

PIANO • CANTO • GUITARRA

PIANO • VOCAL • GUITARRA

# JOSÉ ALFREDO JIMÉNEZ

## 15 CANCIONES



**15 Great Hits by "The King"  
of Mexican Ranchera Music**

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**15 Grandes Éxitos por "El Rey"  
de la Música Ranchera Mexicana**

AMANECI EN TUS BRAZOS

CAMINO DE GUANAJUATO

CUANDO VIVAS CONMIGO

EL JINETE

EL REY

EL SIETE MARES (DE PUERTO EN PUERTO)

ELLA (BRINDO POR ELLA)

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LA MEDIA VUELTA

LA RETIRADA

PA' TODO EL AÑO

QUE TE VAYA BONITO

SI NOS DEJAN

TE SOLTÉ LA RIENDA

TU RECUERDO Y YO

# AMANECI EN TUS BRAZOS

Words and Music by  
 JOSÉ ALFREDO JIMÉNEZ

Moderately slow

The musical score is written in 3/4 time with a key signature of one flat (Bb). It consists of three systems, each with a vocal line and a piano accompaniment. The piano part includes guitar chord diagrams for Fmaj9, Gm7/C, D7b9, and C. The lyrics are: "A - ma - ne - ci o - tra vez en - tre tus bra - zos y des - per - te llo - ran - do de a - le - gri - a. Me co - bi -".

**System 1:** Chords: Fmaj9, Gm7/C, Fmaj9. Lyrics: A - ma - ne -

**System 2:** Chords: Fmaj9, Gm7/C, Fmaj9, Gm7/C. Lyrics: ci o - tra vez en - tre tus bra - zos y des - per - te llo -

**System 3:** Chords: Fmaj9, D7b9<sup>4tr</sup>, Gm<sup>3tr</sup>, C. Lyrics: ran - do de a - le - gri - a. Me co - bi -

Gm C7 Gm7 C7

je la ca - ra con tus ma - nos pa - ra se -

Detailed description: This system contains the first four measures of the piece. The guitar part features chords Gm, C7, Gm7, and C7. The vocal line has lyrics 'je la ca - ra con tus ma - nos pa - ra se -'. The piano accompaniment consists of chords and a simple bass line.

Gm7 C7 F

guir - te a - man - do to - da - ví - a. Y des - per -

Detailed description: This system contains measures 5-8. The guitar part features chords Gm7, C7, and F. The vocal line has lyrics 'guir - te a - man - do to - da - ví - a. Y des - per -'. A triplet of eighth notes is marked in the vocal line. The piano accompaniment includes a triplet in the right hand.

Fmaj9 Gm7/C Fmaj9 Gm7/C

tas - te tu, ca - si dor - mi - da. Me que - rias de -

Detailed description: This system contains measures 9-12. The guitar part features chords Fmaj9, Gm7/C, Fmaj9, and Gm7/C. The vocal line has lyrics 'tas - te tu, ca - si dor - mi - da. Me que - rias de -'. The piano accompaniment features a steady bass line and chords.

Eb/F F7 Bb

cir no se que co - sa. pe - ro ca -

Detailed description: This system contains the final four measures. The guitar part features chords Eb/F, F7, and Bb. The vocal line has lyrics 'cir no se que co - sa. pe - ro ca -'. The piano accompaniment continues with chords and a bass line.

Dm7



G7



que co - sa mas bo - ni - ta, cuan - do la luz del

Dm7



G7



C7



cie - lo i - lu - mi - no tu ca - ra

Fmaj9



Gm7/C



yo me vol - vi a me - ter en - tre tus

Fmaj7



Gm7/C



Eb/F



F7



bra - zos. Tu me que - rias de - cir no se que

B $\flat$  Gm7 C7

co - sas pero ca - lle tu bo - ca con mis

This system contains the first four measures of the piece. The vocal line starts with a half note 'co - sas', followed by a quarter note 'pero', a quarter note 'ca - lle', a quarter note 'tu', a quarter note 'bo - ca', and a half note 'con mis'. The piano accompaniment features a steady bass line with chords in the right hand.

Am7 Dm7 Gm7 C7 N.C.

be - sos ya - si pa - saron mu - chas, mu - chas ho -

This system contains measures 5 through 8. The vocal line continues with 'be - sos', a quarter rest, a quarter note 'ya - si', a quarter note 'pa - saron', a quarter note 'mu - chas,', a quarter note 'mu - chas', and a half note 'ho -'. The piano accompaniment includes a piano dynamic marking 'p.' under the second measure.

Fmaj9

ras. a - ma - ne -

This system contains measures 9 through 12. The vocal line has a half note 'ras.', a whole rest, a quarter rest, a quarter note 'a - ma - ne -', and a half note. The piano accompaniment features a sustained chord in the right hand and a moving bass line.

F6

ci o - tra vez en - tre tus bra - zos.

This system contains the final four measures (13-16). The vocal line has a quarter note 'ci o - tra vez', a quarter note 'en - tre tus', a quarter note 'bra - zos.', and a half note. The piano accompaniment concludes with a final chord in the right hand.

# EL REY

Words and Music by  
JOSÉ ALFREDO JIMÉNEZ

Lively, in one

E7

*f*

Relaxed ( $\text{♩} = \text{♩}$ )

A

N.C.

