

¡AY, CORAZÓN!

(¡Ay, corazón, corazón!)

Letra de
QUINTERO y LEÓN

Música de
QUIROGA

Tpo. de Danzón

¡Ay, co - ra-zón, co - ra -

PIANO

The piano introduction is in 2/4 time with a key signature of one sharp (F#). It begins with a treble clef and a forte (*f*) dynamic, featuring a rhythmic pattern of eighth notes. The bass clef part starts with a mezzo-forte (*mf*) dynamic and a similar rhythmic pattern. The piece concludes with a fermata over the final notes.



zón! _____ Me due-le el co - ra - zón de ser mo - re - na, por-que mi gran i - lu -



The piano accompaniment for the first vocal line features a treble clef with a G major chord and a bass clef with a D7 chord. The music is in 2/4 time and includes various rhythmic patterns and dynamics.

sión _____ es ser en to-do i - gual que u - na a - zu - ce - na. ¡Ay, si mi piel cam -



The piano accompaniment for the second vocal line features a treble clef with a G major chord and a bass clef with a G7 chord. The music is in 2/4 time and includes various rhythmic patterns and dynamics.

bia - ra de co - lor! Se a - ca - ba - rí - a mi pe - na y mo - ri - rí - a de a -



The piano accompaniment for the third vocal line features a treble clef with a C7 chord and a bass clef with a D7 chord. The music is in 2/4 time and includes various rhythmic patterns and dynamics.



mor. _____










Qui-sie-ra ser yo más blan-ca-¡ay, ay, ay!- que son las flo-res de a-
 Quie-re ca-sar-se con - ti-go-¡ay, ay, ay!- y no le im-por-ta el co-








zahar; más que la es-pu-ma del a-gua-¡ay, ay, ay!-
 lor... Pe-ro a mí de los can-gre-jos -¡ay, ay, ay!-

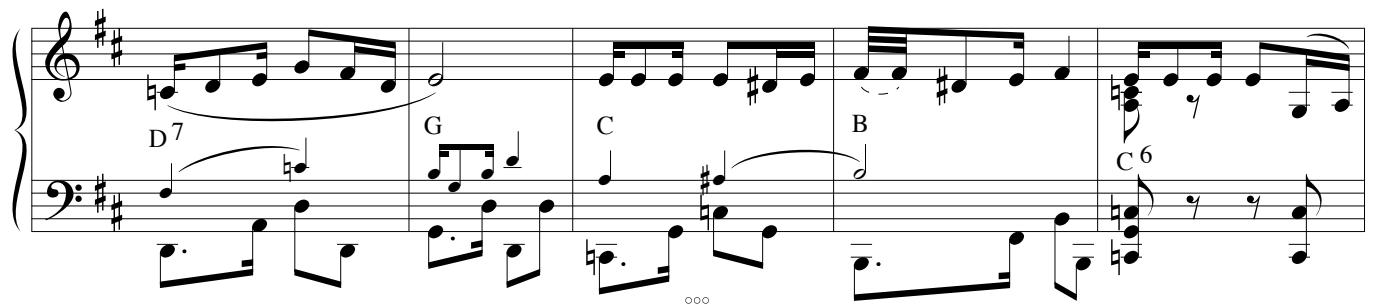







y las ga-vio - tas del mar; más que la ve - la de un bar-co-¡ay, ay, ay!-,
 siem-pre me dio mu-cho ho - rror. Tie-ne u-na mi-na en Tam - pi-co-¡ay, ay, ay!-



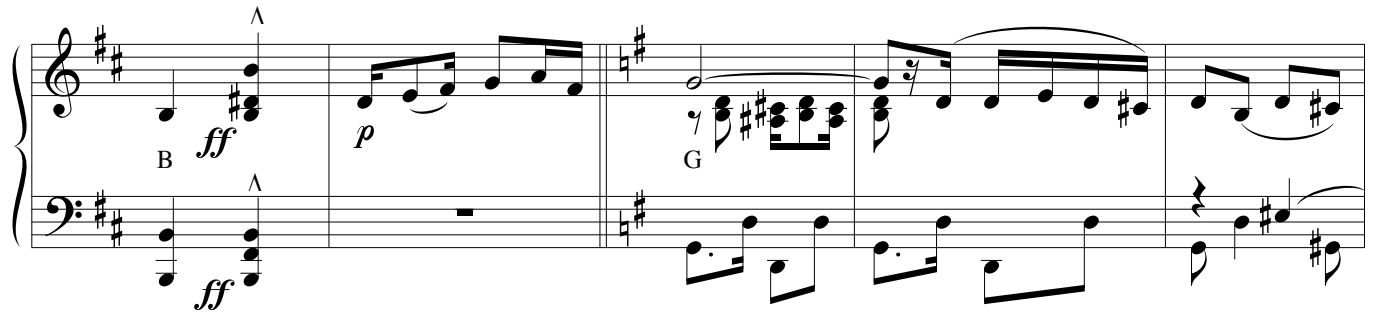








más que la nie-ve al ca - er y co-mo la sal cua - ja - da-¡ay, ay, ay!-, de blan-ca qui-sie - ra
 y o-tra i-gual en Po-to - sí. Pa-ra qué quie-ro las mi-nas -¡ay, ay, ay!- si no me gus-ta es-cri-



ser. ¡Ay, co-ra-zón, co-ra - zón! Me due-le el co - ra - zón de ser mo-
 bí.



re - na, por-que mi gran i - lu - sión es ser en to-do i - gual que u-na a-zu - ce - na.





¡Ay, si mi piel cam - bia - ra de co - lor!



Se a - ca - ba - rí - a mi pe - na y mo - ri -



Musical score for the first system, including piano accompaniment and guitar chords G7, C7, D7, and G.



rí - a de a - mor. _____



mor. _____

Musical score for the first ending, including piano accompaniment and guitar chords D7 and G.

Al *y 2ª*

Musical score for the second ending, including piano accompaniment and guitar chord G.

Al *y 3ª*



mor.



Musical score for the third ending, including piano accompaniment and guitar chords G and D7.



Musical score for the final section, including piano accompaniment and guitar chords D7, G, D7, and G, ending with a forte (ff) dynamic.