

ANO • VOCAL • GUITAR

# BEST OF CELIACRUZ



# **BEST OF CELIA CRUZ**

- 2 AGUA PA' MÍ**
- 10 ANGELITOS NEGROS**
- 14 BEMBA COLORÁ**
- 20 BURUNDANGA**
- 24 CAO, CAO MANI PICAQ**
- 5 CÚCALA**
- 66 LA SOPA EN BOTELLA**
- 30 LA VIDA ES UN CARNAVAL**
- 37 LO TUYO ES MENTAL**
- 46 PACHITO E' CHE**
- 50 QUIMBARA**
- 72 SOY ANTILLANA**
- 78 TU VOZ**
- 57 USTED ABUSO**
- 84 YERBERO MODERNO**

Photo courtesy of HarperCollins Publishers/Rayo

ISBN 0-634-07785-6

 **HAL•LEONARD®**  
CORPORATION  
7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53213

For all works contained herein:  
Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.  
Infringers are liable under the law.

Visit Hal Leonard Online at  
[www.halleonard.com](http://www.halleonard.com)

# AGUA PA' MÍ

Words and Music by  
ESTÁNISLAO SERVÍA

Moderately fast

F7



*mf*

To Coda ◻

Bb F7 Bb

cor - dia vir-gen de Reg - la, mi - se - ri - cor - dia rei - na del mar, pa - ra tu

F7 Bb F7 Bb

hi - ja quien es - tán so - la y ne - ce - si - ta la ca - ri - dad. A - gua te

F7 Bb F7 Bb

pi - do Ye - ma - ya Lo - te, a - gua te pi - do pa - ra lim - piar el ca - mi -

F7 Bb F7 Bb

ni - to por don - de cru - zo, a - gua bien cla - ra mi Ye - ma - ya.

2

Bb

F7

Vocal ad lib.

This system features a guitar part at the top with two chords: Bb (two flats) and F7 (F dominant seventh). Below it is a vocal line with a fermata and the instruction "Vocal ad lib.". The piano accompaniment consists of a treble and bass clef with chords and moving lines.

Repeat ad lib.

A' pa' mí, a - gua pa' mí.

This system is marked "Repeat ad lib.". It contains the lyrics "A' pa' mí, a - gua pa' mí." under the vocal line. The piano accompaniment continues with similar harmonic support.

A' pa' mí, a -

This system continues the lyrics with "A' pa' mí, a -". The piano accompaniment provides a steady accompaniment for the vocal line.

D.C. al Coda

- gua pa' mí. Vocal improv.

This system is marked "D.C. al Coda" (Da Capo al Coda). It contains the lyrics "- gua pa' mí." and the instruction "Vocal improv.". The piano accompaniment concludes the section.

CODA

The coda section is marked "CODA" and features a double bar line with a circle containing a cross symbol. It consists of a few final chords in the piano part.

# CÚCALA

Words and Music by  
WILFREDO FIGUEROA

## Guaracha

The musical score is written in 2/4 time with a key signature of one sharp (F#). It consists of three systems of music. The first system features a vocal line with lyrics "Cú - ca - la, cú - ca - la," and a piano accompaniment starting with a *mf* dynamic. The second system continues the vocal line with lyrics "cú - ca - la," and includes guitar chord diagrams for Am7(add4), D7, and G. The third system concludes with the vocal line "Cú - ca - la," and a guitar part marked "N.C." (Natural Chord).

G C7 D7

cú - ca - la, — cu - ca, cú - ca - la, que e - lla sa - le, cú - ca - la cú -

G C7

- ca - la, cu - ca, cú - ca - la que se ha - ce. Cú - ca - la, cú -

G D7

- ca - la, — cu - ca, cú - ca - la que e - lla sa - le, cú - ca - la, cú -

G N.C.

- ca - la, — cú - ca, cú - ca - la que e - lla sa - le. Es - tá mo - der -

D7 G Em

- na, e - se mo - nu - men - to sa - be de to -

This system contains the first three measures of the piece. The vocal line starts with a quarter rest, followed by a quarter note 'na,' in the first measure, and then a series of eighth and quarter notes in the second and third measures: 'e - se mo - nu - men - to sa - be de to -'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

D7 G

- do no pier das tiem - po.

This system contains the next three measures. The vocal line begins with a quarter rest, followed by a quarter note 'do' in the first measure, and then eighth and quarter notes in the second and third measures: 'no pier das tiem - po.'. The piano accompaniment continues with similar rhythmic patterns.

G

Cú - ca - la, - po.

This system contains the next three measures. The vocal line starts with a quarter rest, followed by eighth and quarter notes in the second measure: 'Cú - ca - la, - po.'. The piano accompaniment includes a first ending bracket over the final two measures.

D7 G N.C.

Cú - ca - la, cú - ca - la, cú - ca - la,

This system contains the final three measures. The vocal line starts with a quarter rest, followed by eighth and quarter notes in the second measure: 'Cú - ca - la, cú - ca - la, cú - ca - la,'. The piano accompaniment concludes with a final chord and a repeat sign.



D7 G

que e - lla sa - be bai - lar. Cú - ca - la, cú - ca - la, cú - ca - la,

D7 G

Vocal improv.

Cú - ca - la, cú - ca - la, cú - ca - la,

D7 G

To Coda

Cú - ca - la, cú - ca - la, cú - ca - la,

D7 G

Sa - le, sa - le sa - le.

Repeat ad lib.

N.C.

D.S. al Coda

G N.C.

Cú - ca - la, cú - ca - la, cú - ca - la,

CODA

Repeat ad lib.

D7 G

C

C#dim 4fr

G/D

N.C.

D7

D9 4fr

G

# ANGELITOS NEGROS

Words and Music by ANDRES BLANCO  
and MANUEL ALVAREZ MACISTE

Moderately






Pin - tor na - ci - do en mi tie - rra  
tor de San - tos de al - co - ba,

C7 B7 C7

con el pin - cel ex - tran - je - ro, pin - tor que si - gues el  
 si tie - nes al - ma en el cuer - po. ¿Por qué al pin - tar en tus

B7 C7 B7

rum - bo de tan - tos pin - to - res vie - jos.  
 cua - dros te ol - vi - das - te de los ne - gros?

Em D

Aun - que la Vir - gen sea blan - ca,  
 Siem - pre que pin - tas i - gle - sias,

C B7 C

pin - ta me an - ge - li - tos ne - gros, que tam - bien se van al  
 pin - ta me an - ge - li - tos be - llos, pe - ro nun - ca te a - cor -

To Coda

B7 C7 B7

cie - lo to - dos los ne - gri - tos bue - nos.

F#m7b5 C7

¡Pin - tor, si pin - tos

B7 Em

con a - mor! ¿Por qué,

N.C. D N.C.

des pre - ci - as su co - lor, si sa - bes que en el

C N.C. B7

cie - lo, tam - bién los que - re Dios? \_\_\_\_\_

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a half note 'cie' and a half note 'lo,' in the first measure, followed by a quarter rest and a quarter note 'tam' in the second measure, and a quarter note 'bién' and a quarter note 'los' in the third measure. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for C major and B7 are provided above the staff.

D.S. al Coda

Pin -

Detailed description: This system contains the fourth and fifth measures. The vocal line has a quarter rest in the fourth measure and a quarter note 'Pin' in the fifth measure. The piano accompaniment continues with the same rhythmic pattern. A 'D.S. al Coda' instruction is placed above the staff.

CODA

das - te

Detailed description: This system contains the sixth and seventh measures. The vocal line has a quarter rest in the sixth measure and a quarter note 'das' in the seventh measure. The piano accompaniment features a sustained chord in the right hand and a bass line in the left hand. Chord diagrams for B7 and C7 are provided above the staff.

B7 N.C. E

de pin - tar un an - gel ne - gro.

Detailed description: This system contains the eighth and ninth measures. The vocal line has a quarter rest in the eighth measure and a quarter note 'de' in the ninth measure. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for B7 and E major are provided above the staff.

F#9 B7 E6 8va

Detailed description: This system contains the tenth and eleventh measures. The piano accompaniment features a series of chords in the right hand: F#9, B7, E6, and a final chord marked '8va' (octave). The left hand has a simple bass line. Chord diagrams for F#9, B7, and E6 are provided above the staff.

# BEMBA COLORÁ

Words and Music by  
JOSE CLARO FUMERO

Fast

Fm

*mf*

Fm6

C7b9

Fm6

N.C.

Pa'

Fm

Bbm6

mi

tú no e - res na'.

Tú

Fm

C7

Fm

tie - nes la — bem - ba — co - lo - rá. —

Pa'

Bbm

mi tú no e - res na'. Tú

Detailed description: This system contains the first two lines of music. The top line is a vocal line in G-flat major (three flats) with lyrics 'mi tú no e - res na'. Tú'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. A guitar chord diagram for Bbm is shown above the vocal line.

Fm C7 Fm C7b9 Fm N.C.

tie - nes la — bem - ba — co - lo - rá. — Can - ta tú

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with lyrics 'tie - nes la — bem - ba — co - lo - rá. — Can - ta tú'. The piano accompaniment features more complex chordal textures. Guitar chord diagrams for Fm, C7, Fm, C7b9, and Fm are provided above the vocal line, and 'N.C.' is written above the final measure.

Eb7 Ab

rum - ba — can - ta tú son, tú gua - ra -

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has lyrics 'rum - ba — can - ta tú son, tú gua - ra -'. The piano accompaniment continues with a steady bass line and chords. Guitar chord diagrams for Eb7 and Ab are shown above the vocal line.

