

PIANO · CANTO · GUITARRA

PIANO · VOCAL · GUITAR

# Luis Miguel

SELECTIONS FROM  
ROMANCE,  
SEGUNDO ROMANCE  
AND ROMANCES



# Luis Miguel

*Morón*

SELECTIONS FROM  
ROMANCE,  
SEGUNDO ROMANCE  
AND ROMANCES

- 2    BESAME MUCHO (KISS ME MUCH)
- 9    CONTIGO EN LA DISTANCIA
- 14   EL RELOJ
- 19   ENCADENADOS
- 24   HISTORIA DE UN AMOR
- 34   INOLVIDABLE
- 29   LA BARCA
- 40   LA PUERTA
- 45   MUCHO CORAZON
- 50   NO ME PLATIQUES MAS
- 56   NOCHE DE RONDA (BE MINE TONIGHT)
- 68   NOSOTROS
- 63   SABOR A MI (BE TRUE TO ME)
- 76   SIN TI
- 108  SOLAMENTE UNA VEZ  
(YOU BELONG TO MY HEART)
- 82   TODO Y NADA
- 88   UNO
- 96   USTED
- 101  VOY A APAGAR LA LUZ/  
CONTIGO APRENDI



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# BÉSAME MUCHO

Music and Spanish Words by CONSUELO VELAZQUEZ  
English Words by SUNNY SKYLAR

Moderately, with a beat

N.C.

*mf*

Gm7

E♭maj9

Cm11

1

Gm7

2

Gm7

N.C. Gm7

Bé - sa - me, — bé - sa - me

Detailed description: This system contains the first two staves of music. The vocal line (top staff) begins with a whole rest, followed by a quarter note G4, then eighth notes A4 and Bb4, and a quarter rest. The piano accompaniment (bottom two staves) starts with a quarter rest, followed by eighth notes G3, F3, E3, and D3. The key signature has two flats (Bb and Eb), and the time signature is 4/4. Chord diagrams for N.C. and Gm7 are shown above the vocal staff.

Cm7 Cm G7/B

mu - cho — co - mo si fue - ra es - ta

Detailed description: This system contains the third and fourth staves of music. The vocal line (top staff) has a dotted quarter note G3, a quarter rest, a quarter note G3, and a quarter rest. The piano accompaniment (bottom two staves) features a steady eighth-note accompaniment. Chord diagrams for Cm7, Cm, and G7/B are shown above the vocal staff.

Eb/Bb D7/A Gm7

no - che la úl - ti - ma vez.

Detailed description: This system contains the fifth and sixth staves of music. The vocal line (top staff) has eighth notes G3 and Ab3, a quarter rest, eighth notes Bb3 and C4, and a quarter note D4. The piano accompaniment (bottom two staves) continues with eighth-note accompaniment. Chord diagrams for Eb/Bb, D7/A, and Gm7 are shown above the vocal staff.

G7 Cm7

Bé - sa - me, — bé - sa - me mu - cho —

Detailed description: This system contains the seventh and eighth staves of music. The vocal line (top staff) has eighth notes G3 and Ab3, a quarter note Bb3, a quarter rest, eighth notes G3 and Ab3, and a quarter note Bb3. The piano accompaniment (bottom two staves) continues with eighth-note accompaniment. Chord diagrams for G7 and Cm7 are shown above the vocal staff.

Gm Gm/F A7/E A7

que ten - go mie - do a per - der - te per - der - te des -

D7 Gm7

pués. Bé - sa - me, — (Bé - sa - me, -  
(D.S.) Bé - sa - me, —

Cm7

bé - sa - me mu - cho — }  
bé - sa - me mu - cho — }

Cm G7/B Eb/Bb D7/A Gm7

co - mo si fue - ra es - ta no - che la úl - ti - ma vez.

G7



Bé - sa - me,

bé - sa - me

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a whole rest, followed by a melodic phrase starting on a G4 note. A slur covers the first two notes, and a triplet of eighth notes follows. The piano accompaniment consists of chords in the right hand and a rhythmic bass line in the left hand.

Cm7



mu - cho

Gm



Gm/F



que ten - go mie - do a per -

The second system continues the vocal melody. The vocal line has a whole rest followed by a melodic phrase. The piano accompaniment features chords in the right hand and a rhythmic bass line in the left hand.

A7/E



D7



Gm7



G7



der - te per - der - te des - pués.

The third system continues the vocal melody. The vocal line has a whole rest followed by a melodic phrase. The piano accompaniment features chords in the right hand and a rhythmic bass line in the left hand.

Cm7



Qui - ro te - ner - te muy cer - ca mi - rar - me en - tus o - jos ver - te jun - to a

Gm7



D7



The fourth system continues the vocal melody. The vocal line has a whole rest followed by a melodic phrase. The piano accompaniment features chords in the right hand and a rhythmic bass line in the left hand.

G7 Cm7 Gm7

mí. Pien - sa que tal vez ma - ña - na ya es - ta - ré le -

A7 D7 Gm7

- jos muy le - jos de a - quí. Bé - sa - me, -

Cm7

bé - sa - me mu - cho -

Cm G7/B Eb/Bb D7/A Gm7

co - mo si fue - ra es - ta no - che la úl - ti - ma vez.

G7

Bé - sa - me, — bé - sa - me

Cm7 <sup>3fr</sup> Gm <sup>3fr</sup> Gm/F

mu - cho — que ten - go mie - do a per -

To Coda ⊕

A7/E D7 Gm7

der - te per - der - te des - pués. —  
(Bé - sa - me, bé - sa - me, bé - sa, bé - sa - me mu - cho.

E♭maj9 Cm11

Bé - sa - me, bé - sa - me, bé - sa, bé - sa - me mu - cho. Bé - sa - me, bé - sa - me, bé - sa,



1

Gm7

bé - sa - me mu - cho. Bé - sa - me, bé - sa - me, bé - sa, bé - sa - me mu - cho.)

2

D.S. al Coda

bé - sa - me mu - cho.

CODA

Gm7

pués. (Bé - sa - me, bé - sa - me, bé - sa, bé - sa - me mu - cho.)

Eb maj9

Cm11

Bé - sa - me, bé - sa - me, bé - sa, bé - sa - me mu - cho. Bé - sa - me, bé - sa - me, bé - sa,

Gm7

Repeat and Fade

Optional Ending

bé - sa - me mu - cho. Bé - sa - me, bé - sa - me, bé - sa, bé - sa - me mu - cho.) Bé - sa - me.

# CONTIGO EN LA DISTANCIA

Words and Music by  
CÉSAR PORTILLO DE LA LUZ

Slowly

mp

Gmaj7 Cmaj9 F9b5 Gmaj7

3 3 3

This system of musical notation is for the piano accompaniment. It features a treble and bass clef with a 4/4 time signature. The melody in the treble clef includes triplets of eighth notes. Chord diagrams for Gmaj7, Cmaj9, F9b5, and Gmaj7 are provided above the staff. The bass line consists of sustained chords and single notes.

Cmaj9 C#m7 F#7 Bm7b5 E7

3 3 3

This system continues the piano accompaniment. It includes chord diagrams for Cmaj9, C#m7 (4fr), F#7, Bm7b5, and E7. The treble clef features triplets of eighth notes and a triplet of quarter notes. The bass line continues with sustained chords and notes.

Am7 Am7/D G(add2)

3 3 3

This system continues the piano accompaniment. It includes chord diagrams for Am7, Am7/D, and G(add2). The treble clef features triplets of eighth notes and a triplet of quarter notes. The bass line continues with sustained chords and notes.

Bm7 Bbm7 Am7 D G(add2)

2fr

No ex - is - te un mo - men - to del dí - a en que

This system includes the vocal line and piano accompaniment. The vocal line is in the treble clef with lyrics. The piano accompaniment is in the bass clef. Chord diagrams for Bm7 (2fr), Bbm7, Am7, D, and G(add2) are provided above the vocal staff. The piano accompaniment continues with sustained chords and notes.

Am7 D7 Gmaj7 F#m7b5 B7

pue - da a - par - tar - me de ti el mun - do pa - re - ce dis - tin -

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Chords are indicated above the staff: Am7, D7, Gmaj7, F#m7b5, and B7. The key signature has one sharp (F#). There are triplets in the vocal line and piano accompaniment.

Em9 A7 Am7 Eb7

to cuan - do no es - tas jun - to a mí.

Detailed description: This system contains the next two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Chords are indicated above the staff: Em9, A7, Am7, and Eb7. The key signature has one sharp (F#). There are triplets in the vocal line and piano accompaniment.

**A little faster**

D7 Bbdim Am7

No hay be - lla me - lo - dí - a,

Detailed description: This system contains the next two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Chords are indicated above the staff: D7, Bbdim, and Am7. The key signature has one sharp (F#). The tempo marking 'A little faster' is present. There are triplets in the piano accompaniment.

C/D D7 Gmaj7 G6

en que no sur-jas tu ni yo quiero es - cu-char -

Detailed description: This system contains the final two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Chords are indicated above the staff: C/D, D7, Gmaj7, and G6. The key signature has one sharp (F#). There are triplets in the piano accompaniment.

Am7 D7 Gmaj7

la — si no la es - cu-chas tu.

B7 Em7 F#7

Es que te has con - ver - ti - do — en par - te de mi al -

Bm7 E7b9 Am7

ma, — ya na - da me con - sue - la

D7 Bm7 E7

si no es - tás tu tam - bién. — Más a - llá de tus

Am F9 D7 Bm7<sup>2fr</sup>

la - bios \_\_\_\_\_ del sol y las es - tre - llas \_\_\_\_\_

The first system of the musical score features a vocal line and piano accompaniment. The vocal line starts with a half note 'la' followed by a dotted half note 'bios', then a quarter rest, and continues with 'del sol y las es - tre - llas' over a dotted half note. The piano accompaniment consists of a right hand with chords and moving lines, and a left hand with a steady eighth-note bass line.

