

# Boleros y Otras Canciones

Vol. 3



Colección de Roberto D. Velasco

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# FLOR SIN RETOÑO

(Gasson)

BOLERO

TONO: RE MENOR

INTRODUCCION:

REPT. SALTANDO A 2ª VEZ

# FLORES NEGRAS

English Lyrics by  
RAY CHARLES

Spanish Words and Music by  
SERGIO DE KARLO

Moderato

*mf* *leggiero*

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderato' and the dynamics are 'mf' and 'leggiero'.

Tacet - - - - - Cm G7 Cm

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

*p*

The first system of the vocal and piano accompaniment. It begins with a 'Tacet' instruction. The vocal line has triplets and is accompanied by piano chords (Cm, G7, Cm). The piano accompaniment features triplets in the right hand and chords in the left hand. Dynamics include 'p'.

Cm E<sup>o</sup> C Cmaj7 C C7b9

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

*mp*

The second system of the vocal and piano accompaniment. The vocal line continues with triplets and is accompanied by piano chords (Cm, E<sup>o</sup>, C, Cmaj7, C, C7b9). The piano accompaniment features triplets in the right hand and chords in the left hand. Dynamics include 'mp'.

Fm D7 G7

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

*p* *mp*

The third system of the vocal and piano accompaniment. The vocal line continues with triplets and is accompanied by piano chords (Fm, D7, G7). The piano accompaniment features triplets in the right hand and chords in the left hand. Dynamics include 'p' and 'mp'.

G7 Cm

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

Fm7 Fm6 F#° G7 C

pare to the sight of you,  
 gra - do, ç Po - drân men - liv?

C C Cmaj7 C C6

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

*mp-mf*

C6 C C6 Cm

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

G7 Dm7

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

G7 Dm7 G7 D7

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

G7 G+ Cmaj7 C6 C

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

C Cmaj7 C C6 Eb° C

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

*mf*

A7b9 A7 Bb7 A7 Dm A7

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

Dm F#° C Cmaj7 Em7

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

A7 Am7 Am7b5 D7 Am7 Am7b5 D7 G7

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

1. C C° G7 Tacet----- 2. C

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

# FRENESÍ

Words and Music by  
ALBERTO DOMINGUEZ

Freely

N.C.



Bbm7

Eb7b9(b13)

Ab

Ab6/C

Bdim7

Bbm7

Eb9



Some-time a a - go  
Bé - sa - me tú a mí,

I wan-der'd down in - to  
bé - sa - me i - gual que mi

Ab

Ab6/C Bdim7

Bbm7

Eb7b9

Eb9

Ab

Ab6/C Bdim7



old Mex - i - co.  
bo - ca te be - so,

While I was there  
da - me el fre - ne - sí

Bbm7

Eb9

Ab

Ab6/9



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



C C6 Ebdim7 Dm7 G9 C C6 Ebdim7

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

Dm7 G7b9 G7 C C6 Ebdim7 Dm7 G9

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

C Eb6/9

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

Moderate Latin

Bbm7 Eb7 Bbm7 Eb7 Bbm7 Eb7

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

Bbm7 Eb7 Ab6 Abmaj7 Abmaj7 Abdim7 Eb7

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

Ab6 N.C. Bbm7 Eb7



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

Bbm7 Eb7 Bbm7 Eb7 Bbm7 Eb7


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




Ab6 Abmaj7 Abdim7 Eb7 Ab6

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

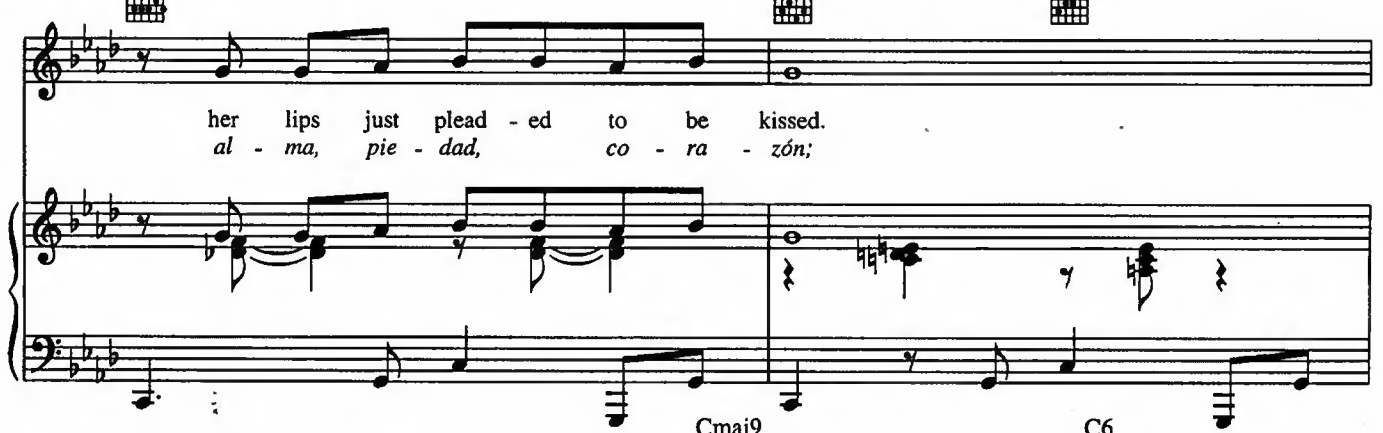
N.C. Cmaj9  C6 

She stopped and raised her eyes to mine,  
 Hay en el beso que te dí,



Bbm6/C  Cmaj9  C6 





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




N.C. Cmaj9  C6 

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



Db9  Dm7b5  Bbm7  Eb9  N.C.

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





# GEMA

BOLERO

LUIS CISNEROS

Tú co- mo pie- dra pre- cio- sa,  
co- mo di- vi- na jo- ya, va- lio- sa de ver-  
dad; si mis o- jos no me mien- ten,  
si mis o- jos no meen- ga- ñan, tu be- lle- zaes sin i-  
gual. Tu- veu- na vez lai- lu- sión de te- ner un a-  
mor que mehi- cie- ra va- ler, lue- go que te vi mu-  
jer, yo te pu- de que- rer con to- di- ti- ta mi al- ma;  
E- res la ge- ma que Dios con- vir- tie- raen mu-  
jer pa- ra bien de mi vi- da; por e- so quie- ro can-  
tar y gri- tar que te quie- ro, mu- jer con- sen- ti- da  
Por e- soe- le- vo mi voz ben- di- cien- do tu  
nom- brey pi- dien- do tea- mor. mor.

Chord markings: Fm, Eb, Db, C7, F, Gm7, C9, F#, Bb, B6, B°, F, C7, 1. F Gm7 C7, 2. F Gm7 Bbm Fmaj7

# Historia de un amor

Letra y Música: Carlos E. Almarán

Moderato

The piano introduction consists of three measures. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. The dynamic marking is *mf*.

Am7/b



D7



The first line of the song features a vocal melody and piano accompaniment. The lyrics are: "Ya no es-tás más a mi la-do co-ra-zón, en el al-má só-lo" and "All at once you find your dreams are com-ing true and you won-der what is". The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand. The dynamic marking is *mp - mf*. Chord diagrams for *Am7/b* and *D7* are shown above the staff.

Gm



Gm7



Gm7



Gm6



F



The second line of the song features a vocal melody and piano accompaniment. The lyrics are: "ten-go so-lé-tad, y si yo no pue-do ver-te, ¿por qué Dios me hi-zo que-" and "hap-pen-ing to you! Then you feel your head go spin-ning, but it's on-ly the be-". The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand. The dynamic marking is *mp - mf*. Chord diagrams for *Gm*, *Gm7*, *Gm6*, and *F* are shown above the staff.

Solm

Solm7+

Solm7

Solm6

Fm

E♭



E♭7



D7



Gm



3fr.

rer - te pa - ra ha - cer me su - frir más?  
gin - ning of the sto - ry of love!

Siem - pre fuis - te la ra -  
When she tells you with her

Mib

Mib7

Re7

Solm

Am7/5b



D7



Gm



3fr.

Gm7+



zón de mi e - xis - tir,  
soft ap - peal - ing ways.

a - do - rar - te pa - ra mi fue re - li - gión:  
"I have searched for you through all my lone - ly days!"

Lam7/5b

Re7

Solm

Solm7+

Gm7



Gm6



F



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

Solm7

Solm6

Fa

E♭



E♭7



D7



Gm



3fr.

Cm



3fr.

