

VOCAL COLLECTION / WORDS / CHORD NAMES

# Ole Gormé

EYDIE GORMÉ/SPANISH FAVORITES



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# Ole Gormé

## EYDIE GORMÉ / SPANISH FAVORITES

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# BESAME MUCHO

English Lyric by  
SUNNY SKYLAR

Music and Spanish Lyric by  
CONSUELO VELAZQUEZ

Moderately

Piano introduction in G minor, 3/4 time, marked *mp*. The melody is in the right hand, and the accompaniment is in the left hand.

Dm
Gm6
Dm
Gm(sus<sup>A</sup><sub>C</sub>)
Gm

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

Piano accompaniment for the first vocal line, marked *mp-mf*. It features triplets and sustained chords.

Gm
F#dim
Gm
A7
Dm
A7
Dm

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

Piano accompaniment for the second vocal line, featuring triplets and sustained chords.

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

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

Piano accompaniment for the final vocal line, featuring sustained chords and a final cadence.

Besame Mucho - 3 - 1

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Dm 3 E7(b9) A7 3 Dm Gm6 Dm

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

Gm Dm A7 Gm6

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

Dm Gm Dm

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

E7 3 Bb7 3 A7 Dm Gm6 Dm 3

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

Gm (sus<sup>A</sup><sub>C</sub>) Gm F#dim 3 Gm 3 A7 3

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

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

through; \_\_\_\_\_ BÉ - SA - ME  
 vez; \_\_\_\_\_ bé - sa - me

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

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

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

true. \_\_\_\_\_ true. \_\_\_\_\_  
 pués. \_\_\_\_\_ pués. \_\_\_\_\_

r. h. poco rit.

# CUATRO VIDAS

(BLUE ECHOES)

English Lyric by  
FRED MEADOWS

Spanish Words and Music by  
JUSTO CARRERAS and  
JOE FARVER

Piano introduction in B-flat major, 4/4 time. The piece begins with a *mf* dynamic. The right hand features a melodic line with a triplet of eighth notes (G4, A4, Bb4) and a triplet of eighth notes (C5, Bb4, A4). The left hand provides a steady accompaniment. The piece concludes with a *rit.* (ritardando) marking.

Lento (*ad lib.*)

Bb Dbdim Cm7 F7 Bb Dbdim Cm7 F7

That par-a-dise, we used to share, Now has a sign, "No thor-ough-fare,"  
Al dul-ce son de mi can-tar quie-roo-fren-dar mi co-ra-zón.

Vocal line and piano accompaniment for the first verse. The piano accompaniment is marked *mp*. The melody is in B-flat major, 4/4 time, with a tempo of Lento (*ad lib.*). The lyrics are in English and Spanish.

Gm Gm7 Gm6 Ebm6 Bb Bbdim 3 F9 Fm7 F7

In rev-er-ie, You're there with me; But just in my rev-er-ie.  
To-do mi-ser, To-do mia-mor en a-ras deu-na pa-sión.

Vocal line and piano accompaniment for the second verse. The piano accompaniment includes triplets and a *rall.* (rallentando) marking. The lyrics are in English and Spanish.

Chorus

F7 Aug Bb Bb6 Bb

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

Vocal line and piano accompaniment for the chorus. The piano accompaniment features a steady accompaniment with some melodic lines in the right hand. The lyrics are in English and Spanish.



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B $\flat$  3 B $\flat$ dim 3 Cm G7 Cm G7 Cm F7

cov-ered in the moon's sil-v'ry glow. Mem - 'ries  
*vi das se-rian pa - ra ti. vi - da*

F7 G $\flat$ 6 F+

of a mil-lion thrill-ing kis-ses that van-ish-ed man-y tears a-go.  
*si-te lle-vas mi vi-da con-ten-to mo-ri-re por-ti.*

B $\flat$ 6 F+ B $\flat$ 6 B $\flat$

BLUE ECH - OES Seem to bring back your laugh-ter, your  
*Al - ma si te lle-vas mi al - ma con-*

B $\flat$  B $\flat$ dim Cm G7 Cm G7 C7 F7

voice wher-ev-er I may be. Can't we turn the  
*ten - to mo-ri-re por - ti. Ser si - te*

F7 Cm7 F7 Bb6 F+ Bb6 F+

clock back to where you were - n't just a mem - o - ry.  
 lle - va mi - ser con - ten - to mo - ri - re por - ti.

