

Boleros y Otras Canciones

Vol. 6



Colección de Roberto D. Velasco

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SIN REMEDIO

Words and Music by
JESUS CHUCHO NAVARRO

Moderately

mf

Bbm

F

D7

Gm7

C7

F

F6

N.C. F C7

Sin re - me - di - o que lla - no ten - go

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note 'Sin' and a half note 're - me - di - o'. The piano accompaniment features a bass line with a steady eighth-note pattern and a treble line with chords. Chord diagrams for N.C., F, and C7 are provided above the staff.

F

re - me - di - o pues ña - ran - can - do mi al - ma

Detailed description: This system contains the next two measures. The vocal line continues with 're - me - di - o' and 'pues ña - ran - can - do mi al - ma'. The piano accompaniment maintains the rhythmic pattern. A chord diagram for F is shown above the staff.

C7 N.C.


po - dre bor - rar tu pa - sío. Sin re -

Detailed description: This system contains the next two measures. The vocal line has 'po - dre bor - rar tu pa - sío.' and 'Sin re -'. The piano accompaniment includes a long note in the treble line. Chord diagrams for C7 and N.C. are shown above the staff.

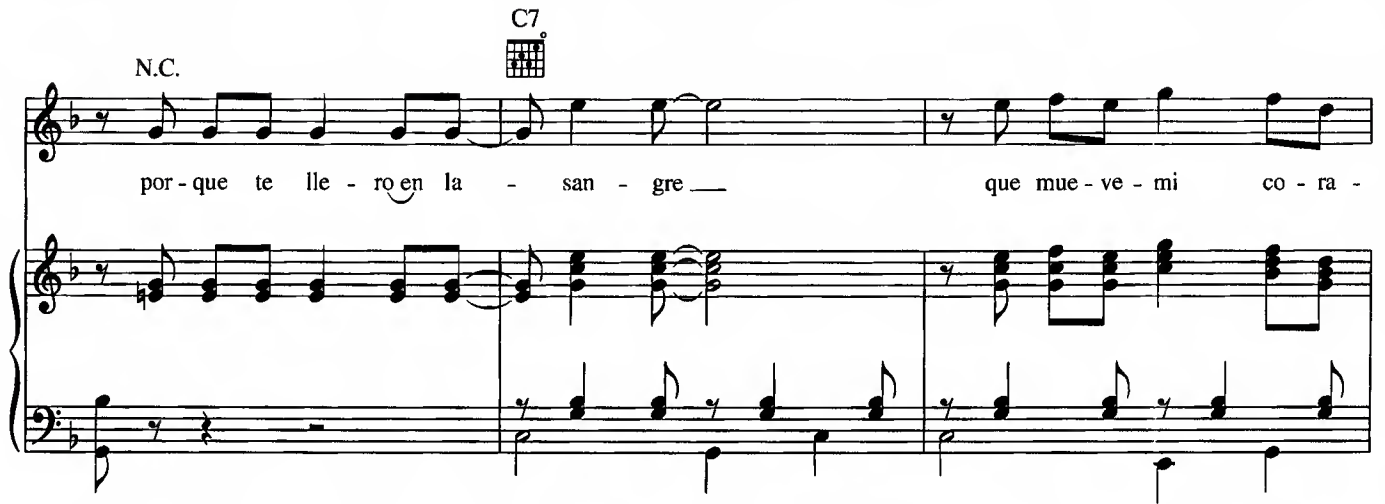
Gm D7/A Gm

me - di - o que lla - no po - dre ol - vi - dar - te

Detailed description: This system contains the final two measures. The vocal line ends with 'me - di - o que lla - no po - dre ol - vi - dar - te'. The piano accompaniment concludes with a final chord. Chord diagrams for Gm, D7/A, and Gm are shown above the staff.


N.C. 



por - que te lle - ro en la - san - gre — que mue - ve - mi co - ra -



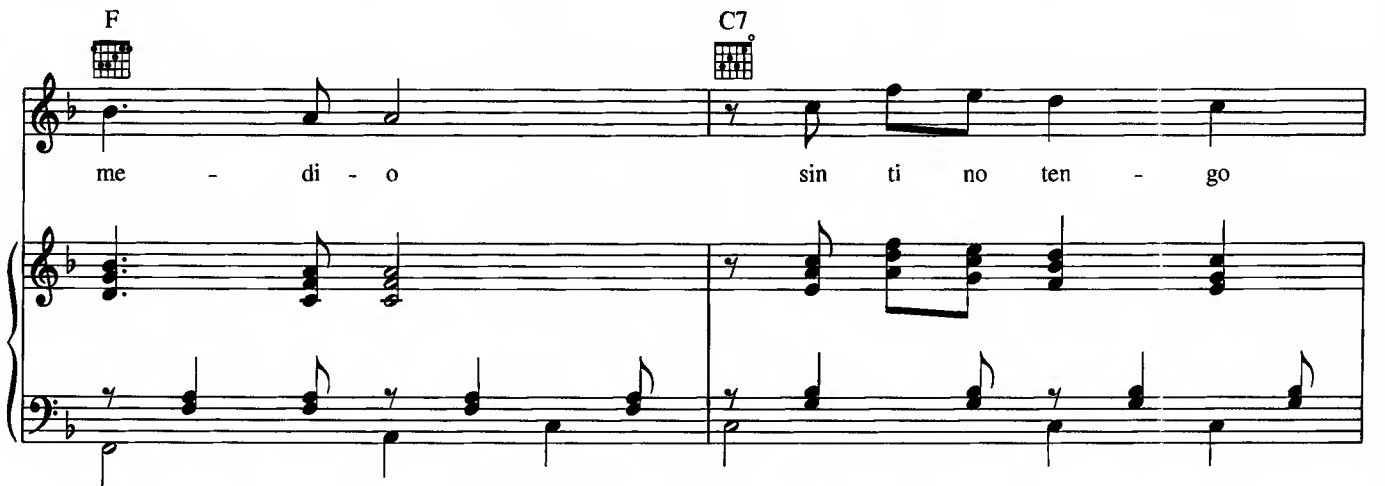
F6  C7  N.C.

zón. Sin re -



F  C7 

me - di - o sin ti no ten - go



F 

re - me - di - o. Y aun que es-ver-quen - za ro - gar - te — a que



F7 Bb Bb6 N.C.

cal - mas — mi do - lor. Sin re -

Bb F

me - di - o e ve - ni - do a su - pli - car - te —

Dm7 Gm7 C7

ya de - cir - te que es - toy lo - co — sin re - me - di - o por tu a -

F

mor.

