

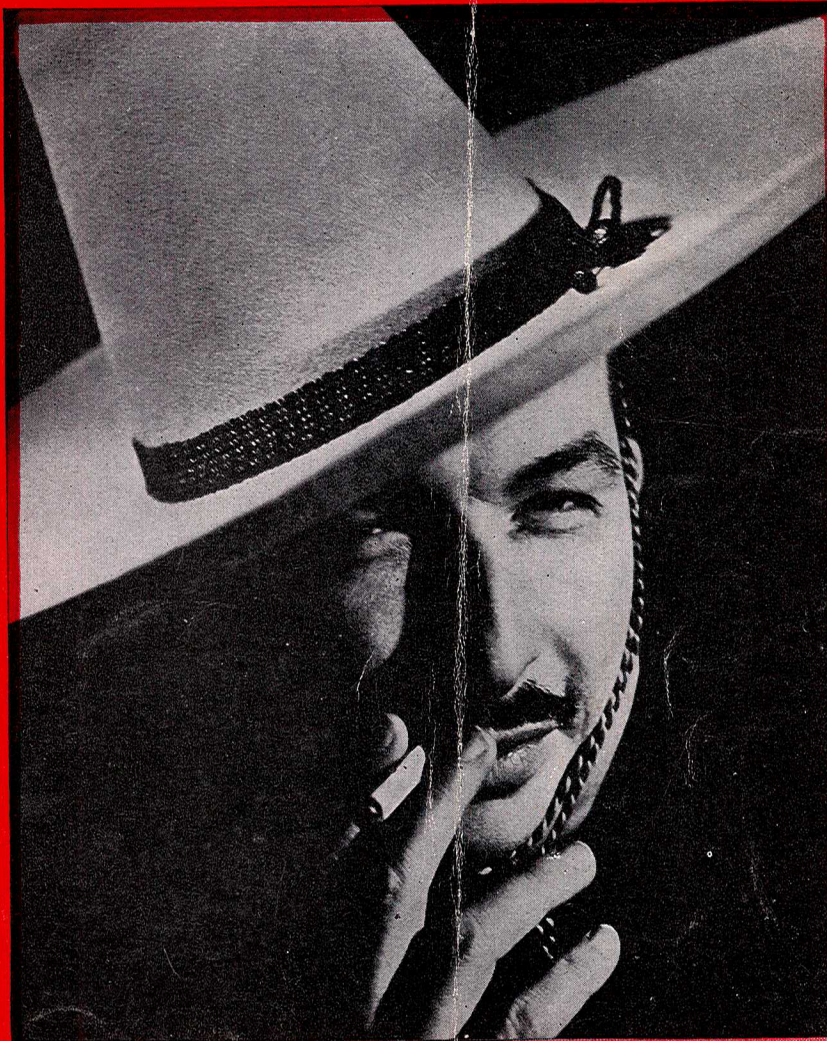
Xavier Cugat's

Favorite Collection
of

TANGOS and RHUMBAS

Including MEXICAN AND SPANISH
SONGS AND DANCES

WITH
GUITAR CHORDS



Including
"SIBONEY" "ADIOS MUCHACHOS" "JARABE TAPATIO"
"EL TANGO DE REVE" "EL RELICARIO"
"EL CHOCLO," "LA CUMPARSITA," etc.



ROBBINS MUSIC CORPORATION

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XAVIER CUGAT'S

FAVORITE COLLECTION OF TANGOS AND RHUMBAS

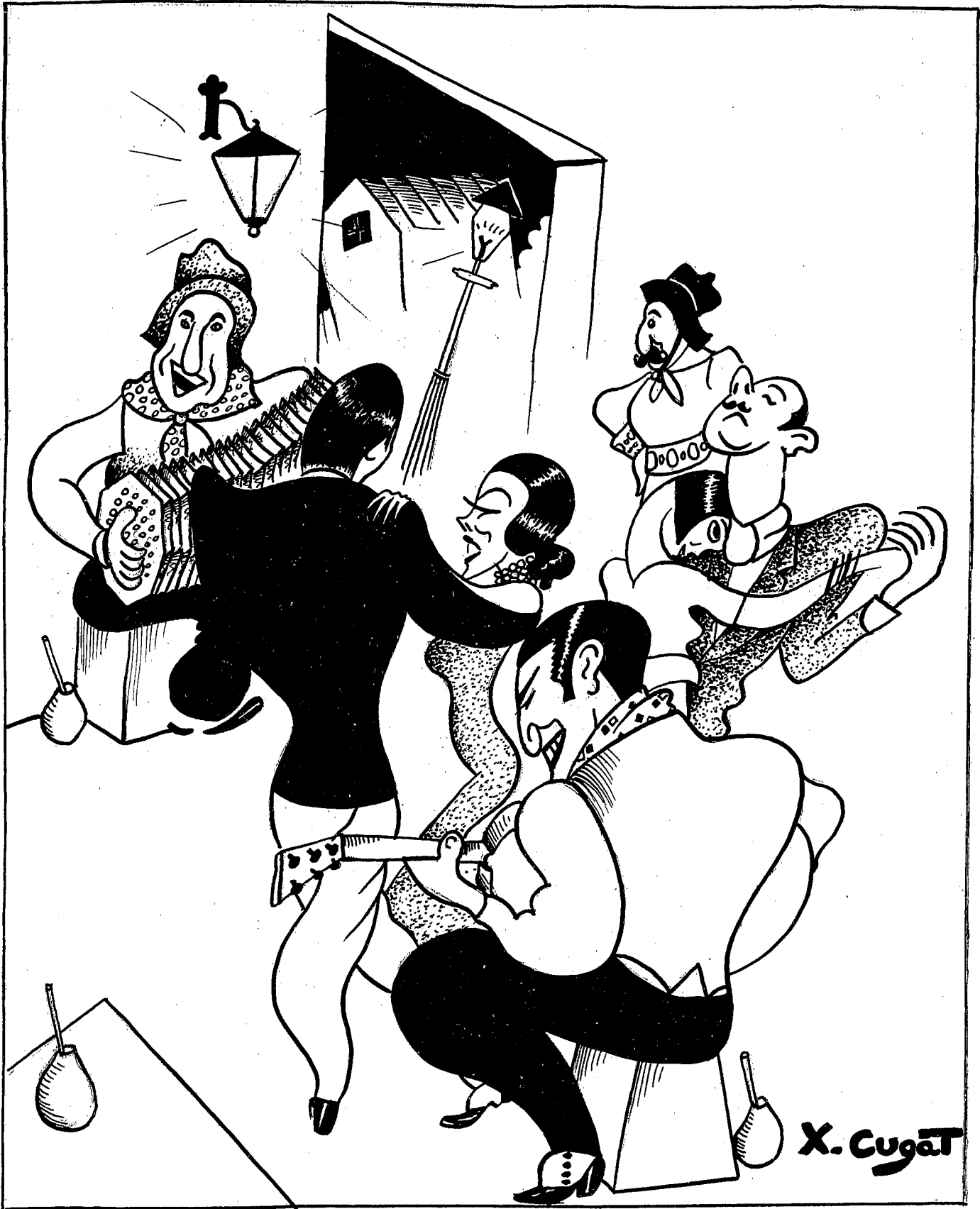
Including MEXICAN AND SPANISH SONGS AND DANCES

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THE TANGO

EL TANGO DE REVE

English Lyric by
HOWARD JOHNSON

A TANGO DREAM

Music by
E. V. MALDEREN

Spanish Lyric by
PEDRO BERRÍOS

Tempo di Tango

The piano introduction consists of two staves. The right hand features a melodic line with grace notes and slurs, while the left hand provides a rhythmic accompaniment. The tempo is marked 'Tempo di Tango' and the dynamics include 'mf'.

