

CONTENTS

Corrido De Cananea
54

Dos Arbolitos
49

El Sol Que Tú Eres
67

Hay Unos Ojos
15

La Barca De Guaymas
59

La Calandria
63

La Charreada
43

La Cigarra
18

Los Laureles
9

Por Un Amor
6

Rogaciano El Huapanguero
38

Tú Sólo Tú
26

Y Andale
32



POR UN AMOR

Words and Music by
GILBERTO PARRA

I learned this ballad by Gilberto Parra from the singing of Lucha Reyes, who is a cornerstone of Mexican female vocal tradition. She recorded a most charming version of it in the 1930's. L.R.

Moderately Slow



The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The piano part begins with a *mf* dynamic marking. The vocal line starts with a whole rest followed by a quarter note G#4.



Tacet



The second system continues the vocal and piano parts. The vocal line has lyrics: "Por un a - mor_ / mor_". The piano accompaniment continues with chords B, A/B, G#m/B, and B9. A *Tacet* instruction is placed above the vocal line for the first two measures of this system. The system concludes with an *E* chord.

The third system continues the vocal and piano parts. The vocal line has lyrics: "me des - ve - lo y vi - vo a - pas - io - na - da; ten - go un a - / he llo - ra - do go - ti - tas de san - gre del cor - a -". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The system ends with a triplet of eighth notes in the vocal line.

B7

mor zón, que en mi vi - da de - jó par - a
me has de - ja - do con el al - ma

E C#m F#m7 B7

siem - pre a-mar - go dol - or. } Po - bre de
heri - da sin com-pas - ión.

E E+ A C#7-9

mi es - ta vi - da me - jor que se a - ca - be no es para

F#m E C#

mi. Po - bre de mi (ay cor - a - zón); Po - bre de

B7



To Coda ⊕

mi (no su - fras más); cuán-to su - fre mi pe - cho que la - te tan so - lo por

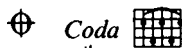
E



D.S. al Coda ⊕

ti. _____ Por un a -

B7



Coda

su - fre mi pe - cho que la - te tan so - lo _____

E



Tacet

_____ por _____ ti. _____

LOS LAURELES

Words and Music by
JOSÉ LÓPEZ

This ranchera is a standard for all marichis and dates back to the 1920's or 1930's. It is supposed to have been written by Consuelo Velásquez; it was common, especially during the Mexican Revolution in 1910, for women to write songs and include the couplets that men customarily used. This would explain the line, *la perdición de los hombres son las maldites mujeress* (cursed women), in the original verse. L.R.

Lively
No Chord

A

E7

A

B

E7

A

The musical score is written in treble and bass clefs with a key signature of two sharps (F# and C#) and a common time signature. It consists of three systems of staves. The first system includes a guitar staff with a 'No Chord' instruction and two chord diagrams labeled 'A' and 'E7'. The piano accompaniment starts with a forte 'f' dynamic. The second system features two chord diagrams labeled 'A' and 'B'. The third system features two chord diagrams labeled 'E7' and 'A'. The piano part continues with a melodic line in the right hand and a bass line in the left hand.

E7



A



D



The first system of music features a guitar part with a treble clef and a key signature of two sharps (F# and C#). The guitar part consists of three measures, each with a whole rest, corresponding to the E7, A, and D chords indicated above. The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of two sharps. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a bass line with quarter and eighth notes.

E7



A



The second system continues the musical piece. The guitar part has three measures with whole rests, with E7 and A chords indicated above. The piano accompaniment continues with a similar melodic and bass line structure as the first system.

No Chord *Freely*

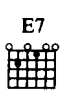
The third system introduces a vocal line. The vocal part is written in a treble clef with a key signature of two sharps. It begins with a whole rest, followed by a half note with a fermata. The lyrics are: "¡Ay, _____ qué lau - re - les tan". The piano accompaniment continues in the grand staff, with a 3/4 time signature indicated at the start of the system.

In Tempo (♩ = ♩)

A



The fourth system continues the vocal and piano parts. The vocal line has the lyrics: "ver - des! / ti - lla / !Que ros - as tan en - cen - / que só - lo en ma - yo sé". The piano accompaniment provides harmonic support with chords and a bass line. The system is marked with a treble clef and a key signature of two sharps.



di - das! _____
ve _____

Si pi en - sas
qui sier - a

a - ban - don - ar - me me - jor qui - ta - me la
ha - cer - to un in - vi - te, per - o la ver - dad no



vi - da; al - za los o - jos a ver - me si no
sé; si - ti - ene quién te lo e - vi - te me -



es - tás com - pro - me - ti - do.
jor me se - pa - ra - ré _____

Er - es ma - ta de al - go -
 Por "ai" va la des - pe -

A

dón -
 di - da, que vi - ves en el ca -
 chi - ni - to por tus que -

E7

pu - llo. _____
 re - res. _____

Ay, qué tris - te - za me da _____ cuan - do te
 La per - di ción de los hom - bre son las ben -

A



llen - as de or - gul - lo de ver a mi - cor - a -
 di - tas mu - je - res; y a - qui se a - ca - ban can -

E7

*To Coda* ⊕

A



zón en - re - da - do con el tu - yo!
 tan - do

E7



A



E7



A7



The first system of music consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). It contains five measures of whole notes. The piano accompaniment is in grand staff (treble and bass clefs) and consists of five measures of chords and moving lines.