1
 F6

2
 F Fmaj7
 N.C.

SIN TÍ

Words and Music by
PEPE GUIZAR

Moderately

mf

Dm

Fm

C

D7

G7

C

Ab


G7

Sin

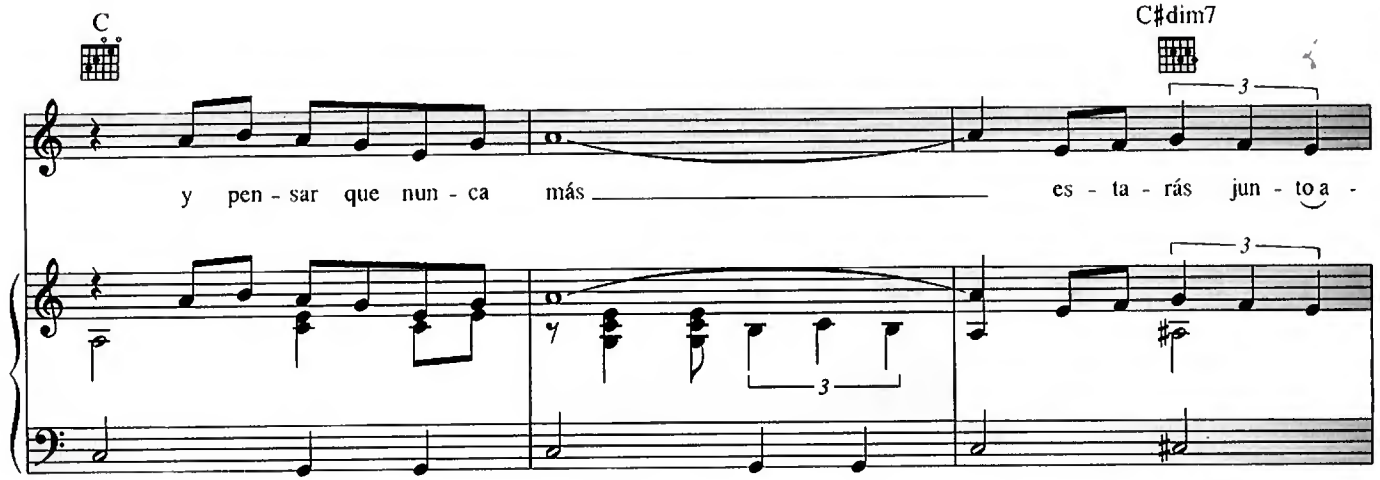
C






Em

tí no po - dré vi - vir ja - más

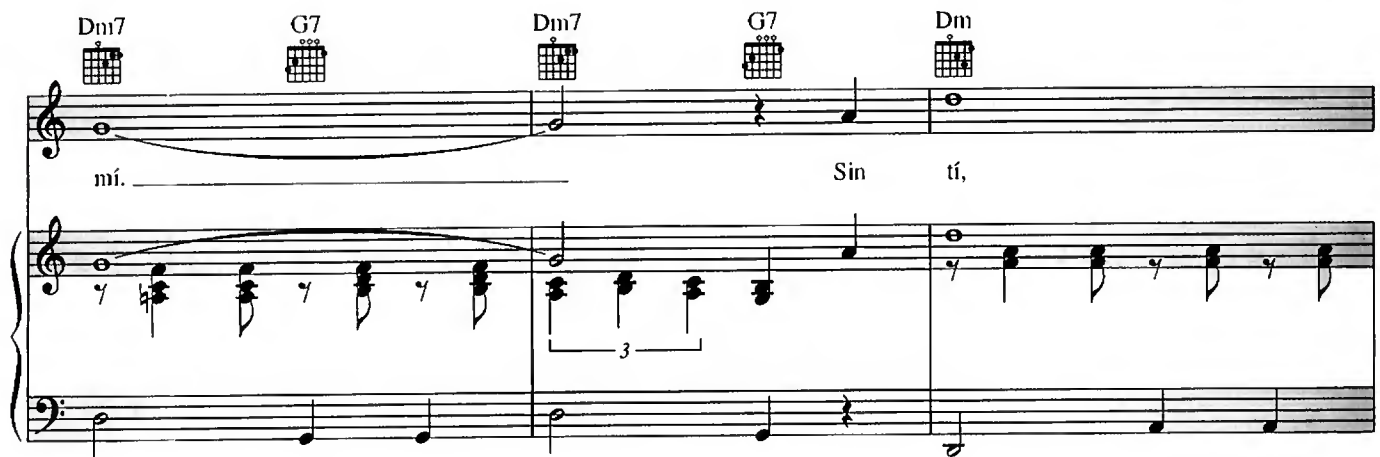
C  C#dim7 




y pen - sar que nun - ca más _____ es - ta - rás jun - to a -



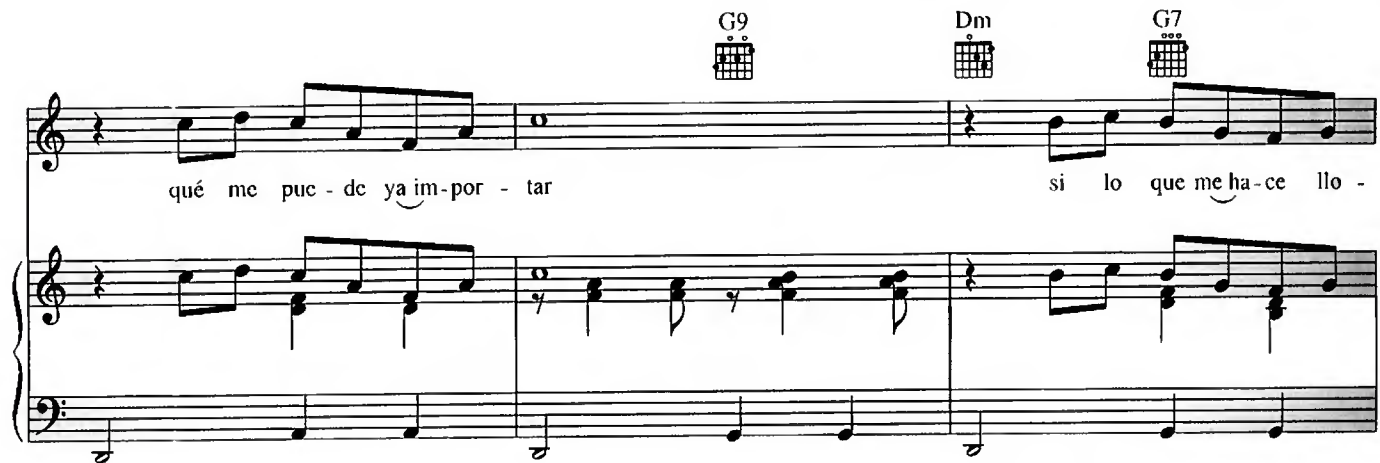
Dm7  G7  Dm7  G7  Dm 

mí. _____ Sin tí,



G9  Dm  G7 

qué me puc - de ya im - por - tar _____ si lo que me ha - ce llo -



G7#5 

rar _____ es - tá le - jos de a -



C C#dim7 Dm7 G7

qui. Sin

C Em

ú, no hay cle - men - cia ni do - lor

C C7

la es - pe - ran - za de mi a - mor te la lle - vas al

F A7 Dm

fin. Sin ú,

Fm C

es i - nú - til vi - vir co - mo i - nú - til se -

D7 G7

rá el que - rer te ol vi -

1 C Ab G7 2 C

dar. Sin dar.

Abmaj7 Ab6 C

SIN UN AMOR

Words and Music by ALFREDO GIL
and JESUS CHUCHO NAVARRO

Moderate Bolero

mf

Em

B7 Em Am

Em B7 Em

Em

Sin un a - mor

la vi - da no se lla - mar - ti - da sin un a -

Am6 ^{5fr} Adim7 D7 G
 mor le fal - ta fuer - za co - ra - zón.

E7
 Sin un a - mor del al - ma mue - re de ro -

Am D7 G Em
 - ta - da des es - pe - ran - da del do - lor sa - gra - ci - ca - da sin can -

B7



Em



ción . sin un a - mor no hay sal - va - ción.

The first system of music features a vocal line in the treble clef and piano accompaniment in the grand staff. The vocal line begins with a quarter note on G4, followed by eighth notes on A4, B4, and C5, then a quarter rest, and finally a quarter note on G4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

E7



Am



No me de que se que - der des - spi - do

The second system continues the piece. The vocal line has a quarter note on G4, followed by eighth notes on A4, B4, and C5, then a quarter rest, and finally a quarter note on G4. The piano accompaniment features a more complex rhythmic pattern with chords in the right hand and a bass line in the left hand.

F#7



no te va ya san - ga - nar des -

The third system shows the vocal line with a quarter note on G4, followed by eighth notes on A4, B4, and C5, then a quarter rest, and finally a quarter note on G4. The piano accompaniment continues with chords and a bass line.

B



Em



pi - do. Sin un a - mor

The fourth system concludes the piece. The vocal line has a quarter note on G4, followed by eighth notes on A4, B4, and C5, then a quarter rest, and finally a quarter note on G4. The piano accompaniment features a final chord and a bass line.

del al - ma muc - re de ro - ta - da les es - pe - ran - da del do -

lor sa - gra - ci - ca - da sin can - ción sin un a - mor no hay sal - va - ción.

B7 Em

Sin un a -

mor la vi - da no se lla - mar -

Oo

Am Am7

ti - da sin un a - mor

oo

D7 G

le fal - ta fuer - za co - ra - zón. Sin un a -

Detailed description: This is a musical score for the song 'Sin Un Amor'. It is written in G major (one sharp) and 4/4 time. The score consists of four systems, each with a vocal line and a piano accompaniment. The piano part features a consistent rhythmic pattern of eighth notes in the bass and chords in the treble. Chord diagrams are provided for B7, Em, E7/G#, Am, Am7, D7, and G. The lyrics are in Spanish and are placed below the vocal line. The piece concludes with a final chord of G.

E7



mor

Am



(sin u na mor) del al ma nne te de ro ta da





des es - pe ran da del do lor sa gra ci ca da sin cau cion sin un a mor no hay sal va



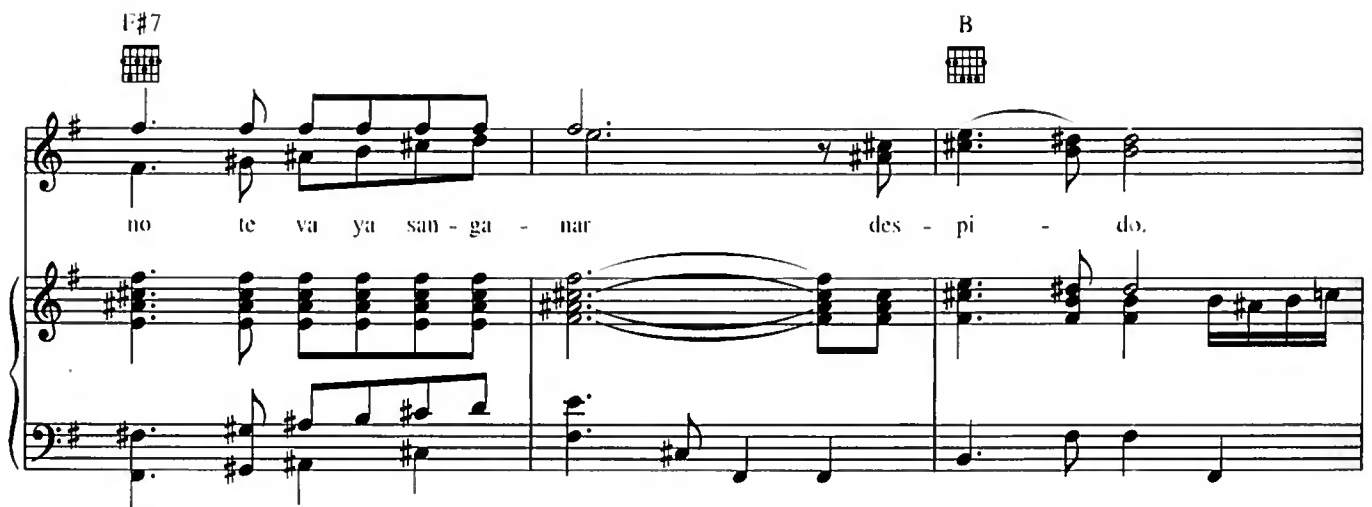
cion. no me de que se que






der des pi do

F#7  B 

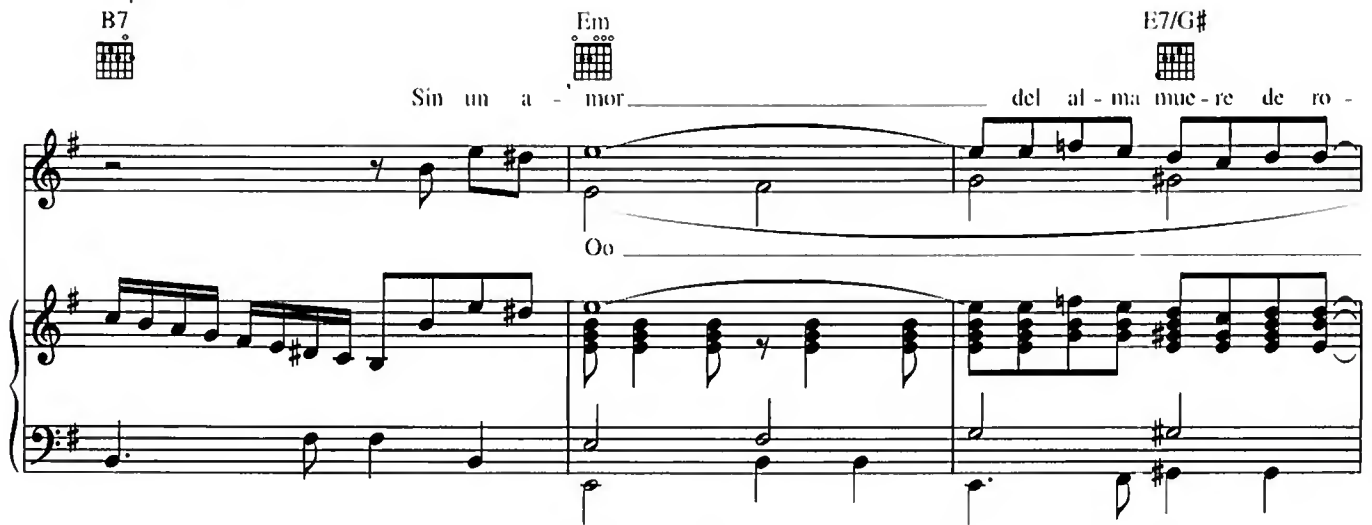
no te va ya san - ga - nar des - pi - do.







