

# La Bikina

Rubén Fuentes

(♩ = 152 ±)

Intro.

♩4    ♩5                         ♩4

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

♩5                      ♩4

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

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

16 **C3** **C4**

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

21 **C2** **C4**

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

26 **C4**

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

31 **C3** **C4**

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

36

C1 C2

41

46

51

55 **C2** **C4**

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

71

C4 C5

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

76

C4 C5

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

81

C4 C4 C2

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

86

C2 C4

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

91 **C4** **C2** **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** **C4** **C3**

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

101 **C4** **C2** **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 3 2 2 4 0 0 0 0 2 0 4 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 7 4 7 5 2 5 4 2 5 4 4 4 2 4 4 2 2 2 4 4 2 2 2 2 2 2

111 **C2**

116 **C5**

121

126 **C2** **C4**

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 4 4 2 5 4 5

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

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

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

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

0 1 2 1 2 0 1 4 4 7 5 2 2 2 2 4 5 7 9 9

0 1 2 1 2 0 1 4 4 7 5 2 2 2 2 4 5 7 9 9

152

C5

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

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

0 7 0 0 0 0 0 7 0 7

157

C9

8 8 8 10 8 8 10 12 12 12 12 12 12 12 12 12

5 5 9 5 5 9 9 9 9 9 9 9 9 9 11

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

162

12 12 12 0 1 2 1 2 0 1 0 2 0 2 6 6

9 9 11 0 1 2 0 1 0 2 0 2 1 7 7

0 0 0 0 0 0 0 0 0 0 0 0 0 6 6

# 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 contains measures 1, 2, and 3. The music is in G major (one sharp) and 7/8 time. The melody consists of quarter notes: G4, A4, B4, A4, G4. The bass line consists of quarter notes: G2, B1, D2, G2, B1. The guitar accompaniment features a 3/4 pattern: 3 0 2 0 2 2.

The second system contains measures 4, 5, and 6. The melody continues: A4, B4, A4, G4. The bass line continues: A1, B1, D2, G2, B1. The guitar accompaniment continues with the 3/4 pattern: 2 0 2 0 0 2.

The third system contains measures 7, 8, and 9. The melody continues: A4, B4, A4, G4. The bass line continues: A1, B1, D2, G2, B1. The guitar accompaniment continues with the 3/4 pattern: 2 0 2 0 0 2. Measure 9 ends with a C7 chord and a final note G4. The guitar accompaniment for measure 9 is 3 2 0 2 0 2.

Musical notation system 10-12. Treble clef, key signature of two sharps (F# and C#). The system consists of three measures. The guitar part is shown on a six-line staff with fret numbers below the strings. Measure 10: Treble clef, two sharps, notes G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Fingering: 10, 8, 0. Measure 11: Treble clef, two sharps, notes G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Fingering: 8, 7, 0. Measure 12: Treble clef, two sharps, notes G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Fingering: 8, 7, 8, 7, 5, 0.

Musical notation system 13-15. Treble clef, key signature of two sharps (F# and C#). The system consists of three measures. Measure 13: Treble clef, two sharps, notes G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Fingering: 0, 5, 0, 2. Measure 14: Treble clef, two sharps, notes G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Fingering: 0, 3, 5, 0, 2. Measure 15: Treble clef, two sharps, notes G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Fingering: 0, 2, 5, 0.

Musical notation system 16-18. Treble clef, key signature of two sharps (F# and C#). The system consists of three measures. Measure 16: Treble clef, two sharps, notes G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Fingering: 0, 2, 5, 0. Measure 17: Treble clef, two sharps, notes G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Fingering: 0, 7, 8, 10, 7, 7, 7. Measure 18: Treble clef, two sharps, notes G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Fingering: 0, 7, 8, 10, 8, 0.

Musical notation for measures 19-21. The system includes a treble clef staff with a key signature of two sharps (F# and C#) and a guitar tablature staff below it. Measure 19 starts with a treble clef and a key signature of two sharps. Measure 20 has a treble clef and a key signature of one sharp (F#). Measure 21 has a treble clef and a key signature of one sharp (F#). The guitar tablature shows fret numbers: 0, 8, 7, 0 in measure 19; 0, 7, 8, 7, 5, 0 in measure 20; and 0, 5, 0, 0, 2 in measure 21.

Musical notation for measures 22-24. The system includes a treble clef staff with a key signature of two sharps (F# and C#) and a guitar tablature staff below it. Measure 22 has a treble clef and a key signature of two sharps. Measure 23 has a treble clef and a key signature of two sharps. Measure 24 has a treble clef and a key signature of two sharps. The guitar tablature shows fret numbers: 0, 0, 3, 5, 0, 2 in measure 22; 0, 0, 2, 5, 0 in measure 23; and 0, 0, 0, 0, 2, 4 in measure 24.

Musical notation for measures 25-27. The system includes a treble clef staff with a key signature of two sharps (F# and C#) and a guitar tablature staff below it. Measure 25 has a treble clef and a key signature of two sharps. Measure 26 has a treble clef and a key signature of two sharps. Measure 27 has a treble clef and a key signature of two sharps. The guitar tablature shows fret numbers: 0, 5, 8, 5 in measure 25; 0, 5, 8, 6, 0 in measure 26; and 3, 4, 3, 6, 5, 5 in measure 27.