Gdim C7 Db7 C7 N.C.

chi - ta y tú dan - zón ¡ay! — Pa'

Detailed description: This system contains the seventh and eighth lines of music. The vocal line concludes with lyrics 'chi - ta y tú dan - zón ¡ay! — Pa''. The piano accompaniment ends with sustained chords. Guitar chord diagrams for Gdim, C7, Db7, and C7 are provided above the vocal line, and 'N.C.' is written above the final measure.



Fm

Bbm6



mi tu no e - res na'. Tú

Fm

C7

To Coda

Fm



tie - nes la — bem - ba — co - lo - rá. —

N.C.

D.C. al Coda

CODA

Fm

N.C.

Pa'

Fm

Bbm



mi tú no e - res na'. Tú

Ab7

Db7#11

C7sus/G

C7

Fm



tie - nes la \_\_\_ bem - ba \_\_\_ co - lo - rá. *Vocal improv.*

F7

Bbm



1-3

Ab7

Db7#11

C7sus/G

C7

Fm



Pa'

4

Fm Bbm

Pa' mi tú no e-res na'. Tú

Ab7 Db7#11 C7sus/G C7 Fm C7 N.C.

tie - nes la \_\_\_ bem - ba \_\_\_ co - lo - rá.

Fm C7 Fm C7

Play 4 times

(♩=♩) N.C. Fm Db C7

Bem - ba co - lo - rá, bem - ba co - lo -

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand. Chord diagrams for Fm, Db, and C7 are provided above the staff.

Fm Db C7 Fm Db C7

rá, bem - ba co - lo - rá, bem - ba co - lo -

Detailed description: This system contains the next two measures. The vocal line continues with a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for Fm, Db, and C7 are provided above the staff.

Fm Db C7 Fm Db

rá, bem - ba co - lo - rá. (Vocal 1st time only)

Detailed description: This system contains the final two measures of the first section. The vocal line ends with a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment concludes with a final chord. Chord diagrams for Fm, Db, and C7 are provided above the staff.

C7 Fm Db C7

Optional Ending Fm

Repeat and Fade

Detailed description: This system contains the final two measures of the piece. The piano accompaniment features a steady eighth-note bass line and a melody in the right hand. Chord diagrams for C7, Fm, and Db are provided above the staff. A box labeled 'Optional Ending' contains a chord diagram for Fm. The section concludes with a double bar line and a 'Repeat and Fade' instruction.

# BURUNDANGA

Words and Music by  
OSCAR MUNOZ BOUFFARTIQUE

Moderately fast

The musical score is written for guitar and piano. It consists of four systems of music. The first three systems are instrumental, while the fourth system includes lyrics. The key signature has two flats (Bb and Eb), and the time signature is 3/4. The tempo is marked 'Moderately fast'. The first system starts with a dynamic marking of 'mf'. Chord diagrams are provided above the staff for Eb, Ebm, Bb, F7, Bb, and Bb7. The second system continues the instrumental piece with chords Eb, Ebm, Bb, F7, and Bb. The third system concludes the instrumental part with chords Eb, Ebm, Bb, F7, and Bb, ending with a 'N.C.' (No Chords) instruction. The fourth system features the vocal line with lyrics: 'Son - go le dio a bo - ron - don - go bo - ron - don - go le dio a ber - na - bé ber - na -'. The piano accompaniment continues with chords Bb and Bb7.

**System 1:** Chords: Eb, Ebm, Bb, F7, Bb, Bb7. Dynamic: *mf*.

**System 2:** Chords: Eb, Ebm, Bb, F7, Bb.

**System 3:** Chords: Eb, Ebm, Bb, F7, Bb. Ends with N.C.

**System 4 (Vocal):** Lyrics: Son - go le dio a bo - ron - don - go bo - ron - don - go le dio a ber - na - bé ber - na - . Chords: Bb, Bb7.

bé le pe - go a fu - chi - lan - ga le he - cho a bu - run - dan - ga les hin - chan los pies. Mo - ni - na.

pies. A - bam - be - le prac - ti - ca el a -

mor de - fien - de a tus her - ma - nos por qué en - tre her - ma - nos se vi - ve me -

jor. A - bam - be - jor. Y nos si - gue con Son - go le dio a bo - ron -

Bb7 Eb

don - go bo - ron - don - go le dio a ber - na - bé ber - na - bé le pe - go a fu - chi -

Bb N.C. F7 N.C. 1 Bb 2 Bb N.C.

lan - ga le he cho a bu - run - dan - ga les hin - chan los pies. Mo - ni - na. pies.

F7 Bb F7 Bb

Por qué fue que

F7 Bb F7 1-3 Bb

son - go le dio a bo - ron - don - go (por qué bo - ron - don - go le dio a ber - na - bé) Por qué bo - ron - don - go le dio a ber - na - bé (Por qué ber - na - bé le pe - go a fu - chi - lan - ga) Por qué ber - na - bé le pe - go a fu - chi - lan - ga (Por qué fu - chi - lan - ga le he cho a bu - run - dan - ga) Por qué fu - chi - lan - ga le he cho a bu - run - dan - ga (Por qué bu - run - dan - ga le hin - cha los

4

Bb F7 Bb F7 Bb F7

To Coda

pies.

Detailed description: This system contains the first four measures of the piece. It features a guitar part with chords Bb, F7, Bb, F7, Bb, and F7. The piano accompaniment consists of a simple bass line in the left hand and chords in the right hand. A 'To Coda' symbol is placed at the end of the first measure.

Bb F7 Bb D.S. al Coda (take repeats)

Por qué fue que

CODA Bb7 Eb

A bam - be - le

Detailed description: This system contains the fifth and sixth measures. The guitar part has chords Bb, F7, and Bb. The piano accompaniment continues with a steady bass line and chords. The section ends with a 'D.S. al Coda (take repeats)' instruction. The seventh and eighth measures are the CODA, with guitar chords Bb7 and Eb, and the lyrics 'A bam - be - le'.

Bb G7 Cm F7

prac - ti - ca el a - mor de - fien - de a tus her - ma - nos por qué en - tre her -

Detailed description: This system contains the ninth and tenth measures. The guitar part has chords Bb, G7, Cm, and F7. The piano accompaniment continues with a steady bass line and chords. The lyrics are 'prac - ti - ca el a - mor de - fien - de a tus her - ma - nos por qué en - tre her -'.

Bb Gm Ebm/Gb 1 Bb Bb7 2 Bb N.C. Bb6

ma - nos se vi - ve me - jor. A - bam - be - jor. Bu - run - dan - ga.

Detailed description: This system contains the eleventh and twelfth measures. The guitar part has chords Bb, Gm, Ebm/Gb, Bb, Bb7, Bb, N.C., and Bb6. The piano accompaniment continues with a steady bass line and chords. The lyrics are 'ma - nos se vi - ve me - jor. A - bam - be - jor. Bu - run - dan - ga.'.



# CAO, CAO MANI PICAQ

Words and Music by  
JOSE CARBO MENENDEZ

Moderately fast

Chords: F, Eb, F, Eb, F, Eb, F, Eb, F

Chords: F#, E, F#, E, F#, E, F#, E, F#

Chords: F, Eb, F, N.C., F7, G#dim7, F7, N.C.

Chords: F, Eb, F, Eb, F

Cao, cao, cao, ma - ni pi - cao, cao, cao.

E $\flat$  F

Cao, cao, cao, ma - ni pi - cao, cao, cao. Lo Que-re la

F7

gen - te lo bai - la la gen - te ay le gus - ta a la  
por - ta yo vi - vo me vi - da a ti que im -

N.C.

gen - te yo si la gus - ta la gen - te.  
por - ta tu vi - vas tu vi - da.

F7 G $\sharp$ dim7 F7 N.C. F7 F9

Ki ki ri ki pi - sao

F7 F9 F7

ki ki ri ki pi - sao ki ki ri ki pi - sao. A - rri - ba la

N.C. Bb6 N.C. Eb C#dim7 Bb6 N.C.

ta - bla, ma - ni pi - cao, cao, cao, cao. A - mi que me im -

To Coda

2 Bb6 N.C. F7

cao. Da me u - na can - de - li - ta a - lli fu - me can - de - li - ta.

N.C. F7 G#dim7 F7 N.C.

D.S. al Coda

CODA

Bb6 N.C. F Eb F Eb F Eb F Eb

cao.

F Eb F Eb F Eb F Eb

Cao, cao, cao, ma - ni pi - cao, cao, cao. *Vocal improv.*

F Eb F Eb F Eb F Eb

F Eb F Eb F Eb N.C.

Cao, cao, cao, ma - ni pi - cao, cao, cao.

F Eb F Eb

First system of musical notation. The top staff shows guitar chords: F, Eb (with 3fr), F, and Eb (with 3fr). The bottom staff shows piano accompaniment with eighth and sixteenth notes.

N.C. F7 G#dim7 F7 F Eb F

Cao, cao, cao,

Second system of musical notation. The top staff shows guitar chords: N.C., F7, G#dim7, F7, N.C., F, Eb (with 3fr), and F. The bottom staff shows piano accompaniment. The lyrics "Cao, cao, cao," are written below the vocal line.

Eb F Eb F Eb F Eb F

ma - ni pi - cao, cao, cao. *Vocal improv.*

Third system of musical notation. The top staff shows guitar chords: Eb (with 3fr), F, Eb (with 3fr), F, Eb (with 3fr), F, Eb (with 3fr), and F. The bottom staff shows piano accompaniment. The lyrics "ma - ni pi - cao, cao, cao. *Vocal improv.*" are written below the vocal line.

