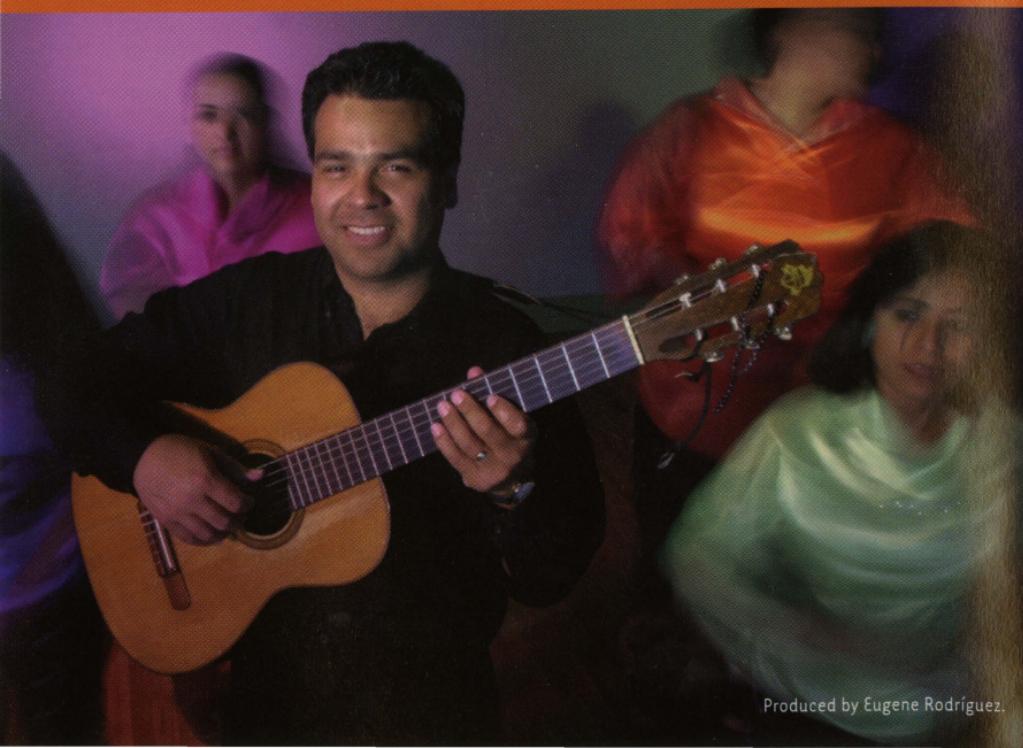


1. ¿Cómo Le Haré?
2. La Mentira
3. La Guanábana
4. El Canoero
5. De Una Bonita
6. La Morena
7. Volando en los Cafetales
8. Y Tu, ¿Qué Me Das?
9. Sentadita Está La Virgen

10. Lágrimas Negras
11. Espinita
12. ¡Ay!
13. Chilaquiles
14. Cancionero
15. Vámonos
16. El Buscapiés
17. You'll Come Flying
18. El Niño Perdido



