

# La Bikina

Rubén Fuentes

(♩ = 152 ±)

Intro.  $\text{C}4$   $\text{C}5$   $\text{C}4$

7 9 8 4 6 6 0 7 7 5 5 7 7 7 5 5 5 5 1 0 2 1 2 7 9 8 4 6 6 0 7

$\text{C}5$   $\text{C}4$

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

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

16 **C3** **C4**

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

21 **C2** **C4**

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

26 **C4**

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

31 **C3** **C4**

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

36

C1 C2

5  
4  
4  
0

7 5 4 7 5 4

4 5 4 2 5 4 2

4 4 2 4 5 4 2

4 4 2 4 5 4 2

4 4 2 4 5 4 2

0 2 4 0 2 4

41

0 2 0 1 0 2

2 0 2 1 2 0

2 0 4 3 4 0

3 2 0 3 0 2

3 0 1 0 2

0 2 0 0 2

46

C5

5 5 8 5 7 5

7 7 5 8 7 5

7 5 0 7 0

0 0 1 0 2

2 0 2 1 2 0

0 0 0 2 2

2 2 2 0

51

2 0 4 3 4 0

3 0 3 0 2

0 2 4 5 4 2

0 20 4 0

3 4 0

4 2 4 2

2

55 **C2** **C4**

2 2 2 2 5 4 0 7 5 4 7 5 4 7 5  
 2 2 2 2 5 4 0 7 5 4 7 5 4 7 5  
 2 4 2 2 5 4 0 7 5 4 7 5 4 7 5  
 2 4 2 2 5 4 0 7 5 4 7 5 4 7 5  
 2 4 2 2 5 4 0 7 5 4 7 5 4 7 5  
 0

59 **C4**

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

63 **C8** **C4**

3 0 2 2 0 3 2 2 2 2 4 6 4  
 2 0 2 2 0 3 2 2 2 2 4 6 4  
 2 0 2 2 0 3 2 2 2 2 4 6 4  
 2 0 2 2 0 3 2 2 2 2 4 6 4  
 2 0 2 2 0 3 2 2 2 2 4 6 4  
 0 4 4 4 4 4 4 4

67 **C4** **C2**

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



91 **C4** **C2** **C2**

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

96 **C4** **C4** **C3**

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

101 **C4** **C2** **C2**

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

106 **C4** **C4** **C2**

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

111

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

116

3 3 3 3 3 3 3 3 5 5 5 7 7 10 5 7 7 5 7 5 7  
 0 0 0 0 0 0 0 0 5 8 5 7 7 5 7 7 5 7 5 7  
 0 2 0 0 0 2 0 0 0 0 5 7 7 5 7 5 7  
 0 2 0 0 0 0 0 0 5 5 5 5 5 5 5 5 5 5 5 7

121

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

126

0 20 3 4 0 2 2 2 2 5 4 0 0 5 4 7 5 4 7 5  
 3 2 2 2 2 2 2 2 5 4 0 0 5 4 5 5 4 7 5  
 2 4 2 2 2 2 2 2 2 2 2 2 4 6 4 4 4 6  
 2 2 2 2 2 2 2 2 2 2 2 2 0 0 0 0 0 0

131 C4 C2

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

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

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

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

135 C4

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

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

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

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

139 C2 C4 C4 C2

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

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

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

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

143 C4 C4 C2

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

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

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

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



147

C4 C4 C2

0 0 1  
1

0 1 2 1 2 0 1

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

152

C5

9 9 9 8 8 5 5 5 8 8 8 8 7 5 7 7 9 7 7 9

8 5 5 5 8 8 8 8 9 9 9 9 9 9 9 9

8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

0 7 0 0 0 0 0 7 0 7

157

C9

8 8 8 10 10 9 8 8 10 10 9 12 12 12 12 12 12 12 12 12

8 8 10 10 9 8 8 10 10 9 9 9 9 9 9 9 9 9 9

9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

162

12 12 12 9 9 10 10 10 0 1 2 1 2 0 1 0 2 0 2 1 6 6 7 7 6 6

12 12 12 9 9 10 10 10 0 1 2 1 2 0 1 0 2 0 2 1 6 6 7 7 6 6

0 0

# La bikina

Rubén Fuentes

Introducción: EM7 Am7 D7 EM7 Am7 D7

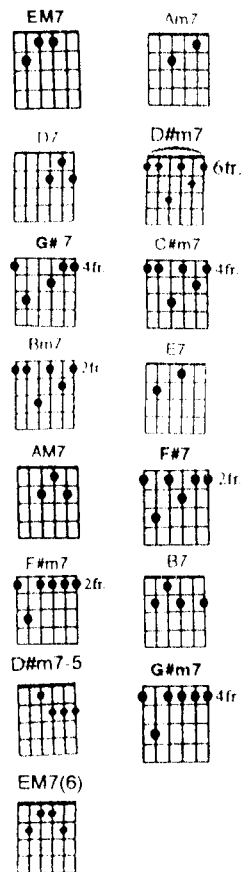
**EM7** **D#m7 G#7**  
Solitaria camina la bikina  
**C#m7** **Bm7 E7**  
la gente se pone a murmurar,  
**AM7 G#7 C#m7**  
dicen que tiene una pena,  
**F#7**  
dicen que tiene una pena  
**F#m7 B7**  
que la hace lorar.

**EM7** **D#m7-5 G#7**  
Altanera, preciosa y orgullosa,  
**C#m7 F#7 Bm7 E7**  
no permite la quieran consolar.  
**AM7 G#7 C#m7 Am7**  
pasa luciendo su real majestad  
**G#m7 C#m7 F#m7 B7 EM7**  
pasa, camina y los mira sin verlos jamás.

**Am7D7 Bm7Em7 Am7 D7 GM7**  
La bi ki na tiene pena y dolor,  
**Am7D7 Bm7 Em7 Am7 D7 GM7**  
la bi ki na no conoce el amor.

**EM7** **D#m7 G#7**  
Por la playa camina la bikina  
**C#m7 F#7 Bm7 E7**  
mientras tanto la gente al murmurar,  
**AM7 G#7 C#m7 Am7**  
dicen que alguien ya vino y se fue,  
**G#m7 C#m7 F#m7 B7 EM7**  
dicen que pasa la vida soñando con él,  
**G#m7 C#m7 F#m7 B7 EM7**  
dicen que pasa la vida soñando con él,  
**G#m7 C#m7 F#m7 B7 EM7**  
dicen que pasa la vida soñando con él.

Final: Am7 EM7 EM7(6)



# Mi ciudad

Alfonso Ontiveros  
(Guadalupe Trigo)

Intro.

The first system of music consists of three measures. The top staff is in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bottom staff shows guitar fretting: measure 1 has frets 3, 2, 0, 2, 2; measure 2 has frets 3, 2, 0, 2, 2; measure 3 has frets 2, 0, 2, 0, 2.

The second system of music consists of three measures. The top staff continues the melody: measure 1 has a quarter note D5, a quarter note E5, and a quarter note F#5; measure 2 has a quarter note G5, a quarter note A5, and a quarter note B5; measure 3 has a quarter note C6, a quarter note B5, and a quarter note A5. The bottom staff shows guitar fretting: measure 1 has frets 2, 0, 0, 2; measure 2 has frets 2, 0, 2, 2; measure 3 has frets 2, 3, 2, 2.

The third system of music consists of three measures. The top staff continues the melody: measure 1 has a quarter note G5, a quarter note F#5, and a quarter note E5; measure 2 has a quarter note D5, a quarter note C5, and a quarter note B4; measure 3 has a quarter note A4, a quarter note G4, and a quarter note F#4. The bottom staff shows guitar fretting: measure 1 has frets 2, 0, 2; measure 2 has frets 3, 2, 0, 2; measure 3 has frets 7, 8, 9, 7, 10. A C7 chord symbol is written above the staff in measure 3, and another C7 chord symbol is written below the staff in measure 3.

Musical notation system 10-12. Treble clef, key signature of two sharps (F# and C#). Measure 10 starts with a treble clef and a key signature change to two sharps. Measure 11 has a guitar-specific clef with a 5 above it. Measure 12 has a guitar-specific clef with a 5 above it. Fingering numbers are shown below the strings.

10	11	12
10	8	5
8	7	7 8 7
0	0	0

Musical notation system 13-15. Treble clef, key signature of two sharps. Measure 13 starts with a treble clef and a key signature change to two sharps. Measure 14 has a guitar-specific clef with a 7 above it. Measure 15 has a guitar-specific clef with a 7 above it. Fingering numbers are shown below the strings.

13	14	15
5	3	5
2	2	2
0	0	0

Musical notation system 16-18. Treble clef, key signature of two sharps. Measure 16 starts with a treble clef and a key signature change to two sharps. Measure 17 has a guitar-specific clef with a C7 above it. Measure 18 has a guitar-specific clef with a C7 above it. Fingering numbers are shown below the strings.

