

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*, *Rhapsody 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.

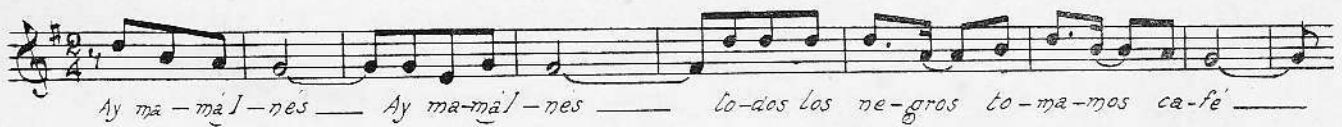
Relation Between Our Prosody and Our Music:

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 environmental 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 spontaneity 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 becomes 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 Havanaes. 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 expression 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-

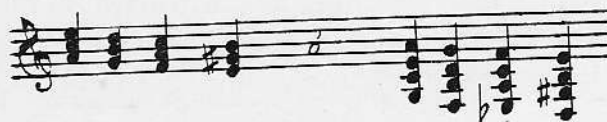
(1) The dead wander in the canefields,
 At night dragging chains are heard,
 Lightning flashes like a razor blade
 Which slits the flesh of the *conga* night.
 Cowbells and crickets, and wailing women
 Chain of ancestors . . . and up the hill!
 Barracks, boilers, blood of compounds,
 Intermingle their clamor in the *ouatarey*
 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.

zarabic in Spain. As this is an exclusive characteristic of Spain and Russia, the most interesting data to determine the Spanish root of our musical expression lies in the finding of these various modes.

A slight knowledge of the songs of the Cuban peasant brings the realization that his melody is absolutely opposite to that of the negro, who can be said to have no other voice than that of his drums (we are referring to the African native). If the elements of our music are either negro or Spanish, there is no doubt that the Cuban peasant's song is an echo of Spain. And, if we also observe the instrument with which the peasant accompanies himself, the sound register in which his voice moves, the color of this voice and the dynamics of the song, we cannot but associate it with the singing of Andalusia which we are hearing so much lately in Cuba. Note how evenly is the dialogue between the voice and instrument (and the instrument is typically Spanish), one complements the other. Lastly observe the ending of our *guajiras* and *puntos*, always on the dominant. This is the most interesting data in our opinion.

Almost as soon as we start our observation, we see that it is not a simple semi-cadence to again return to the tonic but that the final phrase is a definite cadence. Our filiation to the present restricted mode of major and minor may make us desire a resolution on the tonic. Proof that it is an unaccustomed cadence is that upon falling on the tonic to resolve, our disappointment not only does not disappear but increases. The fact is we recognized ourselves incapable of equitably satisfying the demands of our emotions and of our classical education. If the former triumphs over the latter, we decide to remain on the dominant.

Our peasant cadence is a derivation of that of Andalusia:



which seems to be a semi-cadence of A minor, but which in fact is a cadence of an E

tonic of the Phrygian mode:  Our peasant, without

attaining the completeness of the Andalusian mode due to impositions of our modern musical structure, contents himself with conserving its cadence which is inborn in him. On the other hand, the disciplined musician, endeavoring to conciliate his thoughts with classic rules, must resolve and does resolve at times on his tonic, adding a coda, foreign to his expressive sense, which should be reaffirmative, to the final phrase of the piece.

Let us add to this data concerning the determination of the origin of the songs of our peasant, the fact the peasants of the Sierra Maestra still sing Spanish rondelets which are transmitted from generation to generation. The melody has become acclimated to our atmosphere but its origin is unquestionably in Spanish folklore. One rondelet says:

Yo soy aquel que a Josué
Los Santos Oleos le diera,
aquel que nunca creyera
y el que metió en el convento
los siete infantes de Lara. ⁽¹⁾


(1) I am the one who to Joshua
applied the last ointments,
He who never believed . . .
And he who put in a convent
The seven infants of Lara.

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:

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: $\frac{2}{4}$ $\times \cdot \times \times \times$ | $\times \times \times \cdot$ | and in six eight: $\frac{6}{8}$ $\times \times \times \times \times$ | $\times \times \times \times$ |; which the Spanish write: $\frac{6}{8}$ $\times \times \times \times \times$ | $\frac{3}{4}$ $\times \times \times$ | with which the concept of the composed measure becomes more evident. The melody does not always commence with the accented measure: { $\frac{2}{4}$ $\times \cdot \times \times \times$ } \circ ($\times \times \times \times$) 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: | $\cdot \times \times \cdot$ | 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: $\times \cdot \times \times \times$ | \times

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-llo an-di-llo yan-di-llo za-ran-di-llo an-di-llo yan-dar za-ran-di-llo an-di-llo 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: $\text{x} \cdot \text{x} \cdot \text{x} \cdot \text{x}$, 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:

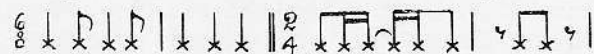
But, what are the *palos* (sticks) to which we have previously referred? They are our *claves*; two cylindrical pieces of wood which when struck against each other produce a sound very like that of the wooden block, whose quality makes them stand out above all the sonorous group, which it dominates with 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

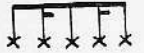
(1) The Phrygian mode may also be observed here, as with the melody on a pedal *b-f* tonic and dominant of *b* the second degree *c* natural appears at a distance of a semi-tone from the tonic, while the seventh *d* is at whole tone distance.


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.

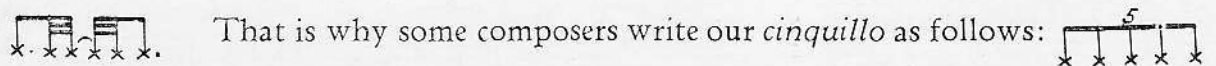
If we have gone deeper into this matter than seems justified, it is to our interest in bringing out this rhythmical characteristic which is the basis of all music in Cuba, in our opinion.


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:


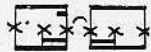


in which the two four seems a resolute repetition of the motif in six eight. And here we have the most characteristic rhythmical expression of Cuba: the *cinquillo*, which is represented graphically by the composers in different manners in their desire to attain an interpretation more suited to the true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

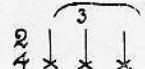
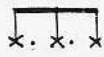
and later . To the natives of Cuba in whom this rhythm has already become inborn, its interpretation offers no difficulty. The foreigner, preoccupied with the adaptation of his own feeling to that of our music, according to his conception of such music, exaggerates the accentuation, and the rhythmical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



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 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:

Lento voz DANC
Por ahí vie-ne la chi-qui-ta — ¿al-gu-na co-sa de-se-a qe man-das de-cur ma-mi-ta

(Bandurria) poco mas
que le pres-te la ba-le-a —

Lento
Po-bre-ci-to Va-lla-da-res la ma-qui-na lo ma-to

po-bre-ci-to Va-lla-da-res, la ma-qui-na lo ma-to — la

ca-be-za le de-jó — en el buen-le de Al-men-da-res

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



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 Chavarri *Popular Spanish Music* (page 93) belongs to the same epoch. Chavarri 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:



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

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* ($\begin{array}{c} \square \times \square \times \\ \times . \times \times \end{array} | \downarrow \times \text{)}$ 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 Quitrín*, 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 Chavarri 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 cords (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 Nánigos*, *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 *habanera*. 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.

WMI

A-lla en la Si-ra hay u-na

mo-ra que tie-ne los o-jos mas lun-dos que el lu-ce-ro-en-can-ta-dor

Ay! mo-ra A-lla en la A-ca-ba-me de que-ren no me mar-é

-ri-ces mas que me co-ra-zón es-la que se de-vo-ra por 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 *marímbula*, 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



Ca - mi - na mu - la - ti - ca si quie - res — ir — a la rum - ba Ca - mi - na mu - la. De rum - ba.



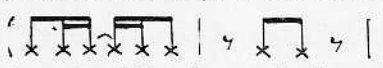
Note the peculiarity of the syncopation which is another characteristic of this genre in these examples.

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 Piñeiro'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 Piñeiro, *Echale Salsita*, (page 186).

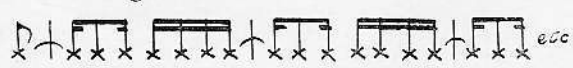
THE DANZONETE: The *danzonete* is nothing but an adaptation of the *son* to the form of the *danzón*. The *danzón* had always been an instrumental piece without intervention of the voice. The popularity attained by the *son* must have origin-

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 Cleptómana*, 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:  etc

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.

The name *guaracha* is common to a Spanish dance which was undoubtedly introduced in Cuba where it underwent a process of adaptation ending in its submission to our rhythms.

We always considered the *guaracha*, which we knew in its last days, as a group of rhythmical combinations (six eight or three four, with two four) without any regulated order but which caught the popular fancy with the sudden and surprising contrasts of the rhythms which were lively expressing the unbridled merriment of the masses for whom it seemed to have been created. The voluptuous forms and movements of the female mulatto in our streets always animate the substance of these compositions in which popular lyrics overflow in their most spontaneous manifestation. The two four time of the *bolero* is followed by a *clave* six eight time, or vice-versa, to end in the typical refrain of a *rumba*, as the culmination of a true picture of popular sensuality. This is why it is difficult for us to accept *guarachas* written with a single rhythm. However, as it happens often, we deduce that it is not the form which determines the genre in the *guaracha*, but the substance, the theme, which because of the environment which it pictures imparts its typical movement to this genre which has disappeared due to the present refinement of our customs. In this case we would place *La Palmira*, by Moisés Simons (page 90), which he calls a *rumba*, in the classification of the typical *guaracha*.

