

# Boleros y Otras Canciones

Vol. 2



Colección de Roberto D. Velasco

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# CIEN AÑOS

(Rubén Fuentes)

BOLERO  
TONO: SOL MAYOR

INTRODUCCION

Musical notation for the introduction, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody begins with a G major chord, followed by a sequence of notes: G4, A4, B4, C5, B4, A4, G4. A triplet of G4, A4, B4 is marked with a '3' above it. The piece concludes with an E<sup>b</sup> major 7 chord.

Musical notation for the first line of the vocal melody. It starts with a G major chord, followed by a vocal line with notes G4, A4, B4, C5, B4, A4, G4. The lyrics "a do con gran in di fe" are written below the notes.

Musical notation for the second line of the vocal melody. It starts with a B<sup>m</sup>7 chord, followed by a vocal line with notes G4, A4, B4, C5, B4, A4, G4. The lyrics "ren cia tus o jos ni si que ra vol tea ron ha cia a" are written below the notes.

Musical notation for the third line of the vocal melody. It starts with a G major chord, followed by a vocal line with notes G4, A4, B4, C5, B4, A4, G4. The lyrics "mi... Te vi sin que me vie ras te ha ble sin que me" are written below the notes.

Musical notation for the fourth line of the vocal melody. It starts with a B<sup>m</sup>7 chord, followed by a vocal line with notes G4, A4, B4, C5, B4, A4, G4. The lyrics "ye ras y to da mi a mar gu ra se aho go den tro de mi. Me" are written below the notes.

Musical notation for the fifth line of the vocal melody. It starts with a G<sup>7</sup> chord, followed by a vocal line with notes G4, A4, B4, C5, B4, A4, G4. The lyrics "due te has ta la vi da sa ber que me ol vi das te pen" are written below the notes.

Musical notation for the sixth line of the vocal melody. It starts with an A<sup>7</sup> chord, followed by a vocal line with notes G4, A4, B4, C5, B4, A4, G4. The lyrics "sar que ni des pre cio me rez ca yo de ti." are written below the notes.

Musical notation for the seventh line of the vocal melody. It starts with a G major chord, followed by a vocal line with notes G4, A4, B4, C5, B4, A4, G4. The lyrics "y sin em bar go si gues u ni da a mi e xis ten cia" are written below the notes.

Musical notation for the eighth line of the vocal melody. It starts with an A<sup>m</sup>7 chord, followed by a vocal line with notes G4, A4, B4, C5, B4, A4, G4. The lyrics "y si vi vo cien a ños. cien a ños pien so en ti" are written below the notes.

# Como fué?

ERNESTO DUARTE

*mod.to* *(VOZ)* Co-mo fué no sé de-cin-te co-mo fué

no se ex-pli-car-me que pa-só pe-ro de ti mên-amoré, fué-u-na luz que i-lumi-nó to-do mi ser

tu ri-sa co-mo man-an-tial re-gó mi vi-da de in-quietud. Fue-ron tus o-jos o tu bo-ca

fue-ron tus ma-nos o tu voz fué a lo me-jor estampa-ciencia de tan-to es-perar tu lle-ga-da. Mas no sé

no sé de-cin-te co-mo fué no se ex-pli-car-me que pa-só pe-ro de ti mên-amoré. <sup>1ª</sup> re. <sup>2ª</sup> re.

Chord symbols: Mib, DOm, FAm7, sib7, Mib, p, b, Mib7, LAB, p, LABm6, Mib7M, Dom7, FAm7, sib7, Mib, LAB, sib7, Mib, p, b, Mib7, LAB, p, Mib7M, Dom, FAm7, sib7, Mib, FAm7, FA#dis, Mib7, LAB, Sib11, sib7, Mib, Mib, p, b, Mib7, LAB, RE7, Sol, FAm7, sib7, Mib, p, Mib, b, Mib7, LAB, p, LABm6, Mib7M, Dom7, FAm7, sib7, Mib, FAm7, sib7, Mib, Mib6/9



# Consentida

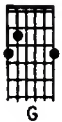
Handwritten musical score for the piece "Consentida". The score is written on six staves, each with a treble clef and a key signature of two flats (Bb and Eb). The music is in 4/4 time. The chords are written above the staff lines. The notation includes eighth and sixteenth notes, quarter notes, and rests, with some notes beamed together. The score concludes with a double bar line and repeat dots.

Chords: Bb, C7, F, Bb, C7, F, Am, Bb, F, G7, C7, F, Fdim, F, C7, F, F7, Bb, Bbm, F, C7, F, C7, F.

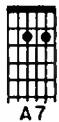
# ✦ Consentida

Letra y Música: Alfredo Nuñez de Borbón

The first system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#), containing four whole rests. The middle staff is a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of one sharp, featuring a melodic line in the right hand and a harmonic accompaniment in the left hand. The bottom staff is a guitar accompaniment with a single staff and a key signature of one sharp, showing chordal accompaniment.



G

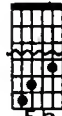
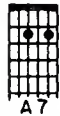
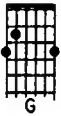


A7

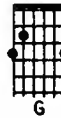
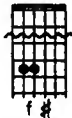


D

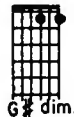
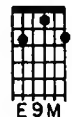
The second system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp, containing the lyrics "Lle - - va - - tan - - tas pe - - nas - - en el al - - ma - -", with a comma at the end. The middle staff is a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of one sharp, featuring a melodic line in the right hand and a harmonic accompaniment in the left hand. The bottom staff is a guitar accompaniment with a single staff and a key signature of one sharp, showing chordal accompaniment.



que al mi— rar - te a ti nun— ca pen - sé



que pu— die - ra al fin , o - - tra— vez po - ner




en— un nue vo a - mor, mi fe. Aunque lo








pa - - gue — con el pre - - cio — de mi vi - - da — ,

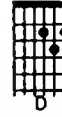
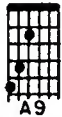
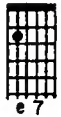



aunque com pren - - da — lo que ten - - go — que su - frir,

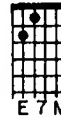



pue-do ju - ror — que tú se - rós mi — con - sen - ti - - da —

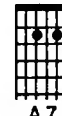
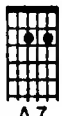
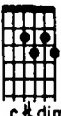





y que a na - - die - - quie-ro tan - - to - - co-mo a ti.