28

3 5 3 5 6 3 3 3 3 3 3 3

31

5 6 3 5 3 3 5 5 3 3 3 5

34

5 7 8 10 10 10 0 8 7 5 7 5 8 7 5

37 C3 C3

38 C3

39 C5 C5

40 C5 C5

41 C5 C5

42 C5 C5

43 C5 C5

44 C3 C3

45 C3 C3

46 C3 C3

46

1

C2

C2

5 4 5 4 5

5 2 2 4 2

4 4 2 2 2

3 3

2

2

49

2

C3

Lento

C3

5 6

5 8 10

8 10 8 10 8

3

3

3

52

C7

C7

8 8 6 6 5 5 5

5 8 7 8

7 8 8 7 8 7 10 8 10

3

4

7



55

7

0 7 9 7 8 10 7 7 8 8 7 7 9

5

8 8 5 7 5 7 8 7 8

57

6

5

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

5

5 5 3 5 3 3

59

6

3 3 2 0 1 0

3 3 2 0 1 0

Tpo. 1o.

2

5 2 2 2 3 2 2 2

2 2 4 2 4 2

D.C. a 0 y sigue:

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 0 7 5 7 8 5 0

76

C8 C6 C8 C6

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

80

C8 C6 C8 C6 C8 C1 C3

8 6 8 6 8 0 1 0 1 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,

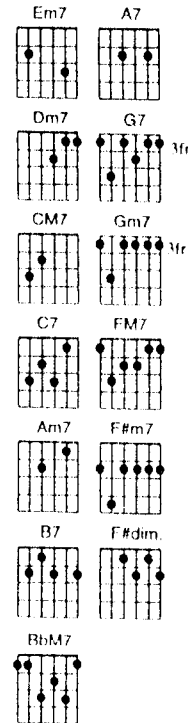
**Em7** **A7**  
 es un bosque de espejos  
**Em7 A7**  
 que cuida un castillo.

**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**



# La Llorona

Dom. Público

(♩ = 152 +)

Intro.

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

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

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

16  $\text{C}\#8$   $\text{C}1$

21  $\text{C}1$

26  $\text{C}1$

31  $\text{C}5$

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

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

3 5 1 2 2 0

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

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

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

56

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

61

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

66

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

71

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



76 **C10** **C7** **C3** **C5**

81 **C5**

86 **C3** **C3** **C1**

92 **C1** **C3** **C3**

(Fade out)

# La Llorona

Tradicional Mexicana

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

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

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

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

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

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

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

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

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

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

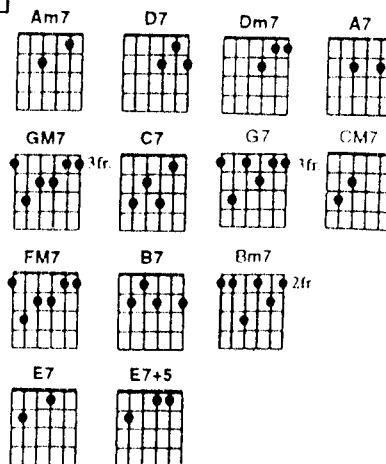
||:  $\begin{matrix} \text{Am7} & \text{D7} & \text{GM7} & \text{C7} \\ \text{Ya con esta se despide, llorona,} \\ \text{FM7} & \text{B7} & \text{E7} \\ \text{tu negrito soñador.} \end{matrix}$  :||

**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

25

C1

28

C8 C1

31

34

7 7 7 7 5 7 2 4

37

C8 C8

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

40

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

43

7 7 7 7 5 7 2 4

46

5

5

10

10

49

5

3

6

7

7

7

7

5

8

52

C8

C5

C8

C5

8

8

9

9

8

3

5

7

5

4

0

0

0

55

al

5

0

1

0

4

7

7

9

7

0

0

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.

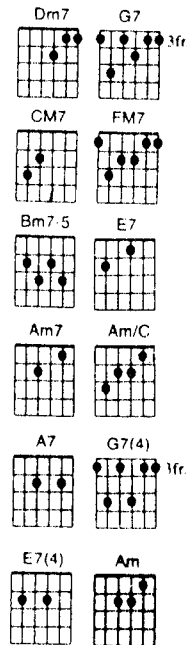
E7 Am  
 Ellos me quieren mirar  
 A7 Dm7  
 pero si tú no los dejas,  
 G7(4) G7 CM7  
 pero si tú no los dejas  
 FM7 Bm7-5 E7(4) E7  
 ni siquiera parpadear.

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.

②

C3

p.

pp.

p.

pp.

p.

p.

③

C3

p.

pp.

p.

pp.

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 3 2 1 0 8 8 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

0 6 0 0 0 0 0 0 0 0

0 6 0 0 0 0 0 0 0 0

37

C5

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

0 2 0 2 0 0 0 0 0 5 7

0 2 0 2 0 0 0 0 0 5 7

41

C7

7 6 5 10 7 9 7 1 0 3 1

6 7 0 2 1 3 2 0 1 3 2

6 7 0 2 1 3 2 0 1 3 2

45

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

49

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

53

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

57

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

61 C5

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

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

77

1 0  
2 1 0

3 2 2 0 2 0

0 2 3 1 0 0

0 0 4 0  
1 0 3  
0 4

81

8 7 6

5 5 5 7

5 5 5 7

0 5 5 7

84

3 3 0 2

1 1 0

1 0

87

arm. 7<sup>o</sup>.

