

Boleros y Otras Canciones

Vol. 5



Colección de Roberto D. Velasco

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Perfume de gardenia

Words and Music by
RAFAEL HERNÁNDEZ

Moderato

mf *sf*

The piano introduction consists of two staves. The right hand features a series of chords and eighth notes, while the left hand plays a steady eighth-note bass line. The tempo is marked 'Moderato' and the dynamics range from mezzo-forte to sforzando.

mf *sf* Eb

Per - fu - me de gar - de - nia

The first system of the vocal line shows the melody for 'Per - fu - me de gar - de - nia'. The piano accompaniment includes a mezzo-forte melody in the right hand and a bass line in the left hand. A key signature change to E-flat major is indicated at the end of the system.

G7 Cm A°

tie - ne tu bo - ca, - be - lli - si - mos des -

The second system continues the vocal line with the lyrics 'tie - ne tu bo - ca, - be - lli - si - mos des -'. The piano accompaniment features a mezzo-forte melody in the right hand and a bass line in the left hand. Chord changes to G7, Cm, and A° are indicated above the staff.

E^b
 $F7$
 B^b9
 $Fm7(b5)$

te - llos_ de luz ____ en tu mi - rar.

B^b9
Tacet - - - - -
 E^b
 $G7$

Tu ri - saes u - na ri - ma ____ dea - le - gres

Cm
 A^o
 E^b

no - tas, _ se mue - ven tus ca - be - llos_ cual

$F7$
 $F7(b5)$
 $B^b7(b9)$
 E^b
 $A^b m$
 E^b

on - das_ de la mar. _____

Tacet - - - - - Cm G7

Tu cuer - poes u - na co - pia_ de Ve - nus_ de Ci -

mp

Cm Fm7 Cm Dm7b5 G7

te - res, que en - vi - dian_ las mu' - je - res_ cuan - do te_ ven pa -

Cm Bb Ab G7 Cm G7

sar. Y lle - vas en tu al - ma_ la vir - gi - nal pu -

mp

Cm Fm7 Cm Dm7b5 G7

re - za_ por é - so es_ tu be - lle - za_ de un mís - ti - co can -

Cm Fm7(b5) Fm7 Bb7 C° Bb7 Eb

dor. Per - fu - me de gar - de - nia

G7 Cm A° Eb

tie - ne tu bo - ca, per - fu - me de gar - de - nia, per -

F7 F7(b6) Bb7(b9) 1. Eb Abm Eb Tacet

fu - me del a - mor. Tu cuer - po es u - na

2. Eb Abm Eb Abm Db7 Bb7(b9) Ebmaj7

mor.

mp

PERO TE EXTRAÑO

Words and Music by
ARMANDO MANZANERO CANCHE

Moderately slow

The musical score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of four systems of music. The first system shows the piano introduction with a melody in the right hand and accompaniment in the left hand, marked *mp* and *With pedal*. The second system continues the piano introduction. The third system introduces the vocal line with lyrics: "Te ex - tra - ño, co - mo se ex - tra - ño, co - mo los". The fourth system continues the vocal line with lyrics: "tra - ñan las no - ches sin es - tre - llas, co - mo se ex - ár - bo - les ex - tra - ñan el o - to - ño, en e - sas". Chord diagrams are provided for C#m(add2), Amaj9, F#m9, G#7, and G#/B#.

Chord Diagrams:

- C#m(add2):
- Amaj9:
- F#m9:
- G#7:
- G#/B#:

Lyrics:

Te ex - tra - ño, co - mo se ex -
tra - ño, co - mo los

tra - ñan las no - ches sin es - tre - llas, co - mo se ex -
ár - bo - les ex - tra - ñan el o - to - ño, en e - sas

Bm7

tra - ñan las ma - ña - nas be - llas. No es -
no - ches que no con - ci - lio el sue - ño. No

E7 A(add9)

tar con - ti - go, por dios que me ha - ce da - ño.
te i - ma - gi - nas a - mor, co - mo te ex - tra - ño.

Amaj9 D#m7b5 G#7

Te ex - tra - ño, cuan - do ca - mi - no, cuan - do llo - ro, cuan - do
Te ex - tra - ño, en ca - da pa - so que sien - to so - li -

C#m C#m/B

ri - o; cuan - do el sol bri - lla, cuan - do ha - ce mu - cho fri -
ta - rio. Ca - da mo - men - to que es - toy vi - vien - do a dia -

C#m C#m/B

lo - res. Con tus vir - tu - des, con to - dos tus e -

A#m7b5 D#7 D#m7b5 G#7#5 C#m(add2)

rro - res, por lo que quie - ras no sé, pe - ro te ex -

Ama7 Fmaj7

tra - ño.

D#m7b5 G#7#5 G#7 Dm

Te ex - tra - ño, co - mo los

A/C#

ár - bo - les ex - tra - ñan el o - to - ño, en e - sas

Detailed description: This system contains the first two lines of music. The vocal line is in the treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It features a melodic line with eighth and quarter notes, including a triplet of eighth notes. The piano accompaniment is in the grand staff (treble and bass clefs), providing harmonic support with chords and moving lines. A guitar chord diagram for A/C# is shown above the vocal line.

Cm7

no - ches que no con - ci - lio el sue - ño. No

Detailed description: This system contains the third and fourth lines of music. The vocal line continues the melody with a triplet of eighth notes. The piano accompaniment features a more active bass line. A guitar chord diagram for Cm7 is shown above the vocal line.

F7

Bbmaj9

te i - ma - gi - nas a - mor. co - mo te ex - tra - ño. Te ex -

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has a triplet of eighth notes. The piano accompaniment includes a triplet of eighth notes in the treble clef. Guitar chord diagrams for F7 and Bbmaj9 are shown above the vocal line.

Em7b5

A7

tra - ño, en ca - da pa - so que sien - to so - li -

Detailed description: This system contains the seventh and eighth lines of music. The vocal line features a triplet of eighth notes. The piano accompaniment continues with a triplet of eighth notes in the treble clef. Guitar chord diagrams for Em7b5 and A7 are shown above the vocal line.

Dm Dm/C

ta - rio. Ca - da mo - men - to que es - toy vi - vien - do a

Bm7b5 E7 Em7b5 A7 Cm7

dia - rio, es - toy mu - rien - do a - mor por - que te ex -

Cm7/F F7 Bbmaj13 Em7b5 A7

tra - ño. Te ex - tra - ño, cuan - do la au - ro - ra co - mien - za a dar co -

Dm Dm/C

lo - res. Con tus vir - tu - des, con to - dos tus e -

Bm7b5 E7 Em7b5 A7#5

ro - res, por lo que que - ras no sé,

Dm Gm6/D

pe - ro te ex - tra - ño. Te ex -

Dm Gm6/D

tra - ño, te ex -

A7 Dm(add9)

tra - ño.

rit.

8va
L.H.

Piel Canela

Transcription by Alberto Betancourt

Music by Bobby Capo

Chacha

Gm⁷ C⁷ F Dm⁷ G⁷ C⁷ F#dim Gm⁷ NC

5 Gm⁷ C⁷ F Gm⁷ C⁷ F Em^{7(b5)} A⁷

10 Dm G⁷ C⁷ C⁷ C⁷ C⁷

15 F C⁷

20 F D⁷ Gm⁷ C^{7(b9)} NC

26 C⁷ F C⁷

31 F Fine D.S. al Fine

PIEL CANELA

BOBBY CAPPO

♩ = 125

Dm G C

Dm G C E7

Am D7 G

Dm G C Dm G

C E7 Am

D7 G Dm

G C

Dm G C

A musical score consisting of four staves of music in treble clef. The first staff begins with a C chord and an A7 chord. The second staff includes Dm, Fm, and Dm chords. The third staff includes G, C, Dm, and C chords. The fourth staff concludes the piece with a final C chord. The music features various note values, including quarter, eighth, and sixteenth notes, along with rests and accidentals.