Haz que con - ti - - go - - mi cal - va - - rio - - se haga san - - to - - ,

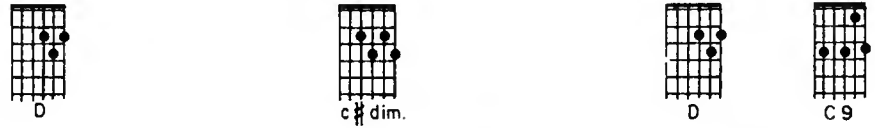


ya no me im - por - - ta - - lo que di - - gan - - los de - más,





mi co-ra - zón ————— se ha de, que - dar en - tre tus ma - - nos —————





— cuando el po bre es - té can - sa - do ya, de - tan to a - mar.






al :s:y⊕

Aunque lo mar —————

al :s:y⊕

*rall.*



# CONTIGO

CLAUDIO ESTRADA

♩ = 105

C

Am

Dm

G7



C

Am

Dm

G7

C

E7



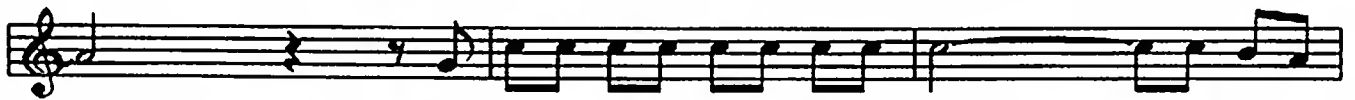
Am

Dm



G7

C



Dm

G7



C

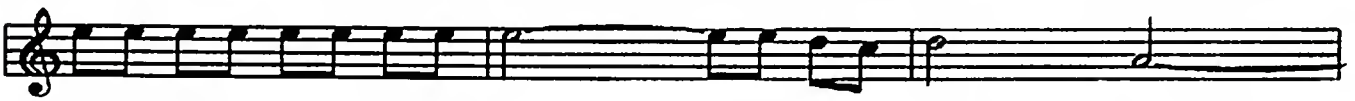


C

E7

Am

Dm



G7



C

C7



F



G7

C

Am



Dm

G7

C

Am

Dm

G7

C



C

# Contigo aprendí

Letra y Música: Armando Manzanero

Moderato

Con - ti - go a - pren -

*mf*

Detailed description: This system shows the first three measures of the song. The vocal line starts with a rest, followed by a triplet of eighth notes (G4, A4, B4) in the fourth measure. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A dynamic marking of *mf* is present.

di que e - xis - ten nue - vas y me - jo - res e - mo - cio - nes, con - ti - go a - pren -

G F#m7 B7

Sol *mp - mf* Fa#m7 Si7

Detailed description: This system covers measures 4 to 6. The vocal line continues with the lyrics 'di que e - xis - ten nue - vas y me - jo - res e - mo - cio - nes, con - ti - go a - pren -'. Chord diagrams for G, F#m7, and B7 are shown above the vocal staff. The piano accompaniment includes a dynamic marking of *mp - mf* and chord diagrams for Sol, Fa#m7, and Si7.

di, a co - no - cer un mun - do nue - vo de i - lu - sio - nes. Des - cu -

Em Dm7 G7 Dm7 G7

Mim Rem7 Sol7 Rem7 Sol7

Detailed description: This system covers measures 7 to 9. The vocal line continues with 'di, a co - no - cer un mun - do nue - vo de i - lu - sio - nes. Des - cu -'. Chord diagrams for Em, Dm7, G7, Dm7, and G7 are shown above the vocal staff. The piano accompaniment includes a dynamic marking of *Mim* and chord diagrams for Rem7 and Sol7.

C Am7 D7 G Em

brí que la se - ma - na tie - ne más de sie - te dí - as a ha - cer ma - jo - res mis con - ta - das a le -

Do Lam7 Re7 Sol Mim

A7 A7/5b D C D D7

grí - as ya ser di - cho - so yo con - ti - go lo a - pren - di. Con - ti - go a - pren -

La7 La7/5b Re Do Re Re7

G F#m7 B7

dí a ver la luz del o - tro la - do de la lu - na, con - ti - go a - pren -

Sol Fa#m7 Si7

Em Dm7 G7 Dm7 G7

dí que tu pre - sen - cia no la cam - bio por nun - gu - na. Des - cu -

Mim Rem7 Sol7 Rem7 Sol7

G Am7 D7 G

brí que pue-de un be - so ser más dul - ce y más pro - fun - do que pue - do

Do Lam7 Re7 Sol

Bm7/5b E7 Am Am7 D7

ir - me ma - ña - na de es - te mun - do, las co - sas bue - nas ya con - ti - go las vi -

Sim7/5b Mi7 Lam Lam7 Re7

Bm E7 Am Am7 D7

ví y tam - bién a - pren - dí, que yo na - cí el dí - a en que te co - no -

Sim Mi7 Lam Lam7 Re7

1. C C D D7 2. G C G

cí. Con - ti - go a - pren - cí.

Sol Do Re Re7 Sol Do Sol

# CONTIGO EN LA DISTANCIA

Words and Music by  
CÉSAR PORTILLO DE LA LUZ

Moderate Bolero

Fm7 Ab Ab6 Bb7b9 Fm7 Bb7

No ex - is - te un mo - men - to del

The first system of music features a vocal line and piano accompaniment. Above the vocal line, six guitar chord diagrams are provided: Fm7, Ab (4fr), Ab6 (3fr), Bb7b9, Fm7, and Bb7. The piano accompaniment includes a dynamic marking of *f* at the beginning.

Eb Fm7 Bb7 Eb Ab G7

di - a en que pue - da ol - vi dar - me de ti. El mun - do pa - re - ce dis -

The second system continues the vocal and piano parts. It includes guitar chord diagrams for Eb (3fr), Fm7, Bb7 (3fr), Eb (3fr), Ab (4fr), and G7 (3fr). A triplet of eighth notes is marked with a '3' in the vocal line.

Cm F7 Bb7 Bbdim7 Bb7

tin - to cuan - do no es - tás jun - to a - mi. No hay be - lla me - lo -

The third system concludes the piece. It includes guitar chord diagrams for Cm (3fr), F7, Bb7, Bbdim7, and Bb7. The piano accompaniment features a key signature change to one sharp (F#) in the final measure.





