

# Boleros y Otras Canciones

Vol. 1



Colección de Roberto D. Velasco

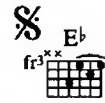
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# A Mi Manera

Words by Paul Anka. Music by Claude Francois & Jacques Revaux  
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Slow tempo



1. And now the end is  
 2. -grets I've had a  
 3. loved I've laughed and



near and so I face the fi - nal cur - tain, my  
 few but then a - gain to few to men - tion, I  
 cried I've had my fill my share of los - ing, and



friend I'll say it clear, I'll state my case, of which I'm  
 did what I had to do, and saw it through with - out ex -  
 now as tears sub - side, I find it all so am -

E<sup>b</sup> E<sup>b</sup> maj<sup>7</sup> B<sup>b</sup> m<sup>7</sup> E<sup>b</sup> 7(b<sup>9</sup>)

cer - tain... I've lived a life that's full, I've tra - velled  
 - emp - tion... I planned each char - tered course, each care - ful  
 - us - ing... To think I did all that think and may I

A<sup>b</sup> Fm<sup>7</sup>(b<sup>5</sup>) E<sup>b</sup>

each and ev - 'ry high - way, and more, much more than  
 step a - long the by - way, and more, much more than  
 say, not in a shy way, oh no, oh no not

Fm<sup>7</sup> B<sup>b</sup> 7 Fm<sup>7</sup> 1. E<sup>b</sup>

this, I did it my way. Re -  
 this, I did it my  
 me, I did it my

2. % E<sup>b</sup> Gm B<sup>b</sup> 9 E<sup>b</sup> E<sup>b</sup> maj<sup>7</sup> B<sup>b</sup> m<sup>7</sup> E<sup>b</sup> 7(b<sup>9</sup>)

way. Yes there were times I'm sure you knew when I bit  
 way. For what is a man what has he got, if not him -

off self more than I could chew. But through it all when there was  
 then he has not to say the things he'd tru - ly

doubt I ate it up and spit it out. I faced it  
 feel and not the words of one who kneels. The re - cord

*To Coda*

all and I stood tall and did it my way. I've  
 shows I took the

*D.%. al Coda*

*Coda*

blows and did it my way.

*rit.* *ff*

# ACERCATE MÁS

(Come Closer to Me)

Music and Spanish Words by OSVALDO FARRÉS  
English Words by AL STEWART

Slowly

**Chords:** F6, C9, F6, G7, C7, Fmaj7, Gm7, C9, F, Fmaj7, Gm7, C7, F, Bb

**Lyrics:**

A - cer - ca - te más, y más, y más, pe - ro mu - cho  
 Come clos - er to me, so I can see heav - en in your

más y bé - sa - me a - sí, a - sí a -  
 eyes. Come clos - er to me, so I can

sí co - mo { quic - ras } tú. Pe - ro be - sa pron - to,  
 be close to Par - a - dise. Thrill me with your kiss - es,

C9 Fsus F

por-que es-toy su - frien - do. No lo es-tás tí  
 let me learn what bliss is. Kiss me once and

G7 C7sus Gm Gm7

vien - do que lo es-toy que - rien - do sin que - rer - lo tú.  
 then we'll kiss and kiss a - gain and life will be di - vine.

C9 C7 Fmaj7 Gm7 C9

A - cer - ca - te más, y más, y más, pe - ro mu-cho  
 Come clos - er, my dear, so I can hear mu - sic in my

F Fmaj7 Gm7

más. Y bé - sa - me a - sí, a - sí a -  
 heart. I've wait - ed so long to hear the

C9 F F7 Bbmaj7 Bb6

sí co - mo be - sas tú. A - ca - so pre - ten - des  
*song that your love will start. Dar-ling, I'll a - dore you,*

Bbm6 Fsus F D7

a de - ses - pe - rar me. Ven por Diós a  
*live my life just for you. All I ask is*

G7 C7 F Db9

dar - me e - se be - so tú - yo que te pi - do yo.  
*this, please give me one more kiss and whis - per you'll be mine.*

C11 C7 F Bb7 Bdim F6

A - cer - ca - te yo.  
*Come clos - er to mine.*

rit. L.H.



A mi Excelente Amigo, el Maestro Francisco Nava.

# "Adios, Mariquita Linda"

CHARAPERA

(CANCIÓN MICHOACANA) PARA CANTO Y PIANO

Original de  
MARCOS A. JIMENEZ

*Moderato*

*dolce*  
*P*

*pp*

*expressivo.*

*P*

A-diós, Mariqui-ta lin da ya me

voy por-que tú ya no me quie-res co-mo yo te quie-ro a tí A-

diós, cha-parri-ta chu la yome voy para tie-ras mu-yle-

Copyright 1925 M. A. Jiménez.

Cedido 1940 a PROMOTORA HISPANO-AMERICANA DE MÚSICA, S.A.

janas y ya nunca vol - ve - ré. ----- A - diós, vi - da de mi  
 vi - da, ----- la cau - sa de mis do - lo  
 res ----- el amor de mis a - mo - res, ----- el per fu - me de mis  
 flo - res, ----- pa - ra siem pre de - ja - ré. ----- al  
 FIN.

*rit. ten. a tpo.*  
*f p*  
*rit. ten. a tpo.*  
*morendo. rit. pp*  
*morendo rit. pp*

“ADIOS, MARIQUITA LINDA”

Adiós, Mariquita linda,  
 ya me voy porque tú ya no me quieres  
 como yo te quiero a tí.  
 Adiós, chaparrita chula,  
 ya me voy para tierras muy lejanas  
 y ya nunca volveré.  
 Adiós. vida de mi vida.

la causa de mis dolores  
 el amor de mis amores,  
 el perfume de mis flores,  
 para siempre dejaré.  
 Adiós, Mariquita linda,  
 ya me voy con el alma entristecida  
 por la angustia y el dolor.

Me voy porque tus desdenes  
 sin piedad han herido para siempre  
 a mi pobre corazón.  
 Adiós mi casita blanca,  
 la cuna de mis amores,  
 al mirarte entre las flores  
 y al cantarte mis dolores

# ADORO

Words and Music by  
ARMANDO MANZANERO CANCHE

Moderately



*mf*

Dm



A - do - ro, la ca - lle en que nos

Dm



vi - mos, la no - che, cuan - do nos co - no -

C



ci - mos. A - do - ro, las co - sas que me



di - ces, nues-tros ra - tos fe - li - ces, los a - do - ro, vi - da



mi - a. A - do - ro, la for - ma en que son -



ri - es y el mo - do en que a ve - ces me



ri - ñes; a - do - ro, la se - da de tus

Dm



Dm6



E7



Am6



E7



ma - nos, los be - sos que nos da - mos, los a - do - ro, vi - da

Am



Dm7



G7



mí - a. Y me muc - ro por te - ner - te jun - to a

C



Am



Am7/G



Dm



G7



mí, cer - ca, muy cer - ca de mí, no se - pa - rar - me de

C



Dm7



G7



Dm7



G7



tí, y es que e - res mi e - xis - ten - cia, mi sen -

C Am Dm F7

tir, e - res mi lu - na, e - res mi sol, e - res mi no - che de a -

Detailed description: This system contains the first two lines of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chord diagrams for C, Am, Dm, and F7 are shown above the vocal staff. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

E7 F7 E7 Am

mor. A - do - ro, el bri - llo de tus

Detailed description: This system contains the third and fourth lines of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chord diagrams for E7, F7, E7, and Am are shown above the vocal staff. The piano part continues with the same accompaniment style.

