

La Bikina

Rubén Fuentes

(♩ = 152 ±)

Intro.

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

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

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

16

C3

C4

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

21

C2

C4

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

26

C4

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

31

C3

C4

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

36

C4

C2

B:

A:

Fretboard diagrams below show fingerings for each measure.

41

Fretboard diagrams below show fingerings for each measure.

46

C5

④

Fretboard diagrams below show fingerings for each measure.

51

Fretboard diagrams below show fingerings for each measure.

55

C2

Fingerings for C2:

2	2	2	5
2	2	2	5
4	2	2	5
2	2	2	5

Fingerings for C4:

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

59

C4

Fingerings for C4:

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

63

C3

C4

Fingerings for C3:

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

67

C4

C2

Fingerings for C4:

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

71

4
5
4

0 2 4 0 2 4 0 0 7

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

0 2 4 0 2 4 0 0 7

76

1 0 2 1 2 0 0 0 7

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

81

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

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

86

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

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

91

C4

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

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

2 2 2 5
2 2
2 4

96

C4

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

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

2 0 0 4 4 4

101

C4 **C2**

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

4 2 1 2 4 1 0 1 2

6 3 2 2 0 0

106

C4

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

5 4 4 6 2 4 4 4 2

4 4 0 0 2

III

C2

111

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

116

C5

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

121

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

126

C2

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

C4

131

C4

C2

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

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

135

C4

5 2 2 1 0 2 2 -1 2 4 4 6 4

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

139

C2

C4 C4 C2

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

5 2 4 5 4 0 4 2 2 2

143

C4 C4 C2 C2

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

1 4 2 4 2 4 2 0 4 2

147

C4 C4 C2

Fingerings below the strings:

- Measure 1: 0, 1, 2
- Measure 2: 0-1
- Measure 3: 4 7 5 4 7 5
- Measure 4: 2 2 2 2 4 5
- Measure 5: 7 9 8 8

152

G5 G5 G5 G5

Fingerings below the strings:

- Measure 1: 0, 7
- Measure 2: 8 5 5 5
- Measure 3: 8 8 8 8 7 5
- Measure 4: 7 7 9 8 8 8
- Measure 5: 7 7 9 8 8 8

157

G9 G9 G9 G9

Fingerings below the strings:

- Measure 1: 8 8 10
8 8 10
5 5 9
- Measure 2: 8 8 10
8 8 10
5 5 9
- Measure 3: 12 12 12
9 9 9
- Measure 4: 12 12 12
9 9 9
- Measure 5: 12 12 12
9 9 11

162

G9 G9 G9 G9

Fingerings below the strings:

- Measure 1: 12 12 12
9 9 9
- Measure 2: 10 10 10
0 0 0
- Measure 3: 1 2 0 1 0 2 0 2 1 1 6 7 6 6
- Measure 4: 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

La bikina

Rubén Fuentes

Introducción: EM7 Am7 D7 EM7 Am7 D7

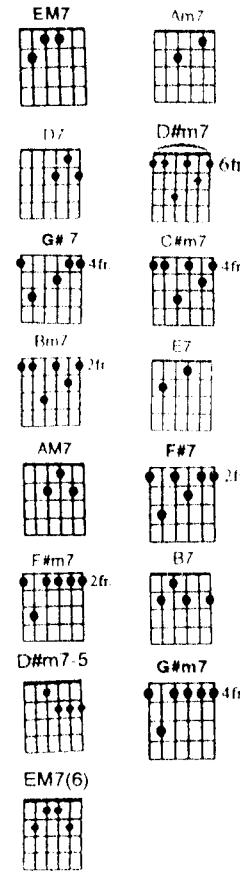
EM7 D#m7 G#7
Solitaria camina la bikina
C#m7 Bm7 E7
la gente se pone a murmurar,
AM7 G#7 C#m7
dicen que tiene una pena,
F#7
dicen que tiene una pena
F#m7 B7
que la hace llorar.

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. *p.*

3 0
2 2
0

3 0
2 2
0

2 0
0 2
0

0 2 2
0 2 2
0

2 0
0 2
0

2 0
0 2
0

0 2 0
2 2
0

2 0
0 2
0

2 3
0 2 0
2 2 2
0

2 0
0 2
0

3 2
0 2
0

2 0
0 2
0

p. C7
C7
7 10

10

65

7
8
5
6
0

10 -8 0 5 6 0 8 7 0 8 7-87 5 0

13

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

16

c7

c7

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

19

c5

c5

5 8 7 8 7 5 0 3 0 2

22

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

25

c5

c5

5 5 8 5 8 6 0 3 6 5

c3

c3

3 3 4 3 6 5

28

3 5 3 5 6

4
3

3

3 5 4 5

4
3

3

31

3 3 5 6

3 3
5

3

5 5 5

5
3

3

34

5 7 8

3

10 10
0

8 7

8 6
7

5

37

C3

C3

C8

C5

5
5
7

6
5
7
5
0

40

5
5
0

5
6
0

7
5
0

7
5
0

5
5
0

5
5
0

43

7
6
7
5

5
3
3
3
3

C3

5
4
3
3
3

al Ø

6
5
3

5
4
3
3
3

5
5
4
4
3

46

C2

5 4 5 4 5
3 3 3 3 3

C2

5 2 2 2 4
2 2 2 2 2

2 4 2 2 2
2 2 2 2 2

47

C3

Lento

C3

3 5 6
3 3 5
3 3 5

3 5 5
3 3 3

8 10
10 8 10 8
10 8

52

8 6 5 5
3 5 5

5 8 7 8
5 4

C7

7 8 8 7 10 8 10
7

55

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

6

C5 C5

57

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

C5 C3 C3

Tpo. 10.

59

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

C2 C2

D.C. a ♀
y sigue:
D.C. a ♀
y sigue:

Φ C3

62

Φ C3

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

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

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

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

65

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

68

10	8	7	8	7	5	3	8	5	7
10	8	7	6	7	5	5	8	5	
10	8	7	7	6	5	4	9	5	
0			5			3	10	8	7

72

C5
18 7 5 5 5 8 6 7 7 8 5
5 0 0 0 0 0 0 0 0 0 0

76

7 8 5 7 8 10 C8 C6 C8 C6
6 5 5 7 5 8 9 8 6 8 8 6
5 5 5 5 9 9 9 9 9 9 9 6

80

C8 C6 C8 C6 C8
8 6 8 6 8
9 7 9 7 9
8 6 8 6 8
C1 C3
0 1 0 1 3 1 3 3 5 5 4 4 3 3
G C1 C3
3 1 3 1 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,

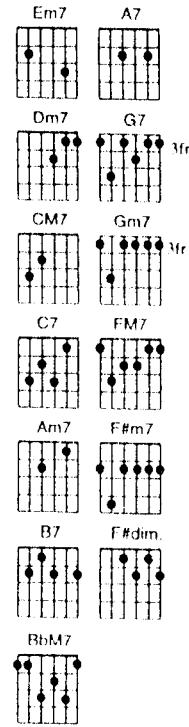
Em7 **A7**
es un bosque de espejos
 Em7 **A7**
que cuida un castillo.