Fm7      Bb7      Eb<sup>3fr</sup>      Eb/Db<sup>3fr</sup>      C7      Fm      C+

si no es-tás tú tam-bien.      Más a - llá de tus la - bios

Fm7      Abm<sup>4fr</sup>      Eb/G<sup>3fr</sup>      Bb7/F<sup>3fr</sup>      Eb<sup>3fr</sup>      Eb/G<sup>3fr</sup>      Fm7

el sol y las es - tre - llas      con - ti - go en la dis - tan - cia      a - ma - da(o)

1      Bb7      Eb6      Gm<sup>3fr</sup>      Gbdim      2      F7      E7

mi - a(o) - es - toy.      No hay be - lla me - lo - mi - a(o) es -

Eb<sup>3fr</sup>      Db9      Eb6

toy.

8vb

# 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 tú que sé que tu es -

A7 Dm

tas con - ven - ci - da. Sé que tu no

Gm C7 F

pue - des aun - 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 ren - 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. Y tu me ex -  
tam - bien te ex - tra - ño. 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.

# CUANDO ESTOY CONTIGO

BALADA

LETRA Y MÚSICA DE  
ARMANDO MANZANERO CANCHÉ

(VOZ) CUAN-DO ES-TOY CON - TI-GO NO SÉ QUE ES MÁS BE-LLO SI EL CO-LOR DEL  
TI-GO NO SÉ SI EN LA BRI-SA HAY ME-JOR SO-

CIE-LO QUEL DE TU CA-BE-LLO. NO SÉ DE TRIS-TE-ZA TO-DO ES A-LE GRÍ-A SO-LO SÉ QUE  
-NI-DO QUE EN TU A-LE-GRE RI-SA. SI PO NES TUS MA-NOS CER-CA DELAS MÍ-AS DU-DO DE QUE-

E-RES TÚ LA VI-DA MÍ-A. CUAN-DO ES-TOY CON- FRÍ-AS. CUAN-DO ES-TOY CON-

-TI-GO NO EXIS - TEN FRA - CA-SOS TO-DO CUAN-TO QUIE-RO LO EN - CUEN - TRO EN TUS

ARR. DE ARMANDO MANZANERO CANCHÉ

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2da. EDICIÓN.

(57-68)

FECHA DE EDICIÓN 15 DE FEBRERO DE 1968



·BRA-ZOS. CUAN-DOES-TOY CON - TI-GO ME LLE-NO-DEOR-GULLO QUI-SIE - RA QUE

Musical notation for the first system, including treble and bass staves with lyrics.

GRI-TES QUE SOY SO-LO TU-YO. CUAN-DOES-TOY CON-TI-GO NO SÉ QUEES MÁS

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

TIER-NA, TU FI-GU-RA FRÁ-GIL QUN A-VE QUEJN-VER-NA. CUAN-DOES-TOY CON-

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

-TI-GO YO CAM-BIO LA GLO-RIA POR LA DI-CHAENOR-ME DEES-TAR EN TUNIS-

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

-TO-RIA. CUAN-DOES-TOY CON - TI-GO

Musical notation for the fifth system, including treble and bass staves with lyrics and performance instructions.

GLO-RIA - NOR-ME - TO-RIA (FADE OUT)

YO CAM - BIO LA POR LA DI - CHAENOR - ME DEES - TAR EN TUNIS -

# CUANDO VUELVA A TU LADO

BOLERO

MARIA GREVER

F Dm Am



¿Re- cuer- das a- quel be- so que en bro- ma me ne- gas- te? Sees- ca-

G7 C7 A7



pó de tus la- bios sin que- rer. A- sus- ta- do por e- llo bus- cáb-

Dm G7 C7



bri- go. En la in- men- sa sa- mar- gu- ra, de mi ser. Cuan- do vuel- va tu

Bb C7 F Bb



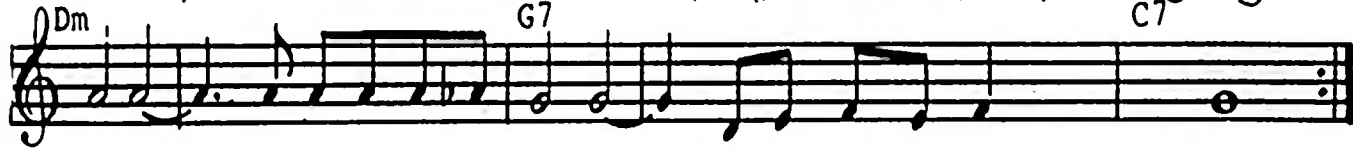
a- do. No me nie- ques tus be- sos, que el a- mor que te he da- do,

C7 1. F A7



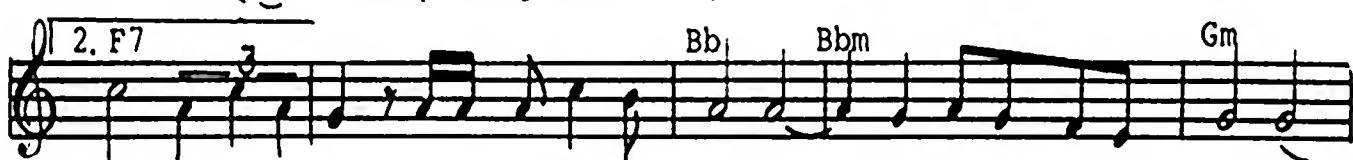
no po- drás ol- vi- dar. No me pre- gun- tes na- da, que na- da he de ex- pli-

Dm G7 C7



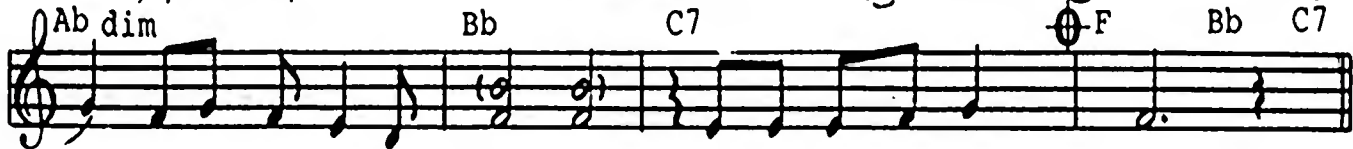
car- te. Que el be- so que ne- gas- te ya no lo pue- des dar.

