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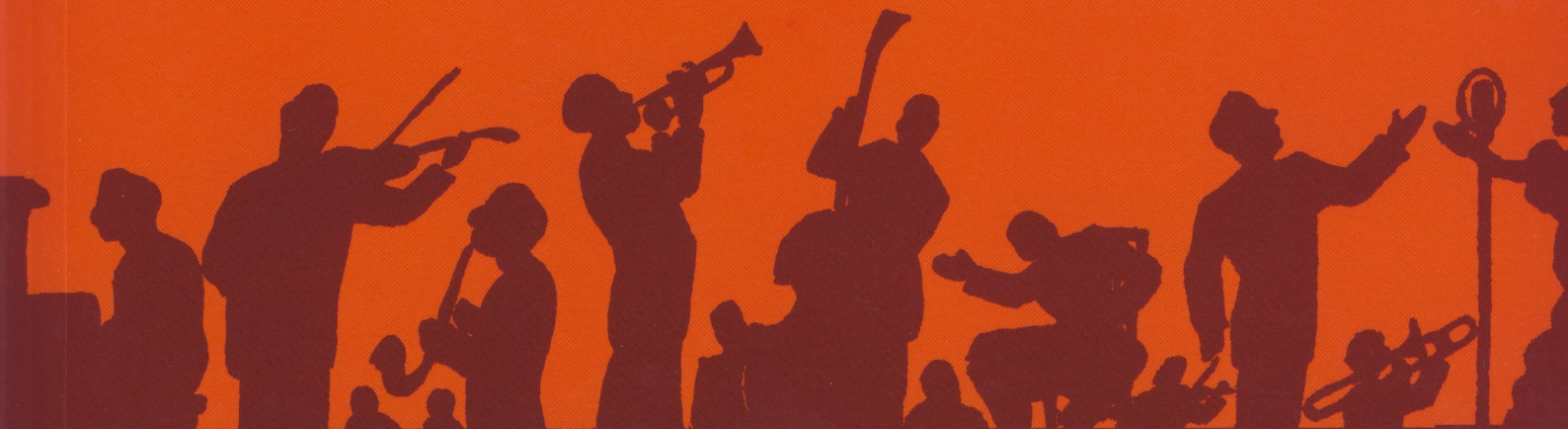
LA EDAD DE ORO

Cuba

THE GOLDEN AGE

*27 Canciones  
Cubanas Clásicas  
de los 1930s - 1950s*

*27 Cuban Classics  
from the 1930s - 1950s*



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# LA EDAD DE ORO **Cuba** THE GOLDEN AGE

Estar en Cuba durante las décadas de los años 1930s, '40s y '50s, o específicamente, en La Habana—era igual a estar en el centro real de todo. La Habana era el lugar de los acontecimientos. La Habana era la Ciudad de París del Caribe. La exótica La Habana y su embriagante vida nocturna era verdaderamente legendaria, con el resplandeciente y excitante sabor y la rienda suelta dentro de sus casinos, clubes y salones.

Además, La Habana contaba con su música. Una músicaailable, romántica y a su vez indicativa del verdadero corazón del pueblo cubano. Más que ninguna otra forma de arte, la música ha tenido una gran influencia en el pueblo de Cuba. Se dice que los cubanos nacen cantando; que cuando hablan, cantan; y que ellos, simplemente al caminar, ¡bailan!

De las habaneras y danzones rítmicos, los mambos irresistibles y los boleros llenos de sentimiento, a los cha-cha-chas—el primero compuesto por Enrique Jorrín ("La Engañadora") en 1950—la música integra a la gente cubana y es esencia de su identidad.

Cuba ha producido compositores tan legendarios como Isolina Carrillo, quién empezó a escribir música en 1935 y tiene la distinción de ser una de las mejores boqueristas de todos los tiempos. Su canción clásica "Dos Gardenias," le ganó premios internacionales y mucho respeto.

La extraordinaria lista de compositores cubanos célebres continúa con artistas conocidos mundialmente como César Portillo de la Luz ("Contigo en la Distancia," "Tú, mi Delirio"), Ignacio Piñero ("Échale Salsitá"), Wilfrido (Pío) Leiva ("Francisco Guayabal"), Senén Suárez ("La Sopa en Botella"), Antonia Fernández ("María Cristina"), Electo Rosell ("Murmullo") y Pérez Prado.

Pérez Prado, quién escribió el verdadero Primer Mambo en 1952, fue todo un suceso en su nativa Cuba y también en los grandes éxitos musicales latinoamericanos. Con muchos éxitos, incluyendo "Cherry Pink and Apple Blossom White" que alcanzó el Número 1 en el Hit Parade de los 40 títulos más importantes y se mantuvo por 10 semanas, el "Rey del Mambo" convirtió a la música cubana en la corriente principal de su tiempo. En este punto cabe mencionar, que su clásico "Mambo #5" se hizo un éxito internacional nuevamente en 1999 interpretado por Lou Bega.

Además la música cubana tuvo en Beny Moré al gran intérprete y compositor, llamado "El Bárbaro del Ritmo." El inmortal Moré, quién carecía de instrucción formal, generó y revivió increíblemente la música tradicional cubana, influyendo como nadie lo ha hecho en la música de Cuba y del Caribe.

La música de Cuba es un maravilloso y duradero legado para su gente y merece la prestigiosa posición de influencia en el mundo de la música que mantiene hasta nuestros días.

To be in Cuba in the 1930s, '40s and '50s, or specifically, in Havana, was to be in the real center of it all. Havana was the happening place. It was Paris west. Havana's exotic and intoxicating nightlife was truly legendary, with the dazzling, unbridled excitement of its casinos, clubs and salons.

Then, there was the music. It's about dance and romance and is indicative of the true heart of a nation's people. More than any other art form, music has had the greatest influence on the Cuban people. It is said that Cubans are born singing, that they sing when speaking, and that they don't simply walk, they dance.

From the rhythmic Habaneras and danzones, the irresistible mambos and soulful bolero ballads, to the cha-cha-chas, first composed by Enrique Jorrín ("La Engañadora") in 1950, music is integral to the Cuban people and essential to their identity.

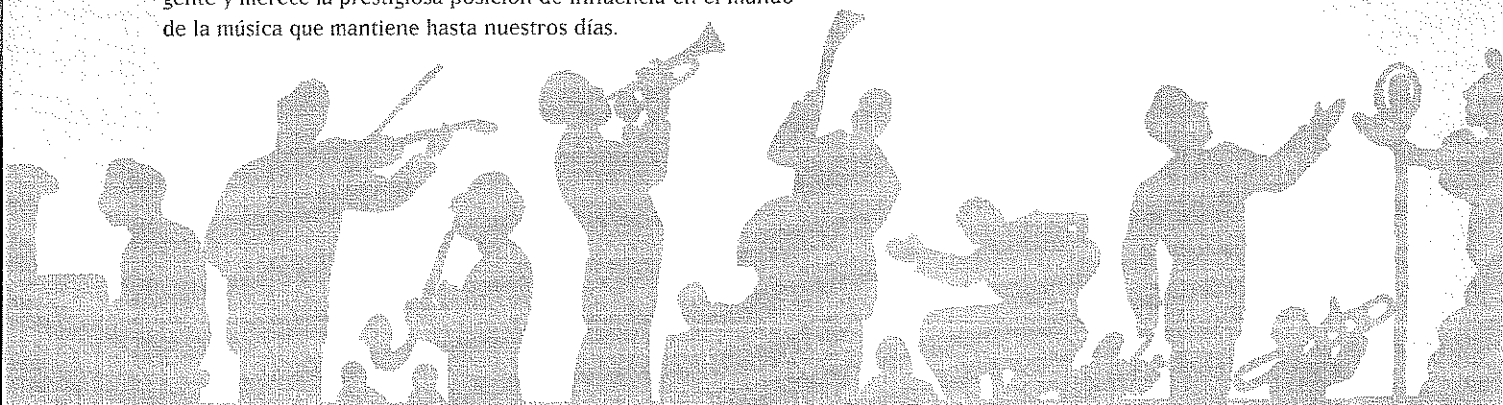
Cuba wrought such legendary composers as Isolina Carrillo, who first began composing in 1935 and is regarded as one of the finest bolero songwriters ever. Her classic, "Dos Gardenias," won her international accolades and respect.

The extraordinary roster of celebrated Cuban composers continues with a host of world-renown artists, including César Portillo de la Luz ("Contigo en la Distancia", "Tú, mi Delirio") Ignacio Piñero ("Échale Salsitá"), Wilfrido (Pío) Leiva ("Francisco Guayabal"), Senén Suárez ("La Sopa en Botella"), Antonio Fernández ("María Cristina"), Electo Rosell ("Murmullo") and Pérez Prado.

Pérez Prado, who wrote the very first mambo in 1952, found great success in his native Cuba and on the American charts as well. With a string of hits, including "Cherry Pink and Apple Blossom White," which reached #1 in the Top 40 charts and held the spot for ten weeks, the "Mambo King" had written Cuban music a place in the mainstream. Proving this point, his classic "Mambo #5" became an international hit once again in 1999, courtesy of Lou Bega.

Then there was the great Beny Moré, "El Bárbaro del Ritmo." The immortal Moré, who lacked any formal training, sparked an incredible revival of the traditional Cuban music, and no one has had more of an influence on the music of Cuba and the Caribbean.

Cuba's music is a marvelous lasting testament to its people and deserves the prestigious position of influence in world music it maintains today.



# ALMENDRA

Words and Music by  
ABELARDO VALDÉS

## Danzón

N.C.



*mf*



N.C.



Am7 D7 Am7 D7 Am7 D7 Am7 D7

The first system of music consists of two staves. The treble clef staff contains a melodic line with eighth and quarter notes, and some slurs. The bass clef staff contains a bass line with eighth and quarter notes, and some slurs. Above the treble staff, four pairs of chord diagrams are shown, labeled Am7 and D7, corresponding to the first four measures of the system.

Am7 D7 Am7 D7 Am7 D7

The second system of music consists of two staves. The treble clef staff contains a melodic line with eighth and quarter notes, and some slurs. The bass clef staff contains a bass line with eighth and quarter notes, and some slurs. Above the treble staff, three pairs of chord diagrams are shown, labeled Am7 and D7, corresponding to the first three measures of the system.

Am7 D7 Am7 D7 Am7 D7

The third system of music consists of two staves. The treble clef staff contains a melodic line with eighth and quarter notes, and some slurs. The bass clef staff contains a bass line with eighth and quarter notes, and some slurs. Above the treble staff, three pairs of chord diagrams are shown, labeled Am7 and D7, corresponding to the first three measures of the system.

Am7 D7 N.C. Am7 D7


The fourth system of music consists of two staves. The treble clef staff contains a melodic line with eighth and quarter notes, including two triplet markings (indicated by a '3' over the notes) and a section marked 'N.C.' (Non-Chordal). The bass clef staff contains a bass line with eighth and quarter notes, and some slurs. Above the treble staff, four pairs of chord diagrams are shown, labeled Am7 and D7, corresponding to the first four measures of the system.


Am7 D7 Am7 D7 Solo ad lib. Am7 D7 Am7 D7


The fifth system of music consists of two staves. The treble clef staff contains a melodic line with eighth and quarter notes, and some slurs. The bass clef staff contains a bass line with eighth and quarter notes, and some slurs. Above the treble staff, four pairs of chord diagrams are shown, labeled Am7 and D7, corresponding to the first four measures of the system. The text 'Solo ad lib.' is written above the fifth measure.


D9 4fr G6


The sixth system of music consists of two staves. The treble clef staff contains a melodic line with eighth and quarter notes, and some slurs. The bass clef staff contains a bass line with eighth and quarter notes, and some slurs. Above the treble staff, two chord diagrams are shown: D9 4fr and G6, corresponding to the first two measures of the system.


D9  4fr

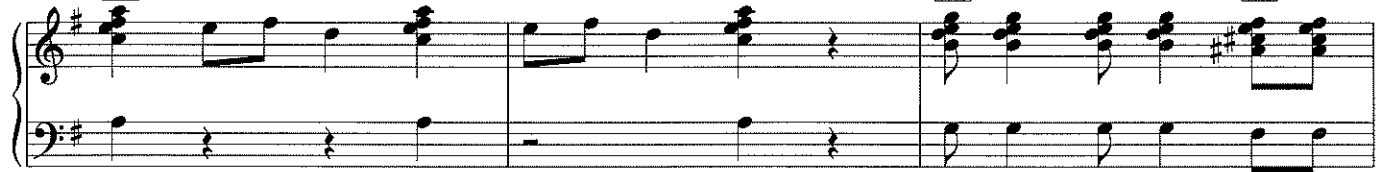
G6 








D9/A 



G6 


F#7 






G6  Am7  D7 

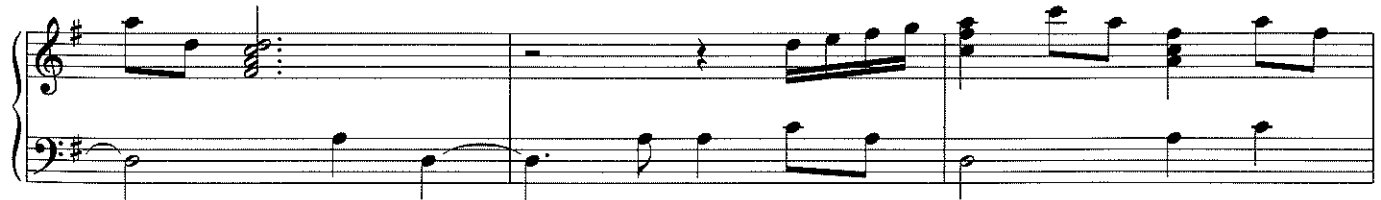

Am7  D7 


Solo ad lib.  D7 




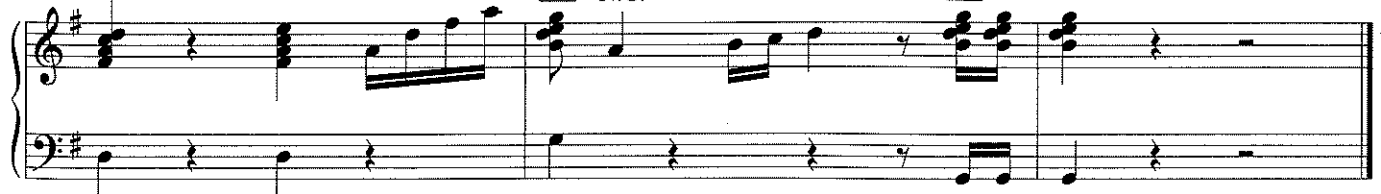
Am7  D7  D7 

3



G6  N.C.

G6 



# A TODA CUBA LE GUSTA

Words and Music by REMBERTO BECKER  
and ANTONIO MARIA ROMEU

## Guaracha

N.C.

*f*

1 **G9**

2 **G9** **C6**

3

**G9** **C**

A to - da Cu - ba le gus - ta el am -

bien - te de gua - ra - cha a - pre - tar a las mu -

Em7

D#dim

G7

cha - chas el ri - co y sa - bro - so son, que me

Dm

di - ces de un dan - zón de un - a rum - bi - ta ca - lien - te

G7

Dm

G7

un gua - te - que a - llá en o - rien - te de e - sa






ca - li - en - te re - gi - ón. A - lli va mi in -



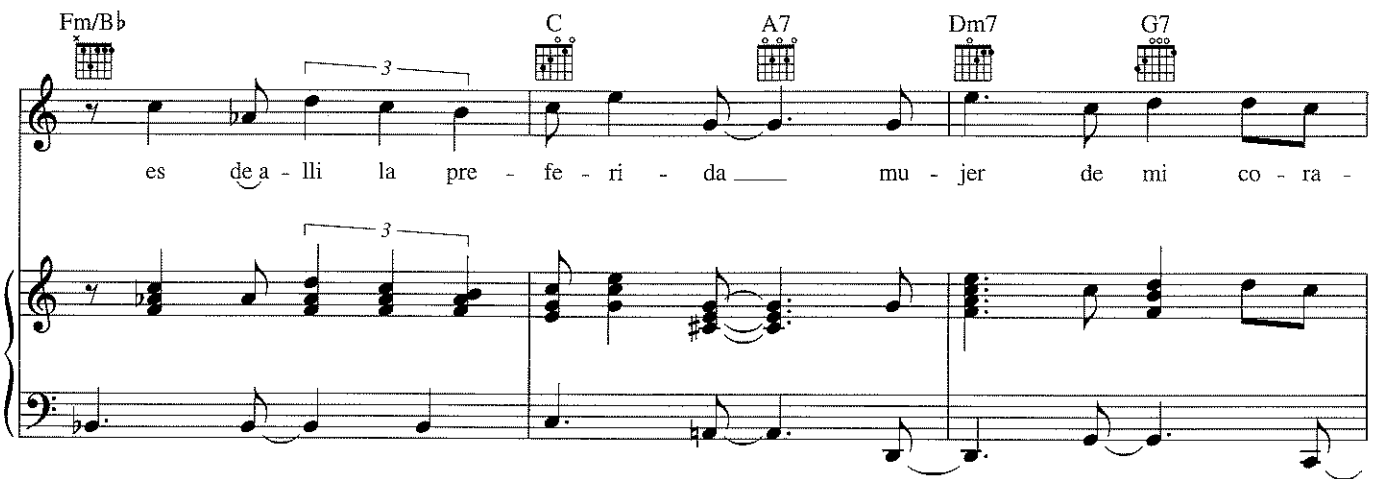
C7  F 

spi - ra - ción des - de mi Ha - ba - na que - ri - da



Fm/Bb  C  A7  Dm7  G7 

es de a - lli la pre - fe - ri - da mu - jer de mi co - ra -



1  2  A7  Dm 

zón. zón.



Bb m13  C6 



A7 Dm G

Musical notation for the first system, including guitar chords (A7, Dm, G) and piano accompaniment.

A7 Dm7

Por e - so me pi - ca a - qui y voy a ras -

Musical notation for the second system, including guitar chords (A7, Dm7), piano accompaniment, and lyrics: "Por e - so me pi - ca a - qui y voy a ras -".

G7 C A7

car - me a - llá.


Musical notation for the third system, including guitar chords (G7, C, A7), piano accompaniment, and lyrics: "car - me a - llá.".