D.S. al Coda ⊕

The second system continues the vocal line and piano accompaniment. The vocal line has five measures of notes with lyrics underneath. The piano accompaniment continues with chords and moving lines.

Er - es ro - sa de cas -

⊕ *Coda*

E7



A



The third system begins with the Coda section. The vocal line has five measures of notes with lyrics underneath. The piano accompaniment continues with chords and moving lines.

las ver - sos de los la - u - re - les.

E



A



The fourth system concludes the piece. The vocal line has two measures of notes. The piano accompaniment continues with chords and moving lines, ending with a double bar line.

HAY UNOS OJOS

Words and Music by
RUBEN FUENTES

According to Mendoza, this is a *danza habanera*, a folk dance reflecting the Cuban influence which was strong in Mexico following the revolution of 1910. The rhythm of this waltz has a elegantly graceful nineteenth century Creole cadence. L.R.

Moderately

A

mp

D B7 E7 A

Hay u - nos

A

o - jos que si me mi - ran
di er - a mi - rar - se en el - los.
di - cen que no te qui - er o

2. A



!Ay!, quien pu - más.




D.S. al Coda

Y to - dos

Coda

E7

vi - da dar -

No Chord



i a por ti.

LA CIGARRA

Words and Music by
RAY PEREZ Y SOTO

This *huapango* was written by Ray Pérez Y Soto. It was recorded in the 1940's by Jorge Negrete when he sang with the trio Calaveras, and more recently by Lola Beltrán, who is, in my opinion, the greatest voice to ever come out of Mexico. The image of the wounded dove in the third verse is a popular symbol; it is a messenger of afflicted love. L.R.

Moderately Fast

Am  Dm 

E  Am 

Dm  E 

*Rhythmic value of eighth-notes remains constant throughout.

Am



Am/E



Ya no me can - tes ci -
Un pal - o - mi - to al vo -

E7



gar - ra que a - ca - be tu son - so -
lar que lle - va - ba el pe - cho he -

Am



ne - te que tu can - to a - qui en el
ri - do ya ca - si pa - ra llo -

E7



al - ma co - mo un pu - ñal se
rar me di - jo muy af - li -



me me - te do sa - bien do que cuan - do bus -

gi - do ya me can - so de bus -



can

car

tas



pre - go - nan do vas tu muer - te. —

un a - mor cor - res pon - di - do. —

G



Ma - ri - ne - ro, ma -
Ba - jo la som - bra

C



G7



ri - ne - ro di - me si es ver - dad que
de un ar - bol y al com - pás de mi gui -

C



sa - bes por - que dis - tin - guir no
tar - ra can - to a - leg - re es - te hua -

E7



Am



pue - do si en el fun - do de los ma - res hay
pan - go por - que la vi - da se a - ca - ba y



o - tro co - lor más ne - gros que el co -
 que - ro mor - ir can - tan do co - mo



lor de mis pe - sar - es.
 muer - e la cig - a - rra.



Hay, la, la, la.



First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line has a treble clef and a key signature of two sharps (F# and C#). It features a melodic line with a long slur over the first three measures. The piano accompaniment has a treble and bass clef, with a key signature of two sharps. The bass line is a simple accompaniment pattern.

Second system of musical notation. It continues the vocal and piano parts from the first system. The vocal line has a treble clef and a key signature of two sharps. The piano accompaniment has a treble and bass clef, with a key signature of two sharps. The bass line continues the accompaniment pattern.

Third system of musical notation. It includes a guitar chord diagram for E7 at the top left. The vocal line has a treble clef and a key signature of two sharps. The piano accompaniment has a treble and bass clef, with a key signature of two sharps. The vocal line includes the lyrics "Hay, _____" and a long slur over the piano accompaniment in the second measure.

Fourth system of musical notation. It includes a guitar chord diagram for D at the top left. The vocal line has a treble clef and a key signature of two sharps. The piano accompaniment has a treble and bass clef, with a key signature of two sharps. The vocal line includes the lyrics "la, la, la." and a long slur over the piano accompaniment in the second measure.

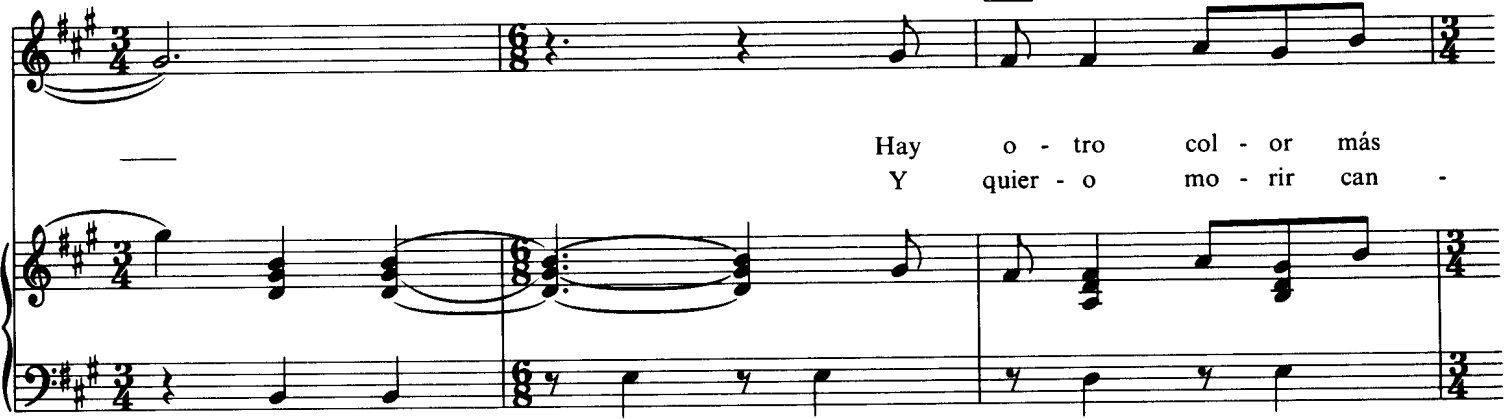
The first system of music features a vocal line and piano accompaniment. The vocal line consists of a single note with a fermata, spanning across three measures with changing time signatures (6/8, 3/4, 6/8). The piano accompaniment includes a treble clef staff with eighth notes and a bass clef staff with quarter notes. The key signature is two sharps (F# and C#).