*mf*

Yo sé bien que es-toy a  
U - na pie - dra en el ca -

A

*mf*

fue - ra, pe - ro el día que yo me mue - ra sé que ten - dras que llo -  
mi - no me en - se - ño que mi des - ti - no. E - ra ro - dar y ro -

E7



rar. (Llo-rar y llo - rar) llo-rar y llo - rar) Di - ras que no me qui -  
dar. (Ro-dar y ro - dar) ro-dar y ro - dar) Y des-pués me di - jo un a-

Tempo I



sis - tes, pe - ro vas a es - tar muy tri - ste y a - sí te vas a que - dar. }  
rrie - ro que no hay que lle - gar pri - me - ro pero hay que sa - ber lle - gar. }

D



Con di - ne - ro y sin di - ne - ro,

ha - go siem - pre lo que qui - e - ro y mi pa -



B7



E7



la - bra es la ley.

No ten - go tro - no ni rei - na, ni na - dien quien

me com - pren - da, pe - ro si - go sien - do el rey.

1  
A

2

A E7 A N.C. E7 A

# CAMINO DE GUANAJUATO

Words and Music by  
JOSÉ ALFREDO JIMÉNEZ

Moderately

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It begins with a dynamic marking of *mf*. The lower staff is in bass clef with the same key signature and time signature. Above the first measure of the upper staff is a guitar chord diagram for E major, and above the second measure is a diagram for B7. The music features a melody in the upper staff and a bass line in the lower staff.

The second system of music continues the piece. The upper staff (treble clef) has a guitar chord diagram for A major above the first measure and an E major diagram above the third measure. The lower staff (bass clef) continues the bass line. The melody in the upper staff moves through several chords.

The third system of music features a guitar chord diagram for B7 above the fourth measure of the upper staff. The melody continues to develop, and the bass line provides harmonic support.

The fourth system of music concludes the piece. The upper staff (treble clef) shows the final notes of the melody, and the lower staff (bass clef) shows the final notes of the bass line.

1. No  
3. Ca -

E B7 E

(1.) va - le na - da la vi - da. la  
(2.) ni - to leon guan - a - jua - to su fer -  
(3.-5.) (See additional lyrics)

B7

vi - da no va - le na - da.  
í - a con su ju - ga - da.

Co - mien - za ca llo -  
 A - lli se a - pues ta la

ran - do ya - si llo - ran - do se a -  
 vi - da y se res - pe - ta al que

E  A 

ca - ba - por e - so es que en es - te  
 ga - na a - lli en mi leon guan - a -

Last time To Coda ⊕ 1, 3, 4

B7 E

mun - do, la vi - da no va - la na - da. —  
 jua - to, la vi - da no va - le

2 D.S. al Coda (with repeats)

2. Bo - na - da. —  
 4. El —  
 5. Ca -

CODA ⊕

N.C. B7 E

a - do.

*Additional Lyrics*

- |                                                                                                                                                                                                                               |                                                                                                                                                                                                                              |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>3. Camino de Guanajuato<br/>         Que pasas por tanto pueblo<br/>         No pasas por Salamanca<br/>         Que allí me dieran recuerdo<br/>         Me te rodean de vereas<br/>         No pasa porque me vuelo.</p> | <p>4. El Cristo de la montana<br/>         Cel cerro del Cubilete<br/>         Consuelo do los que sufren<br/>         Adoracion de las gentes<br/>         El Cristo de la montana<br/>         Del cerro del Cubilete.</p> |
| <p>5. Camino de Santa Rosa<br/>         La sierra de Guanajuato<br/>         Alli nomas tras lomita<br/>         Se ve Dolores Hidalgo<br/>         Yo alli me quedo paisano<br/>         Alli es mi nueblo adorado</p>       |                                                                                                                                                                                                                              |

# CUANDO VIVAS CONMIGO

Words and Music by  
JOSÉ ALFREDO JIMÉNEZ

Fast, in three

The musical score is written for piano and voice. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked 'Fast, in three'. The first system features a piano introduction with a dynamic marking of *mf*. Above the first staff, two guitar chord diagrams are provided: an F major chord and a C7 chord. The second system continues the piano introduction. The third system introduces the vocal line with the lyrics: 'De mis o - jos es - tá bru - tan - do' and 'De mis la - bios es - tá bro - tan - do'. The fourth system continues the vocal line with the lyrics: 'llan - to a - mis' and 'san - gre mi de -'. The piano accompaniment consists of chords and rhythmic patterns in the right hand and bass lines in the left hand.

Am



a - nōs es - toy e - na - mo -  
 rro - ta la ten - go se - pul -

C7



ra - do,  
 ta - da,

ten - go el pe - lo com - ple - ta -  
 hoy me en - tre - go en - tus bra - zos

men - te blan - co  
 co - mo en na - die

pe - ro voy a sa - car ju - ven -  
 por - que sé que mi a - mor sin tu a -

F

tud de mi pa - sa - do. }  
 mor no va - le na - da. }

Bb

Y te voy a en - se - ñar a que -

C7

rer \_\_\_\_\_ por - que tú no has que -



F



ri - do \_\_\_\_\_ ya ve -

C



Am



C7



rás lo que vas a a pren - der \_\_\_\_\_

F



cuan - do vi - vas con - mi - go. \_\_\_\_\_

2

F



C7



F



mi - go. \_\_\_\_\_

# EL JINETE

Words and Music by  
JOSÉ ALFREDO JIMÉNEZ

With motion (♩ = ♪ throughout)

The first system of music is in 6/8 time and begins with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with eighth notes and slurs, while the left hand provides a steady accompaniment of eighth notes. A guitar chord diagram for the C major chord is shown above the staff.

The second system continues the piece, featuring a melodic line in the right hand and an accompaniment of eighth notes in the left hand. A guitar chord diagram for the B major chord is positioned above the staff.

The third system shows a melodic line in the right hand with slurs and an accompaniment of eighth notes in the left hand. A guitar chord diagram for the E minor (Em) chord is shown above the staff.

