

Boleros y Otras Canciones

Vol. 4



Colección de Roberto D. Velasco

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Lgrimas de Amor

D 3 3 Em Gm A7 D C°
Nos te- ne-mos que de-cir a-

Em A7 D F#m A7
dios por- que qui- zá ja- más en la vi- da te vuel-vo en-con-trar. Nos te-

D C° Em C7 D
ne- mos que de- cir a- dios por- que es- ta vez se- rá nues- tra

F#m 3 3 Em Gm A7
úl- ti- ma no- che dea- mor. Ca- pa- lli- to de

D
no- sa que tie- nes pa- ra mí, co- ra- zon- ci- to

D7 G B7 Em
mí- o ten- go que par- tir. A- qui den- tro de

A7 3 D
mial- ma es- tá llo- vlen- do co- mo llu- via de

A7 D
llan- to lá- gri- mas dea- mor. Ya es- tá la ma- dru- ga- da ya em- pie- za a ma- ne- cer

D7 G B7
pe- ro en mí tris- te vi- da pa- re- ce a no- che- cer

Em A7 D
A- qui den- tro de mial- ma es- tá llo- vien- do.

A7 D
49

Llévatela

MOD. ^{to} bolero

Armando Manzanero

LLE-VA-TE-LA, SÍAL FIN YAL CA-BO PIEN-SA MU-CHO EN TI POR LA FOR-MA EN QUE TE

DO7M SOL7M sim7 sibm7 LA7 RE7 RE9M SOL7M sib dis

MI-RA COM-PREN-DI QUE OL-VI-DI TO-DAS LAS CO-SAS QUE LE DI. LLE-VA-TE-LA DE-RO-TIE-NES QUE QUE-RER-LA CO-MO YO,

LA7M RE7 SOL sim7 sibm7 LA7M RE7 SOL7M

ES UN PO-CO CA-PRI-CHO-SA, POR MO-MEN-TOS ES CE-LO-SA YO-TRAS VE-CES CA-RI-NO-SA. HA-CE

SOL7M sib dis LA7M RE7 SOL FA9 SOL

TIEM-PO QUE MEES-TÁ FIN-GIEN-DO, NO MEES-TÁ DI-CIEN-DO NIN-GU-NA VER-DAD, MIS A-MO-RES SEHAN I-DO MU-

RE7M SOL7 DO LA7 RE7M SOL7 DO MI7 LA7

-RIEN-DO, SE-GUIR IN-SIS-TIEN-DO SE-RI-A NE-CE-DAD. LLE-VA-TE-LA Y SÍES CIER-TO QUE LE TIENES MU-CHO A-MOR

RE SÍ7 MI7 LA7 RE7 sim7 sibm7 LA7M RE7 SOL7M

E-SOHA-RÁ QUE NO LSEN CUENTRES NI UNE-RROR, VI-VI-RÁS A-GR-A-DE-CI-DO A SU CA-LOR AHÍ ME OL-VI-DABA DE CÍR-TE SÍAL QUERER DE CÍR TU

SOL7M sib dis LA7M RE7 SOL FA7 MI7 LA7M

NOM-BRE PRO-NUN-CIA EL DE O-TRO HOM-BRE, A-SÍ LE PA-SÓ CON-MI-GO, POR E-SO, VA-MOS MÍA-MI-GO, TE SU-PLI-CO LA LLE-VES POR EL BIEN DE LOS TRES.

Dom SOL FA7 MI7 LA7M RE7 tit..... SOL DO9 SOL

LLORARAS, LLORARAS

BOLERO

RAFAEL RAMIREZ,

C7 F

G7 Dm G7 C Am

Dm G7 Tacet C Eb° Dm

llo-ra-rás, llo-ra-rás mi par-ti-da

G7 Dm G7 C6

aun-que quie-ras a-rran-car-me de tu ser,

C7M Dm Em Eb° Dm

cuan-do sien-tas el ca-lor deo-tras ca-ri-cias

G7 Dm G7 C Am

mi re-cuer-do ha de bri-llar don-de tús-tés.

Dm G7 Tacet C Em Dm

Has de ver que mia-mor fue sin-ce-ro,

G7 Dm G7 C6

y que nun-ca com-pren-dis-te mi pe-nar,

C7 F

cuan-do sien-tas la nos-tal-gia de mis be-sos

G7 Dm G7 C

llo-ra-rás, llo-ra-rás, llo-ra-rás, llo-ra-rás.

AL Y

Dm G7 C Ab C

llo-ra-rás

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 tempo is marked *mf*. The music begins with a whole rest in the treble clef, followed by a series of chords in the bass clef. A section of the music is marked with a double bar line and a repeat sign. This section features a melodic line in the treble clef with a slur over a triplet of eighth notes, and a corresponding bass line.

The second system of musical notation continues the piece. It features a melodic line in the treble clef with several triplet markings over eighth notes. The bass line provides a steady accompaniment with chords.

The third system of musical notation shows a melodic line in the treble clef with a slur over a triplet of eighth notes. The bass line continues with chords. The system concludes with a *f* (forte) dynamic marking and a series of chords in the bass clef.

The fourth system of musical notation includes the vocal melody and piano accompaniment. The lyrics are written below the vocal line. The system is divided into three measures, each with a chord symbol above it: G, Am, and G. The piano accompaniment is marked *mf* and features chords in the bass clef.

