

CUBA 2024 MUSIC

Besame Mucho

Chan Chan

Cielito Lindo

Guantanamera

Hasta Siempre

Perfidia

Pintate Los Labios Maria

Poinciana

Querime Mucho

Quien Sera

Qui Sas

Red River Valley

Besame Mucho

arr: Peter Dent, 2009 Rev 2018

Consuelo Velázquez

$\text{♩} = 100$

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment in the right hand, and the bottom staff is the piano accompaniment in the left hand. The music is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked as quarter note = 100. The lyrics are: "Bé - sa - me, bé - sa - me mu - cho. Co - mo si fue - ra es ta". There are triplets indicated by a '3' over a bracket above the notes in the vocal line and the right-hand piano part.

Bé - sa - me, bé - sa - me mu - cho. Co - mo si fue - ra es ta

Bé - sa - me, bé - sa - me mu - cho. Co - mo si fue - ra es ta

Bé - sa - me, bé - sa - me mu - cho. Co - mo si fue - ra es ta

6

The second system of the musical score continues from the first system. It consists of three staves. The lyrics are: "no - che la úl - ti - ma vez. Bé - sa - me, bé - sa - me mu - cho." There are triplets indicated by a '3' over a bracket above the notes in the vocal line and the right-hand piano part.

no - che la úl - ti - ma vez. Bé - sa - me, bé - sa - me mu - cho.

no - che la úl - ti - ma vez. Bé - sa - me, bé - sa - me mu - cho.

no - che La úl - ti - ma vez. Bé - sa - me, bé - sa - me mu - cho.

13

1. 2.

Que ten-go mie-do a per - der - te per - der - te des - pués. pues.

Que ten-go mie-do a per - der - te per - der - te des - pués. pues.

Que ten-go mie-do a per - der - te per - der - te des - pués. pues.

19

Qui-ero ten - er - te muy cer - ca mir - ar - me en tus o - jos verte jun - to a mi.

Qui-ero ten - er - te muy cer - ca mir - ar - me en tus o - jos verte jun - to a mi.

Qui-ero ten - er - te muy cer - ca mir - ar - me en tus o - jos verte jun - to a mi.

23

Pien - sa que tal ves ma - ñan - a yo ya es - tar - é le - jos muy le - jos de ti.

Pien - sa que tal ves ma - ñan - a yo ya es - tar - é le - jos muy le - jos de ti.

Pien - sa que tal ves ma - ñan - a yo ya es - tar - é le - jos muy le - jos de ti.

27

Bé-sa - me, bé-sa-me mu-cho. Co-mo si fue-ra es ta no-che la úl-ti-ma

Bé-sa - me, bé-sa-me mu-cho. Co-mo si fue-ra es ta no-che la úl-ti-ma

Bé-sa - me, bé-sa-me mu-cho. Co-mo si fue-ra es ta no-che la úl-ti-ma

33

vez. Bé-sa - me, bé-sa-me mu - cho. Que ten-go mie-do a per-

vez. Bé-sa - me, bé-sa-me mu - cho. Que ten-go mie-do a per-

vez. Bé-sa - me, bé-sa-me mu - cho. Que ten-go mie-do a per-

40

- der - te per-der - te des - pués.

- der - te per-der - te des - pués.

- der - te per-der - te des - pués.

Chan Chan

Francisco Repilado

(Compay Segundo)

$\text{♩} = 160$

De Al - to Ce - dro voy pa - ra Mar - cã - n - é

De Al - to Ce - dro voy pa - ra Mar - can - é

De Al - to Ce - dro voy pa - ra Mar - can - é

The first system of the musical score consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All are in 4/4 time. The tempo is marked as quarter note = 160. The lyrics are: 'De Al - to Ce - dro voy pa - ra Mar - cã - n - é' for the first staff, 'De Al - to Ce - dro voy pa - ra Mar - can - é' for the second, and 'De Al - to Ce - dro voy pa - ra Mar - can - é' for the third.