16	17	18
5	10	8
2	7	7
0	7	7
0	7	7
0	0	0

19

8 7

7 8 7 5

0 5 0 0

0 2

22

0 3 5 0

0 2 5 0

0 0 0 0

0 2 4

25

5 8

5 8 6

0 5 0

3 6 5

3 5



37

38

39

40

40

41

42

43

44

45

46

1

C2

C2

5 4 5 4 5

5 2 2 4 2

4 2 2 2

3 3

2

2

49

2

C3

Lento

C3

5 6

5 8 10

8 6 8 6

3

3

52

C7

C7

8 8 6 6 5 5 5

5 8 7 8

7 8 8 7 8 10 8 10

3

4

7





62 C3

62 C3

3 4 3

3 5 4 5 4 5

5 6 3

65

65

3 5 3

5 3 5

5 7 8 3 7

68

68

10 10 10 0

8 7 5 8 7 5

C3 C3 C8 C8 C5 C5 7

72

7 5    7 5 5 8    6 7 5    7 8 5

76

C8    C6    C8    C6

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

80

C8    C6    C8    C6    C8    C1    C3

8 6 8 6 8    0 1 0 3 1    3 3 3

# Mi Ciudad

Alfonso Ontiveros (Guadalupe Trigo)

**Introducción: Em7 A7 Em7 A7**

**Em7** **A7**  
 Mi ciudad es chinampa  
**Em7 A7**  
 de un lago escondido.  
**Em7** **A7**  
 es zenzontle que busca  
**Em7 A7**  
 en donde hacer nido.  
**Dm7** **G7** **CM7 Gm7 C7**  
 Rehilete que engaña la vista al girar,  
**FM7 Dm7 G7 CM7**  
 baila al sol del tequila y de su valentía  
**Am7 Dm7**  
 es jinete que arriesga la vida  
**G7 CM7 F#m7 B7**  
 es un lienzo de vida y color.

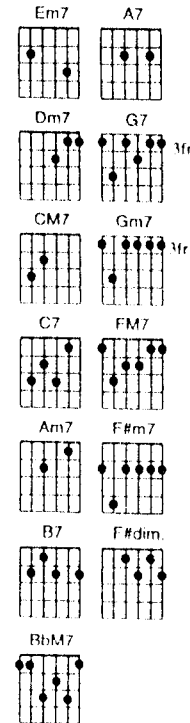
**Em7** **A7**  
 Mi ciudad es la cuna  
**Em7 A7**  
 de un niño dormido,  
**Em7** **A7**  
 es un bosque de espejos  
**Em7 A7**  
 que cuida un castillo.

**Dm7** **G7** **CM7 Gm7**  
 Monumentos de gloria que velan su andar,  
**C7 FM7 Dm7 G7 CM7**  
 es un sol con penacho y zarape vetado  
**Am7 Dm7**  
 que en las noches se viste de charro  
**G7 CM7 Gm7 C7**  
 y se pone a cantarle al amor.

**FM7**  
 Por las tardes con la lluvia  
**F#o B7 Em7 A7**  
 se baña su piel morena  
**Dm7**  
 y al desatarse las trenzas  
**G7 CM7 F#m7 B7**  
 sus ojos tristes se cierran.

**Em7** **A7**  
 Mi ciudad es chinampa, etc. hasta:  
**G7 CM7**  
 y se pone a cantarle al amor

**Final: BbM7 CM7 BbM7 CM7**  
**BbM7 CM7 BbM7 CM7**





16  $\text{E}_8$   $\text{E}_1$

5 5 5 5 1 0 0 3 1 1

0 0 0 0 3 0 0 0 2 1

21  $\text{E}_1$

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

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

26  $\text{E}_1$

0 0 1 0 0 0 3 1 3 1 0 0 1

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

31  $\text{E}_5$

0 1 3 1 0 0 3 1 0 5 5 8 8 8

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

36 **C8** **C1** **C2**

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

3 5 8 1 2 2 2 0 3 2

41 **C5** **C5** **C8**

0 5 5 5 5 8 7 8 8 7 3 7 3

0 3 2 0 7 5 5 0 5 7 5 5 3 3 3 3

46 **C1** **C2**

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

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

1 1 2 0 0 0 0 0 0 0 0 0 0 0 0 0

51 **C1**

0 0 0 3 1 3 1 3 1 0 0 1 0 0 1

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

3 2 0 0 3 3 0 0 0 0 3 2 3 2 3 2

56

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

61

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

66

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

71

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



76 **C10**  $\text{C}^7$   $\text{C}^3$  **C5**

10 10 7 10 9 7 5 5 8 8 10 7-107 9 0

81  $\text{C}^5$

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

86  $\text{C}^3$   $\text{C}^3$  **C1**

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

92 **C1**  $\text{C}^3$   $\text{C}^3$

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

(Fade out)

# La Llorona

Tradicional Mexicana

**Introducción: Am7 D7 GM7 C7 FM7 B7 E7 E7+5**

||:  $\begin{matrix} \text{Am7} & & \text{Dm7} \\ \text{Todos me dicen el negro, llorona,} \\ \text{Am7} & & \text{E7} \\ \text{negro pero cariñoso.} \end{matrix}$  :||

||:  $\begin{matrix} \text{Am7} & & \text{GM7} \\ \text{Yo soy como el chile verde, llorona,} \\ \text{FM7} & \text{Dm7} & \text{E7} \\ \text{picante pero sabroso.} \end{matrix}$  :||

||:  $\begin{matrix} \text{Am7} & \text{A7} & \text{Dm7} \\ \text{¡Ay de mí! llorona,} \\ \text{Am7} & \text{FM7} & \text{E7} \\ \text{llorona de ayer y hoy.} \end{matrix}$  :||

||:  $\begin{matrix} \text{Am7} & \text{D7} & \text{GM7} & \text{C7} \\ \text{Ayer era maravilla, llorona,} \\ \text{FM7} & \text{B7} & \text{E7} \\ \text{y ahora ni sombra soy.} \end{matrix}$  :||

||:  $\begin{matrix} \text{Am7} & \text{A7} & \text{Dm7} & \text{G7} \\ \text{Dicen que no tengo duelo, llorona,} \\ \text{CM7} & \text{FM7} & \text{Bm7} & \text{E7} \\ \text{porque no me ven llorar.} \end{matrix}$  :||

||:  $\begin{matrix} \text{Am7} & & \text{D7} & \text{GM7} & \text{C7} \\ \text{Hay muertos que no hacen ruido, llorona,} \\ \text{FM7} & \text{B7} & \text{E7} \\ \text{y es más grande su penar.} \end{matrix}$  :||

||:  $\begin{matrix} \text{Am7} & \text{A7} & \text{Dm7} & \text{G7} \\ \text{Si al cielo subir pudiera, llorona,} \\ \text{CM7} & \text{FM7} & \text{Bm7} & \text{E7} \\ \text{las estrellas te bajara.} \end{matrix}$  :||

||:  $\begin{matrix} \text{Am7} & \text{D7} & \text{G7} & \text{C7} \\ \text{La luna a tus pies pusiera, llorona,} \\ \text{FM7} & \text{B7} & \text{E7} \\ \text{con el sol te coronara.} \end{matrix}$  :||

||:  $\begin{matrix} \text{Am7} & \text{A7} & \text{Dm7} & \text{G7} \\ \text{¡Ay de mí! llorona,} \\ \text{FM7} & \text{B7} & \text{E7} & \text{E7+5} \\ \text{llorona de negros ojos.} \end{matrix}$  :||

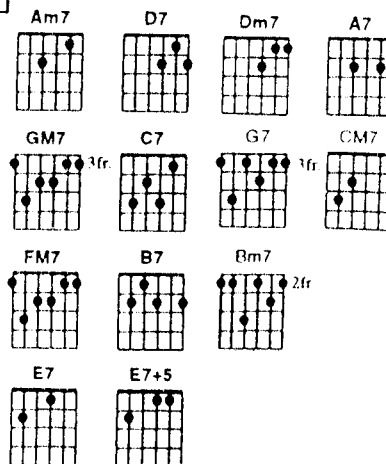
||:  $\begin{matrix} \text{Am7} & \text{D7} & \text{GM7} & \text{C7} \\ \text{Ya con esta se despide, llorona,} \\ \text{FM7} & \text{B7} & \text{E7} \\ \text{tu negrito soñador.} \end{matrix}$  :||

**Final: Am7 E7 Am7**

**Interludio: Am7 D7 GM7 C7 FM7 B7 E7 E7+5**

||:  $\begin{matrix} \text{Am7} & \text{A7} & \text{Dm7} & \text{G7} \\ \text{¡Ay de mí! llorona,} \\ \text{CM7} & \text{FM7} & \text{E7} \\ \text{llorona de azul celeste.} \end{matrix}$  :||

||:  $\begin{matrix} \text{Am7} & \text{D7} & \text{GM7} & \text{C7} \\ \text{Y aunque la vida me cueste, llorona,} \\ \text{FM7} & \text{B7} & \text{E7} & \text{E7+5} \\ \text{no dejaré de quererte.} \end{matrix}$  :||



# La malagueña

Canción popular

Huapango  
(♩ = 84 ±)

Intro.

