

Name _____ Class _____

Student Music Book 2025-26

Concerts For Youth: Ritmos Latinos

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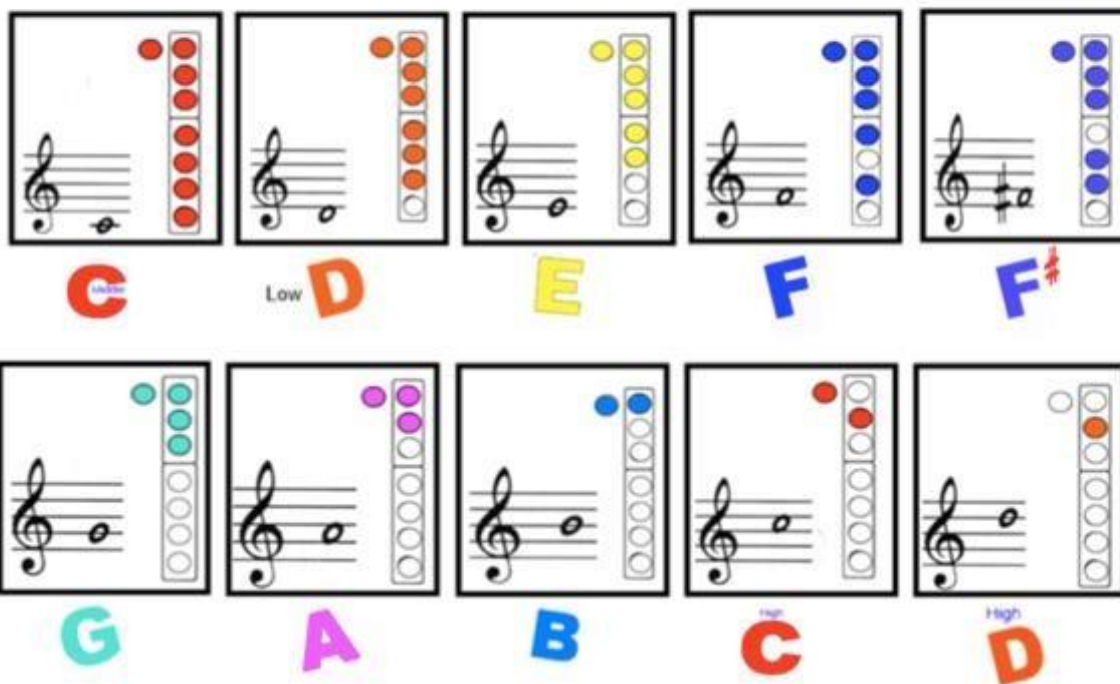
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- ✓ I will learn about reading music, working in a musical ensemble, and concert behavior.
- ✓ I will unite with other students for a concert.
- ✓ I will sing and play my very best to create beautiful music with my Omaha Symphony!

Fingering Chart





Performance TARGETS for 2025-26
Concerts for Youth – Ritmos Latinos



Students will need to have prior knowledge of basic rhythmic notation and absolute pitch names.

1. I can demonstrate how to play the Soprano Recorder.

- I can show proper playing position:
 - Left hand on top, right hand on bottom
 - Tupperware seal (pads of fingers cover holes)
 - Elbows off knees
 - Sitting up straight
- I can produce a good recorder tone with warm, slow air.
- I can show appropriate ensemble behavior by knowing the following procedures:
 - Rest position
 - Playing position
 - How to learn a new song (how to read rhythm, melody, text, and then all combined)
 - How to practice (both in class when given time as well as home practice)
 - Writing down what I need to know so I am prepared for home practice

2. I can play and/or sing “Un, Dos, Tres”

- I can sing, read, and/or play a recorder melody using G-A-B.

3. I can play and/or sing “Cielito Lindo”.

- I can sing, read, and/or play a recorder melody using G-A-B-C’.

4. I can play and/or sing “La Llorona”.

- I can sing, read, and/or play a recorder melody using G-A-B-C’-D’ and/or C-D-E-F#-G.