Gm



3fr.

da - ba el a - mor y la pa - sión.  
mean - ing of the sto - ry of love!

Es la his - to - ria de un a -  
It's a tale that's oft - en

Mib

Mib7

Re7

Solm

Dom

Solm mp

Am7(b5)

D7



mor - to - do el bien; to - do el mal. que te dió luz a mi  
old. co - mo no hay o - tro i - gual, bui when it's hap - pen - ing to

*cresc. poco a poco*

Lam7(b5)

Re7

Cm

3fr.



vi - da a - pa - gán - do - la des - pués.  
old. you! tu - do el bien; to - do el mal. que te dió luz a mi  
Though you know the sto - ry's

Solm

Cm

3fr.



Cm7+

3fr.



Cm7

3fr.



F7



F7(b9)



Bb



Bb7-



vi - da a - pa - gán - do - la des - pués.  
old. it still feels new!

Dom

Dom7+

Dom7

Fu7

Fa7/9b

Sib

Sib7+

*no inglés*

Bb6

Cm

Cm6

Cm

D7(b9)

D

Eb

[Ay, qué vi - da tan os - cu - ra; sin tu a - mor no vi - vi - ré!

Sib6

Solm

Dom6

Dom

Re7/9b

Re

Mib



D7



Am7/b



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

*sfz* *mf*

Re7 Lam7/b

D7



Gm



Gm7+



Gm7



Gm6



en el al - ma só - lo ten - go so - le - dad y si yo no pue - do  
 still the time will come when you will sure - ly know! On - ly when two hearts are

Re7 Solm Solm7+ Solm7 Solm6

F



Eb



Eb7



D7



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

Fa Mib: Mib7 Re7

1.



Gm



Am7/b



D7



2.



Gm



D7



Gm



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

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

# HOJA SECA

BOLERO

ROQUE CARBAJO

Tan le-jos de ti me voy a morir, tan le-jos de ti  
no voy a vivir. En-tréaaes-ta ta-ber-na tan lle-na de  
co-sas que-rien-dool-vi-dar, pe-ro ni las co-pas se-ñor ta-ber-  
ne-ro meha-cen ol-vi-dar. Me sal-goa la ca-lle bus-can-doun con-  
sue-lo bus-can-doun a-mor, pe-roes im-po-si-ble mi fe es ho-ja  
se-ca que ma-tó el do-lor. No quie-ro bus-car-te niés-pe-ro que  
loha-gas pues ya pa-ra qué sea-ca-bóel ro-man-ce ma-tas-teu-na  
vi-da sea-ca-bóun a-mor. Sia-ca-so mis o-jos lle-nos de tris-

te-za pu-dieran llo-rar, pe-roes queen mi vi-da yo nun-ca he llo-  
 ra-do por nin-gun que-rer ya que es im-po-si-ble de-jar de que-  
 rer-te. Se-ñor ta-ber-ne-ro, sir-va-meo-tra  
 co-pa que quie-ro ol-vi-dar. Me sal-goa la dar.

Chords: Dm, G7, E7, F, Fm, C, Dm, G7, C, Dm, C.

Triplet markings: 3

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# Incertidumbre

Canción - Bolero

Gonzalo Curriel.

Moderato.

The piano introduction consists of two systems of music. The first system features a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The bass clef staff begins with a forte (f) dynamic and contains a complex rhythmic accompaniment. The second system continues the piano introduction with similar notation and dynamics.

The first vocal phrase is written on a treble clef staff with lyrics: "¡Ay! ..... cómo es cruel la incerti.dum . bre! ..... si es que tus besos son de amor o". The piano accompaniment is shown in two staves below, featuring a rhythmic pattern of eighth and sixteenth notes.

The second vocal phrase is written on a treble clef staff with lyrics: "so lo son pa.ra en ga . ñar ..... ¡Ay! ..... esta amarga pe . sa .". The piano accompaniment continues in two staves below.

The third vocal phrase is written on a treble clef staff with lyrics: "dum . bre ..... sie.lla me .. re.cemi do.lo» y yo la tengo que ol.vi . dar .....". The piano accompaniment continues in two staves below.

Silvas a juzgar corazón ..... nun capienses que la es ma - la ..... si es valiente y te com.



prén - de no la pier - das co - razón ..... El dolor y el a - mor co - razón .....



... va - len po - co jun - to a e - lla ..... si me re - ce más que e - so da tu vi - da co - ra.



zón ..... Ah ..... Ah ..... Ah .....



Ah



# Inolvidable

Letra y Música: Julio Gutierrez

Rubato in 4

mf accel. molto

The piano introduction consists of two systems of music. The first system features a treble clef with a melody of eighth notes, some grouped in triplets, and a bass clef with a simple harmonic accompaniment. The second system continues the melody and accompaniment, with the tempo marking 'accel. molto' appearing in the middle.

Am Am7 Dm6 E7 Am E7

Am: x02023  
Am7: x02023  
Dm6: x02023  
E7: x02123  
Am: x02023  
E7: x02123

En la vi - da hay a - mo - res que nun - ca pue - den ol - vi - dar - se.

rall. ten. mp - mf

The piano accompaniment for the first vocal line features a treble clef with a melody and a bass clef with a harmonic accompaniment. The tempo markings 'rall.' and 'ten.' are present. The dynamic markings 'mp' and 'mf' are also shown. The piano part includes triplets and various chord voicings.

Am E7 Am G#7 G13 C G7# F#m7 C7#b

Am: x02023  
E7: x02123  
Am: x02023  
G#7: x02023  
G13: x02023  
C: x02323  
G7# F#m7: x02023  
C7#b: x02023

im - bo - rra - bles mo - men - tos que siem - pre guar - da el co - ra -

Lam Mi7 Lam Sol#7 Sol13 Do Sol7/5# Solm7 Do7/9b

The piano accompaniment for the second vocal line features a treble clef with a melody and a bass clef with a harmonic accompaniment. The piano part includes triplets and various chord voicings.

F6

G7/5#

F6

Bm7/5b

E7



zón,

por-que a - que-llo que un dñ - a nos hi-zo tem-blar de a-le -

Fa6

Do7/5#

Fa6

Sim7/5b

Mi7

Am

F

F7+

F7

B7

gri - a,

es men - ti - ra que hoy pue-da ol-vi - dar - se con un nue-vo a -

Lam

Fa

Fa7+

Fa7

Si7

E7

Am

Am7

mor.

He be - sa - do o - tras bo - cas bus -

Mi7

Lam

Lam7

Dm6

E7

Am

E7

Am

E7

Am

G7

G13

C

G7/5#

can - do nue-vas an-sie - da - des

y o - tros bra - zos ex - tra - ños me es -

Rem6

Mi7

Lam

Mi7

Lam

Mi7

Lam

Sol#7

Sol13

Do

Sol7/5#

Gm7



C7(b9)



F6



C7(b9)



Fb



Dm7(b9)



tre-chun lle-nos de e-mo-ción.

pe-ro só-lo con-si-guen ha-

Solm7 Do7(b9)

Fa6

Do7/5#

Fa6

Sim7/5b

E7



Am



cer-me re-cor-dar los tu-yos.

que i-nol-vi-da-ble-men-te vi-vi-

Mi7

Lam

1. F9



E7(b9)



Am



Am6



Dm7(b9)



E7



rán

en

mí:

En la

Fa9

Mi7/9b

Lam

Lam6

Sim7/5b

Mi7

2. F9



E9



Am6



rán

en

mí.

Fa9

Mi9

Lam6



# Irresistible

D A7 G Gm D

The first staff of music is written on a single five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes. Chord symbols are placed above the staff: D, A7, G, Gm, and D.

A7 D E7 A G Gm

The second staff of music continues the melody on a single five-line staff. Chord symbols are placed above the staff: A7, D, E7, A, G, and Gm.

D Bm7 Em A7 D A7 D

The third staff of music continues the melody on a single five-line staff. Chord symbols are placed above the staff: D, Bm7, Em, A7, D, A7, and D.

A7 D Bm7 E7 A7 D

The fourth staff of music continues the melody on a single five-line staff. Chord symbols are placed above the staff: A7, D, Bm7, E7, A7, and D.

# Júrame

Music & Original Spanish Words by Maria Grever. English Words by Frederick H. Martens.