Bb Bb7 Bb Bb(b5) Bb Bb+ Bb+

Come to me, \_\_\_\_\_ And to - geth - er we can stroll in the star - dust of old lov - er's  
 Co - ra - zón \_\_\_\_\_ en mi co - ra - zón te lle vas mi al - ma mi vi - day mi -

Cm Bb7+ Eb Ebm Bb D7 Gm Bdim

lane. \_\_\_\_\_ But I'll cling to my BLUE ECH - OES \_\_\_\_\_ 'Til your  
 ser. \_\_\_\_\_ si tu vie - ra cua - tro vi - das. \_\_\_\_\_ cua - tro

Cm F7b9 1. Bb Cm7 F7+5 2. Bb Ebm Bb6

heart - strings re - ech - o a - gain. BLUE gain. \_\_\_\_\_  
 vi - das se - rien pa - ra ti. ti. \_\_\_\_\_



# FLORES NEGRAS

English Lyrics by  
RAY CHARLES

Spanish Words and Music by  
SERGIO DE KARLO

Moderato

*mf leggiero*

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

Tacet - - - - - Cm G7 Cm

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

*p*

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

Cm E° C Cmaj7 C C7b9

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

*mp*

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment maintains the triplet patterns. 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 concludes with the lyrics. The piano accompaniment continues with the triplet patterns. 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, ¿Po - drán men - tir?

C C Cmaj7 C C6

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

*mp - mf*

C6 C C6 Cm

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

G7 Dm7

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

G7 Dm7 G7 D7

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

G7 G+ Cmaj7 C6 C

night in June - time. Just to  
 ras 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. Yau - que más.

# FRENESÍ

Words and Music by  
ALBERTO DOMINGUEZ

Freely

N.C.

Cm

Am7b5

Bbm7

Eb7b9(b13)

Ab

Ab6/C

Bdim7

Bbm7

Eb9

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

Ab

Ab6/C Bdim7

Bbm7

Eb7b9

Eb9

Ab

Ab6/C

Bdim7

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

Bbm7

Eb9

Ab

Ab6/9

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

C C6 Ebdim7 Dm7 G9 C C6 Ebdim7

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

Dm7 G7b9 G7 C C6 Ebdim7 Dm7 G9

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

C Eb6/9

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

**Moderate Latin**

Bbm7 Eb7 Bbm7 Eb7 Bbm7 Eb7

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

Bbm7 Eb7 Ab6 Abmaj7 Abmaj7 Abdim7 Eb7

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

Ab6 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 -



Bbm7 Eb7 Bbm7 Eb7 Bbm7 Eb7

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

Bbm7 Eb7 Ab6<sup>3fr</sup> Abmaj7 Bbm7 Eb7

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

1 Ab6<sup>3fr</sup> E9 Eb7 N.C. 2 Ab6<sup>3fr</sup>

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

Bbm7 A9#11<sup>4fr</sup> Ab6/9

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

# Historia de un amor

Letra y Música: Carlos E. Almarán

Moderato

The piano introduction consists of three measures in a 3/4 time signature. The right hand features a melodic line with a trill in the second measure, while the left hand provides a simple harmonic accompaniment. 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-ma 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 trill in the right hand and a simple bass line in the left hand. The dynamic marking is *mp - mf*. Chord diagrams for *Lam7/b* and *D7* are provided below the piano part.



Gm



Gm7



Gm7



Gm6



F

The second line of the song features a vocal melody and piano accompaniment. The lyrics are: "ten-go so-le-dad 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 trill in the right hand and a simple bass line in the left hand. The dynamic marking is *mf*. Chord diagrams for *Gm*, *Gm7*, *Gm6*, and *F* are provided above the piano part. Chord diagrams for *Solm*, *Solm7+*, *Solm7*, *Solm6*, and *Fm* are provided below the piano part.