*los cenzontles*  
DE UNA BONITA

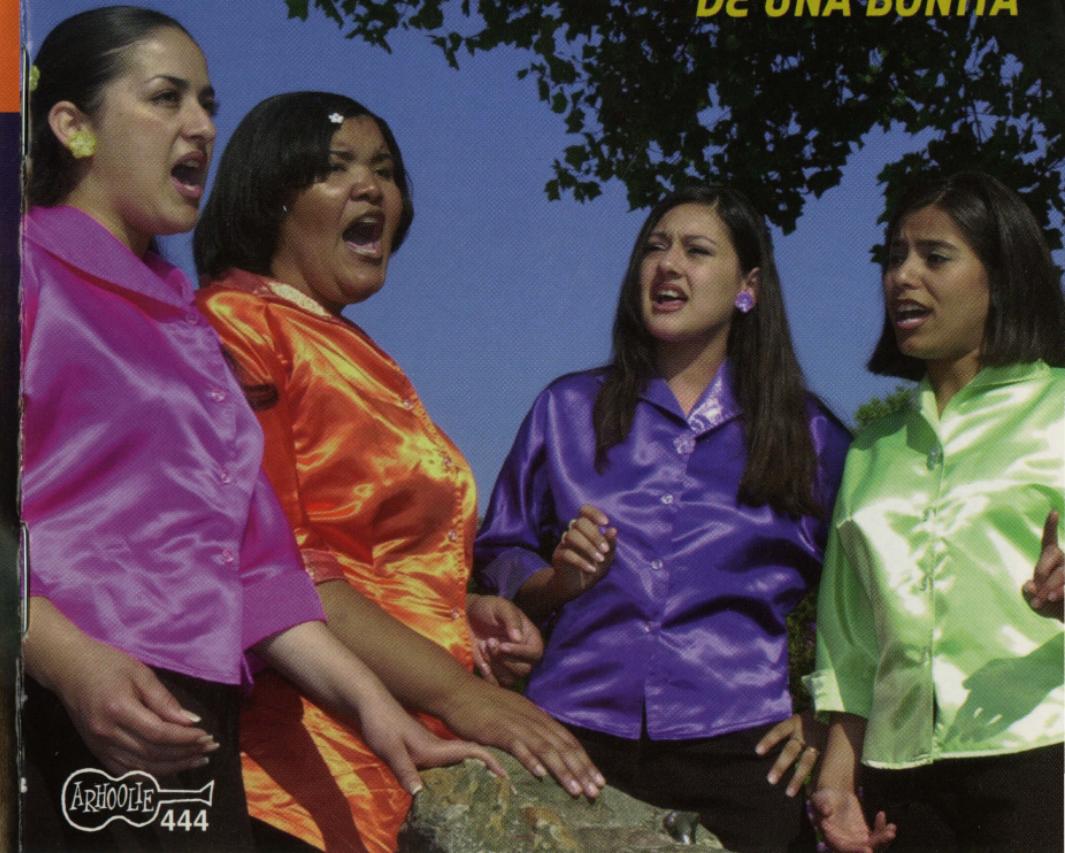


Produced by Eugene Rodríguez.

# *los cenzontles*

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DE UNA BONITA



# los cenzontles

DE UNA BONITA

Los Cenzontles (The Mockingbirds) was created in 1989 to explore traditional and popular music and dance of Mexico in a manner relevant to its young urban members. Under the guidance of founding director Eugene Rodríguez and a growing team of master instructors this group has been remarkably prolific. It has recorded eight cassette tapes and eight compact discs to date. Los Cenzontles perform regionally, nationwide, and wherever they are invited. They have also performed and studied in Mexico many times.

Eleven years after its birth, Los Cenzontles is stronger than ever. Most of the core members on this recording, ages 15 to 20, have been with the group since they were children. More than just a performing group, Los Cenzontles is an extended family and an emerging institution with deep roots in this working class and largely immigrant neighborhood of the East San Francisco Bay Area. Most of the members featured on this recording also teach and work at the Center which offers classes and performing opportunities to young people at the small but beautiful Los Cenzontles Mexican Arts Center (LCMAC) in San Pablo, California.

LCMAC is a non profit organization which survives from donations and grants from foundations, corporations, individuals as well as earned income from classes, performances and CD sales.

In addition to the fine master musicians appearing on this album, Los Cenzontles would like to give thanks to those teachers who are not present on the recording with special consideration to Jarocho master Gilberto Gutierrez, of Grupo Mono Blanco, who guided Los Cenzontles to make traditional Mexican Jarocho music their own; and Timothy Michaels, vocal teacher, who has worked so hard to train and polish the mockingbirds' voices so that they may sing that much more brightly and beautifully.

This Arhoolie CD is a compilation of music from five CDs recorded between 1997 and 2000 by LCMAC. The styles include mariachi, son jarocho, banda Sinaloense, tropical, religious alabanza and contemporary ballad. The repertory comes from traditional, popular and original sources. The mission of Los Cenzontles is not to simply preserve traditional music, but rather to continue those traditions in a manner that will help them maintain their vigor, creativity and relevance in our modern world.

Produced by Eugene Rodríguez.

Graphic design by Michele Perez.

Transcriptions and English translations by Manuel H. Rodríguez and Los Cenzontles.

Tracks #1, 2, 8 ,12, and 14 originally released on **Cancionero** (2000), recorded by Hugo Arroyo, Xavier Velázquez and Eugene Rodríguez at Los Cenzontles Mexican Arts Center , San Pablo, CA. Mixed at MuscleTone Studios, Berkeley, CA, by Derek Bianchi. Mastered by Ken Lee. Produced by Eugene Rodríguez.

Tracks #4, 10, 13, 15 and 18 originally released on **Hypnotizada** (1999), recorded at Los Cenzontles Mexican Arts Center and mixed at Leather Sax Studios, Oakland, CA, by David Allen. Mastered by Ken Lee. Produced by Eugene Rodríguez; Associate Producers: Hugo Arroyo & Hector Espinoza.

Tracks #3, 6, and 7 originally released on **Volando en los Cafetales** (1999), recorded at Los Cenzontles Mexican Arts Center, San Pablo, CA. Mixed at Leather Sax Studios, Oakland, CA, by David Allen. Mastered by Ken Lee. Produced by Eugene Rodríguez.