C 8

C1

C1

C1

C1

C2

2

Fin

13

6

61

C8

C1

22

7

1

1 2 3 0 3

0 2 4 0 0 2

25

C1

2 2 1 2 2 2 2 0 2

3 3 4 1 1 3

28

C8

C8

C1

5 5 4 6 5 5 2 3 2 3

3 3 3 3 1 2 2

31

2 2 2 2 2 2 0 0 4

1 4 0 0

34

7 7 7 7 7 5 7 0 0 3 5 0 2 0

37

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

C8 C8

40

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

43

7 7 7 7 7 5 7 0 0 3 5 0 2 0

46

5

5

10

49

5

3

6

5

8

52

C8

C5

C8

C5

8

5

4

8

3

6

0

0

55

al

5

7

7

6

7

0

2

4

58

D.C.  $\oplus$

C7

61

C9

Lento

63

C5

Se repite Intr. (casilla 2.) hasta Fin y sigue

65

C5



# La malagueña

Popular

Introducción: ||: Dm7 G7 CM7 FM7 Bm7-5 E7 Am7 :|| E7 Am7 E7

||: Am E7 Am/C  
 Qué bonitos ojos tienes  
 A7 Dm7  
 debajo de esas dos cejas,  
 G7(4) G7 CM7  
 debajo de esas dos cejas  
 FM7 Bm7-5 E7(4) E7  
 qué bonitos ojos tienes.

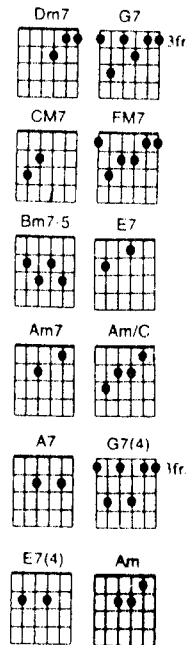
E7 Am  
 Ellos me quieren mirar  
 A7 Dm7  
 pero si tú no los dejas,  
 G7(4) G7 CM7  
 pero si tú no los dejas  
 FM7 Bm7-5 E7(4) E7  
 ni siquiera parpadear.

E7 Am  
 Malagueña salerosa,  
 G7(4)  
 besar tus labios quisiera,  
 G7 CM7  
 besar tus labios quisiera  
 FM7 E7(4)  
 malagueña salerosa.

E7 Am  
 y decirte niña hermosa  
 G7  
 que eres linda y hechicera,  
 CM7  
 que eres linda y hechicera  
 FM Dm7 E7 :||  
 como el candor de una rosa. :||

E7 Am  
 como el candor de una rosa

Final: E7 Am



# La Sandunga

Dom. público

(♩ = 152 ±)

Intro.

First system of musical notation. It consists of a treble clef staff and a guitar staff. The treble staff contains a series of chords and melodic lines. The guitar staff shows fingerings: 0, 2, 4, 3, 5, 3, 5, 5. A circled '2' is above the second measure, and a circled '3' is above the third measure. Dynamics include *p.* and *pp.*. A circled '3' is also present above the third measure.

Second system of musical notation. It consists of a treble clef staff and a guitar staff. The treble staff contains a series of chords and melodic lines. The guitar staff shows fingerings: 2, 1, 0, 3, 0, 2, 1, 0, 5, 0, 5, 0. Dynamics include *pp.* and *p.*. A circled '3' is above the final measure.

Third system of musical notation. It consists of a treble clef staff and a guitar staff. The treble staff contains a series of chords and melodic lines. The guitar staff shows fingerings: 0, 4, 0, 3, 0, 2, 3, 3, 1, 0, 0, 2, 0. Dynamics include *p.* and *pp.*. A circled '3' is above the first measure.

13 C5

0 1 0 2 0 0 8 8

7 C6 C5

8 6 9 7 5 0 0 1 0

21

3 2 1 0 0 0 7 7 7

25 C5

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

29 C5

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

33 C6 C5

8 9 7-8-7 5 0 3 1-3-1 0  
 6 6 0 4 0 3 2 0  
 0 0 0 0 0 0 0 0

37 C5

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

41 C7

7 5 10 7 9 7 1 0 3 1  
 6 5 7 9 0 2 2 1 3 1  
 0 0 0 0 0 0 0 0 3 2

45

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

49

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

53

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

57

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

61 C5

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

65

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

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

69 C2

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

4 2 4 3 0 3 | 7 6 7 7

73 C5

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

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

77

81

84

87

# La Sandunga

Autor anónimo

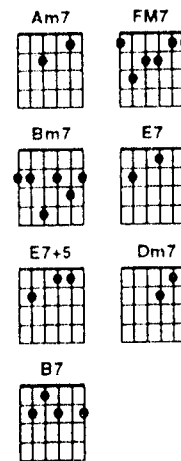
**Introducción: Am7 FM7 Bm7 E7 FM7 E7 Am7 E7+5**

**Am7 E7+5 Am7**  
*Anteanoche fui a tu casa*  
**FM7 Bm7 E7**  
*tres golpes le di al candado*  
**Dm7 FM7 Em7**  
*tú no sirves para amores*  
**Am7 E7+5**  
*tienes el sueño pesado.*

**Am7 E7 Am7**  
*¡Ay! Sandunga,*  
**FM7 Bm7 E7**  
*Sandunga mamá por Dios,*  
**Dm7 E7**  
*Sandunga no seas ingrata*  
**Am7 E7+5**  
*mamá de mi corazón.*

**Am7 E7 Am7**  
*Me ofreciste acompañarme*  
**B7 E7**  
*desde la iglesia a mi casa*  
**FM7 E7**  
*pero como no llegaste*  
**Am7 E7**  
*tuve que venirme solo*

**Am7 E7 Am7**  
*¡Ay! Sandunga,*  
**FM7 Bm7 E7**  
*Sandunga mamá por Dios,*  
**Dm7 E7**  
*Sandunga no seas ingrata*  
**Am7 E7+5**  
*mamá de mi corazón.*



**Am7 E7 Am7**  
*A orillas del Papaloapan,*  
**B7 E7 Bm7**  
*me estaba bañando ayer,*  
**E7 FM7 E7 E7+5**  
*pasaste por las orillas*  
**Am7 E7+5**  
*y no me quisiste ver.*

**Am7 E7 Am7**  
*¡Ay! Sandunga, etc.*

**Final: E7+5 Am7**



# La borrachita

Ignacio Fernández Esperón  
(Tata Nacho)

Danza  
(♩ = 80 ±)

6a. Re

The musical score is divided into three systems. Each system consists of a vocal line in treble clef and a guitar line in six-line staff. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked as 'Danza' with a metronome marking of '(♩ = 80 ±)'. The first system includes the instruction '6a. Re' and features triplets in both parts. The second system continues the melody and accompaniment. The third system concludes the piece with a final triplet in the guitar part. The guitar part uses a mix of standard and barre techniques, with fret numbers indicated by numbers on the staff lines.

Measures 1-3. Treble clef, key signature of two sharps (F# and C#). Measure 1 has a whole note chord. Measure 2 has a triplet of eighth notes. Measure 3 has a quarter note and a half note. Fingering numbers are provided for the bass line.

Measures 4-6. Treble clef, key signature of two sharps. Measure 4 has a triplet of eighth notes. Measure 5 has a triplet of eighth notes and a whole note chord. Measure 6 has a quarter note and a half note. Chord symbols C6, C7, C2, C1, and C2 are written above the staff. Fingering numbers are provided for the bass line.

Measures 7-9. Treble clef, key signature of two sharps. Measure 7 has a whole note chord. Measure 8 has a triplet of eighth notes. Measure 9 has a quarter note and a half note. Chord symbols C3 and C2 are written above the staff. Fingering numbers are provided for the bass line.

Measures 10-12. Treble clef, key signature of two sharps. Measure 10 has a whole note chord. Measure 11 has a quarter note and a half note. Measure 12 has a triplet of eighth notes and a whole note chord. Chord symbols C2 and C1 are written above the staff. Fingering numbers are provided for the bass line.



# La borrachita

Ignacio Fernández Esperón (Tata Nacho)

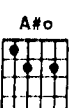
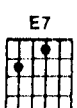
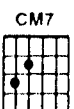
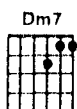
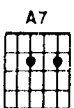
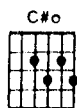
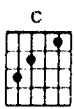
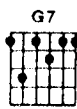
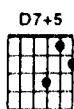
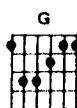
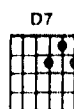
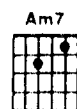
Introducción: Am7 D7 G Am7 D7 G

**D7 GM7**  
*Borrachita me voy,*  
**G G#o Am7 D7**  
*para olvidarte,*  
**Am7 D7**  
*le quero mucho,*  
**D7+5 GM7 G**  
*y él también me quiere.*

**D7 G GM7**  
*Borrachita me voy*  
**G7 C**  
*hasta la Capital,*  
**C#o G**  
*pa' servir al patrón*  
**G#o Am7 D7 G**  
*que me mandó llamar, anteayer.*

**A7 D7**  
*Yo la quise traer,*  
**D7+5 GM7 G**  
*dijo que no,*  
**G#o Am7**  
*que si había de llorar,*  
**D7 G GM7**  
*pa' qué volver.*

**D7 G7 GM7**  
*Borrachita me voy*  
**Dm7 G7 CM7 E7 Am7**  
*hasta la Capital,*  
**A#o GM7**  
*p'a servir al patrón*  
**G#o Am7 D7 G**  
*que me mandó llamar, anteayer. :||*



# Amanecí en tus brazos

José Alfredo Jiménez.

(♩ = 152 +)

Intro.

(♩ = 92 +)

arm.  
7o.

♯5

♯2

Musical notation system 1 (measures 13-16). Treble clef, key signature of two sharps (F# and C#). Measure 13 starts with a treble clef and a sharp sign. Measure 14 has a circled '2' above it. Measure 15 has a circled '2' above it. Measure 16 has a circled '2' above it. The bass line includes fingerings: 0, 3, 2-3-2, 0, 2, 2, 3, 2, 5, 2, 2, 3.