The *guaracha* presents in its six eight time a peculiarity which is common to the *clave*, that is, using notes of less value at times in the accented beats of the measure than in the unaccented beats, thereby violating the rules of the traditional classic writing:



We repeat that the *guaracha* is not cultivated at present, but it was a favorite genre of our singers and of all the composers who produced music for the theater.

Interpreters of the present fashion in Cuban music have adopted the typical costume of our *guaracha* dancers in which the female mulattoes wore full length dresses with long trains which they gracefully held up during the dance, and in which the males used shirts covered with ruffles of fine lace whose appearance brought to mind the plumage of a male fowl during the mating season.

THE CRIOLLA: This is one of our most recent musical genres if we consider it from the time it begins to be known as a *criolla*. Compositions which would fall under the classification we today give the *criolla* genre had already been profusely written but they were still called *claves*. The *criolla* is, in effect, a derivation of the *canto de clave* with greater expressive ambition in its melodic field. It attains its ambition only in part as it has not succeeded in freeing itself from the rhythmical yoke which is basic in its predecessor. To convince ourselves of this relation it is sufficient to listen to the *claves* sung by our old rhapsodists, who surprise us by informing us that the composition to which we have listened is a *clave*. Its more intimate sense and its more moderate rhythm is already bordering on the *canción*. We may see an example in *Mares y Arenas* (page 27) which is classified by its author as a *clave* when it is typically what was later to be called a *criolla*. This designation, which is rather intended to clarify a confusion which threatened to do away with the genuine expres-

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 Reiré 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:



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 merri-ment 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).

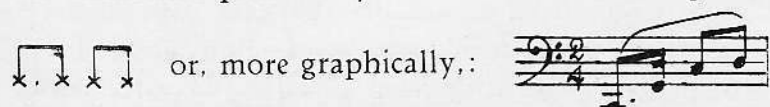

Let us now see the generic relation of our negro group.

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, irrespressible, 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 intepretation 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 *Oggure* 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:
Yo no ten-go la cul-pi — la ni tam — po — co la cul-
-zo me duo bo-le lla-y yo vo-te por va-
-ro — na a — e a — e a — e la Cham-be — lo — na As-pie-
-ro — na a — e a — e a — e la Cham-be lo — na

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 men-sa-je El di-
 en-do-le a Me-no-cal-di-cien-do-lea Me-no-cal-de-vuel-ve-me mi ca-
 ba-llo que no lo sa-bes mon-lar A-pie a pie a pie sea-ca-
 ba-ron los ca-be-llos-a pie a pie a pie los lim-ba-les ya no sue-nan 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 Landaluze, 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:



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:



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





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

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DANZA CUBANA No. 1

Ignacio Cervantes

The musical score is written for piano and bass. It consists of six systems of two staves each. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics include *p* (piano), *cresc.* (crescendo), *f* (forte), *dim.* (diminuendo), *bravissimo*, *pp* (pianissimo), and *mf* (mezzo-forte). The piece concludes with the marking *Danza I*.

p *cresc.* *f* *dim.* *bravissimo* *pp* *mf* *p* *Danza I*

DANZA CUBANA No. 2

Ignacio Cervantes

p

f

mf

f

Danza II

DANZA CUBANA No. 2

Laureano Fuentes (hijo)

Allegretto Scherzando:

f legato

p

poco a poco dim.

Vivo

Lento

Danza n.º 2 Fuentes

‘‘TU’’

HABANERA

Letra de Fernán Sánchez

Música de Eduardo Sánchez de Fuentes



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-

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

- de cantarse 8va baja -
- ra - das ha con-fun-di-do Dios de tus o-jos la
- plar - le sus-pi-ra mi la-ud - 8va ben-du-ci-on-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

1.
2.
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 aquí pue -
cie — lo — sua - le - gri - 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 - cién - 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 -
D.C.
Tú 3= Repítase 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

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 nêc 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 _____

Più mosso.

meno mosso. cresc.

man - tie - ne el des - ti - no trai -

meno mosso. cresc.

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. *2ª* Más si pe - nas de a -

2ª mor.

Es el amor la mitad de la vida #3

EL ARROYO QUE MURMURA

GUAJIRA

Jorge Anckermann



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

tra - ta cuan.do sus ra.yos de pla - ta a tra - vie.san los pe.
gui - nes y can.tan los to.me gui - nes en las ga - bias del del

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

El arroyo que murmura #1

que a le gral 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 nar pa - re - ce e - ses
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 8º*
o sal ta al *Xapateo*

Xapateo. *Sigue ad lib.*
el arroyo que murmura #2

LA BAYAMESA

CRIOLLA

Sindo Garay

TPO. DE CRIOLLA

The musical score is written for piano and voice. It begins with a piano introduction in 6/8 time, marked 'TPO. DE CRIOLLA'. The key signature has one sharp (F#). The piano part consists of chords in the right hand and a rhythmic bass line in the left hand. The vocal line enters in the third system with the lyrics: 'Tie — neen su al — ma la Ba — ya — me — sa'. The melody is simple and catchy. The fourth system continues the vocal line with the lyrics: 'tris — tes re — cuer — dos de tra — di — cio — nes'. The piano accompaniment continues throughout, providing a steady harmonic and rhythmic foundation. The score ends with a final piano chord.

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

tris — tes re — 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 - so

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

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

La Bayamesa 2.

- 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

CRIOLLA

Sindo Garay

Moderato, molto espressivo.

The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two flats (Bb, Eb) and a time signature of 6/8. It begins with a whole rest followed by a half note G4, then a quarter note A4, and a half note Bb4. The piano accompaniment is in bass clef, starting with a half note G3, then a quarter note A3, and a half note Bb3. The lyrics 'Lle-vaen sus a - las el rau - do' are written below the vocal line. The piano part has a dynamic marking 'm.f.' and several accents (>) over the first four measures.

The second system continues the vocal and piano parts. The vocal line has a half note C5, then a quarter note D5, and a half note E5. The piano accompaniment continues with a half note C4, then a quarter note D4, and a half note E4. The lyrics 'vien - to el dul - ces - cer - to de mi can -' are written below the vocal line.

The third system continues the vocal and piano parts. The vocal line has a half note F5, then a quarter note G5, and a half note A5. The piano accompaniment continues with a half note F4, then a quarter note G4, and a half note A4. The lyrics 'ción e - res Gua - ri - na la mas que -' are written below the vocal line.

The fourth system continues the vocal and piano parts. The vocal line has a half note Bb5, then a quarter note C6, and a half note D6. The piano accompaniment continues with a half note Bb4, then a quarter note C5, and a half note D5. The lyrics 'ri - da la pre - fe - ri da del co - ra -' are written below the vocal line.

zòn! ————— la pre .. fe ri - da —————

del co - ra - zòn! ————— mas que del

al - ba ————— la pu ra es - tre - lla —————

— tu e - 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.

Guarín #3

LA TARDE

BOLERO

Sindo Garay

Moderato.
m.f.

La lux que en tus ojos ar - de si
los a - bre a - ma - ne - ce cuan -
do los cie - rras pa - re - ce que
va mu - ri en 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 a tro -

pe - llan y co - mo de ma tar me

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

1ª 2ª

ma - tan Las ma - tan

CELIA

BOLERO

Letra de Juan J. Vázquez

Música de Manuel Mauri

ALLEGRO MODERATO



Celia 1=

I II

-lor Co-moen la Por e-so Ce-lia so-lo 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

