



BEST LATIN SONGS

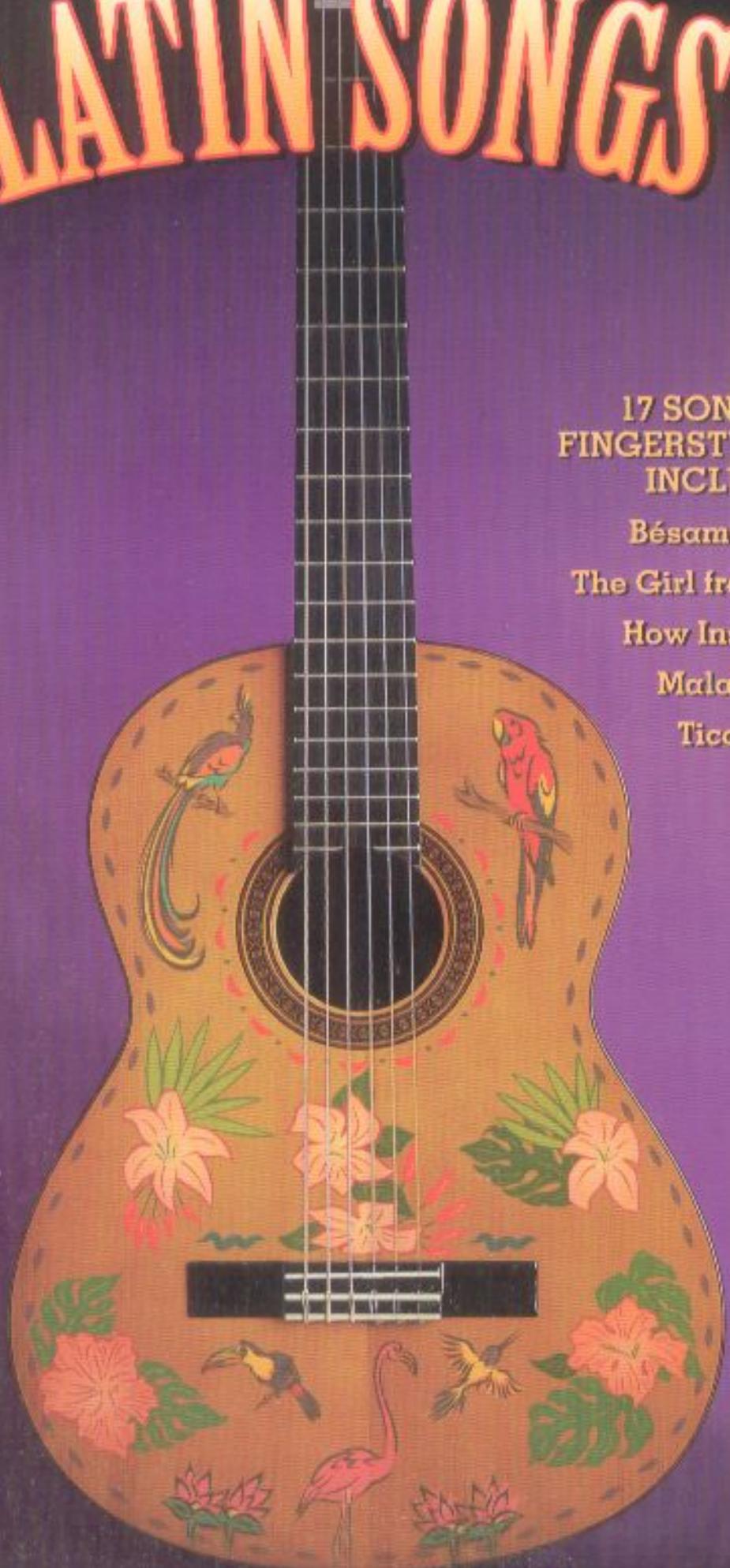
Arranged by Marcel Robinson

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BEST LATIN SONGS



17 SONGS FOR
FINGERSTYLE GUITAR
INCLUDING

Bésame Mucho

The Girl from Ipanema

How Insensitive

Malagueña

Tico Tico

Always in My Heart

(Siempre en Mi Corazón)

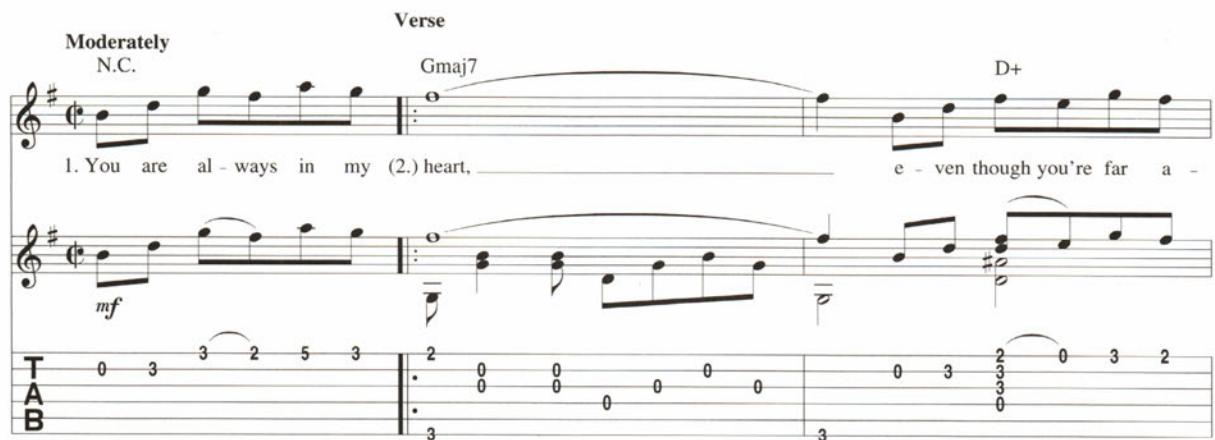
Music and Spanish Words by Ernesto Lecuona
English Words by Kim Gannon

Moderately
N.C.

Verse

Gmaj7 D+

1. You are al - ways in my (2.) heart, _____ e - ven though you're far a -



G6 Bb⁷

way. _____ I can hear the mu - sic of _____ the song of love I sang with



Am7 D7/F# D7 Am7

you. _____ You are al - ways in my heart, _____ and when skies a - bove are



D7 Am7 D7 B♭°

gray, I re-mem-ber that you care and then and there the sun breaks

Fingerings for treble line:
2 1 2 0 2 1 2 | 0 2 0 1 3 0 2 0 | 0 1 0 3 5 2 0 | 5 3 5 2 0
0 2 0 2 1 2 | 0 2 0 1 3 0 2 0 | 0 1 0 3 5 2 0 | 5 3 5 2 0 2 3 0

G Gmaj7 D+

through. Just be-fore I go to sleep there's a ren-de-zvous I

Fingerings for treble line:
0 0 0 2 0 0 | 0 0 3 2 5 3 | 2 0 0 0 0 0 | 0 0 3 2 0 3 2
3 3

G6 G♯⁹ E7 G♯⁹

keep, and the dreams I al-ways meet helps me for - get we're far a -

Fingerings for treble line:
0 0 0 2 0 0 | 0 1 3 0 0 1 | 1 0 1 0 4 0 | 1 0 1 8 7
0 3

Am Am7b5

part. I don't know ex - act - ly when dear, but I'm sure we'll meet a -

Fingerings for treble line:
5 5 5 5 5 | 4 5 4 5 4 7 5 5 | 0 5 5 0 5 5 5 | 5 4 5 4 5 8

G

D7

gain, dear, _____ and, my dar-ling, till we do _____ you are al-ways in my

7 0 0 3 | 0 3 3 2 5 3 | 2 1 1 0 2 1 | 0 7 5 7 8 5 7

5 5 4 5 | 3 3

1. G D+ N.C. 2. G Cm G

heart. You are always in my heart.

Guitar tablature:

3 4	3 4	4 3	4 3	3 0	3 0	3 2	5 3	.	3 4	3 4	3 5	4 5	.	3 4
3	3							3	3	3	3	3		3

Spanish Lyrics

Verse Siempre está én mi corazón
El recuerdo de tu amor,
Que al igual que tu canción
Quitó de mi ama su dolor.
Siempre está én mi corazón
La nostalgia de tu ser
Ya hora puedo comprender
Qué dulce ha sido tu perdón.
La visión de mi soñar
Me hizo ver con emoción,
Que fue tu alma inspiración
Donde aplaqué mi sed de amar.
Hoy tan sólo es pero verte
Y ya nunca más perderte,
Mientras tanto que tu amor,
Siempre está én mi corazón.