3

Lle-go a Cue-to, voy pa-ra Ma-yar-í

Lle-go a Cue-to, voy pa-ra Ma-yar-í

Lle-go a Cue-to, voy pa-ra Ma-yar-í

The second system of the musical score consists of three staves. A box with the number '3' is in the top left corner. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All are in 4/4 time. The lyrics are: 'Lle-go a Cue-to, voy pa-ra Ma-yar-í' for the first staff, 'Lle-go a Cue-to, voy pa-ra Ma-yar-í' for the second, and 'Lle-go a Cue-to, voy pa-ra Ma-yar-í' for the third.

Cielito Lindo

arr. Peter Dent 2023

Quirino Mendoza y Cortés

Soprano $\text{♩} = 140$

De la Sier - ra Mor - e - na, Cie -
E - se lu - nar que tien - es, Cie -
Un - a fle - cha en el ai - re,

Alto

Da da da da da da da da da da da da da da

Bass

Bom bom bom bom bom bom bom

8

- li - to lin - do, vie - nen ba - jan - do, Un par de o - ji - tos
- li - to lin - do, jun - to a la bo - ca, No se lo des a na -
Cie - lit - o lin - do, lan - zó Cu - pi do, si la ti - ró ju - gan -

Alto

da da da da da da da da da da da da da da

Bass

bom bom bom bom bom bom bom

15

Soprano

ne-gros, Cie - li - to lin - do, los con - tra - ban - do.
 - die, Cie - li - to lin - do, que a mí me to - ca.
 - do, Cie - li - to lin - do, a mí me ha he - ri - do.

Alto

da da da da da da da da da

Bass

bom bom bom bom bom bom

21

Chorus

Ay, ay, ay, ay, Can-ta y no llo-res, Por-que can-tan-do se a-le-gran, Cie-

Ay, ay, ay, ay, Can-ta y no llo-res, Por-que can-tan-do se a-le-gran, Cie-

Ay, ay, ay, ay, Can-ta y no llo-res, Por-que can-tan-do se a-le-gran, Cie-

32

- li-to lin-do, los co-ra - zon-es.

- li-to lin-do, los co-ra - zon-es.

- li-to lin-do, los co-ra-zon - es.

Guantanamera

arr: P. Dent, 2006, rev. 2018

Marti/Diaz

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The key signature is two flats (Bb and Eb) and the time signature is 4/4. The tempo is marked as quarter note = 100. The first measure of the vocal line is "Guan-ta-na-me-ra." with chords Fm and Bb7 above it. The second measure is "Gua-ji-ra" with chords Fm and Bb7 above it. The third measure is "Guan-ta-na-me-ra." with chord Eb above it. The piano accompaniment follows the same rhythmic pattern as the vocal line.

Guan-ta-na-me-ra.

Gua-ji-ra Guan-ta-na-me-ra.

The second system of the musical score starts at measure 5. It consists of three staves. The key signature remains two flats. The first measure of the vocal line is "Guan-ta-na-me - ra." with chords Eb, Fm, Gm, and Ab above it. The second measure is "ra. Gua-ji-ra" with chord Bb7 above it. The third measure is "Guan-ta-na - me - ra." with chords Bo7, Cm7, F7, and Bb7 above it. The piano accompaniment includes triplets in the first measure and continues with the same rhythmic pattern as the vocal line.

Guan-ta-na-me - ra.

Gua-ji-ra Guan-ta-na - me - ra.

Hasta Siempre

arr: P. Dent, 2006, rev. 2018

Carlos Puebla

Chorus *Em* *Cmaj7* *F#m7(b5)* *B7* *Em* *Cmaj7*

♩=80 A qui se que-da la cla - ra. La en-tra-na - ble trans-

A qui se que-da la cla - ra. La en-tra-na - ble trans-

4 *B7* *Em* *A7/C#* *D7* *G7/B*

- pa - ren - cia. De tu que - ri - da pres - en - cia, Co - man-

- pa - ren - cia. De tu que - ri - da pres - en - cia, Co - man-

7 *C7* *F9* *F#m7(b5)* *B7*

- dan - te, Che Gue - va - ra

- dan - te, Che Gue - va - ra

- dan - te, Che Gue - va - ra

Perfidia

English lyrics: Milton Leeds

Alberto Dominguez

Mu - jer, si pue - des tu con Dios hab - lar. Pre - gun - tale si yo al -
To you, my heart cries out "Per - fi - di - a." For I found you, the