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

Mib Mi**b**7 Re7 Solm



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

Lam 7/5b Re7 Solm Solm7+



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

Solm7 Solm6 Fa



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

Mib Mi**b**7 Re7 Solm Dom Solm mp

Am 7**b**



D7



mor co - mo no hay o - tro i - gual, que me hi - zo com - pren -  
*told.* *but* *when it's hap - pen - ing to*

*cresc. poco a poco*

Lam 7**b**

Re7

Gm



der to - do el bien, to - do el mal, que le dió luz a mi  
*you!* *Though you know the sto - ry's*

Solm

Cm



Cm7+



Cm7



F7



F7/b



Bb



Bb-



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

Dom

Dom7+

Dom7

Fa7

Fa7/b

Sib

Sib7+

*no inglés*

Bb6



Gm



Cm6



Gm



D7/b



D



Eb



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

Sib6

Solm

Dom6

Dom

Re7/b

Re

Mib



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

*sfz* *mf*

Re7 Lam7/5b



en el al - ma só - lo ten - go so - le - dad y si yo 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



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

Fa Mib Mib7 Re7

1. Cm 3fr. Cm Am 7/5b D7

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

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

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

# LA PUERTA

Words and Music by  
LUIS DEMETRIO

**Flowing**

*mf*

**Bbm** **Dbm** **Gb**

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

**Bbdim** **Eb7** **Ab**

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

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

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

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

Detailed description: This is a musical score for the song 'LA PUERTA' by Luis Demetrio. It is written for guitar and piano. The score is in 4/4 time and the key signature has three flats (B-flat major or D-flat minor). The first system shows the beginning of the piece with a 'Flowing' tempo marking and a mezzo-forte (*mf*) dynamic. The guitar part features chords Bbm, Dbm, and Gb. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. The second system contains the first line of lyrics: 'La puer - ta se ce - rró de - trás de ti'. The guitar chords are Cb/Eb, Ddim, Eb7, and Bbm. The piano accompaniment continues with the same rhythmic pattern. The third system contains the second line of lyrics: 'y nun - ca más vol - vis - te a a - pa - re - cer.'. The guitar chords are Bbdim, Eb7, and Ab. The piano accompaniment remains consistent. The fourth system contains the third line of lyrics: 'De - jas - te a - ban - do - na - da la i - lu - sión que ha - bía en mi co - ra - zón por'. The guitar chords are F7, Bbm, Eb7b9, and Eb7. The piano accompaniment concludes the phrase with the same rhythmic accompaniment.

Cm Bbm7 Abmaj7 Fm/Eb Bbm

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

Bbdim Eb7 Ab F7

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

Bbm Eb7 Ab6 Gb7 A7

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

Ab6 Ebm Ebm/Ab Ab7

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

Dbm Gb7 Gdim

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

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

B E7

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

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

Eb7 N.C.

lor. La puer - ta se ce -

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

Bbm Bbdim Eb7 Ab 4fr

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

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



F7 Bbm Eb7

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

Cm7b5 F7 Bbm

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

Eb7b9 Eb7 Ab 4fr Bbm

bía en mi co - ra - zón por ti.

Dbm6/Eb Em9/A Ab 6 3fr

# LA ULTIMA NOCHE

(Bolero)

Spanish Words and Music by  
BOBBY COLLAZO

Moderato

Piano introduction in F minor, 4/4 time. The right hand features a melodic line with a long slur over the first four measures. The left hand plays a steady eighth-note accompaniment. Dynamics include a piano (*p*) marking.

