

# In Old Mexico

Words and Music by Tom Lehrer

Immoderato

The piano introduction is in 4/4 time with a key signature of two sharps (D major). It begins with a mezzo-forte (*mf*) dynamic. The right hand features a rhythmic pattern of eighth notes, while the left hand plays a steady eighth-note accompaniment. The piece concludes with a sustained chord in the right hand.

The first line of the song features a vocal melody and piano accompaniment. The lyrics are: "When it's fi - es - ta time in Gua - da - la - ja - ra,". The music is in 4/4 time with a key signature of two sharps. The piano accompaniment includes the instruction *a tempo* in both the right and left hands. Chord symbols above the vocal line are D, F dim, and A7.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "Then I long to be back once a - gain In old Mex - i -". The music is in 4/4 time with a key signature of two sharps. The piano accompaniment includes the instruction *a tempo* in both the right and left hands. A chord symbol A9 +5 is placed above the final measure of the vocal line.

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "- co. Where we lived for to - day, nev - er". The music is in 4/4 time with a key signature of two sharps. The piano accompaniment includes the instruction *a tempo* in both the right and left hands. Chord symbols D and F#m are placed above the vocal line.

Am/C B7 Em

giv - ing a thought to to - ma - ra To the strum-ming of gui -

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line starts with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, and continues with a melodic line. The piano accompaniment consists of chords and moving lines in both hands.

D A7 D

tars In a hun-dred grub-by bars I would whis-per 'Te a - mo'.

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note D4, followed by eighth notes E4, F#4, G4, A4, B4, C5, and D5. The piano accompaniment provides harmonic support with chords and rhythmic patterns.

D7 G D

The ma - ri - ach - is would ser - e - nade And they

The third system shows the vocal line with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, and continues with a melodic line. The piano accompaniment features chords and moving lines in both hands.

A7 D D7 G

would not shut up till they were paid. We ate, we drank, and we were

The fourth system continues the vocal line and piano accompaniment. The vocal line has a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, and continues with a melodic line. The piano accompaniment provides harmonic support with chords and rhythmic patterns.

D A7 D E7

mer-ry, And we got ty-phoid and dys-en-ter-y. But

Freely, with motion

Am G

best of all, we went to the Pla - za de Tor - os, Now when -

F

ev - er I start feel - ing mo - rose, I re - vive by re - call - ing that

E7 F E7 Am

scene. And names — like Bel -

G

mon-te, Do-min-guin, and Ma-no - le - te, If I live to a hun-dred and

F E

eight - e, I shall nev - er for - get what they mean.

Moderately

A Gm A

*f* marcato gliss.

Fairly fast

D Eb

(Spoken) For there is surely nothing more beautiful in this world than the sight of a lone man facing singlehandedly a half a ton of angry pot roast!

*f* (repeat as necessary)

D Eb D Eb D

Out came the mat-a-dor who must have been pot-ted or slight-ly in -

*mf*

Eb D Eb/A D Eb/A D Eb/A

sane, but who looked rath-er bored.

*f*

D Eb D Eb

Then the pic-a-dors of course, Each one on his horse. I

*mf*

D Eb D Eb/A D Eb/A

shout-ed 'O - lé' ev - 'ry time one was gored.

*f*

D Eb/A D7 G D

I cheered at the ban - de - ril - ler - os' dis -

poco rit. *mf* a tempo

A7 D

play, As they stuck the bull in their own clev - er way, For

G D F#m7 B7 Em

I had - n't had so much fun since the day My broth - er's dog

a tempo

A7 D Eb

Ro - ver \_\_\_\_\_ got run o - ver.

D Eb (last time)

(Spoken) Rover was killed by a Pontiac. And it was done with such grace and artistry The  
that the witnesses awarded the driver both ears and tail - but I digress.

*f* (repeat as necessary)

D Eb D Eb

mo - ment had come, I swal - lowed my gum, We  
crowd held its breath, Hop - ing that death would

*mf*

D Eb D Eb

knew there'd be blood on the sand pret - ty soon.  
bright - en an oth - er - wise dull af - ter - noon.

*f*

D Eb D Eb 1 D 2 D7 G

The At last, the mat - a - dor

*poco rit.* *mf* a tempo

D A7

did what we want-ed him to, He raised his sword and his

D D7 G D

aim was true, In that mo-ment of truth I sud-den-ly

freely

B7 Em A7 D Eb D

knew That some-one had sto-len my wal-let.

a tempo

Moderately

A7 No chord D F dim A7

Now it's fi - es - ta time in Ak-ron, O - hi - o,

mf a tempo



But it's back to old Gua-da-la - ja-ra I'm longing to go.

Far a - way from the strikes of the A. F. of L. and C. I. O.  
 (Alternate:) For though try, as I may, I can nev - er re-pay all that I owe

How I wish I could get back to the land of the wet-back and for-get the Al-a -  
 To the land of ma - ña-na And cheap ma-ri - jua-na (It's so ea - sy to

mo, grow) In old Mex-i - co. (Spoken) O-lé!

*cresc. poco a poco* *f*