lo-ma vo-lan-de-ra Sun - sun

pa-lo-ma pa-lo-mi-la sun - sun

pa-lo-ma pa-lo-mi-la sun-sun pa-lo-ma

SON DE LA LOMA

Miguel Matamoros

Ma — na yo quie-ro sa — ber de don-de son los can — tan — tes —

que los encuen-tro ga — lan — tes y los quie-ro co — no — cer con sus

Son de la Loma 1 =

En

I

tro-vas fas-ci-nan-tes que me las que-roa-pren-der Ma-

II

¿De don-de se-ran? ¿Se-ran de La-Ha-ba-na? ¿se-

-ran de San-tia-go, tie-rra so-be-ra-na? Son de la lo-ma

y can-tan en lla-no Ya ve-rá lo ve-rá Ma-mae-llos son

Son de la loma 2=

— de la lo-ma pe-ro ma-mae-llos can — tan en lla-no ma-mae-llos son — de la lo-ma

O-ye ma-mae-llos can — tan en lla-no ma-mae-llos son de la lo-ma

de la lo-ma

de la lo-ma

I De

Son de la lo-ma

LAS CUATRO PALOMAS

SON

Ignacio Piñero

Moderato

m.f.

Ha. ba. ñe. ra no te can. ses de que. rer a tu so. ñe. ro que si me ol. vi. das me

mu. ero sin tus ca. ri. cias no pue. do vi. vir

Nun. ca ol. vi. des ni ñe. her. mo. sa que al es. plendor de la lu. na

Las cuatro palomas n.º 1

ba - jo per - fo - la san - tuo - sa e - ter - na men - te me ju - ras te a - mor ^(al. 8.º y salto en 6.º)

(Solo)
Yo ten - go cua - tro pa - lo - mas en u - na fuente re - don - da a to - das les pon - go

a - qua to - das be - bers upo qui - to nin - gun a se pone bra - va

(Coro)
que bue - nas son mis pa - lo - mas que bue - nas son! Ha - ba - ñe - ra no te

ca - ses de que - ra tu so - ñe - ro que si me ol - vi - das me mue - ro sin tu ca -

ri - ño no pue - do vi - vir mue - ro sin tu ca - ri - ño no pue - do vi - vir.

Las cuatro balomas n.º 2

TRES LINDAS CUBANAS

SON

Guillermo Castillo

Per o que bien que bien que

mal pe.ro que mal que mal que bien nome va . yas ad vi .

dar nome de . jes de que rer Pe.ro que rer nu . ña

no meol . vi . des ne ne no meol . vi . des nomeol .

vi des prie ta san - ta que yo soy tu yo ne . ña

1^a 2^a

1^a

Tres lindas cubanas n.º 1

2ª *Morluno:*

yo soy tu . yo *Tres tres lin.*

das cu . ba . nas *Tres tres lin.*

das cu . ba . nas si pa . sas por Pa . so Fran .

co mi ne . fra nta ca me di . fas que no *al (para FIN)*

f Si ma ña . no yo me mue . ro quier me llo . ra *Tres (esta rebelion varias veces)*

ff para FIN

tres lindas cubanas 57:2

EL QUE SIEMBRA SU MAIZ

SON

Miguel Matamoros

hu - ye
don.dees. tà ma. yó don.dees. tà
ya no vende por las ca - lles
y no se pa ra en la es qui - na
ya no quie.re tra - ba - jar

el que siembra su maiz

El que siembra su ma. iz que se coma su pi. nol el que siembra su ma.

. iz que se coma su pi nol. quensiemb. bra su ma. iz La mu. jer en el

a. mor (Coro) si se ñor se pa re ce a la ga. lli na co. mo

ga. lli - na co mo que cuan. do se mue - re el ga. llo si se.

a cual quier po. llo se a. rri. ma quiensiemb. bra su ma. al 8. varias veces y si que

iz que se coma su pi. nol el que siembra su ma. iz

LA MUJER DE ANTONIO

SON

Miguel Matamoros

Tiempo de son:

La ve.ci.ni.ta del fren.te
bus.ti.ble

bue.na mente seña
Lind.berghen su mo.

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

fi.ja.do
no.pla.no

co.mo ca.mi.na
que ven.ga con los

la gen.te
cu.ba.nos

cuando sa.le del
que tie.ne mer.ca.

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

mer.ca.do
do.li.bre.

La mu.jer de Anto.nio ca.mi.na si cuando sa.le de la
da ca.mi.na si a.l.la por la madru.

