

VOCAL COLLECTION / WORDS / CHORD NAMES

Ole Gormé

EYDIE GORMÉ/SPANISH FAVORITES



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BESAME MUCHO

English Lyric by
SUNNY SKYLAR

Music and Spanish Lyric by
CONSUELO VELAZQUEZ

Moderately

Piano introduction in G minor, 3/4 time. The melody is in the right hand, starting with a half note G4, followed by quarter notes A4, Bb4, C5, Bb4, A4, G4. The left hand provides accompaniment with chords and single notes.

Dm Gm6 Dm Gm(sus^A_C) Gm

BÉ - SA - ME BÉ - SA - ME MU - CHO;
Bé - sa - me, bé - sa - me mu - cho,

Vocal line with lyrics and piano accompaniment. The piano part features triplets and chords in the right hand, and a steady bass line in the left hand.

Gm F#dim Gm A7 Dm A7 Dm

Each time I cling to your kiss I hear mu - sic di - vine;
co - mo si fue - ra es - ta no - che la úl - ti - ma vez;

Vocal line with lyrics and piano accompaniment. The piano part continues with triplets and chords, maintaining the moderate tempo.

D7 Am7(susD) D7 F#dim Bbaug Gm(sus^A_C) Gm

BÉ - SA - ME MU - CHO,
bé - sa - me mu - cho,

Vocal line with lyrics and piano accompaniment. The piano part concludes with sustained chords in the right hand and a final bass note in the left hand.

Besame Mucho - 3 - 1

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Dm 3 E7(b9) A7 3 Dm Gm6 Dm

Hold me, my dar-ling, and say that you'll al-ways be mine.
 que ten-go mie-do per-der-te, per-der-te o-lra vez.

Gm Dm A7 Gm6

This joy is some-thing new, My arms en-fold-ing you, Nev-er knew this thrill be-
 Que-ro te-ner-te muy cer-ca, mi-rar-me en tus o-jos, ver-te jun-ta

Dm Gm Dm

fore;
 mí, Who ev-er thought I'd be hold-ing you close to me,
 pien-sa que tal vez ma-ña-na yo ya es-ta-ré

E7 3 Bb7 3 A7 Dm Gm6 Dm 3

Whisp-'ring "It's you I a-dore;" Dear-est one, if you should
 le-jos, muy le-jos de ti. Bé-sa-me, bé-sa-me

Gm (sus^A_C) Gm F#dim 3 Gm 3 A7 3

leave me, _____ Each lit - tle dream would take wing and my life would be
 mu - cho, _____ co - mo si fue - ra es - ta no - che la úl - ti - ma

Dm A7 Dm D7 Am7(susD) D7 F#dim Bbaug

through; _____ BÉ - SA - ME
 vez; _____ bé - sa - me

Gm(sus^A_C) Gm Dm 3 E(b9) 3 A7 3 A7aug 3

MU - CHO; _____ Love me for - ev - er and make all my dreams come
 mu - cho, _____ que ten - go mie - do per - der - te, per - der - te des -

1. Dm Bb9 A7(susD) A7 2. Dm Gm6 Dm

true. _____ true. _____
 pués. _____ pués. _____

r.h. poco rit.

CUATRO VIDAS

(BLUE ECHOES)

English Lyric by
FRED MEADOWS

Spanish Words and Music by
JUSTO CARRERAS and
JOE FARVER

Piano introduction in B-flat major, 4/4 time. The piece begins with a *mf* dynamic. The right hand features a melodic line with a triplet of eighth notes in the final measure, while the left hand provides a steady accompaniment. The introduction concludes with a *rit.* (ritardando) marking.

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 que-roo-fren-dar mi co-ra-zón.

The first system of the vocal melody is set in B-flat major. The piano accompaniment is marked *mp* and features a consistent harmonic accompaniment. The lyrics are written in both English and Spanish.

Gm Gm7 Gm6 Ebm6 B \flat Bbdim 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.

The second system continues the vocal melody. The piano accompaniment includes a triplet of eighth notes in the final measure, marked with a *rall.* (ritardando) instruction.

Chorus

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

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

The chorus begins with a repeat sign. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.



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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-ish-ed 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. _____

FLORES NEGRAS

English Lyrics by
RAY CHARLES

Spanish Words and Music by
SERGIO DE KARLO

Moderato

mf leggiero

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Tacet - - - - - Cm G7 Cm

It's so hard to re-veal now. How e-lat-ed I feel now;
Me ha-cen da-ña tus o-jos, me ha-cen da-ño tus ma-nos,

p

The first system of the vocal and piano accompaniment. The vocal line begins with a 'Tacet' instruction. The piano accompaniment features triplet patterns in the right hand and a steady bass line in the left hand.

Cm E° C Cmaj7 C C7b9

It's so hard to de-scribe why I act like I -
me ha-cen da-ño tus la-bios que sa-ben fin -

mp

The second system of the vocal and piano accompaniment. The piano accompaniment continues with triplet patterns and changes chords to E° and C7b9.

Fm D7 G7

do. I re-call my sen-sa-tions
gir. Yo mi som-bra pre-gun-to,

p mp

The third system of the vocal and piano accompaniment. The piano accompaniment features a change to Fm and D7 chords, with a dynamic shift to *mp* in the right hand.