Dm7 G7 C

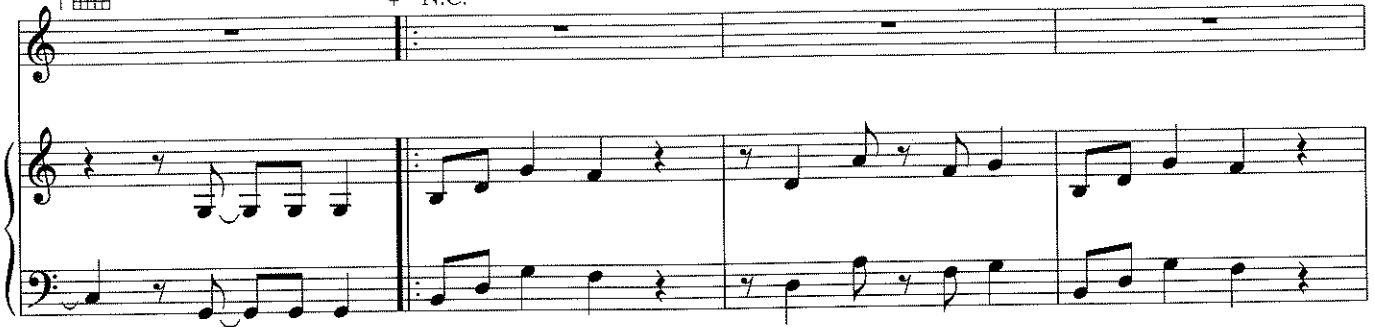
Por e - so me

Musical notation for the fourth system, including guitar chords (Dm7, G7, C), piano accompaniment, and lyrics: "Por e - so me".

2  
C



To Coda ⊕ N.C.



Repeat ad lib. C6




A7



Dm



Bbm13



C6




A7



Dm7

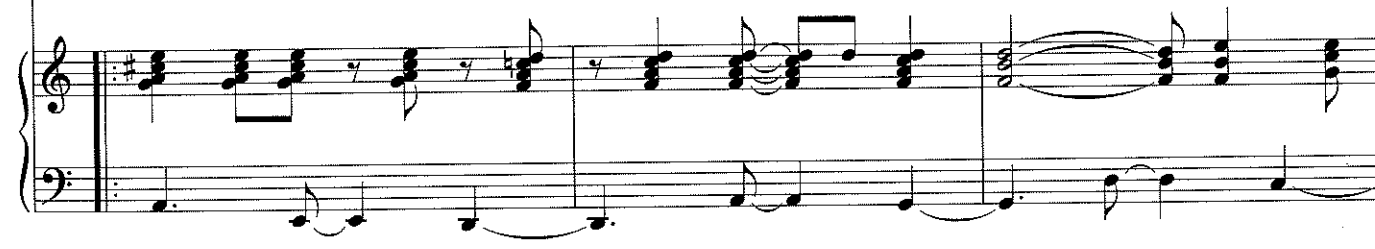


G7



Vocal ad lib.

Y voy a ras - car - me a - llá.



C Repeat ad lib. A7 Dm7

This system contains the first three measures of the piece. The guitar part features chords C, A7, and Dm7. The piano accompaniment consists of a simple bass line in the left hand and a melody in the right hand. A double bar line with repeat dots is placed after the first measure.

G9 1 C6 2 C6 D.S. al Coda  
(Take Repeats)

Por e - so me

This system contains measures 4 through 7. It features guitar chords G9 and C6. The piano accompaniment includes the lyrics "Por e - so me". There are two first endings, labeled 1 and 2, both leading to a double bar line with repeat dots. The instruction "D.S. al Coda (Take Repeats)" is written above the second ending.

CODA

N.C.

1 G9 2 G9

This system is the CODA section, starting with a C-clef and a natural sign (N.C.). It contains measures 8 through 11. The guitar part has two first endings, both with G9 chords. The piano accompaniment features a rhythmic bass line and a melodic line in the right hand, ending with a triplet of chords.

C6


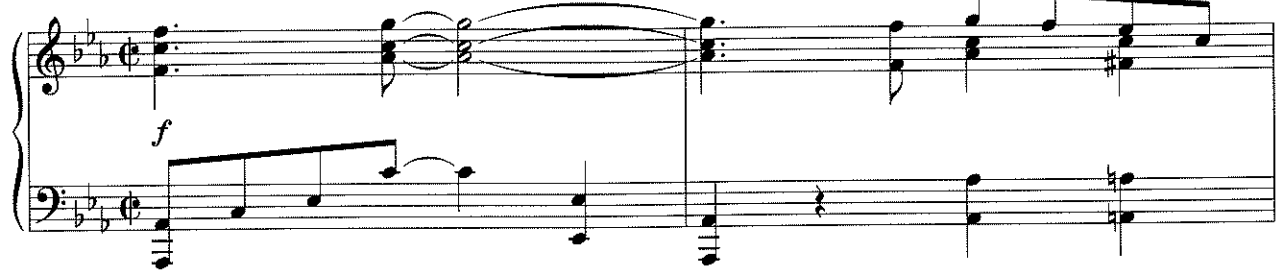
This system contains the final two measures of the piece. The guitar part has a C6 chord. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, ending with a final cadence.

# AQUELLOS OJOS VERDES


(Green Eyes)

Music by NILO MENENDEZ  
 Spanish Words by ADOLFO UTRERA  
 English Words by E. RIVERA and E. WOODS



Moderately

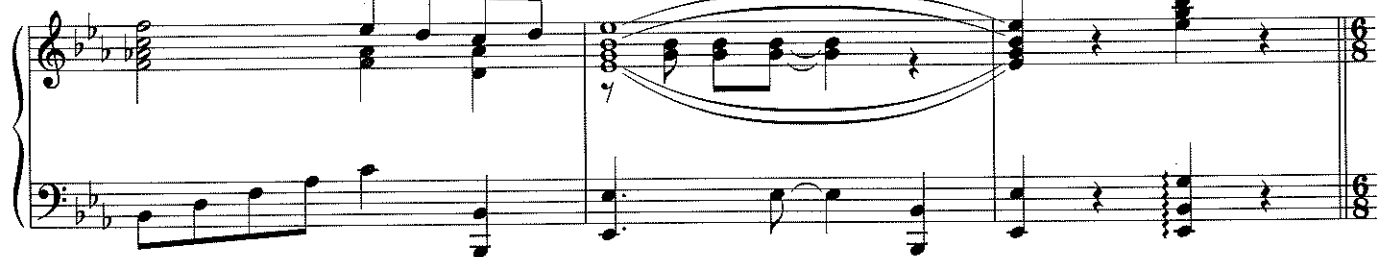
Ab  






Adim7 

Eb/Bb  Bbm/Db  C7  F7 




Bb9  Eb 



Eb  Ab/Eb  Eb  Ab/Eb  Edim7  Bb7 

Life held no charm, dear, un - til I met you.  
 Fue ron tus o - jos los que me die - rón



Fm7 Bb7

Love al - ways seemed oh, so far a -  
el te - ma dul - ce de mi can -

Eb Eb7 Gm

way. \_\_\_\_\_ Your eyes met  
ción, \_\_\_\_\_ Tus o - jos

D Gm D Edim

mine now I can't for - get you. \_\_\_\_\_  
ver - des cla - ros se - re - nos \_\_\_\_\_

Bb/F Bb Bdim7 Cm C7/Bb F7/A F7 Bb7 Bbdim7 Bb7 Bbdim7

Dark nights be - come as bright as the day. \_\_\_\_\_  
o - jos que han si do mi ns - pi - ra - ción. \_\_\_\_\_

Bb7

Eb

Your green eyes with their soft lights,  
A - que - llos o - jos ver des,

your eyes that prom-ise sweet nights bring to my soul a  
de mi - ra - da se - re - na De - ja - ron en mi

Edim7

Bb7/F

long ing a thirst for love di - vine.  
al - ma e - ter - na sed de a - mar

Bb7

In dreams I seem to hold you to find you and en -  
An - be - los de ca - ri - cias de be - sos y ter -

fold you our lips meet, and our hearts too,  
 nu - ras de to - das las dul - zu ras

C+ C7

with a thrill so sub - lime. Those cool and lim - pid  
 que sa - bi - an brin - dar A - que - llos o - jos

F7 Bb7

green eyes a pool where in my love lies  
 ver - des se - re - nos co - moun la - go

Eb

so deep, that in my search - ing for hap - pi - ness, I  
 en cu - yas quie - tas a - guas un di - a me mi -

Edim7 C7



Fm C7 Fm Ab

fear. That they will ev - er haunt me  
 ré No sa - ben las tris - te zas

Adim7 Eb Bbm/Db C7

all through my life they'll taunt me but will they ev - er  
 que en mi al - ma han de - ja do A - que - llos o - jos

F7 Bb7 Eb Edim7

want me green eyes make my dreams come true.  
 ver des que yo nun - ca be - sa - ré.

Bb7/F Bb7 Eb

Your green eyes with their true.  
 A - que - llos o - jos ré.

# BABALÚ

Words and Music by  
MARGARITA LECUONA

Slow and barbaric

Em6



Ba - ba - lú

*mf*

Am6



Em6



Ba - ba - lú Ba - ba -

Am6



lú a - yé Ba - ba - lú a - yé Ba - ba -

Em

lú.

Am6




Jun - gle drums were mad - ly beat - ing, — in the glare of ee - rie  
 Ta em - pe - san - do lo ve - lo - rio, — que le bu - ce - mo a Ba - ba -

Em6 Am Em6


lights — while the na - tives kept re - peat - ing —  
 lú — da - me diez y sie - te ve - las —


D Em6

an - cient jun - gle rites: — All at once the dusk - y  
 pa - po - ner - le en cruz. — Da - me un ca - bo de ta -


Am6  5fr Am  Em6 





war - ri - ors be - gan to \_\_\_\_\_ raise their arms to skies a - bove. \_\_\_\_\_  
 ba - co ma - ye n - ye \_\_\_\_\_ y un ja - rri - to de a - guar - dien - te \_\_\_\_\_



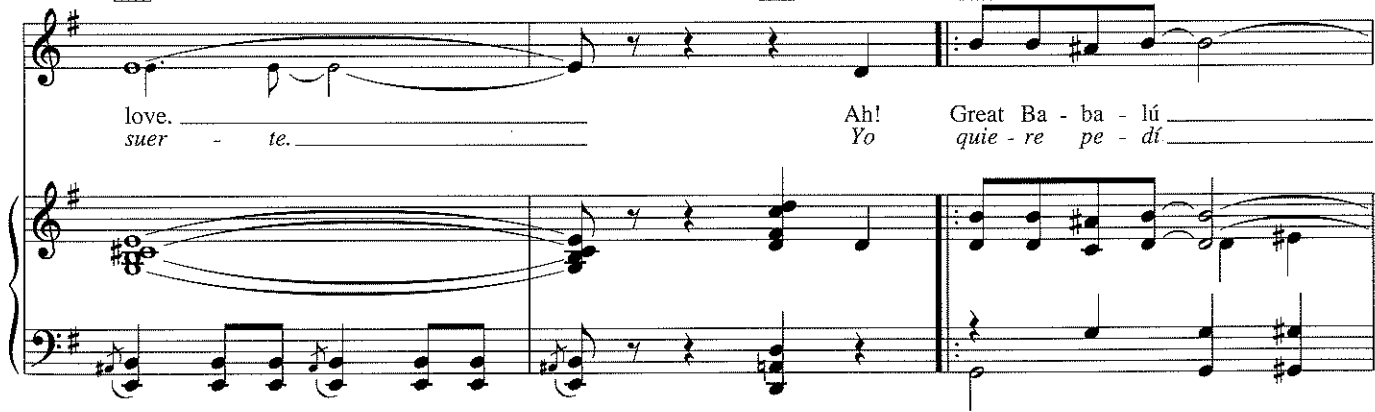
Am6  5fr




\_\_\_\_\_ And a na - tive then stepped for - ward to chant to \_\_\_\_\_ his voo - doo god - dess of  
 \_\_\_\_\_ da - me un po - co de di - ne - ro ma - yen - ye \_\_\_\_\_ pa - que me de la




Em6  D7  G  G#dim7 

love. \_\_\_\_\_ Ah! Great Ba - ba - lú \_\_\_\_\_  
 suer - te. \_\_\_\_\_ Yo quie - re pe - dí. \_\_\_\_\_



D7/A  D7  G6 

\_\_\_\_\_ I'm so lost and for - sak - en. \_\_\_\_\_ Ah  
 \_\_\_\_\_ que mi ne - gra me quie - ra. \_\_\_\_\_ Que



G G#dim7 D7/A D7 G6

great Ba - ba - lú \_\_\_\_\_ bring back the love you've tak - en.  
 ten - ga di - ne - ro \_\_\_\_\_ y que no se mue - ra \_\_\_\_\_

Am D7 Am D7

\_\_\_\_\_ You can re - store all the dreams \_\_\_\_\_ that once were mine \_\_\_\_\_ if  
 Ay! yo le quie - ro pe - dí \_\_\_\_\_ A Ba - ba - lú \_\_\_\_\_ 'na

Am D7 Am D7 G G#dim7

on - ly you'll use \_\_\_\_\_ some mys - tic sign. \_\_\_\_\_ Ah! Great Ba - ba - lú!  
 ne - gra muy san - ta co - mo tú. \_\_\_\_\_ Que no ten - ga o - tra ne - gro \_\_\_\_\_

D7/A D7 1 G6 D7

\_\_\_\_\_ bring her back to me. \_\_\_\_\_ Ah!  
 pa - que no se fue - ra. \_\_\_\_\_

2

G6 D7 G D7

me. Ba - ba - lú a - yé! Ba - ba - lú a - yé! Ba - ba -  
 fue - ra Ba - ba - lú a - yé! Ba - ba - lú a - yé! Ba - ba -

G D7 G

lú a - yé! Ba - ba - lú a - yé! Ba - ba - lú! a - yé! Ba - ba -  
 lú a - yé! Ba - ba - lú a - yé! Ba - ba - lú! a - yé! Ba - ba -

D7 G D7

lú a - yé! Ba - ba - lú a - yé! Ba - ba - lú a - yé! Ba - ba -  
 lú a - yé! Ba - ba - lú a - yé! Ba - ba - lú a - yé! Ba - ba -

G G6 C7 G6

lú a - yé! Ba - ba - lú a - yé!  
 lú a - yé! Ba - ba - lú a - yé!

# BILONGO

Words and Music by  
GUILLERMO RODRIGUEZ FIFFÉ

## Guaracha - Mambo

**Fm6**  **C7** 

*mf*

**Fm6** 

**Bbm6**  **C7**  **Fm6** 

**Fm6**  **Gb7** 

Es - toy tan e - na - mo - rao' -



Fm6



C7



Db7



C7



de la ne - gra To - ma - sa, que

Bbm6



C7



Gm7b5



C7



cu - do se va de ca - sa que tris - te me pon - go.

1

Fm6



2

Fm6



Es -

Eb9



Ab7



Db9



Gb9



C7



Db7



C7



N.C.

E - sa ne - gra lin -



C7 Fm6

- da ca - ma - rá, que me e - chó bi - lon - go.

C7

E - sa ne - gra lin - da ca - ma - rá, que me e - chó bi - lon -

Eb9 Abmaj9 Gb6/9 F9 Gb6/9

- go. Lo más que me gus - ta es la co - mi - da

Bbm7 Eb9 Bbm7 Eb7 Bbm7 Eb7 E9b5

que me co - ci - na. Lo más que me gus - ta es

E $\flat$ 9      B $\flat$ m7      A9      1      2  
 A $\flat$ maj7      A $\flat$ maj7

el ca - fé que e - lla me cue - la. Lo

E $\flat$ m11      A $\flat$ 13      D7      C7 $\flat$ 9

D $\flat$ 7      C7      D $\flat$ 7      C7      D $\flat$ 7      C7      C7

E - sa ne - gra lin - da ca - ma - rá,

Fm6

que me e - chó bi - lon - go. E - sa ne - gra lin -

C7 Fm6

- da ca - ma - rá, que me e - chó bi - lon - go. Qui - qui - ri -

Fm6 Db9 C9


bú, qui - qui - ri - bú qui - ri - bú man - din -

Fm6 Fm6 Db9 C7

- ga. *Lead vocal ad lib.*

Fm6 Play 3 times Db9 C7

Qui - qui - ri - bú, qui - qui - ri -

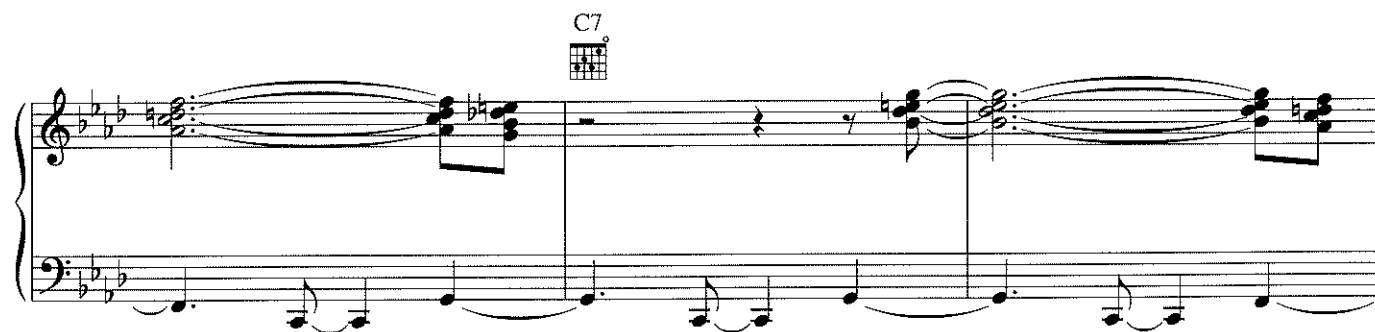
To Coda 




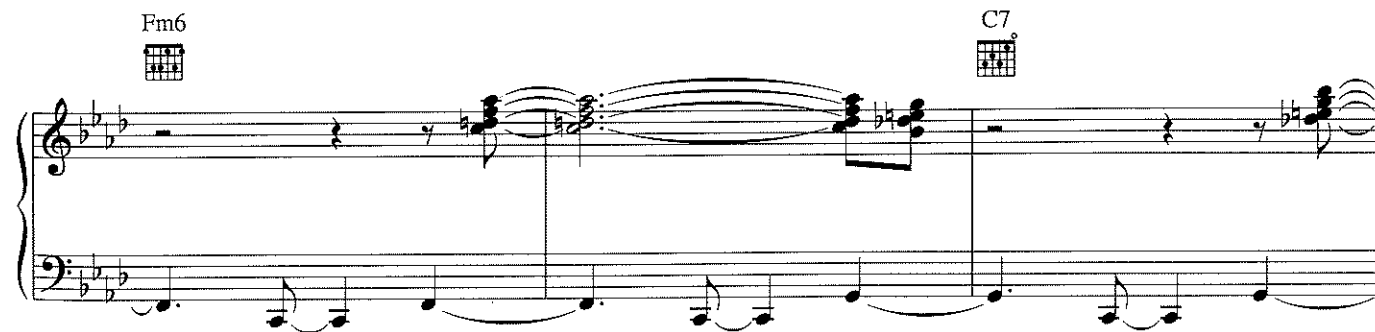
bú qui - ri - bú man - din - ga.