Dm G7

o - jos; lo dul - ce que hay en tus la - bios

Detailed description: This system contains the fifth and sixth lines of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chord diagrams for Dm and G7 are shown above the vocal staff. The piano part continues with the same accompaniment style.

C Am

ro - jos; a - do - ro, la for - ma en que me

Detailed description: This system contains the seventh and eighth lines of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chord diagrams for C and Am are shown above the vocal staff. The piano part continues with the same accompaniment style.

Dm Dm6 E7

mi - ras y has - ta cuan - do sus - pi - ras, yo te a - do - ro, \_\_\_\_\_ vi - da

Am F7 E7 Am F7 E7

mí - a. Yo, yo te a - do - ro, vi - da, \_\_\_\_\_ vi - da

Am F7 E7 Am F7 E7

mí - a. Yo, yo te a - do - ro, vi - da, \_\_\_\_\_ vi - da

1 Am 2 Am Dm6 Am

mí - a. \_\_\_\_\_ Y me mí - a. \_\_\_\_\_

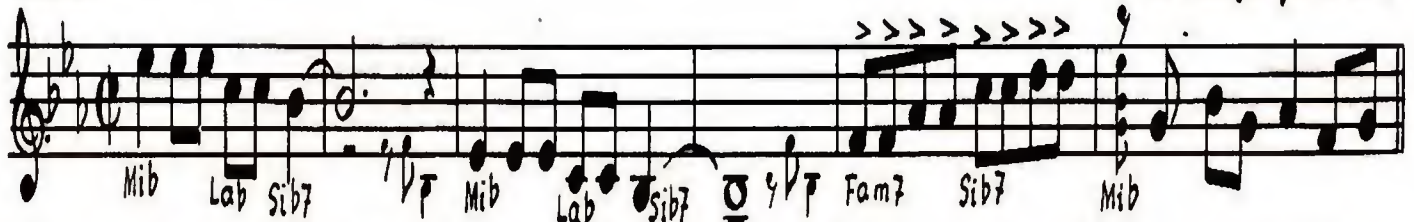
# Ahora seremos felices

RAFAEL HERNANDEZ

(Voz)

Yo ten-go ya la ca-

Mod<sup>lo</sup>



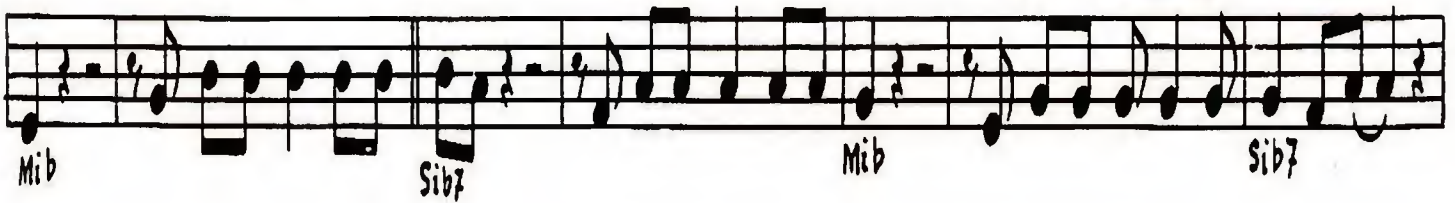
-si-ta que tan-to te pro-me-tí y lle-na de mar-ga-ri-tas pa-ra tí, pa-ra mí  
di-cha y nues-tra fe-li-ci-dad nos ha-ce fal-táu-na co-sa que se-rá, que se-rá.



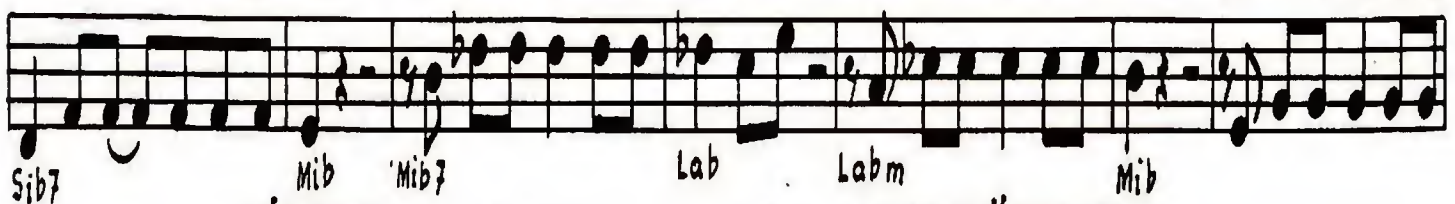
se-rá un re-fu-gio de a-mo-res se-rá na-co-sái-de-al y en-tre ro-man-ces y flo-res for-ma-re-mos nues-tro ho-mo-je  
Es u-na co-sa chi-qui-ta por cier-to muy sin-gu-lar es co-mo u-na mu-ñe-qui-ta que a-le-gra-rá nues-tro ho-mo-je



-gar Aho-ra se-re-mos fe-li-ces aho-ra po-de-mos can-tar a-que-lla co-pla que di-cen a-sí



con su rit-mo tro-pi-cal la ra la ra la la la ra la la ra la la la que Dios nos de mu-cha



vi-da "ne-gra" y mu-cha fe-li-ci-dad Pa-com-ple-tar nues-tra vi-da y mu-cha fe-li-ci-dad.





# AL DI LA

BOLERO

M. MOLINA - C. DONIDA

Más a- llá de lo be- lloy pre- cio- so, es- tás tú, es- tás  
 tú, Más a- llá del sue- ño pre- ten- cio- so, es- tás tú, es- tás  
 tú. Más a- llá de la lu- na más be- lla yel tem- blar deu- naes- tre- lla,  
 es- tás tú; más a- llá es- tás tú, a- mor en mí, es-  
 tás más a- llá. Más a- llá del mar en lo pro- fun- do, es- tás tú es- tás  
 tú. Más a- llá del lí- mi- te del mun- do, es- tás tú es- tás  
 rú. Más a- llá de la vi- dain- fi- ni- ta, más a- llá de la muer- te,  
 es- tás tú, más a- llá del fi- nal a- mor. Más a-  
 mor. Más a- llá.

# AL DI LÀ

English Words by ERVIN DRAKE  
A. S. C. A. P.  
(Original Italian Words by Mogol)

From the Warner Bros. Picture  
"ROME ADVENTURE"

Music by C. DONIDA

Slowly

PIANO

The piano introduction is in 4/4 time, marked 'Slowly' and 'PIANO'. It features a melody in the right hand with triplets and a bass line in the left hand with a steady eighth-note accompaniment. The key signature has two flats (B-flat and E-flat).

## VERSE - Recitative (ad lib.)

F7(sus4) Cm7 F7

Love, the lan-guage of It - a - ly has a phrase that em-brac - es all of your grac - es.

mp

The verse is a recitative piece. The vocal line is in a single melodic line with lyrics. The piano accompaniment consists of sustained chords in the right hand and a simple bass line in the left hand. The dynamics are marked 'mp'.

## REFRAIN

Bb Dm Cm7 F7 (Ci sei tu,) (Ver-y far,)

AL DI LA means you are far a - bove me, Ver-y far, AL DI  
Al di là del be-ne più pre-zio - so, ci sei tu, Al di

mp-mf

The refrain is a rhythmic piece. The vocal line has lyrics and includes the Italian text. The piano accompaniment features a rhythmic pattern of chords in the right hand and a bass line in the left hand. The dynamics are marked 'mp-mf'.

