

Jaci Velásquez

LLEGAR A TI

Según la grabación de
Jaci Velásquez en cassette de
Myrrh #037628321248,
CD #037628321224

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Dm A

Dm C/D Bb/D

mf

Bb *mf* C Am Dm

1. Me ha - ce bien a - mar - te y dar - te to - da mi vi - da.
 2. Cuan - do es - toy con - ti - go na - da na - da me in - te - re - sa.

Bb C Am Dm

Me ha - ce bien a - mar - te y dar - te to - da mi vi - da.
 Cuan - do es - toy con - ti - go na - da na - da me in - te - re - sa.

B \flat C Am Dm

Por - que yo he na - ci - do pa - ra a - do - rar - te.
 Por - que tú er - es to - da mi vi - da en - te - ra.

B \flat C Am Dm

Por - que yo he na - ci - do pa - ra a - do - rar - te.
 Por - que tú er - es to - da mi vi - da en - te - ra.

B \flat C Am Dm

De tu ma - no quie - ro an - dar to - dos mis ca - mi - nos.

B \flat C Am Dm

De tu ma - no quie - ro an - dar to - dos mis ca - mi - nos.

B \flat C Am Dm

Por - que es - toy se - gu - ra que tú er - es mi des - ti - no.

B \flat C Am Dm

Por - que es - toy se - gu - ra que tú er - es mi des - ti - no.

B \flat Gm Asus A

Y que nun - ca me a - ban - do - na - rás. —

S Dm *f* B \flat /A A

Con tu a - mor yo ten - go po - der y na - da me pue - de ven - cer.

Dm Bb/A A

Con tu a - mor yo sien - to la paz que en el mun - do na - da me da.

The first system of music features a vocal line in a treble clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature has one flat (Bb). The time signature is 3/4. The vocal line consists of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chord changes are indicated above the vocal line: Dm, Bb/A, and A.

Dm Bb/A A

Con tu a - mor no pue - do per - der por - que ten - go en ti tan - ta fe.

The second system of music continues the vocal line and piano accompaniment. The structure and notation are consistent with the first system. Chord changes are indicated above the vocal line: Dm, Bb/A, and A.

Dm Bb/A A

Con tu a - mor yo pue - do al - can - zar lo que me pro - pon - go so - ñar.

The third system of music continues the vocal line and piano accompaniment. The structure and notation are consistent with the previous systems. Chord changes are indicated above the vocal line: Dm, Bb/A, and A.

Bb C Am Dm

mf Con tu a - mor,— con tu a - mor,—

The fourth system of music features a vocal line in a treble clef and a piano accompaniment in a grand staff. The key signature has two flats (Bb). The time signature is 3/4. The vocal line consists of quarter and eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chord changes are indicated above the vocal line: Bb, C, Am, and Dm. The dynamic marking *mf* (mezzo-forte) is present at the beginning of the system.

B \flat C Am Dm

con tu a - mor, — con tu a - mor. —

B \flat C Am Dm

Con tu a - mor, — con tu a - mor, —

B \flat Gm 3ra vez al CODA \oplus 1. Asus A

con tu a - mor. —

2. Asus A

Musical notation system 1. Treble clef: *Dm* *f* [melody] | *A* [melody]. Bass clef: [bass line].

Musical notation system 2. Treble clef: *Dm* [melody] | *A* [melody]. Bass clef: [bass line].

Musical notation system 3. Treble clef: *Dm* [melody] | *A* [melody]. Bass clef: [bass line].

Musical notation system 4. Treble clef: *Dm* [melody] | *A* [melody] *D.S. al CODA* % [melody]. Bass clef: [bass line].

♩ CODA *Asus*

A

Dm *mf* *sing 3rd time only*

Con tu a-mor tu a - mor.

Bb/A

A

Dm

Con tu a-mor tu a - mor. Con tu a - mor tu a - mor.

1.2.

Bb/A

A

3.

Bb/A

A

Con tu a-mor tu a - mor.

Dm *f*

Bb/A

A

Con tu a - mor yo ten - go po - der.

Dm B \flat /A A

Con tu a - mor yo sien - to la paz.

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a Dm chord and contains the lyrics 'Con tu a - mor yo sien - to la paz.' The piano accompaniment consists of a steady bass line and a treble line with eighth-note patterns. Chord changes to B \flat /A and A are indicated above the vocal staff.

Dm B \flat /A A

Con tu a - mor no pue - do per - der.

The second system continues the piece with the lyrics 'Con tu a - mor no pue - do per - der.' The musical structure remains consistent with the first system, featuring a vocal line and piano accompaniment. Chord changes to B \flat /A and A are indicated above the vocal staff.

Dm B \flat /A A

Con tu a - mor yo pue - do al - can - zar.

Repite libremente

The third system contains the lyrics 'Con tu a - mor yo pue - do al - can - zar.' A box labeled 'Repite libremente' (Repeat at will) is placed above the piano accompaniment in the second measure of this system. Chord changes to B \flat /A and A are indicated above the vocal staff.

Final opcional

B \flat /A A Dm

The final section is labeled 'Final opcional' and consists of two measures. The first measure has a B \flat /A chord, and the second measure has a Dm chord. The piano accompaniment features a final cadence with a double bar line and repeat dots.

Llegar A Ti

Letra y Música por
T. TORRES, A. TALAMANTEZ,
A. GRULLON y D. HERNANDEZ

Con expresión ♩ = 72

Musical notation for the first system, featuring a treble and bass clef with a mezzo-forte (*mf*) dynamic marking.

Musical notation for the second system, continuing the piano accompaniment.



C *mp* G/B Am Fmaj7 G

1. A - si — co - mo llu - via en el — de - sier - to es - tás — a - quí —
2. Hoy sé — que a tu la - do has - ta el — fi - nal — yo lle - ga - ré. —

Musical notation for the third system, including the vocal line and piano accompaniment with a mezzo-piano (*mp*) dynamic marking.

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C G/B Am

en mí, Lo sé. Lo sé.

F Am Dm C/E

2da vez al CODA ⊕

sin ti, he vi - vi - do tan - to tiem - po sin sen - tir. Por ti na - cen ver - sos nue - vos ca - da a - ma - ne - cer.

F C G/B

mf

Vuel - vo a na - cer a vi - vir. Se des -

Am G C G/B Am

pier - tan mil co - lo - res en mi ser, por ti.

G/B F C/E

Qui - sie - ra lle - gar — has - ta — tu la - do. Sen - tir que me lle -

F C/E F C/E *f* Y — vo -

- vas de — la ma - no. Qui - sie - ra per - der — me en tu — mi - ra - da.

