

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 (1859-1957). 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.

CIELITO LINDO

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Gently $\text{♩} = 66$

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

B♭ Clarinet 4

B♭ Bass Clarinet

1

2

3

4

Bass

PREVIEW ONLY

A

mf

mp

mp

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

2 *duet* *mf*

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

4

Bass

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

2 *mf*

3 *mf*

4 *mf*

Bass *mf*

PREVIEW ONLY

1

2

3

4

Bass

1

2

3

4

Bass

f

C

This system contains the first five staves of a musical score. The top staff (1) features a melodic line with a trill marked with a 'C' in a box. The second staff (2) has a rhythmic accompaniment. The third staff (3) continues the accompaniment. The fourth staff (4) has a melodic line with a trill. The fifth staff (Bass) provides a low-frequency accompaniment. A dynamic marking of *f* (forte) is placed below the fourth staff.

1

2

3

4

Bass

mf

PREVIEW ONLY

This system contains the next five staves of the musical score. The top staff (1) continues the melodic line. The second staff (2) continues the rhythmic accompaniment. The third staff (3) continues the accompaniment. The fourth staff (4) continues the melodic line. The fifth staff (Bass) continues the low-frequency accompaniment. A dynamic marking of *mf* (mezzo-forte) is placed below the fourth staff. A large, semi-transparent watermark reading 'PREVIEW ONLY' is overlaid across the center of the system.

1

2

3

mp

mp

mp

This system contains the final five staves of the musical score. The top staff (1) continues the melodic line. The second staff (2) continues the rhythmic accompaniment. The third staff (3) continues the accompaniment. The fourth staff (4) continues the melodic line. The fifth staff (Bass) continues the low-frequency accompaniment. A dynamic marking of *mp* (mezzo-piano) is placed below the fourth staff. A large, semi-transparent watermark reading 'PREVIEW ONLY' is overlaid across the center of the system.

1 D not lead

2

3

4 lead *mf* 3

Bass

1

2

3 *du* *mf*

4 3

Bass

PREVIEW ONLY

1 2 melody E *f*

2 *mf*

3 *mf*

1

2

3

4

Bass

F

1

2

3

4

Bass

f

mf

1

2

3