The second system continues the musical piece. The vocal line has a fermata followed by a note in the final measure. The piano accompaniment features a treble clef staff with eighth notes and a bass clef staff with quarter notes. The key signature remains two sharps. The word "Hay," is written at the end of the system.

The third system includes a guitar chord diagram for E7, which is a major triad with a minor seventh (E-G-B7). The vocal line has a fermata followed by the lyrics "la, la, la." The piano accompaniment features a treble clef staff with eighth notes and a bass clef staff with quarter notes. The key signature is two sharps.

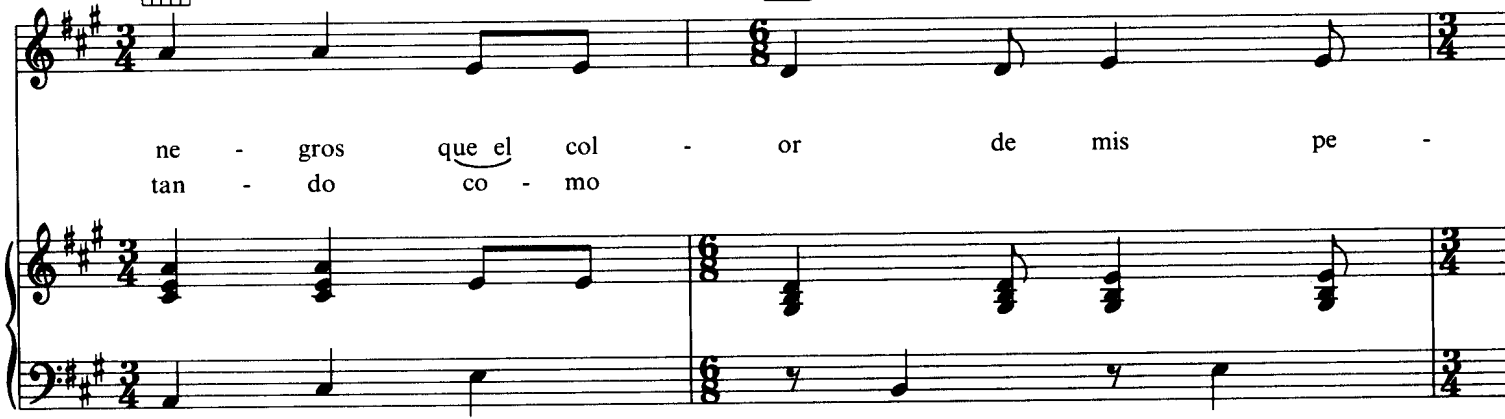
The fourth system continues the musical piece. The vocal line has a fermata followed by a note in the final measure. The piano accompaniment features a treble clef staff with eighth notes and a bass clef staff with quarter notes. The key signature remains two sharps.

D  E7 



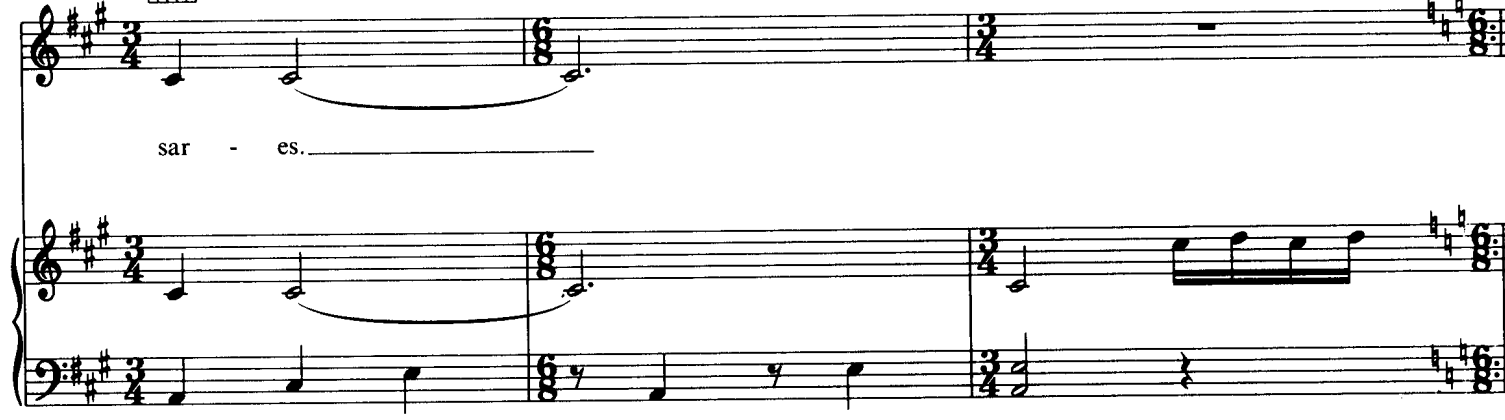
Hay o - tro col - or más
Y quier - o mo - rir can -

A  1. E7 





ne - gros que el col - or de mis pe -
tan - do co - mo

A 



sar - es.