EI Cumbancero

Words and Music by Rafael Hernandez

Verse

Fast

Em

1. A (2., 3.) cum - ba, cum - ba, cum - ba, cum - ban - che - ro.

A bon - go, bon' - go, bon - go, bon - go - se - ro.

D C G/B Am G

Pri - qui - ti que va - so - nan - do el cum - ban - che - ro bon - go -

To Coda ♪

F#m Em B

2 4 0 2 | 4 2 3 2 3 2 3 | 2 0 1 0 2 0 4

1. Em D C B7 2. Em
va. 2. A va.

0 0 2 3 | 0 1 0 2 1 | 0 0 0 0 0 0 | 0 2 0 0 0 0

Bridge
E7b9 E

0 0 1 0 | 0 1 0 1 | 0 0 1 0 | 2 0 3 2

Am

0 1 0 2 | 0 1 0 2 | 0 0 1 0 | 3 2 0 1

Y vuel - ve a re - pi - car, bi - ri qui -

B7

tí, bum - bum - bá. 3. A

∅ *Coda*

Em D C B7 Em D

va.

C B7 Em

Bésame Mucho

(Kiss Me Much)

Music and Spanish Words by Consuelo Velazquez
English Words by Sunny Skylar

Drop D Tuning:

① = E ④ = D
② = B ⑤ = A
③ = G ⑥ = D

Intro

Moderately

Verse

D Em7 D7/F# D7/b9 Gm

Be
bé

sa - me mu - cho,

sa - me mu - cho,

10 5 5 6 5 3 3 3 3 3 5 6

7 7 8 8 3 5 7 8 3 3 3 3 3

7 7 8 7 4 5 5 8 3 3 3 3 3

0 0 0 0 0 0 0 0 5 5 5 5

Dm E7 A7 Dm Gm6/B♭ Dm/A 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.

10 10 5 6 7 3 0 3 0 3 2 3 2 3 2 2 3 2 0 2 3 2 2 3 1

Bridge Gm Dm A7 Gm/B♭

This joy is some - thing new, my arms en - fold - ing you, nev - er knew this thrill be -
Qui - ro te - ner - te muy cer - ca, mi - rar - me_en tus o - jos, ver - te jun - to_a

Bass line (Bass clef):

Guitar tab (Fretboard):

3	3	3	1	0	1	1	1	0	0	0	0	1	3
3	3	2	0		2	2	0	3	2	2	2	0	3
5					0				0	2	1		

Dm

fore.
mí,

Gm

Who - ev - er thought I'd be hold - ing you close to me,
pien - sa que tal vez ma - ña - na yo yaes - ta - ré

Dm

E7

B♭7

A7

whisp'-ring, "It's you I a - dore."
le - jos, muy le - jos de - ti.

Outro

Dm

Dear - est one, _____
Bé - sa - me, _____

Gm/B♭

Dm

if you should
bé - sa - me

Gm

leave mu - cho _____

Gm/E

each lit - tle dream would take co - mo si fue - ro es - ta

A°7

wing and my life would be no - che la úl - ti - ma

Gm

A

5 3 3 3 3 | 5 3 3 3 3 3 | 3 3 3 5 5 5 | 6 6 6 9 10 12

3 3 3 3 | 3 3 3 3 3 | 3 4 5 | 0 9 10 12

5 5 | 5 3 3 3 | 2 4 | 0

Dm A7/E Dm/F Dm D Em7 D7/F# D7**♭**9

through.
vez;
 Be
 sa - me
 sa - me

5 6 6 8 8 | 10 10 5 5 | 10 7 7 8 8 | 5 5 8 6
 7 7 7 7 | 0 0 7 7 | 4 5 5 8 | 0

Gm Dm E7 A7

mu - cho, _____
 mu - cho, _____
 love me for - ev - er and make all my dreams come
 que ten - go mie - do per - der - te, per-der-te des -

5 3 3 3 | 3 5 6 | 10 10 5 | 1 0 3 1
 3 3 3 3 | 3 2 0 | 10 10 0 | 1 3 2 0
 5 5 5 | 5 | 0 | 2

1. Dm B♭9 A7 2. Dm Gm6/B♭ Dm

true.
 pués.

3 2 3 2 3 | 1 1 1 2 0 | 3 2 0 3 | 3 2 3
 3 3 0 3 | 1 0 0 2 | 2 0 | 3 1 | 3 3

A Day in the Life of a Fool

(Manhá De Carnaval)

Words by Carl Sigman
Music by Luiz Bonfa

Intro

Slow Bossa Nova

Am Dm7 Am9 Dm7 Am9 Dm7 Em7

T 10 7 | 8 10 8 | 7 10 | 8 10 8 | 7 10 | 8 10 8 | 7 10 8
A 10 10 0 | 9 10 0 | 10 9 0 | 8 10 9 0 | 10 9 0 | 10 8 7 0 | 10 8 7 0
B 0 0 | 0 | 0 | 0 | 0 | 0 | 0

Am Bm7b5 E7 Am Bm7b5 E7

A

5 5 5 5 | 3 3 3 3 | 2 2 2 2 | 1 1 1 1 | 0 0 0 0 | 2 2 2 2 | 3 3 3 3 | 2 2 2 2 | 1 1 1 1 | 0 0 0 0

Verse

Am

Bm7b5

E7

Am

day in the life of a fool.

8 5 5 7 5 5 | 5 6 6 7 7 | 4 3 7 6 7 | 0 1 2 1 2 | 0 1 2 1 2 | 0 0 0 0

Bm7**b**5 E7 Am Dm7 G

A sad and a long, lone - ly

(0) 3 3 3 0 3 | 8 5 5 7 5 5 5 | 5 6 6 3 0 7 0 | 3

3 3 2 1 0 | 0 0 | 0 | 3

2 0 | 0 | 0 | 3

Cmaj7 A7 Dm7 Dm/F

day. I walk the av - e - nue

0 0 0 0 | 0 2 0 1 3 | 5 6 3 3 2 2 | 1

3 3 2 0 | 0 | 0 | 1

G7 Cmaj7 Am7

and hope I'll run in - to the wel - come

4 3 3 5 6 | 3 5 1 1 0 | 3 2 0 2 | 1 3 0 | 0

3 3 | 3 | 3 | 0

Bm7**b**5 E7 Am

sight of you com - ing my way.

1 3 0 0 | 2 1 2 0 | 0 1 3 0 | 2 1 2 1 2 | 0

2 1 | 0 | 0 | 1 | 0

Bm7**b**5 E7 Am Bm7**b**5 E7

I stop just a - cross from your

(0) 3 3 3 0 3 8 5 5 5 5 5 5 6 6 4 3 7 6 7

2 3 2 1 0 0 0 0 0 0 0 7 0 0 0 0

Am Bm7**b**5 E7 A7**b**9

door, but you're nev - er

0 1 2 2 1 2 0 2 3 2 3 2 1 0 3 6 5 5 5 5 5 5 0 5 3

0 0

Dm7 A7 Dm

home an - y - more. So

3 2 2 1 0 5 6 5 6 5 5 5 5 6 5 6 2 3 2

0 0

Bm7**b**5 Dm E7 Am

back to my room and there in the

3 0 1 7 0 7 0 7 0 7 2 1 2 1 3 0

2 3 2 3 0 2 2 7 6 7 6 6 6 0 0 0

Bm7b5 E7 Bm7b5 E7

gloom I cry _____ tears of good -

5 6 4 0 3 0 1 3 1 2 3 1 3 1 0 4 7

Am Dm7 Am Dm7 Am9

bye. 'Till you come back to me that's the

5 5 5 6 5 7 5 7 7 5 10 8 10 8 7 10 7

Dm7 Am9 Dm7 Em7 Am

way it will be ev - 'ry - day in the life of a fool. _____

8 10 8 7 10 7 8 10 8 7 10 8 5 5 5 7 5 5 5 7 5

Bm7b5 E7 Am

- - -

3 3 2 0 3 1 0 1 0 2 2 0 1 0 5 7 8 5 0

Frenesi

Words and Music by Alberto Dominguez

Drop D Tuning:

- | | |
|---------|---------|
| (1) = E | (4) = D |
| (2) = B | (5) = A |
| (3) = G | (6) = D |

Intro
Moderately

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

I wan - dered down in - to old Mex - i - co.
bé - sa - me j - gual que mi ba - ca te be - so,

T 3 2 0 2 4 2 | 0 0 0 0 0 0 | 3 2 4 2 0 2 4 2
A 2 4 2 5 | 0 0 0 0 0 0 | 0 0 0 0 0 0
B 0 0 0 0 0 0 | 2 0 0 0 0 0 | 0 0 0 0 0 0

Em A D D6 Em A9

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

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

(0) 0 0 0 2 2 | 3 2 0 4 2 4 | 0 0 0 0 0 0
2 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0

D Em7 D C#7 F# F#6

where.
dió.