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 fuís - 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*



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Bbm6 C7 Fm

sé con - ti - go, qui - sie - 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 F° F Eb7 D7 D7(b9)

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

Gm7 C7 Gm7 C7 F F7sus F

guer - do de tu trai - ción. La

*D. S. al*  $\oplus$

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

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

L.H. *pp*

# LUNA LUNERA

(Bolero)

Spanish Words and Music by  
TONY FERGO

The first system of musical notation features a grand staff with a treble and bass clef. The music is in 4/4 time. The treble clef part begins with a whole rest, followed by a series of eighth notes and a triplet of eighth notes. The bass clef part consists of a steady eighth-note accompaniment. A dynamic marking of *mf* is present in the first measure. A repeat sign is located at the end of the system.

The second system continues the musical notation. It features several triplet markings over eighth notes in the treble clef. The bass clef continues with the eighth-note accompaniment.

The third system shows the continuation of the piece. It includes a triplet of eighth notes in the treble clef. The bass clef accompaniment remains consistent. A dynamic marking of *f* appears in the final measure.

The fourth system includes the vocal melody and piano accompaniment. The vocal line is written in the treble clef with lyrics underneath. The piano accompaniment is in the grand staff. Chords G, Am, and G are indicated above the vocal line. The lyrics are: "Lu - na lu - ne - ra, cas - ca - be - le - ra, vey di - lea mi chi - qui - ta, por Dios, que me ne - ra, cas - ca - be - le - ra, vey di - lea mi chi - qui - ta, por Dios, que me". A dynamic marking of *mf* is present in the piano part.



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Am G C

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

1 F#m7b5 B7 E7 tacet ----- 2 Bb7b9 E7 Am

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

G Dm Dm7 Dm6 Dm7 F7

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

E7 Am Am7 G

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

F6 F7 E7 G Am

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

G Am Am7 G7

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

Am F7 E7 ⊕ Am G+ Am

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

Al  $\frac{3}{4}$  y

⊕ Am G F E7 E+ Am

zón.

# NOCHECITA DE ENSUEÑO

*Canción-Bolero*

Spanish Words and Music by  
VICTOR HUESCA

mf

Piano introduction in G major, 3/4 time. The melody is played in the right hand, and the bass line is in the left hand. The piece begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a half note G2, followed by quarter notes F#2, E2, and D2. The music is marked *mf*.

G B7 E7

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

Vocal line: No - che - ci - ta que de en - sue - ño hu - bo en mi vi - da. The piano accompaniment is in G major, 3/4 time, marked *mp-mf*. The melody is played in the right hand, and the bass line is in the left hand. The piece begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a half note G2, followed by quarter notes F#2, E2, and D2. The music is marked *mp-mf*.

E7 Em7 C A7 D11 D7

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

Vocal line: — en que mia - mor con tu ca - ri - ño se que -. The piano accompaniment is in G major, 3/4 time, marked *mp-mf*. The melody is played in the right hand, and the bass line is in the left hand. The piece begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a half note G2, followed by quarter notes F#2, E2, and D2. The music is marked *mp-mf*.

Gmaj7 G6 Gmaj7 G G

dó. Con el al - ma he - cha pe -

Vocal line: dó. Con el al - ma he - cha pe -. The piano accompaniment is in G major, 3/4 time, marked *mp-mf*. The melody is played in the right hand, and the bass line is in the left hand. The piece begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a half note G2, followed by quarter notes F#2, E2, and D2. The music is marked *mp-mf*.



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B7 E7 Em7

da - zos — yo te di - go — que he su-

C A7 D11 D7 G C G D

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

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

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

C Em7

li - rio, — tú te bur - las — y no

A7 D7

tie - nes com - pa - sión. Yo te

G B7 E7

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

E7 Em7 C A7 D11 D7

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

1. G G#° Am7 D9 2. G D7 G6

ción. No - che - ción.

# NOSOTROS

English Lyric by  
AL STEWART

Spanish Words and Music by  
PEDRO JUNCO, JR.

Moderately

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

VERSE Fm Cm Fm Cm

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

The first verse of the song is written for voice and piano. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. The lyrics are in English and Spanish. The chords are Fm, Cm, Fm, and Cm. The dynamic is 'mp'.

