

PLANNING FOR SUCCESS

Title	
Composer	
Style	
Key Signature	
Time Signature	_____ How many beats per measure? _____ _____ What kind of note gets one beat? _____
Scales/ Exercises to Practice	Violin B$\flat$ Trumpet Vihuela/ Guitar Guitarrón
Chords	
Mánicos (Strumming Patterns)	Be sure to include clef, key signature, and time signature. _____ _____ _____ _____
Vocabulary	List and define the new terms learned. Be sure to illustrate the corresponding markings where appropriate.
Notes	



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This image shows a full page of blank white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page, typical of notebook or legal stationery. There are no margins, text, or other markings present.

Bajo Cielo del Chihuahua

This musical score is for the piece "Bajo Cielo del Chihuahua". It is written for a 2/4 time signature with a key signature of two sharps (F# and C#). The score includes parts for Violin 1, Violin 2, Violin 3, Trumpet in Bb 1, Trumpet in Bb 2, Vihuela, and Guitarron. The music is divided into four measures. A repeat sign is present at the end of the first measure, followed by a double bar line and a repeat sign at the end of the second measure. A box labeled "A" is placed above the first measure of the first violin part, and another box labeled "A" is placed above the first measure of the trumpet in Bb 1 part. A box labeled "A" is placed above the first measure of the vihuela part, and another box labeled "A" is placed above the first measure of the guitarron part. The Vihuela part includes a measure with a whole note chord labeled "A", followed by a measure with a whole note chord labeled "A", and a measure with a whole note chord labeled "E7". The Guitarron part includes a measure with a whole note chord labeled "A", followed by a measure with a whole note chord labeled "A", and a measure with a whole note chord labeled "E7".

Violin 1

Violin 2

Violin 3

Trumpet in B $\flat$ 1

Trumpet in B $\flat$ 2

Vihuela

Guitarron

Bajo Cielo del Chihuahua

2

Vln. 1

Vln. 2

Vln. 3

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Vih.

Gtrr.

B7

E7

A

This musical score is for the piece "Bajo Cielo del Chihuahua". It is written for a string trio (Violins 1, 2, and 3), two B-flat Trumpets, a Vibraphone, and a Guitar. The key signature is three sharps (F#, C#, G#), and the time signature is 2/4. The score consists of seven measures. The Violins play a melodic line with accents and slurs, while the Trumpets provide harmonic support with various rhythmic patterns. The Vibraphone plays a steady eighth-note pattern, and the Guitar provides a bass line with some syncopation. Chord changes for the Vibraphone are indicated as B7, E7, and A.

Bajo Cielo del Chihuahua

14

Vln. 1

Vln. 2

Vln. 3

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Vih.

Gtrr.

1.

1.

1.

1.

1.

1st E7

1.

3

Bajo Cielo del Chihuahua

4/4

Vln. 1

Vln. 2

Vln. 3

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Vih.

Gtrr.

2.

B

21

E $\flat$

E7

A

E7

V

Detailed description: The score is for a piece titled 'Bajo Cielo del Chihuahua'. It is written for a string trio (Violins 1, 2, and 3), two B-flat Trumpets, a Vibraphone, and a Guitar. The time signature is 4/4. The key signature for the strings and guitar is three sharps (F#, C#, G#). The vibraphone part has a key signature change to E-flat. The score includes first and second endings for the first measure of each part. The strings play a rhythmic pattern of eighth and sixteenth notes. The trumpets play a similar pattern. The vibraphone plays a series of eighth notes. The guitar plays a bass line with eighth and sixteenth notes. There are various musical notations such as slurs, accents, and dynamic markings throughout the score.

Bajo Cielo del Chihuahua

5

28

Vln. 1

Vln. 2

Vln. 3

28

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

28

Vih.

Gtrr.

A

E7

A

D $\sharp$ dim

A

The musical score is for the piece "Bajo Cielo del Chihuahua". It is written for a string trio (Violins 1, 2, and 3), two B-flat Trumpets, a Vibraphone, and a Guitar. The key signature is A major (three sharps). The time signature is 4/4. The score begins at measure 28. The Violin parts feature melodic lines with some syncopation and rests. The Trumpet parts have a more rhythmic, dotted-note pattern. The Vibraphone part consists of a simple harmonic accompaniment. The Guitar part provides a bass line, including a key signature change to two sharps (F# and C#) in the final measure of the excerpt.

Bajo Cielo del Chihuahua

35

Vln. 1

Vln. 2

Vln. 3

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Vih.

Gtrr.

E7

A $\flat$

A

D

1.

1.

1.

C

Bajo Cielo del Chihuahua

7

Vln. 1

C

Vln. 2

C

Vln. 3

C

B $\flat$ Tpt. 1

C

B $\flat$ Tpt. 2

C

Vih.

C

Gtrr.

41

41

41

Bajo Cielo del Chihuahua

89

Vln. 1

Vln. 2

Vln. 3

49

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

49

Vih.

Gtr.

G B7 Em7 A7 D

This musical score is for the piece 'Bajo Cielo del Chihuahua'. It is arranged for a string trio (Violins 1, 2, and 3), two B-flat Trumpets, a Vibraphone, and a Guitar. The score is divided into two systems. The first system (measures 49-56) features the Violins playing a sustained chord in the first measure, followed by a melodic line in the second measure, and then a series of eighth notes in the third measure. The B-flat Trumpets play a melodic line in the first measure, followed by a series of eighth notes in the second measure, and then a series of eighth notes in the third measure. The Vibraphone plays a series of eighth notes in the first measure, followed by a series of eighth notes in the second measure, and then a series of eighth notes in the third measure. The Guitar plays a series of eighth notes in the first measure, followed by a series of eighth notes in the second measure, and then a series of eighth notes in the third measure. The second system (measures 57-64) features the Violins playing a sustained chord in the first measure, followed by a melodic line in the second measure, and then a series of eighth notes in the third measure. The B-flat Trumpets play a melodic line in the first measure, followed by a series of eighth notes in the second measure, and then a series of eighth notes in the third measure. The Vibraphone plays a series of eighth notes in the first measure, followed by a series of eighth notes in the second measure, and then a series of eighth notes in the third measure. The Guitar plays a series of eighth notes in the first measure, followed by a series of eighth notes in the second measure, and then a series of eighth notes in the third measure. The key signature is one sharp (F#), and the time signature is 4/4.

Bajo Cielo del Chihuahua

9

57

Vln. 1

Vln. 2

Vln. 3

57

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

57

Vih.

Gtrr.

E7

A7

G

F#7

B7

The musical score is arranged in three systems. The first system contains Violins 1, 2, and 3. The second system contains B-flat Trumpets 1 and 2. The third system contains the Vibraphone and Guitar. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score begins at measure 57. The Violins play a melodic line with eighth and sixteenth notes, often beamed together. The Trumpets play whole rests for the first six measures, then enter in the seventh measure with a descending eighth-note line. The Vibraphone plays a steady eighth-note pattern throughout. The Guitar provides a harmonic accompaniment with a mix of quarter and eighth notes, including some chromatic movement in the later measures.

Bajo Cielo del Chihuahua

10

Vln. 1

Vln. 2

Vln. 3

64

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

64

Vih.

Gtrr.

E7

A7

D $\flat$

This musical score is for the piece "Bajo Cielo del Chihuahua". It is written for a string trio (Violins 1, 2, and 3), two B-flat Trumpets, a Vibraphone, and a Guitar. The key signature is D major (two sharps). The score is divided into two systems. The first system covers measures 10 to 63, and the second system covers measures 64 to the end. The Violin parts feature melodic lines with slurs and accents. The Trumpet parts play a rhythmic pattern of eighth notes. The Vibraphone part consists of a steady eighth-note accompaniment. The Guitar part provides a harmonic foundation with a mix of eighth and sixteenth notes. The score concludes with a double bar line and repeat signs.

Bajo Cielo del Chihuahua

71

Vln. 1

Vln. 2

Vln. 3

Violin parts 1, 2, and 3. Each part begins with a measure of a whole note G4 (F#4 in the key signature) tied to the next measure. In measure 72, all three violins play a rapid sixteenth-note scale starting on G4. In measure 73, they continue the scale. In measure 74, they play a half note G#4 with an accent (>) and a breath mark (V). In measure 75, they play a half note G4 with an accent (>) and a breath mark (V).

71

B♭ Tpt. 1

B♭ Tpt. 2

Trumpet parts 1 and 2. Both parts begin with a measure of a whole note G4 (F#4 in the key signature) tied to the next measure. In measure 72, they play a half note G4 (F#4) with an accent (>) and a breath mark (V). In measure 73, they play a half note G4 (F#4) with an accent (>) and a breath mark (V). In measure 74, they play a half note G4 (F#4) with an accent (>) and a breath mark (V). In measure 75, they play a half note G4 (F#4) with an accent (>) and a breath mark (V).

71

Vih.

Gtrr.

Viola and Guitar parts. The Viola part begins with a measure of a whole note G4 (F#4 in the key signature) tied to the next measure. In measure 72, it plays a half note G4 (F#4) with an accent (>) and a breath mark (V). In measure 73, it plays a half note G4 (F#4) with an accent (>) and a breath mark (V). In measure 74, it plays a half note G4 (F#4) with an accent (>) and a breath mark (V). In measure 75, it plays a half note G4 (F#4) with an accent (>) and a breath mark (V). The Guitar part begins with a measure of a whole note G4 (F#4 in the key signature) tied to the next measure. In measure 72, it plays a half note G4 (F#4) with an accent (>) and a breath mark (V). In measure 73, it plays a half note G4 (F#4) with an accent (>) and a breath mark (V). In measure 74, it plays a half note G4 (F#4) with an accent (>) and a breath mark (V). In measure 75, it plays a half note G4 (F#4) with an accent (>) and a breath mark (V).

Bajo Cielo del Chihuahua

12

76

Vln. 1

Vln. 2

Vln. 3

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Vih.

Gtrr.

The musical score is for the piece "Bajo Cielo del Chihuahua". It consists of six staves: Violin 1, Violin 2, Violin 3, B-flat Trumpet 1, B-flat Trumpet 2, Viola, and Guitar. The key signature is D major (two sharps). The score is divided into measures by vertical bar lines. The first staff (Violin 1) has a measure number 76 above the first measure. The second staff (Violin 2) has a measure number 76 above the first measure. The third staff (Violin 3) has a measure number 76 above the first measure. The fourth staff (B-flat Trumpet 1) has a measure number 76 above the first measure. The fifth staff (B-flat Trumpet 2) has a measure number 76 above the first measure. The sixth staff (Viola) has a measure number 76 above the first measure. The seventh staff (Guitar) has a measure number 76 above the first measure. The score includes various musical notations such as notes, rests, and accidentals. There are also some markings above the staves, including "V" and "A".

Bajo Cielo del Chihuahua

13

81

Vln. 1

Vln. 2

Vln. 3

B♭ Tpt. 1

B♭ Tpt. 2

Vih.

Gtrr.

A

A

81

82

83

84

85

86

87

88

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522

Bajo Cielo del Chihuahua

14

86

Vln. 1

Vln. 2

Vln. 3

B♭ Tpt. 1

B♭ Tpt. 2

Vih.

Gtrr.

E

E

E

E

E

E

A

D

E7

E

This musical score is for the piece "Bajo Cielo del Chihuahua". It is written for a string trio (Violins 1, 2, and 3), two B♭ Trumpets, a Vibraphone, and a Guitar. The score begins at measure 14, which is also marked as measure 86 in the original notation. The key signature has two sharps (F# and C#). The Violin parts feature a melodic line with a wavy line above the staff in the first three measures, followed by a more active melody. The B♭ Trumpet parts play a rhythmic pattern of eighth notes. The Vibraphone part has a wavy line above the staff in the first three measures, followed by a rhythmic pattern of eighth notes. The Guitar part plays a rhythmic pattern of eighth notes. The score is divided into measures by vertical bar lines. Chord symbols (E, A, D, E7) are placed above the staff in the later measures. The page number 14 is at the top left, and the measure number 86 is at the top left of the first staff.

93

Vln. 1

Vln. 2

Vln. 3

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Vih.

Gtrr.

A7

D

D7

G

This musical score page contains measures 93 through 100 of the piece 'Bajo Cielo del Chihuahua'. The score is arranged for a string quartet (Violins 1, 2, and 3, and Viola), two B-flat Trumpets, a Vibraphone, and a Guitar. Measures 93-94 feature active melodic lines in the violins and a B-flat Trumpet 1. In measures 95-100, the violins and B-flat Trumpets 1 and 2 play sustained notes, while the Viola, Vibraphone, and Guitar provide a rhythmic accompaniment. The Vibraphone part includes specific chord markings: A7, D, D7, and G. The guitar part provides a steady bass line. The key signature is two sharps (F# and C#), and the time signature is 4/4.

Bajo Cielo del Chihuahua

16

101

Vln. 1

Vln. 2

Vln. 3

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Vih.

Gtrr.

109

Vln. 1

Vln. 2

Vln. 3

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Vih.

Gtrr.

A7 G F#7 B7 E7

Bajo Cielo del Chihuahua

18

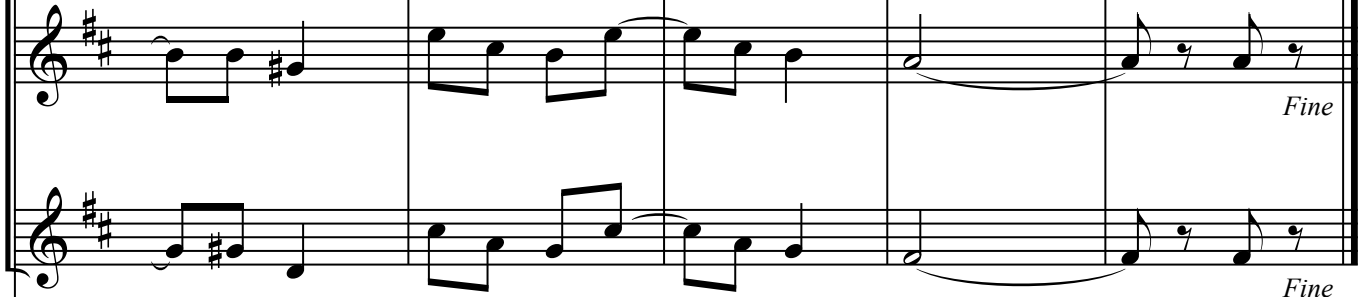
116

Vln. 1



Violin 1 staff (Vln. 1) in treble clef, key of D major. The staff contains five measures of music. The first measure starts with a fermata over a half note D. The second measure has a half note E. The third measure has a half note F#. The fourth measure has a half note G. The fifth measure has a half note A. The staff ends with a double bar line and the word "Fine".