G7 Cm

At the won - ders of na - tions, But there's none to com -
 sie - sos la - bios que a - do - ro, en un be - so sa -

Fm7 Fm6 F#° G7 C

pare to the sight of you.
 gra - do, ¿Po - drán men - tir?

C C Cmaj7 C C6

YOU'RE THE MO - MENT OF A LIFE - TIME,
 Ya un - que vi - va pri - sio - ne - ro,

mp - mf

C6 C C6 Cm

You're the gen - tle sigh of a lull - a - by at
 en mi so - le - dad, mi al - ma te di - rá: ¡Te

G7 Dm7

moon - time. YOU'RE THE MO - MENT OF A
 que - ro! Nues - tros la - bios guar - dan

G7 Dm7 G7 D7

LIFE - TIME, You're the ten - der light Of a star - ry
 fla - ma, de un be - so vo - raz, que no ol - vi - da -

G7 G+ Cmaj7 C6 C

night in June - time. Just to
 rás ma - ña - na. Flo - res

C Cmaj7 C C6 Eb° C

know you is to love you And to
 ne - gras del des - ti - no nos a -

mf

A7b9 A7 Bb7 A7 Dm A7

love you _____ is di - vine, _____ You're the
 par - lan _____ sin pie - dad, _____ pe - ro el

Dm F#° C Cmaj7 Em7

mo - ment _____ su - preme of a life - time, _____
 dí - a _____ ven - drá en que se - as _____

A7 Am7 Am7b5 D7 Am7 Am7b5 D7 G7

Tell me you'll be mine _____ all
 pa - ra mí no - más, _____ no -

1. C C° G7 Taet----- 2. C

mine. _____ YOU'RE THE mine. _____
 más. _____ Yaun - que más. _____

FRENESÍ

Words and Music by
ALBERTO DOMINGUEZ

Freely

N.C.

Cm

Am7b5

Bbm7

Eb7b9(b13)

Ab

Ab6/C

Bdim7

Bbm7

Eb9

Some-time a a - go I wan-der'd down in - to
Bé - sa - me tí a mí, bé - sa - me i - gual que mi

Ab

Ab6/C Bdim7

Bbm7

Eb7b9

Eb9

Ab

Ab6/C

Bdim7

old Mex - i - co. While I was there
bo - ca te be - so, da - me el fre - ne - sí

Bbm7

Eb9

Ab

Ab6/9

I felt ro-mance ev - 'ry - where.
que mi lo - cu - ra te dió.

C C6 Ebdim7 Dm7 G9 C C6 Ebdim7

Moon was shin - ing bright and I could hear laugh - ing voi - ces in the night:
 ¿Quién, si no fui yo, pu - do en - se - ñar - te el ca - mi - no del a - mor,

Dm7 G7b9 G7 C C6 Ebdim7 Dm7 G9

Ev - 'ry - one was gay, this was the start of their
 muer - ta mi al - ti - vez, cuan - do mi or - gu - llo ro -

C Eb6/9

hol - i - day. It was Fi - es - ta down in
 dó a tus pies? Quie - ro que vi - vas só - lo

Moderate Latin

Bbm7 Eb7 Bbm7 Eb7 Bbm7 Eb7

Mex - i - co, and so I stopped a - while to see the show.
 pa - ra mí y que tú va - yas por don - de yo voy,

Bbm7 Eb7 Ab6 Abmaj7 Abmaj7 Abdim7 Eb7

I knew that fre - ne - si meant "please love me" and I could say "Fre - ne -
 pa - ra que mi al - ma sea no - más de ti, bé - sa - me con fre - ne -

Ab6 Bbm7 Eb7

N.C.



si." A love - ly se - ño - ri - ta caught my eye.
 sí. Da - me la luz que tie - ne tu mi - rar

Bbm7 Eb7 Bbm7 Eb7 Bbm7 Eb7


I stood en - chant - ed as she wan - der'd by, and nev - er know - ing that it
 y la an - sie - dad que en - tre tus la - bios vi, e - sa lo - cu - ra de vi -




Ab6 Abmaj7 Abdim7 Eb7 Ab6

came from me I gent - ly sighed "Fre - ne - si."
 vir ya - mar, que es más que a - mor, fre - ne - sí.

