

FRANCISCO
MEXICO

EXITOS DE CONSUELO VELAZQUEZ



PROMOTORA
HISPANO
AMERICANA DE
MÚSICA, S.A.



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Amar y Vivir

BOLERO

Letra y Música de
Consuelo Velázquez.
S.M.A.C.E.M. DE MEXICO.

The piano introduction consists of two staves. The right hand features a melodic line with several triplet figures. The left hand provides a harmonic accompaniment with chords and moving bass lines. The music is in a 2/4 time signature and begins with a forte (f) dynamic.

(Voz) Por qué no han de sa -

The first vocal phrase is written on a single staff with a treble clef. The piano accompaniment continues on two staves. The vocal line includes triplet figures and is marked with accents (^) above several notes.

ber - - - - - que te amo vida mí - - - - - a - - - - - por qué no he de de - cir lo si fundes tu

The piano accompaniment for the second vocal phrase continues on two staves, featuring complex rhythmic patterns and triplet figures.

al - ma con el alma mí - - - - - a - - - - - Que im - por - ta si des - púes - - - - - me ven lloran - do y

The piano accompaniment for the third vocal phrase continues on two staves, maintaining the bolero style with its characteristic triplet rhythms.

dí - - - - - a - - - - - si a - ca - so me pre - gun - ta - dí - ré que te quie - ro mu - cho to - da - - - - - ví - - - - - a - - - - -

The piano accompaniment for the final vocal phrase continues on two staves, concluding with a final cadence.

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"PROMOTORA HISPANO AMERICANA DE MUSICA, S.A."

Se vi ve so la _ men te una vez

hay que a pre n der a que rer ya vi vir

hay que sa ber que la

vi da se le ja y nos de ja lloran do qui me ras

No qui ero ar re pen tir me des pués

de lo que pu do ha ber si do y no fué

qui ero go za re esta vi da te nién do te cer ca de mí ha sta que

mue ra

Por qué no han de sa

mue ra

CODA

CODA

AL

Y

Y

CODA

Anoche

FOX - LENTO

CONSUELO VELAZQUEZ

A -

si^b SOL m DO m⁷ FA⁷ si^b SOL m DO m FA⁹m

no che des_pues de tan_ tas no_ ches sin ti me de_vol_ vis_ ted

si^b si^bdis DO m FA⁷ si^b LA^b SOL

al_ ma tan so_ lo con de_ cir que si_

A -

DO m⁷ FA⁷ si^b SOL⁷ DO m⁷ FA⁷

_ no_ che sin pro_nun_ciar pa_ la_ bras de_a_ mor me lo di_ jis_ te

si^b si^bdis DO m FA⁷ si^b LA^b SOL

to_ do tan so_ lo con de_ cir que si_

El

DO m⁷ DO⁷ FA⁷ si^b MI^bm⁶ si^b

cie_loy tú tes_ti_gos son de mi fe_li_ci_dad por_

FA7 Sib7 Sib RE7 Sib7 Mi b RE7 REb

— queél tam_bien teó_yo ju_rar queé_ter_na_men_te se_rás mí_a A_

DO 11 SOL m7 DO7 FA7 DO m Sib FA7

— no_che con tu ru_bor te_ni_mian_sie_dad de con_ver_tir en

Sib Sib 7 dis DO m FA7 Sib LAB SOL

be_sos a_ quella con_fe_sion de a_mor A_

DO m7 DO7 FA7 Sib SOL7 DO m7 FA7

2 mor

Sib SOL m DO9 FA 6/7 Sib 6/9

Aunque tengas razón

BOLERO

de Consuelo Velázquez.

First system of musical notation for the piano introduction. It consists of a grand staff with a treble and bass clef. The music is in 3/4 time and B-flat major. It begins with a forte (*f*) dynamic and features a triplet of eighth notes in the right hand. The tempo markings *rall.* and *a tempo* are present.

Second system of musical notation, including the vocal line and piano accompaniment. The vocal line starts with a vocal entry marked *^(Voz)*. The lyrics are: "Que sa_cas del or_gu_llo que sa_cas del ren_". The piano accompaniment includes a triplet of eighth notes in the right hand. Dynamics include *mf* and *mf*.

