

Canciones de Juan Gabriel

piano / canto / guitarra

piano / vocal / guitar

Songs of Juan Gabriel





- | | | | |
|----|--------------------------------------|----|----------------------------|
| 4 | Amor Eterno (El Mas Triste Recuerdo) | 47 | No Tengo Dinero |
| 8 | Asi Fue | 54 | Perdóname, Olvidalo |
| 12 | Costumbres | 59 | Pero Que Necesidad |
| 17 | De Mi Enamorate | 68 | Que Sea Mi Condena |
| 20 | El Destino | 72 | Querida |
| 26 | El Mexico Que Se Nos Fue | 77 | Se Me Olvido Otra Vez |
| 32 | Esta Noche Voy A Verla | 82 | Si Dios Me Ayuda |
| 36 | Juan Y Maria | 94 | Siempre En Mi Mente |
| 41 | Me Nace Del Corazón | 88 | Te Sigo Amando |
| 44 | Mi Fracaso | 50 | Ya No Me Vuelvo A Enamorar |

AMOR ETERNO

(El Mas Triste Recuerdo)

Words and Music by
JUAN GABRIEL

Moderately slow

D 




Tu


mf

A7 



e - res la tris - te - za de mis o - jos, que
fri - do tan - to por tu au - sen - cia. Des - de

D 



llo - ran en sil - len - cio por tu a - mor. Me mi - ro en el es - pe - jo y veo en mi
e - se dia hasta hoy, no es - toy fe - liz. y aun - que ten - go — tran - qui - la mi con -

A7 Gm A7

ros - tro el tiem - po que he su - fri - do por tu a -
 cien - cia se que pu - de ha - ber yo he - cho mas por

D F#7 G

dios. O - bli - go a que te ol - vi - de el pen - sa - mien - to, pues
 ti. Ob - scu - ra so - le - dad es - to y vi - vien - do, la

A7 D

siem - pre es - toy pen - san - do en el a - yer. Pre -
 mis - ma so - le - dad de tu se - pul - cro. Tu

A7

fie - ro es - tar dor - mi - do que des - pier - to de
 e - res el a - mor de cual yo ten - go el

D



tan - to que me due - le que no es - tes.
 mas tris - te re - cuer - do de A - ca - pul - co. } Co - mo qui -

Em



A7



Em



A7



D



sic - ra que tu vi - vie - ras,

Em7



G



que tus o - ji - tos ja - mas se hu - bie - ran ce - rra - do

A



A+



D



nun - ca, y es - tar mi - ran - do - los. A - mor e -

Em A7 D

ter - no e in - ol - vi - da - ble.

Em G

Tar - de o tem - pran - o es - ta - ré con - ti - go pa - ra se -

A7 1 D

guir a - man - do - nos.

2 D

Yo he su - man - do - nos.

ASI FUE

Words and Music by
JUAN GABRIEL

Moderately

E \flat

Per - do - na si te ha - go llo - ror
do - na si te cau - so do - lor

mf

The first system of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is E-flat major (three flats) and the time signature is 4/4. The tempo is marked 'Moderately'. The vocal line begins with a rest, followed by the lyrics 'Per - do - na si te ha - go llo - ror' and 'do - na si te cau - so do - lor'. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic and consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. A guitar chord diagram for E-flat is shown above the vocal staff.

F m

per - do - na si te ha - go su - frir pe -
per - do - na si te di - go a - dios

The second system of the musical score. The key signature changes to F minor (four flats). The vocal line continues with the lyrics 'per - do - na si te ha - go su - frir pe -' and 'per - do - na si te di - go a - dios'. The piano accompaniment continues with the same rhythmic pattern. A guitar chord diagram for F minor is shown above the vocal staff.

A \flat

A \flat

A \flat

ro es que no es - ta en mis ma - nos
co - mo de - cir - le que te a - mo

pe - ro es que no es - ta en mis
co - mo de - cir - le que

The third system of the musical score. The key signature changes to A-flat major (two flats). The vocal line continues with the lyrics 'ro es que no es - ta en mis ma - nos' and 'co - mo de - cir - le que te a - mo'. The piano accompaniment continues with the same rhythmic pattern. A guitar chord diagram for A-flat is shown above the vocal staff. The system concludes with a repeat sign and a final A-flat chord diagram.

Bb Cm

ma - nos me he - a - mo - ra - do. me he - a - mo -
 te a - mo si me ha pre - gun - ta - do. Yo le di - je que

Bb Eb

ra - do. Me en - a - mo - re. —
 no. yo le di - je que no. —

1 2 Eb

Per - 1.(4.) Soy ho - nes - to con e - lla con - ti -
 (2.) sa - bes que no fue mi eul -
 (3.) de la me - jor de las suer -

Fm

go a e - lla la que - ro ya lí te ol - ví - da - do si tu
 pa tu te fuis - te sin de - cir - me na - da ya - pe -
 tes yo me pro - pu - se no ha - blar - te y no ver - te y hoy que has

Ab



Bb



que - res se - re - mos a mi - gos
sar que llo - re - co - no - nun - ca
vuel - to ya vez no hay na - da

yo te a - ya do a olvi - dar el pa - sa -
ya no se - guía de mí en a - mo - ra -
ya no de - bo no pu - do que

Cm



do no te a - fer - res,
da he - go te fuí - te,
re - te ya no te a - mo

ya no te a
y que re -
me en a - mo

Bb



Ab



fer - res
ge - sa - has
ra - do

aun - im - po - si - ble
no me di - jis - tes
de no ser di - vi - no

Fm



ya no te ha - gas
y sin más na - da
de un buen a - mor

ni me ha - gas más
por - que no
que me en - se

Ab  4^{tr} Bb 

da - ño ya no
 se. pe - ro fue a - sí.
 ño a ol - vi - dar.



1.2.3 Eb 

a - sí fue.
 ya per - do - nar.



4 Eb 

2. Tú bien — No, no, no no.
 3. Te brin -
 4. Soy ho -




COSTUMBRES

Words and Music by
JUAN GABRIEL

Moderately slow

Dm Gm A7

Ha - bla - me de tí cuén - ta - me de tu

Dm Gm

vi - da. Sa - bes tí que sé que tu es -

A7 Dm

tas con - ven - ci - da. Sé que tu no

Gm C7 F

pue - des am - que in - ten - tes ol - vi - dar - me.

Dm Gm7 C7

Siem-pre vol - ve - rás u - na y o - tra

F Dm Gm

vez: u - na y o - tra vez.

C7 F Dm

siem - pre vol - ver - rás, Aun - qué

Gm C7 F

ya no sien-tes más a - mor por mi so - lo ten - cor, —

Dm Gm7 C7

yo tam - po - co ten - go na - da que sen - tir y e - so es

F Dm Gm7

pe - or, pe - ro te ex - tra - ño

C7 F Dm To Coda ⊕

que le voy ha - cer, tam - bien te ex - tra - ño. Y tu me ex - No ca - be

Gm7 C7

tra - ñas yo mu - cho mas que a - yer. —

Dm Gm A7

Dm Gm A7

Dm D7 D.S. al Coda

Sé que tu no

CODA Gm7

du - da que es ver - dad que la cos -

C7 F

tum - bre es más fuer - te que el a - mor.

Dm Gm7 C7

No ca-be du - da . que es ver-dad que la cos-tum-bre

C7 F Dm

es más fuer - te que el a - mor, no ca-be

Gm7 C7 F

du - da que es ver-dad que la cos-tum-bre es más fuer - te que el a - mor.