Eb F Eb F Eb F Eb F

Cao, cao, cao,

Fourth system of musical notation. The top staff shows guitar chords: Eb (with 3fr), F, Eb (with 3fr), F, Eb (with 3fr), F, Eb (with 3fr), and F. The bottom staff shows piano accompaniment. The lyrics "Cao, cao, cao," are written below the vocal line.

ma - ni pi - cao, cao, cao.

N.C. 
  
 N.C.

# LA VIDA ES UN CARNAVAL

Words and Music by  
VICTOR DANIEL

Fast

Cm



*mf*

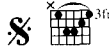
Ab



Cm6



Cm



To - do a - quel que pien - se que la vi - da es

N.C.

Ab



de - si - gual tie - ne que sa - ber que no es a - sí que la vi - da es u - na her - mo -

G7



Cm



3fr

su - ra hay que vi - vir - la. To - do a - quel que pien - sé que es tá so - lo y

Ab



4tr

que es - tá mal fie - ne que sa - ber que no es a - sí que en la vi - da no hay na - die

G7



Cm



3fr

so - lo y siem - pre hay al - guien. Ay, no hay que llo -



Ab



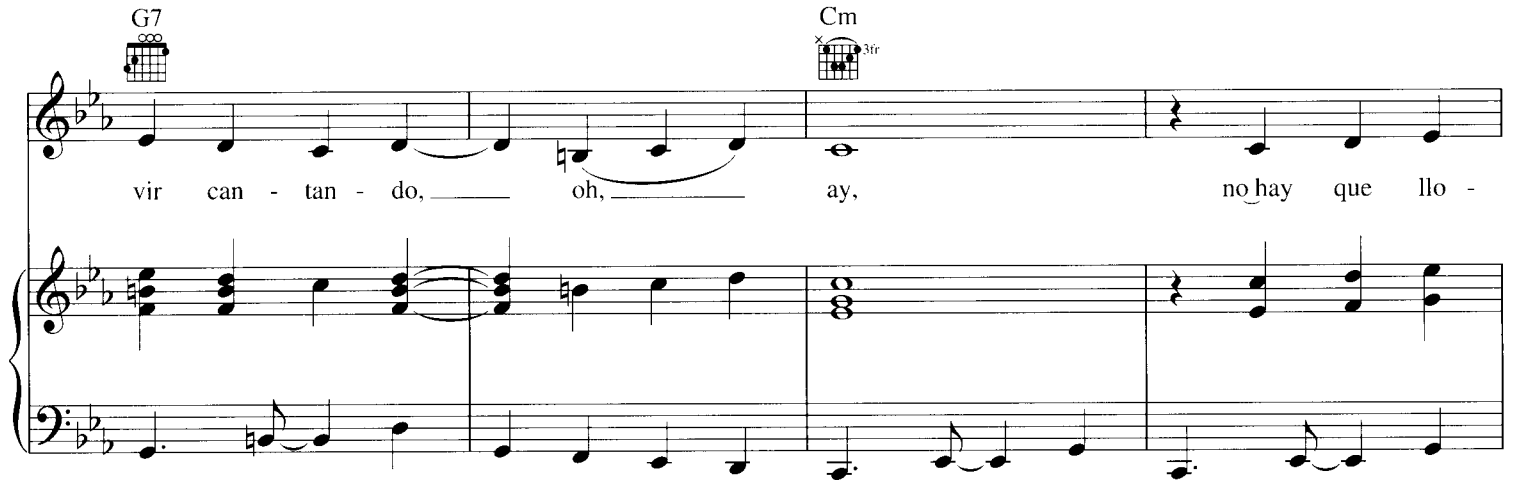
4tr


rar, que la vi - da es un car - na - val y es más be - llo vi -



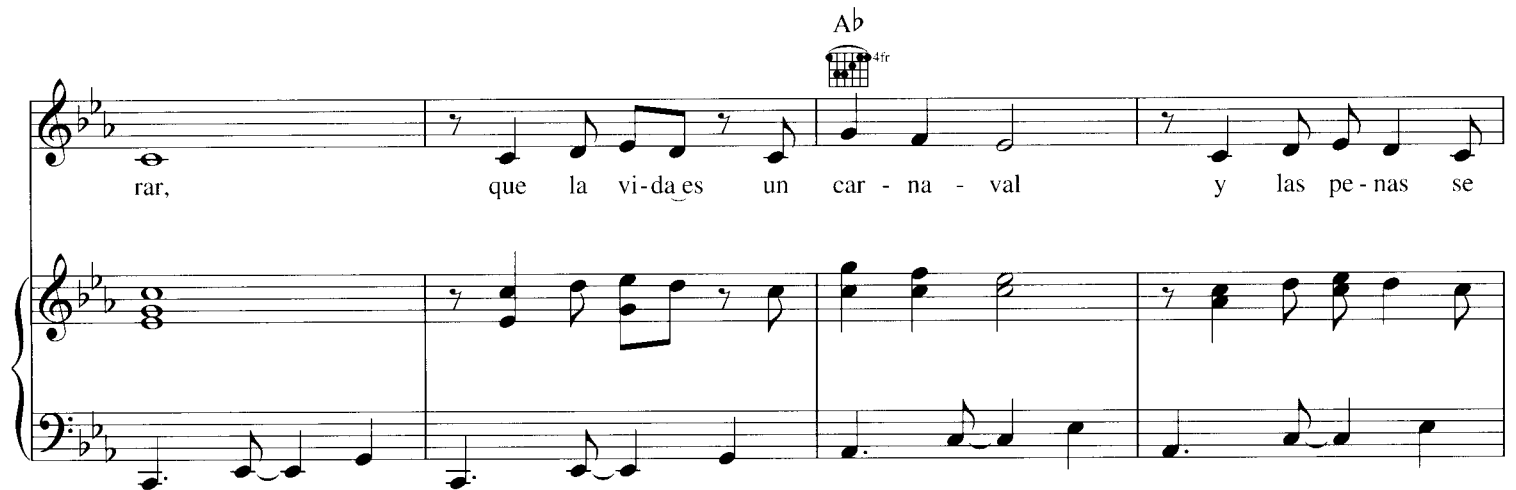
G7  Cm 

vir can - tan - do, oh, ay, no hay que llo -



Ab 

rar, que la vi-da es un car - na - val y las pe - nas se



G7  Cm 

To Coda 

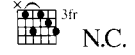
van can - tan - do, oh, oh.



Ab 



Cm6



D.S. al Coda  
(take repeats)

CODA

Cm



A<sup>b</sup>



Gm7<sup>b</sup>13



Cm



G7



Car - na - val no hay que llo - rar

Cm



G7



car - na - val be - llo vi - vir can - tan - do. —

Cm



Repeat ad lib.