Dm7 **G7** **CM7** **Gm7**
Monumentos de gloria que velan su andar,
 C7 **FM7** **Dm7** **G7** **CM7**
es un sol con penacho y zarape veteado
 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 ↓ 2
0 0
5 5 7 5 5 5
5 5
2 0 1 3
0 0

♩ = 152 +)

C3

C3

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

C1

C1

C3

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

16

C3

Fingerings above notes:

- M1: 3, 5, 3, 6
- M2: 5, 3, 6, 5
- M3: 0, 0, 1, 0, 0, 0, 3, 1
- M4: 0, 2, 0, 1, 0, 2, 1

21

C1

Fingerings above notes:

- M1: 3, 1, 1, 0, 0, 1, 0, 2, 3
- M2: 3, 2, 1, 0, 2, 3, 2, 3, 2, 1, 0, 2, 4

26

C1

Fingerings above notes:

- M1: 0, 0, 1, 0, 0, 0, 4, 0, 3, 1, 1, 3, 3, 2, 0
- M2: 0, 2, 0, 3, 2, 4, 3, 0, 2, 1, 0, 2, 1

31

C5

Fingerings above notes:

- M1: 0, 1, 3, 1, 0, 0, 3, 1, 0, 5, 5, 5, 8, 8, 8
- M2: 3, 1, 0, 0, 3, 2, 0, 3, 0

C8

36

C1

C2

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

C5

C5

C3

41

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

C1

C2

46

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

C1

51

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

66

66

3 -1 0 0
2 0 2 4

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

67

3 1 1 3 1 0 0
2 0 2 0

0 1 3 1 0 0
1 0 2 0

66

C5 C5 C3 C1

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

C2 C5 C5

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

76

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

10 7 10 7 5 5 5 8 8 10 7-107 9
10 12 9 3 6 6 0

81

C5

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

86

C3 **C3** **C1**

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

92

C1 **C3** **C3**

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

(Fade out)

La Llorona

Tradicional Mexicana

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

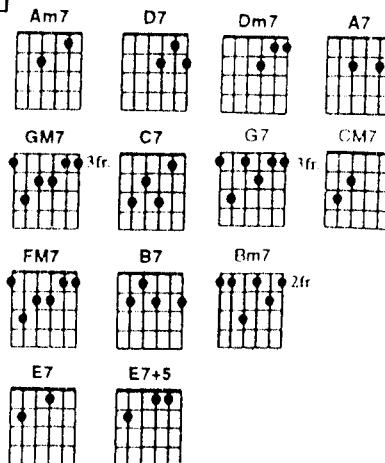
- ||: Am7 Dm7
Todos me dicen el negro, llorona,
Am7 E7
negro pero cariñoso. :||
- ||: Am7 GM7
Yo soy como el chile verde, llorona,
FM7 Dm7 E7
picante pero sabroso. :||
- ||: Am7 A7 Dm7
¡Ay de mí! llorona,
Am7 FM7 E7
llorona de ayer y hoy. :||
- ||: Am7 D7 GM7 C7
Ayer era maravilla, llorona,
FM7 B7 E7
y ahora ni sombra soy. :||
- ||: Am7 A7 Dm7 G7
Dicen que no tengo duelo, llorona,
CM7 FM7 Bm7 E7 :||
porque no me ven llorar.
- ||: Am7 D7 GM7 C7
Hay muertos que no hacen ruido, llorona,
FM7 B7 E7
y es más grande su penar. :||

- ||: Am7 A7 Dm7 G7
Si al cielo subir pudiera, llorona,
CM7 FM7 Bm7 E7 :||
las estrellas te bajara. :||
- ||: Am7 D7 G7 C7
La luna a tus pies pusiera, llorona,
FM7 B7 E7
con el sol te coronara. :||
- ||: Am7 A7 Dm7 G7
¡Ay de mí! llorona,
FM7 B7 E7 E7+5 :||
- ||: Am7 D7 GM7 C7
Ya con esta se despide, llorona,
FM7 B7 E7 :||
tu negrito soñador. :||

Final: Am7 E7 Am7

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

- ||: Am7 A7 Dm7 G7
¡Ay de mí! llorona,
CM7 FM7 E7 :||
llorona de azul celeste. :||
- ||: Am7 D7 GM7 C7
Y aunque la vida me cueste, llorona,
FM7 B7 E7 E7+5 :||
no dejaré de quererte. :||



La malagueña

Canción popular

Huapango
($\text{♩} = 84 \pm$)

Intro.

This musical score section is labeled 'Huapango' with a tempo of $\text{♩} = 84 \pm$. It consists of two staves. The top staff shows a treble clef, a common time signature, and a piano part with a dynamic of $\text{c} 8$. The bottom staff shows a bass clef, a common time signature, and a guitar part with a dynamic of $\text{c} 1$. The guitar part includes a tablature below the staff showing fingerings like 5, 8, 8, 3, 6, 5; 4, 5, 5, 3; 1, 3; 2, 3, 2; 0, 3, 1. The piano part has a dynamic of $\text{c} 1$.

This section continues the musical score. The top staff shows a treble clef and a piano part with a dynamic of $\text{c} 1$. The bottom staff shows a bass clef and a guitar part with a tablature below the staff showing fingerings like 0, 1-2, 0, 1, 3, 0; 2, 2, 0, 3; 1, 0, 6; 8, 8, 8, 2; 3, 1. The piano part has a dynamic of $\text{c} 1$.

This section concludes the musical score. The top staff shows a treble clef and a piano part with a dynamic of $\text{c} 2$. The bottom staff shows a bass clef and a guitar part with a tablature below the staff showing fingerings like 3, 3, 3, 3; 2, 2, 2, 2; 3, 1; 8, 0, 1, 0, 2. The piano part has a dynamic of $\text{c} 2$.

10

2.

Fin

3 3 3 1 1
3 0 0 0 0
0

13

5 0 0 3
5 0 0 0
0

16

C1

0 0 2 1
2 2 2 0
3 3 4

C3

C1

3 3 3 6
3 3

5 3 3 5
3 3

2 2 3 3
1

22

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

25

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

C3

28

C3

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

31

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

34

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

37

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

C8
C8

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

40

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

43

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

46

F₅

2 0 2 5 5 10 0 10 0 0

49

F₅ **F₃** **F₅**

10 3 7 5 0 3 0 3 5 6 7 5 7 7 5 8

52

C₈ **C₅**

8 8 12 8 8 3 5 7 5 6 4 8 8 0 0

55 al \oplus

0 1 0 0 4 7 7 6 0 0 9 7 2 4

58

D.C. Φ

Φ

C7

10 9 10 9

3 1 9 2 1 7 7 6 9
0 0 0 0

10 9 10 9

0 0

61

C9

C9

12 12 12 12

0

5 4

3 3 3 3

Lento

63

C5

8 7 5 9

5 5 5 7 5

7 6 0 7

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

5 5 5 7 5

65

C5

2 1 2 1 0 1 0 4 5

0 3 2

5 5

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.

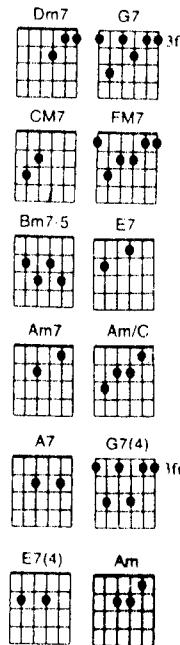
E7 Am
Ellos me quieren mirar
A7 Dm7
pero si tú no los dejas,
G7(4) G7 CM7
pero si tú no los dejas
FM7 Bm7-5 E7(4) E7
ni siquiera parpadear.

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. publico

(♩ = 152 ±)

Intro.

c3

bP.

(3)

c3

13

F#
B
D
G
C
E

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

17

F#
B
D
G
C
E

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

21

F#
B
D
G
C
E

3 1 0
2 0 0
0 0 0
7 7 7
7 6

C5

C
B
D
G
C
E

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

29

G^{\sharp}

0 1 0 2
0 2 3
0 2 4

0 8 8 8
0 7 7
0 0

33

C^{\sharp}

F^{\sharp}

$\text{P}.$

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

37

$\text{P}.$

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

41

C^{\sharp}

$\text{P}.$

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

45

Fingerings for the bottom staff (Bass Clef):

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

49

Fingerings for the bottom staff (Bass Clef):

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

53

Fingerings for the bottom staff (Bass Clef):

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

57

Fingerings for the bottom staff (Bass Clef):

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

61

gloss

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

C5

65

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

C2

69

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

C5

73

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

1

77

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

81

8
8
8 7 6 5 0 5 5 5 7 5 5 5 3

84

3 0
2 1 1 8 .
0 0 1 1 8
0 0 1 1 8

87

arm.
7o.
10 10 13 12 13 12
arm.
XII

La Sandunga

Autor anónimo

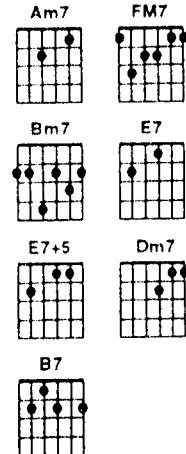
Introducción: Am7 FM7 Bm7 E7 FM7 E7 Am7 E7+5