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



Am G C

que - ra, di - le que no vi - vo de tan - to pa - de - cer, di - le que a mi
 que - 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 - che! ¡Ay, lu - ni - ta re - don - di - ta, di - le que me has vis - to

F6 F7 E7 G Am

tu llo - rar dea - mor. Lu - na lu - ne - ra, cas - ca - be - le - ra, vey 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 fz y fz

⊕ Am G F E7 E+ Am

zón.

MARIA BONITA

English Lyric by
BOBBY WORTH

Spanish Words and Music by
AUGUSTIN LARA
Piano Arr. by
DICK KENT

Bright Latin rhythm

The piano introduction consists of two staves. The right hand features a rhythmic melody with accents (>) and slurs, starting with a forte (f) dynamic. The left hand provides a steady bass line with eighth notes. The piece concludes with a decrescendo hairpin.

7 (optional) C6

This system contains the first line of the song. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves, with dynamics *mp* and *mf* indicated. The piano part features a rhythmic accompaniment similar to the introduction.

The stars were low _____ o - ver Mex - i - co _____ And my heart beat so _____
A - cuér - da - te _____ de A - ca - pul - co de a - que - llas no - ches Ma -

13 C Cmaj7 Em7 Cmaj7 G7 Dm7

This system contains the second line of the song. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves, featuring triplets (3) and a decrescendo hairpin. Chord symbols C, Cmaj7, Em7, Cmaj7, G7, and Dm7 are placed above the vocal staff.

When I saw my MA - RI - A BO - NI - TA;
- ria bo - ni - ta, Ma - ri - a del al - ma.

MARIA BONITA

19 G7

The moon was high when she passed me by, I could
A - cuér - da - te qu'en la pla - ya con tus ma -

24 G7

G9 G7 C6

feel that I Was in love with MA - RI - A BO - NI - TA.
ni - tas las es - tre - lli - tas las en - jua - ga - bas.

30 Cmaj7 C6

Dm7G7 (optional) C6

It was that night in the pale moon - light,
Tu cuer - po, del mar - ju - gue - te, na

MARIA BONITA

35 C6 C7 Am7 C9

When I held her tight — And I asked her to be mine for
ve_al ga - re - te, ve - nian las o - las lo - co - lum -

40 F6 Dm6

ev - er; — Since then I've nev - er been
pia - ban — Y cuan - do yo te mi -

46 C (optional) C6 Em7 C6 G7 G7

lone - ly, — For her re - ply — was that she was my — one and
ra - ba, — lo di - go con — sen - ti - mien - to mi — pen - sa -

MARIA BONITA

52

1. Dm7 G7 Cmaj7 C6

on - ly, MA - RI - A BO - NI - TA.
 mien - to me trai - cio - na - ba.

57

Em7 C6 Dm7 G7 G9 2. G7 Cmaj7 C6

2. Te MA - RI - A BO - NI - TA.
 3. A - i - do - la - tra - da.

63

Ab7 C6

ME CASTIGA DIOS

Words and Music by
ALFREDO GIL

With motion

System 1: Chords: Em, E/G#, Am, E7/B. Dynamics: *mf*.

System 2: Chords: Am/C, E/D, Am/C, Em.





System 3: Chords: B7, Em, N.C., Em. Lyrics: Me cas - ti - ga Dios

System 4: Chords: Am, Em, D, C. Lyrics: por - que aun te quie - ro sa - bien - do que en - ga - ñas a mi cor - a -

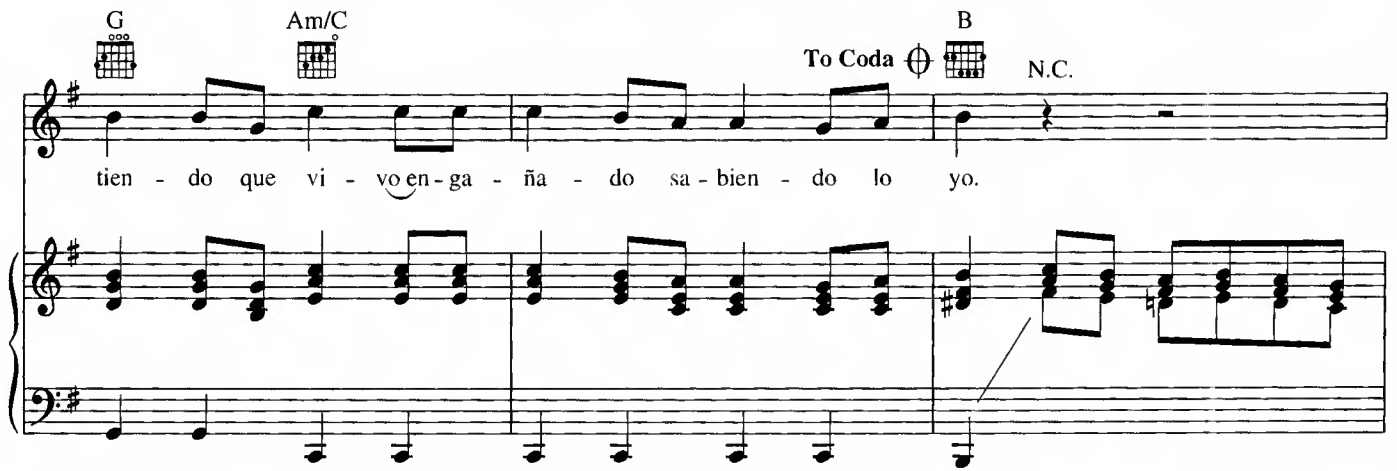
 N.C.
 