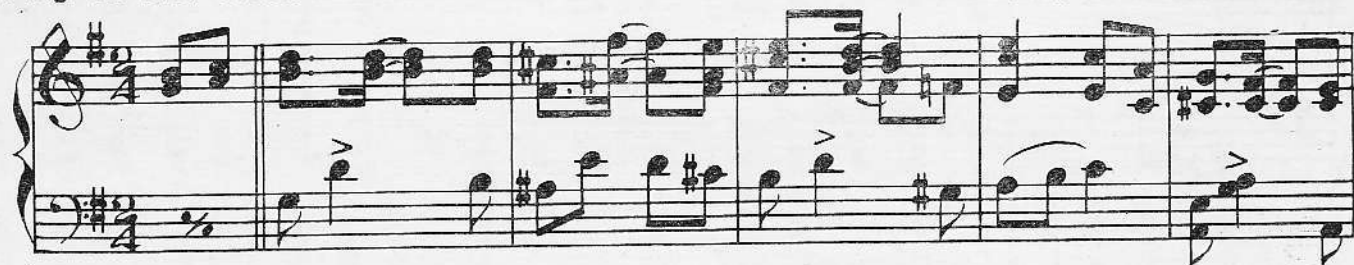
Celia 2=

LA AUSENCIA

BOLERO

Al Ing. Sr. José García Montes

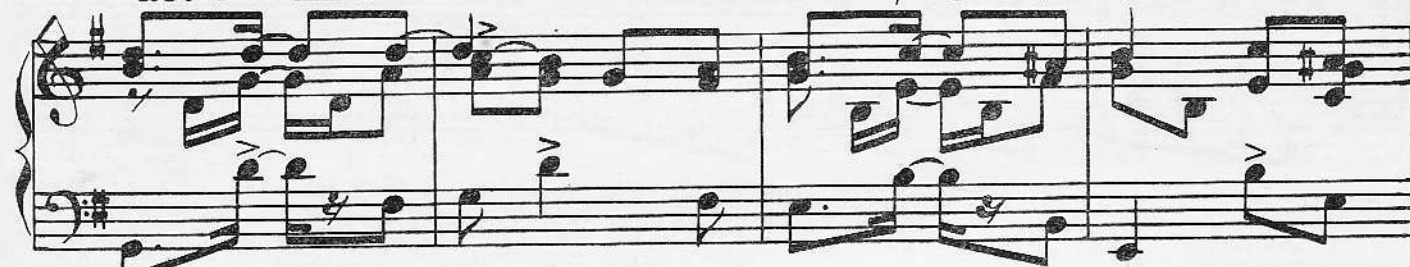
Música de Alberto Villalón



Ven-goa ver sien miausen - cia guar-



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



fiè ven goa ver sien miausen - cia llo -



ras te co - mo yo por tu au - sen - cia llo -



rè co - mo yo por tu au - sen - cia llo -



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

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 Velez

Música de Alberto Villalón

Larghetto.



Piano introduction in 2/4 time, marked *Larghetto*. The music features a treble and bass staff. The treble staff begins with a series of eighth and sixteenth notes, while the bass staff provides a simple harmonic accompaniment. A *cresc.* (crescendo) marking is present over the first few measures.



First vocal line with lyrics: "Quie-ro que tus lin-dos o - jos so-lo mi-ren pa-ra". The melody is in the treble staff, and the piano accompaniment continues in the bass staff. The lyrics are written below the vocal line.



Second vocal line with lyrics: "mi, ——— quie-ro que tus dulces la-bios me be-sen con fre-ne-". The melody continues in the treble staff, and the piano accompaniment continues in the bass staff. The lyrics are written below the vocal line.



Third vocal line with lyrics: "sí, ——— que se-as el bien que ri-do el a-mor de mis — a-". The melody continues in the treble staff, and the piano accompaniment continues in the bass staff. The lyrics are written below the vocal line.

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

mis anhelos #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 cons tan te a quien siempre te a. do. rō

col canto.

1ª VEZ.

Yo quie. ro que tu me rō: —

cres.

fff

mis anhelos 13

2ª VEZ.

MARES Y ARENAS

CLAVE

Letra de Francisco Vélez

Música de Rosendo Ruiz

Moderato



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 bri-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-dô na da
vi-vo, nunca se bo-rra, ja-más se ca ba

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

*Dica! Se 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

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

mf

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:

sua - ve, ————— es dul-cey sua - ve. ————— Es

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

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

-ud, del tier-no la - ud. ————— Queen las gra — tas 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
cla-ve, mi cla-ve, Es cla ve.
II
Oye mi clave 3=

YA REIRE CUANDO TU LLORES

CLAVE CRIOLLA

Alberto Villalón

Moderato.



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

gundi.a Diòs lo ha.ga — la sen.ti.ràst tam.bièn — to .

don la vi.da se pa.ga —

fuis : te el sol que el negro oriente de mi

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

rit. yo a tí tea.do ra.ba Diòs lo *allegro* sa.be so.la men.te — lo
ya reirè cuando tu llores #2

que ya te te-ge-do-ra-ba Dios lo sa-be so-la-men-te.

De

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

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

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

a tempo.
re-cuan-do tú llo-res.
ya reiré cuando tú llores #3

!SI LLEGO A BESARTE..!

BOLERO

Luis Casas Romero



Si Llego a... 1=

I II

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

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

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

I II

ser im-po-si-ble que tu meol-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

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

-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

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

El quitrin 1 =

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-den-cia — de la mu-si-ca cri-o-lla —

poco ligero y pa-re-ce q'el an-dar va bai-lan-dou-na-ba-ne-ra "dul-se" "dul-se" has-la no
meno *rit.*
poco ligero *meno* *rit. col canto*

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

El Quibrí 2:

to-do lu-cas y co-lo-res la vo-lan-taes co-moun sol — El plu-mael tro-yel

gui-a — gual-tra-pe-an con ga-lar-di-z y en el a-sien-to de

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

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

rit.

tr

p rit...

El Quitrin 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

-lle-zas el qui-trin ai-ro-so — vá.

rit *f* *fz*

El Quetrin 4=

FLOR DE YUMURI

CANCION CUBANA

Palabras de Gustavo S. Galarraga

Música de Jorge Anckermann

MODERATO

The musical score is written for voice and piano. It begins with a piano introduction in 2/4 time, marked 'MODERATO'. The piano part features a rhythmic pattern of eighth and sixteenth notes, with triplets and dynamic markings of *mf* and *f*. The voice part enters with the lyrics 'Flor de Yu-ca-yo la be-lla al na-cer me ha co-'. The piano accompaniment continues with a steady eighth-note pattern. The lyrics continue: '- pia-do Yu-mu-rien su cris-tal. Es'. The piano part includes a *mf* marking. The final line of lyrics is '— e-se-ri-oel es — pe-jo — don-de an-si-o mi ros-tro — por siem-pre re-fle-'. The piano accompaniment concludes with a final chord and a *mf* marking.

Flor — de Yu-ca-yo la be — lla — al na — cer me ha co —
— pia — do — Yu-mu-rien su cris-tal. Es —
— e-se-ri-oel es — pe-jo — don-de an-si-o mi ros-tro — por siem-pre re-fle —

F. de Yumuri 1.

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

— dees-te ri-o de o-ro con tus fle-chas 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. —

— oh, mia-mor a la o-ri-lla — dees-te ri-o de o-ro con tus fle-chas y con tu ca-

F. de Yumuri 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:



Mi canto eres tú 1=

rall: *a tpo*

que vuel-va em-pe-zar. — Can - to su me mi-ran tus

rall

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

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

rit *a tpo*

-no-jos y me cal-man mis pe-nas y a-gra-vlos — 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, —

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

II
sí, por que yo me ins - pi - ro en tí —
Mi canto eres tu 3:

DESPUES DE UN BESO

BOLERO

Palabras de Guillermo Anckermann

Jorge Anckermann

Tpo. de Bolero:



Despues 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 vién-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



La Volanta 1=

a tpo
- zón. - *Ca - le -*

a tpo
legero

- se - ro *(adúce)* *Ca - le - se - ro* *suen-con-tra-mos a mi no-vien sua-la-*

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

- pa-ra que sea-cer - 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

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

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

La Volanla 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 - cian - do en la vo -

rall - ——— *a spo*
-lan - ta mien - tras vá mar - chan - do el mo - ro por el ca - mi - no real ———

VIVACE
VIVACE
La Volantà 4 =

LINDA CUBANA

CANCION

Eduardo Sánchez de Fuentes

TP.º 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-na —

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-daen un na-

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

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

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

cresc.

Linda Cubana 3.

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

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

dolce *dolce*

Yu-na dul-ce mi-ra-da ——— me re-re-lá 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 is written for a grand piano in 2/4 time. It features a treble and bass staff. The treble staff begins with a series of eighth and sixteenth notes, while the bass staff 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 song includes a vocal melody line and piano accompaniment. The vocal line starts with a rest followed by the lyrics 'Co-ra-zón, ¿ol-ve-zón, vuel-ve a'. The piano accompaniment continues with chords and moving lines. A dynamic marking 'p' (piano) is present.

The second system of the song includes a vocal melody line 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, no es-tés'. The piano accompaniment continues with chords and moving lines.

The third system of the song includes a vocal melody line 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 que es-cla-'. The piano accompaniment continues with chords and moving lines.

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

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

rall: *ten* *rall:* *poco più mosso:*
vi - ves, no es vi - vir! Yo bien sé q'ees - tás he - ri - do cien sa -
pe - ñas co - ra - zón! (p) *rall:* *p* *rall:*

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 quie-ro dee-se

poco mosso

rall:

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

(2a)

-dad en-ve-ne-no.

poco mosso

rall:

Co-ra-nó.

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 for voice and piano. It consists of three systems of staves. 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 tempo markings 'rall.' and 'a tempo' above the vocal line, and 'rall' and 'a tempo' below the piano line. The lyrics are in Spanish and are written below the vocal line.

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 — jās — 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 mi hos coes plin; — Y, pensando en que

tor — nas, 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, ¡ por fin! ¡ por fin! —

a tempo

AL RECORDAR TU NOMBRE

CANCION

Carmelina Delfín

Moderato

f

Voz

Al re.cordar tu nom.bre tiembla mi co-ra-zón—

mf con tristeza

con el re.cuer.do triste de sen-ti-da pa-sión—

cuan do mi al-ma— mi al-ma pu-ra te que-rí-a

Al Recordar tu nombre. 1

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

1. mor 2. poco rubato mor Lamentos do-lo-ro-sos que bro-tan de mis

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

com-prender cantando rit.