2. F7 Bb Bbm Gm



más, por com- pa- sión u- ne tu la- bio al mí- o, yes- tre- cha- meen tus bra- zos,

Ab dim Bb C7 F Bb C7

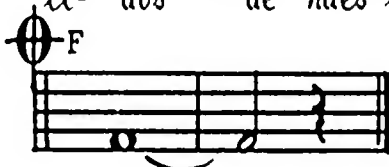


y cuen- ta los la- ti- dos de nues- tro co- ra- zón.

AL  Y 



F



Fine

# Cuando ya no me quieras

BOLERO

LETRA Y MÚSICA DE LOS CUATES CASTILLA

*mf*

(Voz) CUAN.DO YA NO ME QUIE \_\_\_ RAS \_\_\_ NO ME FINJAS CA-  
QUIE \_\_\_ RES \_\_\_ MELOHAN DI..CHOTUS

*rall....*  
*p*

\_\_\_ RI \_\_\_ ÑO \_\_\_ NO ME TEN.GAS PIE \_DAD, \_\_\_ COM\_PA\_SIÓN \_\_\_ NI TE\_  
O \_\_\_ JOS \_\_\_ PAR.TI\_RÉ POR LAS RU\_TAS QUE NO TIE \_\_\_ NEN FI\_

*p*

\_\_\_ MOR. \_\_\_ SI ME DIS \_TE TUOL \_VI \_\_\_ DO \_\_\_ NO TE CUL\_PO NI  
\_\_\_ NAL. \_\_\_ VA.GA.RÉ SIEM.PRE SIEM \_\_\_ PRE \_\_\_ PAR.TI\_RÉ SIN E\_

*p*

\_\_\_ RI \_\_\_ ÑO, \_\_\_ NITE DOY EL DIS\_GUS\_TO.... DE MI \_RAR A MI DO-  
\_\_\_ NO \_\_\_ JO \_\_\_ Y MIS LA.BIOSSIN BE\_SOS... CAN\_TA \_RÁN UN MA.DRI.

-LOR. \_\_\_\_\_ PAR.TI.RÉ CAN.TU - RREAN - DO MI PO - E - MA MÁS  
-GAL. \_\_\_\_\_

Musical notation for the first system, including treble and bass staves with chords and notes.

TRIS \_\_\_\_\_ TE CON.TA.RÉ A TO.DO EL MUN - DO LO QUE TÚ ME QUI -

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

-SIS \_\_\_\_\_ TE Y CUAN.DO NA.DIEES - CU \_\_\_\_\_ CHE MIS CAN.CIO.NES YA

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

VIE - JAS ¡AY! DE.TEN.DRÉ MI CA - MI.NO EN UN PUE.BLO LE - JA.NO YA.LLÍ MO.RI -

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

1. \_\_\_\_\_ SÉ QUE YA NO ME 2. \_\_\_\_\_  
-RÉ. \_\_\_\_\_ -RÉ. \_\_\_\_\_

Musical notation for the fifth system, including treble and bass staves with chords and notes.

# CUATRO VIDAS

(BLUE ECHOES)

English Lyric by  
FRED MEADOWS

Spanish Words and Music by  
JUSTO CARRERAS and  
JOE FARVER

*mf*

*rit.*

3 3

7 7

The piano introduction consists of two staves. The right hand features a melodic line with triplets and a final flourish marked 'rit.'. The left hand provides a harmonic accompaniment with chords and moving lines.

Lento (*ad lib.*)

B $\flat$  Dbdim Cm7 F7 B $\flat$  Dbdim Cm7 F7

That par-a-dise, we used to share, Now has a sign, "No thor-ough-fare,"  
Al dul-ce son de mi can-tar quie-roo-fren-dar mi co-ra-zón.

*mp*

The first verse is set in a 4/4 time signature. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The melody is in the right hand of the piano part.

Gm Gm7 Gm6 Ebm6 B $\flat$  B $\flat$ dim 3 F9 Fm7 F7

In rev-er-ie, You're there with me; But just in my rev-er-ie.  
To-do mi-ser, To-do mia-mor en a-ras deu-na pa-sión.

*rall.*

The second verse continues the musical theme. The piano accompaniment includes triplets and a 'rall.' marking towards the end of the section.

Chorus

F7 Aug B $\flat$  B $\flat$ 6 B $\flat$

BLUE ECH - OES, Gol-den mem-'ries of a love song we dis-  
Vi dal si tu vie - ra cua-tro vi - das cua-tro

The chorus is marked with a repeat sign. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and chords in the right hand.



B $\flat$  3 B $\flat$ dim 3 Cm G7 Cm G7 Cm F7

cov-ered in the moon's sil - v'ry glow. Mem - 'ries  
*vi das se-rian pa - ra ti. vi - da*

F7 G $\flat$ 6 F+

of a mil - lion thrill - ing kis - ses that van - ished man - y tears a - go.  
*si - te lle - vas mi vi - da con - ten - to mo - ri - re por - ti.*

B $\flat$ 6 F+ B $\flat$ 6 B $\flat$

BLUE ECH - OES Seem to bring back your laugh - ter, your  
*Al - ma si te lle - vas mi al - ma con -*

B $\flat$  B $\flat$ dim Cm G7 Cm G7 C7 F7

voice wher - ev - er I may be. Can't we turn the  
*ten - to mo - ri - re por - ti. Ser - si - te*

F7 Cm7 F7 Bb6 F+ Bb6 F+

clock back to where you were - n't just a mem - o - ry.  
 lle - va mi - ser con - ten - to mo - ri - re por - ti.

Bb Bb7 Bb Bb(b5) Bb Bb+ Bb+

Come to me, And to - geth - er we can stroll in the star - dust of old lov - er's  
 Co - ra - zón en mi co - ra - zón te lle vas mi al - ma mi vi - day mi -

Cm Bb7+ Eb Ebm Bb D7 Gm Bdim

lane. But I'll cling to my BLUE ECH - OES 'Til your  
 ser. si tu vie - ra cua - tro vi - das. cua - tro

Cm F7b9 1. Bb Cm7 F7+5 2. Bb Ebm Bb6

heart - strings re - ech - o a - gain. BLUE gain.  
 vi - das se - rien pa - ra ti. ti.

# Cuesta abajo

Tango canción

Letra:  
ALFREDO LE PERA

Música:  
CARLOS GARDEL

Lento

Emin Emin Amin Emin C7 B7 C°7 B7Daug

Si\_a-r-ras-tré por es-te mun-do la-ver-güen-za de\_ha-ber si-doy\_el do-lor de ya no ser.