**Languido**

Voice

Piano

*mf*

*r.h.*

4

*p poco rubato*

To - dos di - cen que es men - ti - ra que te  
They all say my love for you is just pre -

*p dolente*

8

quie - ro, Por - que nun - ca me ha - bian vis - to e - na - mo - ra - da, Yo te ju - ro que yo mis - ma no com -  
- tend - ing, For they know my heart has ne'er felt love's e - la - tion; And I vow that I am still past com - pre -

12

- pren-do      El por - que me fas - ci - na tu mi - ra - da.      Cuan-do es-toy cer-ca de tí y es-tás con-  
 - hen-ding      All that lends to your glance its fas-ci - na - tion.      When to - geth-er, hearts in hap-pi - ness ce -

16

- ten - to,      No qui - sie - ra que de na - die te a-cor - dá - ras;      *ten.* Ten-go ce - los has-ta del pen-sa -  
 - men - ted,      In your mem-'ry thought of oth-ers I'd have per - ish;      E - ven thoughts make me jeal-ous, dis-con-

20

- mien-to      Que pue - da re - cor - dar - te a o - tra mu - jer a - ma - da.      poco rit.  
 - tent - ed,      Be - cause they may re - call some oth - er girl whom you cher - ish.

23

*mf*

*accel.*

*tratt.*

*accel.*

Jú - ra - me que aun que pa - se mu - cho tiem - po No ol - vi - da - rás el mo -  
 Prom - ise, love, that your heart, the years de - fy - ing, Will re - call that hour un -

*mf*

*r.h. 3*

*colla voce*

*sempre*

*tratt.*

*a tempo*

*accel.*

26

- men - to, En que yo te co - no - cí. Mí - ra - me, pues no hay na - da más pro -  
 - dy - ing When we first swore to be true. Trust me, love, naught on earth is so un -

*colla voce*

*r.h. 3*

*tratt.*

*accel.*

*tratt.*

*a tempo*

*f*

30

- fun - do Ni más gran - de en es - te mun - do Que el ca - ri - ño que te dí. Bé - sa - me.  
 - bound - ed, Noth - ing has the deep un - sound - ed Of the love I af - fer you. Kiss me, love.

*f*

*r.h. 3*

34

accel. molto

rit. molto

con un be - so e - na - mo - ra - do, Co - mo na - die me ha be - sa - do Des - de el dia en que na -  
with a kiss whose ar - dent fla - vor has each oth - er kiss of sa - vour, Since your lips my own lips

*sempre colla voce*

37

*f*

*ff*

- cf.  
knew.

Quié - re - me, quié - re - me has ta - la lo - cu - ra  
Love me, love, to the ver - y point of mad - ness,

*f*

*fs*

*lento*

*mp dolorosa*

*D. S. al Fine*

*Fine*

41

*ten.*

A - sí sa - brás la a - mar - gu - ra Que es - toy su - frien - do por tí.  
Then you'll know the bit - ter sad - ness I suf - fer be - cause of you.

*fs*

*p*

*colla voce*

STRA

# JURAME

SWING

MARIA GREVER

To-dos di-cen que es men-ti-ra que te quie-ro, por-que  
nun-ca me ha-bian vis-toe-na-mo-ra-da. Yo te ju-ro que yo mis-ma no com-  
pren-do el por-qué me fas-ci-na tu mi-ra-da. Cuan-does-  
troy cer-ca de ti yés-tás con-ten-to, no qui-sie-ra que de na-die tea-cor-  
da-ras; ten-go ce-los has-ta del pen-sa-mien-to que pue-da re-cor-  
dar-te a-o-tra mu-jer a-ma-da. Ju-ra-me que aun-que pa-se mu-cho  
tiem-po no ol-vi-da-rás el mo-men-to, en que yo te co-no-cí.

Mi-ra-me, pues no hay na-da más pro-fun-do ni más gran-deen es-te  
 mun-do que el ca-ri-ño que te di. Bé-sa-me con un be-soe-na-mo-  
 ra-do, co-mo na-die me ha be-sa-do des-de el día en que na-  
 Quié-re-me quié-re-me has-ta la lo-cu-ra a-si sa-brás laa-mar-  
 gu-ra quees- toy su-frien-do por ti.

Chords: C, C7, F, Fm, G, Gm, D7, A7, Dm, G7

# LA BARCA

Words and Music by  
ROBERTO CANTORAL

Moderately

Eb/G <sup>3fr</sup> Gbdim7 Fm7 F7 Bb7 N.C.

The piano introduction is in 4/4 time, starting with a mezzo-forte (mf) dynamic. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords. The key signature has two flats (Bb and Eb). The introduction concludes with a 'N.C.' (No Chords) instruction.

Eb <sup>3fr</sup> F#dim7 Fm

Di - cen que — la dis - tan - cia es el ol - vi - do,

The first vocal phrase is set against piano accompaniment. The melody is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are 'Di - cen que — la dis - tan - cia es el ol - vi - do,'.

Bb Bb+ Eb <sup>3fr</sup>

pe - ro yo — no con - ci - bo e — sa ra - zón.

The second vocal phrase continues the melody. The lyrics are 'pe - ro yo — no con - ci - bo e — sa ra - zón.'

Fm7 Bb7 Eb <sup>3fr</sup> F#dim7

Por - que yo — se - gui - ré sien - do el cau

The third vocal phrase concludes the section. The lyrics are 'Por - que yo — se - gui - ré sien - do el cau'.



Fm Bb Bb+

ti - vo de los ca - pri-chos de tu co - ra -

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'ti' followed by a dotted half note 'vo'. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines. Chord diagrams for Fm, Bb, and Bb+ are provided above the staff.

Eb G7#5 Cm G7

zón. Su - pis - te es cla - re - cer mis pen - sa -

Detailed description: This system contains the next two measures. The vocal line has a quarter rest followed by a quarter note 'zón.', then a dotted half note 'Su - pis - te es' and a half note 'cla - re - cer'. The piano accompaniment continues with a similar rhythmic pattern. Chord diagrams for Eb, G7#5, Cm, and G7 are provided above the staff.

Cm F7

mien - tos. Me dis - te la ver -



Detailed description: This system contains the next two measures. The vocal line has a dotted half note 'mien - tos.' followed by a dotted half note 'Me dis - te' and a half note 'la ver -'. The piano accompaniment continues. Chord diagrams for Cm and F7 are provided above the staff.

Bb

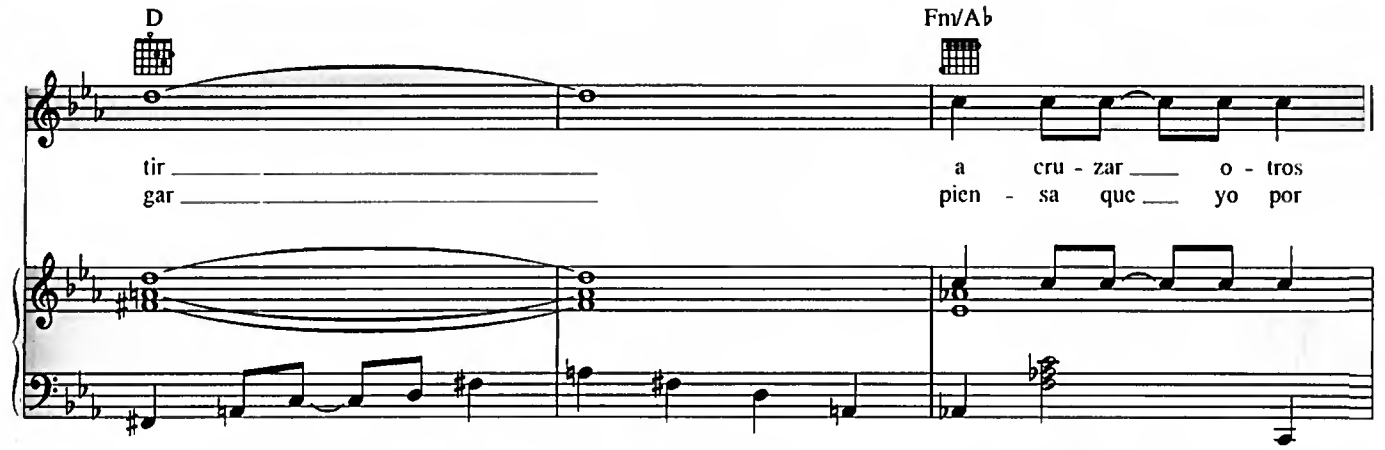
dad que yo so - ñe. Ahu - yen - tas - te de



Detailed description: This system contains the final two measures. The vocal line has a dotted half note 'dad que yo so - ñe.' followed by a dotted half note 'Ahu - yen - tas - te' and a half note 'de'. The piano accompaniment concludes with a final chord. A chord diagram for Bb is provided above the staff.