B7  Em  E7/G# 

Sin un a - mor del al - ma mue - re de ro -

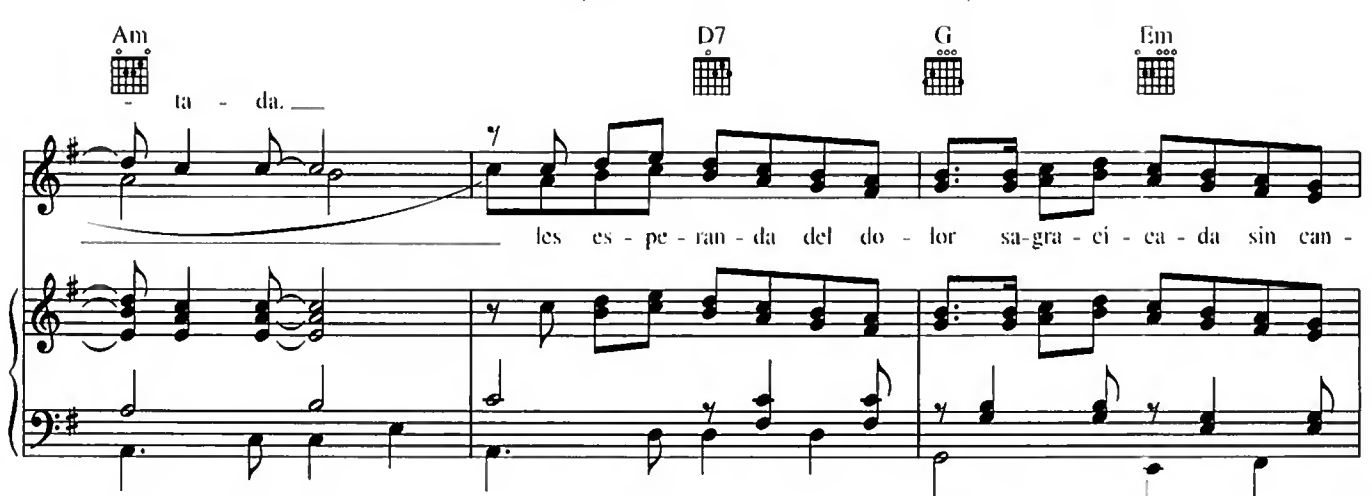
Oo



Am  D7  G  Em 

ta - da. _____

les es - pe - ran - da del do - lor sa - gra - ci - ca - da sin cam -



B7  N.C. 

ción, sin un a - mor, no hay sal - va - ción.

p



SOLAMENTE UNA VEZ

Music and Spanish Words by AGUSTIN LARA
English Words by RICK CARNES and JANIS CARNES

Moderately

Ebm Cb7/Eb

mf

Ebm Bb7#5 Bb7 Eb Ebmaj7

On - ly once in my life
So - la - men - te u - na vez

Eb6 Edim Bb7 N.C.

if I could hold you, on - ly once I might
a - mé en la vi - da, so la - men - te u - na

Fm C+ Fm7 Bb+ Eb

find what true love means.
vez y na - da más.

E \flat 6 E \flat maj7 E \flat 6 E \flat maj7 Edim7



I'm a fool just to hope I could know that mo-ment of sur -
 U - na vez na - da más en mi huer - to bri - lló la es - pe -

B \flat 7



Fm7



B \flat 7



ren - der, the sur -
 ran - za, za, la es - pe -

ren - der to the mag - ic of feel - ing your lips a - gainst
 ran - za que a - lun - bra el ca - mi - no de mi so - le -

E \flat



A \flat m7 \flat 5



E \flat 6



B \flat 7



mine. On - ly once in my
 dad. U - na vez na - da

E \flat Eb6 Edim7

life, to love com-
 más se en - tre - ga et

B \flat 7 N.C. Fm




plete - ly; spend the rest of my life
 al - ma, con la dul - ce y to - tal

Fm7 B \flat + E \flat Ebmaj7


with on - ly you.
 re - nun - cia - ción

E \flat Eb6 Ebmaj7 Eb6 Ebmaj7 Edim7

In a prayer or a dream to be - lieve that love could last for -
 y cuan - do e - se mi - la - gro rea - li - za el pro - di - gio de a -

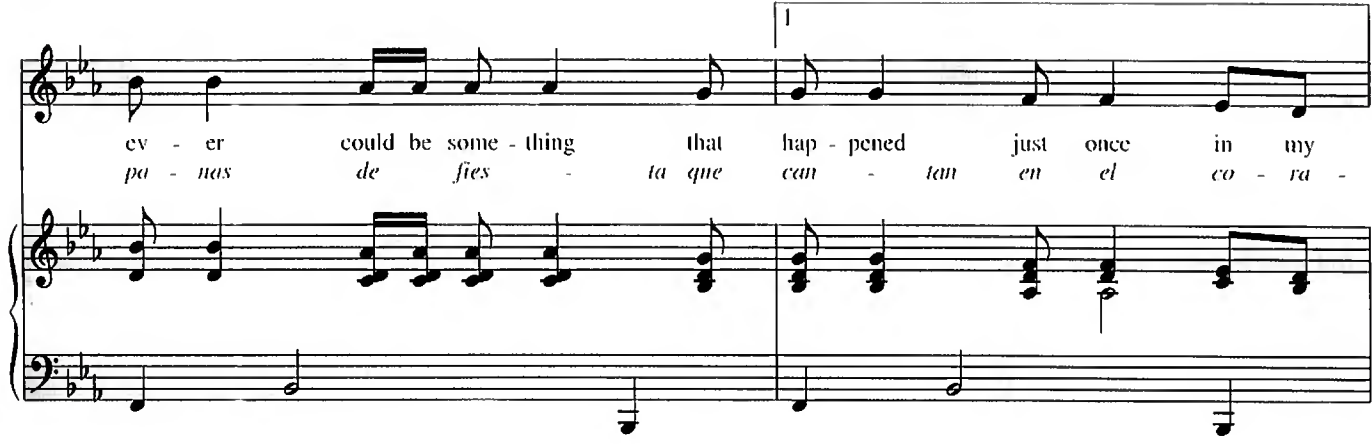
Bb7  Fm7  Bb7 





ev - er, and for -
 mar - se, hay can -




1

ev - er could be some - thing that hap - pened just once in my
 pa - nas de fies - ta que can - tan en el co - ra -








Eb  Adim  Bb9/Ab  Bb7 

life. On - ly once in my
 zón. So - la - men - te u - na

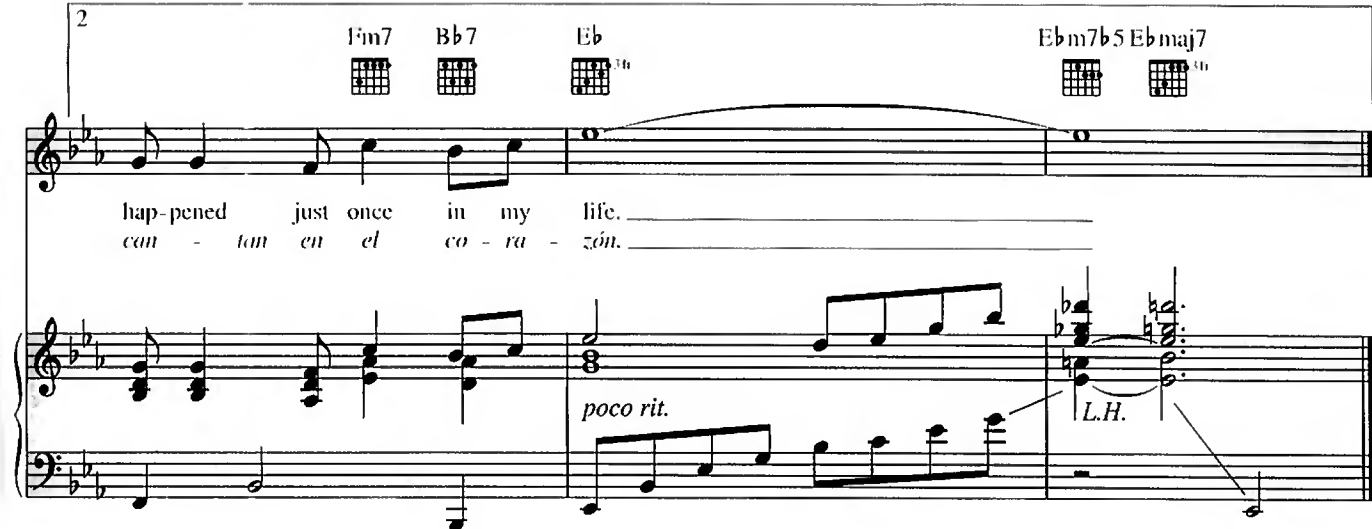


2

Fm7  Bb7  Eb  Ebm7b5  Ebmaj7 

hap - pened just once in my life.
 can - tan en el co - ra - zón.

poco rit. L.H.



SOLO

Words and Music by
ALFREDO GIL

Gently

mf

Chord diagrams: Eb, Bbm/Db, C

Chord diagrams: Fm, Bb7

Chord diagrams: Eb, Cm7, Fm

Sé muy bien que te

Chord diagrams: Bb7, Eb

Fm

vas y su - fro tan - to

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest, followed by a half note 'y', a quarter note 'su - fro', and a half note 'tan - to'. The piano accompaniment features a bass line with eighth notes and a treble line with chords and eighth notes. A guitar chord diagram for Fm is shown above the vocal line.

Bb7 Fm Bb7

so - lo me de - ja - rás por o - tro a -

Detailed description: This system contains measures 3-5. The vocal line has a whole rest in measure 3, followed by a half note 'so - lo me', a quarter note 'de - ja - rás', and a half note 'por o - tro a -'. The piano accompaniment continues with similar rhythmic patterns. Guitar chord diagrams for Bb7, Fm, and Bb7 are shown above the vocal line. Triplet markings are present over the final notes of the vocal line.

Eb

mor pe - ro qué voy a ha - cer

Detailed description: This system contains measures 6-8. The vocal line has a whole rest in measure 6, followed by a half note 'pe - ro qué', a quarter note 'voy a', and a half note 'ha - cer'. The piano accompaniment continues. A guitar chord diagram for Eb (3fr) is shown above the vocal line.

Ab

si a - si lo qui - e - res. sa - cri - fi - co mi a -

Detailed description: This system contains measures 9-11. The vocal line has a whole rest in measure 9, followed by a half note 'si a - si lo qui - e - res.', a quarter note 'sa - cri - fi -', and a half note 'co mi a -'. The piano accompaniment continues. A guitar chord diagram for Ab (4fr) is shown above the vocal line.

Eb 3fr Fm Bb7

mor te de - ja - ré par - tir con tu nue - va ilu -

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in a key with two flats (B-flat major or D-flat minor). It starts with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note Bb4, and a quarter note C5. The lyrics 'mor te de - ja - ré par - tir' are written below. The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line. Chord diagrams for Eb (3 fret), Fm, and Bb7 are shown above the staff.

Eb6 G7

sión. So - lo me de - ja - rás

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note Bb4, and a quarter note C5. The lyrics 'sión. So - lo me de - ja - rás' are written below. The piano accompaniment continues with the same bass line and right-hand chords. Chord diagrams for Eb6 and G7 are shown above the staff. A triplet of eighth notes is marked with a '3' and a bracket.

Cm 3fr

so - lo muy so - lo. Sé que

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note Bb4, and a quarter note C5. The lyrics 'so - lo muy so - lo. Sé que' are written below. The piano accompaniment continues. A chord diagram for Cm (3 fret) is shown above the staff.

F7 Bb

no vol - ve - rás nun - ca - ja - más

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note Bb4, and a quarter note C5. The lyrics 'no vol - ve - rás nun - ca - ja - más' are written below. The piano accompaniment continues. Chord diagrams for F7 and Bb are shown above the staff.

Bb7

so - - lo siem - pre



Eb ^{3fr} Bb7 To Coda ⊕


so - lo sin tu dul - ce ca - lor



Eb ^{3fr}


só - lo que - da mi a - mor.