2. E7  *Freely* *a tempo* A 



mu - er - e la ci - ga - rra.

TÚ SÓLO TÚ

Words and Music by
FELIPE BERMEJO

Tú Sólo Tú is a famous *canción ranchera* written by Felipe Valdez Leal. It was sung by Pedro Infante as well as Las Hermanas Padillas in the late 1930's, early 1940's. A more contemporary version exists by Maria Dolores Pradera, a favorite singer of mine, who is from Spain. L.R.

Medium Waltz

The musical score is arranged in three systems. Each system includes a guitar part with chord diagrams and a piano accompaniment in 3/4 time. The key signature is one sharp (F#).

System 1: Features guitar chords G and D. The piano part begins with a *mp* dynamic marking.

System 2: Features guitar chords G, D, G, and G. The vocal line begins with the lyrics: "Mi - ra co - mo / Só - lo tu".

System 3: Features a guitar chord D. The vocal line continues with the lyrics: "an - do mu - jer por tu que - / som - bra fa - tal som - bra de".



rer
mal.

bor - ra - cho y a -
Me si - gue por



pa - sio - na - do no más por tu a - mor.
don - de que - ra con os - ti - na - ción.

Mi - ra co - mo
Y por que - rer -

an - do mi bien
te ol - vi - dar

muy
me



da - do a la bor - ra - che - ra y a
ti - ro a la bor - ra - che - ra y a

D



G



la per - di - ción.
la per - di - ción.

G



Tú só - lo

tú has lle - na -

do de lu - to mi vi - da a - bri - en - do una



he - ri - da en mi co - ra - zón.

Tú

tú só - lo tú e - res

To Coda ⊕

cau - sa de to - do mi llan - to de mi de - sen -

can - to y de-se - pe - ra - ci - on.



G D

— Mi - ra co - mo an - do mu - jer —

G F B \flat

— por tu que - rer. —


F B \flat D

D.S.  al Coda 

G



The first system consists of a vocal line and piano accompaniment. The vocal line has four measures of whole rests. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

 Coda

The second system includes the vocal line with lyrics: "cau - sa de to - do mi llan - to de". The piano accompaniment continues with similar rhythmic patterns.

The third system includes the vocal line with lyrics: "mi de - sen - can - to y de-se - pe - ra - ci -". The piano accompaniment continues with similar rhythmic patterns.

Slowly

G



D



G



The fourth system includes the vocal line with lyrics: "on.". The piano accompaniment concludes with a final chord in the right hand and a sustained bass line.

Y ANDALE

Words and Music by
MINERRA ELIZONDO

I am a renowned teetotaler, but I love this drinking song. The use of the word *chaco* is unusual (it has been defined as organ meat of hunted fowl) and the exact meaning of the refrain it appears in probably has a double connotation. I have opted to sing it here with my niece, Mindy, who at 17 brings a lovely innocence to this tale of gleeful debauchery. L.R.

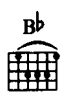
Lively Waltz

The musical score is arranged in three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo/style is 'Lively Waltz'. The piano part begins with a mezzo-piano (*mp*) dynamic. The first system includes guitar chord diagrams for Bb and F7. The second system includes a guitar chord diagram for Bb. The third system includes the lyrics 'Que di -' under the vocal line.



rán los de tu ca - sa
vez que ven go a ver - te
ces que soy un ne - cio

cuan - do me mi - ran tom -
siem - pre me voy res - ba -
por que me an-do em - bor - ra -



an - do, pen - sa - rán que por tu
lan - do; o es que ten go mal - a
chan - do, y a pe - sar de tus des -



cau - sa yo me vi - vo
suer - te o es que me es
pre - sios yo qui - ero



em - bor - ra - chan - do, y án - da -
 ta - llo - viz - nan - do y án - da -
 se - guir to - man - do y án - da -

le. _____ Per - o si
 le. _____ Per - o si
 le. _____ Per - o si



vier - as co - mo son
 vier - as sec - o mi
 vier - as co - mo son

lin - das es - tas bor - ra -
 cha - co en mi hi - guer a flore -
 lin - das es - tas bor - ra -



cher - as y án - da -
 an - do y án - da -
 cher - as y án - da -

Coro

le. _____ Per - o has - ta
 le. _____ Per - o si
 le. _____ Per - o que



cuan - do de - jan tus
 cuan - do sec - o mi
 bel - las pas - o las

pa - dres de an - dar te cui -
 cha - co en mi hi - guer - a flore -
 hor - as va - cien - do bo -



To Coda ⊕

dan - do y án - da - le.
 an - do y án - da - le.
 tel - las y án - da - le.




1. Ca - da

2.

D.S. al Coda ⊕

Me di -

⊕ Coda

le. Per - o si

F7



vier - as co - mo son lin - das es -

Bb



tas bor - ra - cher - as y án - da -

F7

Bb

le.