Fm6 Fm6 Eb7 Db7 C7 D.S. al Coda

Qui - qui - ri -

CODA Fm6 N.C. Db7 C7

ga.

Gb9 Fm6 Gb7 Fm6 Db9 C7 Db7

C7b9 Gb9 Fm6 C7#5 Gb7 Fm9

Spoken:  
"Auiribú Mandinga"

# CONTIGO EN LA DISTANCIA

Words and Music by  
CÉSAR PORTILLO DE LA LUZ

Moderate Bolero

Fm7      Ab      Ab6      Bb7b9      Fm7      Bb7

No ex' - is - te un mo - men - to del

Eb      Fm7      Bb7      Eb      Ab      G7

di - a en que pue - da ol - vi dar - me de ti. El mun - do pa - re - ce dis -

Cm      F7      Bb7      Bb dim7      Bb7

tin - to cuan - do no es - tás jun - to a - mi. No hay be - lla me - lo -

Fm7



Bb7



Ebmaj7



3fr

di - a en que no sur - jas tu

Eb6



Cm7



3fr

Fm7



Bb7



Ebmaj7



3fr

ni yo quie-ro es-cu - char - la cuan-do me fai - tas tu.

Eb6



G7



3

Cm



3fr

Cm/Bb



Adim7



D7



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

Gm



3fr

Gm/F



Gm/E



C7



Fm



C+



al - ma y na - da me con - for - ma

Fm7 Bb7 Eb Eb/Db C7 Fm C+

si no es-tás tú tam-bien. Más a - llá de tus la - bios

Fm7 Abm Eb/G Bb7/F Eb Eb/G Fm7

el sol y las es - tre - llas con - ti-go en la dis - tan - cia a - ma-da(o)

1 Bb7 Eb6 Gm Gbdim 2 F7 E7

mi - a(o) es - toy. No hay be - lla me - lo - mi-a(o) es -

Eb Db9 Eb6

toy.

8vb



# DOS GARDENIAS

Words and Music by  
ISOLINA CARILLO

Moderate Bolero

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of four systems of music, each with a vocal line and a piano accompaniment. The piano part includes guitar chord diagrams and fingering instructions.

**System 1:** Starts with a piano (*mf*) dynamic. The guitar chords are Em, C, and B7. The piano accompaniment features a steady eighth-note bass line.

**System 2:** The vocal line begins with the lyrics "Dos gar - de - nias — pa - ra tí Con e - llas quie - ro de -". The guitar chords are Em and N.C. (Natural Chord).

**System 3:** The vocal line continues with "cir: Te quie - ro, te a - do - ro, mi —". The guitar chords are B7/F# and Em. The piano accompaniment includes a triplet of eighth notes in the right hand.

**System 4:** The vocal line concludes with "— vi - da — Pon - le to - da tu a - ten - ción Por - que son tu co -". The guitar chords are C7, B7, C7, B7, and F#m7b5 (4fr). The piano accompaniment features a triplet of eighth notes in the right hand.

B7 Em

ra - zón \_\_\_\_\_ y el \_\_\_\_\_ mí - o.

Am6/C B7 Em E/B

Dos gar - de - nias \_\_\_\_\_ pa - ra tí \_\_\_\_\_ Que ten - drán to - do el

Bm7b5 E7 Am6

ca - lor \_\_\_\_\_ de un \_\_\_\_\_ be - so \_\_\_\_\_

Em

De e - sos be - sos \_\_\_\_\_ que te dí \_\_\_\_\_ Y que ja - más en - con - tra -

Am6/C  2fr B7  Em  N.C.

rás En el ca-lor de o-tro que-rer. A tu la-do vi-vi-rán.



Em  F#7 





y se ha-bla-rán Co-mo cuan-do es-tás con-mi-go



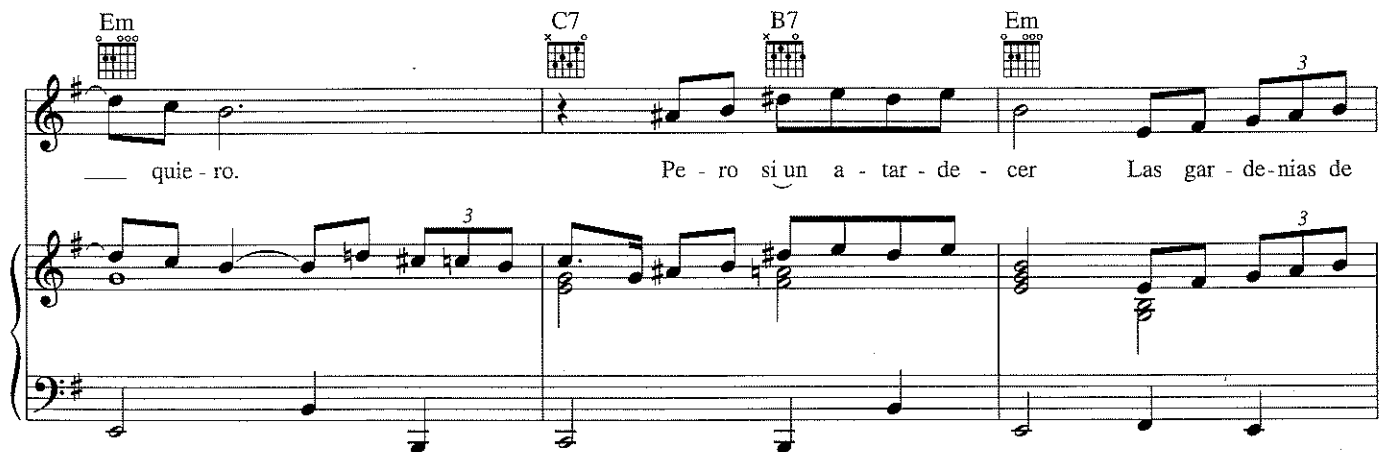
Am6  5fr B7 

Y has-ta cree-rás que te di-rán: Te

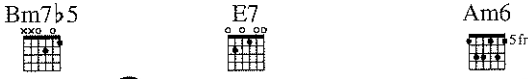


Em  C7  B7  Em 


— quie-ro. Pe-ro si un a-tar-de-cer Las gar-de-nias de




Bm7 $\flat$ 5      E7      Am6




mi a - mor — se — — — — — mue - ren      Es por - que han a - di - vi -



Em      Am6/C      B7      To Coda ⊕



na - do      Que tu a - mor me ha trai - cio - na - do      Por - que ex - is - te o - tro que -



Em      N.C.      Em






rer.




E7    E7/G#    Am6      Em6




Am6/C  2fr      B7       Em 

N.C. D.S. al Coda

A tu la - do vi - vi - rán.



CODA       Em       E/G#       Am6  5fr      Em 

rer.      Es por - que han a - di - vi - na - do      Que tu a - mor me ha trai - cio -







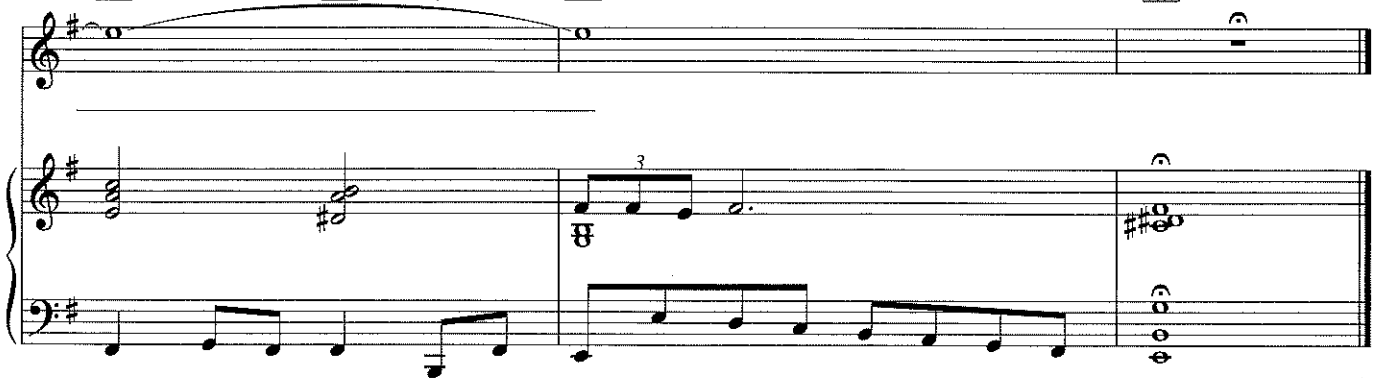
C       B7       N.C.      Em 

na - do      Por - que ex - is - te o - tro      que - rer.

*rall.*      *a tempo*



F#m7b5  4fr      B7       Em(add9)       Em(maj13) 



# ÉCHALE SALSITÁ

37

Words and Music by  
IGNACIO PIÑEIRO

Son

E $\flat$



The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has three flats (Bb, Eb, Ab) and the time signature is 4/4. The melody in the treble clef starts with a quarter note G4, followed by eighth notes A4, Bb4, C5, D5, E5, F5, G5, and a quarter note G5. The bass clef accompaniment starts with a whole rest, followed by a quarter note G3, a half note G3, and a quarter note G3. The dynamic marking *mf* is placed below the first measure.

The second system continues the melody in the treble clef with eighth notes A4, Bb4, C5, D5, E5, F5, G5, and a quarter note G5. The bass clef accompaniment continues with a quarter note G3, a half note G3, and a quarter note G3.

The third system continues the melody in the treble clef with eighth notes A4, Bb4, C5, D5, E5, F5, G5, and a quarter note G5. The bass clef accompaniment continues with a quarter note G3, a half note G3, and a quarter note G3. A triplet of eighth notes (A4, Bb4, C5) is marked with a '3' above the notes.

B $\flat$ 7



E $\flat$



The fourth system includes vocal lines. The treble clef has a whole rest in the first measure, followed by a quarter note G4, a half note G4, and a quarter note G4. The lyrics "Sa - lí de" are written below the notes. The bass clef accompaniment continues with a quarter note G3, a half note G3, and a quarter note G3.

ca - sa u - na no - che a - ven - tu - re - ra bus - can - do am - bien - te de pla - cer y de a - le -

grí - ia. ¡Ay! mi Dios,

cuan - to go - zé. En un so -

por la no - che pa - sé. Pa - sa - ba a -

le-gre en nues-tros la-res lu-mi-no-sos y lle -

Bb7 Cm

gué al ba-ca-nal.

Eb

En ca-ta-li-na me en-con-tré lo no pen -

Bb7 Eb

sa-do, la voz de a-quel que pre-go-na-ba a-sí.



Bb7



É - cha - le sal - si - tá.

Eb



Bb7



Eb



É - cha - le sal - si - tá. É - cha - le sal - si -

Bb7



Eb



Vocal solo ad lib.

Bb7



- tá. ¡Ah! ¡Ah!

Eb



Bb7



Eb



¡Ah! ¡Ah! ¡Ah!

Bb7 Eb Bb7

¡Ah! ¡Ah! ¡Ah!

Eb Bb7 Bb7

¡Ah! ¡Ah! ¡Ah!

Bb7 Eb

É - cha - le sal - si - tá. É - cha - le sal - si -

Bb7 Eb Bb7

- tá. É - cha - le sal - si - tá.

*rit.*

# FRANCISCO GUAYABAL

Words and Music by  
WILFRIDO (PÍO) LEIVA

## Son Montuno

N.C.

First system of musical notation for 'Son Montuno'. It consists of a grand staff with a treble clef and a bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The music begins with a piano (p) dynamic marking. The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5, then a quarter rest, and continues with quarter notes Bb4, A4, G4, and F4. The bass clef part has a quarter note G2, followed by a quarter rest, and then a whole rest for the remainder of the system.

Second system of musical notation. The treble clef continues the melody with quarter notes E4, D4, C4, and Bb3, followed by a quarter rest, and then quarter notes A3, G3, F3, and E3. The bass clef part remains on a whole rest.

Third system of musical notation. The treble clef has a whole rest for the first two measures, followed by a quarter note G4, then quarter notes A4, Bb4, and C5. The lyrics 'Fran - cis - co Guay - a -' are written below the notes. The bass clef part continues with quarter notes G2, F2, E2, and D2, followed by a quarter rest, and then quarter notes C2, B1, A1, and G1.

Fourth system of musical notation. Above the treble clef are guitar chord diagrams for C, Dm7, G7, C, and G7. The treble clef has a whole rest for the first measure, followed by a quarter note G4, then quarter notes A4, Bb4, and C5. The lyrics 'bal. Fran - cis - co Guay - a - bal. Mu - je - res de' are written below the notes. The bass clef part continues with quarter notes G2, F2, E2, and D2, followed by a quarter rest, and then quarter notes C2, B1, A1, and G1.

San Fran - cis - co ven - gan to - das a bai - lar; que  
la May - a por - que un dí - a se que - mó,

que qui - e - ro ten - er - las cer - ca pa - ra po - der - les  
que sin plu - mas se que - dó un ga - llo que es - tá en

can - tar. Qui - e - ro sa - ber si es ver - dad  
Mo - ron y por e - so di - go yo

lo que di - cen en la Ha - ba - na, que us - te - des son las  
que no me ven - gan con cuen - tos en fran - cis - co el el -

Guitar chord diagrams: G7, F, G7

cu - ba - nas que más sa - ben gua - ra - char.  
e - men - to si sa - ben bai - lar el son.

N.C. Guitar chord diagrams: G7, C, Dm7, G7

Que gua - ra - char. } Fran - cis - co Guay - a - bal.  
Que gua - ra - char. }

Guitar chord diagrams: C, G7, C, Dm7, G7

Fran - cis - co Guay - a - bal. Hay quien di - ce bal.

Guitar chord diagrams: C, Dm7, G7

Fran - cis - co Guay - a - bal. Fran - cis - co Guay - a -

*Lead vocal ad lib.*

C Dm7 G7 Repeat ad lib. C Dm7 G7

bal Fran - cis - co Guay - a - bal.

The first system of the score features a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a quarter note 'bal'. The piano accompaniment consists of a treble and bass clef. The treble clef has a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass clef has a bass line of eighth notes: G2, F2, E2, D2, C2, B1, A1. Chord diagrams for C, Dm7, and G7 are shown above the staff. A 'Repeat ad lib.' instruction is placed above the second measure of the piano accompaniment.

C Dm7 G7 Repeat ad lib.

The second system shows the piano accompaniment for the second measure of the first system. It continues the treble and bass clef parts. The treble clef has a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass clef has a bass line of eighth notes: G2, F2, E2, D2, C2, B1, A1. Chord diagrams for C, Dm7, and G7 are shown above the staff. A 'Repeat ad lib.' instruction is placed above the second measure of the piano accompaniment.

C Dm7 G7 C Dm7 G7

Fran - cis - co Guay - a - bal.

The second system of the score features a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a quarter note 'bal'. The piano accompaniment consists of a treble and bass clef. The treble clef has a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass clef has a bass line of eighth notes: G2, F2, E2, D2, C2, B1, A1. Chord diagrams for C, Dm7, and G7 are shown above the staff. A 'Repeat ad lib.' instruction is placed above the second measure of the piano accompaniment.

C N.C. C6/9

Fran - cis - co Guay - a - bal.

The third system of the score features a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a quarter note 'bal'. The piano accompaniment consists of a treble and bass clef. The treble clef has a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass clef has a bass line of eighth notes: G2, F2, E2, D2, C2, B1, A1. Chord diagrams for C, N.C., and C6/9 are shown above the staff. A 'Repeat ad lib.' instruction is placed above the second measure of the piano accompaniment.

# INOLVIDABLE

Words and Music by  
JULIO GUTIERREZ

Rubato in 4

Am6/9



Am#5



Am6



Bm7b5/A



mf

3

3

E7b9



E7#9



Am



E7b9



En la

3

Tempo di Bolero

Am



Am7



Dm6



E7



Am



E7



vi - da hay a mo - res que nun - ca pue - den ol - vi - dar - se,

Am



G#7



G7



C



G7#5



Gm7



C7b9



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

3

F6 C7#5 F6

zón, por - que a -

Bm7b5 E7

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

Am F Fmaj7

grí - a, es men - ti - ra que hoy pue - da ol - vi -

F7 B7 E7

dar - se con un nue - vo a - mor.