When night is fall- ing and birds are
No - che de lu - na no - ches tre -

The first vocal line is set in a 2/4 time signature with a key signature of two flats. The piano accompaniment includes dynamics 'p' and 'f'. A guitar chord diagram for Fmi. is shown above the staff.

call - ing, That's when I dream of Ar - gen - tine And once a -
lla - da Que en tu re - ga - zo me en - tre - gué Pa - ra des -

The second vocal line continues the melody. The piano accompaniment includes dynamics 'f'. Guitar chord diagrams for C7, Fmi., Bbmi., C7, and Fmi. are provided above the staff.

gain you seem To re - ap - pear in ev - 'ry
pues so - ñar El tan - go que un - a vez can -

The third vocal line concludes the piece. The piano accompaniment includes dynamics 'f'. Guitar chord diagrams for C7, Fmi., and Bbmi. are provided above the staff.

C7^o Fmi. C7^o

scene Once more we're dancing music en-trancing, Your eyes are
té Vuel - ve de nue - vo que yo te es - pe - rò Pucs siem - pre

Eb7 Ab Bbmi.

glanc-ing in - to mine. Tho' you dance with me till dawn I
me ha - ces re - cor - dar. La mu - jer que fue - la que por

Eb7 Ab C7^o Fmi. C7^o

wake and find you gone And once a - gain I pine.
siem - pre yo a - do - re Y no pue - do ol - vi - dar.

Chorus Ab Eb7 Ab Eb7 alt. Eb7 Ab

A Tan - go Dream dear, of you and I
Tan - go di - vi - no que te so - ñe

molto legato mp

B \flat mi. Eb7 Ab

Just won't come true dear, I wonder why
 Y vien el sue - ño la que a - do - re

C7

Life may be real but things are not what they
 Quie - ro que vuel - vas pues tu me lo

Fmi. B \flat mi. F7 B \flat mi. A \flat Eb7

seem — Come back my sweet once a - gain let's meet In A Tan-go
 di - a Tra - e el re - cuer - do de a - que - llos be - sos que le brin -

1. Ab Eb7 A \flat Eb7 alt. Ab

2. Ab Eb7 A \flat

Dream. — A Tan - go Dream. —
 de. — Tan - go di - de. —

Edited and Transcribed by Hugo Frey

LA CUMPARSITA

English Lyric by
HOWARD JOHNSON

Music by
G. H. MATOS RODRIGUEZ

Tempo di Tango

D7



mf

With your love dear You're mas-quer-ad-ing
La cum - par - sa de mi - se - rias sin
Lar - go tiem - po des - pués vol-vió al ho -

Gmi.



D7



And my love dear You keep e - vad - ing Can't you see, you
fin des - fi - la, En tor - no de a - quel ser en - fer - mo,
gar ma - ter - no, Pa - ra a - si - cu - rar su en - fer - mo,



should let me speak dear, Why should we two play hide and seek dear
Que pron-to ha de dor - mir de pe - na Por e - so es que
Y he - ri - do co - ra - zón y su - po Que su po - bre vie -



Why mis - lead me, Why this il - lu - sion
en su le - cho El so - llo - za a -
ji - ta san - ta La que ha - bi - a



My poor heart beats in mad con - fu - sion Hur - ry dear one
con - go - ja - do Y re - cor - dan - do el pa - sa - do
el - de - ja - do En el in - vier - no ya pa - sa - do



un-mask your love for me. Fine
Que le ha - ce pa - de - cer.
De fri - o se mu - rió.

Chorus

mp *f*

Gmi. D7

Cease the part that you've been play-ing And hear the voice of Cu-pid say - ing
 El de - jó a su vie - ji - ta Que se que - dó des - am - pa - ra - da,

mp *f*

Gmi. D7

Be gone with all the toying of hearts "Un-mask I com-mand you."
 Y lo - co de pasión Cie-go de a-mor. Co-rrió Tras su a - ma - da -

mp *f*

Gmi. Gmi.

Twelve o'clock that witch-ing hour_ Oh dar-ling do not fail me then
 Lin - da y da tan he - chi - ce - ra, De lu - ju - ria er - e - rau - na flor,

mp *sfz*

Gmi. Eb7 D7 Gmi. D7

Take off that false dis-guise, Let me see Par - a - dise With-in your eyes a - gain.
 Que bur - ló su quer - er, Has - ta que se can - só, Y por o - tro lo de - jó.

Chorus Gmi. Cmi. Gmi.

Heart to heart we'll start ro-manc-ing, While in fond em-brace we're dan-cing,
 Hoy ya so-lo y can-sa-do, A lo tris-te de su suer-te,

Gmi. Cmi. Gmi.

Know-ing there is born a new love, Sweet-er than the old, a true love.
 An-sio-so la muer-te es-pe-ra, Que bien pron-to ha de lle-gar.

p con grazia D7 Gmi.

And dar-ling prom-ise this to me, No more that mask of mys-ter-y,
 Y en-tre e-sa fri-al-dad, Que len-ta in-va-de el co-ra-zón,

Eb Cmi. Eb7 D7 dim. D7 Gmi.

Shall spoil our dream of bliss to be Prom-ise, my love.
 Sin-tió la cru-da sen-sa-ción, De su mal-dad.

sfz
D.C. al Fine



THE RHUMBA

SIBONEY

SEE-BO-NA'Y
(Danzon Cubano)

by
ERNESTO LECUONA

Moderato

The musical score is written for piano in 2/4 time, marked Moderato. It consists of five systems of music. Each system includes a grand staff with treble and bass clefs. The first system begins with a forte (f) dynamic. The second system includes a section marked piano (p) and mezzo-forte (mf). The score is annotated with numerous guitar chord diagrams, including Cmi., G7, Bb, Fmi., and Cmi. Fmi. 6. The piece concludes with a final chord diagram for Cmi.