Bb Dm Cm7 F7 (Ci sei tu,) (Ver-y far,)

LA, as dis-tant as the love - ly eve-ning star. Where you  
là del so-gno più am-bi-zio - so, ci sei tu. Al di

This block continues the refrain. The vocal line has lyrics and includes the Italian text. The piano accompaniment continues the rhythmic pattern. The dynamics are marked 'mp-mf'.

Eb Ebm6 Bb C9 Eb°

walk flow-ers bloom, When you smile all the gloom Turns to sun - shine And my heart  
là del-le co - se più bel - le al di là del-le stel - le ci sei tu,

This block continues the refrain. The vocal line has lyrics and includes the Italian text. The piano accompaniment continues the rhythmic pattern. The dynamics are marked 'mp-mf'.

B $\flat$  D $\flat$  Cm7 F7 B $\flat$  B $\circ$  Cm7 F7 3

o-pens wide; When you're gone it fades in-side And seems to have died; AL DI  
*al di là* *ci sei tu per me, per me, sol-tan-to per me. Al di*

*rit.* *a tempo*

B $\flat$  Dm Cm7 (Ci sei tu) (Where you were?)

LA, I won-dered as I drift-ed Where you were? AL DI  
*là del ma-re più pro-fon-do, ci sei tu Al di*

(Ci sei tu) (Where you were?)

B $\flat$  Dm Cm7 (Ci sei tu) (There you were!)

LA, the fog a-round me lift-ed, There you were! In the  
*là dei li-mi-ti del mon-do, ci sei tu Al di*

(Ci sei tu) (There you were!)

E $\flat$  E $\flat$ m6 B $\flat$  Gm

kiss that I gave Was the love I had saved For a life - time. Then I knew  
*là del-la vol-ta in-fi-ni-ta al di là del-la vi-ta ci sei tu.*

C9 Cm7 F7-9 1. B $\flat$  Gm Cm7 F7 3

all of you was com-plete - ly mine! AL DI  
*al di là, ci sei tu, per me! Al di*

2. B $\flat$  Gm Cm7 F7 3 B $\flat$

mine! La la la la, La la la la, La la la la la la.  
*me!*

*rall.*

# Alfonsina y el mar

Zamba

Música de: ARIEL RAMIREZ

Letra de: FELIX LUNA

Tempo di Zamba

PIANO

INTROD.  
P

The musical score is written for piano and includes an introduction, a vocal line, and several instrumental sections with various dynamics and tempo markings.

Key markings and sections include:

- Tempo di Zamba** (initial tempo)
- INTROD. P** (Introduction, piano)
- f** (forte)
- Rallen.** (Ritardando)
- Canto** (Vocal line)
- poco meno** (poco meno mosso)
- Tempo I<sup>o</sup>** (First tempo)
- 12** (Measure 12)
- 22** (Measure 22)
- poco meno** (poco meno mosso)
- ff** (fortissimo)
- f** (forte)
- mf** (mezzo-forte)
- P** (piano)

The image shows a musical score for a piano piece. It consists of four systems of music, each with a treble and bass clef staff. The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include 'Risoluto' at the beginning, 'Più tranquilo' at the end of the first system, and 'Rallent.' (rallentando) in several places. There are also markings for '18 para seguir' and '28 para FIN'. Dynamic markings include 'p' (piano), 'f' (forte), and 'ff' (fortissimo). The score concludes with 'molto rallent.' and 'para fin'.

Por la blanda arena que lame el mar,  
 su pequeña huella no vuelve más.  
 Un sendero solo de pena y silencio  
 llegó hasta el agua profunda.  
 Un sendero solo de penas mudas  
 llegó hasta la espuma.

Sabe Dios que angustia te acompañó  
 que dolores viejos calló tu voz,  
 para recostarte arrullada en el canto  
 de las caracolas marinas.  
 La canción que canta en el fondo  
 oscuro  
 del mar, la caracola.

Te vas Alfonsina con tu soledad,  
 ¿Qué poemas nuevos, fuiste a buscar?  
 una voz antigua de viento y de sal  
 te requiebra el alma y la está llevando  
 y te vas hacia allá como en sueños,  
 dormida, Alfonsina, vestida de mar.

Cinco sirenitas te llevarán  
 por caminos de algas y de coral  
 y fosforescentes caballos marinos  
 harán una ronda a tu lado;  
 y los habitantes del agua  
 van a jugar pronto a tu lado.

Bájame la lámpara un poco más  
 déjame que duerma, nodriza en paz  
 y si llama él no le digas que estoy,  
 dile que Alfonsina no vuelve,  
 y si llama él no le digas nunca que  
 estoy  
 di que me he ido.

# "Alma Mia."

## Canción

María Grever

*Allegretto*

Alma mi-a

*ff* *p*

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The tempo is marked 'Allegretto'. The piano part begins with a forte (*ff*) dynamic and transitions to piano (*p*) in the second measure. The vocal line starts with a whole rest followed by a quarter note 'Al' and a quarter note 'ma mi-a'.

so\_la siem\_pre so\_la sin que na\_die com\_pren\_da, tu su\_fri-

The second system continues the vocal line and piano accompaniment. The vocal line has lyrics: 'so\_la siem\_pre so\_la sin que na\_die com\_pren\_da, tu su\_fri-'. The piano accompaniment continues with a steady eighth-note accompaniment.

mien\_to tu horri\_ble pa\_de...er , fin\_gien\_dou nae\_xis\_

The third system concludes the vocal line and piano accompaniment. The vocal line has lyrics: 'mien\_to tu horri\_ble pa\_de...er , fin\_gien\_dou nae\_xis\_'. The piano accompaniment continues with a steady eighth-note accompaniment.

ben.cia siem.pre lle-na de dichayde pla\_cer de dichayde pla-

*rit*

*f* *rit*

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics are 'ben.cia siem.pre lle-na de dichayde pla\_cer de dichayde pla-'. The tempo marking 'rit' (ritardando) is placed above the vocal staff. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. A dynamic marking 'f' (forte) is present in the piano part.

cer----- si yo en.contrarau\_\_na alma como la mí\_\_a

*atempo*

*p* *atempo*

Detailed description: This system contains the second two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics are 'cer----- si yo en.contrarau\_\_na alma como la mí\_\_a'. The tempo marking 'atempo' (ad libitum) is placed above the vocal staff. The piano accompaniment continues with a similar texture, marked with a dynamic 'p' (piano).

Cuan.tas cosas se\_\_cretas, le con.ta\_\_rí\_\_a Una alma que al mi...

Detailed description: This system contains the third two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics are 'Cuan.tas cosas se\_\_cretas, le con.ta\_\_rí\_\_a Una alma que al mi...'. The piano accompaniment maintains the eighth-note accompaniment in the right hand.

rar.me sin decir na\_\_da Me lo di.jese todo con.su mi\_\_

Detailed description: This system contains the final two staves of music on the page. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics are 'rar.me sin decir na\_\_da Me lo di.jese todo con.su mi\_\_'. The piano accompaniment concludes with a final chord in the right hand and a sustained bass note in the left hand.

-ra...da U-na alma em-bria...ga-se con sua-ve-

*p*

ritto

ritto

Detailed description: This system contains the first two lines of music. The vocal line starts with a half rest followed by a quarter note 'ra' and a dotted quarter note 'da'. The piano accompaniment features a treble clef with a piano (*p*) dynamic and a bass clef with a *ritto* marking. The piano part consists of chords in the right hand and a simple bass line in the left hand.

-lien-to que al be-sar-me sin...tie-ra lo que yo

Detailed description: This system contains the second two lines of music. The vocal line continues with a half rest followed by a quarter note 'lien' and a dotted quarter note 'to'. The piano accompaniment continues with chords and a bass line.

sien-to ya veces me pre...gun-to, que pa-sa...rí...a?