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

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

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

5 3 4 3 3 2 5 3 3 2 2 8 2 3 2 5 6 3 4 0 0 0

10

3 2 3 0
1 -3 0 2 3 5
7 8 0 10 0

5

13

c6 c7 c2 c1 c2 c2

8 10 12 10 6
10 2 3 5 3
2 4 6 4
1 2
5 3 2

5

16

c3 c2

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

19

c2 c1

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

22

C2

2

0 2

3

4

0

0

3 4 2

2

25

C2

3

2

3

2

5 3

3

3

2

2

2

0

3

0

2

3

5

28

C6

C7

C2

8

0

0

5

5

7

10

12

10

10

6

10

2

3

5

3

0

2

4

2

4

1

0

2

1

31

C2

C2

C3

C2

C7

5

4

3

2

6

0

3

0

3

2

4

3

5

3

2

0

3

0

3

10

0

0

La borrachita

Ignacio Fernández Esperón (Tata Nacho)

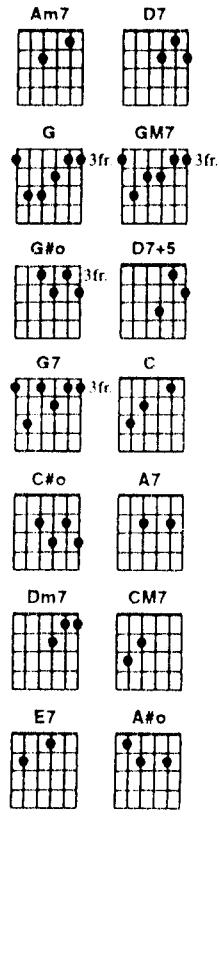
Introducción: Am7 D7 G Am7 D7 G

D7 GM7
Borrachita me voy,
G G#o Am7 D7
para olvidarte,
Am7 D7
le quiero 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.

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

C5 C2 (♩ = 92 ±)

arm.
7o.

13

0 3 3 2 32 0 3 0 4 0 2 2 3 2 5 2 3 2 3

17

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

21

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

25

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

29

C2

C5

Fretboard diagrams for measures 29-32:

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

33

C3

Fretboard diagrams for measures 33-36:

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

37

C2

C2

Fretboard diagrams for measures 37-40:

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

(♩ = 108 ±)

41

C3

C2

C2

Fretboard diagrams for measures 41-44:

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

45

Treble Clef Staff:

Guitar Staff (Fretboard):

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

49

Treble Clef Staff:

Guitar Staff (Fretboard):

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

53

Treble Clef Staff:

Guitar Staff (Fretboard):

	1	2	2	2	2	2	0	0	2	0	0	0	7	0	0	9	
	0	1	2	2	2	2	2	1	0	1	0	0	0	3	0	0	0

57

Treble Clef Staff:

Guitar Staff (Fretboard):

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

62

C2

C2

p.

p.

p.

p.

2 3 2 5
0 4 2 5

2 3
4 3 2

5 2
3 2 1 0
0 0

0 2 0 5 3
0 0

67

p.

p.

p.

p.

p.

3 5 5
3 3

7 9 7
0 3

5 7 5 0
0 3

0 2 0 5 3
0 2

3 5 5
3 3

72

C2

C2

p.

p.

p.

p.

5 7 5
0

3 5 3 2
0 4

3 2 2 5
0 5 3

2 2 5
0 0

0 3 3
0 0

77

C2

C2

p.

p.

p.

p.

2 1 0
0 4

3 3 3 5 4
0 3 3 5 4

5 5 5 5
0 5 6

7 10 7
0 0

81

C3

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

86

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

91

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

96

C5

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

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

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

acell.

3 0 3 3
2 2 2 2 2
0 4

(♩ = 138 +)

0 4 2
0 4 2
0 4 2

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

10 C2

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

13 C2

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

16 C2 C2 C2 gliss C2 gliss

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

19 C2 C2 C2 gliss C2 gliss ⑤

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

22

$\frac{2}{2}$

$\frac{2}{2}$

$\frac{2}{2}$

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

0 4 7 0 0 4 7

25

$\frac{2}{2}$

$\frac{2}{2}$

$\frac{2}{2}$

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

0 4 7 0 0 4

28

gliss

$\frac{2}{2}$

$\frac{2}{2}$

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

1 0 7 0 7 8

2 4 4 gliss

31

○

$\frac{2}{2}$

$\frac{2}{2}$

9 5 0 0 0 3 2 3 3 5 2 2 3

9 6 6 6 1 2 0 4 gliss

0 4 7 2 0 4 2

34

C4

gliss

gliss

gliss

7 4 5 7 8
0 6 8

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

5 7 4 5 7 8
6 7 8
0 0

37

C2

3 C2

9 2 0 3
9 2 2 0
0 4

0 2
0 0
0 0

2
0 2
0 0

3
0 4
0 0

40

C2

3 C2

0 0 0 2 0 2
1 2 2 2
2

0 2
0 2
0 4

0 3
0 0
0 0

0 2
0 0
0 0

43

2 3
0 4

0 0 0 2 0 2
1 2 2 2
2

0 2
0 2
0 4

0 2
0 0
0 2

46

C2

3

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

49

C2

3

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

52

C2

3

0 0 0 2 0 2 0 8 gloss 9 9 9 9 9 9
1 2 2 2 0 4 2 0 9 9 9 9 9 9
2 2 2 0 0 0 0 0 0 9 7

55

C2

3

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 0 9 7

58

gliss gliss gliss

C2

gliss gliss gliss

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

0 4 0 2 0

61

C2

gliss gliss gliss

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

gliss

64

C2

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

C2

gliss

C2

gliss

67

C2

5 2 3 4 5 4 2 3 0 1 2 10 9 10 9
0 4 2 0 4 2 0 9 7

C2

gliss

C2

② ⑥

A

70

C7

7 9 7 10 7 10 8 7 7 7 7 5 6 5 3 4 2

C2

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

C2

5 6 5 3 4 3 2 10 9 10 9 7 9 7 10 7 10 8 9

B

79

C2

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

82

gliss gliss gliss

$\begin{matrix} 6 & 5 & 5 & 5 & 5 & 5 \\ 5 & 6 & 5 & 5 & 5 & 5 \\ 3 & 4 & 3 & 3 & 3 & 3 \\ 0 & 0 \end{matrix}$

85

gliss gliss gliss

$\begin{matrix} 6 & 5 & 5 & 5 & 5 & 5 \\ 5 & 6 & 5 & 5 & 5 & 5 \\ 3 & 4 & 3 & 3 & 3 & 3 \\ 0 & 0 \end{matrix}$

88

gliss gliss gliss gliss

$\begin{matrix} 6 & 5 & 5 & 5 & 5 & 5 \\ 5 & 6 & 5 & 5 & 5 & 5 \\ 3 & 4 & 3 & 3 & 3 & 3 \\ 0 & 0 \end{matrix}$

91

gliss gliss gliss gliss

$\begin{matrix} 6 & 5 & 5 & 5 & 5 & 5 \\ 5 & 6 & 5 & 5 & 5 & 5 \\ 3 & 4 & 3 & 3 & 3 & 3 \\ 0 & 0 \end{matrix}$

94

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

97

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

100

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

103

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

106

C2 G2 F2

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

109

C2 G2 F2

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

112

C2 G2 F2

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

115

C2 G2 F2

3 0 4 4 2
0 0 2 3 5 3 3 2
10 9 10 9
0 9 7

De: A a: B

118 $\frac{2}{2}$

3 ↑ 3 3↑3 2 5
0↓0 0 0 0

3 ↑ 3 3↑3 5 4
0↓0 0 0 0

0↑0 0↑0 3 2
0↓0 0 0 0

121 $\frac{2}{2}$

3 ↑ 3 3↑3 2 5
0↓0 0 0 0

3 ↑ 3 3↑3 2 5
0↓0 0 0 0

3 ↑ 3 3↑3 5 4
0↓0 0 0 0

124 $\frac{2}{2}$

0 ↑ 0 0↑0 3 2
2↓2 0 0 0

3 ↑ 3 3↑3 2 5
0↓0 0 0 0

3 ↑ 3 3↑3 3 5
0↓0 4 0 0

127 $\frac{2}{2}$

0 5 5 2
0 4 2

0 3 3 2
0 4 2

0 3 3 2
0 4 2

130

C2

Fretboard fingerings:

3	3	3	2	5	5
0	4				

3	2	5	5	4	4
0	4			2	

0	0	3	3	3	2
0	4				

C2

133

C2

Fretboard fingerings:

3	2	3	2	5	5
0	4				

3	3	3	2	5	5
0	4				

3	2	5	5	3	4
0	4			2	

136

C2

C2

Fretboard fingerings:

0	0	3	3	3	2
0	4				

2	2	2	2	5	5
0	4				

3	3	3	2	5	5
0	4				

Lento

139

C5

a Tpo.