G7





Cm



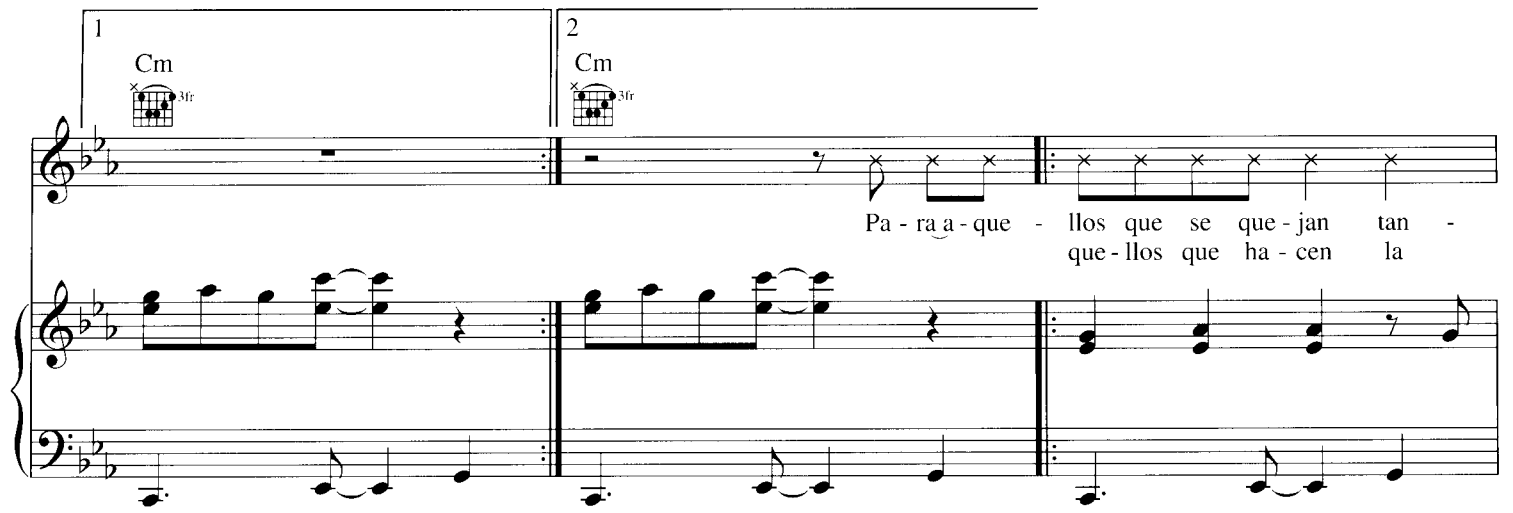
G7



1 Cm  3fr

2 Cm  3fr

Pa - ra a - que - llos que se que - jan tan -  
que - llos que ha - cen la




G7  3fr

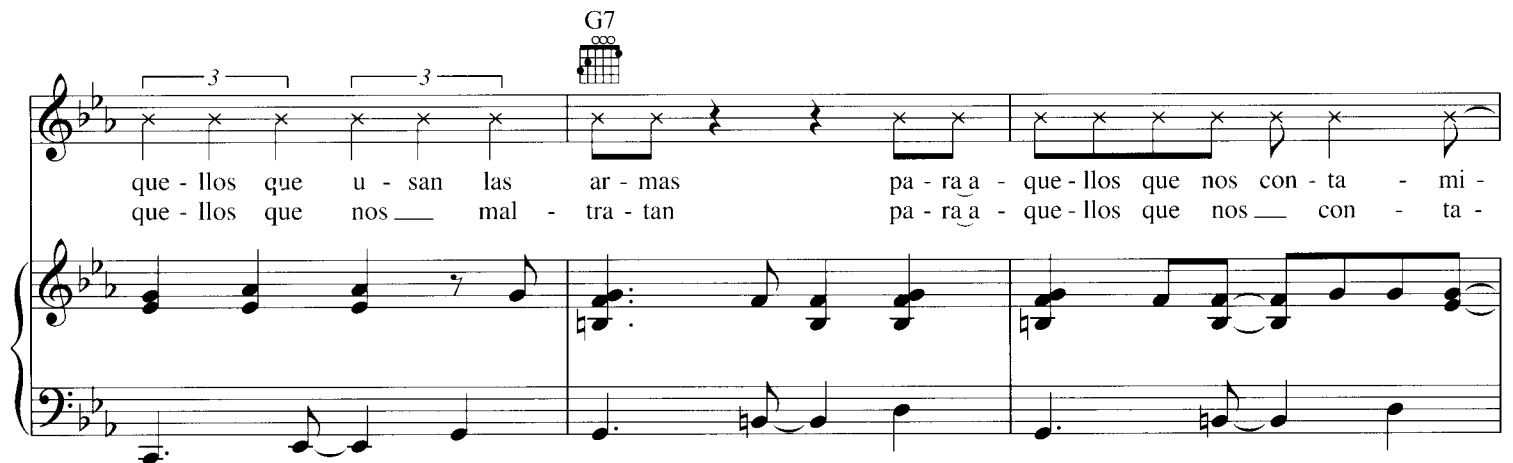
Cm  3fr

to pa - ra a - que - llos que so - lo cri - ti - can pa - ra a -  
gue - rra pa - ra a - que - llos que vi - ven pe - can - do pa - ra a -



G7  3fr

que - llos que u - san las ar - mas pa - ra a - que - llos que nos con - ta - mi -  
que - llos que nos mal - tra - tan pa - ra a - que - llos que nos con - ta -



1 Cm  3fr

2 Cm  3fr

- nen. Pa - ra a - - gian.



Guitar chord diagrams: G7, Cm (3fr), Gm7b13

Guitar chord diagram: Cm (3fr)

Guitar chord diagram: Ab (4fr)

Guitar chord diagrams: N.C., Cm (3fr)

# LO TUYO ES MENTAL

Words and Music by  
ANAM MUNAR

Moderately

Dm7

G7

C

mf

Fmaj7

Bm7b5

E7

Am6

Am

N.C.

Dm7

G7

Que pe - na me da tu ca - so lo tu - yo es men -

C Fmaj7 Bm7b5

tal. Que pe - na me da tu ca - so,

E7 Am Am(maj7) Am7

lo tu - yo es men - tal. { De - ci - as que  
Te las - das de  
Si quie - res que

Dm7 G7 C

yo e - ra tu - ya y de na - die mas,  
mi - llo - na - rio do - quie - ra que es - tas,  
yo te ay - u - de des - pier - ta - te ya




F Bm7b5 E7

fui so - lo en tu pen - sa mi - en - to, tris - te za me das.  
cuan - do hay que pa - gar las cuen - tas' no lo ha - ces ja - mas.  
ol - vi - da tus "Via - jes" ra - ros que e - so no e - sta en na'.


Am  Dm7 


Pu - bli - ca - bas en la pren - sa  
 Tu ya - te y tus pa - la - ce - tes  
 Ve - te a ver al pep - si - qui - a - tra




G7  C  F 

con - quis - tas de a - mor, pe - ro a na - die  
 tus ca - rros, que tal? No sa - bes con  
 a ver que te da de ve - ras lo



Bm7b5  E7  Am 

ya con - ven - ces, no ti - e - nes sa - bor.  
 quien te me - tes, lo tu - yo es men - tal.  
 tu - yo es gra - ve, cra - ve de ver - dad.



1, 2 3 Dm7 

Que pe - na me da tu ca - so  
 Que pe - na me





G7

C

Fmaj7

lo tu - yo es men - tal.

Que pe - na me

Bm7b5

E7

Am

da tu ca - so,

lo tu - yo es men - tal.

F7

Bbm

N.C.

De - ci - as que

Ebm7

Ab7

Db

yo e - ra tu - ya y de na - die mas,

G $\flat$ Cm7 $\flat$ 5

F7

fui so - lo en tu pen - sa mi - en - to, — tris - te — za me das. —

B $\flat$ mE $\flat$ m7

— Pu - bli - ca - bas en la pren - sa —

A $\flat$ 7D $\flat$ G $\flat$ 

— con - quis - tas de a - mor, — pe - ro a — na - die

Cm7 $\flat$ 5

F7

B $\flat$ m

ya con - ven - ces, no ti - e - nes sa - bor.

Que pe - na me da tu ca - so lo tu - yo es men -

tal. Que pe - na me da tu ca - so,

lo tu - yo es men - tal.

NC.

Si quie - res que yo \_\_\_\_\_ te ay - u - de \_\_\_\_\_



F#7

Bm

cra - ve de ver - dad.

Que pe - na me

Em7

A7

D

da tu ca - so

lo tu - yo es men - tal.

G

C#m7b5

F#7

Que pe - na me da tu ca - so,

lo tu - yo es men -

Bm

Bm(maj7)

Bm7

tal.

Que pe - na me

2

Bm F#7

tal, lo tu - yo es men -

Bm F#7 Bm

tal, lo tu - yo es men - tal,

F#7 Bm

lo tu - yo es men - tal.

G F#7 Bm

# PACHITO E' CHE

Words and Music by  
ALEJANDRO TOBAR

Moderately fast




Pues sí, se - ño - res e-sa es la ver - dad, hay un se -  
Le gus - ta al bai - le y ver-so de a - mor, jue - ga to -



ñor de ta - len - to y ra - zón. In - tel - i - gen - te, des-pier - to y gen - til, que rin-de el  
ru - lo es un gran cam-pe - ón. Es an - tio - que - ño y muy tra - ba - ja - dor y es muy que -



cul - to siem-pre al co - ra - zón. } (¿Quién e'? ¿Quién e'?) Yo lo voy a de - cir. (¿Quién e'? ¿Quién  
ri - do en to - da la na - ción. }

e'?) Se los voy a de - cir. (¿Quien e'?) ¿Quien e'?) Lo ten - go que de - cir. (¿Quien e'?) ¿Quien

e'?) Y lo qui - e - ro de - cir. (Pa - chi - to e'

**E<sub>b</sub>6** N.C.

che) Le di - cen al se - ñor (Pa - chi - to e' che) Y ha - ce gran sen - sa - ción (Pa - chi - to e'

**B<sub>b</sub>7** **E<sub>b</sub><sup>3fr</sup>**

che) Bai - la mam - bo y dan - zón (Pa - chi - to e' che) Tie - ne gran ex - pre - sión.

**B<sub>b</sub>7** **E<sub>b</sub><sup>3fr</sup>** To Coda  $\oplus$  N.C. D.C. al Coda



CODA



sión. (Pa-chi - to e' che) (Pa-chi - to e' che)



(Pa - chi - to e' che)



(Pa chi-to e'



che) Le di-cen al se-ñor (Pa-chi - to e' che) Y ha-ce gran sen-sa - ción (Pa-chi - to e'

Bb7

Eb



che) Bai - la mam - bo y dan - zón (Pa - chi - to e' che) Tie - ne gran ex - pre - sión. (Pa - chi - to e'

Bb7

1  
Eb



che) (Pa - chi - to e' che) (Pa - chi - to e'

2

Eb

Dbmaj7

Cb

Bb

Eb



Eb7#9(b13)

N.C.



Pa - chi - to e' che bai - la mam - bo y dan - zón. —

# QUIMBARA

Words and Music by  
JUNIOR CEPEDA

Very fast

N.C.

Quim - ba - ra quim-ba - ra qu - ma quim - bam - bá Quim - ba - ra quim-ba - ra qu - ma

*mf*

Em D

quim-bam - bá Quim - ba - ra quim ba - ra qu - ma quim-bam - bá Quim - ba - ra quim-ba - ra qu - ma

Em N.C.

quim - bam - bá Ee Ma - má Ee Ma - má Ee

Em

Ma - má Ee Ma - má

C7 B7

1 Em Em6 2 Em D Em D Em

La

rum - ba me es - tá lla - man do bom -

Am7 D7 G

bo di - le que ya voy. Que

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. Above the vocal staff are three guitar chord diagrams: Am7, D7, and G. The key signature has one sharp (F#).

C F#dim B7

me es - pe - re un mo - men - ti - co mien - tras

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. Above the vocal staff are three guitar chord diagrams: C, F#dim, and B7. The key signature has one sharp (F#).