DE MI ENAMORATE

Words and Music by
JUAN GABRIEL

Moderately slow

System 1:

Guitar chords: Gm (with trill), C7

Vocal line: Si des - de que te vi y me ca - bes

Piano accompaniment: *mf*

System 2:

Guitar chords: F, Am/E, D7

Vocal line: es - tás mi due - le pen - sar que mi - a



System 3:

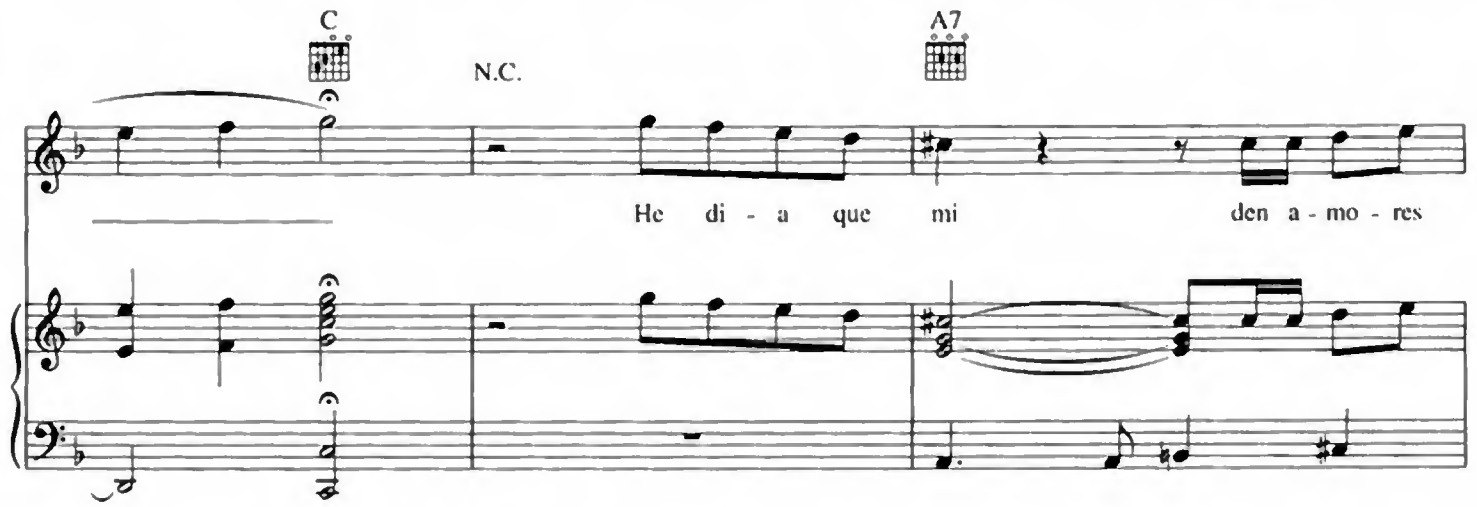
Guitar chords: Gm (with trill), C, A7




Vocal line: no se - rás que mi - a no se - rás de mi e - na - mor -

 a - te lle - ga qui.






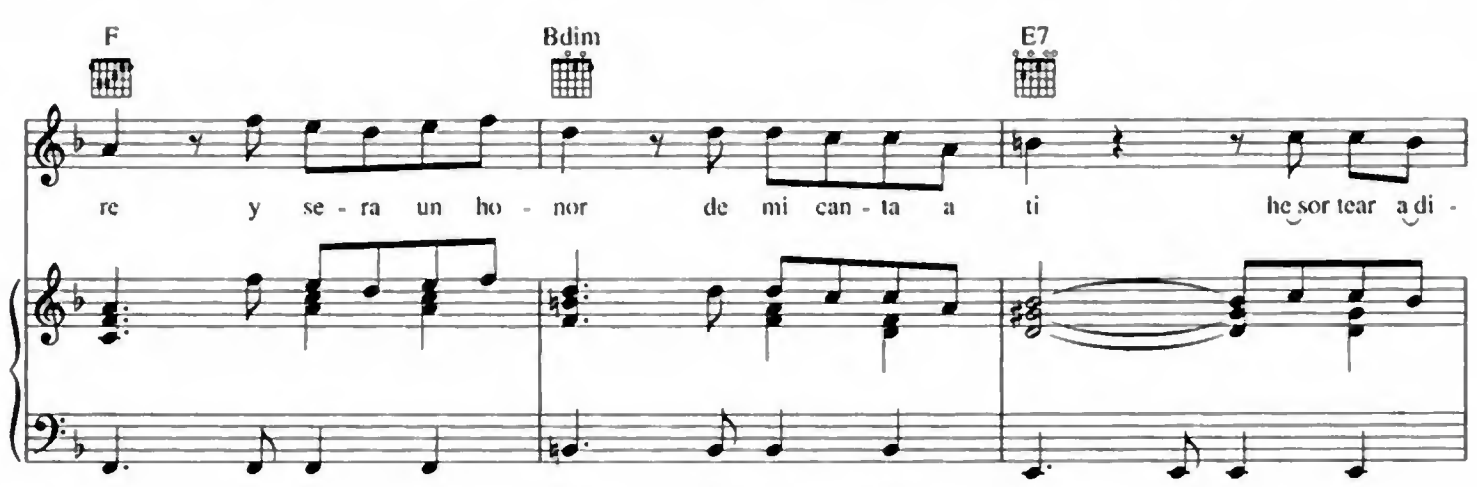
 N.C.  He di - a que mi den a - mo - res



   yo por ya ser fe - liz y con pu - ra - dor de trom - pe que -



   re y se - ra un ho - nor de mi can - ta a ti he sor tear a di -



Am A7 Dm

os. He dia que de mi den a - mo - res tu por ya de con

G7 C F

ti per lla - nes la luz he me ve san - dez de es - ta so - le -

Bdim E7 Am

dad de es - ta cla - ri - tu de es - ta via - je.

EL DESTINO

Words and Music by
JUAN GABRIEL

Moderately

A7

mf

D

A7

Gm

D

§

D

Gm

Female: Me que-res.
que-res.

Male: Te
Female: Te





quie - ro. Por ti yo sien - to muy ca - ri - ño.
 quie - ro. Por tu e - res bue - no con - mi - go.







des - de que e - ra - mus ni - ños. Yo — te quie - ro y tam - bién te
 Por mal a - mor del des - ti - no que — te quie - ro y tam - bién te





a - mo. — Y tu.
 a - mo. — Y tu.







me quie - res. *Female:* Te
 me quie - res. *Male:* Te






que - ro. Ahora de muy tu - do nos ve - mos.
 a - mo. Como - pir - ma - di - o lo mis - mo.



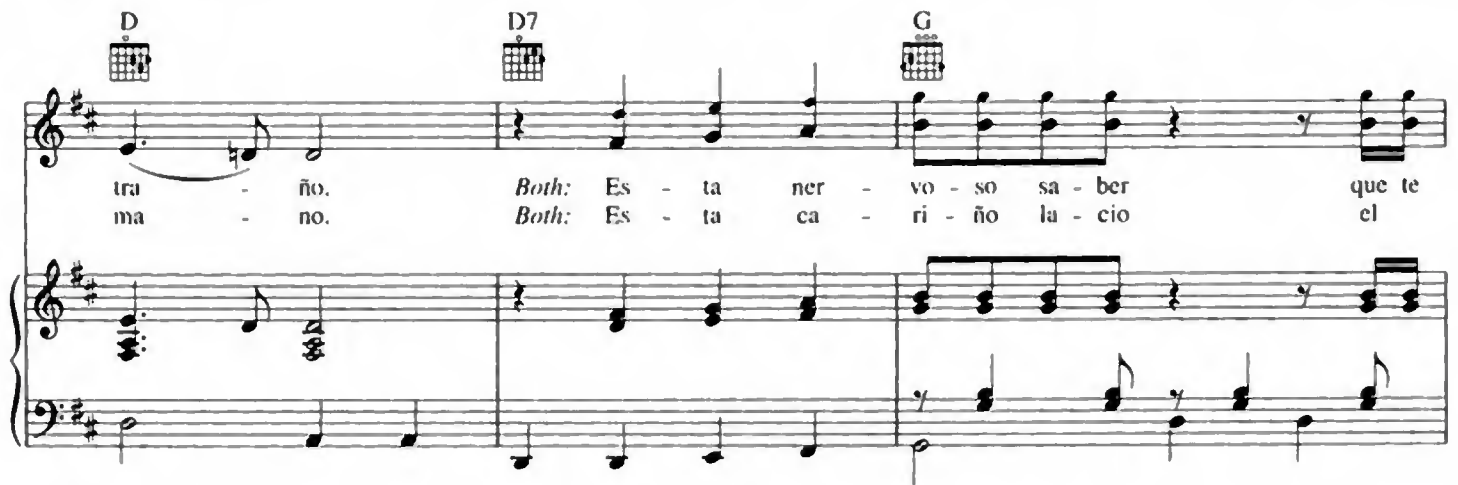


Des - de que nos co - no - ci - mos ti yo. — Te quie - ro y tam - bién te ex -
 Es - toy ya tu mis - mo ri - mo soy — tu a - mi - go y tam - bién tu her -





tra - ño. *Both:* Es - ta ner - vo - so sa - ber que te
 ma - no. *Both:* Es - ta ca - ri - ño la - cio el





quien o - tro ser y al fin des - de sig - lo.
 dia en que dios luz so - los cu - ri - ños.