C A7

Dm Fm Dm

G C

Dm G C

POQUITA FE

Words and Music by
BOBBY CAPO

Moderado

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of five systems of music, each with a treble and bass clef staff. The first system starts with a **D** chord and a **mf** dynamic marking. The second system includes chords **Em/G**, **G#dim7**, and **F#m**. The third system features **Bm**, **D#7**, **E7**, and **C#7**. The fourth system includes **F#m**, **D**, and **Bm7**. The fifth system includes **Em7**, **A7**, **D**, **Bm7**, **G**, and **F#**. The lyrics are: "Yo sé que siem-pre du-das de mi a-mor no te cul-po y".

Bm F#7 Bm

sé que no has lo - gra - do a - ser de mi que - rer lo que te a - mor so - fió.

B7 Em B7

Yo sé que fue muy gran de la j - lu - sión que en

Em E9

— mí for - jas - te pa - ra lue - go en - con - trar des - con -

A A+

fian - za y frial - dad en mi que - rer. Com -

D Bm7 Em7 A7 D Bm7

pren - de que mi a - mor bur - la - do fue tan - tas ve - ces

G F# Bm F#7

que se ha que da do al fin mi po - bre co - ra - zón con tan

G B7 Em/G

po - qui - ta fe. Tú tie - nes que a - yu - dar me a con -

G#dim7 C#7 F#m Am/C B7 Em

se - guir la fe que con en - ga - ños yo per - dí me tie - nes que a - yu - dar de nue

To Coda

A7 D

vo a - mar ya per - do - nar. —

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a whole note 'vo a - mar' followed by a half note 'ya' and a quarter note 'per - do - nar.' with a fermata. The piano accompaniment consists of a right-hand melody and a left-hand bass line. Chord diagrams for A7 and D are shown above the staff.

F#dim Em/G G#dim7

The second system continues the piano accompaniment. The right hand plays a complex melodic line with many beamed notes, while the left hand provides a steady bass line. Chord diagrams for F#dim, Em/G, and G#dim7 are shown above the staff.

F#m Bm D#7

The third system continues the piano accompaniment. The right hand features triplets of eighth notes. The left hand continues with a bass line. Chord diagrams for F#m, Bm, and D#7 are shown above the staff.

E7 C#7 F#m

D.S. al Coda

Com -

The fourth system concludes the main piece. The right hand has a melodic line with some grace notes. The left hand has a simple bass line. Chord diagrams for E7, C#7, and F#m are shown above the staff. The instruction 'D.S. al Coda' and the word 'Com -' are present.

CODA

A N.C. Em F#m G Em D D6

vo a - mar. Y a per - do - nar.

The CODA section features a vocal line and piano accompaniment. The vocal line starts with a whole note 'vo a - mar.' followed by a half note 'Y' and a quarter note 'a per - do - nar.' with a fermata. The piano accompaniment consists of a right-hand melody and a left-hand bass line. Chord diagrams for A, N.C., Em, F#m, G, Em, D, and D6 are shown above the staff.

Por una cabeza

Tango canción

Letra:
ALFREDO LE PERA

Música:
CARLOS GARDEL



1 Por u - na ca - be - za de un no - ble po - tri - llo que justo en la ra - ya a - flo - ja al lle -



5



gar, y que alre - gre - sar pa - re - ce de - cir, no ol - vi - dés her - ma - no, vos sa - bés no hay que ju -



9



gar. Por u - na ca be - za me - te - jón de un dí - a de aque - lla co - que - tay bur - lo - na mu -



13

D Dmin Dm6 A F#min7 B7 E7

jer, que alju-rar son - rien-do el a - mor que es - tá min - tien - do, que ma - en u - na ho - gue - ra to - do mi que -

17

A E7 Amin Emin Dmin

rer. Por u - na ca - be - za to - das las lo -

21

C Dmin Amin B7 F#m7(b5)

cu - ras. Su bo - ca que be - sa bo - rra la tris - te - za cal - ma la a - mar -

25

F#dim7 E Amin Emin Dmin C

gu - ra. Por u - na ca - be - za si e - llame_ol - vi - da

30

Dmin Amin B7 E7 1. Amin 2. Amin

que impor - ta per - der - me mil ve - ces la vi - da, pa - ra qué vi - vir. 2. Cuántos de - sen - vir.

I.
 Por una cabeza
 de un noble potrillo
 que justo en la raya
 afloja al llegar,
 y que al regresar
 parece decir:
 no olvidés, hermano,
 vos sabés, no hay que jugar.
 Por una cabeza
 metejón de un día
 de aquella coqueta
 y burlona mujer,
 que al jurar sonriendo
 el amor que está mintiendo,
 quema en una hoguera
 todo mi querer.

Refrán:
 Por una cabeza,
 todas las locuras.
 Su boca que besa
 borra la tristeza,
 calma la amargura.
 Por una cabeza
 si ella me olvida
 que importa perderme
 mil veces la vida,
 para qué vivir.

II.
 Cuántos desengaños
 por una cabeza,
 yo juré mil veces:
 no vuelvo a insistir,
 pero si un mirar
 me hiera al pasar
 sus labios de fuego
 otra vez quiero besar.
 Basta de carreras,
 se acabó la timba,
 un final reñido
 ¡ ya no vuelvo a ver!
 pero si algún pingo
 llega a ser fija el domingo,
 yo me juego entero,
 ¡qué le voy a hacer!...

Repetir el refrán.

PORQUE TÚ ME ACOSTUMBRASTE

Words and Music by
FRANK DOMINGUEZ

Moderately

C7 Fm7 Bb7

mf

Eb6 E9#11 Eb6 Eb/G Gbdim7 Fm

Tu me a - cos - tum - bras - te _____

Bb7 Ebmaj7 Fm7 Gm7

a to - das e - sas co - sas. _____ Y tu me en - se -

Fm7 Bb7 Fm7 E7 Eb6

ñas - te _____ que son ma - ra - vi - llo - sas. _____

Chords: Eb^{Mf}, Fm, Gm^{Mf}, Gbdim7

Su - til lle - gas - te a mi co - mo la ten - ta -

Chords: Fm7, Bb7, Fm7, Bb7, F7

ción lle - nan - do de in - quie - tud mi co - ra -

Chords: Fm, Bb7, Eb/G^{Mf}, Gbdim7, Fm

zón. Yo no con - ce - bí - a

Chords: Bb7, Ebmaj7^{Mf}, Fm7, Gm7, Fm7

co - mo se que - rí - a en tu mun - do ra - ro

Bb7 Gm7b5 C7 Fm

y por ti a pren - dí. Por e - so me pre -

D7/I# Eb Gm7 C7

gun - to al ver que me ol - vi - das - te por qué no me en - se -

F7 Fm7 Bb7 Eb6 E9#11

ñas te co - mo se vi - ve sin tí

Eb6 Eb/G Gbdim7 Eb6 Db9 Eb6

Tú me a cos - tum - ti

PRESENTIMIENTO

BOLERO

EMILIO PACHECO

Musical staff 1: Treble clef, key signature of one flat (B-flat major/D minor), 3/4 time signature. Chords: Dm, Gm, A7, Dm. The staff contains a melodic line with eighth and quarter notes and a bass line with chords and eighth notes.

Musical staff 2: Treble clef, key signature of one flat. Chords: Gm, A7, Dm. The staff contains a melodic line and a bass line. The lyrics "Són sa-ber que ex-is-" are written below the staff.