Vln. 2



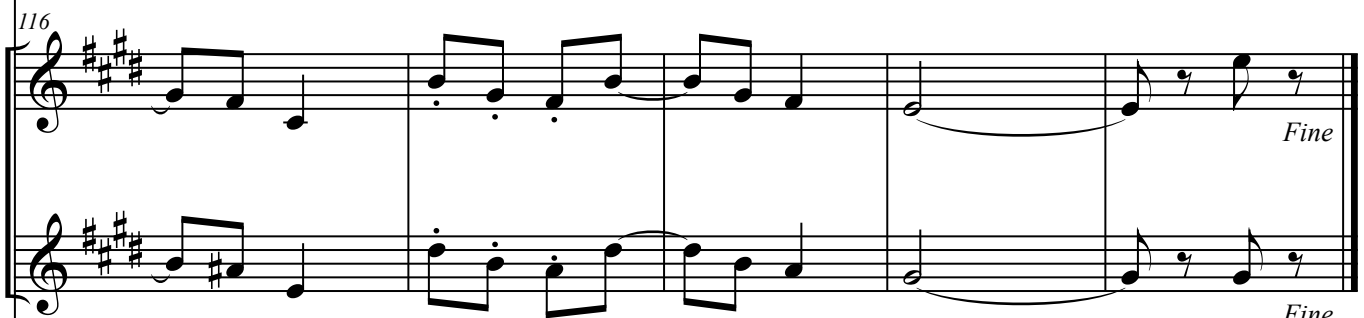
Violin 2 staff (Vln. 2) in treble clef, key of D major. The staff contains five measures of music. The first measure starts with a fermata over a half note D. The second measure has a half note E. The third measure has a half note F#. The fourth measure has a half note G. The fifth measure has a half note A. The staff ends with a double bar line and the word "Fine".

Vln. 3



Violin 3 staff (Vln. 3) in treble clef, key of D major. The staff contains five measures of music. The first measure starts with a fermata over a half note D. The second measure has a half note E. The third measure has a half note F#. The fourth measure has a half note G. The fifth measure has a half note A. The staff ends with a double bar line and the word "Fine".

B $\flat$ Tpt. 1



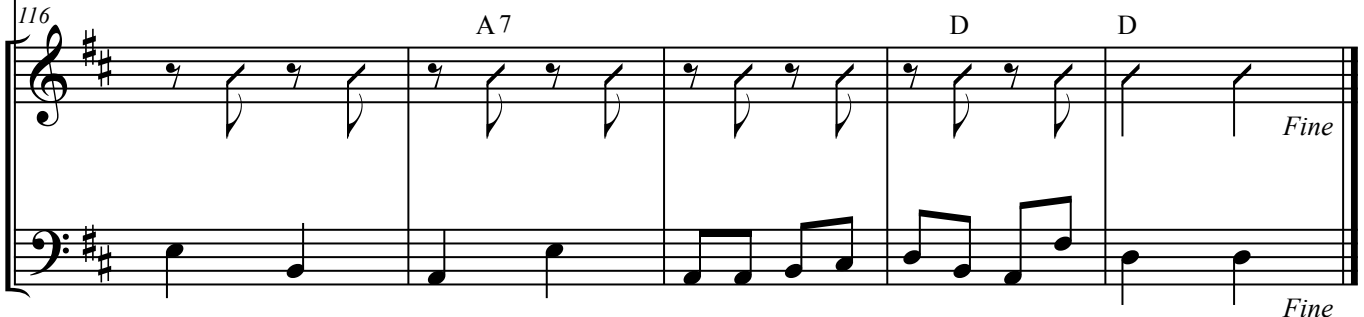
B $\flat$ Trumpet 1 staff (B $\flat$ Tpt. 1) in treble clef, key of D major. The staff contains five measures of music. The first measure starts with a fermata over a half note D. The second measure has a half note E. The third measure has a half note F#. The fourth measure has a half note G. The fifth measure has a half note A. The staff ends with a double bar line and the word "Fine".

B $\flat$ Tpt. 2



B $\flat$ Trumpet 2 staff (B $\flat$ Tpt. 2) in treble clef, key of D major. The staff contains five measures of music. The first measure starts with a fermata over a half note D. The second measure has a half note E. The third measure has a half note F#. The fourth measure has a half note G. The fifth measure has a half note A. The staff ends with a double bar line and the word "Fine".

Vih.



Viola staff (Vih.) in treble clef, key of D major. The staff contains five measures of music. The first measure starts with a fermata over a half note D. The second measure has a half note E. The third measure has a half note F#. The fourth measure has a half note G. The fifth measure has a half note A. The staff ends with a double bar line and the word "Fine".

Gtrr.



Guitar staff (Gtrr.) in bass clef, key of D major. The staff contains five measures of music. The first measure starts with a fermata over a half note D. The second measure has a half note E. The third measure has a half note F#. The fourth measure has a half note G. The fifth measure has a half note A. The staff ends with a double bar line and the word "Fine".

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Bajo Cielo del Chihuahua



Bajo Cielo del Chihuahua

Violin 1

The musical score is written for Violin 1 in treble clef, key of D major (two sharps), and 2/4 time. It consists of nine staves of music. Measure numbers 10, 21, 29, 37, 45, 61, 70, 76, and 81 are indicated at the start of their respective staves. The score includes several musical notations: slurs, accents (>), breath marks (V), and dynamic markings. There are four boxed section labels: 'A' above measure 10, 'B' below measure 21, 'C' below measure 37, and 'D' above measure 70. A first ending bracket labeled '1.' spans measures 10-19. A second ending bracket labeled '2.' spans measures 21-28. A third ending bracket labeled '1.' spans measures 61-69. A fourth ending bracket labeled '1.' spans measures 70-75. A wavy line indicating a trill or tremolo is placed above measure 81. The score concludes with a double bar line at the end of the final staff.

10

21

29

37

45

61

70

76

81

A

B

C

D

1.

2.

1.

1.

trill

 E Bajo Cielo del Chihuahua

27



97

8



113



Fine

Bajo Cielo del Chihuahua

Violin 2

The musical score for Violin 2 is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The piece consists of 83 measures, divided into five systems. The score includes various musical notations such as eighth notes, quarter notes, half notes, and full notes, as well as rests, accidentals, and dynamic markings. Rehearsal marks A, B, C, D, and E are placed at measures 5, 10, 21, 45, and 77, respectively. Measure numbers 10, 21, 29, 37, 45, 61, 70, 77, and 83 are indicated at the beginning of their respective lines. The score concludes with a double bar line at measure 83.

10

21

29

37

45

61

70

77

83

A

B

C

D

E

Bajo Cielo del Chihuahua

107

107

116

Musical notation for measures 116-119. Measure 116: Treble clef, key signature of two sharps (F# and C#), common time signature. The melody starts with a quarter rest, followed by a quarter note D4, an eighth note E4, a quarter note F#4, and a quarter note G4. Measure 117: Continuation of the melody with a quarter note A4, an eighth note B4, a quarter note C#5, and a quarter note D5. Measure 118: Continuation with a quarter note E5, an eighth note F#5, a quarter note G5, and a quarter note A5. Measure 119: Continuation with a quarter note B5, an eighth note C#6, a quarter note D6, and a quarter note E6. The piece ends with a double bar line and the word 'Fine'.

Bajo Cielo del Chihuahua

Violin 3

The musical score for Violin 3 is written in treble clef, key of D major (two sharps), and 2/4 time. It consists of ten staves of music. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. There are also dynamic markings like accents (>) and breath marks (V). The piece is divided into sections labeled A, B, C, and D. Section A is marked with a box 'A' and a '3' above it. Section B is marked with a box 'B' and a '4' above it. Section C is marked with a box 'C' and a '2.' above it. Section D is marked with a box 'D' and a '1.' above it. The score ends with a double bar line and repeat dots.

10

21

29

37

44

60

68

76

82

A

B

C

D

1.

2.

3

4

8

E

Bajo Cielo del Chihuahua



Bajo Cielo del Chihuahua

Trumpet 11

A

7

15

B

22

C

36

48

63

D

71

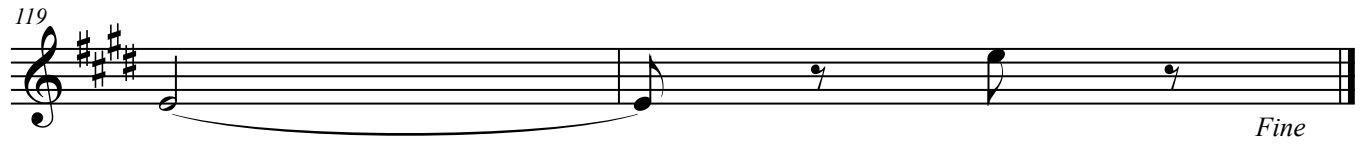
79

E

89

This musical score is for the Trumpet 11 part of the piece 'Bajo Cielo del Chihuahua'. It is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The score consists of nine staves of music. The first staff begins with a double bar line and a repeat sign. The second staff contains a measure with a cross symbol. The third staff includes first and second endings. The fourth staff features triplet and quartet markings. The fifth staff has first and second endings. The sixth staff contains an eighth rest. The seventh staff includes a first ending. The eighth staff has a fourth rest. The ninth staff begins with an eighth rest. The score is divided into sections labeled A, B, C, D, and E, which are indicated by boxed letters at the start of their respective staves.

Bajo Cielo del Chihuahua



Bajo Cielo del Chihuahua

Trumpet 2

A

7

15

B

22

C

36

48

63

D

71

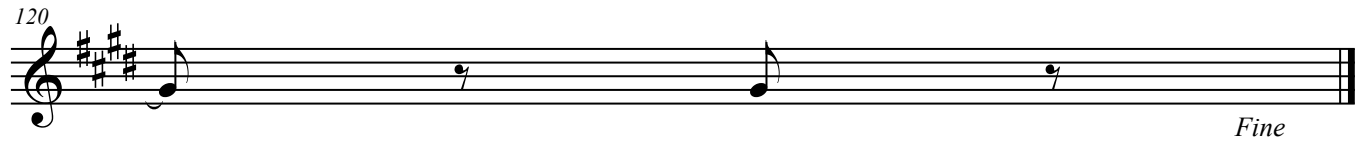
79

E

89

This musical score is for the Trumpet 2 part of the piece 'Bajo Cielo del Chihuahua'. It is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The score consists of ten staves of music. Section A (measures 1-14) features a melodic line with eighth and sixteenth notes. Section B (measures 15-21) includes a first and second ending. Section C (measures 22-35) contains rests of 3, 4, and 4 measures, followed by eighth notes. Section D (measures 36-70) includes rests of 3 and 5 measures, followed by eighth notes and a first ending. Section E (measures 71-88) includes a 4-measure rest and eighth notes. The final staff (measures 89-96) begins with an 8-measure rest followed by eighth notes. The score concludes with a double bar line.

Bajo Cielo del Chihuahua



Bajo Cielo del Chihuahua

Arm.

Chords and measures:

- Staff 1: A, A, E7, A, B7
- Staff 2: E7, A, E, B7
- Staff 3: E, ¹E7, E², E7, A
- Staff 4: E7, A, E7, A, D[#]dim, A
- Staff 5: E7, A¹, A, D, E7
- Staff 6: A7, D, D7, G, B7
- Staff 7: Em7, A7, D, E7, A7, G
- Staff 8: F[#]7, B7, E7, A7, D
- Staff 9: D, Bm, F[#]7, BmF[#]Bm
- Staff 10: A, E7, A E7 A, A, A

E Bajo Cielo del Chihuahua



Bajo Cielo del Chihuahua

Gtrm.

A

9

B

19

1. 2.

28

C

37

1.

46

56

D

66

1.

75

E

84

Bajo Cielo del Chihuahua

2³



103



113



LEAVE BLANK

Reverse of Bajo Cielo del Chihuahua

PLANNING FOR SUCCESS

Title	
Composer	
Style	
Key Signature	
Time Signature	_____ How many beats per measure? _____ _____ What kind of note gets one beat? _____
Scales/ Exercises to Practice	Violin B♭ Trumpet Vihuela/ Guitar Guitarrón
Chords	
Mánicos (Strumming Patterns)	Be sure to include clef, key signature, and time signature. _____ _____ _____ _____
Vocabulary	List and define the new terms learned. Be sure to illustrate the corresponding markings where appropriate.
Notes	



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This image shows a full page of blank white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page, typical of notebook or legal stationery. There are no margins, text, or other markings present.

EL SIHUALTECO

VARGAS / FUENTES

Musical score for the first system of "El Sihualteco". The score is written for eight instruments: Violin 1, Violin 2, Violin 3, Trumpet 1, Trumpet 2, Trumpet 3, Armonia, and Guitarra. The key signature is one sharp (F#) and the time signature is 3/4. The first four measures show the instruments playing a series of eighth and quarter notes, with the Armonia and Guitarra parts starting in the fifth measure. The Violin and Trumpet parts are marked with a 5, indicating a fifth finger position.