The fourth system concludes the piece with a melodic line in the right hand and an accompaniment of eighth notes in the left hand. It includes guitar chord diagrams for the D major and C major chords. The system ends with a double bar line and a repeat sign.

B



Fm



1. Por la le - ja - na mon - ta - ña	va ca - bal - gan - do un ji -
2. Lle - va en el pe - cho una he - ri - da	va con su al - ma de - stro
4. Con su gui - ta - rra can - tan do	se pa - sa no - ches en -
5. Des - pues se pier - de en la no - che	y aun - que la no - che es muy

C



ne - te,	va - ga so - li - to en el
za - da,	qui - sie - ra per - der la
te - ras.	hom - bre y gui - ta rra llo -
be - lla,	el va pi - dien - do - le a

Em B7

mun - do y va de se - an - do la  
vi - da, y reun - ir se con su a -  
ran - do a la luz de las es -  
dios — que se lo lle - ve con

Em Am B7

muer - te. \_\_\_\_\_  
ma - da. \_\_\_\_\_ (3,6) La que - ria mas que a su -  
tre - llas. \_\_\_\_\_  
e - lla. \_\_\_\_\_

Em Am B7 Em Am B7

vi - da y la per - dio pa - ra siem - pre. Por e - so ll - e - va una he -

To Coda ⊕

Em B7 Em

ri - da. Por e - so bus - ca la muer - te. \_\_\_\_\_



D.S. al Coda

First system of musical notation. The vocal line consists of three measures of whole notes. The piano accompaniment features a treble clef with eighth-note patterns and a bass clef with quarter-note patterns.

CODA



muer - te, por e - so ll - e - va una he - ri - da por

Second system of musical notation. The vocal line continues with the lyrics. The piano accompaniment includes chords in the treble clef and rhythmic patterns in the bass clef.



e - so bus - ca la muer - te. Ah i ya ya.

Third system of musical notation. The vocal line concludes with the lyrics. The piano accompaniment features chords and rhythmic patterns.

Final system of musical notation. This system contains only the piano accompaniment, with a treble clef and a bass clef, ending with a double bar line.

# EL SIETE MARES

(De Puerto En Puerto)

Words and Music by  
JOSÉ ALFREDO JIMÉNEZ

Moderately fast

B $\flat$  E $\flat$  F

*mf*

This system of music is in 3/4 time and B-flat major. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The melody consists of eighth and quarter notes. Above the staff, three guitar chord diagrams are provided: B-flat (x2 1 2 3 3 3), E-flat (x2 2 3 4 4 3), and F (x3 2 3 4 3 3). The first measure has a dynamic marking of *mf*.

B $\flat$  F

This system continues the piano accompaniment. The right hand features a melodic line with some slurs. Above the staff, two guitar chord diagrams are shown: B-flat (x2 1 2 3 3 3) and F (x3 2 3 4 3 3).

B $\flat$  E $\flat$  F

This system continues the piano accompaniment. The right hand has a melodic line with eighth notes. Above the staff, three guitar chord diagrams are shown: B-flat (x2 1 2 3 3 3), E-flat (x2 2 3 4 4 3), and F (x3 2 3 4 3 3).

B $\flat$

This system concludes the piano accompaniment. The right hand has a melodic line with eighth notes. Above the staff, one guitar chord diagram is shown: B-flat (x2 1 2 3 3 3).

F Bb

1. Soy ma -  
3. Es - tre -

Eb F Bb

(1.) ri - no y vi - vo e - rran - te cru - zo por los sie - te ma - res y co -  
(2.) mar es - ta tran - qui - lo y hay es - tre - llas en el cie - lo en - tre  
(3., 4.) (See additional lyrics)

F7

mo soy na - ve - gan - te vi - vo en - tre las tem - pes -  
pe - nas y sus - pi - ros le ha - bló a la mu - jer que

Bb F7

ta - des de - sa - fian - do los pe - li - gros que me dan los sie - te  
quie - ro y so - lo el mar me con - tes - ta ya no llo - res ma - ri

1, 3

Bb



E/F



2, 4

Bb



ma - res. \_\_\_\_\_  
po - co. \_\_\_\_\_

2. Cuan-do el ne - ro. \_\_\_\_\_  
4. O - las te - za. \_\_\_\_\_

Eb



Me - di - cen el sie - te ma - res por can - do de puer - to

Bb



F7



puer - co ya - ban - da con - mi - go mis - mo un \_\_\_\_\_ a -

Bb



mor ya ca - si ver - to yo ya - que se - rá que lar -



E♭  3fr 



- me tu ti - to mi gran — ca - i - ño que

F7  To Coda ⊕ D.C. al Coda  
(with repeat)



e - so no fue mi vi - da na - vi - gar es mi — des - ti - no. —

CODA ⊕ N.C. B♭  E♭  3fr



gar es mi des - ti - no.

F  B♭ 



*Additional Lyrics*

3. Estrellita marinera,  
Compañera de nosotros  
Que noticias tienes 'hora  
De esa que me trae tan loco,  
Si es que todavía me quiere  
Dimelo poquito a poco.

4. Olas altas, olas grandes  
Que me arrastran y me alejan  
Cuando entremos en Tampico  
Quedense un ratito quietas  
Tan siquiera cuatro noches  
Si es que entienden mu tristeza.