Mu - jer, si pue - des tu con Dios hab - lar. Pre - gun - tale si yo al -
To you, my heart cries out "Per - fi - di - a." For I found you, the

Mu - jer, si pue - des tu con Dios hab - lar. Pre - gun - tale si yo al -
To you, my heart cries out "Per - fi - di - a." For I found you, the

♩ = 90

5

- gu - na vez te he de - ja - do de a - dor - ar. doo
love of my life, in some - bod - y el - se's arms. doo

- gu - na vez te he de - ja - do de a - dor - ar. doo
love of my life, in some - bod - y el - se's arms. doo

- gu - na vez te he de - ja - do de a - dor - ar. Y al mar
love of my life, in some - bod - y el - se's arms. Your eyes

10

doo doo doo doo doo doo doo doo doo
 doo doo doo doo doo doo doo doo doo

es - pe - jo de mi co - ra - zon.
are ech - o - ing "Per - fi - di - a."

Las ve - ces que me ha
For - get - ful of the

13

doo doo doo doo doo doo doo doo He bus-
 doo doo doo doo doo doo doo doo With a
 doo doo doo doo doo doo doo doo He bus-
 doo doo doo doo doo doo doo doo With a

vis - to llo - rar la per - fid - ia de tu a - mor.
pro - mise of love, you're shar - ing a - noth - er's charms.

17

- ca - do por do - quier - a que yo voy Y no te pue - do hal - lar.
 sad la - ment my dreams are fa - ded like a bro - ken mel - o - dy.
 - ca - do por do - quier - a que yo voy Y no te pue - do hal - lar.
 sad la - ment my dreams are fa - ded like a bro - ken mel - o - dy.

20

doo doo doo
doo doo doo

Par - a que quie-ro tus bes - os si tus la-bios, no me quier-en ya be - sar.
While the gods of love look down, and laugh, at what ro-man-tic fools we mor-tals be.

24

doo Y tu quien sa - be por don - de an - daras. Quien sa - be que a - ven-
doo And now, I find my love was not for you. And so I take it

doo Y tu quien sa - be por don - de an - daras. Quien sa - be que a - ven-
doo And now, I find my love was not for you. And so I take it

Y tu quien sa - be por don - de an - daras. Quien sa - be que a - ven-
And now, I find my love was not for you. And so I take it

29

- tur - a ten-dras. Que le-jos es - tas de mi.
back with a sigh. Per-fid-i - ous one, good-bye.

- tur - a ten-dras. Que le-jos es - tas de mi.
back with a sigh. Per-fid-i - ous one, good-bye.

- tur - a ten-dras. Que le-jos es - tas de mi.
back with a sigh. Per-fid-i - ous one, good-bye.

Pintate Los Labios Maria

Arr: Peter Dent, 2008 rev. 2018

Ramon Castro Herrera

$\text{♩} = 180$
Chorus

Pin-ta - te los la - bios Ma - ri - a. Pin-ta - te.

Pin-ta - te los la - bios Ma - ri - a. Pin-ta - te.

Pin-ta - te los la - bios Ma - ri - a. Pin-ta - te.

