

EIGHTH NOTE PUBLICATIONS

Cielito Lindo

Traditional Mexican Folk Song

Arranged by David Marlatt

Cielito Lindo is a popular traditional song of Mexico possibly written by Quirino Mendoza y Cortés around 1882. The melody was used as the basis for a popular song, *You, Me, and Us*, which became a hit for Alma Cogan in England in 1957.

The song's title is a poetic term meant to fit the music, rather than a commonly used expression. In English it literally means "beautiful heaven (diminutive)"; so, "heavenly one" is a good equivalent. The word *cielo* (meaning "heaven" or "sky"), by itself, is a common term of endearment for Spanish-speakers, similar to the English "dear" or "honey". With the added diminutive suffix *-ito*, it shows a certain affection and is, as an example, the equivalent of "sweetie" for "sweetheart".

Through mounds of hair,
heavenly one, a dark pair of eyes
(that could steal a man's heart)
lower as they approach.

Refrain:

Ay, ay, ay, ay,
sing and don't cry,
for hearts are happy, heavenly one,
when singing.

If a bird abandon his nest,
heavenly one,
then finds it occupied by another,
that first bird got what he deserved.

Don't give away that beauty mark
that you have next to your mouth,
heavenly one, to just anybody.
Share all your beauty with me.

If your sweet mouth
were made of sugar,
I would spend my time, heavenly one,
on a sugar high.

Your house is only steps away from mine,
heavenly one.
So before your mother shows up,
give me a hug.

Cupid shot an arrow
into the air,
heavenly one,
and that arrow struck me.