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First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a bass line with eighth notes. Above the treble staff, five guitar chord diagrams are shown: G, Cmi., Fmi., Cmi., and Fmi.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the bass line. Above the treble staff, three guitar chord diagrams are shown: Cmi., G7, and C.

Chorus (Moderately)

Chorus section starting with a **C** chord diagram. The tempo is marked **Moderately**. The dynamic marking **p-f** is present. The treble clef staff features a melodic line with slurs and accents. The bass clef staff features a bass line. A **Gdim.** chord diagram is shown at the end of the system.

Third system of musical notation. The treble clef staff continues the melodic line with slurs and accents. The bass clef staff continues the bass line. A **G7** chord diagram is shown above the first measure.

Fourth system of musical notation. The treble clef staff continues the melodic line with slurs and accents. The bass clef staff continues the bass line. A **C** chord diagram is shown above the first measure.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Above the treble staff, there are two guitar chord diagrams: one for F major (x321332) and one for C major (x32010). The notation includes various rhythmic values, slurs, and accents.

Second system of musical notation, continuing the piece with similar rhythmic patterns and slurs in both hands.

Third system of musical notation. Above the treble staff, there are four guitar chord diagrams: C major (x32010), Fmi. (x321332), Cmi. (x32010), and G7 (x32010). The notation includes first endings, indicated by a '1.' above the staff.

Fourth system of musical notation. Above the treble staff, there are three guitar chord diagrams: Cmi. (x32010), G7 (x32010), and Fmi.6 (x321332). The notation includes a double bar line, a repeat sign, and the instruction 'p D.S.' (piano Da Segno).

Fifth system of musical notation. Above the treble staff, there are three guitar chord diagrams: Cmi. (x32010), Ab (x302010), and G7 (x32010). The notation concludes with 'R.H.' (Right Hand) and 'L.H.' (Left Hand) markings.

C

me to make the ex - plan - a - tion due you Per - haps you've
 jar - me de mi bue - na mu - cha - cha - da. A - diós, Mu -

C E7 F

no - ticed that my mind is in the dis - tance That my mo -
 cha - chos, ya me voy y me re - si - gno con - tra el des -

G7 C C7

rals gone, I've no re - sis - tance Some - one has changed my plan of life my whole ex -
 ti - no na - die la ta - lla, se ter - mi - na - ron pa - ra mi to - das las

F Fmi. C D7 G7 C

is - tence You've guessed the ans - wer fel - lows it's a girl. To say that she is
 fa - rras, mi cuer - po en - fer - mo no re - sis - te más A - cu - den a mi

mf **E7** **Ami.**

charm - ing with man - ner most dis - arm - ing Would make you ri - di -
 men - te re - cuer - dos de o - tros tiem - pos de los be - llos mo -

G7 **Fmi.** **C** **G7** **Gaug.**

cule me, but real - ly just the same If you could on - ly
 men - tos que an - ta - ño dis - fru - té cer - qui - ta de mi

Fmi. **C** **dim.** **G7** **Gaug.**

meet her I know you'd say "oh, oh, oh" You'd give me cred - it and say I'm not to
 ma - dre, 'san - ta vie - ji - ta, y de mi no - vie - ci - ta que tan - to i - do - la -

C **E7** **Ami.**

blame She's more than just at - trac - tive, but al - so re - tro - ac - tive When she re turns my
 tré. Se a - cuer - dan que e - ra her - mo - sa, más be - lla que u - na dio - sa y que e - bri - o yo

G7 C Fmi.

kiss-es a meth-od she em-ploys That sure has got me wing-ing for fair, I'm
de a-mor le di mi có-ra-zon, mas el Se-ñor, ce-lo-so de sus en-

C dim. Dmi.7 G7 C Dmi.7 C

swing-ing in air that's why I'm sing-ing it's "So Long Boys."
can-tos hun-dien-do-me en el llan-to me la lle-vó.

1ª Parte
(Chorus)

Adios, muchachos compañeros de mi vida
 barra querida de aquellos tiempos
 me toco a mi hoy emprender la retirada
 tebo alejarme de mi buena muchachada.
 Adios, muchachos, ya me voy y me resigno
 contra el destino nadie la talla,
 se terminaron para mi todas las farras,
 mi cuerpo enfermo no resiste más.

2ª Parte
(1st Verse)

Acuden a mi mente
 recuerdos de otros tiempos
 de los bellos momentos
 que antano disfruté
 cerquita de mi madre
 santa viejita;
 y de mi noviecita
 que tanto idolatré.
 Se acuerdan que era hermosa,
 más bella que una diosa
 y que ebrio yo de amor
 le di mi corazon,
 mas el Señor, celoso
 de sus encantos
 hundiendome en el llanto
 me la llevó.

2ª Parte (bis)
(2nd Verse)

Es Dios el juez supremo,
 no hay quien se le resista,
 ya estoy acostumbrado
 su ley a respetar,
 pues me vida deshizo
 con sus mandaios
 al robarme mi madre
 y mi novia también
 Dos lagrimas sinceras
 derramo en mi partida
 por la barra querida
 que nunca me olvido
 y al darle a mi amigos
 mi adiós postrero
 le doy con toda el alma
 mi bendicion.

1ª Parte
Adios, muchachos etc. etc.

EL RELICARIO

RENDEZVOUS OF LOVE

English Lyric by
HOWARD JOHNSON

Spanish Lyric by
OLIVEROS y CASTELLVI

Music by
JOSÉ PADILLA

Allegretto mosso

The musical score is written in 2/4 time and consists of three systems. Each system includes a vocal line with lyrics in English and Spanish, and a piano accompaniment. Chord diagrams for guitar are provided above the vocal line and below the piano accompaniment. The tempo is marked 'Allegretto mosso'. Dynamics include *mf* and *ff*. The score includes various musical notations such as slurs, accents, and fingering numbers (e.g., 5).

System 1:

Vocal: I saw you seat - ed there, ros - es in your
 Spanish: Un día de San E - u - ge - nio yen - do ha - cía el
 E - ra un Lunes A bri - le - ño el to - rea -

System 2:

Vocal: hair On your bal - co - ny
 Spanish: Pra - do le co - no - ce.
 ba y a ver - le fui.

Vocal: A sight so fair to view, that in - stant -
 Spanish: E - ra el To - re - ro de mas - tro -
 Nun - cā lo hi cier - ra que a que - lla

System 3:

Vocal: ly - I knew That you and on - ly you were meant for me.
 Spanish: ni - o, Y el mas cas - ti - zo de to Ma - drid.
 tar - de, De sen - ti - mien - to cre - i mo - rir.