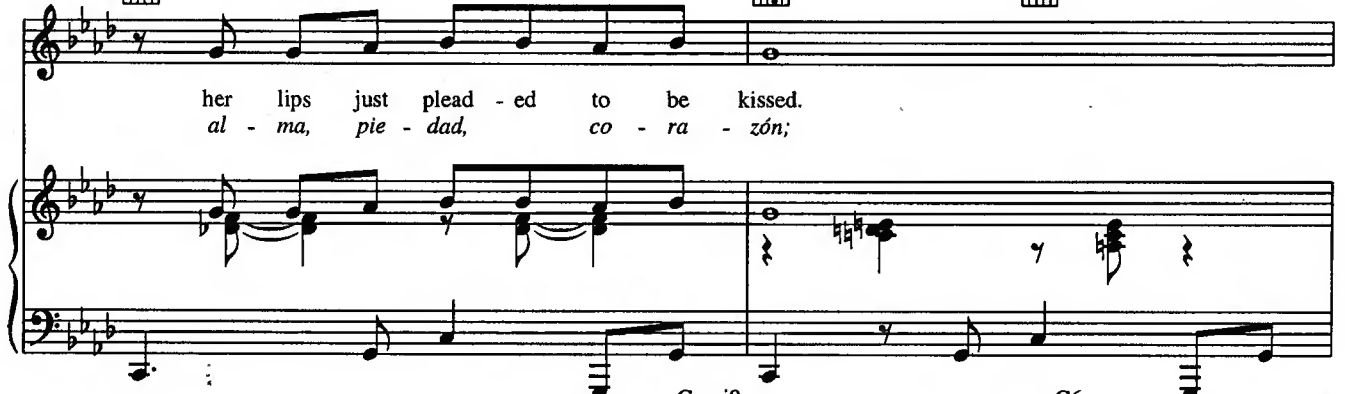
N.C. Cmaj9  C6 


She stopped and raised her eyes to mine,
Hay en el be - so que te dí,




Bbm6/C  Cmaj9  C6 





her lips just plead - ed to be kissed.
al - ma, pie - dad, co - ra - zón;



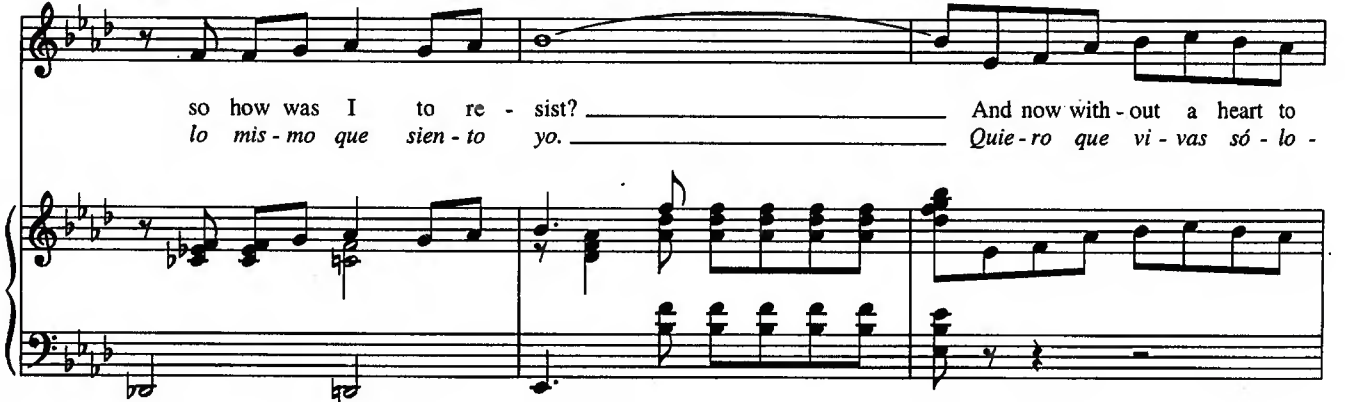
N.C. Cmaj9  C6 

Her eyes were soft as can - dle - shine,
di - me que sa - bes tu sen - tir,



Db9  Dm7b5  Bbm7  Eb9  N.C.

so how was I to re - sist? _____ And now with - out a heart to
lo mis - mo que sien - to yo. _____ Que - ro que vi - vas só - lo -



Bbm7 Eb7 Bbm7 Eb7 Bbm7 Eb7

call my own, a great-er hap-pi-ness I've nev-er known
 pa-ra-mí y que tú va-yas por don-de yo voy,

Bbm7 Eb7 Ab6^{3fr} Abmaj7 Bbm7 Eb7

— be-cause her kiss-es are for me a-lone, who would-n't say "Fre-ne-
 — pa-ra que mi al-ma sea no-más de tí, bé-sa-me con fre-ne-

1 Ab6^{3fr} E9 Eb7 N.C. 2 Ab6^{3fr}

si." It was Fi-es-ta down in si."
 sí. Quie-ro que vi-vas só-lo sí.

Bbm7 A9#11^{4fr} Ab6/9

— Who would-n't say "Fre-ne-si!"
 — bé-sa-me con fre-ne-sí.

Historia de un amor

Letra y Música: Carlos E. Almarán

Moderato

Piano introduction in G major, 4/4 time. The music is marked *mf*. It features a melodic line in the right hand and a bass line in the left hand. The right hand starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The left hand starts with a half note G2, followed by a quarter note F2, a quarter note E2, and a quarter note D2. The piece concludes with a final chord of G major.

Am7(b9)



D7



Ya no es-tás más a mi la-do co-ra-zón. en el al-ma só-lo
All at once you find your dreams are com-ing true and you won-der what is

Vocal line: The melody is in G major, starting on G4. The piano accompaniment is in G major, with a bass line in the left hand and a chordal accompaniment in the right hand. The piece is marked *mp - mf*. The piano accompaniment features a bass line in the left hand and a chordal accompaniment in the right hand. The piece concludes with a final chord of G major.

1am7(b9)

1te7

Gm



Gm7



Gm7



Gm6



F



ten-go so-lè-tad y si yo no pue-do ver-te. ¿por qué Dios me hi-zo que-
hap-pen-ing to you! Then you feel your head go spin-ning, but it's on-ly the be-

Vocal line: The melody is in G major, starting on G4. The piano accompaniment is in G major, with a bass line in the left hand and a chordal accompaniment in the right hand. The piece is marked *Solm*. The piano accompaniment features a bass line in the left hand and a chordal accompaniment in the right hand. The piece concludes with a final chord of G major.