Am7 G F C/E

lar. Y — so -

Sen - tir que tu a - mor — de - tie - ne el tiem - po.

Am7 G F Y — vo -

ñar. Lle - gar — a ti, lle - gar — a ti.

Am7
lar.

G

F

C/E

Y so -

Co - mo pa - lo - mas en el cie - lo.

F

G/F

F

D.S. al CODA %

ñar.

⊕ CODA

F

f

G/B

Mi ins - pi - ra - ción.

Mi voz

e - res

Am

G/B

C

G/B

Am

tú la fuer - za que me ha - ce cre - er, mi fe.

G/B F C/E

Qui - sie - ra lle - gar — has - ta — tu la - do. Sen - tir que me lle -

F C/E F C/E Y — vo -

- vas de — la ma - no. Qui - sie - ra per - der — me en tu — mi - ra - da.

Am7 G F C/E

lar. — Y — so -

Sen - tir que tu a - mor — de - tie - ne el tiem - po.

Am7 G F

ñar. — Y — vo -

Lle - gar — a ti, lle - gar — a ti.

Am7 G F C/E

lar. _____ Y _____ so -

Co-mo pa - lo - mas en el cie - lo.

F G Am

ñar. _____

F Am

F Am

F C/E F Gsus

mf F2(no3) C/E

Qui - sie - ra lle - gar — has - ta — tu la - do. Sen - tir que me lle -

F2(no3) C/E F2 G

- vas de — la ma - no. Qui - sie - ra per - der - me en tu — mi - ra - da. Y — vo -

Am7 G F C/E

lar. *ad lib.* Y — so -

Sen - tir que tu a - mor — de - tie - ne el tiem - po.

Am7 G F Y vo -

ñar. _____

Lle - gar a ti, lle - gar a ti.

This system contains the first two lines of the musical score. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs). The lyrics 'ñar.' are written above the first measure, and 'Lle - gar a ti, lle - gar a ti.' are written below the vocal line. Chord symbols Am7, G, and F are placed above the piano accompaniment staves.

Am7 G F C/E Y so -

lar. _____

Co - mo pa - lo - mas en el cie - lo.

This system contains the next two lines of the musical score. The vocal line continues with the lyrics 'lar.' and 'Co - mo pa - lo - mas en el cie - lo.'. The piano accompaniment continues with the same accompaniment pattern. Chord symbols Am7, G, F, and C/E are placed above the piano accompaniment staves.

F G Am7 G

ñar. _____

Lle - gar a ti, oh, lle - gar -

This system contains the third and fourth lines of the musical score. The vocal line has the lyrics 'ñar.', 'Lle - gar a ti, oh, lle - gar -'. The piano accompaniment continues. Chord symbols F, G, Am7, and G are placed above the piano accompaniment staves.

F C/E Am7 G

_____ a ti, lle - gar a ti.

This system contains the final two lines of the musical score. The vocal line has the lyrics '_____ a ti, lle - gar a ti.'. The piano accompaniment concludes with a final chord. Chord symbols F, C/E, Am7, and G are placed above the piano accompaniment staves.

F Y — vo — Am7 lar. G

Yo quie-ro vo-lar—

F C/E Y — so — F ñar. G/F F

con - ti - go.

mf

Oh. Lle - gar — a ti. —

mf

libre Am7

Oh, — oh, — oh. — Lle - gar — a ti. —

Un Lugar Celestial

Letra y Música por
**MARK HEIMERMANN, REGIE HAMM,
 BOB FARRELL y DAVID VELASQUEZ**
Traducción por Luis Gomez Escolar

Con sabor latino ♩ = 88

The musical score is written for piano in G major (one sharp) and 4/4 time. It begins with a piano introduction marked *mf*. The tempo is indicated as ♩ = 88. The score is divided into three systems of music. The first system features chords Em and Am7. The second system features chords D, Bsus, and B. The third system features chords D/E and Em. The bass line consists of a steady eighth-note accompaniment throughout.

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mf Em(maj7) Em7 A7

1. Ha - blan - do del a - mor del mun - do y del do - lor
 2. Ha - blar - te sin men - tir pen - sar - te sin fin - gir

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line begins with a rest followed by a series of eighth notes. The piano accompaniment consists of chords and moving lines in both hands. The dynamic marking is *mf*. The system is divided into four measures with chord changes: Em(maj7), Em7, and A7.

Am7 B Em B

yo mi - ro al cie - lo y pien - so en ti.
 sa - ber que tú e - res mi Dios.

The second system continues the musical score. The vocal line has a rest in the first measure followed by eighth notes. The piano accompaniment continues with chords and moving lines. The dynamic marking is *mf*. The system is divided into four measures with chord changes: Am7, B, Em, and B.

Em Em(maj7) Em7 A7

Se - gu - ro que tú es - tás for - man - do des - de a - llá
 Se - guir - te a don - de vas es - tar don - de tú es - tás

The third system continues the musical score. The vocal line has a rest in the first measure followed by eighth notes. The piano accompaniment continues with chords and moving lines. The dynamic marking is *mf*. The system is divided into four measures with chord changes: Em, Em(maj7), Em7, and A7.

Am7 B Em

un mun - do nue - vo pa - ra mí. —
vi - vir — tan só - lo por — tu a - mor. —

Cmaj7 D D/E E

Sue - ño un — ca - ri - ño lim - pio y na - tu - ral
Es - toy — pen - sa - da só - lo pa - ra — ti

Cmaj7 D Am

un cie - lo a - bier - to pa - ra la ver - dad —
des - de el — mo - men - to mis - mo que na - cí —

Em Am7

ce - les - tial jus - to lo -

D Bsus B

que ne - ce - si - to pa - ra ser fe - liz. Un lu -

Em2 Em

gar - ce - les - tial.

1. Em7 Em

2. Em7 Em Cmaj7 *mf* D D/E E

ce - les - tial. Ooo

Hablado: Tus ojos me llaman...

Cmaj7 D Am desde el mar de las nubes . . .

Ooo

Cmaj7 D D/E E Cmaj7 tu beso es libertad . . .

Ooo Ooo

Baug B f Em y es mi verdad. Un lu - gar ce - les - tial

Ooo

Am7 D nues - tro cie - lo pe - que - ñi - to

Bsus B Em

so - bre - na - tu - ral. — Un lu - gar — ce - les - tial.

Am7 D

jus - to lo — que ne - ce - si - to

1. Bsus B 2. Bsus B

pa - ra ser — fe - liz. — Un lu - gar — pa - ra ser — fe - liz. — Un lu -

Em2 Em D/E Em

gar — ce - les - tial.