ROGACIANO EL HUAPANGUERO

Words and Music by
VALERIANO TREJO

This moody, beautifully haunting huapango was written by Valeriano Trejo, who, according to Rubén Fuentes, is a school teacher. Fuentes recorded it in the 1950's with Miguel Aceves Mejía, another hero of mine. It is one of the songs my brothers and I used to try to harmonize when we were growing up, so I asked them to sing it with me on the record. After knowing it for so long, we've finally learned all the words!

It is a tale of the *huasteca*, a region north of Vera Cruz, Mexico, where the *sones huastecos* (usually called huapangos) are sung. (See notes on La Calandria for definition of *sones*.) A huapanguero is a singer of huapangos. The style is characterized by falsetto breaks in the singing. L.R.

Moderately

G#m



The musical score is arranged in three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is G#m (three sharps) and the time signature is 3/4. The first system includes a guitar chord diagram for G#m, 4fr. The piano accompaniment starts with a dynamic marking of *mf*. The vocal line begins with a whole rest. The lyrics 'Ya hua - ste - ca es - tá de lu -' are written under the vocal line in the third system.

G#m

D#



to se mu - rió su hua - pan -
 ba ro - ga - cia - no el hua - pan -
 to hoy co - meín - - el hua - pan -
 es más al - lá de a - quel po -

G#m



guer - o
 guer - o
 lien - da.
 tre - ro

ya no
 y_er - an
 El tra
 Hay quien

C#m

G#m



se oy - e a - quel fal - se - te que es el
 son - es de la - se - ra las can -
 pi - che es - tá de due - lo y sus -
 di - ce que de no - che se a - pa -

D#7



G#m



al - ma del tro - ver - o.
 cion - es del tro - ver - o.
 pi - ra en - ca - da vuel - ta.
 re - ce el hua - pan - guer - o.

1.

Ro - ga
 Por los

2.

cia - no se lla - ma -
 ver - des caf - e - tal -

La A - zu

Faster

F#m



B



cen - a y - la Ce - ci - lia llo - ran,

F#m



B



D#m7



6fr.

llo - ran sin con - sue - lo ma - la gue - ña Sal - e -

G#m



D#



To Coda ⊕

ro - sa ya se fue

G#m



4fr.

su pre - gon - e - ro.




El ca - ñal es - tá en su pun -

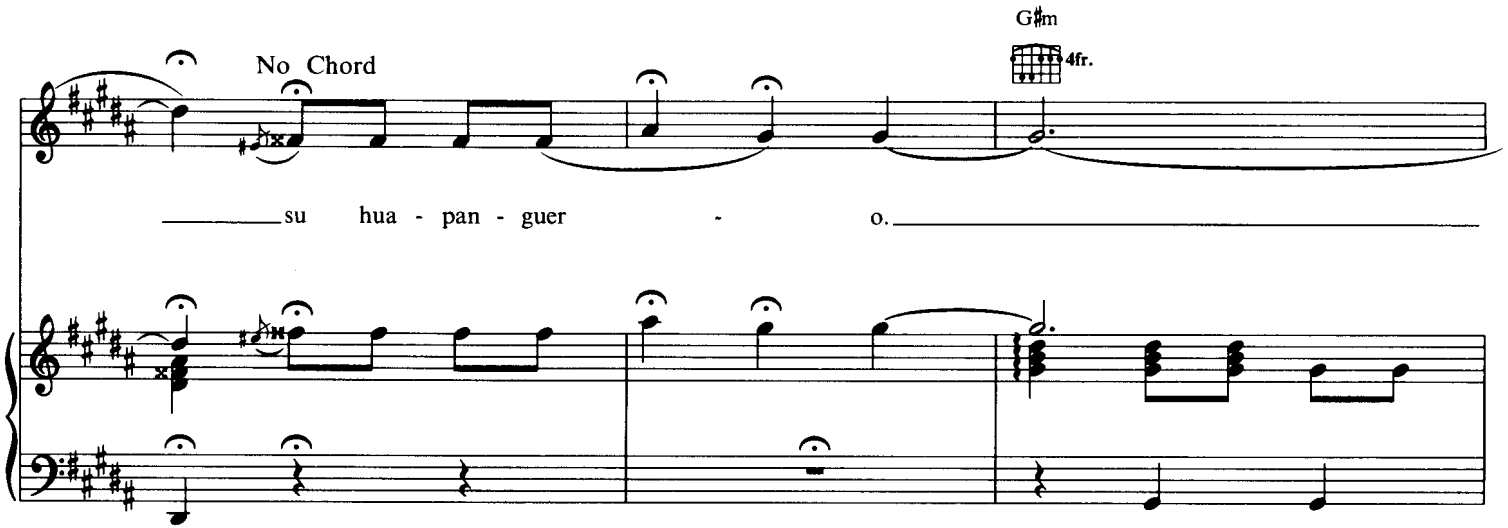
 *Coda* 

fue



No Chord  4fr.

su hua - pan - guer o.




LA CHARREADA

Words and Music by
FELIPE BERMEJO

A *charreada* is similar to a rodeo but has slightly different events more particular to the style of the Charro, or gentleman cowboy. It is very colorful because the men always compete wearing their elegant Charro suits, the basis of the mariachi costume. The grand entry (*el jaripeo*) features the ladies riding their beautiful horses sidesaddle. It also includes the singing of the traditional rancheras that I love so much. My sister Suzi used to say that the real test of a good singer was if he or she could support a tone on horseback, as she heard the singers do in the *charreada*. She even learned to ride her horse sidesaddle. If I can get her to teach me how to do it, maybe I'll be able to sing sidesaddle in a *charreada* one day - a cherished dream of mine.