Fm Cm1 Ab7 G7

Two hearts as one were mat - ed, And we'll keep it that  
*de qui sás nos pe - res do - lo - ro - so tal*

The second verse continues the melody. The chords are Fm, Cm1, Ab7, and G7. The piano accompaniment features a steady eighth-note bass line.

Cm Fm6 G7 Fm Cm

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

The third verse features a change in the piano accompaniment with a more active bass line. The chords are Cm, Fm6, G7, Fm, and Cm. The dynamic is 'mp'.

Fm Cm Fm

If you are there be - side me, I'll have your love to  
*queaun-que me due leal - ma - yo ne-ce-si - to ha-*

The fourth verse concludes the piece. The chords are Fm, Cm, and Fm. The piano accompaniment remains consistent with the previous verses.

Cmaj Ab7 G7+ G7 Cmaj G7

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

R. H.

CHORUS Cmaj7 C6 F7 C F7

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

mp-mf

Cmaj7 F#dim G7 Dm7 G7

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

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

G7 C C#dim Dm7 G9 Guitar Tacet

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

Cmaj7 C8 F7 C F7

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

C C7 C7+ F C9+ F6

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

Fm6 C Em7 b5

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

A7 Dm7 G7

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

1c F#dim Dm G7 2c Bb7 C6

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

*ritard.*

# PERFIDIA

English Lyric by  
MILTON LEEDS

Spanish Words and Music by  
ALBERTO DOMINGUEZ

Moderately, with expression

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

Verse

Cm Gm (F Bass) F#m Fm

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

The first verse of the song is set in C minor. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The vocal melody is written in the treble clef.

G7 B° E7 Cm C7

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

The second verse continues the musical theme. The piano accompaniment includes a prominent G7 chord in the right hand. The vocal melody is marked with a 'p' (piano) dynamic.

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

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

The final line of the song concludes with a series of chords in the piano accompaniment, including Gm, F#m, Fm, Fm6, D7, G, G11, and G7b9. The vocal melody ends on a sustained note.

Perfidia - 4 - 1

C Am F6 G7 C Am F6 G7

To  
Mu-

*mp*

C Am7 Dm7 G7 C 3 Am7

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

Dm7 G7 C 3 Am7 Dm7 3 Dm6 B7b5

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

E Dm7 G9 G7 C Am

arms; \_\_\_\_\_ Your eyes \_\_\_\_\_  
 rar. \_\_\_\_\_ Yel mar, \_\_\_\_\_

Dm7 G7 C 3 Am7 Dm7 G7  
 are ech - o - ing "PER - FI - DI - A," For - get - ful of our  
 es - pe - jo de mi co - ra - zón, las ve - ces que me ha

C 3 Am7 Dm7 3 Dm6 B7b5 E B7 E  
 prom - ise of love, you're shar - ing an - oth - er's charms.  
 vis - to llo - rar la per - fi - dia de tu a - mor.

Dm7 E Dm Dm6 Dm7 Dm6  
 With a sad la - ment, my dreams have fad - ed like a bro - ken mel - o -  
 Te he bus - ca - do don - de quie - ra que yo voy y no te pue - do ha -

E F7 E F7 E7 F7 E7 Dm Dm6  
 dy; While the gods of love look down and laugh at  
 llar. ¿Pa - ra qué quie - ro - g - tros be - sos si tus



Dm6 G7 E B7b5 E Dm7 Fm6 G7

what ro-man-tic fools we mor-tals be; \_\_\_\_\_ And  
 la-bios no me que-ren ya be-sar? \_\_\_\_\_ Y

C Am7 Dm7 G7 C 3 Am7

now \_\_\_\_\_ I know my love was not for you,  
 tú. \_\_\_\_\_ ¡Quién sa-be por don-de an-da-rás,

Dm7 G7 C 3 Am7 Dm7 3 G9

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

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

bye. \_\_\_\_\_ To bye. \_\_\_\_\_  
 mí! \_\_\_\_\_ Mu- mí. \_\_\_\_\_

*poco rall.* *p*

# QUIEN SERA

English Lyric by  
NORMAN GIMBEL

(SWAY)

Spanish Words and Music by  
PABLO BELTRAN RUIZ

Moderato

Piano introduction in G major, 4/4 time, marked Moderato. The piece begins with a forte (f) dynamic. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

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

Chords: F#o B7 F#o B7 Em

Vocal line with lyrics and Spanish lyrics. Piano accompaniment includes chords and a rhythmic bass line. Dynamics include mf.