5. I can sing and identify the form of “Oye” and “Cidade Maravilhosa”.

- I can read and sing a song on the music staff.
- I can identify the elemental form in a piece of music. (Example: ABA’)

6. I can identify and distinguish instruments from the four instrument families of the orchestra.

- I can name, by sight and sound, the four instrument families of the orchestra: woodwind, brass, strings, and percussion.
- I can name, by sight and sound, specific instruments from each of the families.

7. I can listen and describe elements of music from “Malaguena”, “Musica Indigena”, “Cidade”, “Danzon No. 2”, “Baile de Baijo”, & “Sinfonia No. 3”.

- I can analyze a piece of music using musical elements (tempo, pitch, dynamics, etc.).
- I can identify the composer of each piece and why each piece was written.
- I can perform choreography and ostinato patterns to accompany a listening piece. (Baile)

8. I can demonstrate appropriate concert etiquette at the Holland Performing Arts Center (HPAC).

- I can enter the HPAC safely and find my seat in the concert hall quietly.
- I can keep my hands and feet to myself.
- I can actively listen to a live performance.
- I can show appreciation for performances through appropriate applause.
- I can be respectful to all adults who are helping with the event.

Most Importantly,

Have Fun! 😊

SONG LYRICS

Cielito Lindo

De-la Sierra Morena Cielito Lindo vienen bajando.
Un par deojitos negros Cielito Lindo de contrabando.
Ay, ay, ay, ay. Sing out and don't cry.
As singing out rejoices my pretty sunshine all of our sad hearts.

Una fleche en el aire Cielito Lindo lanzó Cupido.
Y' como-fue jugando Cielto Lindo yo fu-iel herido.
Ay, ay, ay, ay. Canta y' no llores.
Porque cantando se alegran Cielito Lindo los conrazones.

Ay, ay, ay, ay. Sing out and don't cry.
As singing out rejoices my pretty sunshine all of our sad hearts.

Un, Dos, Tres

Un, Dos, Tres.
Pan chocolatey café.

Un, Dos, Tres.
Pan chocolatey café.

Un, Dos, Tres.
Pan chocolatey café.

Un, Dos, Tres.
Pan chocolatey café.

La Llorona

I can see the flowers, Llorona. Flowers there in the meadow.
I can see the flowers, Llorona. Flowers there in the meadow.

When the wind moves them, they look like they're
Crying, crying, crying Llorona.

When the wind moves them, they look like they're
Crying, crying, crying Llorona.

Oh my dear Llorona, Llorona, Llorona. I'll never forget you.
Oh my dear Llorona, Llorona, Llorona. I'll never forget you.

Aunque la vida me cueste Llorona.
No deja re-de quererte.

Aunque la vida me cueste Llorona.
No deja re-de quererte.

Oye

Está solo, llorando
En silencio, en la oscuridad
Está soñando, deseando
Con esperanza, por la oportunidad
Escúchalos, escúchalos, ellos te llaman

Oye are you listening?
Oye can you hear them calling?
Oye we are calling to you.
Oye are you listening?
Oye can you hear them calling?
Oye can you hear us?

Escúchalos, míralos
Escucha lo que tratan de decir
Están en búsqueda del camino
Pequeñas voces llamándote
Escúchalos, escúchalos, ellos te llaman

Oye are you listening?
Oye can you hear them calling?
Oye we are calling to you.
Oye are you listening?
Oye can you hear them calling?
Oye can you hear us?

Cidade Maravilhosa – (Sing 3x)

Pronunciation: Cidade maravilhosa
See-dah-jee mah-rah-vee-loh-suh

Cheia de encantos mil
Shay-ah jeen kan-toos meeyoo

Cidade maravilhosa
See-dah-jee mah-rah-vee-loh-suh

Coracao do meu Brasil
Ko-ra-sowhn do mayo brah-seeoo

RECORDER / VOCALS

Cielito Lindo

Traditional
arr. Enrico Lopez-Yañez

[GABC] Recorder Part

The musical score for the Recorder Part of "Cielito Lindo" is written on a single staff in 2/4 time. It consists of 94 measures, divided into sections A through F. Section A (measures 1-14) begins with a 14-measure rest. Section B (measures 17-30) contains 14 measures of music. Section C (measures 31-38) begins with a 16-measure rest, followed by 8 measures of music. Section D (measures 39-46) contains 8 measures of music. Section E (measures 49-64) begins with a 16-measure rest, followed by 16 measures of music. Section F (measures 67-81) begins with a 15-measure rest, followed by 3 measures of music. The score concludes with a double bar line at measure 94.