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

poco rubato

sos cruji dos mis te-rio-sos — que oímos 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 Caignet

MODERATO

p *mf* *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-

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

I

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

Quiero besarte 1=

II

poco rit. *tpo.*

-mor Ven y da-me tu bo-ca tan fra-gan-te 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

¡mor- ahh-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 O D I O

CRIOLLA

Félix Caignet

CANTO

PIANO

mf

f *p*

Te o_dio y sin embargo te quie_ro te

o_dio y no puedo olvi_dar te no pue_do vi da mi ex pli-

Te Odio 1.

1.

car — te — como es que te o dio te quieroy te a do roy padezco por ti — Te

2.

mis no cheson tris — tes — me cie gan los ce — los — quisie — 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 y te quieroa la vez — y no vi vos sin ti — Mis no cheson ti —

M.D.

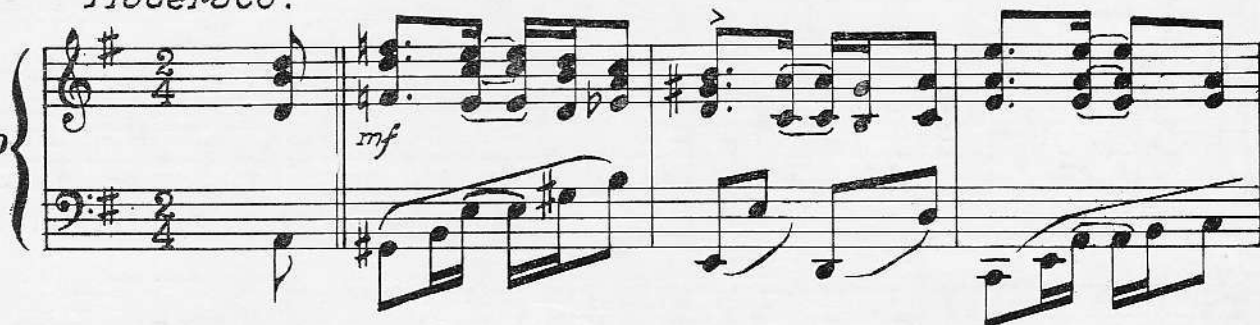
EN EL TRONCO DEL ARBOL

BOLERO

Eusebio Delfín

Moderato.

Piáno



En el tronco del árbol 1

arbol con mo vi-do a la en su se-ño a la

ni-ña u-ña flor de jo ca-er En el

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

res la ni-ña que mi tron-co hirio yo

guan-do siem-pre tu que-ri-do nom-bre y tu que ha-

he-cho de mi po-bre flor
1. *Rit.* Yo soy el
2.

CONFESION

CANCION

Rosendo Ruiz

Lento -

First system of musical notation. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked 'Lento -'. The music is written for piano with a treble and bass staff. The lyrics 'Re cuer - do que ju -' are written above the treble staff, with 'piu lento' written below the treble staff and 'ten.' written below the bass staff.

Second system of musical notation. The lyrics 're de to do co - ra - zón de' are written above the treble staff. The music continues with piano accompaniment.

Third system of musical notation. The lyrics 'to do co ra zón poco mas movido pues bien recuerdo yo pues bien re - cuer - do yo a -' are written above the treble staff. The music continues with piano accompaniment. The tempo is marked 'lento' and 'R.H.' is written above the treble staff.

Fourth system of musical notation. The lyrics 'mar - ta ti - ó mo rir di vina confe sión que nunca olvidaré que' are written above the treble staff. The music continues with piano accompaniment. The tempo is marked 'rall.' and 'alpo.' is written below the bass staff.

Fifth system of musical notation. The lyrics 'nun ca ol vi da - ré tam bién re - cor - da -' are written above the treble staff. The music continues with piano accompaniment. The tempo is marked 'R.H.' and 'alpo.' is written below the bass staff.

Confesión 1

ré. R.H. el di - a en que te ví la

tió micora zón con es - pe - ran - za y fè *ral poco* La

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 Qui siera 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* (piano). The melody is in the right hand, and the accompaniment is in the left hand. The key signature has one sharp (F#).

First system of the song. The melody is in the right hand, and the accompaniment is in the left hand. The lyrics are: *En el sen-dero de mi vi-da tris-te ha lle-va una flor a-penas su per-fume de li-*

Second system of the song. The melody is in the right hand, and the accompaniment is in the left hand. The lyrics are: *cio-so me em-briagó cuan-do em-peza-ba a per-ci-bir su a-ro-ma es su mo'-a sí vi-vi-mi*

Third system of the song. The melody is in the right hand, and the accompaniment is in the left hand. The lyrics are: *al-ma tris-te y so-la a sí vi-vi-mi-a-mor En el sen-*

En el sendero de mi vida 1

2

Y que-rien-do perci-bir dea quella ro-sa superfu-meyco-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

Tpo. de Bolero

Ernesto Lecuona

ff

The piano introduction is in 4/4 time, key of D major. It features a series of chords in the right hand and a rhythmic bass line in the left hand. The first measure has a forte (ff) dynamic marking.

Sin la luz de sus

p

The first system of the song. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics "Sin la luz de sus" are written under the vocal line. The piano part has a piano (p) dynamic marking.

o - jos es cruel mi tor - men - to

The second system of the song. The vocal melody continues in the right hand, and the piano accompaniment continues in the left hand. The lyrics "o - jos es cruel mi tor - men - to" are written under the vocal line.

tristes soy sin su - mor

The third system of the song. The vocal melody continues in the right hand, and the piano accompaniment continues in the left hand. The lyrics "tristes soy sin su - mor" are written under the vocal line.

que ro bó — mi co - ra - zón — Se — fue —

— pa ra 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

Se Fue... 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, featuring a series of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo slightly slows down (Poco rit.) towards the end of the introduction.

Canto

yo quie ro que tú

Yo quiero que tu

me

quie

ras

y e

res tan

y e res tan cruel

cruel

que me

des

pre

cias

Si supieras

tú

lo

mu-cho que he llo-ra

do

desde aquella tar

de

en que

te

Aquella Tarde 1

1 2

vi Yo quiero que vi Di - me

p *p*

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

do - nas Si tuc - res mi viday mi solan - he - lo

f *f*

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

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

so - ñe que yoe - ra tñ - mor-

yal des - per - tar meen con tré 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

The piano introduction is in 6/8 time, marked 'Moderato' and 'Expresivo'. It features a melody in the right hand and a bass line in the left hand, both in the key of B-flat major. The melody consists of eighth and quarter notes, while the bass line uses half notes and quarter notes. The piece ends with a double bar line and a repeat sign.

Voz

En el a - gua trans-pa-ren - te sus ra - yos la lu na im-
 Se vis lum bra te - nue-men - te la cla ra luz de la gu-

The vocal entry is marked 'Voz'. The lyrics are 'En el a - gua trans-pa-ren - te sus ra - yos la lu na im- Se vis lum bra te - nue-men - te la cla ra luz de la gu-'. The piano accompaniment consists of chords and single notes in the right and left hands.

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 -

The vocal entry continues with the lyrics '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 -'. The piano accompaniment continues with chords and single notes.

ri-en - te
 bi-en - te

The vocal entry concludes with the lyrics 'ri-en - te bi-en - te'. The piano accompaniment continues with chords and single notes.

Paisaje 1

Se oye trinar dulce - men - te el sin - son - 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 - tia - les en to nan su ter - na -
 ma - da yan su ca - rre - la car - ga - da va ri man do sus na - 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 -

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

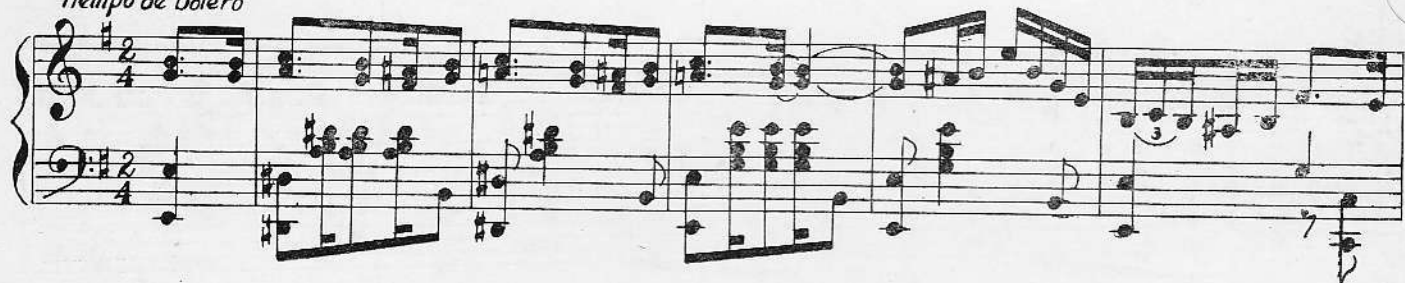
LAS PERLAS DE TU BOCA

BOLERO

Letra de Armando Bronca

Música de Eliseo Grenet

Tiempo de Bolero



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 lue - go arro 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

The musical score is written for voice and piano. It consists of six systems of music. Each system has a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Moderato'. The lyrics are in Spanish and are written below the vocal line. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The lyrics are: 'Es-cla-vo soy', 'ne-gro na-ci', 'ne-groes mi co-lor', 'y negraes mi', 'suer-te', 'po-bre de mí', 'su-frien-do', 'voy', 'es te cruel do-lor', 'ay hasta la muer-te'. The score ends with the title 'Lamento Esclavo 1'.