A7



Tu y yo so - nos al - guien que tie - nen ni
 Y pu - so tus o - jos tus ma - nos tu

D



sien - ten ca - ri - ño sin - ce - ro.
 can - to y tu ver - su ve - ci - nos.

Am



D7



G



Por e - so siem - pre tu y yo vi - vi - mos a - sí fe -
 Va y yo la ple - na ña - cer por la le - cho de ser tu y

D



li - ces se - re - nos. Tu cuen - tas con -
 yo mas que a - mi - gos. Tu es - tar - te la

To Coda ⊕



mi - go yo cuen - to con - ti - go ven cual - quier in -
vi - da con sals - de la

D



stan - te y en cual - quier te - ne - mos.

G



D



Em G A7

First system of musical notation, including guitar chords Em, G, and A7. The score consists of a vocal line and a piano accompaniment.

D D.S. al Coda

Male: Me

Second system of musical notation, including guitar chord D and the instruction "D.S. al Coda". The score includes a vocal line and a piano accompaniment.

CODA

suer - te de e - sas ca - sas

CODA section of musical notation, including a circled cross symbol. The score includes a vocal line and a piano accompaniment.

D D

ve - rias que tie - ne el des - ti - no.

Third system of musical notation, including guitar chords D and D. The score includes a vocal line and a piano accompaniment.

Gm D

Fourth system of musical notation, including guitar chords Gm and D. The score includes a vocal line and a piano accompaniment.

EL MEXICO QUE SE NOS FUE

Words and Music by
JUAN GABRIEL

Moderately fast (in one)

mf

G7 C

C

G7

Co - mo a cam - bia - do de pue - blo mi pue - blo
 Di a sen - con - ta mi no hay l'a - gua de las

ya no es el mis - mo de a -
 a - ce - qui - as y rios di a

quel se pue - blo tan her - mo - so tal de
 se - co no hay de a - gua di a se

C



hoy a ju - na - vis - mo. Di a no hay mu - jer con re -
na - von del mo - lir. _____ Dí a la mu - jer no será



G7



C



bo - so ya no hay hom - bres cam - per - si - nos
a - guas ni el hom - bre can - ción de in - di - o



G7



di al can - ta - ro no mal - vo - so lo rom - pió he lin - do es -
di a la mu - jer no sel 'hab - la ni el hom - bre su ser -



1 2

C



C7



pi - rar - lis - mo. _____ Dí a las ca - si - tas
vis - mo. _____



de a-do-be te es - tan des - a - pa - ra - cien - do

This system contains the first two lines of music. The top line is the vocal melody with lyrics. The bottom line is the piano accompaniment. Above the vocal line, there are three guitar chord diagrams: a C major chord, a G7 chord, and another C major chord.

hoy las con - stru - en de blo - que fe - as

This system contains the third and fourth lines of music. The top line is the vocal melody with lyrics. The bottom line is the piano accompaniment. A G7 guitar chord diagram is positioned above the vocal line.

las es - ta de sien - do la pla - ta y el o - ro del po - bre

This system contains the fifth and sixth lines of music. The top line is the vocal melody with lyrics. The bottom line is the piano accompaniment. C and G7 guitar chord diagrams are positioned above the vocal line.

ca - ros se ol - vi - do po - nien - do di a no hay

This system contains the seventh and eighth lines of music. The top line is the vocal melody with lyrics. The bottom line is the piano accompaniment. A C guitar chord diagram is positioned above the vocal line.

mo - ne - das de co - me de ni a - quel hoy di - de en -

cien - do.

Ni ya no el go - to ca - ra - ban - da
 gen - te del cam - po se hay oi - do
 vuel - ven de a - lla due - le - mi - do
 (D.S.) ha - blan de que hay te ru - dis - mo

de los sua - res y sus hi - jos que tris - te
 hay enten - der u - na nuera le - tu - da a los cam - pos
 y no en - cuen - tro cam - biado no hay du - da de que an - gues si a -
 del pe - so y de su val - va - ción a - ho - ra ha - blan

ser de la pla - za los sa - ba - dos
 de es - ta - dos u - ni - dos con tri - ste - ua hay
 quel pue - blo chi - qui - to que in - spi - ra - ba
 con tal pesi - nis - mo de quel vie - ne

y los do-min-gos di-a di-os tra-ta la se-re-ban-cas
 qui-sa sa-nar-cu-da de sa-ber que en su puc-blo per-di-do
 a-mor se de-nu-da ya no es a-quel puc-blo bo-ni-to
 o-tra re-vo-lu-ci-ón a-ho-ra en vez de mi-rar-se y los mis-mos

To Coda

ya no hey kios-cos ni es-tán vin-di-o-
 de lin-jer no he mo-li-no y col-ra-
 el co-mer-cio le tra-jo ba-su-ra-
 a-ho-ra mi-ran la te-le-

1.2 3

Di a la A-quel tiem-po se ha-bla-ba del ran-chos
 Po-cos

G7

de la mir pa-ra la ta-bla mia ros

de la mu - si - ca, el bai - le, y el can - to del

pa - dre de la ma - dre y de dios de la siem - pre a la co - se ya del

cam - po de la ca - sa lu - gar de la a - mor. —

D.S. al Coda

A - ho - ra a

CODA

vi - sión. —

ESTA NOCHE VOY A VERLA

Words and Music by
JUAN GABRIEL

Moderately slow

Eb maj7 Abm/Eb Eb maj7 Abm Bb7

The piano introduction consists of two staves. The right hand starts with a half note Eb5, followed by quarter notes Gb4, Ab4, and Bb4. The left hand plays a steady bass line with half notes Eb2, Ab1, and Bb1. The tempo is marked 'Moderately slow' and the dynamic is 'mf'.

Eb maj7 Eb Gm7

Female: Ya so - lo so - chio y ten - go nece - si - ta con el gran a - mor - e

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The right hand has a melodic line with triplets and slurs. The left hand provides harmonic support with chords and a steady bass line. The lyrics are: 'Female: Ya so - lo so - chio y ten - go nece - si - ta con el gran a - mor - e'.

Freely

Ab Bb Gm Bb7

mi - o Both: qué tal Female: oyo la ciu - dad se mi - ra - ma se re - mo - sa. Con tu a -

The second line of the song continues the vocal melody and piano accompaniment. The right hand features more triplets and slurs. The lyrics are: 'mi - o Both: qué tal Female: oyo la ciu - dad se mi - ra - ma se re - mo - sa. Con tu a -'.

A tempo

Eb G7

mor y mi a - mor de que a - si much - o tiem - po

The third line of the song concludes the vocal melody and piano accompaniment. The right hand has a melodic line with triplets and slurs. The lyrics are: 'mor y mi a - mor de que a - si much - o tiem - po'.