Am Am7

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

Dm6 E7 Am E7 Am G#7 G7

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

C G7#5 Gm7 C7b9 F6 C7#5

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

F6 Bm7b5

pe - ro só - lo con - si - guen ha -

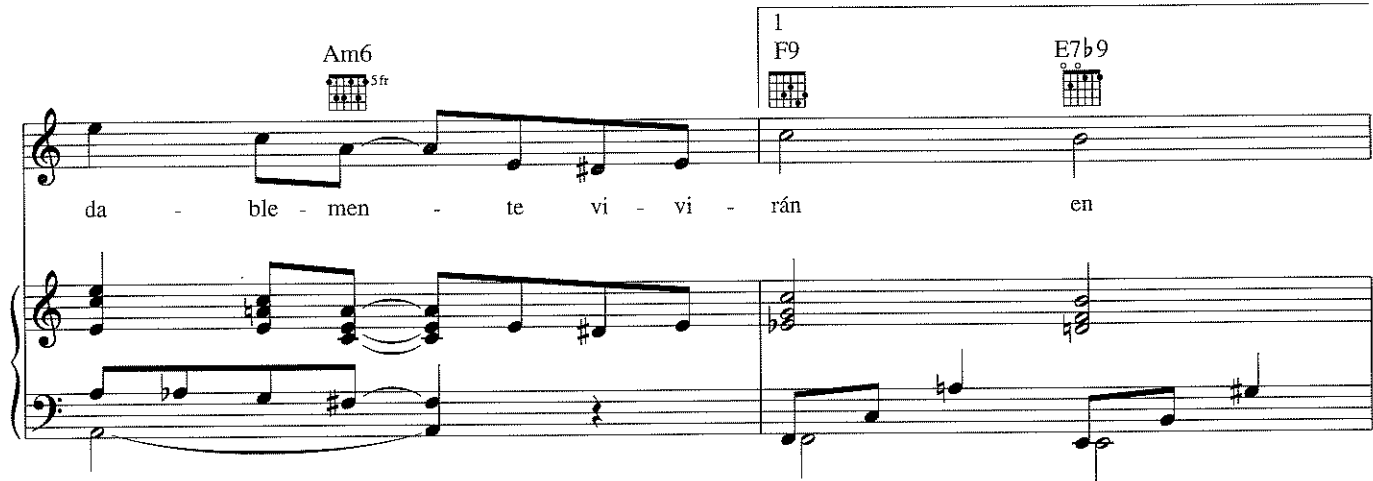
E7 Am

cer - me re - cor - dar los tu - yos, que j - nol - vi -



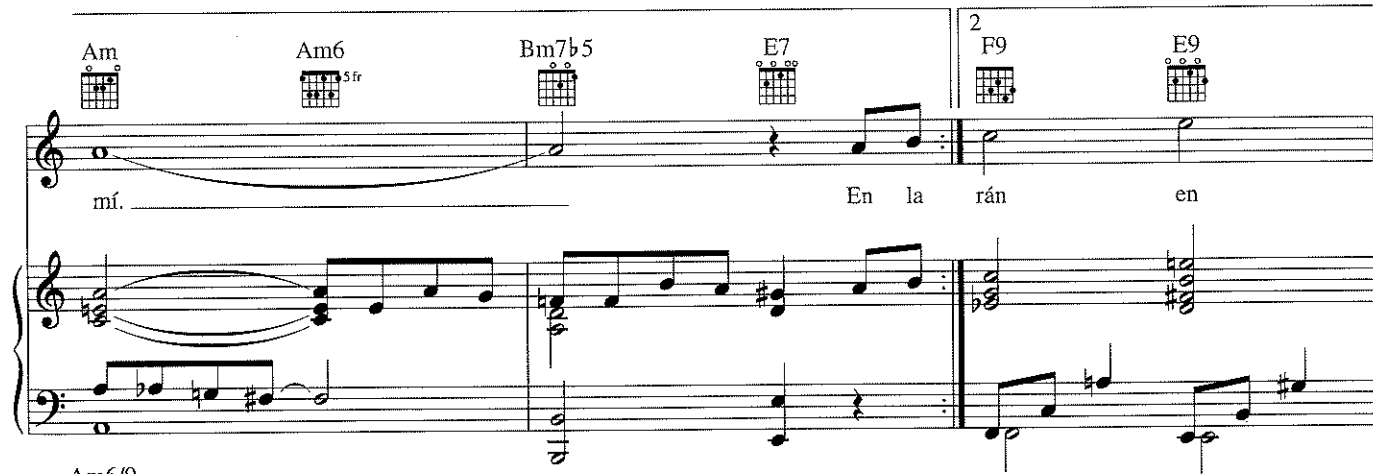
Am6 F9 E7b9

da - ble - men - te vi - vi - rán en



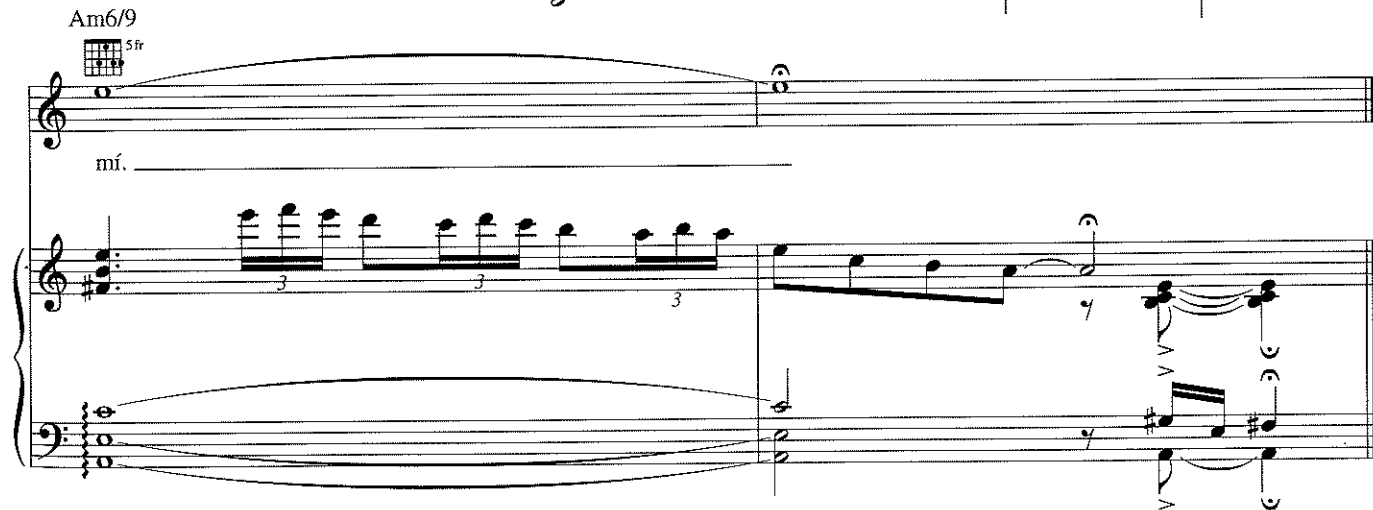
Am Am6 Bm7b5 E7 F9 E9

mí. En la rán en



Am6/9

mí.



# LA ENGAÑADORA

Words and Music by  
ENRIQUE JORRÍN

## Cha-Cha-Cha

D  








A7b9  

D  


Cha - cha - cha








*mf*

The first system of the musical score for 'Cha-Cha-Cha' is in 4/4 time and D major. It features a vocal line with three notes marked with 'x' (representing a cha-cha-cha rhythm) and a piano accompaniment. The piano part consists of a steady bass line in the left hand and chords in the right hand. The dynamic marking is mezzo-forte (mf).

A7b9  

D7  

D7#5  

G  

G#dim7  

1  
D/A  

Fdim7  


Cha - cha - cha

The second system continues the musical score. It includes a vocal line with three notes marked with 'x' and a piano accompaniment. The piano part features a variety of chords, including A7b9, D7, D7#5, G, G#dim7, D/A, and Fdim7. The dynamic marking is mezzo-forte (mf).

Em7  

A7sus  

A7  

2  
A7  

D  

Em7  

A7  


A Pra - do y Nep - tu - no,  
di - ta,

The third system concludes the musical score. It includes a vocal line with lyrics and a piano accompaniment. The piano part features a variety of chords, including Em7, A7sus, A7, A7, D, Em7, and A7. The dynamic marking is mezzo-forte (mf).

Em7 A7 D G6

i - ba u - na chi - qui - ta, que to - dos los hom - bres la te -  
 muy bien for - ma - di - ta, e - ra gra - cio - si - ta en re -

I 2

A7 A7#5 D F#dim7 Em7 A7 N.C. A7 A7#5

ní - an que mi - rar. Es - ta - ba gor - su - men co - lo -

D N.C. Am7 D7

sal. Pe - ro to - do en es - ta vi - da. Se

Am7 D7 G N.C.

sa - be, sin si - quie - ra a - ve - ri - guar. Se ha sa - bi - do que en su

Bm7b5 E7 Bm7b5 E7 A7 N.C.

for - ma re - lle - nos tan so - lo hay. Que bo - bas son las mu -

A5 5fr Em7 A7

je - res que nos tra - tan de en - ga - ñar, ¡me di - jis - te! Ya na - die la mi - ra,

Em7 A7 D

ya na - die sus - pi - ra. Ya sus al - mua -

G6 A7 A7#5 D N.C.

di - tas, na - die las que - re a - pre - ciar.

## Double-time, Guaguancó

D A7 N.C.

A7

F#m7 Fdim7 Em7 A7 D

A7 N.C.

A7 D

System 1: Musical notation for the first system. The treble clef staff contains a whole note chord in the first measure, followed by a whole rest. The bass clef staff contains a rhythmic pattern of eighth notes. Above the staff, guitar chord diagrams are provided for G (3rd fret, 2nd string) and D7 (2nd fret, 4th string).

System 2: Musical notation for the second system. The treble clef staff contains a whole note chord in the first measure, followed by a whole rest. The bass clef staff contains a rhythmic pattern of eighth notes. Above the staff, a guitar chord diagram for E7 (7th fret, 4th string) is provided.

System 3: Musical notation for the third system. The treble clef staff contains a whole note chord in the first measure, followed by a whole rest. The bass clef staff contains a rhythmic pattern of eighth notes. Above the staff, guitar chord diagrams are provided for A7 (7th fret, 5th string) and D (2nd fret, 4th string). The text "N.C." is written between the two chord diagrams.

System 4: Musical notation for the fourth system. The treble clef staff contains a whole note chord in the first measure, followed by a whole rest. The bass clef staff contains a rhythmic pattern of eighth notes. Above the staff, a guitar chord diagram for A7 (7th fret, 5th string) is provided, followed by the text "N.C."

System 5: Musical notation for the fifth system. The treble clef staff contains a whole note chord in the first measure, followed by a whole rest. The bass clef staff contains a rhythmic pattern of eighth notes. Above the staff, guitar chord diagrams are provided for A7 (7th fret, 5th string) and D (2nd fret, 4th string).

# LA ÚLTIMA NOCHE

Words and Music by  
ROBERTO (BOBBY) COLLAZO

Moderate Bolero

Fm6

Db7#11

*mf*

Fm

G7/D

C7#5

Fm

D6/9

C7

Fm

Fm

La úl - ti - ma no - che que pa -  
úl - ti - ma no - che que pa -

C7

Fm

sé con - ti - go la lle - vo guar - da - da co - mo fiel tes - ti - go dé a -  
sé con - ti - go qui - sie - ra ol - vi - dar - la, pe - ro no he po - di - do. Lá



F7 Bbm 1 Db7<sup>4fr</sup>

que - llos mo - men - tos en que fuis - te mi - a. y hoy quie - ro bo - rrar - la de mi  
 úl - ti - ma no - che que pa - sé con - ti - go

2 C7 Db7<sup>4fr</sup> C7 F/A Abdim7<sup>4fr</sup>

ser La ten - go que ol - vi - dar - la de mi a - yer. Por - que te

Gm6<sup>3fr</sup> Gm7 C7 Fdim7 F Eb7 D7

fuis - te a - que - lla no - che por - que te  
 jas - te a - que - lla no - che co - mo re -

1 C/G Gm7 C7 F F#dim7 C7/G G#dim7

fuis - te sin re - gre - sar Y me de -  
 cuer - do

2

C7 Fm

de tu traí - ción. La

C7

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

Fm F7 Bbm

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

Db7 4fr C7 Fm Db9 C7 Fm

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

# LA SOPA EN BOTELLA

Words and Music by  
SENÉN SUÁREZ

## Guaracha

Cm 

*mf*

G7 

Cm 

N.C. 

O - ye mi - so - cio — no es -  
Mi - ra mu - cha - cho — tie -



pe - res que yo te lle - ve e - sa so - pi - ta en bo - te - lla,  
nes los ca - bles cam - bia - o tie - ne el ce - re - bro - tes - ta - o,

G7  
y que te  
tu lo que es -

com - pre e - se - far - do, y que te de e - sa me - sa - da,  
ta es tu - ru - ra - to, y si quie - res un con - se - jo,

a - cu -  
a - cu -




rra - la de a - bu - ti si que - res sen - tir la vi - da be - lla.  
rra - la de a - bu - ti si que - res po - der lle - gar a vie - jo.

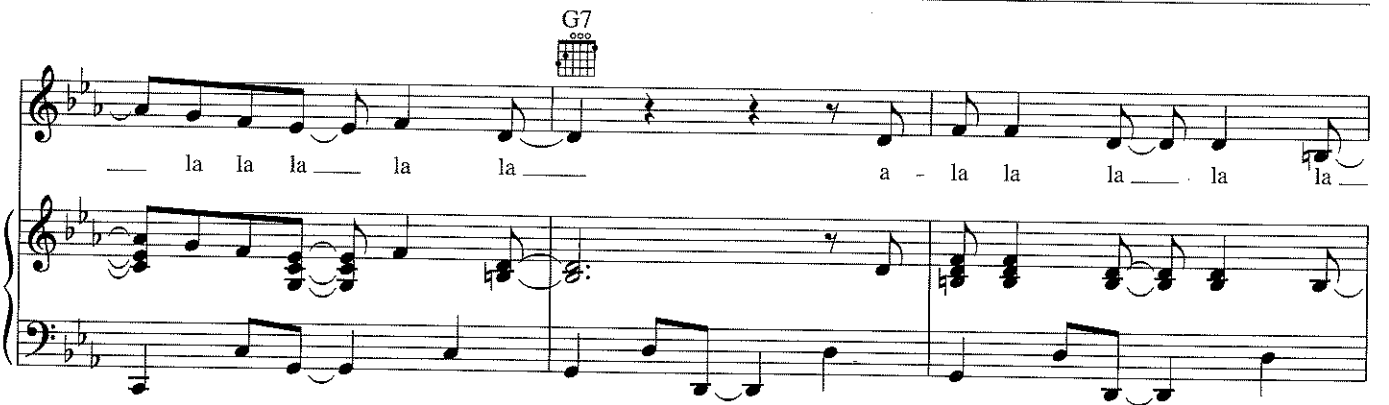
1

Cm  3fr



A la la la la la la la a la la

G7 



la la la la la a - la la la la


Cm  3fr

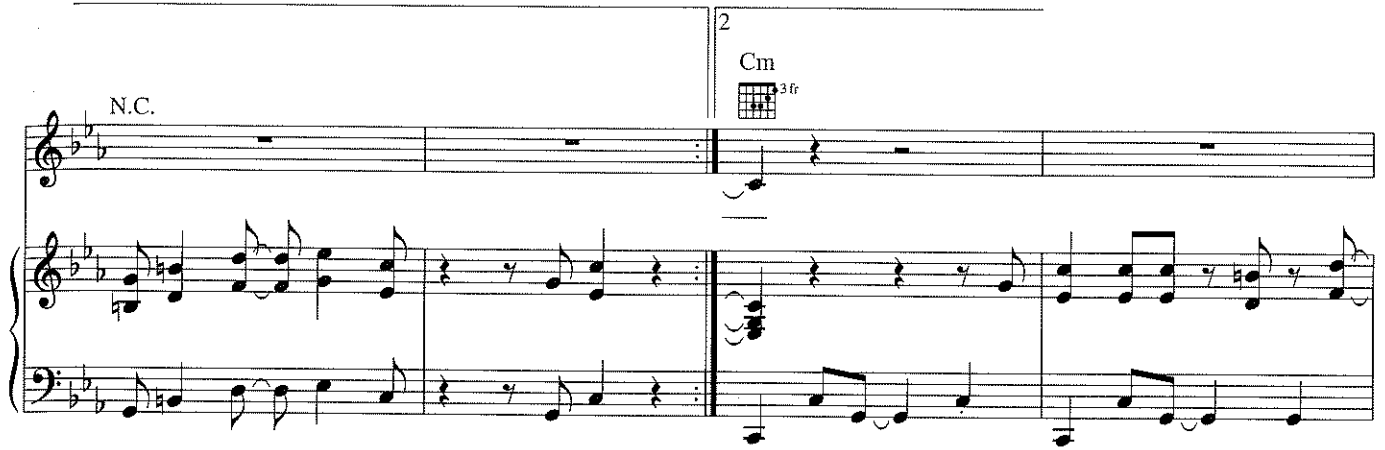


la la la la la la la la

N.C.

2

Cm  3fr




G7 

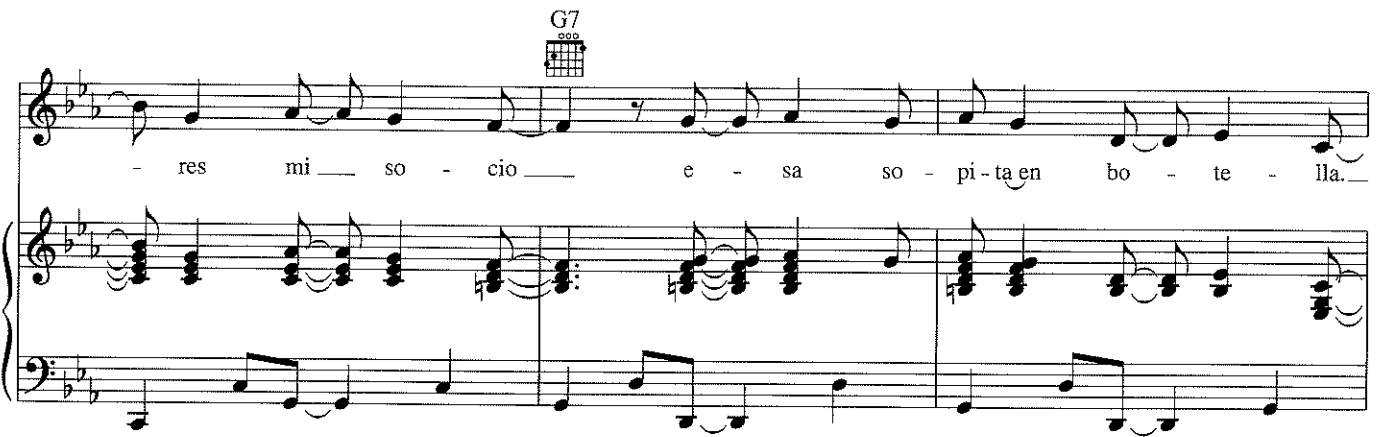
Cm  3fr

No es - pe -



G7 

- res mi - so - cio - e - sa so - pi - ta en bo - te - lla -





Cm  3fr

G7 

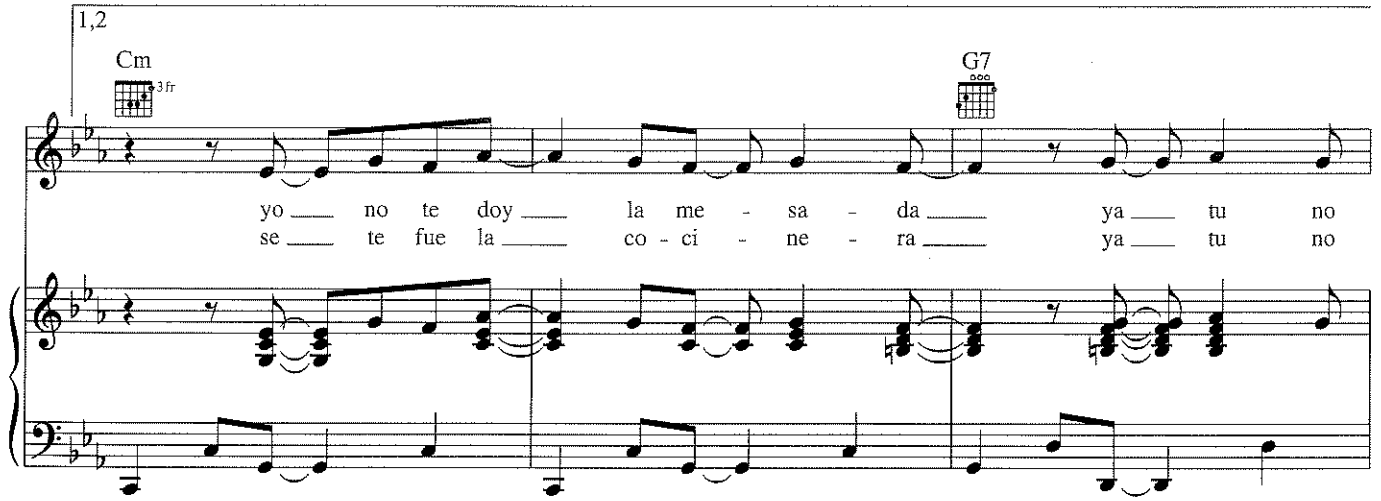
No es - pe - res mi - so - cio - e - sa so - pi - ta en bo - te - lla