Detailed description: This system contains the third two lines of music. The vocal line continues with a half rest followed by a quarter note 'sien' and a dotted quarter note 'to'. The piano accompaniment continues with chords and a bass line.

Si yo en-con-trara un alma como la mí...a.

*p*

Detailed description: This system contains the final two lines of music. The vocal line continues with a half rest followed by a quarter note 'Si' and a dotted quarter note 'a'. The piano accompaniment continues with chords and a bass line, ending with a piano (*p*) dynamic marking.



# AMANECI EN TUS BRAZOS

Words and Music by  
JOSÉ ALFREDO JIMÉNEZ

Moderately slow

Fmaj9 Gm7/C Fmaj9

A - ma - ne -

*mp*

Detailed description: This system contains the first three measures of the piece. The guitar part has chords Fmaj9, Gm7/C, and Fmaj9. The piano part features a melody in the right hand and a bass line in the left hand. The tempo is marked 'Moderately slow' and the dynamic is 'mp'.

Fmaj9 Gm7/C Fmaj9 Gm7/C

ci o - tra vez en - tre tus bra - zos y des - per - te llo -

Detailed description: This system contains measures 4 through 7. The guitar part has chords Fmaj9, Gm7/C, Fmaj9, and Gm7/C. The piano part continues the melody and bass line. The lyrics are 'ci o - tra vez en - tre tus bra - zos y des - per - te llo -'.

Fmaj9 D7b9 Gm C

ran - do de a - le - gri - a. Me co - bi -

Detailed description: This system contains measures 8 through 11. The guitar part has chords Fmaj9, D7b9 (with 4fr), Gm (with 3fr), and C (with x00). The piano part continues the melody and bass line. The lyrics are 'ran - do de a - le - gri - a. Me co - bi -'.

Gm C7 Gm7 C7

je la ca - ra con tus ma - nos pa - ra se -

Gm7 C7 F

guir - te a - man - do to - da - ví - a. Y des - per -

Fmaj9 Gm7/C Fmaj9 Gm7/C

tas - te tu, ca - si dor - mi - da. Me que - rias de -

Eb/F F7 Bb

cir no se que co - sa, pe - ro ca -

Gm7 C7 Am7

lle tu bo - ca con mis be - sos

This system contains the first three measures of the piece. The guitar chords are Gm7, C7, and Am7. The melody is in the treble clef, and the piano accompaniment is in the bass clef.

Dm7 Gm7 C7 F

ya - si pa - saron mu - chas, mu - chas ho - ras.

This system contains the next four measures. The guitar chords are Dm7, Gm7, C7, and F. The melody continues in the treble clef, and the piano accompaniment is in the bass clef.

Dm7 G7 Dm7

Cuan - do lle - go la no - che ya - pa - re - cio la lu - na

This system contains the next four measures. The guitar chords are Dm7, G7, and Dm7. The melody features a triplet in the second measure. The piano accompaniment includes a triplet in the bass line.

G7 C C6 A7b9

y en - tro por la ven - ta - na,

This system contains the final four measures. The guitar chords are G7, C, C6, and A7b9. The melody features a triplet in the first measure. The piano accompaniment includes a triplet in the bass line.

Dm7 G7

que co - sa mas bo - ni - ta, cuan - do la luz del

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The piano accompaniment features a bass line with a half note G3 and a treble line with a half note G4. Chords Dm7 and G7 are indicated above the staff.

Dm7 G7 C7

cie - lo i - lu - mi - no tu ca - ra

Detailed description: This system contains measures 3 and 4. The vocal line continues with a quarter note C5, a quarter note D5, and a quarter note E5. The piano accompaniment continues with similar harmonic support. Chords Dm7, G7, and C7 are indicated above the staff.

Fmaj9 Gm7/C

yo me vol - vja me - ter en - tre tus

Detailed description: This system contains measures 5 and 6. The vocal line has a quarter rest in measure 5, followed by a quarter note F5, an eighth note G5, and a quarter note A5. The piano accompaniment features a bass line with a half note F3 and a treble line with a half note F4. Chords Fmaj9 and Gm7/C are indicated above the staff.

Fmaj7 Gm7/C Eb/F F7





bra - zos. Tu me que - rias de - cir no se que

Detailed description: This system contains measures 7 and 8. The vocal line starts with a quarter note B4, a quarter note C5, and a quarter note D5. The piano accompaniment continues with harmonic support. Chords Fmaj7, Gm7/C, Eb/F, and F7 are indicated above the staff.

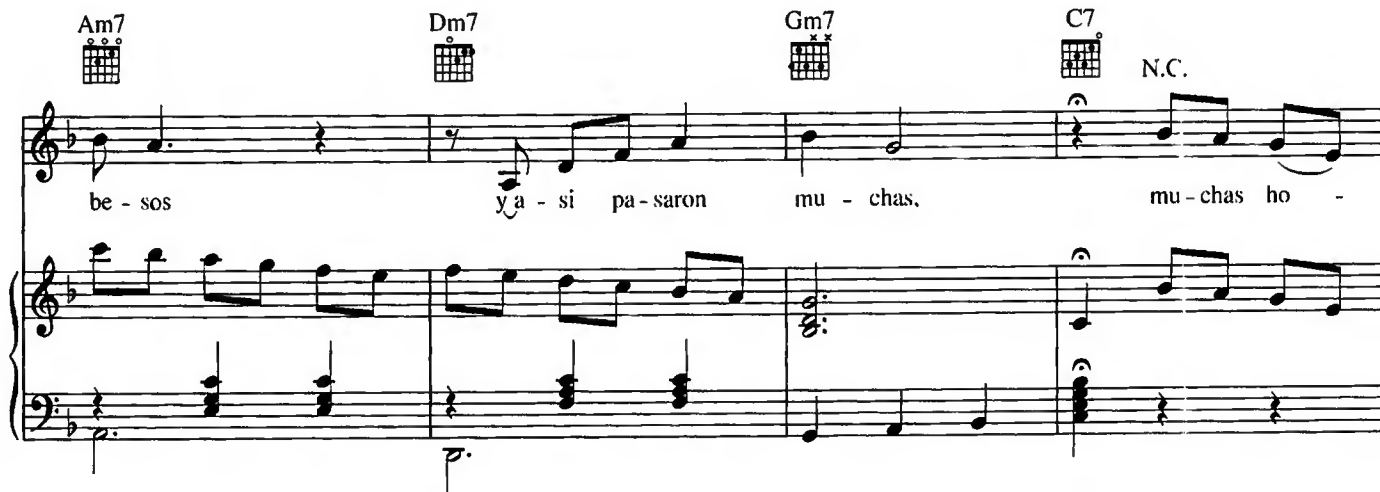
Bb  Gm7  C7 

co - sas pero ca - lle tu bo - ca con mis



Am7  Dm7  Gm7  C7  N.C.

be - sos ya - si pa - saron mu - chas, mu - chas ho -



Fmaj9 

ras. a - ma - ne -



F6 

ci o - tra vez en - tre tus bra - zos.



# Amar y Vivir

BOLERO

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

The first system of the piano introduction consists of two staves. The right hand begins with a forte (f) dynamic and features a series of eighth-note chords and triplets. The left hand provides a steady accompaniment with quarter notes and eighth-note patterns.

The piano accompaniment for the first vocal line continues with similar rhythmic patterns. The right hand has triplets and eighth-note chords, while the left hand maintains a consistent accompaniment.