*mf*

5

B7 B7 F#m7(b5) B7 F#m7(b5) B7

Ba-jo\_el a-la del som-bre-ro cuan-tas ve-ces em-bo-za-da u-na lá-grima\_a-so-ma-da yo no pu de con-te-



9

Emin C7 B7 Emin

Emin

E7

ner. Si cru-cé por los ca - mi - nos como\_un pa - riaque\_eldes - ti - nose\_empe-ño en des-ha

13

Amin Amin

Amin6

Emin

cer, Si fuí flo-jo, si fuí cie - go só - lo que - ro que\_hoy com - prendan el va-lor que re-pre

17

Emin B7 Emin E B7

Refrán E

E

A

sen-ta el co-ra-je de que - rer. E - ra, pa - ra mi la vi-da e

21



te - ra como\_unsol de pri - ma - ve - ra mies - pe - ran - za\_y mi pa - sión. Sa - bí - a,

25



que\_enel - mun - do no ca - bí - a to - da la\_hu - mil - de\_a - le - grí - a de mi po - bre co - ra - zón. A -

29



ho - ra, cuesta\_a - ba - jo\_en mi ro - da - da las i - lu - sio - nes pa - sa - das yo no las pue - do\_a - rran -

33

A Amin Amin6 E

car. Sue - ño, con el pa - sa - do que\_a - ño - ro

37

G°7 F#min7 B7 1. E 2. E

el tiem-po vie - jo que llo - ro y que nun - ca vol - ve - rá. rá.

*I.*

Si arrastré por este mundo  
la vergüenza de haber sido  
y el dolor de ya no ser.  
Bajo el ala del sombrero  
cuantas veces embozada  
una lágrima asomada  
yo no pude contener.  
Si crucé por los caminos  
como un paria que el destino  
se empeñó en deshacer.  
Si fui flojo, si fui ciego,  
solo quiero que hoy comprendan  
el valor que representa  
el coraje de querer.

*Refrán:*

Era, para mi la vida entera  
como un sol de primavera  
mi esperanza y mi pasión.  
Sabía, que en el mundo no cabía  
toda la humilde alegría  
de mi pobre corazón.  
Ahora, cuesta abajo en mi rodada  
las ilusiones pasadas  
yo no las puedo arrancar.  
Sueño, con el pasado que añoro  
el tiempo viejo que lloro  
y que nunca volverá.

*II.*

Por seguir tras de su huella  
Yo bebí incansablemente  
en mi copa de dolor,  
pero nadie comprendía  
que si todo yo lo daba  
en cada vuelta dejaba  
pedazos de corazón.  
Ahora, triste en la pendiente  
solitario y ya vencido  
yo me quiero confesar,  
si aquella boca mentía  
el amor que me ofrecía  
por aquellos ojos brujos  
yo habría dado siempre más.

*Repetición del refrán*

# DE QUE MANERA TE OLVIDO

♩ = 100

The musical score is written in treble clef with a 7/8 time signature. It begins with a tempo marking of ♩ = 100. The first staff contains a melodic line starting on a G4, moving up stepwise to a G5, followed by a repeat sign and a half note G5. The second staff continues the melody with eighth notes, then a quarter note G4, and a half note F4. The third staff features a melodic line with a repeat sign and a half note G4. The fourth staff starts with a key signature change to two flats (Bb and Eb) and continues with eighth notes. The fifth staff has a half note G4, followed by eighth notes. The sixth staff continues with eighth notes and a half note G4. The seventh staff includes a triplet of eighth notes and a half note G4. The eighth staff continues with eighth notes and a half note G4. The ninth staff concludes with eighth notes and a half note G4.

G7

C Cm Bb

Ab G Cm

G

Cm

C7 Fm

Cm G

3

Cm

C7

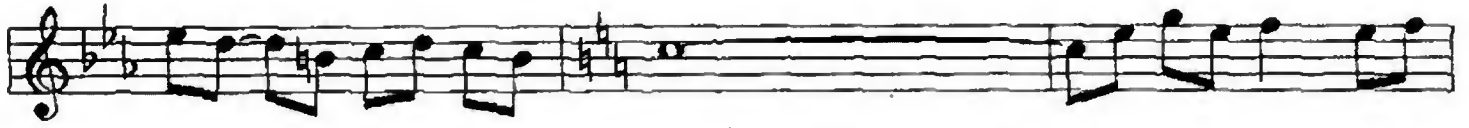
Fm

Cm



G

C



G

C



G

F



C

G



C



G

F

G



C

1

Fm



C

2

Fm

C



# Desesperadamente

R. LOPEZ MENDEZ  
GABRIEL RUIZ

Ven, mi co-ra-zón te lla-ma ¡Ay!

de-ses-pe-ra-da-men-te. Ven, mi vi-da te re-cla-ma-

ven, que ne-ce-si-to ver-te. Sé que vol-ve-rás ma-

ña-na con la cruz de tu do-lor ¡Ay! mi-ra

que for-ma de que-rer-te ven, que ne-ce-si-to

ver-te que ne-ce-si-to ver-te

Chords: Do, Mibdis, Rem7, Sol7, Sol9m, Do, Fa, Sol7, Do, Mibdis, Rem7, Sol7, Rem7, Sol7, Sol7, Sol9m, Do, Do7M, Do6, Mibdis, Sol7, Rem7, Sol7, Re7, Sol7, Sol+7, Do, DO, Mibdis, Rem7, Sol7, Rem7, Sol7, Sol7, Do, Rem7, Sol7, Sol7, Do.

# Desvelo de amor

Words and Music by  
RAFAEL HERNÁNDEZ

Piano introduction in F minor, 4/4 time. The music features a melodic line in the right hand and a bass line in the left hand. Dynamics include *mp* and *sf*. The piece is marked with accents (>) on several notes.

VOZ

Fm

Vocal line 1: Su - fro mu - cho tu au - sen - cia no - te lo nie - go -

Piano accompaniment for vocal line 1, starting with a *mp* dynamic.

Fm

c7

Vocal line 2: yo no pue - do vi - vir

Piano accompaniment for vocal line 2.

sia mi la - do nes

Fm

c7

Fm

Vocal line 3: tás. Di - cen que - soy co -

Piano accompaniment for vocal line 3.

bar - de que - ten - go mie - do - de per - der tu ca -

*mf*

ri - ño - de tus be - sos per - der

*db cb db db7 c7*

yo com - pren - do que es mu - cho lo - que te

*c7 Fm Fm(maj.?) Fm7 Fm6*

*p cresc. al*

quie - ro, no pue - do re - me -

*G7 c7*

*mf*



C7 F Bb Gm C7

diar lo que voy a ha - cer.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note G4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. Chord symbols C7, F, Bb, Gm, and C7 are placed above the vocal staff. Dynamics include a forte (f) marking and a mezzo-forte (mf) marking.