Solo Tú

Letra y Música por
RUDY PEREZ

Moderado $\text{♩} = 60$

E2

E2/D#

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It begins with a whole rest followed by a quarter note G4, then a quarter note A4, and a half note B4. The lower staff is in bass clef with the same key signature and time signature, starting with a whole rest followed by a half note G2. The dynamic marking *mf* is placed below the first measure. Above the first measure is the chord symbol E2, and above the second measure is E2/D#.

C#m7(4)

C#m7(4)/D#

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It begins with a whole rest followed by a quarter note G4, then a quarter note A4, and a half note B4. The lower staff is in bass clef with the same key signature and time signature, starting with a whole rest followed by a half note G2. Above the first measure is the chord symbol C#m7(4), and above the second measure is C#m7(4)/D#.

E2

E2/D#

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It begins with a whole rest followed by a quarter note G4, then a quarter note A4, and a half note B4. The lower staff is in bass clef with the same key signature and time signature, starting with a whole rest followed by a half note G2. Above the first measure is the chord symbol E2, and above the second measure is E2/D#.

C#m7(4)

C#m7(4)/D#

E

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It begins with a whole rest followed by a quarter note G4, then a quarter note A4, and a half note B4. The lower staff is in bass clef with the same key signature and time signature, starting with a whole rest followed by a half note G2. Above the first measure is the chord symbol C#m7(4), above the second measure is C#m7(4)/D#, and above the third measure is E. The system concludes with a double bar line and a final chord symbol E.

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E2 *mf* E2/D#

1. Cuan - do rí - es cuan - do llo - ras

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#). The tempo/mood is marked *mf*. The first measure is marked with a fermata and a dynamic marking. The lyrics are "1. Cuan - do rí - es cuan - do llo - ras".

C#m7(4) C#m7(4)/B A

cuan - do ca - llas o al ha - blar ca - da ges - to me

The second system continues the vocal line and piano accompaniment. The key signature remains three sharps. The lyrics are "cuan - do ca - llas o al ha - blar ca - da ges - to me". The piano accompaniment includes chords marked C#m7(4), C#m7(4)/B, and A.

E/G# F#m7

— pro - vo - ca a - mar - te más.

The third system continues the vocal line and piano accompaniment. The key signature remains three sharps. The lyrics are "— pro - vo - ca a - mar - te más.". The piano accompaniment includes chords marked E/G# and F#m7.

E2 E2/D#

2. E - res mi pun - to de de par mi - ti - ra - da
3. — En la paz de tu mi - ra - da

The fourth system continues the vocal line and piano accompaniment. The key signature remains three sharps. The lyrics are "2. E - res mi pun - to de de par mi - ti - ra - da" and "3. — En la paz de tu mi - ra - da". The piano accompaniment includes chords marked E2 and E2/D#.

C#m7(4)

C#m7(4)/B

mi prin - ci - pio y mi - fi - nal
ha - llo mi es - ta - bi - li - dad

A

E/G#

e - res el cen - tro y de mi vi - da mi
en tus bra - zos y en tu al - ma mi

F#m7

(B)

B

(A/B)

gue se - rray mi paz.
se - gu - ri - dad

cues: 2da vez

C#m/F#

F#m

(D)

G/C

Dsus

Só - lo tú co - no - ces mis sen - ti - mien -

cues: 2da vez

- tos de ver - dad. Si yo pu - die -

cresc. *cresc.* G C/D

- ra vo - lar has - ta el cie - lo en mis bra -

f *f* G Bm7

- zos te lle - va - rí - a por - que

f Am7

lle - nas a día - rio mi vi - da dei - lu - sión

f C/D D

C/G G G/F#

y de a - le - grí - a. Por - que

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "y de a - le - grí - a. Por - que". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. Chord symbols C/G, G, and G/F# are placed above the vocal line. The piano part includes chords and a bass line with a few notes.

Em Em/D

só - lo tú me com - pren - des por - que tu a -

The second system continues the vocal line with lyrics "só - lo tú me com - pren - des por - que tu a -". The piano accompaniment continues with chords and a bass line. Chord symbols Em and Em/D are placed above the vocal line.

C#m7(b5) Am7(b5)/C

mor cam - bió mi men - te

The third system features the vocal line with lyrics "mor cam - bió mi men - te". The piano accompaniment includes chords and a bass line. Chord symbols C#m7(b5) and Am7(b5)/C are placed above the vocal line. A fermata is present over the final note of the vocal line.

mf Am7

si me pi - die - ras el mun - do en - te -

The fourth system features the vocal line with lyrics "si me pi - die - ras el mun - do en - te -". The piano accompaniment includes chords and a bass line. Chord symbols mf and Am7 are placed above the vocal line. A fermata is present over the final note of the vocal line.

1.

Bm/D

G

- ro te lo da - rí - a.

2.

G

Ab/Bb

- a.

Eb

Eb/D

Cm7

f solo de guitarra

Cm7/Bb

Ab

Eb/G

Fm7 Db2(no3) Bbm7(4) F2/A Csus Gsus G/A

cresc.

ff A

Si yo pu - die - ra vo - lar — has - ta el cie -

ff

C#m7 Bm7

- lo en mis bra - zos te lle - va - rí -

a por - que lle - nas a dia - rio mi vi -

D/E E D/A A

- da dei - lu - sión y de a - le - grí -

A/G# F#m

a. Só - lo tú me com - pren -

F#m/E *decresc.* D#m7(b5)

- des y tu a - mor cam - bió mi

decresc.

Bm7(b5)/D *mf*

men - te si me pi -

(h)