(Voz) Por qué no han de sa-

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

The piano accompaniment for the second vocal line continues with similar rhythmic patterns. The right hand has triplets and eighth-note chords, while the left hand maintains a consistent accompaniment.

al ma con el alma mí ----- a ----- Que importasides pues ----- me ven llorando un

The piano accompaniment for the third vocal line continues with similar rhythmic patterns. The right hand has triplets and eighth-note chords, while the left hand maintains a consistent accompaniment.

dí ----- a ----- si a casomepre\_guntandi\_ré que te quieromuchotoda\_ví ----- a -----

The final system of the piano accompaniment concludes with a series of chords and eighth-note patterns. The right hand has triplets and eighth-note chords, while the left hand maintains a consistent accompaniment. The piece ends with a double bar line and two fermatas (v v) on the final notes.

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Se vive so-la-mente una vez hay que aprender a que-rer y a vi-vir hay que saber que la



vidaseñale.jaynos de.ja llorando qui-me ras ----- No quiero ar-repentir-me des-pués



de lo que pudo haber sido y no fué quiero gozar esta vi-da teni-do-te cer-ca de mí hasta que



mue- ra



Por qué no han de sa-



mue- ra



CODA

AL  
S  
Y

CODA

CODA

# AMOR

(Amor, Amor, Amor)

English Lyric by NORMAN NEWELL  
Spanish Lyric by RICARDO LOPEZ MENDEZ

Music by GABRIEL RUIZ

Tempo di Beguine



Piano introduction in 3/4 time, marked *p* and *f*. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a simple bass line.



First vocal system with piano accompaniment. The vocal line begins with a C major chord diagram. The lyrics are: A - mor, a - mor, a - mor. The piano accompaniment continues with the same rhythmic pattern.



Second vocal system with piano accompaniment. The vocal line includes the lyrics: that's how I say the lat - in way how much I love you. The Spanish lyrics are: Na - cio de ti, Na - cio de mi, de lã'es - pe - ran - za. The piano accompaniment continues with the same rhythmic pattern.



Third vocal system with piano accompaniment. The vocal line includes the lyrics: A - mor, a - mor, a - mor. The piano accompaniment continues with the same rhythmic pattern, featuring triplets in the right hand.



for ev-ery night and ev-ery day I'm think-ing of you.  
 Na-cio de Dios pa-ra los dos, Na-cio del al ma.

The night is for lov-ing and I love it that way and if you are will-ing will you  
 Sen tir que tus be-sos a-ni-da-ron en mi, I-gual que pa-lo-mas men-sa-

please let me stay I can't go on liv-ing if you turn me a-way so  
 je-ras de luz. Sa-ber que mis be-sos se que-da-ron en ti, ha-

why not give in and let the lov-in' be-gin. A-mor, a-mor, a-  
 cien-do en tus la-bios la se-ñal de la cruz. // A-mor, a-mor, a-

*rit.* // *a tempo*

mor the time is right we have to-night to spend to-  
 mor na-cio de ti, na-cio de mi, de la es-pe-

G7 Dm

geth - er. A - mor, a - mor, a -  
 ran - za. A - mor, a - mor, a -

G7

mor and who can say if from to -  
 mor Na - ciõ de Dios, pa - ra los

1 2

Fm6 C Dm7 G7 G7

day we'll stay to - geth - er. A - day we'll stay to -  
 dos, Na - ciõ del al - ma. A - dos Na - ciõ del

C6 Ab7 C6 Ab7

geth - er. A - mor, a -  
 al - ma. a - mor, a -

C

mor... mor...  
 mor... mor...  
 siva elis

# AMOR CIEGO

(Canción Bolero)

Words and Music by  
RAFAEL HERNANDEZ

Moderately

Cm Db Cm

*ff*

Db Dm7b5 G Abmaj7 A7 Bb6 G7/B

Cm Fm6/C Cm Fm/G Cm Fm/C

No, no me de jes so lo, mi - ra que me

Cm G7#5(b9) Cm/G Fm6 Dm7b5 G Abmaj7

mue-ro si no es toy con ti go. No,

A7 G7/B G7

no me de - jes so - lo, hoy que ne - ce - si - to mu - cho más de

This system contains the first two systems of music. The first system features guitar chords A7, G7/B, and G7. The vocal line begins with the lyrics 'no me de - jes so - lo, hoy que ne - ce - si - to mu - cho más de'. The piano accompaniment consists of a melody in the right hand and a bass line in the left hand.

Cm6 Dm7b5 G7b9 Cm Fm6/C

ti. Ven,

This system contains the third and fourth systems of music. The guitar chords are Cm6, Dm7b5, G7b9, Cm, and Fm6/C. The vocal line has a fermata over the word 'ti.' followed by 'Ven,'. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

Cm Fm/G Cm Fm/C Cm G7#5(b9) Cm

que yo te pro - me - to no mi - rar tus o - jos, ni be - sar tu

This system contains the fifth and sixth systems of music. The guitar chords are Cm, Fm/G, Cm, Fm/C, Cm, G7#5(b9), and Cm. The vocal line continues with the lyrics 'que yo te pro - me - to no mi - rar tus o - jos, ni be - sar tu'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

Fm6 Dm7b5 G Abmaj7

bo - ca. Ven,

This system contains the seventh and eighth systems of music. The guitar chords are Fm6, Dm7b5, G, and Abmaj7. The vocal line has a fermata over the word 'bo - ca.' followed by 'Ven,'. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

A7 G7/B G7

no me de - sam pa - res, mi - ra que me muc - ro si te vas de

This system contains the first line of music. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. Above the vocal line, three guitar chords are indicated: A7, G7/B, and G7. The lyrics are written below the vocal line.

Cm Fm C6/9 Bb7 Ebmaj7 Eb6

mí. Ven,

This system contains the second line of music. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. Above the vocal line, six guitar chords are indicated: Cm, Fm, C6/9, Bb7, Ebmaj7, and Eb6. The lyrics "mí. Ven," are written below the vocal line.

Bb7 Eb Bb7

que aun-que yo no pue - da ni mi - rar tus o - jos ni be - sar tu

This system contains the third line of music. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. Above the vocal line, three guitar chords are indicated: Bb7, Eb, and Bb7. The lyrics are written below the vocal line.

Eb6 Fm7/Bb G Abmaj7/D G7

bo - ca, tú le da - rás con -

This system contains the fourth line of music. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. Above the vocal line, five guitar chords are indicated: Eb6, Fm7/Bb, G, Abmaj7/D, and G7. The lyrics are written below the vocal line.

Cm Cm/Eb Fm6 F#dim7

suc - lo a es - te a - mor tan cie - go co - mo lo es mi a - mor.

G N.C. Cm Fm6/C Cm Fm/G

No. no me de - jes

Cm Fm/C Cm Fm Cm/G Fm6

so - lo. mi - ra que me muc - ro si no es - toy con - ti - go.

Dm7b5 G Abmaj7 A7 G7/B G7

No. no me de - jes

1 Cm Db maj7

so - lo, hoy que ne - ce - si - to mu - cho más de tí.

2 Fm6 G7b9 Cm Fm6/C Cm Dm7b5 Cm

ti. No me de - jes so - lo,

Cm6 Dm7b5 Cm Fm6/C Cm Dm7b5 Cm

vuél - ve jnn - to a - mí, hoy que ne - ce - si - to

Cm6 Dm7b5 Cm

mu - cho más de tí.