Em7 Am7 Am7/D D9 D7b9<sup>4fr</sup>

con - ti - go a la dis - tan - cia a - ma - da mí - a, es -

The second system continues the piece. The vocal line has a quarter rest, followed by 'con - ti - go a la dis - tan - cia' over a dotted half note, then 'a - ma - da mí - a,' over a dotted half note, and 'es -' over a quarter note. The piano accompaniment features a right hand with chords and a left hand with a steady eighth-note bass line.

G(add2) B7 Em

toy. \_\_\_\_\_

The third system shows the vocal line with a half note 'toy.' followed by a dotted half rest. The piano accompaniment includes a right hand with chords and a left hand with a steady eighth-note bass line, featuring triplets in both hands.

F#7#9<sup>3fr</sup> Bm7<sup>2fr</sup> E7b9

En par - te de mi al - ma, ya na - da \_\_\_\_\_ me con -

The fourth system features the vocal line with a quarter note 'En', a dotted quarter note 'par - te', a quarter note 'de', a quarter note 'mi', a dotted quarter note 'al - ma,', a quarter rest, and 'ya na - da' over a dotted half note, followed by 'me con -' over a quarter note. The piano accompaniment includes a right hand with chords and a left hand with a steady eighth-note bass line, featuring triplets in both hands.

Am7 D7 Bm7

sue - la si no es - tás tu tam - bién.

E7 Am7 F9 D7 D7/C

Más a - llá de tus la - bios del sol y las es -

Bm7 Em7 Am7

tre - llas con - ti - go a la dis - tan - cia a - ma - da

C/D D7b9 G(add2) Cmaj7 G(add2)

mí - a, es - toy.

*rit.*

# EL RELOJ

Words and Music by  
ROBERTO CANTORAL

Moderately

F(add9) Dm7 Gm7 C7  
*mf*

F(add9) Dm7 Gm7 C7 F Dm7  
 Re - loj no mar - ques las ho -

Gm7 C7 Fmaj7 Dm7 Gm7 C7  
 - ras por - que voy a en - lo-que - cer

F Dm7 Gm7 C7  
 e - lla se i - rá pa - ra siem - pre

Fmaj7 Dm7 Gm7 C7

cuan - do a - ma - nez - ca o - tra vez. No -

F Dm7 Gm7 C7 Fmaj7 Dm7

más nos que-da es - ta no - che pa - ra vi-vir nues - tro a -

Gm7 C7 F6 Dm7 Gm7 C7

- mor. Y tu tic - tac me re - cuer - da

Fmaj7 Dm7 Gm7 C7 F Dm7

mi irre-me-dia - ble do - lor. Re - loj de - tén tu ca -



Am7 Abm7 Gm7 C7

mi - no por - que mi vi - da se a -

F D7b9 Gm7 C7

pa - ga e - lla es la es - tre - lla que a -

Am7 Dm7 Gm7 C7 F

lum - bra mi ser yo sin su a - mor no soy na - da. De -

Dm Am Bb C7

tén el tiem - po en - tus ma - nos haz es - ta no - che per -

F D7b9 Gm7 Eb9 To Coda

pe - tu - a. Pa - ra que nun - ca se

Fmaj7 Dm7 Gm7 C9

va - ya de mí pa - ra que nun - ca a - ma -

F Gm7 C7 Fmaj7 Dm7

nez - ca. Sax solo

Gm7 C7 Fmaj7 Dm7 Gm7 C7

F6
Dm7
Gm7
C7
F
Dm7

Gm7
C7

**D.S. al Coda**

*Solo ends*    Re -

**CODA** Fmaj7 Dm7

va - ya de mí

Gm7
C7
F
Dm7

pa - ra que nun - ca a - ma - nez - ca.

Gm7
C7
F(add9)
Dm7
Gm7
C7
Fmaj7

Hey.

# ENCADENADOS

Words and Music by  
CARLOS ARTURO BRIZ

Slowly

*mf*

E $\flat$ m7 Ab7 D $\flat$ maj7 G $\flat$

Moderately slow

E $\flat$ m7 F7 B $\flat$ m Fm9 E9 E $\flat$ m7

Tal vez se-ría me-jor — que no vol -

B $\flat$ m7 E9 E $\flat$ m7 Cm7 $\flat$ 5 F7

vie - ras qui - zás fue - ra me - jor — que me ol - vi -

B $\flat$ m7 E9 B $\flat$ 7 E $\flat$ m7 Ab7

da - ras vol - ver es — em - pe - zar a a - tor - men -

Db Gbmaj7 C7 Gb7

tar - nos a que - rer - nos pa - ra o - diar - nos — sin prin - ci - pio ni

F7 Bb7(b13) Ebm7

fi - nal. Nos he - mos he - cho tan - to, tan - to

Bbm7 E9b5 Ebm7 Cm7b5 F7

da - ño que a - mor en - tre nos - o - tros, es mar - ti -

Bbm7 E9 Bb7 Ebm7 Ab7

ri - o ja - más qui - so lle - gar el — de - sen -

Db Gbmaj7 Cm7b5 F7 Bbm A7

ga - ño ni el ol - vi - do, ni el de - li - rio se - gui - re - mos siem - pre i - gual. Ca -

Ab7 Db Fm7 Bbm7 Ebm7 Ab7

ri - ño co - mo el nues - tro es un cas - ti - go que se lle - va en el al - ma has - ta la

Db Fm7b5 Bb7 Ebm7 F7

muer - te mi suer - te ne - ce - si - ta de tu

Bbm Bbm/Ab C7/G C7

suer - te y tú me ne - ce - si - tas mu - cho

F7 Ebm9 Cm7b5 F7

más. Por e - so no ha - brá nun - ca des - pe -

Bbm7 E7b5 Ebm9 Cm7b5 F7

di - da ni paz al - gu - na ha - brá de con - so -

Bbm7 Bb7 Ebm7 Ab7

lar - nos. El pa - so del do - lor, ha de en - con -

To Coda ⊕

Db Gbmaj7 Cm7b5 F7

trar - nos de ro - di - llas en la vi - da fren - te a fren - te y na - da

Bbm Cm7b5 F7 Bbm7 Fm9 Bb13

más.

Ebm7 Cm7b5 F7 Bbm7 Bb7 Ebm7 Ab7

Db Gbmaj7 Cm7b5 F7 Bbm A7

D.S. al Coda

Ca -

Very slowly

CODA Cm7b5 F7 Bbm7 Gbmaj7 Bbm9

vi - da fren - te a fren - te — y na - da más.

♩



# HISTORIA DE UN AMOR

Words and Music by  
CARLOS ALMARAN

Moderately

Dm C G/B C G/B F/A Bdim F/A E/G#

*mp*

Am E7/B Am/C A/C# Dm7 G/B C F/A

*mf*

Bdim E7 Dm6/A Am Bm7b5

Ya no es-tas más a mi la-do co-ra-zón,

E7 Asus(add2) Am Em7(add4) Am(add2)

en el al-ma só-lo ten-go so-le-dad y si ya no pue-do

G(add2)

F(add2)

B7

E

E/D

ver - te por-que Dios me hi-zo que - rer - te pa-ra ha-cer - me su - frir más.

Am/C

Fmaj7

Bm7b5

E7b5

E7/G#

Siem-pre fuis - te la ra - zón de mi ex - is - tir, — a - do - rar - te pa - ra

Asus(add2)

Am

G/F

Fmaj7

G(add2)

G13

Gb13

mi fue re - li - gión — y en tus be - sos — yo en-con - tra - ba el ca-lor que me brin-

F13

Bm7/E

E7b9

Am(add2)

D/E

Am11

da - ba el a - mor — y la pa - sión. Es la his - to - ria de un a - mor —

**Bm7b5** **E7** **E7/D** **Cmaj7**

co-mo no hay o - tro i - gual, que me hi - zo com-pren - der to-do el bien, to-do el

**Fmaj7** **Dm7** **G/B**

mal. Que le dió luz a mi vi - da a - pa - gán - do - la des -

**Cmaj9** **F/A** **Dm/A** **Am/E** **Dm** **Dm/C**

pués ay que vi - da tan ob - scu - ra

**Bm7b5** **F9b5** **E** **E/D** **Am/C** **Fmaj9**

sin tu a - mor no vi - vi - ré Siem-pre fuis - te la ra -

Bm7b5 E7b5 E7/G# Am9

zón de mi ex - is - tir, — a - do - rar - te — pa - ra mi fue re - li - gión —

G/F Fmaj7 G13 To Coda ⊕ Gb13

y en tus be - sos — yo en - con - tra - ba el ca - lor que me brin -







F13 Bm7/E E7b9 Am D7 Am11

da - ba el a - mor — y la pa - sión.


Bm7b5 E7b5 E7/G# Am9








G/F  Fmaj7  G13  2fr Gb13 




F13  Bm7/E  E7b9  Am7  D/E  Am11  5fr D.S. al Coda

Es la his-to - ria de un a - mor.



CODA  F13  Bm7/E  E7b9  Dm  C  G/B 

da - ba el a - mor y la pa - sión.



C  G/B  F/A  Bdim  F/A  E/G#  Am11  5fr



# LA BARCA

Words and Music by  
ROBERTO CANTORAL

Moderately

Edim



Fm7



Bb7b9



The first system of musical notation for 'La Barca' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (Bb, Eb, Ab) and the time signature is 4/4. The music begins with a dynamic marking of *mf*. The first measure features a guitar chord diagram for Edim. The second measure features a guitar chord diagram for Fm7. The third measure features a guitar chord diagram for Bb7b9. The melody in the upper staff includes triplet markings over the eighth notes in the third and fourth measures.

Eb



Fm7



Gm7



Gbdim7



The second system of musical notation continues the piece. It features two staves. The upper staff has a guitar chord diagram for Eb with a 3fr marking. The melody includes triplet markings over the eighth notes in the first, second, and third measures. The lower staff continues the bass line with quarter notes.

Fm7



Abm



The third system of musical notation continues the piece. It features two staves. The upper staff has a guitar chord diagram for Fm7. The melody includes triplet markings over the eighth notes in the first, second, and third measures. The lower staff continues the bass line with quarter notes.