Musical staff 3: Treble clef, key signature of one flat. Chord: A7. The staff contains a melodic line and a bass line. The lyrics "tí-as te de-sea-ba, an-tes de co-no-" are written below the staff.

Musical staff 4: Treble clef, key signature of one flat. Chords: Dm, D7. The staff contains a melodic line and a bass line. The lyrics "cer-te tea-di-vi-né. lle-gas-te en el mo-" are written below the staff.

Musical staff 5: Treble clef, key signature of one flat. Chords: Gm, Dm. The staff contains a melodic line and a bass line. The lyrics "men-toen que tees-pe-ra-ba, nohu-bo sor-pre-saal-" are written below the staff.

Musical staff 6: Treble clef, key signature of one flat. Chords: A7, D. The staff contains a melodic line with a triplet of eighth notes and a bass line. The lyrics "gu-na cuan-do te ha-llé." are written below the staff.

Musical staff 7: Treble clef, key signature of one flat. Chords: D, A7. The staff contains a melodic line and a bass line. The lyrics "El dí-a que cru-zas-te por mi ca-mi-no," are written below the staff.

Musical staff 1: Treble clef, G chord, triplet of eighth notes, A7 chord, D chord with a whole note.

tu- veel pre-sen- ti- mien- to deal- go fa- tal.

Musical staff 2: Treble clef, D7 chord, triplet of eighth notes, G chord with a whole note.

E- sos o- jos me di- je, son mi des- ti- no,

Musical staff 3: Treble clef, D chord, triplet of eighth notes, A7 chord, D chord with a whole note.

ye- sos bra- zos mo- re- nos son mi do- gal.

Musical staff 4: Treble clef, A7 chord, eighth notes.

Musical staff 5: Treble clef, G chord, triplet of eighth notes, A7 chord, D chord with a whole note.

Musical staff 6: Treble clef, D7 chord, triplet of eighth notes.

Musical staff 7: Treble clef, G chord, D chord, triplet of eighth notes, A7 chord, D chord with a whole note.

Musical staff 8: Treble clef, al y A7 chord, D chord, A7 chord, D chord with a whole note.

re- nos son mi do- gal.

QUE BONITO AMOR

RANCHERA

JOSE ALFREDO JIMENEZ

(Voz) QUÉ BO-NI-TÔA - MOR

QUÉ BO-

Mod 10

MI7 LAm RE7 SOL RE7 SOL SOL

-NI-TO CIE-LO QUE BO-NI-TA LU-NA QUE BO-NI-TÔA - MOR YO LO QUIE-RO

RE7 SOL RE7

MU-CHO POR-QUE SIEN-TE TO-DO LO QUE SIEN-TO YO. VEN JUN-TO TI-TÔA MI QUIE-RO QUE TUS QUE BO-NI-TO

RE7 SOL RE7 SOL RE7 SOL RE7

MA-NOS ME HA-GAN MIL CA-RI-CIAS QUIE-RO ES-TAR EN TI. DA-ME MÁS A-MOR PE-RO MÁS Y CIE-LO QUE BO-NI-TA LU-NA QUE BO-NI-TÔA SOL. SÍAL-GOËN MI CAM-BIO TE LO DE-BÔA

SOL SOL7 DO RE7

MÁS QUIE-RO QUE ME BE-SES CO-MO TU ME BE-SAS Y DES-PUÉS TE CODA VAS. YO COM-PREN-DO QUE TI POR-QUE A-QUEL CA-RI-ÑO QUE QUI-SIE-RON TAN-TOS ME LO DIS-TÊA

SOL RE7 SOL RE7

MIAL-MAËN LA VI-DA NO TIE-NE DE-RE-CHO DE QUE-RE-R-TE TAN-TO. POR-QUE SIEN-TO QUE TUAL-MA ME GRI-TA ME PI-DE-CA-

RE7 SOL RE7

-RI-ÑO Y NO MAS NO ME A-GUAN-TO. QUE BO-

CODA MI. QUE BO-NI-TÔA-MOR.

al y CODA

RE7 SOL RE7 SOL RE7 SOL

Que seas feliz

CANCIÓN MEXICANA

LETRA Y MÚSICA DE
CONSUELO VELÁZQUEZ.



Piano introduction musical notation in G major, 2/4 time. The melody is in the right hand, and the accompaniment is in the left hand.



(Voz) QUE SEAS FE.
Ped.-----*

Vocal entry musical notation. The melody is in the right hand, and the accompaniment is in the left hand. A pedaling instruction is present at the end of the line.

_LIZ, FE _LIZ, FE _LIZ ES TO.DO LO QUE



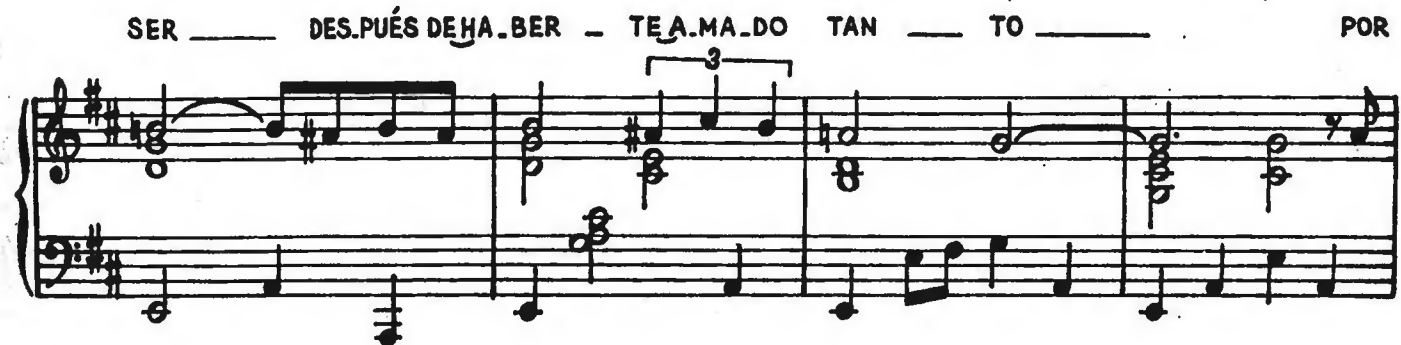
Musical notation for the first line of lyrics. The melody is in the right hand, and the accompaniment is in the left hand.

PI _ DOEN NUES.TRA DES PE _ DI _ DA; NO PU.DO



Musical notation for the second line of lyrics. The melody is in the right hand, and the accompaniment is in the left hand. A triplet is indicated over the first three notes of the melody.

SER _ DES.PUÉS DE HA _ BER _ TE.A.MA.DO TAN _ TO _ POR



Musical notation for the third line of lyrics. The melody is in the right hand, and the accompaniment is in the left hand. A triplet is indicated over the first three notes of the melody.

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

SIEM.PRE PO.

Musical notation for the first line, featuring a treble staff with a melody and a bass staff with accompaniment. The key signature is one sharp (F#). The melody includes a triplet of eighth notes in the second measure.

_DRÁS _____ CON _ TAR _____ CON _ MI _ GO _____ NO IM.POR.TA DON DEES.

Musical notation for the second line, continuing the melody and accompaniment from the first line.

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

Musical notation for the third line, continuing the melody and accompaniment.

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

Musical notation for the fourth line, continuing the melody and accompaniment.

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

Musical notation for the fifth line, concluding the piece. The melody ends with a fermata over the final note. The bass staff has a final chord with a fermata.