7 10 12 13

12 13

arm. XII

12

# La Sandunga

Autor anónimo

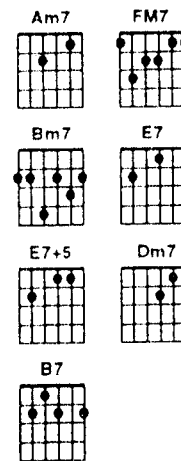
**Introducción: Am7 FM7 Bm7 E7 FM7 E7 Am7 E7+5**

**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 arranged in three systems. Each system consists of a vocal line (treble clef) and a guitar line (six-string guitar). The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked as 'Danza' with a quarter note equal to 80 ±. The guitar part includes various techniques such as triplets, slurs, and specific fretting patterns. The first system includes a '6a. Re' marking. The second system continues the melody and accompaniment. The third system concludes with a final triplet and a double bar line.

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. Bass clef shows fingerings: 0, 2, 3, 4, 0, 3, 0, 2, 3, 5, 7, 0, 0, 0.

Measures 4-6. Treble clef. 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. Bass clef shows fingerings: 5, 8, 10, 12, 10, 7, 10, 2, 3, 5, 3, 7, 5, 3, 2, 0, 0, 0. Chord labels: C6, C7, C2, C1, C2, C2.

Measures 7-9. Treble clef. Measure 7 has a whole note chord. Measure 8 has a quarter note and a half note. Measure 9 has a quarter note and a half note. Bass clef shows fingerings: 0, 2, 4, 5, 3, 3, 2, 3, 2, 3, 2, 5, 7, 8, 6, 7, 8, 0, 7.

Measures 10-12. Treble clef. Measure 10 has a whole note chord. Measure 11 has a quarter note and a half note. Measure 12 has a quarter note and a half note. Bass clef shows fingerings: 0, 3, 0, 2, 4, 3, 5, 6, 7, 2, 3, 5, 7, 3, 3, 7, 2, 4, 6, 4, 0, 0, 1.

**C2**

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99

100

# La borrachita

Ignacio Fernández Esperón (Tata Nacho)

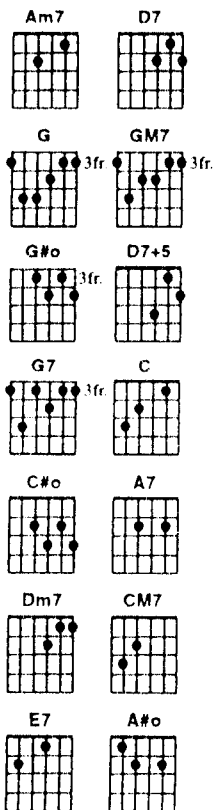
Introducción: Am7 D7 G Am7 D7 G

**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.

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 such as 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 starts with 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 such as 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 starts with 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 such as 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 starts with 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 such as 0, 5, 5, 3, 2, 0, 5, 3, 2, 2, 5, 2, 2, 2, 2, 0.

29

33

37

41

(♩ = 108 +)

45

49

53

57



62

7

C2

C2

3

7

7

0 4 2 3 2 5

2 4 3 2

5 5 2

2 1 0

0 2 0 2 5 3

67

3 5

7 5

9 7 5 7 5 0

0 2

0 5 3

3 5

72

7 5

3 5 3 2

0 5 3 2 2 5

0 2

0 2

0

77

2 1 0

0 4 2 3 5 4

5 5 5 5 5 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.*

(♩ = 138 +)

(♩ = 138 +)