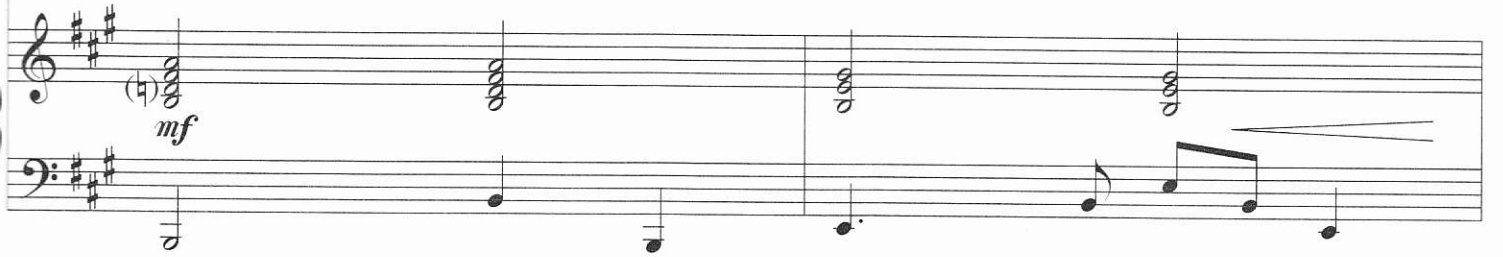
Bm7

E



die - ras el mun - do en - te - ro te lo - da - rí -

mf

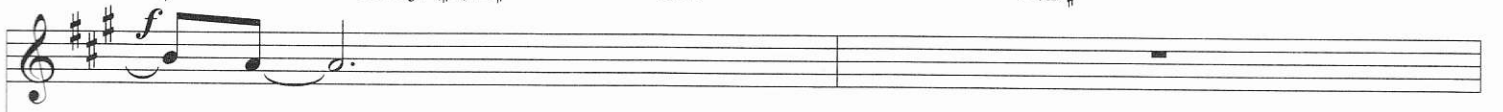


F#m

Amaj7(#5)/E#

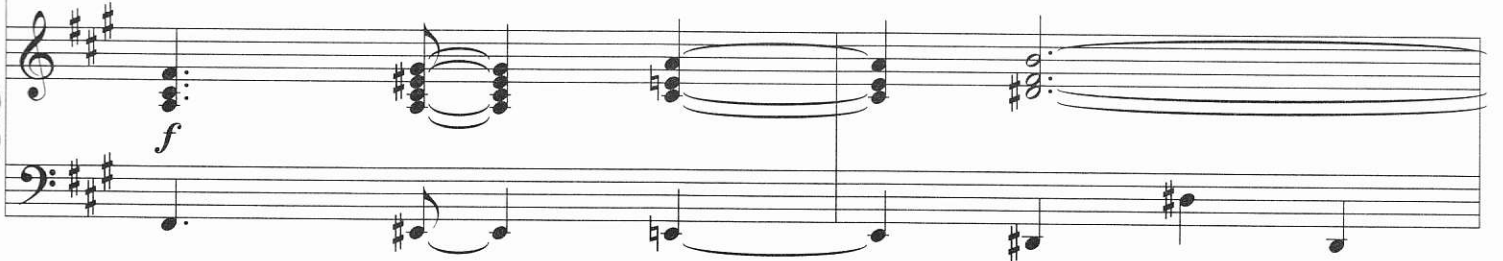
A/E

B/D#



- a. _____

f



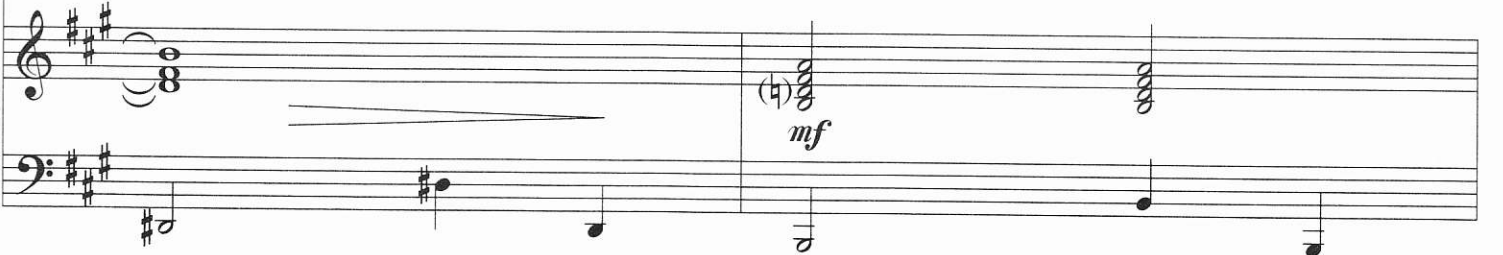
mf

Bm7



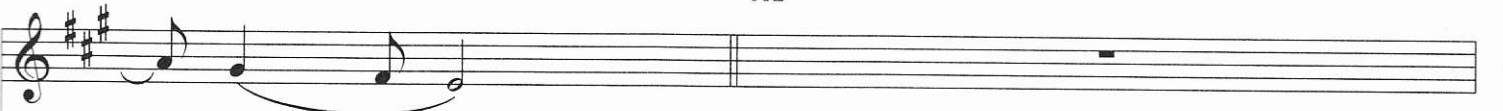
Si me pi - die - ras el mun - do en - te -

mf



E

A2



- ro _____



A2/G# F#m7(4)

te lo da - ri - a.

F#m7(4)/E D A/C# rit. D2(no3)

Ooo

F#m9 *ad lib.*

mp

1.2. 3.

Manantial De Caricias

Letra y Música por
RUDY PEREZ, MARIO PATIÑO
y **GUSTAVO ARENAS**

Alegre ♩ = 100

N.C.

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F C Dm Am

Bb F G7 C

F Eb/F F Eb/F F

mf Eb

1. Hoy gra - bé tu nom - bre en mi co - ra - zón
2. Hoy pon - dré en tus ma - nos mi por - ve - nir

mf

Bb Csus C

di - bu - jé tu i - ma - gen en mi in - te - rior
yo sé que a tu la - do se - ré fe - liz

F

Eb

un jar - dín sem - bré pa - ra nues - tro a - mor
col - ga - ré a tu cue - llo mi vo - lun - tad

Bb

Csus

C

don - de tú se - rás mi ú - ni - ca raz - ón.
y se - ré la mues - tra de tu bon - dad.

Bb

C

Trai - go pri - ma - ve - ras pa - ra es - tre - nar
Trai - go pri - ma - ve - ras pa - ra es - tre - nar

Bb

Csus

f

y u - na vi - da pa - ra po - der - te a - mar y ten - go.
y u - na vi - da pa - ra po - der - te a - mar y ten - go.

F C Dm Am

Ma-nan - tial — de ca - ri - cias un — re - man - so de paz un —

Bb F G7 C

— pe - da - zo de cie - lo u - na es - tre - lla fu - gaz. Te —

F C Dm Am

— re - ga - lo un po - e - ma que — te ins - pi - re so - ñar un —

Bb F G7 C

— vol - cán — de te quie - ros que — no ol - vi - des ja - más. Te —

B \flat F Dm7

quie - ro, te quie - ro y por ti yo me mue - ro. Te

B \flat Bdim Csus C

quie - ro. te quie - ro a - mar. Oh, no. Te

B \flat F Dm7

quie - ro, te quie - ro y por ti yo me mue - ro. Te

B \flat Bdim Csus C

quie - ro, te quie - ro a - mar.

1.

2.
Csus C F Eb

This system contains the first two measures of the piece. The guitar part is shown in a single staff with a treble clef and a key signature of one flat. The first measure is marked with a '2.' and a 'Csus' chord. The second measure is marked with 'C', the third with 'F', and the fourth with 'Eb'. The piano accompaniment consists of a treble and bass staff. The treble staff features a rhythmic pattern of eighth and sixteenth notes, while the bass staff provides a simple harmonic accompaniment with quarter notes.