*Chorus*

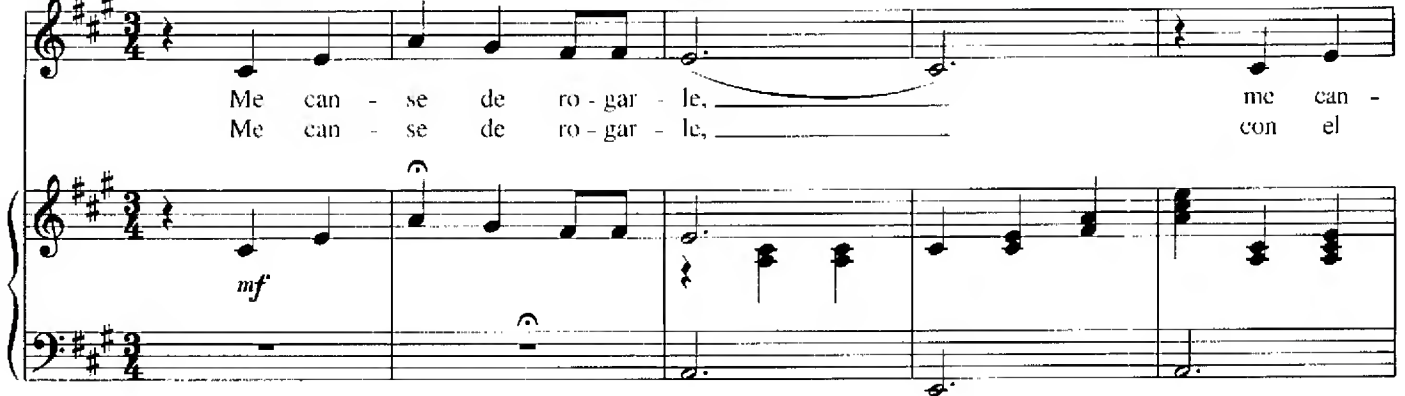
# ELLA

(Brindo Por Ella)

Words and Music by  
JOSÉ ALFREDO JIMÉNEZ

Moderately

N.C.  A 





Me can - se de ro - gar - le, me can -  
Me can - se de ro - gar - le, con el

*mf*



se de de - cir - le, que yo sín e - lla  
llan - to en los o - jos. Al - se mi for - ma

E7 



de pe - na mue - ro, Ya no  
y brin - de con e - lla. No po -

qui so es-cuch - ar - me si sus la - bios se a -  
 dia des - pre - ciar - me. E - ra el ul - ti - mo

brie - ron. Fue pa' de - cir - me ya no te  
 brin - dis de un bo - he - mio con u - na

A

que - ro. Yo sen - ti que mi vi - da  
 rei - na. Los mari - a - chis ca - llia - ron

A7

se per - di - a en un a - bis - mo, pro - fun - do y ne - gro,  
 de mi ma - nos sín fuer - za. Ca - yo mi co - pa

co - mo mi suer - te. Qui - se ha -  
 sín dar - me cuen - ta. E - lla

llar el ol - vi - do al es -  
 qui - so que - dar - se cuan - do

ti - lo ja - lis - co, pe - ro a - que - llos ma - ri -  
 vio mi tris - te - za, pe - ro ya es - ta - ba es -

To Coda ⊕

a - chis ya - quel te - qui - la, me hi - cie - ron llo -  
 cri - to que a - que - lla

A

rar.

This system contains the first two staves of music. The top staff is a vocal line with a treble clef and a key signature of two sharps (F# and C#). It begins with a whole note chord marked 'A' and a guitar chord diagram. The vocal line has a slur over the first two notes, followed by a rest. The second staff is a piano accompaniment with a grand staff (treble and bass clefs). It features a melody in the right hand and a bass line in the left hand, both starting with a whole note chord marked 'A' and a guitar chord diagram.

E7

A

This system contains the third and fourth staves of music. The top staff is a vocal line with a treble clef and a key signature of two sharps. It begins with a whole note chord marked 'E7' and a guitar chord diagram, followed by a whole note chord marked 'A' and a guitar chord diagram. The second staff is a piano accompaniment with a grand staff. It continues the melody and bass line from the previous system, with a whole note chord marked 'E7' and a guitar chord diagram at the start.

E7

D.C. al Coda

This system contains the fifth and sixth staves of music. The top staff is a vocal line with a treble clef and a key signature of two sharps. It begins with a whole note chord marked 'E7' and a guitar chord diagram, followed by a whole note chord marked 'D.C. al Coda'. The second staff is a piano accompaniment with a grand staff. It continues the melody and bass line, ending with a whole note chord marked 'E7' and a guitar chord diagram.

CODA

N.C.

no - che, per -

This system contains the seventh and eighth staves of music, labeled 'CODA'. The top staff is a vocal line with a treble clef and a key signature of two sharps. It begins with a whole note chord marked 'CODA' and a guitar chord diagram, followed by a whole note chord marked 'N.C.' and a guitar chord diagram. The lyrics 'no - che, per -' are written below the vocal line. The second staff is a piano accompaniment with a grand staff. It continues the melody and bass line, ending with a whole note chord marked 'N.C.' and a guitar chord diagram.

A

E7

A

die - ra su a - mor.

This system contains the ninth and tenth staves of music. The top staff is a vocal line with a treble clef and a key signature of two sharps. It begins with a whole note chord marked 'A' and a guitar chord diagram, followed by a whole note chord marked 'E7' and a guitar chord diagram, and finally a whole note chord marked 'A' and a guitar chord diagram. The lyrics 'die - ra su a - mor.' are written below the vocal line. The second staff is a piano accompaniment with a grand staff. It continues the melody and bass line, ending with a whole note chord marked 'A' and a guitar chord diagram.

# LA ENORME DISTANCIA

Words and Music by  
JOSÉ ALFREDO JIMÉNEZ

Lively, in one

D7

G

mf

The piano introduction consists of two staves. The right hand plays a rhythmic melody of eighth notes in a 3/4 time signature, starting with a G major chord. The left hand provides a harmonic accompaniment with chords and single notes.