# AMOR ETERNO

(El Mas Triste Recuerdo)

Words and Music by  
JUAN GABRIEL

Moderately slow

D



Tu

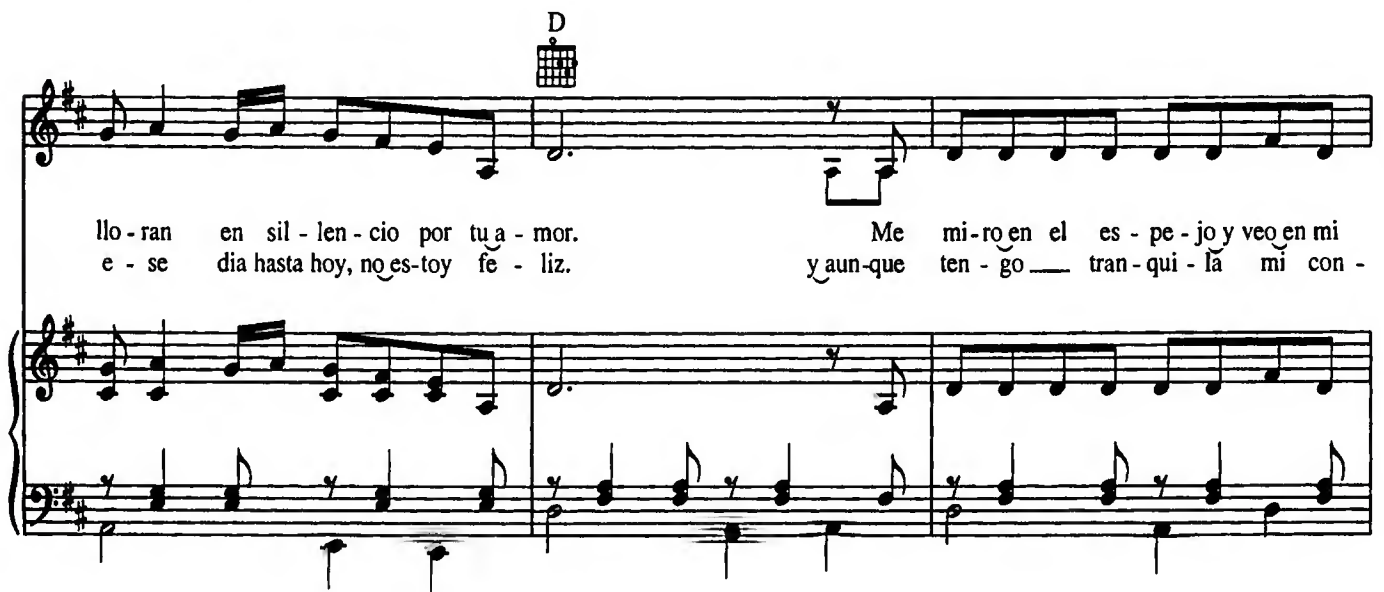
*mf*

A7



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

D



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



A7 Gm A7

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

D F#7 G

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

A7 D

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

A7

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



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



sie - ra que tu vi - vie - ras,



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



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

Em A7 D

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

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'ter' and a quarter note 'no' in the first measure, followed by a half rest. The second measure contains a quarter note 'e', a quarter note 'in', a quarter note 'ol', and a quarter note 'vi'. The third measure contains a quarter note 'da' and a quarter note 'ble'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Em G

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

Detailed description: This system contains the next two measures. The vocal line begins with a quarter note 'Tar', a quarter note 'de', and a quarter note 'o' in the first measure, followed by a half rest. The second measure contains a quarter note 'tem', a quarter note 'pran', and a quarter note 'o'. The third measure contains a quarter note 'es', a quarter note 'ta', and a quarter note 'ré'. The piano accompaniment continues with the same eighth-note bass line and chords.

A7 1 D

guir a - man - do - nos.

Detailed description: This system contains the third measure and the first two notes of the fourth measure. The vocal line has a half note 'guir' in the first measure, followed by a half rest. The second measure contains a quarter note 'a', a quarter note 'man', and a quarter note 'do'. The third measure contains a quarter note 'do' and a quarter note 'nos'. The piano accompaniment features a long chord in the first measure that spans across the second measure.

2 D

Yo he su - man - do - nos.

Detailed description: This system contains the second measure and the first two notes of the third measure. The vocal line has a half rest in the first measure. The second measure contains a quarter note 'Yo', a quarter note 'he', and a quarter note 'su'. The third measure contains a quarter note 'man', a quarter note 'do', and a quarter note 'nos'. The piano accompaniment continues with the eighth-note bass line and chords.

# AMOR MIO

ALVARO CARRILLO

♩ = 100

F Fm

Em A7 Dm

G C C7

F Fm Em

A7 Dm G

C Gm C7

F Fm C

D7 G Em Am D7

G C7 F Fm

Em A7 Dm

G7 C

# AMOR PERDIDO

Words and Music by  
PEDRO FLORES

Moderato

*a tempo*

Piano introduction in B-flat major, 4/4 time. The piece begins with a series of chords in the right hand and a simple bass line in the left hand. The tempo is marked 'Moderato' and 'a tempo'.

Piano accompaniment for the first vocal line, featuring first and second endings. The first ending leads back to the beginning of the piano introduction, and the second ending concludes the phrase.

Bb F7  $\%$  Bb

Vocal line and piano accompaniment for the first verse. The lyrics are: "A-mor per-di-do, si co-mo di-cen es cier-to que Vi-ve tran qui-la no es ne-ce-sa-rio que cuan-do tú". The piano accompaniment provides harmonic support with chords in the right hand and a bass line in the left hand.

Eb G7 Cm Cm7 F7

Vocal line and piano accompaniment for the second verse. The lyrics are: "vi-ves di-cho-sa sin mí; vi-ve di-cho-sa, pa-ses me di-gas 'a-diós'; no es-toy he-ri-do". The piano accompaniment continues with the same harmonic structure as the first verse.

Cm7 F7

Cm7

F7

F7+

qui-zá o-tros bra-zos te den la for-tu-na que yo no te dí;  
y por mí ma-dre que no te a-bo-rrez-co ni guar-do ren-cor;

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat). It features a melody with eighth and quarter notes. The piano accompaniment is written in a grand staff (treble and bass clefs) and includes chords and arpeggiated patterns.

Bb6

F7

Bb

Hoy me con-ven-zo,  
Por el con-tra-rio,

que por tu par-te nun-ca fuis-te  
jun-to con-ti-go le-doy un a-

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'Hoy me convenzo, Por el contrario, que por tu parte nunca fuiste junto conmigo le doy un a-'. The piano accompaniment features more complex chordal textures and arpeggios.

Bb7

Bb7+

Eb

Ebmaj7

Eb6

mí - a ni yo pa-ra tí,  
plau-so al pla-cer y al a-mor;

ni tú pa-ra mí,  
Que vi-va el pla-cer,

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'mí - a ni yo para tí, plau-so al pla-cer y al a-mor; ni tú para mí, Que vi-va el pla-cer,'. The piano accompaniment features triplets and other rhythmic patterns.

Edim                      Bb      Bbmaj7      Bb6                      Bb

ni yo pa-ra tí;                      To-do fué un jue-go no más que en la a-  
 que vi-va el a - mor;                      Aho-ra soy li-bre que-ro a quien me

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (Bb) and a 4/4 time signature. The lyrics are: "ni yo pa-ra tí; To-do fué un jue-go no más que en la a- que vi-va el a - mor; Aho-ra soy li-bre que-ro a quien me". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. It includes chords and melodic lines with triplets. Chords are labeled as Edim, Bb, Bbmaj7, Bb6, and Bb. There are triplet markings over the vocal line and the piano accompaniment.