Solm

Solm7+

Solm7

Solm6

Fm



rer - te pa - ra ha - cer me su - frir más? Siem - pre fuis - te la ra -
 gin - ning of the sto - ry of love! When she tells you with her

Mib Mib7 Re7 Solm



zón de mi e - xis - tir, a - dó - rar - te pa - ra mi fue re - li - gión;
 soft ap - peal - ing ways. "I have searched for you through all my lone - ly days!"

Lam7/5b Re7 Solm Solm7+



y en tus be - sos, yo en - con - tra - ba el ca - lor que me brin -
 As her eyes are bright - ly gleam - ing, you be - gin to know the

Solm7 Solm6 Fa



da - ba el a - mor y la pa - sión. Es la his - to - ria de un a -
 mean - ing of the sto - ry of love! It's a tale that's oft - en

Mib Mib7 Re7 Solm Dom Solm mp

Am 7**b**



D7



mor
told.

co - mo no hay o - tro i - gual,

que me hi - zo com - pren -
but when it's hap - pen - ing to

cresc. poco a poco

Lam 7**b**

Re7



der
you!

to - do el bien; to - do el mal,

que te dió luz a mi
Though you know the sto - ry's

Solm



vi - da
old.

a - pa - gán - do - la des - pués
it still feels new!

Dom

Dom7+

Dom7

Fa7

Fa7/b9

Sib

Sib7+

no inglés



¡Ay, qué vi - da tan os - cu - ra!

sin tu a - mor no vi - vi - ré!

Sib6

Solm

Dom6

Dom

Re7/b9

Re

Mib



Ya no es - tás más a mi la - do co - ra - zón,
 Though a hun - dred dif - f'rent loves may come and go,

sfz *mf*

Re7 Lam7/5b



en el al - ma só - lo ten - go so - le - dad. y si yo nó pue - do
 still the time will come when you will sure - ly know! On - ly when two hearts are

Re7 Solm Solm7+ Solm7 Solm6



ver - té, ¿por qué Dios me hi - zo que - rer - te pa - ra ha - cer - me su - frir
 blend - ing, will you know there is no end - ing to the sto - ry of

Fa Mib Mib7 Re7

1. Gm 3fr. Cm Am7/5b D7

2. Gm 3fr. Cm 3fr. D7 Gm 3fr.

más. Ya no es - tás más a mi más.
 love! All at once you find your love!

Solm Dom Lam7/5b *sfz* Re7 *mf* Solm Dom Re7 *sfz* Solm

LA PUERTA

Words and Music by
LUIS DEMETRIO

Flowing

mf

Bbm **Dbm** **Gb**

Cb/Eb **Ddim** **Eb7** **Bbm**

Bbdim **Eb7** **Ab**

F7 **Bbm** **Eb7b9** **Eb7**

La puer - ta se ce - rró de - trás de ti

y nun - ca más vol - vis - te a a - pa - re - cer.

De - jas - te a - ban - do - na - da la i - lu - sión que ha - bía en - mi co - ra - zón por

Cm 3fr Bbm7 Abmaj7 Fm/Eb Bbm

ti. La puer - ta se ce - rró de - trás de ti

Bbdim Eb7 Ab 4fr F7

ya - sí de - tras de ti se fué mi a - mor cre - yen - do que po -

Bbm Eb7 Ab6 3fr Gb7 A7

dri - a con - ven - cer a tu al - ma de mi pa - de - cer.

Ab6 3fr Ebm Ebm/Ab 11fr Ab7 4fr

Pe - ro es que no su - pis - te so - por - tar las pe - nas que nos dió, la

Dbm Gb7 Gdim

mis - ma ad - ver - si - dad que a - si co - mo tam - bién nos

This system contains the first two measures of the piece. The guitar part features chords Dbm (4fr), Gb7, and Gdim. The vocal line has a melodic line with lyrics. The piano accompaniment consists of chords and a bass line.

B E7

dió fe - li - ci - dad, nos vi - no a cas - ti - gar con el do -

This system contains the next two measures. The guitar part features chords B and E7. The vocal line continues with lyrics. The piano accompaniment continues with chords and bass line.

Eb7 N.C.

lor. _____ La puer - ta se ce -

This system contains the next two measures. The guitar part features chords Eb7 and N.C. (Natural Chord). The vocal line has a long note followed by lyrics. The piano accompaniment continues with chords and bass line.

Bbm Bbdim Eb7 Ab 4fr

rró de - trás de ti _____ y nun - ca más vol - vis te a a - pa - re - cer. _____

This system contains the final two measures. The guitar part features chords Bbm, Bbdim, Eb7, and Ab (4fr). The vocal line continues with lyrics. The piano accompaniment continues with chords and bass line.

F7 Bbm Eb7

De - jas - te a - ban - do - na - da la i - lu - sión que ha - bía en - mi co - ra - zón por

Cm7b5 F7 Bbm

ti. De - jas - te a - ban - do - na - da la i - lu - sión que ha -

Eb7b9 Eb7 Ab 4fr Bbm

bía en mi co - ra - zón por ti.