C7 B7

can - to un gua - guan - có. Di -

This system contains the fifth and sixth staves of music. The top staff is the vocal line with lyrics. The bottom staff is the piano accompaniment. Above the vocal staff are two guitar chord diagrams: C7 and B7. The key signature has one sharp (F#).

Em

le que no es un des - pre - cio, pues

This system contains the seventh and eighth staves of music. The top staff is the vocal line with lyrics. The bottom staff is the piano accompaniment. Above the vocal staff is one guitar chord diagram: Em. The key signature has one sharp (F#).

Am7 D7 G

vi - ve en mi co - ra - zón. Mi

C F#dim B7

vi - da es tan so - lo e - so, rum - ba

F#dim B7 Em

bue - na y gua - guan - có! Ee ya. Ee -

D Em

Ma - má Ee Ma - má.

D Em

The first system of music consists of two staves. The treble staff contains a melody of eighth and quarter notes, with a D chord diagram above the first measure and an Em chord diagram above the fifth measure. The bass staff provides a simple accompaniment of quarter notes.

D Em D

The second system continues the melody and accompaniment. It features three guitar chord diagrams: D at the beginning, Em in the middle, and D at the end.

Em D Em

Quim-ba - ra quim-ba - ra qu - ma quim-bam - bá quim-

The third system includes the vocal line with lyrics. It starts with three guitar chord diagrams: Em, D, and Em. A repeat sign (double bar line with dots) is placed before the vocal entry. The lyrics are: "Quim-ba - ra quim-ba - ra qu - ma quim-bam - bá quim-".

D Em

- ba - ra quim - ba - ra qu - ma quim - bam - bá Si quie - res go - zar si

The fourth system continues the vocal line and accompaniment. It features two guitar chord diagrams: D at the beginning and Em at the end. The lyrics are: "- ba - ra quim - ba - ra qu - ma quim - bam - bá Si quie - res go - zar si".



To Coda

quie - res bai - lar quim - ba - ra quim - ba - ra qu - ma quim - bam - bá


Em N.C. Em N.C. D N.C. D N.C. Em N.C. Em

N.C. D N.C. D Em13 7fr


N.C. D9 4fr 1, 2 Em Em13 7fr N.C.



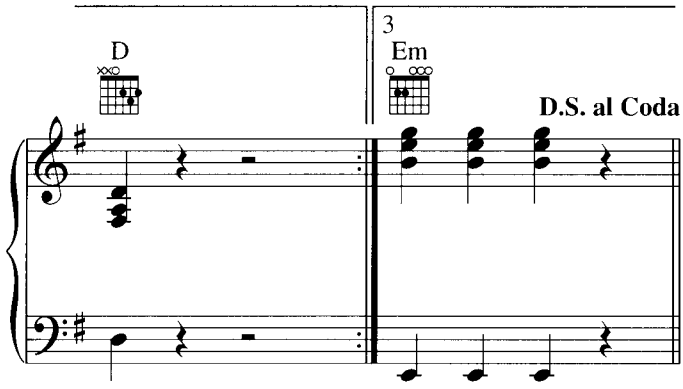
D



3 Em




D.S. al Coda



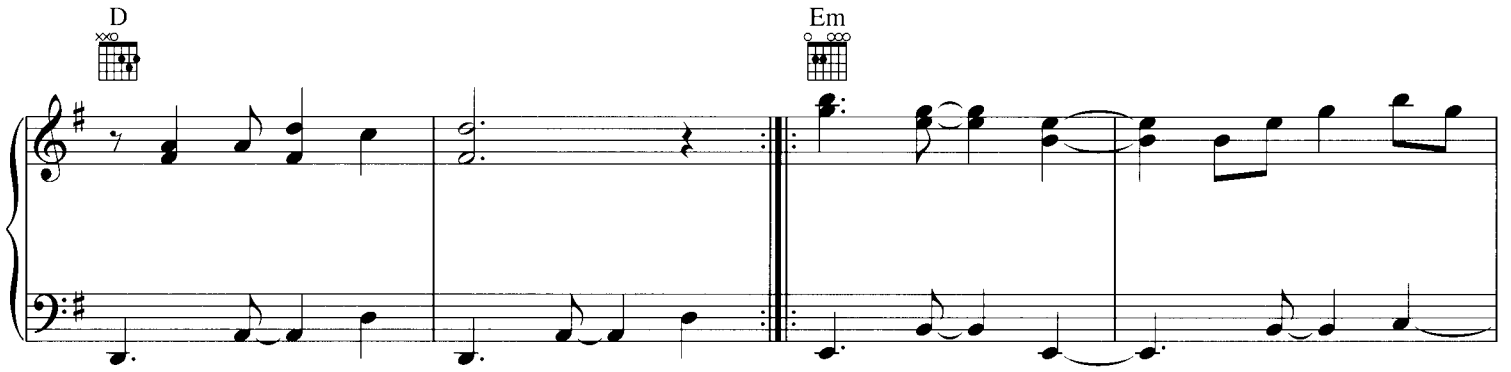

CODA




D



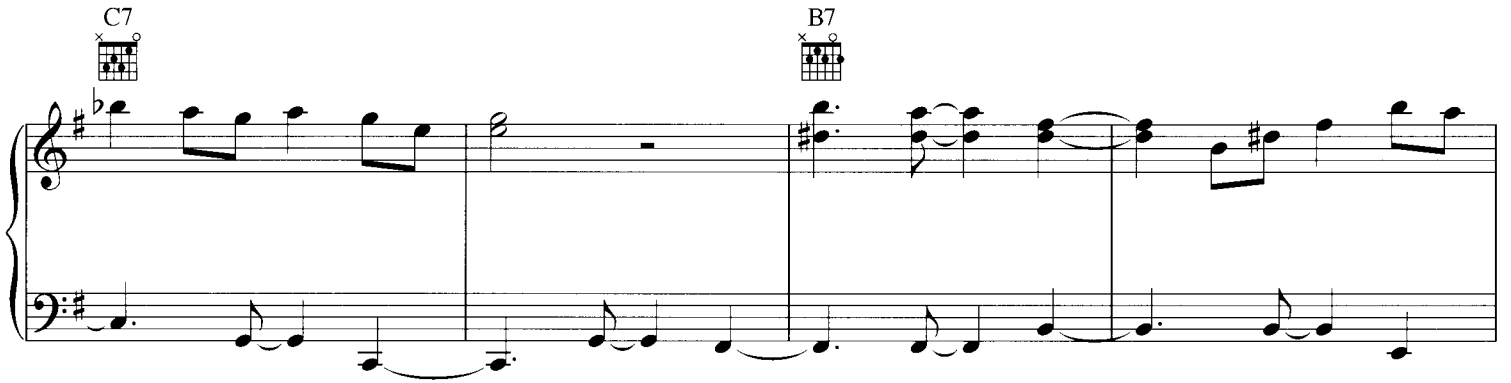

Em




C7




B7



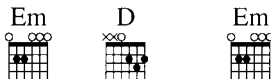
1 Em



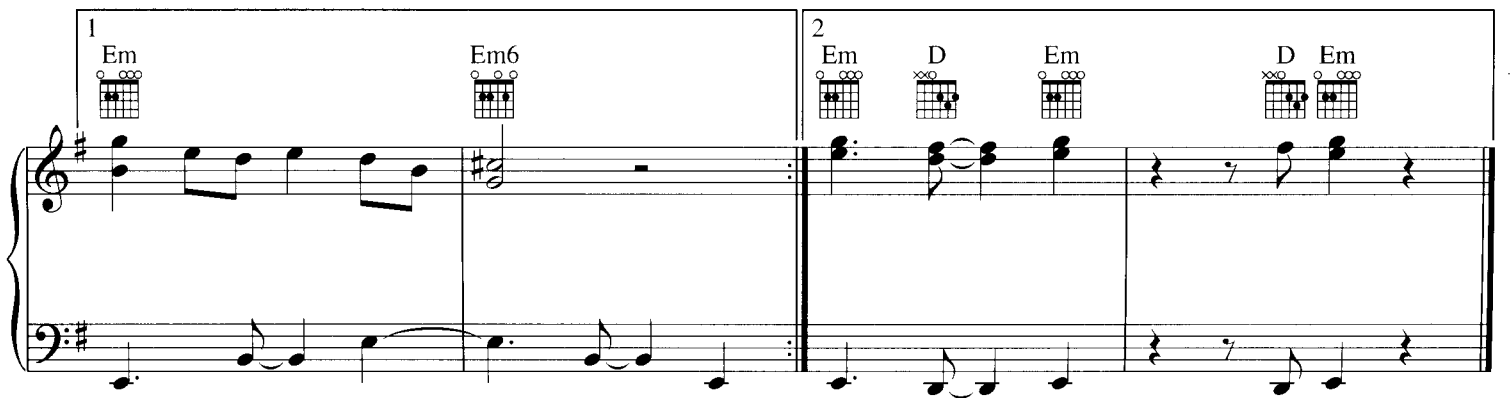

Em6



2 Em D Em



D Em



# USTED ABUSO

Words and Music by JOSE CARLOS FIGUEIREDO,  
ANTONIO CARLOS MARQUES PINTO  
and JOSE UBALDO AVILA BRITO

Moderately fast



Dmaj7 G6/9 N.C.

Dmaj7 G6/9 N.C.