Musical score for the second system of "El Sihualteco". The score continues from the first system, with measures 5 through 9. The instruments are Violin 1, Violin 2, Violin 3, Trumpet 1, Trumpet 2, Trumpet 3, Armonia, and Guitarra. The key signature remains one sharp (F#) and the time signature is 3/4. The Violin and Trumpet parts are marked with a 5, indicating a fifth finger position. The Armonia and Guitarra parts continue with their respective patterns, with the Armonia part marked with a 5, indicating a fifth finger position.



EL SIHUALTECO

2
10

VLN. 1

VLN. 2

VLN. 3

TPT. 1

TPT. 2

TPT. 3

ARM.

GTRON.

VOZ

15

VLN. 1

VLN. 2

VLN. 3

TPT. 1

TPT. 2

TPT. 3

ARM.

GTRON.

VOZ

4
28

VLN. 1

VLN. 2

VLN. 3

TPT. 1

TPT. 2

TPT. 3

ARM.

GTRON.

VOZ

da. A - rri - ba de Si - hual - tlan le nom - bran

31

VLN. 1

VLN. 2

VLN. 3

TPT. 1

TPT. 2

TPT. 3

ARM.

GTRON.

VOZ

la, a - gua, es - con - di - da don - de se van a ba - ñar Si - hual -

85

VLN. 1

VLN. 2

VLN. 3

TPT. 1

TPT. 2

TPT. 3

ARM.

GTRON.

VOZ

te - cas de mi vi - da. Ay si si,

2

89

VLN. 1

VLN. 2

VLN. 3

TPT. 1

TPT. 2

TPT. 3

ARM.

GTRON.

VOZ

Ay no no Ay si si

6
43

VLN. 1

VLN. 2

VLN. 3

TPT. 1

TPT. 2

TPT. 3

ARM.

GTRON.

VOZ

Ay no no Ay si

47

VLN. 1

VLN. 2

VLN. 3

TPT. 1

TPT. 2

TPT. 3

ARM.

GTRON.

VOZ

Ay no Ay si Ay

si al-ca-bo no.

68

VLN. 1

VLN. 2

VLN. 3

TPT. 1

TPT. 2

TPT. 3

ARM.

GTRON.

VOZ

68

VLN. 1

VLN. 2

VLN. 3

TPT. 1

TPT. 2

TPT. 3

ARM.

GTRON.

VOZ

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for a vocal duo and a full band. The vocal parts, labeled "V1" and "V2", are written in treble clef with a key signature of one sharp (F#). The instrumental parts include three Violins (VLN. 1, 2, 3), three Tenors (TPT. 1, 2, 3), an Arm (ARM.), a Grand Piano (GRON.), and a Bass (V02). The score is divided into measures, with a measure number "74" appearing at the beginning of several staves. The notation includes various musical symbols such as notes, rests, and accidentals, indicating the melody and harmony of the piece.

The musical score is for a section titled "D.S. AL CODA". It features the following parts:

- VLN. 1**: Violin 1, Treble clef, key of D major. Measures 80-82 show a melodic line.
- VLN. 2**: Violin 2, Treble clef, key of D major. Measures 80-82 show a melodic line.
- VLN. 3**: Violin 3, Treble clef, key of D major. Measures 80-82 show a melodic line.
- TPT. 1**: Trumpet 1, Treble clef, key of D major. Measures 80-82 show a melodic line.
- TPT. 2**: Trumpet 2, Treble clef, key of D major. Measures 80-82 show a melodic line.
- TPT. 3**: Trumpet 3, Treble clef, key of D major. Measures 80-82 show a melodic line.
- ARM.**: Arms, Treble clef, key of D major. Measures 80-82 show a rhythmic pattern.
- GTRON.**: Guitar, Bass clef, key of D major. Measures 80-82 show a rhythmic pattern.
- V02**: Voice 2, Treble clef, key of D major. Measures 80-82 show a melodic line.

The score includes a rehearsal mark "80" at the beginning of each staff. The section "D.S. AL CODA" is indicated by a double bar line and the text "D.S. AL CODA" above the staff. The score ends with a double bar line and a repeat sign.

Si - hual - - - - -

85

VLN. 1

VLN. 2

VLN. 3

TPT. 1

TPT. 2

TPT. 3

ARM.

GTRON.

VOZ

91

VLN. 1

VLN. 2

VLN. 3

TPT. 1

TPT. 2

TPT. 3

ARM.

GTRON.

VOZ

97

VLN. 1

VLN. 2

VLN. 3

TPT. 1

TPT. 2

TPT. 3

ARM.

GTRON.

VOZ

103

VLN. 1

VLN. 2

VLN. 3

TPT. 1

TPT. 2

TPT. 3

ARM.

GTRON.

VOZ

108

VLN. 1

VLN. 2

VLN. 3

TPT. 1

TPT. 2

TPT. 3

ARM.

GTRON.

VOZ

113

VLN. 1

VLN. 2

VLN. 3

TPT. 1

TPT. 2

TPT. 3

ARM.

GTRON.

VOZ

118

VLN. 1

VLN. 2

VLN. 3

TPT. 1

TPT. 2

TPT. 3

ARM.

GTRON.

VO2

118

119

120

121

122

123

VLN. 1

VLN. 2

VLN. 3

TPT. 1

TPT. 2

TPT. 3

ARM.

GTRON.

VO2

123

124

125

126

127

128

VLN. 1

VLN. 2

VLN. 3

TPT. 1

TPT. 2

TPT. 3

ARM.

GTRON.

VOZ

128

129

130

131

132

133

VLN. 1

VLN. 2

VLN. 3

TPT. 1

TPT. 2

TPT. 3

ARM.

GTRON.

VOZ

133

134

135

136

137

138

VLN. 1

VLN. 2

VLN. 3

TPT. 1

TPT. 2

TPT. 3

ARM.

GTRON.

VOZ

144

VLN. 1

VLN. 2

VLN. 3

TPT. 1

TPT. 2

TPT. 3

ARM.

GTRON.

VOZ

EL SIHUALTECO

VARGAS / FUENTES

Violín 11

12

18

39

46

52

57

63

69

75

EL SIHUALTECO

D.S. AL COOK

81 **EL SIHUALTECO**
D.S. AL CORO

87

95

99

105

111

117

124

131

138

144

EL SIHUALTECO

VARGAS / FUENTES

Violín 2

12

18

39

46

58

59

65

71

77

D.S. AL CODA

84 EL SIHUALTECO



90



96



102



108



114



120



128



135



141



EL SIHUALTECO

VARGAS / FUENTES

Violin 33

12

18

39

46

58

59

65

71

77

D.S. AL CUBA

84 EL SIHUALTECO

84

90

90

96

96

102

102

108

108

114

114

120

120

128

128

135

135

141

141

EL SIHUALTECO

VARGAS / FUENTES

Trpt 1

5

11

17

34

61

67

73

79

85

D.S. AL CORO



EL SIHUALTECO

VARGAS / FUENTES

Trpt 2

5

11

17

34

61

67

73

79

85

D.S. AL CORO

3

4



EL SIHUALTECO

VARGAS / FUENTES

Trpt 3

5

11

17

34

61

67

73

79

85

4

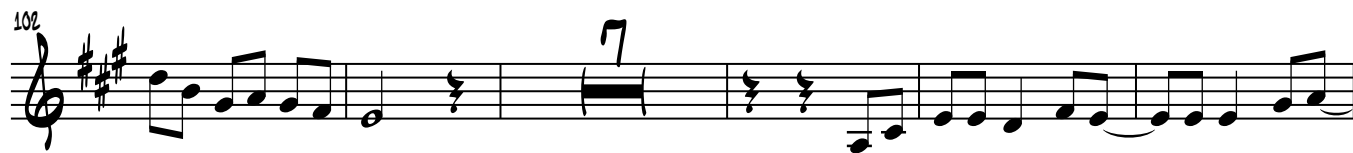
8

22

D.S. AL CORO

3

4



EL SIHUALTECO

VARGAS / FUENTES

Arm.

The musical score is written for guitar in treble clef, key of D major (one sharp), and 3/4 time. It consists of ten staves of music, each containing six measures. The notation uses slash marks to represent chords and rhythmic patterns. Above the staves, chord symbols G, D7, and G are placed over specific measures. Measure numbers 7, 13, 19, 25, 31, 37, 43, 49, and 55 are written at the beginning of their respective staves. A double bar line appears at the end of the 19th measure and the 55th measure. A circled 'S' is present above the 19th measure.

7

13

19

25

31

37

43

49

55

21 EL SIHUALTECO

67

73

79 D.S. AL CORO

85

91

97

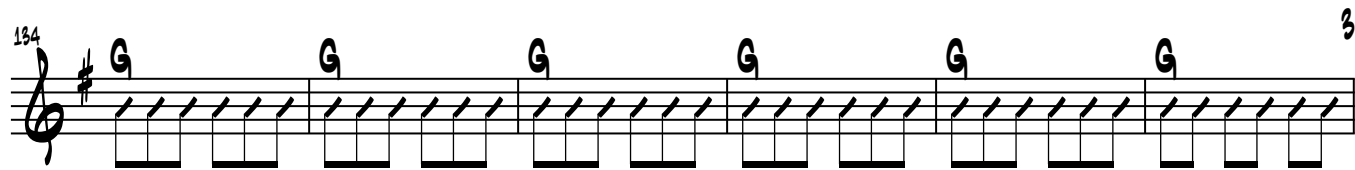
104

110

116

122

128



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EL SIHUALTECO

VARGAS / FUENTES



7



14



21



28



35



42



49



56



63



60

EL SIHUALTECO



77



84



91



98



105



112



119



126



133



140



EL SIHUALTECO

VARGAS / FUENTES

Voz

19

A - rri-ba de Si-hual-tlan le nom-bran

23

la,a-gua,es - con - di - da don - de se van a ba-ñar Si-hual -

27

te-cas de mi vi - da. A - rri-ba de Si-hual-tlan le nom-bran

31

la,a-gua,es - con - di - da don - de se van a ba-ñar Si-hual -

35

te-cas de mi vi - da. Ay si si, Ay no no Ay si si

43

Ay no no Ay si Ay no Ay si Ay

52

no. de-ve - ras si de-ve - ras no lo que te di-je se te,ol-vi-do al-ca-bo

57

22

D.S. AL CORO

7

si al-ca-bo no. Si-hual - - - -

90

54

PLANNING FOR SUCCESS

Title									
Composer									
Style									
Key Signature									
Time Signature	How many beats per measure? _____ What kind of note gets one beat? _____								
Scales/ Exercises to Practice	<table><tr><td>Violin</td><td> </td></tr><tr><td>B^b Trumpet</td><td> </td></tr><tr><td>Vihuela/ Guitar</td><td> </td></tr><tr><td>Guitarrón</td><td> </td></tr></table>	Violin		B^b Trumpet		Vihuela/ Guitar		Guitarrón	
Violin									
B^b Trumpet									
Vihuela/ Guitar									
Guitarrón									
Chords									
Mánicos (Strumming Patterns)	Be sure to include clef, key signature, and time signature. 								
Vocabulary	List and define the new terms learned. Be sure to illustrate the corresponding markings where appropriate.								
Notes									



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Entrada-Danza de Viejos

Score

Michoacan

Arr. J. Contreras

♩. = 113

A

Score for "Entrada-Danza de Viejos" (Michoacan), Arr. J. Contreras. The score is in 3/4 time, with a tempo of 113 beats per minute. The key signature is one sharp (F#).

The score includes parts for:

- Voice
- Violin 1
- Violin 2
- Violin 3
- Trumpet in B♭ 1
- Trumpet in B♭ 2
- Guitarron
- Vihuela

The score is divided into two systems. The first system contains the first four measures, and the second system contains the next four measures. The key signature changes from one sharp (F#) to two sharps (F# and C#) at the beginning of the second system.

The Guitarron part features a bass line with a double bar line and a repeat sign, indicating a specific rhythmic pattern. The Vihuela part features a treble line with a double bar line and a repeat sign, indicating a specific rhythmic pattern.

6

Vln. 1

Vln. 2

Vln. 3

B♭ Tpt. 1

B♭ Tpt. 2

Gtrr.

Vih.

G A7

Detailed description: This musical score is for a piece titled 'Entrada-Danza de Viejos'. It consists of seven staves. The first staff is empty. The next three staves are for Violins 1, 2, and 3, all in treble clef with a key signature of two sharps (F# and C#). They play a sequence of notes: a dotted half note in the first measure, followed by a half note in the second, and then a quarter note in the third, fourth, and fifth measures. The fifth measure includes a 'V' marking above the notes. The next two staves are for B♭ Trumpets 1 and 2, in treble clef with a key signature of three sharps (F#, C#, and G#). They play a similar sequence: a dotted half note in the first measure, followed by a half note in the second, and then a quarter note in the third, fourth, and fifth measures. The fifth measure includes a 'V' marking above the notes. The sixth staff is for Guitar, in bass clef with a key signature of two sharps. It plays a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, 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G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, 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11

Vln. 1

Vln. 2

Vln. 3

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Gtrr.

Vih.

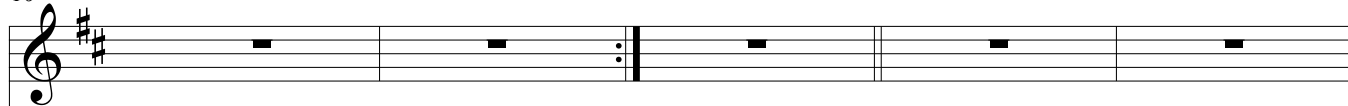
G

1.

2.

B

16



1.

2.

16

Vln. 1



1.

2.

Vln. 2



1.

2.

Vln. 3



1.

2.

16

B♭ Tpt. 1



1.

2.

B♭ Tpt. 2



1.

2.

16

Gtrr.



D

1.

D♭

G

16

Vih.



21

Vln. 1

Vln. 2

Vln. 3

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Gtrr.

Vih.

D

A7

27

Vln. 1

Vln. 2

Vln. 3

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Gtrr.

Vih.