Gm7



F#m7



Fm7



Bb7



The fourth system of musical notation concludes the piece. It features two staves. The upper staff has guitar chord diagrams for Gm7, F#m7, Fm7, and Bb7. The melody includes triplet markings over the eighth notes in the first, second, and third measures. The lower staff continues the bass line with quarter notes.

Eb6/9      F#dim7      Fm7      Bb7      Fm7      Bb7#5

Di-cen que la dis-tan-cia es el ol-vi-do      pe-ro yo no con-ci-bo e-sa ra-

Ebmaj7      Fm      Eb6/9      F#dim7      Fm7

zón.      Por-que yo se-qui-re sien-do el cau-ti-vo      de

Bb7      Fm7      Bb7#5      Ebmaj7      Dm7b5      G7      Cm7      Dm7b5      G7

los ca-pri-chos de tu co-ra-zón.      Su-pis-te es-cla-re-cer mis pen-sa-

Cm7      Bb

mien-tos      me dis-te la ver-dad que yo so-ñe      a-huyen-

Ab Ab/Gb

tas - te de mi — los su - fri - mien - tos. En la pri - me - ra no - che que te a -

Gsus G7 Ab6 Db9

mé. Hoy mi play - a se vis - te de a - mar - gu - ra

Gm7 C9 Fm7

por - que tu bar - ca tie - ne que par - tir. A cru - zar o - tros ma - res de lo -

Bb Fm9 E9 Gm7 Db9 C7sus C7

cu - ra cui - da que no nau - frague en — tu vi - vir



Fm7 Abm6 Gm7

cuan-do la luz del sol se es - te a pa - gan - do y — te sien - tas can - sa - da de va -

C9 Fm7 Bb7 To Coda ⊕

gar pien - sa que yo por ti es - ta - re es - pe - ran - do

Fm7/Bb Bb7 Eb Edim7 Fm7

has - ta que tu de - ci - das re - gre - sar.

Bb7b9 Eb Fm7

Gm7 Gbdim7 Fm7

Abm Eb

D.S. al Coda

Dm7b5 G7

Su -

CODA

Fm7/Bb Bb7 Eb

has - ta que tu de - ci - das re - gre - sar.

Ab Db7 Ebmaj7 Eb13#11

Has - ta que tu de - ci - das re - gre - sar.

# INOLVIDABLE

Words and Music by  
JULIO GUTIERREZ

## Rhythmically

N.C.

*mf*

Cm9

F9

Cm9

F9

Cm9

F9

Cm9

F9

The musical score is written for piano and guitar. It consists of four systems of music. The first system shows the beginning with a 'N.C.' (No Chords) instruction and a mezzo-forte (*mf*) dynamic. The second system introduces Cm9 and F9 chords. The third system continues with Cm9, F9, and Cm9 chords. The fourth system features F9, Cm9, and F9 chords. The bass line is a steady eighth-note accompaniment, while the treble line has rests in the first two systems and melodic fragments in the last two.

Cm7 <sup>3fr</sup> Dm7b5 G7 <sup>3fr</sup>

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

Cm7 <sup>3fr</sup> Bm7 <sup>2fr</sup> Bbm7

dar - se im - bo - rra - bles mo - men - tos que siem - pre -

Eb7 Ab6 <sup>3fr</sup>

— guar - da el co - ra - zón. Pe - ro a -

Dm7b5 G7 Cm7 <sup>3fr</sup>

que - llo que un dí - a nos hi - zo — tem - blar de al - e - grí - a —

Am7b5 D7

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

G7 Dm7b5 G7 Cm9

mor. He be-sa-do o-tras bo-cas bus-can-do

Dm7b5 G7 Cm9 Bm9

nue-vas an-sie-da-des - y o-tros

Bbm9 Eb7

bra-zos ex-tra-ños me es-tre - chan lle-nos - de e-mo -

Ab6

Dm7b5

ción. Pe-ro so-lo con-si-guen ha-cer -

G7

Cm7

me re-cor-dar los tu-yos. Que in-ol-vi-da -

Cm/Bb Am7b5

Ab7

G7

Cm9

To Coda

- ble-men-te, vi-vi-rán en mi.

F9

Cm9

F9

Cm9

F9

Cm9

(In - ol - vi - da - ble, in - ol - vi - da -

F9

Cm7

Dm7b5

G7

ble.)

Cm7

Bm7

Bbm7

Eb7

Ab6

D.S. al Coda

Però a -

CODA

Cm7



Cm/Bb



Am7b5



Que in - ol - vi - da - ble men - te, vi - vi -

Ab7



G7



Cm9



F9



Cm9



rán en mi.

F9



Cm9



F9



Cm9



F9



Optional Ending

Cm9



Repeat and Fade

(In - ol - vi - da - ble.)



# LA PUERTA

Words and Music by  
LUIS DEMETRIO

Moderately slow

Ab maj9 5fr      Db maj9 3fr      Fm9

*mf*

Bb9#11      Bbm7      Eb13 5fr

Ab(add2) 4fr      Bbm9 6fr

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

Eb7      Abmaj7      Db9#11

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

Cm9 F7#5(b9) F7b9 Bbm9<sup>6fr</sup>

de - jas - te a - ban - do - na - da la i - lu - sión, que ha -

Eb7b9 Bbm7 Eb7b9 Abmaj7

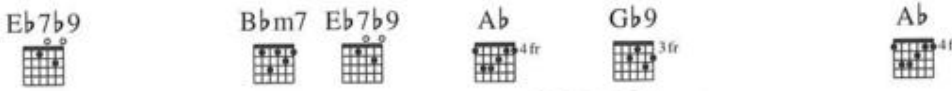
bía en mi co - ra - zón por ti. La puer - ta se ce -

Bb13 Bb9b13 Bbm7 Eb7b9 Abmaj7 Db13#11<sup>4fr</sup>


rró de - trás - de ti - - y a - sí de - trás de ti se fue mi a - mor

Cm9 F7#5(b9) F7b9 Bbm9<sup>6fr</sup>

cre - yen - do que po - dría con - ven - cer, a

Eb7b9      Bbm7 Eb7b9      Ab      Gb9      Ab  


tu al - ma de mi pa - de - cer. \_\_\_\_\_ Pe-ro es que no su -



Ebm9      Ab7b9      Dbmaj9  


pis - te so - por - tar las pe - nas que nos dio la mis - ma ad - ver - si - dad, a -



Dbm9      Gb9      Cbmaj9  


sí co - mo tam - bién \_\_\_\_\_ nos dio fe - li - ci - dad, \_\_\_\_\_ nos



Bm9      E7      Bbm9  


vi - no a cas - ti - gar \_\_\_\_\_ con el do - lor. \_\_\_\_\_



**Eb7** **F7** **Dm7b5**

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

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has three flats (B-flat major/C minor). The vocal line begins with a quarter rest, followed by a half note 'La', a quarter note 'puer', a quarter note 'ta', a quarter note 'se', a quarter note 'ce', a quarter note 'rró', a quarter note 'de', a quarter note 'trás', a quarter note 'de', and a quarter note 'ti'. The piano accompaniment consists of chords and moving lines in both hands.

**Dbm7** **Eb7** **Abmaj7** **Db9#11**

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

The second system continues the piece. The vocal line starts with a quarter rest, followed by a half note 'y', a quarter note 'nun', a quarter note 'ca', a quarter note 'más', a quarter note 'vol', a quarter note 'vis', a quarter note 'te', a quarter note 'a', a quarter note 'a', a quarter note 'pa', a quarter note 're', and a quarter note 'cer'. The piano accompaniment continues with harmonic support.

**Cm9** **F7#5(b9)** **F7b9** **Bbm9**

de - jas - te a - ban - do - na - da la j - lu - sión,

The third system features a vocal line starting with a quarter rest, followed by a quarter note 'de', a quarter note 'jas', a quarter note 'te', a quarter note 'a', a quarter note 'ban', a quarter note 'do', a quarter note 'na', a quarter note 'da', a quarter note 'la', a quarter note 'j', a quarter note 'lu', and a quarter note 'sión'. The piano accompaniment includes a 6th fret barre on the bass line.

To Coda ⊕

**Eb7b9** **Bbm7** **Eb7b9** **Ab** **Gb9**

que ha - bía en mi co - ra - zón por ti.

The final system on the page. The vocal line starts with a quarter rest, followed by a quarter note 'que', a quarter note 'ha', a quarter note 'bía', a quarter note 'en', a quarter note 'mi', a quarter note 'co', a quarter note 'ra', a quarter note 'zón', a quarter note 'por', a quarter note 'ti'. The piano accompaniment concludes the piece with sustained chords.

Ab <sup>4fr</sup> Bbm9 <sup>6fr</sup> Eb7b9 Eb7

This system contains the first two measures of the piece. The guitar part features a whole note chord in the first measure (Ab, 4th fret) and a whole note chord in the second measure (Bbm9, 6th fret). The piano accompaniment consists of a melody in the right hand and a bass line in the left hand.

Abmaj7 Db9#11 Cm9 F7#5(b9) F7b9 Bbm9 <sup>6fr</sup>

This system contains measures 3 through 8. The guitar part has chords: Abmaj7 (measures 3-4), Db9#11 (measure 5), Cm9 (measure 6), F7#5(b9) (measure 7), F7b9 (measure 8), and Bbm9 (6th fret, measure 9). The piano accompaniment continues with the melody and bass line.

Eb7b9 Bbm7 Eb7b9 Ab <sup>4fr</sup> Gb9 <sup>3fr</sup> Ab <sup>4fr</sup> D.S. al Coda

Pe-ro es que no su -

This system contains measures 9 through 14. The guitar part has chords: Eb7b9 (measures 9-10), Bbm7 (measure 11), Eb7b9 (measure 12), Ab (4th fret, measure 13), Gb9 (3rd fret, measure 14), and Ab (4th fret, measure 15). The piano accompaniment continues. A vocal line enters in measure 13 with the lyrics "Pe-ro es que no su -".

