

**¡HIP!
¡HIP!
¡HURRA!**

LIT. DIEZ Y CARRASCO, OLIVAR, S. MADRID.



**LIBRO DE VELA y SIERRA
MÚSICA DEL MAESTRO
GUERRERO**

¡HIP! ¡HIP..! ¡HURRA!

1

Espectáculo moderno.

Letra de
J. VELA y E. SIERRA.

Música del Mtro:
JACINTO GUERRERO.

N.º 2. NOCHES DE SHANGAY.

Lento.

Piano introduction in 2/4 time, marked 'Lento'. The music is in C major and consists of two staves. It begins with a soft (*f*) dynamic and includes a section marked *pp* (pianissimo) and another marked *p* (piano). A first ending bracket is shown above the final measure.

Tpo. de Fox-trot.

Piano accompaniment for the first vocal line, marked 'Tpo. de Fox-trot'. It features a rhythmic pattern characteristic of a fox-trot. The music is in C major and consists of two staves.

Soy la Pe-ca - do-ra que en a - mor a los hombres sabe es-cla-vi - zar u-na a-ven-tu-

Piano accompaniment for the second vocal line, marked *p* (piano). It continues the rhythmic pattern from the previous section. The music is in C major and consists of two staves.

-re - ra que ven - dió ho-ras de fe - bril fe - li - ci - dad. Di-cen que en mis be-sos hay pa -

Piano accompaniment for the third vocal line. It continues the rhythmic pattern. The music is in C major and consists of two staves.

-sión porque sea los hom-bres en-ga - ñar y me gus-ta ser la ten-ta - ción en-tre ri - sas

Piano accompaniment for the fourth vocal line. It concludes the piece with a final chord. The music is in C major and consists of two staves.

DEPÓSITO DE VENTA
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de fri-vo-lá - dad.

No-ches de Shangay —

bellas no-ches de a-

-mor —

a-ven-tu-ras que i-lu - sio - nes dan —

al na - cer —

no-ches de Shan-gay —

a - mo - ri - os en flor —

que nos brin-dan con un lo-co a - fán —

el pla - cer —

Has-ta el res-pi-rar —

hay en to-do el am-bien - te —

el he-chi-zo bru-jo

del o - rien -

- te del o - rien -

te —

The first system of musical notation consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The music features a melodic line in the treble with eighth and sixteenth notes, and a bass line with chords and eighth notes.

The second system of musical notation includes the instruction *Baile. Vivo.* above the treble staff and a dynamic marking *f* below the bass staff. The music continues with similar rhythmic patterns and chordal accompaniment.

The third system of musical notation shows the continuation of the piece, with the treble staff featuring more complex melodic figures and the bass staff providing harmonic support.

The fourth system of musical notation continues the composition, maintaining the established rhythmic and harmonic structure.

The fifth system of musical notation includes repeat signs in both the treble and bass staves, indicating a section that is to be repeated.

The sixth and final system of musical notation on the page concludes the piece with a melodic flourish in the treble and a final chord in the bass.

First system of musical notation, consisting of a treble and bass staff joined by a brace on the left. The key signature has two sharps (F# and C#). The music features a melody in the treble staff with eighth and sixteenth notes, and a bass line with chords and single notes.

Second system of musical notation, continuing the piece with similar melodic and harmonic structures in the treble and bass staves.

Allegro.

Third system of musical notation, marked *Allegro*. The treble staff shows a more active melody with slurs, while the bass staff provides a steady accompaniment.

Fourth system of musical notation, featuring a prominent slur in the treble staff and a consistent bass line.

Más vivo.

Fifth system of musical notation, marked *Más vivo*. The tempo is increased, and the treble staff has a more rhythmic melody.

Sixth system of musical notation, concluding the page with a final cadence in both staves.