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

plaza ca.mi.na si, la mu.jer de Anto.nio ca.mi.na si cuando vie.ne del mer.
ca.da ca.mi.na si, cuan.do trae le.chu.ca ca.mi.na si cuando viene de la

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

ca.do ca.mi.na
plaza ca.mi.na

I
si. Cuan.do trae la via.n

II
si Si no tie.ne com.

si -

FIN

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

al 8 y salta
en al fin

ROSA QUE LINDA ERES

SON

Juan Francisco Méndez

Allegro moderato

m.f. Entre las flo.res, la ma.sher. mo.sa es la q: lle.vael nombre de

ro.sa entre las flo.res la ma.sher. mo.sa es la q: lle.vael nombre de ro.sa por e.souñ di.a buscondo

flo.res hallé la Ro.sa de mi sa mo.res no hay quien la encuntre mejor

1^a 2^a *monituno, repite varias veces*
Ro sa que lin.da e res

Ro sa que lin.da e res tú *Fin.*

Rosa que Linda eres

BUCHE Y PLUMA N'MA

SON

Rafael Hernández

Tiempo de Son

f

p

f

mf

p

S

S

buche y pluma n.º 1

El que veu. no le chuza de mo. men. to la que re ma. tar pe. ro

yo que co. noz. coel e - le. men to So. la va pa"ya Bu.cheypluma"n"ma"

e. res tu bu.cheypluma"n"ma" bu.cheypluma"n"ma" e. res tu bu.chey

pluma"n"ma" (Solo)

Bu.chey

buche ypluma nº 2

pluma"n"ma" eres tu Bucheypluma"n"ma" Bucheypluma"n"ma"

para seguir para fin
e. res tu Bucheypluma"n"ma" pluma"n"ma" Solo

El que DC al S. y FIN

buche y pluma nº 3

ECHALE SALSITA

SON

Ignacio Piñero

Tiempo de son

Sa li de ca sa una no.che a ventu. re. ra buscando ambiente de placery de ven

tu ra ——— , Ay mi Dios ——— cuanto go ce ———

Sa li de En un so.

echale
salsita
n:1

por la no che pa - sè ————— pa - sa - ba a le - ñe que nos tra - res lum - i.

no - sos ————— y lle - ñe ————— al ba - ca - ñel —————

En Ca - ta - li - na me en con - tre lo opo -

sa - do la voz de a quel que pre - ño na - ba a - si ————— E - cha le sal - si - ta —

echale
salsita
nº 2

e.chale sal.si - ta — e.chale sal.si - ta — e.chale sal.si - ta ah—

— ah— ah— ah— en es.te — cantar propongo — lo que di

— jo mi segundo — no hay bu.ti.fa. rra en el mundo — co.mpo las que ven de el

Con - fo — E.chale - sal.si - ta — e.cha.le sal.si - ta —

esta repetición varias veces

echale salsa 723

BRUCA MANIGUA

SON AFRO - CUBANO

Arsenio Rodríguez

LENTO

Yo son ca-ra-ba-lú

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a steady, rhythmic accompaniment with eighth and sixteenth notes. The tempo is marked 'LENTO'.

ne-go de na-sion

sin la lu-be-tá

The second system of musical notation continues the piece with two staves. The notation and accompaniment are consistent with the first system, maintaining the 4/4 time signature and two-flat key signature.

no pue-o vi-vi

mun-de le ca-bá

The third system of musical notation continues the piece with two staves. The notation and accompaniment are consistent with the previous systems, maintaining the 4/4 time signature and two-flat key signature.

con mi co-ra-són

lan-to ma-tra-tá

The fourth system of musical notation concludes the piece with two staves. The notation and accompaniment are consistent with the previous systems, maintaining the 4/4 time signature and two-flat key signature.