QUIEN SERA

English Lyric by
NORMAN GIMBEL

(SWAY)

Spanish Words and Music by
PABLO BELTRAN RUIZ

Moderato

Piano introduction in G major, 4/4 time, marked Moderato. 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 accompaniment of eighth notes.

When ma-rim-ba rhy-thms start to play, dance with me, make me sway,-
Quien se-rá la que me quie-rag mi Quien se-rá Quien se-rá

Chords: F#o B7 F#o B7 Em

Musical notation for the first vocal line, including a piano accompaniment with a mezzo-forte (mf) dynamic. The piano part features a consistent eighth-note accompaniment in the left hand and chords in the right hand.

Like the la-zy o-cean hugs the shore, hold me close, sway me more.
Quien se-rá la que me dé su-a-mor Quien se-rá Quien se-rá

Chords: Em C9#11 C9 B9 C9#11 C9 B7b9 Em6 B7b9 Em6

Musical notation for the second vocal line, including a piano accompaniment. The piano part continues with the eighth-note accompaniment and chordal support.

— Like a flow-er bend-ing in the breeze, bend with me, sway with ease,-
 — *Yo no sé si la po-dré en-con-trar yo no sé yo no sé*

Chords: Em6 F#o B7 F#o B7 Em

Musical notation for the third vocal line, including a piano accompaniment. The piano part maintains the eighth-note accompaniment and chordal support.

When we dance you have a way with me, stay with me, sway with me.
Yo no sé si vol-ve-ré a que-rer Yo no sé Yo no sé

Chords: Em C9#11 C9 B9 C9#11 C9 B7b9 Em6 B7b9 Em6

Musical notation for the fourth vocal line, including a piano accompaniment. The piano part concludes the piece with the eighth-note accompaniment and chordal support.



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G6 Bb° D7 G

Oth-er dan-cers may be on the floor, dear, but my eyes will see on-ly you,
 He que-ri-do vol-ver a vi-vir la pa-sión y el ca-lor de o-tro a-mor

G B7 D#° B7 Em C9 B7b9

On-ly you have that ma-gic tech-nique, when we sway I grow weak.
 de o-tro a-mor que me hi-cie-ra sen-tir que me hi-cie-ra fe-liz co-mo-ga-yer to

Em F#° B7 F#° B7 Em

I can hear the sound of vi-o-lins, long be-fore it be-gins,
 fui quien se-rá la que me que-ra-a mí Quien se-rá Quien se-rá

Em C9#11 C9 B9 C9#11 C9 B7b9 1. Em6 B7b9 Em6 Em C7

Make me thrill as on-ly you know how, sway me smooth, sway me now,
 Quien se-rá la que me dé sug-a-mor Quien se-rá Quien se-rá

Em 2. Em6 B7b9 Em6 C B7 Em

When ma-rim-ba rhy-thms sway me now... Sway me smooth, sway me now.
 Quien se-rá la que me Quien se-rá Quien se-rá, quien se-rá.

Quiereme Mucho

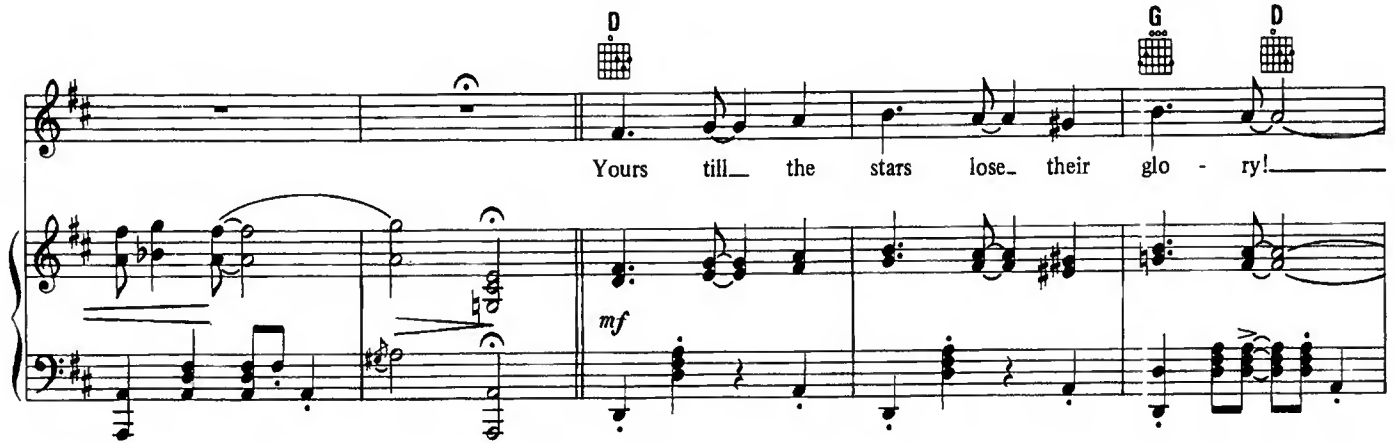
Words by ALBERT GAMSE and JACK SHERR
Music by GONZALO ROIG

Bolero



mf

The piano introduction consists of two staves. The right hand features a series of chords and melodic lines, including a prominent eighth-note pattern. The left hand provides a steady accompaniment with chords and a walking bass line.

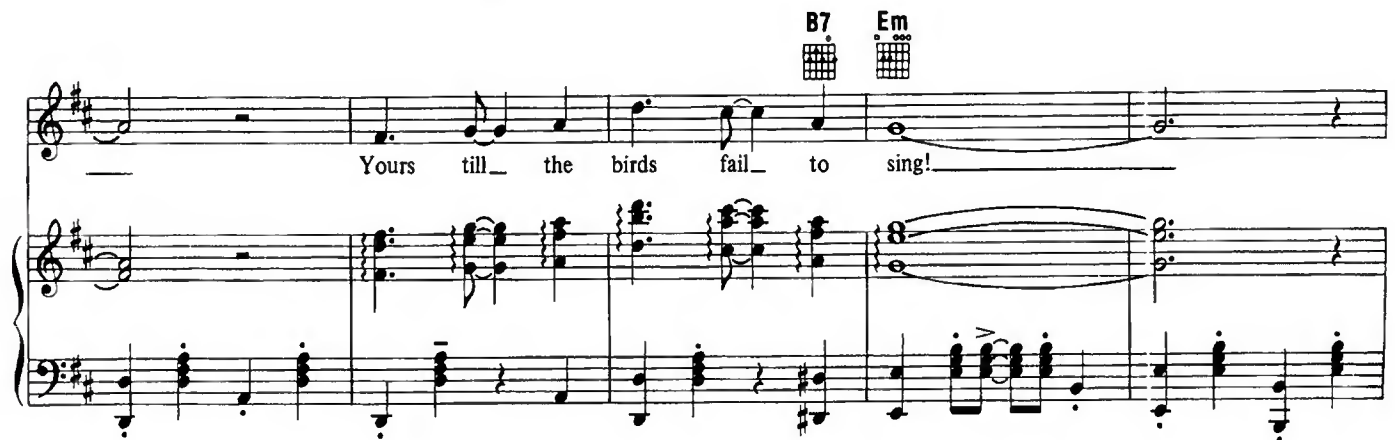


D **G** **D**

Yours till_ the stars lose_ their glo - ry!

