

GRADE 3
Duration: 2:20

STRING ORCHESTRA

STR1225

CIELITO LINDO

Traditional Mexican Folk Song

INSTRUMENTATION

Full Score	1
Violin I	8
Violin II	8
Violin III (Viola T.C.)	5
Viola	5
Cello	5
Bass	5

EIGHTH NOTE
PUBLICATIONS

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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 abandons 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.

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Gently $\text{♩} = 66$

Violin I *f*

Violin II *f*

Viola *f*

Cello *f*

Bass *f*

Vln I

Vln II

Vla

Vc

Cb

A

mf

mp

mp

mp

mp

First system of musical notation for Vln I, Vln II, Vla, Vc, and Cb. Includes dynamic markings *mf* and *mp*, and articulation marks like *V* and *mf*³.

Second system of musical notation for Vln I, Vln II, Vla, Vc, and Cb. Includes dynamic markings *mf* and *f*, and articulation marks like *V* and *B*.

Third system of musical notation for Vln I, Vln II, Vla, Vc, and Cb. Includes dynamic markings *mf* and *f*, and articulation marks like *V* and *(h)*.

Vln I

Vln II

Vla

Vc

Cb

bass cue

f

Vln I

Vln II

Vla

Vc

Cb

mf

Vln I

Vln II

Vla

Vc

Cb

mp

Sheet music for Vln I, Vln II, Vla, Vc, and Cb. The system includes a key signature of two sharps (F# and C#) and a 3/4 time signature. A box labeled 'D' is placed above the first measure of the Vln I staff. The Vln I staff begins with a melody marked *mf*. The Vc staff also begins with a melody marked *mf*. The system concludes with a *mf* dynamic marking and a triplet of eighth notes in the Vln I staff.

Sheet music for Vln I, Vln II, Vla, Vc, and Cb. The system includes a key signature of two sharps (F# and C#) and a 3/4 time signature. The Vln I staff begins with a melody marked *mp*. The Vln II staff begins with a melody marked *mf*. The Vc staff begins with a melody marked *mf*. The system concludes with a *mf* dynamic marking and a triplet of eighth notes in the Vln I staff.

Sheet music for Vln I, Vln II, Vla, Vc, and Cb. The system includes a key signature of two sharps (F# and C#) and a 3/4 time signature. A box labeled 'E' is placed above the first measure of the Vln I staff. The Vln I staff begins with a melody marked *f*. The Vln II staff begins with a melody marked *mf*. The Vla staff begins with a melody marked *mf*. The Vc staff begins with a melody marked *mf*. The Cb staff begins with a melody marked *mf*. The system concludes with a *mf* dynamic marking and a triplet of eighth notes in the Vln I staff.

Vln I Vln II Vla Vc Cb

Vln I Vln II Vla Vc Cb

Vln I Vln II Vla Vc Cb