Track #9 originally released on **Amor, Paz y Sinceridad** (1999), recorded at Los Cenzontles Mexican Arts Center, San Pablo, CA. Mixed at Leather San Studios, Oakland, CA, by David Allen. Mastered by Ken Lee. Produced by Eugene Rodríguez.

Tracks #5,11, 16 and 17 originally released on **You'll Come Flying** (1997). Recorded, mixed and mastered at MuscleTone Studios, Berkeley, CA, by Derek Bianchi. Produced by Eugene Rodríguez; Associate Producer: Hugo Arroyo.

Also available, Los Cenzontles' first CD, "Con Su Permiso, Señores," Arhoolie CD 435 (1995).

All five CDs by Los Cenzontles, from which this collection is drawn, are available from either:

**Los Cenzontles Mexican Arts Center** – 13108 San Pablo Ave., San Pablo, CA 94805 or **Arhoolie Records** – order toll free **1-888-ARHOOLIE** (888-274-6654)

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From left to right: Jorge Cruz, Cristian Rodríguez, Xavier Velásquez, Sergio Garcia

Cover: (from left to right) Fabiola Trujillo, Kristal Gray, Violeta Contreras, Lucina Rodríguez.

Inlay tray card: Hugo Arroyo. Book back: Eugene Rodriguez

## LOS CENZONTLES

Hugo Arroyo	voice, jarana, souzaphone, guitarron, vihuela
Violeta Contreras	voice
Raymundo Coronado	trumpet (mariachi)
Jorge Cruz	clarinet, alto saxophone
Ramon Delgado	trumpet (mariachi & banda)
Hector Espinoza	clarinet, alto saxophone
Mara Fox	trombone, tuba on "Lagrimas Negras"
Tom Fuglestad	trumpet (banda)
Alicia García	trombone
Sergio García	trumpet (banda & mariachi)
Don Gardner	clarinet (banda & solo on "Cancionero"), alto saxophone
Kristal Gray	voice, guiro
Tregar Otton	violin
Miguel Reyes	trombone
Cristian Rodríguez	tarolas
Eugene Rodríguez	classical guitar, rhythm guitar, guitarras de son, tambora
Lucina Rodríguez	voice
Fabiola Trujillo	voice
Xavier Angel Velázquez	keyboard, congas, guitarron

## Guest Artists:

Gisela Farías Luna	jarana, voice on "Sentadita," "La Morena," "La Guanábana," and "Volando en los Cafetales"
Shira Kammen	violin on "You'll Come Flying"
Miguel Govea	trumpets on "De Una Bonita"
Donaldito Mantilla	drums on "De Una Bonita" & "You'll Come Flying"
Jorge Pomar	electric bass on "Espinita," "El Buscapies," "De Una Bonita" and "You'll Come Flying"
Jackeline Rago	cuatro and maracas on "Espinita"

## 1. ¿Cómo Le Haré? (Ranchera)

(DAR) Duet: Violeta Contreras & Lucina Rodríguez

¿Cómo le haré? ¿Cómo le haré  
pa' que esa prieta me quiera corresponder?

¿Cómo le haré? ¿Cómo le haré?  
La quiero mucho y palabra no sé qué hacer.

Pos 'hora sí, pos 'hora sí.  
Pos 'hora sí me tocó, la he de perder.  
Me dice que sí, ya luego que no  
y así me trae pa' alla y pa' acá  
y ni por nada quiere la ingrata darmel su amor.  
Pero esa prieta nada más me ando tanteando  
pos hora sí y de mi amor nada mas se anda burlando.

## 2. La Mentira (Bolero Ranchero)

(Alvaro Carrillo) Solo voice: Kristal Gray

Se te olvida  
que mequieres a pesar de lo que dices,  
pues llevamos en el alma cicatrices,  
imposibles de borrar.

Se te olvida  
que hasta puedo hacerte mal  
si me decido,  
pues tu amor lo tengo muy comprometido,  
pero a fuerza no será.

Y hoy resulta  
que no soy de la estatura de tu vida,  
y al dejarme casi, casi, se te olvida  
que hay un pacto entre los dos.

Por mi parte  
te devuelvo tu promesa de adorarme,  
ni siquiera sientas pena por dejarme  
que este pacto no es con Dios.

## What'll I Do?

What'll I do  
to get this girl to respond to me?

What'll I do?  
I love her a lot and I swear I don't know what to do.

Well, now  
Well, what now? It was my fate to lose.  
She tells me, "yes," then later, "no,"  
and has me going in circles  
and there's no way this ungrateful girl will give me her love.