7

10 **C2**

13 **C2**

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

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

22

2 2 0 3 2 4    0 4 7    2 2 0 3 2 4

25

2 4 0 4 0    2 2 0 3 2 4    2 2 2

0 4 7    0 4 7    0 4 2

28

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

gliss    gliss    gliss

31

9 5 0 0    0 1 3 2 3 4 5    5 6 2 2 2

gliss    gliss

9 6 6 6    2    0 4 2

0 4 7    0 4 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 4 5 7 8

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

37  $\text{♩} = 2$

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

9 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0

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

40  $\text{♩} = 2$

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

1 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

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

43  $\text{♩} = 2$

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

2 4 1 2 2 2 2 2 2 2 2 2 2 2 2 2

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

46

3 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

3 2

3

0 2 0 0 2 2 0 2 2

0 4 2 2 2 0 0 0 2 2 3

0 2 2 2 0 0 0 2 2 4

52

gliss

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 C2 C2

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

gliss gliss gliss gliss

61

C2 gliss C2

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

gliss gliss gliss

0 4 2 2 0 4 2

64

C2 C2 gliss

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

gliss gliss gliss

2 0 0 4 2 2

67

C2 gliss C2

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

gliss gliss

0 4 2 2 0 0 9 7

73 **A** **C7**

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

74 **C2** **C7**

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

82

gliss

gliss

gliss

4 5 6 7 5 5 5 5

4 5 6 5 6 5 5 5

2 3 4 3 4 3 4 3

0 0

85

gliss

gliss

gliss

4 5 6 5 6 5 6 5

4 5 6 5 6 5 6 5

4 5 6 5 6 5 6 5

0 0

88

gliss

gliss

gliss

2 3 4 3 4 3 4 3

4 5 6 5 6 5 6 5

4 5 6 5 6 5 6 5

0 0

91

gliss

gliss

gliss

gliss

gliss

gliss

4 5 6 5 6 5 6 5

2 3 4 3 2 3 4 3

4 5 6 5 6 5 6 5

0 0

94

97

100

103

106

C2

C2

109

C2

C2

C2

112

C2

C2

C2

115

C2

De: A a: B

118  $\text{C}2$

121  $\text{C}2$

124  $\text{C}2$

127  $\text{C}2$

130 **C2**

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

133 **C2**

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

136 **C2** **C2**

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

139 **Lento** **C5**

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

a Tpo.

# Cascadas de Agua Azul

(♩ = 144 +-)

Julio César Oliva.  
(México-1996)

Intro.

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

C2

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

C1

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



Measures 1-4. Measure 1: Treble clef, F# key signature, C time signature. Measure 2: Barre at 7th fret. Measure 3: C time signature, Bb key signature. Measure 4: C time signature, F# key signature.

Measures 5-8. Measure 5: Treble clef, F# key signature, C time signature. Measure 6: Barre at 5th fret. Measure 7: C time signature, Bb key signature. Measure 8: Barre at 5th fret, C time signature, F# key signature.

Measures 9-12. Measure 9: Treble clef, F# key signature, C time signature. Measure 10: Barre at 7th fret. Measure 11: C time signature, Bb key signature. Measure 12: C time signature, F# key signature.

Measures 13-16. Measure 13: Treble clef, F# key signature, C time signature. Measure 14: C time signature, F# key signature. Measure 15: C time signature, Bb key signature. Measure 16: C time signature, F# key signature.

29

C8 C2

33

C5

gliss

37

C2

C1

41

C1

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

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

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

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

61 **C4** **C2**

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

77 **C4**

4 6 4 6 0 0 4 6 4 6 0 0 4 6 4 6 0 0

81 **C4** **C4** **C2**

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

85 **C4**

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

89 **C4** **C3** **C2** **C1**

4 6 8 4 4 4 4 3 4 3 5 4 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**

113 **C6**

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

121 **C2** **C1**

*poco rit.* *a tempo*

125

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

129

C2

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

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

133

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

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

137

C2

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

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



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

153

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

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

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

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

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

165 **C8** **C6**

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

169 **C4** **C1**

6 9 8 9 6 4 4 6 4 8 6 4 4 4 3 2 1 3 1 0

173

C1

177

C1

C1

180

C1

C8

C5

183

C8

# Amor Eterno

Juan Gabriel

(♩ = 72 +)

6a. Re Intro.

2 5 3 5 3 5 3 5 3 5 3 5

0 0 0 2 0 0

2

C2

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

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

2

C2

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

0 2 0 2 2 0 0 0 4 2 9 9 7 9

90 70 90 70 90

③ ④ ⑥

arms.-----

arms.-----

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

Musical notation for measures 10-12. The system consists of a treble clef staff and a guitar staff. Measure 10 starts with a treble clef and a key signature of two sharps (F# and C#). The guitar staff shows fingerings: 1 0 2 0, 3 1 3 0, 0 1 3 0. Measure 11 continues with fingerings: 1 0 0 4, 3 1 3 0, 4 0 0 0. Measure 12 ends with fingerings: 0 5 4 0, 3 7 12 0, 5 6 0 0.

Musical notation for measures 13-15. Measure 13 starts with a treble clef and a key signature of two sharps. The guitar staff shows fingerings: 2 2 0 0, 3 3 7 10, 0 9 7 8. Measure 14 has a C7 chord and fingerings: 0 9 7 8, 7 8 7 6, 0 7 0 0. Measure 15 has a C5 chord and fingerings: 5 5 4 2, 5 3 2 4, 0 0 2 4.

Musical notation for measures 16-18. Measure 16 starts with a treble clef and a key signature of two sharps. The guitar staff shows fingerings: 1 0 0 2, 3 3 3 1, 1 1 1 1. Measure 17 has a C3 chord and fingerings: 0 5 4 3, 5 4 3 0, 0 5 0 0. Measure 18 has a C2 chord and fingerings: 2 5 2 5, 2 5 2 5, 0 0 4 2.

Musical notation for measures 19-21. Measure 19 starts with a treble clef and a key signature of two sharps. The guitar staff shows fingerings: 3 0 0 3, 2 0 5 2, 0 0 0 0. Measure 20 has a C2 chord and fingerings: 3 3 3 3, 3 5 2 0, 0 0 2 0. Measure 21 has a C2 chord and fingerings: 2 2 3 2, 2 2 2 5, 0 0 4 0.

22

3 C7 C10

10 10 10 10 10 10 14 10 10 0 8 9 10 9 15 15 15 15 14 12 0 10 12

0 0 9 7 7 7 0 8 9 10 9 7 9 8 14 12 0 11 12

0 0 9 7 7 7 7 0 7 9 8 14 12 0 11 12

25

arms. 9o. 7o. 9o. 7o. 9o.

