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# El Hijo de Asuncion

Alan Stringer

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# El Hijo de Asuncion

Caribbean song, arr. Stringer  
ASCAP

Merengue tempo

Solo:

Tenor

Bass

Piano

Bring out the bass line

T

B

Pno.

hi - jo que tie - ne'A - sun - cion se po - ne la fal - da de su her - ma - na'l -  
se po - ne elbi ki - ni su her-man - na Gi -

7

T  
 von. ni. El hi - jo que tie - ne'A - sun - cion se po - ne la se po - ne el bi -

B  
 Solo: Ai-yi-yi-yi! Ai-yi-yi-yi!

Pno.

10

T  
 fal - da de su her - man - na'l - von. A - sun - ki - ni su her-man - na Gi - ni.

B  
 Ai - yi - yi - yi! Ai - yi - yi - yi! Ai - yi - yi - yi! - - -

Pno.

Chorus: *f*

12

T  
cion, A - sun - cion, e - se hi - jo va'a ser mr - ri -

B  
Ai-yi-yiyi! Ai-yi-yiyi!

Pno.

1st ending 2nd ending Solo:

15

T  
ne - ro. A - su - ne - ro Have That

B

Pno.

1st ending 2nd ending

2nd ending *p*

17 to Coda 2nd time

T 8  
 you seen A - sun-cion's lit - tle boy? He's al - ways

B

17 to Coda 2nd time

Pno.

19  
 8  
 play - ing with his sis - ter's toys. Have

T

B

19  
 8  
 Pno.

21

T

you seen A - sun - sion's lit - tle boy? He's al - ways

B

Pno.

23

Chorus:

T

play - ing with his sis - ter's toys. Oh, that boy, A - sun -

B

Pno.

26 *B:*

T  
cion. he will grow up to be quite a

B

Pno.

1st ending 2nd ending D.S. al Coda

28

T  
fair guy. Oh, that fair guy Solo: El

B

Pno.

30 Coda

T  
8 boy sure hates all of his clothes. He's ra - ther steal

B

Pno.

Coda

32 1st ending

T  
8 dress - es from his sis - ter Rose. That

B

Pno.

1st ending



34 2nd ending Chorus:

T  
8 Rose. *mp* There goes A - sun - sion's boy dressed in

B

Pno.

36

T  
drag. Do you think she knows she's rais - ing a

B

Pno.

1st ending 2nd ending

38

T

fa - mous ar - tist? *f* There goes fa - mous ar - tist? Ai - yi - yi - yi!

B

1st ending 2nd ending

38

Pno.

40

T

tenors: Ai - yi - yi - yi! Bo - ni - ta! Ah!

B

baritone/bass: *Qua* Ai - yi - yi - yi - yi!

Pno.

40

*p*

Note: Rhythm instruments are needed to make this piece more exciting. I suggest the traditional Claves rhythm for the verses. Dotted quarter, dotted quarter, quarter. Played twice in each measure. For the choruses a pattern of dotted quarter followed by 5 sixteenth and then repeated works best, but many other rhythmic patterns are possible, which good Latin percussionists can improvise. Possible instruments are claves, timbales, gourd, conga, or guira