CODA Ab(add2) <sup>4fr</sup> Gb9 <sup>3fr</sup> Ab <sup>4fr</sup>

por ti.

This system contains the CODA section, measures 16 through 19. The guitar part has chords: Ab(add2) (4th fret, measure 16), Gb9 (3rd fret, measure 17), and Ab (4th fret, measure 18). The piano accompaniment continues. The vocal line continues with the lyrics "por ti." in measure 16.

# MUCHO CORAZÓN

Words and Music by  
EMMA ELENA VALDELAMAR

Moderately



F#m7 Bm7 Em7 A7 Em7 A7

rer - me o pa-ra ol - vi - dar - me \_ pi - des ca -

Detailed description: This system contains the first two staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chords are indicated above the vocal staff: F#m7, Bm7, Em7, A7, Em7, and A7. There are triplets in the vocal line and piano accompaniment.

Em7 A7 Em7 A7 Em7

ri - ño, pi - des ol - vi - do, si te con - vie - ne

Detailed description: This system contains the third and fourth staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chords are indicated above the vocal staff: Em7, A7, Em7, A7, and Em7.

A7 Em7 A7 A7#5

no lla-mes co-ra - zón lo que tú

Detailed description: This system contains the fifth and sixth staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chords are indicated above the vocal staff: A7, Em7, A7, and A7#5. There are triplets in the piano accompaniment.

D Bm7 Em7 A7 D

tie-nes de mi pa - sa - do pre-gun-tas

Detailed description: This system contains the seventh and eighth staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chords are indicated above the vocal staff: D, Bm7, Em7, A7, and D. There is a double bar line with a repeat sign before the final D chord.

A+ D

to - do que có-mo fué, si an - tes de a -

Detailed description: This system contains the first two lines of music. The vocal line (top staff) starts with a treble clef and a key signature of one sharp (F#). It features a melody with some rests and slurs. The piano accompaniment (bottom two staves) consists of a right-hand part with chords and moving lines, and a left-hand part with a steady eighth-note bass line. Chord diagrams for A+ and D are shown above the vocal staff.

Am7 D7 G6

mar de-be te - ner - se fe; —

Detailed description: This system contains the third and fourth lines of music. The vocal line continues the melody. The piano accompaniment features a more complex texture with some chords held across measures. Chord diagrams for Am7, D7, and G6 are shown above the vocal staff.

Gmaj7 C7 D/F#

dar por un que - rer la vi-da mis - ma sin mo -

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with a similar melodic pattern. The piano accompaniment maintains its accompaniment style. Chord diagrams for Gmaj7, C7, and D/F# are shown above the vocal staff.

Fdim7 Em7 A7sus A7

rir. ¡E - so es ca - ri - ño, no lo que hay en

Detailed description: This system contains the seventh and eighth lines of music. The vocal line concludes the phrase. The piano accompaniment features some sustained chords. Chord diagrams for Fdim7, Em7, A7sus, and A7 are shown above the vocal staff.



D6 Am7 D7 Gmaj7

ti! Yo, pa - ra que -

C7 D/F# Fdim7

rer no ne - ce - si - to u - na ra - zón. ¡Me so - bra

Em7 A7 To Coda D

mu - cho, pe - ro mu - cho co - ra - zón!

Gmaj7 C7

F#m7 C#7/E# Em7

A7 D Bm7 Em7 A7

D.S. al Coda

De mi pa -

CODA

D Gmaj7 C7

zón!

D/F# Fdim7 Em7 A7 D D6

# NO ME PLATIQUES MAS

Words and Music by  
VINCENTE GARRIDO

Moderately slow

*mf*

Bb(add2) Cm/Bb Bb maj9

Fm7 E7 Eb maj9 Ab9

Dm7 Db dim7 Cm7 F7

Bb6 Gm9 Cm7 F7b9 F7 Bb maj9

No me pla - ti - ques mas

Cm7/B $\flat$  F/B $\flat$  Fm7 B $\flat$ 7

lo que de - bió pa - sar an - tes de co - no - cer - nos

E $\flat$ 6/9 A $\flat$ 9 Dm7 D $\flat$ dim7

se que has te - ni - do, ho - ras fe - li - ces

Cm7 F9 B $\flat$ 6 G13 $\flat$ 9 Cm7 F7 $\flat$ 9 F7

aun sin es - tar con - mi - go.

B $\flat$ maj9 Cm7/B $\flat$

No quie - ro ya sa - ber que pu - do su - ce - der

F/Bb Fm7 Bb7 Ebmaj9 Ab9

en to - dos es - tos a - ños que tu has — vi - vi - do

Dm7 Dbdim7 Cm7 F7

con o - tras gen - tes le - jos de mi ca - ri -

Bb Abm9 Gm9 F#m9

ño.

Fm9 Bb7b9

Te quie - ro tan - to que me en - ce - lo —

Ebmaj7



has - ta de lo que pu - do ser

Ebm7



Ab7



y me fi - gu - ro que por e - so

Db



Cm7



F7



es que yo vi - vo, tan in - tran - qui - lo.

Bbmaj7



Cm7



No me pla - ti - ques ya de - ja - me i - ma - gi - nar

B♭maj9 Fm7 B♭7 E♭maj9 A♭7<sup>4fr</sup>

que no ex - is - te el pa - sa - do y que na - ci - mos,

B♭ G7 To Coda ⊕ Cm7<sup>3fr</sup> F7♭9

el mis - mo in - stan - te en que

B♭(add2) Cm7<sup>3fr</sup> Cm7/F

nos co - no - ci - mos.

B♭maj9 Cm7<sup>3fr</sup> Dm7 Fm7 B♭7

**E $\flat$  maj7** **A $\flat$ 7** **Dm7** **C $\sharp$ dim7**

**Cm7** **F7 $\flat$ 9** **B $\flat$  maj9**

**D.S. al Coda**

**A $\flat$  maj9** **Gm9** **F $\sharp$ m9**

**CODA** **Cm7** **F7 $\flat$ 9**

en que

*rit.*

**B $\flat$ (add2)** **G $\flat$  maj7** **B $\flat$ (add2)**

nos co - no - ci mos.



# NOCHE DE RONDA

Original Words and Music by MARIA TERESA LARA  
English Words by SUNNY SKYLAR

Flowing

*mf*

Bbm

Fm

C7

Fm

Fm/Eb

G7/D

C7

Fm

Bbm

C7

No - che de ron - da que tris - te pa -

The musical score is written in 3/4 time with a key signature of three flats (B-flat major). It consists of four systems of music. The first system shows the piano introduction with a melody in the right hand and chords in the left hand. The second system continues the piano accompaniment. The third system includes the vocal line with lyrics and piano accompaniment. The fourth system continues the vocal line and piano accompaniment. Chord diagrams are provided for various chords: Bbm, Fm, C7, Fm/Eb, G7/D, and Bbm. The tempo/style marking is 'Flowing' and the dynamic marking is 'mf'.