Es -  
Es -  
El

The piano accompaniment for the first vocal line continues the rhythmic pattern established in the introduction, with chords and single notes in the left hand.

G D7 G

toy tan le - jos de ti ya pe - sar de la e -  
toy pen - san - do en tu a - mor ya lo lo - co pla -  
cie - lo em - pie - zo a cla - rear y mis o - jos se

The piano accompaniment for the second vocal line continues the rhythmic pattern, with chords and single notes in the left hand.

D7

nor - me dis - tan - cia,  
ti - co con - ti - go,  
lle - nan de sue - ño

The piano accompaniment for the third vocal line continues the rhythmic pattern, with chords and single notes in the left hand.

te sien - to jun - ti - to a  
 te cuen - to de mi do -  
 con - ti - go voy a so -

mi, co - ra - zón co - ra - zón,  
 lor y aun - que me ha - gas fe - liz  
 ñar, por - que quie - ran o no

G

al - ma con al - ma, y  
 no te lo di - go y  
 yo soy tu due - ño y

D7

sien - to en mi ser tus be - sos.  
 vuel - vo a sen - tir tus be - sos.  
 siem - pre ten - dré tus be - sos.

1,2  
G

No im - por - ta que es - tes tan le - jos.

This system contains the first two measures of the piece. The vocal line begins with a whole note chord on G4, followed by a half note on A4, and then a quarter note on B4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

3  
G

le - jos.

This system contains measures 3 and 4. Measure 3 features a triplet of eighth notes on G4, A4, and B4. Measure 4 continues with a half note on G4. The piano accompaniment provides harmonic support with chords and a bass line.

N.C.

Es toy pen - san - do en tu a -

This system contains measures 5 and 6. Measure 5 has a whole note chord on G4. Measure 6 has a half note on G4. The piano accompaniment continues with chords and a bass line.

G

N.C. D7 G

mor.

This system contains measures 7 and 8. Measure 7 has a whole note chord on G4. Measure 8 has a half note on G4. The piano accompaniment concludes the piece with a final chord and bass line.



# LA MEDIA VUELTA

Words and Music by  
JOSÉ ALFREDO JIMÉNEZ

Moderately slow

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of five systems of music. Each system includes a guitar chord chart at the top, a piano accompaniment in grand staff (treble and bass clefs), and a vocal line with lyrics. The tempo is marked 'Moderately slow' and the dynamic is 'mf'.



**System 1:** Chords: F, Eb. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The vocal line begins with the word 'Te'.



**System 2:** Chords: Db7, C7, F. The piano accompaniment continues with a similar melodic and bass structure. The vocal line continues with the lyrics: 'vas por - que yo quie - ro que te va - yas. Al ho - ra que yo quiero te - de -'.

**System 3:** Chords: F, F7, Bb. The piano accompaniment continues. The vocal line continues with the lyrics: 'quie - ro que te va - yas por el mun - do. Y quie - ro que co - nozcas mu - cha'.

**System 4:** Chords: C7, F, D7. The piano accompaniment continues. The vocal line continues with the lyrics: 'ten - go. Yo sé que mi ca - ri - ño te ha - ce fal - ta por - que quieras o'.

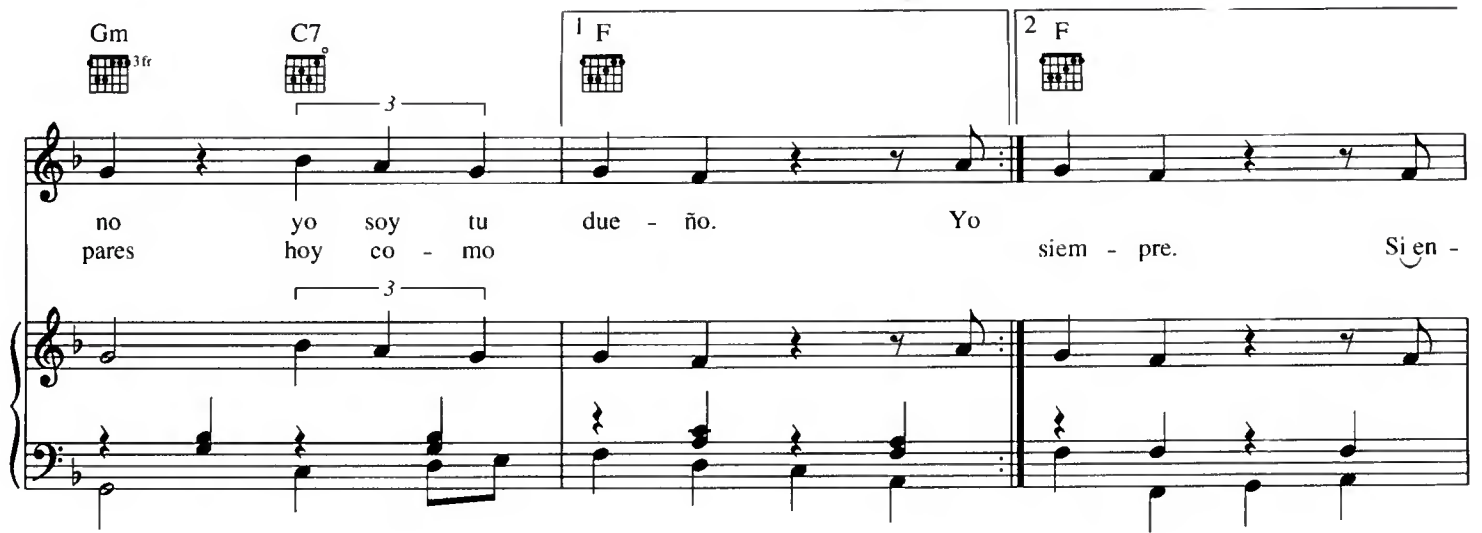
**System 5:** The piano accompaniment continues. The vocal line continues with the lyrics: 'gen - te. Yo quie - ro que te be - sen ó - tros la - bios para que me com -'.