ha - ce la — mí - o. *Male:* Lo que pa - ses que tu es



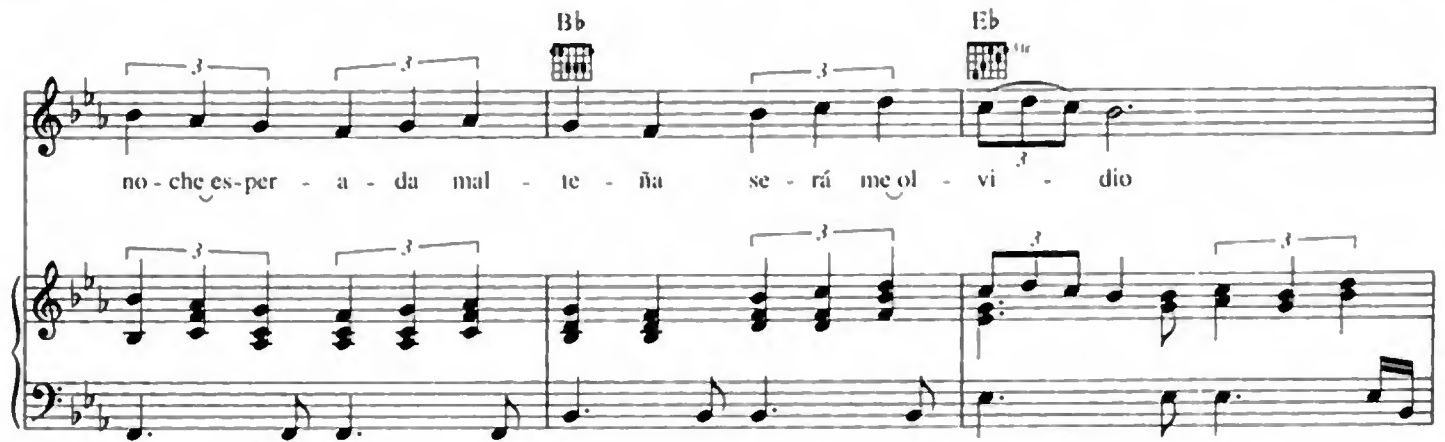





pa - se la a - mo - ra - da can - to co - mo yo *Both:* es - ta



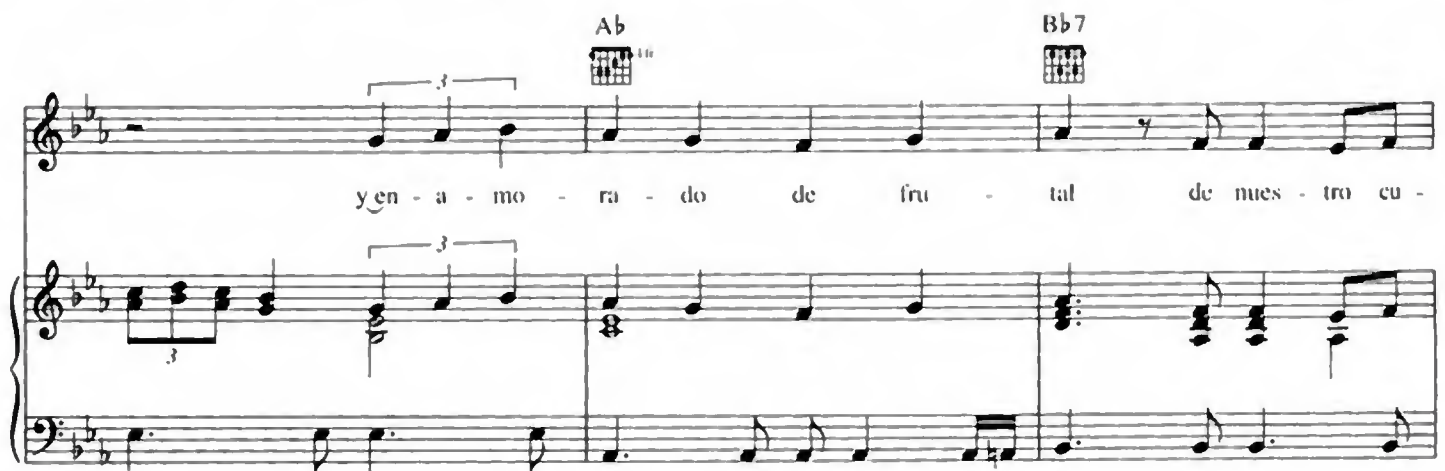



no - che es - per - a - da mal - te - ña se - rá me ol - vi - dio



y en - a - mo - ra - do de fru - tal de nues - tro cu -







E \flat  4tr A \flat  4tr B \flat  E \flat  3tr


ri - ño. *Female:* Es - ta no - che se - rá co -

Instrumental



G7  C \flat  3tr B \flat m7  E \flat 7 

mo la - do chien - te - ros co - no - ci - dos. *Both:* Qui al de



A \flat  4tr C7 

sar - no tu y d'yo mi - ran - do no te - re - ben ni pa -



F \flat  A \flat  4tr B \flat 

la - bras. *End instrumental* } Pe - ro ya es - pe - ran las



Ab Bb Eb Bbm7 Eb

no-che es que con-di-ben nues-tro sue-ños *Male:* bien el que de-cir no

Ab Abm Eb Bb7

san-go — *Female:* que me se al-go *Both:* nos l'ol-vi-da es-ta

1 Eb Ab/Bb Bb7 2 Eb Ab

no-che. no-che, es-ta no-che, es-ta

Abm Eb

no-che.

JUAN Y MARIA

Words and Music by
JUAN GABRIEL

Moderately fast (♩ = ♩♩)

System 1: Chords: G7, C, G7. Dynamic: *mf*. Includes a triplet of eighth notes.

System 2: Chords: C, D7, G, D7. Includes a triplet of eighth notes.

System 3: Chords: G7, C. Includes a repeat sign and a change in time signature to 3/4.

System 4: Chords: G7. Includes a repeat sign and a change in time signature to 3/4.

Vocal Lines:

O - ye Ma - ri - a es - cu - che
O - ye Ma - ri - a es - tas

el o - tro di - a de — te quie - re se - pa - rar de por -
a tiem - po to - do di - a pa - ra re - ta pa - si - ta si te

que no tiene hom-bre lo que te he-cho e - so hom-bre y que lle-no Juan te a - ma.
 di-ce en que vi - e - ne de con o - tra siem-pre tien-e pa - sa de sen-tir mal.

1 2 N.C. G7

No de-bes tu de - jar nun - ca Juan no de-bes tu de -

C G7

jar lo - ca más. No de-bes tu de - jar nun - ca Juan no de-bes tu de -

C G7

jar lo - ca más. Con ma - mi - go que soy un con - se - jo del

hoy no de-je nun-ca Juan por e-so es-ta que es-toy con-ti-go el mi

This system contains the first two lines of the musical score. The top line is the vocal melody with lyrics. The second line is the piano accompaniment. A guitar chord diagram for G7 is shown above the vocal line at the beginning and end of the first phrase.

To Coda ⊕ C G7 C

de hoy de den-gue con-se - ja.

This system contains the third and fourth lines of the musical score. The top line is the vocal melody with lyrics. The second line is the piano accompaniment. A guitar chord diagram for C is shown above the vocal line at the start of the phrase. A 'To Coda' symbol is present above the first measure.

G7 C D7 G

This system contains the fifth and sixth lines of the musical score, which are piano accompaniment. The top line is a treble clef staff with triplets. The bottom line is a bass clef staff. Guitar chord diagrams for G7, C, D7, and G are shown above the treble staff.

D7 G7

This system contains the seventh and eighth lines of the musical score, which are piano accompaniment. The top line is a treble clef staff with triplets. The bottom line is a bass clef staff. Guitar chord diagrams for D7 and G7 are shown above the treble staff.



O - ye Ma - ri - a he que al - da - bas es - te - sian - do por - que an - da - ba bus - can - do sa - ber si te en - ga - ña -



rá. Lo que dí - ce les men - ti - ran no per - ni - tas que con - si - gan ver -



te co - mo ya es - tán. La te vos - tra en - cuen - ta



tu ron - des vos - can - do. — Sea lan - ti - no que te sie - ra a tu la - do nues - tro

F G7 C

2 F G7

vie-ra y se y do-liar. La te vos-tra en - vie-ra y se y no de -

C G7 C

D.S. al Coda

bes. No de-bes tú de -

CODA C

ja. Que ma-lo ma-lo

G7 C

Juan, pe-ro pe-or sin Juan, ma-lo ma-lo

G7 C

Juan, pe-ro pe-or sin Juan.

ME NACE DEL CORAZÓN

Words and Music by
JUAN GABRIEL

Very fast (in two)

System 1: Treble clef, *mf*. Chords: C, F, G7, C, F, G7. Bass clef accompaniment.

System 2: Treble clef. Chords: C, C, F, G7. Bass clef accompaniment.

System 3: Treble clef. Chords: C, G7, C, G7. Bass clef accompaniment.

System 4: Treble clef. Chord: C. Lyric: Me. Bass clef accompaniment.

G7



na - ce del co - ra - zón a - si es - te en mi vi - da en -

Musical score for the first system, including vocal line and piano accompaniment.

C



ton - ce vi - vir de mu - jer es - cul - pa te se en ol - vi - da. Y no

Musical score for the second system, including vocal line and piano accompaniment.