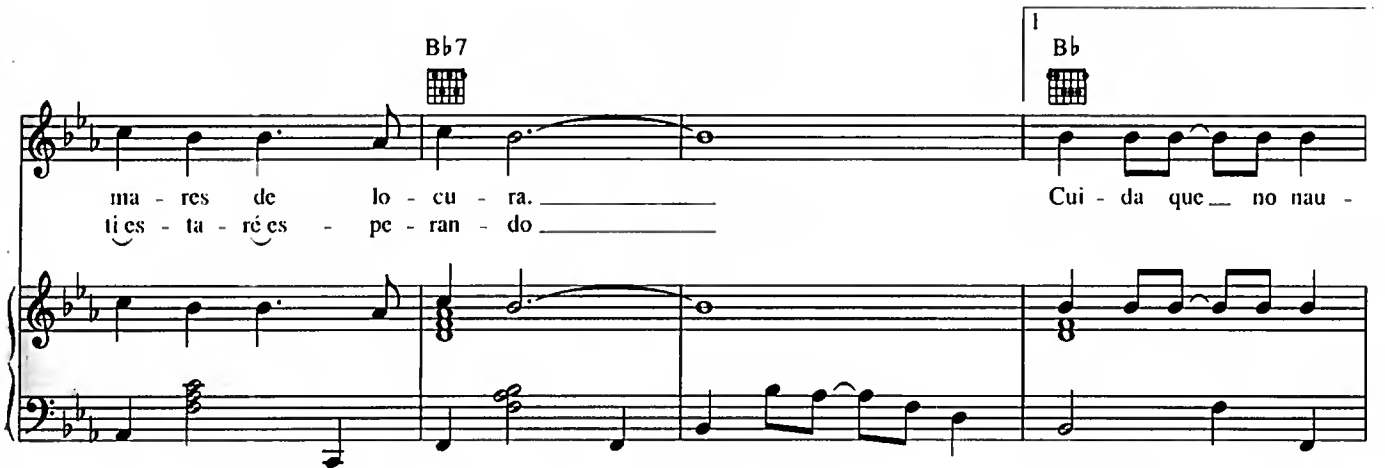
D  Fm/Ab 




tir \_\_\_\_\_ a cru - zar \_\_\_\_\_ o - tros  
 gar \_\_\_\_\_ pien - sa que \_\_\_\_\_ yo por



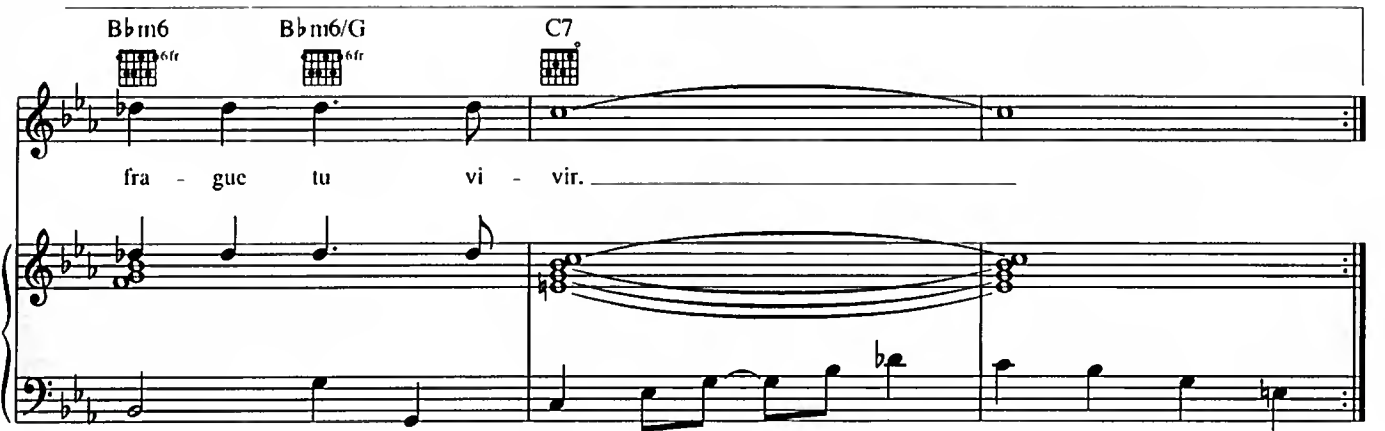
Bb7  Bb 

ma - res de lo - cu - ra. \_\_\_\_\_ Cui - da que \_\_\_\_\_ no nau -  
 ti es - ta - ré es - pe - ran - do \_\_\_\_\_



Bbm6  Bbm6/G  C7 

fra - gue tu vi - vir. \_\_\_\_\_



2 Bb7  Eb  Bb7  Eb 

has - ta que \_\_\_\_\_ tú de - ci - das re - gre - sar.



# La Borrachita

DANZA POPULAR

Letra y Música de IGNACIO FERNÁNDEZ ESPERÓN, (Tata Nacho.)

*pp*

Borrachita me voy, \_\_\_\_\_ pa.rao.l.vi . dar \_ le \_\_\_\_\_ le "que . ro"

"mun.cho" él, \_ también me "que \_ re" Borrachita me voy, \_\_\_\_\_ hasta la Capi.

ta . . . . . a . . . . . al, pa'servir al pa . trón que me mandó lla.mar ante a . yer.

*rit.*

*rit.*

The musical score is written in 3/4 time with a key signature of one sharp (F#). It consists of a piano introduction and four systems of vocal melody with piano accompaniment. The piano part features a steady bass line and a treble part with triplets and tenuto marks. The vocal line includes lyrics in Spanish, with some words in all caps. The piece concludes with a 'rit.' (ritardando) marking.

Yo le qui-se tra - er, \_\_\_\_\_ di-jo que no, \_\_\_\_\_ que si ha-bía de llo-

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line features several triplet markings (indicated by a '3' above a bracket) and rests. The piano accompaniment includes a bass line with a 3/4 time signature and a treble line with chords and melodic lines.

-rar \_\_\_\_\_ pa'que vol-ver. \_\_\_\_\_ Borra chita me voy, \_\_\_\_\_ hasta la Capi-

The second system continues the musical score. The vocal line includes a triplet marked 'ten.' (tenu). The piano accompaniment features a bass line with a 3/4 time signature and a treble line with chords and melodic lines.

ta ---- a ---- al, pa' servir al pa-trón que me mandó lla-mar an-te a-yer.

The third system includes a first ending bracket labeled '1.' and a 'rit.' (ritardando) marking. The vocal line features several triplet markings. The piano accompaniment includes a bass line with a 3/4 time signature and a treble line with chords and melodic lines.

-yer.

The fourth system includes a second ending bracket labeled '2.' and a triplet marking. The vocal line features several triplet markings. The piano accompaniment includes a bass line with a 3/4 time signature and a treble line with chords and melodic lines.

# La enorme distancia

José Alfredo Jimenez

MOD. to

(VOZ) ES-

DO7 FA FA#dis DO7 FA

• TOY { TAN LE-JOS DE TI YÂ PE-SAR DE LAË-NOR-ME-DIS-TAN-CIA TE SIEN-TO JUN-TI-TOÂ MI, CO-RA-ZON, CO-RA-ZON, AL-MA CON  
PENSAN-DO EN TUA-MOR YA LO LO-CO PLA-TI-CO CON-TI-GO, TE CUEN-TO DE MI DO-LOR YA UNQUE ME HAGAS FELIZ NO TE LO

FA sibm FA FA#dis DO7

AL-MA. Y SIEN-TO EN MI SER TUS BE-SOS, NOIM-POR-TA QUE ES-TES TAN LE-JOS 1a ES- 2a (INSTR.)  
• DI-GO. Y VUEL-VO A SEN-TIR TUS BE-SOS, NOIM-POR-TA QUE ES-TES TAN LE-JOS

FA DO7 FA DO7

(VOZ) EL CIE-LO EN PIE-ZAÂ CLA-REAR Y MIS O-JOS SE LLE-NAN DE SUE-ÑO,

DO7 FA FA#dis DO7 FA FA sibm FA FA#dis DO7

CON TI-GO VOY A SO-NAR PORQUE QUIE-RANO NO, YO SOY TU DUE-ÑO. Y SIEM-PRE TENDRE TUS BE-SOS, NOIM-

DO7 FA DO7

• POR-TA QUE ES-TES TAN LE-... JOS. ES-TOY PEN-SAN-DO EN TUA-MOR. (INSTR.)