Moon was shin - ing bright
¿Quién, si no fuí yo,

3 2 3 4 5 4 5 | 3 2 4 3 4 3 || 2 2 2 2 4 4 3 4
4 2 4 5 0 2 0 0 | 0 0 0 0 0 0 0 0 || 4 4 3 4 4 4 3 4

G#m7 C#9 F# F#6 G#m C#9
 and I could hear laughing voices in the night:
pu-do en-se - ñar - te el ca - mi - no del a - mor,

F# F#6 G#m7 C#9 F# A7
 Ev - 'ry one was gay,
muer - ta mi al - ti - vez, this was the start of their hol - i - day.
cuan - do mi ar - gu - llo ro - dó a - tus pies?

Chorus
 Em7 A7 Em7 A7
 It was fi - es - ta down in Mex - i - co, and so I stopped a while to
Quie - ro que vi - vas só - lo pa - ra mí y que tú va - yas por don -

Em7 A7 Em7 A7 D6 Dmaj7
 see the show. I knew that fre - ne - sí meant please love me,
de yo voy, pa - ra que mi al - ma sea no - más de ti,

E \sharp ^o A7 D6

and I could say, "Fre - ne - si."
bé - sa - me con fre - ne - si.

A love - ly se - ño - ri - ta
Da - me la luz que tie - ne

caught my eye. I stood en - chant - ed as she wan - dered by,
tu mi - rar y la gan - sie - dad que en - tre tus la bios vi,

— and nev - er know - ing that it came from me I gent - ly sighed, "Fre - ne -
— e - sa lo - cu - ra de vi - vir y a - mar, que es más que a - mor, fre - ne -

si." She stopped and raised her eyes to mine,
sí. Hay en el be - so que te dí,

D6 N.C. F#

0 2 2 0 0 4 2 4 0 1 3 4 0 1 2 3 3 4 4 3 4

Em6 F# N.C.

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

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

Fingerings for guitar tab:

2 2 3 0 0 3 0	2 3 3 4 4 4 3 4	4 4 4 1 3 4 0 1
2	4	4

F# G Em

shine, so how was I to re - sist?
tir, lo mis - mo que sien - to yo.

Fingerings for guitar tab:

2 3 3 4 4 3 4	0 0 2 3 2 3	0 0 0 2 0 0
4	5	2

A7 Em A7 Em A7

— And now with-out a heart to call my own, — a great - er hap - pi - ness I've
— Quie - ro que vi - vas só - lo pa ra mí — y que tú va - yas por don -

Fingerings for guitar tab:

(0) 2 4 3 0 2 0 3	0 4 3 0 5 0 2 0	2 5 2 0 3 4 3
0 2	0	2

Em A7 Em A7 D6 Dmaj7

nev - er known _____ be - cause her kiss - es are for me
de yo voy, _____ pa - ra que mi al - ma sea no - más a - lone.
de tí,

Guitar tab (Fretboard 0-2):

```

0 3 0 5 0 2 0 | 2 5 2 0 3 2 2 | 0 2 0 2 2 2 2
4 0 2 0 | 2 0 | 4 2 0 2 2 2
2 0 | 2 | 0 0 2 2 2

```

Em A7 1. D6 B♭9 A7 2. D

Who would-n't say, "Fre-ne - si?"
bé - sa - me con fre - ne - si.

It was fi - es - ta down in si?
Quie-ro que vi - vas só - lo sí,

Guitar tab (Fretboard 0-2):

```

0 0 0 5 2 0 2 | 3 4 4 1 1 1 | 2 4 3 0 2 0 3 | 3 2 2 0 4 2 4
0 0 2 0 | 0 | 0 3 4 1 0 1 | 0 0 2 3 . | 0 3 2 4 0 4 2 4
2 0 | 0 | 0 0 2 2 2

```

Em A7 D6 B♭9 D6

Who would-n't say, "Fre - ne - si?"
bé - sa - me con fre - ne - si.

Guitar tab (Fretboard 0-2):

```

5 2 3 5 2 5 5 5 | 5 3 3 4 4 3 4 | 1 1 1 1 0 1 1 | 2 0
2 0 | 0 | 1 1 1 1 0 1 1 | 0

```

The Gift!

(Recado Bossa Nova)

Music by Djalma Ferreira
Original Lyric by Luiz Antonio
English Lyric by Paul Francis Webster

Drop D Tuning:

① = E ④ = D
② = B ⑤ = A
③ = G ⑥ = D

Intro

Moderately

Dm

Verse

Dm

Sheet music for the intro and verse sections of "The Gift!". The intro is in Dm, moderately. The verse begins in Dm. The lyrics are: 1. Vo - ce er rou quan-doo lhou -
2., 3. See Additional Lyrics. The guitar tab shows chords T, A, B.

Sheet music for the A7 and D7 sections of "The Gift!". The A7 section starts with a single note followed by a power chord. The D7 section follows. The lyrics are: pra mim U maes-pe ran ca fer nas cer -
(2) 0 2 0 2 0 5 6 5 5 | 0 6 5 6 5 5 | 0 4 5 4 3 2 5 | 0 0 2 3 5 0 3 |

Sheet music for the Gm, Gm7/F, Em7b5, and A7 sections of "The Gift!". The Gm section starts with a single note followed by a power chord. The Gm7/F section follows. The Em7b5 section follows. The A7 section follows. The lyrics are: em mim Dei pois le vou pra tao lon -
(3) 0 3 0 3 0 5 3 | 3 3 3 3 5 6 8 | 3 3 3 3 7 8 7 6 5 3 | 5 5 5 5 7 0 0 |

D.S. al Coda
(take 2nd ending)

D° F° Am7 A

di - ga que-eu meen - con tro ne sse es ta - do. 3. Vo - ce

1 0 4 0 0 5 | 0 4 0 3 4 0 7 | 5 5 5 5 5 5 | 5 5 5 3 3

0 1 1 0 | 3 3 | 0 | 0 0

Φ Coda

Dm

ce. Do seu des - ti no vo - ce seu

3 2 3 3 0 3 2 3 | 7 6 7 0 5 5 5 | 6 5 6 5 4 5 5

0 0 0 0 0 0 0 | 0 0 0 0 0 0 0

Am7 A7 Dm

mim eu sem vo - ce.

6 7 8 9 | 10 10 10 0 | 10 10 0 10 | 10 10 10 10 | 10 10 10 10

6 6 9 9 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0

Additional Lyrics

2., 3. Voce dei xou semquerer die xou
Uma sauda dee nor meen sue lugar
De pois no's dois cada qual a mer ce
Do sue desti no voce seu mim eu sem voce.

The Girl from Ipanema (Garota de Ipanema)

English Words by Norman Gimbel
Original Words by Vinicius de Moraes
Music by Antonio Carlos Jobim

Intro Bossa Nova

Sheet music for the intro in Bossa Nova style. The top staff shows chords Fmaj7, Gb7, Fmaj7, Gb7. The bottom staff is a guitar tab with fingerings: T1, A2, B3, T1, A2, B3.

Verse

Sheet music for the verse. The top staff shows a melody line starting with Fmaj9. The lyrics are: 1. Tall and tan and young — and love - ly the girl — from I - pa - ne - .
2. See Additional Lyrics

The bottom staff is a guitar tab with fingerings: 3 1 0 0 2 3 3 | 3 2 0 1 0 1 3 3 | 3 5 5 3 4 | 3 5 3 4.

Sheet music for the middle section. The top staff shows a melody line with chords Gm7, C7, Gb7#11. The lyrics are: - ma goes walk - ing and when — she pas - ses, each one — she pas - ses goes,

The bottom staff is a guitar tab with fingerings: (3) 3 5 5 5 3 1 | 3 3 3 3 5 0 | 3 2 1 3 1 1 3 | 3 2.