Es-cla-vo soy

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

suer-te po-bre de mí su-frien-do

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

Lamento Esclavo 1

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

ta - no vi - vo que los ne - gros

li bres un día 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

f

Quié - ren sa - ber quié
 ¿quién - pa siem pre se -

soy?
 ra

Pal.mi.ra
 Pal.mi.ra

to - do el mun do por mí,
 por - qué el mun do te dio

suspi.ra
 sueño can to

cuán - do al ón chi que - to lun - do me mu.ra
 cuán - do al ón - na vi ru. lí - lla me mi.ra

mzf.

palmira
 nº 1

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

no vio siempre fue rumbe - ro de to - das el me -
la ba - cha ta soy la Pa - ra da que se im - po - ne por

por su so - ne - ro do - za si yo le di - do cuan -
dul - zu - ra go - zo cuan do una sa - ta su -

— do esta ma ja - de - ro - ti - ra me des ca - pa - ra - te - ti - ra me el - per che - ro!
— fre con mi her mo - su - ra - por que sa - be que yo a rro - llo con mi sa - bro - su - ra -

Imira nº 2.

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

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

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

1ª 2ª

DCal 8

me lla - mo yo y ten - go villi - vil - ló Palmira

1ª 2ª

ff

palmira
 nº 4

LA CONGA SE VA

DANZA

Ernesto Lecuona

Moderato.

Piano introduction in 2/4 time. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line. Dynamics include *ff* (fortissimo) and *dim.* (diminuendo).

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

Piano accompaniment for the first vocal line, featuring a rhythmic pattern of eighth and sixteenth notes. Dynamics include *m.f.* (mezzo-forte).

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

Piano accompaniment for the second vocal line, continuing the rhythmic pattern.

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

Piano accompaniment for the third vocal line, featuring a rhythmic pattern of eighth and sixteenth notes. Dynamics include *f* (forte).

La conga se va n.º 1

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

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are written below the notes. The piano accompaniment features a complex, rhythmic pattern in the right hand and a more melodic line in the left hand.

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

m.f.

The second system continues the musical score. The vocal line has a treble clef and a key signature of one flat. The lyrics are written below the notes. The piano accompaniment is marked *m.f.* (mezzo-forte) and continues with its characteristic rhythmic pattern.

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

The third system of the musical score shows the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The lyrics are written below the notes. The piano accompaniment continues with its characteristic rhythmic pattern.

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

The fourth system of the musical score shows the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The lyrics are written below the notes. The piano accompaniment continues with its characteristic rhythmic pattern.

La con çase va 7:2

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

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

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

dim: molto PPP

EL FRUTERO

PREGON

Letra de Gustavo S. Galarraga

Música de Ernesto Lecuona

moderato.

Piano introduction in G major, 2/4 time. The right hand starts with a forte (ff) dynamic, playing a series of eighth and sixteenth notes. The left hand plays a steady eighth-note accompaniment. The tempo is marked 'moderato' and the dynamics transition from 'ff' to 'meno forte'.

Tula:

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

First vocal line and piano accompaniment. The vocal line begins with a melodic phrase in G major. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The dynamic is marked 'p' (piano).

chi - tas E - sas pi - ñas yolas lle - vo pa - ra las ni - ñas bo - ni - tas Tambien

Second vocal line and piano accompaniment. The vocal line continues the melody with a series of eighth notes. The piano accompaniment maintains the steady eighth-note bass line and chords.

Coro

llevo ca - la - bazas con o - tros frutos mez - cles e - sas no son pa - las ni - ñas son pa - sus e - na - mo - raos Tambien

Third vocal line and piano accompaniment. The vocal line features a melodic phrase. The piano accompaniment continues with the steady eighth-note bass line and chords.

el frutero n.º 1

Tula:

lle vo ca la ba sas con o tros frutos me zcla dos e sas no son pa las ni ñas son pa sus e na mo ra os Tam bi en

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

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

Coro.

frute ro q' lle va ma non cul lo y rue ga ñon Ca se ri ta sal q' ten go mu chas fru tas en sa sion soy el frute ro q' lle va ma non.

el frutero 1º 2

(Tula)

culloy rí.coa.nón Soy fru.te.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 son.ri . es co. moyo Ya se

se va Si se ñorel frute ro yase vâ case.ritapronto sal si tiquerestucomprarq^{le}.volosmamon.

P

ellosyelca.ñi.tel y llevotambierlasmanijasdelechinaodelca.jel yel ri . co ma mey y llevotambien a.

ñontan dulce porsu sa. bor ay ca. se ra sal que ya el frute . ro se vâ ay que si se .

ñorque ya yo me voy si tu no me quie . res comprar me na ay que si se nâ.

el frutero
n.º 4

COMO ARRULLO DE PALMAS

CRIOLLA - BOLERO

Ernesto Lecuona

Moderato (Criolla)

f

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

P

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

el li . ru . co ru . mor co . moel a . zul de mi cie . lo a . su es mi a

canto de las palmas

Bolero (lento)

The musical score is written for a vocal soloist and piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The tempo is marked 'lento'. The score consists of five systems, each with a vocal line and a piano accompaniment. The lyrics are in Spanish and are written below the vocal line. The piano accompaniment features a mix of chords and moving lines, with dynamic markings such as *f* (forte) and *p* (piano). The lyrics are: 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 — tr. fue. ña y her. mo. sa cual mu. sa gen. til de ca. li. da. tu. rra tro. pi. cal Tu mi. rar so. ño. como arrullo de palmas no 2

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 — tr. fue. ña y her. mo. sa cual

mu. sa gen. til de ca. li. da. tu. rra tro. pi. cal Tu mi. rar so. ño.

como arrullo de palmas no 2

dor es dulce y triste, mi buen ————— Es tu an - dar ten - ta. *cresc.*
 dor un ar. mo - nio. so vai. ven ————— y tu piel do. ra. da. da. *cresc.*
 sol es ter. sa y su. til mu. jer de a. mor sen. su. al mi pa. sion es ru.
 mor de un pal mar. ————— E res mar.
 como arrullo de palmas n.º 3

1ª 2ª
 ff *fz.*

LOS OJOS NEGROS

CRIOLLA - BOLERO

Arturo Guerra

INTROD. Moderato

Tpo. de Criolla:

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

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

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

cres - cen - do - f

fue - go luz y pa - Isión

poco rit - - - - - tpo

II Tpo. de Bolero

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

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 des - pue - so 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

- lien - te 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

Oh!

Cu-ba her-mo-sa — pri-mo-ro-sa — por que su-fres hoy tan — lo que han co-
 Pa-tria mi-a — quen di-ri-a — que tu cie-loa-zul nu — ble-rael lan-to

Oh!

I **II**

Lamento Cubano 1:

¡Ah! al con-tem-plar tu adien- te sol
en el su-su-rror del pal-mar

I
— tus cam-pos ple-nos de ver-dor— pien-sa en el tiem-po a—quel que — se fue Cu — ba —
se oír el e-co re — so-nar de u — na voz de — do-lor — ge al — a — mor lle — ma.

II
¡Ah! *¡Oh!* Cu-ba per-mi-te

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

Jun-to a un ca-ña-ve-

-ral u-na gua-ji-ri-la ha-bi-a Jun-to a un ca-ña-ve-ral u-na gua-ji-ri-la ha-

-bi-a so-llo-zan-do me de ci-a no me can-so de llo-rar -

Ver qui-sie-ra mi Cu-ba fe-liz - los cu-ba-nos u-

-ni-dos go-zar - y por siem-pre la vi-da vi-vir, vi-vir la vi-da -

Que be-llos son los paí-sa-jes de mi Cu-ba ber-de-

J a un cañaveral I=

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

- ma-res - y sus ri-os cau-da lo-sos - lo-dos a-mor y re-po-so a-qui sea-li-vian pe-

Mas movido Tpo. de Son

- sa-res - for qui-sie-ra mi

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

I

vi-da -

II

fff

Ja un canaveral 2:

LA CLEPTOMANA

BOLERO

Poesía de Agustín Acosta

Música de Manuel Luna

Moderato:

The musical score is written for piano and voice. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal melody is written in a single staff with lyrics in Spanish. The score is divided into four systems, each with piano and vocal staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'Moderato'.

m.d.

(2a)
E-ra-í-na clep-to-ma-na de
Lun-da-fas-cu-na do-ra de

be-las frus-le-ri-as — ro-ba-ba por un go-ce a-des-le-ti-cae-mo-
cu-yas pe-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 —

Cleptomana 1=

poco rit. *(poco ten)*

mar-tan-dou na ca-pri-cho - so — frás-queto de cris-tal — q tu-vo e-sen-cias

poco rit. *(poco ten)*

tempo

ra - ras — y en su mi - rar am - bi - guo re-lam-pa-gueó um o - cul-to des -

tempo

I **II**

ce - llo dei - de - al — al —

mi.