Bruca manigua 1:

cue-po van sui-ri Mun-

-de le com-ba fio-te' siem-pre tan gu-ru-cha 20

mu-cho que lon din-ga siem-pre ta ma-tra-ta

ya ne me ca-ba la fio te gu-ru

ESTRIBILLO (repite varias veces)

D.C. II (CORO) A-e che-che-re bru-ca-ma-ni-gua = a-be-cu-to-gui-rin-

(SOLO)

-din-ga bru-ca ma-ni-gua = a-e (CORO) FIN

che-che-re bru-ca-ma-ni-gua. (CORO)

Bruca mangua 2=

ALEGRE CONGA

Miguel Matamoros

Ne — gra — o — ye ne — gra
da-me ne — gra — pron-to ne — gra mi ca — mi — sa mi cor —
- ba — la mi som — bre-ro mi za — pa — to co — lo — ra que ya la con — ga va a pa —
- sa a — vi — va la con — ga pa' a — rro — lla a — vi — va la con — ga pa' a — rro — lla a — vi — va la
con — ga pa' a — rro — lla a — vi — va la con — ga pa' a — rro — lla.
Siempre al

UNO, DOS Y TRES

CONGA

Rafael Ortiz

Tpo. de Conga:

PIANO



Al tam - bor - ma - yor de a -



- lan - te no hay quien lo pue - da i - gua -

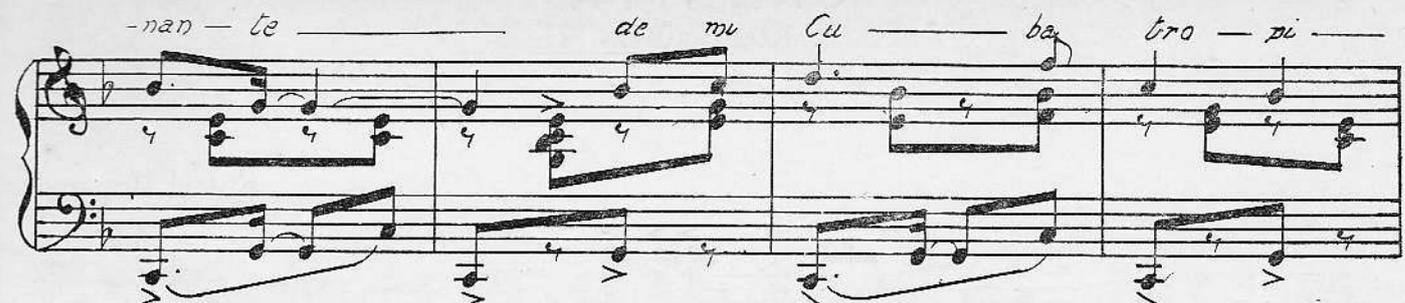


- lar con su rit - mo fas - ci -

Uno, dos... 1=



- nan - te de mi Cu ba tro - pi -



- cal Cuen - ten los pa - sos que a - qui lle -



- ga - mos cuen - ten los pa - sos que a - qui lle -



- ga - mos U - no, dos y tres que pa - so más



ché - ve - re que pa - so más ché - ve - re el . de mi con - ga



es de mi con - ga es. FIN

PARA TERMINAR
SALTA EN $\frac{2}{4}$ MENO



Uno, dos... 2=

CACHITA

CANCION - RUMBA

Rafael Hernández

Piano introduction in 4/4 time, featuring a left hand (L.H.) accompaniment with chords and a right hand melody with triplets and accents.

First system of vocal and piano accompaniment. The vocal line begins with the lyrics: *O-ye - me Ca - chi - ta*. The piano accompaniment continues with a rhythmic pattern.

Second system of vocal and piano accompaniment. The vocal line continues with the lyrics: *co - mo ba - lo yo - Mucha - cha bo - ni - ta*. The piano accompaniment features a more active right hand melody.

Third system of vocal and piano accompaniment. The vocal line includes two measures marked I and II, with lyrics: *- lien - te es me - jor que el son. O - ye - me Ca - Mu - ra que se ram - zen ya de grus - to las ma -*. The piano accompaniment concludes with a final cadence.

Cachita L.

-ra — cas y el de los tem-ba-les ya se que-re al-bo-ro-car Se di-vier-bea-

-suel Fran-cés y tam-bien el A-le-mán y sea-te-gra el Ir-lan-dés y has-ta el Musul-
 no hay fron-te-ras pues se bai-la en el Po-lo yo la he vis-to bai-lar so-lo has-ta un Esqui-

-man Bah' su bai-la es lo un In-glés se le me-te el al-bo-ro-to y es 'pa' que se
 -mal Bah' Et de ten-ga al-gun pe-sar qe se bus-que su Ca-chi-la y le di-ga

I II

vuel-va lo-co has-ta un Ja-po-nés Bah! Pa la rum-ba -bear. Bah! O-ye-me Ca-
 ven ne-gru-la va-mos a rum-va-mos a rum-va-mos a rum-

Fin

Cachilá 2 =

D.C. $\frac{3}{8}$ y FIN.