mf

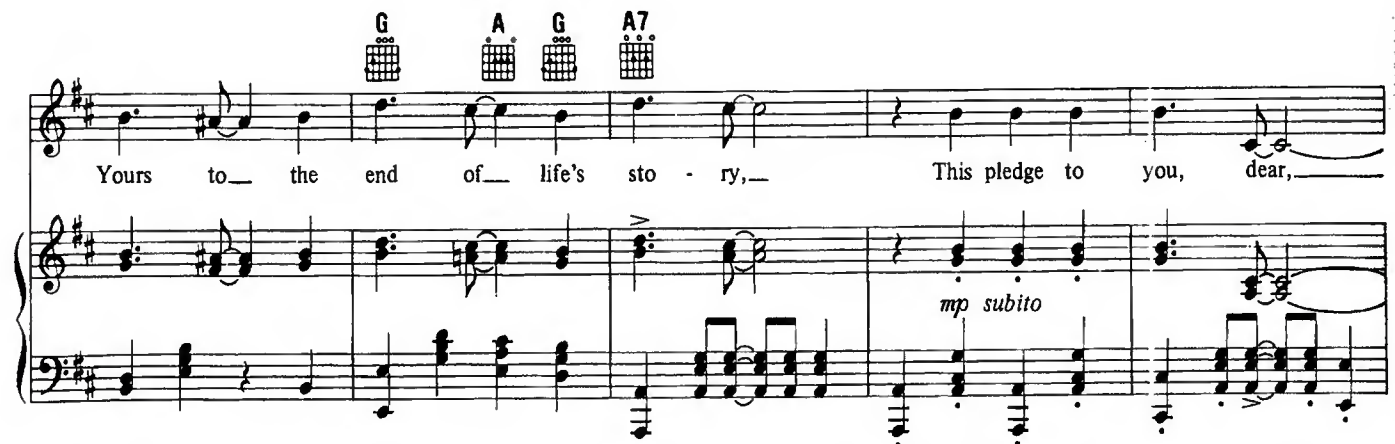
The first vocal line is set in D major. The guitar chords are D, G, and D. The piano accompaniment continues with a similar texture to the introduction.



B7 **Em**

Yours till_ the birds fail_ to sing!

The second vocal line continues in D major. The guitar chords are B7 and Em. The piano accompaniment features a more active bass line.



G **A** **G** **A7**

Yours to_ the end of_ life's sto - ry, _ This pledge to you, dear,

mp subito

The final vocal line concludes in D major. The guitar chords are G, A, G, and A7. The piano accompaniment ends with a *mp subito* marking, indicating a change in dynamics.

D

I bring! Yours in the gray of De-

G D D7 B Em B7 Em

cem - ber Here or on far dis - tant shores!

G A7 G D7 B7 Em

I've nev - er loved an - y one the way. I love you! How could

Gm D A7 D

I? When I was born to be just Yours.

dim. *rit.* *morendo*

RAYITO DE LUNA

Words and Music by
J.J. "CHUCHO" NAVARRO

Moderate Bolero

The first system of musical notation for 'Rayito de Luna' is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It begins with a *mf* dynamic marking. The right-hand part features a melodic line with eighth and sixteenth notes, while the left-hand part provides a steady accompaniment of quarter notes. A G7 chord diagram is shown above the staff at the start of the second measure.

The second system continues the piece, featuring a Cm chord diagram above the staff at the beginning of the second measure. The melodic line in the right hand moves through various intervals, and the bass line continues with a consistent rhythmic pattern.

The third system includes three chord diagrams: Ab (4fr), F7/A (3fr), and Eb/Bb (6fr) positioned above the staff. The melodic line in the right hand shows a sequence of eighth notes, and the bass line maintains the accompaniment.

The fourth system features three chord diagrams: F7/A (3fr), Bb7/Ab (2fr), and Eb/G (3fr) above the staff. The melodic line in the right hand concludes with a half note chord, and the bass line continues with quarter notes.

E \flat ^{3fr} N.C. B \flat 7

A un ra - yi - to de lu - na

E \flat 6 E \flat ^{3fr}

en te le ser - vo dor - mi - da a - sí la luz de tus

B \flat 7

o - jos a lu - mi - na - do mi po - bre

E \flat ^{3fr} N.C. B \flat 7

vi - da. Tu dis - te luz al sen - te - ro

Eb6 Eb Eb7

y me no - che sin for - tu - na y lu - mi - nan - do mi

Ab Bb7 Eb

cie - lo con un ra - yi - to cla - ro de lu - na.

N.C. G7

Ra - yi - to de lu - na blan - ca que lu - mi - na a mi ca -

Cm F7

mi - no a - sí tu a - mor en mi vi - - da

Bb7



N.C.

la ver - dad de mi des - ti - no. Tu dis - te luz al



Bb7




Eb




sen - te - ro y me no - che sin for - tu - na




Eb7




Ab



Bb7



y lu - mi - nan - do mi cie - lo con un ra - yi - to cla - ro de



Eb



1	2
N.C.	N.C.
Eb6	Eb6
	

lu - na.



RECUERDOS DE IPACARAI

BOLERO

Z. DE MIRKIN · D. ORTIZ

U- na no- che ti- bia nos co- no- cí- mos
jun- to al la- goa- zul de- pa- ca- ra- í. Tú can- ta- bas tris-
te por el ca- mi- no vie- jas me- lo- dí- as en gua- ra- ní.
Y con el em- bru- jo de tus can- cio- nes i- ba re- na- cien-
do tu- mor en mí, y en la no- che her- mo- sa de ple- ni- lu-
nio de tu blan- ca ma- no sen- tía el ca- lor, que con sus ca- ri-

Chords: C, G7, Dm, F, C7, F, Fm, C, C7, F

G7 C C7 F
 cias me dioel a-mor. Dón-dees-tás a- ho- ra cu- ña- ta- í
 Fm C A7
 que tu sua- ve can- to no lle-gaa mí, dón-dees-tás a- ho-
 Dm G7 C C7
 ra, mi ser tea- do- ra con fre- ne- sí. To- do te re- cuer-
 F Fm C
 da mi dul- cea- man iun- toal la- ooa- zul dey- pa- ca- ra- l,
 A7 Dm G7
 to- do te re- cuer- da mig- mor te lla- ma cu- ña- ta- í.
 1. C 2. C
 ti- na no- che ti-

REGÁLAME ESTA NOCHE

Words and Music by
ROBERTO CANTORAL

Moderately

The first system of musical notation is in 4/4 time. The treble clef staff begins with a dynamic marking of *mf*. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a half note chord of Dm (D2, F2, A2) with a guitar chord diagram above it. The third measure contains a half note chord of G7 (G2, B2, D3, F3) with a guitar chord diagram above it. The fourth measure contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note A4, with a triplet '3' below the notes. The bass clef staff contains a whole rest in the first measure, followed by a half note G2, a half note F2, and a quarter note G2.

The second system of musical notation continues in 4/4 time. The treble clef staff begins with a half note chord of C (C2, E2, G2) with a guitar chord diagram above it. The second measure contains a half note chord of C/E (C2, E2, G2) with a guitar chord diagram above it. The third measure contains a quarter note G4, a quarter note A4, and a quarter note B4, with a triplet '3' below the notes. The fourth measure contains a half note chord of Ebdim7 (E2, G2, Bb2, D3) with a guitar chord diagram above it. The fifth measure contains a quarter note G4, a quarter note A4, and a quarter note B4, with a triplet '3' below the notes. The sixth measure contains a half note chord of G7 (G2, B2, D3, F3) with a guitar chord diagram above it. The bass clef staff contains a half note G2, a half note F2, and a quarter note G2.

The third system of musical notation continues in 4/4 time. The treble clef staff begins with a quarter note G4, a quarter note A4, and a quarter note B4, with a triplet '3' below the notes. The second measure contains a half note chord of C (C2, E2, G2) with a guitar chord diagram above it. The third measure contains a half note chord of D9 (D2, F2, A2, C3, E3, G3) with a guitar chord diagram above it. The bass clef staff contains a half note G2, a half note F2, and a quarter note G2.