Poinciana

Buddy Bernier arr. Peter Dent 2018

Nat Simon

8

Blow tro-pic wind Sing a song through the trees. Trees sigh to

8

Blow tro-pic wind Sing a song through the trees. Trees sigh to

8

Blow tro-pic wind Sing a song through the trees. Trees sigh to

19

Fine

me... Soon my love I will see. Poin - ci - a - na,

me... Soon my love I will see. Poin - ci - a - na,

me... Soon my love I will see. Poin - ci - a - na,

26

Your branch - es speak to me of love. Pale moon

Your branch - es speak to me of love. Pale moon

Your branch - es speak to me of love. Pale moon

30

is cast - ing shad - ows from a - bove. Poin - ci - a - na,
 is cast - ing shad - ows from a - bove. Poin - ci - a - na,
 is cast - ing shad - ows from a - bove. Poin - ci - a - na,

34

Some - how I feel the jun - gle heat In me,
 Some - how I feel the jun - gle heat In me,
 Some - how I feel the jun - gle heat In me,

38

there grows a rhyth-mic, sav-age beat. Ooo
 there grows a rhyth-mic, sav-age beat. Love is ev-ery-where, its
 there grows a rhyth-mic, sav-age beat. Ooo

42

Ooo Ooo
 ma-gic per-fume fills the air. To and fro, you sway, my
 Ooo Ooo

46

Ooo Poin - ci - a - na,
heart's in time, I've learned to care. Poin - ci - a - na,
Ooo Poin - ci - a - na,

50

From now un - til the dawn - ing day, I'll learn
From now un - til the dawn - ing day, I'll learn
From now un - til the dawn - ing day, I'll learn

54

D.S. al Fine

to love for-ev-er come what may.
to love for-ev-er come what may.
to love for-ev-er come what may.

Quiéreme Mucho

arr: P. Dent, 2009 rev 2023

Gonzalo Roig & Augustin Rodriguez

Quiér-e-me much-o Dul-ce a-mor mí-o Qué am-an-te siem-pre Te

Quiér-e-me much-o Dul-ce a-mor mí-o Qué am-an-te siem-pre Te

Quiér-e-me much-o Dul-ce a-mor mí-o Qué am-an-te siem-pre Te

Detailed description: This system contains the first six measures of the song. It features a vocal line and a piano accompaniment. The piano part consists of two staves (treble and bass clef) with a 3/4 time signature and a key signature of two flats (B-flat and E-flat). The melody is characterized by triplet rhythms in the vocal line and piano accompaniment. The lyrics are: 'Quiér-e-me much-o Dul-ce a-mor mí-o Qué am-an-te siem-pre Te'.

a-do-ra-ré Yo con tus be-sos Y tus car-i-cias Mis su-fri-mien-tos A-

a-do-ra-ré Yo con tus be-sos Y tus car-i-cias Mis su-fri-mien-tos A-

a-do-ra-ré Yo con tus be-sos Y tus car-i-cias Mis su-fri-mien-tos A-

Detailed description: This system contains measures 7 through 12. The musical notation continues with the same instrumental texture. The lyrics are: 'a-do-ra-ré Yo con tus be-sos Y tus car-i-cias Mis su-fri-mien-tos A-'. The piano accompaniment features a steady bass line and a treble line with chords and moving lines.

ca-lla-ré Cuan-do se qui-ere de ver-as. Co-mo te

Yours till the stars lose their glo-ry. Yours till the

ca-lla-ré Cuan-do se qui-ere de ver-as. Co-mo te

Yours till the stars lose their glo-ry. Yours till the

ca-lla-ré Cuan-do se qui-ere de ver-as. Co-mo te

Yours till the stars lose their glo-ry. Yours till the

In tempo

Detailed description: This system contains measures 15 through 20. It begins with the tempo marking 'In tempo'. The lyrics are: 'ca-lla-ré Cuan-do se qui-ere de ver-as. Co-mo te Yours till the stars lose their glo-ry. Yours till the'. The piano accompaniment continues with the same instrumental texture.

23

quier-o yo a ti. Es im-pos - i - ble mi cie-lo tan se - pa-
 birds fail to sing. Yours to the end of life's sto-ry, this pledge to

quier-o yo a ti. Es im-pos - i - ble mi cie-lo tan se - pa-
 birds fail to sing. Yours to the end of life's sto-ry, this pledge to

quier-o yo a ti. Es im-pos - i - ble mi cie-lo tan se - pa-
 birds fail to sing. Yours to the end of life's sto-ry, this pledge to

30

- ra - dos vi - vir. Cuan-do se qui-ere de ver-as.
 you dear, I bring. Yours in the grey of De cem-ber,