Like the la-zy o-cean hugs the shore, hold me close, sway me more.  
*Quien se-rá la que me de su-a-mor Quien se-rá Quien se-rá*

Chords: Em C9#11 C9 B9 C9#11 C9 B7b9 Em6 B7b9 Em6

Vocal line with lyrics and Spanish lyrics. Piano accompaniment includes chords and a rhythmic bass line.

— Like a flow-er bend-ing in the breeze, bend with me, sway with ease,-  
 — *Yo no sé si la po-dré en-con-trar yo no sé yo no sé*

Chords: Em6 F#o B7 F#o B7 Em

Vocal line with lyrics and Spanish lyrics. Piano accompaniment includes chords and a rhythmic bass line.

When we dance you have a way with me, stay with me, sway with me.  
*Yo no sé si vol-ve-réa que-rer Yo no sé Yo no sé*

Chords: Em C9#11 C9 B9 C9#11 C9 B7b9 Em6 B7b9 Em6

Vocal line with lyrics and Spanish lyrics. Piano accompaniment includes chords and a rhythmic bass line.



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G6 Bb<sup>o</sup> D7 G

Oth-er dan - cers may be on the floor, dear, but my eyes will see on - ly you, —  
 He que-ri - do vol - ver a vi - vir la pa-sión y el ca - lor de o-tro a-mor —

G B7 D#<sup>o</sup> B7 Em C9 B7b9

On - ly you have that ma - gic tech - nique, — when we sway I grow weak.  
 de o-tro a-mor que me hi-cie-ra sen-tir — que me hi-cie-ra fe - liz co-mo a-yer lo

Em F#<sup>o</sup> B7 F#<sup>o</sup> B7 Em

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

Em C9#11 C9 B9 C9#11 C9 B7b9 1. Em6 B7b9 Em6 Em C7

Make me thrill as on - ly you know how, sway me smooth, sway me now, —  
 Quien se-rá la que me dé sug-a-mor Quien se-rá Quien se-rá —

Em 2. Em6 B7b9 Em6 C B7 Em

When ma-rim-ba rhy - thms sway me now, — Sway me smooth, sway me now. —  
 Quien se-rá la que me Quien se-rá — Quien se-rá, quien se - rá. —

# SABOR A MÍ

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

Slowly

Am7 Cm6 E7b9 Am7 D7b9<sup>4fr</sup>

*mf*

G N.C. Am7 Cm Am7b5

Tan - to tiem - po dis - fru - ta - mos es - te a - mor nues - tras al - mas se a - cer -

*mp*

Gmaj7 G/B Bbdim7 Am7

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

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

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

Am7 Cm Am7b5 Gmaj7 G/B

sen-cia en tu vi- vir, \_\_\_\_\_ bas- ta- ría con a- bra- zar- te y con- ver- sar, \_\_\_\_\_

Bbdim7 Am7 D7

— tan- ta vi- da yo te di que por fuer- za tie- nes ya sa- bor a

G Cm G C#dim7 Dm7 G9 Dm7 G7 G7#5

mi. \_\_\_\_\_ No pre- ten- do ser tu due- ño no soy

C G7#5 C6 Em7 A7

na- da, yo no ten- go va- ni- dad, De mi vi- da doy lo

Em7 A7 D7 Am7 D7 N.C.

bue - no yo tan po - bre que o - tra co - sa pue - do dar? Pa - sa - rán más de mil  
 love me. If you

Am7 Cm Am7b5 Gmaj7 G/B

a - ños mu - chos más, yo no sé si ten - ga a - mor la e - ter - ni - dad,

Bbdim7 Am7 D7

Pe - ro a - llá tal co - mo a - quí en la bo - ca lle - va - rás sa - bor a

1 G Cm G C#dim7 2 G C7 G

mí. No pre - mí.