Dbm6/Eb Em9/A Ab 6 3fr

LA ULTIMA NOCHE

(Bolero)

Spanish Words and Music by
BOBBY COLLAZO

Moderato

Piano introduction in F minor, 4/4 time. The right hand features a melodic line starting with a half note F4, followed by quarter notes G4, A4, Bb4, C5, and a half note Bb4. The left hand plays a steady eighth-note accompaniment: F4, G4, A4, Bb4, C5, Bb4, A4, G4.

First system of vocal and piano accompaniment. The vocal line begins with a half note F4, followed by quarter notes G4, A4, Bb4, C5, and a half note Bb4. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Chords are indicated above the staff: Fm, Bbm6, and C7. Dynamics include *p* and *mp*.

La úl - ti - ma no - che que pa - sé con - ti - go, la lle - vo guar - da - da co - mo

Second system of vocal and piano accompaniment. The vocal line continues with a half note F4, followed by quarter notes G4, A4, Bb4, C5, and a half note Bb4. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. Chords are indicated above the staff: Fm, F7, and Bbm6. Dynamics include *mp*.

fiel tes - ti - go de a - que - llos mo - men - tos en que fuís - te mí - a

Third system of vocal and piano accompaniment. The vocal line continues with a half note F4, followed by quarter notes G4, A4, Bb4, C5, and a half note Bb4. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. Chords are indicated above the staff: Dm7(b5), Db7, C7, and Fm. Dynamics include *mf*, *sf*, and *mp*.

y hoy quie - ro bo - rrar - la de mi ser. La úl - ti - ma no - che que pa -



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Bbm6 C7 Fm

sé con - ti - go, qui - sic - ra ol - vi - dar - la, pe - ro no he po - di - do, la

F7 Bbm6

úl - ti - ma no - che que pa - sé con - ti - go,

Dm7(b5) Db7 C7 Fm Tacet-----

ten - go que ol - vi - dar - la de mia - yer. Por - que te

mf

Gm7 C7 Gm7 C7 F0 F Eb7 D7 D7(b9)

fuis - te a - que - lla no - che, por - que te

Gm7 C7 Gm7 C7 F D7 Gm7 F#0

fuis - te, sin re - gre - sar. Y me de-

Gm7 C7 Gm7 C7 F0 F Eb7 D7 D7(b9)

jas - te, a - que - lla no - che, co - mo re-

Gm7 C7 Gm7 C7 F F7sus F

guer - do de tu trai - ción. La

D. S. al \oplus

\oplus Dm7(b5) Db7 C7 Fm Fm6(maj7)

y hoy quie-ro bo-rrar-la de mi ser.

L.H. *pp*

LUNA LUNERA

(Bolero)

Spanish Words and Music by
TONY FERGO

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The music begins with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with a repeat sign and a fermata over the first measure, followed by a series of eighth notes and triplets. The left hand provides a steady accompaniment of quarter notes.

The second system continues the musical notation. The right hand features several triplet figures and a melodic line. The left hand continues with a consistent accompaniment pattern.

The third system of musical notation shows the continuation of the piece. It includes a fermata in the right hand and a dynamic change to forte (*f*) in the right hand towards the end of the system. The left hand accompaniment remains consistent.

The fourth system includes the vocal melody and lyrics. The lyrics are: "Lu - na lu - ne - ra, cas - ca - be - le - ra, vey di - lea mi chi - qui - ta, por Dios, que me ne - ra, cas - ca - be - le - ra, vey di - lea mi chi - qui - ta, por Dios, que me". The musical notation includes a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). The music is marked mezzo-forte (*mf*). Above the vocal line, the chords G, Am, and G are indicated. The right hand features a melodic line with a repeat sign and a fermata over the first measure, followed by a series of eighth notes and triplets. The left hand provides a steady accompaniment of quarter notes.



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Am G C

quie - ra, di - le que no vi - vo de tan - to pa - de - cer, di - le que a mi
 quie - ra, di - le que me mue - ro, que ten - ga com - pa - sión, di - le que sea -

1 F#m7b5 B7 E7 tacet ----- 2 B7b9 E7 Am

la - do de - bie - ra vol - ver. Lu - na lu - pia - de de mi co - ra - zón.

G Dm Dm7 Dm6 Dm7 F7

¡Ay, lu - ni - ta re - don - di - ta, que la es - pu - ma de tu luz ba - ñe mi

E7 Am Am7 G

no - chel ¡Ay, lu - ni - ta re - don - di - ta, di - le que me has vis - to

F6 F7 E7 G Am

tu llo - rar de a - mor. Lu - na lu - ne - ra, cas - ca - be - le - ra, ve y di - le a mi chi -

G Am Am7 G7

qui - ta, por Dios, que me quie - ra. Di - le que me mue - ro, que ten - ga com - pa -

Am F7 E7 Am G+ Am

sión, di - le que sea - pia - de de mi co - ra - zón.

Al ‰ y

Am G F E7 E+ Am

zón.

NOCHECITA DE ENSUEÑO

Canción-Bolero

Spanish Words and Music by
VICTOR HUESCA

mf

The piano introduction consists of two staves. The right hand features a melodic line with a series of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The music is in a 3/4 time signature and the key of G major.