D

G

33 **To Coda**

Vln. 1 33 **To Coda**

Vln. 2 33 **To Coda**

Vln. 3 33 **To Coda**

B $\flat$ Tpt. 1 33 **To Coda**

B $\flat$ Tpt. 2 33 **To Coda**

Gtrr. 33 **To Coda**

Vih. 33 **To Coda**

D A7



39 **D.S. al Fine**

Vln. 1 39 **D.S. al Fine**

Vln. 2 **D.S. al Fine**

Vln. 3 **D.S. al Fine**

B $\flat$ Tpt. 1 39 **D.S. al Fine**

B $\flat$ Tpt. 2 **D.S. al Fine**

Gtrr. 39 **D.S. al Fine**

Vih. 39 **D.S. al Fine**

D D D A7 D

Entrada-Danza de Viejos

Violin 1

Michoacan

Arr. J. Contreras

$\text{♩} = 113$

A

7

14

1.

B

22

29

35

To Coda

D.S. al Fine

42

Entrada-Danza de Viejos

Violin 2

Michoacan

Arr. J. Contreras

$\text{♩} = 113$

A

7

14

1.

B

22

29

35

To Coda

D.S. al Fine

42

Entrada-Danza de Viejos

Violin 3

Michoacan

Arr. J. Contreras

$\text{♩} = 113$

A

7

15

B

22

29

35

To Coda

D.S. al Fine

42

Entrada-Danza de Viejos

Trumpet in B♭ 1

Michoacan

Arr. J. Contreras

♩. = 113 A

The first system of the musical score is written on a single staff. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 6/8 time signature. The melody starts with a half note G4, followed by a quarter rest, then two eighth notes G4 and A4. This is followed by a repeat sign. After the repeat, there are four measures, each containing a half note G4. The system concludes with a half note G4, a quarter rest, and a half note G4.

9 1.

Musical notation for the first staff of the piece. It begins with a treble clef, a key signature of four sharps (F#, C#, G#, D#), and a common time signature (C). The melody starts with a half note D5, followed by four measures of whole rests. The fifth measure contains a half note F#5, and the sixth measure contains a half note G#5. The seventh measure has a half note A5, and the eighth measure has a half note B5. The piece concludes with a double bar line and repeat dots. A rehearsal mark '9' is at the beginning, and a first ending bracket '1.' is at the end.

18

2.

B

The musical score for 'B' is written on a single staff. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The first measure contains a half note G#4, followed by two eighth notes A#4 and B4. A double bar line follows. The second measure contains a whole rest. This pattern of a whole rest continues for the next six measures, totaling seven measures of whole rests. A box labeled 'B' is placed above the first measure of the whole rests, with a line connecting it to the first measure of the whole rests.

26

[illegible][illegible]

Entrada-Danza de Viejos

Trumpet in B♭ 2

Michoacan

Arr. J. Contreras

♩. = 113 A

The musical score for 'The Rose Tree' is presented in a single system. It features a treble clef and a key signature of three sharps (F#, C#, G#). The melody is written on a five-line staff. The first measure contains a quarter note G4, followed by two eighth notes A4 and B4, and then a quarter rest. This is followed by a double bar line with repeat dots. The subsequent measures consist of a series of quarter rests, followed by a half note G4, and finally a half note F#4. The score is labeled 'The Rose Tree' in a decorative font at the bottom.

9 1.

Musical notation for the first staff of the piece. It is in treble clef with a key signature of three sharps (F#, C#, G#). The melody starts with a quarter note G#4, followed by four measures of rests. The fifth measure contains a quarter note G#4, and the sixth measure contains a quarter note A5. The seventh measure has a quarter note G#4, and the eighth measure has a quarter note F#4. The piece ends with a double bar line and repeat dots. A first ending bracket is placed above the final two measures.

26

33  **To Coda**

39 $\emptyset$ **D.S. al Fine**

The musical notation for measures 39-44 is on a single staff. Measure 39 starts with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The melody begins with a half note G4, followed by a half note A4. Measure 40 continues with a half note B4, then a quarter rest followed by an eighth note G4. Measure 41 features a beamed eighth-note triplet (A4, B4, C5), followed by a beamed eighth-note triplet (B4, A4, G4), and then a beamed eighth-note triplet (F#4, E4, D4). Measure 42 continues with a beamed eighth-note triplet (C4, B3, A3), followed by a beamed eighth-note triplet (G3, F#3, E3), and then a beamed eighth-note triplet (D3, C3, B2). Measure 43 has a half note D3, followed by a quarter rest and an eighth note C3. Measure 44 concludes with a half note B2, followed by a quarter rest and an eighth note A2, ending with a double bar line.

Entrada-Danza de Viejos

Vihuela

Michoacan

Arr. J. Contreras

♩ = 13

A D

7 G A7

13 G D 1. 2.

B G D

25 A7 D G

31 D A7

37 $\emptyset$ To Coda D D.S. al Fine D

43 D A7 D

Guitarron

Entrada-Danza de Viejos

Michoacan

Arr. J. Contreras

♩. = 113

§
A



9

1.



18

2. B



26



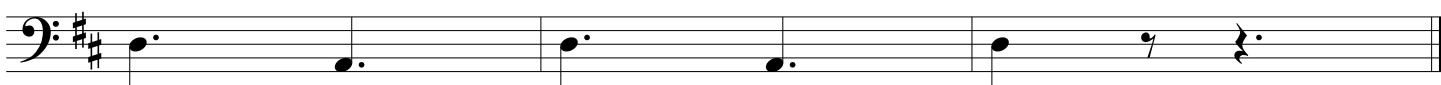
34

To Coda

D.S. al Fine



42



LEAVE BLANK

Back of Entrada Danza de Viejos Guitar Part

PLANNING FOR SUCCESS

Title	
Composer	
Style	
Key Signature	
Time Signature	_____ How many beats per measure? _____ _____ What kind of note gets one beat? _____
Scales/ Exercises to Practice	Violin B♭ Trumpet Vihuela/ Guitar Guitarrón
Chords	
Mánicos (Strumming Patterns)	Be sure to include clef, key signature, and time signature. _____ _____ _____ _____
Vocabulary	List and define the new terms learned. Be sure to illustrate the corresponding markings where appropriate.
Notes	



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Este Es Mi Mexico



Este Es Mi Mexico

Juan Manuel Cortes R.

Violin 1

f Son Jalisciense

6

12

19

25

36

42

48

54

67

A

2

6

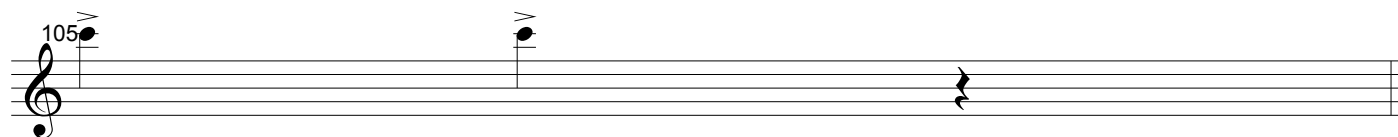
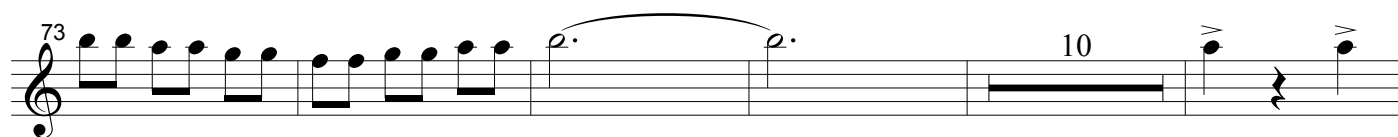
B

Lento

8

C

Son Jalisciense



Este Es Mi Mexico

Violin 2

f Son Jalisciense

Juan Manuel Cortes R.

6

p *f*

12

A 2

19

25

6

36

B

Lento

42

48

54

8

67

C

Son Jalisciense

73

10

88

Measures 88-91 of the piece. Measure 88: Treble clef, key signature of one flat (B-flat), common time. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a half note G4, and a half note F4. Measure 89: Treble clef, key signature of one flat, common time. The melody starts with a quarter note E4, a quarter note D4, a half note C4, and a half note B3. Measure 90: Treble clef, key signature of one flat, common time. The melody starts with a quarter note A3, a quarter note G3, a half note F3, and a half note E3. Measure 91: Treble clef, key signature of one flat, common time. The melody starts with a quarter note D3, a quarter note C3, a half note B2, and a half note A2.

94 *D.S. al Coda 2nd X* *D.C. al Coda*

100

The first staff of music is in treble clef and begins with a tempo marking of 100. It features a series of eighth-note patterns across four measures, followed by a final measure with a double bar line.

Fi

Este Es Mi Mexico

Violin 3

Juan Manuel Cortes R.

f Son Jalisciense

6

12

19

25

36

42

48

54

67

A

2

B

Lento

8

C

Son Jalisciense

88

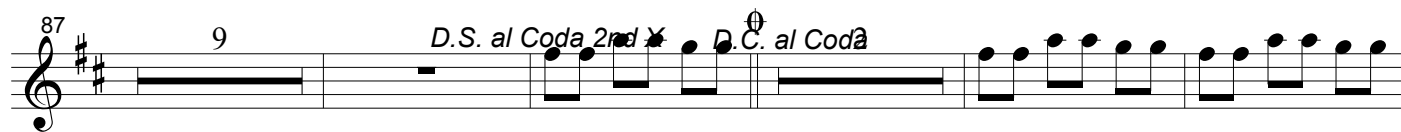
Musical notation for measures 88-91. Measure 88: Treble clef, key signature of one sharp (F#), 2/4 time. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 89: Treble clef, key signature of one sharp (F#), 2/4 time. The melody starts with a quarter note C5, followed by a quarter note D5, a quarter note E5, and a quarter note F#5. Measure 90: Treble clef, key signature of one sharp (F#), 2/4 time. The melody starts with a quarter note G5, followed by a quarter note A5, a quarter note B5, and a quarter note C6. Measure 91: Treble clef, key signature of one sharp (F#), 2/4 time. The melody starts with a quarter note D6, followed by a quarter note E6, a quarter note F#6, and a quarter note G6.

94 *D.S. al Coda 2nd X* *D.C. al Coda*

Este Es Mi Mexico

Trpt 1 Juan Manuel Cortes R.

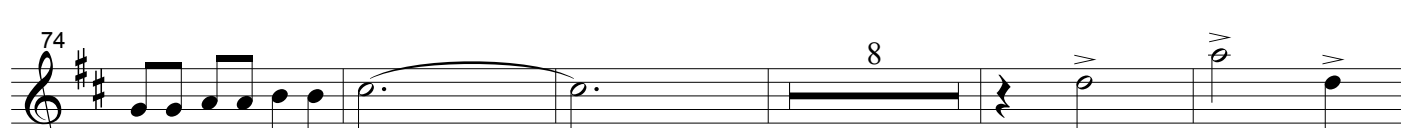
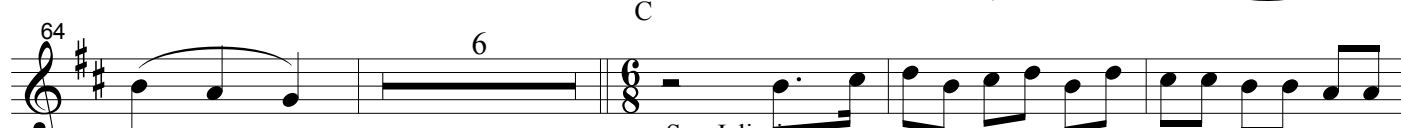
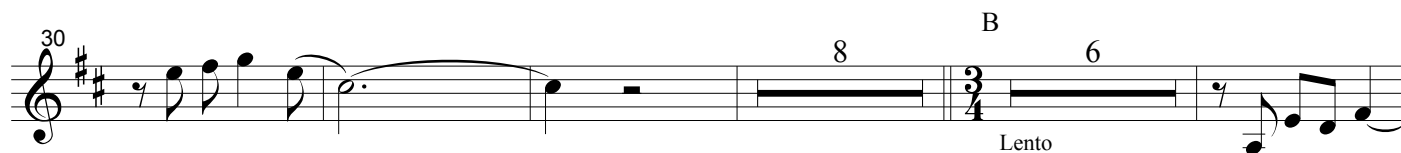
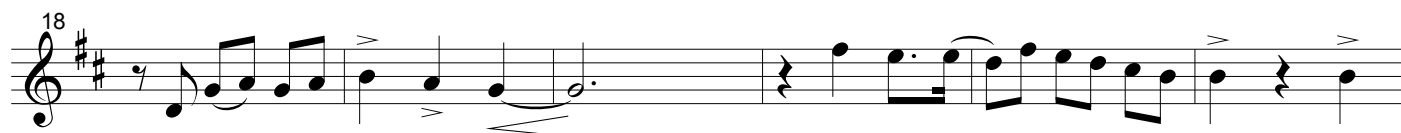
f Son Jalisciense



Este Es Mi Mexico

Juan Manuel Cortes R.

Trpt 2



87 9 *D.S. al Coda 2nd X* *D.C. al Coda*

102

Musical notation for measures 102-104. Measure 102 contains a series of eighth notes. Measure 103 contains a series of eighth notes. Measure 104 contains a half note, a half note, and a quarter rest, followed by a double bar line.

Este Es Mi Mexico

Arm. $\frac{6}{8}$ C $\frac{3}{8}$ Juan Manuel Cortes R.

f Son Jalisco

6 *p* *f* C

12 A F

18 Dm7 Em F G7 C Bm7(-5)

24 E7

30 Am Bm7(-5)

36 E7 E7 $\frac{3}{4}$

41 B $\frac{3}{4}$ Am Lento Dm7 G7

47 CM7 FM7 Bm7(-5) E7

53 E7 Am A7 Dm7 G7

The musical score is written for guitar and piano. The guitar part is in 6/8 time and features a series of eighth-note patterns. The piano part is in 3/4 time and features a series of quarter-note patterns. The score includes various chords such as C, Dm7, Em, F, G7, Bm7(-5), E7, Am, CM7, FM7, and A7. Dynamics include *f* (forte), *p* (piano), and *Lento* (slow). The score is divided into measures, with measure numbers 6, 12, 18, 24, 30, 36, 41, 47, and 53 marked. The key signature is one flat (Bb), and the time signature is 6/8 for the guitar and 3/4 for the piano.