L.R.

Fast

B \flat

F

B \flat

E \flat

F



B \flat

F7

B \flat

F7

B \flat

F7

B \flat

F7



B \flat



1.3. Ay,
2. Ya

qué re - chu - la es la fi - es - ta, la fi - es - ta char -
 co - men - zó el ja - ri - pe - o la gen - te a -



ra, fi-es - ta de sol.
plau de con e - mo - ción.

Don
Y un

de los char - ros val -
to - ro vi - ene ro -

ien - tes, dan con sus can - tos la e - vo - ca -
da - do muy bien co - lea - do por "Don Na -

B \flat

ción.
bor."

B \flat

El
Ya

jar - i - peo y su fes - te - jo que hue - le sur -
a-pre ta - la - ron un to - ro pa' que lo mon -

E \flat

F7

co ya tra - di - ci - ón. Re - me - do de la fa - en -
te "Don Fi - le - mon." Y mien - tras los la - za - do -

a más ad - mi - ra - da de mi na - ción.
 es flo - re - an la re - a - ta con gran pri - mor.

Bon - i - to es el jar - i - pe - o, y cuán - to su an - i - ma -

ci - ón yo quie - ro mon - tar lo a un to - ro. Pa' que me

— mi - re mi a - mor U - pale y u - pa liu, (U - pa!)

u - pale y u - pa liu _____ (U - pa!) Yo que - ro mon - tar - le a un

to - ro. Pa' que me _____ mi - re mi a - mor.

3. mor. Ay, ay,

ay!

DOS ARBOLITOS

Words and Music by
CHUCHO MARTINEZ GIL

My father loves this song so much he once offered by brother Mike \$50 to learn to sing it. I'm afraid I beat him to it but haven't received a dime. In view of the circumstances, the only proper thing to do was invite him and my brother Pete to sing the trio with me. They got scale. It was written by Chucho Martinez Gil and made popular by Pedro Infante in the late 1930's or early 1940's.

Slow 3

The musical score is arranged in three systems. Each system includes a guitar chord chart at the top, a piano accompaniment in grand staff (treble and bass clefs), and a vocal melody line in treble clef. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Slow 3'. The lyrics are written below the vocal line.

System 1 Chords: G, A[♯], G, A[♯]

System 2 Chords: G, D+, D7, G, D+, D7, G

System 3 Chords: G

Lyrics:
Han na - ci - do en mi ran - cho dos ar - bo -
Nun - ca es - tán se - pa ra - dos un - o del

li - tos, dos ar - bo - li - tos
o - tro por - que as - i quis - o Di -

Dm7



G7



C



C#



que pa - re - cen ge - me - los
os que los dos na - ci er - an,

D



y des - de mi - ca - si - ta los ve-o sol - i
y con sus mis - mas - ra - mas se ha - cen car - i

tos ba - jo el am - pa - ro
ci - as co - mo si fuer - an



1.

san - to y la luz del cie - lo.
mo - vi-os que se qui - si - er - an.

2.

Ar - bo - li - to, ar - bo - li - to, ba - jo

tu som - bra.

tu som - bra.



Voy a es - per - ar que el dí - a can - sa - do

Voy a es - per - ar que el dí - a can - sa - do

Gm

C7



muer - a, y cuan-do es-toy so -

li - to mi - ran-do al cie - lo

pi - do pa' que me man - de un - a com - pa -

F

D7

G



ñer - a. Ar - bo - li - to, ar - bo -

li - to, me si-en - to so

lo _____ quier - o que me a-com -

A7

pa - ñes has - ta que muer - a. _____

D No Chord G A#

G A# G D7 G

CORRIDO DE CANANEA

Words and Music by
RUBEN FUENTES

This beautiful *corrido* (story song) is a favorite of my brother Pete who is *el jefe de policia* in Tucson. He tells a story about singing this in his police car with one of the regular drunks that he would pick up and either escort to jail or drive home, depending on how much mischief the man had been up to. It is a song from Sonora sung during the Revolutionary war, and I remember my dad and his great compadre, Felipe, singing its many verses late into the night with a good bottle of *mexcal* for the accompaniment. L.R.

Moderate Waltz






dar fui un por men or de lo
dier on par a gua Pri-e a ver
cel de da a los Can gen a dar ne mes a al ver
di da no no la doy a a es-tá sit
que

A7



que a mi me ha pa sa do,
quién a mi me co no cí a
ti lo a mer no i can a
ua da en un traí go a qui Mes o,
no la traí a qui a

voy a dar un
yo me a pre-hen fier par
me la cár pe cel on
des pe di da

G/A



3fr.

D



por a los Can no men gua gen a or Pri-e dar ne doy ta mes a de a lo
es-tá sit que

Em7



Em/A



D



que a mi me ha pa - sa do,
 quién a mi me co no - a
 ti lo a co no - a
 ua - da en un traí - go a - Mes
 no la trai - go a qui a,

Em



F#m



que me han
 y a las
 co - mo un
 y en el
 se la

G



a - gar ra do pre - so sien - do un
 on - ce de la no - che me a - pre hen -
 hom - bre de de - li - to, dos
 la - fui de ce - sa - do por cau -
 de - je al pro san - to ni - ño y al se -

A7



ga ju li -
 dió li -
 con sa la en
 ñor de de Ma tor pi

D



ga - do, que me han a - gar -
 ci - a, y a las on - ce -
 ma - no, co - mo un hom - bre -
 pe - za, y en el la - fui -
 mi, Se la de - je al

G/A



D



ra - do pre - so, sien - do un -
 de la no - che, me a - pre hen -
 de de - li - to, dos -
 pro - ce - sa - do por cau -
 san - to ni no, y al se -

A7



gal lo tan ju -
 dió la po to li -
 con pis to - la en -
 sa de mi - tor -
 ñor de Ma - pi -

1.3.