Third system of musical notation, including the vocal line and piano accompaniment. The lyrics are: "_cor_ que sa_co de la vi_da si me fal_ta tu_a". The piano accompaniment continues with chords and a steady bass line.

Fourth system of musical notation, including the vocal line and piano accompaniment. The lyrics are: "mor. Pensando se heve_ni do a pe_dir te per_". The piano accompaniment features a triplet of eighth notes in the right hand. Dynamics include *mf* and *mf*.

Fifth system of musical notation, including the vocal line and piano accompaniment. The lyrics are: "_dón a pe_dir te que vuel_vas aun_que ten_gas ra_". The piano accompaniment includes a triplet of eighth notes in the right hand.

zón.

Yo sé que tú has llo - ra - - do - - - - - aun. que di. gas que

mf

no - - - - - y sé que hasta has de - sea - - do que te ven. ga a ro -

- gar. - - - - - Y yo que estoy su - frien - do - - - - - te ven. go de. mos.

- trar - - - - - que la vi. da sin ver - - - - - te - - - - - no la pue. do a. guan.

- tar que me a. margo la vi - da - - - - - si te de. jo de a.

mar.

Que sa. cas del or - mar.

1. 2. rall. ff

Bésame mucho

CANCIÓN BLUES
de Consuelo Velázquez

Bé same _____ bésame mu _ cho _____ como si fuera esta noche la úl ti ma

vez Bé _____ same mu _ cho _____ que ten go mie do per

der te pen den te des pués der te pen den te to tra vez.

The musical score is written in G major (one sharp) and 4/4 time. It features a piano accompaniment with a steady bass line and a more melodic upper line. The vocal line is written in a single staff with lyrics in Spanish. The score includes several triplet markings (indicated by a '3' over a group of notes) and various musical notations such as slurs, ties, and dynamic markings. The piece is divided into two systems, with the first system containing the first two lines of music and the second system containing the remaining three lines. The lyrics are: 'Bésame mucho como si fuera esta noche la última vez Bésame mucho que tengo miedo perder te perderte después der te perderte otra vez.'

Quiero tenerte muy cerca mirar me gustas ojos verte junto a mi Piensa que tal vez ma

ñanayo ya estaré lejos muy lejos de ti Bésame... bésame mucho

como si fuera esta noche la última vez Bésame mucho

que tengo miedo perderte perderte después.

perderte perderte después.

rall.

Enamorada

CANCIÓN-BLUES

de Consuelo Velázquez.

Piano introduction in B-flat major, 4/4 time. The piece begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes. The music concludes with a first ending bracket labeled "8^a".

(Voz) A sí e na mo ra da en

Vocal line in B-flat major, 4/4 time. The melody is accompanied by piano accompaniment. The piano part features a triplet of eighth notes in the right hand and a steady bass line in the left hand. The dynamic is marked *mf*. The vocal line includes a triplet of eighth notes.

tré ga me tú la ca ri cia su pre ma de a mor. Con

Piano accompaniment for the second system. The right hand features a triplet of eighth notes in the melody, while the left hand has a steady bass line. The dynamic is *mf*.

luz en la mi ra da que a hu

Vocal line for the second system. The melody is accompanied by piano accompaniment. The piano part features a triplet of eighth notes in the right hand and a steady bass line in the left hand. The dynamic is *mf*.

yen tee sa lá gri ma tu ya y ol vi de el ren cor.

Piano accompaniment for the third system. The right hand features a triplet of eighth notes in the melody, while the left hand has a steady bass line. The dynamic is *f*.

A — sí — — — — — e — na — mo —

mf

— ra — da — — — — — es — cu — cha ésta can — ción que es pa — ra

mf

ti — — — — — y de — ja que ésta no — che — — — — — a — pa — sio —

mf

— na — — — — — da — — — — — el mun — do — — — — — juz — gue lo — eos a los

mf

1. dos. A — 2. dos. *ff pesante*

f

Franqueza

BOLERO

de CONSUELO VELÁZQUEZ.

(VOZ) PER - DO.NA MI FRAN.QUE.ZA QU.ETAL VEZ JUZ.GUES DES - CA - RO, —

Chords: Eb6 Ebmaj-7 cb9 Eb6 Fm7 Bb7

Tempo markings: rubato poco rit.