Vocal: Gui - tars were
 Spanish: I ba en ca -
 Al dar un

Vocal: play ing,
 Spanish: le - sa,
 lan - ce,

Vocal: ro - mance con - vey - ing,
 Spanish: Pi - dien - do gue - rra,
 Ca - yó en la a - re - na,

Vocal: my heart was say - ing
 Spanish: Y yo gl - mi - rar - le,
 Se sin - tió he - ri - do,

Chorus

mf-f

I'm bro-ken heart-ed, For tho' we're part-ed I seem to
Pi-sa mo-re-na, Pi-sa con gar-bo Q'un Re-li-

be, on your bal-co-ny way up there a-bove. _____ And how I yearn to,
ca-rio, Q'un Re-li-ca-rio me voy ha-cer. _____ Con el tro-ci-to,

once more re-turn to Dear days gone by, back to your and
De mi ca-po-te, Q'ha-ya pa-sa-do q'ha ya pi-

my, Ren-dez-vous Of Love. _____ I'm bro-ken Love. _____
sa-do tan lin-do pie. _____ Pi-sa mo-pie. _____

A MEDIA LUZ

WHEN ALL THE LIGHTS ARE LOW

English Lyric by
HOWARD JOHNSON

Spanish Lyric by
PEDRO BERRÍOS

Music by
E. DONATO

Tempo di Tango

Piano introduction in 2/4 time, key of D major. The music features a rhythmic melody in the right hand and a supporting bass line in the left hand, both starting with a forte (f) dynamic.

p **Dmi.** **Gmi.** **A7**

The shad-ows creep all a - round us, And birds are say - ing "Good-
Co - rrien - te Tres cua - tro o - cho, Se - gun - do pi - so a - scen -

Vocal line with piano accompaniment. The piano part includes guitar chord diagrams for Dmi., Gmi., and A7. The lyrics are in English and Spanish.

p **Dmi.** **Gmi.6**

night?
sor. It is time that Cu - pid found us,
No hay por - te - ros ni ve - ci - nos

Vocal line with piano accompaniment. The piano part includes guitar chord diagrams for Dmi. and Gmi.6. The lyrics are in English and Spanish.

A7 **Dmi.**

In this mo - ment of de - light. The stars in the Heav - ens
A - den - tro cok - tail ya - mor Pi - si - to que pu - so

Vocal line with piano accompaniment. The piano part includes guitar chord diagrams for A7 and Dmi. The lyrics are in English and Spanish.

A7 Gmi. 6 A7 Dmi.

glim - mer, And on all the bab - bling streams There
 ma - ple Pia - noes - te - ray ve - la - dor Un

D B^baug. D7 Gmi. A7

dan - ces a sil - ver shim - mer Sent there by pale - moon
 te - le - fon que con - tes - ta U - na vic - tro - la que

Dmi. A7

beams. Now that day has gone to rest Let me take you in my
 llo - ra. Vie - jos tan - gos de mi flor Yun ga - to de por - ce -

Gmi. B^b7 Dmi. A7 Dmi. D Chorus

arms And hold you close - ly to my breast. When All The Lights Are
 la - na Pa que no mau - lle al a - mor. Y to - do A Me - dia

Chorus



Low And shad - ows come and go The world is like a
 Luz Que es un bru - jo el a - mor A Me - dia Luz los



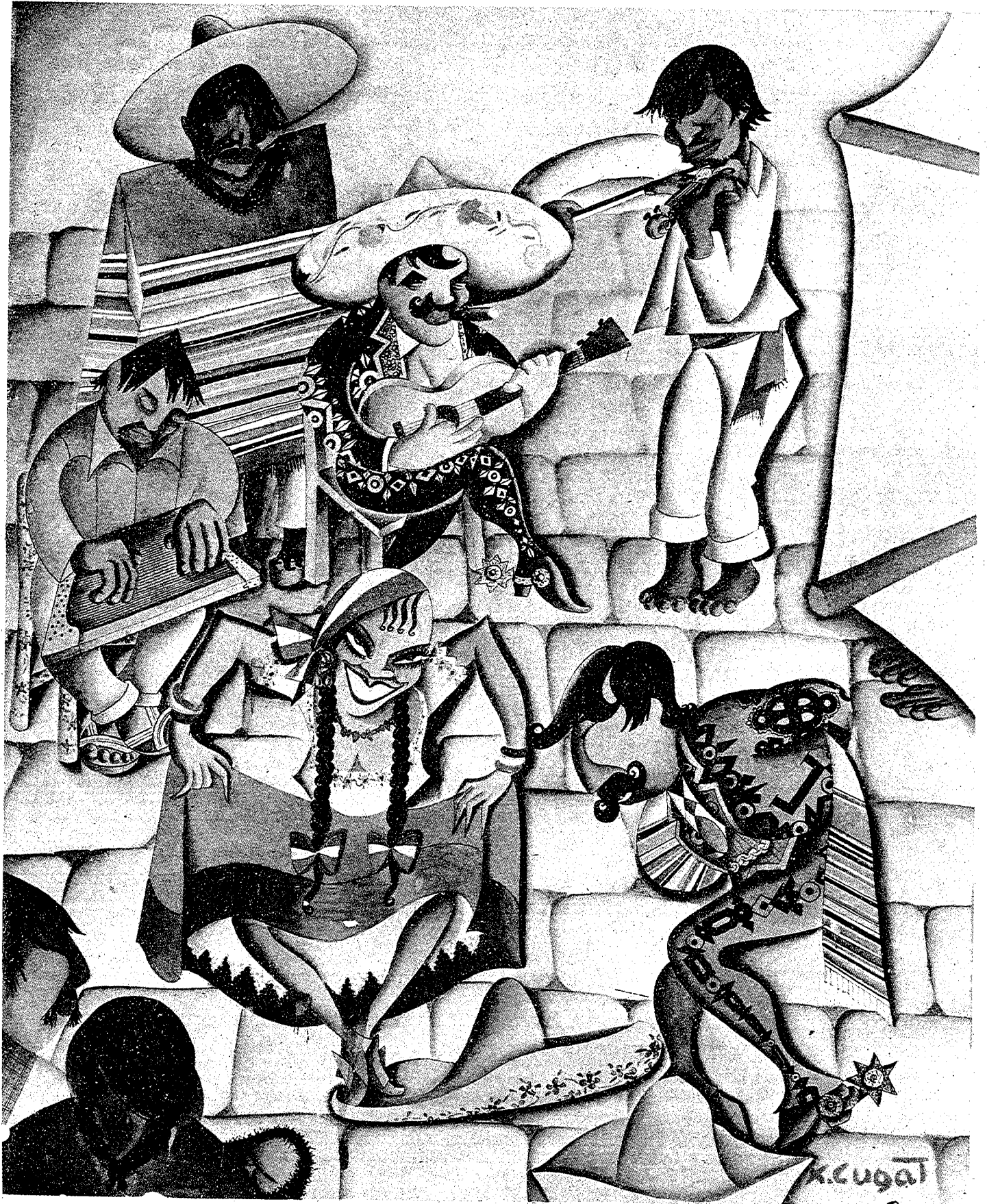
gar - den An E - den that we know By ev - 'ry star a -
 be - sos A Me - dia Luz los dos Y to - do A Me - dia