14 **A**

17

21

26

B

31 16 **C** 8 **D**

56

60

64

68 **E** 16

F

87 15 3

La Llorona

Traditional
arr. Enrico Lopez-Yañez

[GABCD] Recorder Part

The musical score is written for a recorder in 3/4 time. It consists of eight staves of music. Section A (measures 8-11) is marked with a box 'A' and a measure rest of 8. Section B (measures 22-25) is marked with a box 'B' and a measure rest of 16. Section C (measures 41-44) is marked with a box 'C' and a measure rest of 16. Section D (measures 59-62) is marked with a box 'D' and a measure rest of 16. Section E (measures 63-66) is marked with a box 'E' and a measure rest of 16. Section F (measures 71-74) is marked with a box 'F' and a measure rest of 16. Section G (measures 75-78) is marked with a box 'G' and a measure rest of 12. The score ends with a double bar line.

8 **A**

12

17

22 **B** 16

C 41 **D** 16

59

63 **E**

67

71 **F** 16 **G** 12

Un, Dos, Tres

Angélica Negrón

$\text{♩} = 80$ 8 **A**

mf (Singing Part Only)

12

B 16 **C** 7

mf

43

p

47

mf 2

D

52

(Orchestra Plays) (You Play) (Orchestra Plays) (You Play)

56

(Orchestra Plays) (You Play) (Orchestra Plays) (You Play)

60

(Orchestra Plays) (You Play) (Orchestra Plays) (You Play)

64

(Orchestra Plays) (You Play) (Orchestra Plays)

E

67

(You Play) Whoooooshhhhhh..... 3

Recorder 1
Recorder 2
Voice

La Llorona

Traditional
arr. Enrico Lopez-Yañez

Vivo ♩=180

8

A

Recorder 1

Recorder 2

Voice

8

A

I can see the flow-ers Llo - ro - na

13

flow-ers there in the mead-ow_____ I can see the flow-ers Llo - ro - na

21

B

B

flow-ers there in the mead-ow_____ When the wind moves them they look like they're V.S.

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28

cry-ing cry-ing cry-ing Llo - ro - na_____ When the wind moves them they look like they're

36

C

16

16

16

cry-ing cry-ing cry-ing Llo - ro - na_____

57

D

D

Oh my dear Llo - ro - na Llo - ro - na Llo - ro - na I'll ne - ver for - get you_____

65 E

Oh my dear Llo - ro - na Llo - ro - na Llo - ro - na I'll ne - ver for - get you

73 F

Aun-que la vi-da me cue-ste llo - ro - na no de-ja - re de que - rer-te

81 G 12

Aun-que la vi-da me cue-ste llo - ro - na no de-ja - re de que - rer-te



Tracks 23-27



Oye

Jim Papoulis

1 Lively **VERSE** *mf*

Es - tá so - lo llo - ran - do
Es - cú - cha los mí - ra - los

11

en si - len - cio en la os - cu - ri - dad Es - tá son - añ - do
es - cu - cha lo que tra - tan de de - cir Es - tán en bú - sque - da

14

de - se - an - do con es - per - an - za por l'o - por - tu - ni - dad
del ca - mí - no pe - queñ - as vo - ces lla - man - do - te

17

Es - cú - cha - los es - cú - cha - los el - los te lla -
Es - cú - cha - los es - cú - cha - los el - los te lla -

20 *f* **CHORUS**

man. O - ye Are you list - en - ing? O - ye can you hear them caHing?
man.

23

O - ye! We are cal - ling to you. O - ye Are you list - en - ing

26

O - ye can you hear them caHing? O - ye! Can you hear us?

29 Four times (Clap)

O - ye o - ye o - ye

38

o - ye o - ye O - ye O - ye

41

O - ye We are cal - ling to you__ O - ye

44

O - ye O - ye Can you hear_____ us?

47

O - ye Are you list-en-ing O-ye can you hearthem caHing? O - ye! We are cal -

50

ling to you.__ O - ye Are you list-en-ing? O-ye can you hearthem caHing?

53 (Clap)

O - ye! Can you hear_____ us? O - ye!