C7

C2

14 arms. 10 10 10 10 9 9 9 9 7 8 3 5

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

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

28

C7 C5

C7 C5

C2

9 7 7 10 8 7 5 8 7 9 7 5 8 7 0 2 0 2 0 2 5 2 5 2 5 2 5

0 4 2 5 2 5

0 4 2 5 2 5

31

C2

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

0 4 2 2

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

34

Chord symbols: C2, C5, C2, C5

Fret numbers (Bass clef):  
 Measure 34: 4, 3, 2, 0, 3  
 Measure 35: 0, 0, 2, 0, 6, 5, 0  
 Measure 36: 2, 2, 4, 3, 7, 5, 6

37

Chord symbols: C2, C2, C2

Fret numbers (Bass clef):  
 Measure 37: 5, 7, 6, 6, 6, 7, 0  
 Measure 38: 7, 6, 4, 3, 2, 3, 5, 3  
 Measure 39: 2, 0, 0, 4, 0, 0, 2

40

Chord symbols: C7, C7

Fret numbers (Bass clef):  
 Measure 40: 3, 3, 0, 2, 0, 5, 0  
 Measure 41: 7, 7, 7, 5, 7, 5, 7, 9, 7  
 Measure 42: 10, 8, 7, 0, 2, 0, 2, 0, 4, 0

43

Chord symbols: C2, C7, C5, C2, C5

Fret numbers (Bass clef):  
 Measure 43: 2, 3, 7  
 Measure 44: 7, 9, 7, 9, 6, 5, 6, 7, 6, 7  
 Measure 45: 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,

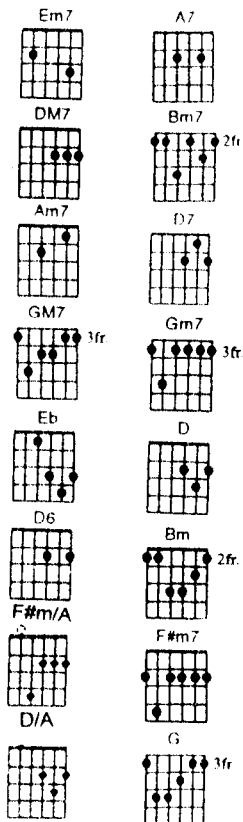
**Bm7 F#m/A Em7**  
Obligo a que te olvide el pensamiento  
**Am7 DM7 D6**  
pues siempre estoy pensando en el ayer,  
**D DM7 Em7 A7**  
prefiero estar dormido que despierto  
**Em7 A7 D DM7 D6**  
de tanto que me duele que no estés.

**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** **C2** **C2**

4 4 4 2 2 4 3 2 0 2 3

17

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

21 **C7**

5 0 7 7 7 7 9 7 10 9 7 7 9 7 9 7

25

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

29

4 4 4 1 2 3 3 2 0 2 2

33

0 2 1 3 2 0 5 0 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 7 6

7 0

49

Ⓑ

C#8

p. p. p.

2 2 0 2 0 5 2 0

2 2 0 3 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

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. Includes treble and bass staves with fingerings.

61 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

4 2

Musical notation system 2 (measures 65-68). Includes treble and bass staves with fingerings and a diagram for a double bass.

65

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 7 9

0 0 0 0 0 0 0 0 0 9

Musical notation system 3 (measures 69-72). Chords: C7, C6, C9, C9. Includes treble and bass staves with fingerings.

69 C7 C6 C9 C9

7 6 0 9 0 7 4 0 9 6

12 12 0 7 4 12 12 0 9 6

0 6 0 0 0 0 0 0 0 6

Musical notation system 4 (measures 73-76). Includes treble and bass staves with fingerings.

73 C9

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

0 7 4 0 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.

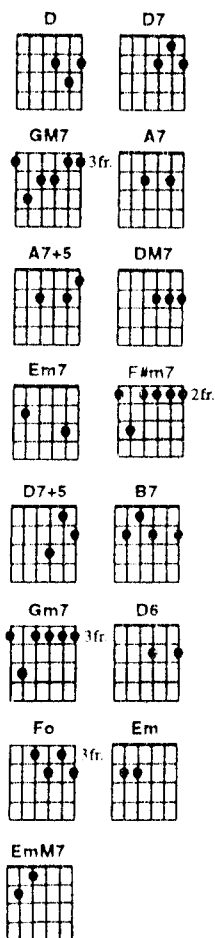
DM7 Em7 F#m7  
 Ese lunar que tienes,  
 Em7 F#m7 Fo Em7 A7  
 cielito lindo junto a la boca,  
 Em7 A7 Em7  
 no se lo des a nadie  
 A7 A7+5 DM7 A7  
 cielito lindo, que a mí me toca.

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

5 4 4 4

5 3 3 3

2 4 4

2 0 2 0

21

C4 C3 C2

5 4 4 4

5 3 3 3

5 2 4 4

0 3 0 0

0 0 2 0

26

C3 C1

5 3 3

1 1 3

0 10 2 0

0 2 0 0

0 2 0 0

31

C4 C3 C2

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

36

C4 C3 C2

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

41

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

63

C5 C3 C4 C4

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

67

C6 C6

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

**C1**

Musical notation for measures 71-75. The top staff shows a treble clef with a key signature of two sharps (F# and C#) and a common time signature. The bottom staff shows guitar fretting with numbers 1, 2, 3, 0, 1, 2, 3, 2, 1, 0, 2, 0, 0, 2, 3, 2, 0.