DO7 FA y ritard. FA DO7 FA altpo DO7 FA

# LA GLORIA ERES TU

JOSE ANTONIO MENDEZ

♩ = 110 F

Fm

C

Dm

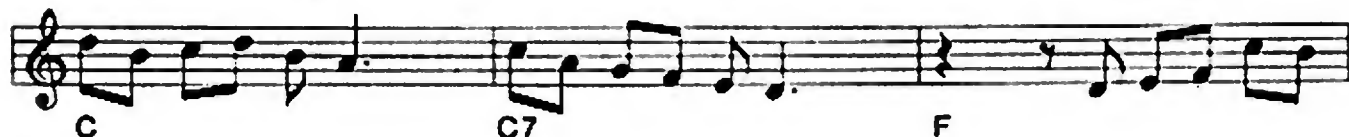


Em

Ebdim

Dm

G



C

C7

F



Fm

C

Dm

F

Ebdim



Dm

G

C



C7

F

G



C

D7



D7

Dm

G

C7



F

Fm

C

Dm



Em

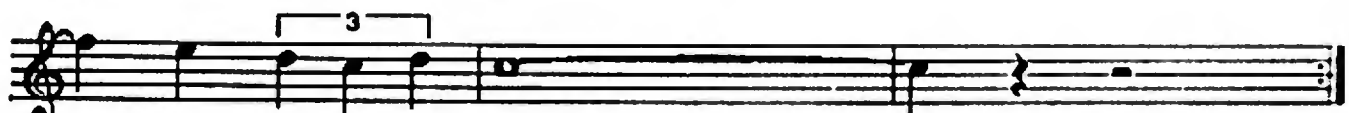
Ebdim

Dm



G

C



# LA GOLONDRINA

Sobre tema popular mexicano

Letra: JOSE PAL - Arr: M. Salina

Lento

(Voz) A-DON-DEÍ - RÁ LAÔS-CU-RA GO-LON-DRI-NATANVE-LOZ.SINDU-DA VA EN BUS-CA DÊO-TRO

DO SOL7 DO DO SOL7 DO

NI-DO DÊA-MOR, SE VATA L VEZ VO-LAN-DO NO-CHÊY DI-A PA-RA VOL-VER CON EL AL-MEN-DROEN FLOR. LA GO-LON-DRI-NA PARTIÔ VABUSCAN DÊNSU

SOL7 DO FA DO SOL7 DO SOL7

VUE-LOEL CA-LOR. HA-CIA SU NI-DO YÂL-GÛNDI-A VEN-DRÂ. PE-ROEL CA-LOR DEÛNCA-RI-ÑO PER-DI-DO YO SE MUY BIEN QUE NUN-CA VOL-VE-

DO SOL7 DO FA DO SOL7

-RÁ. A-QUEL QUE-REER DE-JÂN-DO-METAN SO-LOEN MI DO-LOR A-DON-DE FUÊ QUE NUN-CAMAS AL NI-DO VOL-VIÔ. QUI-SIE-RA

DO SOL7 DO SOL7

SER CO-MO LA GO-LON-DRI-NA PA-RA VOL-VER EN BUS-CA DE MIA-MOR. A-DON-DEÍ-VER EN BUS-CA DE MIA-MOR.

DO FA DO SOL7 DO DO SOL7 DO






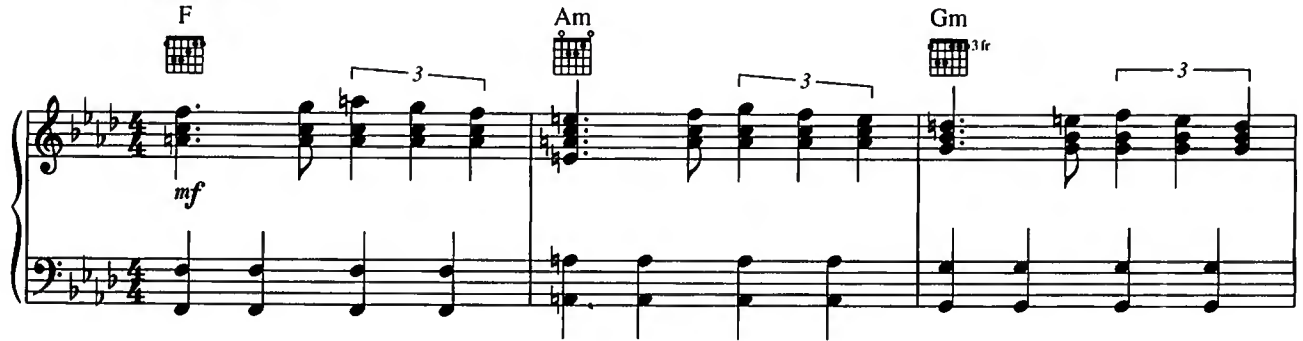
# LA HIEDRA




(L'Edera)

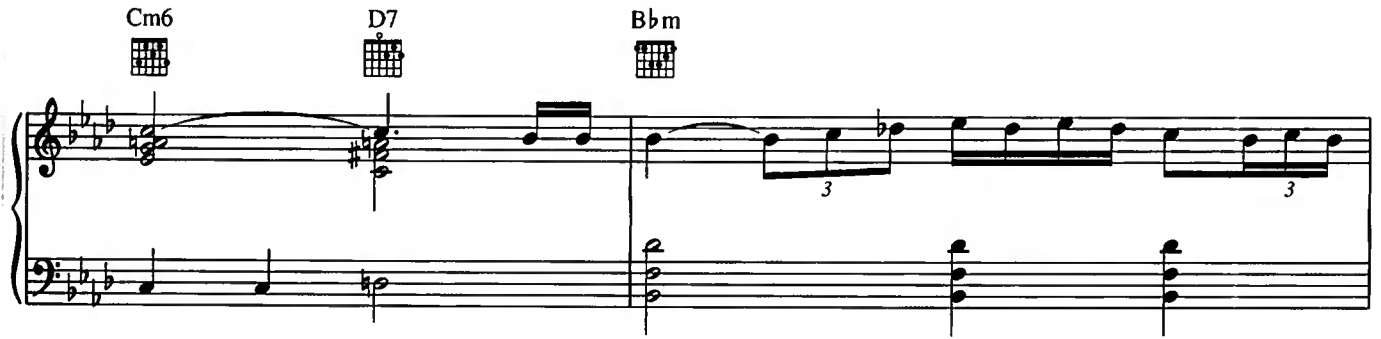
Words by V. D'ACQUISTO  
Music by S. SERACINI