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1. Fmaj7 G \flat 7#11 2. Fmaj7

"Ahh." _____ "Ahh." _____

Guitar Tablature:

	1		1			.	1		1		2	2	2	2	2	2
2		2	3		2	3	2	3	2	3	2	2	2	2	3	2
1				2				1			3			1		

Gm9 E♭7 Am7

Yes, I would give my heart glad - ly but each day

The sheet music consists of three staves. The top staff is for the voice, starting with a Gm9 chord. It features a melodic line with eighth-note patterns and grace notes. The middle staff is for the piano, providing harmonic support with chords and bass lines. The bottom staff is for the guitar, showing chords and strumming patterns. The lyrics "Yes, I would give my heart glad - ly but each day" are written below the vocal line. Chords indicated are Gm9, E♭7, and Am7.

as she walks to the sea, she looks straight ahead not at me.

Verse
Fmaj7

G13

3.Tall and tan and young — and love - ly the Girl —

(2) 2 3 2 || 3 0 0 3 3 0 1 1 0 1 3 3
3 3 2 3 2 3 3 3 2 3 3 3 2 3 3 3

G13

Gm9

C7b9

from Ip - a - ne - ma goes walk - in' and when she pas - ses I smile -

(3) 5 5 3 3 | 3 3 5 4 5 5 3 | 5 3 3 6 6 6 6 3 8
3 5 3 | 3 3 5 | 3

C7/G♭ Fmaj7 G♭7 Fmaj7 G♭7
 but she does-n't see _____
 she just does-n't see

Additional Lyrics

2. When she walks it's like a samba
That swings so smooth and swags so gentle that
When she passes, each one she passes goes, "Ahh."

Bridge

G G6 Gmaj7

still can be found in the hills all a -

3 4 3 4 3 4 0 0 0 0 0 2 0 2 0 2 0
5 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

G Bm

round as I wan - der a - long, _____ en -

3 0 5 0 0 3 0 7 10 8 7 7 9 7 7 9 7 7 7 7 9 7

F#

tranced by a land full of sun - shine, and

2 3 2 3 | 2 3 2 3 3 3 | 5 3 2 3 3 3 3

Bm G#° D7

D.S. al Coda

flow - ers, and song.

2. And

0 0 3 0 0 | 3 4 5 3 5 5 4 5 | 5 4 5 3 5 5 0 2

Coda

G G7

Outro

For soon it will wel - come the

(3) 5 4 3 4 4 5 | 3 4 3 3 3 3 4 3 | 1 0 1 0 0 1 0

C Cm G

stars while a thou - sand gui - tars play a

0 1 0 1 0 1 | 4 5 4 5 5 4 5 | 3 5 4 3 4 4 5 4

Cm6 G

soft hab - an - er - a. Then

The musical score consists of two staves of music for a six-string guitar. The top staff shows a melody with various note heads and stems, some with dots indicating sustain. The bottom staff shows a rhythmic pattern of eighth and sixteenth notes. Below the staves is a tablature for a six-string guitar, showing fingerings and string numbers. The lyrics "soft hab - an - er - a. Then" are written below the top staff.

G D7

glo - ry of yes - ter - day, ro - man - tic and

5 0 0 3 0 0 0 | 2 0 3 2 0 2 3 2 | 0 4 5 3 5 5 4 5

3 3 | 5 5 | 5 4

The image shows a page of sheet music for guitar. The top staff is a melodic line in G major, indicated by a key signature of one sharp. The notes are connected by a continuous line with slurs. The melody consists of eighth and sixteenth note patterns. The bottom staff is a harmonic progression in G major, shown as a series of chords. The chords are labeled with Roman numerals: I, IV, V, II, and V. Below each chord, the fingerings for the left hand are indicated. The music is marked "gay." at the beginning.

How Inensitive (Insensatez)

Original Words by Vinicius de Moraes
English Words by Norman Gimbel
Music by Antonio Carlos Jobim

Verse

Bossa Nova

The musical score consists of three staves. The top staff is for the voice, starting with a G major chord (G-B-D) followed by an Am7 chord (A-C-E-G) and an E7 chord (E-G-B-D). The lyrics "How _____ in - sen - si - tive _____" are written below the notes. The middle staff is for the guitar, showing a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). It includes a tablature below the strings. The bottom staff continues the guitar part, showing a Dadd9/F# chord (D-F#-A-C), a D chord (D-F#-A), a D/F# chord (D-F#-A-C), and an Fmaj13 chord (F-A-C-E-G-B). The lyrics "I must have seemed when she told me that she" are written below the notes. The guitar tablature shows fingerings such as 1, 0, 1; 5, 3, 3; 4, 5; 3, 3, 2, 1, 3, 0, 3.

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B♭maj7

I must have seemed when she

Guitar tablature:

3	2	3	1	2	3
1		1			

0	3	0
2	3	2
2	3	2

3	2	3	2	3
2	3	2	1	

E7♭9

Am11

told me so sincere ly.

Guitar tablature:

1	0	0	4	3
0	1			

3	2	0	3	1
0	2	0	2	2
0	2	0	2	2

0	0	0	0	0
0				

Chorus

Gm11

F♯°7

Why she must have asked did I just

Guitar tablature:

1	3	3	3	3
3	3			

3	3	3	1	3
3	3			

1	1	2	1	2	1
2	2				

2	1	3		
1				

Fmaj7 E7sus4 E7 Am7

turn and stare in icy silence?

Guitar Tablature:

```

0   0   0   0
|---|---|---|---|
2  2  1  2  2 | 2  0   2  1 | 1  0   2  1 | 0  2  0  2 |
                |---|---|---|---|
1           0   0   0   0

```

Gm11 F#m11 B7b9

What was I to say? What can you

Guitar Tablature:

```

1   3   3   3   3 | 3   3   1   3 | 0   2   2   2   2 | 2   1   2   1   0   1
|---|---|---|---|---|---|---|---|---|---|---|---|
3           3           2           2           2           2

```

Bm7 Bm(maj7)/F E7 A7sus2 Am

say when a love affair is over?

Guitar Tablature:

```

0   2   3   0 | 3   2   1   0 | 0   0   2   2   2 | 2   0   2   2   2 | 5
|---|---|---|---|---|---|---|---|---|---|---|---|
2   0   2   1 | 0   2   3   4 | 0   2   2   2   2 | 0   2   2   2   2 | 7

```

Inolvidable

Words and Music by Julio Gutierrez

Intro

Moderately

Musical score for guitar showing chords Em6, Em(add#5), Em6, Em(add#5), and A7 with corresponding tablature below.

Chords: Em6, Em(add#5), Em6, Em(add#5), A7

Tablature (T, A, B strings):

3 2	2 3	2 0	5 7 8 5	7 5 7 5 8	0 0	5 8 7 5 8 7	7
2	3	2	5	6	5	5	7
0	0	0	0	0	0	8	7

Verse

Em B+7 Em Em7/D Em6/C# B

1. En la (2.) vi - da hay a mo - res que nun - ca pue - den ol - vi -

8 7 8 0 0 3 0 2 | 3 0 2 0 3 0 2 0 | 2 0 0 0 4 5 2 4

2 1 0 2 0 0 0 4 2

Em B7 Em G F#7 F E
 dar - se, _____ im - bor - rra - bles mo - men - tos que siem - pre guar - da el co - ra -

0 0 0 2 2 | 0 2 0 3 0 | 0 3 2 0 3 2 | 0 3 0 3 1 0
 0 0 2 1 2 | 4 0 0 3 | 4 3 2 3 2 | 2 1 0

Am E Am F#m7b5 B7

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

0 0 0 0 0 0 1 1 0 0 2 0 3 1 0 3 1 0 1 0 3 4 4 2
2 1 0 1 1 2 1 1 2 0 3 1 0 3 2 1 0 2 2 2 2

Em C Cmaj7/B C7/B♭ F#7

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

5 0 0 0 0 0 0 2 0 3 2 0 1 3 2 0 3 2 2 2 5 4 5
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 1 0 2

B7 C7 B7 Em Em7/D Em6/C# B

mor. He be - sa - do o-tras bo - cas bus - can - do nue - vas - an - sie -

2 2 0 3 0 2 0 0 2 3 0 2 0 3 0 2 0 2 0 0 4 5 2 4
2 1 2 3 2 3 0 2 1 2 2 0 0 0 0 4 2

Em B7 Em G F#7 F E

da - des y o - tros bra - zos ex - tra - ños me es - tre - chan lle - nos de e - mo -

0 0 0 2 2 0 4 2 0 3 0 0 3 2 0 3 2 0 0 3 1 0
0 2 1 2 1 0 0 3 0 4 2 3 0 3 2 2 1 0 1 0

Am E Am F#m7**b5**

ción, pe - ro só - lo con - si - guen ha -

0 0 0 0 0 1 1 2 1 1 0 2 0 3 1 0 3 2 1 0

2 1 1 0 1 1 2 1 1 0 2 0 3 2 1 0 3 2 1 0

0 0 0 0 0 0 0 0 0 0 2 2 2 2 2 2 2 2 2

2.