Gm  3fr C7  3

I F  2 F 

no pares yo soy tu due - ño. Yo Siem - pre. Si en -

hoy co - mo hoy co - mo hoy co - mo



Bb  C7 



cuen-tras un a-mor que te com - pren - da y sien - tes que te quie-re mas que



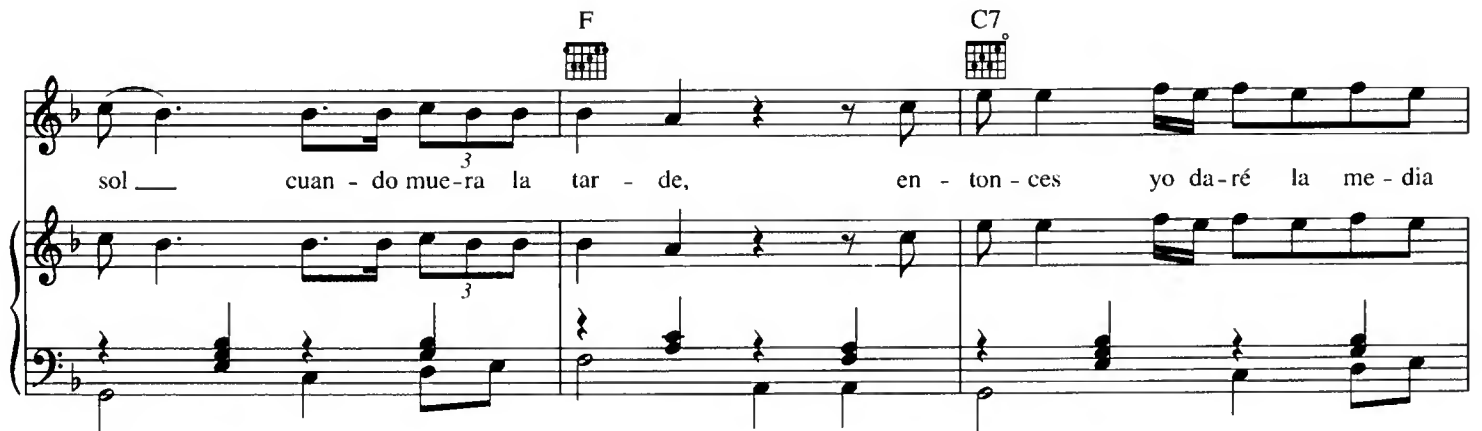
F  C7 

na - dien, en - ton - ces yo da - ré la me - dia vuel - ta y me iré con el



F  C7 

sol — cuan - do mue-ra la tar - de, en - ton - ces yo da - ré la me - dia



to Coda

vuel - ta y me iré con el sol — cuan - do mue - ra la tar - de.

Eb 3fr

Db7 4fr C7 6 F

D.S. al Coda

Si en -

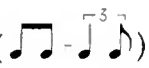
CODA

Gm 3fr C7 6 F

sol — cuan - do mue - ra la tar - de.

# LA RETIRADA

Words and Music by  
JOSÉ ALFREDO JIMÉNEZ

Moderately (  )

**G7**

*mf*

**C**

La dis - tan - cia en - tre los dos  
te a - sí oi - diá

**F** **G7** **C**

(1., D.S.) es ca - da diá mas gran - de de tu a -  
(2.) pe - da - zo de mi vi - da si a - guan -

**G7**

mor y de mi a - mor no es - tá que - dan - do na - da;  
te la so - le - dad re - cuer - da de un po - qui - to



sin em - bar-go el co - ra - zón no que - re re - sig -  
 por - que dió te su - pe a - mar de - re - cho y sin men -

nar - se \_\_\_\_\_ ha es - cu - char el tris - te a - diós \_\_\_\_\_  
 ti - ra \_\_\_\_\_ y te voy ya re - cor - dar \_\_\_\_\_

To Coda ⊕

1

que sea tu re - ti - ra - da. \_\_\_\_\_ Cuan - do

2

por diós que muy bo - ni - to. De co - miar al - go <sup>3</sup> de re -

F G7 C

cuer- do u - na la - gri - ma y un be - so y un ca - chi - to de tu pe - lo

F D7

de mí no te lle - ves na - da por - que ya lo tie - nes to - do yo soy tu yo

G7 N.C. D.S. al Coda

to - do pu - di - o La dis - tan - cia en - tre los dos

*rit.*

CODA N.C. C

que sea tu re - ti - ra - da.

# SI NOS DEJAN

Words and Music by  
JOSÉ ALFREDO JIMÉNEZ

Moderately



*mf*



Si nos



de - jan, nos va - mos a que - rer to - da la



vi - da. Si nos de - jan, Nos

G7



C



va - mos a vi - vir a un mun - do nue - vo. Yo

cre - o po - de - mos ver el nue - vo a - ma - ne - cer

Dm



G7



Dm



G7



Dm



de un nue - vo dí - a. Yo pien - so que tú y yo

G7



C



A7



po - de - mos ser fe - li - ces to - da - ví - a.