PREVIEW ONLY

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DURATION: 2:20

DIFFICULTY RATING: Medium

Interchangeable Woodwind Ensemble

CIELITO LINDO

Traditional Mexican Folk Song
Arranged by David Marlatt

Gently $\text{♩} = 66$

PART 1
Flute, Oboe,
Clarinet

PART 2
Flute, Oboe,
Clarinet

PART 3
Clarinet, Alto Saxophone

PART 4
Clarinet, Alto Saxophone,
Tenor Saxophone, F Horn

PART 5
Bass Clarinet, Bassoon,
Baritone Saxophone

1

2

3

4

5

A

1

2

3

4

5

1 *mf* *mp* *mf* *mp*

2 *mf* *mp* *mf* *mp*

3 *mf* *mp* *mf* *mp*

4 *mf* *mp* *mf* *mp*

5 *mf* *mp* *mf* *mp*

1 *f* *mf* *mf* *mf*

2 *f* *mf* *mf* *mf*

3 *f* *mf* *mf* *mf*

4 *f* *mf* *mf* *mf*

5 *f* *mf* *mf* *mf*

PREVIEW ONLY

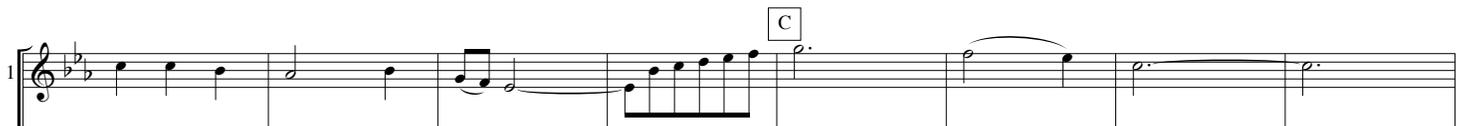
1 *f* *mf* *mf* *mf*

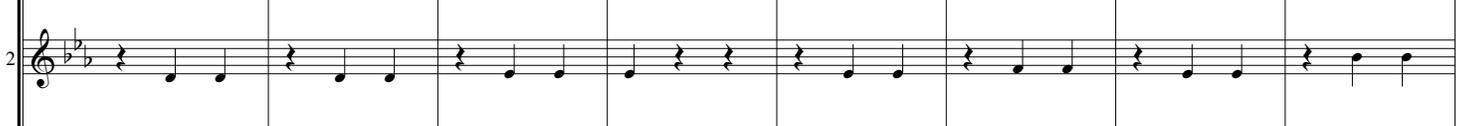
2 *f* *mf* *mf* *mf*

3 *f* *mf* *mf* *mf*

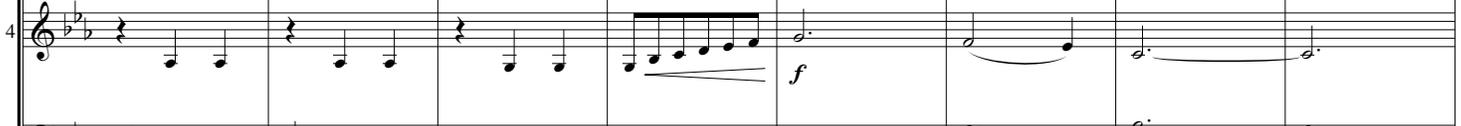
4 *f* *mf* *mf* *mf*

5 *f* *mf* *mf* *mf*

1 

2 

3 

4 

5 

1 

2 

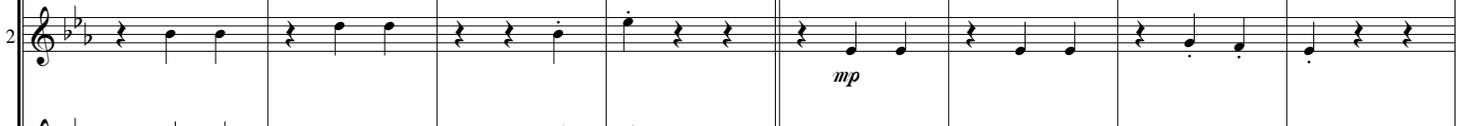
3 

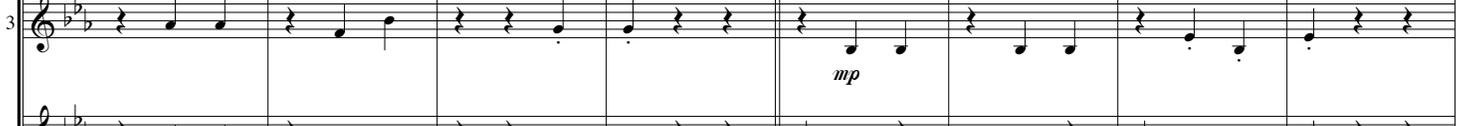
4 

5 

PREVIEW ONLY

1 

2 

3 

4 

5 

D not lead

1
2
3
4 lead
mf
5

1
2
3
4
5

2 melody E

1
2
3
4
5

System 1 of a musical score for five staves. The key signature is two flats (B-flat and E-flat). The first staff (treble clef) contains a melodic line with a fermata over the first measure and a sixteenth-note run in the final measure. The second and third staves (treble clef) contain rhythmic accompaniment with eighth and sixteenth notes. The fourth staff (treble clef) contains a bass line with eighth notes. The fifth staff (bass clef) contains a simple bass line with dotted half notes.

System 2 of a musical score for five staves. A box containing the letter 'F' is positioned above the first staff. A large, semi-transparent watermark reading 'PREVIEW ONLY' is centered across the system. The first staff (treble clef) features a melodic line with a fermata. The second staff (treble clef) has a rhythmic accompaniment. The third staff (treble clef) has a bass line. The fourth staff (treble clef) includes dynamic markings: *f* (forte) at the beginning and *mf* (mezzo-forte) towards the end. The fifth staff (bass clef) continues the bass line from the previous system.

System 3 of a musical score for five staves. The first staff (treble clef) continues the melodic line. The second staff (treble clef) continues the rhythmic accompaniment. The third staff (treble clef) continues the bass line. The fourth staff (treble clef) continues the bass line. The fifth staff (bass clef) continues the bass line.