C7 B Em Em/C# Cmaj7 Em/B Em

rán en mí. _____

Harm.

3 7 7 7 0 0 0 0 0 0 0 0 0 12
3 2 3 2 8 8 0 0 0 0 0 0 0 0 12
3 7 0 4 3 2 12

It's Impossible (Somos Novios)

English Lyric by Sid Wayne
Spanish Words and Music by Armando Manzanero

Intro

Slowly

Cmaj7

Am

Dm7

G7

Verse

C C6

The musical score consists of two staves. The top staff is for the vocal part, showing a melody line with lyrics in English and Spanish. The bottom staff is for the guitar, providing chords and a harmonic progression. The intro starts with a C major 7 chord (Cmaj7) followed by an Am chord. The verse begins with a Dm7 chord, followed by a G7 chord, and then a C chord. The guitar part includes a bass line with tablature below it.

Cmaj7

C6

Bm7b5

E

Am

sun to leave the sky, it's just im - pos - si - ble.
dos sen - ti - mos mu tuo a-mor pro - fun - do

It's im - pos - si - ble,
Y con e - so ask a
ya ga -

This section continues the harmonic progression from the intro. It includes a B minor 7 flat 5 chord (Bm7b5), an E chord, and an Am chord. The lyrics describe a romantic scene where the sun leaves the sky, and the couple is asking for a favor. The guitar part provides harmonic support with chords and a bass line.

Gm7

C7

Em7b5

A7

Dm

ba - by not to cry, it's just im - pos - si - ble.
na - mos lo más gran - de de es - te mun - do.

Can I hold you -
Nos a - ma - mos - clos - er
nos be -

This section concludes the harmonic progression. It includes a G minor 7 chord (Gm7), a C7 chord, an E minor 7 flat 5 chord (Em7b5), an A7 chord, and a Dm chord. The lyrics express a desire for closeness and mention holding the person. The guitar part provides a harmonic foundation with chords and a bass line.

Fm/D Cmaj7 A7**9** Dm/F

to me, —
sa - mos — and not feel you —
co - mo no - vios — go-ing through me? —
nos de - sea - mos Spit the sec - ond —
y has - ta a ve - ces — that I
sin mo -

D7/F# G7 Dm7 G7

nev - er think of you? Oh, how im - pos - si - ble.
ti - vo sin ra - zón nos e - no - ja - mos.

Can the
So - mos

C C6 Cmaj7 C6 Bm7**5**

o - cean —
no - vios — keep from rush - ing to the shore? It's just im - pos - si - ble.
man - te - ne - mos un ca - ri - ño lim-pio_y pu - ro.

E Am Gm7 C7

If I had you, —
Co - mo to - dos — could I ev - er want for more? It's just im -
pro - cu - ra - mos el mo - men - to más os -

Em7**b5**

A7

Dm

pos - si - ble.
cu - ro

And to - mor - row, —
pa - ra ha - blar - nos —

should you
pa - ra

5 3 3 3 3 3 | 0 2 0 3 2 1 0 | 3 1 3 2 0 2 1 0

3 3 5 3 3 | 0 2 0 3 2 0 2 | 3 2 0 2 1 0 5 3 1 2

0

Fm/D

Cmaj7

A7

ask me for the world, some-how I'd get it.
dar - nos el más dul - ce de los be - sos

I would sell my ver - y soul and not re -
re - cor - dar de que co - lor son los ce -

3 1 1 0 3 1 0 3 | 1 0 0 0 2 0 4 0 | 1 0 1 0 5 3 1 2

1 0 0 3 | 0 2 0 3 | 0 0

Dm/F

G7

C

gret it, —
re - zos —

for to live with - out your love is just im - pos - si - ble.
sin ha - cer más co - men - ta - rios so - mos no - vios

Im -
Somos

0 3 2 0 0 2 3 | 0 3 0 3 0 3 1 0 | 3 1 1 0 2 3 2 0

1 1 1 0 3 3 3 | 3 3 3 0 3 3 3 | 3 3 3 0 3 3 3

Am

Am/G

Dm/F

G7

C

Fm

Cmaj7

pos - si - ble.
no - vios

Mm, —————— siem - —————— im - pos - si - ble.
————— pre - no - vios. ——————

3 1 1 2 2 0 1 | 3 2 1 2 0 0 3 | 3 1 1 0 1 1 1 | 3 0 3 1 1 0 3

0 3 1 3 1 3 3 | 1 3 3 1 3 3 3 | 1 3 3 1 3 3 3

Malagueña

from the Spanish Suite ANDALUCIA

Music and Spanish Lyric by Ernesto Lecuona
English Lyric by Marian Banks

Moderately Fast

E

Sheet music and TAB for the first section of Malagueña. The music is in 3/4 time, key of E major. The vocal line starts with "En a - mor me lle - va ha - cia". The TAB shows a guitar part with specific fingerings: 0, 0, 1, 1, 0, 1, 3, 0, 1, 3, 1, 1.

Sheet music and TAB for the second section of Malagueña. The vocal line continues with "ti con im - pul - so a - rre - ba - ta - dor. Yo pre - fie - ro me - jor mo - mir que vi - vir". The TAB shows a guitar part with fingerings: 0, 1, 2, 0, 1, 2, 0, 1, 0, 0, 1, 3, 0, 1, 3, 1, 0, 1, 2, 0, 0.

F/E

Sheet music and TAB for the third section of Malagueña. The vocal line continues with "sin te - ner tu a - mor. La in-con - stan - cia de tu que - rer la a - le - gri - a ma-to en mi". The TAB shows a guitar part with fingerings: 1, 2, 0, 1, 0, 0, 1, 0, 0, 1, 0, 3, 1, 2, 0, 1, 1, 3, 0, 1.

E

ser. Ay, al - te - mor

Fretboard fingerings:

0	1	2	0	1	3	1	0	1	2	0	1	2	0	2	4	2	1	0	1	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	

F/E E Am

de per - der tu a - moy hoy mi can - to so - lo es do - lor.

Fretboard fingerings:

0	1	0	3	1	2	0	1	1	3	0	1	0	0	0	0	0	0	0	0
(0)	0	0	0	0	0	0	0	0	0	0	0	1	1	1	1	1	1	1	1

E Am E

Fretboard fingerings:

(1)	0	0	0	0	0	0	0	0	0	0	0	1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2

A Little Slower

F

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

Fretboard fingerings:

2	3	5	5	5	5	5	3	2	0	2	3	1	1	1	1	1	1	1	1
2	3	5	5	5	5	5	3	2	0	2	3	1	1	1	1	1	1	1	1

The sheet music consists of three staves. The top staff is vocal with lyrics: "sue - ños," "me es - toy mu - rien - do de pe - na _____ por". The middle staff shows a piano part with a dynamic marking "Dm7". The bottom staff is a guitar tablature with a 6-string grid and a 12-fret grid. Fingerings are indicated above the strings: 0, 0, 2; 0, 0, 2; 2, 2, 2; 2, 2, 2; 0, 0, 2. Fret markings are 0, 4, 5, 2, 5, 3, 2; 5, 3, 2, 0, 2; 1, 2, 0. A measure number "10" is at the top of the tab staff.