1,2

Cm  3fr 

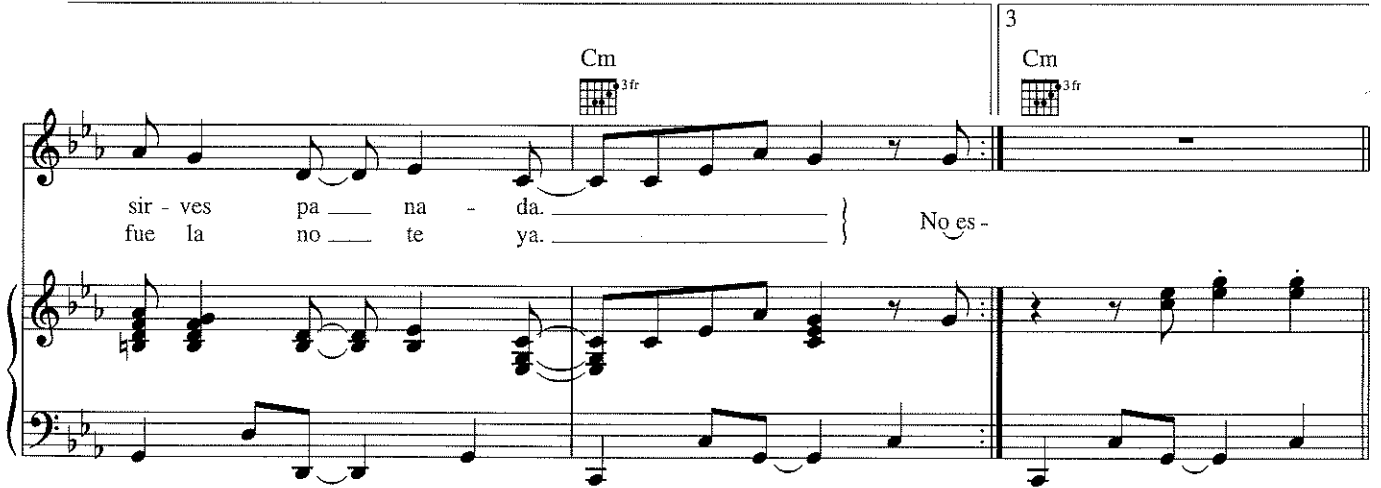
yo no te doy la me - sa - da ya tu no  
se te fue la co - ci - ne - ra ya tu no



3

Cm  3fr  3fr

sir - ves pa - na - da. No es -  
fue la no te ya.



Cm  3fr 



1-3 4

Cm  3fr  3fr 

No es - pe - res mi so - cio e - sa so -



Cm 


pi - ta en bo - te - lla { yo — no te doy — la me - sa - da —  
se — te fue la — co - ci - ne - ra —



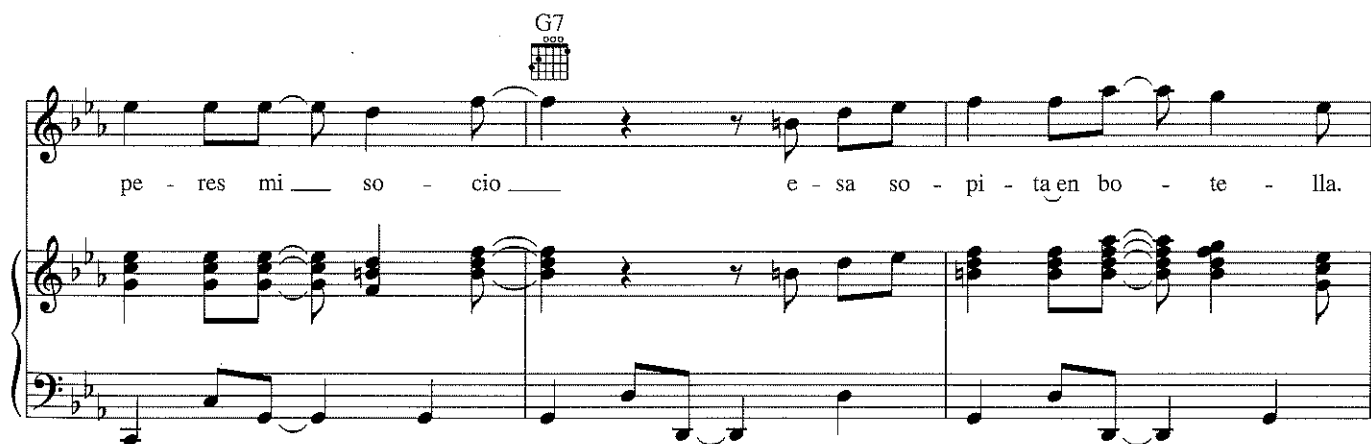
G7  Cm 





— ya — tu no sir - ves pa - na - da. — } No es -  
— ya — tu no fue la no — te ya. — }

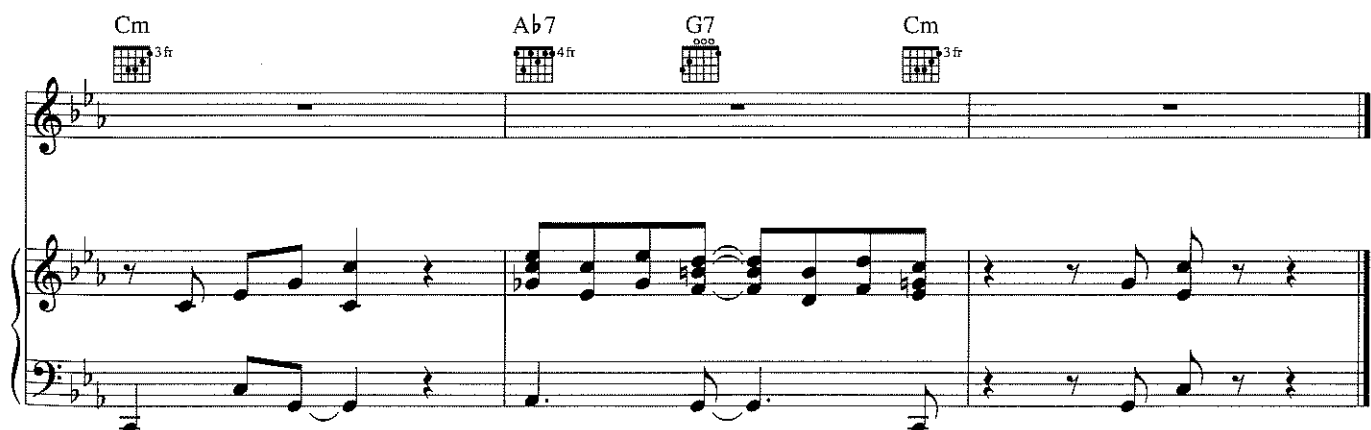


G7 

pe - res mi — so - cio — e - sa so - pi - ta en bo - te - lla.



Cm  Ab7  G7  Cm 





# LOS TAMALITOS DE OLGA

Words and Music by  
JOSÉ FAJARDO

Moderately fast

*mf*

Am7 D7 G E7

Am7 D7 G E7 Am D7

Bm E7 Am9 D7 G D7

8vb

Am7 D7 G E7 Am7 D7

Ol - ga la - ta - ma - le - ra, co - ci - na que se pa - só

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 one system of vocal melody. The piano accompaniment is written in a grand staff (treble and bass clefs). The vocal melody is written in a single treble clef staff. Chord diagrams are provided above the piano accompaniment staves. The first system includes a dynamic marking of *mf*. The second system includes a dynamic marking of *8vb*. The lyrics are placed below the vocal staff.

G E7 Am7 D7

se los ven - de con pi - mien -

Bm7 E7 Am7 D7

- ta y el — que los prue - ba se co - me dos.

G E7 Am7 D7

Co - ci - na con gran - dul - cu -

G E7 Am7 D7

- ra, y con - quis - ta — su pré - gon —

G E7 Am7 D7 Bm E7

bai le - mos to - dos can - tan - do la - ta - ma -

Am7 D7 G6 E7 Am7 D7

le - ra ya se pa - só. Ay, yo. Me gus - tan los ta - ma - li -

G E7 A7 D7

- tos, los ta - ma - li - tos que ven - de Ol - ga, Ol - ga.

D7sus D7 G E7 A7

*Piccolo solo ad lib.*

1,3 4

D7 D7 D7sus D7

Me Solo ends

This system contains the first two measures of the piece. The guitar part has a D7 chord for measures 1 and 3, and a D7 chord for measure 4. A D7sus chord is indicated above measure 4. The piano accompaniment consists of a melody in the right hand and a bass line in the left hand. The lyrics 'Me' and 'Solo ends' are written below the staff.

G E7 A7 D7

This system contains measures 3 and 4. The guitar part has G, E7, A7, and D7 chords. The piano accompaniment continues with the melody and bass line.

D7sus D7 G E7 A7

This system contains measures 5 and 6. The guitar part has D7sus, D7, G, E7, and A7 chords. The piano accompaniment continues with the melody and bass line.

1 2

D7 D7 D7sus D7

(Pi - can no pi -

This system contains the final two measures of the piece. The guitar part has D7 chords for measures 1 and 2, and D7sus and D7 chords for measures 3 and 4. The piano accompaniment continues with the melody and bass line. The lyrics '(Pi - can no pi -' are written below the staff.

G E7 A7 1-3 D7

- can los ta - ma - li - tos de Ol - ga, Ol - ga.

This system contains the first four measures of the piece. It features guitar chords G, E7, A7, and D7 (with a 1-3 fingering). The vocal line begins with the lyrics "can los ta - ma - li - tos de Ol - ga, Ol - ga." The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

D7sus D7 G E7 A7

*Vocal ad lib.*

This system contains measures 5 through 8. The guitar chords are D7sus, D7, G, E7, and A7. The vocal line is marked "Vocal ad lib." and contains no lyrics. The piano accompaniment continues with chords and a bass line.




D7 4 D7

- ga, Ol - ga.


This system contains measures 9 through 12. It features guitar chords D7 and D7 (with a 4 fingering). The vocal line has the lyrics "- ga, Ol - ga." The piano accompaniment continues with chords and a bass line.

G E7 A7 D7





This system contains the final four measures of the piece. It features guitar chords G, E7, A7, and D7. The piano accompaniment concludes with chords and a bass line.

D  G13  2fr A  D13  4fr


*Guitar solo ad lib.*




This section features a guitar solo with a piano accompaniment. The guitar part is indicated as 'Guitar solo ad lib.' and is written on a single staff. The piano accompaniment consists of two staves (treble and bass clef) with a melody in the right hand and a bass line in the left hand. The key signature has one sharp (F#).



Play 8 times  Am7  D7  G  E7


*Solo ends last time*






This section is a piano accompaniment for a solo ending. It is marked 'Solo ends last time' and 'Play 8 times'. The notation includes a repeat sign. The piano part consists of two staves (treble and bass clef) with a melody in the right hand and a bass line in the left hand. The key signature has one sharp (F#).


 A7

1  D7 2  D7



This system of musical notation shows a piano accompaniment with two staves (treble and bass clef). It includes a first ending bracket with two options. The key signature has one sharp (F#).

 D7  G 1  A7



This system of musical notation shows a piano accompaniment with two staves (treble and bass clef). It includes a first ending bracket with one option. The key signature has one sharp (F#).

2

D7 A7 D7

(Me

D7sus D7 G E7 A7

gus - tan los — ta - ma - li - tos los ta - ma - li - tos que ven - de Ol -

1




D7 D7sus D7 G E7

- ga, Ol - ga.) *Vocal ad lib.*

A7 D7

2 D7

(Me - ga, Ol - ga.)

G  E7  A7 

Vocal ad lib.



The first system of music features a vocal line with the instruction "Vocal ad lib." and a piano accompaniment. The piano part consists of a treble and bass clef. The treble clef has a melody with eighth and quarter notes, including a triplet of eighth notes. The bass clef provides a simple harmonic accompaniment with quarter and eighth notes.

D6  Am7  D7  G  E7 

Vocal ad lib. ends








The second system of music features a vocal line with the instruction "Vocal ad lib. ends" and a piano accompaniment. The piano part consists of a treble and bass clef. The treble clef has a melody with eighth and quarter notes, including a triplet of eighth notes. The bass clef provides a simple harmonic accompaniment with quarter and eighth notes.

Am7  D7  G  E7  Am  D7 



The third system of music features a vocal line and a piano accompaniment. The piano part consists of a treble and bass clef. The treble clef has a melody with eighth and quarter notes, including a triplet of eighth notes. The bass clef provides a simple harmonic accompaniment with quarter and eighth notes.

Bm  E7  Am9  D7  G6 



The fourth system of music features a vocal line and a piano accompaniment. The piano part consists of a treble and bass clef. The treble clef has a melody with eighth and quarter notes, including a triplet of eighth notes. The bass clef provides a simple harmonic accompaniment with quarter and eighth notes. The system ends with a double bar line. There is an "8vb" marking below the bass clef line.



# MALAGUEÑA

from the Spanish Suite ANDALUCIA

Music and Spanish Lyric by  
ERNESTO LECUONA  
English Lyric by MARIAN BANKS

**Allegro moderato**

El a - mor me lle - va ha - cia tí con im - pul -

so a - rre - ba - ta - dor. Yo pre - fie - ro me - jor mo - rir que vi - vir sin te - ner tu a -

mor. La in - con - stan - cia de tu que - rer la a - le - grí - a ma - tó en mi ser.

Ay, al te - mor de per - der tu a -

*p*

*cresc.*

*mf*

3

*rit. poco* *a tempo*

mor hoy mi can - to so - lo es do - lor.

*colla parte* *a tempo f*

*8va* *loco*

*8va* *loco*

*p subito*

*8va* *loco* *8va*

*5 molto* *5* *5* *5* *5* *5* *5* *5*

*dim. e poco rit.*

**Poco meno**

Ma - la - gue - ña de o - jos ne - gros,

*mf*

*8va*

*5* *5* *5* *5* *5* *5* *5* *5* *5*

Ma - la - gue - ña de mis

8va

5

sue - ños, me es - toy mu -

with much expression

8va

5

rien - do de pe - na por

8va

5

tu que rer.

Tempo I

colla voce

loco

8va

5

3

5

Musical score system 1, featuring a vocal line and piano accompaniment. The piano part includes a *mf* dynamic marking and several *v* (accents) under the notes.

Musical score system 2, featuring a vocal line with lyrics and piano accompaniment. The lyrics are: "Tra - la - ra - la - ra, tra - la - ra - la - ra, tra - la - ra - la - ra - la - ra - la -".

Musical score system 3, featuring a vocal line with lyrics and piano accompaniment. The lyrics are: "rá! Ah Ah Ah Ah". The piano part includes a *cresc.* dynamic marking.

Musical score system 4, featuring a vocal line with lyrics and piano accompaniment. The lyrics are: "Ah". The piano part includes a *f* dynamic marking, *accel. e cresc.*, *loco*, and *sfz* markings. The piano part also features several *5* (fingerings) and *8va* (octave) markings.

## Lento (a capriccio)

*p*

Ma - la - gue - ña de o - jos ne - gros,

*mp* *pp*

*con pedale*

Ma - la - gue - ña de mis sue - ños,

*pp* *8va<sub>1</sub>*

si no me quie - res me mue - ro.

*ad lib.*

Ah Ah Ah Ah

*mf*

MODERATO

8va.....

*p*

*p*

Tra - la - ra - la - ra - la, tra - la - ra - la - rá, tra - la - ra - la - rá - la - rá - la -

8va.....

rá!

8va.....

Ah

Ah

Ah

Ah

8va.....

*loco*

*sempre stacc.*

Vivace

Te - que - ro be - sar. Ah

Ah Ah Ah

8va

accel.

Ah Ah

8va

accel.

Ah jo - lé!

8va

loco

sfz

# MURMULLO

Words and Music by  
ELECTO ROSELL

Freely

6

*mf*

A/C# F/C Bm7 E7

Moderately relaxed Capricho

A Dm E7 A F#m

Bm7b5 E A F#m7 Bm7b5 E7

A A/G F#7 B7

Hay un sua - ve mur - mu - llo

*Piano solo*



Dm6 E7

En el si-len - cio de u - na

This system contains the first two measures of the piece. The guitar chords are Dm6 (first measure) and E7 (second measure). The melody is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has two sharps (F# and C#).

A/C# F/C Bm7 E7 A A/G

no - che a - zúl Son

This system contains the next two measures. The guitar chords are A/C# (first measure), F/C (second measure), Bm7 (third measure), E7 (fourth measure), A (fifth measure), and A/G (sixth measure). The melody continues in the treble clef, and the piano accompaniment is in the bass clef.

F#7 B7




dos e - na - mo - ra - dos Que, en -

This system contains the next two measures. The guitar chords are F#7 (first measure) and B7 (second measure). The melody continues in the treble clef, and the piano accompaniment is in the bass clef.