But this girl is just testing me.  
Well now, she's just laughing at my love.

## The Lie

You forget  
that you love me in spite of what you say.  
For we carry scars on our souls  
that are impossible to erase.

You forget  
that I can even do you harm if I decide to  
Well, I have your love;  
but no matter what, it can't be.

And, it turns out,  
I am not at your level.  
And as you leave you almost forget  
that we share a pact.

For my part,  
I return your promise to adore me.  
Don't even feel bad for leaving me  
because our pact is not with God.

### **3. La Guanábana** (Son Jarocho)

(Traditional Arr. by E. Rodríguez – © Tradition Music Co., c/o Bug Music (BMI) & Cenzontles Publishing)

La guanábana al chupar  
es una fruta tan sencilla, hay que saberla chupar  
pa' sacarle la semilla.

Guanábana dulce y azucarada

Ay chupa, que chupa, chupa,  
en la madrugada.  
Ay chupa, rechupa, chupa,  
y no saco nada

La guanábana al chupar  
es una fruta tan suave,  
se deshace al paladar  
y sólo la lengua sabe,  
la dicha que ha de encontrar,  
la ternura que le cabe.

Guanábana dulce y azucarada

Ay chupa, que chupa, chupa,  
Y no digo nada  
Ay chupa, que, chupa, chupa,  
No tengo nada.

Eres como blanco nardo  
y encarnada maravilla.  
Sólo una cosa te encargo:  
que no seas engrandecida.  
Porque las frutas en el árbol  
no duran toda la vida.

Guanábana dulce y azucarada  
Ay chupa, que chupa, chupa,  
Y no sabe a nada  
Ay chupa, que, chupa, chupa,  
Y no saco na'.

### **The Guanabana**

(Traditional Arr. by E. Rodríguez – © Tradition Music Co., c/o Bug Music (BMI) & Cenzontles Publishing)

The guanabana is a simple fruit.  
You have to know how to suck it  
if you want to get all the seeds out.

Sweet and sugary guanabana.

Oh, sucking, sucking and sucking  
in the early dawn.  
Oh, sucking, sucking again,  
and I don't taste a thing.

The guanabana  
is such a smooth fruit  
that it melts in your mouth  
and only your tongue  
tastes the bliss,  
the tenderness that it has.

Sweet and sugary guanabana.

Oh, sucking, sucking and sucking  
and I don't say a thing  
Oh, sucking, sucking again,  
and I don't have a thing.

You are a white flower,  
a beautiful work of nature;  
I ask but one favor of you:  
that you not lose your humility;  
For fruits on a tree  
last only a short time.

Sweet and sugary guanabana.  
Oh, sucking, sucking again,  
and I don't taste a thing  
Oh, sucking, sucking again,  
and I don't get a thing.

### **4. El Canoero** (Cumbia Colombiana)

(Traditional Arr. by Valerio Longoria – © Tradition Music Co., c/o Bug Music – BMI) **Solo voice: Lucina Rodríguez**

Ahí va el canoero  
que rema y rema, que rema y rema,  
buscando la más linda  
es muy morena.  
La busca para darle cosita buena.

Se fue por el río sin luz  
y siguió por el San Jorge  
Mirando de playa en playa  
todas las huellas que dejás tú.  
Mirando de playa en playa  
todas las huellas que dejás tú.

Se desliza por el sausa  
Y va fuerte al magdalena  
Llega a boca de Ceniza  
y no encuentra la morena.  
seguro que se la llevó  
la mujercita que quiere tanto.

Playera, playera, ¿a dónde tú vas, ¿con quién tú te  
vas, ¿a dónde tú vas?

Este pobre canoero se va a matar.

### **The Paddler**

(Traditional Arr. by Valerio Longoria – © Tradition Music Co., c/o Bug Music – BMI) **Solo voice: Lucina Rodríguez**

There goes the paddler  
who is rowing and rowing; rowing and rowing,  
seeking the most beautiful girl  
who's very dark  
He wants to find her to give her something sweet.

He went along the river without light.  
and followed the San Jorge,  
Searching each beach  
for your footprints.

He slips along the water  
and searches hard for her,  
He ends up disappointed;  
he's sure that someone took away  
the woman he loves so much.

Woman on the beach, where are you going?  
With whom are you going? Where are you now?  
This sad paddler is going to end his life.



Lucina Rodríguez

## 5. De Una Bonita (Ballad)

(Hugo Arroyo – © Tradition Music Co., c/o Bug Music (BMI) & Cenzontles Publishing) **Solo voice: Hugo Arroyo**

Una muchacha bonita me ha dejado suspirando  
yo la vi que iba pasando ni tan lejos, ni cerquita.