G7



es - te no hay cuan - to más es - te mo - ré ga - lan - si - na me

Musical score for the third system, including vocal line and piano accompaniment.

C



na - ce del co - ra - zón mi co - ra - zón me no ol - vi - da.

Musical score for the fourth system, including vocal line and piano accompaniment.

F  

Qui - ro sen - tir su vez sus ma - nos que me ca - re - se



G7  C 

que - ro com - pro - mal que vi - no no que - ro mo - rir te a - mor.



F  C 

Na - ce te mu - ches tu bo - ca de - cir - te de - cir - te te que - ro mu - cho. Y



G7  C 

qui - za mor - te aun te siem - pre me na - ce del — co - ra - zón.



MI FRACASO

Words and Music by
JUAN GABRIEL

Moderately

mf

D A7

D D

A - de - lan - te pro - se - gue en mi ca -
mor no pu - dó ser po -

A7 G A7 D

mi - no he de - jan - do fra - ca - sa co - mo tro - mo ol - vi -
si - ble que te hen en - tra - da en ti mi en - sea - da ya que

A7

dan - do to - dos los lu - ci - di - dos y per - do -
di - ces te - ne - ro tro - ca - ri - ño que lo que

G A7 D

lan - do to - do sin ven - gor. } No te guar - do mi
 que - res to - do de lo dar. }

A7

cor e - res li - bre de ti _____ pe - ro te pi - do un fa -

D

vor que no ha - bles di y man - dar - mi ol - vi - dar - los y yo se - ra mu - cho me -

A7 D

1
 jor _____ pa - si - les pa - ra ti ya que tie - nes _____ o - tra a - mor. El a -

2

D D Bm

mor. Mu - chas gra - cias y ha traí - do es - tos los mo -

G A7 D Bm

men - tos de fe - li - ci - dad me de - se - o bue - na suer - te por - que

1 2

Em7 A D Em7 A7 D

no me ve - rás mi ja - más. Mu - chas no me ve - ras mi ja - más ja - más ja - más ja -

más.

NO TENGO DINERO

Moderately fast

Words and Music by
JUAN GABRIEL

A

Asus

A

mf

Asus(add2)

A

Asus(add2)

A

Asus(add2)

A

Voy por la ca - lle de la ma -

E

- no, pla - ti - can - do con mi a - mor. - Y voy -

3

re - cor - dan - do co - sas se - rias que me pue - den su - ce - der...

Pues ya me pre - gun - ta que has ta - cuan - do nos i - re -

- mos a ca - sar. Y yo le con - tes - to que soy po -

- bre que me tie - ne que es - pe - rar. Noten - go di - ne

A E7

- ro ni na - da que - dar. — Lo ún - i - co que ten - go es a - mor — pa - ra a - mar.

A E7

— Si a - sí tú me quie - res te pue - do que - rer. — Pe - ro si no pue -

1 A

- des ni mo - do que ha - cer. — No ten - go di - ne -

2 E7 A

- des ni mo - do que ha - cer. —

YA NO ME VUELVO A ENAMORAR

Words and Music by
JUAN GABRIEL

Moderately

mf

B7

E

1

2

B+

E

No me vuel - vo a en - a - mo - rar — to - tal - men - te pa - ra
(D.S.) *Instrumental*

B7

qué si la pri - me - ra

vez que en - tre - gue mi co - ra - zón me e - qui - vo - qué.

E

No me vuel - vo a en - a - mo - rar por - que es - ta de - cep -

E7

ci - ón me ha de - ja - do un mal sa - bor me ha qui - ta - do el va -

A E



lor vol - ver - me a en - a - mo - rar. Ya ja - más tro - pe - za -

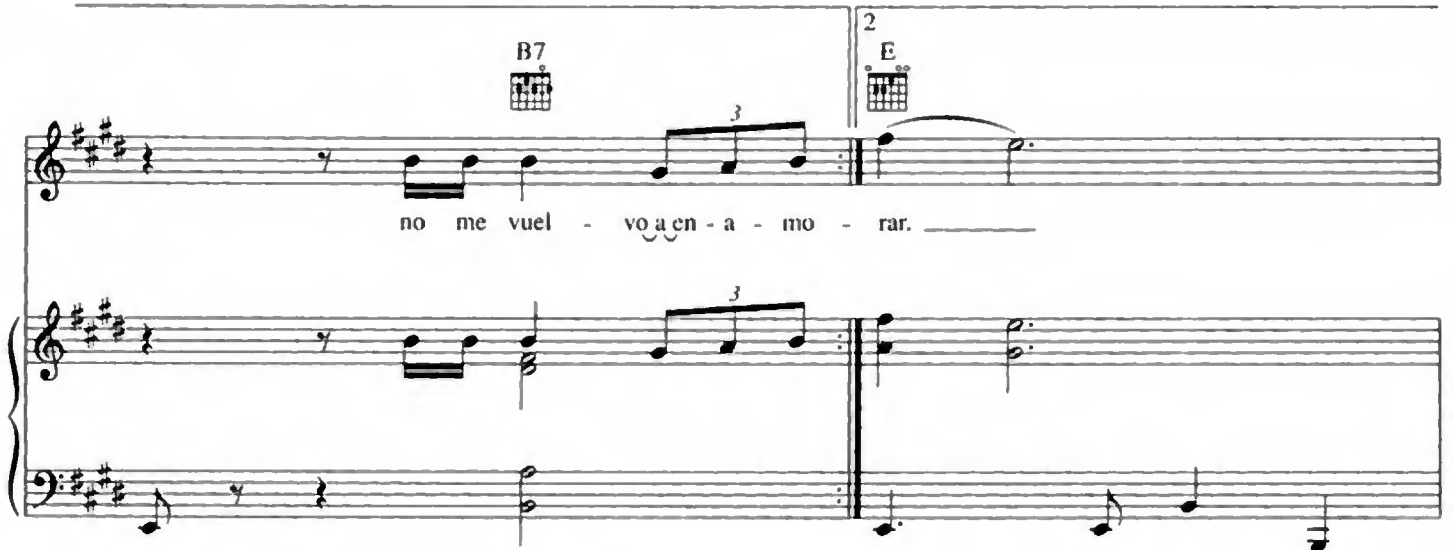
B7 E E7 A

Chord diagrams:  B7  To Coda  E 



ré en na - die me fi - ja - ré no me vuelvo en - a - mo - rar. —

Chord diagrams: B7  2 E 



no me vuel - vo a en - a - mo - rar. —

Chord diagrams: E  B 



Chord diagrams: E  B 



E B+

D.S. al Coda

CODA E

N.C.

End instrumental

No me vuel - vo a en - a - mo -

G#m Gm F#m E

N.C.

rar — to - tal - men - te po - ra que.

Am E

PERDÓNAME, OLVIDALO

Words and Music by
JUAN GABRIEL

Moderately

F



mf

Male: Ten - go tri - ste — muy —

tan - to ten - go

Gm7

tri - ste — co - ra - zón dra - ca -

C7

Gm7 C9 Am7 D7

sen - sa del tan - to de a - mor la ver - dad no te pul - ta e ol - vi - da - ta so - lo

Gm7

dul - ce es - ta e - se a - mor que no hay por fa - vor, por fa -

C7 F

vor. Per - dó - na - me, *Female:* ol -

Gm7 C7 Am7

vi - da - lo. Por dua ca - ra - do en - tre tui y d'yo
vi - da - lo, Yo cuan - do di - do que nues - tro - no

des - de la no - che de le quis - te a - diós per - dó - na - me ol - vi -
 le das - te per - de por que o - tro a - mor po - co, po - co olvi -

da - lo. Ol - vi - da - lo, por a - diós soy que en -
 dar. Ol - vi - da - lo, tu de per - dó - no pe - ro

di tia y d'yo mi - ra las co - sas tal co - no - so
 por fa - vor a ho - ra com - pren - da tu mis tia y d'yo

lu mia de más ha - blar. }
 por dio lo dio es más. } *Male: Per -*

Gm7 C7 F Cm7 F7

dó - na - me, _ per - dó - na - me. _

Bb6 C7 F Dm7 Gm7

Aho - re sé muy bien que la vi - da sin ti _ no la pue - do vi - vir _

1 C7 F

y aho - ra que - ro vol - ver. _ *Female: Ol -*

2 C7 F Gm7

per - dó, per - dó - na - me, _ *Female: ol - vi - da - lo, _*

Male: per - dó - na - me. Female: Ol - vi - da - lo

per - dó - na - me. Female: ol -

vi - da - lo (Male:) per - dó

na - me.