Fm Bbm C7 Fm

sas que tris - te cru - zas

Bbm C7

por mi bal - cón no - che de




Bbm

ron - da có - mo me hie - res

Bbm6/Db

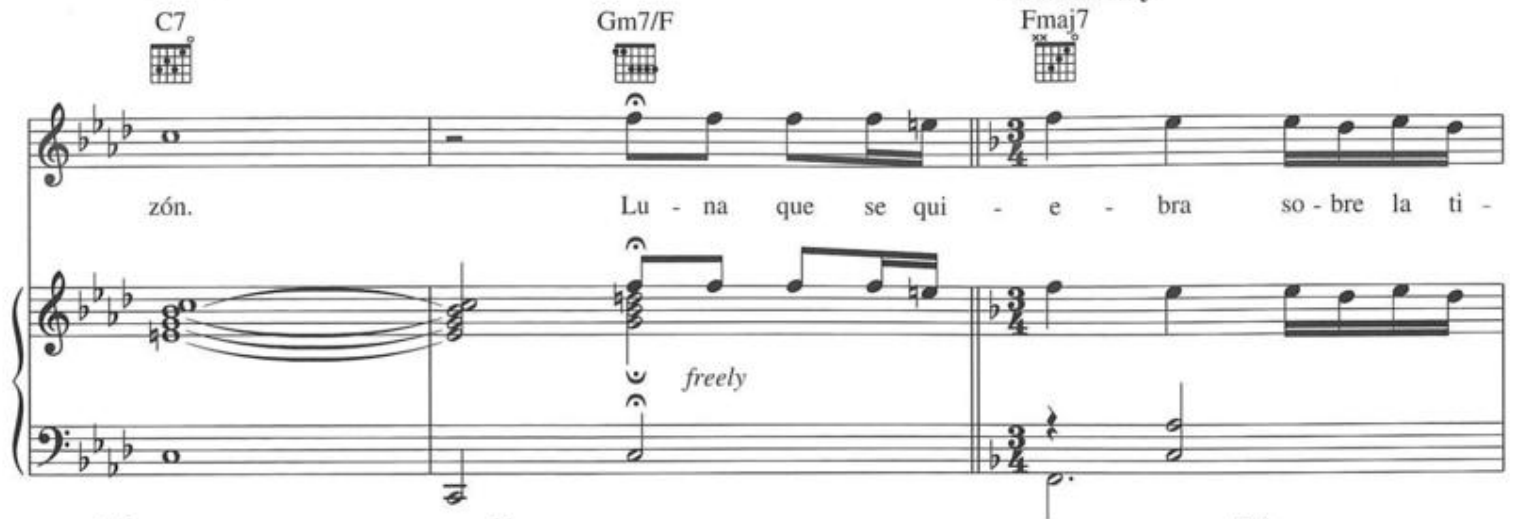
có - mo las - ti - mas mi co - ra




## Moderately

C7  Gm7/F  Fmaj7 

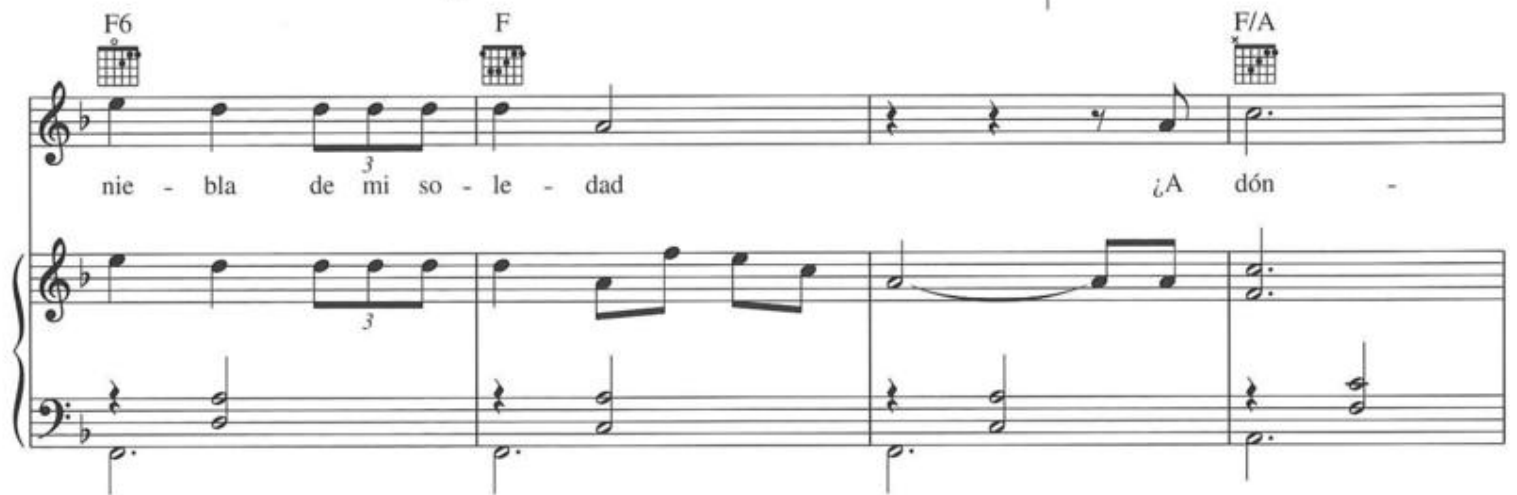
zón. Lu - na que se qui - e - bra so - bre la ti -

*freely*



F6  F  F/A 

nie - bla de <sup>3</sup> mi so - le - dad ¿A dón -



A<sup>b</sup>dim7  C7  Gm7  C7 

de vas? Di - me si es - ta no - che tú te vas de



Gm7/C  Gm7  C7  Gm7 

ron - da co - mo e - lla se fue ¿Con quién



C7#5 F6 Gm7/C Fmaj7

es - tás? Di - le que la que - ro di - le que me

F6 F Cm7

mue - ro de tan-to es - pe - rar que vuel -

F7#5 Bbmaj7 Bb6 Bbm

va ya. Que las ron - das

Fm

no son bue - nas que ha - cen

C7 Fm Fm/Eb

da - ño, que dan pe - nas y que a -

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 features a C7 chord, followed by a triplet of eighth notes (G4, A4, B4) under the lyrics 'que dan', and then a half note (C5) under 'nas'. The piano accompaniment consists of a bass line with a dotted quarter note (F3) and a half note (C4), and a treble line with a quarter note (G4) and a half note (C5). The second staff continues the piano accompaniment with chords and a melodic line in the treble clef.

G7/D C7 F C/D

ca - ban por llo - rar.

Detailed description: This system contains the third and fourth staves. The top staff continues the vocal line with a G7/D chord, a C7 chord, an F chord, and a C/D chord. The lyrics are 'ca - ban por llo - rar.'. The piano accompaniment continues with chords and a melodic line in the treble clef.

Gmaj7 G6 G

Detailed description: This system contains the fifth and sixth staves. The top staff shows a repeat sign followed by three measures with Gmaj7, G6, and G chords. The piano accompaniment features a rhythmic pattern of eighth notes in the treble clef and a bass line with a dotted quarter note and a half note.

G6 G/B Bbdim7 D7

¿A dón - de vas?

Detailed description: This system contains the seventh and eighth staves. The top staff continues the vocal line with G6, G/B, Bbdim7, and D7 chords. The lyrics are '¿A dón - de vas?'. The piano accompaniment continues with chords and a melodic line in the treble clef.

Am7                      D7                      Am7/D

The first system of music features a treble clef staff with a key signature of one sharp (F#). Above the staff, three guitar chord diagrams are shown: Am7, D7, and Am7/D. Below the staff, a piano accompaniment is written in a grand staff (treble and bass clefs). The piano part consists of chords in the right hand and single notes in the left hand, corresponding to the chords indicated above.

Am7                      D7                      Am7                      D7#5

¿Con quién es

The second system continues the musical notation. It features four guitar chord diagrams: Am7, D7, Am7, and D7#5. The vocal line in the treble clef staff has the lyrics "¿Con quién es" written below it. The piano accompaniment continues with chords and notes in both hands.

G6                      Am7/D                      Gmaj7

tás? \_\_\_\_\_ Di - le \_\_\_\_\_ que la que - ro di - le que me

The third system features three guitar chord diagrams: G6, Am7/D, and Gmaj7. The vocal line has the lyrics "tás? \_\_\_\_\_ Di - le \_\_\_\_\_ que la que - ro di - le que me". The piano accompaniment includes a triplet of eighth notes in the right hand.

G6                      G                      Dm7

mue - ro de tan-to es - pe - rar que vuel

The fourth system features three guitar chord diagrams: G6, G, and Dm7. The vocal line has the lyrics "mue - ro de tan-to es - pe - rar que vuel". The piano accompaniment continues with chords and notes in both hands.

G7#5



Cmaj7



C6



Cm



va ya. Que las ron - das

Gm



D7



no son bue - nas que ha - cen da - ño,

Gm



Gm/F



A7/E



que dan pe - nas y que a - ca - ban

Repeat and Fade

Optional Ending

D7



G



G



por llo - rar. rar.

# SABOR A MI

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

Moderately

E♭ maj9

The first system of music is in 4/4 time with a key signature of two flats (B♭ and E♭). The tempo is marked 'Moderately' and the dynamic is 'mf'. The right hand begins with a quarter rest followed by a series of eighth notes. The left hand plays a steady bass line. A guitar chord diagram for E♭ maj9 is shown above the staff.

A♭ 13

B♭ maj9

Cm7

The second system continues the piece. The right hand features a melodic line with a triplet of eighth notes. The left hand provides harmonic support with chords and bass notes. Guitar chord diagrams for A♭ 13, B♭ maj9, and Cm7 are provided above the staff.

Dm7

C♯dim7

Cm7

The third system features a melodic line with a triplet of eighth notes. The left hand plays chords and bass notes. Guitar chord diagrams for Dm7, C♯dim7, and Cm7 are shown above the staff.

F7b9

Dm7

The fourth system concludes the piece. The right hand has a melodic line with a triplet of eighth notes. The left hand plays chords and bass notes. Guitar chord diagrams for F7b9 and Dm7 are shown above the staff.



G7#5 G7 Cm9 Ab7

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

Detailed description: This system contains the first two measures of the piece. The guitar part features chords G7#5, G7, Cm9, and Ab7. The vocal line begins with the lyrics 'Tan-to tiem - po dis - fru - ta - mos de es-te a - mor'. The piano accompaniment consists of a treble and bass clef with various chordal textures.

Bb(add2) Cm7 Dm7 C#dim7 Cm7

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

Detailed description: This system contains the next two measures. The guitar part features chords Bb(add2), Cm7, Dm7, C#dim7, and Cm7. The vocal line continues with the lyrics 'cer - ca-ron tan - to a - sí que yo guar - do tu sa - bor pe-ro tú lle-vas'. The piano accompaniment continues with similar chordal textures.

F7 Cm7 F7 Bb6 Dm7 G7

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

Detailed description: This system contains the next two measures. The guitar part features chords F7, Cm7, F7, Bb6, Dm7, and G7. The vocal line continues with the lyrics 'tam - bién sa-bor a mí. Si ne-ga - ras mi pre -'. The piano accompaniment includes a triplet in the vocal line and continues with chordal textures.

Cm9 Ab9 Bbmaj9 Cm7

sen - cia en tu vi - vir bas-ta-rí - a con a-bra - zar - te y con - ver -

Detailed description: This system contains the final two measures of the page. The guitar part features chords Cm9, Ab9, Bbmaj9, and Cm7. The vocal line concludes with the lyrics 'sen - cia en tu vi - vir bas-ta-rí - a con a-bra - zar - te y con - ver -'. The piano accompaniment continues with chordal textures.

Dm7 C#dim7 Cm7 F7  
 sar tan-ta vi - da yo te di que por fuer - za tie - nes ya sa - bor a mí...

Bb Eb9 Bb Fm7 Bb7  
 No pre - ten - do ser tu

Fm7 Bb7 Eb Ab7 Eb6  
 due - ño no soy na - da yo no ten - go va - ni - dad de mi

Gm7 C7 Gm7 C7 Cm7 G7  
 vi - da doy lo bue - no soy tan po - bre, qué o - tra co - sa pue - do

Cm7 <sup>3fr</sup> G7 <sup>000</sup> Cm9 Ab7 <sup>4fr</sup>

dar. Pa-sa-rán más de mil a - ños, mu - chos - más yo no sé si ten-ga a -

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a quarter rest, followed by eighth notes for 'Pa-sa-rán más de mil a - ños, mu - chos - más yo no sé si ten-ga a -'. There are triplets of eighth notes under 'a - ños' and 'si ten-ga a -'. The piano accompaniment consists of chords and moving lines in both hands.

