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Ole Gormé

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Ole Gormé

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BESAME MUCHO

English Lyric by
SUNNY SKYLAR

Music and Spanish Lyric by
CONSUELO VELAZQUEZ

Moderately

The musical score is written for piano and voice. It begins with a piano introduction marked 'Moderately' and 'mp'. The piano part features a rhythmic melody in the right hand and a supporting bass line in the left hand. The vocal melody is written in a single staff with lyrics in both Spanish and English. The score is divided into four systems, each with piano accompaniment and vocal melody. The piano part includes various chords and triplets, while the vocal part includes lyrics and musical notation for the voice.

System 1:

Piano: *mp*

Vocal: *BÉ - SA - ME* *BÉ - SA - ME MU - CHO;*

System 2:

Piano: *mp - mf*

Vocal: *BÉ - sa - me, bé - sa - me mu - cho,*

System 3:

Vocal: *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;

System 4:

Vocal: *BÉ - SA - ME MU - CHO,*
bé - sa - me mu - cho,

Besame Mucho - 3 - 1

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Dm 3 3 E7(b9) 3 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-
 Que-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-ñana 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^A_C) 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^A_C) Gm Dm 3 E(b9) 3 A7 3 A7aug

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

The piano introduction is in B-flat major, 4/4 time. It begins with a melody in the right hand, marked *mf*, featuring a triplet of eighth notes. The left hand provides a harmonic accompaniment with chords and single notes. The piece concludes with a *rit.* (ritardando) marking.

Lento (ad lib.)

The first system of the song is in B-flat major, 4/4 time. The tempo is marked *Lento (ad lib.)*. The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "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." The chords are: Bb, Dbdim, Cm7, F7, Bb, Dbdim, Cm7, F7.

The second system of the song continues the melody and accompaniment. The lyrics are: "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." The chords are: Gm, Gm7, Gm6, Ebm6, Bb, Bbdim, F9, Fm7, F7. The piece concludes with a *rall.* (ritardando) marking.

Chorus

The chorus is in B-flat major, 4/4 time. The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "BLUE ECH - OES, Gol-den mem-'ries of a love song we dis-si tu vie-ra cua-tro vi-das cua-tro". The chords are: F7 Aug, Bb, Bb6, Bb.



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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

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

Cm E^o 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

Fm D7 G7

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

p *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 -

p

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,
 Ya un - que vi - va pri - sio - ne - ro,

mp - mf

C6 C C6 Cm

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

G7 Dm7

moon - time. YOU'RE THE MO - MENT OF A
 quie - 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
 rás ma - ña - na. Flo - res

C Cmaj7 C C6 Eb° C

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

mf

A7b9 A7 Bb7 A7 Dm A7

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

Dm F#° C Cmaj7 Em7

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

A7 Am7 Am7b5 D7 Am7 Am7b5 D7 G7

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

1. C C° G7 Tacet----- 2. C

mine. _____ mine. _____
 más. _____ Yaun - que más. _____

FRENESÍ

Words and Music by
ALBERTO DOMINGUEZ

Freely

N.C.



Am7b5



Bbm7



Eb7b9(b13)



Ab



Ab6/C



Bdim7



Bbm7



Eb9



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

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

Ab



Ab6/C Bdim7



Bbm7



Eb7b9



Eb9



Ab



Ab6/C



Bdim7



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

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

Bbm7



Eb9



Ab



Ab6/9



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

C C6 Ebdim7 Dm7 G9 C C6 Ebdim7

Moon was shin - ing bright and I could hear laugh - ing voi - ces in the night: _____
 ¿Quién, si no 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 N.C.

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 3fr Abmaj7 Abmaj7 Abdim7 4fr 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 3fr 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 3fr Abmaj7 Abdim7 4fr Eb7 Ab6 3fr
 came from me I gent - ly sighed "Fre - ne - si."
 vir ya - 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 be - so 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^{3fr} 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^{3fr} E9 Eb7 N.C. 2 Ab6^{3fr}

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

Bbm7 A9#11^{4fr} 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. The first measure features a treble clef with a whole rest. The second and third measures are in bass clef, with the right hand playing a series of chords and eighth notes, and the left hand playing a simple bass line. The tempo is marked 'Moderato' and the dynamics '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 treble clef with a whole rest, a bass clef with a whole rest, and a middle section with a treble clef and a bass clef. The dynamics 'mp - mf' are indicated. Chord diagrams for 'Am7/b' and 'D7' are shown above the staff.