Fretboard fingerings:

3	2	5	5	3	2
0	4				

0	4	7			
7	6	6			

5	5				
6	6				

Cascadas de Agua Azul

(♩ = 144 + -)

Julio César Oliva.
(Méjico-1996)

Intro.

Fingerings below the staff:

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

Fingerings below the staff:

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

Fingerings below the staff:

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

13

C5 G3 C2

7 7 5 7 5 8 5 6 5 3 2 3 2

17

C1 G1 C1

1 0 0 0 4 3 1 3 0 3

21

C5 G3 C3

0 3 3 7 7 5 7 5 8 5 6 5

25

C1 G1 C1

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

29

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

33

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

37

8 2 8 2 0 4 0 8 2 3 2 3 2 3 2 1 0 3 1 0
3 3 0 0 2 2 4 2 0 4 0 2 4 2 3 3 2 0 1 3 1 0

41

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

45

C5

E5

G7

C5

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

49

C4

C2

C3

C5

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

53

C3

C4

C2

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

57

C4

C2

C2

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

C4

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

C2

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

C6

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

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 2 2 2 2 2

77

C4

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

81

C4 **C4** **C2**

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

85

C4

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

89

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

4 8 4 4
4 6
4 3 4 5 4
2 4 6 2 2
2 1 2 1 3 2

93

C2

0 2 0 0 0 0
0 5 2 3 2 3
5 7 0 7 0 7
8 0 6 7 0 7

97

C4

C2

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

101

C1

C3

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

105

C3

C5

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

109

C9

9 9 9 9
9 7 9 7 9 9
9 9 7 7 10 7
9 12 9 12 12 0

113

C6

0 11 9 12 11 12
0 0 0 0 0 0
8 6 8 8 6 8
7 6 7 8 7 7

117

C3

8 6 8 0
0 6 0 0 5 3
6 3 3 4
5 7 6 0 0 0

121

C2

C1

poco rit.

a tempo

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

125

129

c2

133

c5

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

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

149

C2

C1

C1

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

153

C5

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

157

C8 **C7** **C5**

4 6 5 10 10 7 8 10 13 12 10 13 12 8 8 5 7

3 5 7 7 10 11 0 0

161

C8 **C7** **C5**

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

8 8 7 7 7 7 0

165

C8 **C6**

7 5 8 5 0 10 8 8 8 10 8 11 10 11 8 6 6 6 6

8 8 8 8 8 8 6 6

169

C4 **C1**

6 9 8 9 6 5 4 4 6 4 8 6 4 3 2 1 3 1

6 6 4 4 4 4 0 0

173

C1

177

C1

180

C1 **C3** **C5**

183

C3

Amor Eterno

Juan Gabriel

(♩ = 72 +)

6a. Re Intro.

The first measure shows a treble clef, a key signature of two sharps, and common time. The tempo is indicated as ♩ = 72 +. The second measure begins with a bass note (B) followed by a eighth-note pattern: (E) 3 (G) 5 (D) 3 (G) 5 (D) 3 (G) 5 (D) 3 (G). The third measure continues with a bass note (B) followed by a eighth-note pattern: (E) 0 (G) 2 (D) 0 (G) 2 (D) 0 (G) 2 (D) 0. The fourth measure begins with a bass note (B) followed by a eighth-note pattern: (E) 3 (G) 5 (D) 3 (G) 5 (D) 3 (G) 5 (D) 3 (G).

The first measure shows a treble clef, a key signature of two sharps, and common time. The tempo is indicated as ♩ = 72 +. The second measure begins with a bass note (B) followed by a eighth-note pattern: (E) 7 (G) 5 (D) 3 (G) 2 (D) 2 (G) 4 (D) 2. The third measure continues with a bass note (B) followed by a eighth-note pattern: (E) 0 (G) 2 (D) 4 (G) 2 (D) 3 (G) 5 (D) 3 (G) 5 (D) 3 (G) 5 (D) 3 (G). The fourth measure begins with a bass note (B) followed by a eighth-note pattern: (E) 0 (G) 2 (D) 4 (G) 2 (D) 3 (G) 5 (D) 3 (G) 5 (D) 3 (G) 5 (D) 3 (G).

The first measure shows a treble clef, a key signature of two sharps, and common time. The tempo is indicated as ♩ = 72 +. The second measure begins with a bass note (B) followed by a eighth-note pattern: (E) 3 (G) 5 (D) 3 (G) 2 (D) 2 (G) 0 (D) 2. The third measure continues with a bass note (B) followed by a eighth-note pattern: (E) 7 (G) 5 (D) 3 (G) 2 (D) 2 (G) 0 (D) 2 (G) 7 (D) 9 (G) 9 (D) 9. The fourth measure begins with a bass note (B) followed by a eighth-note pattern: (E) 1 (G) 3 (D) 1 (G) 3 (D) 1 (G) 3 (D) 1 (G).

arms -----
 90 70 90 70
 (5) (1) (4) (6)

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

Fingerings for the guitar tablature:

1 3 1 3 0 1 3	1 3 1 3 4 1 3	0 3 5 4 0 7 12
0 2 0 2 0	0 0 4 4 0 0	0 5 4 0 7 12
	5	6

Fingerings for the guitar tablature:

0 0 3 3 8 10	8 7 8 5 6 7	5 3 5 2
2 2 0 0	0 9 7 6 7 0	0 0 4 2 2 4 2

Fingerings for the guitar tablature:

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

Fingerings for the guitar tablature:

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

3 C7 C10

C7

arms.
90.70.90.70.90.

C7 C5

6

C2

31

C2

34

C2

C5

C2

C5

Fretboard diagrams for measures 34-35:

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

37

C2

C2

C2

C2

Fretboard diagrams for measures 37-38:

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

40

C7

C7

C7

C7

Fretboard diagrams for measures 40-41:

3 3 2 3 5 0	7 7 5 7 6 7 6	7 9 7 10 8 7 0 2 0
0 0	7 9 0	7 0
5 4	0	0

43

C2

C7

C5

C2

C5

Fretboard diagrams for measures 43-44:

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

46

2 3
0 0 10 12 11 0 0 0

11 0 0 0 0

0 0 2 5 3 3
4 4 4 4

2 0 4 8 0 2
2 0 0 0 0 2

49

3 3 8 2 3 5 0

0 0 0 0

7 9 8 7 0 5 4 2

5 3 5 5 4 0 4 0 4 2 4

5 4 0 4 0 4 4 0

52

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

5 0 4 4 6 4 4 2
0 0

arm. 12 0 12 0 7 0 12 0 7 0 12 0 7
0 0 0 0 0 0 0 0 0 0 0 0 0

arm. arm. arm. arm. arm. arm.