Moderately

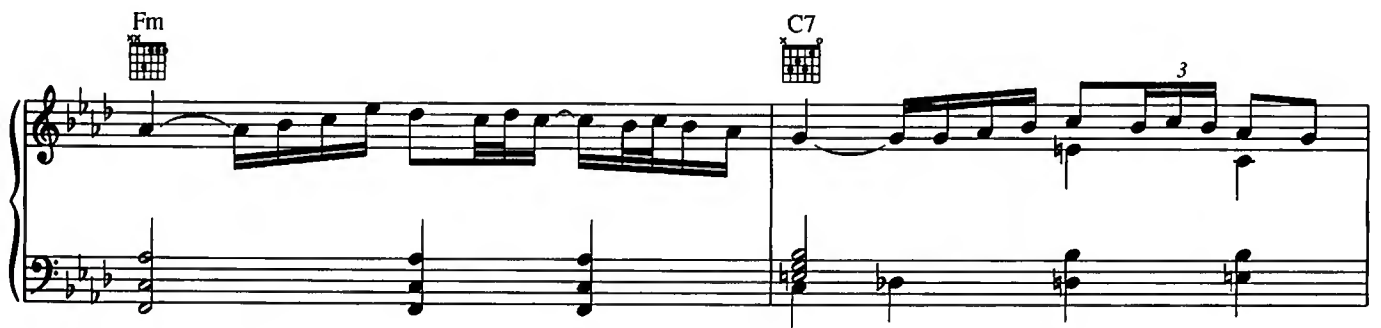
F  Am  Gm  <sup>3fr</sup>






Cm6  D7  Bbm 

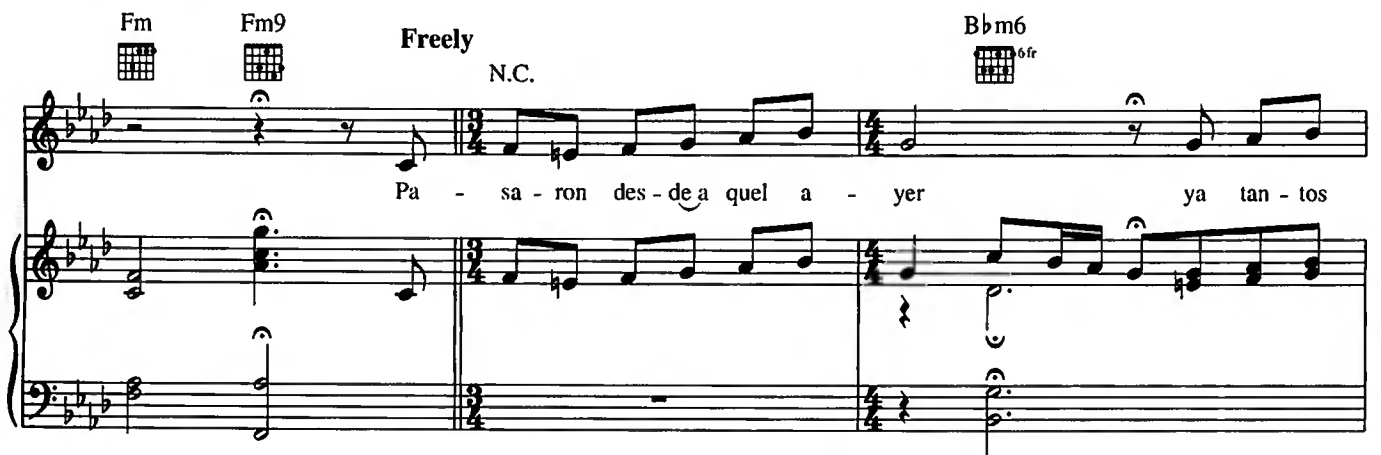


Fm  C7 



Fm  Fm9  **Freely** N.C.  <sup>6fr</sup>

Pa - sa - ron des - de a quel a - yer ya tan - tos



a - ños. De - ja - ron en su gris cor -

Bbm6 6fr Fm Eb7 Ab 4fr Fm

rer mil de - sen - ga - ños. Mas, cuan - do quie - ro re - cor -

Eb 3tr Ab 4fr Cm 3fr Ab6 3fr

dar nues - tro pa - sa - do, te sien - to, caul la

**Relaxed Bolero**

G7 Db7 4fr

Hie - dra li - ga - da a

C7

mi. Ya -

3

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major with a key signature of one flat (F major). It begins with a C7 chord diagram above the staff. The lyrics 'mi.' and 'Ya -' are written below the staff. The bottom two staves are for piano accompaniment. The right hand features a melodic line with a triplet of eighth notes marked with a '3' and a bracket. The left hand provides a simple harmonic accompaniment.

Fm Bbm C7

sí, has - ta - la e - ter - ni - dad te sen

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line with lyrics 'sí, has - ta - la e - ter - ni - dad te sen'. Above the staff are chord diagrams for Fm, Bbm, and C7. The bottom two staves are for piano accompaniment. The right hand continues the melodic line with chords corresponding to the Fm, Bbm, and C7 chords. The left hand continues the harmonic accompaniment.

F Dm7 Gm7 C7

tí - ré. Yo

3

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line with lyrics 'tí - ré. Yo'. Above the staff are chord diagrams for F, Dm7, Gm7, and C7. The bottom two staves are for piano accompaniment. The right hand features a triplet of eighth notes marked with a '3' and a bracket. The left hand continues the harmonic accompaniment.

F Am

se que es - toy li - ga - do a - tí mas fuer - te que la

3 3

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a vocal line with lyrics 'se que es - toy li - ga - do a - tí mas fuer - te que la'. Above the staff are chord diagrams for F and Am. The bottom two staves are for piano accompaniment. The right hand features two triplet markings over eighth notes, each marked with a '3' and a bracket. The left hand continues the harmonic accompaniment.

Hie - dra, por -

que tus o-jos de mis sue - ños no pue den-se-pa - rar - se Ja - más.

Don-de quie - ra que es - tés, mi voz es - cu - cha - rás Ila - mán - do - te con

an - sie - dad, por la pe - na, ya sin fi - nal,

F F#dim Gm7 C7

de sen - tir - te en mi so - le - dad. Ja -

This system contains the first two lines of music. The vocal line is on a treble clef staff with a key signature of one flat. The piano accompaniment is on grand staff notation. Chord diagrams for F, F#dim, Gm7, and C7 are shown above the vocal staff.

F Am

más la Hie-dra-y la pa - red po - drí - an a - cer -

This system contains the third and fourth lines of music. The vocal line continues with the lyrics. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Chord diagrams for F and Am are shown above the vocal staff.

Gm7 C7

car - se más; i -

This system contains the fifth and sixth lines of music. The vocal line continues with the lyrics. The piano accompaniment continues with the same melodic and bass lines. Chord diagrams for Gm7 and C7 are shown above the vocal staff.

F Am

gual, tus o - jos de mis o - jos no pue den - se - pa -

This system contains the seventh and eighth lines of music. The vocal line continues with the lyrics. The piano accompaniment continues with the same melodic and bass lines. Chord diagrams for F and Am are shown above the vocal staff.

rar - se ja - más. Don - de que - ra que es - tés mi voz es - cu - cha -

N.C.

rás lla - mán - do - te con mi can - ción; más fuer - te que el do -

F+ Bb C7

lor se a - fer - ra nues - tro a - mor co - mo la Hie - dra,

F C7 Gm/F

co - mo la Hie - dra.

Gm7 Bbm9 C7 Gm/C F Fmaj7

# LA MEDIA VUELTA

Words and Music by  
JOSÉ ALFREDO JIMÉNEZ





Moderately slow

Musical notation for the first system, including guitar chords F and Eb. The piece is in 4/4 time and begins with a mezzo-forte (mf) dynamic. The melody is in the treble clef, and the bass line is in the bass clef.

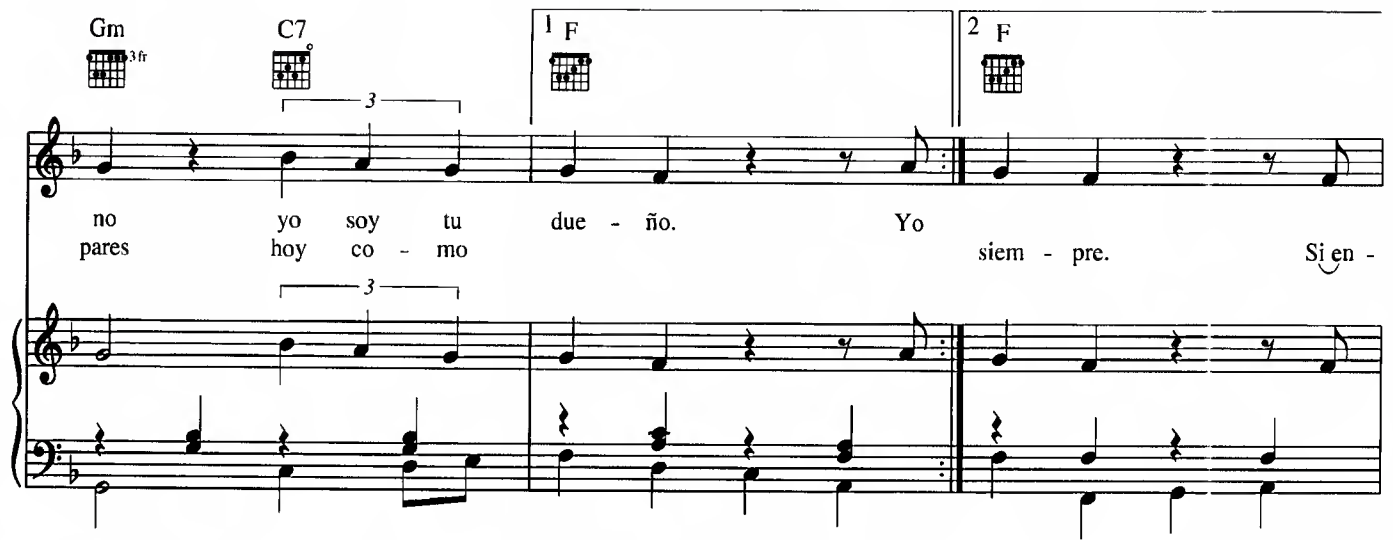
Musical notation for the second system, including guitar chords Db7, C7, and F. The melody continues in the treble clef, and the bass line is in the bass clef. The word "Te" is written below the final note of the melody.