zon. Te si - go que mien - to me si - ges mi en -



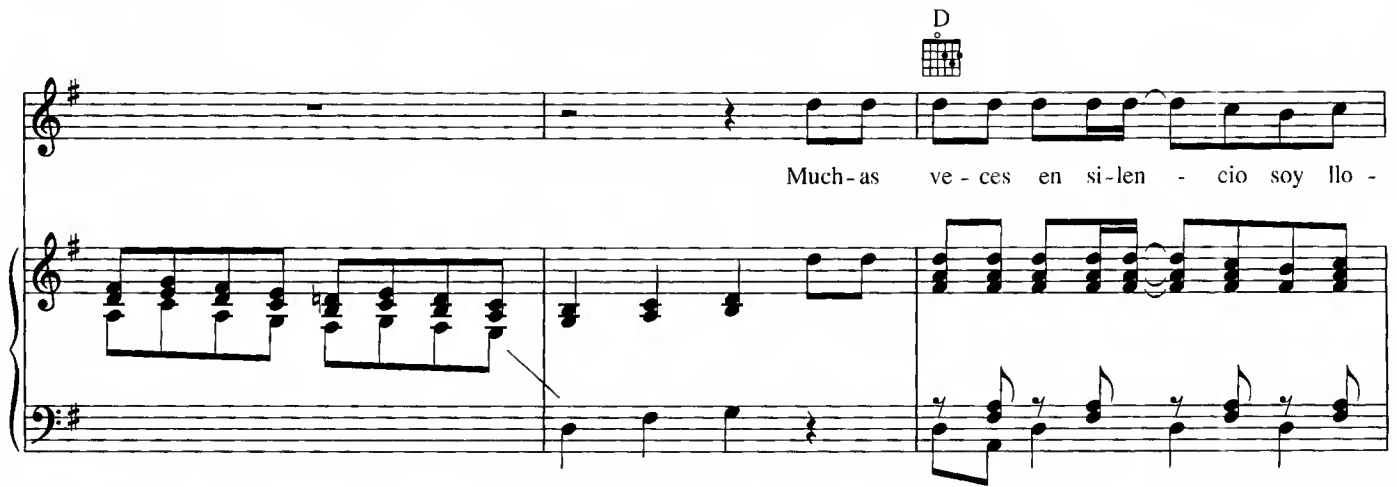


 To Coda   N.C.


tien - do que vi - vo en - ga - ña - do sa - bien - do lo yo.






Much - as ve - ces en si - len - cio soy llo -






ran - do y vi - vien - do la mar cu - da de mi



F#

dian - to me la pe - ne di mi mis - mo por cor -

B Am7/C

var - de al que llar - ve la ver - quen - za de tu en -

B N.C. Em

ga - ño. Me cas - ti - ga Dios _____

Am Em D C

— por - que aun te quie - ro sa - bien - do que en - ga - ñas a mi cor - a -

B N.C. Am D

zon. Sa - bien - do que tu no me de - ces que

G Am/C F#m7b5 Am/C B N.C.

na - die te vie - nio un mo - men - to que por com - pa - sión.

Em E/G# Am E7/B

Am/C E/D Am/C

Em B7 Em N.C.

The first system of music consists of two staves. The treble clef staff contains a sequence of chords: Em, B7, and Em. Above the first Em chord is a guitar chord diagram showing the open strings (E, A, B, E) with the 2nd, 3rd, and 4th strings muted. Above the B7 chord is a guitar chord diagram showing the 2nd fret on the 2nd, 3rd, and 4th strings. Above the second Em chord is another guitar chord diagram showing the open strings with the 2nd, 3rd, and 4th strings muted. The bass clef staff contains a simple bass line with quarter notes. A 'N.C.' (No Chords) instruction is written above the second Em chord, with a line pointing to the right-hand side of the treble staff.

D



The second system of music consists of two staves. The treble clef staff contains a sequence of chords: D, D, and D. Above the first D chord is a guitar chord diagram showing the 2nd fret on the 2nd, 3rd, and 4th strings. The bass clef staff contains a bass line with quarter notes and eighth notes. A line from the 'D' chord diagram points to the right-hand side of the treble staff.


G C

The third system of music consists of two staves. The treble clef staff contains a sequence of chords: G, G, and C. Above the first G chord is a guitar chord diagram showing the 3rd fret on the 2nd, 3rd, and 4th strings. Above the C chord is a guitar chord diagram showing the 1st fret on the 2nd, 3rd, and 4th strings. The bass clef staff contains a bass line with quarter notes and eighth notes.

F#

The fourth system of music consists of two staves. The treble clef staff contains a sequence of chords: F#, F#, and F#. Above the first F# chord is a guitar chord diagram showing the 2nd fret on the 2nd, 3rd, and 4th strings. The bass clef staff contains a bass line with quarter notes and eighth notes. A line from the 'F#' chord diagram points to the right-hand side of the treble staff.

B  Am7/C 



B  N.C. D.S. al Coda

Me cas - ti - ga



CODA  B  N.C. Em 

yo me cas - ti - ga dios,



Am  C  Em  N.C. Em 

me cas - ti - ga Dios.