Eb ^{3fr} Bbm/Db C7

Fm  Bb 







Eb  3fr Fm 



Bb7  Eb  3fr **D.S. al Coda**

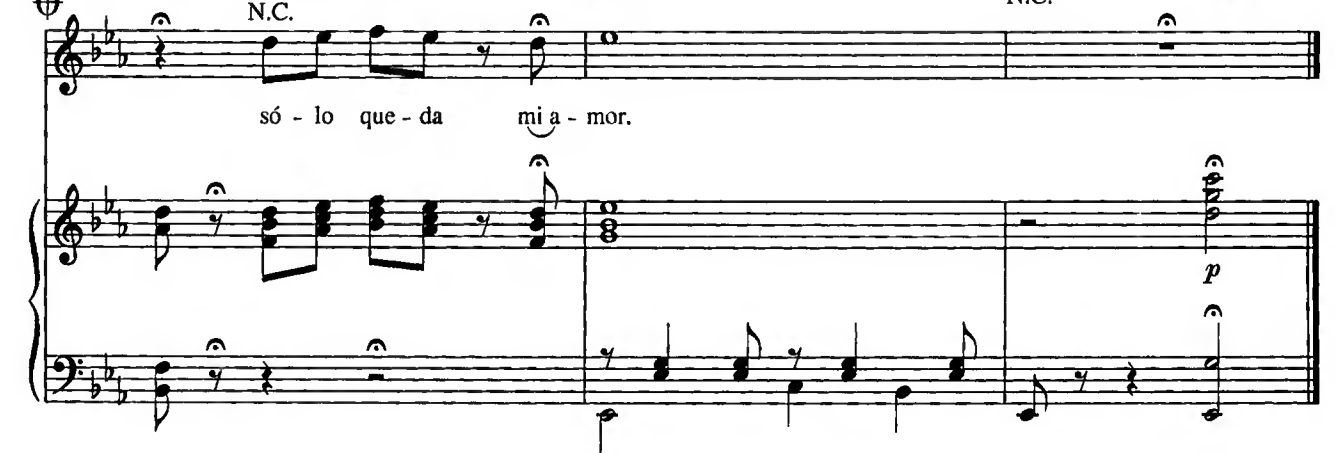
So - lo



CODA Bb7  N.C. Eb  3fr N.C. Ebmaj7(add13)  6fr

só - lo que - da mi a - mor.

pp



SOMOS NOVIOS

English Lyric by SID WAYNE
Spanish Words and Music by A. MANZANERO

Slowly, with expression

The musical score is written in G major and 4/4 time. It consists of four systems, each with a vocal line and a piano accompaniment. The piano part includes guitar chord diagrams for various chords: G, G6, Gmaj7, Am7, D7, F#m7b5, B7, and Em. The tempo and expression are marked as 'Slowly, with expression' and 'mp' (mezzo-piano). The lyrics are in both English and Spanish.

System 1: Chords: G, G6, Gmaj7, G6. *mp*

System 2: Chords: Am7, D7, G, G6. Lyrics: It's im - pos - si - ble, tell the / So - mos no - vios pues los

System 3: Chords: Gmaj7, G6, F#m7b5. Lyrics: sun to leave the sky, it's just im - pos - si - ble. / dos sen - ti - mos mu tuo a - mor pro - fun - do

System 4: Chords: B7, Em. Lyrics: It's im - pos - si - ble, ask a / Y con e - so ya ga -

Dm7



G7



Bm7b5



ba - by not to cry, it's just im - pos - si - ble.
 na - mos lo más gran - de de es - te mun - do.

E7



Am7



Cm



Can I hold you — clos - er to me, — and not
 Nos a - ma - mos — nos be - sa - mos — co - mo

G



E7b9



Am



feel you — go - ing through me? — Split the sec - ond — that I
 no - vios — nos de - sea - mos y has - ta a ve - ces — sin mo -

A7



D7



nev - er think of you? Oh, how im - pos - si - ble.
 ti - vo sin ra - zón nos e - no - ja - mos.

Can the o - cean _ keep from rush - ing to the shore? It's just im -
 So - mos no - vios _ man - te - ne - mos un ca - ri - ño lim - pio y

F#m7b5 B7 Em


pos - si - ble. If I had you, _ could I
 pu - ro. Co - mo to - dos _ pro - cu -

Dm7 G7 Bm7b5 E7

ev - er want for more? It's just im - pos - si - ble. And to -
 ra - mos el mo - men - to más os - cu - ro pa - ra ha -

Am7 Cm

mor - row, _ should you ask me for the world, some - how I'd
 blar - nos _ pa - ra dar - nos el más dul - ce de los

G  E7b9 





get it. _____ I would sell my ver - y soul and not re -
 be - sos _____ re - cor - dar de que co - lor son los ce -




Am  D7  1 G 






gret it, _____ for to live with-out your love is just im - pos - si - ble.
 re - zos _____ Sin ha - cer más co - men - ta - rios so - mos no - vios.



C#m7b5  D7  no chord | 2 G  Em7 


It's im - pos - si - ble. Im - pos - si - ble.
 So - mos no - vios somos no - vios



Am7  D7  G  Cm6  G 

Mm, _____ im - pos - si - ble.
 siem - pre no - vios.

rall.



Esperaré

Mod.^{to} balada

A. Manzanero Canché

ES-PE-RA-RE A QUE SIEN-TAS LO MIS-MO QUE YO A QUE LA LUNA LA MI-RES DEL

Musical staff 1 with notes and chords: DOM6, RE7, SOLm, DOM6, RE7, SOLm, DOM7, FA7

MISMO CO-LOR. ES-PE-RA-RE QUE A DI-VI-NES MIS VER-SOS DE A-MOR A QUE EN MIS BRAZOS EN-CUEN-TRES CO-LOR. ES-PE-RA-RE A QUE VA-YAS POR

Musical staff 2 with notes and chords: DOM6, RE7, SOLm, DOM7, RE7, DOM6, RE7

DONDE YO VOY A QUE TU AL-MA ME DES CO-MO YO TE LA DOY. ES-PE-RA-RE A QUE APREN-DAS DE NO-CHA SIN-RA A QUE DE PRONTO ME QUIERAS BE-

Musical staff 3 with notes and chords: SOLm, DOM7, FA7, DOM6, RE7, SOLm, DOM7, FA7

-SAR. ES-PE-RA-RE QUE LAS MANOS ME QUIERAS TO-MAR QUE EN TU RE-CUER-DO ME QUIERAS PAR-SIEM-PRE QUERER QUE MI PRE-SEN-CIA SE LE MUEDA DE

Musical staff 4 with notes and chords: RE7, LA7, RE7, SOLm, MI7, LA7, RE7, SOL, DOM7, FA7

QUE-RAS SENTIR QUE EN DI-ANO PUÉ-DAS SIN MI AMOR VI-VIR. ES-PE-RA-RE A QUE SIEN-TAS NOS-TAL-GIA DORMI A QUE ME PI-DAS QUE NO ME SE-

Musical staff 5 with notes and chords: SID, LA7, RE7, DOM6, RE7, SOLm, DOM7, FA7

-PA-RE DE TI TALVEZ JA-MAS SE-AS TU DE MI..... MAS YO MIA-MOR.... ES-PE-RA-RE. (INSTR.)

Musical staff 6 with notes and chords: SID, RE7, SOLm, LA6, RE7, SOLm

-RE, ES-PE-RA-RE, ES-PE-RA-RE.

CODA

Musical staff 7 for the Coda with notes and chords: SOLm, DO, SOLm, DO, SOLm

TE LO DIJE

CANCION BOLERO

LETRA Y MÚSICA DE
CONSUELO VELÁZQUEZ

Piano introduction for the first system, featuring a treble and bass clef with a common time signature. The melody is in the treble clef, and the accompaniment is in the bass clef.

(Voz) CUÁN-TAS CUÁN-TAS VE-CES TE LO DÍ-JE _____ QUE _____ NO DES-CUI-

Piano accompaniment for the second system, including a treble and bass clef. It features a triplet of eighth notes in the treble clef and a dynamic marking of 'M.D.' (Molto Dolce) in the bass clef.

-DA-RAS MI CA-RI-ÑO _____ NUN-CA HI-CIS-TE CA-SO _____ A MIAD-VER-

Piano accompaniment for the third system, including a treble and bass clef. It features a triplet of eighth notes in the treble clef and a dynamic marking of 'M.i.' (Molto Italiano) in the bass clef.

-TEN-CIA _____ Y PO-COA PO-CO FUI SIN-TIEN-DO POR TU AMOR IN-DI-FE-REN-CIA. _____

Piano accompaniment for the fourth system, including a treble and bass clef. It features a dynamic marking of 'M.D.' (Molto Dolce) in the bass clef.

TÚ QUE MUY SE-GU-RÁ ^(O) ME CRE-Í-AS _____

Piano accompaniment for the fifth system, including a treble and bass clef. It features a dynamic marking of 'M.D.' (Molto Dolce) in the bass clef.

NO SA-BÍAS QUE AL FIN ME PER-DE-RÍ-AS _____ YA _____ NO SIEN-TO

Piano accompaniment for the sixth system, including a treble and bass clef. It features a triplet of eighth notes in the treble clef and a dynamic marking of 'M.i.' (Molto Italiano) in the bass clef.

NA-DA EN TU PRE-SEN- CIA Y SO-LO QUIE-RO QUE LO SE-PAS POR CUM-PLIR CON MI CON-

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

- CIEN-CIA. PU-DIS-TE SER LO MÁS GRAN-DE DE MI VI-DA YA PA-RA

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

QUE LLO-RAS MÁS MI DES-PE-DI-DA. CUÁN-TAS CUÁN-TAS VE-CES TE LO

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

DI-JE QUE NO DES-CUI-DA-RAS MI CA-RI-ÑO

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

YA NO TIE-NE CA-SO TU JIN-SIS-TEN-CIA QUE TE A-PRO-

Musical notation for the fifth system, including treble and bass staves with piano accompaniment.

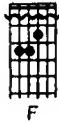
-VE-CHE LA LEC-CIÓN Y QUE TE SIR-VA DE EX-PE-RIEN-CIA.

Musical notation for the sixth system, including treble and bass staves with piano accompaniment.

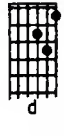
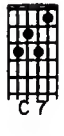
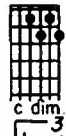
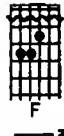
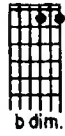
♣ Te Quiero Dijiste

Letra y Música: Maria Greever

The first system of the musical score consists of two staves. The top staff is a vocal line in 4/4 time, starting with a whole rest. The bottom staff is a piano accompaniment, marked *mf*. It begins with a whole note chord in the left hand and a quarter note in the right hand. The melody in the right hand features a triplet of eighth notes in the fourth measure and another triplet in the fifth measure.



The second system of the musical score includes lyrics and piano accompaniment. The vocal line has the lyrics: "Te - quie - ro ———, di - jis - te ———, to -". The piano accompaniment continues with chords and a melodic line in the right hand, and a bass line in the left hand.



b dim.