Musical notation for the third system, including guitar chords F, F7, and Bb. The melody continues in the treble clef, and the bass line is in the bass clef. The lyrics "vas por - que yo quie - ro que te va - yas. Al ho - ra que yo quiero te - de - que - ro que te va - yas por el mun - do. Y quie - ro que co - nozcas mu - cha" are written below the melody.

Musical notation for the fourth system, including guitar chords C7, F, and D7. The melody continues in the treble clef, and the bass line is in the bass clef. The lyrics "ten - go. Yo sé que mi ca - ri - ño te ha - ce fal - ta por - que quieras o gen - te. Yo quie - ro que te be - sen ó - tros la - bios para que me com -" are written below the melody.

Gm  3fr C7  3 1 F  2 F 

no yo soy tu due - ño. Yo  
pares hoy co - mo siem - pre. Si en -



Bb  C7 

cuen-tras un a - mor que te com - pren - da y sien - tes que te quie-re mas que



F  C7 

na - dien, en - ton - ces yo da - ré la me - dia vuel - ta y me irá con el



F  C7 

sol — cuan - do mue - ra la tar - de, en - ton - ces yo da - ré la me - dia





F D7 To Coda Gm7 C7 F

vuel - ta y me iré con el sol \_\_\_ cuan - do mue - ra la tar - de.

Eb 3fr

Db7 3fr C7 F D.S. al Coda

Si en -

CODA Gm 3fr C7 F

sol \_\_\_ cuan - do mue - ra la tar - de.

# LA MENTIRA

♩ = 100

The musical score for "LA MENTIRA" is written in treble clef with a 4/4 time signature. The tempo is marked as ♩ = 100. The key signature has one sharp (F#), indicating the key of D major. The score consists of 12 staves of music. The melody is primarily composed of eighth and quarter notes, with some rests. The guitar accompaniment is indicated by chord symbols placed above or below the staff lines. The chords used include Dm, G, C, A7, Dm, Em, A7, Dm, G, C, Gm, C7, F, Fm, Bb, Eb, D7, G, G, Dm, G, Em, A7, Dm, G, C, F, Fm, and C.

Chords: Dm G C A7 Dm Em A7 Dm G C Gm C7 F Fm Bb Eb D7 G G Dm G Em A7 Dm G C F Fm C

# ❖ La Mentira

Letra y Música: Alvaro Carrillo

Piano introduction in G major, 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.



Se te ol - vi - da que me quie - res a pe - sar de lo que di - ces, pues lle -

Vocal line and piano accompaniment for the first line of lyrics. The vocal line is in G major, 4/4 time, with lyrics: "Se te ol - vi - da que me quie - res a pe - sar de lo que di - ces, pues lle -". The piano accompaniment is in G major, 4/4 time, with chords and single notes.

E7 a a7M D7 G6 E7

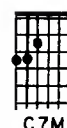
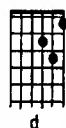
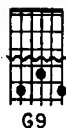
-vo-mos en el alma ci - ca - tri - ces im po - si - bles de bo - rrar

a7 D7 a7 D7 G6 Fdim.

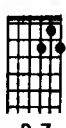
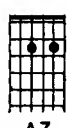
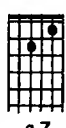
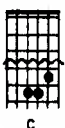
Se te ol - vi - do que hasta pue - do ha - cer - te - mal si me de - ci - do, pues tu a -  
par - te te de - vuel - vo tu pro - me - sa de a - do - rarme, ni si -

E7 a a7M D7 G6

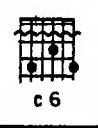
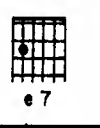
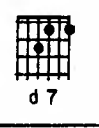
-mor lo ten go muy com - pro - me - ti - do, pe - ro a fuer - za no se - rá  
- que - ra sien - tas pe - na por de - jor - me que e - se pac - to no es con



Hoy re - sul - ta que no soy de la es - ta - tu - ra de tu vi - da y al so -



- ñar o - tros a - mo - res se te ol - vi - do que hay un pac - to en - tre los dos



al - s - y  
Por mi Dios

# La noche de mi mal

J. Alfredo Jiménez

Modto. ranchera

(VOZ) NO QUERON NI VOLVER A IR TU

si b si b dis FA RE m SOL m7 DO7 FA  
NOM-BRE, NO QUIERO NI SA-BER A DON-DE VAS A--SI ME LO DI-JIS-TE A QUE LLA, NO-CHE A-QUE LLA NE-GRA NO-CHE DE MI- MAL. si  
FA DO7 FA DO7  
YO TEN-DRÉ RA-DI-CHO NO TE VA-YAS, QUE TRIS-TE ME ES-PE-RA BA EL POR-VE-NIR; SI YO TEN-DRÉ RA-DI-CHO: NO ME DE-JES MI PRO-PIO CO-RA-ZÓN SE I-BA A RE-  
FA DO7 FA DO m7 FA7 si b RE7 SOL m7 DO7 FA SOL m7 DO7  
-IR. POR E-SO FUE... QUE ME VISTE TAN TRAN-QUI LO CA-MI-NAR SE-RE-NA-MEN-TE BA-JÓN CIE-LO MAS QUE A-ZUL. DES-PUES YA  
FA DO7 FA LAB dis  
VES, ... ME A-GUAN TE-RA DON-DE PUDE YA-CA-BELLO RAN-DO A MA-RES DON-DE NO ME VIE-RAS TÚ. SI YO TEN-DRÉ RA-DI-CHO: NO TE VA-YAS, QUE  
DO7 FA DO7 FA DO7 FA  
TRIS-TE ME ES-PE-RA BA EL POR-VE-NIR; SI YO TEN-DRÉ RA-DI-CHO: NO ME DE-JES, MI PRO-PIO CO-RA-ZÓN SE I-BA A RE-IR. >  
DO m7 FA7 si b RE7 SOL m7 DO7 FA SOL m7 DO7 FA rit. ....

# LA PALOMA

## (MA COLOMBE)

Paroles de BRIOLLET  
et Léo LELIÈVRE

Musique de  
Sebastien YRADIER

♩

**C** **G7**

12 15 12 15 12 15 12 14 12 14 12 14 14 14 12 14 12

*f*

**C** **C** **G7**

15 12 15 12 15 12 15 12 14 12 14 12 14 14 14 12 14 12

*p. subito*

**C** **C**

15 12 15 12 15 12 12 10 11 12 13

*mf* Puis - que ce ma - tin vient

FIN

(C)

14 15 13 14 12

(G7)

11

16 16

d'é - clore, Le gai Prin - temps Et que

(G7)

17 15 16 14 15 14 13 12 11

(C)

10

12 12

mon à - me l'a - do - re De - puis long - temps O *p* ma

(C)

10 11 12 13 14 15 13 14 12

(G7)

11

16 16

Pa - lo - ma, ma bru - ne, Dans un bai - ser, Nos deux

(G7)

17 15 16 14 15 14 13 12 11

(C)

10

12

cœurs au clair de lu - ne Vont se gri - ser



(C)

15 15 15 15 14 16 16 15 14 13

(G7)

13 12

*mf*  
Ma Pa - lo - ma, je t'ai - me Pour - tant ce soir

(G7)

14 14 14 14 13 13 12 12 12 13 12 11 10

(C)

12

Il me fau - dra quand mè - me Dire au re - voir

(C)

15 15 15 15 14 16 16 15 14 13

(G7)

13 12

Mon à - me se dé - chi - re, En te qui - tant

(G7)

14 14 14 13 13 12 12 12 13 12 11 10

(C)

Refrain

12 12 12 13 +11 12

Mais, hé - las ! mon na - vi - re Dé - ja m'at - tend ! Quand je se - ral là - bas,

C
G7

12 12 12 12 13 14 16 17 15 16 14 15 13 14 15 17 16

— Mon à - me te sui - vra Pour te di - re: quand mè - me Je: l'ai - me;

G7
C

9 10 11 13 12 10 12 12 12 13 +11 12

Ma bel - le Pa - lo - ma! Quand je se - ral là - bas.

C
G7

12 12 12 12 13 14 16 17 15 16 14 15

— Mon à - me te sui - vra Pour te di - re: quand

G7
C

13 14 15 17 16 9 10 11 13 12 15 12 15 12

mè - me, Je l'ai - me Ma bel - le Pa - lo - ma!