Musical notation system 2 (measures 17-20). Treble clef, key signature of two sharps. Measure 17 has a sharp sign. Measure 18 has a circled '3' above it. Measure 19 has a circled '3' above it. Measure 20 has a circled '3' above it. The bass line includes fingerings: 2, 5, 2, 3, 0, 2, 1, 0, 2, 2, 0, 5, 3, 5, 0.

Musical notation system 3 (measures 21-24). Treble clef, key signature of two sharps. Measure 21 has a sharp sign. Measure 22 has a circled '3' above it. Measure 23 has a circled '3' above it. Measure 24 has a circled '3' above it. The bass line includes fingerings: 0, 7, 7, 7, 5, 0, 2, 0, 2, 0, 5, 3, 5, 0.

Musical notation system 4 (measures 25-28). Treble clef, key signature of two sharps. Measure 25 has a sharp sign. Measure 26 has a circled '3' above it. Measure 27 has a circled '2' above it. Measure 28 has a circled '2' above it. The bass line includes fingerings: 0, 5, 5, 3, 2, 0, 5, 3, 2, 2, 5, 2, 2, 2, 2.

29

33

37

41

(♩ = 108 +)

45

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

0 2 0 0

49

7 7 7 7 7 7 2 2 2 2 0 0 2 0 2

0 4 6 4 4 4 3 2 1 2

53

7 7 7 7 7 7 0 0 2 0 2 1 0 0 0 0 7 0 0 9

0 2 0 0 0 0 0 3

57

7 9 7 7 5 C5 7 2 2 3 5 5 2 2 0 2 5 3 2

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



62

7

C2

C2

7

7

0 4 2 3 2 5

2

2 3 2 5

2 4 3 2

5 5 2

2 1 0

0 2 0 2 5 3

67

3 5

7

9 7 5 7 5 0

7

7

0 2 0 5 3

3 5

0

72

C2

C2

7

7

7

7

0 5 3 2 2 5

0 2

0 3 3

0 0

77

7

C2

C5

7

7

7

7

2 1 0

0

0 4 2 3 5 4

0 5 5 5 5

0 6

0 7 10 7

81

86

91

96

arms. -----

12o. 7o. 7o. 7o. 7o. 12o. 7o. 7o.

arms. -----

# Amanecí en tus brazos

José Alfredo Jiménez

Introducción: DM7 Am7 DM7 Am7

DM7 Em7 A7 DM7 D6  
Amanecí otra vez entre tus brazos  
F#m7 B7 Em7 A7  
y desperté llorando de alegría  
Em7 A7 Em7 A7  
me cobijé la cara con tus manos  
Em7 A7+5 DM7 A7+5  
para seguirte amando todavía.

DM7 A7 DM7 D6  
Y despertaste tú casi dormida  
Am7 D7 GM7  
y me querías decir no sé que cosa,  
Em7 A7 F#m7 B7  
pero callé tu boca con mis besos,  
Em7 A7 DM7 D6  
y así pasaron muchas, muchas horas.

||: Bm7 E7  
Cuando llegó la noche  
Bm7 E7+5  
apareció la luna,  
AM7 C#m7 F#7  
y entró por la ventana.

Bm7 E7  
Qué cosa más bonita  
Bm7 E7  
cuando la luz del cielo  
GM7 Gm7 A7  
iluminó tu ca - a - ra.

DM7 Em7A7 DM7 D6  
Yo me volví a meter entre tus brazos,  
Am7 D7 GM7  
tu me querías decir no sé que cosa,  
Em7 A7 F#m7 B7  
pero callé tu boca con mis besos,  
Em7 A7 DM7  
y así pasaron muchas, muchas hora. :||

Final: DM7 Am7 DM7 Am7 DM7

# La Negra

Silvestre Vargas.  
Rubén Fuentes.

(♩ = 96 +)

Lento *accell.*

0 4 2 0 4 2 0 4 2

(♩ = 138 +)

0 4 2 0 4 2 0 4 2

7

0 4 2 0 4 2 0 4 2

10 **C2**

13 **C2**

16 **C2** **C2** **C2** **C2**

19 **C2** **C2** **C2**

22

2/4

2 2 0 3 2 4

0 4 7

2 2 0 3 2 4

25

2/4

2 4 0 4 0

2 2 0 3 2 4

0 4 2

28

gliss

gliss

gliss

0 1 2 3 2 3 4 5

5 6 2 2 2

7 0 4 5 7 8

31

gliss

gliss

9 9 0 6 6 6 4 7

0 1 2 3 2 3 4 5

5 6 2 2 2

34 **C4**

7 4 5 7 8 gliss 9 7 5 4 7 6 gliss 5 7 4 5 7 8 gliss

0 0 7 8 9 7 6 4 7 6 6 7 8

0 0 0 0

37  $\text{♩} = 2$

9 2 0 3 0 2 2 3 0 2 2 3

9 2 2 0 2 0 2 2 2 3

0 4 2 0 0 0 0 4 0 4

40  $\text{♩} = 2$

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

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

2 2 0 4 2 2 0 0 0 0 0 2

43  $\text{♩} = 2$

2 0 0 0 2 0 2 0 2 0 2

2 3 1 2 2 2 2 2 2 3

0 4 2 2 2 2 0 4 2 2

46

3  $\text{\textcircled{2}}$

3

0 2 2 0 0 0 2 0 2

0 0 0 2 2 3 1 2 2 2

0 0 0 2 0 4 2

49

$\text{\textcircled{2}}$

3  $\text{\textcircled{2}}$

3

0 2 0 0 2 2

0 2 2 3 2 0 0 0 2 2 3

0 4 2 2 2 0 0 0 2 0 4

52

gliss

$\text{\textcircled{6}}$

0 0 0 2 0 2 0 8 gliss 9 9 9 9 9 9

1 2 2 2 2 8 9 9 9 9 9 9

2 0 4 2 0 8 0 9 7

55

9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

0 9 7 0 9 7 0 9 7



58

gliss

gliss

C2

C2

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

gliss

gliss

61

C2

gliss

C2

gliss

C2

gliss

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

0 4 2 2 0 4 2

gliss

gliss

64

C2

C2

gliss

C2

gliss

gliss

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

2 0 0 4 2 2

gliss

gliss

67

C2

gliss

C2

gliss

gliss

5 2 3 4 5 4 2 3 0 1 2 10 9 10 9

0 4 2 0 0 2 0 9 7

gliss

gliss

73 **A** **C7**

7 9 7 10 7 10 | 9 7 7 7 7 | 5 6 5 3 4 3

7 6 9 | 7 5 5 | 4 2

74 **C2** **C7**

2 10 9 10 9 | 7 9 7 10 7 10 | 9 7 7 7 7

0 9 7 | 7 6 9 | 7 5 5

75 **C2** **C7**

5 6 5 3 4 3 | 2 10 9 10 9 | 7 9 7 10 7 10

4 2 | 0 9 7 | 7 6 9

76 **C2** **B**

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

7 5 5 | 4 2 | 0 4 2

82

gliss

gliss

gliss

85

gliss

gliss

gliss

88

gliss

gliss

gliss

gliss

91

gliss

gliss

gliss

gliss

gliss

gliss

94

⑤

②

⑤

0 9 7 | 0 4 7 | 0 4 2

97

②

⑤

②

0 4 7 | 0 9 7 | 0 4 7

100

②

②

②

0 4 2 | 0 4 2 | 0 0 0

103

②

②

②

0 4 2 | 0 4 2 | 0 0 0

106

C2

109

C2

112

C2

115

C2

De: A a: B

118  $\text{C}2$

2  $\uparrow$   $\downarrow$   $\uparrow$   $\downarrow$   $\uparrow$   $\downarrow$  2 5 2  $\uparrow$   $\downarrow$   $\uparrow$   $\downarrow$   $\uparrow$   $\downarrow$  5 4 0  $\uparrow$   $\downarrow$   $\uparrow$   $\downarrow$   $\uparrow$   $\downarrow$  3 2

121  $\text{C}2$

2  $\uparrow$   $\downarrow$   $\uparrow$   $\downarrow$   $\uparrow$   $\downarrow$  2 5 2  $\uparrow$   $\downarrow$   $\uparrow$   $\downarrow$   $\uparrow$   $\downarrow$  2 5 2  $\uparrow$   $\downarrow$   $\uparrow$   $\downarrow$   $\uparrow$   $\downarrow$  5 4 0

124  $\text{C}2$

0  $\uparrow$   $\downarrow$   $\uparrow$   $\downarrow$   $\uparrow$   $\downarrow$  3 2 2  $\uparrow$   $\downarrow$   $\uparrow$   $\downarrow$   $\uparrow$   $\downarrow$  2 5 0  $\uparrow$   $\downarrow$   $\uparrow$   $\downarrow$  3 5 2

127  $\text{C}2$

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

130 **C2**

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

133 **C2**

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

136 **C2** **C2**

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

139 **Lento** **C5**

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

a Tpo.

# Cascadas de Agua Azul

(♩ = 144 +-)

Julio César Oliva.  
(México-1996)

Intro.