- ra - dos vi - vir. Cuan-do se qui-ere de ver-as.
 you dear, I bring. Yours in the grey of De cem-ber,

- ra - dos vi - vir. Cuan-do se qui-ere de ver-as.
 you dear, I bring. Yours in the grey of De cem-ber,

38

Co - mo te quier-o yo a ti. Es im-pos - i - ble mi
 here or on far dis-tant shores. I've ne-ver loved a - ny-

Co - mo te quier-o yo a ti. Es im-pos - i - ble mi
 here or on far dis-tant shores. I've ne-ver loved a - ny-

Co - mo te quier-o yo a ti. Es im-pos - i - ble mi
 here or on far dis-tant shores. I've ne-ver loved a - ny-

44

cie - lo tan se - pa - ra - dos vi - vir. Tan se - pa - ra - dos - vi -
 - one, the way I love you. How could I? When I was born to be just

cie - lo tan se - pa - ra - dos vi - vir. Tan se - pa - ra - dos - vi -
 - one The way I love you. How could I? When I was born to be just

cie - lo tan se - pa - ra - dos vi - vir. Tan se - pa - ra - dos - vi -
 - one The way I love you. How could I? When I was born to be just

50

- vir.
 yours.

- vir.
 yours.

- vir.
 yours.

Quien Sera (Sway)

Eng. N. Gimbel arr: Peter Dent 2018

Luis Demetrio & Pablo Beltran Ruiz.

quiere a mi? Quien se - rá? Quien se - rá?
start to play Dance with me, make me sway.

quiere a mi? Quien se - rá? Quien se - rá?
start to play Dance with me, make me sway.

Quien se - rá el que me quiere a mi? Quien se - rá? Quien se - rá?
When ma - rim - ba rhy - thms start to play Dance with me, make me sway.

5

de su a - mor? Quien se - rá? Quien se - rá?
hugs the shore Hold me close, sway me more.

de su a - mor? Quien se - rá? Quien se - rá?
hugs the shore Hold me close, sway me more.

Quien se - rá el que me de su a - mor? Quien se - rá? Quien se - rá?
Like a la - zy oc - ean hugs the shore Hold me close, sway me more.

9

en - con - trar Yo no se, yo no se.
in the breeze Bend with me, sway with ease.

en - con - trar Yo no se, yo no se.
in the breeze Bend with me, sway with ease.

Yo no se si la pod - ré en - con - trar Yo no se, yo no se.
Like a flo - wer ben - ding in the breeze Bend with me, sway with ease.

13

a quer - er Yo no se, yo no se.
way with me Stay with me, sway with me.

a quer - er Yo no se, yo no se.
way with me. Stay with me, sway with me.

Yo no se si vol - ver é a quer - er Yo no se, yo no se.
When we dance you have a way with me Stay with me, sway with me.

17

Eh que - ri - do vol - ver a vi - vir. La pa - sión y el ca - lor de o - tro a - mor.
O - ther dan - cers may be on the floor Dear, but my eyes will see on - ly you.

Eh que - ri - do vol - ver a vi - vir. La pa - sión y el ca - lor de o - tro a - mor.
O - ther dan - cers may be on the floor Dear, but my eyes will see on - ly you.

Eh que - ri - do vol - ver a vi - vir. La pa - sión y el ca - lor de o - tro a - mor.
O - ther dan - cers may be on the floor Dear, but my eyes will see on - ly you.

21

O - tro a - mor que me hi - cie - ra sen - tir. Que me hi - cie - ra fe - liz co - mo ayer lo
On - ly you have the ma - gic tech - nique. When we sway I go weak. Dah dah dah dah

O - tro a - mor que me hi - cie - ra sen - tir. Que me hi - cie - ra fe - liz co - mo ayer lo
On - ly you have the ma - gic tech - nique. When we sway I go weak. Dah dah dah dah

O - tro a - mor que me hi - cie - ra sen - tir. Que me hi - cie - ra fe - liz co - mo ayer lo
On - ly you have the ma - gic tech - nique. When we sway I go weak. Dah dah dah dah

25



fui.
dah

quiere a mi? Quien se - rá? Quien se - rá?
vi - o - lins Long be - fore it be - gins.



fui.
dah

quiere a mi? Quien se - rá? Quien se - rá?
vi - o - lins Long be - fore it be - gins.



fui. Quien se - rá el que me quiere a mi? Quien se - rá? Quien se - rá?
dah I can hear the sounds of vi - o - lins Long be - fore it be - gins.