59

CM7 FM7 Bm7(-5) E7 Am A7

65

Dm7 G7 CM7 FM7 Bm7(-5) E7 || 6/8

71^C

Am G7
Son Aliscienze

77

83

G7 C Bm7(-5)

88

E7 Am

94

E7 Am G7 C
D.S. al Coda 2nd X D.C. al Coda

100

C G7

Este Es Mi Mexico

Juan Manuel Cortes R.

Gtrrn.

Son Jalisciense

6

12

A

18

24

30

36

B

Lento

42

48

54

60



66



C

Son Jalisciense

72



78



84



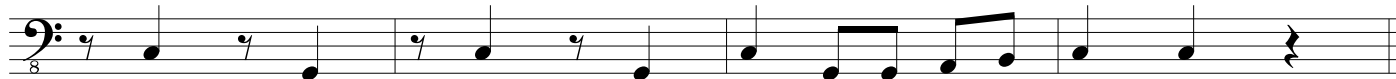
90



96

*D.S. al Coda 2nd X**D.C. al Coda*

102



Este Es Mi Mexico

Voz

14

A

Juan Manuel Cortes R.

Son Jalisciense

O YE MA NO

19

ES TE(ES) MI ME XI CO(HER) MO SO

CU NA DE(EL) IN DIO GLO

25

RIO SO

QUE DIOS MOL DEO CON EL BA RRO

31

Y(EN) O RO(Y) PLA TA FUN DIO

QUE DIOS MOL DEO CON EL

37

BA RRO

Y(EN) O RO(Y) PLA TA FUN DIO

43

2

Y(AL) DI BU JAR LAS ES TRE LLAS

EN TU CIE

50

Solo

LO PO SO(ES) PUE LAS

Y DE CHA RRO TE VIS TIO

56

Cuarteto

UN AR CO I RIS DE FLO RES CAN CIO NES Y SO NES TU

62

Solo

TIE RRA CU BRIO

UN AR CO I RIS DE FLO RES CAN

68

5

Son Jalisciense

CIO NES Y SO NES TU TIE RRA CU BRIO

ME

78

XI CO ME XI CO ES CAM PA

84

NA QUE(AL) TA NER SE(O) YEN LAS NO TAS DE(UN) SON QUE

90

DI CE ME XI CO LIN DO TE LLE VO(EN) EL CO RA ZON TE LLE VO(EN) EL CO RA

95

ZON TE LLE VO(EN) EL CO RA ZON ZON TE LLE VO(EN) EL CO RA

D.S. al Coda 2nd X *D.C. al Coda*

100

ZON

LEAVE BLANK

Back of Este Es Mi México, Voz Part

PLANNING FOR SUCCESS

Title	
Composer	
Style	
Key Signature	
Time Signature	_____ How many beats per measure? _____ _____ What kind of note gets one beat? _____
Scales/ Exercises to Practice	Violin B♭ Trumpet Vihuela/ Guitar Guitarrón
Chords	
Mánicos (Strumming Patterns)	Be sure to include clef, key signature, and time signature. _____ _____ _____ _____
Vocabulary	List and define the new terms learned. Be sure to illustrate the corresponding markings where appropriate.
Notes	



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This image shows a full page of blank white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page, typical of notebook or legal stationery. There are no margins, text, or other markings present.

Juan Colorado

J. Mendoza / arr. J. Hernandez

Score for Juan Colorado, arranged by J. Hernandez. The score is in 3/4 time and features the following parts:

- Vln 1:** Violin 1, treble clef, key of B-flat. Starts with a grace note and a 'V' marking. Rehearsal mark 1 is at the end of the first measure.
- Vln 2:** Violin 2, treble clef, key of B-flat. Starts with a grace note and a 'V' marking. Rehearsal mark 2 is at the end of the first measure.
- Vln 3:** Violin 3, treble clef, key of B-flat. Starts with a grace note and a 'V' marking. Rehearsal mark 3 is at the end of the first measure.
- Tpt 1:** Trumpet 1, treble clef, key of F. Starts with a grace note. Rehearsal mark 4 is at the end of the first measure.
- Tpt 2:** Trumpet 2, treble clef, key of F. Starts with a grace note. Rehearsal mark 5 is at the end of the first measure.
- Arm:** Arm (likely a keyboard instrument), treble clef, key of B-flat. Starts with a whole rest. Rehearsal mark 6 is at the end of the first measure. Chords F, C7, and F are indicated above the staff.
- Bajo:** Bass, bass clef, key of B-flat. Starts with a whole rest. Rehearsal mark 7 is at the end of the first measure.
- Voice:** Voice, treble clef, key of B-flat. Starts with a whole rest. Rehearsal mark 8 is at the end of the first measure.

The score consists of 8 measures. Rehearsal marks 1 through 8 are placed at the end of measures 1 through 8, respectively.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is written for piano and voice. The score is in G major (one sharp) and 4/4 time. It consists of 12 measures, with a repeat sign at the end. The piano part (V1, V2, V3) features a complex, arpeggiated melody. The vocal parts (T1, T2) are in harmony with the piano. The bass line (A, B) provides a steady accompaniment. The score is written for a piano and voice ensemble.

12

V1

V2

V3

T1

T2

A

B

12

1. Juan _____
2. Por _____
3. _____

18

V1

V2

V3

18

T1

T2

18

A

F F F F C7

B

18

Co lo ra do me lla man soy se ñor es de Mi choa can
 las mon ta nas y va lles en mi cua co cru zo ve loz

23

V1

V2

V3

23

T1

T2

23

A

C7 C7 C7 C7 C7 C7

B

23

Y'has _____
Y'en _____

29

V1

V2

V3

T1

T2

A

B

29

— ta los mas sa li do res al mi rar — me mus tios se van
 — ca da pue blo que pa so de jo siem — pre vi vo'un a mor

2

V1

V2

V3

T1

T2

A

B

34

Trai
 Cuan
 Ya

Trai
 Cuan
 Ya

Trai
 Cuan
 Ya

39

V1

V2

V3

39

T1

T2

39

A

B

39

_____ go'en mi cua co'u na si lla que'es de cue
 _____ do me'en cuen tro'un va lien te que de de fren
 _____ se va Juan Co lo ra do ya los vi__

43

V1

V2

V3

T1

T2

A

B

43

F C7 C7 C7 C7

ro pla ta'y mar fil
te quie ra pē le ar
no a sa lu dar

48

V1

V2

V3

48

T1

T2

48

A

C7 C7 C7 C7 C7 B $\flat$

B

48

Y dos pis to las al cin to pa ra'a quel
 Con mi pis to la'y ma che te por mi suer
 Y'el que me bus que me'en cuen tre por el rum

53

V1

V2

V3

53

T1

T2

53

A

am gm F F C7

B

53

— que no'en tre'al re dir Que vi va mi tie rra Mi choa can que trai gan cha

— te yo'he de ga nar.

— bo de'A pat zin gar.

57 *2X to Coda*

V1

V2 *2X to Coda*

V3 *2X to Coda*

T1 *2X to Coda*

T2 *2X to Coda*

A *57 C7 F F 2X to Coda C7*

B *2X to Coda*

57 *2X to Coda*

ra na pa brin dar____ que Juan Co lo ra do'a qui'es ta ya mon ta do'en su

61

V1 *D.S. al Coda* Θ

V2 *D.S. al Coda* Θ

V3 *D.S. al Coda* Θ

61

T1 *D.S. al Coda* Θ

T2 *D.S. al Coda* Θ

61 C7 F C7 *D.S. al Coda* Θ C7 C7

A *D.S. al Coda* Θ

B

61 *D.S. al Coda* Θ

cua co'el hu ra can _____ mon ta do'en su cua co'el hu ra can

66 *(Coro)*

V1 *(Coro)*

V2 *(Coro)*

V3 *(Coro)*

T1

T2

66 F F C7 C7 F

A

B

66

— Que Vi va mi tie rra Mi choa can — que trai gan cha ra na pa brin dar — que Juan co lo

71

V1

V2

V3

T1

T2

A

B

71

ra do'a qui'es ta ya____ mon ta do'en su cua co'el hu ra can_____

76

V1

V2

V3

T1

T2

A

B

76

F F C7 F

Detailed description: The musical score consists of seven staves. V1, V2, V3, and the bottom staff (unlabeled) play sustained chords, indicated by long horizontal lines above the notes. T1 and T2 play eighth-note patterns. A plays chords with eighth notes, and B plays a bass line. Chord symbols F, F, C7, and F are written above the A staff. The score starts at measure 76 and ends with a double bar line.

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Juan Colorado



Juan Colorado

J. Mendoza / arr. J. Hernandez

Violin 1

The musical score for Violin 1 is written in 3/4 time with a key signature of one flat (B-flat). The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. It features a series of eighth and sixteenth notes, with a 'V' (vibrato) marking above the first measure and a repeat sign (double bar line with dots) after the fourth measure. The second staff continues the melodic line with similar rhythmic patterns. The third staff includes a first ending bracket labeled '1' and a fermata. The fourth staff features a second ending bracket labeled '2' and a fermata. The fifth staff begins with a third ending bracket labeled '3' and a fermata. The sixth staff continues the melodic line. The seventh staff features a fourth ending bracket labeled '4' and a fermata. The eighth staff begins with a fifth ending bracket labeled '5' and a fermata. The ninth staff features a sixth ending bracket labeled '6' and a fermata. The tenth staff concludes the piece with a final cadence.

6

12

24

35

44

50

56

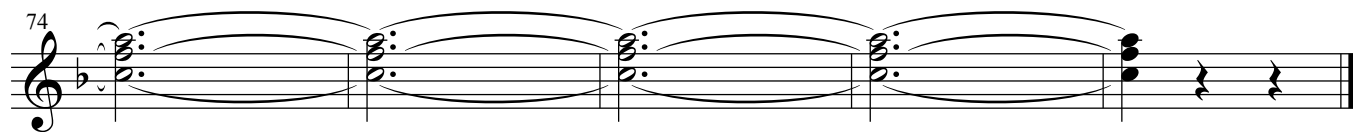
62

68

2X to Coda

(Coro)

D.S. al Coda



Juan Colorado

J. Mendoza / arr. J. Hernandez

Violin 2

The musical score for Violin 2 is written in 3/4 time with a key signature of one flat (B-flat). The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. It starts with a whole rest, followed by a series of eighth and sixteenth notes. A repeat sign is placed above the staff. The second staff continues the melody with eighth and sixteenth notes. The third staff features a series of eighth notes, followed by a whole note, and then a series of eighth notes. The fourth staff contains a series of eighth notes, followed by a whole note, and then a series of eighth notes. The fifth staff begins with a series of eighth notes, followed by a whole note, and then a series of eighth notes. The sixth staff contains a series of eighth notes, followed by a whole note, and then a series of eighth notes. The seventh staff begins with a series of eighth notes, followed by a whole note, and then a series of eighth notes. The eighth staff contains a series of eighth notes, followed by a whole note, and then a series of eighth notes. The ninth staff begins with a series of eighth notes, followed by a whole note, and then a series of eighth notes. The tenth staff contains a series of eighth notes, followed by a whole note, and then a series of eighth notes.

6

12

24

35

44

50

56

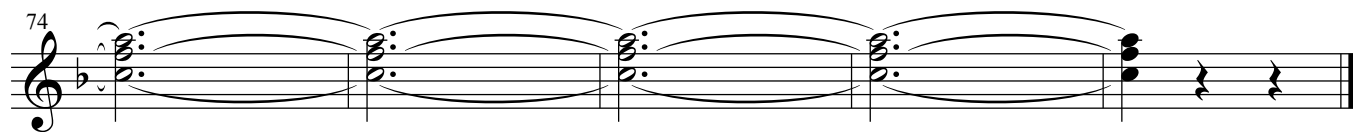
62

68

2X to Coda

D.S. al Coda

(Coro)



Juan Colorado

J. Mendoza / arr. J. Hernandez

Violin 3

The musical score for Violin 3 is written in 3/4 time with a key signature of one flat (B-flat). The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. It features a series of eighth and sixteenth notes, with a 'V' marking above the first measure and a repeat sign at the end. The second staff continues the melody with similar rhythmic patterns. The third staff includes a measure with a '7' above it, indicating a seven-measure rest. The fourth staff has a measure with a '6' above it, indicating a six-measure rest. The fifth staff features a measure with a '3' above it, indicating a three-measure rest, and another with a '2' above it, indicating a two-measure rest. The sixth staff begins with a 'V' marking and continues the melodic line. The seventh staff has a 'V' marking and continues the melody. The eighth staff includes a 'D.S. al Coda' instruction and a Coda symbol, followed by a section marked '(Coro)' with a key signature change to two flats (B-flat and E-flat). The ninth and tenth staves continue the 'Coro' section with a key signature change to one flat (B-flat) and a series of chords and melodic lines.

6

12

24

35

44

50

56

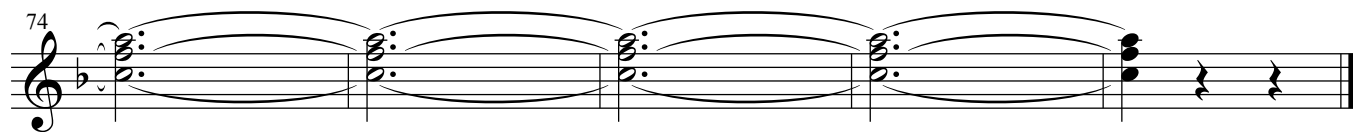
62

68

2X to Coda

D.S. al Coda

(Coro)



Juan Colorado

J. Mendoza / arr. J. Hernandez

Trpt 1

6

12

27

39

59

75

1998

The musical score for Trpt 1 of "Juan Colorado" is written in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a time signature of 3/4. It contains a melodic line starting with a quarter rest, followed by eighth and sixteenth notes. The second staff continues the melodic line. The third staff includes a measure with a whole rest and a measure with a whole note. The fourth staff features a measure with a whole rest and a measure with a whole note. The fifth staff includes a measure with a whole rest and a measure with a whole note. The sixth staff contains a measure with a whole rest and a measure with a whole note. The seventh staff concludes the piece with a final measure.