This system contains the first line of music. It features a vocal line and a piano accompaniment. The piano part consists of chords and some melodic lines. The tempo starts with a rubato marking and then changes to poco rit. There are some performance instructions like 'poco rit.' and 'poco rit.' written above the notes.

SÉ QUE VOY A HE.RIR.TE POR DE - CIR.TE LO QUE SIEN - TO.

Chords: Eb6 Ebmaj-7 cb9 Eb6 Eb9 Eb7

Tempo markings: rubato poco rit.

This system contains the second line of music. It continues the vocal and piano parts. The piano part has chords and some melodic lines. The tempo starts with a rubato marking and then changes to poco rit. There are some performance instructions like 'poco rit.' and 'poco rit.' written above the notes.

- PE.RO QUE COM.PREN.DAS QUE ES ME - JOR QUE HA.BLE.MOS CLA - RO DE.

Chords: Ab cb Eb+ Eb

Tempo markings: UN POCO LENTO POCO RIT. A TEMPO

This system contains the third line of music. It continues the vocal and piano parts. The piano part has chords and some melodic lines. The tempo starts with UN POCO LENTO, then changes to POCO RIT., and finally to A TEMPO. There are some performance instructions like 'UN POCO LENTO', 'POCO RIT.', and 'A TEMPO' written below the notes.

- BE.MOS SE.PA.RAR.NOS POR.QUE A.MOR YA NOTE TEN.GO. —

Chords: Fm7 Abmaj-7 Fm7 Eb

Tempo markings: UN POCO LENTO POCO RIT. A TEMPO

This system contains the fourth line of music. It continues the vocal and piano parts. The piano part has chords and some melodic lines. The tempo starts with UN POCO LENTO, then changes to POCO RIT., and finally to A TEMPO. There are some performance instructions like 'UN POCO LENTO', 'POCO RIT.', and 'A TEMPO' written below the notes.

TÚ TÚ PUE.DES EN.CON.TRAR LE.JOS DE MI QUIENTE COM - PRE.N.DA, —
SIEM.PRE ME PE - DIS.TE LA VER.DAD FUE.RA CUAL FUE.RA, —

Chords: Fm Fm7 Bb7 Bb7 Eb

Tempo markings: UN POCO LENTO POCO RIT. A TEMPO

This system contains the fifth line of music. It continues the vocal and piano parts. The piano part has chords and some melodic lines. The tempo starts with UN POCO LENTO, then changes to POCO RIT., and finally to A TEMPO. There are some performance instructions like 'UN POCO LENTO', 'POCO RIT.', and 'A TEMPO' written below the notes.

YO SÉ QUE NO TE PUEDO HACER FELIZ AUNQUE PRETENDA.

HOY DEBES ADMITIR LA REALIDAD AUNQUE TE NIEGA.

1.

2.

NO

Musical notation for the first system, including treble and bass staves with chords (Fm, Fm7, Eb, Eb6) and lyrics.

QUIERO DARTEMAS DESILUSIONES ES PREFERRIBLE A SÍ, EL TIEMPO LO DIRÁ; TE

Musical notation for the second system, including treble and bass staves with chords (Fm7, Bb7, Eb, Fm, Bb7, Eb) and lyrics.

RUEGONUEVAMENTE ME PERDONES Y NO QUIERASHACER ACLARACIONES. PERO

Musical notation for the third system, including treble and bass staves with chords (Fm7, Bb7, Eb, F13, Bb7) and lyrics.

TÚ PUEDES ENCONTRARLEJOSDEMÍQUIENTE COMPENDA,

Musical notation for the fourth system, including treble and bass staves with chords (Fm, Fm7, Bb7, Bb7, Eb) and lyrics.

YO SEQUE NO TE PUEDO HACER FELIZ AUNQUE PRETENDA.

Musical notation for the fifth system, including treble and bass staves with chords (Fm, Fm7, Fm, Eb, Eb6) and lyrics. Includes a double bar line and a key signature change to C major.

PUEDO HACER FELIZ AUNQUE PRETEN DA.

Musical notation for the sixth system, including treble and bass staves with chords (Fm7, Bb7, Ebmaj.9, Eb9, Eb6, Abm6, Eb6) and lyrics. Includes tempo markings 'a tempo' and 'POCO RIT...'.