2<sup>e</sup> fois au Signe et FIN

# LA PUERTA

Words and Music by  
LUIS DEMETRIO

Flowing

*mf*

Bbm

Dbm

Gb

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

Cb/Eb

Ddim

Eb7

Bbm

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

Bbdim

Eb7

Ab

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

F7

Bbm





Eb7b9

Eb7

Cm  <sup>3fr</sup>    Bbm7     Abmaj7     Fm/Eb     Bbm 

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



Bbdim     Eb7     Ab  <sup>4fr</sup>    F7 

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



Bbm     Eb7     Ab6  <sup>3fr</sup>    Gb7     A7 


drí - a con - ven - cer a tu al - ma de mi pa - de - cer. \_\_\_\_\_





Ab6  <sup>3fr</sup>    Ebm     Ebm/Ab  <sup>11fr</sup>    Ab7  <sup>4fr</sup>

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

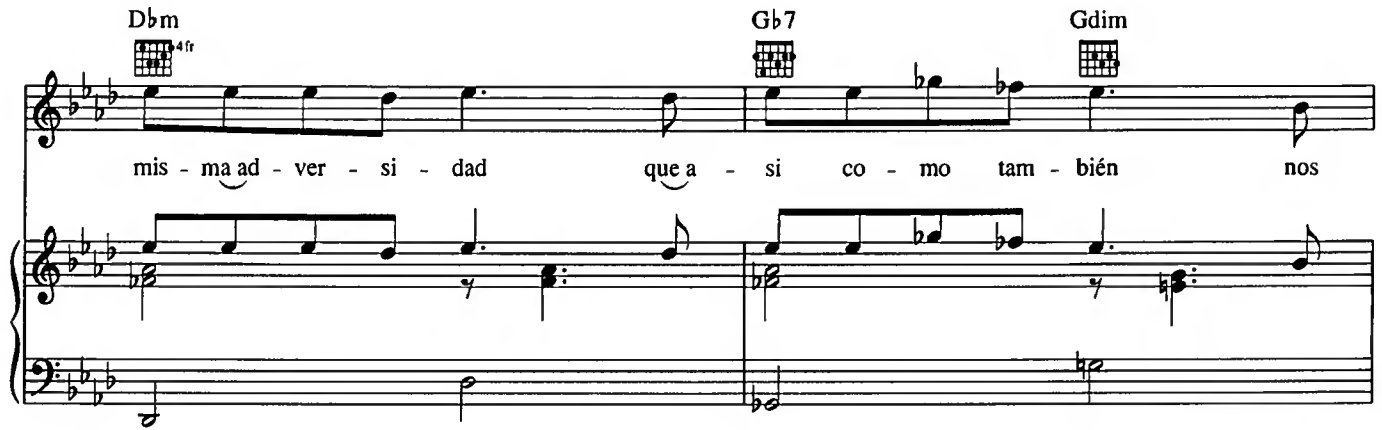



Dbm  4fr


Gb7 

Gdim 

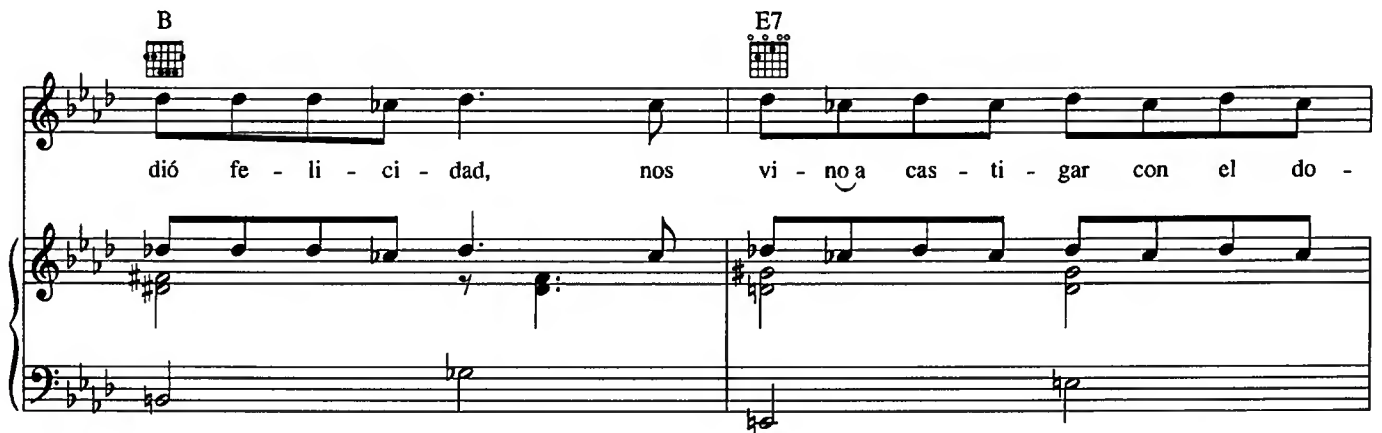
mis - ma ad - ver - si - dad que a - si co - mo tam - bién nos



B 

E7 

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




Eb7 

N.C.

lor. \_\_\_\_\_ La puer - ta se ce -



Bbm 

Bbdim 

Eb7 

Ab  4fr

ró de - trás de ti \_\_\_\_\_ y nun - ca más vol - vis te a a - pa - re - cer. \_\_\_\_\_



F7 Bbm Eb7

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

This system contains the first line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chord diagrams are provided for F7, Bbm, and Eb7. The piano part includes a triplet in the bass line.

Cm7b5 F7 Bbm

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

This system contains the second line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chord diagrams are provided for Cm7b5, F7, and Bbm. The piano part includes a triplet in the bass line.

Eb7b9 Eb7 Ab 4fr Bbm

bía en mi co - ra - zón por ti.

This system contains the third line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chord diagrams are provided for Eb7b9, Eb7, Ab 4fr, and Bbm. The piano part includes a triplet in the bass line.

Dbm6/Eb Em9/A Ab 6 3fr

This system contains the fourth line of music. It features a piano accompaniment with a long melodic line in the right hand and a bass line in the left hand. Above the system, guitar chord diagrams are provided for Dbm6/Eb, Em9/A, and Ab 6 3fr.

# LA RETIRADA

Words and Music by  
JOSÉ ALFREDO JIMÉNEZ

Moderately (♩ = ♩<sup>3</sup>)



*mf*



La dis - tan - cia en - tre los dos  
te a - sí oi - diá



(1., D.S.) es ca - da diá mas gran - de de tu a -  
(2.) pe - da - zo de mi vi - da si a - guan -



mor y de mi a - mor no es - tá que - dan - do na - da; \_\_\_\_\_  
te la so - le - dad re - cuer - da de un po - qui - to \_\_\_\_\_

sin em - bar-go el co - ra - zón no quie - re re - sig -  
 por - que dió te su - pe a - mar de - re - cho y sin men -

To Coda ⊕

nar - se \_\_\_\_\_ ha es - cu - char el tris - te a - diós \_\_\_\_\_  
 ti - ra \_\_\_\_\_ y te voy ya re - cor - dar \_\_\_\_\_

1

C

que sea tu re - ti - ra - da. \_\_\_\_\_ Cuan - do

2

C C7

por diós que muy bo - ni - to. De co - miar al - go <sup>3</sup> de re - <sub>3</sub>



F G7 C

cuer- do u - na la - gri - ma y un be - so y un ca - chi - to de tu pe - lo

F D7

de mí no te lle - ves na - da por - que ya lo tie - nes to - do yo soy tu yo

G7 N.C. D.S. al Coda

to - do pu - di - o La dis - tan - cia en - tre los dos

*rit.*

CODA C

que sea tu re - ti - ra - da.

# LA ULTIMA NOCHE

(Bolero)

Spanish Words and Music by  
BOBBY COLLAZO

Moderato

Piano introduction in F major, 4/4 time. The melody is in the right hand, starting with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. The bass line consists of a steady eighth-note accompaniment: G2, A2, B2, C3, D3, E3, F3, G3.

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

Chords: Fm, Bbm6, C7

Dynamic: *mp*

Second line of lyrics: fiel tes - ti - go de a - que - llos mo - men - tos en que fuis - te mí - a

Chords: Fm, F7, Bbm6

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

Chords: Dm7(b5), Db7, C7, Fm

Dynamics: *mf*, *sf*, *mp*



Bbm6 C7 Fm

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

F7 Bbm6

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

Dm7(b5) Db7 C7 Fm Tacet

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

*mf*

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

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

Gm7 C7 Gm7 C7 F D7 Gm7 F#o

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

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

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

Gm7 C7 Gm7 C7 F F7sus F

cuer - do de tu trai - ción. La

*D. S. al*  $\oplus$

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

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

L. H. *pp*