D



ga - do. Yo me
 ma - no. La cár -

2.4.

D



ci - a,
pe - za.

Me a - pre hen -
Des - pe -

5.

D



mi.

LA BARCA DE GUAYMAS

Words and Music by
RUBEN FUENTES

My father used to play this graceful song on the piano during lazy Sunday afternoons in our home in Tucson. It took me about 30 years to finally get around to asking him what it was called. How we take these treasures for granted! It was written around 1916 in Cosala, Sinaloa, on the west coast of Mexico. The musicologist Adrian Trevino thinks that this song was a salon piece, possibly a *valse asentado* (slow waltz). Its salon origins are suggested by the unusual poetic structure and expression; each thought is three parts of six syllables each. L.R.

Spirited, not fast

G



D7



Musical notation for the first system, including vocal line and piano accompaniment. The piano part is marked *mf* L.H. and features a 4/4 time signature. The vocal line has a treble clef and a key signature of one sharp (F#).

G



Musical notation for the second system, including vocal line and piano accompaniment. The piano part features a triplet in the right hand. The vocal line includes the lyrics: "Al gol - pe del".

G



Musical notation for the third system, including vocal line and piano accompaniment. The piano part features a triplet in the right hand. The vocal line includes the lyrics: "re - mo se a - gi - tan las o las li - ge - ra la
jer - o que tor - nas al puer - to de tier - ras le -
ri - no que a - le - gre de Guay - mas sal - ió un - a ma -".

D7



bar - ca al rui - do del
ja - nas que ex - tra - ño pi -
ña - na lle - van - do en mi

a - gua se a - hon - da mi pe - na so - llo - za mi
lo - to con - du - jo tu bar - ca sin ve - la y sin
bar - ca co - mo a - ve pi - lo - to mi dul - ce es - pe -

G




al - ma. Por tan - tos pe -
an - cla de qué re - gión
ran - za. Por ma - res ig -

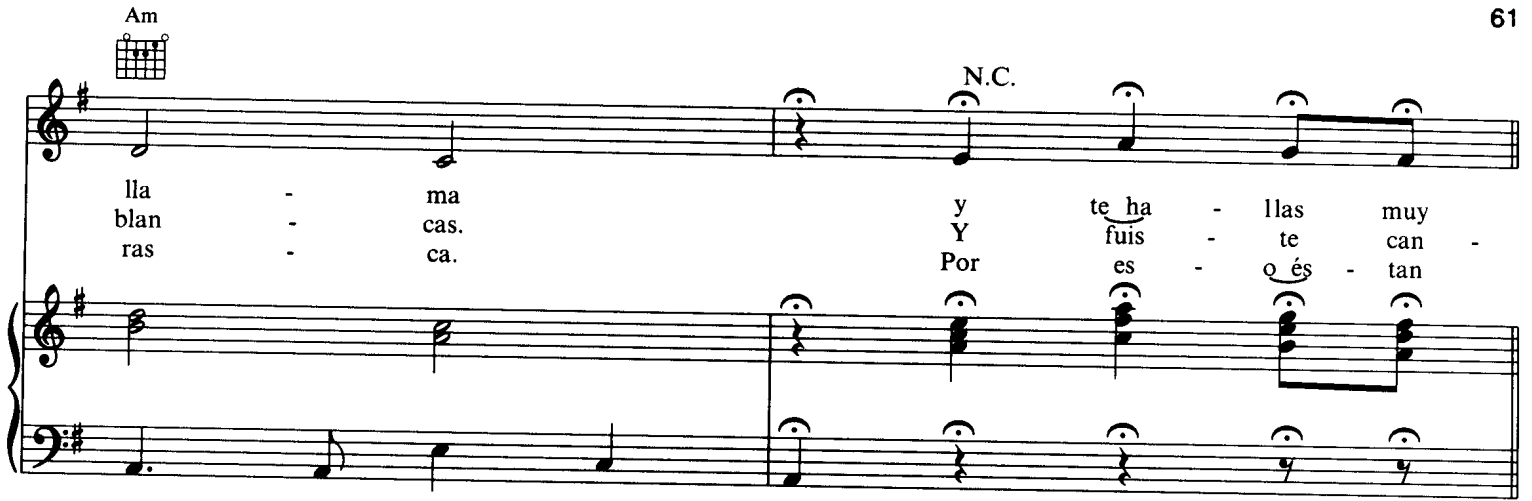
E7



sa - res, mi a - mor an - gus - tia - do llo - ran - do te
vi - en - es, que has he - cho pe - da - zos tus ve - las tan
no - tos mis san - tos an - he - los hun - dió la bor -

Am  N.C.

lla - ma y te ha - llas muy
 blan - cas. Y fuis - te - llas muy
 ras - ca. Por es - o és - can - tan



G  D7  To Coda 

le - jos y so - la, muy, so - la, se en - cuen - tra mi
 tan - do y vuel - ves tra - yen - do, la muer - te en el
 ro - tas mis pe - nas y trai - go la muer - te en el



G  1.

al - ma. A - leg - re vi - a -
 al - ma.