Mi último fracaso

(Los Panchos)

Alfredo Gil

Modto. bolero

(VOZ) ESMIDES TI...NO VI-VIR A-SI, TRISTE A GO-NI-R VI-VIR SIN TI. ME

Mim LA9 LAB9 SOL6#9 SOL SOL#dis LAm7 sim7 Mi9

SIEN-TO PER-DI-DO EN ES-TE MUN-DO Y MI UL-TI-MO FRA-CA-SO SE-RÁ TU A-MOR.

LAm7 RE7 SOL Mim7 LAm LA7 RE7 sim7 sibm7 LAm7 LAB7

SE SE QUE TU NO QUIERES YA JÁ-MÁS VOL-VER A S-TAR CERCA DE MI, QUE NO TE IMPORTA MI MA-ÑE-RA DE VI-VIR, NI TE IN-TE-RE-SAS MAS POR MI.
 QUE AUNQUE YO MUE-RA TU JÁ-MÁS POD-RÁS SA-BER LO QUE SEN-TI EN MIA-GO-NI-A DE VI-VIR LE-JOS DE TI

LAm7 DOM SOL7M sim7 sibdis LAm RE7 SOL sim7 sibm7 LAm7 LAB7

1a LLORAN-DOES-TOY. TU SE-RAS MI UL-TI-MO FRA-CA-SO, NO PO-DRÉ

RE7 SOL Mi9 SOL RE7M7 SOL7 DO RE7M7 Mim7 FA7M Mi7

QUE RE-RA NA-DIE MRS. YA TE PE-ALDO-NÉ POR QUE LO GOSTE A CER-TE LIZ MI CO-RA-ZÓN YA UNQUE NO VUELVAS A BRIN-DAR LE TU CA-LOR

LA7 RE sim7 sibm7 LAm7 DOM SOL7M sim7 sibdis LAm

TU-VIES HIA-CODA-MOR AL Y CODA Y CODA TU-VIES HIA-MOR.....

RE7 SOL FA9 SOL sim7 sibm7 SOL FA9 SOL7M

MIA

BALADA

ARMANDO MANZAERO

Mí-a, aun-que tú va-yas por o-tro ca-
mi-no, y que ja-más nos a-yu-deel des-ti-no, nun-ca teol-
vi-des si-gues sien-do mí-a. Mí-a, aun-que con
o-tro con-tem-ples la no-che, y dea-le-grí-a ha-gas un de-
ro-che, nun-ca teol-vi-des si-gues sien-do mí-
a. Mí-a, por-que ja-más de-ja-rás de nom-
brar-me, y cuan-do duer-mas ha-brás de so-ñar-me, has-ta tú
mis-ma di-rás quee-res mí-a. Mí-a, aun-que te

li-guen ma- ña-nao-tros la- zos, noha-brá quien se- pa llo- rar en tus
 bra- zos, nun-ca teol- vi- des si-gues sien-do mî- a.
 Sí, siem-pre mî- a.

Edición autorizada por EDIM

Mil Besos

Musical staff 1: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. Chords: Cm, Cm, Fm. The staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes.

Musical staff 2: Treble clef, key signature of two flats, 4/4 time signature. Chords: Cm, Fm, C7, G, C. The staff contains a melodic line with eighth and sixteenth notes.

Musical staff 3: Treble clef, key signature of two flats, 4/4 time signature. Chords: C, C, G7. The staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes.

Musical staff 4: Treble clef, key signature of two flats, 4/4 time signature. Chords: C, G7. The staff contains a melodic line with eighth and sixteenth notes.

Musical staff 5: Treble clef, key signature of two flats, 4/4 time signature. Chords: C, C7, F. The staff contains a melodic line with eighth and sixteenth notes.

Musical staff 6: Treble clef, key signature of two flats, 4/4 time signature. Chords: Fm, C, G7, C, C. The staff contains a melodic line with eighth and sixteenth notes, including a first ending bracket.

Musical staff 7: Treble clef, key signature of two flats, 4/4 time signature. Chords: F, C, G. The staff contains a melodic line with eighth and sixteenth notes, including a second ending bracket.

MUCHO CORAZON

EMMA ELENA VALDELAMAR

♩ = 105

F

Fm

Em 3 Am Dm 3

G C Am Dm G

C

Dm G

Dm G

Dm G

C Am Dm G C

G C

Gm C7 F

The musical score consists of ten staves of music in a single system. The notation includes treble clefs, a key signature of one flat (Bb), and a 4/4 time signature. The music features various chords and melodic lines, including triplets.

Chords and chord changes are indicated below the staff lines:

- Staff 1: Fm
- Staff 2: Em, Am, Dm
- Staff 3: G, C, C7
- Staff 4: F, Fm, Em
- Staff 5: Am, Dm, G
- Staff 6: C, C7, F
- Staff 7: Fm, Em (with triplet), Am
- Staff 8: Dm (with triplet), G, C, Am, Dm, G, C
- Staff 9: Dm, G, C, Am, Dm, G, C
- Staff 10: Dm, G, C

Triplet markings are present in the following staves:

- Staff 7: Triplet over the notes G, Bb, D in the Em chord.
- Staff 8: Triplet over the notes F, Ab, C in the Dm chord.
- Staff 9: Triplet over the notes G, Bb, D in the Dm chord.