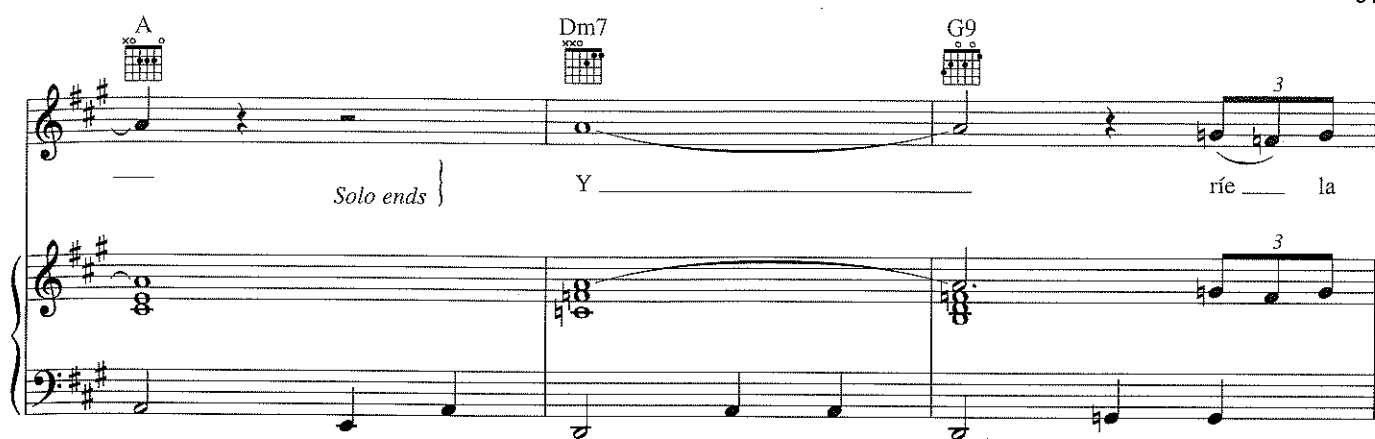
Dm6 E7 A Dm6

- can - ta - dos, go - zan del a - mor.

This system contains the final two measures of the piece. The guitar chords are Dm6 (first measure), E7 (second measure), A (third measure), and Dm6 (fourth measure). The melody concludes in the treble clef, and the piano accompaniment is in the bass clef.

A  Dm7  G9 



*Solo ends* } Y ————— rie — la



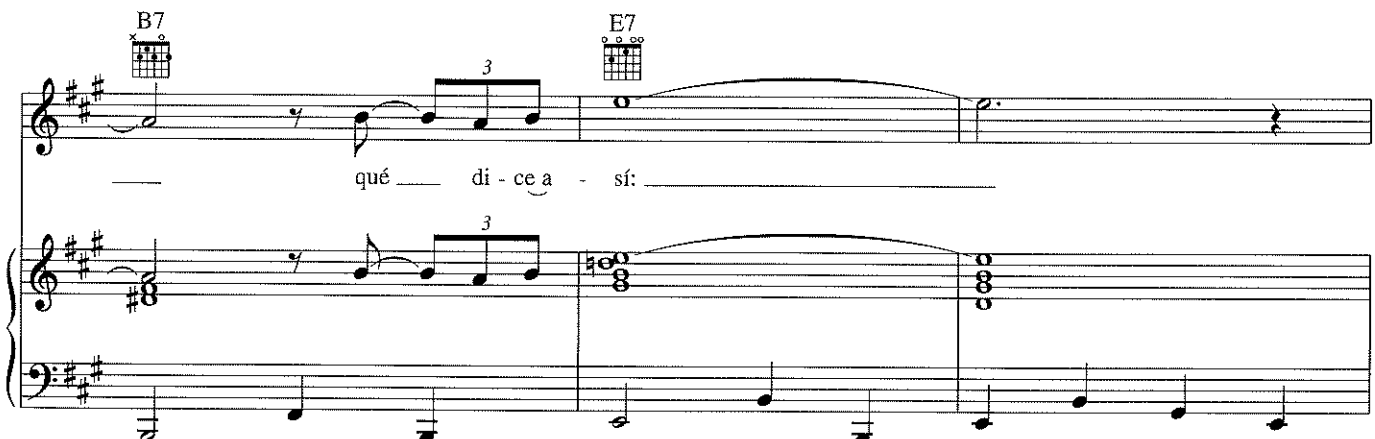
A  B7sus  4fr





{ vi - da } y —————  
{ lu - na }



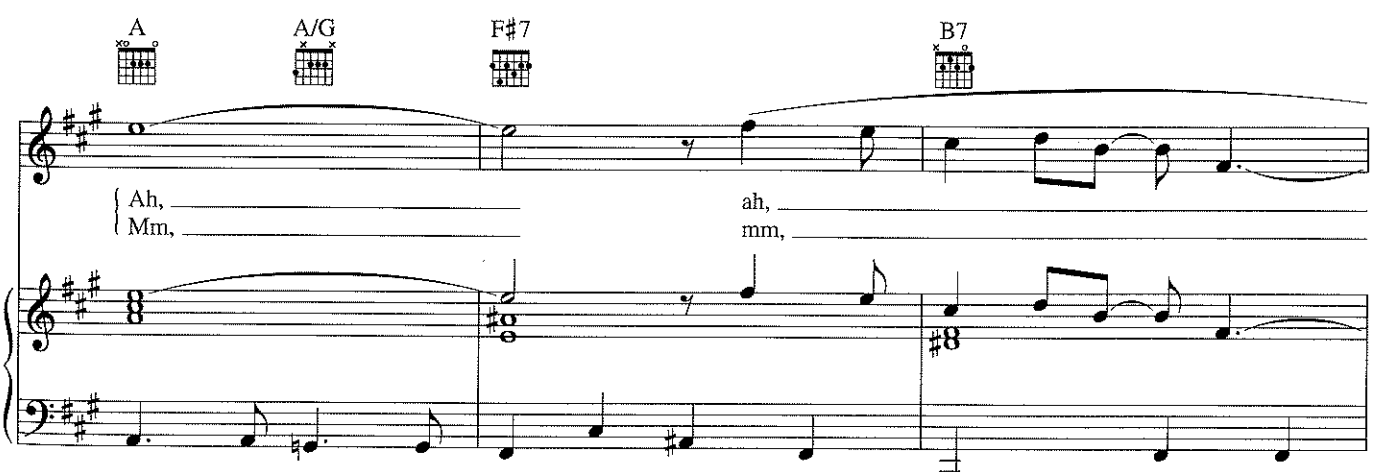
B7  E7 

qué — di - ce a - sí: —————



A  A/G  F#7  B7 

{ Ah, ————— ah, —————  
{ Mm, ————— mm, —————



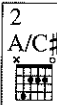
Dm6



ah, \_\_\_\_\_  
mm, \_\_\_\_\_



ah. \_\_\_\_\_  
mm. \_\_\_\_\_



7



Mm, \_\_\_\_\_

F#7



B7



Dm6



E7



A



Dm6



A



# MAMBO #5

Words and Music by  
DÁMASO PÉREZ PRADO

Moderately

The musical score for "Mambo #5" is presented in four systems of piano accompaniment. The key signature is Bb major (two flats). The tempo is marked "Moderately".

- System 1:** Starts with a **Bb7** chord. The right hand features a rhythmic pattern of eighth notes and quarter notes, while the left hand provides a steady bass line. Dynamic marking: *mf*.
- System 2:** Continues the pattern. A **Bb7** chord is indicated above the staff. Dynamic marking: *mp - mf*.
- System 3:** Features a **Eb** chord change. The right hand has a more melodic line with accents. A **Bb7** chord is indicated above the staff.
- System 4:** Continues with the **Eb** chord. The piece concludes with a double bar line.

Bb7 Eb

*mp - mf*

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords, primarily triads and dyads, with some notes beamed together. The lower staff is in bass clef and contains a simple bass line of quarter notes. Above the first measure, the chord symbol Bb7 is written, and above the second measure, Eb is written. A dynamic marking of *mp - mf* is placed below the first measure.

Bb7

The second system of music consists of two staves. The upper staff continues the chordal progression from the first system, with some notes beamed together. The lower staff continues the bass line. Above the first measure, the chord symbol Bb7 is written. The dynamic marking *mp - mf* is also present.

The third system of music consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff continues the bass line. The dynamic marking *mp - mf* is present.

The fourth system of music consists of two staves. The upper staff contains a series of chords, some with beamed notes. The lower staff continues the bass line. The dynamic marking *mp - mf* is present.

The fifth system of music consists of two staves. The upper staff contains a series of chords, some with beamed notes. The lower staff continues the bass line. The dynamic marking *mp - mf* is present.

Bb7 Eb

*mp-mf*

The first system of music shows a piano accompaniment. The right hand has a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The system is marked with a first ending bracket and includes the dynamic marking *mp-mf*.

Bb7 Eb

The second system continues the piano accompaniment from the first system. It features similar melodic and harmonic structures, with a first ending bracket and the same key signature and time signature.

Bb7

*mf*

The third system of music features a more complex piano accompaniment. The right hand has a series of chords with accents, and the left hand has a rhythmic pattern of eighth notes. The system is marked with a first ending bracket and the dynamic marking *mf*.

Bb7 Eb

1-3

Si Si Si yo qui - ero Mam - bo!

The fourth system includes a vocal melody line in the right hand and piano accompaniment in the left hand. The lyrics are "Si Si Si yo qui - ero Mam - bo!". The system is marked with a first ending bracket labeled "1-3" and includes the chords Bb7 and Eb.

4 Bb

The fifth system of music shows a piano accompaniment. The right hand has a melodic line with accents, and the left hand has a rhythmic pattern of eighth notes. The system is marked with a first ending bracket labeled "4" and includes the chord Bb.

Bb7 Eb

First system of musical notation, measures 1-4. Treble clef with Bb7 and Eb chords. Bass clef with a simple accompaniment line.

Bb7 Eb

Second system of musical notation, measures 5-8. Treble clef with Bb7 and Eb chords. Bass clef with a simple accompaniment line.

Bb7 mf ff

Third system of musical notation, measures 9-12. Treble clef with Bb7 chords and mf/ff dynamics. Bass clef with a simple accompaniment line.

Fourth system of musical notation, measures 13-16. Treble clef with various chords and dynamics. Bass clef with a simple accompaniment line.

1-3 4 Eb

Fifth system of musical notation, measures 17-20. Treble clef with Eb chord and first ending markings. Bass clef with a simple accompaniment line.



# MARACAIBO ORIENTAL

Words and Music by  
JOSE A. CASTAÑEDA

## Changui

*mf*

Bb Cm F7 Cm Bb Cm

F7 Cm Bb Cm F7 Cm Bb Cm

F7 Cm Bb Cm F7 Cm Bb Cm

Cm F7 Cm Bb Cm

Pa - ra que lo bai - le (Mi son Ma - ra - cai - bo.) pa - ra que lo go -

- ce (Mi son Ma - ra - cai - bo.) pa - ra que lo di - ga (Mi son Ma - ra -

cai - bo.) pa - ra que lo go - ce. (Mi son Ma - ra - cai - bo.) { Pon - gan a - ten -  
Mi ma - dre me

The musical score is written for guitar and piano. It consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. Chords are indicated above the vocal line, and guitar chord diagrams are provided for each chord. The piano part is written in a grand staff (treble and bass clefs). The tempo and dynamics are marked as *mf*. The key signature has two flats (Bb and Eb). The piece concludes with a triplet of notes in the vocal line.

F7 Cm Bb Cm F7 Cm Bb

ción se - ño - res (Ma - ra - cai - bo.) a es - ta - lin - da ins - pi - ra - ción (Ma - ra -  
 di - jo a mí (Ma - ra - cai - bo.) que can - ta - ra y bai - la - ra (Ma - ra -

Cm F7 Cm Bb Cm

cai - bo.) pon - gan a - ten - ción se - ño - res (Ma - ra - cai - bo.) a es - ta lin - da ins -  
 cai - bo.) mi ma - dre me dí - jo a mí (Ma - ra - cai - bo.) que can - ta - ra y

F7 Cm Bb Cm F7 Cm Bb Cm

pi - ra - ción (Ma - ra - cai - bo.) que na - ce del co - ra - zón (Ma - ra - cai - bo.) te la doy con  
 bai - la - ra (Ma - ra - cai - bo.) y que nun - ca me me - tie - ra (Ma - ra - cai - bo.) en ca - mi - sa

To Coda ⊕ D.S. al Coda

F7 Cm Bb Cm

mil a - mo - res. (Ma - ra - cai - bo.) Pa - ra que lo bai -  
 de on - ce va - ras. (Ma - ra -

CODA ⊕

cai-bo.

# MARÍA CRISTINA

Words and Music by  
ANTONIO FERNÁNDEZ

Guaracha

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of a piano accompaniment and a vocal line. The piano part features a rhythmic pattern characteristic of Guaracha, with eighth and sixteenth notes. The vocal line includes the following lyrics: "Ma - ría Cris - ti - na me quie - re go - ber nar y yo le".

Chord diagrams are provided for the following chords: G, Am, D7, G6, and E7.

Am E7 Am D7

si - go le si - go la co - rrien - te por que no quie - ro que di - ga la

1 G6

gen - te que Ma - ría Cris - ti - na me quie - re go - ber - nar. Ma - ría Cris -

2,3 G G6 N.C.

nar. { Le - ván - ta - te Ma -  
Que vá - mo - nos al

D7 G D7

nuel (y me la - van - to) que va - mos a la pla - ya (a - llá  
río (a - llá voy) que sién - ta - te a mi la - do (Y me

G D7 G

voy) que quí - ta - te la ro - pa (y me la qui - to) que tí - ra - te en la a  
sien-do) que da - me un be - si - to (y te lo doy) que quí - ta - te la

D7 G D7

re na (y me ti - ro) que sí - be - te en el puen - te (y me  
ro - pa (y me la qui - to) que sí - be - te en el puen - te (y me

G D7

su - bo) que tí - ra - te en el a - gua (en el a - gua?)  
su - bo) que bá - ña - te Man - uel Ba - ñar - me?

(No, no, no, no, Ma - ría Cris - ti - na que no, que

no.) No? Por qué? (Me quie - re go - ber -

G D7 G D7

nar) va - yá (me quie - re go - ber - nar) (o yé)

G D7 To Coda ⊕

(me quie - re go - ber - nar) mi - rá (me quie - re go - ber -

G D.S. al Coda

nar.)

CODA ⊕ G

nar.)

# NOSOTROS

Words and Music by  
PEDRO JUNCO, JR.

Moderately

mf

Introduction for piano, marked *mf*. The music is in 4/4 time and features a melodic line in the right hand and a harmonic accompaniment in the left hand.

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 - so*

*mp*

Verse for piano, marked *mp*. The music is in 4/4 time and features a melodic line in the right hand and a harmonic accompaniment in the left hand. The lyrics are in English and Spanish.

Fm Cm1 A7 G7

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

Verse for piano, marked *mp*. The music is in 4/4 time and features a melodic line in the right hand and a harmonic accompaniment in the left hand. The lyrics are in English and Spanish.

Cm Fm6 G7 Fm Cm

way; Come rain, come shine,  
*vex Es - cu - cha - me*

Verse for piano, marked *mp*. The music is in 4/4 time and features a melodic line in the right hand and a harmonic accompaniment in the left hand. The lyrics are in English and Spanish.

Fm Cm Fm

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

Verse for piano, marked *mp*. The music is in 4/4 time and features a melodic line in the right hand and a harmonic accompaniment in the left hand. The lyrics are in English and Spanish.

Cmi Ab7 G7+ G7 Cmaj G7

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

R. H.

CHORUS Cmaj7 C8 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 Ai - ci - mos un sol ma - ra - vi -

G7 C C#dim Dm7 G8 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 que - 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 dién te di - qoa -

1c F#dim Dm G7 2c Bb7 C6

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

*mf* *ritard.*

# SOCIAL CLUB BUENA VISTA

Words and Music by  
ISRAEL LOPEZ

## Medium Danzón

Gm6/D

A/D

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The music begins with a dynamic marking of *mf*. The right hand features a melodic line with a slur over the first two measures, followed by eighth-note patterns. The left hand provides a bass line with quarter and eighth notes. Chord diagrams for Gm6/D and A/D are shown above the staff.

Cm6/D

Gm6

Am7b5

D7

The second system continues the piece. The right hand has a melodic line with eighth-note runs. The left hand has a bass line with quarter notes. Chord diagrams for Cm6/D, Gm6 (3fr), Am7b5, and D7 are provided above the staff.

Gm

Bb7

Eb

A7

D7

The third system features a melodic line in the right hand with a triplet of eighth notes. The left hand has a bass line with quarter notes. Chord diagrams for Gm (3fr), Bb7, Eb (3fr), A7, and D7 are shown above the staff.

A7b9

Ab9

Gm6

The fourth system concludes the piece. The right hand has a melodic line with a slur and a triplet. The left hand has a bass line with quarter notes. Chord diagrams for A7b9 (6fr), Ab9 (4fr), and Gm6 (3fr) are provided above the staff.


A7b9 6fr      Ab9 4fr

Gm6 3fr      A7 0 0 0


Ab7 4fr      Gm6 3fr


Eb7/G      Cm/G 3fr      Cdim/G      Gm6 3fr


Gm 3fr      Ab7 4fr


Gm  3fr


Ab7  4fr


Bb6 





Bb13  5fr

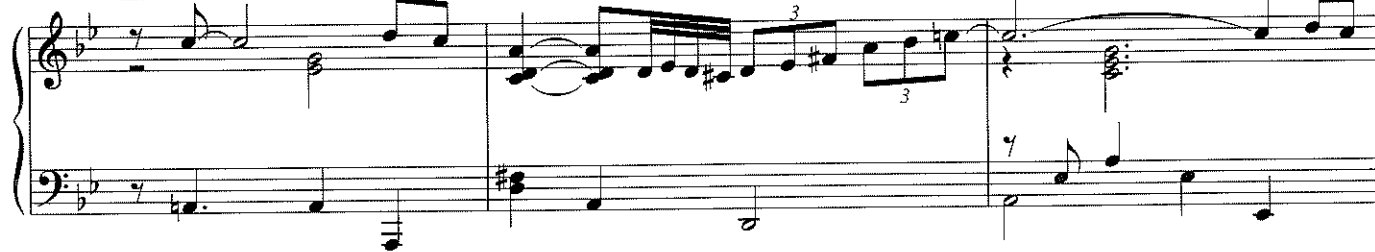
Eb6 





Am7b5  5fr


D7 

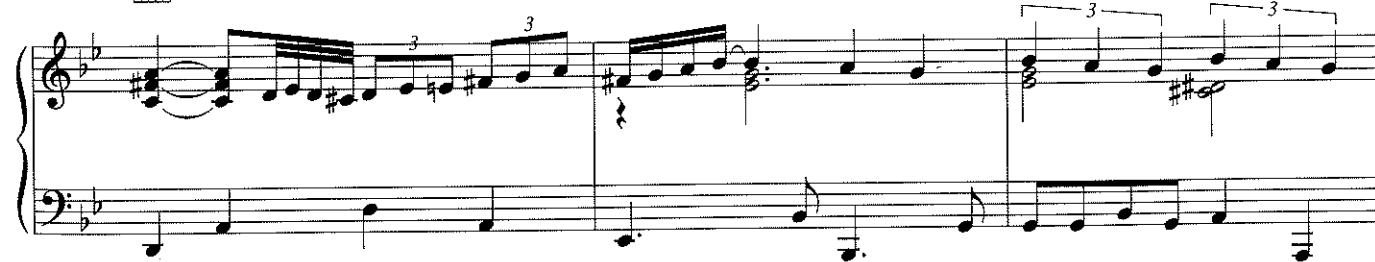
Am7b5  5fr





D7 


Eb  3fr


A7b5(b9) 



D7sus 

D 

Gm6  3fr



Ab9 4fr Gm 3fr Ab9 4fr

Bb6 Bb13 5fr Eb6

Eb 3fr Ab7 4fr

Bb Bb/Ab G9 C7

Cm7/F F13b9 Bb6 D7

Gm A7/D D7

The first system contains three measures. Measure 1 has a Gm chord (3fr) and a melodic line starting with a half note G3, followed by quarter notes A3, B3, and C4. Measure 2 has an A7/D chord and a melodic line starting with a half note D4, followed by quarter notes E4, F4, and G4. Measure 3 has a D7 chord and a melodic line starting with a half note A4, followed by quarter notes B4, C5, and B4. The bass line consists of quarter notes: G2, F2, E2, D2 in measure 1; G2, F2, E2, D2 in measure 2; and G2, F2, E2, D2 in measure 3.