PERO QUE NECESIDAD

Words and Music by
JUAN GABRIEL

Moderately

Csus2

C

Csus2/A

C/A

mf

Csus2/F

C/F

1

C/G

G

F/G

G

2

C/G

G

F/G

Csus2

C

Es di - fi - cil a - cep - tar que me ten - ga que que - dar al - gun di - a sin us -

Dm

C/D

Dm

C/D

Dm

ted pe - ro a - si que ser ten -

Dsus2 Dm Csus2 C

dra yo qui-sie-ra que ja-mas pe-ro mia us-ted no es.

G/C C C

Pe-ro que ne-ce-si-dad pa-ra

Dm7

que tan-to pro-ble-ma. no hay co-mo la li-ber-tad de ser de es-tar de ir

Csus2 C

de a-mar de ha-cer de ha-blar de an-dar a si sin pe-nas. Pe-ro

Dm7



que ne-ce - si - dad _____ pa - ra que tan - to _____ pro-ble-ma, mien-tra

yo le quie - ro ver fe-liz. can-tar, bai-lar, _____ re - ir, so-ñar, sen-tir vo - lar _____ e - llos le

Csus2



C



Csus2



C



fre - nan. { Pe - ro mien - tras lle - gue el
Se muy bien que sus pa -

Csus2



C



Dm



C/D



Dm



di - a me j - ma - gi - no de que es mi - a y mas le a - mo ca - da vez
pas - mas y mas le pe - di - ran ay que me de - je de que - rer

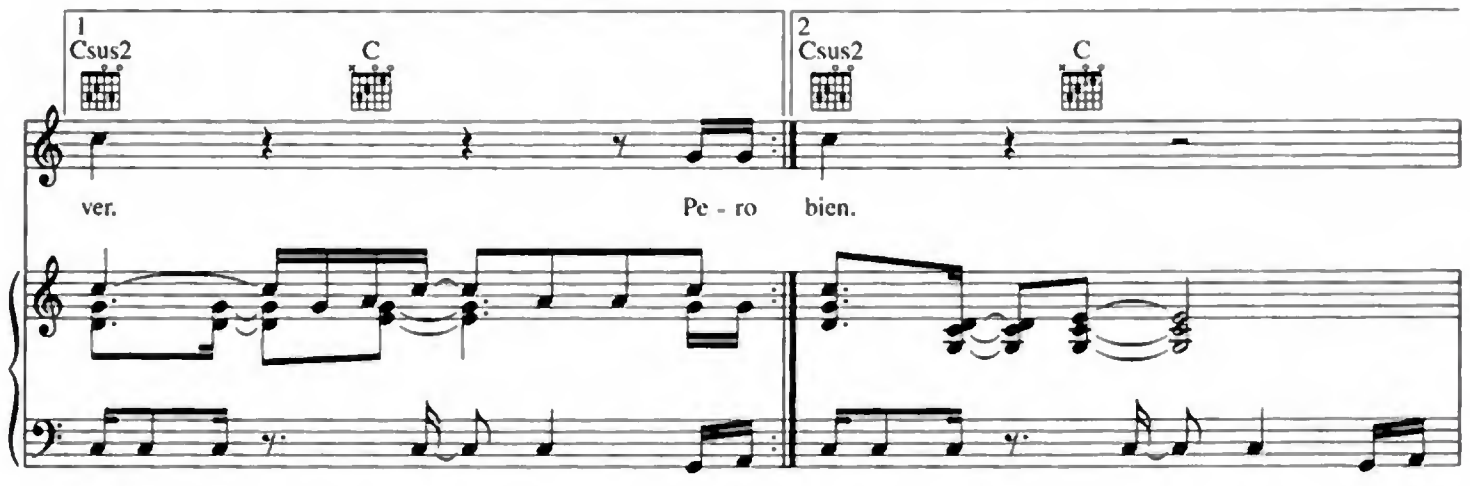


ya - pro - ve - cho tiem - po y vi - da a su a - mor aun - que a es - con - di - das nos ten - ga - mos ya que
 no - che y no - che re - za - ran _ di - a a di - a le di - ran _ que e - so que ha - ce no es - ta



1 Csus2 C 2 Csus2 C

ver. Pe - ro bien.



Csus2 C C

Pe - ro que ne - ce - si - dad _ pa - ra



Dm7

que tan - to _ pro - ble - ma, no hay co - mo la li - ber - tad de ser de es - tar de ir _



Csus2 C

de a-mar de ha-cer de ha-blar de an-dar a - si sin pe - nas. Pe - ro

The first system of the musical score features a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line contains the lyrics 'de a-mar de ha-cer de ha-blar de an-dar a - si sin pe - nas. Pe - ro'. Above the vocal staff, two guitar chord diagrams are shown: 'Csus2' and 'C'. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

Dm7

que ne - ce - si - dad pa - ra que tan - to pro-ble-ma, mien-tra

The second system continues the musical score. The vocal line has the lyrics 'que ne - ce - si - dad pa - ra que tan - to pro-ble-ma, mien-tra'. A 'Dm7' guitar chord diagram is positioned above the vocal staff. The piano accompaniment maintains the same rhythmic structure as the first system.

To Coda ⊕

yo let quie - ro ver fe-liz, can-tar, bai-lar, re - ir, so-ñar, sen-tir vo - lar e - llos le

The third system features the vocal line with lyrics 'yo let quie - ro ver fe-liz, can-tar, bai-lar, re - ir, so-ñar, sen-tir vo - lar e - llos le'. The piano accompaniment continues with the established rhythmic pattern. A 'To Coda' symbol is placed at the end of the system.

Csus2 C Csus2 C

fre-nan.

The fourth system shows the vocal line with the lyrics 'fre-nan.'. Above the vocal staff, four guitar chord diagrams are displayed: 'Csus2', 'C', 'Csus2', and 'C'. The piano accompaniment concludes with the same rhythmic pattern.

First system of musical notation. The guitar part features chord diagrams for C, Dm, and C. The piano accompaniment consists of chords in the right hand and a rhythmic bass line in the left hand.

Second system of musical notation. The guitar part features chord diagrams for C/D, Dm, and C. The piano accompaniment continues with chords and a rhythmic bass line.

Third system of musical notation. The guitar part features chord diagrams for Csus2 and C. The piano accompaniment continues with chords and a rhythmic bass line.

Fourth system of musical notation. The guitar part features chord diagrams for Csus2 and C. The piano accompaniment continues with chords and a rhythmic bass line.

Fifth system of musical notation. The guitar part features chord diagrams for Csus2, C, Dm, C/D, and Dm. The piano accompaniment continues with chords and a rhythmic bass line.

Sixth system of musical notation. The guitar part features chord diagrams for C/D, Dm, Dsus2, and Dm. The piano accompaniment continues with chords and a rhythmic bass line.

Y qui-zas has-ta quie-

ran que me lle-ve pa-ra a-lla la tris-te-za de u-na vez

da-ño yo no le ha go al-ver-le con a-mar-le y con te-ner-le mas que un da-ño le ha-go un

Csus2 C D.S. al Coda

bien. Pe-ro

This system contains the first two staves of music. The top staff is a vocal line with lyrics "bien." and "Pe-ro". Above it are guitar chord diagrams for Csus2 and C. The bottom two staves are piano accompaniment.

CODA Csus2 C

fre-nan. (Vocal ad lib.)

This system contains the third and fourth staves of music. The top staff is a vocal line with lyrics "fre-nan." and "(Vocal ad lib.)". Above it are guitar chord diagrams for Csus2 and C. The bottom two staves are piano accompaniment.

This system contains the fifth, sixth, and seventh staves of music, which are piano accompaniment. The top staff has a melodic line, the middle staff has chords, and the bottom staff has a bass line.

Dm7

This system contains the eighth, ninth, and tenth staves of music, which are piano accompaniment. The top staff has a melodic line, the middle staff has chords, and the bottom staff has a bass line.