F Bb F F# F F+ Bb

Te ju-ro - que dor - mir ca - si no pue - do

The second system continues the vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note G4. The piano accompaniment continues with eighth-note bass lines and chords. Chord symbols F, Bb, F, F#, F, F+, and Bb are placed above the vocal staff. A mezzo-forte (mf) dynamic marking is present in the piano accompaniment.

Gm C7

mi vi - daes - un mar - ti - rio sin ce -

The third system shows the vocal line and piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note G4. The piano accompaniment features eighth-note bass lines and chords. Chord symbols Gm and C7 are placed above the vocal staff.

F Bb C F

sar mi - ran - do - tu re -

The fourth system concludes the vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note G4. The piano accompaniment continues with eighth-note bass lines and chords. Chord symbols F, Bb, C, and F are placed above the vocal staff. A mezzo-piano (mp) dynamic marking is present in the piano accompaniment.

F Bb Gm c Bb C7

tra-to me con sue - lo

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. The notes are G4, A4, Bb4, C5, Bb4, A4, G4, with a fermata over the final G4. The lyrics 'tra-to me con sue - lo' are written below the notes. The bottom two staves are the piano accompaniment, with a grand staff (treble and bass clefs). The piano part features chords and moving lines in both hands, with a dynamic marking of 'mf' (mezzo-forte) in the right hand.

C7 F D7

vuel - voa-dor - mir y vuel-voa des-per - tar.

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with notes G4, A4, Bb4, C5, Bb4, A4, G4, with a fermata over the final G4. The lyrics 'vuel - voa-dor - mir y vuel-voa des-per - tar.' are written below. The piano accompaniment continues with chords and moving lines, maintaining the 'mf' dynamic.

Gm C7 F

De - joel le - cho mea - so-mqa la ven-

Detailed description: This system contains the fifth and sixth staves of music. The vocal line starts with a whole rest, followed by notes G4, A4, Bb4, C5, Bb4, A4, G4, with a fermata over the final G4. The lyrics 'De - joel le - cho mea - so-mqa la ven-' are written below. The piano accompaniment continues with chords and moving lines.

F+ Bb Gm C7

ta - na, con - tem-plo - de la

Detailed description: This system contains the seventh and eighth staves of music. The vocal line starts with a whole rest, followed by notes G4, A4, Bb4, C5, Bb4, A4, G4, with a fermata over the final G4. The lyrics 'ta - na, con - tem-plo - de la' are written below. The piano accompaniment continues with chords and moving lines.

C7 F Bb C

no - cheel es - plen - dor,



F Fmaj7 F7 Bb

me sor-pren - de la luz de la ma - ña - ña



Bbm6 F C7

en mi lo - co des - ve - lo por tua -



1. F Gm C | 2. F Bb C7 F

mor. mor.



# El día que me quieras

Canción

Letra:  
ALFREDO LE PERA

Música:  
CARLOS GARDEL

Lento



*f*

*Ped.*

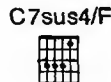
Verso



7

A-ca-ri-cia mi\_en - sue-ño\_el sua-ve mur - mu-lllo de tu sus-pi - rar,

*rall.* *p* *a tempo* *p*



13

co-mo rí-e la vi-da si tus o-jos ne-gros me quie-ren mi - rar. Y si\_es mí-o\_el am - pa-ro de tu ri-sa

*mf* *p* *p* *cres.*

19

C7 C#°7 3fr. Bb Fmin G7 C7 F7 Bb7 Bbmin7

le-ve que esco-mo un can - tar, e-lla a quie - ta mi he - ri - da, ¡to-do, to-do, se ol - vi -

25

Bb7 Refrán Eb G7 Cmin 3fr. Eb7 Ab 4fr.

da! El dí-a que me quie-ras la ro-sa que en-ga - la - na se ves-ti-rá de fies - ta

*p dolce*

31

C7/G Fmin Fmin Ab 4fr. Bb7 B°7 Cmin 3fr.

con su me-jor co-lor. Al vien-to las cam - pa - nas di-rán que ya e-res mí - a

37

Cmin6



Gmin7



Cmin



F



Bb7 Fm7(b5)



Bb7



Eb



y lo-cas las fon ta - nas se con-ta-rán tu\_a - mor. La no-che que me quie-ras

rall. poco

f

p

a tempo

43



Cmin



Ebmaj7



Ab



C7



Fmin



des-de\_el a-zul del cie-lo, las es-tre-llas ce lo - sas nos mi-ra-rán pa - sar

ten.

49



y\_un ra-yo mis-te - rio - so ha-rá ni-do en tu pe - lo, lu-ciér-na-ga cu - rio-sa que ve-

f

p

55

E<sup>b</sup> B<sup>b</sup>7sus4 B<sup>b</sup>7

1. E<sup>b</sup> G<sup>b</sup>dim7 B<sup>b</sup>

2. E<sup>b</sup> A<sup>b</sup>min E<sup>b</sup>

4fr.

rá ¡que\_e-res mi con - sue - - lo! *Recitado* El dí-a que me lo. 3 3

*p* *rall.* 3

Acaricia mi ensueño  
 el suave murmullo de tu suspirar,  
 como ríe la vida  
 si tus ojos negros me quieren mirar!  
 Y si es mío el amparo  
 de tu risa leve que es como un cantar,  
 ella aquieta mi herida,  
 todo, todo, se olvída!...

*Refrán:*

El día que me quieras  
 la rosa que engalana  
 se vestirá de fiesta  
 con su mejor color.  
 Al viento las campanas  
 dirán que ya eres mía  
 y locas las fontanas  
 se contarán tu amor.  
 La noche que me quieras  
 desde el azul del cielo,  
 las estrellas celosas  
 nos mirarán pasar  
 y un rayo misterioso  
 hará nido en tu pelo,  
 luciérnaga curisa  
 que verá... que eres mi consuelo!...