The fourth system of musical notation includes the lyrics "No quie - ro que te". The treble clef staff begins with a half note chord of G7 (G2, B2, D3, F3) with a guitar chord diagram above it. The second measure contains a half note chord of C (C2, E2, G2) with a guitar chord diagram above it. The lyrics "No quie - ro que te" are written below the treble staff, with a long horizontal line under "ro" indicating a sustained note. The bass clef staff contains a half note G2, a half note F2, and a quarter note G2.

Em Dm C/E

va - yas. La no-che es - tá muy frí - a.

This system contains the first three measures of the piece. The guitar part features chords Em, Dm, and C/E. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

G9 C D9

A - brí - ga me en tus bra - zos has - ta que vuel - va el

This system contains the next three measures. The guitar part features chords G9, C, and D9. The piano accompaniment continues with the eighth-note bass line and chords. A triplet of eighth notes is marked in the vocal line over the D9 chord.

F/G G7 C Em

dí - a. Tu al - moha - da es - tá im - pa - cien - te

This system contains the next three measures. The guitar part features chords F/G, G7, C, and Em. The piano accompaniment continues with the eighth-note bass line and chords.

Dm C/E G9

de a - ca - ri - ciar tu ca - ra. Tal vez te dé un con -

This system contains the final three measures of the page. The guitar part features chords Dm, C/E, and G9. The piano accompaniment continues with the eighth-note bass line and chords.

C Fm G7 C

se - jo, tal vez no di ga na - da.

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a half note 'se' and a quarter note 'jo,'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for C, Fm, G7, and C are provided above the staff.

F Dm

Ma - ña - na, muy tem - pra - no, pla - ti - ca rás con -

Detailed description: This system contains measures 5-6. The vocal line continues with 'Ma - ña - na,' and 'muy tem - pra - no,'. The piano accompaniment maintains the eighth-note bass line. Chord diagrams for F and Dm are provided above the staff.

Em F

mi - go y si es - tás de - ci -

Detailed description: This system contains measures 7-8. The vocal line continues with 'mi - go' and 'y si es - tás de - ci -'. The piano accompaniment continues with the eighth-note bass line. Chord diagrams for Em and F are provided above the staff.

Fm/Ab A7

di - da de a - ban - do - nar mi

Detailed description: This system contains measures 9-10. The vocal line concludes with 'di - da de a - ban - do - nar mi'. The piano accompaniment continues with the eighth-note bass line. Chord diagrams for Fm/Ab and A7 are provided above the staff.

D7 G9 C F

ni - do. En - ton - ces se - rá en - va - no

This system contains the first four measures of the piece. The guitar part features chords D7, G9, C, and F. The vocal line begins with the lyrics 'ni - do. En - ton - ces se - rá en - va - no'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand.

Dm Em F

tra - tar de de - te - ner - te. Re - gá - la me es - ta

This system contains measures 5-8. The guitar part features chords Dm, Em, and F. The vocal line continues with the lyrics 'tra - tar de de - te - ner - te. Re - gá - la me es - ta'. The piano accompaniment continues with the same rhythmic pattern.

Fm/Ab Bb7 G7

no - che. Re - trá - sa me la

This system contains measures 9-12. The guitar part features chords Fm/Ab, Bb7, and G7. The vocal line continues with the lyrics 'no - che. Re - trá - sa me la'. The piano accompaniment continues with the same rhythmic pattern.

C Db6/9 C6/9

muer - te.

This system contains measures 13-16. The guitar part features chords C, Db6/9, and C6/9. The vocal line concludes with the lyrics 'muer - te.'. The piano accompaniment continues with the same rhythmic pattern.

SABOR A MÍ

Original Words and Music by ALVARO CARRILLO
English Words by MEL MITCHELL

Slowly

Am7 Cm6 E7b9 Am7 D7b9^{4tr}

The piano introduction for the first system consists of two staves. The right staff has a treble clef and a key signature of one sharp (F#). It begins with a sixteenth-note triplet (marked '6') and a seven-note triplet (marked '7'). The left staff has a bass clef and a key signature of one sharp. The music is marked with a mezzo-forte (*mf*) dynamic.

G N.C. Am7 Cm Am7b5

Tan - to tiem - po dis - fru - ta - mos es - te a - mor _____ nues - tras al - mas se a - cer -

The first system of the vocal and piano accompaniment. The vocal line is on a treble clef staff with a key signature of one sharp. The piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are: "Tan - to tiem - po dis - fru - ta - mos es - te a - mor _____ nues - tras al - mas se a - cer -". The piano part includes a mezzo-piano (*mp*) dynamic marking.

Gmaj7 G/B Bbdim7 Am7

ca - ron tan - to a - sí _____ que yo guar - do tu sa - bor pe - ro tú lle - vas tam -

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics: "ca - ron tan - to a - sí _____ que yo guar - do tu sa - bor pe - ro tú lle - vas tam -". The piano accompaniment continues with the same accompaniment style.

D7 D7#5 G D7#5 G N.C.

bién sa - bor a mi. _____ Si ne - ga - ras mi pre -

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics: "bién sa - bor a mi. _____ Si ne - ga - ras mi pre -". The piano accompaniment concludes with a final chord and a whole rest.

Am7 Cm Am7b5 Gmaj7 G/B

seu - cia en tu vi - vir, _____ bas - ta - ría con a - bra - zar - te y con - ver - sar, _____

Bbdim7 Am7 D7

_____ tan - ta vi - da yo te di que por fuer - za tie - nes ya sa - bor a

G Cm G C#dim7 Dm7 G9 Dm7 G7 G7#5

mi. _____ No pre - ten - do ser tu due - ño no soy

C G7#5 C6 Em7 A7

na - da, yo no ten - go va - ni - dad, De mi vi - da doy lo

Em7 A7 D7 Am7 D7 N.C.

bue - no yo tan po - bre que o - tra co - sa pue - do dar? Pa - sa - rán más de mil
 love me. If you

Am7 Cm Am7b5 Gmaj7 G/B

a - ños mu - chos más, yo no sé si ten - ga a - mor la e - ter - ni - dad,

Bbdim7 Am7 D7

Pe - ro a - llá tal co - mo a - quí en la bo - ca lle - va - rás sa - bor a

1 G Cm G C#dim7 2 G C7 G

mí. No pre - mí.

mp *rit.* *pp* *ppp*

SABOR DE ENGAÑO

Canción Bolero

The musical score is written in a single system with two staves. The upper staff is the piano accompaniment, and the lower staff is the vocal line. The key signature has one flat (F major or D minor), and the time signature is 2/4. The score includes various musical notations such as notes, rests, and accidentals. Chord symbols (G7, F, C7) are placed above the piano staff. The lyrics are written below the vocal staff, with hyphens indicating syllables across notes. The piece concludes with a double bar line.

G7 F

C7 F

Canto

Sa - bor de en -

F C7

ga - ño sien - to en tus la - bios cuan - do me be - san, —

— Sa - bor de en - ga - ño tie - nen tus o - jos cuan - do me

F

mi - ran. — No e - res sin - ce - ra cuan - do me

C7

di - ces que a - un me quie - res, — y en tus pa -

F Adim

la - bras se no - ta el fi - lo de - la trai - ción.

C *Cant* 2a. vez *canto* F

Es im - po - si - ble se - guir fin - gien - do de es - ta ma -

C7

ne - ra, — yo te a - gra - dez - co con to - da el

F

al - ma tu no - ble em - pe - ño, — y te pro -

Gm

me - to sen - tir - me fuer - te cuan - do me di - gas -

G^{dim} F Gm C7

— que no me a - mas que es pa - ra o - tro tu co - ra -

F 2B C7^{tr} F

són. — o - tro tu co - ra - zón.