B♭maj9 Cm7 <sup>3fr</sup> Dm7 C#dim7 Cm7 <sup>3fr</sup> To Coda ⊕

mor la e - ter - ni - dad pe-ro a-llá, tal co-mo a - quí en la bo - ca — lle - va -

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, then eighth notes for 'mor la e - ter - ni - dad pe-ro a-llá, tal co-mo a - quí en la bo - ca — lle - va -'. The piano accompaniment continues with chords and moving lines.

F7 B♭ Eb9 B♭ Dm7 G7♭9

rás sa-bor a mí. \_\_\_\_\_

The third system shows the vocal line and piano accompaniment. The vocal line has a quarter rest, then eighth notes for 'rás sa-bor a mí. \_\_\_\_\_'. The piano accompaniment continues with chords and moving lines.

Cm9 Ab7 B♭maj9 Cm7 <sup>3fr</sup>

The fourth system shows the piano accompaniment for the final part of the page. It consists of chords and moving lines in both hands.

Dm7 C#dim7 Cm7 F7

Bb Eb9 Bb

D.S. al Coda

No pre-

CODA F7

rás sa - bor a mí. \_

Bb Eb maj9

Ab13 Bb maj9 Bb 6/9

# NOSOTROS

Words and Music by  
PEDRO JUNCO, JR.

Moderately, with a beat

Fmaj7#11



Em Em/G F#m7b5 B7 Cmaj9 F#m9

Em Em/G F#m7b5 B7 Cmaj9 F#m9

F9#11 Em Em/G F#m7b5 B7#5

A-ti-én - de - me que-ro de - cir - te al -

F9#11 Em Em/G F#m7b5 B7#5

Em Em/G Am9 D13 Gmaj7 Cmaj9

go que qui - zá - no es - pe - res,

Em Em/G Am9 D13 Gmaj7 Cmaj9

F#m7b5 B7b5 Em11 G13 C B7

do - lo - ro - so tal vez. Es - cú - cha -

F#m7b5 B7b5 Em11 G13 C B7

Em Em/G F#m7b5 B7#5 Em Em/G

me que aun-que me due - la el al - ma

Am11 D13 Gmaj7 Cmaj9 F#m7b5 B7#5

yo ne-ce-si - to ha-blár - te ya - sí lo ha -

G#m7 C#m7 F#m7 B7 E C#m7

re. No - so - tros, —

*mf*

F#m7 B13 Emaj7 F#m7

que fui-mos tan sin - ce - ros, que des - de que nos

E(add2)/G# Gdim7 F#m7

vi - mos a - mán - do - nos es - ta - mos, —

B13 G#m7 Gm7 F#m7

no - so - tros —

B13 F#m7

que del a - mor hi - ci - mos — un sol — ma - ra - vi -

B13 G#m7 C#m7 F#m7 B13

llo - so ro - man - ce tan di - vi - no, no -



E C#m7 F#m7 B13

so - tros — que nos que - re - mos tan -

Emaj7 C#m7 Cm7 Bm7 E13

- to de - be - mos se - pa - rar - nos no me pre - gun - tes

A6 D/E Amaj9

más. — No es fal - ta de ca - ri -




C/D D9 Am9 G#m9

- ño — te quie - ro con el al - ma —


C#13  F#m11 

te ju - ro que te a - do - ro y en nom - bre de es - te a - mor -



B13  E  C#m7 







— y por — tu bien — te di - go a - diós. —




Gm7  C13  F  Dm11 

*Sax solo*



Gm9  C13  F  Dm11  Eb(add2)/G  F(add2)/A 



B♭maj9 Eb/F B♭maj9

No es fal - ta de ca - ri - *Solo ends*

D♭/E♭ Eb9 B♭m9 Am9

ño — te quie - ro con el al - ma —

D9 Gm7

te ju - ro que te a - do - ro y en nom - bre de es - te a - mor.

B♭/C C/B♭ Am11 Eb13#11 C/D F7/C

— y por — tu bien — te di - go a - díos. — No es fal - ta de ca - ri -

Bm7b5      Db/Eb      Eb13      Am7

no — te quie - ro con el al - ma —

C/D      D(add2)/F#      Gm11

te ju - ro que te a - do - ro y en nom-bre de es-te a - mor.

Bb/C      C13      Bbm7

— y por — tu bien — te di - go a - diós.

Eb13      Bbm7      Eb13      C7#5      Fmaj9

Hey, hey, hey, hey.

# SIN TI

Words and Music by  
PEPE GUIZAR

Moderately

Dmaj9/A

A7sus

Dmaj9/A

First system of musical notation. It features a grand staff with treble and bass clefs. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Moderately'. The first measure has a guitar chord diagram for Dmaj9/A and a piano accompaniment starting with a half note G4 and a half note F#4. The second measure has an A7sus chord and a piano accompaniment with a half note G4 and a half note F#4. The third measure has a Dmaj9/A chord and a piano accompaniment with a half note G4 and a half note F#4. The fourth measure has a Dmaj9/A chord and a piano accompaniment with a half note G4 and a half note F#4. The dynamic marking 'mf' is present.

Second system of musical notation. It features a grand staff with treble and bass clefs. The key signature is one sharp (F#) and the time signature is 4/4. The first measure has a guitar chord diagram for Asus and a piano accompaniment with a half note G4 and a half note F#4. The second measure has a D chord and a piano accompaniment with a half note G4 and a half note F#4. The third measure has a D/F# chord and a piano accompaniment with a half note G4 and a half note F#4. The fourth measure has a G chord and a piano accompaniment with a half note G4 and a half note F#4. The fifth measure has a G/A chord and a piano accompaniment with a half note G4 and a half note F#4.

Third system of musical notation. It features a grand staff with treble and bass clefs. The key signature is one sharp (F#) and the time signature is 4/4. The first measure has a guitar chord diagram for A/B and a piano accompaniment with a half note G4 and a half note F#4. The second measure has a guitar chord diagram for E9 and a piano accompaniment with a half note G4 and a half note F#4. The third measure has a guitar chord diagram for G/A and a piano accompaniment with a half note G4 and a half note F#4. The fourth measure has a guitar chord diagram for A13 (4fr) and a piano accompaniment with a half note G4 and a half note F#4. The fifth measure has a guitar chord diagram for D(add2) and a piano accompaniment with a half note G4 and a half note F#4. The sixth measure has a guitar chord diagram for Bm7 (2fr) and a piano accompaniment with a half note G4 and a half note F#4. The vocal line enters in the fifth measure with the lyrics 'Sin ti,'.

Fourth system of musical notation. It features a grand staff with treble and bass clefs. The key signature is one sharp (F#) and the time signature is 4/4. The first measure has a guitar chord diagram for Em11 (7fr) and a piano accompaniment with a half note G4 and a half note F#4. The second measure has a guitar chord diagram for A13 (4fr) and a piano accompaniment with a half note G4 and a half note F#4. The third measure has a guitar chord diagram for Dmaj9 (4fr) and a piano accompaniment with a half note G4 and a half note F#4. The fourth measure has a guitar chord diagram for Bm9 and a piano accompaniment with a half note G4 and a half note F#4. The fifth measure has a guitar chord diagram for Em11 (7fr) and a piano accompaniment with a half note G4 and a half note F#4. The sixth measure has a guitar chord diagram for A13 (4fr) and a piano accompaniment with a half note G4 and a half note F#4. The vocal line continues with the lyrics 'no po-dré vi - vir ja - más y pen-sar que nun - ca'.

F#m7 B7#5 Em

más es - ta - rás jun - to a mí.

B7 Em Em7 Em(maj7)

sin ti, que me pue - de ya im - por -

Em7 A7

tar, si lo que me ha - ce llo -

Em7(add4) A13 A/G F#m7 F7

rar es - ta le - jos de a - quí.

Bb maj9



A7#5



D(add2)



Bm7



Em11



A13



Sin ti, no hay cle-men-cia en mi do -

Dmaj9



Bm9



Em11



A9



Am9



lor, la es - pe-ran - za de mi a - mor

Am9/D



D9#5



Gmaj9



F#m7b5



B7



te la lle - vas al fin. Sin

Em7



C9#11



ti, es in - ú - til vi -

F#m7 Bm7

vir, co - mo in - ú - til se -

E13 Bb13 Em7/A A7b9

ra el que - rer - te ol - vi -

D(add2) D(add2)/F# Gm7 Bb/C F Dm7

dar.

Gm11 C13 Fmaj9 Dm9 Gm11 C13



Cm9 Eb/F F7

Musical notation for the first system, including guitar chord diagrams for Cm9, Eb/F, and F7, and piano accompaniment.

Bb maj9 Am7b5 D7 Gm9<sup>3fr</sup>

Sin ti

Musical notation for the second system, including guitar chord diagrams for Bb maj9, Am7b5, D7, and Gm9 (3fr), and piano accompaniment.

Eb13#11 Am7 C/D Dm7

es in - ú - til vi - vir, co-mo in-ú - til se -

Musical notation for the third system, including guitar chord diagrams for Eb13#11, Am7, C/D, and Dm7, and piano accompaniment.

Gm9<sup>3fr</sup> Bb/C C/Bb Am7b5

rá el que-rer - te ol-vi - dar.

Musical notation for the fourth system, including guitar chord diagrams for Gm9 (3fr), Bb/C, C/Bb, and Am7b5, and piano accompaniment.

D7 Gm9 3fr Bb/C C/Bb

Sin ti es in - ú - til vi -

Am7 C/D Dm7

vir, co-mo in - ú - til se -

G13 2fr G9b13 3fr Bb maj7/C 6fr

rá el que - rer - te ol - vi -

F F/A Bbm7 Eb13 5fr Fmaj13#11

dar. Hey, hey, hey.

*molto rit.*

# TUDO Y NADA

Words and Music by  
VINCENTE GARRIDO

Moderately slow Ballad

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of four systems of piano accompaniment and vocal lines. The first system is marked *mf*. Chord diagrams are provided above the staff for G, D/F#, Em, Bm7 (2fr), and C. The second system continues the piano accompaniment with chords C/D, G, D/F#, Em, and Bm7 (2fr). The third system features a vocal line with the lyrics "To - do" and piano accompaniment with chords C, C/D, and G. The fourth system includes the lyrics "lo que ten-go en la vi - da, — mi ter-nu-ra es-con -" and piano accompaniment with chords Am/G, G, F#m7b5 (4tr), and B7. Triplet markings (3) are present over the final notes of the vocal line.