Dm7

G7

C

A7



Si nos de - jan, bus - ca - mos un rin - cón

Dm

G7

Dm

G7

Dm



cer - ca del cie - lo. Si nos de - jan, ha -

Bdim

E7

Am

Gm7

C7



re - mos con las nu - bes ter - ci - o - pe - lo y a -

F



hí jun - ti - tos los dos cer - qui - ta de

Em A7

dios se - rá lo que so - ña - mos. si nos

Dm G7

de - jan te - lle - vo de la ma - no co - ra -

Dm G7 C Am

zón ya - hí nos va - mos.

Dm7 G7sus C Am

2

Dm7 G7 C F

Si nos va - mos si nos de - jan, de

Dm G7 C

to - do lo de - más los ol - vi - da - mos,

Am Dm7 G7

Si nos

C Am Dm G7 C

de - jan.

# PA' TODO EL AÑO

Words and Music by  
JOSÉ ALFREDO JIMÉNEZ

Very fast

Slowly (♩ =  $\frac{1}{3}$ )  
N.C.

Por tu a - mor que tan - to quie-ro

C

y tan - to ex - tra - ño que me sir - van o - tra co - pa y mu - chas



gar - lo gri - ta - ré que por tu a - mor es - toy ma - tan - do y sa - brán que por tus be - sos me

per - di pa - ra de hoy en a - de - lan - te ya el a - mor no me in - te -

re - sa can - ta - ré por to - do el mun - do mi do - lor y mi tris - te - za

por - que sé que de es - te gol - pe ya no voy a le - van - tar - me y aun - que yo no lo qui - si - e - ra

C



voy a mo-rir - me de a-mor.



C7



F




G7



Por-que yo ten-dré el va-lor de no ne-




C




G7




gar - lo gri - ta - ré que por tu a - mor me es - toy ma - tan - do y sa -



C



brán que por tus be - sos me per - dí.



# QUE TE VAYA BONITO

Words and Music by  
JOSÉ ALFREDO JIMÉNEZ

Moderately

C7



F



F



C7



F



O - ja - la que te va - ya bo - ni - to. O - ja - y te ol -  
O - ja - la que mi a - mor no te due - la

C7



la que se a - ca - ben tus pe - nas que te di - gan que  
vi - des de mi pa - ra siem - pre que se lle - nen de



Gm7 C7

yo ya no ex - is - to y co - noz - cas  
 san - gre tus ve - nas y te vis - ta

F

per - so - nas mas bue - nas que te den  
 la vi - da de suer - te yo no se si tu au -

C7 F

sen lo que no pu - de dar - te. Aun - que  
 - - - - - cia me ma - te. Aun - que

C7

yo te ha - ya da - do de to - do, nun - ca  
 ten - go mi pe - cho de a - ce - ro, pe - ro

Gm7 C

mas vol - vere a mo - le - star - te. Te a - do -  
na - die me lla - me co - bar - de sin sa -

C7 F

re, te per - di, ya ni mo - do. \_\_\_\_\_ }  
ber has - ta don - de la que - ro. \_\_\_\_\_ }

F7 Bb

Cuan - tas co - sas que-daron pren - di - das

C7 F

has - ta den - tro del fon - do de mi al - ma? \_\_\_\_\_

C7

Cuan - tas lu - ces de - - jas - te en - cen - di - das?

Yo no se, co - mo voy a a - pa - gar - las.

1 2 C7 N.C.

o - ja - la... que te va - ya bo -

F C7 F N.C.

ni - to.

# TE SOLTE LA RIENDA

Words and Music by  
JOSÉ ALFREDO JIMÉNEZ

Moderately

E $\flat$   $3fr$  B $\flat$ 7 E $\flat$   $3fr$  B $\flat$ 7

E $\flat$   $3fr$  B $\flat$ 7 E $\flat$   $3fr$

Se me a-ca - bo la fuer - za de mi ma - no iz - quier - da  
fuer - za re - ba - sar la me - ta

C7

voy a de - jar - te el mun - do pa - ra ti so -  
y se a - ban - do - na to - do lo que se ha te -

Fm B $\flat$ 7

li - ta. Co - mo al ca -  
ni - do. Co - mo tu traes el

Fm



Bb7



ba - llo blan - co le sol - té la ri - en - da, \_\_\_\_\_  
 al - ma con la rien - da suel - ta, \_\_\_\_\_

Eb



3fr

a ti tam - bien te suel - to y te me vas aho - ri - ta. \_\_\_\_\_  
 ya crees que el mun - do es tu - yo y has - ta me das tu ol - vi - do. \_\_\_\_\_ }

Eb7



Ab



4fr

Bbm/Ab



Ab



4fr

Y cuan - do al fin com - pren - das que el a - mor bo - ni - to

Bbm/Ab



Ab



4fr

F7



lo te - nias con - mi - go. \_\_\_\_\_ Vas a ex - tra - ñar mis

Bb Cm/Bb Bb Cm/Bb Bb

be - sos en los pro-pios bra - zos del que es - te con - ti - go.

Ab<sup>4fr</sup>



Vas a sen - tir que llo - ras

Bb7 Eb<sup>3fr</sup>

sin po - der si - quier - a de - rra - mar tu llan - to.