E F/E E

!Tra - la - ra - la - ra, tra - la - ra - la - ra, tra - la - ra - la - ra - la - ra - la - ra! Ah. _____

0 1 3 1 0 0 3 1 0 1 2 1 2 0 1 0 3 1 0 2 1 0 1 3 1

The image shows a musical score for guitar. The top staff is a treble clef staff with a key signature of one sharp (F#) and a tempo marking of F/E. It features a melodic line with eighth-note patterns and several grace notes indicated by small vertical strokes above the main notes. The lyrics "Ah." are repeated four times under the first three measures. The fourth measure begins with a single note followed by a fermata, labeled "E". The fifth measure starts with another single note followed by a fermata, labeled "N.C.". The bottom staff is a bass clef staff with a key signature of one sharp (F#). It contains a continuous eighth-note pattern. The tablature below the staves provides a fret-by-fret guide for the guitar player, showing the left hand's position across six strings and seven frets. The tablature is divided into measures by vertical bar lines, corresponding to the musical measures above.

A Little Slower

Sheet music for 'Malagueña' in F major. The vocal line consists of eighth-note patterns. The lyrics are: Ma - la - gue - ña de o - jos ne - gros, Ma - la - gue - ña de mis. The guitar tablature below shows fingerings: 2 3 5, 5 5 5, 5 3 2 0 2 3, 0 2 3 5 3 2.

Sheet music for 'Malagueña' in E major. The vocal line continues with eighth-note patterns. The lyrics are: sue - ños si no me quie - res me mue - ro. The guitar tablature below shows fingerings: 0 4 0 2, 0 4 5 2, 5 5 5, 5 3 2 0 2, 3 1 0 3 2 1.

Sheet music for 'Malagueña' in E major, ending. The vocal line features sustained notes and grace notes. The lyrics are: Ah. Ah. Ah. Ah. The guitar tablature below shows fingerings: 0 2 3 5, 2 0 3 2 5, 3 2 5 3 2 0, 3 1 0 3 2 0, 1 0 3 1 5, 4 5 4.

A Tempo

Sheet music for 'Malagueña' in E major, ending. The vocal line consists of eighth-note chords. The guitar tablature below shows fingerings: 0 0 0, 0 0 0, 0 1 1, 0 1 1, 0 2 2, 0 2 2, 0 3 3, 0 3 3, 0 2 2, 0 2 2, 0 1 1, 0 1 1, 0 0 0, 0 0 0, 0 0 0, 0 0 0.

Am

E

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

F/E

E

rá, tra - la - ra - la - rá - la - rá - la - rá!

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

F/E

E

rá, tra - la - ra - la - rá - la - rá - la - rá - la - ra!

Ah. _____ Ah. _____

Am

E

!O - - - lé!

Perfidia

Words and Music by Alberto Dominguez

Intro

Moderately

To Mu -

Verse

you,
jer,

my heart cries out, "Per - fi - di - a."
si pue - de tá con Dios ha - blar,

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

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

arms.
rar.

Your eyes
Yel mar,

are ech - o - ing "Per -
es - pe - jo de mi

6 5 4 6 4 4
6 6 4
0 2 0 2 0
2 2
0 1 0 1 0 1
0 4
2 2 4 0 2 0 4
2 2

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

fi - di - a,"
co - ra - zón,
for - get - ful of our prom - ise of love, . you're
las ve - ces que _me ha vis - to llo - rar la

0 4 2
4 2 4 2
2 2 4 0 2 0 4
0 4 2 0 1 0 2
0 4

F#m F#6 A G# A G#

shar - ing an - oth - er's charms.
per - fi - dia de tu a - mor.
With a
Te he bus -

0 2 0 2
1 2
2 2 | 6 5 6 5 4
4 4 4 4 | 5 4 6 5 4
0 4

F#m7 A G# A

sad la - ment, my dreams share fad - ed like
ca - do don - de que - ra que yo voy
a bro - ken mel - o - dy;
y no - te pue - do ha - llar.

2 2 2 4 2 2 2 5 | 2 2 5 2 5 2 4
2 2 | 2 0
5 5 7 6 5

G# F#m F#m6 A

while the gods of love look down and laugh at what ro - man - tic fools we mor - tals
¿Pa - ra qué quie - ro - tos be - sas si tus la - bios no me quie - ren ye be -

6 5 4 4 2 2 2 5 4 4 4 5 4 4 4 2 4 6 4 7

4 2 2 0 0 0

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

be. And now I know my love was
sar? Y tú Quién sa - be por don -

6 5 7 6 5 4 2 0 2 0 0 1 0 1 1 0 1 2 2 4 0 2 0 4

4 5 4 2 2 1 0 4 2 2 0 4 2 2

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

not for you, and so I'll take it back with a sign, Per -
de an da - rás, quien sa - be qué a - ven - tu - ra ten - drás, qué

0 4 2 2 4 2 0 2 4 0 2 0 4 2 0 1 0 2

0 2 2 0 1 4 2 2 0 2 0 4 2 0 4

F#m7 B7 1. E C#m7 F#m7 B7 2. E C9 Emaj7

fi - di - ous one, good - bye. To - bye.
le - jos es - tás de mí! Mu - mi!

0 2 0 2 2 2 0 1 0 1 0 1 2 2 0 4 0 2 0 1 0 3 3 3 3 4 4

2 2 0 4 1 4 2 2 0 2 2 0 4 2 2 0 1 3 3 3 3 0

(So Nice)

Original Words and Music by Marcos Valle and Paulo Sergio Valle
English Words by Norman Gimbel

Drop D Tuning:

(1) = E (4) = D
(2) = B (5) = A
(3) = G (6) = D

Verse
Moderately
D

Musical score for the first verse of '(So Nice)' in Drop D tuning (D). The key signature is F# major (one sharp). The tempo is moderately. The vocal line starts with "Some-one to hold me tight, that would be ver - y nice. Some-one to love me right," followed by a guitar riff. The guitar part includes a tablature below the staff.

1., 3. Some-one to hold me tight, that would be ver - y nice. Some-one to love me right,

TAB:
A 4 2 0 2 5 0 | 4 2 0 2 5 0 | 3 2 0 2 5 0
B 0 0 0 0 0 0 | 0 0 0 0 0 0 | 4 3 4 3 4 3

Musical score for the second part of the verse in Drop D tuning (D). The key signature changes to G major (no sharps or flats). The vocal line continues with "that would be ver - y nice. Some-one to un - der - stand each lit - tle dream _ in me," followed by another guitar riff. The guitar part includes a tablature below the staff.

that would be ver - y nice. Some-one to un - der - stand each lit - tle dream _ in me,

TAB:
3 2 0 2 5 0 | 0 3 0 2 1 0 | 0 3 0 2 1 0
4 3 4 3 4 3 | 5 0 0 0 0 0 | 5 0 0 0 0 0

Musical score for the chorus in Drop D tuning (D). The key signature changes to C major (no sharps or flats). The vocal line starts with "some-one to take my hand, to be a team _ with me. So nice," followed by a guitar riff. The guitar part includes a tablature below the staff.

C9
some-one to take my hand, to be a team _ with me. So nice,

F#m7

TAB:
3 0 2 1 0 | 3 0 2 1 0 | 2 5 2 2 2 2
3 2 1 | 3 2 1 | 4 4

B7**b9** Em7 C#m7**b5** F#**+7** Bm11

life would be so nice if one day I'd find

4 5 4 5 8 7 5 3 2 4 3 4 5 4 3 2 0 0 2 5 4 3 2 5 4 2 4 2 4 2 3

E7 E7**b9** Em7 B**b9** A9 N.C.

 some - one who would take my hand and sam - ba through life with me.

 Tablature (bottom staff):
 1 3 0 2 1 0 4 | 3 4 3 4 3 4 3 | 1 3 0 2 1 0 4 | 3 4 3 4 3 4 3 | 1 3 0 2 1 0 4 | 3 4 3 4 3 4 3 |

C9

F#m7

some-one who's ready to give love a start — with me. Oh, yes,

Guitar chords:

3	0	2	1	0
3	2	1	0	
3	3	0	2	1
2	3	2	1	0
4	2	2	2	2
	4	2	2	2

B7b9

Em7

A7b9

— that would be so nice.

Guitar chords:

4	5	4	5	8	7	5	3
2	4	3	4	5	4	3	4
2	0	2	3	2	3	0	2
	0	2	3	0	2	3	

D

G9

D6

Should it be you and me? I could see it would be nice.

Guitar chords:

0	4	3	3	4	0
4	4	4	4	4	0
0	0	5	5	5	0
0	3	4	4	4	4

1.

Em7

A7

D6

Bb9

A7b9

D6

nice.