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-tas — pe-ro lle-ga tal pun-to —

rall: *tempo*
 suun-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-tó-ma-na de be-las fru-s-le-ri-as —

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

Cleptómana 3 =

TRIGUEÑITA

CANCION

Julio Brito



Tri - gue - ñi - ta — tus lin-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-tos cual a-ce-

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

— yo me sien-toe-na-mo-ra-do — des-de-a-quel-dia sa-gra-do — qe nos ju-ra-mos a-

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

— de mas sa-bro-sa bo - qui - ta — qe la-bios pue-den be - sar —

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

Meno *morendo*

Trigueñita 3:

SOLA Y TRISTE

BOLERO

Armando Valdespi

Moderato



Sola y Triste 1=

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

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

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

tú per-dus-te quien te qui-so con zà-sión. ————— Yaho-ra geal —————

I II

Sola y Triste 2=

MARIA BELEN CHACON

ROMANZA CUBANA

Letra de José Sánchez Arcilla

Música de Rodrigo Prats

Moderato:

ff *precipitado* *rall.* *mf*

Al hom-bre que a-
El hom-bre que a-

- mas - te - mas - te a - mor tu le dis - le y en pa - go tu sa - bien - do que
hoy cruel le mal - tra - ta

vis - te su trai - ción
ma - la tu pa -

Cantabile

- sior Ma - ria Be - len Cha con des - pues de la trai -

Maria Belén 1 =

- cion ————— di-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-so 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-mar — hoy ten-drá que llo-rar — — — — — Ma-ri-a Be-lén Cha

cres — — — cen — — — do,

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

f *pp subito*

Pea *** *p*

poco rall *3* *ten*

- gro — Ma-ri-a Be-lén Cha-con.

pp *ben* *f* *deciso* *piu mosso* *mf*

f *mf* *calmo.*

Maria Belén 3=

The image shows a page from a musical score for 'Ave María' by Franz Schubert. The score is written for voice and piano. The vocal part is in the upper staves, and the piano accompaniment is in the lower staves. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score includes a recitative section labeled '(RECITADO)' and a section for the 'Ave María' text. The piano part features a prominent violin line, indicated by the 'pp (Violin)' marking. The score is written in a traditional musical notation style, with notes, rests, and dynamic markings clearly visible.

sobre la herida mortal la traición

Handwritten musical score for the song "Como un puñal" by Carlos Gardel. The score is written on three staves. The top staff contains the melody with lyrics "como un puñal da roto tu corazón". The middle and bottom staves contain piano accompaniment. The music is in 4/4 time and features a key signature of two flats (B-flat and E-flat).

Handwritten musical score for "Maria Belen 4". The score is written on two staves. The top staff features a vocal line with lyrics: "(CANTADO) Ma-ria Be-lén Cha-ri-a Be-lén Cha-con." The bottom staff features a piano accompaniment. The score includes various musical notations such as treble and bass clefs, time signatures (4/4 and 3/4), and dynamic markings (p, f). There are also handwritten annotations like "rall.", "a tpo.", and "Del al.".

UNA ROSA DE FRANCIA

CRIOILLA - BOLERO

Letra de Gabriel Gravier

Música de Rodrigo Prats

mf

VOZ *ten* *a tempo*
p 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

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

Una Rosa de Francia !

1. *ten* *sol* *U na* 2. **BOLERO** *sol* *Por sus pe'ta los*

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* 2. *dio'* *f*

LAGRIMAS NEGRAS

BOLERO - SON

Miguel Matamoros

The piano introduction is in 2/4 time, featuring a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with quarter and eighth notes. The key signature has two flats (B-flat and E-flat).

Voz

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

The first vocal line begins with a whole rest, followed by the lyrics. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

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

The second vocal line continues the melody. The piano accompaniment features a prominent eighth-note figure in the right hand and a bass line with some chordal textures in the left hand.

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

The third vocal line concludes the phrase. The piano accompaniment maintains the eighth-note motif in the right hand and provides harmonic support in the left hand.

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 llo - ro sin que sepas que al llanto

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

Montuno

vi da Tu me quie-res de-jar yono

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

Solo

1 2
Tu me
Lágrimas Negras 3

FRUTAS DEL CANEY

PREGON

Félix Caignet

Moderato e grazioso

The musical score is written for piano and voice. It consists of four systems of staves. The piano part is in the lower staff of each system, and the vocal part is in the upper staff. The key signature is two sharps (F# and C#), and the time signature is 2/4. The tempo and mood are indicated as 'Moderato e grazioso'. The first system includes a dynamic marking of 'mf'. The second system continues the piano accompaniment. The third system introduces the vocal melody with the lyrics 'Fru tas quien que re comprar me fru tas'. The fourth system continues the vocal melody with the lyrics 'Man ços de ma mey y biz.co.chue lo'. The score concludes with a small annotation 'frutas del Caney n:1' in the bottom left corner.

mf

Fru tas quien que re comprar me fru tas

Man ços de ma mey y biz.co.chue lo

frutas del Caney n:1

Pl ña pl. ña dulce co mo a zú car.

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

ver. do el ri. co man ço de ma mey pi. ñas que de li. cio.

sa s 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.ñas de a.ro.ma y — sa.tu.ra.das de miel — Ca.ney de O.

de rulas Caney 113

rien-te tie-rra di-vi-na don-de la ma-ño de Dios e.

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

ma-ra ño-nes y ma-mon cu-llos del Ca-ney

m.f.

p.

frutas del Caney n.º 4

SE VA EL DULCERITO

PREGON

Rosendo Ruiz



rrachas con el ri-co- co-su-be' yel ma-jare-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-be' lo que quiere es majarete lo que le

gustaausted Yo le

di-go le di-go a las viejas ae-sas viejas q.usan co-lo-re-te que si quieren caminarse

se va el dulcerito: 2.

bro-so quêa-mi me comprenel-ma-ja-re-tê. João-con-se-jo a to-da mu-

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

no-vio ya-mi me compren las oporra— chá— 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. *ƒ.*

NEGRO BEMBON

SON

Letra de Nicolás Guillén

Música de Eliseo Grenet

Po- que te po ne tam bra

vo cuan do te disen ne gro bem bôn si tri ene 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 queja en to a vi a ne gro bem bòn sin pegay con ha ri na ne gro bem

bon majagua 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 da' te mantie ne telo dà'to

Ah! Ah! ne gro bem

bòn bembòn si to dems vi da

Te queja en toa vi a ne grobem bòn sinpegay conha ri na ne gro bem

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

bòn Ah! Bem

SONGORO COSONGO

SON

Letra de Nicolás Guillén

Música de Eliseo Grenet

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

i Ay!

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

Songoro 1=

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

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

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

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

Sóngoro 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 qe a-no-che te vi pa-

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

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

rall.

Songoro 3 =

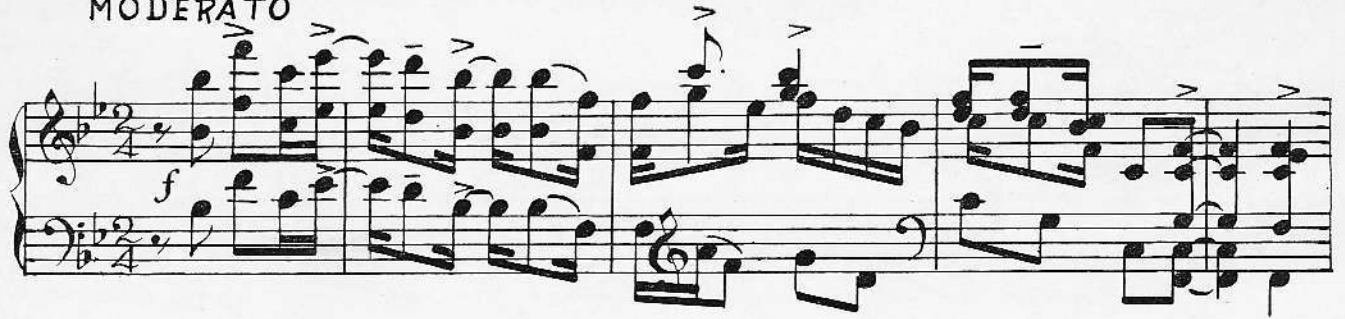
QUIRINO CON SU TRES

Letra de Nicolás Guillén

CANCION AFRO - CUBANA

Música de Emilio Grenet

MODERATO



Qui - 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 La bamba gran — de la pa - sa



Quirino con su tres #1

do ra suel.tos los pies y una mu.la - ta que se de.

rri.te de sa.bro - su - ra Qui.rin.o con su tres

Lu.na re.don - da que lo vi.gi la cuan.do re.gre.

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

Qui.rin.o 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 biaacce - so - ria —

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

poco ritard.

Quirino con su tres #3

ten. pocoten. meno

dés. ten. Su. dae. ve je — ce

ten. p meno pocoten.