F

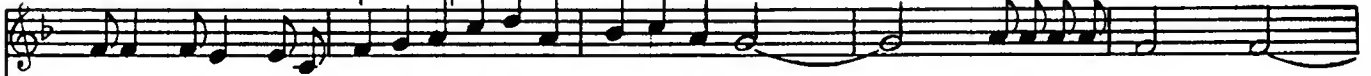
c dim

g

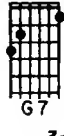
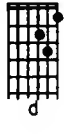
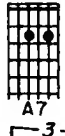
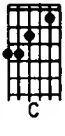
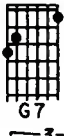
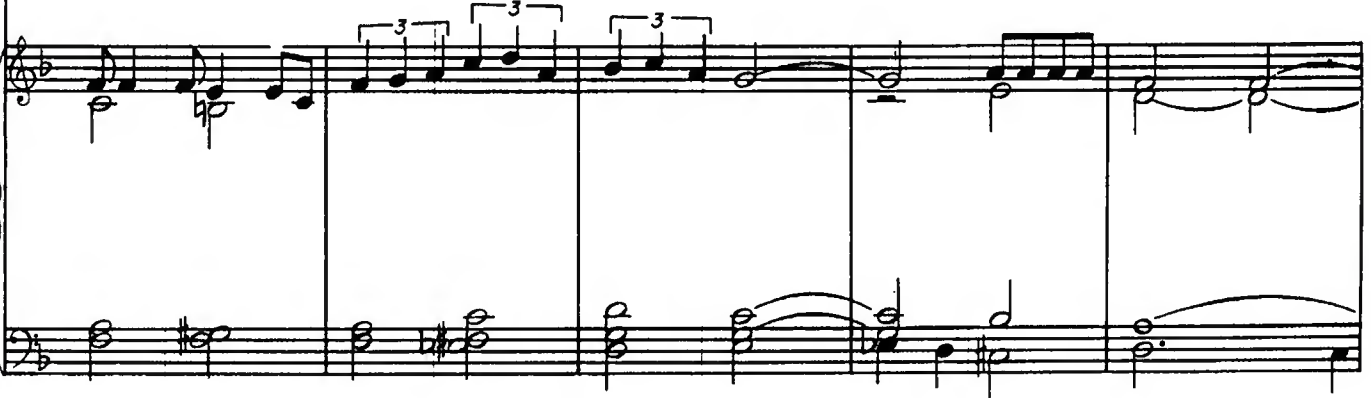
C7

A9

d



- m o n d o m i s m a - n o s e n - t r e t u s m a - n i - t a s d e b l a n - c o m a r - f i l ———— . Y s e n t í e n m i p e - c h o ————



G7

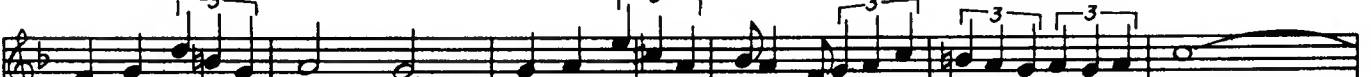
C

A7

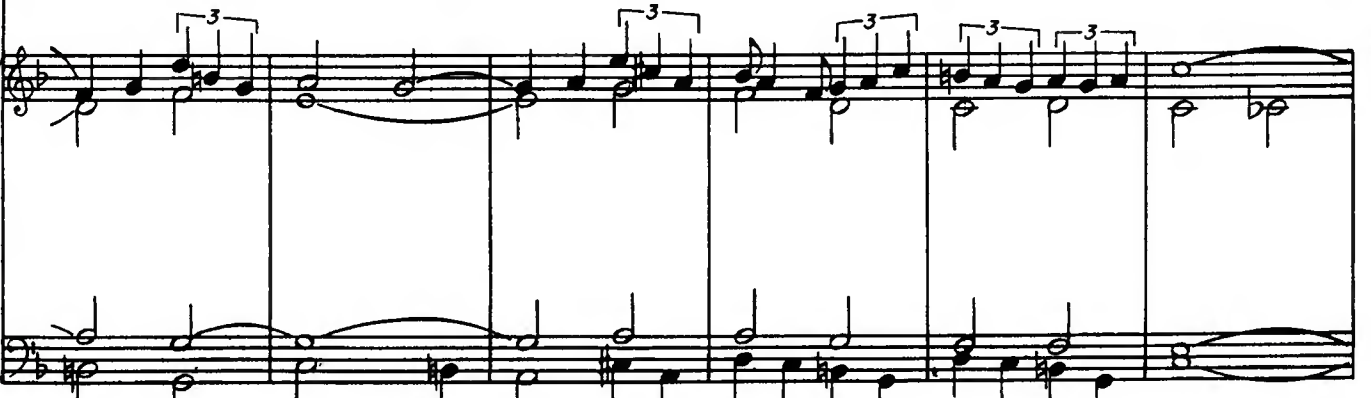
d

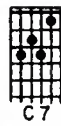
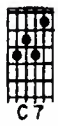
G7

C



— un f u e r t e l a - t i - d o ———— , d e s - p u é s u n s u s - p i - r o y l u e g o l c h a s q u i - d o d e u n b e s o f e - b r i l ————





1^o

2^o

Te Mu-ñe-qui-to lin - da , de ca-be-llos deg - ro



, dientes de per - las , lo bios deru - bí : Dime si me que - res



comoy te g - do - ro , si demít e g - cuer - das comoy de ti

B \flat b dim. *ten.* a D7 g

Y gveceses - cu - cho ——— un e-co di - vi - no ——— que envuelto en la - bri - sa ———

G7 C7 F C7 F

—, pa-re-ce-de - cir ———. Sí, te quiero mu - cho ———, muchamuchomu - cho ———

c dim. g g dim. F

—, tantocomo en-ton - ces ——— siempre hastamo- rir.

TODA UNA VIDA

BOLERO

OSVALDO FARRÉS

Cm Bb Ab G

Ab G G7 Tacet 3 — Cm C7 — 3 —

To- dau- na vi- da mees- ta- rí- a con-

Fm — 3 — Cm 3

ti- go, no meim- por- taen que' for- ma ni dón- de ni

G7 Cm Tacet 3 — Cm

có- mo pe- ro jun- toa ti. To- dau- na vi- da

C7 — 3 — Fm — 3 —

tees- ta- rí- a mi- man- do, tees- ta- rí- a cui-

Cm 3 G7 — 3 — Cm i'm

dan- do co- mo cuida mi vi- da que la vi- vo por ti.

Cm Bb7 Fm7 Bb7

No me can- sa- rí- a de de- cir- te siem- pre pe- ro siem- pre,

Eb6 G7

siem- pre quee- res en mi vi- da an- sie- dad an-

Eb Fm6 Cm Tacet 3 — Cm

gus- tia des- es- pe- ra- ción. To- dau- na vi- da

C7 — 3 — Fm — 3 —

tees- ta- rí- a con- ti- go, no meim- por- taen que'

Cm 3 G7 Fm6 G7 Cm Fm6

for- ma ni dón- de ni có- mo pe- ro jun- toa ti.

1. Cm Tacet 3 — 2. Cm

To- dau- na

TRES PALABRAS

Words and Music by
OSVALDO FARRES

Moderato

The musical score is written for piano and voice. It begins with a piano introduction in C minor, marked 'Moderato'. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The voice part enters with the lyrics 'I'm so lone-ly and blue, when I'm WITH - OUT YOU,'. The score includes two systems of piano accompaniment and voice parts. The first system covers the first two lines of lyrics, and the second system covers the next two lines. The piano part includes various chords and dynamics such as *mp*, *mp-mf*, and *mf*. The voice part is written in a single staff with lyrics in both English and Spanish. The lyrics are: 'I don't know what I'd do, sweet-heart, WITH - OUT YOU; na-ce de un co - ra - sion q'es - ta de - sier - to; The joy and tears that love en - dears would have no mean - ing; Con tres pa - la - bras te di - re - to - das mis co - sas; If I did - n't have you to keep me dream - ing; Co - sas del co - ra - sion que son pre - cio - sas;'. The piano part includes various chords and dynamics such as *mp*, *mp-mf*, and *mf*. The voice part is written in a single staff with lyrics in both English and Spanish.

Chords: Cm (maj7), Cm7, C7(b9), Fm, Fm7, Bb9, Edim, Bb7, Bb7+, Eb, G+7(b9) G7(b9), Cm, Eb9, Ab, D7, Fm, Fm6, Ab7, Fm6, G7.

Lyrics:
I'm so lone-ly and blue, when I'm WITH - OUT YOU,
O - ye la con - fe - sion, de mi se - cre - to,
I don't know what I'd do, sweet-heart, WITH - OUT YOU;
na-ce de un co - ra - sion q'es - ta de - sier - to;
The joy and tears that love en - dears would have no mean - ing;
Con tres pa - la - bras te di - re - to - das mis co - sas,
If I did - n't have you to keep me dream - ing;
Co - sas del co - ra - sion que son pre - cio - sas;

Guitar tacet Cm (maj7) Cm7 C7(b9) 3 Fm

At the close of each day When I'm WITH - OUT YOU,
 da - me tus man - os, ven to - ma las mi - as,

Fm7 3 Bb9 Edim Bb7 Bb7+ Eb

And my heart kneels to pray, I pray a - bout you;
 qe te voy a con - fiar, las an - sias mi - as

G+7(b9) G7b9 Cm Eb9 Ab D7

You take a star and lead it far a - way from heav - en,
 son tres pa - la - bras so - la - men - te mis an - gus - tias,

Fm 3 Fm6 G7 F#dim G7

And the star will be lost As I'm lost WITH -
 Ye - sas pa - la - bras son co - mo me

1 Fm6 Cm Fm6 G7 Guitar tacet 2 Fm6 Cm Fm6 Cm

OUT YOU. I'm so lone - ly and OUT YOU.
 gus - tas. O - ye la con - fe - gus - tas.

Tú, mi delirio

Letra y Música: Cesar Portillo de la Luz

Bolero:

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes triplets and a *rit.* (ritardando) marking.



Musical score for the second system, featuring a vocal line with lyrics and piano accompaniment. The piano part includes chord labels: Sol7, Sib7, and Mib.

Si pu - die - ra ex - pre - sar - te co - mo es de in - men - so en el fon - do de



Musical score for the third system, featuring a vocal line with lyrics and piano accompaniment. The piano part includes chord labels: Re and Sol.

mi co - ra - zón mi a - mor por tí.

D G C

Es - te a - mor de - li - ran - le que a - bra - sa mi al - ma

Re Sol Do

A7

es pa - sión que a - tor - men - ta mi co - ra - zón.

La7 Fa

G7 Eb7 Eb

Siem - pre tú es - tás con - mi - go, con mi tris - te - za. es - tás en mi a - le -

Sol7 Sib7 Mi7

D E7

gri - a y en mi su - frir por - que en

Re Mi7

F7 G Bbm

ti se en - cie - rra to - da mi vi - da, Si no es - toy con -

Fa7 Sol Sibm

Am B7 E7

li - go, mi bien no sé vi - vir, es mi a - mor de -

Lam Si7 Mi7

F G Bbm Am

li - rio de es - tar con - ti - go pe - ro soy di - cho - so por - que me quie - res tam -

Fa Sol Sibm Lam

1. G 2. G

bién. - bién.

UN TELEGRAMA

English lyric by
ESLY SCHWARTZ and
JEWEL BRODSKY
Moderately

(MY SUNDAY BABY)

Spanish Words and Music by
HNOS. GARCIA SEGURA

Piano introduction in C major, 4/4 time. The right hand features a melodic line with grace notes and slurs, while the left hand provides a steady bass accompaniment. Dynamics include *f* and *mf*.

C Cmaj7 3 C6 Cmaj7 C Cmaj7

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

Vocal line with lyrics and Spanish translation. Piano accompaniment includes triplets and slurs. Dynamics include *mf*.

C6 C Gm C7 F6 G7 C

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

Vocal line with lyrics and Spanish translation. Piano accompaniment includes triplets and slurs.

Dm7 G7 G7^{b9}/₅ 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, -

Vocal line with lyrics and Spanish translation. Piano accompaniment includes triplets and slurs. Dynamics include *f* and *mf*.