C#dim F#7 Bm7 A7 D7b9



Gmaj7 Bm7 E7

sted a - bu - so, sa -


Am7  D7 



co pro - ve - cho de mi, a - bu - so sa -




Bm7(add4)  E7 

co par - ti - do de mi, a - bu - so, de



Am7  D7 

mi ca - ri - ño u - sted a - bu - so. Y me per - do -



Gm7  Cm7 

- na por se - guir con - e - ste te - ma, yo no  
- me de - stru - yo el de - sa - mor, su gran





**E<sup>b</sup>maj7** **Adim** **To Coda** **D7**

mor se te en - tre - gue mi a - mor y u - sted a - bu - so. U -  
 te en - tre - gue mi a - mor y u - sted a - bu - so.

**G** **Bm7** **E7**



sted a - bu - so, de

**Am7** **D7**


mi ca - ri - ño u - sted, a - bu - so, sa -

**Bm7(add4)** **E7**

co par - ti - do de mi, a - bu - so, sa -

Am7  D7  **D.S. al Coda**

co pro - ve - cho de mi, a - bu - so. Y fue mi mal-



The first system of the score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). It contains the lyrics "co pro - ve - cho de mi, a - bu - so. Y fue mi mal-". The piano accompaniment is in G major and 4/4 time, featuring a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

**CODA** D7  Bm7  E7 



The CODA section features a vocal line that is mostly silent, with a few notes at the beginning. The piano accompaniment continues with a rhythmic pattern of eighth notes in the bass and chords in the treble. The key signature remains one sharp (F#).

Am7  D7 



The second system of the score shows the piano accompaniment continuing. The bass line remains active with eighth notes, while the treble line plays chords and melodic lines. The key signature is one sharp (F#).

Bm7  E7 



The third system of the score continues the piano accompaniment. The bass line and treble line maintain their respective rhythmic and melodic patterns. The key signature is one sharp (F#).

Am7



Y \_\_\_ fue mi mal, por - que ja - más \_\_\_ en mi cre - yo, \_

D7



Bm7



\_\_\_ y u - sted, \_\_\_ sa - co pro - ve - cho de mi, a - bu - so. \_

E7



Am7



*Vocal ad lib.*



D7




1-3



4

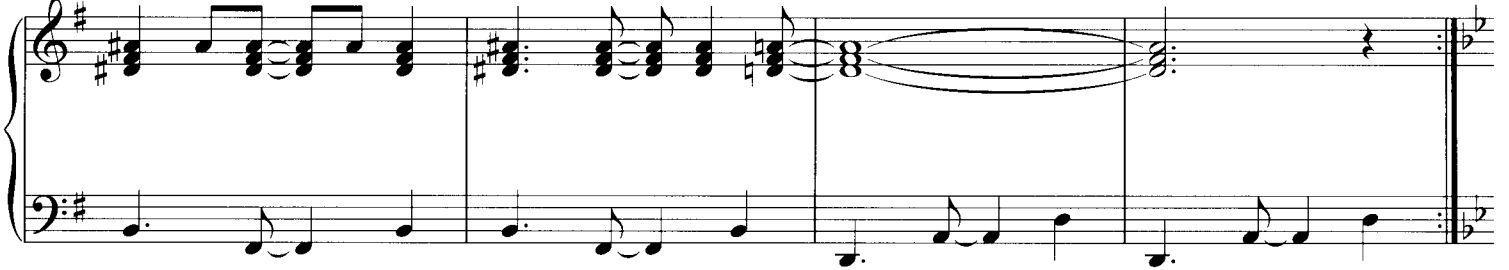
Sa -

Bmaj7  D6 








The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It features a series of chords and melodic lines. The lower staff is in bass clef with the same key signature, providing a bass line. Chord diagrams for Bmaj7 and D6 are shown above the staff.

Bmaj7  D 



The second system of music continues the piece. It features piano accompaniment with chords Bmaj7 and D. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with the same key signature. Chord diagrams for Bmaj7 and D are shown above the staff.

Gm7  Eb  D7  Gm7 



The third system of music features piano accompaniment with chords Gm7, Eb, D7, and Gm7. The upper staff is in treble clef with a key signature of two flats (Bb, Eb). The lower staff is in bass clef with the same key signature. Chord diagrams for Gm7, Eb, D7, and Gm7 are shown above the staff.

G7  Ab7 



The fourth system of music features piano accompaniment with chords G7 and Ab7. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with the same key signature. Chord diagrams for G7 and Ab7 are shown above the staff.



A7

Bb Bm7

E7 Am7



D7 Bm7

Sa - co pro - ve - cho de mi, a - bu - so -

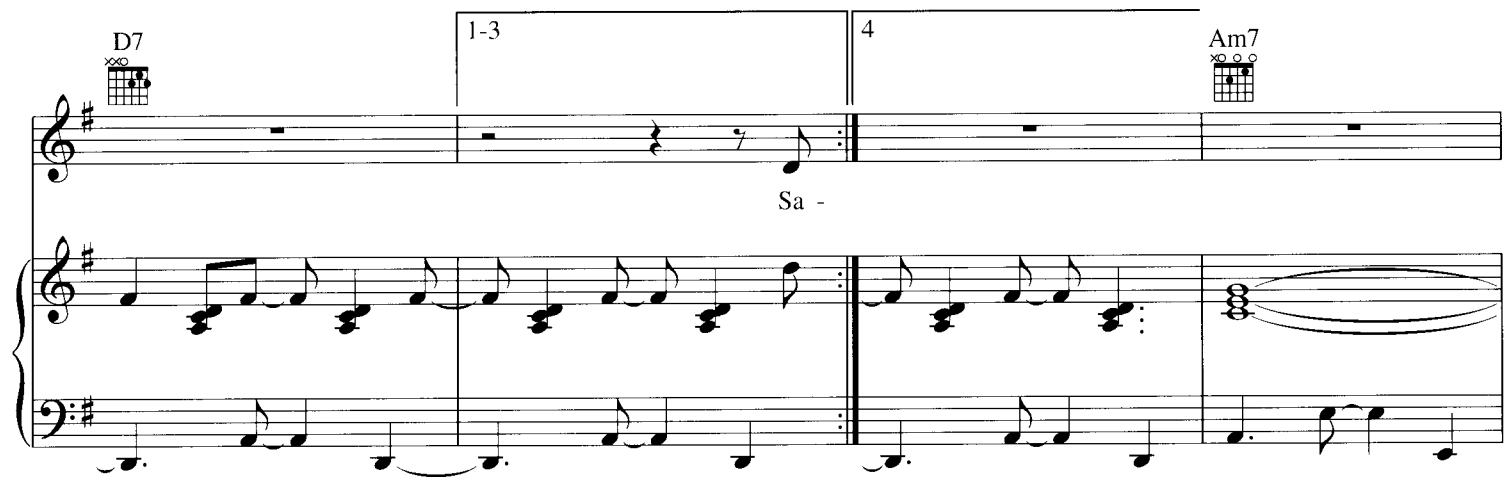
E7  Am7 


Vocal ad lib.

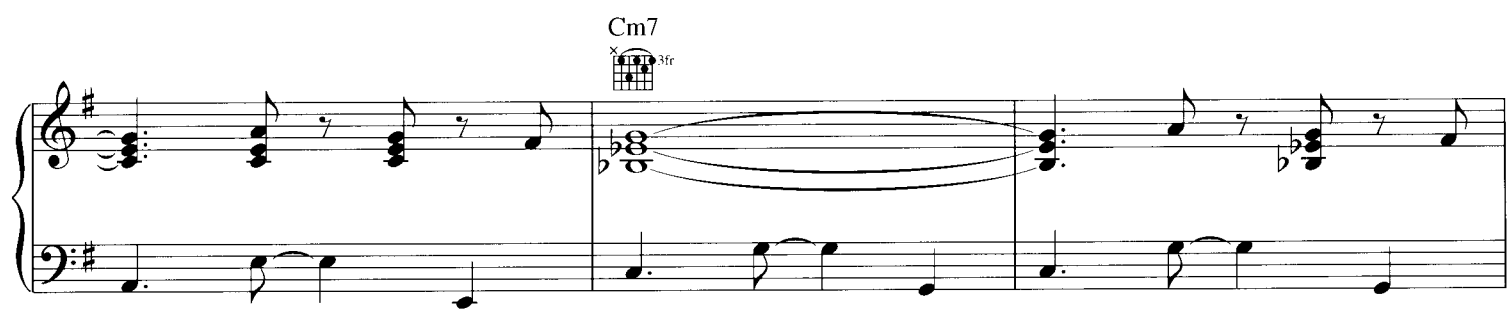







D7  1-3 4 Am7 

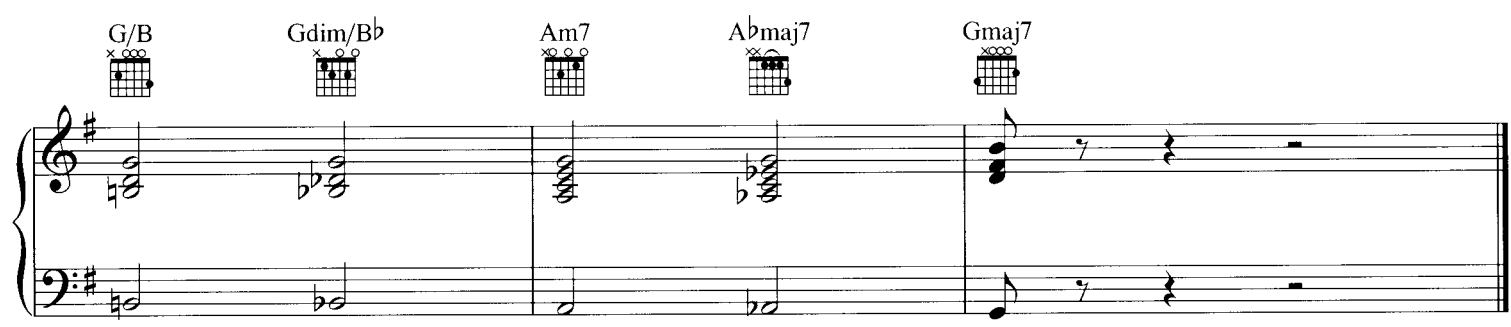
Sa -



Cm7 



G/B  Gdim/Bb  Am7  Abmaj7  Gmaj7 



# LA SOPA EN BOTELLA

Words and Music by  
SENEN SUAREZ

Very fast

Bm



Em



A



D



G



F#7



Bm



G



Bm



N.C.