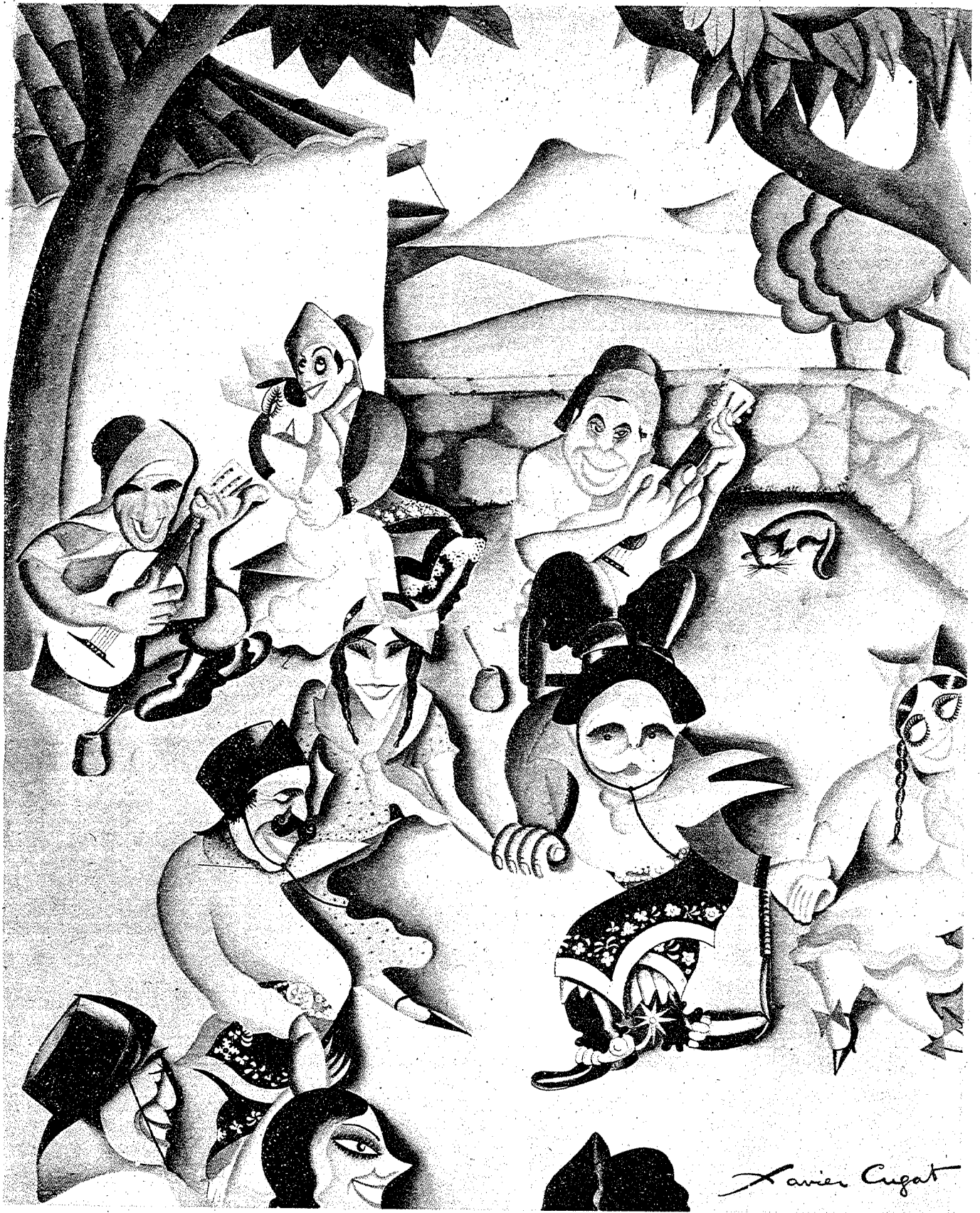
glow I'll swear I love you so Please prom - ise you'll re -
 Luz Cre - pus - cu - lo in - te - rior Cual sua - ve ter - cio -



turn it When All The Lights Are Low. When All The Lights Are Low.
 pe - lo La me - dia luz de a - mor. Y to - do A Me - dia mor.



MEXICAN HAT DANCE



ARGENTINE DANCE

BUY MY VIOLETS

Words by
HOWARD JOHNSON

Music by
JOSÉ PADILLA

Moderato (Español)

Slowly (languidly)

Each morn with bas-ket la - den -
Co - mo a - ves pre - cur - so - ras -

A Span-ish maid - en -
de Pri - ma - ve - ra -

Is vend-ing pret - ty
en Ma - drid a - pa -

flow - ers -
re - cen -

From wood - land bow - ers -
Las Vio - le - te - ras -

f *rall.* *affrettando*

While pass-ing by there _____ She'll catch each fel-low's
 que pre-go-nan-do _____ Pa-re-cen go-lon-

f *rall.* *affrettando*

eye—there, Bou-quets she sells—them Be-cause she tells—them.
 dri-nas que van pi-an-do que van pi-an-do.

Refrain

mp *mf-f*

Buy My Vi-o-lets this morn-ing— They are fra-grant with the
 Lle-ve-lo us-te se-ño-ri-to— no va-le más que un re-

cresc. affrettando *dim*

dew _____ Send them to your la-dy fair— And she will read a mes-sage
 al _____ con-pre-me us-te es-te ra-mi to con-pre-me us-té es-te ra

cresc. affrettando

F *rall.* **C7** **F** *mp*

there That says your heart is ev - er true. Buy My Vi - o - lets this
 mi - to pa lu - cir - lo en el ho - jal. ah

The first system of the score features a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat. It contains a triplet of eighth notes followed by a quarter note, then a half note, and finally a quarter note. The piano accompaniment starts with a treble clef and a key signature of one flat, featuring a triplet of eighth notes in the right hand and a single eighth note in the left hand. Chord diagrams for F, C7, and F are shown above the staff. Performance markings include *rall.*, *mp*, and *mp a tempo*.

cresc. affrettando **C7** **A7**

morn - ing — They're so beau - ti - ful and blue — And the night will bring you
 ah lle - ve - me us - tées - té ra -

The second system continues the vocal and piano parts. The vocal line has a triplet of eighth notes followed by a quarter note, then a half note, and finally a quarter note. The piano accompaniment features a triplet of eighth notes in the right hand and a single eighth note in the left hand. Chord diagrams for C7 and A7 are shown above the staff. Performance markings include *cresc. affrettando*.