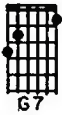
✦ Negra Consentida

Letra y Música: Joaquín Paravé

Moderado



Na - - che, no - - che
 No - - che, no - - che



te llo ma el o - mar que en la na che su a mor
 e - res u - na flor



te can - ta el tro va - - dor



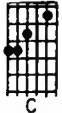
Ne - - gro, negro con sen - ti - - da, negra de mi vi - - da



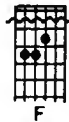
—¿Quién te quiere g í.? Mi - - ra — mi alma do-lo - ri - - da,



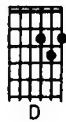
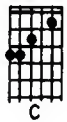
negro de mi vi - - da, y só - lo por ti — .



Ne - - gra, negra consen - ti - - do, negra de mi vi - da



—, de-ja de llo- - rar ————, mi - - ra ———— que mi pe cho -



- man - te ———— está re-bo - san - te ———— de fe - li-ci - dad.

NO ME PLATIQUES MÁS

Words and Music by
VINCENTE GARRIDO

Flowing



No me pla - ti - ques mas



lo que de - bió pa - sar an - tes de co - no - cer - nos. Sé que has te - ni - do



ho - ras fe - li - ces aun sin es - tar con - mi - go.

C Dm7 Em

No quie - ro ya sa - ber qué pu - do su - ce - der en to - dos es - tos a - ños

Detailed description: This system contains the first three measures of the piece. The guitar part features chords C, Dm7, and Em. The vocal line has a 7/8 time signature and lyrics: "No quie - ro ya sa - ber qué pu - do su - ce - der en to - dos es - tos a - ños". The piano accompaniment consists of a treble and bass clef with chords and moving lines.

Fm6 C/E Eb dim7 Dm7 G7

que tú has vi - vi - do con o - tras gen - tes le - jos de mi ca -

Detailed description: This system contains measures 4-6. Guitar chords are Fm6, C/E, Eb dim7, Dm7, and G7. The vocal line continues with lyrics: "que tú has vi - vi - do con o - tras gen - tes le - jos de mi ca -". The piano accompaniment continues with chords and moving lines.

C C7 Gm7 Gm7/C

ri - ño. Te quie - ro tan - to que me en -

Detailed description: This system contains measures 7-9. Guitar chords are C, C7, Gm7 (3fr), and Gm7/C. The vocal line has a long note for "ri - ño." followed by "Te quie - ro tan - to que me en -". The piano accompaniment continues with chords and moving lines.

Gm7 C7 Fmaj7

ce - lo has - ta de lo que pu - do ser

Detailed description: This system contains measures 10-12. Guitar chords are Gm7 (3fr), C7, and Fmaj7. The vocal line has lyrics: "ce - lo has - ta de lo que pu - do ser". The piano accompaniment continues with chords and moving lines, ending with a triplet in the bass clef.

Fm7 Fm7/Bb Bb7 Eb^{3fr}

y me fi - gu - ro que por e - so es que yo vi - vo

Dm7 G7 G7b9 C Dm7

tan in - tran - qui - lo. No me pla - ti - ques ya. Dé - ja - me i - ma - gi - nar

Em Am7 F Bb7 C6/9 Edim7

que no ex - is - te el pa - sa - do y que na - ci - mos el mis mo ins - tan - te

Dm G7 C6 C F7 Eb7 Db7 C6

en que nos co - no - ci - mos.

No pidas mas perdón

Letra: Paul Márquez
Musica: Blas Hernández

(Moncho)

Modto

(VOZ) SA-BI-A QUE I-BAS A VOL-VER A POS-

-TRAR-TE MIS PIES A RRE-PEN-TI--DA IM-PLO-RAN-DO PER-DON, PA-LA-BRA VA-NA SI YA TIE-NE-S EL AL-MA CO-RROM-PI--DA. CRE--

-JS-TE QUE VO E-RÍO-NO-DE TAN-TOS QUE EL MUNDO CO-RRE EN BUS-CA DE PLA-CE-RES ME JUZ-GAS TE MAL, QUÉ BIEN CO-NO-CES AL CRE-ER QUE OTROS SON COMO TU

E-RES, LE-VANTA TE NO PI-DAS MAS PER-DON OL-VI-DA QUE UN DIA ME CO-NO-CIS-TE, NO SE PER-DO-NAR, QUE

QUE-RES QUE TE DIGA SI VO NUNCA TE HE DI-CHO UNA MEN-TI-RA. LE-TI-RA NO SE PER-DO-NAR, QUE TE PER-DO-NE DIOS, OL-

VI-DA-ME QUE YO YA TE OL-VI-DE. VI-DA-ME QUE YO YA TE OL-VI-DE. = CODA = (INSTR.)

ME JUZ- AI \$ y CODA

CODA-DE.

Noche de ronda

M^{ca}. TERESA LARA

Noche de ronda que tris.te pa.sas que tris.te cruzas

(Voz)
f Sol m6 Sib9 La7 Mim7 La7 mf Re m Sol m6 Re m Sol m6 Re m

por mi bal.cón. Noche de ronda como me hie.res como las.li.mas mi co.ra.

Sol m La7 Sol m6

zón Lu.na que se quiebra sobre la ti niebla de mi so.le.dad ¿a don.de vas?