G B7 E7

No - che - ci - ta ___ que de en - sue - ño hu - bo en mi vi - da ___

mp-mf

The first system of the vocal melody is shown above a piano accompaniment. The lyrics are "No - che - ci - ta ___ que de en - sue - ño hu - bo en mi vi - da ___". The piano accompaniment includes the chords G, B7, and E7. The dynamic marking is mp-mf.

E7 Em7 C A7 D11 D7

— en que mi a - mor con ___ tu ca - ri - ño ___ se que -

The second system of the vocal melody continues the lyrics: "— en que mi a - mor con ___ tu ca - ri - ño ___ se que -". The piano accompaniment includes the chords E7, Em7, C, A7, D11, and D7.

Gmaj7 G6 Gmaj7 G G

dó. ___ Con el al - ma he - cha pe -

The third system of the vocal melody concludes the lyrics: "dó. ___ Con el al - ma he - cha pe -". The piano accompaniment includes the chords Gmaj7, G6, Gmaj7, G, and G.



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B7 E7 Em7

da - zos — yo te di - go — que he su-

C A7 D11 D7 G C G D

fri - do — la más tris - te — de - cep - ción, —

G C G tacet----- Dm7 G7 G11

— Cuan - do sa - bes — que te quie - ro — con de-

C Em7

li - rio, — tú te bur - las — y no

A7 D7

tie - nes com - pa - sión. Yo te

G B7 E7

que - ro con pa - sión y he de a - do - rar - te

E7 Em7 C A7 D11 D7

en la no - che cuan - do es - cu - ches mi can -

1. G G#° Am7 D9 2. G D7 G6

ción. No - che - ción.

NOSOTROS

English Lyric by
AL STEWART

Spanish Words and Music by
PEDRO JUNCO, JR.

Moderately

The piano introduction consists of two staves. The right hand plays a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. The left hand provides a harmonic accompaniment with chords: Fm, Cm, Fm, Cm, Fm, Cm, Fm, Cm.

VERSE Fm Cm Fm Cm

I'm yours, you're mine, This love of ours was fat - ed,
A - tien - de me que-ro de-cir - te al - go-

The first verse is set in F minor. The melody is on a single staff, and the piano accompaniment is on two staves. The tempo is moderately. The dynamics are marked *mf* and *mp*.

Fm Cm1 A7 G7

Two hearts as one were mat - ed, And we'll keep it that
qs qui xas nqs pe - res do - lo - ro - so tal

The second verse continues the melody and piano accompaniment. The dynamics are *mp*. The piano accompaniment features a steady eighth-note bass line.

Cm Fm6 G7 Fm Cm

way; Come rain, come shine,
ves Es - cú - cha - me

The third verse continues the melody and piano accompaniment. The dynamics are *mp*. The piano accompaniment features a steady eighth-note bass line.

Fm Cm Fm

If you are there be - side me, I'll have your love to
qs aum - que me due ledi al - ma - yo ne - ce - si - to ha -

The fourth verse continues the melody and piano accompaniment. The dynamics are *mp*. The piano accompaniment features a steady eighth-note bass line.

Cmi Ab7 G7+ G7 Cmaj G7

guide me - And so I say:
 blar - te - ya si la la re.

R. H.

CHORUS Cmaj7 C6 F7 C F7

NO - SO - TROS Means you and I to - geth - er, It makes no dif - fence
 No - so - tros que fui - mos tan sin - ce - ros qe des - de qe nos

mp-mf

Cmaj7 F#dim G7 Dm7 G7

wheth - er we're near or far a - part, dear; NO -
 vi - mos a - man - do nos es - ta - mos. No -

SO - TROS From ear - ly dawn 'till night time, This dream of love, de -
 so - tros Through tears and joy and laugh - ter, This love for - ev - er
 qe del a - mor hi - ci - mos un sol ma - ra - vi -

G7 C C#dim Dm7 G9 Guitar Tacet

spite time, Will lin - ger in my heart, dear; To -
 af - ter Will lin - ger in my heart, dear; To -
 llo - so ro - man - ce tan di - vi - no No -

Cmaj7 C6 F7 C F7

geth - er, We'll share the moon - lit hours_ The sun - shine and the
 geth - er, We'll say "Good - bye" to sor - row, And with each new to -
 eo - tros_ qe nos que - re - mos tan - to_ de - be - mos se - pa -

C C7 C7+ F C9+ F6

flow - ers, The star - dust up a - bove; We'll live just for each
 mor - row, We'll share a dream for two; We'll live just for each
 rar - nos no me pre gun - tes más noes - fal - ta de ca -

Fm6 C Em7 b5

oth - er, There'll nev - er be an - oth - er;
 oth - er, There'll nev - er be an - oth - er;
 ri ño te quie - ro con el al - ma

A7 Dm7 G7

I swear that from this moment, 'Twill al - ways be NO - SO - TROS, just you and I and
 I swear that from this moment, 'Twill al - ways be NO - SO - TROS, Till all our dreams come
 te ju ro qe tea - do - ro yen nom - bre dees tea mor y por tu bien te di - qoa -

1C F#dim Dm G7 2C Bb7 C6

love. NO - (love.)
 (true.) true.
 dios. No - dios.

ritard.

PERFIDIA

English Lyric by
MILTON LEEDS

Spanish Words and Music by
ALBERTO DOMINGUEZ

Moderately, with expression

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The tempo and expression markings are 'Moderately, with expression' and 'mp'.