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

C2

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

C1

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



13 15 7 5 8 5 6 5 2 2

17 1 0 3 0 0 4 1 3 0 3

21 0 3 7 7 5 8 5 6 5

25 3 0 1 1 0 3 1 0 1 2 0 4 3 1 4 2

29

C8 C2

33

C5

gliss

37

C2

C1

41

C1

Musical notation system 1 (measures 45-52). Chord changes: C5, C5, C7, C5.

Measure 45: Treble clef, key signature of two sharps (F# and C#), C5 chord. Fretting: 7, 7, 5, 0.

Measure 46: Treble clef, C5 chord. Fretting: 5, 8, 5, 0.

Measure 47: Treble clef, C5 chord. Fretting: 7, 5, 0, 2.

Measure 48: Treble clef, C7 chord. Fretting: 0, 0, 7, 8.

Measure 49: Treble clef, C5 chord. Fretting: 10, 9, 7, 7.

Measure 50: Treble clef, C5 chord. Fretting: 0, 0, 7, 7.

Measure 51: Treble clef, C5 chord. Fretting: 0, 0, 7, 7.

Measure 52: Treble clef, C5 chord. Fretting: 0, 0, 7, 7.

Musical notation system 2 (measures 49-52). Chord changes: C4, C2, C3, C5.

Measure 49: Treble clef, key signature of two sharps, C4 chord. Fretting: 0, 3, 0, 0.

Measure 50: Treble clef, C2 chord. Fretting: 5, 2, 5, 3, 2, 2.

Measure 51: Treble clef, C3 chord. Fretting: 0, 3, 0, 0.

Measure 52: Treble clef, C5 chord. Fretting: 3, 5, 3, 7, 5, 0.

Musical notation system 3 (measures 53-56). Chord changes: C3, C4, C2.

Measure 53: Treble clef, key signature of two sharps, C3 chord. Fretting: 3, 4, 6, 3, 3.

Measure 54: Treble clef, C4 chord. Fretting: 5, 6, 7, 5, 4, 4.

Measure 55: Treble clef, C2 chord. Fretting: 2, 3, 4, 3, 2, 2.

Measure 56: Treble clef, C2 chord. Fretting: 3, 0, 2, 0, 2, 2.

Musical notation system 4 (measures 57-60). Chord changes: C2.

Measure 57: Treble clef, key signature of two sharps, C2 chord. Fretting: 0, 2, 2, 2, 1, 4.

Measure 58: Treble clef, C2 chord. Fretting: 3, 4, 5, 4, 2, 0, 4, 0.

Measure 59: Treble clef, C2 chord. Fretting: 0, 0, 4, 4, 2, 0, 0, 0.

Measure 60: Treble clef, C2 chord. Fretting: 0, 4, 5, 4, 2, 0, 0, 0.

61 **C4** **C2**

7 4 6 4 7 5 4 5 7 4 4 6 3 4 2 4 5  
4 6 4 4 4 2 2 2 2

65 **C2**

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

69 **C6** **C5** **C4**

7 6 6 9 7 7 8 5 7 8 7 4 6 4 7 5 4 5 7 4  
0 0 0 0 0 4 4 4 4 4 4 4 4

73 **C2**

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

Musical notation for measures 77-80. The key signature is three sharps (F#, C#, G#). The system consists of a treble clef staff and a guitar fretboard staff. Measure 77 is marked with a **C4** chord. The guitar staff shows fret numbers: 0, 6, 4, 6, 0, 0, 0, 0.

Musical notation for measures 81-84. Measure 81 is marked with a **C4** chord. Measure 82 is marked with a **C4** chord. Measure 83 is marked with a **C2** chord. The guitar staff shows fret numbers: 4, 7, 4, 6, 4, 4, 7, 5, 4, 7, 4, 2, 5, 2, 4, 5, 2, 0, 0, 2, 2, 0, 0.

Musical notation for measures 85-88. Measure 85 is marked with a **C4** chord. The guitar staff shows fret numbers: 4, 6, 4, 4, 7, 5, 4, 5, 4, 5, 7, 4, 4, 0, 4, 6, 4, 0, 4, 0, 4, 6, 0, 6, 5, 5.

Musical notation for measures 89-92. Measure 89 is marked with a **C4** chord. Measure 90 is marked with a **C3** chord. Measure 91 is marked with a **C2** chord. Measure 92 is marked with a **C1** chord. The guitar staff shows fret numbers: 4, 6, 8, 4, 4, 4, 4, 3, 4, 3, 5, 4, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 1, 3, 2.

93  $\text{C}2$

97  $\text{C}4$   $\text{C}2$

101  $\text{C}1$   $\text{C}3$

105  $\text{C}3$   $\text{C}5$

109 **C9** **C7**

9 9 9 9 9 7 9 7 9 9 7 10 9 12 12

9 11 9 9 9 7 9 9 9 7 9 7 9 12 9 12

9 11 9 9 9 7 9 9 9 7 9 7 9 12 9 12

7 9 7 7 0 0

113 **C6**

11 12 11 12 11 12 9 12 9 11 8 8 8 6 6 0 0

0 11 9 12 11 12 11 12 9 12 9 11 8 8 8 6 6 0 0

0 11 9 12 11 12 11 12 9 12 9 11 8 8 8 6 6 0 0

8 6 8 8 7 6 7 8 7 6 7 8 7 6 7 8 7

117 **C#3** **C5**

0 0 3 3 3 4 0 0 5 6 3 3 4 6 0 6 0 5 8 5 5

0 6 6 0 0 3 3 3 4 6 0 6 0 5 8 5 5

0 6 6 0 0 3 3 3 4 6 0 6 0 5 8 5 5

5 7 6 6 0 5 7 6 6 0 5 7 5 5 5

121 **C2** **C1**

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

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

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

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

*poco rit.* *a tempo*

125

7

129

C2

133

5

137

C2

C2



141 **C1**

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

**Tempo 1**

145

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

149 **C2** **C1** **C1**

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

153

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

157 **C8** **C7** **C5**

6 6 5 10 10 7 8 10 13 12 10 13 12 8 8 5 7

7 7 7 11 0 0

161 **C8** **C7** **C5**

8 11 10 8 12 10 7 7 11 7 10 9 8 7 7 5 5

8 8 7 7 7 7 7 7 5 0

165 **C8** **C6**

7 5 8 7 8 10 8 10 8 11 10 11 8 6 6 6

8 8 8 8 8 8 8 8 6 6 6

169 **C4** **C1**

6 9 8 9 6 4 4 6 4 8 6 4 3 2 1 3 1

6 6 4 4 4 4 4 4 0

173

0 0 1 3 2 3

3 2 3 2

0 4 2 2 2

3 2 3

177

0 4 2

3 2 3 2

3 1 3 1

3 3

180

4 2 4 2

3 1 3

5 4 5 5 6

3 5

183

3 3

4 4

4 4

3 4 3 0 0 1

3 4 3

# Amor Eterno

Juan Gabriel

(♩ = 72 +)

6a. Re Intro.

arms.  
12o. 7o. 6o. 12o.

Musical notation for measures 10-12. The top staff is in treble clef with a key signature of two sharps (F# and C#). The bottom staff shows guitar fretting with numbers 0-12. Measure 10 has a treble clef and a 7/8 time signature. Measure 11 has a 7/8 time signature. Measure 12 has a 7/8 time signature.

Musical notation for measures 13-15. The top staff is in treble clef with a key signature of two sharps. The bottom staff shows guitar fretting with numbers 0-10. Measure 13 has a treble clef and a 7/8 time signature. Measure 14 has a treble clef and a 7/8 time signature. Measure 15 has a treble clef and a 7/8 time signature. Chord symbols C7, C5, and C2 are present above the staff.

Musical notation for measures 16-18. The top staff is in treble clef with a key signature of two sharps. The bottom staff shows guitar fretting with numbers 0-5. Measure 16 has a treble clef and a 7/8 time signature. Measure 17 has a treble clef and a 7/8 time signature. Measure 18 has a treble clef and a 7/8 time signature. Chord symbols C1, C3, C5, and C2 are present above the staff.

Musical notation for measures 19-21. The top staff is in treble clef with a key signature of two sharps. The bottom staff shows guitar fretting with numbers 0-5. Measure 19 has a treble clef and a 7/8 time signature. Measure 20 has a treble clef and a 7/8 time signature. Measure 21 has a treble clef and a 7/8 time signature. Chord symbols C2 and C2 are present above the staff.



Musical notation system 1 (measures 34-36). Treble clef, key signature of two sharps (F# and C#). Chord symbols: C2, C5, C2, C5. Bass clef with fret numbers: 4 3 5 0 3, 0 0 2 0 6 5 0, 2 2 4 3 7 5 6.

Musical notation system 2 (measures 37-39). Treble clef, key signature of two sharps. Chord symbols: C2, C2, C2. Bass clef with fret numbers: 5 7 6 6 6 7 0, 0 0 4 6 4 3 2, 2 0 0 4 0 0 2.

Musical notation system 3 (measures 40-42). Treble clef, key signature of two sharps. Chord symbols: C7, C7, C7. Bass clef with fret numbers: 3 3 2 3 5 0, 7 7 5 7 5 7 9 7, 5 4 0 0 0 7 9 7 10 8 7 0 2 0 2 0 4 0.

Musical notation system 4 (measures 43-45). Treble clef, key signature of two sharps. Chord symbols: C2, C7, C5, C2, C5. Bass clef with fret numbers: 2 3 7, 7 7 5 6 7 6 7, 2 5 4 5 7 6 5.