C7 Fm7 Bb7






Y has de que - rer mi - rar - te en mis o - jos cla - ros

Eb 
C7 
Fm 
Bb7 

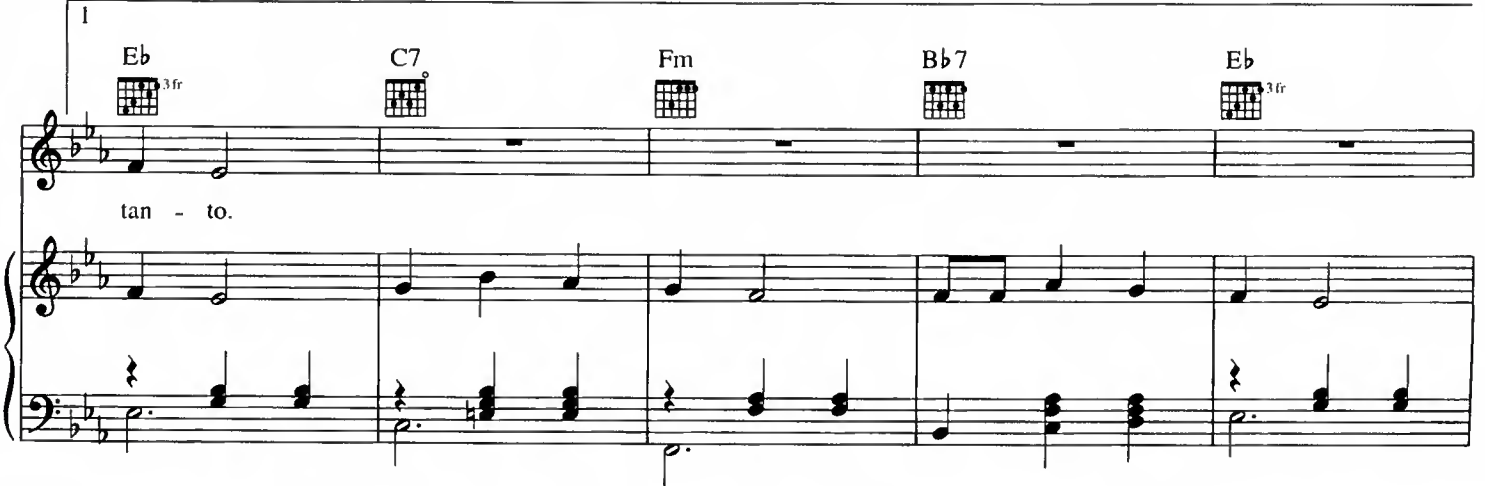
que qui - sis - te tan - to que qui - sis - te tan - to que qui - sis - te



1

Eb 
C7 
Fm 
Bb7 
Eb 

tan - to.



2

Eb 
Bb7 

cuan-do se quie-re a - tan - to



Eb 
Bb7 
Eb 

es sol - té la rien - da.



# TU RECUERDO Y YO

Words and Music by  
JOSÉ ALFREDO JIMÉNEZ

Slowly

N.C. F

Es - toy en el rin - cón de un - a can - ti - na o -

*mf*

Detailed description: This system contains the first two lines of music. The vocal line is in 4/4 time, starting with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment is in the same time signature, starting with a half note G3. A guitar chord diagram for F major is shown above the second measure of the vocal line.

C7

yen - do un a - can - ción que - yo pe - dí me es -

Detailed description: This system contains the next two lines of music. The vocal line continues with quarter notes D5, E5, F5, and G5. The piano accompaniment continues with quarter notes G3, F3, E3, and D3. A guitar chord diagram for C7 major is shown above the second measure of the vocal line.

tán sir - vien do ahor - i - ta mi te - qui - la ya va mi pen - sa - mien - to rum - bo a

Detailed description: This system contains the final two lines of music. The vocal line continues with quarter notes G5, F5, E5, and D5. The piano accompaniment continues with quarter notes C3, B2, A2, and G2.



F C7 F

ti. Yo sé que tu re-cuer-do es mi des-gra-ci-a y

Bb C7

ven-go a-quí no-mas pa' re-cor-dar. Qué a-mar-gas son las co-sos que nos

F F/A C7 F

pa-san cuan-do hay u-na mu-jer que pa-ga mal.

C7

Quién no sa-be en es-ta vi-da la trai-ción tan co-no-ci-da quen os de-ja un mal a-

F C7

mor quién no lle - ga a la can - ti - na ex - i - gien - do su te -

Detailed description: This system contains the first two lines of music. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The key signature has one flat (Bb). The first line of music is marked with a 'F' chord and a guitar chord diagram. The second line is marked with a 'C7' chord and a guitar chord diagram. The lyrics are: 'mor quién no lle - ga a la can - ti - na ex - i - gien - do su te -'.

F

qui - la y ex - i - gien - do su can - ción. me es -

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The first line of music is marked with a 'F' chord and a guitar chord diagram. The lyrics are: 'qui - la y ex - i - gien - do su can - ción. me es -'.

C7 F F7

tán sir - vien - do ya la del es - tri - bo ahor - i - ta ya no sé si ten - go

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The first line of music is marked with a 'C7' chord and a guitar chord diagram. The second line is marked with an 'F' chord and a guitar chord diagram. The third line is marked with an 'F7' chord and a guitar chord diagram. The lyrics are: 'tán sir - vien - do ya la del es - tri - bo ahor - i - ta ya no sé si ten - go'.

Bb C7 F To Coda ⊕

fe ahor - i - ta so - la men - te ya les pi - do que

Detailed description: This system contains the seventh and eighth lines of music. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The first line of music is marked with a 'Bb' chord and a guitar chord diagram. The second line is marked with a 'C7' chord and a guitar chord diagram. The third line is marked with an 'F' chord and a guitar chord diagram. The lyrics are: 'fe ahor - i - ta so - la men - te ya les pi - do que'. The system ends with a 'To Coda' symbol (a circle with a cross inside).

to - quen o - tra vez "la que se fue."

Quién no sa - be en es - ta

D.S. al Coda

CODA

to - quen o - tra vez

N.C.

"La que se fue."