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

f 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

CANCION AFRO - CUBANA

Letra de Nicolás Guillén

Música de Emilio Grenet

MOD^{to}

Con tan-toin-glé que tú sa-bi-a

Bi-co-ma-nué con tan-toin-glé no sa-bea-ho-ra

Bulo Marqué 1=

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

I

bu — ca y tú le tie — ne ge hu — i

II

-i — La a —

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

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

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a series of eighth and sixteenth notes, followed by a half note. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand.

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

The second system continues the musical piece. The vocal line has a similar melodic structure to the first system, with a half note followed by eighth and sixteenth notes. The piano accompaniment maintains its rhythmic patterns, with some variations in the left hand.

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

The third system of the score shows the vocal line repeating the phrase. The piano accompaniment includes a marking "M.D." in the left hand, which likely stands for "Mezzo Forte" or "Mezzo Dinamico".

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

The fourth system concludes the page. The vocal line ends with a double bar line. The piano accompaniment also concludes with a double bar line. A section marker "I" is placed above the final measure of the piano part.

Bi-to Ma-nue 3:

Ho - lê - na - mo - re ma nun - ca Bi - to - Ma - nué -

— si 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-Manué 4:

YAMBAMBÓ

CANTO NEGRO

Letra de Nicolás Guillén

Música de Emilio Grenet

Moderato.

Lento y Solemne.

mf *poco ten.* *p*

Yam-bam-bó — Yam-bam-bé — Yam-bam-bó —

Yam-bam-bé — Re-pi-cael con-

p

— go solongo — re-pi-cael ye — gro bien negro — congo solon — go del songo —

Yambambó 1.

baila Yambó so-breunpié

Mama tomba se-rem be-co-se-rem

ba

El ne-gro cantay sea-juma el ne-gro sea-juma y

Yambambo. 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-bó a —

e' — Yam-bó — a — e' —

Yambambo: f.

1^a

Allegretto

And.

mf.

a - cue-me-me se-rem-bó a - é

2^a

ten.

Tempo

mf.

ten.

Tempo.

f

a - cue-me-me se-rem-bó a

Tpo. de Son.

ff

mf

Yam-bam-bó Yam-bam-bé

Yam-bam-bó Yam-bam-bé

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 —

2ª vez: ten. 1ª 2ª Meno.
— ne-gro tum ba — Tam ba tam ba —
3ª vez: ten. Jam-ba Jam-ba Jam-ba
meno e f

ten. ~
ba m - bé
f molto accelerando.
ff

DRUMI MOBILA

CANCION DE CUNA

Ignacio Villa

Adagio (♩ = 80.)

sempre p il baseo.

subito p

Meno mosso. (♩ = 66.)

pp

No llo ra Mo bi la que tu ma ma ta la cam-po — yô-ri-ta ta be-

(sop. gutural) yene drumi cuan do ma mas ale èl traé re ga

(boca cerrada.)

li to pa ti — El traé tò lo numiè pati — Y si yene no drumi Chimbili

marcato.

ppp

m.d.

DRUMI MOBILA: 1

parlato. (ad lib.) *rit.*

co Cheo bé Ca lun ga lo rap ca la ca be xāy lo co me Dru mi,

coll canto. *f* *rit.*

Tempo.

drumi Mobi la Tu ma mǎ ta la cam po Mobi la Dru mi,

Tempo.

il bas so sem pre *pp* e *stacatto.*

drumi Mobi la Tu ma mǎ ta la cam po Mobi la El va tra è pa ja ri to pa ti—

El va tra è co ro ni se pa ti— Drumi, drumi, drumi Mobi la

DRUMI MOBILA: 2.

Tu mamàtá la campoMobi la e fuè bucà la dulceMobi la

pa que tu maña na co meMobi-la ————— Drumi Mobi la

dimi-

CallaMobi la No lloreaMobi la

muenda sempre hasta el final.

Drumi Mobi la (poco ten.) Drumi Mobi la

pppp (poco ten.) *m. vi.*

DRUMI MOBILA: 3.

BEMBÉ

Gilberto Valdés

Andante.

Stipito.

f marcato.

voz.

Me

Allegretto.

guta baila 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 yeervido de tambo"

BEMBE:

O-ye e ruidodebongó ————— *O ye lo negro canta* —————

e canto ellemaya —————

Co - mo su pi ra de amo —————

Al re-codà mi pa'i ————— *Co-mo su pi-ra de amo* —————

BEMBE: 2

Al reco-dà mi pa-i

Yo la negra lueu-mi

Co-mo su-pi-ra dea-mo' *CODA.* *cuandosvenanlotan*

D.S. f CODA: *bo'* *Cuandosvenanlo tambò*

D.S. f CODA: *PIU MOSSO.* *ff*

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-ná 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-puè ——— ja-sé e-co- pa compra ba-rra-

rall. poco para final

mf

pp

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.

poco rit. *ff* *Tempo.*

Jose Belén.

Yo 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 Yo can - ta
que se oyen en los palma - res

MI VIDA ES CANTAR I

2^a

tri-nar

Ya-hora el amor

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 Belen:

Oh! Mu-jer — que yo a dorco silencio — y que fiel re-ve-rencio —

The first system of the musical score. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The lyrics are 'Oh! Mu-jer — que yo a dorco silencio — y que fiel re-ve-rencio —'. The piano part consists of chords and moving lines in both hands.

— yo me muero por ti — por que tú — de mi vi-da se.

The second system of the musical score. The vocal melody continues with the lyrics '— yo me muero por ti — por que tú — de mi vi-da se.'. The piano accompaniment continues with similar harmonic support.

rás muy ama-da — ¡Oh! que dulce es morir a-sí — si se muere de a-

The third system of the musical score. The vocal melody includes a first ending bracket labeled '1ª' at the end. The lyrics are 'rás muy ama-da — ¡Oh! que dulce es morir a-sí — si se muere de a-'. The piano part includes a forte 'f' dynamic marking.

mor — si se muere de a-mor —

The fourth system of the musical score. It features two first ending brackets labeled '1ª' and '2ª'. The lyrics are 'mor — si se muere de a-mor —'. The piano part concludes with a forte 'f' dynamic marking.

MI VIDA ES CANTAR: p.

JUNTO AL RIO

FANTASIA GUAJIRA

Ernestina Lecuona

Moderato Mosso:



Jo laes-pe-ro jun-to al ri-o — de de-
 Es tu bo-cau-na gra-pa-da — por qe a-

The first system of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are in Spanish. The piano accompaniment continues with a steady rhythm.

- 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 second system continues the vocal melody and piano accompaniment. The piano part includes some chordal textures and moving lines.

- tros be - sos de a-mor — Si se tar-da yo con-tem-plo im - pa-
 bien qe lo re-yó — Gua-jí - ri - ta de ma-a-mor en ve-

The third system concludes the vocal melody and piano accompaniment. The piano part features a *ff* (fortissimo) dynamic marking. The system 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 - las pal - mas re - eos -
 - ni - no lar - des mas - ten - que yo ves - ve - ro con an - sias gra - ci -

rit. *pp* *alpo*

mf

- la - ca en un bam - bu (Boca cerrada)
 - ra - ca de ma - mor

I **II**

ff

Gua - ji - ri - ta de ma -
 Tu cla - ra voz me pa -

ff

Junto al río 2=

al — ma sa-bro-sa flor tro-pi — cal —
 — re — ce tri-no-a-le — gre del zor — zal —

pp

ff

Des-de San-tia-go a la Ha —
 Ya mi al-ma to — da

ff

pp

— ba — na o — tra co — mo tú no ha — y — ni tan lun-da ni tan
 pe — na ha-ce en se — guí — da ol-vi — dar — gua — ji — ri — ta de mi a —

pp

mf

tier — na — ni de cuer — po tan jun — cal — ni de tan ne-gros o —
 — mor — en ve — nir no lar-des mas — ge yo te es-pe-ro mi

mf

Junto al río 3=

-ja — zos — ni que cual tú me se — pa be — sar. . .
vi — da — gua — ji — ri — ta de mi co — ra — zón —

mezzo:
— Jun — to al bam — bú yo tees —

Al $\frac{3}{4}$ y sigue:

rall. ff
— pe — ro — y me mue — ro — sin tu a — mor —

rall. ff

piu mosso:
Bien. —

fff

Junto al río 4=

AHORA QUE ERES MIA

CANCION - BOLERO

Ernestina Lecuona

INTROD

A - ho - ra qee - res mi - a voy a de -

- cir - te lo qe pa - ra mi vi - da has su - do tui a - mor qe nun - ca pu - de so - ñar qe hu

- bie - ra ba - jo el in - men - so man - to del cie - lo a - zul. A - ho - ra qee - res mi - a

voy a de - cir - te qe so - lo con tus be - sos

Ahora que eres mia 1 =

se - yó de a - mor ————— ge en tus bi-bias mi - ra - das

ha - llo - tan so - lo ————— el di - vi - no de - lei - te

de lei - lu - sion ————— A - ho - ra ge e - res mu - a

rit.

pue - do en - se - ñar - te ————— de par en par a - bier - to

Ahora qe 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

The musical score is written for piano and voice. It consists of five systems of music. Each system has a piano accompaniment on the left and a vocal line on the right. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are in Spanish and describe a love story involving a paloma (dove) and a sea.