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 treble clef with a whole rest, a bass clef with a whole rest, and a middle section with a treble clef and a bass clef. The dynamics 'Solm' and 'Solm7+' are indicated. Chord diagrams for 'Gm', 'Gm7+', 'Gm7', 'Gm6', and 'F' are shown above the staff.






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






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






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





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















Am 7/5b 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 7/5b Re7

Gm 3fr.

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

Solm

Gm 3fr. Cm7+ 3fr. Cm7 3fr. F7 F7/9b Bb Bb7-

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

Dom Dom7+ Dom7 Fa7 Fa7/9b Sib Sib7+

Bb6 no inglés Gm 3fr. Cm6 Cm 3fr. D7/9b 2fr. D Eb

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

Sib6 Solm Dom6 Dom Re7/9b Re Mib

D7 Am 7/5b

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 Re7 *mf* Lam 7/5b

D7 Gm Gm7+ Gm7 Gm6

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

Re7 Solm Solm7+ Solm7 Solm6

F Eb Eb7 D7

ver - te, ¿por qué Dios me hi - 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. Gm 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 Lam 7/5b *sfz* Re7 *mf* Solm Dom Re7 *sfz* Solm

LA PUERTA

Words and Music by
LUIS DEMETRIO

Flowing

mf

Bbm

Dbm 4fr

Gb

Cb/Eb

Ddim

Eb7

Bbm

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

Bbdim

Eb7

Ab 4fr

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

F7

Bbm

Eb7b9

Eb7

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

Cm 3fr Bbm7 Abmaj7 Fm/Eb Bbm

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

Bbdim Eb7 Ab 4fr F7

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

Bbm Eb7 Ab6 3fr Gb7 A7

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

Ab6 3fr Ebm Ebm/Ab 11fr Ab7 4fr

Pe - roes que no su - pis - te so - por - tar las pe - nas que nos dió, la

D $\flat$ m **G $\flat$ 7** **Gdim**

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

B **E7**

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

E $\flat$ 7 **N.C.**

lor. _____ La puer - ta se ce -

B $\flat$ m **B $\flat$ dim** **E $\flat$ 7** **A $\flat$**

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

F7 Bbm Eb7

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

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



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

The first line of the song is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of three flats. The piano accompaniment is on two staves. The lyrics are: "La úl - ti - ma no - che que pa - sé con - ti - go, la lle - vo guar - da - da co - mo". The piano part includes a mezzo-piano (mp) dynamic marking.

fiel tes - ti - go de a - que - llos mo - men - tos en que fuís - te mí - a

The second line of the song continues the melody. The piano part includes a mezzo-piano (mp) dynamic marking and a repeat sign at the end of the line.

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

The third line of the song continues the melody. The piano part includes a mezzo-forte (mf) dynamic marking, a fortissimo (sf) dynamic marking, and a mezzo-piano (mp) dynamic marking.



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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 ma - yer. Por - que te

mf

Gm7 C7 Gm7 C7 F#o F Eb7 D7 D7(b9)

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

Gm7 C7 Gm7 C7 F D7 Gm7 F#o

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

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

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

Gm7 C7 Gm7 C7 F F7sus F

cuer - do de tu trai - ción. La

D. S. al $\oplus$

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

First system of musical notation. The treble clef staff begins with a *mf* dynamic marking. The melody features a series of eighth notes, followed by a section with triplets. The bass clef staff provides a steady accompaniment of eighth notes.

Second system of musical notation. The treble clef staff continues the melody with triplets and a long note. The bass clef staff continues the accompaniment.

Third system of musical notation. The treble clef staff features a triplet and a long note. The bass clef staff continues the accompaniment. The system ends with a *f* dynamic marking.

Fourth system of musical notation, including lyrics. The treble clef staff has a key signature change to one sharp (F#) and a time signature change to 3/4. The melody is accompanied by chords G and Am. 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". The bass clef staff continues the accompaniment. The system ends with a *mf* dynamic marking.



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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 B7b9 E7 Am