*Recitado:*

El día que me quieras,  
 no habrá más que armonías,  
 será clara la aurora  
 y alegre el manantial.  
 Traerá quieta la brisa  
 rumor de melodías  
 y nos darán las fuentes  
 su canto de cristal.  
 El día que me quieras  
 endulzará sus cuerdas  
 el pájaro cantor,  
 florecerá la vida,  
 ¡no existirá el dolor!

*Final:*

La noche que me quieras  
 desde el azul del cielo,  
 las estrellas celosas  
 nos mirarán pasar  
 y un rayo misterioso  
 hará nido en tu pelo,  
 luciérnaga curisa  
 que verá... que eres mi consuelo!...

# EL RELOJ

Words and Music by  
ROBERTO CANTORAL

Moderately

Chord diagrams: Eb, Ab/Eb, Bb/Eb, Eb, F7

mf

3

3

3

The piano introduction consists of two staves. The right hand plays a series of chords: Eb, Ab/Eb, Bb/Eb, Eb, and F7. The left hand plays a simple bass line. The tempo is marked 'Moderately' and the dynamic is 'mf'. There are three triplet markings over the right hand.

Chord diagrams: Bb7, Eb, Fm7, Bb7

Re - loj, no mar - ques las ho - ras

The first line of the song features a vocal melody and piano accompaniment. The chords are Bb7, Eb, Fm7, and Bb7. The lyrics are 'Re - loj, no mar - ques las ho - ras'. The piano accompaniment includes a bass line and chords in the right hand.

Chord diagrams: Eb, Bb7, Eb

por - que voy a en - lo - que - cer. E - lla se i - ra pa - ra

The second line of the song continues the vocal melody and piano accompaniment. The chords are Eb, Bb7, and Eb. The lyrics are 'por - que voy a en - lo - que - cer. E - lla se i - ra pa - ra'. The piano accompaniment includes a bass line and chords in the right hand.

Chord diagrams: Fm, F7, Fm/Bb, Bb7

siem - pre cuan - do a - ma - nez - ca o - tra vez. No -

The third line of the song concludes the vocal melody and piano accompaniment. The chords are Fm, F7, Fm/Bb, and Bb7. The lyrics are 'siem - pre cuan - do a - ma - nez - ca o - tra vez. No -'. The piano accompaniment includes a bass line and chords in the right hand.



**E $\flat$**   
**Fm7**  
**B $\flat$ 7**  
**E $\flat$**

más nos que - da es - ta no - che pa - ra vi - vir nues - tro a -

**B $\flat$ 7**  
**E $\flat$**   
**Fm**

mor, y tu tic, tac, me re - cuer - da

**F7**  
**Fm/B $\flat$**   
**B $\flat$ 7**  
**E $\flat$**

mi j - rre - me - día - ble do - lor. Re - loj, de - ten tu ca -

**G7**  
**A $\flat$**   
**E $\flat$**

mi - no — por - que mi vi - da se a - pa - ga. —

Ab/C



Bdim



Eb/G



Cm



Fm/Ab



Bb7



Eb



E - lla es la es - tre - lla que a lum - bra mi ser. Yo, sin su a - mor, no soy na - da. De -

G7



Ab



ten el tiem - po en tus ma - nos. — Haz es - ta no - che per -

Eb



Ab/C



Bdim



Eb/G



Cm



pe - tua, — pa - ra que nun - ca se va - ya de mi,

Fm/Ab



Bb7



Eb



pa - ra que nun - ca a - ma - nez - ca.

# ESCÁNDALO

Music by RUBEN FUENTES  
Words by RAFAEL CARDENAS

Moderately

Chords: Dm6, E7, Am, E7

*mf*

Chords: Am, E7, Am

*(Bolero)*

Por - que tu a - mor es mi es - pi - na por las cua - tro es -

Chords: Dm, G7, C, G, G7

qui - nas ha - blan de los dos. Que es un es - cán - da - lo

Chords: Am, G, F, E7, Am, E7

di - cen y has - ta me mal - di - cen por dar - te mi a - mor. No ha - gas ca - so de la

Am



F



A7



Dm



gen - te si - gue la co - rrien - te y quié - re - me mas.

Dm6



E7



(Tango)

Am



E7



Con e - so ten - go bas - tan - te va - mos a - de - lan - te sin ver que di -

Am



(Cha Cha)

Dm



rán.

Si yo pu - die - ra al - gún dí - a

G7



C



D#dim7



re - mon - tar me a las es - tre - llas con - mi - go te lle - va -



# ESCARCHA

BOLERO

AGUSTIN LARA

Mi- ra; cor-tae- sos ma- les la do- lien-tean-sie-  
dad... que me fa- ti- ga. Mi- ra, yo tei- do-  
la- tro, aun cuan- do tu des- pre- cio me cas- ti- ga.  
Cuan- do laes- car- cha pin- te tu do- lor  
cuan- do yaes- tés can- sa- da de su- frir, yo  
ten- goun co- ra- zón pa- ra que- rer- te, el ni- do don- de  
tú pue- des vi- vir. Blan- co di- ván de tul a- guar- da-  
rã tuex- qui- si- toa- ban- do- no de mu- jer,  
yo te sa- brê be- sar, yo te sa- brê que- rer yo ha- né pal- pi-  
tar to- do tu ser. tar to- do tu ser.

# Espinita

NICO JIMENEZ

*Modto*

Sua.ve que meés.tás ma.tan.do queés.tás a.ca.ban.do con mi ju.ven.tud; yo qui.

sie.raha.ber.te si.doín.fiel y pa.gar.te con u.na trai.ción. É.res co.mou.naes.pi.ni.ta que se meha.cla.

va.o en el co.ra.zón sua.ve que meés.tás san.gran.do que meés.tás ma.tan.do de pa.ción

Yo que su.fro por mi gus.to es.te crúel mar.ti.rio que me da tu.a.mor no meim.por.ta lo que meha.

gas sien tus be.sos vi.ve to.da mi.lu.sión. Y que pa.se lo que pa.se queés.te pe.choa.man.te es no mas de

ti; aün.que yo qui.sie.ra no pue.dool.vi.dar.te por que siem.pre vas den.tro de mi

Al  y CODA

sión Sua.ve que meés.tás san.gran.do que meés.tás ma.tan.do de pa.sión; sión. > >

**CODA**



Sol7 Do Dom Sol Re7 Sol7 Sol

# ESTA TARDE VI LLOVER

BALADA

ARMANDO MANZANERO

Es- ta tar- de vi llo- ver vi gen- te co- rrer  
y noes- ta- bas tú; la- o- tra no- che vi bri- llar  
un lu- ce- roa- zul y noes- ta- bas tú. la- o- tra tar- de vi queun  
a- ve e- na- mo- ra- da da- ba be- sos a sua-  
mor i- lu- sio- na- da y noes- ta- bas. Es- ta tar- de vi llo- ver,  
vi gen- te co- rrer y noes- ta- bas tú el o- to- ño vi lle- gar al  
mar o- í can- tar y y noes- ta- bas tú; ya no sé cuán- to me  
quie- res si meex- tra- ñas o meen- ga- ñas, só- lo sé que vi llo- ver,  
vi gen- te co- rrer y noes- ta- bas tú.