F7                      Bb

pues-ta yo pu-se y per - dí;  
 que - ra, que vi-va el a -

The second system continues the musical score. The vocal line has the lyrics: "pues-ta yo pu-se y per - dí; que - ra, que vi-va el a -". The piano accompaniment continues with chords and melodic lines. Chords are labeled as F7 and Bb. There are triplet markings over the piano accompaniment.

Bb      Eb      Bb

The third system shows the piano accompaniment with chords labeled Bb, Eb, and Bb. The piano part features a complex rhythmic pattern with many beamed notes and rests.

D7                      Am7-5

Fué un jue-go y yo per - dí,      e - sa es mi

The fourth system features the vocal line and piano accompaniment. The vocal line has the lyrics: "Fué un jue-go y yo per - dí, e - sa es mi". The piano accompaniment includes chords labeled D7 and Am7-5. There are triplet markings over the piano accompaniment.

D7 D7(b9)

suer - te \_\_\_\_\_ y pa - go por - que soy buen ju - ga -

Gm Eb

dor; \_\_\_\_\_ Tú vi - ves - más fe - liz, e - sa es tu

Am7-5 D7 Eb

suer - te, \_\_\_\_\_ que más pue - de de - cir - te un - tro - va -

D7 G7 Cm7 F7 al Coda

D.S.  $\frac{\text{rit}}{\text{al Coda}}$

dor; \_\_\_\_\_ Vi - ve tran -

Coda

Bb Ebmaj7 Bbmaj7

mor. \_\_\_\_\_

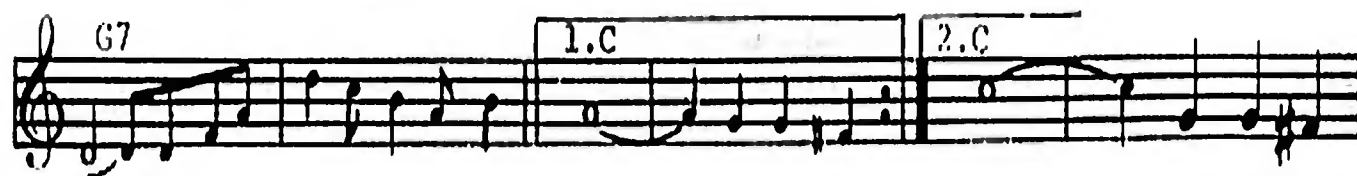
ritard.



# AMOR PERDIDO

BOLERO

PEDRO FLORES



A- mor per-



di- do, si co- mo di- cen es cier- to que



vi- ves di- cho- sa sin mí, vi- ve di- cho- sa,



qui- zó- tres bra- zos te den la for- tu- na que ye no te



di, hoy me cen- ven- zo que per tu



par- te man- ca fuís- te mí- a, ni yo pa- ra ti,



ni tú va- ra mí, ni yo pa- ra tí.

To- do fueun jue- go no- más en l'aa- pues- ta yo pu- sey per-

dí.

fueun jue- goy ya, per- dí e- sa es mi suer- te.

Pa- go por- que soy buen ju- ga- dor.

Tu vi- ves más fe- liz e- sa es tu suer- te

que más pue- de de- cir- te un tro- va- dor, Vi- ve tran-

qui- ra ique vi- vael a- mor!

# AMORCITO CORAZON

M. ESPERON / P. DE URDIMALAS

♩ = 100

C

Musical score for 'Amorcito Corazon' in C major, 4/4 time. The score consists of 12 staves of music. The tempo is marked as ♩ = 100. The key signature is one sharp (F#), and the time signature is common time (C). The score includes various chords and melodic lines. The chords are: G7, C, G7, C, Am, Dm, G7, C, G7, A7, Dm, Fm, C, A7, Dm, G7, Am, Dm, G7, C, C1, C2.

# AQUELLOS OJOS VERDES

(Green Eyes)

Music by NILO MENENDEZ  
 Spanish Words by ADOLFO UTRERA  
 English Words by E. RIVERA and E. WOODS

Moderately






Life held no charm, dear, un - til I met you. \_\_\_\_\_  
 Fue ron tus o - jos los que me die ron \_\_\_\_\_

Fm7

Bb7



Love al - ways seemed oh, so far a -  
 el te - ma dul - ce de mi can -

Eb



Eb7



Gm



way. \_\_\_\_\_  
 ción, \_\_\_\_\_

Your eyes met  
 Tus o - jos

D



Gm



D



Edim



mine now I can't for - get you. \_\_\_\_\_  
 ver - des cla - ros se - re - nos \_\_\_\_\_

Bb/F



Bb



Bdim7



Cm



C7/Bb



F7/A



F7



Bb7



Bbdim7



Bb7



Bbdim7



Dark nights be - come as bright as the day. \_\_\_\_\_  
 o - jos que han si do mi ins - pi - ra - ción. \_\_\_\_\_

Bb7



Eb



Your green eyes with their soft lights,  
 A - que - llos o - jos ver des,

your eyes that prom-ise sweet nights bring to my soul a  
 de mi - ra - da se - re - na De - ja - ron en mi

Edim7



Bb7/F



long - ing a thirst for love di - vine.  
 al - ma e - ter - na sed de a - mar

Bb7



In dreams I seem to hold you to find you and en -  
 An - be - los de ca - ri - cias de be - sos y ter -

C+      C7

fold you our lips meet, and our hearts too,  
 nu - ras de to - das las dul - zu - ras

F7      Bb7

— with a thrill so sub - lime.      Those cool and lim - pid  
 — que sa - bi - an brin - dar      A - que - llos o - jos

Eb

green eyes a pool where in my love lies  
 ver - des se - re - nos co - moun la - go

Edim7      C7

— so deep, that in my search - ing for hap - pi - ness, I  
 — en cu - yas quie - tas a - guas un di - a me mi -

Fm C7 Fm Ab<sup>4fr</sup>

fear. \_\_\_\_\_ That they will ev - er haunt me \_\_\_\_\_  
 ré \_\_\_\_\_ No sa - ben las tris - te zas \_\_\_\_\_

Adim7 Eb<sup>3fr</sup> Bbm/Db C7

all through my life they'll taunt me \_\_\_\_\_ but will they ev - er  
 que en mi al - ma han de - ja do \_\_\_\_\_ A - que - llos o - jos

F7 Bb7 Eb<sup>3fr</sup> Edim7

want me \_\_\_\_\_ green eyes make my dreams come true.  
 ver des \_\_\_\_\_ que yo nun - ca be - sa - ré.

Bb7/F Bb7 Eb<sup>3fr</sup>

Your green eyes with their true. \_\_\_\_\_  
 A - que - llos o - jos ré. \_\_\_\_\_



Por- que al mi- rar- me en tus o- jos sue- ños tan be- llos me for- ja-  
 ri- a. Mi- ra mí- ra- me mil ve- ces mas des-  
 pués de pro- bar tus la- bios, vi- vir sin e- llos ya no po- drí- a.  
 be- sa, be- sa- me a mi na- da más por- que un  
 be- so co- mo el que me dis- te nun- ca me ha- bían da- do,  
 ¿el sen- tir- mees- tre- cha- da en tus bra- zos nun- ca lo o- ñé;  
 u- na no- che de lu- na en la pla- ya nun- ca ha- bí- a pa- sa- do,  
 es- cu- chan- do can- cio- nes de a- mo- res al a- ma- ne- cer.  
 co- mo es- pe- ran las ro- sas se- dien- tas al no- cí- o  
 con e- sas mis- mas an- sias tes- pe- ro yo a- tí so- lo a'

ti. por-quea- mor co- mo el tu- yo yel. mí- o noex- is-teen la

vi- da, en el mun- do ya no que- dan se- res que quie- ran a-

sí por- que un a- sí siem- pre- sí

siem- pre tea- ma- re, a- sí.