54

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

12 0 12 0 7 0 12 0 7 0 12 0 9 0 9 7
0 0 0 0 0 0 0 0 0 0 0 0 0

arm. arm. arm. arm. arm. arm. arms.
12 12 12 7 9 0 9 9 7
0 0 0 0 0 0 0 0 0 0

arm. arm. arm. arm.
12 12 12 7 9 0 9 9 7
0 0 0 0 0 0 0 0 0 0

(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 despertar

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#m7 Em7 A7 Em7 A7 DM7 D6 Bm7
Amor eterno e inolvidable,

D/A Em7 G
tarde o temprano estaré contigo

Em7 A7 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 ti.

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.)

Em7 A7 DM7 D6
hasta: para seguir amándonos.

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

Cielito lindo

Quirino Mendoza y Cortés

Vals

Intro.

0 11 11 9
0 11 11 9
0 11 11 9
0 11 11 9

C7

5 6 7
9 9
10 10 7
9 9

C2

5 6 7
3 0
3 0 3
2 3 1

13

C2

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

17

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

21

C7

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

25

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

29

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

33

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

A

37

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

C4

41

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

45

G major chord: 0 2 0 2 0
C2 chord: 2 0 2 0 0
C7 chord: 10 10 7
G major chord: 9 0

49

G major chord: 2 2 0
C2 chord: 3 2 0 5
C7 chord: 0 4 0
G major chord: 3 2 0

53

G major chord: 5 6 7 5 7 6
C2 chord: 7 7 9 7 9
C7 chord: 10 7 9 10 9 7
G major chord: 7 7 9 7 9

57

G major chord: 5 6 7 5 7 6
C2 chord: 2 3 3 4 3 0
C7 chord: 3 3 2 0
G major chord: 3 4 2 3 0

61

C2

Fingerings for the first measure (C2):
 Top string: 4
 2nd string: 3
 3rd string: 4
 4th string: 3
 5th string: 2
 6th string: 0
 7th string: 4
 8th string: 2
 9th string: 3
 10th string: 2
 11th string: 2
 12th string: 3
 13th string: 2
 14th string: 0
 15th string: 2
 16th string: 2
 17th string: 2
 18th string: 3
 19th string: 2
 20th string: 0
 21st string: 4
 22nd string: 3
 23rd string: 2
 24th string: 0
 25th string: 2
 26th string: 2
 27th string: 2
 28th string: 3
 29th string: 2
 30th string: 0

Fingerings for the second measure (C2):
 Top string: 4
 2nd string: 2
 3rd string: 4
 4th string: 2
 5th string: 3
 6th string: 0
 7th string: 4
 8th string: 3
 9th string: 4
 10th string: 2
 11th string: 0
 12th string: 0
 13th string: 2
 14th string: 2
 15th string: 2
 16th string: 3
 17th string: 2
 18th string: 0
 19th string: 2
 20th string: 2
 21st string: 0
 22nd string: 2
 23rd string: 2
 24th string: 2
 25th string: 3
 26th string: 2
 27th string: 0

65

Fingerings for the first measure:
 Top string: 0
 2nd string: 0
 3rd string: 0
 4th string: 3
 5th string: 2
 6th string: 0
 7th string: 20
 8th string: 5
 9th string: 0
 10th string: 12
 11th string: 13
 12th string: 13
 13th string: 0
 14th string: 7
 15th string: 9
 16th string: 0
 17th string: 9

Fingerings for the second measure:
 Top string: 0
 2nd string: 4
 3rd string: 2
 4th string: 2
 5th string: 4
 6th string: 0
 7th string: 3
 8th string: 2
 9th string: 0
 10th string: 0
 11th string: 4
 12th string: 0
 13th string: 7
 14th string: 9
 15th string: 0
 16th string: 9

De: A a: B

61

C7

C6

C9

C9

Fingerings for the first measure (C7):
 Top string: 18
 2nd string: 18
 3rd string: 18
 4th string: 7
 5th string: 6

Fingerings for the second measure (C6):
 Top string: 12
 2nd string: 12
 3rd string: 12
 4th string: 0
 5th string: 0

Fingerings for the third measure (C9):
 Top string: 12
 2nd string: 12
 3rd string: 12
 4th string: 0
 5th string: 0
 6th string: 0
 7th string: 4
 8th string: 0
 9th string: 0
 10th string: 0
 11th string: 0
 12th string: 0
 13th string: 0
 14th string: 0
 15th string: 0
 16th string: 0
 17th string: 0
 18th string: 0
 19th string: 0
 20th string: 0
 21st string: 0
 22nd string: 0
 23rd string: 0
 24th string: 0
 25th string: 0
 26th string: 0
 27th string: 0
 28th string: 0
 29th string: 0
 30th string: 0

Fingerings for the fourth measure (C9):
 Top string: 12
 2nd string: 12
 3rd string: 12
 4th string: 0
 5th string: 0
 6th string: 0
 7th string: 4
 8th string: 0
 9th string: 0
 10th string: 0
 11th string: 0
 12th string: 0
 13th string: 0
 14th string: 0
 15th string: 0
 16th string: 0
 17th string: 0
 18th string: 0
 19th string: 0
 20th string: 0
 21st string: 0
 22nd string: 0
 23rd string: 0
 24th string: 0
 25th string: 0
 26th string: 0
 27th string: 0
 28th string: 0
 29th string: 0
 30th string: 0

66

C9

Fingerings for the first measure (C9):
 Top string: 0
 2nd string: 7
 3rd string: 4
 4th string: 0
 5th string: 0

Fingerings for the second measure (C9):
 Top string: 12
 2nd string: 12
 3rd string: 12
 4th string: 0
 5th string: 0
 6th string: 0
 7th string: 4
 8th string: 0
 9th string: 0
 10th string: 0
 11th string: 0
 12th string: 0
 13th string: 0
 14th string: 0
 15th string: 0
 16th string: 0
 17th string: 0
 18th string: 0
 19th string: 0
 20th string: 0
 21st string: 0
 22nd string: 0
 23rd string: 0
 24th string: 0
 25th string: 0
 26th string: 0
 27th string: 0
 28th string: 0
 29th string: 0
 30th string: 0

Cielito lindo

Quirino Mendoza y Cortés

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

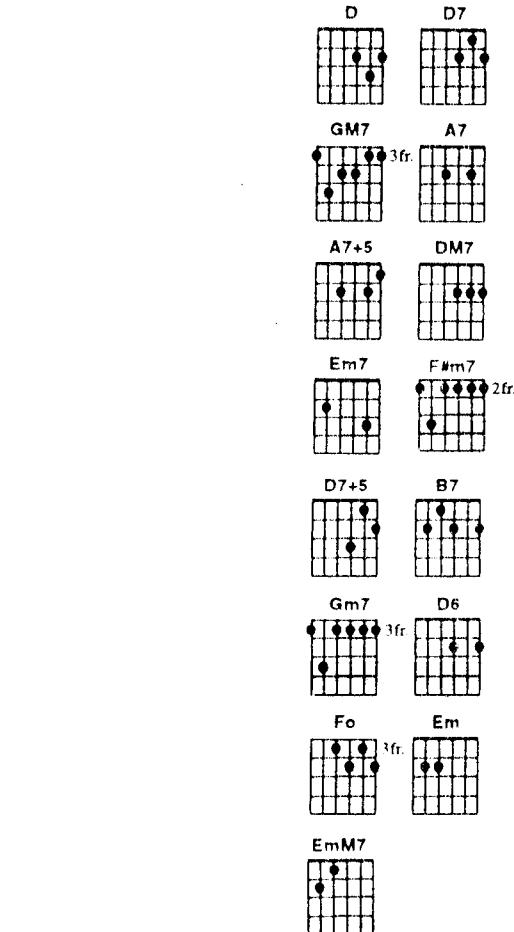
DM7 Em7 F#m7
De la sierra morena,
Em7 DM7 B7 Em7 A7
cielito lindo vienen bajando,
Em7 A7 Em7
un par de ojitos negros
A7 DM7 A7
cielito lindo, de contrabando.

DM7 D7+5 GM7 B7
jAy!,jAy!,jAy!,jAy!
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
jAy!,jAy!,jAy!,jAy!
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

jAy!,jAy!,jAy!,jAy!, etc.