Juan Colorado

J. Mendoza / arr. J. Hernandez

Trpt 2

6

12

27

39

59

75

10

7

7

3

2

10

2X to Coda

D.S. al Coda

1998

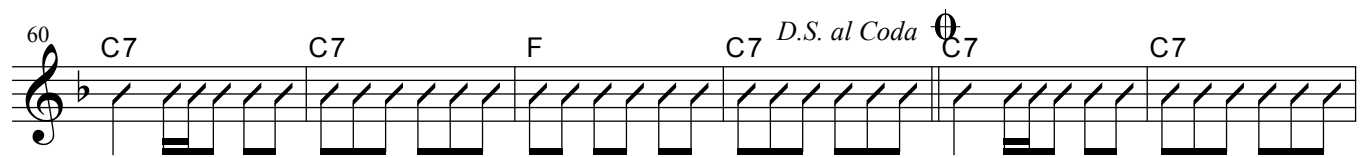
1998

Juan Colorado

J. Mendoza / arr. J. Hernandez

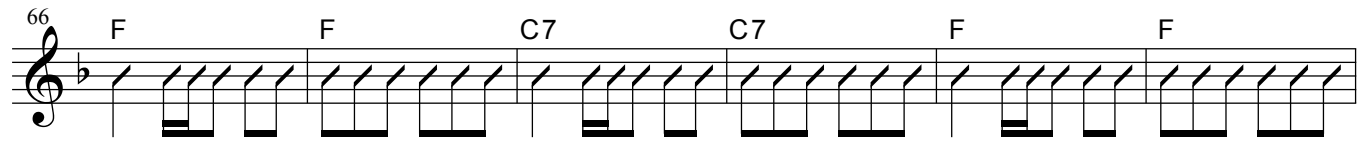
Arm. 

60 C7 C7 F C7 *D.S. al Coda* C7 C7



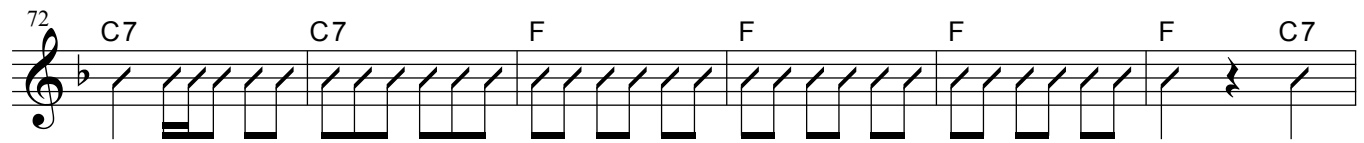
This musical staff contains measures 60 through 65. It begins with a treble clef and a key signature of one flat (B-flat). The notation consists of eighth-note chords. Measures 60-61 are marked with C7, 62 with C7, 63 with F, 64 with C7, and 65 with C7. A double bar line with repeat dots appears after measure 64. Measure 66 is marked with C7 and includes the instruction *D.S. al Coda*. The staff concludes with a Coda symbol (a circle with a cross) and a final C7 chord.

66 F F C7 C7 F F



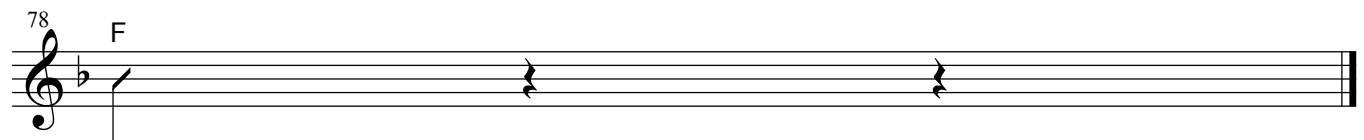
This musical staff contains measures 66 through 71. It continues with eighth-note chords. Measures 66-67 are marked with F, 68 with F, 69 with C7, 70 with C7, 71 with F, and 72 with F.

72 C7 C7 F F F F C7



This musical staff contains measures 72 through 77. It continues with eighth-note chords. Measures 72-73 are marked with C7, 74 with C7, 75 with F, 76 with F, 77 with F, and 78 with F. The staff concludes with a C7 chord.

78 F



This musical staff contains measures 78 through 83. It begins with a treble clef and a key signature of one flat (B-flat). Measure 78 is marked with F. The staff contains whole rests for measures 79, 80, 81, 82, and 83, followed by a double bar line.

Juan Colorado

J. Mendoza / arr. J. Hernandez

Gtrm.

2

7

13

19

25

31

37

43

49

55

2X to Coda

The image shows a guitar score for the piece 'Juan Colorado' by J. Mendoza, arranged by J. Hernandez. The score is written for guitar (Gtrm.) in bass clef, with a key signature of one flat (Bb) and a time signature of 3/4. The piece begins with a double bar line, a measure with a whole note (labeled '2'), and a repeat sign. The notation continues with various rhythmic patterns, including eighth notes, quarter notes, and half notes, with some measures containing rests. The score is divided into systems, with measure numbers 7, 13, 19, 25, 31, 37, 43, 49, and 55 marked at the beginning of their respective lines. The piece concludes with a double bar line and the instruction '2X to Coda'.

61

D.S. al Coda 

67



73



Juan Colorado

J. Mendoza / arr. J. Hernandez

Voz

2 11

17

1. Juan
2. Por
3.

22

Co lo ra do me lla man soy se nor es de Mi choa
las mon ta nas y va lles en mi cua co cru zo ve

29

can
loz

Y'has
Y'en

34

— ta los mas sa li do res al mi rar me mus tios se van
— ca da pue blo que pa so de jo siem pre vi vo un a mor

41

Trai
Cuan
Ya

45

— go'en mi cua co'u na si lla que'es de cue ro pla ta'y mar fil
— do me'en cuen tro'un va lien te que de fren te quie ra pe le ar
— se va Juan Co lo ra do ya los vi no a sa lu dar

51

Y
Con
Y'el

55

— dos pis to las al cin to pa ra'a quel que no'en tre'al re dir Que vi va mi
— mi pis to la'y ma che te por mi suer te yo'he de ga nar.
— que me bus que me'en cuen tre por el rum bo de'A pat zin gar.

59

2X to Coda

tie rra Mi choa can que trai gan cha ra na pa brin dar que Juan Co lo
ra do'a quies ta ya mon ta do'en su cuo sco'el hu ra can

D.S. al Coda

[illegible]

69  ra na pa brin dar___ que Juan co lo ra do'a qui'es ta ya___ mon ta do'en su cua co'el hu ra can

74

This block contains the musical notation for measures 74 through 78. Measure 74 begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody starts on a half note G4, followed by a quarter note A4, and then a half note B4. Measures 75 and 76 each contain a single half note: G4 in measure 75 and F#4 in measure 76. Measure 77 contains a half note E4. Measure 78 concludes the phrase with a final cadence consisting of a half note D4 and a quarter note C4, followed by a double bar line.

LEAVE BLANK

Back of Juan Colorado, Voz Part

PLANNING FOR SUCCESS

Title	
Composer	
Style	
Key Signature	
Time Signature	_____ How many beats per measure? _____ _____ What kind of note gets one beat? _____
Scales/ Exercises to Practice	Violin B♭ Trumpet Vihuela/ Guitar Guitarrón
Chords	
Mánicos (Strumming Patterns)	Be sure to include clef, key signature, and time signature. _____ _____ _____ _____
Vocabulary	List and define the new terms learned. Be sure to illustrate the corresponding markings where appropriate.
Notes	



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MEXICO DE NOCHE

BEBU SILVETI

Noe Sanchez

Violin I

Violin II

Violin III

Trumpet in B $\flat$ 1

Trumpet in B $\flat$ 2

Trumpet in B $\flat$ 3

Trumpet in B $\flat$ 4

Harp

Guitarron

Vihuela

Em7 A7 Em7 A7

MEXICO DE NOCHE

2
5

Vln. I

Vln. II

Vln. III

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

B $\flat$ Tpt. 4

Hp.

Gtrr.

Vih.

Em7 A7 Em7 A7 A7

MEXICO DE NOCHE

3

10 2a vez arco

Vln. I

Vln. II

Vln. III

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

B $\flat$ Tpt. 4

Hp.

Gtrr.

Vih.

pizz.

Mute

Em7

A7

The musical score is for the piece 'Mexico de Noche'. It features a key signature of two sharps (F# and C#) and a 3/4 time signature. The score is divided into measures, with a repeat sign at measure 10. The instruments are Violins I, II, and III; B-flat Trumpets 1, 2, 3, and 4; Harp (Hp.); Guitar (Gtrr.); and Vibraphone (Vih.). The Violins I, II, and III parts are marked '2a vez arco' and 'pizz.'. The B-flat Trumpets 1, 2, 3, and 4 parts are marked 'Mute'. The Harp part has a 'pizz.' instruction. The Guitar part has 'Em7' and 'A7' chords. The Vibraphone part has a 'pizz.' instruction.

MEXICO DE NOCHE

4
15

Vln. I

Vln. II

Vln. III

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

B $\flat$ Tpt. 4

Hp.

Gtrr.

Vih.

15

15

Em7

A7

MEXICO DE NOCHE

MEXICO DE NOCHE

20

pizz. arco

Vln. I

Vln. II

Vln. III

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

B $\flat$ Tpt. 4

Hp.

Gtrr.

Vih.

Dm7

G7

5

MEXICO DE NOCHE

6
25

Vln. I

Vln. II

Vln. III

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Hp.

Gtrr.

Vih.

MEXICO DE NOCHE

7

29

Vln. I

Vln. II

Vln. III

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

B $\flat$ Tpt. 4

Hp.

Gtrr.

Vih.

Em7

A7

MEXICO DE NOCHE

8
34

Vln. I

Vln. II

Vln. III

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

B $\flat$ Tpt. 4

Hp.

Gtrr.

Vih.

D

MEXICO DE NOCHE

9

38

Vln. I

Vln. II

Vln. III

38

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

B $\flat$ Tpt. 4

38

Hp.

38

Gtrr.

Vih.

G7

C

MEXICO DE NOCHE

10
43

Vln. I

Vln. II

Vln. III

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

B $\flat$ Tpt. 4

Hp.

Gtrr.

Vih.

Cm7

MEXICO DE NOCHE
To Coda

11

48

Vln. I

Vln. II

Vln. III

To Coda

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

B $\flat$ Tpt. 4

To Coda

Hp.

To Coda

Gtrr.

F 7

E

F m7

Vih.

MEXICO DE NOCHE

12

53

Vln. I

Vln. II

Vln. III

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

B $\flat$ Tpt. 4

Hp.

Gtrr.

Vih.

53

53

53

B7

E

Em7

59 **D.C. al Coda** Φ

ln. I

ln. II

ln. III

pt. 1

pt. 2

pt. 3

pt. 4

59 **D.C. al Coda**

Hp.

59 **D.C. al Coda**

Gtrr.

A7 Em7 A7 E

Vih.

64

Fl. I

Fl. II

Fl. III

pt. 1

pt. 2

pt. 3

pt. 4

64

Hp.

64

Gtrr.

Vih.

F#

F

E

The musical score for 'MEXICO DE NOCHE' begins at measure 64. The key signature is three sharps (F#, C#, G#). The score includes parts for Flute I, II, and III; Piccolo 1, 2, 3, and 4; Harp; Guitar; and Violin. The flute parts feature trills and sustained notes. The piccolo parts play sustained notes. The harp part has a sustained chord in the right hand and a moving line in the left hand. The guitar part has a moving line in the bass. The violin part has a rhythmic pattern of eighth notes. The score ends at measure 68 with a final chord.

MEXICO DE NOCHE

BEBU SILVETI

Noe Sanchez

9

pizz.

18

pizz. pizz. arco

26

33

42

To Coda

52

61

D.C. al Coda

tr

tr

tr

MEXICO DE NOCHE

BEBU SILVETI

Noe Sanchez

9

18 pizz.

26

33

42 1.

51 tr.

60

68

The musical notation for measure 68 is written on a single staff. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The measure contains a sequence of notes: a quarter rest, followed by a beamed eighth-note pair (G4 and A4), then another beamed eighth-note pair (B4 and C5), and finally a quarter note (B4). The staff ends with a double bar line.

MEXICO DE NOCHE

BEBU SILVETI

Noe Sanchez

1.

9 2.

18 pizz.

26

33

43 1. tr

53 2.

62 $\emptyset$ tr tr

Trumpet in B $\flat$ 1

MEXICO DE NOCHE

BEBU SILVETI

Noe Sanchez

7

1. 2.

14

21

28

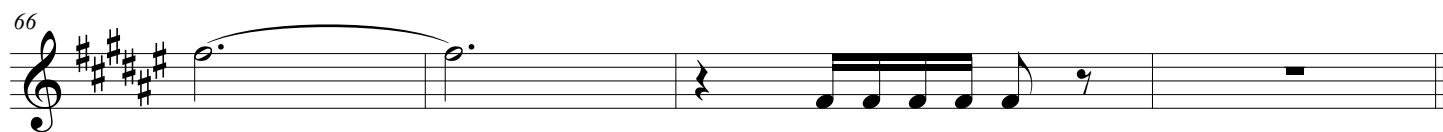
35

42

48

To Coda

1. 2.

D.C. al Coda $\oplus$ 

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Mexico de Noche



MEXICO DE NOCHE

BEBU SILVETI

Noe Sanchez

8

1. 2.