**C1**

Musical notation for measures 76-80. The top staff shows a treble clef with a key signature of two sharps (F# and C#) and a common time signature. The bottom staff shows guitar fretting with numbers 3, 1, 3, 1, 0, 0, 1, 2, 2, 2, 1, 3, 2, 1, 2, 2, 0, 0, 5, 2, 2, 0.

**C7**

Musical notation for measures 81-85. The top staff shows a treble clef with a key signature of two sharps (F# and C#) and a common time signature. The bottom staff shows guitar fretting with numbers 10, 10, 7, 9, 0, 9, 10, 7, 9, 7, 9, 7, 9, 10, 10, 10, 10, 10.

86

2-5 0 0 2 2 0 2 C5 5 5 7 5 5 7 8

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

0 0 0 0 0 0 0 0

91

5 8 7 5 0 0 0 C5 8 7 8 7 5 7 5 7 5 7

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

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

96

C3 C3 C4 C3

5 7 5 8 5 3 3 3 6 4 3 5 5 4 4 4 5 3 3 3

5 5 5 5 5 3 3 3 4 4 4 4 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

101

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

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

106

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

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

Fingerings: 9 7, 9 7, 9 7, 9 7, 9 7, 7, 0, 0, 2, 3

116

Chords: C3, C3, C3, C3, C3, C3, C3, C3, C3, C3

121

Chords: C3, C3, C3, C3, C3, C3, C3, C3, C5, C3, C5, C3, C5, C3

125

Chords: C5, C3, C5, C3, C5, C3, C5, C3, C5, C1, C1



# Qué bonita es mi tierra

Rubén Fuentes

**Introducción: D7 G7**

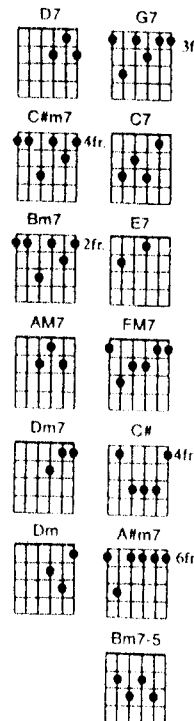
**C#m7 C7 Bm7 E7 C#m7 C7 Bm7 E7**  
 ¡Ay!, caray, caray,  
**AM7 C7**  
 qué bonita es mi tierra  
**FM7**  
 qué bonita  
**E7 AM7 G7 AM7 G7 AM7**  
 qué linda es.

**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

6

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

11

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

16 *p.*

0 1 1  
2 0 0

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

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

28 *p.*

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

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

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

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

40

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

0 | 2 0 0 | 0 | 0 2 2 | 0 | 2 0

46

Lento  $\text{C} 2$  Vals

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

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

52

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

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

58

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

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

64

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

0 0 0 0 0 0

70

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

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

76

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

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

82

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

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

# 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, 4, 0 for the second; 3, 2, 0 for the third; 0, 0, 0 for the fourth; 3, 0, 0 for the fifth; 3, 0, 0 for the sixth; 3, 0, 0 for the seventh; and 2, 2, 0 for the eighth. The piece ends with a fermata over the final note.

Musical notation for the first system 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: 5, 6, 0 for the first measure; 5, 6, 0 for the second; 5, 6, 0 for the third; 3, 4, 0 for the fourth; 2, 2, 0 for the fifth; 2, 2, 0 for the sixth; 2, 2, 0 for the seventh; 2, 3, 2 for the eighth; and 2, 3, 2 for the ninth. The piece ends with a fermata over the final note. A 'C 2' marking is present above the staff in the fourth measure.

Musical notation for the second system 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: 2, 0, 0 for the first measure; 3, 0, 0 for the second; 3, 0, 0 for the third; 3, 2, 3 for the fourth; 2, 3, 2 for the fifth; 3, 2, 2 for the sixth; 3, 2, 2 for the seventh; and 3, 2, 2 for the eighth. The piece ends with a fermata over the final note.

16

♩ 2

21

26

31

36

♩ 2

41

♩ 2

46

50



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 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 0

66

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

0 0 0 0 0 0 0 0 2 2

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

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

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

16

7 5 2 3 3 3 5

21

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

26

3 0 0 0 2 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 0 5 5

36

41

a tempo

46

De: & a

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

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

0 0 1 1 2 0 4 3 2

C2----- 3 3

18

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

2 2 2 2

3 3

21

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

2 0 2

24

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

0 2 0 0 0 0 0 0 0 0 0

30

C 2

36

C 2

42

48

# Amanecí en tus brazos

José Alfredo Jiménez

Vals lento

1

(Introducción)

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

6

C 2

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

11

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



16

A

21

C 3

26

C 2

31

B

36

36

41

41

46

De: A a B

46

De: A a B

50

C 3

50

C 3

# 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 0 0 0 0 0 0

Detailed description: This system contains the first four measures of the piece. The first measure is an introduction marked with a fermata and a dynamic of *p*. The subsequent three measures are marked with a % symbol and a dynamic of *p*. The guitar part is written on a six-string guitar with a treble clef and a key signature of two sharps (F# and C#). The rhythm is 3/4 time. The bass line consists of simple chords and single notes.