Gm6 D7 Gm Bb/F

The second system contains three measures. Measure 4 has a Gm6 chord (3fr) and a melodic line starting with a half note G3, followed by eighth notes A3, B3, C4, D4, E4, F4, G4, and A4. Measure 5 has a D7 chord and a melodic line starting with a half note G4, followed by quarter notes F4, E4, and D4. Measure 6 has Gm and Bb/F chords and a melodic line starting with a half note G3, followed by quarter notes F3, E3, and D3. The bass line consists of quarter notes: G2, F2, E2, D2 in measure 4; G2, F2, E2, D2 in measure 5; and G2, F2, E2, D2 in measure 6.

Eb A7 D7 Eb/Bb

The third system contains three measures. Measure 7 has an Eb chord (3fr) and a melodic line starting with a half note G3, followed by quarter notes A3, B3, and C4. Measure 8 has A7 and D7 chords and a melodic line starting with a half note D4, followed by quarter notes E4, F4, and G4. Measure 9 has an Eb/Bb chord (6fr) and a melodic line starting with a half note A4, followed by quarter notes B4, C5, and B4. The bass line consists of quarter notes: G2, F2, E2, D2 in measure 7; G2, F2, E2, D2 in measure 8; and G2, F2, E2, D2 in measure 9.

D/A Eb/Bb D/A

The fourth system contains three measures. Measure 10 has a D/A chord and a melodic line starting with a half note G3, followed by quarter notes A3, B3, and C4. Measure 11 has an Eb/Bb chord (6fr) and a melodic line starting with a half note D4, followed by quarter notes E4, F4, and G4. Measure 12 has a D/A chord and a melodic line starting with a half note A4, followed by quarter notes B4, C5, and B4. The bass line consists of quarter notes: G2, F2, E2, D2 in measure 10; G2, F2, E2, D2 in measure 11; and G2, F2, E2, D2 in measure 12.

Eb/Bb D/A Eb/Bb

The fifth system contains three measures. Measure 13 has an Eb/Bb chord (6fr) and a melodic line starting with a half note G3, followed by quarter notes A3, B3, and C4. Measure 14 has a D/A chord and a melodic line starting with a half note D4, followed by quarter notes E4, F4, and G4. Measure 15 has an Eb/Bb chord (6fr) and a melodic line starting with a half note A4, followed by quarter notes B4, C5, and B4. The bass line consists of quarter notes: G2, F2, E2, D2 in measure 13; G2, F2, E2, D2 in measure 14; and G2, F2, E2, D2 in measure 15.

D/A Eb7/Bb D7/A

3 3 5

Eb13/Bb D7/A Eb/Bb

3 3 3 3

D7/A Eb/Bb D7

3 3 3 3

Eb7/Bb D7/A Eb9

3 6 6

D/A Eb

8va 6 6 3 6 6 6

D7 Eb9

*loco*

3 3

D7 Eb9

3

D7 Eb 3fr

3

D7 Eb7

3 3 6


D Eb D7


8va


*tremolo* *loco*

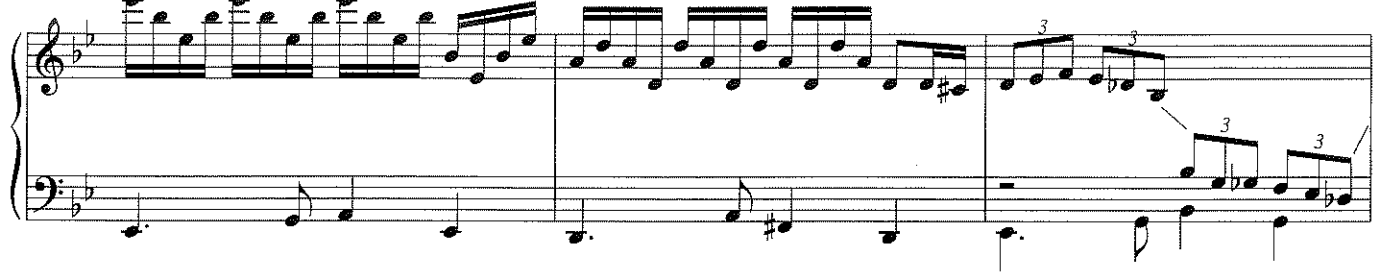
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



Eb  3fr


D 

Eb7 





D 


Eb  3fr


D7 

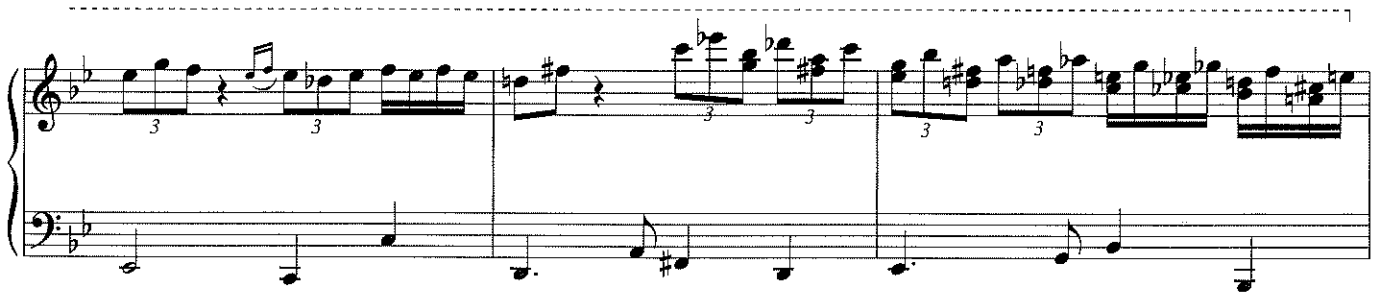
8va -----





Eb9 

D 

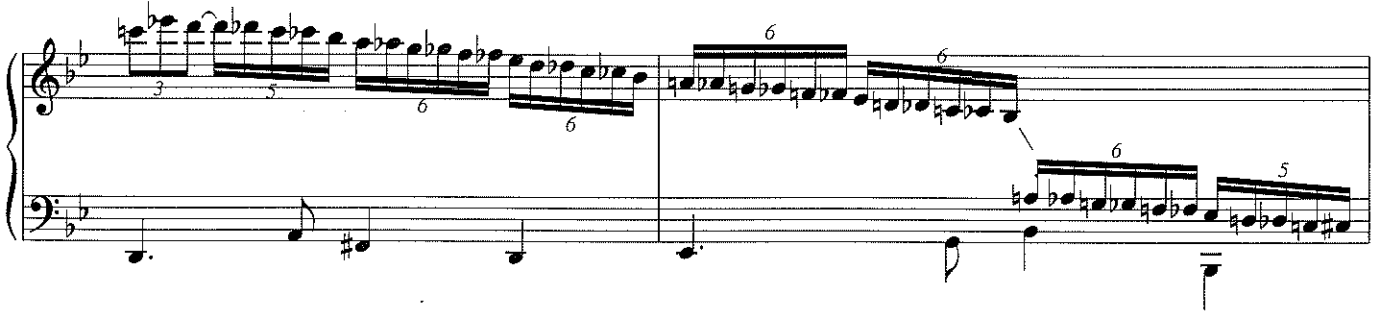
Eb  3fr





D 

Eb  3fr


6



D 

Eb9 

5



D7 Eb7

D7 Eb9

D7 Eb13 D7

Eb13 D7 Cm7

Gm D7/A D7 Gm6

# QUIZÁS, QUIZÁS, QUIZÁS

(Perhaps, Perhaps, Perhaps)

Music and Spanish Words by  
OSVALDO FARRÉS  
English Words by JOE DAVIS

Moderato

The musical score is written for piano and voice. It begins with a piano introduction in the key of D major, marked 'Moderato' and 'mf'. The piano part features a rhythmic accompaniment with eighth and sixteenth notes. The vocal line enters with the lyrics: 'You won't admit you love me, and so How am I ever to know? You always tell me, PER-HAPS, PER-HAPS, PER-HAPS;'. The lyrics are written in English and Spanish. The score includes various musical notations such as dynamics (mf, mp), articulation (accents), and phrasing slurs. Chord symbols (Em, Am, B7) and fingerings (3) are indicated above the notes. The piece concludes with a final piano accompaniment section.

**Lyrics:**  
 You won't ad - mit you love me, - and so How am I ev - er - to  
 Siem - pre que te pre - gun - to - que cuan - do co - mo y don - de, - tú  
 know? You al - ways tell me, - PER - HAPS, PER - HAPS, PER - HAPS;  
 siem - pre nie res - pon - des - QUI - ZAS, QUI - ZAS, QUI - ZAS;  
 A mil - lion times I've asked you, - and then I ask you o - ver a -  
 Ya - sí pa - son los dí - as - y yo de - ses - pe - ra - do - y  
 gain, You on - ly an - swer, - PER - HAPS, PER - HAPS, PER - HAPS;  
 tú, tú con - tes - tan - do - QUI - ZAS, QUI - ZAS, QUI - ZAS;

Em *mf-f* F#m7 B7 F#m7 B7 E

If you can't make your mind up, — we'll nev - er — get start - ed;  
 Es - tás per - dien - do el tiem - po — pen - san - do, — pen - san - do;

E F#m7 B7 F#m7 B7 E

And I don't want to wind up, — be - ing part - ed, — bro - ken - heart - ed;  
 Por lo que mas tú quie - ras — has - ta cuan - do, — has - ta cuan - do;

E *mp-mf* (Guitar tacet) Em Am B7 3 Em

So, if you real - ly love me, — say "yes," But if you don't, dear, — con -  
 Ya - sí pa - san los dí - as — y "yo" de - ses - pe - ra - do — y

Am B7 3 Em B7 Em B7

fess, And please don't tell me, — PER - HAPS, PER - HAPS, PER -  
 tú, tú con - tes - tan - do — QUI - ZAS, QUI - ZAS, QUI -

1. Em F#m7(b5) B7 *mf* (Guitar tacet) 2. Em Am6 Em

HAPS. You won't ad - mit you HAPS.  
 ZAS. Siem - pre que te pre - ZAS.

# SIEMPRE EN MI CORAZÓN

(Always in My Heart)  
from ALWAYS IN MY HEART

Music and Spanish Words by ERNESTO LECUONA  
English Words by KIM GANNON

Moderately

Bb maj7



Em7b5



F9



F7b9



Bb



C9 F7#5(b9) Bb Cm7 F7b9 Bb/D Db dim7

There's no moun - tain top so high that some - how love can't

Cm7 F7 Bb Bb+ Eb F7b9 Bb Db m6

climb, no, no, true love will find a way.

Cm7 F7#5(b9) Bb Cm6/Eb D7 Gm7 C7

There's no riv - er quite so wide that love can't cross in

F F+ F6 F#dim7 Gm7 Db7b5 C7 Cm7

time. Please be - lieve me when I

F7 N.C. Bb maj7 F+ Bb maj7 F7#5


say: You are al - ways in my heart e - ven though you're far a -  
*Siem - pre es - ta én mi co - ra - zón el re - cuer - do de tu a*




Bb F+ Bb N.C. Bb

way. I can hear the mu - sic of the song of  
*mor, que al i - gual que tu can - ción qui - tó de*


Bb/D Dbdim7 Cm F7




love I sang with you. You are al - ways in my  
*mi a - ma su do - lor. Siem - pre es - ta én mi co - ra -*

Cm7  3fr


Cm7/G  3fr Ebm6/Gb  4fr F7 





heart, \_\_\_\_\_ and when skies a - bove are gray, \_\_\_\_\_  
 zón \_\_\_\_\_ la nos - tal - gia de tu ser \_\_\_\_\_




Cm7  3fr F7  Edim7/F 






\_\_\_\_\_ I re - mem - ber that you care \_\_\_\_\_ and then and there the sun breaks  
 \_\_\_\_\_ ya ho - ra pue - do com - pren - der \_\_\_\_\_ qué dul - ce ha si - do tu per -




Bb  N.C.  Bb  F+ 

through. \_\_\_\_\_ Just be - fore I go to sleep \_\_\_\_\_  
 dón. \_\_\_\_\_ La vi - sión de mi so - ñar \_\_\_\_\_



Bb  F7#5  Bb  F+  Bb 

\_\_\_\_\_ there's a ren - dez - vous I keep, \_\_\_\_\_ and the dreams I al - ways  
 \_\_\_\_\_ me hi - zo ver con e - mo - ción, \_\_\_\_\_ que fue tu al - ma ins - pi - ra -



Dm7b5 G7 Cm

meet \_\_\_\_\_ helps me for - get we're far a - part.  
 ción \_\_\_\_\_ don-de a-pla - qué mi sed de a - mar.

Cm7b5 N.C. Cm7b5 N.C.

\_\_\_\_\_ I don't know ex - act - ly when dear, \_\_\_\_\_ but I'm sure we'll meet a -  
 \_\_\_\_\_ Hoy tan só - lo es pe - ro ver - te \_\_\_\_\_ y ya nun - ca más per -

Bb Bb/D Dbdim7 F7

gain, dear, \_\_\_\_\_ and, my dar-ling, till we do \_\_\_\_\_ you are al-ways in my  
 der - te, \_\_\_\_\_ mien-tras tan - to que tu a - mor, \_\_\_\_\_ siem-pre es-ta én mi co - ra -

1 Bb F7#5 N.C. 2 Bb Bb6

heart. You are al-ways in my heart. \_\_\_\_\_  
 zón. Siem-pre es-ta én mi co - ra - zón. \_\_\_\_\_



# SON DE LA LOMA

Words and Music by  
MIGUEL MATAMOROS

## Son Montuno

Bb

*mf*

F7

Bb

Abdim7 4fr

G7

Cm 3fr

E $\flat$  3fr      E $\dim$  3      B $\flat$       G7 3fr      C $\flat$  3fr      F7

This system contains the first six measures of the piece. It features a treble clef with a key signature of two flats. Above the staff, guitar chord diagrams are provided for E $\flat$  (3rd fret), E $\dim$  (3rd fret), B $\flat$ , G7 (3rd fret), C $\flat$  (3rd fret), and F7. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

B $\flat$       N.C.      B $\flat$

Ma - má, yo quie - ro sa - ber -

This system contains measures 7-9. The guitar part has chords for B $\flat$ , N.C. (Natural Chord), and B $\flat$ . The vocal line begins with the lyrics "Ma - má, yo quie - ro sa - ber -". The piano accompaniment continues with chords and a bass line.

F7




de don - de son - los can - tan - tes

This system contains measures 10-12. The guitar part has a chord for F7. The vocal line continues with the lyrics "de don - de son - los can - tan - tes". The piano accompaniment continues with chords and a bass line.

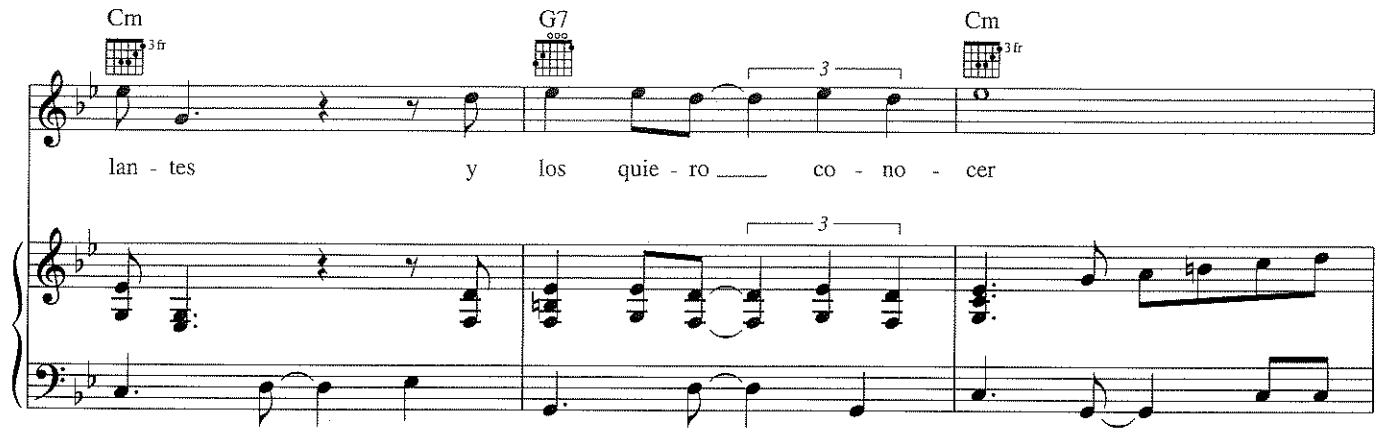
G7 3fr





que los en - cuen - tro ga -

This system contains measures 13-15. The guitar part has a chord for G7 (3rd fret). The vocal line continues with the lyrics "que los en - cuen - tro ga -". The piano accompaniment continues with chords and a bass line.

