A Ricardo Rodriguez

A mi Alma

Canto y Piano

Letra y música
Juan Bautista Massa

Adagio $\text{♩} = 72$

Piano

The piano introduction is in 2/4 time with a key signature of two sharps (F# and C#). It begins with a *ff* dynamic and a *dim.* dynamic. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with chords and single notes. The piece concludes with a *rall.* marking and dynamics of *sf* and *p ten.*

7 a tempo

rall.

mf a tempo *dim.*

Al - ma, mi al - ma que - ri - da

The first system of the vocal and piano accompaniment. The vocal line starts at measure 7 with the lyrics 'Al - ma, mi al - ma que - ri - da'. The piano accompaniment is in 2/4 time, featuring a steady eighth-note accompaniment in the left hand and chords in the right hand. Dynamics include *a tempo*, *rall.*, *mf*, and *dim.*

13 *p*

mf *dim.*

Can - ta que el can - to te a - li - via

Can - ta go - zan - do y rien - do

The second system of the vocal and piano accompaniment. The vocal line starts at measure 13 with the lyrics 'Can - ta que el can - to te a - li - via' and 'Can - ta go - zan - do y rien - do'. The piano accompaniment continues with a similar rhythmic pattern. Dynamics include *p*, *mf*, and *dim.*

17 *p*

mf *p*

Can - ta llo - ran - do y pe - nan - do

The third system of the vocal and piano accompaniment. The vocal line starts at measure 17 with the lyrics 'Can - ta llo - ran - do y pe - nan - do'. The piano accompaniment features a more complex harmonic structure with some chromaticism. Dynamics include *p*, *mf*, and *p*.

23 *p* *cresc.* *f* *dim.*

Can - tan las a - ves ca - no - ras Cuan - do vis - lum - bra se el dí - a Y cuan - do empie - za el o -

28 *p*

ca - so Que el cie - lo llo - ra san - gran - do

33 *mf* *dim.* *p* *poco riten*

Por e - so pí - do - te mi al - ma Can ta - has - ta el úl - ti - mo a - lien - to.

37 *a tempo* *f* *dim.* *p*