46

3

2 3

C2 C3

49

C7 C2

52

arms

12o. 7o. 12o. 7o. 12o. 7o.

arm. arm. arm.

arm. arm. arm.

54

arms

12o. 7o. 12o. 7o. 12o. 7o. 12o. 12o.7o 12o.9o. 9o.7o.9o.7o. 9o.

arm. arm. arm. arm. arm. arms

arm. arm. arm.

(Fade out)



# Amor eterno

Juan Gabriel

**Introducción:** Em7 A7 Em7 A7 DM7 Bm7 : Am7 D7 Am7 D7  
GM7 Em7 A7 Em7 A7 DM7 Bm7 Gm7 Eb Em7 A7

**D DM7 Em7 A7**  
Eres la tristeza de mis ojos  
**Em7 A7 DM7**  
que lloran en silencio por tu amor,  
**D DM7 D6 Em7 A7**  
me miro en el espejo y veo tu rostro  
**Em7 A7 DM7 D6**  
el tiempo que he sufrido por tu adiós,

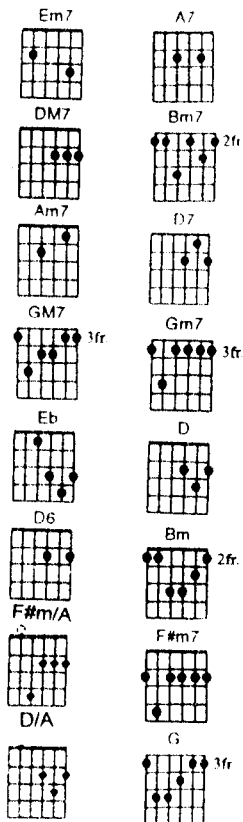
**Bm7 F#m/A Em7**  
Obligo a que te olvide el pensamiento  
**Am7 DM7 D6**  
pues siempre estoy pensando en el ayer,  
**D DM7 Em7 A7**  
prefiero estar dormido que despierto  
**Em7 A7 D DM7 D6**  
de tanto que me duele que no estés.

**F#m7 Em7 A7 Em7**  
Cómo quisiera ¡ay!  
**A7 DM7 D6 Bm7**  
que tú volvieras,  
**D/A Em7 G**  
que tus ojitos jamás se hubieran  
**Em7 A7 D DM7 D6**  
cerrado nunca y estar mirándolos.

**F#m7Em7A7 Em7 A7 DM7 D6 Bm7**  
Amor eterno e inolvidable,  
**D/A Em7 G**  
tarde o temprano estaré contigo  
**Em7A7 DM7 D6**  
para seguir amándonos.

**D DM7 Em7 A7**  
yo he sufrido tanto por tu ausencia  
**Em7 A7 DM7**  
desde ese día hasta hoy no soy feliz,  
**D DM7 Em7 A7**  
aunque tengo tranquila mi conciencia  
**Em7 A7 DM7 D6**  
sé que pude haber yo hecho más por tí.

**Bm7 F#m/A Em7**  
Obscura soledad estoy viviendo  
**A7 DM7 D6**  
la misma soledad de tu sepulcro,  
**D DM7 Em7 A7**  
tú eres el amor del cual yo tengo  
**Em7 A7 D DM7 D6**  
los mástristes recuerdos de Acapulco.



**F#m7 Em7 A7**  
Amor eterno (etc.)  
**Em7A7 DM7 D6**  
hasta: para seguir amándonos.

**Final:** ||:Em7 A7 Em7A7 DM7 D6 Bm7 D/A:||

# Cielito lindo

Quirino Mendoza y Cortés

Vals

Intro.

0 11 11 9 7 0 4 6 0 11 11 9 7 0 4 6

5 7 9 10 7 9 7 9

5 7 4 0 3 0 3 2 3 1

13 **C2**

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

17

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

2 4 | 0 3 | 0 4 | 3 1

21 **C7**

5 5 7 | 7 9 7 9 7 | 10 10 7 | 7 9 7 9 7

0 6 | 7 7 7 7 7 | 9 7 | 7 7 7

25

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

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

29

4 4 4 1 2 3 2 0 2

33

0 2 1 3 2 0 5 4 0 12 13 13

37

Ⓐ C4

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

41

C7 C5

7 7 10 7 10 7 7 5 7 8 10 0 0 7 6 9 7 6 4 7 4

45

② ⑥

C2 C2 C7

p. p.

7 0 7 0 2 0 2 0 10 10 7 9 0

6 7 4 3 7 7 9 6

7 7

49

Ⓑ

C#8

p. p. p.

2 2 0 2 0 5 2 0

2 0 0 4 3 1 0

0 0 0 0

53

C7

p. p. p. p.

5 6 7 5 7 6 7 7 9 7 9 10 9 10 9 7 7 7 9 7 9

0 7 7 7 9 7 9 7 7 7 9 7 7

7 9 7 7

57

C2

p. p. p. p.

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

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

2 2 0 0

Musical notation system 1 (measures 61-64). Chords: C2, C2.

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

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

Musical notation system 2 (measures 65-68). Chord: De: A a: B.

0 0 0 2 0 20 0 0 7 9

4 2 2 4 3 2 0 20 12 13 13 0 7 9

0 0 0 0 0 0 0 0 0 0 0 9

Musical notation system 3 (measures 69-72). Chords: C7, C6, C9, C9.

10 10 12 12 0 9 7 4 12 12 0

7 6 9 9 6 7 4 9 9 6

Musical notation system 4 (measures 73-76). Chord: C9.

0 7 4 12 12 0 0 2 0 4 5 5

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

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

# Cielito lindo

Quirino Mendoza y Cortés

Introducción: D D7 GM7 A7 A7+5 DM7 Em7 A7 D

DM7 Em7 F#m7  
 De la sierra morena,  
 Em7 DM7 B7 Em7 A7  
 cielito lindo vienen bajando,  
 Em7 A7 Em7  
 un par de ojitos negros  
 A7 DM7 A7  
 cielito lindo, de contrabando.

DM7 D7+5 GM7 B7  
 ¡Ay!, ¡Ay!, ¡Ay!, ¡Ay!  
 Em7 Gm7 DM7 D6  
 canta y no llores,  
 F#m7 Fo Em7  
 porque cantando se alegran  
 A7 DM7 A7  
 cielito lindo los corazones.

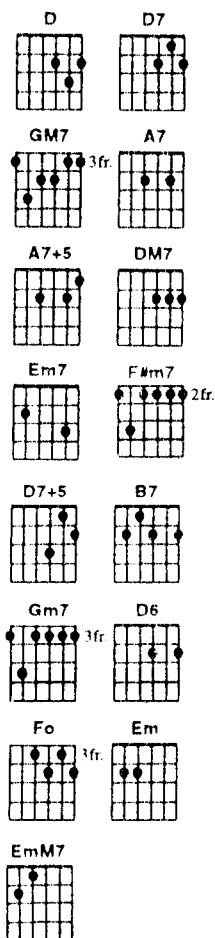
DM7 Em7 F#m7  
 Ese lunar que tienes,  
 Em7 F#m7 Fo Em7 A7  
 cielito lindo junto a la boca,  
 Em7 A7 Em7  
 no se lo des a nadie  
 A7 A7+5 DM7 A7  
 cielito lindo, que a mí me toca.

DM7 D7+5 GM7 B7  
 ¡Ay!, ¡Ay!, ¡Ay!, ¡Ay!  
 Em7 Gm7 DM7 D6  
 canta y no llores,  
 F#m7 Fo Em7  
 porque cantando se alegran  
 A7 DM7 A7  
 cielito lindo los corazones.

DM7 Em7 F#m7  
 Pájaro que abandona,  
 Em7 DM7 Fo Em7 A7  
 cielito lindo, su primer nido,  
 Em EmM7 Em7  
 si lo encuentra ocupado,  
 A7 A7+5 DM7 A7  
 cielito lindo, bien merecido.

DM7 D7+5 GM7 B7  
 ¡Ay!, ¡Ay!, ¡Ay!, ¡Ay!, etc.

Final: A7 D



# Qué bonita es mi tierra

Rubén Fuentes

Intro.