2. N.C. 





D.S. al Coda

Yo soy el ma -

Coda



al - ma. Te fuis - te can -



N.C.

tan - do y hoy vuel - ves tra - yen - do la muer - te en el al -

ma.

8va

LA CALANDRIA

Words and Music by
NICANDRO CASTILLO

This was probably originally a *son jarocho* from the early 1900's, but is arranged here by Don Rubén in the style of the *huasteca*. The ethnomusicologist Dr. Stephen Loza describes a *son* (plural; *sones*) as a folk song and dance (usually danced with heels on a board) represented in different regions in Mexico. Jarocho is the region of the Atlantic seaboard in Vera Cruz. L.R.

Spirited, not fast

The musical score is written for guitar and piano. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The guitar part starts with a whole rest, followed by a repeat sign. Above the first measure of the guitar part are two chord diagrams: a B-flat major chord (Bb) and an E-flat major chord (Eb). The piano part starts with a whole rest, followed by a repeat sign. The first measure of the piano part is marked with a mezzo-forte (*mf*) dynamic. The score consists of three systems. The first system has a treble clef staff with a whole rest and a bass clef staff with a melody. The second system has a treble clef staff with a whole rest and a bass clef staff with a melody. The third system has a treble clef staff with a whole rest and a bass clef staff with a melody. Above the first measure of the third system is a chord diagram for F7. Above the second measure of the third system are two chord diagrams for Bb, labeled '1.2.' and '3.'. The score ends with a double bar line.



Yo soy co - mo la ca - lan - dri - a.
 O - tros son co - mo el ve - na - do
 De que les sir - a los hom - bres
 Tam - bién su - ce - de o - tra co - sa



Que pa - ra for - mar su ni - do siem - pre bus -
 que por lis - to y pre - su - mi - do cuan - do an - da
 pre - su - mir de val - en - to - nes si cuan - do es
 con los que son fan - far - ro - nes cuan - do ven



ca ra - ma fuer - te pa - ra no ver - lo ca -
 de en - am - o - ra - do lo ma - tan des pre - ve -
 tán en su ca - sa se les caen los pan - ta -
 la co - sa en se - rio les pa - sa al - go en sus cal -

1.



2.



ni - do.
 lo - nes. } ni - do.
 zo - nes. } Ay, _____ ay, _____ ay,

E♭



ay las nu - bes van por el cie - lo los pes - ca - dos por el



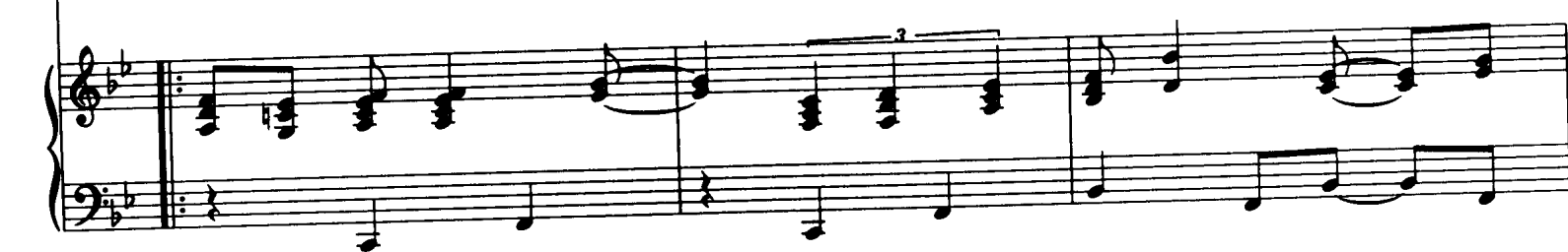
a - gua el or - o es - tá ba - jo el sue - lo y el a - mor en



las en - a - guas. Mi pri - e - ta



lin - da que voy a ha - cer



si tú me qui - tas es - te que -

D.S. al Coda ⊕ (All repeats)

rer. Mi pri - e - ta

⊕ Coda

rer. _____

EL SOL QUE TÚ ERES

Words and Music by
DANIEL VALDEZ

This exquisite ballad is in the public domain and relatively unknown. Don Rubén guessed that it might be very old, perhaps a hundred years or so. I first sang it with Danny Valdez in *Corridos*, a P.B.S. production directed by his brother Luis. Danny said that he learned it on the picket line with Teatro Campesino, helping to organize the farm workers with César Chávez. L.R.

Very Slowly and Delicately

The musical score is written in G major and 4/4 time. It consists of three systems of music. Each system includes a vocal line with lyrics, a guitar line with chord diagrams, and a piano accompaniment. The tempo is marked 'Very Slowly and Delicately'. The lyrics are: 'Sol re - don - do y co - lor - a - do co - mo un - ra - do lue - go a con rue - da de co - bre de dia - ri - o me e - stas mi - la roz - a - der - a un - a vez en la llan - ran - do de dia - rio me mi - ras po - bre. ur - a y o - tra vez en la la - der - a.' The guitar chords are D, A7, D, G, and A7. The piano accompaniment includes a 'p' dynamic marking and 'Red.' markings. There are also '3' markings indicating triplets in the piano part.

Coro



Sol que tú er - es tan pa - re - jo pa - ra

Bm7

A7



re - par - tir tu luz ha-bias de en - sa - ñar-le al

G

A7



1.

D



a - mo a ser lo mis - mo que tú.

A7

2.

D



Me mi-ras con el a - lo mis - mo que - tú.