Guitar chords:

0	0	3	2	0	3	2	0
2	0	3	2	0	3	2	0
3	4	4	4	4	4	4	4
1	1	1	1	3	2	3	2
1	0	1	0	1	0	1	0
0	2	0	2	0	2	0	2

Tico Tico

(Tico No Fuba)

Words and Music by Zequinha Abreu, Aloysio Oliveira and Ervin Drake

Intro

Bright Samba

Chords: C, C[#]7, G/D, G, Am, D7, G

Vocal lyrics: Oh, ti - co,
O ti - co,

Guitar/Bass Tab:

T	1	0	0	3	3	3	3	2	0	3	1	0	2	0	0	3	0
A				3	4	5	5		0	0			0	0	0	3	0
B	3	2	4	2	5	5	3		0	0			3	3	3	3	

§ Verse

Chords: Em, B

Vocal lyrics: ti - co tick! — Oh, ti - co - ti - co tock! — This ti - co - ti - co he's the cuck-oo in my
ti - co tá — tá ou - tra vez a - qui, — o ti - co - ti - co - tá co - men - do meu fu -

Guitar/Bass Tab:

1	0	0	0	3	0	5	0	4	0	3	0	5	0	2	4	5	0	2
	2		0	2		2	4	2		4		2						
0			0			2			2			2						

Chords: Em, Am, Em

Vocal lyrics: clock.
bá.

And when he says, "Cuck - oo!" — he means it's time to woo. — It's ti - co -
Si o ti - co - ti - co tem, — tem que se a - li - men - tar, — que vá co -

Guitar/Bass Tab:

0	2	2	0	5	4	7	5	5	5	8	5	5	0	0	3	3	2	1
2	2	0		5	7		5	7	5	7			0	2				
0				5			5		5			0		0				

F#

B

Em

time for all the lov - ers in the block.
mer u - mas mi - nho - cas no po - mar.

I've got a heav - y
O ti - co - ti - co

date — a tête - a -
tá — tá ou - tra

Guitar tablature:

```

2   0 3 2 0 | 4 0 3 0 0 3 | 1 0 0 0 3 0
4   3 2 0 2 | 2 2 0 0 2 | 0 2 0 0 3 2
2

```

B

Em

tête at eight, — so speak, oh, ti - co, tell me is it get - ting late?
vez a - qui, — o ti - co ti - co tá co - men - do meu fu - bá.

If I'm on
En sei que

Guitar tablature:

```

5 0 4 0 3 0 | 5 0 5 2 4 5 0 2 | 0 2 2 2 5 4 7
2 4 2 4 2 0 | 2 2 0 0 2 | 0 0 0 0 0

```

Am

Em

B

time, "Cuck - oo!" — but if I'm late, "Woo - woo!" — the one my heart has gone to may not want to
el - le vem — vi - ver no meu quin - tal, — e vem com a - res de ca - ña - rio e de par -

Guitar tablature:

```

5 5 5 8 5 5 | 0 0 3 8 7 6 | 7 7 7 10 8 7
5 7 5 7 0 2 0 | 7 9 8 7 10 8 7

```

Em G D7

wait!
del.

For just a bir - die, and a bir - die who goes no - where, he knows of
Mas por fa - vor ti - raes - se bi - cho fo ce - lei - ro, por que el-lea -

0 2 0 4 | 3 5 4 3 5 4 3 4 | 0 5 4 0 2 0 4

2 2 2 0 | 3 5 4 5 4 3 | 5 4 0

G E/G \sharp

ev - 'ry Lov - er's Lane and how to go there. For in af - fairs of the heart, — my ti - co's
ca - ba co - men - do fu - bá in - tei - ro. Ti - raes - se ti - co de lá, — de ci - ma

3 5 3 4 | 0 0 3 3 3 3 2 2 2 0 0 0

5 4 4 5 3 | 3 0 3 3 3 2 0 4 2

Am D7 G

ter - ri - bly smart, — he tells me, "Gent - ly, sen - ti - ment - 'ly at the start." Oh, oh, I
do meu fu - bá. — Tem tan - ta fru - ta que el - le pu - de pi - ni - car. Eu já fiz

0 1 1 1 2 2 2 | 2 3 3 2 2 0 1 1 0 | 3 0 0 0 2 0 4

2 0

D7

hear my lit - tle ti - co, ti - co call - ing,
tu - do pu - ra ver se con - se - gui - a, be - cause the time is right and shade of night are
Bo - tei al - pis - te pa - ra ver siel - le co -

3 4 3 4 3 4 | 0 5 4 0 | 2 0 4 | 3 4 5 3 | 4 5 3 4 | 3 4

G Am C \sharp \circ 7 G/D
 fall - ing. I love that not so cuck - oo cuck - oo in the clock:
mi - a. *Bo - tei um ga - tom es - pan - to - lhoe um al - ça - pão, mas el - le a - cha queo fu -* Ti - co,

0 0 3 2 1 | 0 4 0 2 5 3 3 3 | 7 7 6 7 8 7 | 7
 0 0 3 2 1 | 0 4 0 2 5 3 3 3 | 7 7 6 7 8 7 | 7
 3 3 0 0 4 0 0 7

To Coda Ⓛ 1. 2.

Am D7 G G N.C.

ti - co, ti - co, ti - co, ti - co tock.
 bá é que é bo - a a - li - men - ta ção.

Oh, ti - co tock.
 O ti - co ção.

Bridge

E Emaj7 E6 E E6 E F#m7 B7

5 4 4 4 6 | 2 1 0 1 2 | 2 1 0 1 2 | 2 2 0 2 1 |

0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 2 2 2 1 |

F#m B7 F#m7 B7 E6 E

5 2 4 2 4 | 2 2 0 2 0 | 2 2 0 2 0 | 2 1 0 2 1 0 |

2 2 2 2 1 | 2 2 2 2 1 | 2 2 2 2 1 | 0 0 0 0 |

Emaj7 E6 E C#7 F#m A E

5 4 4 4 6 | 2 1 0 1 2 | 2 4 2 4 3 | 2 1 2 0 2 4 0 2 | 4 5 6 7 9 7 5 4 |

0 0 0 0 | 0 0 0 0 | 4 3 4 3 | 2 0 | 0 0 |

B E *D.S. al Coda*

Oh, ti - co,
O ti - co

2 0 4 2 0 2 1 4 | 2 0 1 0 3 0 |

2 2 0 0 2 0 | 3 0 0 3 0 |

⊕ *Coda* G

tock. _____
cāo. _____

3 0 0 3 | 3 0 0 3 |

What a Diff'rence a Day Made

**English Words by Stanley Adams
Music and Spanish Words by Maria Grever**

Intro Slowly

Verse

Em7 A7

What a diff - 'rence a day made, twen - ty four lit - tle
Cuan - do vuel - va a tu la do, no me nie - gues tus

mf

T 2 0 3 4 3 | 0 3 3 0 3 3 0 | 3 2 3 2 3
A . 4 4 5 4 5 | . 4 4 5 4 5 4 | 4 2 4 2 4
B . . 5 5 0 | . . 5 5 0 | 0 0

Dmaj7 D6 Em7 Em7#5

ho - urs, brought the sun and the flow - ers,
be - sos, que el a - mor que te he da do,

2 4 2 0 2 4 0 2 4 5 0 5 0 0 3 0 3 3 0 0 0 3 1 0 1

A7 A+7 Dmaj7 D6

where there used to be rain.
no po - drás al - vi - dar.

My yes - ter - day was
No me pre - gun - tes

(3) 5 5 5 5 5 7 7 0 7 7 5 2 2 2 2 2

Bm7 E7 Bm7 E7

My lone - ly nights are through
que el be - so que ne - gas dear, _____ since you said you were
te, _____ ya no lo pue - des

(2) 2 3 2 2 2 1 0 2 3 2 0 1 3 1 3 2 0 2 3 2 3

A7

mine. What a diff'-rence a day makes, there's a rain-bow be -
dár. Cuan-do ruel-va a tu la do, yes - té so - la con -

Guitar tablature below the staff:

0	0	10	0	7	0	2	0	3	4	3	0	3	3	0	3	3	4	0	3	2	3	2	3
2	0	0	0		4	2	0	3	4	3	4	4	4	5	5	4	4	5	4	0	0	0	0

The sheet music consists of two staves. The top staff is for the vocal part, featuring lyrics and chords: Dmaj7, D6, Em, and Em7#5. The bottom staff is for the guitar, showing chords and a tablature below the strings. The lyrics are:

fore
ti me, _____ skies a - bove can't be storm - y
go, _____ las co - sas que te di go, _____

The guitar tablature shows the following notes and chords:

2	2	0	0	3	0	3	3	3	1	1
4	4	4	4	4	5	0	0	0	0	0
5	5	5	5	5	0	0	0	0	0	0

A7 A+7 3 D7 Am7

— since that mo - ment of bliss;
no re - pi - tas ja - más,
that thrill - ing kiss.
por com - pa - sión, u - ne It's heav - en
tu la - bio al

(3) 5 5 5 5 5 5 7 7 7 5 7 0 1 1 2 5 3
0 0 5 0 0 5 5 0 0 5 0 0 0 0 0 0

Gmaj7 Gm6 F#m7

when mi you find ro - mance on your men u.
o yes - tre - cha-me en tus bra zos.