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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 - cí - a, que me de -

C C9 C7 % C9 F Fmaj7

BA - BY! On Mon - day, I am so blue,
 cí - a; Des - ti - no, Wednes - day, 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 - cí - 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#5

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 ^{1.} C C9 C7

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 lo sé,

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 - rré, y tam - bién

Dm7 Dm7 G9 C G7+ C6

I love you!
 te que - rré.

UNA COPA MAS

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

Moderate Bolero

The musical score is written in 4/4 time with a key signature of three flats (B-flat major/D-flat minor). It consists of four systems of piano accompaniment and one system of vocal melody. The piano part includes dynamic markings such as *mf* and triplet markings. Chord diagrams for Fm, C7, and Bbm are provided above the piano staves. The vocal line begins with the lyrics "U - na co - pa" and is marked "N.C." (No Chords).

System 1: Piano accompaniment, *mf*, Fm chord diagram.

System 2: Piano accompaniment, C7 and Fm chord diagrams, triplet markings.

System 3: Piano accompaniment, Bbm and Fm chord diagrams, triplet markings.

System 4: Piano accompaniment, C7 and Fm chord diagrams.

Vocal Line: N.C., U - na co - pa

mas de lin - do y des - per -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics 'mas de lin - do y des - per -' are written below the vocal line.

C7

dir - nos. U - na co - pa mas

The second system begins with a guitar chord diagram for C7 (x3 2 3 1 0 0). The vocal line continues with the lyrics 'dir - nos. U - na co - pa mas'. The piano accompaniment provides harmonic support.

Fm

que no se - rá ol - vi - dar. U - na co - pa

The third system starts with a guitar chord diagram for Fm (3 2 1 4 2 1). The vocal line continues with 'que no se - rá ol - vi - dar. U - na co - pa'. The piano accompaniment continues with a steady rhythm.

F7




mas tal vez una po - ca a -

The fourth system begins with a guitar chord diagram for F7 (3 2 1 4 2 1). The vocal line continues with 'mas tal vez una po - ca a -'. The piano accompaniment concludes the system.

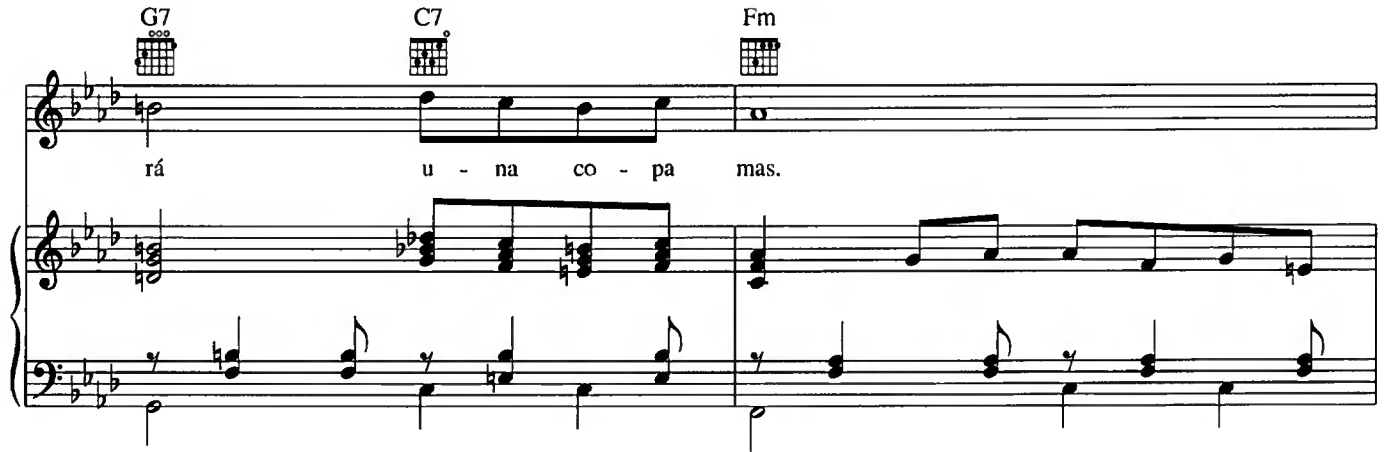
Bbm  Fm 

mar - ga por nues-tro gran - ca - ri - ño que nun - ca vol - ve -



G7  C7  Fm 




rá u - na co - pa mas.



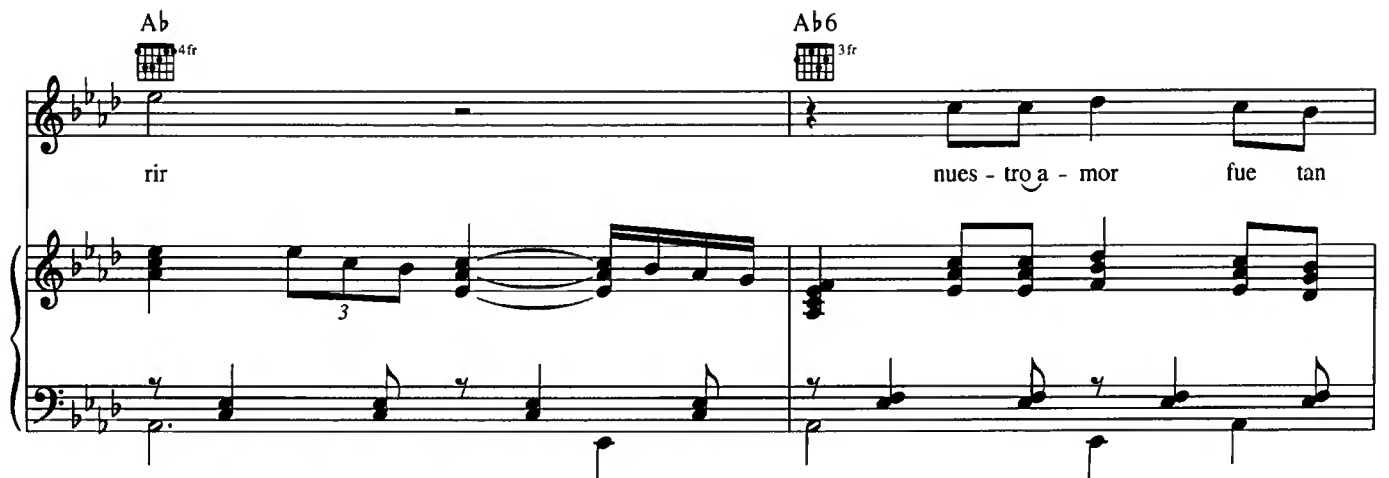
N.C.  Eb9 

Es la lee de la vi - da e - ra ser y mo -



Ab  4fr  Ab6  3fr

rir nues - tro a - mor fue tan



C7

gran - de y de - jo ex - is -

Fm

N.C.

Fm

tir. U - na co - pa mas

F7

Bbm

tal vez una po - ca a - mar - ga por nues - tro gran ca -

Fm

To Coda

G7

C7

ri - ño que nun - ca vol - ve - rá u - na co - pa

Fm



mas.

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a whole note followed by two rests. The piano accompaniment starts with a series of chords in the right hand and a simple bass line in the left hand.

C7





The second system continues the piece. The vocal line has a more active melody. The piano accompaniment includes a triplet of eighth notes in the right hand. The bass line remains simple and rhythmic.

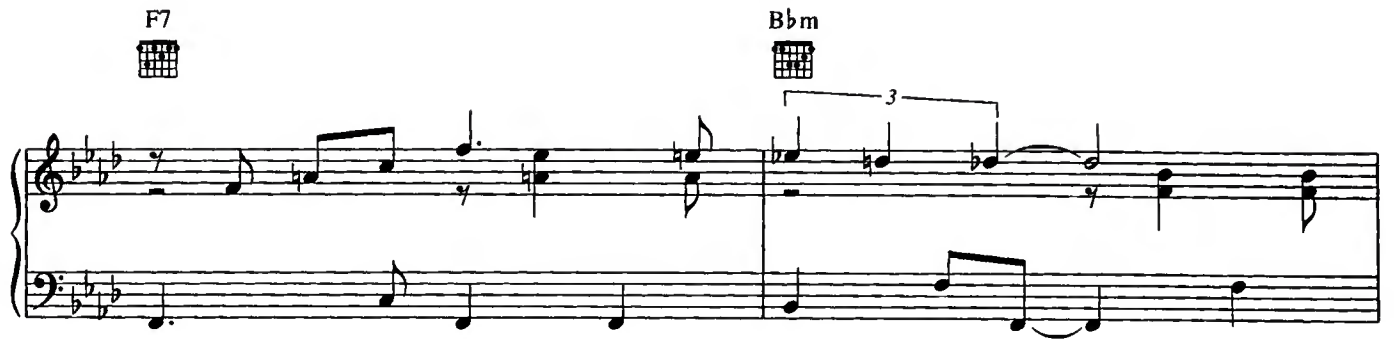
The third system shows the vocal line with a melodic phrase. The piano accompaniment continues with chords and a steady bass line.


Fm

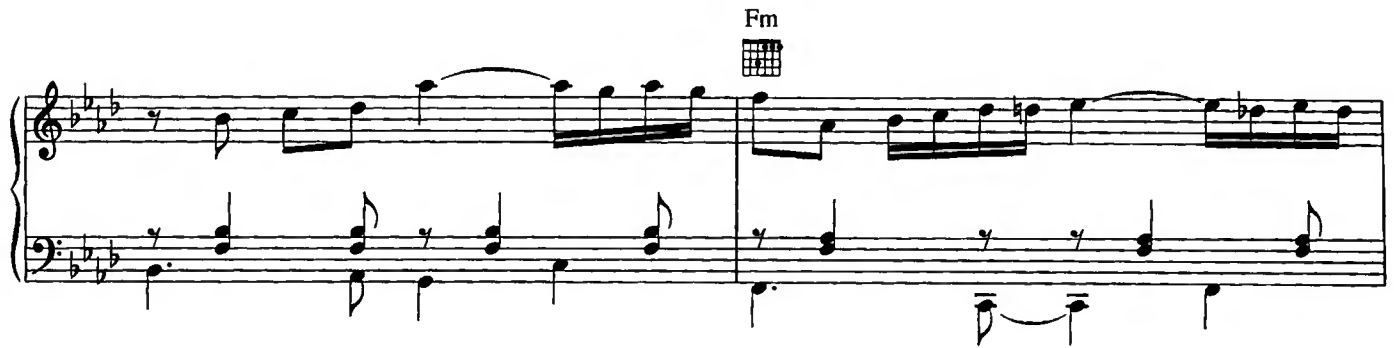




The fourth system concludes the piece. The vocal line has a final melodic phrase. The piano accompaniment ends with a series of chords in the right hand and a final bass note in the left hand.