Bb C F Eb

This system contains the next two measures. The guitar part continues with chords Bb, C, F, and Eb. The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

Bb C

This system contains the next two measures. The guitar part continues with chords Bb and C. The piano accompaniment continues with the same rhythmic and harmonic structure.

F C Dm Am

Ma - nan - tial — de ca - ri - cias un — re - man - so de paz un —

This system contains the final two measures of the piece. The guitar part continues with chords F, C, Dm, and Am. The piano accompaniment continues with the same rhythmic and harmonic structure. The lyrics are written below the guitar staff: "Ma - nan - tial — de ca - ri - cias un — re - man - so de paz un —".

B \flat F G7 C

— pe - da - zo de cie - lo u - na es - tre - lla fu - gaz. Te—

F C Dm Am

— re - ga - lo un po - e - ma que — te ins - pi - re so - ñar un—

B \flat F G7 C

— vol - cán — de te quie - ros que — no ol - vi - des ja - más.

Repite libremente

Final opcional
G7 C N.C. F

— no ol - vi - des ja - más.

De Creer En Ti

(On My Knees)

Letra y Música por
DAVID MULLEN,
NICOLE COLEMAN-MULLEN
y MICHAEL OCHS
Traducción por Rudy Perez

Con mucha emoción ♩ = 92

Amaj7 F#m9

mp

E/D D A/E D/E *ten.* Amaj7

rit. *a tempo*

F#m9 E/D D A/E D/E

Amaj7 *mp - mf* F#m9 E/D D

1. Pue - de ser — que tal vez — ma - ña - na el sol — no
2. Pue - de ser — que el do - lor — un dí - a se — con -

mp - mf

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C#m D D/E

per - de - ré la fe ni de - ja - ré.
 bien a la mal - dad. ¿Quién de - ja - rá?

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a half note on G4, followed by quarter notes on A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand. A triplet of eighth notes (G4, A4, B4) is marked with a '3' above it. Chord symbols C#m, D, and D/E are placed above the staff. The key signature has three sharps (F#, C#, G#).

D E F#m7

mf-f

De cre - er en ti,

Detailed description: This system contains measures 4-6. The vocal line continues with quarter notes on D5, E5, and F#5. The piano accompaniment maintains the eighth-note bass line. Chord symbols D, E, and F#m7 are placed above the staff. The dynamic marking *mf-f* is present. The key signature remains three sharps.

D E A A/G#

de cre - er en ti.

Detailed description: This system contains measures 7-9. The vocal line has quarter notes on G4, A4, and B4, followed by a half note on C5. The piano accompaniment continues with the eighth-note bass line. Chord symbols D, E, A, and A/G# are placed above the staff. The key signature remains three sharps.

F#m E A2(sus) A

De ro - di - llas fren - te a ti voy a

Detailed description: This system contains measures 10-12. The vocal line has quarter notes on D5, E5, and F#5, followed by a half note on G5. The piano accompaniment continues with the eighth-note bass line. Chord symbols F#m, E, A2(sus), and A are placed above the staff. The key signature remains three sharps.

D#m7(b5)

vi - vir.

(2da vez) Yo Po -

Bm7(4) A/C# D Esus

2da vez al CODA ⊕

sé que ja - más de - ja - ré de cre - er
 drá to - do un dí - a a - ca - bar

Amaj7 F#m9

en ti.

E/D D A/E D/E D.S. al CODA %

⊕ CODA

D Esus Bm7 A/C#

pe - ro siem - pre,

D E7sus E7 Bm7 A/C#

pa - ra siem - pre.

D Esus E F#m9 libre

Vi - vi - ré por ti.

D a tempo mp E F#m

Cre - e - ré en ti,

mp a tempo f.

D *mf* E A E/G#

cre - e - ré en ti.

F#m *f* E A2(sus) A

De ro - di - llas fren - te a ti voy a

D#m7(b5)

vi - vir. Yo

Bm7(4) A/C# D Esus

sé que ja - más de - ja - ré de cre - er en.

Bm7(4) A/C# D Esus

Oh, de cre - er en

Bm7(4) A/C# D *mp rit.* Esus

de cre - er en

Amaj7 F#m9 E/D D

a tempo ti.

mp a tempo

A/E rit. E7sus E7 A2

rit. p

Junto A Mí

Letra y Música por
RUDY PEREZ, JOEL NUMA
 y **MARK HEIMERMANN**

Sombrío ♩ = 66

Em2

C2

Am9

Em/B

B

Em2

Cmaj7

Em7/A

Bsus

B

Con energía ♩ = 132

Em

A/E

Bm/E

A
E

Bm
E

A/E

Em

A/E

Bm/E

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A/E Em A/E Em A/E Bm/E A/E Bm/E A/E

Em A/E Bm/E 1.2. A/E Em A/E 3. A/E Em A/E *mf*

1. Hoy vol -

Em C/E C#dim/E

(2.) ví a na - cer — pu - de com - pren - der — que sin ti no e - xis - te na -
 gré ven - cer — el te - mor que a - yer — me im - pe - dí - a dar - te al al -

C/E B/D# Em C/E

- da. Hoy pen - san - do en ti — fue que co - no - cí — la ver -
 ma. Hoy mí co - ra - zón — tie - ne u - na ra - zón — de la -

C#dim/E C/E B/D# Em

dad que yo bus ca - ba. En la obs - cu - ri - dad de mi
 tir con es - pe - ran - za.

C/E C#dim/E C/E B/D#

tem - pes - tad fue mi puer - to tu pa - la - bra.

A#dim7 A7

E - res tu quien me guí - a. Siem - pre tú quién -

Baug B7 Em A/E Bm/E A E Bm A E

es - tá. Jun - to a mí cuan - do

Em A/E Bm/E A/E Em A/E Em A/E Bm/E

más me ha - ces fal - ta. Jun - to a mí

A/E Bm/E A/E Em A/E Bm/E 1. A/E Em A/E *mf*

cuando pier - do la cal - ma. 2. Hoy lo -

2. A/E Em A/E Em *mf*

Jun - to a mí. Jun - to a

N.C. Em A Em A/E Bm/E

mí. Oh, jun - to a, jun - to a mí.

f $\frac{A}{E}$ $\frac{Bm}{E}$ $\frac{A}{E}$ Em A/E Bm/E A/E Em A/E

Jun - to a mí.

C *mf* Em/B B Edim/B \flat

El mun - do pe - re - ce de ten - ta - ción.