Dm **G7** *dim* **F** **C7** *rall.*

bliss — For she'll re - ward you with a kiss — And hap - pi - ness will come to
 mi - to lle - ve - me us - tées - te ra - mi - to pa lu - cir - lo en el ho -

The third system continues the vocal and piano parts. The vocal line has a triplet of eighth notes followed by a quarter note, then a half note, and finally a quarter note. The piano accompaniment features a triplet of eighth notes in the right hand and a single eighth note in the left hand. Chord diagrams for Dm, G7, F, and C7 are shown above the staff. Performance markings include *dim* and *rall.*

F **Bbm** **F** **F** **Bbm** **F**

1. *a tempo* *rall.* 2. *a tempo*

you. Buy My Vi - o - lets this you.
 jal. lle - ve - lo us - te se - ño - jal.

The fourth system concludes the piece with two endings. The vocal line has a triplet of eighth notes followed by a quarter note, then a half note, and finally a quarter note. The piano accompaniment features a triplet of eighth notes in the right hand and a single eighth note in the left hand. Chord diagrams for F, Bbm, F, F, Bbm, and F are shown above the staff. Performance markings include *a tempo*, *rall.*, and *sfz*.

LA CUCARACHA

(LA CU-CA-RA-CHA)

English Lyrics by
NED WASHINGTON

Transcription by
D. Savino

Moderato (Brightly)

mf



Hear the reb-els' hap-py voic-es
U - na co - sa me da ri - sa:

p mp



As they march in - to the val - ley Ev - 'ry troop - er's heart re -
Pan - cho Vil - la sin ca - mi - sa; Ya se van los car - ran -



joic - es 'Round their tat - tered flag they ral - ly
cis - tas Por - que vic - nen los vil - lis - tas.

C7^o

Can't you hear the bul-lets ring-ing
Pu - ra sa - ra-pes, Sal - til-lo;

See the mus-kets in their hand —
Chi - hua-hua pa - ra sol - da - dos;

F

Can't you hear the song they're sing-ing
Pa - ra mu - je - res, Ju - lis - co;

As they brave-ly make their stand —
Pa - rúa-mar, to - di - tos la - dos.

Chorus (*Brightly*)

F

C7^o

1. La Cu-ca-ra - cha — La Cu-ca-ra - cha —
 2. La Cu-ca-ra - cha — La Cu-ca-ra - cha —
 3. La Cu-ca-ra - cha — La Cu-ca-ra - cha —
 4. La Cu-ca-ra - cha — La Cu-ca-ra - cha —
La Cu-ca-ra - cha, — La Cu-ca-ra - cha, —

When the stars are up a - bove — La Cu-ca-
 Rev - o - lu - tion - a - ry song — La Cu-ca-
 Sing it to your la - dy fair — La Cu-ca-
 It's a hot ta - ma - le . tune — La Cu-ca-
Ya no pue - de ca - mi - nar; — Por - que no

mf



ra - cha - La Cu-ca - ra - cha — It can be a song of love — La Cu-ca-
 ra - cha - La Cu-ca - ra - cha — Sing it as you swing a - long — La Cu-ca-
 ra - cha - La Cu-ca - ra - cha — Learn to sing it ev - 'ry - where — La Cu-ca-
 ra - cha - La Cu-ca - ra - cha — Sing it morn - ing night and noon — La Cu-ca-
tie - ne, por - que no tie - ne — Ma - ri - hua - na que fu - mar — La - Cu - ca -



ra - cha - La Cu-ca - ra - cha — Se - ño - ri - tas can't re - sist — La Cu-ca-
 ra - cha - La Cu-ca - ra - cha — If you learn the oth - er part — La - Cu-ca-
 ra - cha - La Cu-ca - ra - cha — Sing it to the fir - ing squad — La Cu-ca-
 ra - cha - La Cu-ca - ra - cha — Get that rhyth - m in your head — La Cu-ca-
ra - cha - La - Cu - ca - ra - cha — Ya no pue - de ca - mi - nar — Por - que le



ra - cha - La Cu-ca - ra - cha — They'll be cry - ing to be kissed La Cu-ca - cha —
 ra - cha - La Cu-ca - ra - cha — You're a reb - el in your heart La Cu-ca - cha —
 ra - cha - La Cu-ca - ra - cha — Till you're un - der - neath the sod La Cu-ca - cha —
 ra - cha - La Cu-ca - ra - cha — And you'll sing it when you're dead —
fal - ta, por - que le fal - ta — Ma - ri - hua - na que fu - La - Cu - ca - mar —

EL CHOCLO

English Lyrics by
DOROTHY FIELDS

and JIMMY McHUGH

Spanish Lyric by

MARÍA PÁZ GAINSBORG

Music by
A. G. VILLOLDO

Tempo di Tango

The musical score is written in 2/4 time with a key signature of two flats (B-flat and E-flat). It consists of a vocal line and a piano accompaniment. The lyrics are in English and Spanish. The score includes several guitar chord diagrams: Fmi, C7, F7, and Bbmi. The tempo is marked 'Tempo di Tango'.

First System:
 Way down in Ri-o once there lived a jeal-ous lov-er. He was sus-
 A-llá en Ri-cha-bi-avn jo-ven muy ce-lo-so. Que no te-

Second System:
 pi-cious of each hand-some ca-bel-ler-o! And so he kept his sen-or-it-a un-der cov-er. In-side a
 ni-a fe en ning-un ca-ba-lle-ro; La novia g-cul-tas-ta-ba, por el ca-pri-cho-so, En su pa-

Third System:
 pa-lace down in Ri-o de Jan-eir-o! And in the pa-lace were a half a doz-en
 la-cio-a-llá, en Ri-o de Ja-nei-ro. En el pa-la-cio ha-bi-a u-nas cuan-tas

Fourth System:
 tow-ers. On ev'-ry win-dow he had built a screen of flow-ers, On ev'-ry
 to-rres; To-do bal-cón, cer-ca-do es-ta-ba de mil flo-res; Y se de-

Fifth System:
 door he had a lock, the peo-ple tell us. He was as jeal-ous as he could be. One star-ry
 ci-a, que-sella ba-jo lla-ve-s-ta-ba, Por lo ce-lo-so que e-ra él. Por las es-

ev' - ning he had an in - spi - ra - tion He thought he'd like to
 CHOC - LO is what I'll call this Ow - l, I'll keep him here to
 tre - llas, sin - tien - do se - ña - pi - ra - do, Pen - so en un cen - ti -
 Cho - clo, le pu - so al ins - tan - te, Le di - jo que gri -

sta - tion a guard to watch his love So he dis -
 how - l when men go strol - ling by And if my
 ne - la, que ve - la - ra a su a - ma - da, Dió con un
 ta - ra, al ver cual - quier pa - sean - te. Sie - lla me es

cov - ered a ver - y wise old fowl He put an
 sweet - heart is faith - ful He'll be si - lent If she be -
 bu - ho sa - gaz y ta - len - to - so, Y lo sen -
 fiel el bu - ho ca - lla - ra, Y si me es

Ow - l in a pep - per tree a - bove! He said EL
 trays me I will hear his mourn - ful cry.
 to en un pi - men - tal al - to y co - po - so. De a - po - do el
 fal - sa, tris - te - men - te chir - la - ra.