La7 Re Fa#dis La7

Di.me si esta no.che tu te vas de ronda co.môe.la se fué ¿Con quien es.lás? Di.le que la (e)
(fem) môe.l se me fué

La7 Mim7 La7 La+ Re Mibdis La7

quiero di.le que me muero de tan to espe.rar Que vuel.va.ya! Que las rondas no son bue.nas

Re Re7 Re+(7) Sol Si7 Mim Sol m6 Re m

que hacen da.ño que dan pe.nas que se a.ca.ba por llo.rar Lu.na que se

Re m Sol m La7 Re m Mi7 La7 Re m Mi9m La7 Re m

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 a key signature of one sharp (F#).

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 and piano accompaniment. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves. The lyrics are: "No - che - ci - ta — que de en - sue - ño hu - bo en mi vi - da —". The piano part includes a repeat sign and dynamic markings of *mp - mf*. Chord symbols G, B7, and E7 are placed above the vocal staff.

E7 Em7 C A7 D11 D7

— en que mia - mor con — tu ca - ri - ño — se que -

The second system of the vocal and piano accompaniment. The lyrics are: "— en que mia - mor con — tu ca - ri - ño — se que -". The piano part continues with accompaniment for the vocal line. Chord symbols E7, Em7, C, A7, D11, and D7 are placed above the vocal staff.

Gmaj7 G6 Gmaj7 G G

dó. — Con el al - ma he - cha pe -

The third system of the vocal and piano accompaniment. The lyrics are: "dó. — Con el al - ma he - cha pe -". The piano part continues with accompaniment for the vocal line. Chord symbols Gmaj7, G6, Gmaj7, G, and G are placed above the vocal staff.



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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 que - 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

mf

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,

mp

Fm Cm1 Ab7 G7

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

Cm Fm6 G7 Fm Cm

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

Fm Cm Fm

If you are there be - side me, I'll have your love to
qaum-que me due legl al - ma yo ne - ce - si - to la -

Cmi Ab7 G7+ G7 Cmaj G7

guide me - And so I say:
blar - te - ya si lqha ra.

R. H.

CHORUS Cmaj7 C6 F7 C F7

NO - SO - TROS Means you and I to - geth - er, It makes no dif - frence
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 C8 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 -
 so - 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 mo - ment, 'Twill al - ways be NO - SO - TROS, Just you and I and
 I swear that from this mo - ment, '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 -

C F#dim Dm G7 2C Bb7 C8

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

mf *ritard.*

NUESTRO JURAMENTO

Bolero - Cancion

Letra y Música de
BENITO DE JESUS

Fm F7 Bbm6 C7

No pue-do ver-te tris - te por - que me ma - ta tu ca - ri - ta do

Fm Ab Eb7

pe - na mi dul-ce a - mor Me due-le tan-to el li - an-to que tí de-

Ab Bb C7

ra - mas que se lie-na de an - gus - tia mi co-ra - zón

Fm F7 Bbm

Yo su-fro lo in-de - ci - ble si te en-tris - te - ces

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No quie-ro que la du-da te ha ga-llo - rar He - mos ju-ra-do a-

mar - nos has-ta ta muer-te... e y si los muer-tos a - man des-pués de

muer-tos a-mar-nos más Si yo mue-ro pri - me - ro es tu pro - me - sa

so - bre de mi ca - da - ver de - lar ca - er

to - do el lian-to que bro - te de tu tris - te - zu y que to - dos se en -

Ab

Eb7

te - ren... fui tu que - rer... Si tú muc-res pri - me-ro yo te pro -

Ab

C7

F7

me-to... que es - cri - bi - re la his - to - ria de nuestro a - mor...

F7

Bbm

Fm

con to-da el al-ma lle - na... de sen - ti - mien - tos... la es - cri - bi - ré con

1.

2.

san - gre... con - tin - ta san - gre... del co - ri - zón De zón

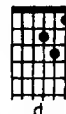
✦ Nunca

Música: Augusto Cárdenas Pinelo

Letra: Ricardo López Méndez

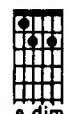
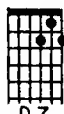
1ª 2ª

The first system of the score features a piano introduction. It consists of a treble clef staff with a whole rest, and a grand staff (treble and bass clefs) with a melodic line in the treble and a harmonic accompaniment in the bass. The music is in 4/4 time and begins with a key signature of one flat (Bb).




Yo sé que nun - ca ————— be - sa - ré tu - bo - ca —————

The second system contains the first line of the vocal melody and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat. The piano accompaniment is in a grand staff. The lyrics are written below the vocal staff.





tu bo - ca — de púr - pu - ra encen - di - da ————— . Yo sé que nun - ca —————

The third system contains the second line of the vocal melody and piano accompaniment. The vocal line continues from the previous system. The piano accompaniment includes a key signature change to two flats (Bb, Eb) for the final measure. The lyrics are written below the vocal staff.