C

This system contains the eleventh, twelfth, and thirteenth staves of music, which are piano accompaniment. The top staff has a melodic line, the middle staff has chords, and the bottom staff has a bass line. A C chord diagram is shown above the top staff.

First system of musical notation. It includes a guitar chord diagram for C/D (x02321) and piano accompaniment for the first two measures.

Second system of musical notation. It includes guitar chord diagrams for C/D (x02321) and Dm7 (xx0232) and piano accompaniment for the second two measures.

Third system of musical notation. It includes a guitar chord diagram for C (x32310) and the vocal line with the word "Pe-ro" at the end of the first measure.

Fourth system of musical notation. It includes guitar chord diagrams for C (x32310) and Dm7 (xx0232) and the vocal line with lyrics: (1., 2.) que ne-ce - si - dad _____ pa - ra que tan - to ___ pro-ble-ma. no hay co - (3.) Instrumental

mo la li - ber-tad de ser de es-tar de ir — de a-mar de ha-cer de ha-bl-ar de an-dar — a - si sin

Csus2 C Dm7

pe-nas. Pe-ro que ne-ce-si - dad — pa-ra que tan-to — pro-ble-ma, mien-tra

yo le que - ro ver fe-liz, can-tar, bail-lar, — re - ir, so-ñar, sen-tir vo-lar — e-llos le

Repeat and Fade	Optional Ending
Csus2	Csus2
C	C
Csus2	
C	

fre-nan. Pe-ro fre-nan.

QUE SEA MI CONDENA

Words and Music by
JUAN GABRIEL

Moderately

mf

F C A7

Dm G7 C C7 F

C A7 Dm G7 C

A - mor que-ro pe-dir per - don por lo que hi-cer llo -

G7

Dm



rar a tus lin-dos o - jos. Pe-ro no, no me a-tre-vo ha

G7

F

G7

blar que pe-na a mi me da. que pe-na a mi me da lo re - co -

C

§

noz - - co. A - mor ya que tan - to llo -

C7

F

re y con cre-ces pa - gue lo que te hi - ce.

Sé que tu, si es - cu - chas es - ta can - cion tu me vas a per - do -

nar e - res muy bue - na. Y el que yo, si - ga pen - san - do en

G7 C F

ti que no se - as pa - ra mi, se - a mi con - de - na.

C G7 To Coda C

F C A7 Dm G7

C C7 F C A7

First system of musical notation with guitar chord diagrams: C, C7, F, C, A7.

Dm G7 C

D.S. al Coda

A -

Second system of musical notation with guitar chord diagrams: Dm, G7, C. Includes the instruction "D.S. al Coda" and the letter "A -".

CODA C F C

de - na _____ y el que yo, si - ga pen - san do en - ti que no se - as pa - ra

CODA section of musical notation with guitar chord diagrams: C, F, C. Includes the lyrics: "de - na _____ y el que yo, si - ga pen - san do en - ti que no se - as pa - ra".

G7 F C G7 C

mi. _____ se - a mi con - de - na. _____

Final system of musical notation with guitar chord diagrams: G7, F, C, G7, C. Includes the lyrics: "mi. _____ se - a mi con - de - na. _____".

QUERIDA

Words and Music by
JUAN GABRIEL

Moderately

Dmaj7

Em7/D

The first system of piano accompaniment features a treble clef with a melody starting on a quarter note G4, followed by eighth notes A4, B4, and C5. The bass clef provides a steady accompaniment with quarter notes G2, A2, and B2. The second system continues the melody with a half note D5, followed by quarter notes C5, B4, and A4. The bass clef accompaniment remains consistent with quarter notes G2, A2, and B2.

Dmaj7

The second system of piano accompaniment continues the melody with a half note D5, followed by quarter notes C5, B4, and A4. The bass clef accompaniment remains consistent with quarter notes G2, A2, and B2.

G(add9)/D

D

D/F#

The first system of the vocal line shows the lyrics "Que - ri - da" and "ri - da" with a long note for "da". The piano accompaniment features a treble clef with a melody starting on a quarter note G4, followed by eighth notes A4, B4, and C5. The bass clef provides a steady accompaniment with quarter notes G2, A2, and B2.

G

A

D

F#m

G

A

The second system of the vocal line shows the lyrics "ca - da mo - men - to de mi vi - da" and "yo pien - so en ti más ca - da no me ha sa - na - do bien la he - ri - da" and "te ex - tra - ño y llo - ro to - da". The piano accompaniment features a treble clef with a melody starting on a quarter note G4, followed by eighth notes A4, B4, and C5. The bass clef provides a steady accompaniment with quarter notes G2, A2, and B2.

D D/F# G

dí - a _____ }
 vi - a _____ }

mi - ra mi so - le - dad _ mi - ra mi so - le - dad _

C A

que no me sien - ta na - da bien, oh be - lla. _____ Que -

2 A D F#m G A7

- lla. Que - ri - da _____ pien - sa en mi _____ so - lo un mo - men -

D F#m G A7 D F#m

- to y ven da - te cuen - ta de que el tiem - po es cruel

G C

y lo he pa-sa - do yo sin ti. oh be - lla, oh oh. Que-

D F#m G A D F#m

ri - da haz - lo por quien más quie - ras tu

G A D D/F# G A

yo quie - ro ver de nue - vo luz en to - da mi ca - sa. Que -

D F#m G A D F#m

ri - da ven a mi que es - toy su - frien - do
ri - da por lo que quie - ras tu más ven

G A D F#m G

ven a mi que es-toy mu-rien-do en es-ta so-le-dad
 mas com-pa-sion de mi tu ten mi-ra mi so-le-dad

C A

en es-ta so-le-dad que no me sien-ta na-da bien. bien. Que-
 mi-ra mi so-le-dad que no me sien-ta na-da bien. bien.

2 A D F#m G A D F#m

Que-ri-da, que-ri-da.

G A D F#m G A

Di-me cuan-do tú, di-me cuan-do tú, di-me cuan-do tú vas a vol-ver y y.



Di-me cuan-do tú, di-me cuan-do tú, di-me cuan-do tú vas a vol-ver.



1



Que -



2

Repeat and Fade

Optional Ending

Instrumental ad lib.

SE ME OLVIDO OTRA VEZ

Words and Music by
JUAN GABRIEL

Moderately slow

A



Pro-ba-ble-men-te

mf

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef, starting with a whole rest followed by a half note G4, quarter notes A4 and B4, and a half note C5. The bottom staff is a piano accompaniment in bass clef, starting with a whole rest followed by a half note G2, quarter notes A2 and B2, and a half note C3. A guitar chord diagram for the A chord is shown above the first measure. The piano part includes a dynamic marking of *mf*.

E7



ya. de mí te has ol - vi - da - do y mien-tras tan - to

Detailed description: This system contains the third and fourth staves of music. The top staff continues the vocal line with a half note G4, quarter notes A4 and B4, a half note C5, a quarter rest, a half note G4, quarter notes A4 and B4, and a half note C5. The bottom staff continues the piano accompaniment. A guitar chord diagram for the E7 chord is shown above the third measure.

A



yo te se-guiré es - pe - ran - do. No me he que-ri - do

Detailed description: This system contains the fifth and sixth staves of music. The top staff continues the vocal line with a half note G4, quarter notes A4 and B4, a half note C5, a quarter rest, a half note G4, quarter notes A4 and B4, and a half note C5. The bottom staff continues the piano accompaniment. A guitar chord diagram for the A chord is shown above the fifth measure.

ir, pa-ra ver si al - gún dí - a que qui-e-ras tu vol-

ver me en-cuen-tres to - da - ví - a. Por e - so aún es -

toy, en el lu - gar de siem - pre en la mis - ma ciu -

dad y con la mis - ma gen - te. Pa - ra que tu al vol -

E7



ver. no en-cuen-tres na-da ex-tra - ño y se-a co-mo a-

A



yer, y nun-ca más de-jar - nos. Pro-ba-ble-men-te es -

D



E7



A



toy, pi-dien-do de-ma-sia-do se me ol-vi-da-ba

E7



D



E7



que, se me ol-vi-da-ba que, ya ha-bia-mos ter - ni -

na - do. Que nun - ca vol - ve -

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line begins with a half note 'na - do.' followed by a quarter rest, then a quarter note 'Que' and a quarter rest, and finally a quarter note 'nun - ca' followed by an eighth note 'vol - ve -'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand that mirrors the vocal line.

rás que nun - ca me qui - si - ste se me ol - vi - do

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest for 'rás', followed by a quarter note 'que', a quarter rest, a quarter note 'nun - ca', a quarter rest, a quarter note 'me', a quarter rest, a quarter note 'qui - si - ste', a quarter rest, a quarter note 'se', a quarter rest, and a quarter note 'me ol - vi - do'. The piano accompaniment continues with the same rhythmic pattern.

o - tra vez, que so - lo

To Coda ⊕

The third system features a vocal line and piano accompaniment. The vocal line has a quarter note 'o - tra vez,' followed by a quarter rest, then a quarter note 'que' and a quarter rest, and finally a quarter note 'so - lo'. The piano accompaniment continues. A 'To Coda' symbol (a circle with a cross) is placed above the piano part.

yo te qui - se.