Chorus

C7^o F C7^o

Ay! Ay! EL CHOC-LO! You tried to do your du-ty! Ay! Ay! EL CHOC-LO! You watched his lit-tle
 Ay! Ay! EL CHO-CLO! cum-plis-te,fiel,fiel-men-te. Ay! Ay! EL CHO-CLO! ve-las-tea lain-cle-

F F7 D7 Gmi

beau-ty! But while the jeal-ous lov-er slept to keep in train-ing His Sen-o-
 men-te; Y mien-tras él, tris-tey can-sa-do, se dor-mi-a, Su se-ño-

G7 C7^o F C7^o

-ri-ta was en-ter-tain-ing! {Ay! Ay! EL CHOC LO! You ver-y bus-y Ow-ll! Poor old EL
 -ri-ta se di-ver-ti-a. {Ay! Ay! EL CHOC LO! That ver-y bus-y Ow-ll! For ev-'ry
 Ay! Ay! EL CHOC LO! que mu-cho teg-gi-tas-te, Ay po-bre
 Ay! Ay! EL CHOC LO! que mu-cho teg-gi-tas-te, Por to-daa

F C7^o D7

CHOC LO! Cause all he did was how-l And by the time the jeal-ous lov-er reached the
 lov-er He'd always have to how-l He lost his voice and all that he could do was
 CHO-CLO! en va-no pre-go-nas-te; Pues al lle-gar, ce-lo-so él, al pa-
 man-te, tú siem-pre tea-ja-nas-te; Sin voz, muy ran-co, y sin ha-bla tú que-

Gmi G7 C7^o 1. F C7^o 2. F

pa-lace! El Choc-lo was so hoarse he could-n't make a sound Ay! Ay! EL
 scow-l! And so the ver-y jeal-ous lov-er nev-er knew
 la-cio, El Cho-clo es-ta-ba ron-co y sin po-der ha-blar.
 das-te; Y así el ce-lo-so, en a-yu-nas se que-dó.

TANGO IN D

by
I. ALBENIZ

Tempo di Tango

The musical score is presented in four systems, each with a piano (p) part on the left and a guitar (g) part on the right. The key signature is D major (two sharps) and the time signature is 2/4. The piano part begins with a dynamic marking of *mf* and includes a *rall.* section. The guitar part includes various chord diagrams and dynamic markings such as *mf*, *mp a tempo*, *dim.*, and *Bmi.*. The score features numerous triplets and slurs throughout both parts.

Chord Diagrams:

- D:** Open strings, 2nd fret on the 4th string.
- dim.:** 1st fret on the 2nd string, 2nd fret on the 4th string.
- A7:** 2nd fret on the 2nd string, 2nd fret on the 4th string, 3rd fret on the 5th string.
- Bmi.:** 2nd fret on the 2nd string, 2nd fret on the 4th string, 3rd fret on the 5th string.
- G7:** 3rd fret on the 2nd string, 3rd fret on the 4th string, 3rd fret on the 5th string.
- E7:** 2nd fret on the 2nd string, 2nd fret on the 4th string, 3rd fret on the 5th string.
- A:** 2nd fret on the 2nd string, 2nd fret on the 4th string, 3rd fret on the 5th string.
- F#mi.:** 2nd fret on the 2nd string, 2nd fret on the 4th string, 3rd fret on the 5th string.
- Bmi.:** 2nd fret on the 2nd string, 2nd fret on the 4th string, 3rd fret on the 5th string.
- G7:** 3rd fret on the 2nd string, 3rd fret on the 4th string, 3rd fret on the 5th string.
- E7:** 2nd fret on the 2nd string, 2nd fret on the 4th string, 3rd fret on the 5th string.
- A:** 2nd fret on the 2nd string, 2nd fret on the 4th string, 3rd fret on the 5th string.

System 1: Treble and bass clefs. Treble clef has a D chord diagram above the first measure, a triplet of eighth notes, and a dim. A7 chord diagram above the fourth measure. Bass clef has a triplet of eighth notes and a dim. A7 chord diagram above the fourth measure.

System 2: Treble clef has an Emi. chord diagram above the first measure, an F#7 chord diagram above the second measure, a dim. chord diagram above the third measure, an F#7 chord diagram above the fourth measure, a dim. chord diagram above the fifth measure, and a Bmi. chord diagram above the sixth measure. Bass clef has a triplet of eighth notes and a dim. chord diagram above the third measure.

System 3: Treble clef has an Emi.6 chord diagram above the first measure, a Bmi. chord diagram above the second measure, an Emi.6 chord diagram above the third measure, and a Bmi. chord diagram above the fourth measure. Bass clef has a triplet of eighth notes and a Bmi. chord diagram above the fourth measure.

System 4: Treble clef has a C#7 chord diagram above the first measure, an F# chord diagram above the second measure, a C#7 chord diagram above the third measure, and an F# chord diagram above the fourth measure. Bass clef has a triplet of eighth notes and an F# chord diagram above the fourth measure. A *p* dynamic marking is present in the fourth measure.

System 5: Treble clef has a C#7 chord diagram above the first measure, an F# chord diagram above the second measure, a C#7 chord diagram above the third measure, and an F# chord diagram above the fourth measure. Bass clef has a triplet of eighth notes and an F# chord diagram above the fourth measure.

Chord diagrams: C#7, F# D, Emi., C#7, F#, dim.

The first system of music consists of two staves. The treble staff contains a sequence of chords: C#7, F# D, Emi., C#7, F#, and dim. Each chord is accompanied by a guitar fretboard diagram. The melody in the treble staff features several triplet patterns, indicated by a '3' over the notes. The bass staff provides a rhythmic accompaniment with eighth and quarter notes.

Chord diagrams: Emi., A7, D, dim.

The second system continues the piece. The treble staff has chords Emi., A7, D, and dim. with corresponding guitar diagrams. The melodic line in the treble staff includes triplet figures. The bass staff continues with a steady accompaniment.

Chord diagram: A7

The third system features the A7 chord in the treble staff. The melodic line in the treble staff is more active, with many eighth notes. The bass staff continues with a consistent accompaniment.

Chord diagrams: D, Gmi., F, Gmi.

The fourth system introduces the D, Gmi., F, and Gmi. chords. The treble staff has a melodic line with triplet patterns. The bass staff continues with a steady accompaniment.