Bm



O - ye mi - so - cio \_\_\_\_\_ no es - pe - res que yo te lle -  
Mi - ra mu - cha - cho \_\_\_\_\_ te - nes los \_\_\_ ca - bles cum - bia -

F#7





- ve e - sa so - pi - ta en bo - te - lla, —  
 - o tie - ne el ce - re - bro tes - ta - o, —

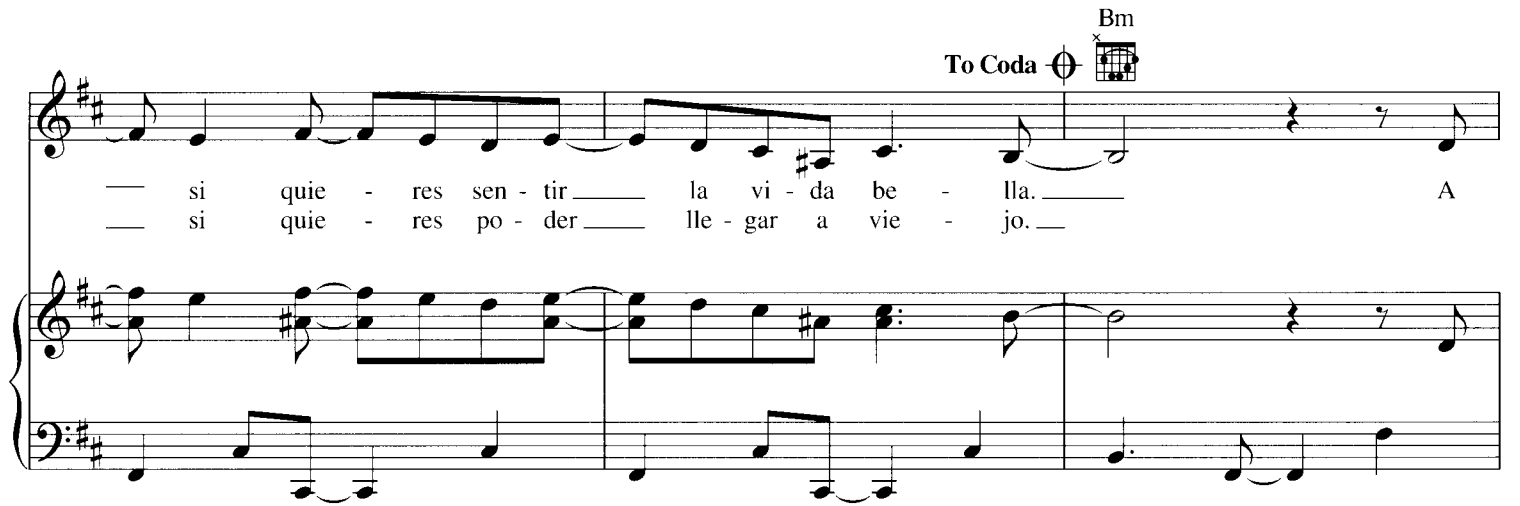
y que te com - pre e - se — far - do, —  
 tu lo que es - ta es tu - ru - ra - to, —

— y que te de e - sa me - sa - da, —  
 — y si que - res un con - se - jo, —

— a - cu - rra - la de a bu - ti —  
 — a - cu - rra - la de a bu - ti —

To Coda  

— si quie - res sen - tir — la vi - da be - lla. — A  
 — si quie - res po - der — lle - gar a vie - jo. —









la la la — la la la la la la la la la la



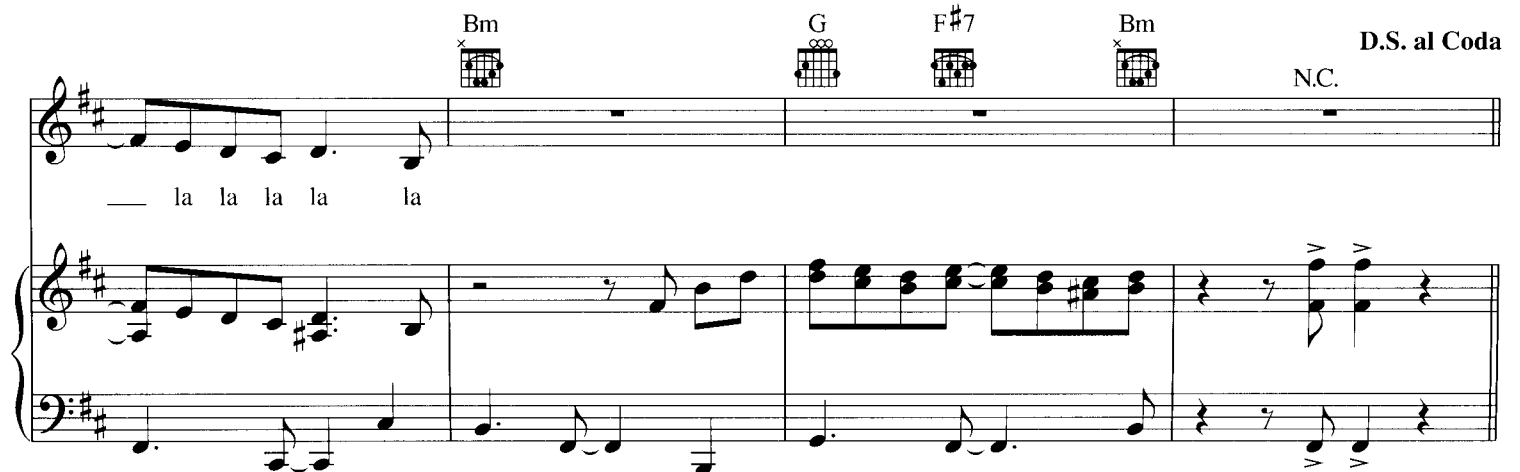


la la la la — la la la la la la la



    D.S. al Coda  
 N.C.

— la la la la la



CODA

Bm

G

F#7

Musical score for the Coda section. The vocal line consists of a single note (G4) held for four measures. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady eighth-note bass line in the left hand. Chord diagrams for Bm, G, and F#7 are provided above the staff.

Bm

F#7

Musical score for the second system. The vocal line contains the lyrics: "No es - pe - res mi - so - cio e - sa so - pi - ta en bo - te - lla." The piano accompaniment continues with the same rhythmic pattern as the Coda. Chord diagrams for Bm and F#7 are provided above the staff.

Bm

F#7

Musical score for the third system, labeled "Vocal ad lib." The vocal line is empty, and the piano accompaniment continues with the same rhythmic pattern. Chord diagrams for Bm and F#7 are provided above the staff.

Bm

F#7

Musical score for the fourth system. The vocal line is empty, and the piano accompaniment continues with the same rhythmic pattern. Chord diagrams for Bm and F#7 are provided above the staff.

Bm F#7

The first system of music consists of two staves. The treble staff contains a melodic line with eighth and quarter notes. The bass staff provides a harmonic accompaniment with eighth and quarter notes. Above the treble staff, guitar chord diagrams for Bm and F#7 are shown.

Bm Bm9 A7 G7

The second system of music consists of two staves. It begins with a double bar line. The treble staff has a melodic line with some rests. The bass staff continues the accompaniment. Above the treble staff, guitar chord diagrams for Bm, Bm9, A7, and G7 are shown.

F#7 G F#7 Bm N.C. No es -

The third system of music consists of two staves. It begins with a double bar line. The treble staff has a melodic line with rests and a final note. The bass staff continues the accompaniment. Above the treble staff, guitar chord diagrams for F#7, G, F#7, and Bm are shown, followed by the text "N.C.". The lyrics "No es -" are written below the treble staff.

G F#7 Bm

pe - res mi - so - cio e - sa so - pi - ta en bo - te - lla. *Vocal ad lib.*

The fourth system of music consists of two staves. It begins with a double bar line. The treble staff contains a melodic line with lyrics. The bass staff provides accompaniment. Above the treble staff, guitar chord diagrams for G, F#7, and Bm are shown. The lyrics "pe - res mi - so - cio e - sa so - pi - ta en bo - te - lla. *Vocal ad lib.*" are written below the treble staff.

F#7

1, 2  
Bm

3

Bm

Em

A

D

G

F#7

Bm

G

Bm



# SOY ANTILLANA

Words and Music by  
MARYLIN PUPO

## Guaracha

Dm6



Am6



N.C.

Am7



Am6



mf

Dm6



Am6



E7#9



Am6



Co-mo me

Am



E7



Am



sien - to tan — an - ti - lla - name an - dan pi - dien - do de - fi - ni - ción.

Co-mo me

E7



Am



sien - to tan — an - ti - lla - name an - dan pi - dien - do de - fi - ni - ción.