15

23

29

35

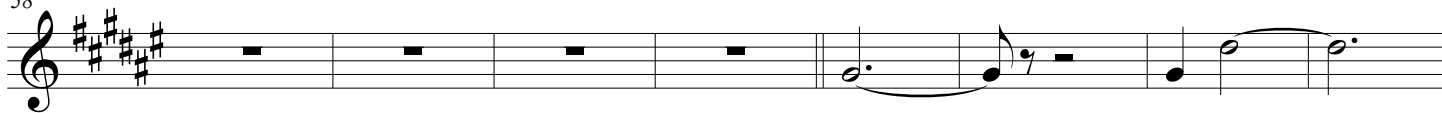
42

49

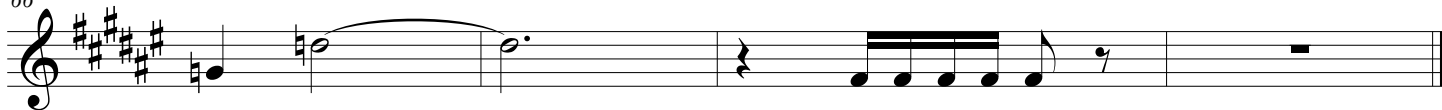
1. 2.



58



66



Trumpet in B $\flat$ 3

MEXICO DE NOCHE

BEBU SILVETI

Noe Sanchez

7

1. 2.

15

24

30

37

43

50

1. 2.



59



67



Trumpet in B♭ 4

MEXICO DE NOCHE

BEBU SILVETI

Noe Sanchez

16

Measure 16: Treble clef, key signature of three sharps (F#, C#, G#), and a whole rest.

25

25

[illegible]

38

Musical notation for measures 38-43. The key signature is three sharps (F#, C#, G#). The melody is written on a single staff. Measure 38: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). Measure 39: D4 (half), C4 (half). Measure 40: C4 (half), B3 (half). Measure 41: A3 (half), G3 (half). Measure 42: F#3 (half), E3 (half). Measure 43: D3 (half), C3 (half).

44

1.

[illegible]



MEXICO DE NOCHE

BEBU SILVETI

Noe Sanchez

Em7 A7 Em7 A7 Em7



6 A7 Em7 A7 1. 2.

12 Em7 A7 Em7 A7

20 Dm7 G7 B7

26 E Em7

32 A7 D

37 G7 C

43 Cm7 F7

MEXICO DE NOCHE

49

E 1. Fm7 B7 E 2.

55

Em7 A7 Em7

61

A7 $\emptyset$ E F#

66

F E

MEXICO DE NOCHE

BEBU SILVETI

Noe Sanchez

8

1. 2.

15

22

29

37

44

To Coda

1.

51

2.

59

D.C. al Coda $\oplus$ 

66



Harp

MEXICO DE NOCHE

BEBU SILVETI

Noe Sanchez

Harp

Measures 1-7: Treble clef, key of D major (two sharps), 3/4 time. The melody is mostly rests in the treble and a rhythmic pattern in the bass.

Hp.

Measures 8-13: Treble clef, key of D major (two sharps), 3/4 time. Includes first and second endings. Measure 8 starts with a first ending bracket. Measure 9 starts with a second ending bracket. Measure 10 starts with a first ending bracket. Measure 11 starts with a second ending bracket. Measure 12 starts with a first ending bracket. Measure 13 starts with a second ending bracket.

Hp.

Measures 14-19: Treble clef, key of D major (two sharps), 3/4 time.

Hp.

Measures 20-25: Treble clef, key of D major (two sharps), 3/4 time. Ends with a double bar line and key signature change.

MEXICO DE NOCHE

3

2a vez arco



62

Hp.

Mute

PLANNING FOR SUCCESS

Title									
Composer									
Style									
Key Signature									
Time Signature	How many beats per measure? _____ What kind of note gets one beat? _____								
Scales/ Exercises to Practice	<table><tr><td>Violin</td><td> </td></tr><tr><td>B^b Trumpet</td><td> </td></tr><tr><td>Vihuela/ Guitar</td><td> </td></tr><tr><td>Guitarrón</td><td> </td></tr></table>	Violin		B^b Trumpet		Vihuela/ Guitar		Guitarrón	
Violin									
B^b Trumpet									
Vihuela/ Guitar									
Guitarrón									
Chords									
Mánicos (Strumming Patterns)	Be sure to include clef, key signature, and time signature. 								
Vocabulary	List and define the new terms learned. Be sure to illustrate the corresponding markings where appropriate.								
Notes									



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PALOMA QUERIDA

JOSE ALFREDO JIMENEZ

Musical score for the first system of "Paloma Querida". The score is written for Violin 1, Violin 2, Violin 3, Trumpet 1, Trumpet 2, Armonia, Guitarron, and Voz. The key signature is one flat (Bb) and the time signature is 3/4. The music begins with a key signature change from Bb to C major, indicated by a double bar line and a key signature change symbol. The first system consists of six measures.



Musical score for the second system of "Paloma Querida". The score continues for Violin 1, Violin 2, Violin 3, Trumpet 1, Trumpet 2, Armonia, Guitarron, and Voz. The second system consists of six measures, starting with a measure rest for the first three measures. The key signature remains C major.



Por el di - a, en que lle - gas - te, a mi vi - da, pa - lo - ma que -
Me, en - con - tras - te, en - un ne - gro ca - mi - no co - mo un pe - re -

2
13

VLN. 1

VLN. 2

VLN. 3

TPT. 1

TPT. 2

ARM. F G^7 C C C C

GTRON.

VOZ

ri - da, me pu - se, a brin - dar Y, al sen - tir-me, un po - qui - to to -
gri - no sin rum - bo, y sin fê. Y la luz de tus o - jos di -

19

VLN. 1

VLN. 2

VLN. 3

TPT. 1

TPT. 2

ARM. G^7 G^7 G^7 G^7 C C

GTRON.

VOZ

ma - do pen - san - do, en tus la - bios me dío por can - tar. Me sen -
vi - nos cam - bia - ron mis pe - nas por di - cha, y pla - cer. Des - de, en -

25

VLN. 1

VLN. 2

VLN. 3

TPT. 1

TPT. 2

ARM.

GTRON.

VOZ

ti su - pe - rior a cual - quie - ra y, un pu - ño de, es - tre - llas te
 ton - ces yo sien - to que - rer - te con to - das las fuer - zas que, el

30

VLN. 1

VLN. 2

VLN. 3

TPT. 1

TPT. 2

ARM.

GTRON.

VOZ

qui - se ba - jar.
 al - ma me da.

Y, al mi - rar que nin - gu - na, al - can - za - ba, me
 Des - de, en - ton - ces pa - lo - ma que - ri - da mi

36

VLN. 1

VLN. 2

VLN. 3

TPT. 1

TPT. 2

ARM.

GTRON.

VOZ

dio tan - ta ra - bia que qui - se llo - rar. Yo no sé lo que
 pe - cho, he cam - bia - do por un pa - lo - mar.

42

VLN. 1

VLN. 2

VLN. 3

TPT. 1

TPT. 2

ARM.

GTRON.

VOZ

val - ga mi vi - da pe - ro yo te la quie - ro, en - tre - gar. Yo no

49

VLN. 1

VLN. 2

VLN. 3

TPT. 1

TPT. 2

ARM.

GTRON.

VOZ

sé si tu, a - mor la re - ci - ba pe-ro yo te la ven-go, a de - jar.

DM7 G7 Em A7 DM7 G7 C

56

VLN. 1

VLN. 2

VLN. 3

TPT. 1

TPT. 2

ARM.

GTRON.

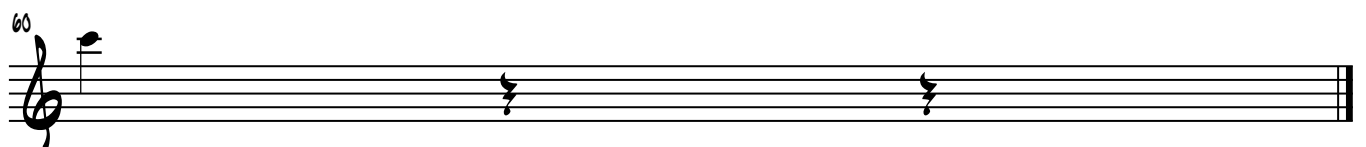
VOZ

jar.

C G7 C G7 C

PALOMA QUERIDA

JOSE ALFREDO JIMENEZ



PALOMA QUERIDA

JOSE ALFREDO JIMENEZ

Violin 2

8

23

13

2

44

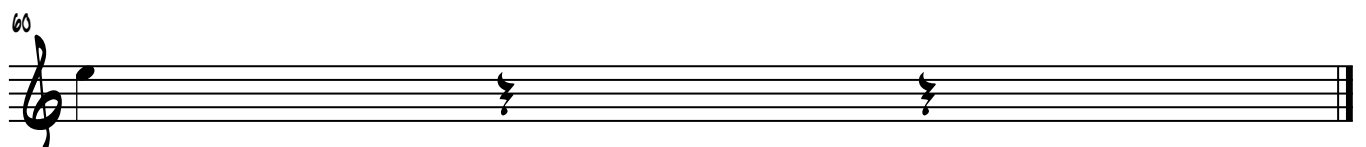
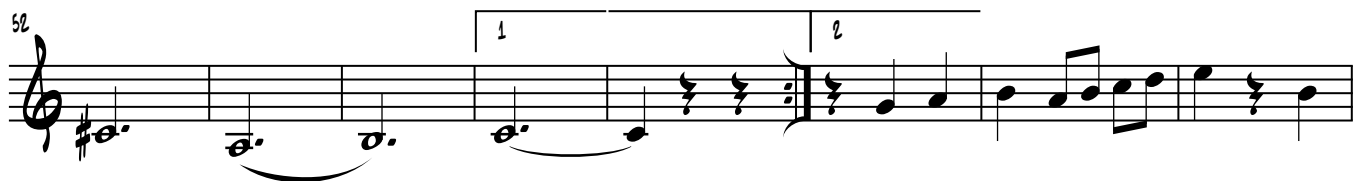
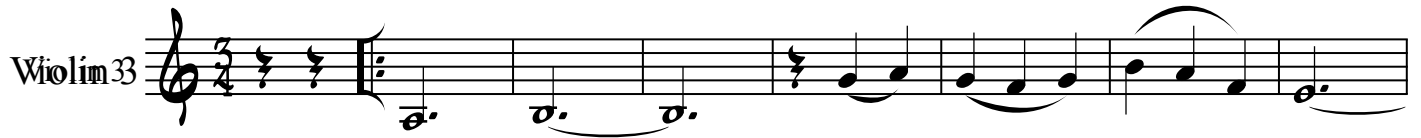
53

1

2

PALOMA QUERIDA

JOSE ALFREDO JIMENEZ



PALOMA QUERIDA

JOSE ALFREDO JIMENEZ

Trpt 11

The musical score for Trpt 11 is written in 3/4 time. It consists of four staves of music. The first staff (measures 1-16) begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by a quarter note A4, and then a half note B4. A repeat sign follows, leading to a sequence of eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4, C4. The staff ends with a double bar line. The second staff (measures 17-24) begins with a treble clef and a key signature of one sharp. It starts with a half note G4, followed by a quarter note A4, and then a half note B4. A repeat sign follows, leading to a sequence of eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4, C4. The staff ends with a double bar line. The third staff (measures 25-39) begins with a treble clef and a key signature of one sharp. It starts with a half note G4, followed by a quarter note A4, and then a half note B4. A repeat sign follows, leading to a sequence of eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4, C4. The staff ends with a double bar line. The fourth staff (measures 40-50) begins with a treble clef and a key signature of one sharp. It starts with a half note G4, followed by a quarter note A4, and then a half note B4. A repeat sign follows, leading to a sequence of eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4, C4. The staff ends with a double bar line.

25

40

49

6

1

2

PALOMA QUERIDA

JOSE ALFREDO TIMENEZ

[illegible][illegible]

PALOMA QUERIDA

JOSE ALFREDO JIMENEZ

Arm.

The musical score is written for guitar in 3/4 time. It consists of a melody line and a guitar accompaniment line. The melody line is written in treble clef and includes a key signature of one sharp (F#). The guitar accompaniment line is written in treble clef and features a consistent rhythmic pattern of eighth notes. Chords are indicated above the melody line, and measure numbers are provided at the start of each line.

7

15

23

31

39

47

55

1

2

PALOMA QUERIDA

JOSE ALFREDO JIMENEZ



8



17



26



35



44



53



PALOMA QUERIDA

JOSE ALFREDO JIMENEZ



Por el dí - a, en que lle - gas - te, a mi
Me, en - con - tras - te, en - un ne - gro ca -



vi - da, pa - lo - ma que - ri - da, me pu - se, a brin - dar Y, al sen -
mi - no co - mo un pe - re - gri - no sin rum - bo, y sin fé. Y la



tir - me, un po - qui - to to - ma - do pen - san - do, en tus la - bios me dí - o por can -
luz de tus o - jos di - vi - nos cam - bia - ron mis pe - nas por di - cha, y pla -



tar. Me sen - tí su - pe - rior a cual - quie - ra y, un pu - ño de, es -
cer. Des - de, en - ton - ces yo sien - to que - rer - te con to - das las



tre - llas te qui - se ba - jar. Y, al mi - rar que nin - gu - na, al - can -
fuer - zas que, el al - ma me da. Des - de, en - ton - ces pa - lo - ma que -



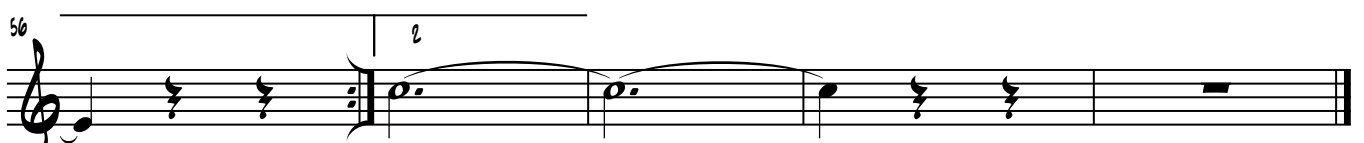
za - ba, me dí - o tan - ta ra - bia que qui - se llo - rar. Yo no sé lo que
ri - da mi pe - cho, he cam - bia - do por un pa - lo - mar.



val - ga mi vi - da pe - ro yo te la quie - ro, en - tre - gar. Yo no



sé si tu, a - mor la re - ci - ba pe - ro yo te la ven - go, a de - jar.



jar.