*Fine*



# ESTA TARDE VI LLOVER

By ARMANDO MANZANER  
English Lyrics by GENE LE...

Slowly  
no chord

C

F#m7b5

Dm6/F

Em7

A7b9

First system of musical notation for the piano accompaniment, featuring a treble and bass clef. The tempo is marked 'Slowly' and the dynamics 'no chord' and 'p'. The key signature has one sharp (F#) and the time signature is 4/4. The melody begins with a series of eighth notes in the treble clef, while the bass clef provides a simple harmonic accompaniment.

Dm7

G7b9

C

Second system of musical notation, including the vocal line. The guitar chords are Dm7, G7b9, and C. The lyrics are: "Yes - ter - day I heard the rain whis - per - ing your name, Es - ta tar - de vi llo - ver, vi gen - te co - rrer". The piano accompaniment continues with a steady eighth-note pattern.

Dm7

G7

Dm7

G7

Dm7

G7

Third system of musical notation, including the vocal line. The guitar chords are Dm7, G7, Dm7, G7, Dm7, and G7. The lyrics are: "ask - ing where you'd gone. It fell soft - ly from the clouds y no es - ta - bas tú. La o - tra no - che vi bri - llar". The piano accompaniment continues with a steady eighth-note pattern.

Dm7

G7b9

C

C7

Fourth system of musical notation, including the vocal line. The guitar chords are Dm7, G7b9, C, and C7. The lyrics are: "on the si - lent crowds as I wan - dered on. Out of un lu - ce - ro a - zul y no es - ta - bas tú. La o - tra". The piano accompaniment continues with a steady eighth-note pattern.

F Em7 A7b9 Dm7

door-ways, black um - brel-las came to pur - sue me. Face-less  
 tar-de vi que un a-ve e - na-mo - ra-da da-ba

F#m7b5 B7 Em7 A7b9

peo - ple as they passed were look - ing through me, no one  
 be - sos a su a - mor i - lu - sio - na - da v no es -

Dm7 G7b9 C

knew me. Yes - ter - day I shut my eyes, face up to the skies,  
 ta - bas. Es - ta tar - de vi llo - ver vi gen - te co - rrer

Dm7 G7 Dm7 G7 Dm7 G7

drink-ing in the rain. But your im - age still was there,  
 y no es - ta - bas tú El o - to - ño vi lle - gar, al

Dm7



G7



Em7



A7b9



float - ing in the air,  
mar o - í can - tar

bright - er than a flame.  
y no es - ta - bas tú.

Yes - ter -  
Ya no

Fsus



F



Bm7b5



E7



Am



Am6



Am7



day  
sé

I saw  
cuan - to me

a cit - y  
me que - res

full of shad - ows  
si me ex - tra - ñas

with - out  
o me en -

Fm6/Ab



Ab7



C/G



C#5/G



F/G



Fm/G



pit - y,  
ga - ñas,

and I  
so - lo sé que vi

heard the stead - y rain  
llo - ver,

whis - per - ing your name,  
vi gen - te co - rrer

1 C/G



Dm7b5



G7



2 C/G



C



whis - per - ing your name.  
y no es - ta - bas tú.

Yes - ter - whis - per - ing your name.  
Es - ta y no es - ta - bas tú.

# ESTRELLITA

MANUEL M. PONCE.

Andante

PIANO

The first system of the musical score consists of three staves. The top staff is a single treble clef staff with a 2/4 time signature and the tempo marking 'Andante'. The middle and bottom staves are grouped by a brace on the left and labeled 'PIANO'. The middle staff is a treble clef staff, and the bottom staff is a bass clef staff. The music begins with a piano (*p*) dynamic and includes a crescendo to a forte (*f*) dynamic. The key signature has one flat (B-flat). The first system ends with a fermata over the final note of the piano part.

*p*

Es - tre - lita del le - ja - - - no cie - lo,

The second system of the musical score continues from the first system. It features a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The tempo remains 'Andante'. The vocal line begins with the lyrics 'Es - tre - lita del le - ja - - - no cie - lo,'. The piano part continues with a piano (*p*) dynamic. The system concludes with a fermata over the final notes of both the vocal and piano parts.

que mi . ras mi do . lor que es . tes mi su . frir . ha . ja y

*Rall.*  
*f un po' piacere* a Tempo  
di . me si me que . reyn po . co — por . que yo no pue . . do sin

*Rall. a Tempo*  
*mf col canto*

su a . mor vi . vir. — 1. Es . tre — 2. *p* Tú e . res, Oréstre . .

1. 2. *p*

lla mi fa - ro de amor, tú se - bes que pron - to he

de morir. Ba - jay di - me si me que - re un po - co

*f* Un poco rit.

*f* col canto

por - que - yo no pue - do sin su a - mor vi - vir.

*f* un po' a piacere, *Rall.* a Tempo

*mf* col canto *pp*

*Rall.* a Tempo

F A L S A  
Canción Bolero

Juan B. Leonardo

G7 Cm Ebm

Bb C7 F7 Bb Canto

Qui-se ha-

llar en o-tros be-sos el a-li-vio

al cruel da-ño que tu en-ga-ño me cau-

sa-ra, y al bus-car en el a-

lien-to de o-tras bo-cas el per-

fu-me que em-bria-ga-ra mi tris-te-sa

2a. vez canto

En-con-tré que tam-bién e-llas men-

F7  
tí - an ————— y fin - gí - an co - mo

Bb  
tú lo ha - cías con - mi - go. ————— Fi - nal -

G7  
men - te com - pren - do que en la

Cm Ebm Bb  
vi - da ————— to - do es fal - so pe - ro

C7 F7 1 Bb Bb  
tú e - res mu - cho más.

2 Bb F7 Bb  
más. —————