29



de su a - mor? Quien se - rá? Quien se - rá?
You know how. Sway me smooth, sway me now.



de su a - mor? Quien se - rá? Quien se - rá?
you know how. Sway me smooth, sway me now.



Quien se - rá el que me de su a - mor? Quien se - rá? Quien se - rá?
Make me thrill as on - ly you know how. Sway me smooth, sway me now.

Qui Sas

Oswaldo Farres

Dum dum dum, Dum dum dum, Dum dum dum, Dum dum dum,

5

Siem-pre que te pre-gun - to Que cuan - do co-mo y don - de Tu
Siem-pre que te pre-gun - to Que cuan - do co-mo y don - de Tu
Dum Dum dum dum, Dum dum dum, Dum dum dum,

9

siem - pre me res - pon - des Qui - zas, qui-zas, qui - zas. Y a-si pa-san los
siem - pre me res - pon - des Qui - zas, qui-zas, qui - zas. Y a-si pa-san los
Dum dum dum, Dum dum. Qui - zas, qui-zas, qui - zas

14

di - as Y yo des - es - per - an - do Y tu, tu con - tes-
di - as Y yo des - es - per - an - do Y tu, tu con - tes-
Dum dum dum, Dum dum dum, Dum dum dum, Dum dum dum,

18

- tan - do Qui - zas, qui-zas, qui - zas. Es-tas per-di-en-do el tiem-po

- tan - do Qui - zas, qui-zas, qui - zas. Es-tas per-di-en-do el tiem-po

Dum dum. Qui - zas, qui-zas, qui - zas. Es-tas per-di-en-do el tiem-po

23

Pen-san-do, pen-san-do. Por lo que mas tu quier-as Has-ta cuan-do, has-ta

Pen-san-do, pen-san-do. Por lo que mas tu quier-as Has-ta cuan-do, has-ta

Pen-san-do, pen-san-do. Por lo que mas tu quier-as Has-ta cuan-do, has-ta

28

cuan-do. Y a-si pa-san los di - as Y yo des - es - per - an - do Y

cuan-do. Y a-si pa-san los di - as Y yo des - es - per - an - do Y

cuan-do. Dum dum dum, Dum dum dum, Dum dum dum,

33

tu, tu con-tes - tan - do Qui-zas, qui-zas, qui-zas.

tu, tu con-tes - tan - do Qui-zas, qui-zas, qui-zas.

Dum dum dum, Dum dum. Qui-zas, qui-zas, qui-zas.

Red River Valley

arr: Peter Dent 2018

Spanish Lyrics: Juárez Domínguez

Soprano

Ooo - - - Ooo - - - Ooo - - - Ooo Ooo Ooo

Alto

Ooo - - - Ooo - - - Ooo - - - Ooo Ooo Ooo

Bass

Ooo - - - Ooo Ooo - - - Ooo Ooo Ooo

17

Sién-ta-te un mo-men-to jun-to a mí, Por fa-vor aún no di-gas ad-iós, Y re-

Sién-ta-te un mo-men-to jun-to a mí, Por fa-vor aún no di-gas ad-iós, Y re-

Sién-ta-te un mo-men-to jun-to a mí, Por fa-vor aún no di-gas ad-iós, Y re-

26

- cuer-da en el Red Ri-ver Val-ley A un va-que-ro que siem-pre te a - mó.

- cuer-da en el Red Ri-ver Val-ley A un va-que-ro que siem-pre te a - mó.

- cuer-da en el Red Ri-ver Val-ley A un va-que-ro que siem-pre te a - mó.