Bien hecha de cuerpecito y de boquita jugosa  
su pelo como de diosa y caminar muy bonito.

Yo luego, luego pensé con esta sí me casaba  
mientras ella se alejaba. Cantando yo dije que:

Tristezas, puras tristezas  
son las que yo voy pasando  
por andarme enamorando  
haciendo puras torpezas  
amando puras bellezas  
que miro en una pasada  
pobre mi alma enamorada  
vive de pura ilusión.

Ya sabes lo que se siente  
despedir un ser querido.  
es como quedar herido  
del corazón y la mente.  
Nunca será suficiente  
despedirse con ambiente  
cuando el aprecio es patente  
y el cariño verdadero.

## Of a Pretty Girl

(Traditional Arr. by E. Rodríguez – © Tradition Music Co., c/o Bug Music (BMI) & Cenzontles Publishing) **Solo voice: Hugo Arroyo**

A pretty girl has left me breathless;  
I saw her passing by, neither near me nor far away.

With a beautiful body and luscious lips;  
hair like a goddess and a lovely stride.

And right away I thought I'd marry her.  
Meanwhile she kept on walking, as I sang:

Sadness, pure sadness  
is what I'm feeling,  
for foolishly falling in love  
with only beautiful girls;  
My poor lovesick heart  
feeds only on illusion.

You know what it feels like, I know,  
to say goodbye to someone you love;  
It's like taking a wound in one's heart  
as well as one's mind.  
It will never be enough  
to say goodbye and remain on good terms;  
When I have valued her much,  
and when my love has been true.

## La Morena

(Traditional Arr. by E. Rodríguez – © Tradition Music Co., c/o Bug Music (BMI) & Cenzontles Publishing)

**Solo voice: Gisela Fariás Luna** (*Morena* is a term of endearment for a dark skinned woman.)

Cuando la luna ve llena  
muestra todo su esplendor  
a ti, preciosa morena,  
yo te he mostrado mi amor

When the moon shines full  
it beams all its splendor upon you, my morena.  
And with the fullness of the moon  
I have shown you my love

en la creciente más plena con el cariño mayor.  
Mi morena, mi morena, Y vuelvo a decir morena.

Si de mi ausencia te vas  
ya no quieras regresarte  
de noche recordarás  
que es difícil olvidarme  
porque me has querido más  
de lo que hoy quieras mostrarme.

Traigo un murmullo de arena  
en este viejo cantar  
Traigo un secreto en las venas  
que les puede provocar.  
Que les puede provocar  
la pena y la que no es pena.

Mi morena, mi morena, y vuelvo a decir morena.

La semilla pa' nacer  
echa la tierra pa' arriba  
y así lo hace la mujer  
cuando está comprometida  
ya no sabe cómo hacer  
planes en una subida

Hasta cuando, luna hermosa,  
te dueles de un fino amante;  
Que te quiere y no te goza  
y no te olvida a un instante.

Mi morena, mi morena, y vuelvo a decir morena.

Me piden que no lo llore  
que se fue porque quiso  
y yo les digo señores  
no lloro porque es preciso  
me acuerdo dae sus favores  
y las caricias que me hizo.

in all its tenderness.  
My morena, my morena, and I repeat, my morena.

If you leave me now,  
with no thought of returning,  
at night you'll remember  
how hard I am to forget.  
For you have loved me more  
than you want to show me now.

There is a murmur of sand  
in this old song I'm singing.  
My blood carries a secret  
that perhaps might tempt you  
and cause you what is,  
and what is not, a great sorrow.

My morena, my morena, and I repeat, my morena.

The earth thrusts upward  
the seed to be born,  
and thus does a woman  
when she is engaged.  
She no longer knows  
how to do the impossible

Until when, beautiful moon,  
will you hurt for this refined lover?  
Who loves you but cannot possess you  
and who does not forget you for even a second.

My morena, my morena, and I repeat, my morena.

They ask me not to weep for her, that she left  
because that's what she wanted;  
Gentlemen, I tell you,  
I don't weep because she left  
but because I remember her gifts  
and her caresses.

## 7. Volando en los Cafetales (Son Jarocho)

(Traditional Arr. by E. Rodríguez – © Tradition Music Co., c/o Bug Music (BMI) & Cenzontles Publishing)

De la raíz del café  
nacieron tres animales.  
Uno volando se fue. Los otros dos pavos reales  
siempre juntos se les ve  
volando en los cafetales

En la soledad del monte  
un pájaro oí cantar.  
En la soledad del monte  
y no pude adivinar si era calandría o cenzontle,  
o pájaro cardenal

De la raíz del cardón  
nacieron tres animales.  
Uno parecía gorrión,  
y los otros cardenales.  
Los dos parecidos son  
pero no serán iguales.