Final: A7 D

Qué bonita es mi tierra

Rubén Fuentes

Intro.

The intro consists of five measures. Measure 1: Open string (A), followed by a sixteenth-note pattern (B). Measure 2: Open string (A), followed by a sixteenth-note pattern (B). Measure 3: Open string (A), followed by a sixteenth-note pattern (B). Measure 4: Open string (A), followed by a sixteenth-note pattern (B). Measure 5: Open string (A), followed by a sixteenth-note pattern (B).

The section starts with a treble clef, 6/8 time, and a key signature of two sharps. The score consists of five measures. Measure 1: Open string (A), followed by a sixteenth-note pattern (B). Measure 2: Open string (A), followed by a sixteenth-note pattern (B). Measure 3: Open string (A), followed by a sixteenth-note pattern (B). Measure 4: Open string (A), followed by a sixteenth-note pattern (B). Measure 5: Open string (A), followed by a sixteenth-note pattern (B).

The section starts with a treble clef, 11/8 time, and a key signature of two sharps. The score consists of five measures. Measure 1: Open string (A), followed by a sixteenth-note pattern (B). Measure 2: Open string (A), followed by a sixteenth-note pattern (B). Measure 3: Open string (A), followed by a sixteenth-note pattern (B). Measure 4: Open string (A), followed by a sixteenth-note pattern (B). Measure 5: Open string (A), followed by a sixteenth-note pattern (B).

16

C4 C3 C2

5 5 5
3 4 4
3 4 4

3 3 3
3 3 3

2 2 2
2 2 2

0 0 0
0 0 0

21

C4 C3 C2

5 5 5
4 6 6
4 4 4

3 3 3
3 3 3

2 2 2
2 2 2

0 0 0
0 0 0

26

C3 C1 0

5 5 5 3 1 1
3 3 3 1 1 1

3 3 3 1 1 1

0 0 0 0 0 0

0 0 0 0 0 0

0 0 0 0 0 0

31

C4 C3 C2
C4 C3 C2
C2

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

36

C4 C3 C2
C4 C3 C2
C2
C2

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

41

C3 C1
C3 C1
C1

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

46

0 3 8 0 3 8
3 0 3 3
0 2 2 2 0 5
C5 C5 C5
5 7 9 5

51

5 5 7 9 5 5
5 7 9 5 7 9
5 5

55

5 7 5 7 7 5
5 5 5 3 5 3
3 3 3 5 3 3
C3 C3 C3
3 5 3 3

59

C5 C3 C5 C3

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

63

C5 C3 C4 C4

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

67

C5 C3 C4 C4

6 4 6 4 6-4 6 4 6-4 6 8-6

C1

C1

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

76

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

81

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

86

2 — 5 0
4 — 7 0
0

5 5
0 7 5
5 7 8
0

91

5 8 7 5
0 0 0

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

96

5, 7, 5, 5
3, 3, 3, 3
3, 5, 3, 3
3

C3
C3
C4
C3

101

C2 C4 C3 C2

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

106

C3 C5 C7

4 0 0 5 3 5 3 7 9 7 10 7
0 4 0 3 0 3 1 5 8 0

111

G D

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

116

C3 G

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

121

C3 G

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

125

C5 G

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

Qué bonita es mi tierra

Rubén Fuentes

Introducción: D7 G7

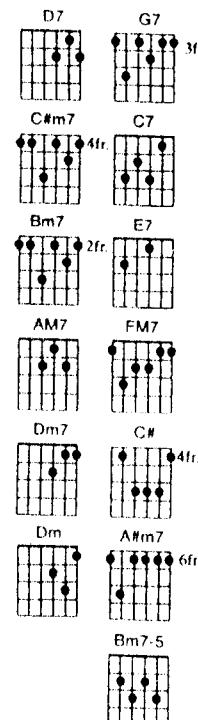
C#m7 C7 Bm7 E7 C#m7 C7 Bm7 E7
¡Ay!, caray, caray,
AM7 C7
qué bonita es mi tierra
FM7
qué bonita
E7 AM7 G7 AM7 G7 AM7
qué linda es.

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

Sheet music for Vals, first system. Treble clef, 3/4 time. Key signature: one sharp (F#). Dynamics: (Introducción), P., P., P., P. Fingerings: 0, 2, 1, 0, 0, 2, 1, 0, 0, 0, 2.

Sheet music for Vals, second system. Treble clef, 3/4 time. Key signature: two sharps (G#). Dynamics: P., P., P., P., P. Fingerings: 1, 1, 0, 3, 1, 0, 2, 0, 3, 2, 1, 0, 1, 1, 0, 1, 2, 0.

Sheet music for Vals, third system. Treble clef, 3/4 time. Key signature: one sharp (F#). Dynamics: P., P., P., P., P. Fingerings: 3, 1, 0, 1, 2, 2, 1, 0, 1, 1, 0, 1, 2, 3, 1, 2.

16

Guitar tablature for measure 16. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a six-string guitar neck with fingerings below each string. The pattern consists of eighth-note pairs followed by quarter notes and chords.

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

22

Guitar tablature for measure 22. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a six-string guitar neck with fingerings below each string. The pattern consists of eighth-note pairs followed by quarter notes and chords.

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

28

Guitar tablature for measure 28. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a six-string guitar neck with fingerings below each string. The pattern consists of eighth-note pairs followed by quarter notes and chords.

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

34

Guitar tablature for measure 34. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a six-string guitar neck with fingerings below each string. The pattern consists of eighth-note pairs followed by quarter notes and chords.

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

40

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

0 2 0 0 0 2 1 0 2 0

Lento
C 2 -----

46

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

0 0 0 0 0 0 0 0 0 0 0 4

Vals

52

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

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

58

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

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

64

70

76

82

Ella

José Alfredo Jiménez

Ranchera o Vals

(Introducción)

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

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

3

C 2

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

6 6 6 4 2 2 2 2 2 2 2 2 2 2 2

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

C 2

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

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

16

C 2

2

21

26

31

36

$\text{C} 2$

0 0 0 0 0 0

41

$\text{C} 2$

0 4 2 0 0 0

48

0 0 2 0 0 0

50

5 5 5 5 5 5

54

p.

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

2 3

2 0

58

p.

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

6 6 6 4 2 2 2 2 2 2

0 0

c 2

c 2

2 3

2 2

62

p.

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

4 2 2 0 0 0

2 0

p.

2 2

2 0

66

p.

2 3 2 3 2 1 2 0 2 3 2

4 2 2 0 4 0 0 0

2 0

p.

2 2

2 0

Paloma querida

José Alfredo Jiménez

Ranchera o Vals

(Introducción)

Musical notation for the introduction of "Paloma querida". The score consists of three staves. The top staff shows a treble clef, a key signature of one sharp, and a 3/4 time signature. The middle staff shows a bass clef, a key signature of one sharp, and a 3/4 time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a 3/4 time signature. The notation includes eighth and sixteenth note patterns, dynamic markings like $p.$, and fingerings such as 5, 3, 2, 0. The introduction ends with a repeat sign and a section of eighth-note chords.

Musical notation for the first section of "Paloma querida". The score consists of three staves. The top staff shows a treble clef, a key signature of one sharp, and a 3/4 time signature. The middle staff shows a bass clef, a key signature of one sharp, and a 3/4 time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a 3/4 time signature. The notation includes eighth and sixteenth note patterns, dynamic markings like $p.$, and fingerings such as 5, 3, 2, 0. The section concludes with a repeat sign and a section of eighth-note chords.

Musical notation for the second section of "Paloma querida". The score consists of three staves. The top staff shows a treble clef, a key signature of one sharp, and a 3/4 time signature. The middle staff shows a bass clef, a key signature of one sharp, and a 3/4 time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a 3/4 time signature. The notation includes eighth and sixteenth note patterns, dynamic markings like $p.$, and fingerings such as 3, 2, 1, 0. The section concludes with a repeat sign and a section of eighth-note chords.

16

p.