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

G Dm Dm7 Dm6 Dm7 F7

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

E7 Am Am7 G

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

F6 F7 E7 G Am

tu llo - rar 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 % y

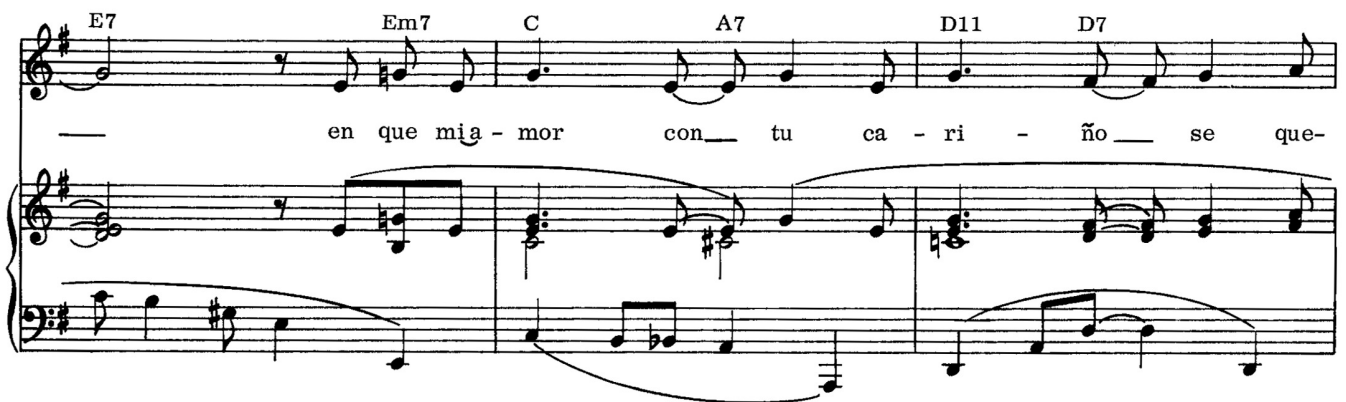
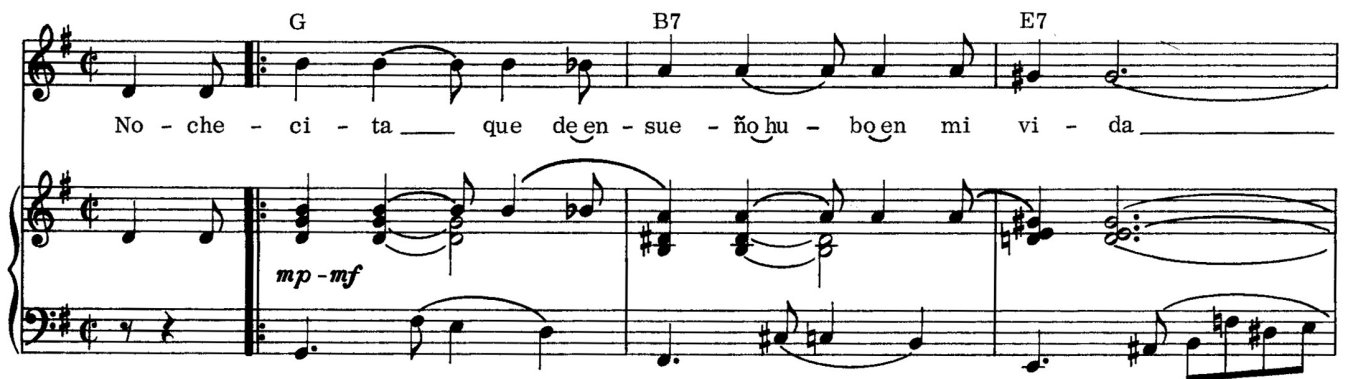
⊕ Am G F E7 E+ Am

zón.

NOCHECITA DE ENSUEÑO

Canción-Bolero

Spanish Words and Music by
VICTOR HUESCA



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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 is in F minor, 4/4 time, marked 'Moderately'. It begins with a mezzo-forte (mf) dynamic. The melody is played in the right hand, featuring a series of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

VERSE Fm Cm Fm Cm

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

The first system of the vocal melody and piano accompaniment. The vocal line starts on a whole note in F minor, then moves to C minor for the second phrase. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Fm Cmi Ab7 G7

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

The second system of the vocal melody and piano accompaniment. The vocal line continues with a half note in F minor, then a quarter note in C minor, followed by a half note in A-flat 7, and ends with a quarter note in G7. The piano accompaniment continues with the same rhythmic pattern.

Cm Fm6 G7 Fm Cm

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

The third system of the vocal melody and piano accompaniment. The vocal line starts with a half note in C minor, then a half note in F minor 6, followed by a half note in G7, and ends with a half note in F minor and a quarter note in C minor. The piano accompaniment continues with the same rhythmic pattern.

Fm Cm Fm

If you are there be - side me, I'll have your love to
que-um-que me due le-él al - ma - yo ne-ce-si - to ha-

The fourth system of the vocal melody and piano accompaniment. The vocal line starts with a half note in F minor, then a half note in C minor, followed by a half note in F minor, and ends with a quarter note in C minor. The piano accompaniment continues with the same rhythmic pattern.