## 8. Y Tú, ¿Qué Me Das? (Bolero)

(Paco Chanona) Solo voice: Lucina Rodríguez. Counter voice: Kristal Gray

Te doy amor y tú, mi bien ¿qué me das?  
Te doy pasión y tú, mi bien ¿qué me das?  
Te doy calor y tú, mi bien ¿qué me das?

Te doy un verso, y una rosa  
te doy la gloria de una sonrisa  
y algo más, te doy amor.  
Y tú ¿Qué me das?

Te doy un beso, y una caricia  
te doy la historia de mis angustias  
y algo más, te doy amor.  
Y tú ¿Qué me das?

## Flying In The Coffee Fields

(Traditional Arr. by E. Rodríguez – © Tradition Music Co., c/o Bug Music (BMI) & Cenzontles Publishing)

In the roots of a coffee tree  
three animals were born  
One flew away. The other two peacocks  
are always seen together,  
flying in the coffee fields.

In a lonely field  
I heard a bird sing.  
And I could not guess  
if it were a lark, or a mockingbird,  
or a cardinal.

In the roots of a cactus tree  
three animals were born.  
One looked like a sparrow  
and the others like cardinals;  
the two looked similar,  
but were not the same.

## And What Do You Give Me?

I give you love, and you, my love, what do you give me?  
I give you passion, and you, my love, what do you give me?  
I give you warmth, and you, my love, what do you give me?

I give you a verse and a rose  
I give you the glory of a smile  
and something else, I give you love.  
And what do you give me?

I give you a kiss and a caress  
I give you the story of my anguish  
and something else, I give you love.  
And what do you give me?

## 9. Sentadita Está La Virgen (Alabanza)

(Traditional Arr. by E. Rodríguez – © Tradition Music Co., c/o Bug Music (BMI) & Cenzontles Publishing) Solo voice: Gisela Farías Luna

Sentadita está la virgen a orillas de una ladera  
con sus ojos de un limar  
bordando un paño de seda.

Pasó el Señor por aquí  
le dijo de esta manera

¿Por qué no me habla la linda,  
por qué no me habla la bella?

¿Cómo quieres que yo te hable  
tan triste y en tierra ajena?  
Que un hijo que yo he perdido  
más lindo y no lo tuviera.

Le dijo Mujer cristiana,  
¿no has visto a Jesús amado?  
Sí, señora, yo lo vi que por aquí ha pasado.

Otra está en poder de moro de Jesús sacramentado  
adiós Jesús y María. Adiós a tu hijo amado.

## 10. Lágrimas Negras (Bolero)

(Miguel Matamoros) Solo voice: Fabiola Trujillo

Aunque tú me has dejado en el abandono.  
Aunque ya se han muerto todas mis ilusiones.  
En vez de mal decirte con justo encono  
en mis sueños te colmo de bendiciones.

Sufro una inmensa pena de tu partida.  
Y siento el dolor profundo de tu extravía.  
Y lloro sin que tú sepas que el llanto mío  
tiene lágrimas negras, como mi vida.

Si tú me quieras dejar  
yo no quiero sufrir.  
Contigo me voy, mi santa  
aunque me cueste morir.

## The Virgin Is Seated

(Traditional Arr. by E. Rodríguez – © Tradition Music Co., c/o Bug Music (BMI) & Cenzontles Publishing) Solo voice: Gisela Farías Luna

The maiden is sitting on the slope of a hill;  
Her green eyes gleaming,  
embroidering a handkerchief, that she makes of silk.

The Lord passed by  
and said to her

"Why doesn't this pretty one speak to me,  
Why doesn't this beauty speak to me?"

"How do you expect me to talk to you  
sad as I am in this strange land?  
For I have lost a beautiful child  
more beautiful than I could have imagined."

He said to her, "Oh, Christian woman,  
have you not seen our beloved Jesus?  
For, lady, I have seen him. He has passed by here."  
Again in the hands of the Moor, of Jesus made God,  
Goodbye Jesus and Mary, goodbye to your beloved Son.

## Black Tears

Although you have abandoned me;  
although now all of my dreams are shattered,  
instead of damning you with justified anger,  
in my dreams I shower you with blessings.

I suffer immense pain by your leaving  
and I feel a profound hurt by your loss  
And I cry without your knowing that my cry  
has black tears, like my life.

If you want to leave me  
I don't want to suffer.  
With you I'll go, my love,  
even if it costs me my life.