Verse

Cm Gm (F Bass) F#m Fm

Stran - gers, and we were sweet-hearts for so long, —
Na - die com - pren - de lo que su - fro yo, —

The first system of the verse shows the vocal line and piano accompaniment. The vocal line is in a single staff with lyrics underneath. The piano accompaniment is in two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo and expression markings are 'Moderately, with expression' and 'mp'.

G7 B° E7 Cm C7

Lov-ers un-til you let your love go wrong; — Kiss me, then give your heart to
can-lo, pues ya no pue-do so-llo-zar, — so-lo, tem-blan-do degn-sie-

The second system of the verse continues the vocal line and piano accompaniment. The vocal line is in a single staff with lyrics underneath. The piano accompaniment is in two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo and expression markings are 'Moderately, with expression' and 'mp'.

Gm (F Bass) F#m Fm Fm6 D7 G G11 G7b9

some - one new, — Dar-ling, this is our last a - dieu.
dad es - toy, — lo - dos me mi-ran y se van.

The third system of the verse concludes the vocal line and piano accompaniment. The vocal line is in a single staff with lyrics underneath. The piano accompaniment is in two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo and expression markings are 'Moderately, with expression' and 'mp'.

Perfidia - 4 - 1

C Am F6 G7 C Am F6 G7

To
Mu-

mp

C Am7 Dm7 G7 C 3 Am7

you, _____ my heart cries out, "PER - FI - DI - A," _____
 jer, _____ si pue - des tú con Dios ha - blar, _____

Dm7 G7 C 3 Am7 Dm7 3 Dm6 B7b5

_____ For I found you, the love of my life, in some - bod - y else - 's _____
 _____ pre - gún - ta - le si yo al - gu - na vez le he de - ja - do de a - do -

E Dm7 G9 G7 C Am

arms; _____ Your eyes _____
 var. _____ Yel mar, _____

Dm7 G7 C 3 Am7 Dm7 G7

are ech - o - ing "PER - FI - DI - A," For - get - ful of our
 es - pe - jo de mi co - ra - zón, las ve - ces que me ha

C 3 Am7 Dm7 3 Dm6 B7b5 E B7 E

prom - ise of love, you're shar - ing an - oth - er's charms.
 vis - to llo - rar la per - fi - dia de tu a - mor.

Dm7 E Dm Dm6 Dm7 Dm6

With a sad la - ment, my dreams have fad - ed like a bro - ken mel - o -
 Te he bus - ca - do don - de quie - ra que yo voy y no te pue - do ha -

E F7 E F7 E7 F7 E7 Dm Dm6

dy; While the gods of love look down and laugh at
 llar. ¿Pa - ra qué quie - ro - tros be - sos si tus

Dm6 G7 E B7b5 E Dm7 Fm6 G7
 what ro-man-tic fools we mor-tals be; _____ And
 la-bios no me que-ren ya be-sar? _____ Y

C Am7 Dm7 G7 C 3 Am7
 now _____ I know my love was not for you,
 tú. _____ ¡Quién sa-be por don-de an-da-rás,

Dm7 G7 C 3 Am7 Dm7 3 G9
 — And so I'll take it back with a sigh, per-fid-i-ous one, good-
 — quién sa-be qué a-ven-tu-ra ten-drás, qué le-jos-es-lás de

1. C (maj7) Am Am7 Dm7 G7 2. C Ab9 C9
 bye. _____ To bye. _____
 mí! _____ Mu- mí. _____

poco rall. *p*

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 rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line with chords.

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

Chords: F#o B7 F#o B7 Em

Musical notation for the first vocal line, including treble and bass staves with piano accompaniment. Dynamics include mf.

Like the la-zy o-cean hugs the shore, hold me close, sway me more.
Quien se-rá la que me de sug-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 treble and bass staves with piano accompaniment.

— 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 treble and bass staves with piano accompaniment.

When we dance you have a way with me, stay with me, sway with me.
Yo no sé si vol-ve-réa 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 treble and bass staves with piano accompaniment.



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G6 Bb^o 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#^o B7 Em C9 B7⁹

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 a-yer lo

Em F#^o B7 F#^o B7 Em

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

Em C9#11 C9 B9 C9#11 C9 B7⁹ 1. Em6 B7⁹ 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 B7⁹ 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. —

SABOR A MÍ

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

Slowly

Am7 Cm6 E7b9 Am7 D7b9^{4fr}

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 -

Gmaj7 G/B Bbdim7 Am7

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

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

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

Am7 Cm Am7b5 Gmaj7 G/B

sen-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

I G Cm G C#dim7 2 G C7 G

mi. No pre - mi.

mp *rit.* *pp* *ppp*

UN TELEGRAMA

English lyric by
ESLY SCHWARTZ and
JEWEL BRODSKY

(MY SUNDAY BABY)

Spanish Words and Music by
HNOS. GARCIA SEGURA

Moderately

C Cmaj7 3 C6 Cmaj7 C Cmaj7

How I'd love you to hold my hand for - ev - er, - Always to -
An - tes de que tus la - bios me con - fir - ma - ran, - que me que -

C6 C Gm C7 F6 G7 C

geth - er, - MY SUN - DAY BA - BY, - MY SUN - DAY BA - BY! -
ri - as - ya lo sa - bi - a, - ya lo sa - bi - a. -