A7 C Em/B B

La vi - da ca - re - ce

Edim/B \flat A7 Baug *cresc.*

de tan - to a - mor. Oh, no, no, no,

cresc.

Baug(#9) *f* Em N.C. *ad lib. en repeticiones*

no, no.

f *sub. mf* *tocar M.D. 1ra vez solamente*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef, starting with a whole note 'no,' followed by another whole note 'no.' The key signature has one sharp (F#). The piano accompaniment is in G major. The right hand starts with a whole note chord (Baug#9) and a half note G. The left hand plays a steady eighth-note bass line. A first ending bracket spans the first two measures of the piano accompaniment. A second ending bracket spans the last two measures, with the instruction 'tocar M.D. 1ra vez solamente' above it. The dynamic 'sub. mf' is indicated at the start of the second ending.

1.2.3. 4.

Detailed description: This system contains the next two staves of music. The vocal line continues with a half note G and a quarter note A. The piano accompaniment continues with the eighth-note bass line. A first ending bracket spans the first two measures of the piano accompaniment. A second ending bracket spans the last two measures, with the instruction '4.' above it. The piano accompaniment ends with a final chord and a fermata.

Em A/E Bm/E A/E Bm/E A/E

Detailed description: This system contains the piano accompaniment for the third system. The chord chart above the staff lists the chords: Em, A/E, Bm/E, A/E, Bm/E, A/E. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Em A/E Bm/E A/E Em A/E *f*

Jun - to a

Detailed description: This system contains the piano accompaniment for the fourth system. The chord chart above the staff lists the chords: Em, A/E, Bm/E, A/E, Em, A/E. The piano accompaniment continues with the eighth-note bass line and chords. The vocal line for the word 'Jun - to a' is shown in the top staff, with a dynamic 'f' above the first note. The piano accompaniment ends with a final chord and a fermata.

Em A/E Bm/E $\frac{A}{E}$ $\frac{Bm}{E}$ $\frac{A}{E}$

mí cuan - do

Em A/E Bm/E A/E Em A/E

más me ha - ces fal - ta. Jun - to a

Em A/E Bm/E $\frac{A}{E}$ $\frac{Bm}{E}$ $\frac{A}{E}$

mí cuan - do

Em A/E Bm/E $\frac{A}{E}$ Em A/E Final A/E Em

Se repite varias veces

pier - do la cal - ma. Jun - to a

Mira Lo Que Has Hecho En Mí

(Look What Love Has Done)

Letra y Música por
ROB MATHES
 y **STEPHANIE LEWIS**
 Traducción por Rudy Perez y Mario Patino

Balada suave ♩ = 100

The musical score is written for piano in 4/4 time, featuring a melody in the right hand and a bass line in the left hand. The tempo is marked as 'Balada suave' with a quarter note equal to 100 beats per minute. The dynamics are marked as *mf* (mezzo-forte). The key signature has one flat (B-flat major or D minor). The score is divided into three systems, each with four measures. Chord symbols are placed above the staff to indicate the harmonic structure.

System 1: Measures 1-4. Chords: F, C/F. Dynamics: *mf*.

System 2: Measures 5-8. Chords: B \flat /F, B \flat /C, F.

System 3: Measures 9-12. Chords: C/E, Dm7(4), Csus.

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F *mp* C/E

1. La lu - na fue al - gu - na vez
 2. Sé que u - na vez yo res - na pi - ré

Bb F C7sus F

ro - ca - na - da más y las es - tre -
 tan - ta so - le - dad que no sen - tí -

C/E Gm9/F F

llas lu - ce - si - tas más a - llá.
 a ni - mi pe - cho pal - pi - tar.

Cm/Eb D7 Gm2 D7

Hoy la lu - na es u - na per - la ce - les - tial
 Hoy la vi - da me da un be - so al res - pi - rar

Gm Gm/F C/E Bb/D C C7(no3)

las es - tre - llas son las ven - ta -
sien - to al fin mil ma - ri - po -

F/C G9 Gm7 F2/A F/A

- nas a un nue - vo des - per - tar.
- sas que van vo - lan do en mí.

Gm/Bb Csus F C/D Am7

Mi - ra lo que has he - cho en mí con tu in - men - so a -

Bb2 Bb2/C C F C/D

mor tu po - e - sí - a y tu sen - tir -

Am7 Bb2 Bb2/C

es - tán en mi in - te - rior. Dan - za muy -

A/C# Dm G/B Gm/Bb F/A C7sus/G

fe - liz mi co - ra - zón y es li - bre mi al - ma en ti.

C/E Cm/Eb 3ra vez al CODA ⊕ 1. Bb2/D

Mi - ra lo que has he - cho en -

F C/E Bb/D

mí.

Gm7/C

2.
B \flat /D B \flat m/D \flat F/C

cho en ————— mí. —————

A7sus A7 C/D *mp* Gm11

Y a - ún — no sé — si só - lo fue un

C B \flat /F F Gm/F F C/D

vio - lin o si tú — me ha - blas - te si fue — tal vez —

Gm7(4) A7(b9) A7

— un ra - yo que ca yó — o si fue —

B \flat C/B \flat Bbmaj7 *cresc.* C B \flat /D C/E *mf* D.S. al CODA %

tu ma - no que me su - je to. Mi - ra lo que has

cresc.

⊕ CODA

B \flat /D Gm7(b5)/D \flat F/C

cho en, lo que has he - cho en mí. Mi - ra lo que has

Dm7/G Csus(b9) *mp* F

he - cho en mí.

mp

C/E B \flat 2/D Gm7(b5) D \flat Gm7(b5) C F

Oh, oh en mí.

p

rit.

Dentro Estú Tu Voz (Little Voice Inside)

Letra y Música por
CHRIS HARRIS, JOEY ELWOOD
y TOBY McKEEHAN
Traducción por Jose Maria Puron

Misterioso $\text{♩} = 60$

libre *p* Gm

Oh _____ Oh _____

libre *p*

Gm *a tempo*

Oh _____

mp a tempo

D Gm D

Oh _____

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Gm



mp

F

1. Di - me si - me es - cu -
 2. A ve - ces oi - go el e -

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line begins with a whole rest, followed by a half note G4, quarter notes A4 and Bb4, and a half note C5. The piano accompaniment consists of a steady bass line in the left hand and chords in the right hand, including a tremolo effect on the first measure.

Eb

D7

- chas -
 - co -

de mi co llan - mo yo - te es - cu -
 to - al bro -

The second system continues the vocal line and piano accompaniment. The vocal line has a whole rest, followed by a half note G4, quarter notes A4 and Bb4, and a half note C5. The piano accompaniment features a bass line and chords, with a key signature change to E-flat major indicated by a sharp sign on the F key in the right hand.