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

C3

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

C3

4 3 4 4 4 4 3 5 3 5 3 5 3 6 3 4 3 5 3 3 4 4 3



16

C4 C3 C2

5 4 3

C4 C3 C2

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

21

C4 C3 C2

C4 C3 C2

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

26

C3 C1

C3 C1

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

31

C4 C3 C2

C4 C3 C2

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

36

C4 C3 C2

C4 C3 C2

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

41

C3 C1

C3 C1

0 0 0 5 5 5 3 1 1 2 3 0 10 2 0 0 2 0 0 3

46

C5

C5

51

55

C3

C3

59

C5 C3 C5 C3

6 5 5 8 7 5 6 8 6 8 6 5 5 3 3 5 3 5 3 5

63

C5 C3 C4 C4

6 7 5 6 8 6 7 4 6 6 6 6 4 6 4 6 4 6

67

C6 C6

6 4 6 6 4 6 4 6 6 6 4 6 6 8 6

**C1**

**C1**

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

**C1**

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

**C7**

10 7 0 10 7 9 0 9 10 7 9 7 9 7 9 10

**C7**

86

2-5 0 0 2 2 0 2 C5 C5

4-7 0 0 2 2 0 2 0 5 5 7 5 5 7 8

0

91

5 8 7 5 0 0 0 C5 C5

5 5 7 5 7 8 7 5 7

0 0 0 5 5 7 5 5 7

96

5 7 5 8 5 C3 C3 C4 C3

5 3 3 6 4 3 5 5 4 4 4 5 3 3 3

3 3 3 4 4 4 3 3 3

101

Chord labels: C2, C2, C4, C3, C2

Fingering: 2 4 4, 2, 0, 2, 5 4 4, 6 5 6, 5 3 5, 2 3 5, 2

106

Chord labels: C2, C2, C3, C5, C2

Fingering: 4 4 3, 0 0 0, 3 5 3, 5 5 5, 7 9 7, 10 7

Fingering: 9 7, 9 7, 9 7, 9 7, 7, 0, 0, 2, 3

116

Chord labels: C3, C3, C3, C3, C3

121

Chord labels: C3, C3, C3, G5, C3, G5, C3

125

Chord labels: G5, C3, G5, C3, G5, G5, C1



# Qué bonita es mi tierra

Rubén Fuentes

**Introducción: D7 G7**

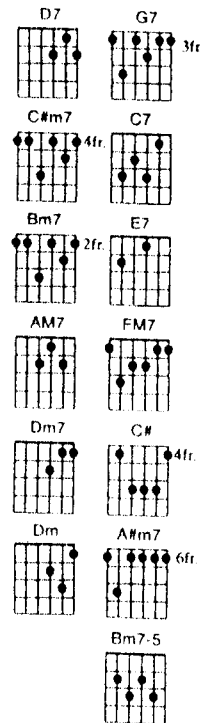
**C#m7 C7 Bm7 E7 C#m7 C7 Bm7 E7**  
 ¡Ay!, caray, caray,  
**AM7 C7**  
 qué bonita es mi tierra  
**FM7**  
 qué bonita  
**E7 AM7 G7 AM7 G7 AM7**  
 qué linda es.

**C#m7 C7 Bm7 E7 C#m7 C7 Bm7 E7**  
 ¡Ay!, caray, caray,  
**AM7 C7**  
 qué bonita es mi tierra  
**FM7**  
 qué bonita  
**E7 AM7 G7 AM7 G7 AM7**  
 qué linda es.

**D7**  
 Hizo Dios, un sarape bordado con sol,  
**G7 Dm7 G7 Dm7 G7 Dm7 G7**  
 y del cielo un sombrero de charro moldeó  
**C# A#m7 FM7**  
 luego formó las espuelas con luna y estrellas  
**Dm Bm7-5 E7 Bm7 E7**  
 y así a mi tierra vistió,  
**C#m7 C7 Bm7 E7 C#m7 C7 Bm7 E7**  
 ¡Ay!, caray, caray, (etc.)

**D7**  
 Y no hay, arco iris que pueda igualar  
**G7 Dm7 G7 Dm7 G7 Dm7 G7**  
 el color de mi cielo, su tierra y su mar  
**C# A#m7 FM7**  
 Dios te formó para ser el orgullo del mundo  
**Dm Bm7-5 E7 Bm7 E7**  
 te dió bendiciones sin par.

**C#m7 C7 Bm7 E7 C#m7 C7 Bm7 E7**  
 ¡Ay!, caray, caray, (etc.)



# Corazón, corazón

José Alfredo Jiménez

Vals

1 (Introducción)

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

2 0 0 0 0 2 2 0

6

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

2 0 0 0 3 2 0 0 2 0 2 0

11

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

0 2 2 0 0 2 0 0 2 3 0 3

16 *p.*

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

22 *p.*

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

28 *p.*

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

34 *p.*

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

40

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

46

Lento  $\text{C} \ 2$  Vals

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

52

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

58

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

64

Musical notation for measures 64-69. Treble clef, key signature of two sharps (F# and C#). The notation includes a melody line and a guitar fretboard diagram with fingerings (0, 2, 3, 4) and dynamics (p).

70

Musical notation for measures 70-75. Treble clef, key signature of two sharps (F# and C#). The notation includes a melody line and a guitar fretboard diagram with fingerings (2, 3, 0, 1, 3, 3, 3, 3, 1, 0, 3, 1, 0) and dynamics (p).

76

Musical notation for measures 76-81. Treble clef, key signature of two sharps (F# and C#). The notation includes a melody line and a guitar fretboard diagram with fingerings (1, 0, 3, 1, 3, 0, 0, 0, 1, 0, 2, 0, 2, 1, 1, 1, 3, 0) and dynamics (p).

82

Musical notation for measures 82-87. Treble clef, key signature of two sharps (F# and C#). The notation includes a melody line and a guitar fretboard diagram with fingerings (1, 2, 2, 0, 2, 1, 1, 0, 3, 1, 0, 2, 0, 3, 2) and dynamics (p).

# Ella

José Alfredo Jiménez

Ranchera o Vals

(Introducción)

Musical notation for the introduction of 'Ella'. It consists of a treble clef staff with a key signature of two sharps (F# and C#) and a 3/4 time signature. The melody is written in a simple, rhythmic style. Below the staff are three guitar strings with fret numbers: 3, 4, 0 for the first measure; 3, 2, 0 for the second; 0, 0, 0 for the third; 3, 0, 0 for the fourth; 0, 0, 0 for the fifth; and 2, 2, 0 for the sixth. The piece starts with a first finger position (1).

Musical notation for the first system of 'Ella'. It continues from the introduction with a treble clef staff and a 3/4 time signature. The key signature remains two sharps. The melody is written in a simple, rhythmic style. Below the staff are three guitar strings with fret numbers: 5, 5, 5 for the first measure; 3, 2, 2 for the second; 2, 2, 2 for the third; 2, 3, 2 for the fourth; and 2, 3, 2 for the fifth. The piece starts with a sixth finger position (6). There are two 'C 2' markings above the staff, indicating a capo on the second fret.

Musical notation for the second system of 'Ella'. It continues from the first system with a treble clef staff and a 3/4 time signature. The key signature remains two sharps. The melody is written in a simple, rhythmic style. Below the staff are three guitar strings with fret numbers: 2, 0, 0 for the first measure; 3, 0, 0 for the second; 3, 2, 3 for the third; 2, 3, 2 for the fourth; and 3, 2, 2 for the fifth. The piece starts with an 11th finger position (11).







54

3 2 0 3 3 3 2 0

0 2 0 0 0 0 0 0

2 3 2 0

58

C 2

5 5 5 3 4 4 0 2 2 2

0 0 0 0 0 0 0 2 3

C 2

62

2 3 2 2 0 0 3 0 0 3 2 3

2 0 0 0 0 0 4 2 3

2 0 2 4

66

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

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

# Paloma querida

José Alfredo Jiménez

Ranchera o Vals

(Introducción)

5 5 5 3 3 5 3 5 3 5 3 5 5 0

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

11

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

16

7 5 2 3 3 3 5

21

7 8 5 7 5 3 3 5 3 3 3 3 1 3 3 5 3 1

26

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

31

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

36

41

*a tempo*

46

De:  $\text{\textcircled{S}}$  a  $\text{\textcircled{S}}$

51

# El rey

José Alfredo Jiménez

Ranchera

C 2

(Introducción) · C 2

(Corrido lento)

3 C4<sub>3</sub> C3<sub>3</sub> C2-----

15

C2----- 3 3

18

3 3

21

24



# Amanecí en tus brazos

José Alfredo Jiménez

Vals lento

1

(Introducción)

6

C 2

11



**A**

16

3

0

0

2 2 3 2 0 2

0

0

0

0

3

2

3

4

**C 3**

21

3 3 3 5 4 5

0

0

4

4

0

7 7 7

0

3

0

0 0 2 3 2

0

3

**C 2**

26

3

0

0

5 5

0

2 4 2 4 2 5

2

2

0

3

0

**B**

31

2

0

0

2 2 2 2 2

0

2 2 2 2 2

2

0

0

2

0

36

41

46

De: A a B

50

# Camino de Guanajuato

José Alfredo Jiménez

Ranchera o Vals

1 (Introducción)

5 9 5 9 7 5 7 4  
6 9 6 9 7 6 7 4  
0 0

5

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

9

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

13

Musical notation for measures 13-17. Treble clef, key signature of three sharps (F#, C#, G#). Measure 13 starts with a treble clef, a key signature signature, and a whole rest. The bass line has notes 0, 1, 1. Measures 14-17 show a melody in the treble and bass lines with various fingerings and a 'p.' dynamic marking.

18

Musical notation for measures 18-22. Treble clef, key signature of three sharps. Measure 18 starts with a treble clef, a key signature signature, and a whole rest. The bass line has notes 2, 2, 2. Measures 19-22 show a melody in the treble and bass lines with various fingerings and a 'p.' dynamic marking.

23

Musical notation for measures 23-27. Treble clef, key signature of three sharps. Measure 23 starts with a treble clef, a key signature signature, and a whole rest. The bass line has notes 2, 2. Measures 24-27 show a melody in the treble and bass lines with various fingerings and a 'p.' dynamic marking.

28

Musical notation for measures 28-32. Treble clef, key signature of three sharps. Measure 28 starts with a treble clef, a key signature signature, and a whole rest. The bass line has notes 1, 0. Measures 29-32 show a melody in the treble and bass lines with various fingerings and a 'p.' dynamic marking.