**Chord Diagrams:**  
 G:   
 D/F#:   
 Em:   
 Bm7:   
 C:   
 C/D:   
 Am/G:   
 F#m7b5:   
 B7:

**Lyrics:**  
 To - do  
 lo que ten-go en la vi - da, — mi ter-nu-ra es-con -

Em Dm7 G7 C G/B Am

di - da, mi j - lu - sión de vi - vir,

Em/G Cm9 F13 F/A D7/F#

to - do te lo die - ra con -

Gsus(add2) G/F E7sus E7/G# G/A

ten - to, por - que tu pen - sa - mien - to

A13 Am7b5

no a - par - ta - ras de mí.

C/D G Am/G G

Pe - ro co-mo no me has que -

F#m7b5 B7 Em

ri - do y lo que te he o-fre - ci - do

Dm7 G7 C G(add2)/B Am Em/G

no te pue - de im - por - tar,

Cm9 F13 F/A D7/F# Gsus(add2) G/F

mue - re la es-pe-ran - za que a - ño - ro,

E7sus      E9/G#      Asus(add2)      Am

pues te - nién - do - lo to - do

C/D      D7      G      D/F#      Em      Bm7      C

na-da te pue - do dar. Hey yeah, hey yeah...

D7sus      G(add2)/B Am7      G(add2)/B Cmaj13

A(add2)/C#      D(add2)/F#      G(add2)/B      D/E

A Bm/A A G#7sus

Pe - ro \_\_\_\_\_ co - mo no me has que - ri - do \_\_\_\_\_

C#7 F#m Em7 A13

y lo que te he o - fre - ci - do \_\_\_\_\_ no te pue - de im - por -

D A/C# Bm7 F#m/A Dm9

tar, \_\_\_\_\_ mue - re \_\_\_\_\_

G13 G/B E7/G# Asus(add2) A/G F#7sus F#9/A#

la es - pe - ran - za que a - ño - ro, \_\_\_\_\_ pues te - nién - do - lo \_\_\_\_\_

Bsus(add2) Bm D/E E7

to - do na - da te pue - do

A Em/G F#7 Bsus(add2) Bm

dar, pues te-nién - do - lo to - do

D/E E7 A E/G# F#m7 C#m7 D

na - da te pue - do dar. Hey yeah, hey yeah..

D/E A

Oh no no. Oh yeah.

*rit.*



# UNO

Words and Music by ENRIQUE SANTOS DISCEPOLO  
and MARIANO MORES

Moderately slow

*mf*

Ab 4fr

Adim

Eb/Bb 6fr

C7

Fm7

Bb 13 5fr

Eb 3fr

Moderately

U - no bus-ca lle - no de es - pe -

G7/D

Cm 3fr

Gdim/Bb

C7

ran - zas el ca - mi - no que los sue - ños pro - me - tie - ron a sus an - sias

Fm Db/F Bb7

sa - be que la lu - cha es cruel y es mu - cha pe - ro lu - cha y se de - san - gra por la fe que lo em - pe -

Ab m Bb7 Eb/G D7/F#

ci - na. U - no va a - rra - strán - dose en - tre es - pi - nas y en su a - fan de dar su a -

G7 G7b5 C7 Fm Fm/Eb

mor su - fre y se des - tro - za has - ta en - ten - der

Bb7/D Bb7 Eb Ab

que u - no se ha que - da - do sin co - ra - zón. Pre - cio de cas - ti - go que u - no en -

Adim7 Eb/Bb Eb C7

tre - ga por un be - so que no lle - ga o un a - mor que lo en - ga - ñó va -

Fm7 C7b9 Fm7 B7 Bb7

cí - o ya de a - mar — y de llo - rar tan - ta trai - ción.

N.C. Eb Eb+ Eb6 C7

Si yo tu - vie - ra el co - ra - zón el co - ra - zón que

Fm Db/F Bb7 Fm Db/F

di si yo pu - die - ra co - mo a - yer

Bb7 E9 Ebmaj7 Ab7 Gm7 Fm9 Bb9#5

que-rer sin pre - sen - tir. Es po - si - ble que a tus

Eb D7 Fm7 Bb7

o - jos que me gri - tan su ca - ri - ño los ce-rra - ra con mis be - sos

Fm7 Bb7 Fm7 Bb7 Bb7#5

sin pen - sar que e-ran co-mo e - sos o-tros o - jos, los per - ver - sos, los que hun-die - ron mi vi -

Eb maj7 Fm7 Gm7 Fm7b5

vir. Si yo tu - vie - ra el co - ra -

Eb  3fr    Eb+     Eb6     C7     Fm     Db/F 





zón \_\_\_\_\_ el mis-mo que per - dí.



Bb7     Ab  4fr    Abm  4fr

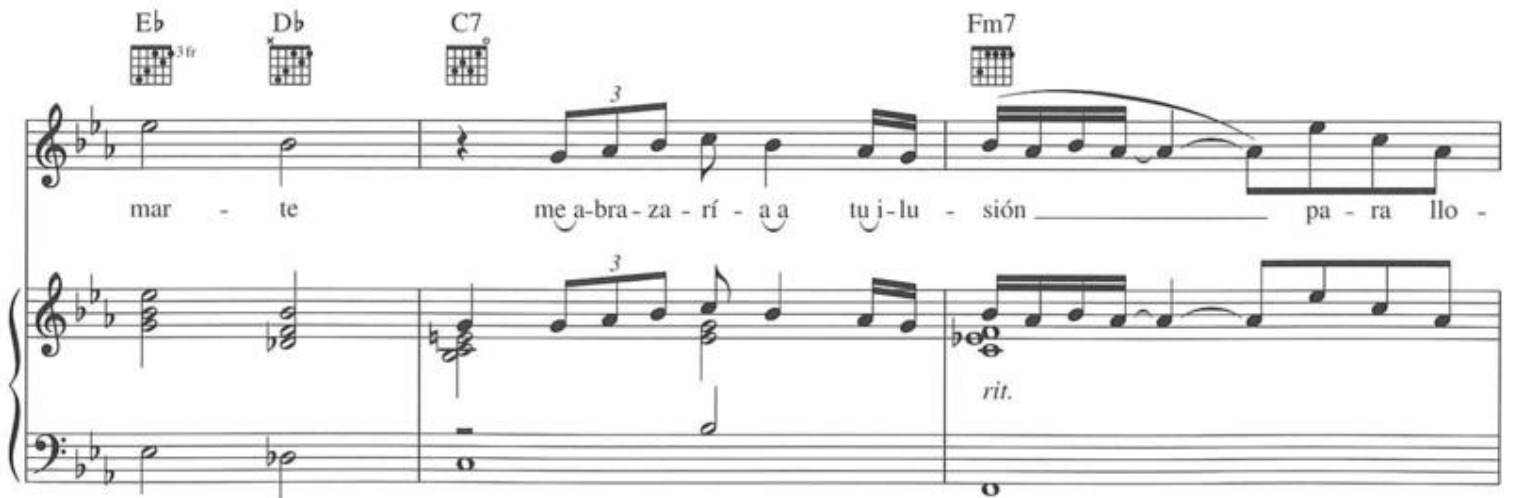
Si ol - vi - da - ra a la que a - yer \_\_\_\_\_ lo des - tro - zó y \_\_\_\_\_ pu - di - er - a a -



Eb  3fr    Db     C7     Fm7 

mar - te me a - bra - za - rí - a a tu i - lu - sión \_\_\_\_\_ pa - ra llo -

*rit.*



Fm7/Bb     Bb7b9     Eb6     Gm7 

rar \_\_\_\_\_ tu a - mor.

*a tempo*



C7 F A7

Dm D7 Gm Eb/G C7

Gm Eb/G C7 C13 F#9 Fmaj7 Bb9

Am7 Gm9 C7#5 Fmaj9

Es po - si - ble que a tus o - jos que me gri - tan su ca -

E7 Gm7 C7 Gm7 C7

ri - ño los ce-rra - ra con mis be - sos sin pen - sar que e-ran co-mo

Gm7 C7 C7#5

e - sos o - tros o - jos, los per - ver - sos, los que hun-die - ron mi vi -

Fmaj7 Gm7 Am7 Gm7b5

vir. — Si yo tu - vie - ra el co - ra -

F F+ F6 D7 Gm Eb/G

zón — el mis-mo que per - dí.

C7 Bb Bbm

Si ol - vi - da - ra a la que a - yer \_\_\_\_\_ lo des - tro - zó y \_\_\_\_\_ pu - di - er - a a -

F Eb D7 Gm7

mar - te me a - bra - za - rí - a a tu j - lu - sión \_\_\_\_\_ pa - ra llo -

*rit.*

Gm7/C C7b9 F F+

rar tu a - mor. \_\_\_\_\_

*a tempo*

Bb Eb9 F

*rit.*



# USTED

Music by GABRIEL RUIZ  
Words by JOSE ANTONIO ZORRILLA

Moderately slow

Bb(add2)

U - sted es la cul - pa - ble de to - das mis an -

*mf*

Detailed description: This system contains the first two measures of the song. The vocal line is in a 4/4 time signature with a key signature of two flats (Bb and Eb). The melody starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment features a melody in the right hand and a bass line in the left hand. A guitar chord diagram for Bb(add2) is shown above the second measure.

gus - tias, y to - dos mis que - bran - tos — u - sted lle - no mi

Cm7 3fr F7 Cm7 3fr F7

Detailed description: This system contains measures 3 through 6. The vocal line continues with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment continues with a similar texture. Chord diagrams for Cm7 (3rd fret), F7, Cm7 (3rd fret), and F7 are provided above the vocal line.

vi - da de dul - ces in - quie - tu - des, y a - mar - gos des - en -

Cm7 3fr F7

Detailed description: This system contains measures 7 through 10. The vocal line continues with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment continues with a similar texture. Chord diagrams for Cm7 (3rd fret) and F7 are provided above the vocal line.