Gm

F

- cho. -
 - tar -

Me lle - gan tus - res - pues -
 me na - gan ce des - de a - den -

The third system continues the vocal line and piano accompaniment. The vocal line has a whole rest, followed by a half note G4, quarter notes A4 and Bb4, and a half note C5. The piano accompaniment features a bass line and chords, with a tremolo effect on the first measure.

Eb

D7

- tas -
 - tro -

en es - te mun - do os - cu -
 u - na fuer - za es - pe -

The fourth system continues the vocal line and piano accompaniment. The vocal line has a whole rest, followed by a half note G4, quarter notes A4 and Bb4, and a half note C5. The piano accompaniment features a bass line and chords, with a key signature change to E-flat major indicated by a sharp sign on the F key in the right hand.

Gm Eb

ro. cial. Oh, por el que va - ga - mos, bus -
Oh, ca - llan mis sue - ños y

Bb D7

can - do al - gún sol que nos dé la vi -
duer - me mi - mi - rar pe - ro en mi in - te - rior,

2da vez al CODA ⊕

da, que en - cien - da nues - tro a - mor.
tu dul - ce voz se vuel - ve a oír.

Gm D7 Gm

mf Den - tro es - tá tu voz lla - man - do, den - tro es - tá tu voz

mf

D7 Gm D7

al fin, den - tro es - tá tu voz gui - an - do,

Gm D7 Gm

den - tro es - tá tu voz ha - blan - do en mí.

F/G C/G D.S. al CODA %

mp

⊕ CODA

Gm D7 Gm

mf

Den - tro es - tá tu voz lla - man - do, den - tro es - tá tu voz—

D7 Gm D7

al fin, den - tro es - tá tu voz gui - an - do,

Gm D7 Gm

den - tro es - tá tu voz ha - blan - do. Den - tro es - tá tu voz

D7 Gm D7

lla - man - do, den - tro es - tá tu voz al fin.

E♭ *f* B♭

D7

Oh

This system contains a vocal line and piano accompaniment. The vocal line starts with a half note followed by a quarter note, then a half note, and ends with a quarter note. The piano accompaniment features a steady bass line in the left hand and chords in the right hand.

E \flat

Ooo

Oh

This system continues the musical piece. The vocal line has a melodic phrase with a sharp sign on the second note, followed by a rest and then a melodic phrase. The piano accompaniment provides harmonic support with chords and a bass line.

C m

C2(sus)

C m

D7

Oh

Oh

This system features a vocal line with a melodic line and rests. The piano accompaniment includes chords and a bass line. The system is divided into four measures corresponding to the chord changes: C m , C2(sus), C m , and D7.

Oh

Oh

This system concludes the piece. The vocal line has a melodic phrase followed by a rest. The piano accompaniment features a final chord and a bass line.