The fourth system shows the final vocal line and piano accompaniment. The vocal line has a quarter note 'yo', a quarter rest, a quarter note 'te', a quarter rest, and a quarter note 'qui - se.'. The piano accompaniment concludes with a final chord in the right hand and a half note in the left hand.

A F#7 Bm E7 A

D.S. al Coda

Por e - so aún es -

This system contains the first five measures of the piece. It features guitar chords A, F#7, Bm, E7, and A. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The vocal line is a whole note chord in the final measure.

CODA E D

ol - vi - do o - tra vez se me ol - vi - do

This system contains measures 6-8. It begins with a CODA symbol and guitar chords E and D. The piano accompaniment continues with chords and a bass line. The vocal line has lyrics: "ol - vi - do o - tra vez se me ol - vi - do".

E7 Bm7 E7

y es qui - se a - me dio ol - vi - da

This system contains measures 9-11. It features guitar chords E7, Bm7, and E7. The piano accompaniment continues with chords and a bass line. The vocal line has lyrics: "y es qui - se a - me dio ol - vi - da".

A

que so - lo yo te qui - se.

This system contains measures 12-14. It features a guitar chord A. The piano accompaniment continues with chords and a bass line. The vocal line has lyrics: "que so - lo yo te qui - se." and ends with a fermata.

SI DIOS ME AYUDA

Words and Music by
JUAN GABRIEL

Moderately (in two)

The musical score is written for piano and voice. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The tempo is marked 'Moderately (in two)'. The first system shows a guitar chord diagram for the A major chord (x02232) above the first measure. The piano accompaniment starts with a mezzo-piano (*mp*) dynamic. The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: 'Si dios me a - yu - da te pro - me - to vi - da mi - a'. The score includes three systems of music, each with a vocal line and a piano accompaniment. The first system ends with a double bar line. The second system ends with a double bar line. The third system ends with a double bar line. The piano accompaniment consists of a steady eighth-note pattern in the left hand and a melody in the right hand. The vocal line consists of a melody with lyrics. The score is arranged in a standard format with a treble clef for the vocal line and a grand staff (treble and bass clefs) for the piano accompaniment.

va - ver con - ti - go pa - ra dar - te mu - cho

más ten - go mi en sue - ños pa - ra

E7/B  Bm7 

com - par - ti con - ti - go y ha re - a -

E7/B  Bm7  E7/B 

zar - los dios me a - yu - da - rá.

A  N.C.



So - lo te pi - do me es - pe - res un po -

A

Em7

qui - to no des - es - pe - res que muy

A7

D

pron - to tu se - pa - rar

E7

quel sa - cri - fi - cio des - dar le - jos y no

A E7

ver - te he sa - eri - fi - cio pa - ra

A E7

dar - te mu - cho más.

A E7 N.C.

Te ex - tra - ño tan - to vi - da mi - a tan - to

A E7

tan - to que hay mo - men - tos en que -

A

diá no pue - do más quie - ro mi -

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'diá' followed by a quarter note 'no', a quarter note 'pue - do', and a quarter note 'más'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

E7

A

rar - te a - bra - sar - te y te - sar - te

Detailed description: This system contains the next two measures. The vocal line continues with 'rar - te' (with a long note), 'a - bra - sar - te', and 'y te - sar - te'. The piano accompaniment maintains its rhythmic pattern with chords and moving lines.

E7

To Coda (Ⓢ)

des - pues del tu - yo he vol - ver - me a re - gre -

Detailed description: This system contains the next two measures. The vocal line has 'des - pues del tu - yo' and 'he vol - ver - me a re - gre -'. The piano accompaniment continues with similar harmonic support.

A

E7

A

E7

sar.

Detailed description: This system contains the final two measures. The vocal line ends with 'sar.' (with a long note). The piano accompaniment concludes with sustained chords and a final melodic phrase in the right hand.

A

E7

A

D.S. al Coda

So - lo te

CODA

A

sar. Si

dios me a - yu - da.

TE SIGO AMANDO

Words and Music by
JUAN GABRIEL

Moderately

mf

Am E7 Am

Que seas muy fe - liz es - tes don - de es -

A7 Dm

tes ca - ri - ño

E7

no im - por - ta que ya no vuel - vas ja -

Am

más con - mi - go.

This system contains the first line of music. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. A guitar chord diagram for Am is shown above the vocal staff. The lyrics are 'más con - mi - go.'

E7 Am

De - se - o mi a - mor que se - pas tam -

This system contains the second line of music. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. Guitar chord diagrams for E7 and Am are shown above the vocal staff. The lyrics are 'De - se - o mi a - mor que se - pas tam -'.

A7 Dm

bien que te a - mo

This system contains the third line of music. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. Guitar chord diagrams for A7 and Dm are shown above the vocal staff. The lyrics are 'bien que te a - mo'.

E7

que no te olvi - de que nu - ca po - dré

This system contains the fourth line of music. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. A guitar chord diagram for E7 is shown above the vocal staff. The lyrics are 'que no te olvi - de que nu - ca po - dré'.

AIII



te ex - tra - ño, Que se - as

§

muy fe - liz que en - cuen - tres a - mor, mi
mor que se - pas tam - bien que te

Dm



vi - da que nun - ca mi a -
a - mo que no te olvi -

E7



mor te di - gan a - díos, un
de, que nun - ca po - dré, te ex -

Am



di - a. } Per -
tra - ño. }

Dm



Bb/D



Dm



do - na - me mi a - mor por to - do el tiem - po que te a - me te hi - ce

da - ño. Te a - me

E7



más y fue mi er - ror que so - le - dad es - toy sin ti lo es - toy pa -

Am

F

Am

gan - do

que seas muy fe - liz.

que seas muy fe - liz.

To Coda

E7

Am

Mien - tras que yo

te si - go a - man - do.

A7

Dm

E7

Musical score for the first system, featuring a treble and bass clef with piano accompaniment and a guitar chord diagram above the staff.

D.S. al Coda

Musical score for the second system, including vocal lines with lyrics and piano accompaniment.

De - se - o mi a -

CODA



Musical score for the third system, including vocal lines with lyrics and piano accompaniment.

yo te si - go a - man - do.

Am



Musical score for the fourth system, including vocal lines and piano accompaniment.

SIEMPRE EN MI MENTE

Words and Music by
JUAN GABRIEL

Moderately slow

mf

C C/B \flat F/A Fm/A \flat

C/G F/G G7 C C

Tu es - tás siem-pre en mi men -

F C

- te pien - so en ti a - mor ca - da in - stan -

G7 C C7/E

- te. Co - mo quie - res tu que te ol -

F Fm C G7

vi - de si es - tas tu. — Siem - pre tu tu tu — siem - pre en mi men -

1 2,3

C C

- te. - te.

G7

Que voy a ha - cer no sé, no en - cuen - tro

C G7

na - da na - da na - da. La so - lu - ción no sé co - mo en - con -

C F C F

trar - la si yo tra - to de ol - vi - dar - te y yo que - ro ol - vi - dar -

C G7 C F

- te y yo no sé — co - mo te ol - vi - do

G7 C G7 C

Tu Coda ⊕ D.S. al Coda

siem - pre en mi men - te.

CODA ⊕ C F G7 C F G7 C

Optional Ending

Repeat and Fade

- te. Vocal ad lib.