*mp* *rit.* *pp*

# UN TELEGRAMA

English lyric by  
ESLY SCHWARTZ and  
JEWEL BRODSKY  
Moderately

(MY SUNDAY BABY)

Spanish Words and Music by  
HNOS. GARCIA SEGURA

C Cmaj7 3 C6 Cmaj7 C Cmaj7

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

C6 C Gm C7 F6 G7 C

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

Dm7 G7 G7<sup>b9</sup>/<sub>#5</sub> C Cmaj7 3 C6 Cmaj7 C

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



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C Cmaj7 C6 C Gm C7 F6 G7

al - ways to - geth - er, — MY SUN - DAY BA - BY, MY SUN - DAY  
 un te - le - gra - ma — que me de - 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, tu co - ra - zón,

Fmaj7 F6 B9 C9 F Fmaj7 F6 C#9

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

D9 G Gmaj7 G6 Dm7

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



Fm Fm6 3 Dm7b5 G7 C Cmaj7 3

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

C6 Cmaj7 C Cmaj7 C6

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

C Gm C7 F6 G7 C Dm7 G7 G7b9

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

C Cmaj7 3 C7 Cmaj7 C6 Cmaj7 C6

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

C Em7 Am7 D7 G7 Dm7 G7 C C9 C7

1.

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

*D.S. al Fine*

*Fine*

Cmaj7 C6 Ebdim G7 Dm7 G7 C Ab7 C

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

Ebdim G7 Dm7 G7 Gm6 A7 A7<sup>b9</sup> A7<sup>b9</sup> Dm7

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

Dm7 Dm7 G9 C G7+ C6

I love you!  
 te que rrē.

# Y

(Bolero)

Spanish Words and Music by  
MARIO DE JESUS

Molto moderato

The piano introduction consists of two staves (treble and bass clef) in G major, 4/4 time. The tempo is marked 'Molto moderato'. The music features a series of chords and melodic lines. Dynamic markings include *mp*, *mf*, *f*, and *p*.

G Am7 D7

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

The first system of the vocal melody is on a single staff with lyrics underneath. The piano accompaniment is on two staves below. The key signature is G major. Chords G, Am7, and D7 are indicated above the vocal line. The piano accompaniment includes a *mp-mf* dynamic marking.

G6 G Bb° Am7 D7

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

The second system of the vocal melody continues with lyrics. The piano accompaniment continues on two staves. Chords G6, G, Bb°, Am7, and D7 are indicated above the vocal line.

D7 G G#° 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 of the vocal melody concludes with lyrics. The piano accompaniment continues on two staves. Chords D7, G, G#°, D7, and G are indicated above the vocal line.



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

G Am7 G G7 C

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

G7 Cmaj9 C6 A7

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

D6 A7 Am7 D7

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

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line begins with a half note 'al - ma' followed by a quarter rest, then a quarter note 'y' and a quarter note 'hoy'. The piano accompaniment starts with a half note chord in the right hand and a half note chord in the left hand. Dynamics include *f* and *mf*.

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 -

The second system continues the vocal line with 'de - bo, di - me en - ton - ces, tu a - ban - do - no?' and '¿Y en qué ru - ta tu pro - me - sa se per -'. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

E7 Bm7 E7 Am Am7b5 G Bm7b5 E7

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

The third system continues the vocal line with 'dio?' and 'Y si di - ces la ver - dad, yo te per - do - no \_\_\_\_\_ y te'. The piano accompaniment includes a *f* dynamic marking and features some chromatic movement in the right hand.

A7 D7 1. G G#° D7 2. G Am7 Gmaj7

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

The fourth system concludes the piece with the vocal line 'lle - vo en mi re - cuer - do jun - to a Dios. ¿Y qué hi - Dios.' The piano accompaniment features a *mf* dynamic and a *rit.* (ritardando) marking. The system ends with a double bar line and repeat signs.