Gm *mp* D7 Gm D7

Den - tro es - tá — tu voz, — den - tro es - tá — tu voz, —

Gm D7 Gm D7

den - tro es - tá — tu voz, — den - tro es - tá — tu voz. —

f Gm *cantar "cues" cuando repite* D7

Den - tro es - tá — tu voz — lla - man - do, —
mí. —

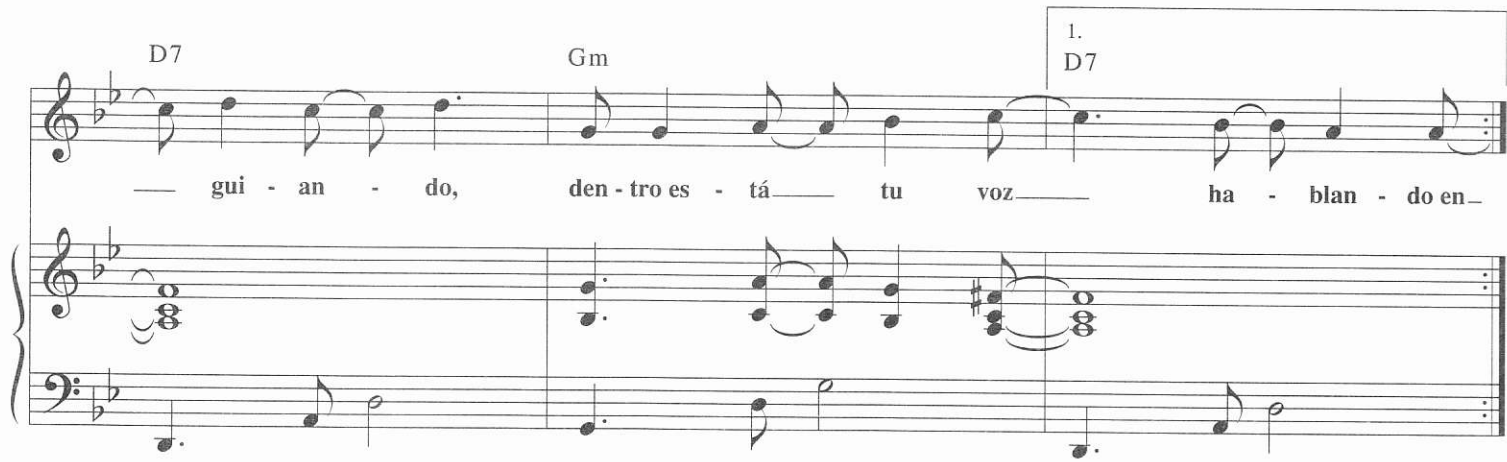
Gm D7 Gm

den - tro es - tá — tu voz — al fin, — den - tro es - tá — tu voz —

1.
D7

D7 Gm

gui - an - do, den - tro es - tá tu voz ha - blan - do en -



2.
D7

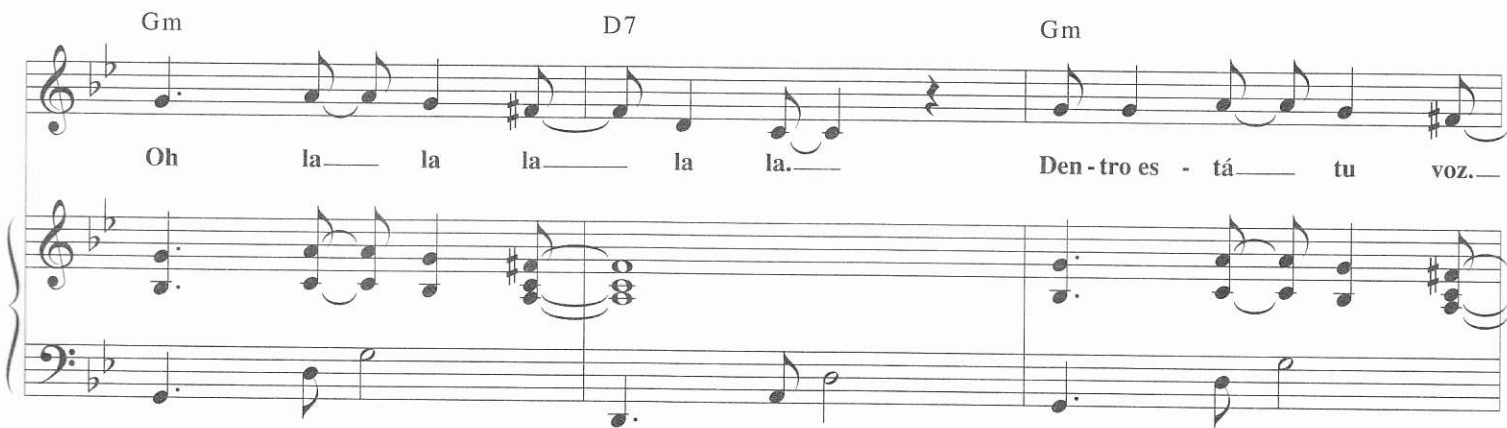
Gm D7

Den - tro es - tá tu voz.



Gm D7 Gm

Oh la - la la - la la. Den - tro es - tá tu voz.



D7 Gm D7

Oh la - la la - la la.



Gm D7 Gm

Den - tro es - tá — tu voz. — Oh la — la la —

D7 Gm mp D7

— la la. — Den - tro es - tá — tu voz. —

Gm D7 Gm

Den - tro es - tá — tu — voz. —

F Eb p F/G libre

Di - me si me es - cu - chas. — Oh. —

Como Una Flor (Flower in the Rain)

Letra y Música por
CHRIS EATON
Traducción por Mario Putino

Con ternura ♩ = 66

F2 Bb2, 6

mf

F2 Bb2, 6 *mp*

1. Gra - cias — a ti —

Dm2 Dm2(#5)

(2.) cal - mo — mi sed — me ha - ces — vi - vir —
que ins - pi - ra - ción — mi vo - lun - tad —

mp

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B \flat 2 C7sus *mf*

cu - de to - do mi in - te - rior. — Y
 cu - de to - do mi in - te - rior. —

Fsus F C/F F B \flat maj7 B \flat 6 B \flat C C2(sus) C

nue - va - men - te es - toy — lis - ta pa - ra ser a - bier - ta por — tu llu - via

mf

Fsus F C/F F B \flat maj7 B \flat 6 B \flat C C2(sus) C

co - mo u - na flor — di - me lo que de - bo ha - cer — yo quie - ro re - na -

3ra vez al CODA ⊕

B \flat 2 F/A Gm C7sus

cer — muy le - jos del — do - lor — a - sí co - mo u - na flor. —

1. F2 Bb6 *mp*

2. Tú e - res más—

2. Fsus F C/F F Db

To - do co - no - ces de mí—

Eb Cm Db

al dor - mir o al des - per - tar— ca - da es - qui - na de mí—

Eb Cm Db

vi - da— sien - to que nun - ca ha - brá— un lu - gar—

Gm Csus *D.S. al CODA* $\%$
f

don - de tú de - jes de es - tar. Y

\oplus CODA

Gm C7sus Dm Bb Am

a - sí co - mo u - na flor.

Gm C7sus F2 *a tempo*

A - sí co - mo u - na flor.

a tempo mf

Bb2,6 F2

rit.

Gm Csus *D.S. al CODA* $\%$ *f*

don - de tú de - jes de es - tar. Y

\oplus CODA

Gm C7sus Dm Bb Am

a - sí co - mo u - na flor.

Gm C7sus F2 *a tempo*

A - sí co - mo u - na flor.

a tempo mf

Bb2, 6 F2

rit.

Al Mundo Dios Amó (God So Loved)

Letra y Música por
CHRIS EATON y
DAVID VELASQUEZ

Moderado ♩ = 84

E G#m7/D# Amaj7/C#

mp

mp

mf D.S. (E ha - rá.)

Pa Pa Pa Pa Pa Pa Pa Pa Pa Pa Pa Pa Pa Pa Pa Pa Pa Pa Pa

Al mundo Dios a - mó.

mf

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Amaj7/C# E

que a su Hi - jo Él

G#m7/D# Amaj7/C#

nos dió. Y

A B/A A B/A F#m7 2da vez al CODA ⊕

to - do a - quel que cre - ye - ra en Él, no pe - rez - ca más ten -

Bsus Esus mp

- ga vi - da e - ter - na.

Bm *mp* F#m7/B

He tra - ta - do de ha - llar _____ pa - la - bras que de - cir, _____

E2

y ha - cer - te co - no - cer _____ a un Di - os de gran po - der.

Bm F#m7/B

Na - da pue - de en es - te mun - do com - pa - rar, _____

E2

con la paz que sien - te tu al - ma cuan - do Él en tí es - tá. _____

D2(no3)

mf

Si yo sé que di - fi - cil es

A2(no3)

de con - tem - plar de - jar - lo to - do, y con - fiar so - lo en

D2(no3)

Él. Si yo sé que es la ver - dad,

C2

B7sus

D.S. al CODA

que su a - mor es pa - ra ti con su Pa - la - bra ves lo que Él

⊖ CODA

Bsus F#

ga vi - da e - ter - na.

F#7sus/C# F#

Él es fiel con sus

F#7sus/C# F#

pro - me - sas, to man do su ma -

F#7sus/C# Bm F#m7/B

no Se - gu - ro es - ta - rás.

E2

Bm *mp*

Pa Pa Pa Pa Pa

F#m7/B

E2

Pa Pa Pa Pa Pa Pa Pa Pa Pa Pa Pa Pa Pa

D2

D2(#4)

Hay que dar e - se pa - so de fe,

C2

B7sus

Él te ve, te a - yu - da - rá y paz Él te da - rá. Al

E G#m7/D# Amaj7/C#

mun - do Dios a - mó,

E G#m7/D#

que a su Hi - jo Él nos dió.

Amaj7/C# A B/A

Y to - do a - quel que cre - ye -

A B/A F#m7 Bsus

- ra en Él, no pe - rez - ca más ten - ga vi - da e - ter - Al

E G#m7/D# Amaj7/C#

na. - do Dios a - mó.

mun - do Dios a - mó.

E G#m7/D#

Al - mun - do Dios a - mó.

Al - mun - do Dios a - mó.

1. Amaj7/C# 2. E/B Amaj7

Repite libmente Final opcional

E E/G# C#m7 Amaj7/C# rit. E

rit.