Que seas feliz

CANCIÓN MEXICANA

LETRA Y MÚSICA DE
CONSUELO VELÁZQUEZ.



Piano introduction in G major, 2/4 time. The right hand plays a melodic line starting with a quarter rest, followed by eighth and quarter notes. The left hand provides a harmonic accompaniment with chords and moving lines.

(Voz) QUE SEAS FE.



Vocal line 1: The melody begins with a quarter rest, followed by eighth and quarter notes. The piano accompaniment continues with chords and moving lines. A pedal point is indicated at the end of the line.

-LIZ,

FE - LIZ,

FE - LIZ

ES TO.DO LO QUE




Piano accompaniment for the second line of lyrics. It features chords and moving lines in both hands, supporting the vocal melody.

PI - DOEN NUES.TRA DES

PE - DI - DA; _____

NO PU.DO



Piano accompaniment for the third line of lyrics. It includes a triplet of eighth notes in the right hand. The left hand continues with chords and moving lines.

SER _____ DES.PUÉS DEHA.BER - TE.A.MA.DO TAN _____ TO _____

POR



Piano accompaniment for the fourth line of lyrics. It features a triplet of eighth notes in the right hand. The left hand continues with chords and moving lines.

TO.DAS E.SAS CO.SAS TAN AB _ SUR _ DAS DE LA VI _ DA. _____

SIEM.PRE PO.

Musical notation for the first system, including treble and bass staves with notes and rests. A triplet of eighth notes is marked with a '3' above it.

_DRÁS _____ CON _ TAR _____ CON _ MI _ GO _____ NOIM.POR.TA DON DEES.

Musical notation for the second system, including treble and bass staves with notes and rests.

_TÉS AL FIN,QUE YA LO VES, QUE.DA.MOS CO.MO A _ MI _ GOS _____ YEN

Musical notation for the third system, including treble and bass staves with notes and rests.

VEZ DE DES.PE.DIR.NOS CON RE _ PRO _ CHES Y CON LLAN _ TO _____ YO QUE TE QUI.SE

Musical notation for the fourth system, including treble and bass staves with notes and rests.

TAN.TO, PI.DO QUE SEAS FE _ LIZ, FE LIZ, FE _ LIZ.

Musical notation for the fifth system, including treble and bass staves with notes and rests. The system concludes with a double bar line and a fermata over the final notes.

Será por eso

CANCIÓN-BOLERO

de Consuelo Velázquez.

Tpo. de Bolero Lento.

Piano introduction in B-flat major, 3/4 time. The piece begins with a forte (*f*) dynamic. It features a series of chords in the right hand and a rhythmic accompaniment in the left hand. The introduction is divided into two sections, labeled 1. and 2., with a repeat sign. The first section contains two triplets of eighth notes. The second section ends with a fermata over a whole note chord.

(Voz) Si tú su_pieras que me par_te el alma el pensar que pronto te veré par_tir. Si compren-

Vocal line and piano accompaniment for the first vocal phrase. The vocal line is in B-flat major, 3/4 time, with a mezzo-forte (*mf*) dynamic. The piano accompaniment provides harmonic support with chords and a steady rhythm. The phrase ends with a fermata over a whole note chord.

die_ras lo que es_toy su_friendo por que sé que tengo que de_jar-te ir. Los dos sa-

Piano accompaniment for the second vocal phrase. It continues the harmonic and rhythmic pattern established in the previous section, providing support for the vocal line.

_be_mos que ja_más po_dremos entregar el alma por se_gun_da vez. Pero es des-

Vocal line and piano accompaniment for the second vocal phrase. The vocal line continues the melody, and the piano accompaniment provides harmonic support. The phrase ends with a fermata over a whole note chord.

_ti_no que se_ippo _ ne siempre sa_brá que la_au_sencia no po_drá ven_cer. Sin

Piano accompaniment for the final vocal phrase. It concludes the piece with a final chord and a fermata. The dynamic is mezzo-forte (*mf*).

ver — te para misera rá la muer — te, — — — — — la vi — da



no la quieros inte — ner — — te. Se rá por e so que al sentir — te



mí a sientola ago — nía de la últi ma vez y en éstos besos — — — — — se me vá la



vida pa ro toda — — — — — vía te veré vol ver.