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

Detailed description: This system contains measures 5 through 8. Measure 5 is marked with a dynamic of *p*. Measures 6 and 7 are marked with a dynamic of *p*. Measure 8 is marked with a dynamic of *p*. The guitar part continues with a treble clef and two sharps key signature. The bass line includes some double bass notes in measure 8.

9

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

Detailed description: This system contains measures 9 through 12. Measure 9 is marked with a dynamic of *p*. Measures 10, 11, and 12 are marked with a dynamic of *p*. The guitar part continues with a treble clef and two sharps key signature. The bass line includes some double bass notes in measure 12.

13

Musical notation for measures 13-17. Treble clef, key signature of three sharps (F#, C#, G#). Measure 13 starts with a tremolo on a dotted quarter note. Bass clef shows guitar fretting: 0, 1, 0 in measure 13; 3, 3, 3 in measure 14; 3, 3, 2 in measure 15; 3, 2, 2 in measure 16; 5, 4, 2, 0, 3 in measure 17.

18

Musical notation for measures 18-22. Treble clef, key signature of three sharps. Measure 18 has a tremolo on a dotted quarter note. Measure 19 has a tremolo on a dotted quarter note. Measure 20 has a repeat sign. Bass clef shows guitar fretting: 2, 2, 2 in measure 18; 2, 2 in measure 19; 2, 0 in measure 20; 3, 2, 0 in measure 21; 2, 2, 2 in measure 22.

23

Musical notation for measures 23-27. Treble clef, key signature of three sharps. Measure 23 has a tremolo on a dotted quarter note. Bass clef shows guitar fretting: 2, 2 in measure 23; 2, 0 in measure 24; 5, 4, 3 in measure 25; 5, 4, 0 in measure 26; 3, 1, 1 in measure 27.

28

Musical notation for measures 28-32. Treble clef, key signature of three sharps. Measure 28 has a tremolo on a dotted quarter note. Bass clef shows guitar fretting: 1, 0 in measure 28; 5, 0 in measure 29; 5, 3, 2 in measure 30; 5, 4 in measure 31; 0 in measure 32.

Musical score system 1, starting at measure 33. It features a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The notation includes a melodic line and a bass line with fingerings (0, 4, 5, 2, 3, 5, 6, 2). A dynamic marking *p.* is present.

Musical score system 2, starting at measure 38. It features a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). A tempo marking  $\text{♩} = 2$  is indicated. The notation includes a melodic line and a bass line with fingerings (3, 4, 2, 1, 0, 4, 5, 0, 2, 0, 3, 4). A dynamic marking *p.* is present.

Musical score system 3, starting at measure 43. It features a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The notation includes a melodic line and a bass line with fingerings (2, 2, 2, 5, 4, 2, 0, 3, 2, 2, 2, 2, 2, 2). A dynamic marking *p.* is present. A section starting at measure 48 is marked with a '2' and includes the text 'De: S' and 'a: G'. The text '(con repetición)' is written below the system.

Musical score system 4, starting at measure 48. It features a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). A tempo marking  $\text{♩} = 2$  is indicated. The notation includes a melodic line and a bass line with fingerings (2, 2, 3, 0, 4, 0, 2, 4, 2, 2, 2, 2, 2, 2). A dynamic marking *p.* is present.

# El jinete

José Alfredo Jiménez

## Huapango

♩ 5 (Introducción) C 1

The first system of music consists of three measures. The first measure is marked with a treble clef, a 5/4 time signature, and a '5' above the staff, with the word '(Introducción)' written below. The second and third measures are marked with a common time signature 'C' and a '1' above the staff. The notation includes a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The guitar part is shown on a six-line staff with fret numbers (0-7) and a capo position of 5. The bass part is shown on a four-line staff with fret numbers (0-3) and a capo position of 1.

♩ 5 C 3

The second system of music consists of three measures. The first measure is marked with a treble clef, a 5/4 time signature, and a '5' above the staff. The second and third measures are marked with a common time signature 'C' and a '3' above the staff. The notation includes a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The guitar part is shown on a six-line staff with fret numbers (0-6) and a capo position of 5. The bass part is shown on a four-line staff with fret numbers (0-5) and a capo position of 3.

C 1

The third system of music consists of three measures. The first measure is marked with a treble clef, a common time signature 'C', and a '1' above the staff. The second measure is marked with a treble clef, a common time signature 'C', and a '1' above the staff. The third measure is marked with a treble clef, a 2/4 time signature, a key signature of one sharp (F#), and a '3' above the staff. The notation includes a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The guitar part is shown on a six-line staff with fret numbers (0-3) and a capo position of 1. The bass part is shown on a four-line staff with fret numbers (0-3) and a capo position of 1.

10

FIN

13

16

19

22

25

28

al D.C. y  $\oplus$

32

del D.C. al FIN y FIN





19

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

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

25

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

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

31

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

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

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

37

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

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

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

43

49

$\text{C } 5$

55

$\text{C } 3$

61

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 below. The guitar part includes fret numbers (0, 1, 2) and a triplet in the final measure.