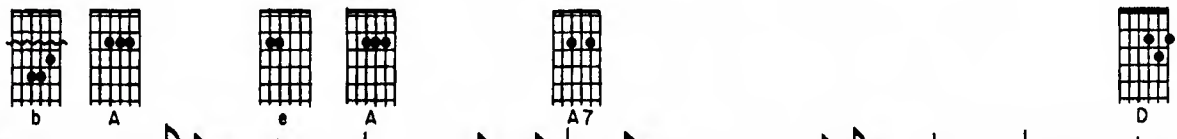
lle-garé la lo - ca ————— ya - pa - sio - na - da fuen ————— te de tu vi - da —————






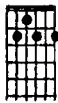
Yo sé que vi - da ————— Yo sé ————— quej - nú - til -





- men - te te ve - ne - ro —————, einú - til - men - tee! co - ra - zón tee - vo ca —————



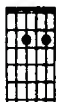


B7

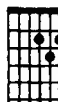


A7

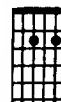
— Pe - rog pe - sar de to - - do yo te que - ro —————,



A7

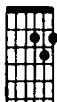


D



A7

pe - rog pe - sar de to - do yo teg - do - ro —————, aun - que nun - ca — be -



D

19 | 20



A7



D

- sor pueda tu bo - ca —————, aunque —.

OBSESIÓN

Words and Music by
PEDRO FLORES

Lento

Por

The first system of music consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a series of chords and melodic lines in both hands, including a triplet of eighth notes in the right hand.

Dm Gm7 Gm6 A7 Dm

al - to es-té el cie - lo en el mun - do, por hon - do que es-té el mar pro -

The second system of music continues the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes (A4, B4, C5) followed by a quarter note G4, a quarter note F4, and a quarter note E4. The piano accompaniment continues with chords and melodic lines, including another triplet of eighth notes in the right hand.

Gm7 Gm6 A7 Dm C F Gm6

fun - do, no ha - brá u - na ba - rre - ra en el mun - do que un a - mor pro -

The third system of music concludes the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes (F4, G4, A4) followed by a quarter note G4, a quarter note F4, and a quarter note E4. The piano accompaniment continues with chords and melodic lines, including a final triplet of eighth notes in the right hand.

Dm Bb7 A7 Dm

fun - do no pue - da rom - per; A - mor es el pan de la

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a Dm chord and a melody of eighth notes: G4, A4, Bb4, A4, G4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A triplet of eighth notes (G4, A4, Bb4) is marked above the vocal line in the second measure.

Gm7 Gm6 A7 Dm Gm7 Gm6 A7

vi - da, a - mor es la co - pa di - vi - na, a -

The second system continues the melody. The vocal line has a triplet of eighth notes (G4, A4, Bb4) in the second measure. The piano accompaniment provides harmonic support with chords and a steady bass line.

Dm C F Gm6

mor es un al - go sin nom - bre que ob - se - sio - na a un

The third system features a vocal line with triplets of eighth notes. The piano accompaniment includes chords and a bass line. The lyrics are: "mor es un al - go sin nom - bre que ob - se - sio - na a un".

Dm A7 Dm

hom - bre con u - na mu - jer; Yo es -

The fourth system concludes the phrase. The vocal line has a triplet of eighth notes (G4, A4, Bb4) in the second measure. The piano accompaniment includes chords and a bass line. The lyrics are: "hom - bre con u - na mu - jer; Yo es -".

C7 F F#°

toy ob - se - sio - na - do con - ti - go y el mun - do es tes -

Gm7 C7 F F#° C7

ti - go de mi fre - ne - sí.... y por más que se o - pon - ga el des -

F E E7 A7

ti - no se - rás pa - ra mí; Por

Dm 3 Gm7 Gm6 A7 Dm 3

al - to es - té el cie - lo en el mun - do, por hon - do que es - té el mar pro -

Gm7 Gm6 A7 Dm C

fun - do, no ha - brá u - na ba - rre - ra en el

F Gm6 Dm A7 Dm Gm7 A7

mun - do que mi a - mor pro - fun - do no rom - pa por tí, Por

1. 2. Bb7 Dm Bb7

fun - do no rom - pa por tí;

E7 A7 Dm

No rom - pa por tí.

PARECE OUE FUE AYER

BOLERO

ARMANDO MANZANERO

Pa- re- ce que fue-
yer cuan-do te vi a- que-lla tar-deen pri-ma- ve- ra,
pa- re- ce que fuea- yer cuan-do las
ma-nos to to- mé por vez pri- me- ra. Sou tan fe-
liz deha-ber vi- vi-do jun- toa ti por tan- tos a- ños,
sou tan fe- liz de dis- fru- tar al- gu- nas ve- ces tus re-
ga- ños. Pa- re- ce que fuea- yer quee- ras mi

no-viáu te lle- va- ba de mi bra- zo, pa- re- ce que fue-

yer cuan- do dor- mi- do yo so- ña- ba en tu re- ga- zo.

Soy tan fe- liz pues si- gues sien- do de mi vi- da la fra-

gan- cia, en nues- tro a- mor nun- ca ha^ẽ ex- is- ti- do la dis-

tan- cia; que Dios te guar- de por ha- cer- me tan fe-

liz.