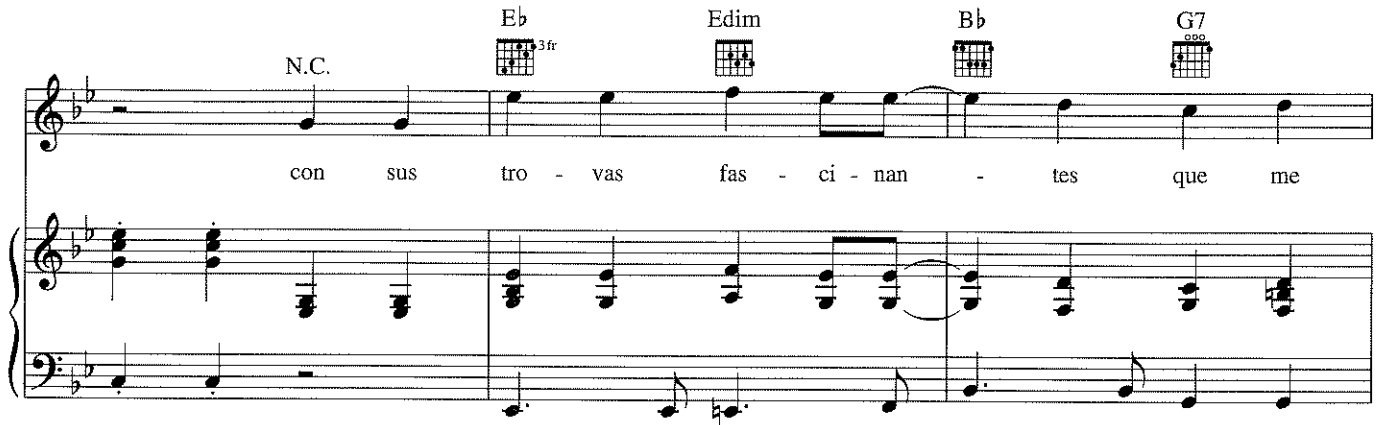
Cm  G7  Cm 




lan - tes y los que - ro co - no - cer



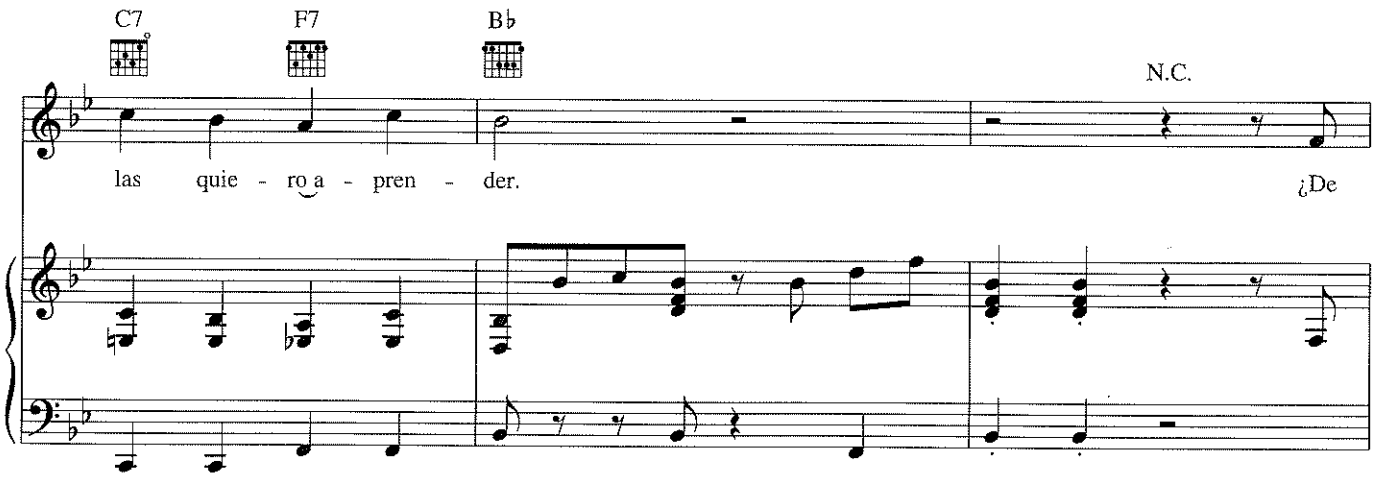
N.C.  Edim  Bb  G7 

con sus tro - vas fas - ci - nan - tes que me



C7  F7  Bb  N.C.




las que - ro a - pren - der. ¿De



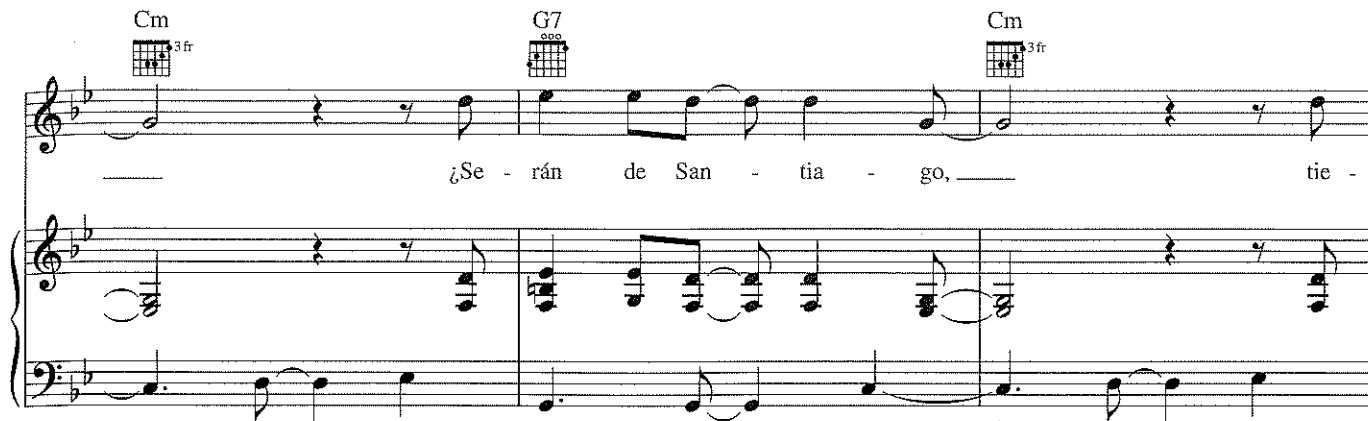
Bb  G7 




don - de se - rán? ¿Se - ran de La Ha - ba - na? \_



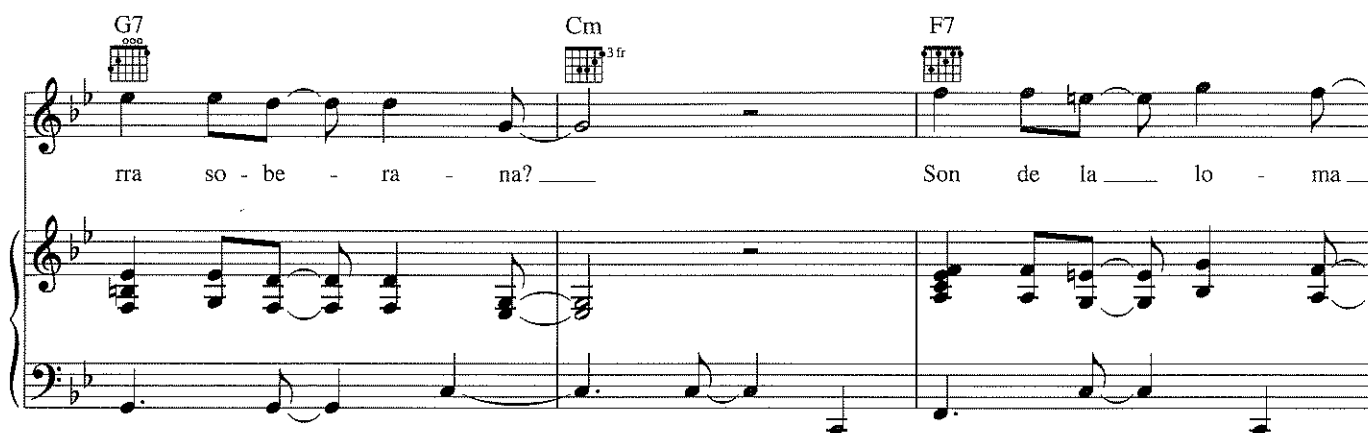
Cm  3fr   3fr

¿Se - rán de San - tia - go, tie -




G7  Cm  3fr F7 

rra so - be - ra - na? Son de la lo - ma



y can - tan el lla - no. Ya ve -



N.C.  N.C.  Cm  3fr F7 

rá, lo ve - rá. Ma - má e - llos son de la lo - ma,



Bb Cm F7

ma - má e - llos can - tan el lla - no. Ma má e - llos son

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half rest, followed by a quarter note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4. The piano accompaniment features a bass line with a half rest, quarter note G3, quarter note A3, quarter note Bb3, quarter note C4, quarter note Bb3, quarter note A3, quarter note G3, quarter note F3, quarter note E3, quarter note D3, quarter note C3. The right hand plays chords: Bb (x2 0 2 3 4), Cm (x3 0 2 3 4), and F7 (x1 2 3 4 5).

Bb Cm7 F7 Bb Cm7 F7

de la lo - ma, ma - má e - llos can - tan el lla - no.

Detailed description: This system contains measures 3 and 4. The vocal line continues with a half rest, quarter note D4, quarter note C4, quarter note Bb4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4, quarter note Bb4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4. The piano accompaniment continues with the same bass line pattern. The right hand chords are: Bb (x2 0 2 3 4), Cm7 (x3 0 2 3 4), F7 (x1 2 3 4 5), Bb (x2 0 2 3 4), Cm7 (x3 0 2 3 4), and F7 (x1 2 3 4 5).

Bb Cm7 F7 Bb

Son, son, son de la lo - ma,

Detailed description: This system contains measures 5 and 6. The vocal line has a half rest in measure 5, followed by a quarter note D4, quarter note C4, quarter note Bb4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4. The piano accompaniment continues with the same bass line pattern. The right hand chords are: Bb (x2 0 2 3 4), Cm7 (x3 0 2 3 4), F7 (x1 2 3 4 5), and Bb (x2 0 2 3 4).

1-3 4

Cm7 F7 Bb

son. son.

Detailed description: This system contains measures 7 and 8. The vocal line has a half rest in measure 7, followed by a quarter note D4, quarter note C4, quarter note Bb4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4. The piano accompaniment continues with the same bass line pattern. The right hand chords are: Cm7 (x3 0 2 3 4), F7 (x1 2 3 4 5), and Bb (x2 0 2 3 4).

# TRES PALABRAS

(Without You)

Original Words and Music by OSVALDO FARRES  
English Words by RAY GILBERT

Moderately

Cm  3fr Eb7  Ab  4fr G7b9  4fr Cm7  3fr Ab7  4fr

G7  Cm  3fr Cm(maj7)  3fr Cm7  3fr C7b9  3fr

Bbm/F  Fm  Fm7  Bb9  Edim 

Bb7  Bb7#5  Eb  3fr G7b9  4fr

I'm so lone - ly and blue, when I'm with -  
 O - ye la con - fe - sión, de mi se -  
 out you. I don't know what I'd do,  
 cre - to, na - ce de yn co - ra - zón  
 — sweet - heart, with - out you. The joy and  
 — qe es - ta de - sier - to; Con tres pa -





tears that love en - dears would have no mean - ing,  
 la - bras te di - ré to - das mís co - sas,



if I did - n't have you to keep me  
 Co - sas del co - ra - zón que son pre -



N.C.



dream - ing. At the close of each day  
 cio - sas; da - me tus man - os, ven



when I'm with - out you and my heart kneels to pray,  
 to - ma las mi - as, qe te voy a con - fiar,

Bb7      Bb7#5      Eb      G7b9

I pray a - bout you.      You take a  
 las an - sias mi - as      son tres pa -

Cm      Eb9      Ab      D7

star and lead it far a - way from heav - en.  
 la - bras so - la - men - te mis an - gus - tias,

Fm/Ab      Fm6      G7      Ebdim7      G7/D

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

1      2

Fm6/C      Cm      Fm6      G7      N.C.      Fm6/C      Cm      Fm6      Cm

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



# ¿Y TÚ QUÉ HAS HECHO?

Words and Music by  
EUSEBIO DELFIN

Moderately fast Bolero

*mf*

B $\flat$  Cm G

A $\flat$  B $\flat$  E $\flat$  F7 B $\flat$ 7

E $\flat$  B $\flat$  Cm G

A $\flat$  B $\flat$  E $\flat$  C7#5 F7 B $\flat$ 7 E $\flat$

En el tron - co de un ár - bol u - na

The musical score is written for piano and voice. It consists of five systems of music. The first system shows the beginning of the piano introduction with a mezzo-forte (mf) dynamic. The second system continues the piano accompaniment. The third system introduces the vocal melody. The fourth system continues the vocal melody and piano accompaniment. The fifth system shows the vocal melody with the lyrics 'En el tron - co de un ár - bol u - na' and the piano accompaniment. Chord diagrams are provided above the staff for each measure where a change occurs. The key signature has two flats (Bb and Eb), and the time signature is 4/4.

B $\flat$ 7

ni - ña — Gra - bó su — nom - bre hen -

This system features a vocal line and a piano accompaniment. The vocal line begins with a guitar chord diagram for B $\flat$ 7. The lyrics are "ni - ña — Gra - bó su — nom - bre hen -". The piano accompaniment consists of a treble and bass clef with various chords and melodic lines.

E $\flat$  Eb/D $\flat$

- chi - da — de pla - cer Y el

This system continues the musical piece. It includes guitar chord diagrams for E $\flat$  and Eb/D $\flat$ . The lyrics are "- chi - da — de pla - cer Y el". The piano accompaniment continues with a treble and bass clef.

C7 Fm

ár - bol — con - mo - vi - do a - llá en su se no

This system features a vocal line and a piano accompaniment. It includes guitar chord diagrams for C7 and Fm. The lyrics are "ár - bol — con - mo - vi - do a - llá en su se no". The piano accompaniment continues with a treble and bass clef.

F7

A la ni - ña u - na flor — de - jó ca - er. —

This system concludes the musical piece. It includes a guitar chord diagram for F7. The lyrics are "A la ni - ña u - na flor — de - jó ca - er. —". The piano accompaniment continues with a treble and bass clef.

Bb7 Eb

Yo soy el árbol

Bb7

conmovido y triste

Eb

res la niña que mi tronco hirió.

Eb/Db C7

Yo guardo siempre tu querido nom -

Fm Adim7 Eb/Bb C7

bre. ———— ¿y tú, qué has he - cho de mi

This system contains the first two staves of music. The top staff is the vocal line with lyrics. The bottom staff is the piano accompaniment. Chord diagrams are provided above the staff: Fm (x23111), Adim7 (x23111), Eb/Bb (x23111), and C7 (x32010).

To Coda ⊕

F7 Bb7 Eb

po - bre flor?

This system contains the third and fourth staves of music. The top staff is the vocal line with lyrics. The bottom staff is the piano accompaniment. Chord diagrams are provided above the staff: F7 (x23211), Bb7 (x23211), and Eb (x23111).

Fm6/C F7 Bb

This system contains the fifth and sixth staves of music. The bottom staff is the piano accompaniment. Chord diagrams are provided above the staff: Fm6/C (x23111), F7 (x23211), and Bb (x23111).

Bb7 Eb

This system contains the seventh and eighth staves of music. The bottom staff is the piano accompaniment. Chord diagrams are provided above the staff: Bb7 (x23211) and Eb (x23111).

Db C7

The first system of music consists of two staves. The upper staff is a treble clef with a key signature of two flats (Bb, Eb). It contains a melodic line with eighth and quarter notes. The lower staff is a bass clef with a key signature of two flats, containing a bass line with quarter and eighth notes. Above the first measure, a guitar chord diagram for Db is shown. Above the second measure, a guitar chord diagram for C7 is shown.

Fm Adim7 Eb/Bb Cm7

The second system of music consists of two staves. The upper staff is a treble clef with a key signature of two flats. It contains a melodic line with quarter and eighth notes. The lower staff is a bass clef with a key signature of two flats, containing a bass line with quarter and eighth notes. Above the first measure, a guitar chord diagram for Fm is shown. Above the second measure, a guitar chord diagram for Adim7 is shown. Above the third measure, a guitar chord diagram for Eb/Bb with a 6th fret (6fr) is shown. Above the fourth measure, a guitar chord diagram for Cm7 with a 3rd fret (3fr) is shown.

F Bb7 Eb D.S. al Coda

En el

The third system of music consists of two staves. The upper staff is a treble clef with a key signature of two flats. It contains a melodic line with quarter notes. The lower staff is a bass clef with a key signature of two flats, containing a bass line with quarter and eighth notes. Above the first measure, a guitar chord diagram for F is shown. Above the second measure, a guitar chord diagram for Bb7 is shown. Above the third measure, a guitar chord diagram for Eb with a 3rd fret (3fr) is shown. The instruction "D.S. al Coda" is written at the end of the system. The lyrics "En el" are written below the staff.

CODA Eb Bb

flor?

The CODA section consists of two staves. The upper staff is a treble clef with a key signature of two flats. It contains a melodic line with quarter notes. The lower staff is a bass clef with a key signature of two flats, containing a bass line with quarter and eighth notes. Above the first measure, a guitar chord diagram for Eb with a 3rd fret (3fr) is shown. Above the second measure, a guitar chord diagram for Bb is shown. The word "CODA" is written at the beginning of the section. The lyrics "flor?" are written below the staff.

Cm 3fr      G      Ab 4fr      Bb

Eb 3fr      Cm7 3fr      F7      Bb7

Eb 3fr      Bb      Cm 3fr

G      Ab 4fr      Bb

Eb 3fr      C7      F7      Bb7      Eb 3fr

*rall.*

# TÚ, MI DELIRIO

Words and Music by  
CÉSAR PORTILLO DE LA LUZ

Moderately

Gmaj7 B $\flat$ dim7 Am7 D7 $\flat$ 9

G6 D7 $\flat$ 9 Gmaj7 B $\flat$ 7 E $\flat$ maj7

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

Am7 D7 Am7 D7sus D7 G6

en el fon - do de mi co - ra - zón mi a - mor por tí.

D7sus G G7 Cmaj7 C6

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

Cmaj7 C6 Em7 A7 Em7 Am7

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

D7b9 Gmaj7 Bb7 Ebmaj7

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

Am7 D7 Am7 D7b9 Bm7b5

Es - tás en mi a - le - grí - a y en mi su - frir

E7b9 Am7 F9 Gmaj7

por - que en tí se en - cie - rra to - da mi vi - da.



Bbdim7 Am7 D7 Am7 D7 Bm7b5

Si no es - toy con - ti - go mi bien no se vi - vir.

E7b9 Am7 F9 Gmaj7

Es mi a - mor de - li - rio de es - tar con - ti - go,

Bbdim7 Am7 D7b9 G6

pe - ro soy di - cho - so por - que me que - res tam - bién.

D7b9 G6 F13#11 Gmaj7

bién.



Pío Leiva



César Portillo  
De La Luz



Pérez Prado



Ignacio Piñero



Isolina  
Carrillo



Nico Saquito  
(Antonio Fernández)



Beny Moré



Senén Suárez



Elviro  
Rosell

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 SIEMPRE EN MI CORAZÓN  
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