The second system of music consists of three measures. The first measure is in 4/4 time, and the following two are in 6/8 time. The melody continues on the treble clef staff, and the guitar accompaniment is on the six-string staff. The guitar part includes fret numbers (0, 2, 3, 4) and a triplet in the final measure.

The third system of music consists of three measures. The first two are in 6/8 time, and the third is in 3/4 time. The melody continues on the treble clef staff, and the guitar accompaniment is on the six-string staff. The guitar part includes fret numbers (0, 1, 2, 3) and a triplet in the final measure.

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 3 0 2 1 1

C1

19

1 0 0 0

3 3 0 3 1 0 0

3 3 3 0 0

22

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

0 0 0 0 0 0 0 0

25

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

3 3 1 1 0 0

28

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

0 0 3 3 3 3 4 2

Lento Lento

32

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

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

# Si nos dejan

José Alfredo Jiménez

Bolero ranchero

(Introducción)

1

5

9



13

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

0 0 | 0 6 6 | 0 5 0 2 2 | 1 1 1 1 1 1

0 0 | 2 2 6 6 | 0 5 0 2 2 | 0 0 0 2 2

3 0 | 2 2 6 6 | 0 5 0 2 2 | 0 0 0 2 2

17

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

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

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

0 0 | 0 0 0 | 3 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

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

25

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

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

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

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

29

3

3

4

3

1

0 2 0 1 0 0

33

3

3

0 0 2 0 0

3 1 0 1 3 1 0 1

1

3 2 3

1 0 0 0 1 0

3

0

37

3

0 2 0 1 3 0 0

3 7 7

5 3 0 0 0 0

5

5 5 5 5 5

3

0

0 5 0 0

41

3

7 5 4 5 8 2 2 2

5 4 3 3 0 0 0

0 2 0 1 3 2 2

5 3

4 4

4 4

3 3

C 3

C 3

C 3

C 3

# El caballo blanco

José Alfredo Jiménez

Huapango

*C* 3

(Introducción)

This system contains the first four measures of the piece. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is a six-string guitar. The first measure is marked '(Introducción)'. The second measure has a 'C 3' time signature above it. The guitar part consists of chords and fingerings: 0, 3 3 3 3; 3 3 3 3 3 3; 0, 2, 3; 0, 7 7 7 7 7 7; 0, 5 4 5 7.

This system contains measures 5 through 8. The guitar part continues with fingerings: 0, 7 5; 0, 5 3 2 3; 0, 5 3; 0, 3 2 1 2.

*C* 3

This system contains measures 9 through 12. The guitar part continues with fingerings: 0, 3 3 3 3; 0, 3 3 3 3 3 3; 0, 2, 3; 0, 7 7 7 7 7 7; 0, 5 4 5 7.

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 2 0 0

23

3 0 3 2 0 2 2 0 0 0 2 2 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 4. 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 C 2 1

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

2 0 2 2 2 2 1 2 2 0

This system contains measures 5 through 7. 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, 2, 1, 2, 2, 0. A 'C 2' marking is present above the staff. A 'p' (piano) dynamic marking is also present.

2

C 2

10

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

13

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

C 2

16

C 2

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

C 2

19

C 2

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

Musical notation system 1 (measures 22-24). Treble clef, key signature of three sharps (F#, C#, G#). Measure 22 starts with a piano (p) dynamic. The bass line includes a triplet of eighth notes (3/2) and a quarter note (4). Measure 23 features a double bar line and a wavy line in the bass. Measure 24 ends with a piano (p) dynamic. The bass line includes a quarter note (2), an eighth note (1), and a quarter note (0).

Musical notation system 2 (measures 25-27). Treble clef, key signature of three sharps. Measure 25 starts with a piano (p) dynamic and a C2 chord. The bass line includes a quarter note (4), a quarter note (2), and a quarter note (5 4). Measure 26 features a double bar line and a wavy line in the bass. Measure 27 ends with a piano (p) dynamic and a C2 chord. The bass line includes a quarter note (2), a quarter note (2), and a quarter note (2).

Musical notation system 3 (measures 28-31). Treble clef, key signature of three sharps. Measure 28 starts with a piano (p) dynamic and a C2 chord. The bass line includes a quarter note (0), a quarter note (2), and a quarter note (1). Measure 29 features a double bar line and a wavy line in the bass. Measure 30 includes a first ending bracket (1) and a second ending bracket (2). Measure 31 ends with a piano (p) dynamic and a C2 chord. The bass line includes a quarter note (2), a quarter note (0), and a quarter note (1). A tempo marking "De:  $\frac{3}{4}$  a  $\Phi$ " is present.

Musical notation system 4 (measures 32-35). Treble clef, key signature of three sharps. Measure 32 starts with a piano (p) dynamic and a C2 chord. The bass line includes a quarter note (2), a quarter note (0), and a quarter note (1). Measure 33 features a double bar line and a wavy line in the bass. Measure 34 includes a triplet of eighth notes (3) and a C2 chord. The bass line includes a quarter note (2), a quarter note (2), and a quarter note (2). Measure 35 ends with a piano (p) dynamic and a C2 chord. The bass line includes a quarter note (0), a quarter note (0), and a quarter note (0).