33

4  
5 0

4 4 3  
5 5

5 5

2 2 2

0

38

C 2

3 3 2

4 4 2

2

0 0

1 0

0 0

2

4 4 0

5 5

2 0 3

1 2 1 4

0

0

43

2 2 2

2 2 2

0

5 4 2 0

3

2 2 2

2 2 2

0

2 2 2

2

0

De:

a:

5

2 6

(con repetición)

48

C 2

2 2 3

2

0 0 2 4

1

0

5 5 5

5 5

0

0

0

# El jinete

José Alfredo Jiménez

## Huapango

♩ 5 (Introducción) C 1

The first system of music consists of three measures. The top staff is in treble clef with a 3/4 time signature. The first measure is marked with a '5' and the word '(Introducción)'. The second and third measures are marked with a 'C 1'. The bottom staff shows guitar fingering: the first measure has notes 5, 5, 5, 5 on the fifth string and 0, 7, 0 on the first string; the second measure has notes 1, 1, 2, 3, 2, 1 on the fifth string and 1, 1 on the first string; the third measure has notes 1, 0, 1, 0, 3, 1 on the fifth string and 2, 2, 0, 0 on the first string.

♩ 5 C 3

The second system of music consists of three measures. The top staff is in treble clef with a 3/4 time signature. The first measure is marked with a '5'. The second and third measures are marked with a 'C 3'. The bottom staff shows guitar fingering: the first measure has notes 0, 0, 1, 2 on the fifth string and 0, 0 on the first string; the second measure has notes 5, 5, 6 on the fifth string and 0, 0 on the first string; the third measure has notes 3, 3 on the fifth string and 3, 3 on the first string.

C 1

The third system of music consists of three measures. The top staff is in treble clef with a 3/4 time signature. The first measure is marked with a 'C 1'. The second and third measures are marked with a '3'. The bottom staff shows guitar fingering: the first measure has notes 1, 1, 3 on the fifth string and 2, 3 on the first string; the second measure has notes 0, 0 on the fifth string and 1 on the first string; the third measure has notes 0, 1, 0, 3, 1, 0 on the fifth string and 1, 2, 1, 3, 2, 0 on the first string.

10

FIN

2 0 3 2

1/2 1 1/2 1 0 2 1/2 1/2

0 0 0 0

13

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

2 0 0 2 0 0 2 0 0

16

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

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

0 0 0 0 0 0 0 0 0 0 0 0

19

3 3 0 1 0 3 1 0 0 3 3 0 1 0 3

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

0 0 0 0 0 0 0 0 0 0 0 0

22

25

28

al D.C. y

32

del D.C. al FIN y FIN

FIN



# Un mundo raro

José Alfredo Jiménez

Ranchera (Vals)  $\text{C } 2$

The first system of music consists of a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a measure of rest, followed by a series of eighth and quarter notes. The melody is accompanied by a bass line with fingerings indicated by numbers 1-3. The system is divided into two measures by a dashed line. The first measure is labeled '(Introducción) C 2' and contains a bass line with fingerings 2 2, 5 3 2, and 2. The second measure contains a bass line with fingerings 8 7 10, 7 5, 8 7 5, 5 8 7, and 0 3 2 0 2 1. The system ends with a final measure containing a bass line with a 0 and a circled 1.

The second system of music continues the melody and bass line. It starts with a treble clef staff and a key signature of one sharp. The melody is marked with a piano (p.) dynamic. The system is divided into two measures by a dashed line. The first measure is labeled 'C 2' and contains a bass line with fingerings 0 2 1 2, 2 3, and 0. The second measure is labeled 'C 2' and contains a bass line with fingerings 2 2 2, 5 3 2, 2, and 2. The system ends with a final measure containing a bass line with fingerings 8 7 10, 7 5, 8 7 5, 7, and 0.

The third system of music continues the melody and bass line. It starts with a treble clef staff and a key signature of one sharp. The melody is marked with a piano (p.) dynamic. The system is divided into two measures by a dashed line. The first measure is labeled 'C 2' and contains a bass line with fingerings 5 8 7, 0 3 2 0, and 0. The second measure is labeled 'C 2' and contains a bass line with fingerings 3 2 3 2, 4 4 4 4, 5 5 5 5, 4 4 4 4, and 0 4 2 3 2. The system ends with a final measure containing a bass line with fingerings 5 5 3, 2 0 3, and 0.





67

C 2

72

77

C 2

82

De:  $\text{S} \text{ a: } \oplus$

# Quando salga la luna

José Alfredo Jiménez

## Huapango

(Introducción)

The first system of music shows the introduction. It consists of three measures. The first two measures are in 6/8 time, and the third is in 3/4 time. The melody is written on a treble clef staff, and the guitar accompaniment is on a six-string staff. The guitar part uses a mix of open strings and fretted notes, with fingerings indicated by numbers 1-3. The key signature has one sharp (F#).

The second system continues the piece. It starts with a measure in 4/4 time, followed by two measures in 6/8 time. The melody continues on the treble staff, and the guitar accompaniment remains on the six-string staff. The key signature has one sharp (F#).

The third system concludes the piece. It begins with a measure in 6/8 time, followed by two measures in 6/8 time, and ends with two measures in 3/4 time. The melody is on the treble staff, and the guitar accompaniment is on the six-string staff. The key signature has one sharp (F#).

10

1  
2  
0 3 2

2  
0 0

2 2 2 2 1 2 0

13

0 1 2 0 0

2 2 1 0 3 0

1 2 0 0

16

C1

0 1 2 0 1 0

3 3 3 0 3 3

1 2 0 2 3 1 1

C1

19

1 0 0 0

3 3 0 3 1 0

3 3 0 0

22

25

28

Lento Lento

32

# Si nos dejan

José Alfredo Jiménez

Bolero ranchero

(Introducción)

1

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

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

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

5

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

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

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

9

C 2

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

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

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



13

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

17

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

21

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

25

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

29

3

33

1

37

2

5

41

C 3

C 3

C 3

C 3

# El caballo blanco

José Alfredo Jiménez

Huapango

*C* 3

(Introducción)

3 3 3 3

0 2 3

7 7 7 7 7 7

5 6

7 5 4 5

7 5 5 3 2 3

5 3

3 2 1 2

*C* 3

3 3 3 3

0 2 3

7 7 7 7 7 7

5 6

7 5 4 5

13

7 5 | 5 5 3 3 2 2 | 3 3 7 7 5 5 | 2 3 3

17

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

20

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

0 4 0 | 0 2 0 | 0 2 0

23

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

1 0 0 | 0 0 0 | 0 0 0

26

29

32

Para terminar al  $\text{S}$  y  $\text{\oplus}$

35

# Serenata Huasteca

José Alfredo Jiménez

Son huasteco

1 (Introducción)

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

This system contains the first measure of the piece, labeled '1 (Introducción)'. It features a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The melody is written on a single staff, and the bass line is indicated by numbers 0, 2, 1, 0, 4, 2, 0, 2, 0, 2, 4, 0, 1. A repeat sign is present at the end of the system.

4

C 2

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

0 3 2 4 3 4 2 1 0

This system contains measures 2 through 6. It features a treble clef, a key signature of three sharps, and a 2/4 time signature. The melody is written on a single staff, and the bass line is indicated by numbers 0, 3, 2, 4, 3, 4, 2, 1, 0. A 'C 2' marking is present above the staff. A 'p' (piano) dynamic marking is also present.

7

C 2

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

2 0 2 2 2 1 0

This system contains measures 7 through 9. It features a treble clef, a key signature of three sharps, and a 3/4 time signature. The melody is written on a single staff, and the bass line is indicated by numbers 2, 0, 2, 2, 2, 1, 0. A 'C 2' marking is present above the staff. A 'p' (piano) dynamic marking is also present.

2

10

C 2

C 2

13

2

4

4

4

4

2

0

1

0

4

2

0

4

0

0

0

0

1

C 2

16

C 2

2

4

2

4

4

4

2

0

1

0

4

2

19

0

0

0

0

2

3

3

2

0

4

2

0

0

0

0

2

3

0

Musical notation system 1 (measures 22-24). Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. Measure 22 starts with a piano (p) dynamic. The bass line includes a triplet of eighth notes (3/2) and a quarter note (4).

Musical notation system 2 (measures 25-27). Treble clef, key signature of three sharps, 4/4 time signature. Measure 25 starts with a piano (p) dynamic. Chords are labeled "C 2". The bass line includes a quarter note (2), a half note (5), and a quarter note (4).

Musical notation system 3 (measures 28-31). Treble clef, key signature of three sharps, 4/4 time signature. Measure 28 starts with a piano (p) dynamic. Chords are labeled "C 2". Measure 30 has a first ending bracket labeled "1". Measure 31 has a second ending bracket labeled "2" and a key signature change to one sharp (F#) with a common time signature (C). The bass line includes a quarter note (2) and a half note (2).

Musical notation system 4 (measures 32-35). Treble clef, key signature of one sharp (F#), 4/4 time signature. Measure 32 starts with a piano (p) dynamic. Chords are labeled "C 2". Measure 34 has a triplet of eighth notes labeled "3". Measure 35 has a key signature change to natural (C) with a common time signature (C). The bass line includes a quarter note (2), a half note (1), and a quarter note (0).