# ASI FUE

Words and Music by  
JUAN GABRIEL

Moderately

E<sub>b</sub>




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


*mf*




F<sub>m</sub>



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




A<sub>b</sub>





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

B<sub>b</sub>



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

A<sub>b</sub>



Bb Cm

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

Bb Eb

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

1 2 Eb

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

Fm

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

Ab



Bb



que - res se - re mos a mi gos      yo te a yu do a olvi - dar el pa - sa -  
 sar que flo - re co mo nun - ca      ya no se - guía de mi en - a - mo - ra -  
 vuel to ya vez no hay na da      ya no de - bo no pue - do que

Cm



do no te a fer - res,      ya no te a  
 da lue go te fuis - te,      y que re -  
 rer - te ya no te a - no      me ena mo -

Bb



Ab



fer - res a un im po - si - ble  
 ge - sa - bas no me di - jis - tes  
 ra - do de un ser di - vi - no

Fm



ya no te ha gas      ni me ha - gas mas  
 y sin más na da      por - que no  
 de un buen a - mor      que me en - se

Ab  4fr

Bb 

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



1.2.3

Eb  3fr

a - sí fue.  
 ya per - do - nar.



4

Eb  4fr

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




# BESAME MUCHO

English Lyric by  
SUNNY SKYLAR

Music and Spanish Lyric by  
CONSUELO VELAZQUEZ

Moderately

Piano introduction in G minor, 3/4 time. The music is marked *mp* and features a melodic line in the right hand and a harmonic accompaniment in the left hand.

Dm Gm6 Dm Gm(sus<sup>A</sup><sub>C</sub>) 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 includes triplets and is marked *mp-mf*.

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 includes triplets and is marked *mp-mf*.

D7 Am7(susD) D7 F#dim Bbaug Gm(sus<sup>A</sup><sub>C</sub>) Gm

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

Vocal line with lyrics and piano accompaniment. The piano part includes triplets and is marked *mp-mf*.

Besame Mucho - 3 - 1

Dm 3 E7(b9) A7 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-leo-tra vez.*

Gm Dm A7 Gm6

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

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 Bb7 A7 Dm Gm6 Dm

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



Gm (sus<sup>A</sup><sub>C</sub>) Gm F#dim Gm A7

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<sup>A</sup><sub>C</sub>) Gm Dm 3 E(b9) A7 A7aug

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.

# Camino Verde

Chords: Cmin, Fmin, G7, Gmin, C, G7 3

Measure numbers: 5, 10, 15, 20, 25, 30, 35

The score is written in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It consists of ten staves of music. The first staff begins with a repeat sign and a first ending bracket. Chords are indicated above the staff: Cmin (measures 1-2), Fmin (measure 3), and Cmin (measures 4-5). A finger number '5' is written above the fifth measure. The second staff continues the melody with a G7 chord above measure 6. The third staff starts at measure 10 with Cmin, Fmin, and Cmin chords. The fourth staff starts at measure 15 with Gmin, G7, and C chords. The fifth staff starts at measure 20 with a G7 3 chord. The sixth staff starts at measure 25 with a C chord. The seventh staff starts at measure 30 with a G7 3 chord. The eighth staff starts at measure 35 with Fmin, G7, and C chords. The piece concludes with a final chord and a repeat sign.

# CANCION DEL ALMA

BOLERO

RAFAEL HERNANDEZ



Yo sé que tú com- pren- des la pe- na que hay en mí,



quees- tan- do yo a tu la- do sea- ca- ba mi su- frir.



Se- rás lo que tú quie- ras, la cul- pa tú ten- drás;



pe- ro mi al- ma tees- pe- ra, tees- pe- rau- na vez más.



Yo sé que tú com- más



No sé co- mo he no-

di-does-tar tan-to tiem-pe le-jos de ti, no sé co-mohe po-

di-does-pe-rar y sa-ber re-sis-tir. Yo vi-vo, tú lo

sa-bes des-es-pe-ra-day tris-te, y des-de que te fuis-te

no sé lo quees vi- vir. vir. No sé lo quees vi-

vir sin ti.

# CENIZAS

BLUES

W. RIVAS



Musical staff with chords Gm, D7, Gm. The staff shows a melodic line in G minor with a 7/8 time signature.



Musical staff with lyrics: Des-pués de tan-to so-por-tar la pe-na de sen-tir tuol-

Des-pués de tan-to so-por-tar la pe-na de sen-tir tuol-



Musical staff with chords Cm, D7. The staff continues the melodic line.

vi-do, des-pués que to-do te lo dio mi



Musical staff with chord Gm. The staff continues the melodic line.

po-bre co-ra-zón he-ri-do, has vuel-to



Musical staff with chords G7, Cm. The staff continues the melodic line.

ver-me pa-ra que yo se-pa de tu des-ven-tu-ra



Musical staff with chords Gm, A, D7. The staff continues the melodic line.

por laa-mar-gu-ra de un a-mor i-gual al que me dis-te



Musical staff with chords Gm, F7. The staff continues the melodic line.

tú. Ya no po-dré ni per-do-nar, ni



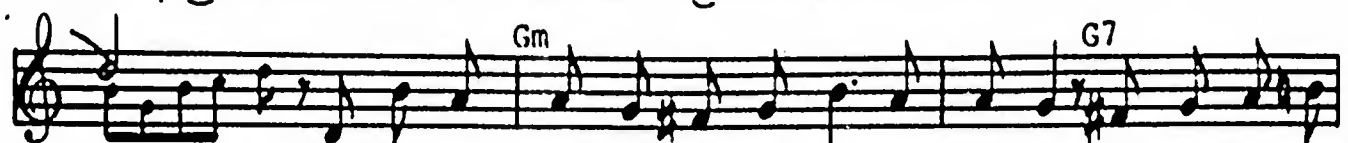
Musical staff with chord Bb. The staff continues the melodic line.

dar-te lo que tú me dis-te, has de sa-



Musical staff with chords D7, Gm. The staff continues the melodic line.

ber que en un ca-ri-ño muer-to noe-xis-te ren-cor.



Musical staff with chords Gm, G7. The staff continues the melodic line.

Y si pre-ten-des re-mo-ver las hue-llas que tú mis-mohi

C Cm Gm




cis-te só-lo ce-ni-zas ha-lla-rás de

A D7 1. Gm



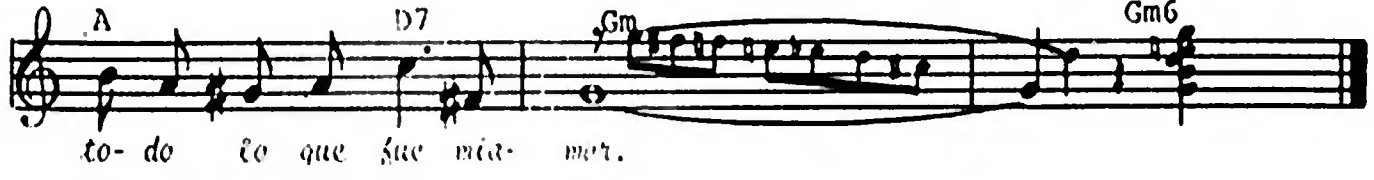
to-do lo que fue mig-mor

2. Gm Cm Gm



mor. Só-lo ce-ni-zas ha-lla-rás de

A D7 Gm Gm6



to-do lo que fue mig-mor.