## 11. Espinita (Tropical)

(Nico Jiménez) Duet: Kristal Gray & Lucinda Rodríguez

Suave que me estás matando  
que estás acabando con mi juventud.  
Yo quisiera haberte sido infiel  
y pagarte con una traición.  
  
Eres como una espinita  
que me se ha clavado en el corazón  
suave que me estás matando  
que me estás matando de pasión.  
  
Yo que sufro por mi gusto  
este cruel tormento que me da tu amor.  
No me importa lo que me hagas  
si en tus besos vive toda mí ilusión.  
  
Y que pase lo que pase  
que este pecho amante es no más de ti  
aunque yo quisiera no puedo olvidarte  
porque vas dentro de mí.

## 12. ¡Ay! (Bolero Ranchero)

(José Elorza) Solo voice: Fabiola Trujillo

¡Ay! Porque ya no puedo más.  
quiero gritar por los aires ese ¡ay!  
aunque se abra la herida.  
  
Ya nadie puede hacer nada por mí, ni por ti.  
Porque una vez ida no vuelve más la locura de amar.  
  
Porque tantas, tantas veces, equivoca  
tantas veces que habiéndolo hallado  
no se puede despreciar.  
No hay perdón para el pecado  
de quien cruzado de brazos  
déja el amor escapar.  
¡Ay! un alma salió a penar.

## Little Thorn

You're killing me softly,  
and destroying my youth.  
I would have liked to have betrayed you  
and pay you back with treachery.  
  
You are like a little thorn  
that is embedded in my heart.  
For you are killing me softly,  
you are killing me with great emotion.  
  
I suffer as a whim  
this cruel torment that your love gives me.  
I will take what you do to me  
if I can keep the illusion that your kisses give me.  
  
Let happen what will happen  
for my loving heart belongs to you.  
Though I would like to, I cannot forget you.  
You are deep inside of me.

## Ay!

Ay! Because I can't go on  
I want to scream in the air this Ay!  
even though it opens the wound.  
  
No one can do anything for me, nor for you.  
Because once gone, the frenzy of love does not return.  
  
Because so many times we make mistakes in love,  
when we finally find it we must not ignore it.  
There is no forgiveness for the sin  
of the person, who with arms crossed,  
lets love escape.  
Ay! a soul cries out in grief.

## 13. Chilaquiles (Cumbia)

(Xavier Angel Velázquez – © Tradition Music Co., c/o Bug Music (BMI) & Cenzontles Publishing)

*Solo voice: Violeta Contreras ("Chilaquiles" is a spicy Mexican dish which is usually served for breakfast.)*

Quiero acostarme, soñar con angelitos,  
meterme en otro mundo, mi cuerpo relajar.  
Estoy cansada. No tengo energía.  
Mi carro ya no jala, le hace falta gas.  
Por favor cree en mi querer.  
Soy tu vieja y soy fiel.  
No tengo ganas. Me duele la cabeza.  
Tengo una calentura. Mejor dejame en paz.  
Ay, ay, ay, ay, mi amor. No quiero más.  
Ay, ay, ay, ay, mi amor. Dejame en paz.  
Te pido hoy que deseas armonía,  
serenidad y calma, también tranquilidad.  
Te lo agradezco. Has sido muy amable.  
Me dejas satisfecha. Con eso, "¡ya no más!"  
Por favor cree en mi querer.  
Soy tu vieja y soy fiel.  
Ya me llené. Por favor, deja la olla.  
Deja esos chilaquiles que ya no enchan más

## 14. Cancionero (Bolero)

(Alvaro Carrillo) Solo voice: Hugo Arroyo (*Cancionero is a singer/songwriter.*)

Yo soy un humilde cancionero y cantarte quiero  
una historia humana pues sé que te ama  
y me hizo este ruego.  
Si la ves, cancionero, dile tú que soy feliz.  
Que por ella muchas veces te pedí  
una canción para brindar por su alegría.  
Si la ves, cancionero, dile claro en tu canción  
que en mis ojos amanece su ilusión  
como una nueva primavera cada día.  
No le digas que me viste muy triste y muy cansado;  
No le digas que sin ella me siento destrozado.  
Si la ves, cancionero, vuelve pronto a mi rincón.  
Y aunque mientras haces feliz mi corazón  
vuelve a decirme que me quiere todavía.

## Cancionero

I am a humble singer and I want to sing you  
a human story of one who I know loves you  
and who begged this of me:

If you see her, singer, tell her that I am happy.  
That many times I requested  
a song to toast her happiness.  
If you see her, singer, tell her clearly in your song  
that in my eyes an illusion dawns  
like a new spring every day.  
Don't tell her that you saw me sad and tired;  
Don't tell her that without her I am lost.  
If you see her, singer, quickly return to my corner.  
And although you have made me happy meanwhile,  
return and tell me that she still loves me.