7 5 2 3

3 0 0 0 0

3 3 3 5

21

p.

7 5 3 3 3 3

0 0 0

3 3 3 3

26

p.

0 0 0 0 0 0

3 2 3

3 2 3

31

p.

2 0 3 3 1 3

0 0 0 0 0

5 5

36

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

0 0 0 0 0

41

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

0 0 0 0

a tempo

46

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

3 2 0 0 3

De: % a Ø

51

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

0 3 0 3 0

El rey

José Alfredo Jiménez

Ranchera

C 2

(Introducción) C 2

This musical score shows the introduction of the song 'El rey' in Ranchera style. It consists of two staves. The top staff is for the treble clef (G-clef), and the bottom staff is for the bass clef (F-clef). The key signature is C major (no sharps or flats). The time signature is 2/4. The music begins with a treble clef note (G) followed by a dotted half note. This is followed by a series of chords: G major (G-B-D), C major (C-E-G), F major (F-A-C), and G major again. The bass staff provides harmonic support with notes such as E, B, A, and D. The introduction ends with a melodic line in the treble clef staff.

This section of the sheet music continues the Ranchera style of 'El rey'. It features a treble clef staff and a bass clef staff. The key signature remains C major. The music consists of a series of chords and melodic lines. The treble clef staff includes notes like G, B, D, E, and A. The bass clef staff includes notes like E, B, A, D, and G. The music concludes with a melodic line in the treble clef staff.

11

(Corrido lento)

This final section of the sheet music for 'El rey' is labeled '(Corrido lento)', indicating a slower tempo. It features a treble clef staff and a bass clef staff. The key signature is C major. The music consists of a series of chords and melodic lines. The treble clef staff includes notes like G, B, D, E, and A. The bass clef staff includes notes like E, B, A, D, and G. The music concludes with a melodic line in the treble clef staff.

3

C 4 3 C 3 3 C 2 -----

15

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

2 0 1/2 4 6 4 6 4
0 4 3 2 1 2 2 4

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

C 2 -----

C 2 3 3

C 2 -----

18

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

2 5 2 5 2 2
2 1 2 2 2 5 2 5 2

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

3 3

3/4

p.

21

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

1 0 0 1
0

2 0 2 1 4
2

p.

p.

p.

p.

24

2 0 0 1
0

2 4
2

0 2 4
0 2

0 2 2 2
0 2 2

0 2 4
0

30

C 2

36

C 2

42

1

C 2

48

Amanecí en tus brazos

José Alfredo Jiménez

Vals lento

(Introducción)

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

C 2

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

11

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

A

16 p.
3 2
2 2
0
A
2 2 3 2 0 2
0 2 3 3 2 2
0 3 3 3 2 2
0 4 4 3 2 2

21 p.
3 3 3 5 4 5
0 5
p. ④
7 7 7
0 5
p.
C 3 - - -
5 3 3
4 4
0 0 2 3 2
3

26 p.
3 3
3 0
0
p.
5 5
0
p.
C 2 - - -
3 2 2
2
p.
2 4 2 5
2 4
p.
3 0
0

B

31 p.
3 2
3 0
0
p. B
0 3 4
0
p.
2 2 2 2 2
2
p.
0 3 2
2 0
p.
2 2 2 2 2
2 1
0

36

41

46

50

Camino de Guanajuato

José Alfredo Jiménez

Ranchera o Vals

(Introducción)

Sheet music for the introduction of "Camino de Guanajuato" for guitar. The key signature is A major (two sharps), and the time signature is common time (indicated by a '4'). The introduction consists of four measures. Measure 1 starts with a single note followed by a sixteenth-note grace note (marked with a 'G' and a slash). Measures 2 through 4 are chords: a power chord (root position), a power chord (root position), and a power chord (root position). The strings are numbered 6 (low E) at the bottom and 1 (high E) at the top. Fingerings are indicated above the notes: 5, 9, 5; 9, 7, 5; 7, 4. The first measure also includes a dynamic marking 'P.'.

Sheet music for the first part of "Camino de Guanajuato" for guitar. The key signature is A major (two sharps), and the time signature is common time. The music begins with a power chord (root position) followed by a series of eighth-note patterns: a pair of eighth-note pairs (marked with a 'P.'), a pair of eighth-note pairs (marked with a 'P.'), a pair of eighth-note pairs (marked with a 'P.'), and a pair of eighth-note pairs (marked with a 'P.'). The strings are numbered 6 (low E) at the bottom and 1 (high E) at the top. Fingerings are indicated above the notes: 5, 4, 4; 3, 3; 5, 2, 4, 5; 2, 4, 5, 4; 2, 0, 0. The first measure also includes a dynamic marking 'P.'.

Sheet music for the second part of "Camino de Guanajuato" for guitar. The key signature is A major (two sharps), and the time signature is common time. The music begins with a power chord (root position) followed by a series of eighth-note patterns: a pair of eighth-note pairs (marked with a 'P.'), a pair of eighth-note pairs (marked with a 'P.'), a pair of eighth-note pairs (marked with a 'P.'), and a pair of eighth-note pairs (marked with a 'P.'). The strings are numbered 6 (low E) at the bottom and 1 (high E) at the top. Fingerings are indicated above the notes: 0, 2, 2; 2, 2; 2, 0; 2, 1, 0; 0, 0, 0. The first measure also includes a dynamic marking 'P.'.

13

p. p. p. p.

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

18

p. p. p. p.

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

23

p. p. p. p.

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

28

p. p. p. p.

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

33

C 2 - - - -

38

43

(con repetición)

48

El jinete

José Alfredo Jiménez

Huapango

$\frac{2}{4}$ $\frac{5}{5}$ (Introducción) $\frac{1}{1}$

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

0 0 0
5 5 6
3 3 5

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

3

10 FIN

2
0 3 2

1 1 1 0 2

1 1 0 0

1 1 0 0

13

1 1 1 0 2

0 0

1 1 0 0

2 0

3 1 1 3 1 1

0 0

16

3 0 0

2 1 0 0

0 0

1 3 1 0 0

2 0 0

0 0

19

3 3 0 1 0 3 1

0 0 0 0

3 3 0 1 0 3

0 0 0 0

22

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

25

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

28

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

al D.C. y

32

7 7 7
5 5 5
7 0 0 0
1 1 1

del D.C. al FIN y FIN

FIN

Un mundo raro

José Alfredo Jiménez

Ranchera (Vals) C 2

(Introducción) C 2

2 2 5 3 2 8 7 10 7 5 8 7 5 7 5 8 7 0 3 2 0 2 1

2 0 0 0 0 0

C 2

0 2 1 2 2, 3 2 5 3 2, 2 2 5, 3 2 8, 7 10 7, 5 8 7 5 7

0 0 2 2 0 0

13 C 2

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

0 0 0 4 2 4 4 4 4 0

19

25

31

37

43

2 3 3
0 0 0

2 3 5 0
0 4 4 0

2 2 2 0
0 4 4 0

5 5 5 0
5 5 5 0

C 5 - - -

49

5 5 5
0 0 0

5 5 5 0
0 0 0 0

3 3 3 0
2 2 2 2

3 3 3 0
0 0 0 0

3 3 3 0
0 0 0 0

3 3 3 0
0 0 0 0

C 3 - - -

55

6 6 6
3 3 3

3 5 3 3 3
3 3 3 3 3

3 2 3 2 3
0 0 0 0 0

3 3 3 0
0 0 0 0

5 5 5 0
5 5 5 0

61

3 0 0 0 0 0
4 0 0 0 0 0

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

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

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

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

67

p. .
0 0 4 2 0
5 3 2 5 0 0
0
0 4 2 5
3 0 0
2
0

72

p. p.
7 5 4 7 5
7 6 4 7 6
0 0 0
0 0 0
4 2 0
5 3 2
0

77

p. p.
4 0 0 4 2 5
5 0 0 5 0 0
0 0 0
0 0 0
7 7 7 7 7 7
7 7 7 7 5
0 2
0 0

82

De: % a: ♀

p. .
5
6 2 3 0 3
0 0 0
2
0 0 4 2
3 0 2
0 0 0
3 2
0

Cuando salga la luna

José Alfredo Jiménez

Huapango

Musical score for the first section of "Cuando salga la luna". The score consists of two staves. The top staff is for a treble clef instrument (likely a guitar) in 8/8 time, featuring eighth-note patterns. The bottom staff is for a bass clef instrument (likely a guitar) in 8/8 time, with sixteenth-note patterns and fingerings (e.g., 1, 0, 1; 2, 1, 0). The section is labeled "(Introducción)".

