



Emilio  
Ferrer  
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# LAS TENTACIONES

*Humorada lírica en dos actos*  
LETRA DE A. PASO, TORRES DEL ALAMO y ASENJO  
MÚSICA DEL MAESTRO

## J. GUERRERO

A la incomparable Celia Gámez.

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# LAS TENTACIONES

Humorada lírica en dos actos.

Letra de los Sres:  
PASO, TORRES del ALAMO y ASENJO.

Música del Mtro:  
JACINTO GUERRERO.

N.º 10 SCHOTTISC-TANGO.

Tpo. de Schottisc.

8.ª baja.

The piano introduction is in 2/4 time, key of D major. It features a rhythmic melody in the right hand with triplets and a steady accompaniment in the left hand. The piece concludes with a fermata on the final chord.

MARI-SOL.

*Tango.*  
*p*

¡Ay mi gringo, compa - dri - to, si - gue ya — bai - lán - do a - sí!

The vocal line for Mari-Sol is in 2/4 time, key of D major. It begins with a fermata on the first note. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

CASTO.

MARI.

*Schottisc.* Es - ta chi - na está ma - s lle - na que el al - cal - de de Ma - drid. *Tango.* La luz del

The vocal line for Casto is in 2/4 time, key of D major. It begins with a fermata on the first note. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

CASTO.

*Schottisc.* mundo vi un di - a en la pam - pa si - len - cio - sa. Ya mi me pa - rió mi

The vocal line for Casto continues in 2/4 time, key of D major. It begins with a fermata on the first note. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

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MARI.

ti - a en la ca - lle de Ar - gu - mo - sa. Y me me - cie - ron en la cu -

*Tango.*

CASTO.

na al com - pás de ban - de - o - nes. Ya mi me - die - ron la te - ta en un

*Schottisc.*

MARI.

pues - to de me - lo - nes. ¡Tan - go, tan - go dul -

*Tango.*

CASTO.

- zón ya - rra - ba - le - ro! ¡Cho - tis, cho - tis cas -

*Schottisc.*

MARI. 3  
- ti-zo y pin-tu-re - ro!  
Yo he to-cado en la gui-ta-rra de tu son el son sen-

*Tango.*  
*p*

CASTO.  
- ci - llo. Yo he to-cado en la ver - be - na con el co-do el or-ga - ni - llo.  
*Schottisc.*

*p*

*Tango.*  
*f*

*Schottisc.*  
*p* *f*

MARI.  
¡Tan-go, tan-go dul-zón y a-rra-ba-le - ro!  
*Tango.*  
*f*

CASTO.

¡Cho - tis,

cho - tis

cas - ti-zoy pin-tu - re -

Schottisc.

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a fermata on a whole note, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of chords and moving lines in both hands, with a triplet of eighth notes in the right hand.

MARI.

-rol

Yo he to-ca-do la gui - ta - rra de tu son al son sen - ci - llo.

Tango.

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata on a whole note. The piano accompaniment includes a section marked 'Tango' with a 2/4 time signature, featuring a rhythmic pattern of eighth notes and chords. Dynamics include 'f' and 'p'.

CASTO.

Yo he to - ca - do en la ver - be - na con el co - do el or - ga - ni - llo.

Schottisc.

The third system features the vocal line and piano accompaniment. The piano accompaniment includes a section marked 'Schottisc.' with a 3/4 time signature, featuring a rhythmic pattern of eighth notes and chords. Dynamics include 'p' and 'f'.

Tango.

The fourth system continues the piano accompaniment, featuring a section marked 'Tango' with a 2/4 time signature. It includes a triplet of eighth notes in the right hand and a dynamic marking of 'p'.

Schottisc.

The fifth system continues the piano accompaniment, featuring a section marked 'Schottisc.' with a 3/4 time signature. It includes a triplet of eighth notes in the right hand.