{ Por-que lo  
Y no es po -

Bm7b5

E7b9

Am

Bm7b5

E7b9

Am

mis - no yo — soy cu - ba - na, do - mi - ni - ca - na, que qo - rin - ca - na. Es que mis  
si - ble de - cir qué sien to, que per - te - nez - co so - la u - na de e - llas. Por - que Bo -

Bm7b5

E7b9

Am

E7b9

is - las son — más her - ma - nas, son — u - na so - la en mi — co - ra - zón. )  
rin - quen. Cu - ba y Quis - que - ya son — u - na so - la en mi — co - ra - zón. )

Am

E7

Am

E7

No de - be ha - ber se - pa - ra - ción. No pue - de ha - ber di - fi - ni - ción.

Am

E7

Am

E7

No de - be ha - ber se - pa - ra - ción. No pue - de ha - ber di - fi - ni - ción.

Am6 G7 C

N.C.

Bai - la - mos con un com - pás muy nues - tro, nos e - mo -  
 Ba - jo la som - bra de tus pal - ma - res, can - tan sus

G7 C Bm7b5 E7b9 Am

cio - na un mis - mo son. — Y aunque la be - lla mar nos se - pa - ra for - ma - mos  
 hom bres him - nos de fé, — y la es - pe - su - ra de sus mai - za - les, se es - cu - cha el

Bm7b5 E7b9 Am6 Bm7b5 E7b9

jun - tas u - na na - ción, y las an - ti - llas se re - co - no -  
 e - cho de los Ur - fia - les. Mien - tras de - ba - jo de un co - co - te -

Am E7 Am E7

- cen co - mo las fru - tas de más sa - bor. } No de - be ha - ber se - pa - ra - ción.  
 - ro hue - le a ta - ba - co, ca - ña y ca - fé. }

Am E7 Am E7

No pue - de ha - ber di - fi - ni - ción. No de - be ha - ber se - pa - ra - ción.

Am E7

1 Am6 N.C. 2 Am6 N.C.

No pue - de ha - ber di - fi - ni - ción. Co - mo me

Am6 E7b9 Am Am#5 E7b9

Am Am#5 E7b9 Am6 F7 E7

Repeat ad lib.

Vocal improv. An - ti - lla - na.

N.C. Cm7 F7 N.C. Bm7b5 E7 N.C. Am6 N.C. C Dm7 E Am

This system contains the first four measures of music. The guitar part features a sequence of chords: Cm7, F7, Bm7b5, E7, Am6, C, Dm7, E, and Am. The notation includes natural harmonics (N.C.) and specific fretting instructions like '3fr' for Cm7. The piano accompaniment consists of eighth notes in the bass line and chords in the treble line.

C Dm7 E Am

This system contains the fifth and sixth measures. The guitar part continues with chords C, Dm7, E, and Am. The piano accompaniment features triplets of eighth notes in the treble line and eighth notes in the bass line.

N.C. E7b9(#11) N.C. E7b9(#11) E7b9(#11)





This system contains the seventh and eighth measures. The guitar part uses E7b9(#11) chords and natural harmonics (N.C.). The piano accompaniment features a melodic line in the treble and eighth notes in the bass.

E7b9(#11) E7b9(#11) E7b9(#11) N.C.


This system contains the ninth and tenth measures. The guitar part continues with E7b9(#11) chords and natural harmonics (N.C.). The piano accompaniment features a melodic line in the treble and eighth notes in the bass.


E7#9  6fr N.C.



Am6  E7b9  Am6  E7b9 






3




Am6  E7b9  Repeat ad lib. Am6  F7  E7 

Vocal improv. An - ti - lla - na.



N.C. Cm7  F7  N.C. Bm7b5  E7  D13  4fr



# TU VOZ

Words and Music by  
RAMON CABRERA ARGOTE

Moderately

N.C.

First system of musical notation for 'Tu Voz'. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 4/4. The tempo is 'Moderately'. The first measure is marked 'N.C.' (No Chords). The dynamic marking is 'mf' (mezzo-forte). The melody in the treble clef starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass line starts with a quarter note G2, a quarter note A2, and a quarter note B2.

Am6

Second system of musical notation. It begins with a guitar chord diagram for Am6 (x02023). The treble clef staff features a melody with a triplet of eighth notes (G4, A4, B4) and a triplet of eighth notes (A4, G4, F4). The bass clef staff has a steady eighth-note accompaniment.

Dm6

E7

Third system of musical notation. It begins with a guitar chord diagram for Dm6 (xx0202) and later shows a guitar chord diagram for E7 (022100). The treble clef staff continues with a melody featuring triplets of eighth notes. The bass clef staff maintains the eighth-note accompaniment.

Am

F7

E7

F7

E7

N.C.

N.C.

Fourth system of musical notation, which is the final system on the page. It begins with a first ending bracket labeled '1'. The treble clef staff features a melody with a long note (G4) and a triplet of eighth notes (A4, G4, F4). The bass clef staff continues with the eighth-note accompaniment. The system concludes with guitar chord diagrams for Am, F7, E7, F7, and E7, with 'N.C.' markings above the F7 and E7 chords.

2

Am N.C. E7

No se que tie - ne tu voz — que fa - ci -

Am E7 Am

- na no se que tie - ne tu voz — tan di - vi - na que

A7

ma - ji - co vue - lo de tra - je con - sue - lo a mi — co - ra -

Dm E7 Am

zón. No se que tie - ne tu voz — que i - lu - mi - na co mo em -



B7 E7 A6 B9 E7

bru - jo de ma - jia a mi pa - sión. Tu

A E7

voz se a - den - tro en mi ser y la ten - go pre - sa

tu voz que es tan nief - te cam - pa - nas al mo - rir

A A<sup>b</sup> G F#7

la tar - de. Tu voz que es je - mir de vio -

Bm



li - nes en las en - ma - dru - ga - das

B7



que es el di - vi - no po - der

que tie - nes mi bien

pa ra en - ter - ne - cer . .

E7



Tu voz

que su - su - ro de pal - mas

ter - nu - ra de

E7



bri - sa

tu voz

que es tri - nar sin

A Ab G

son - tres en la en - ra - ma - da. Tu

F#7 Bm

voz que es je - mir de vio - li - nes en las en - ma - dru - ga - das.

D D#dim

Dios te ben - di - ga mi bi - en tu gra - cia y tu

To Coda ⊕

E7 F7 E7 A

ser que me ha - cen so - ñar.

F A B9 E7 A

Musical score for the first system, featuring guitar chords F, A, B9, E7, and A. The score includes a vocal line and a piano accompaniment with triplets.

F E7 F7 E7 E7 N.C. D.S. al Coda

Tu

Musical score for the second system, featuring guitar chords F, E7, F7, E7, E7, and N.C. The score includes a vocal line with the word "Tu" and a piano accompaniment with triplets.

CODA E7 A

que me ha - cen so - ñar.

Musical score for the CODA section, featuring guitar chords E7 and A. The score includes a vocal line with the lyrics "que me ha - cen so - ñar." and a piano accompaniment.

F E7 F7 E7 A

Musical score for the final system, featuring guitar chords F, E7, F7, E7, and A. The score includes a piano accompaniment with triplets.

# YERBERO MODERNO

Words and Music by  
NESTOR MILI

Freely

G C7 D N.C.

Se oye el ru-mor de un pre-go -

D Gm D

nar que di-ce a - sí el yer-be-ri-to lle -

A D N.C. Moderately

gó, lle - gó. Trai-go yer-ba

A7 D A7

san - ta pa' la gar - gan - ta Trai - go Kei - si - mon pa' la Hin cha -

D A7 D




zon Trai - go a Bre - ca - mi - nos pa' su des - ti - no trai - go la

A7 D N.C. F#7


ru - da pa' el que es tor - nu - da. Tam - bien trai - go al - baha - ca pa' la gen - te

Bm F#7 Bm




fla - ca el a - pa - so - te pa - ra lost bro - tes. El ve - ti -

A7  D  A7 


ver pa - ra el que no ve. Y con e - sta yer - ba se ca - sa u -






1


D  N.C. A7  D 

sted. Yer - be - ro!



A7  D  2 D  N.C.

Trai - go yer - ba sted.



A7  D  A7 



D A7 D

Ay que yo trai-go a-bre - ca -

A7 D A7

mi - nos pa' su des - ti - no (y con e - sa yer - ba se ca - sa u -  
 mon pa' la hin cha - zón (y con e - sa yer - ba se ca - sa u -  
 san - ta pa' la gar - gan - ta (y con e - sa yer - ba se ca - sa u -

1, 2 3

D D A7

sted) O - ye yo trai - go Kei - si - sted.  
 sted) Ay que yo trai - go yer - ba

D A7 1 D



2

D A7 D

(Y con e - sa yer - ba se ca - sa u - sted.) Ay que yo trai - go a - bre - ca -

A7 D A7

mi - nos pa' su des - ti - no (y con e - sa yer - ba se ca - sa u -

D A7

sted) O - ye yo trai - go Kei - si - mon pa' la Hin - cha -

D A7 D N.C.

zón y con e - sa yer - ba se ca - sa u - sted.

AGUA PA' MÍ  
CABELITOS NEGROS  
MAMA COLORÁ  
BUNDANGA  
CAS, CAS MANI DICAO  
EUCALIA  
LA SOPA EN UN TAZO  
LA VIDA ES UN TAZO  
LO TUYO ES MUY BUENO  
PACHETE DE PAZ  
QUINTANA ROO  
SOY ANTELEFONA  
TU VOZ  
UN TAZO DE ABUSO  
GOBIERNO MODERNO

U.S. \$16.95



0 73999 06597 8

ISBN 0-634-07785-0



9 780634 077850