Dm7 G7 G7^{b9} C Cmaj7 3 C6 Cmaj7 C

How I'd love to be in your arms for - ev - er, -
Por - que con la mi - ra - da tú me pu - sis - te, -



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C Cmaj7 C6 C Gm C7 F6 G7

al - ways to - geth - er, - MY SUN - DAY BA - BY, MY SUN - DAY
 un te - le - gra - ma - que me de - ci - a, que me de -

C C9 C7 % C9 F Fmaj7

BA - BY! - Oh Mon - day, I am so blue,
 ci - a; Des - ti - no, I am so blue,
 tu co - ra - zón,

Fmaj7 F6 B9 C9 F Fmaj7 F6 C#9

And on Tues - day oh, what do I do? Wait for
 And on Thurs - day oh, what do I do? Wait for
 Do - mi - ci - lio: cer - ca del cie - lo, re - mi -

D9 G Gmaj7 G6 Dm7

Sun - day, to be with you! Oh, lov - er,
 ten - te: mis o - jos son, y tex - to:

Fm Fm6 3 Dm7b5 G7 C Cmaj7 3

I love you, I love you! How I'd love you to
te quie-ro te quie-ro. An-tes de que tus

C6 Cmaj7 C Cmaj7 C6

hold me tight for - ev - er, Al - ways to - geth - er, -
la-bios me con-fir - ma - ran, que me que - ri - as, -

C Gm C7 F6 G7 C Dm7 G7 G7b9

MY SUN-DAY BA - BY, - MY SUN-DAY BA - BY! -
ya lo sa - bí - a, - ya lo sa - bí - a. -

C Cmaj7 3 C7 Cmaj7 C6 Cmaj7 C6

How I'd love to be yours to-night for - ev - er! - Al - ways to - geth - er, -
Por-que con la mi - ra - da tú me pu - sis - te, - un te - le - gra - ma, -

C Em7 Am7 D7 G7 Dm7 G7 C C9 C7

1.

MY SUN-DAY BA - BY, - MY SUN-DAY BA - BY! - On
 que lo de - cí - a, - que lo de - cí - a. -

D.S. al Fine

Fine

Cmaj7 C6 Ebdim G7 Dm7 G7 C Ab7 C

BA - BY. - Ay, Ay, Ay - Hold me tight!
 cí - a. - Ay, Ay, Ay, ya to sē,

Ebdim G7 Dm7 G7 Gm6 A7 A7^{b9} A7^{b9} Dm7

Ay, ay, ay, - ev - 'ry night, SUN - DAY BA - BY, -
 y tam - bién - te que - rrē, y tam - bién -

Dm7 Dm7 G9 C G7+ C6

I love you!
 te que - rrē.

Y

(Bolero)

Spanish Words and Music by
MARIO DE JESUS

Molto moderato

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes. Dynamics markings include *mp*, *mf*, *f*, and *p*.

G Am7 D7

¿Y qué hi - cis - te del a - mor que me ju - ras - te? ¿Y qué has he - cho de los be - sos que te

The first system of the vocal melody is shown above a piano accompaniment. The vocal line is in G major and includes the lyrics: "¿Y qué hi - cis - te del a - mor que me ju - ras - te? ¿Y qué has he - cho de los be - sos que te". The piano accompaniment features chords G, Am7, and D7. Dynamics markings include *mp - mf*.

G6 G Bb° Am7 D7

dí? ¿Y qué ex - cu - sa pue - des dar - me si fal - tas - te y ma -

The second system of the vocal melody continues with the lyrics: "dí? ¿Y qué ex - cu - sa pue - des dar - me si fal - tas - te y ma -". The piano accompaniment features chords G6, G, Bb°, Am7, and D7.

D7 G G#° D7 G

tas - te la es - pe - ran - za que hu - bo en mí? ¡Y qué in - gra - to es el des - ti - no que me

The third system of the vocal melody concludes with the lyrics: "tas - te la es - pe - ran - za que hu - bo en mí? ¡Y qué in - gra - to es el des - ti - no que me". The piano accompaniment features chords D7, G, G#°, D7, and G.



Am7 D7 G6

hie - re; y qué ab - sur - da es la ra - zón de mi pa - sión; y qué

G Bbo Am7 D7

ne - cio es es - tea - mor que no se mue - re y pre - fie - re per - do - nar - te tu trai -

G Am7 G G7 C

ción! Y pen - sar que en mi vi - da fuis - te fla - ma y el cau -

G7 Cmaj9 C6 A7

dal de mi glo - ria fuis - te tú. Y lle - gué a que - rer - te con el

D6 A7 Am7 D7

al - ma y hoy me ma - ta de tris - te - za tu ac - ti - tud. ¿Ya qué

G Am7 D7

de - bo, di - me en - ton - ces, tu a - ban - do - no? ¿Y en qué ru - ta tu pro - me - sa se per -

E7 Bm7 E7 Am Am7b5 G Bm7b5 E7

dio? Y si di - ces la ver - dad, yo te per - do - no y te

A7 D7 1. G G#° D7 2. G Am7 Gmaj7

lle - vo en mi re - cuer - do jun - to a Dios. ¿Y qué hi - Dios.

mf *f* *mf* *rit.*