



Emilio Ferver

SUPERREVISTA • EN • DOS • ACTOS
LETRA • DE
F. RAMOS DE CASTRO Y G. RIVAS
MÚSICA • DEL • MAESTRO
JACINTO GUERRERO

¡GOL!

Superrevista en dos actos.

Letra de
F. RAMOS de CASTRO y G. RIBAS.

Música del Mtro:
JACINTO GUERRERO.

Nº 8. CADA GOL UN BESO.

Tpo. de Blues.

Piano introduction in G major, 2/4 time, marked *f*. The melody is in the right hand, and the bass line is in the left hand. The piece consists of four measures.

PURITA. (La 2ª vez sin cantar)

Vocal line and piano accompaniment for the first line of lyrics. The vocal line is in G major, 2/4 time, marked *p*. The piano accompaniment is in the left hand, marked *p*. The lyrics are: "Pro-cu-re-mos— e - vi - tar que se nos cue - le el ba -".

Vocal line and piano accompaniment for the second line of lyrics. The vocal line is in G major, 2/4 time, marked *p*. The piano accompaniment is in the left hand, marked *p*. The lyrics are: "- lón mu-cho cui-da - do al ti - rar".

DEPÓSITO DE VENTA
FAUSTINO FUENTES, ARENAL 20 MADRID.

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y un po-qui-to — de a-ten - ción. TODAS.
Al que con-si - ga pa -

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The vocal line begins with a melodic phrase, followed by a rest and then a new phrase starting with 'Al que con-si - ga pa -'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

- sar el pe-lo-tón — por a - quí

The second system continues the musical piece. The vocal line has a melodic phrase ending in a half note, followed by another phrase starting with 'el pe-lo-tón — por a - quí'. The piano accompaniment continues with rhythmic patterns and chordal textures.

de premio le — voy a dar un be-so de — ber-bi -

The third system shows the vocal line with a melodic phrase 'de premio le — voy a dar' followed by 'un be-so de — ber-bi -'. The piano accompaniment features a steady rhythmic accompaniment with chords.

- quí PURITA *f*
Ti-re ya — ti-re ya a mi por-te - ri - a

The fourth system concludes the page. The vocal line starts with '- quí' and then a phrase 'Ti-re ya — ti-re ya a mi por-te - ri - a'. The piano accompaniment includes a section marked 'PURITA' with a forte (*f*) dynamic, followed by a piano (*p*) section.

f *p*
fi - je - se ——— fi - je - se en la pun - te - ri - a



f *p*
chu - te bien ——— al pe - gar a la pe - lo - ta



ti - re ya ——— que mi be - so ga - na - rá



1^a 2^a
En la tapa del piano.