Bb6 Cm7 F7 Bbmaj7

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

Bb6 Edim7 F7 Cm7 F7

al - ma y a - qui en mi co - ra - zón y soy aun - que no

Cm7 F7 Dm7 Db7

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

Cm7 Cm7/F F7b9 Bb

no jue - gue con mis pe - nas, ni con mis sen - ti -

Bb maj7



Bb6



Cm7



F7



Cm7



F7



mien - tos que es lo ún-i - co que ten - go — u - sted es mi es - pe -

Cm7



F7



Fm9



ran - za, mi ul - ti - ma es - pe - ran - za com - pren - da de un - a vez. —

G7



Cm7



Ab7



U - sted me de - se - spe - ra — me ma - ta, me en - lo -

Bb



Ab13#11



G9



que - ce — y has - ta la <sup>3</sup>vi - da

Cm7 <sup>3fr</sup> F7 F7b9 To Coda ⊕

die - ra por ven - cer el mie - do de be - sar - la a u -

Bb(add2) Cm7/F Bb(add2)

sted.

Cm7 <sup>3fr</sup> F7 Cm7 <sup>3fr</sup> F7

Cm7 <sup>3fr</sup> F7 Cm7 <sup>3fr</sup> F7 Bb6 Bb maj7

## D.S. al Coda

Bb6 Eb/F F7

Su a - mor — es co - mo un

CODA Fm7 G7

sted. U - sted me de - se -

Cm7 Ab7 Bb Ab 13#11

spe - ra — me ma - ta, me en - lo - que - ce

G9 Cm7

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

F7 F7b9 Bb(add2)

mie - do de be - sar - la a u - sted.

# VOY A APAGAR LA LUZ/ CONTIGO APRENDI

Words and Music by  
ARMANDO MANZANERO

Moderately

Chord diagrams: Dmaj7, Fdim7

Chord diagrams: Em7, A7, Bm7, E9

Chord diagrams: Em7, A13, A7b13, A7, Dmaj9, Fdim7

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

rit. a tempo




Chord diagrams: Em7, F#m7b5, B7b5, B7, Em7

en ti ya - sí, de - jar vo -


G/A  A13  Dmaj7  Em7  A7 

lar a mi i-ma-gi-na - ción. — A -



Dmaj9  Cm9  F7b9 





hí — don - de to - do lo pue - do don - de no hay im -



Bb maj9  Bm7 


po - si - bles — qué im - por - ta vi - vir de ilu - si -



E7  Em7  A7b9  A13b9 

o - nes — si a - sí soy fe - liz. —

8va - - - - -



Dmaj7      Em9      F#m7      Fdim7      Em7

C6-mo — te a-bra-za - ré — cuánt-to te be - sa - ré —

F#m7b5<sup>4fr</sup>      B7b5      B7      Em7      A9

mis más ar - dien - tes an - hel - os en ti rea-li -

Am7      D7      Gmaj7

za - ré. — Te mor - de-ré — los

C7      Dmaj9<sup>4fr</sup>      Em7      F#m7      Fdim7

la - bios — me llen-a - ré de — ti y por e - so



Em7 A7 D

voy — a a-pa-gar la luz — pa-ra pen-sar en ti.

**CONTIGO APRENDI**  
Words and Music by  
Armando Manzanero Canche

Dm7 G7b9 G7 C

Con-ti-go a-pren-dí que ex-is-ten

Bm7 E7b5(b9) E7

nue-vas y me-jo-res e-mo-cio-nes con-ti-go a-pren-

Am Gm7

dí a con-o-cer un mun-do nue-vo de i-lu-sio-nes.

C7 F G/F

A - pren - dí que la se - ma - na tie - ne más de sie - te

Em7 A7

dí - as a ha - cer ma - yo - res mis con - ta - das a - le -

D7 Am7 D7 Dm7

grí - as ya ser di - cho - so yo con - ti - go lo a - pren - dí.

G7 C

Con - ti - go a - pren - dí a ver la



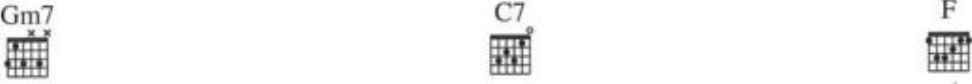
luz del o - tro la - do de la lu - na con - ti - go a - pren -







dí que tu pre - sen - cia no la cam - bio por nin -






gu - na. A - pren - dí que pue - de un





be - so ser más dul - ce y más pro - fun - do que pue - do





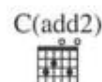
ir - me ma - ña - na mis - mo <sup>3</sup> de es - te mun - do. Las co - sas



bue - nas ya con - ti - go las vi - ví



y con - ti - go a - pren - dí que yo na - cí el día que te co - no



cí.

8va

rit.

# SOLAMENTE UNA VEZ

Words and Music by  
AGUSTIN LARA

Moderately

Fmaj7/C

Bb add2/C

Fmaj7/C

Bb/C

Db/Eb

Ab maj7

Fm7

Bbm7

Eb7/Db

Cm7

Fm7

Gm11

C7#9(b13)

F(add2)

Bb maj7

Am7

D7b9

Gm7

C7

Am7 D7 Gm7 Am7 Bm7b5 C13

so - la - men - te u - na vez \_\_\_\_\_ y na - da

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom line is a piano accompaniment in bass clef. Above the staff are six guitar chord diagrams: Am7, D7, Gm7, Am7, Bm7b5, and C13 (2fr).

A13 Am7/D D7b9 Gm11 Bb/C F(add2) Bb13

más. \_\_\_\_\_ U - na vez \_\_\_\_\_ na - da más en mi

Detailed description: This system contains the second two lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom line is a piano accompaniment in bass clef. Above the staff are seven guitar chord diagrams: A13 (4fr), Am7/D, D7b9 (4fr), Gm11 (3fr), Bb/C, F(add2), and Bb13 (5fr).

Am7 D7b9 Gm9/C C7 Am11 D7#9(b13)

huer - to bri - lló la es - pe - ran - za, \_\_\_\_\_ la es - pe -

Detailed description: This system contains the third two lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom line is a piano accompaniment in bass clef. Above the staff are six guitar chord diagrams: Am7, D7b9 (4fr), Gm9/C (3fr), C7, Am11 (5fr), and D7#9(b13) (5fr).

Gm9 Gm6 F#dim7 Gm/F Bbm A7#5 Am7/D D9

ran - za que a - lum - bra el ca - mi - no de mi so - le - dad. \_\_\_\_\_

Detailed description: This system contains the final two lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom line is a piano accompaniment in bass clef. Above the staff are seven guitar chord diagrams: Gm9 (3fr), Gm6 (3fr), F#dim7, Gm/F, Bbm, A7#5, Am7/D, and D9 (4fr).

G7 Bb/C F(add2) Bbmaj7

u - na vez na - da más

Am7 Ab13 Gm9 C7 A7sus D/F#

se en - tre - ga el al - ma. — Con la dul - ce y to -

Gm9 Am7 Bm7b5 C13 A/C# D/C

tal re - nun - cia - ción.

G/B Bb/C F(add2) Bb13 Am7 D7b9

Y cuan - do e - se mi - la - gro rea - li - za el pro - di - gio de a -

Gm9/C 3fr C7 Am11 5fr D7#9(b13) 5fr Gm7 Am7 Bbmaj7Bm7b5

mar - se, — hay cam - pa - nas — de fies - ta que

Detailed description: This system contains the first two measures of the piece. The guitar part features chords Gm9/C (3rd fret), C7, Am11 (5th fret), D7#9(b13) (5th fret), Gm7, Am7, and Bbmaj7Bm7b5. The vocal line begins with the lyrics 'mar - se, —' and 'hay cam - pa - nas — de fies - ta que'. The piano accompaniment consists of a rhythmic bass line in the left hand and a more melodic line in the right hand.

Bb/C C7 F(add2)/A Dm7 Bbm7 Db/Eb 6fr

can - tan en el co - ra - zón. —

Detailed description: This system contains the next two measures. The guitar part features chords Bb/C, C7, F(add2)/A, Dm7, Bbm7, and Db/Eb (6th fret). The vocal line continues with the lyrics 'can - tan en el co - ra - zón. —'. The piano accompaniment continues with a steady bass line and a melodic line in the right hand, including a triplet in the final measure.

Abmaj7 Dbmaj7 Cm7 3fr B7(add13) Bbm7 Eb9

Detailed description: This system contains two measures of piano accompaniment. The guitar part features chords Abmaj7, Dbmaj7, Cm7 (3rd fret), B7(add13), Bbm7, and Eb9. The piano accompaniment features a steady bass line in the left hand and a melodic line in the right hand.

Cm7 3fr F7b9 Bbm7 Cm7 3fr Dm7b5 Db/Eb 6fr

Detailed description: This system contains two measures of piano accompaniment. The guitar part features chords Cm7 (3rd fret), F7b9, Bbm7, Cm7 (3rd fret), Dm7b5, and Db/Eb (6th fret). The piano accompaniment features a steady bass line in the left hand and a melodic line in the right hand, including a triplet in the final measure.



C/E      F/Eb      Bb/D      Db/Eb      Ab(add2)      Db9

Y cuan - do e - se mi - la - gro rea -

Cm7      F7b5(b9)      Dbmaj7/Eb      Eb7

li - za el pro - di - gio de a - mar - se, —

Cm7      F7#5      Bbm7      Cm7      Dbmaj7 Dm7b5      Db/Eb

hay cam - pa - nas — de fies - ta que can - tan —

Dbm7      Gb9      Abmaj9

en el co-ra - zón. — Yeah - yeah — mm.

*rit.*

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NOCHE DE RONDA (BE MINE TONIGHT)

NOSOTROS

SABOR A MI (BE TRUE TO ME)

SIN TI

SOLAMENTE UNA VEZ (YOU BELONG TO MY HEART)

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