2 0 0 2 2 4 3 0 2 3 0 3 2 0 2 2 2 0 2
0 0 4 2 4 3 3 3 0 3 2 2 2 2 0 2

F°7 Em7 A7

What a diff - 'rence a day made, and the diff - 'rence is
Y cuen - ta los la - ti dos, de nues - tro co - ra -
3 0 3 2 0 3 4 3 4 2 4 2 4 3 4 0 2
1 1 1 0 0 5 5 5 5 4 4 4 4 3 4 0 0

1. D G A7 2. D Bbmaj7 Dmaj7

you. What a diff - 'rence a you.
zón. Cuan - do vuel - va a tu zón.

3 2 5 3 0 2 0 3 4 3 3 2 3 1 2 3 5
4 4 4 4 0 0 5 5 5 5 4 4 1 3 2 3 6
5 3 0 0 5 4 5 1 0 0 5 4 1 3 2 3 0

You Belong to My Heart (Solamente Una Vez)

Music and Spanish Words by Agustín Lara
English Words by Ray Gilbert

Intro
Moderately
Cm

A♭

Cm

G

The intro section starts with a piano-like melody in C major. The vocal line begins with 'You be-long to my So-la-men-te u-na' in a melodic, eighth-note style. Below the vocal is a guitar part with a simple strumming pattern and fingerings (T 3, A 5, B 3; T 5, A 4, B 5; T 4, A 6, B 4; T 5, A 5, B 5). The key changes to A♭ major for the next section.

Verse

C

Cmaj7

C6

E°7

G

G7

The verse begins with a piano introduction in C major. The vocal line starts with 'heart vez' in a melodic line. The piano part includes chords Cmaj7, C6, E°7, G, and G7. The guitar part continues with a steady strumming pattern and fingerings (0 3 2 0; 3 2 0 1 0 0 2 0; 0 3 2 2 3 2 5 3; 0 0 0 0 3 0 3). The lyrics continue through the end of the section.

Dm A+

Dm7

G+

C

Cmaj7

The piano part continues with chords Dm, A+, Dm7, G+, and Cmaj7. The vocal line continues with 'and our love had its start vez' and 'not long a - go. y na - da más.' The guitar part includes fingerings (5 7 5; 6 7 0 7 6 7 6 6; 0 5 6 8 7 3; 0 2 0 1 0 3 3). The section ends with a piano cadence.

C C/G Cmaj7/G C6 A7/C#

We were gathering stars while a million guitars played our
 U - na vez na - da más en mi huerto bri - lló la es - pe -

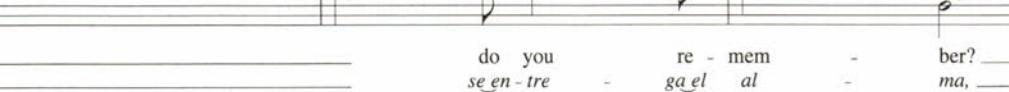
(0) 0 1 0 8 8 5 7 7 5 5 5 3 3 5 0 1
 2 5 5 5 0 3 4

G7 C G6 Gm6 C6 N.C.

beat of my heart said it too.
mi - no de mi sa - le - dad.

'Twas a mo - ment like
Un - a vez na - da

0 3 3 3 1 3 0 0 1 0 0 3 0 2 3 5 3 1 3
3 3 2 0 3 3 3 3 3 3 3 3 3 3 3 3 3 3

C Cmaj7 C6 E°7 G G7
 this, _____ do you re - mem - - ber? _____
 más _____ seen - tre - gal al ma, _____

 0 1 0 0 2 0 | 0 3 2 3 2 3 | 5 3 0 0 0 0 | 3 0 3
 3 2 0 0 2 0 | 3 2 2 2 3 2 | 3 3 0 0 0 0 | 3 0 3

N.C. Dm A+ Dm7 G+

And your eyes threw a kiss
con la dul - ce y to - tal
when they met
re - nun - cia -

(0) 5 7 5 | 5 0 7 6 7 | 0 6 6 6 | 0 5 6 8 7 4 3 | 0

3

C Cmaj7 C C/G Cmaj7/G

mine.
ción

Now we own all the stars and a -
y cuan - do e se mi - la - gro rea -

0 0 1 0 | 2 0 1 0 | 8 8 5 7 7 7 5 5 5 | 5 5 5 5

C6 A7/C♯ G/D G7

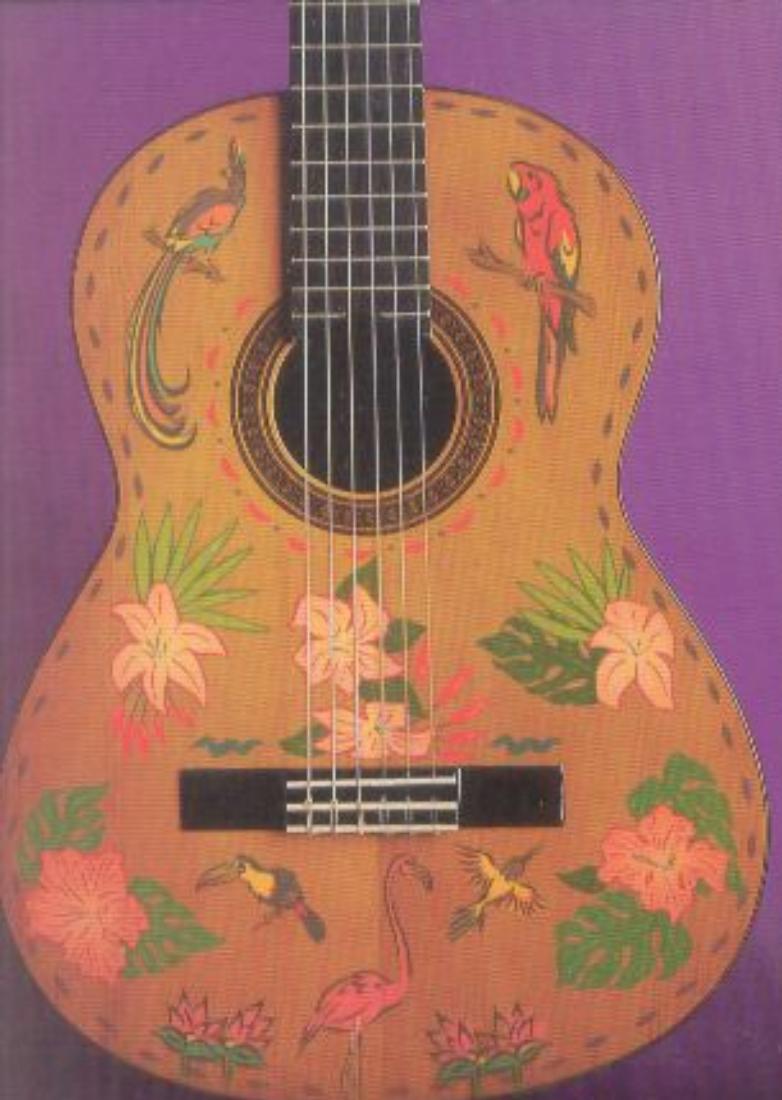
mil - lion gui - tars are still play ing;
li - za el pro - di - gio de a - mar se,

5 3 3 5 0 1 | 3 0 0 0 0 3 | 3 0 3 3 0 3 | 3 3 3 3

G7sus2 G Dm7 G C Ab Cmaj7

you are the song and you'll al - ways be-long to my heart.
pa - nas de fies - ta que can - tan en el co - ra - zón.

3 0 1 1 1 0 0 | 0 3 3 5 3 5 8 | 10 9 8 4 6 5 4 | 3 2 0 0 3



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