## 15. Vámonos (Ranchera)

(José Alfredo Jiménez) **Solo voice:** *Violeta Contreras*

Que no somos iguales, dice la gente.  
Que tu vida y mi vida se van a perder.  
Que yo soy un canalla y que tú eres decente  
que dos seres distintos no se pueden querer.  
  
Pero yo ya te quise y no te olvido  
y morir en tus brazos es mi ilusión.  
Yo no entiendo esas cosas de las clases sociales  
sólo sé que mequieres y que te quiero yo.

Vámonos, dónde nadie nos juzgue  
dónde nadie nos diga que hacemos mal.  
Vámonos, alejados del mundo  
donde no haya justicia, ni leyes, ni nadie  
nomás nuestro amor.

Si no somos iguales ¿qué nos importa?  
nuestra historia de amores tendrá que seguir  
y como alguien me dijo que la vida es muy corta  
esta vez para siempre he venido por ti.

Pero quiero que sepas que no te olvido  
que si vienes conmigo es por amor.  
Di con todas tus fuerzas lo que soy en tu vida  
pa' que vean que mequieres como te quiero yo.

Que no somos iguales, dice la gente.

## Let's Leave

That we are not equal, that's what people say;  
that our lives are bound to fail;  
that I am a scoundrel and you are decent;  
that two different people cannot love one another.

But I loved you and I won't forget you,  
and my dream is to die in your arms.  
I don't understand this thing about social classes;  
I only know that you love me and that I love you.

Let's leave, where no one  
tells us that we are doing wrong.  
Let's leave, far from the world,  
where there is no justice, nor laws, nor anyone,  
only our love.

If we are not equal, what do we care?  
Our story of love has to continue.  
And like someone once told me: life is short.  
Now and forever I have come for you.

But I want you to know that I won't forget you,  
that if you come with me it is for love.  
Say with all of your strength what I am in your life,  
so that they see that you love me and that I love you.

That we are not equal, that's what people say



Tregar Otton

## 16. El Buscapiés (Son Jarocho)

(Traditional Arr. by E. Rodríguez – © Tradition Music Co., c/o Bug Music (BMI) & Cenzontles Publishing)

**Solo voice:** *Lucina Rodríguez* (Buscapiés is a type of fireworks which literally means "searches for the feet")

Al pie de un verde limón  
puso a madurar un higo  
¿Qué dice tu corazón:  
se queda o se va conmigo?

Dicen que no nos queremos porque no nos ven hablar  
pero nosotros podemos  
con los ojos platicar  
y así nos amanecemos

Ya me voy a despedir porque ya es de madrugada  
Adiós dueño de mi vida  
hasta la otra temporada  
si Dios me presta la vida.

**17. You'll Come Flying** (Ballad) (Hugo Arroyo & Gary Soto – © Tradition Music Co., c/o Bug Music (BMI) & Cenzontles Publishing) **Solo voice:** *Hugo Arroyo*

From Pinole High  
from Brookside Avenue  
from the words in cement  
and the voice of Selena

From your cat sitting in your lap,  
From the first baby photos  
and the friends in the mirrors,  
and your name, oh your name, echoing "Cey"

You'll come flying.

From homeboys  
and the dream of modeling,  
su familia, gone before you.  
from a brief life,  
Over the chill of water,  
From the radio playing "Pearls,"

You'll come flying.

## 16. El Buscapiés

At the foot of a green lemon tree

I set a fig to ripen.

What does your heart tell you...  
to stay here or come with me?

They say that we don't love each other  
because they don't see us speak  
But we can speak with our eyes  
and we awaken each other.

I will now depart because it is already dawn.  
Goodbye, love of my life.  
Until another season  
if God grants me life.

## 18. El Niño Perdido (The Lost Child) (Banda)

(Traditional Arr. by E. Rodríguez – © Tradition Music Co., c/o Bug Music (BMI) & Cenzontles Publishing)

**Solo trumpets:** *Sergio García & Tom Fuglestad*



Fabiola Trujillo

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1. ¿Cómo Le Haré?
  2. La Mentira
  3. La Guanábana
  4. El Canoero
  5. De Una Bonita
  6. La Morena
  7. Volando en los Cafetales
  8. Y Tu, ¿Qué Me Das?
  9. Sentadita Está La Virgen
  10. Lágrimas Negras
  11. Espinita
  12. ¡Ay!
  13. Chilaquiles
  14. Cancionero
  15. Vámonos
  16. El Buscapiés
  17. You'll Come Flying
  18. El Niño Perdido

Produced by Eugene Rodríguez.

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