F7  Bbm 

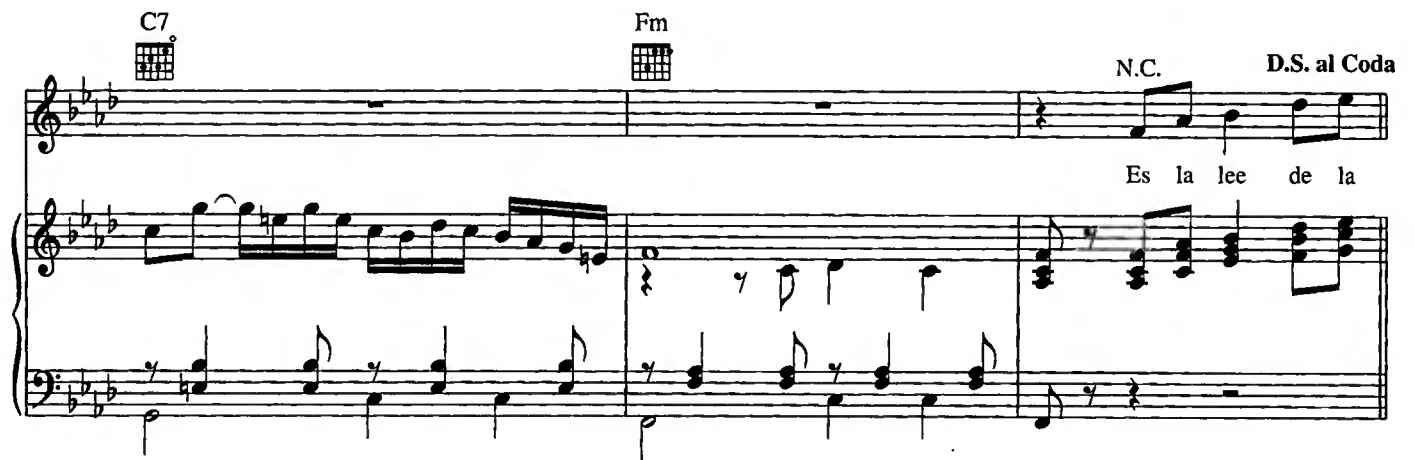






Fm 



C7  Fm  N.C. D.S. al Coda

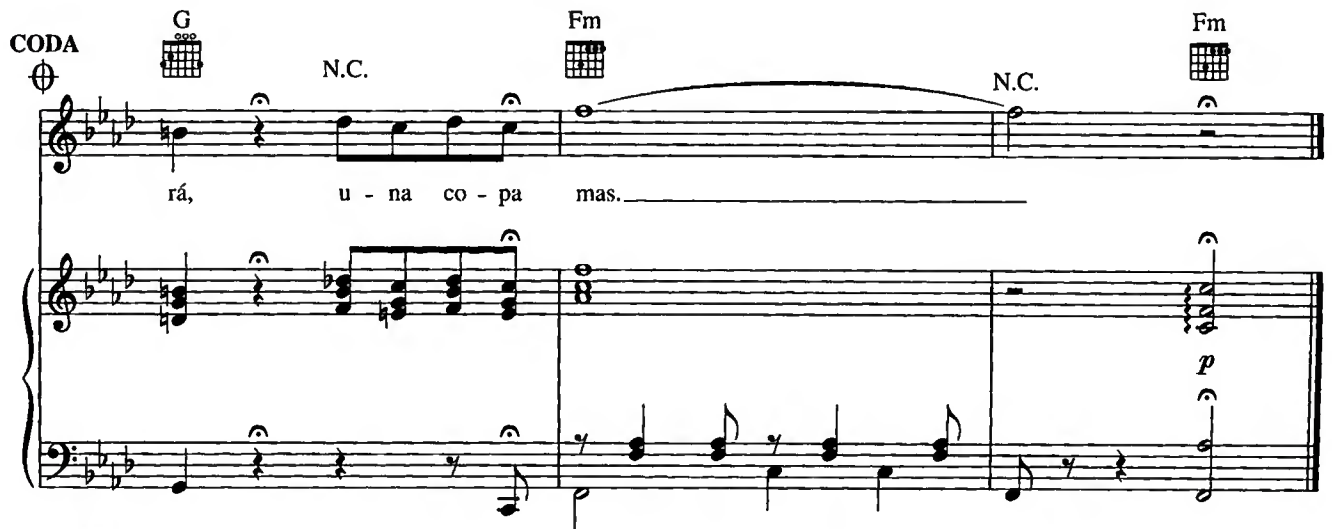
Es la lee de la



CODA  G  N.C. Fm  N.C. Fm 

rá, u - na co - pa mas. _____

p



UNA VOZ

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

Moderately

Am Dm E7 Am

Dm6 E7 Am

Am Dm E7 Am

Dm6 E7 Am N.C.

Es u - na



voz que vi - vi -



ré el des - per - tar de un gran



a - mor es an - ge - lu - ces y



N.C.

que yo te can - to a - quí Es u - na

E7



voz per tu ma - dren ro - man za que in - vi - tes so - ñar.

Am



Am/G



Am/F#



Am/F



Es u - na voz per

Am



co - ra - zón es la ple - ga

F7



E7



ria de éi que - re por es

Dm



Am



una mi can - ción pe - ro en mi co - ra - zón

N.C. es u - na voz com - per - ti - da en ca - re - cia que lle - va mi a -

1 mor.

Am Am/G Am/F# Am/F

N.C. Es u - na

2



es

mor.



u - na voz

el

co - ra - zón

(es u - na voz)

(el co - ra -

N.C.

zón)

Es u - na voz com - per - ti - da en ca - re - cia que lle - va mi a -



mor.

rit.

USTED

Music by GABRIEL RUIZ
Words by JOSE ANTONIO ZORRILLA

Moderately

Bb6 Bb F6 F

mf

This system shows the beginning of the piece. It features a treble clef with a key signature of two flats (Bb and Eb). The tempo is marked 'Moderately' and the dynamic is 'mf'. The guitar part has four chords: Bb6, Bb, F6, and F. The piano accompaniment consists of a simple bass line in the left hand and a melody in the right hand.

Am E7/G# C7/G C7 F6 Bbm/F

Us - ted es la cul -

This system continues the piece. The guitar part has six chords: Am, E7/G#, C7/G, C7, F6, and Bbm/F. The piano accompaniment continues with the same bass line and melody. The lyrics 'Us - ted es la cul -' are written under the treble clef staff.

F F6 Bbm/F F Gm7 C7

pa - ble de to - das mis an - gus - tias, de to - dos mis que - bran - tos,

This system continues the piece. The guitar part has six chords: F, F6, Bbm/F, F, Gm7, and C7. The piano accompaniment continues with the same bass line and melody. The lyrics 'pa - ble de to - das mis an - gus - tias, de to - dos mis que - bran - tos,' are written under the treble clef staff.

Gm7 C7 Gm7 C7

us - ted lle - nó mi vi - da de dul - ces in - quie - tu - des y a - mar - gos de - sen -

This system continues the piece. The guitar part has four chords: Gm7, C7, Gm7, and C7. The piano accompaniment continues with the same bass line and melody. The lyrics 'us - ted lle - nó mi vi - da de dul - ces in - quie - tu - des y a - mar - gos de - sen -' are written under the treble clef staff.

F

can - tos, su a - mor es co - mo un gri - to que lle - vo a - quí en mi

F/A Abdim7 C7

san - gre y a - quí en mi co - ra - zón y soy, aun - que no

Gm Gm7 C7 F Dm7

quie - ra, es - cla - vo de sus o - jos, ju - gue - te de su a - mor.

Gm7 C7 C7b9 F F6 Bbm/F F

No jue - gue con mis pe - nas ni con mis sen - ti - mien - tos, es to - do lo que

Gm7 C7 Gm7 C7

ten - go, us - ted es mi es - pe - ran - za, mi úl - ti - ma es - pe -

Gm7 C7 D7 Am7b5

ran - za, com - pren - da de u - na vez.

D7 Gm7

Us - ted me de - ses - pe - ra,

Eb9 Fsus F Eb7#11

me ma - ta, me en - lo - que - ce

D7 Ebm6 D7 G7 Bbm6

y has - ta la vi - da die - ra por ven - cer el

G7 C9 C7b9 F G7b9

mie - do de be - sar - la a us - ted.

C9 C7 C7b9 F

Us - ted es la cul - ted.

N.C. F Fmaj9

Verdad amarga

Bolero

de Consuelo Velázquez.

The piano introduction consists of two staves. The right hand features a series of chords and arpeggiated figures, while the left hand provides a steady bass line with some chromatic movement. The key signature is one sharp (F#) and the time signature is common time (C).

The vocal entry begins with the lyrics "(Voz) Yo ten.go que de _". The piano accompaniment continues with the same harmonic structure as the introduction, supporting the vocal line.

_cir.te la ver.dad ____ aun.que me due.la el al.ma ____ no quie.ro que des.

The vocal line continues with the lyrics "_cir.te la ver.dad ____ aun.que me due.la el al.ma ____ no quie.ro que des." The piano accompaniment features a more active bass line with eighth notes and chords.

_pués me juz.gues mal ____ por pre.tender ca. llar. la ____ Yo se que es im.po.

The vocal line continues with the lyrics "_pués me juz.gues mal ____ por pre.tender ca. llar. la ____ Yo se que es im.po." The piano accompaniment maintains the rhythmic pattern of the previous system.

_si.ble nues.tro a.mor ____ por.que el desti. no man.da ____ y tú sa.brás un

The vocal line concludes with the lyrics "_si.ble nues.tro a.mor ____ por.que el desti. no man.da ____ y tú sa.brás un". The piano accompaniment provides harmonic support throughout.


dí a per-do.nar _____ esta verdad a - mar.ga. _____ Te ju.ro por los



dos _____ que me cuesta la vi - da _____ que san.gra.rá la he.



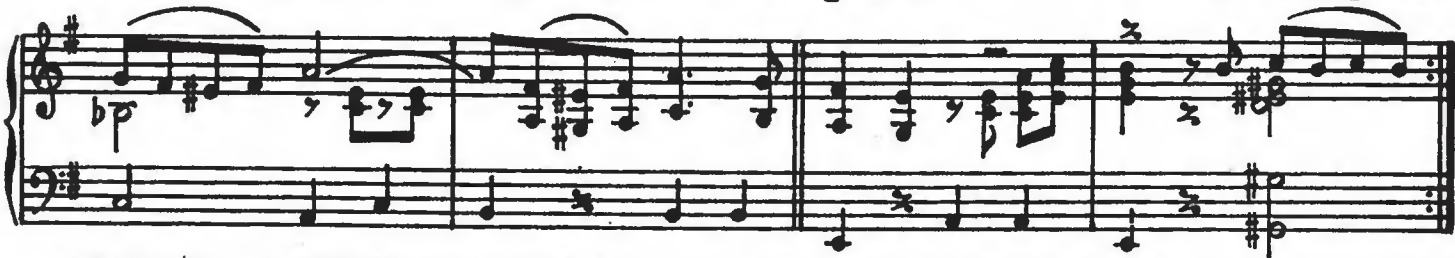
- ri - da _____ por una eterni.dad. _____ Tal vez ma.ña.na



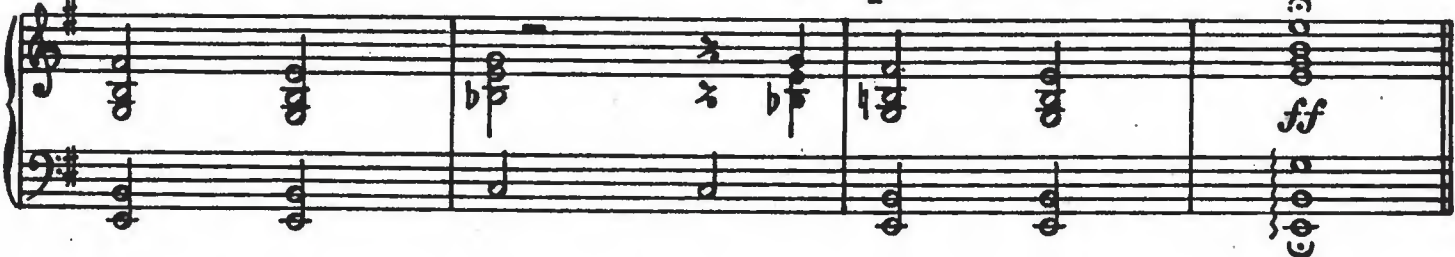
se.pas.com.pren.der _____ que siem.prefuí sin.ce.ro _____ tal vez por al.guien



llegues a sa.ber _____ que to.da.vía te ^{1.} quie.ro. _____ Yo tengo que de.



a. quie - ro _____ te quie - ro.