AL ♩ Y ♩

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PERDIDA

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

Gently

mf

Em A7

D Am B7 Em

Em7/A A7(add13) D Bm7 Em7 A7

D Bm7 Em7 A D

Per - di - da

te lla - man - do la sen - te sin sa - ber que a su - fri - do con re - ces te a -



sió. Ven - ci - da



que das que tu en la vi - da por no te - ner ca - ri - ño que te di - a el lu -



cio. Per - di - da

por-que al pon - go ro - das - te des-pués que des - tro - sa - ron tu vir - tud de tu a -



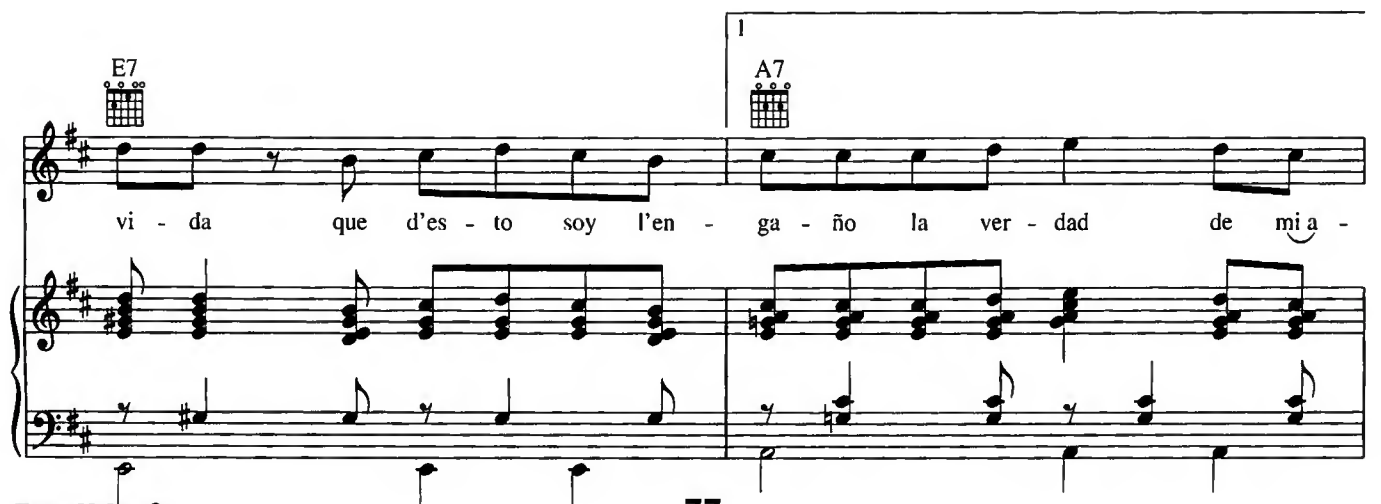
mor. No im - por - ta



que te lla - man per - di - da yo le da - riá tu



vi - da que d'es - to soy l'en - ga - ño la ver - dad de mi a -



D Bm7 Em7 A7

mor.

This system contains the first four measures of the piece. The guitar part shows chords D, Bm7 (2fr), Em7, and A7. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The word 'mor.' is written below the first measure.

D Bm7 Em7 A7 A7

Per - ga - ño

This system contains measures 5 through 8. The guitar part shows chords D, Bm7 (2fr), Em7, A7, and a second A7. The piano accompaniment continues the melody and bass line. The lyrics 'Per - ga - ño' are written below the vocal line.

D Bm7 Em7 A7

la ver - dad de - mi a - mor.

This system contains measures 9 through 12. The guitar part shows chords D, Bm7 (2fr), Em7, and A7. The piano accompaniment continues the melody and bass line. The lyrics 'la ver - dad de - mi a - mor.' are written below the vocal line.

D Bm7 Em7 A7 D6

This system contains the final four measures of the piece. The guitar part shows chords D, Bm7 (2fr), Em7, A7, and D6. The piano accompaniment concludes the melody and bass line. A double bar line is present at the end of the system.

"Peregrina"

CANCION

Letra de
LUIS ROSADO VEGA

Musica de
RICARDO PALMERIN F.



Piano.

Musical score for the piano introduction, consisting of two staves (treble and bass clef) with a key signature of one flat and a 3/4 time signature. The music features a flowing melody in the right hand and a rhythmic accompaniment in the left hand.



Pe... re... gri... na... de las... chras y di... vi... nas... y... me... ji... llas... encendidas de re...

Musical score for the first vocal line, including a vocal line and piano accompaniment. The lyrics are written below the vocal line.



bol... Mujer... ci... to... de las... labios purpuri... nos... y radiante... cabelle... ra... co... mo el...

Musical score for the second vocal line, including a vocal line and piano accompaniment. The lyrics are written below the vocal line.



sol... Pe... re... gri... na... que... de... jista... las lu... go... res... las... abetas y la... nie... ve... y la... nie... ve... virgi...

Musical score for the third vocal line, including a vocal line and piano accompaniment. The lyrics are written below the vocal line.



na... y... ve... mis... te... a... refugio... en... mi... so... do... mo... res... bi... ja... del... de... mi... tie... no... de... mi... tie... re... tro... pi...

Musical score for the fourth vocal line, including a vocal line and piano accompaniment. The lyrics are written below the vocal line.

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. Dynamics markings include *mp* and *mf*.

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 line of the verse is set in C minor. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics marking is *mp*.

G7 B° E7 Cm C7

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

The second line of the verse continues the melody and accompaniment. The piano accompaniment includes a prominent bass line with some syncopation. Dynamics marking is *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 - loy, _____ to - dos me mi-ran y se van.

The third line of the verse concludes the piece. The piano accompaniment features a final cadence with a strong bass line. Dynamics marking is *mp*.

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 lú 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 yoal - gu - na vez te he de - ja - do dea - 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 tua - 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 o - 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 quie-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-tás de

1. C (maj7) Am Am7 Dm7 G7 2. C Ab9 C9

bye. _____ To bye. _____
 mí! _____ Mu- mí. _____

poco rall. *p*