Chord diagrams: D, B7, Emi., A7, D

The fifth system concludes the piece with chords D, B7, Emi., A7, and D. The treble staff features a melodic line with triplet patterns. The bass staff continues with a steady accompaniment. The system ends with a *rall.* marking and a *ff* dynamic marking.

Edited and Transcribed by Hugo Frey

JARABE TAPATIO

MEXICAN HAT DANCE

Allegro

Chord diagrams are provided for the following chords: C, G7, D7, G, and dim. The score is written for piano with treble and bass staves.

C
Moderato

F C7 F

mf

C7 F C7 F7 Bb F C7

F C7 dim. C7 1. F 2. F

sfz

F C7

mf

F

ff

C7 F

sfz

Allegretto

Chord diagrams: F, C7, F, G7, C.

ff

Chord diagrams: C7, F, F.

1. F, 2. F

Chord diagrams: F, C7, F7, Bb, dim., C7.

1. F, 2. F

mf, *pp*

Chord diagrams: F, C7.

cresc.

Chord diagrams: F, C7.

Chord diagrams: F, Dmi., G7, C.

ff

Vivacissimo furioso

fff *strepitoso* (dos com-pases en tiempo)

f (simili)

ff *8va*.....

fff *8va*.....

simili

p *8va*

EL IRRESISTIBLE

by
LOGATTI

Tempo di Tango

The musical score is arranged in two systems, each with a piano part (left) and a guitar part (right). The piano part is written in treble clef with a 2/4 time signature. The guitar part is written in treble clef with a 2/4 time signature. The score includes various musical notations such as dynamics (mf, sfz), articulation (accents), and triplets. Chord diagrams are provided for the guitar part, including C major, G7, Fmi.7, G, Cmi., Bb7, Eb, and F. The tempo is marked 'Tempo di Tango'.

First system of musical notation. Treble and bass staves. Chord diagrams for C and G7 are shown above the staff. The piece begins with a *mf* dynamic marking.

Second system of musical notation. Treble and bass staves. Chord diagrams for G7 and C mi. are shown above the staff. The system concludes with the word "Fine".

Section labeled "Trio" in 2/4 time. Treble and bass staves. Chord diagrams for F and C7 are shown above the staff. The piece begins with a *mf* dynamic marking.

Third system of musical notation. Treble and bass staves. Chord diagrams for G7, C, Ami., D7, G7, and C are shown above the staff.

Fourth system of musical notation. Treble and bass staves. Chord diagrams for F, C7, F, C7, F, A7, Dmi., and dim. are shown above the staff.

Fifth system of musical notation. Treble and bass staves. Chord diagrams for Gmi., dim., F, C7, Ami., C7, F, C7, and F are shown above the staff. The system concludes with the instruction "D.S. al Fine".

LA PALOMA

THE DOVE

Edited and Transcribed by
D. Savino

by
SEBASTIAN YRADIER

Allegretto moderato

mf

mp

Musical notation for the piano introduction, consisting of two systems of grand staff notation (treble and bass clefs). The first system is marked *mf* and the second *mp*. It features a 2/4 time signature and includes triplets and slurs.

p

p

1. The day — that I left my home for the roll-ing sea, — I
 2. And when — I come home, from Ni-na to part no more, — To
 1. Cuan - do — sa - li de la Ha - ba - na, Val - ga - me Dios! — Na -

Musical notation for the vocal melody and piano accompaniment. The vocal line is in the treble clef and includes lyrics. The piano accompaniment is in the bass clef. There are guitar chord diagrams for C and G7. The piano part is marked *p*.

said, — "Moth - er dear, oh pray to thy God for me;" — And
 rest — with my moth - er dear on my na - tive shore, — A -
 die — me ha vis - to sa - lir — Si - no fui yo, — Yu -

Musical notation for the vocal melody and piano accompaniment. The vocal line is in the treble clef and includes lyrics. The piano accompaniment is in the bass clef. There is a guitar chord diagram for C. The piano part is marked *p*.

G7



ere _____ we sailed I went a fond leave to take _____ Of Ni _____
 dieu _____ to the ship where of - ten with chang-ing mind, _____ I've laughed _____
 na _____ lin-da Guachi - nan-ga A - llá voy yo, _____ Que se _____



— na, who wept as if her poor heart would break. _____ "Ni - na, if I should
 — and I've wept as veered the light chang-ing wind. _____ Then comes the day, the
 — vi - no tras de mi, Que si se - ñor. _____ Si á tu ven-ta - na

G7



die, and o'er o - cean's foam, _____ Soft- ly a white dove on a fair eve should
 hap- py and bless- ed day, _____ Chas- ing all sad - ness, sor- row and care a -
 lle - ga u - na Pa - lo - ma, _____ Tra - ta - la con ca - ri - ño, que es mi per -

C  

come, O - pen thy lat - tice, dear - est, for it will be
 way; Ni - na so fair, all smiles, will be by my side!
 so - na, Cuen - ta - la tus a - mo - res, bien de mi vi - da,



My faith - ful soul that, lov - ing, comes back to thee!" Oh! a life on the
 Ni - na so dear will be my own blush - ing bride!
 Co - ro - na - la de flo - res, que es co - sa mi - a. ¡Ay! chi - ni - ta que



sea! Sing - ing joy - ous and free, Ah! we're go - ing,
 si, ¡ay! que da - me tu a - mor, ¡ay! — Que ven - te con - mi - go chi - ni - ta

None are so gay as we!
a dón - de vi - vo yo.

Oh! a life on the sea!
¡Ay! chi - ni - ta que si,

poco rit *a tempo*

Sing - ing joy - ous and free, Ah! ————— we're go - ing,
¡ay! que da - me tu a - mor, ¡ay! ————— Que ven - te con - mi - go chi - ni - ta,

f *ten.*

None are so gay as we! we!
a - dón - de vi - vo yo. yo.

D.S. *Fine* *D.S.* *sf*

SH 265-4

SPANISH-ESPAÑOL

2. El día que nos casemos,
¡Valgame Dios!
En la semana que hay ir
Me hace reír.
Desde la yglesia juntitos,
Que si señor,
Nos iremos a dormir,
Allá voy yo.
Si á tu ventana llega, etc.

3. Cuando el curita nos eche
La bendición,
En la yglesia catédral
Allá voy yo,
Yo te daré la manita
Con mucho amor,
Y el cura dos hisopazos,
Que si señor.
Si á tu ventana llega, etc.

4. Cuando haya pasado tiempo,
¡Valgame Dios!
De que estemos casaditos,
Pues si señor,
Lo menos tendremos siete
¡Y que furòr!
O quince guachinanguitos
Allá voy yo.
Si á tu ventana llega, etc.



SPANISH DANCE