Tracks 18-20

Cidade Maravilhosa



The chorus below repeats three times.

André Filho

Allegro *mf*

Pronunciation: Ci - da - de ma - ra - vi - lho - sa
See dah jee mah - rah - vee - lyoh - suh

4
chei - a deen - can - tos mil, Ci - da - de ma - ra - vi -
shay - ah jeein kan - toos meeyoo See dah jee mah - rah - vee -

7 *mp*
lho - sa co - ra - cao do meu Bra - sil. Ci -
lyoh - suh ko - ra - sowhn doo mayoo brah - seeoo See

10
da - de ma - ra - vi - lho - sa chei - a deen - can - tos
dah jee mah - rah - vee - lyoh - suh shay - ah jeein kan - toos

13 *mf*
mil, Ci - da - de ma - ra - vi - lho - sa
meeyoo See dah jee mah - rah - vee - lyoh - suh

16
co - ra - cao do meu Bra - sil.
ko - ra - sowhn doo mayoo brah - seeoo.

“Un, dos, tres”



“Un, dos, tres” is a piece by Angélica Negrón that was composed specifically for Link Up students. The piece was inspired by a clapping game she played as a child growing up in Puerto Rico. It has three sections in which students can perform alongside the orchestra.

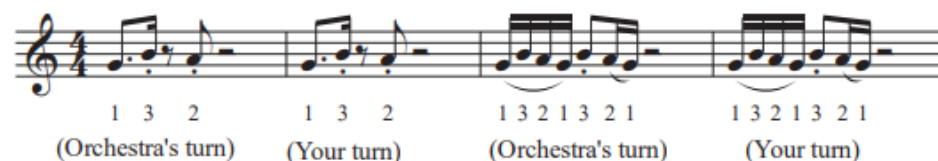
Singing Section

As the piece is performed, the lyrics below will be projected and you will be invited to sing or play the melody with the orchestra.



Call and Response

You will hear members of the orchestra play short melodies using three notes: G, A, and B. These notes will be represented by the numbers 1 (G), 2 (A), and 3 (B). Your goal is to echo these melodies using your recorder or your voice by listening and following the numbers as they appear on the screen.



Recorder Extended Technique

You will hear the orchestra making fluttery, wind-like sounds with their instruments. You can join in by making a special sound on your recorder: Hold it sideways, blow into the thumb hole, and wiggle your fingers over the holes.

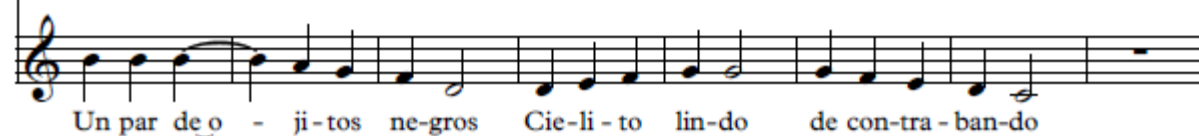
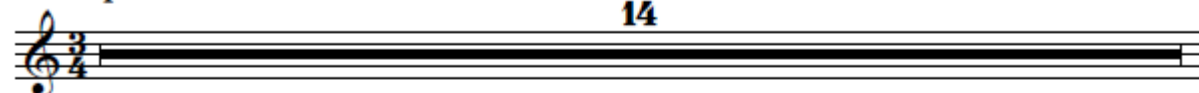
Recorder 1
Recorder 2
Voice

Cielito Lindo

Traditional
arr. Enrico Lopez-Yañez

Tempo di Waltz

14



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31 **B**

Ay ay ay ay Sing out and don't cry as

39

sing - ing out re - joi-ces my pre-tty sun-shine all of our sad hearts

47 **C**

8

D

55

U-na fle - cha en el ai-re Cie - li - to lin-do lan - zó Cu - pi-do

63

y co - mo - fue ju - gan-do Cie - li - to lin-do yo fui el he - ri-do

71 **E**

E

Ay ay ay ay Can - ta y no llo - res por -

79

que can - tan-do se a - le-gran cie - li - to lin-do los co - ra - zo-nes

87 **F**

Ay ay ay ay Sing out and don't cry as

95

sing - ing out re - joi - ces my pre - tty

99

sun - shine all of our sad hearts