VEREDA TROPICAL

By GONZALO CUIEL
S.A.C.E.M. DE MEXICO

Voy por la Vereda Tropical la noche plena de quietud
En la brisa que viene del mar se oye el rumor de una canción

consu perfume de humedad.
canción de amor y de piedad.

Con ella fui noche por noche hasta el
mar para besar suboca fresca de amor y me ju-
ró quereme más y más y no olvidar jamás... aquella noche junto al mar

ho y salome quedare con dar mis o jos muere. re. de. lo rar y el alma muere. re. de. es. pe.



rar. Por que.....

(BOCA CERRADA) -1- -2- (voz)



se fue tu la de jas - le ir Vereda Tro. pi. cal haz la vol.



ver a mi quierobe sar su bo ca o tra vez jun to al



mar. Ve re .. da Tro. pi. cal.

AL $\frac{3}{4}$



Volver

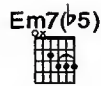
Tango

Letra:
ALFREDO LE PERA

Música:
CARLOS GARDEL



Tango Moderato
Verso



1. Yo_a-di-vi-no_el par-pa - de-o de las lu-ces que_a lo le-jos van mar-can-do mi re - tor - no.

p

5



Son las mis-mas que_a lum - bra-ron con sus pá-li-dos re - fle-jos hondas ho-ras de do - lor. Y_aunque no quise_el re-

p

10



gre-so, siem-pre se vuel-ve al pri-mer a - mor. La quie-ta ca-lle don-de_el e-co di-jo: tu-ya_es su

cresc.

15

E7 A Dmin Em7(b5) F6 Gmin 3fr. Dmin Bb7 A7

vi-da, tu-yo_es su que - rer, ba-jo_el bur - lón mi-rar de las es - tre-las que con in-di-fe - ren-cia hoy me ven vol-

f

20

Dmin D D#dim7 A7 D Gmin 3fr. D E7 A7

Refrán

ver. Vol - ver, con la fren - te mar - chi-ta las nie - ves del tiem-po pla-tea-ron mi

p dolce

25

D7 G G°7 D D#dim7

síen. Sen - tir, que_es un so - plo la vi - da, que vein-te a - ños no_es

cresc.

30

Emin F°7 F#min G F#min Emin D D#7 Emin F#m6

na-da que fe-bril la mi-ra-da e-ran-te en las som-bras te bus-ca y te nom-bra. Vi-vir,

35

G D Bb6 D E A7 1. D A7 2. D

con el al-ma_a-fe-rra-da a_un dul-ce re-cuer-do que llo-ro_o-tra vez. vez.

I.
 Yo adivino el parpadeo
 de las luces que a lo lejos
 van marcando mi retorno.
 Son las mismas que alumbraron
 con sus pálidos reflejos
 hondas horas de dolor.
 Y aunque no quise el regreso,
 siempre se vuelve al primer amor.
 La quieta calle donde el eco dijo:
 tuya es su vida, tuyo es su querer,
 bajo el burlón mirar de las estrellas
 que con indiferencia hoy me ven volver.

Refrán:
 Volver,
 con la frente marchita
 las nieves del tiempo
 platearon mi sñen.
 Sentir,
 que es un soplo la vida,
 que veinte años no es nada
 que febril la mirada
 errante en las sombras
 te busca y te nombra.
 Vivir,
 con el alma aferrada
 a un dulce recuerdo
 que lloro otra vez.

II.
 Tengo miedo del encuentro
 con el pasado que vuelve
 a enfrentarse con mi vida.
 Tengo miedo de las noches
 que pobladas de recuerdos
 encadenen mi soñar.
 Pero el viajero que huye,
 tarde o temprano detiene su andar
 y aunque el olvido que todo destruye
 haya matado mi vieja ilusión,
 guardo escondida una esperanza humilde
 que es toda la fortuna de mi corazón.

Repite el Refrán.

VOY A APAGAR LA LUZ

BALADA

ARMANDO MANZANERO

Musical staff with chords: C7, Dm7, Em7, F7, Am7, F7, Dm7, F, G, G7

Musical staff with chords: C, Eb°, Dm, G7

Voy aa-pa-gar la luz pa-ra pen-sar en ti, yā-

Musical staff with chords: F, G7, C, G7

sí de-jar so-ñar a laj-ma-gi-na-ción. A-

Musical staff with chords: C, Bb7, Eb

hí don-de to-do lo pue-de, don-de nohay im-po-si-bles.

Musical staff with chords: Am, D7

Quéim-por-ta vi-vir dei-lu-sio-nes sia-sí soy fe-

Musical staff with chords: G7, F, G7, C, Eb°, Dm

liz. Có-mo tea-bra-za-ré, cuán-to te be-sa-ré

Musical staff with chords: G7, G

mis más ar-dien-tes an-he-los en ti rea-li-za-

Musical staff with chords: Gm, C7, F, Bb, Bb7

ré. Te mor-de-ré los la-bios me lle-na-ré de

Musical staff with chords: C, Dm, G7, C

ti. Voy aa-pa-gar la luz pa-ra pen-sar en ti.

D. C. y

ti.

VOY A APAGAR LA LUZ

Words and Music by
ARMANDO MANZANERO

Moderately

Dm7



G7b9



C



C/E



Ebdim7



Dm7



Ab9



G7



C



Em7



Ebdim7



Voy a a - pa - gar la luz pa - ra pen - sar en

Dm7



G9



Dm7



tí, ya - sí de - jar so -

Fm6/G



G7



C



ñar a la i - ma - gi - na - ción. A - hí don - de to - do lo

Bbm7 Eb7b9 Ab

pue - de, don - de no hay im - po - si - bles, — qué im -

Detailed description: This system contains the first two measures of the piece. The guitar part features chords Bbm7, Eb7b9, and Ab (with a 4th fret finger). The vocal line starts with the lyrics 'pue - de, don - de no hay im - po - si - bles, — qué im -'. The piano accompaniment provides harmonic support with chords and melodic lines in both hands.

Am7 D7 Dm7

por - ta vi - vir de i - lu - sió - nes si a - sí soy fe - liz.

Detailed description: This system contains the next two measures. The guitar part features chords Am7, D7, and Dm7. The vocal line continues with the lyrics 'por - ta vi - vir de i - lu - sió - nes si a - sí soy fe - liz.'. The piano accompaniment continues with chords and melodic lines.

G7 G9 Ab9 G7 C Em7 Ebdim7

Có - mo te a - bra - za - ré, cuán - to te be - sa -

Detailed description: This system contains the next two measures. The guitar part features a sequence of chords: G7, G9, Ab9 (with a 4th fret finger), G7, C, Em7, and Ebdim7. The vocal line continues with the lyrics 'Có - mo te a - bra - za - ré, cuán - to te be - sa -'. The piano accompaniment continues with chords and melodic lines.

Dm7 G9 Dm7

ré, mis más ar - dien - tes an -

Detailed description: This system contains the final two measures of the page. The guitar part features chords Dm7, G9, and Dm7. The vocal line continues with the lyrics 'ré, mis más ar - dien - tes an -'. The piano accompaniment continues with chords and melodic lines.

he - los en tí rea - li - za - ré.

Te mor - de - ré los la - bios, — me lle - na - ré de

tí, voy a a - pa - gar la luz pa - ra pen - sar en

tí. ————— tí. —————

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 eighth notes. Dynamic markings include *mp*, *mf*, *f*, and *p*.

Chords: 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 includes a vocal line and piano accompaniment. The vocal line has 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, with dynamic markings *mp - mf*.

Chords: G6, G, Bb0, Am7, D7

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

The second system includes a vocal line and piano accompaniment. The vocal line has lyrics: "dí? ¿Y qué ex - cu - sa pue - des dar - me si fal - tas - te y ma -". The piano accompaniment features chords G6, G, Bb0, Am7, and D7.

Chords: D7, G, G#0, D7, G

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

The third system includes a vocal line and piano accompaniment. The vocal line has lyrics: "tas - te la es - pe - ran - za qué hu - bo en mí? ¡Y qué in - gra - to es el des - ti - no que me". The piano accompaniment features chords D7, G, G#0, D7, and G.



Am7 D7 G6

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

G Bb0 Am7 D7

ne - cios 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 -

mf

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. _____ ¿Y a 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

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

1. G G#° D7 2. G Am7 Gmaj7

mf *f* *mf* *rit.*

Y HABLAME

PACO MICHEL

♩ = 105

Chords: C Cm

Chords: Dm

Chords: G C

Chords: A Dm

Chord: D7

Chords: Dm G C

Chords: Cm Dm

Chords: G C

The musical score consists of six staves of music. The first five staves contain a single melodic line in treble clef. The sixth staff contains two parts: a treble clef line and a bass clef line. Chord symbols are placed above or below the notes. A triplet of eighth notes is marked with a '3' above it. The piece concludes with a double bar line.

Chord symbols: C, A, Dm, Fm, C, A, Dm, G, Em, A, Dm, G, C, Fm, C, C.

Staff 1: C, A, Dm, Fm, C

Staff 2: A, Dm, G

Staff 3: Em, A, Dm

Staff 4: G, triplet (3), A, Dm

Staff 5: G, C, Fm, C

Staff 6 (Treble): C, Fm, C

Staff 6 (Bass): C, 2

YA ES MUY TARDE

Words and Music by
ALFREDO GIL

Rhythmically

Musical notation for the first system, including a piano introduction with a *mf* dynamic marking and guitar chords Dm and Am.

Musical notation for the second system, including guitar chords E7, Am, N.C., and Dm.

Musical notation for the third system, including guitar chords Am and E7.

Musical notation for the fourth system, including the vocal line with lyrics and piano accompaniment.

Ya es muy tar - de pa - ra re - me - tiar do do - lo que a - pa -

Original key: Bb minor. This edition has been transposed down one half-step to be more playable.

E7



sa - do ya es muy

tar - de pa - ra re - vi - vir nues - tro vi - e - jo que -

Am



re. Pre - fe -

A7



ri - ble pa - ra ti que ol - vi - des el pa -

Dm Am

sa - do Ya es muy tar - de si tra - tas de vol -

E7 Am N.C. G7

ver que so - lo fue de - cir. E

C G7 C Am E7

mu - chas son can - ción - es de bus - qué ya tus plan - tas de ro - di - llas im - plo -

Am A7

re ————— ya no in - sis - tas ————— en reun - ir tu vi - da con la

Dm Am

mí a. Ya es muy tar - de si tra - tas de vol -

E7 Am N.C.

ver re - cién ya ta - pa - ver.

2 Am

ver. Ya es muy tar - de si tra - tas de vol -

E7 Am N.C. Am

ver re - cién ya ta - pa - ver.

p