Sabr  Dios

ALVARO GARRILLO

Sa-br  Dios si t  me quie-res o m en-ga- as _____ co-mo n a-di-vi-no se-gui-r  pen-san-do

(Voz)

Sol Sibdis Lam Re7

que me quie-res so-la-men-te a m . _____ No ten-go de-re-cho en rea-li-dad, pa-ra du-dar de t ,

Re7 Re+ Sol Sol Sibdis

y pa-ra no vi-vir fe-liz pe-ro yo pre-sien-to que n es-t as con-mi-go aun-que s t s a-

Re7 Mi7 Lam La7

qu . _____ Sa-br  Dios u-no no sa-be nun-ca na-da _____ mo-ri-r  de

Re7 Lam7 Re7 Sol Sibdis Lam

pe-na s es-te a mor fra-ca-sa na-da mas por m -qui-vo-ca-c on. _____ y de-b es-tar

Re7 Re+ Sol Sol7

lo-co pa-r a tor-men-tar-me sin ha-ber ra-z n pe-ro voy a lu-char _____ has-t a rran-

Do Do m Sol Sol7 Mi7

-car es-t in-gra-ta men-ti-ra de mi co-ra [z n _____ Sa-br  [z n _____

Lam Re7 Sol Sibdis Re7 Sol

SABRAS QUE TE QUIERO

Spanish Words and Music by
TEDDY FREGOSO

Moderato

mf

The piano introduction consists of two staves. The right hand starts with a series of chords and a melodic line, while the left hand provides a rhythmic accompaniment. The music is in a minor key and has a moderate tempo.

VERSO

Gm D7 G7 Cm G7 Cm Cm7

Cuan-do pue-dan mis no-ches ha-blár-te y lo-gren de-cir-te lo quee-res en mí, qué de

mp

The first system of the verse features a vocal line with lyrics and a piano accompaniment. The piano part includes chords and a rhythmic pattern. The lyrics are: "Cuan-do pue-dan mis no-ches ha-blár-te y lo-gren de-cir-te lo quee-res en mí, qué de".

D7 Gm A7 D7

co - sas i-rán a con-tar - te, cuan-tas o - tras sa-brás tú de mí.

The second system of the verse continues the vocal line and piano accompaniment. The lyrics are: "co - sas i-rán a con-tar - te, cuan-tas o - tras sa-brás tú de mí." The piano part includes chords and a rhythmic pattern.

CORO

G Gmaj.7

Que te quie - ro, sa-brás que te quie - ro,

The chorus consists of two staves. The right hand has a simple melodic line, and the left hand has a rhythmic accompaniment. The lyrics are: "Que te quie - ro, sa-brás que te quie - ro,". The piano part includes chords and a rhythmic pattern.

Sabras Que Te Quiero - 3 - 1

Gmaj7 G^b D^o D7

ca-ri - ño co - mques - te, ja - más e - xis - tió,

Am Am7 D7

Que mis o - jos, ja - más han llo - ra - do,

Am7 D7 D⁺7 G

co - mqa - que - lla no - che, que te di - jea - diós;

Gmaj7

Que de - se - o vol - ver a tu la - do,

Gmaj.7 G6 G7 C6

te-ner-te con - mi - go vi-vir nues-troa-mor;

Am Cm6 G

que te quie - ro, sa-brás que te quie - ro,

D7

por-quee-res mi vi da, mi cie - loy mi

1 G G° D7 2 G D9 G

Díos. Que te Díos.

Se Te Olvida

English Lyric by ALAN BERNSTEIN
Music and Spanish Lyric by ALVARO CARRILLO

With An Easy Flow

Musical score for the first system of "Se Te Olvida". It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is 4/4. The tempo/style marking is "With An Easy Flow". The dynamic marking is *mf*. The lyrics are: (English) I re - (Spanish) Se te ol -

Musical score for the second system of "Se Te Olvida". It features a vocal line in treble clef and a piano accompaniment in grand staff. The dynamic marking is *mp-mf*. Chord diagrams are provided above the vocal line: Gm, C9, and F6. The lyrics are: mem-ber vi - da when the que me sun-light had a que-ies a spe-cial kind of pe-sar de lo que bright-ness, di - ces; And the pues lle-

Musical score for the third system of "Se Te Olvida". It features a vocal line in treble clef and a piano accompaniment in grand staff. Chord diagrams are provided above the vocal line: D7-9, G7, C7, and F6. The lyrics are: laugh-ter held a lov-er's kind of light-ness, Yel-low days, Yel-low Days, va-mos en el al-ma ci-ca - tri - ces im-po - si- bles de bo - rrar.

Ab7 G7 Gm C7

She would hold me and a smile would spread a-round us so com-
 Se te ol - vi - da que has - ta pue - dq ha - cer - te mal si me de -

F6 D7-9 G7

plete - ly, And the soft - ness of a kiss would lin - ger sweet - ly. Yel - low
 ci - do pues tu a - mor lo ten - go muy com - pro - me - ti - do pe - rqa

C7 F6 F9

Days, Yel - low Days. But then came thun - der and I
 fuer - za no se - rá. Y hoy re - sul - ta que no

Bbmaj7 Eb7

heard her say good - bye through tears of won - der: Now I'm all a - lone and my heart wants to
 soy de la es - ta - tu - ra de tu vi - da y al de - jar - me ca - si, ca - si si te ol -

Ab G7 C7

know, vi - da Yel - low que hay un Days. pac - to en - tre los Where'd you go? dos. Life is De mi

Gm C9 F6

emp - ty and the sun - light seems so harsh in - stead of ten - der, And the par - te te de - vuel - vo tu pro - me - sa de a do - rar - me ni si -

D7-9 G7 C7

laugh - ter's just an ech - o I re - mem - ber (from) Yel - low Days, Yel - low quie - ra sien - tas pe - na por de - jar - me que e - se pac - to no es con

1 F 2 F

Days. I re - Days. Dios: Se te ol - Dios.

SENTENCIA

Canción Bolero

Pedro Valdéz Hernández

Canto

¡ Ah! ¡ Ah! ¡ Ah!

Canto

Te a-cor-da-rás de mí —
— to-da la vi-da, — te a-cor-da-rás de
mí — mien-tras yo vi
Te a-cor-da-rás de mí — por-que en la
vi-da — la sen-ten-cia de a-mor, —
— la sen-ten-cia de a-mor — nun-ca se ol-
vi-da. — No pen-sas-te — ni un mo-

2a. vez canto

men - to vi - da mí - a — que la
vi - da — sin tí no la que - ri - a —
— te en - tre - gué la i - lu - sión en mi a - go -
ní - a — te lle - vas - te tam - bién —
— te lle - vas - te tam - bién — to - da mi
vi - da . — bién —
— to - da mi vi - da . —

Chords: F^{dim}, F₁, C₇, F₁, F₇, B_b, F, C₇, F₁, 2. C₇, F, C₇, F

Será por eso

CANCIÓN-BOLERO

de Consuelo Velázquez.

Tpo. de Bolero Lento.

The piano introduction is written in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). It begins with a forte (*f*) dynamic. The melody features a series of chords and a triplet of eighth notes. The piece concludes with two first and second endings, each marked with a repeat sign and a fermata.

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

The first vocal line is written in a 3/4 time signature with a key signature of two flats. It begins with a mezzo-forte (*mf*) dynamic. The melody is accompanied by piano accompaniment. The line ends with a fermata.

dieras lo que estoy su_friendo porque sé que tengo que de-jar-te ir. Los dos sa-

The second vocal line continues the melody in a 3/4 time signature with a key signature of two flats. It is accompanied by piano accompaniment and ends with a fermata.