Pa-lo-mi-ta blan-ca

lle-va-me a tu ni-do

que es-toy e-na-mo-ra-da

de tu lun-do co-lor

tu co-de co-ral

blan-cu-ra de mar

-fil

cuan-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 -

sion pa-lo-mi-la blan ca co - mo lai-lu -

sion. 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 - ma yo quie-ro sa - ber de don-de son las 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 pero 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

I *pp* De II

Son de la loma

LAS CUATRO PALOMAS

SON

Ignacio Piñeiro

Moderato

m.f.

Ha. ba. ñe. ra ño. te can. ses de que. rer a tu so. ñe. ro que si me ol. vi. das me

mue. ro sin tus ca. ri. cias no pue. do vi. vir

Ñe. ña ol. vi. des ñi. ña her. mo. sa que es. plen. dor de la lu. ña

Las cuatro palomas nº 1

ba - jo per - fo - la sur - tuo - sa e - ter - na men - te me ju - ras te a - mor (al 8.º y salta en 9.º)

(Solo)
Yo ten - go cua - tro pa - lo - mas en u - na fu - en - te re - don - da a to - das les pon - go

a - qua to - das be - ben su po - qui - to nin - gun a se pone bra - va

(Coro)
que bu - en - as son mis pa - lo - mas ; que bu - en - as son ! Ha - ba - ñe - ra no te

1.ª
can - ses de que - ra tu so - ñe - ro que si me ol - vi - das me mue - ro sin tu ca -

2.ª
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

Pero que bien que bien que
 mal pe.ro que mal que mal que bien nome va . yas aol vi .
 dar nome de . jes de que rer Pe.ro que . rer ni . 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

1ª 2ª

tres lindas cubanas nº 1

2ª *Montuno:*

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 . gra nua ca me di . fas que no (para FIN)

f Si ma ña . na yo me mue . ro quier me llo . ra Tres (esta repetición varias veces)

ff para FIN

tres lindas cubanas 57:2

EL QUE SIEMBRA SU MAIZ

SON

Miguel Matamoros

Hu . ye

Hu . ye don.dees. tà ma. yò don.dees. tà

ya no ven.de por las ca - lles

y no se pa.ra en la esqui - na

ya no quie.re tra - ba - jar

El que siembra su maíz

El que siembra su ma. iz que se coma su pi. ñol el que siembra su ma.

. iz que se co. ma su pi ñol. que siem. bra su ma. iz La mu. jer en el
- no

a. mor (Coro) si se ñor se pa re ce a la 1ª ga. lli na co. mo

2ª ga. lli. na co. mo que cuan. do se mue re el ga. llo si se.

a cual quier po. llo ñor se a. rri. ma co. mo no que siem. bra su ma. al 8.ª varias veces y si que

iz que se co. ma su pi. ñol el que siembra su ma. iz
al que siembra su ma. iz 2

LA MUJER DE ANTONIO

SON

Miguel Matamoros

Tiempo de son:

La ve-ci-ni-ta del fren-te
bus-ti-ble

bue-na men-te seña
Lind-bergh en su mo-

fi-ja-do
no-pla-no

co-mo ca-mi-na
que ven-ga con los

la gen-te
cú-ba-nos

cuando sa-le del
que tie-ne mer-ca-

mer-ca-do
do-li-bre.

La mu-je-r de Anto-nio ca-mi-na si cuan-do sa-le de la
da ca-mi-na si a-lla por la ma-dru-

plaza ca-mi-na si, la mu-je-r de Anto-nio ca-mi-na si cuan-do vie-ne del mer-
ca-da ca-mi-na si, cuan-do trae le-chu-ca ca-mi-na si cuan-do vie-ne de la

ca-do ca-mi-na
plaza ca-mi-na

I
si. Cuan-do trae la vi-an

II
si Si no tie-ne com-

si-

FIN

al 8 y salta
en al fin

La mu-je-r de antonio

ROSA QUE LINDA ERES

SON

Juan Francisco Méndez

Allegro moderato

m.f. Entre las flo. res, la mas her. mo. sa es la q: lle. va el nom. bre de

ro. sa entre las flo. res la mas her. mo. sa es la q: lle. va el nom. bre de ro. sa por es. ta di. a buscan. do

flo. res ha. lle. la Ro. sa de. mus. a mo. res no. hay qui. en la. en. cuen. tre me. jor

1ª 2ª *mon. tu. no, repi. te va. ri. as ve. ces*
Ro sa que lin. da e res

Ro sa que lin. da e. res tū *Fir.*

Rosa que linda eres

BUCHE Y PLUMA N'MA

SON

Rafael Hernández

Tiempo de Son

f

p

mf

p

buche y pluma nº 1

El que veu. na le chuza de mo. men. to la quere ma. tar pe. ro

yo que co. ηoz. coel e . le. meη to So. la va ya"pa" ya Bucheypluma"η""ma"

The first system of the musical score. The vocal line (treble clef) begins with a melody in G major. The piano accompaniment (grand staff) features a steady eighth-note bass line and chords in the right hand. The lyrics are written below the vocal line.

e. res tu bu.cheypluma"η""ma" bu.cheypluma"η""ma" e. res tu bu.chey

The second system of the musical score. The vocal line continues the melody. The piano accompaniment maintains its rhythmic pattern. The lyrics are written below the vocal line.

pluma"η""ma" (Solo)

The third system of the musical score. The vocal line has a rest, and the piano part enters with a solo section marked "(Solo)". The piano part features a more complex, flowing melody. The lyrics "pluma"η""ma" are written below the vocal line.

Bu.chey
buche ypluma ηº 2

The fourth system of the musical score. The vocal line has a rest, and the piano part continues with a solo section. The lyrics "Bu.chey" and "buche ypluma ηº 2" are written below the vocal line.

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 ypluma nº3

ECHALE SALSITA

SON

Ignacio Piñero

Tiempo de son

Sa li de ca sa una no.che a ven tu. re. ra buscan do am biente de pla cer y de ven

tu ra ———, Ay mi Dios ——— cuan to go cè ———

1ª 2ª

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 ni.


no - sos ————— y lle - gué ————— al ba - ca - ñel —————

En Ca - ta - li - na me en con tre lo no pen

sa - do la voz de a quel que pre ão na - ba a - si ————— E - cha le sal - si - ta —



First system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: e.cha.le sal.si - ta — e.cha.le sal.si - ta — e.cha.le sal.si - ta ah—



Second system of the musical score. The lyrics continue: — ah — ah — ah — en es.te — can.tar pro.pon.go — lo que di



Third system of the musical score. The lyrics continue: — jo mi se.gun.do — no hay bu.ti.fa.rra en el mun.do — co.mo las que ven de el



Fourth system of the musical score. The lyrics are: Con. go — E.cha.le - sal. si - ta — e.cha.le sal. si - ta —. Below the piano part, there is a handwritten note: "esta repetición varias veces" and a small signature "achale sal si 723".

BRUCA MANIGUA

SON AFRO - CUBANO

Arsenio Rodríguez

LENTO

Yo son ca-ra-ba-lú

ne-go de na-sion

sin la lu-be-tá

no pue-o vi-vi

mun-de le ca-bá

con mi co-ra-són

tan-to ma-tra-ta

Bruca manigua 1:

cue-po van sui - ri — Mun-

- de le com-ba fio - te' — 20
siem-pre tan gu - ru - cha —

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. (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) che-che-re bru-ca-ma-ni-gua. FIN (CORO)

Bruca manigua 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 -

(Solo) (Coro) (Solo) (Coro) (Solo)

- 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

(Coro) (Solo) (Coro)

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 2/4 time, featuring a series of chords and triplets in both hands. The right hand includes several triplet figures, while the left hand provides a steady accompaniment.

First vocal line with lyrics: *O-ye-me Ca-chi-ta ter-gou-na rum-bu-la pa' que tu la bai-les*. The melody is in 2/4 time, with a key signature of one flat. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes.

Second vocal line with lyrics: *co-mo bai-lo yo - Mucha-cha bo-ni-ta mi lin-a-a Ca-chi-ta la rum-ba ca-*. The melody continues with a similar rhythmic pattern. The piano accompaniment features a more active bass line with eighth notes.

Third vocal line with lyrics: *-lien-te es me-jor que el son. O-ye-me Ca- Mi-ra que se rom-pen ya de gru-to las ma-*. The melody concludes with a final triplet figure. The piano accompaniment ends with a series of chords. Below the piano part, the text *Cachita L.* is written.

-ra — cas y el de los tim-ba-les ya se que-re al-bo-ro-tar Se di- vier-tea-

-suel Fran-cés y tam-bien el A-le-mán y sea-le-gre el Ir-lan-dés y has-ta el Musul-
no hay fron-te-ras pues se bai-lan en el Po-lo yo la he vis-to bai-lar so-lo has-ta un Esqui-

-man Bah' su bai-las-toun In-gles se le me-le el al-bo-ro-to yes 'na' que se
-mal Bah' El 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- Fin

Cachula 2 = D.C. $\frac{5}{8}$ y FIN.