Sin ver. Por que tie — — — — — ne que



ser quie ro ver — — — — — te vol ver. — — — — —

a tempo *dim.*



TE LO DIJE

CANCION BOLERO

LETRA Y MÚSICA DE
CONSUELO VELÁZQUEZ



(VOZ) CUÁN-TAS CUÁN-TAS VE-CES TE LO DÍ-JE QUE NO DES-CUI-



-DA-RAS MI CA-RI-ÑO NUN CAHI-CIS-TE CA-SO A MIAD-VER-



-TEN-CIA Y PO-COA PO-CO FUI SIN-TIEN-DO POR TU AMOR IN-DIFE-REN-CIA.



TÚ QUE MUY SE-GU-RA ME CRE-Í-AS



NO SA-BÍAS QUE AL FIN ME PER-DE-RÍ-AS YA NO SIEN-TO



NA-DA EN TU PRE-SEN- CIA Y SO-LO QUIE-RO QUE LO SE-PAS POR CUM-PLIR CON MI CON-



- CIEN-CIA. PU-DIS-TE SER LO MÁS GRAN-DE DE MI VI-DA YA PA-RA



QUE LLO-RAS MÁS MI DES-PE-DI-DA. CUÁN-TAS CUÁN-TAS VE-CES TE LO



DI-JE QUE NO DES-CUI-DA-RAS MI CA-RI-ÑO



YA NO TIE-NE CA-SO TU IN-SIS-TEN-CIA QUE TE A-PRO-



-VE-CHE LA LEC-CIÓN Y QUE TE SIR-VA DE EX-PE-RIEN-CIA.



Verdad amarga

Bolero

de Consuelo Velázquez.

The piano introduction consists of two systems of music. The first system has a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is composed of eighth notes, with a slur over the first four measures. The bass line features a steady eighth-note accompaniment. The second system continues the melody and accompaniment, with a change in the bass line's rhythm.

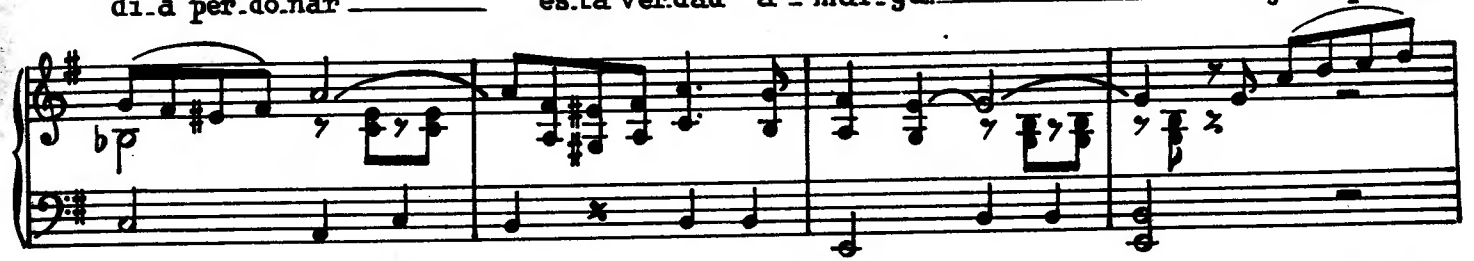
The vocal entry begins with the lyrics "(Voz) Yo ten.go que de -". The melody is written in the treble clef, starting with a half note followed by quarter notes. The piano accompaniment continues in the bass clef, providing harmonic support for the vocal line.

The vocal line continues with the lyrics "-cir.te la ver.dad — aun.que me due.la el al.ma — no quie.ro que des.". The melody is written in the treble clef, featuring a mix of quarter and eighth notes. The piano accompaniment in the bass clef provides a consistent harmonic background.

The vocal line continues with the lyrics "-pués me juz.gues mal — por pre.tender ca.llar. la — Yo se que es im.po.". The melody is written in the treble clef, with a key signature change to two flats (Bb) indicated by a flat sign on the bass line. The piano accompaniment in the bass clef follows the vocal line.

The vocal line concludes with the lyrics "-si.ble nues.tro a.mor — por.que el desti.no man.da — y tú sa.brás un". The melody is written in the treble clef, ending with a half note. The piano accompaniment in the bass clef provides the final harmonic support.

dí a per.do.nar _____ esta verdad a - mar.ga. _____ Te ju.ro por los



dos _____ que me cuesta la vi - da _____ que san.gra.rá la he.