Cm1 Ab7 G7+ G7 Cmaj G7

guide me - And so I say:
 blar - te - ya si lo la 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 - go a -

1C F#dim Dm G7 2C Bb7 C6

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

ritard.

PERFIDIA

English Lyric by
MILTON LEEDS

Spanish Words and Music by
ALBERTO DOMINGUEZ

Moderately, with expression



Verse

Chords: 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, —

mp

Chords: 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 degn-sie-

Chords: 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.

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, _____

p

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 -

p

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 - 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 C6

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

f

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

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*

— 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*

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



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G6 Bb^o 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#^o 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#^o B7 F#^o B7 Em

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

mf

Am7 Cm6 E7b9 Am7 D7b9 4fr

6 7

mp

G N.C. Am7 Cm 3fr Am7b5

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

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 mí. Si ne - ga - ras mi pre -

The musical score is written for guitar and piano. It begins with a 'Slowly' tempo marking. The first system shows a piano introduction with a melody in the right hand and a bass line in the left hand. The melody includes a sixteenth-note run (marked '6') and a seven-note run (marked '7'). Chords Am7, Cm6, E7b9, Am7, and D7b9 4fr are indicated above the staff. The second system contains the first line of lyrics: 'Tan - to tiem - po dis - fru - ta - mos es - te a - mor nues - tras al - mas se a - cer -'. The piano part has a mezzo-forte (mf) dynamic. The third system continues the lyrics: 'ca - ron tan - to a - sí que yo guar - do tu sa - bor pe - ro tú lle - vas tam -'. The piano part has a mezzo-piano (mp) dynamic. The fourth system continues the lyrics: 'bién sa - bor a mí. Si ne - ga - ras mi pre -'. The piano part continues with a similar accompaniment style. Chords G, G/B, Bbdim7, Am7, D7, D7#5, and G are indicated above the staff.

Am7 Cm Am7b5 Gmaj7 G/B

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

Bb dim7 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

Chords: Am7, Cm, Am7b5, Gmaj7, G/B, Bb dim7, Am7, D7, G, Cm, G, C#dim7, Dm7, G9, Dm7, G7, G7#5, C, G7#5, C6, Em7, A7.

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 3fr Am7b5 Gmaj7 G/B

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

Bb dim7 Am7 D7

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

1 2

G Cm 3fr G C#dim7 G C7 G

mí. _____ No pre - mí. _____

mp *rit.* *pp* *ppp*

UN TELEGRAMA

English lyric by
ESLY SCHWARTZ and
JEWEL BRODSKY

(MY SUNDAY BABY)

Spanish Words and Music by
HNOS. GARCIA SEGURA

Moderately

f

C Cmaj7 3 C6 Cmaj7 C Cmaj7

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

mf

C6 C Gm C7 F6 G7 C

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

Dm7 G7 G7^{b9} 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, — I am so blue, —
 tu co - ra - zón, —

Fmaj7 F6 B9 C9 F Fmaj7 F6 C#9

— And on Tues - day — oh, what do I do? — Wait for
 — And on Thurs - day — oh, what do I do? — Wait for
 — Do - mi - 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 ^{1.} C C9 C7

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

D.S. al Fine

Fine Cmaj7 C6 Ebdim G7 Dm7 G7 C Ab7 C

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

Ebdim G7 Dm7 G7 Gm6 A7 A7^{b9} A7^{b9} Dm7

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

Dm7 Dm7 G9 C G7+ C6

I love you!
 te que rré.

Y

(Bolero)

Spanish Words and Music by
MARIO DE JESUS

Molto moderato

Piano introduction in G major, 4/4 time. The tempo is 'Molto moderato'. The music features a melodic line in the right hand and a harmonic accompaniment in the left hand. Dynamics 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

mp - mf

The first system of the vocal melody and piano accompaniment. The vocal line is in G major, with chords G, Am7, and D7. The piano accompaniment provides a harmonic foundation. Dynamics include *mp - mf*.

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 and piano accompaniment. The vocal line continues with chords G6, G, Bb°, Am7, and D7. The piano accompaniment continues with a similar harmonic structure. Dynamics include *mp - mf*.

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 and piano accompaniment. The vocal line concludes with chords D7, G, G#°, D7, and G. The piano accompaniment provides a final harmonic support. Dynamics include *mp - mf*.



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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. _____ ¿Y a qué

G Am7 D7

de - bo, di - me en - ton - ces, tu a - ban - do - no? ¿Y en qué ru - ta tu pro - me - sa se per -

E7 Bm7 E7 Am Am7b5 G Bm7b5 E7

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

A7 D7 1. G G#° D7 2. G Am7 Gmaj7

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