-bemos que jamás po-dremos entregar el alma por segun-da vez. Pero el des-

The third vocal line continues the melody in a 3/4 time signature with a key signature of two flats. It is accompanied by piano accompaniment and ends with a fermata.

-ti no que si mpo - ne siem-pre sa-brá que la au-sencia no po-drá ven-cer. Sin

The fourth and final vocal line continues the melody in a 3/4 time signature with a key signature of two flats. It features a triplet of eighth notes and is accompanied by piano accompaniment. The line ends with a fermata.

ver — te para mí se rá la muer — te, — — — — — la vi — da

8 8 8 8

no la quiero sin te — ner — — te. Se rá por e so que al sen tir — te

8

mí a siento la a go — ní a de la últ i ma vez y en éstos besos — — se me vá la

3 3

vida pe ro to da — vi a te ve ré vol — ver.

8

Sin ver. Por que tie — ne que

3 3 1. 2. AL

ser que ro ver — te vol — ver. — — — — —

3 a tempo dim.

SI NOS DEJAN

Words and Music by
JOSÉ ALFREDO JIMÉNEZ

Moderately



mf

The first system of the piano accompaniment features a 4/4 time signature. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes. The music is marked *mf* (mezzo-forte).



Si nos

The second system continues the piano accompaniment. The vocal line enters with the lyrics "Si nos". The piano accompaniment maintains its rhythmic pattern.



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

The third system features the vocal line with lyrics "de - jan, nos va - mos a que - rer to - da la". A triplet of eighth notes is marked with a "3" above it. The piano accompaniment continues with a consistent bass line.



vi - da. Si nos de - jan, Nos

The fourth system concludes the piece with the vocal line lyrics "vi - da. Si nos de - jan, Nos". The piano accompaniment ends with a final chord in the right hand and a sustained bass line in the left hand.

G7



C



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

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

Dm



G7



Dm



G7



Dm



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

G7



C



A7



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

Dm7

G7

C

A7



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

Dm

G7

Dm

G7

Dm



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

Bdim

E7

Am

Gm7

C7



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

F



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

Em A7

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

Dm G7

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

Dm G7 C Am

zón ya - hí nos va - mos.

Dm7 G7sus C Am

2

Dm7 G7 C F

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

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Chord diagrams for Dm7, G7, C, and F are provided above the vocal staff.

Dm G7 C

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

Detailed description: This system contains measures 3 and 4. The vocal line has a triplet of eighth notes G4, A4, B4 in measure 3, followed by a quarter note C5 and a half note D5 in measure 4. The piano accompaniment continues with similar rhythmic patterns. Chord diagrams for Dm, G7, and C are shown above the vocal staff.

Am Dm7 G7

Si nos

Detailed description: This system contains measures 5 and 6. The vocal line has a whole rest in measure 5 and a quarter note G4 in measure 6. The piano accompaniment features more complex chordal textures in the right hand. Chord diagrams for Am, Dm7, and G7 are provided above the vocal staff.

C Am Dm G7 C

de - jan.

Detailed description: This system contains measures 7 and 8. The vocal line has a quarter note G4 in measure 7 and a whole rest in measure 8. The piano accompaniment concludes with sustained chords in the right hand. Chord diagrams for C, Am, Dm, G7, and C are shown above the vocal staff.

SI TÚ ME DICES VEN

Los Panchos

Arns.: María Solinís

Am Dm

The first system of music is in 4/4 time. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, including a trill on the final note. The left hand (bass clef) provides a simple harmonic accompaniment with quarter notes. A slur covers the first two measures, and another slur covers the last two measures.

G C F

The second system continues the piece. The right hand has a more active melodic line with eighth notes. The left hand accompaniment consists of quarter notes. Slurs are placed over the first two measures and the last two measures.

E E

The third system shows a change in the right hand's melody, featuring eighth notes and a trill. The left hand accompaniment includes quarter notes and a final chord. Slurs are used to group notes in both hands.

Am Dm G C

The fourth system concludes the piece. The right hand features a melodic line with eighth notes and two triplet markings (indicated by a '3' above the notes). The left hand accompaniment includes chords and quarter notes. Slurs are placed over the first two measures and the last two measures.

SITÚ MEDICES VEN

2

F Bdis Em F Dm Em

Musical notation for the first system, measures 1-3. The treble clef contains a melodic line with a triplet of eighth notes in measure 2 and a fermata over measure 3. The bass clef contains a bass line with chords and a triplet of eighth notes in measure 2. A crescendo hairpin is present in measure 3.

Dm G C Bdis Em Am

Musical notation for the second system, measures 4-6. The treble clef contains a melodic line with a fermata over measure 6. The bass clef contains a bass line with chords and a fermata over measure 6.

Dm E Am Am Am A7

Musical notation for the third system, measures 7-9. The treble clef contains a melodic line with a fermata over measure 9. The bass clef contains a bass line with chords and a fermata over measure 9.

Dm Dm G C C7

Musical notation for the fourth system, measures 10-12. The treble clef contains a melodic line with a triplet of eighth notes in measure 11 and a fermata over measure 12. The bass clef contains a bass line with chords and a fermata over measure 12.

SI TÚ ME DICES VEN

A Dm Am B E

cresc. . .

Am Dm G

mp rit. a tempo

G C A7 Dm E Am

B E Am

f

Siempre En Mi Corazón

ERNESTO LECUONA

Moderately

B♭maj7



Em7b5



F9



F7b9



B♭



C9



F7#5(b9)



L.H. *mf*

F7



N.C.

B♭maj7



F+



B♭maj7



F7#5



You are al - ways in my heart e - ven though you're far a -
 Siem - pre es - ta én mi co - ra - zón el re - cuer - do de tu a

B♭



F+



B♭



N.C.

B♭



way. I can hear the mu - sic of the song of
 mor, que al i - gual que tu can - ción qui - tó de

B♭/D



D♭dim7



Cm



3fr

F7



love I sang with you. You are al - ways in my
 mi a - ma su do - lor. Siem - pre es - ta én mi co - ra -

Cm7 Cm7/G Ebm6/Cb F7

heart, _____ and when skies a - bove are gray, _____
 zón _____ la nos - tal - gia de tu ser _____

Cm7 F7 Edim7/F7

_____ I re - mem - ber that you care _____ and then and there the sun breaks
 _____ ya ho - ra pue - do com - pren - der _____ qué dul - ce ha si - do tu per -

Bb N.C. Bb F+

through. _____ Just be - fore I go to sleep _____
 dón. _____ La vi - sión de mi so - ñar _____

Bb F7#5 Bb F+ Bb

_____ there's a ren - dez - vous I keep, _____ and the dreams I al - ways
 _____ me hi - zo ver con e - mo - ción, _____ que fue tu al - ma inv - pi - ra -

Dm7b5

G7

Cm

3fr

meet _____ helps me for - get we're far a - part. _____
ción _____ don - de a - pla - qué mi sed de a - mar. _____

Cm7b5

N.C.

Cm7b5

N.C.

_____ I don't know ex - act - ly when dear, _____ but I'm sure we'll meet a -
_____ Hoy tan só - lo es pe - ro ver - te _____ y ya nun - ca más per -

Bb

Bb/D

Dbdim7

F7

gain, dear, _____ and, my dar-ling, till we do _____ you are al-ways in my
der - te, _____ mien-tras tan-to que tu a - mor, _____ siem-pre es-ta én mi co - ra -

1 Bb

F7#5

N.C.

2 Bb

Bb6

heart. _____ You are al-ways in my heart. _____
zón. _____ Siem-pre es-ta én mi co - ra - zón. _____