- ri - da _____ por una e.terni.dad. _____ Tal vez ma.ña.na



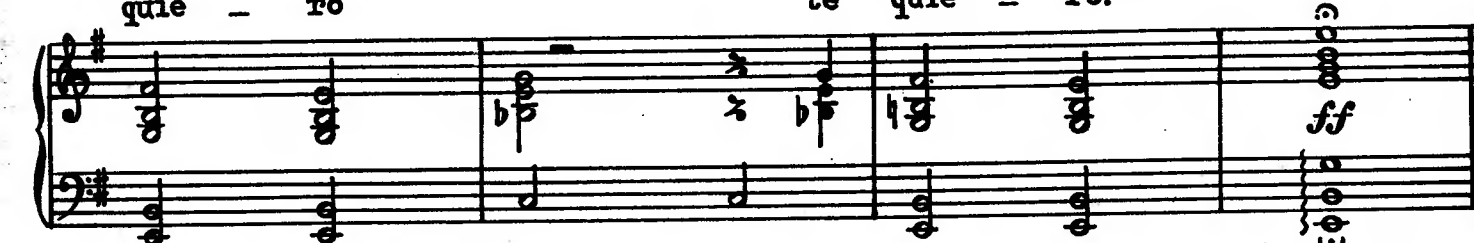
se.pas.com.pren.der _____ que siem.prefuí sin.ce.ro _____ tal vez por alguien



llegu.a sa.ber _____ que to.da.vía te ^{1.} quie.ro. _____ Yo ten.go que de.



a. quie - ro _____ te quie - ro.



Cachito (PEDACITO)

BAIAO.

DE CONSUELO VELÁZQUEZ.

CA-CHI-TO, CA - CHI-TO, CA - CHI-TO MÍ — O PE-DA-ZO DE CIE-LO QUE DIOS ME DIÓ.
MI-RO YAL FIN BEN-DI — GO BEN-DI-GO LA SUER-TE DE SERTUA-MOR.

SIEN-TO MUY BO-NI-TOAL RESPON-DER QUE POR-QUEE-RES DE MI VI-DAUN PE-DA - CI-TO AL QUE

QUIERO COMO NADIE HE DE QUERER. CA-CHI-TO, CA-CHI-TO, CA-CHI-TO MÍ — O PE-DA-ZO DE
 MI-RO Y AL FIN BEN-DI — GO BEN-DI-GO LA

Musical notation for the first system, including treble and bass staves with chords (F, F6, C7) and lyrics.

CIE-LO QUE DIOS ME DIÓ..... TE MI-ROYTE
 SUER-TE DE SER TUA-MOR... A TU LA-DO YO NO SE LO QUE ESTRIS.

Musical notation for the second system, including treble and bass staves with chords (F, C7) and lyrics.

-TE-ZA Y LAS HO-RAS SE ME PA-SAN SIN SEN-TIR TU ME

Musical notation for the third system, including treble and bass staves with chords (C7, F) and lyrics.

MI-RAS Y YO PIER.DO LA CA-BE-ZA Y LA Ú-NICO QUE PUE.DORE PE-TIR. CA-CHI-TO, CA-

Musical notation for the fourth system, including treble and bass staves with chords (C7, F) and lyrics.

-CHI-TO, CA-CHI-TO MÍ — O PE-DA-ZO DE CIE-LO QUE DIOS ME DIÓ..... TE MIROYTE
 MI-RO Y AL FIN BEN-DI — GO BEN-DI-GO LA SUER-TE DE SER TUA-MOR. 1. F

Musical notation for the fifth system, including treble and bass staves with chords (F6, C7) and lyrics.

2.F

C7

F

C7

F6

C7

F6

C7

F

gliss

F C7 F

C7

F C7 F

C7

F

C7

(VOZ) CA-CHI.TO, CA-

F6

-CHI.TO, CA-CHI.TO MÍ — O PE-DA.ZO DE CIE-LO QUE DIOS ME DIÓ..... TE MI.ROYTE
 MI.ROYALFIN BEN.DI — GO BEN.DI.GO LA SUER.TE DE SER TUA.MOR.

F6

C7

1.F

2.F