

TODO TUDO

CANCION ARGENTINA
CANTADA COM ENORME SUCESSO
PELA DISTINCTA TONADILLERA

"LA GOYA,"



MUSICA-PIANO

OFICINA E AFINAÇÃO

ANTONIO GOUVEIA MACIEL

RUA ALVES CORREIA, 15

(ANTIGA RUA DE S. JOSE)

LISBOA

SASSETTI & C.[^]-EDITORES

54, 56, 58-R. do Carmo-LISBOA-PORTUGAL

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ANTONIO GOUVEIA MACHADO

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CANÇÕES DA DISTINCTA TONADILLERA "LA GOYA,"
edição Sasseti & C^a de Lisboa.
"MALDITO TANGO"
"AY PURORA!" CANÇÃO ARGENTINA

TODO TUYO

(ANCION ARGENTINA)

gentilmente cedida á Casa Sasseti
pela distincta fonadinellera "La Goya"

Allegretto

PIANO.

The piano introduction is written in 3/4 time with a key signature of one flat (B-flat). It begins with a forte (*f*) dynamic and features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The piece concludes with a repeat sign and a first ending.

CANTO

The vocal entry is marked piano (*p*). The lyrics are: "p Co-mo quie-re la Ma-drea sus hi-jos sien-to bu-llir en mis ve-nas". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

The vocal line continues with the lyrics: "con la fé sa-cro-san-ta del al-ma yo te a-mo aunque sea un pe-yén mi men-te te lle-vo gra-ba-da co-mo que da gra-ba-do el re-". The piano accompaniment continues with chords and a bass line.

The vocal line concludes with the lyrics: "ca-do con to-do el ca-ri-ño de to-das mis an-sias Yo te no cuer-do del ser mas que ri-do que nun-ca sea par-ta". The piano accompaniment includes first and second endings, marked with "1." and "2." above the staff. The dynamics are marked piano (*p*).

se que mis te - rio in - son - da - ble en con - tro en tu di vi - na mi - ra - da que no
 nutil, yo soy tu cau - ri - vo des de cuando estu cho tus pa - la - bras que de

pue - do ol - vi - dar - te un mo - men - to que me hallo muy tris te que vi - vo sin cal - ma Es i -
 no - che no duer - mo e pa - des - co pen san - do en la glo - ria de al - gu - na espe - ran - za

1.

Tus pro - mesas me tie - nen in - quie - to ya - se - dia - do de tan - tas nos tal - gi - as ten - go
 ton - ces lo pa - so vio - len - to por los ce - los que siem - pre me in - va - den y es la

2.

mie - do ya ve - ces de - li - ro que soy des - di - cha - do que ya no me a - mas Des de en -
 du - da que mas me con - su - me me pos - tra me ma - ta no pue - de expli - car - me

1.

p

2.

Yo de - se.o que se - pas tan so.lo que soy tuyo y no soy pa - ra na.die
 vano, tea do - ro al extre.mo que tu i - ma.gen en mi se ha he - cho car.ne

que te quie - ro con to - da mi al.ma con.to dos mis nervios con to.da mi sang.re
 que si pa - soum mo.men.to sin ver.te me mue.ro de has.ti.o me pun.go muy gra.ve

1. 2.

Es en - Co.mo quie.re la. Mad.rea sus hi - jos Con la fe sac.ro.san.ta del al . ma -

yo te a.mo aunque sea um pe.ca.do con.to do el ca - ri - ño de to.das mis ansias

SASSETTI & C.^a

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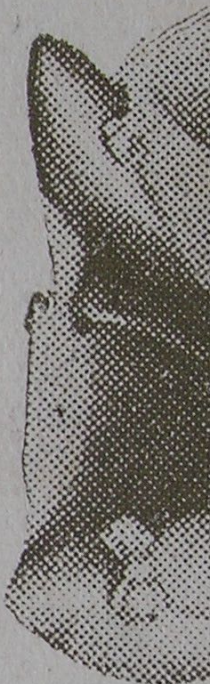
MUSICA-PIANO
OFICINA E AFINAÇÃO

ANTONIO GOUVEIA MAGNI

RUA ALVES CORREIA, 15

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O TU YO

(ANCION ARGENTINA

*genilmente cedida a Casa Sarsetti
pela distincta Tornadimelera Sa. Goya*

The image shows a handwritten musical score on aged paper. The score is written in black ink and consists of two staves. The top staff is a treble clef and the bottom staff is a bass clef. The music is written in a style that appears to be a transcription of a handwritten manuscript. The score begins with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble clef, and the bass line is written in the bass clef. The score includes various musical notations such as notes, rests, and accidentals. The paper shows signs of age, including some discoloration and a small stain near the bottom right.

LIT. MONTERO T. PEDRAS NEGROS.1

00 TENTRO

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