Musical score for the second section of "Cuando salga la luna". The score consists of two staves. The top staff is for a treble clef instrument in 6/8 time, with eighth-note patterns. The bottom staff is for a bass clef instrument in 6/8 time, with sixteenth-note patterns and fingerings (e.g., 0, 2, 0; 4, 0, 0; 2, 0; 3, 0, 2, 3).

Musical score for the third section of "Cuando salga la luna". The score consists of two staves. The top staff is for a treble clef instrument in 8/8 time, with eighth-note patterns. The bottom staff is for a bass clef instrument in 8/8 time, with sixteenth-note patterns and fingerings (e.g., 0, 3, 0; 2, 1, 2; 1, 0, 1).

Guitar tablature for measures 10-12. The first measure starts with a dotted half note followed by two eighth notes. The second measure starts with a dotted half note followed by two eighth notes. The third measure starts with a dotted half note followed by two eighth notes. The tablature shows the left hand fingers: 10, 2, 0, 3, 2; 2, 0, 0; 2, 2, 0, 2, 1, 2.

Guitar tablature for measures 13-15. The first measure starts with a dotted half note followed by two eighth notes. The second measure starts with a dotted half note followed by two eighth notes. The third measure starts with a dotted half note followed by two eighth notes. The tablature shows the left hand fingers: 13, 0, 1, 2, 0, 0; 2, 2, 1, 0, 3, 0; 1, 2, 0, 0.

Guitar tablature for measures 16-18. The first measure starts with a dotted half note followed by two eighth notes. The second measure starts with a dotted half note followed by two eighth notes. The third measure starts with a dotted half note followed by two eighth notes. The tablature shows the left hand fingers: 16, 0, 1, 0, 3, 3, 3, 0; 1, 2, 0, 0, 3, 3, 3, 0; 1, 2, 0, 2, 1, 1, 1.

Guitar tablature for measures 19-21. The first measure starts with a dotted half note followed by two eighth notes. The second measure starts with a dotted half note followed by two eighth notes. The third measure starts with a dotted half note followed by two eighth notes. The tablature shows the left hand fingers: 19, 1, 3, 3, 0, 3, 1, 0, 3, 3, 2, 0, 0.

22

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

25

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

28

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

Lento Lento

32

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

Si nos dejan

José Alfredo Jiménez

Bolero ranchero

Musical score for the introduction of "Si nos dejan". The score consists of two staves. The top staff is a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a six-string guitar staff. The first measure (measures 1-4) is labeled "(Introducción)". The music features eighth-note patterns and rests. The guitar tablature shows fingerings such as 1, 0, 3 1 0 1 3 1 0 1, 2 1, 3 3 4, 1 0, and 3 0 2 3.

Continuation of the musical score for "Si nos dejan". The score consists of two staves. The top staff is a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a six-string guitar staff. Measures 5-8 continue the melodic line with eighth-note patterns and rests. The guitar tablature shows fingerings such as 0 0 0 2 0 0, 3 3 0, 3 3 1 0 3 3 1 0, 1 3, and 2 1.

Final continuation of the musical score for "Si nos dejan". The score consists of two staves. The top staff is a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a six-string guitar staff. Measures 9-12 conclude the piece with eighth-note patterns and rests. The guitar tablature shows fingerings such as 0 0 1, 0 0 3 1 0 0 3 1, 3 0, 2 3, and 0 2 1 3 3 3 2.

13

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

17

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

C 1

21

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

25

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

C 1

3

0 3 2 0

3

29

30 32 0

31 2 5 3 2 3

32 0 3 4 3 2 0

33 0 2 0 2 1 0 0

1

33

34 0 0 2 0 0 0 1

35 2 3 0 0 0 0 0 1

36 0 0 0 0 0 0 0 0 1

37 0 0 0 0 0 0 0 0 0

2

37

38 0 1 3 0 0 .

39 2 0 0 0 0 0

40 0 0 0 0 0 0 0 0

41 0 0 0 0 0 0 0 0

C 3

41

42 7 5 4 5 8 2 2 2

43 5 4 3 0 0

44 0 2 0 1 3 2 2 2

45 5 3 4 4 3 3

El caballo blanco

José Alfredo Jiménez

Huapango

The musical score consists of three staves. The top staff shows a treble clef, a key signature of two sharps, and a common time signature. It features a rhythmic pattern of eighth and sixteenth notes. The middle staff shows a bass clef, a key signature of one sharp, and a common time signature. It includes a dynamic marking 'p.' and a section labeled '(Introducción)'. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. It includes a dynamic marking 'p.'. Fingerings and string indications are provided below the staff.

This section of the score continues the musical style established in the first section, maintaining the same staff layout and instrumentation (treble, bass, and guitar-like strings).

This section concludes the musical piece, returning to the same three-staff format and instrumentation as the previous sections.

Guitar tablature for measures 13-16. The key signature is A major (two sharps). The tab shows a continuous eighth-note pattern on the top four strings, followed by a measure of quarter notes. Fingerings: 13: 7, 5; 5, 5, 3, 2, 2; 3, 3, 7, 7, 5, 5; 2, 3, 3. 14: 0. 15: 0. 16: 0.

Guitar tablature for measures 17-20. The key signature is A major (two sharps). The tab shows eighth-note patterns and quarter notes. Fingerings: 17: 0. 18: 4, 4, 4, 0. 19: 2, 2. 20: 0. 21: 2, 3, 2, 3. 22: 0. 23: 2, 3, 2, 3.

Guitar tablature for measures 20-23. The key signature is A major (two sharps). The tab shows eighth-note patterns and quarter notes. Fingerings: 20: 0, 0, 2, 4. 21: 0. 22: 2, 3, 2, 0. 23: 0. 24: 3, 2, 0. 25: 0, 2, 2, 0.

Guitar tablature for measures 23-26. The key signature is A major (two sharps). The tab shows eighth-note patterns and quarter notes. Fingerings: 23: 3, 0, 3. 24: 2, 0, 2, 0. 25: 0. 26: 0, 0, 0, 2.

26

3 3 2
0

0 0 3 0

3 2 0
0 2 2

29

2 2 0 3
2 0 2

3 2 3
0 0

32

Para terminar al $\frac{5}{8}$ y $\frac{6}{8}$

2 0 4
0 2 4

0 3 0

35

2 1 2 0 2
3

0 2 0
2 2 0

Serenata Huasteca

José Alfredo Jiménez

Son huasteco

(Introducción)

String fingerings: 1, 2, 1, 0, 2, 1, 0, 2, 4, 0, 0, 1.

C 2

String fingerings: 4, 4, 4, 2, 2, 2, 0, 3, 2, 5, 4, 3, 4, 2, 2, 4, 2, 4, 2, 0, 2.

C 2

String fingerings: 7, 2, 2, 4, 2, 0, 2, 2, 4, 2, 4, 2, 1, 2, 2, 1, 0.

2

10 2
1 0 4 2
0 0

4 4 0 0 0 1 2 2 4
0

C 2 C 2

13 2
4 2 4 4 4 2 0 1
2 0 4 2 0

4 4 0 0 0 1
0

C 2

16 2
4 2 4 4 4 2 0 1
2 2 0 4 2

C 2

19 3
0 0 0 0 2 3 3 2 0 4 2
1 0

C 2 C 2

3 0 0 0 2 3 0
1 0

22

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

25

C 2

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

28

C 2

0 2 4 4 | 2 2 2 | 1 0 2 | 2 0 2 | De: 8 a 0

32

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