LEAVE BLANK

Back of Paloma Querida Voz Part

PLANNING FOR SUCCESS

Title	
Composer	
Style	
Key Signature	
Time Signature	_____ How many beats per measure? _____ _____ What kind of note gets one beat? _____
Scales/ Exercises to Practice	Violin B♭ Trumpet Vihuela/ Guitar Guitarrón
Chords	
Mánicos (Strumming Patterns)	Be sure to include clef, key signature, and time signature. _____ _____ _____ _____
Vocabulary	List and define the new terms learned. Be sure to illustrate the corresponding markings where appropriate.
Notes	



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Vocals

Violin I

Violin II

Violin III

Trumpet in B♭ 1

Trumpet in B♭ 2

Trumpet in B♭ 3

Trumpet in B♭ 4

Harp

Guitarron

Vihuela

G Bm7 Em7 Am7 D7 Am D7

Puerta Cerrada

2

5

Vox.

Vln. I

Vln. II

Vln. III

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

B $\flat$ Tpt. 4

Hp.

Gtrr.

G maj7

D min7 G7

C F dim7

B m7 E min7

A min7 D7

Vih.

10

Vox. *Te voy a(ha) cer u na pues ta — Que no vuel ves a mi rar me —*

Vln. I

Vln. II

Vln. III

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

B $\flat$ Tpt. 4

Hp.

Gtr.

Vih.

G Amin7 D7 Amin7 D7 G F

This musical score is for the piece 'Puerta Cerrada' and is the third page of the manuscript. It features a vocal line and several instrumental parts. The vocal line, marked with a '10' at the beginning, contains the lyrics 'Te voy a(ha) cer u na pues ta — Que no vuel ves a mi rar me —'. The instrumental parts include Violins I, II, and III; four B-flat Trumpets; Harp; Guitar; and Vibraphone. The guitar part includes a fretboard diagram with the following sequence of chords: G, Amin7, D7, Amin7, D7, G, and F. The vibraphone part consists of a rhythmic pattern of eighth notes, some marked with an 'x' to indicate specific articulation. The score is written in a key with one sharp (F#) and a common time signature.

Puerta Cerrada

4

14

Vox. por que ya ce rre la puer ta ___ Por don de(u) na vez en tras te ___

Vln. I

Vln. II

Vln. III

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

B $\flat$ Tpt. 4

Hp.

Gtr. E7 A min7 D7 G

Vih.

Puerta Cerrada

5

18

Vox. Si tu qui sis te ser li bre — Te pue des ir con cual quie ra —

Vln. I

Vln. II

Vln. III

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

B $\flat$ Tpt. 4

Hp.

Gtr.

Vih.

Amin7 D7 Amin7 D7 G F

Puerta Cerrada

6

22

Vox.

No(ha) ce fal ta des pe dir se — O ja la que nun ca vuel vas —

Vln. I

Vln. II

Vln. III

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

B $\flat$ Tpt. 4

Hp.

Gtr.

E7 Amin7 D7 G

Vih.

The musical score is arranged in a system with multiple staves. The vocal line (Vox.) is in treble clef with a key signature of one sharp (F#). The lyrics are: "No(ha) ce fal ta des pe dir se — O ja la que nun ca vuel vas —". The instrumental staves include Violins I, II, and III; four B-flat Trumpets; Harp (Hp.); Guitar (Gtr.); and Vibraphone (Vih.). The guitar part includes chord markings: E7, Amin7, D7, and G. The vibraphone part consists of a rhythmic pattern of eighth notes and rests. The harp part has a single note in the right hand and a melodic line in the left hand. The trumpet parts are mostly rests. The violin parts have various melodic and harmonic lines, including triplets in Violins I and II.



Puerta Cerrada

7

26

Vox.

No creas que voy a llo rar Ni me(a) mar ga re la vi da__

Vln. I

Vln. II

Vln. III

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

B $\flat$ Tpt. 4

26

Hp.

26

Gtr.

G B7 Em

Vih.

Puerta Cerrada

8

30

Vox.

por que(a) pe sar de(es) ta(he) ri da — o otro(a) mor he de(en) con trar

Vln. I

30

Vln. II

30

Vln. III

30

B $\flat$ Tpt. 1

30

B $\flat$ Tpt. 2

30

B $\flat$ Tpt. 3

30

B $\flat$ Tpt. 4

30

Hp.

30

Gtr.

30

Vih.

30

A7

D7

Puerta Cerrada

9

34

Vox.

ya pue des ir te(ol) vi dan do ____ Si(es) tas pen san do que vuel va ____

Vln. I

Vln. II

Vln. III

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

B $\flat$ Tpt. 4

Hp.

Gtr.

Vih.

Bm7 Em7 Am D7 Am D7 Gmaj7

This musical score is for the piece 'Puerta Cerrada' and is page 9 of the document. It features a vocal line and several instrumental parts. The vocal line, marked 'Vox.', begins at measure 34 with the lyrics 'ya pue des ir te(ol) vi dan do ____ Si(es) tas pen san do que vuel va ____'. The instrumental parts include Violins I, II, and III; four B-flat Trumpets (1-4); Harp (Hp.); Guitar (Gtr.); and Vibraphone (Vih.). The guitar part includes a bass line with chords Bm7, Em7, Am, D7, Am, D7, and Gmaj7. The vibraphone part features a rhythmic pattern of eighth notes with 'x' marks indicating specific articulation or effects. The score is written in G major (one sharp) and 4/4 time.

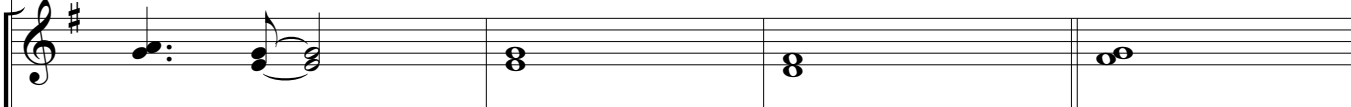
10
38

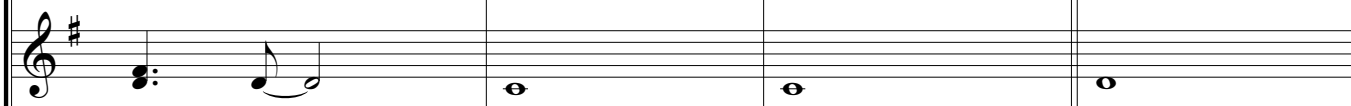
Puerta Cerrada

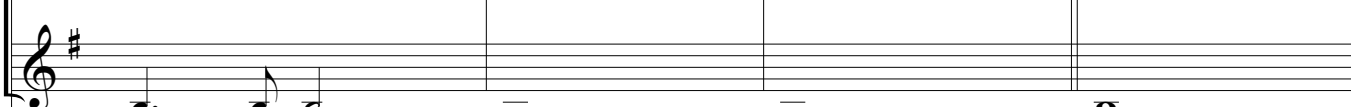
To Coda

C

Vox. 

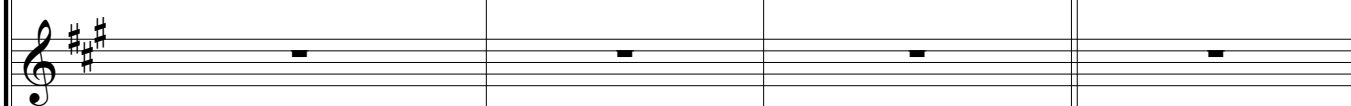
Vln. I 

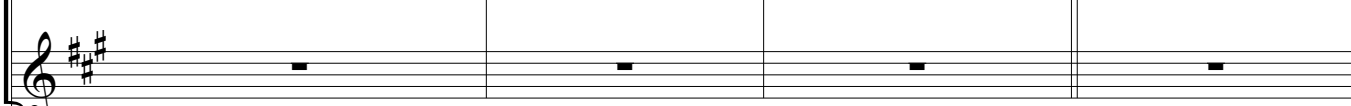
Vln. II 

Vln. III 

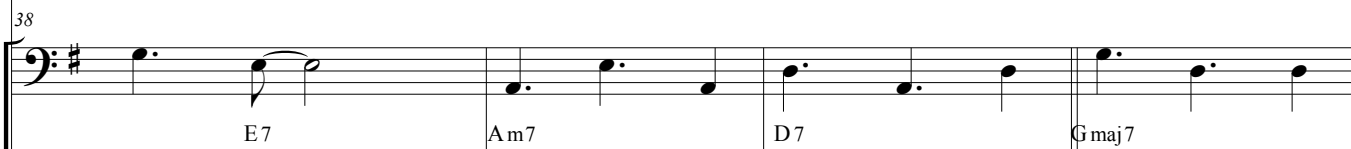
B $\flat$ Tpt. 1 

B $\flat$ Tpt. 2 

B $\flat$ Tpt. 3 

B $\flat$ Tpt. 4 

Hp. 

Gtr. 

Vih. 

42

Vox.

Vln. I

Vln. II

Vln. III

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

B $\flat$ Tpt. 4

Hp.

Gtr.

Vih.

G

G Bm7Em7 Am7 D7 Am7 D7 G

12

Puerta Cerrada

D.S. al Coda

47

Vox.

Vln. I

Vln. II

Vln. III

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

B $\flat$ Tpt. 4

Hp.

Gtr.

Vih.

no creas que voy a llo

Dm7 G7 C F dim7 Bm7 Em Am7 D7 G

This musical score is for a piece titled "Puerta Cerrada" (Closed Door), which includes a section marked "D.S. al Coda". The score is for a 12-measure segment, starting at measure 47. The key signature is one sharp (F#). The vocal line (Vox.) is in treble clef and has the lyrics "no creas que voy a llo". The instrumental parts include Violins I, II, and III; four B-flat Trumpets; Harp (Hp.); Guitar (Gtr.); and Vibraphone (Vih.). The guitar part includes a chord progression: Dm7, G7, C, F dim7, Bm7, Em, Am7, D7, and G. The vibraphone part features a rhythmic pattern of eighth notes with some notes marked with an 'x'.

D

Ø

Puerta Cerrada

13

Vox.

Vocal staff for 'Puerta Cerrada'. The melody starts with a quarter note D4, followed by a half note E4, and then a half note F#4. A slur covers the next two measures, which contain a half note G4 and a half note A4. The staff ends with a whole rest in the final measure.

puer

ta

Vln. I

Violin I staff. Measure 52 starts with a quarter rest. The first measure contains a quarter note D4 and a quarter note E4. The second measure contains a half note F#4. The third measure contains a half note G4. The fourth measure contains a half note A4. The staff ends with a quarter rest.

Vln. II

Violin II staff. Measure 52 starts with a quarter rest. The first measure contains a quarter note D4 and a quarter note E4. The second measure contains a half note F#4. The third measure contains a half note G4. The fourth measure contains a half note A4. The staff ends with a quarter rest.

Vln. III

Violin III staff. Measure 52 starts with a quarter rest. The first measure contains a quarter note D4 and a quarter note E4. The second measure contains a half note F#4. The third measure contains a half note G4. The fourth measure contains a half note A4. The staff ends with a quarter rest.

B $\flat$ Tpt. 1

B-flat Trumpet 1 staff. Measure 52 starts with a quarter rest. The first measure contains a quarter note D4 and a quarter note E4. The second measure contains a half note F#4. The third measure contains a half note G4. The fourth measure contains a half note A4. The staff ends with a quarter rest.

B $\flat$ Tpt. 2

B-flat Trumpet 2 staff. Measure 52 starts with a quarter rest. The first measure contains a quarter note D4 and a quarter note E4. The second measure contains a half note F#4. The third measure contains a half note G4. The fourth measure contains a half note A4. The staff ends with a quarter rest.

B $\flat$ Tpt. 3

B-flat Trumpet 3 staff. Measure 52 starts with a quarter rest. The first measure contains a quarter note D4 and a quarter note E4. The second measure contains a half note F#4. The third measure contains a half note G4. The fourth measure contains a half note A4. The staff ends with a quarter rest.

B $\flat$ Tpt. 4

B-flat Trumpet 4 staff. Measure 52 starts with a quarter rest. The first measure contains a quarter note D4 and a quarter note E4. The second measure contains a half note F#4. The third measure contains a half note G4. The fourth measure contains a half note A4. The staff ends with a quarter rest.

Hp.

Piano staff. Measure 52 starts with a quarter rest. The first measure contains a quarter note D4 and a quarter note E4. The second measure contains a half note F#4. The third measure contains a half note G4. The fourth measure contains a half note A4. The staff ends with a quarter rest.

Gtrr.

Guitar staff. Measure 52 starts with a quarter rest. The first measure contains a quarter note D4 and a quarter note E4. The second measure contains a half note F#4. The third measure contains a half note G4. The fourth measure contains a half note A4. The staff ends with a quarter rest.

Gmaj7

G

G

Vih.

Vibraphone staff. Measure 52 starts with a quarter rest. The first measure contains a quarter note D4 and a quarter note E4. The second measure contains a half note F#4. The third measure contains a half note G4. The fourth measure contains a half note A4. The staff ends with a quarter rest.

Puerta Cerrada

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Marcos Garcia

7

15

22

29

36

43

49

A

B

To Coda

C

D

D.S. al Coda

Puerta Cerrada

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Marcos Garcia

6

13

21

28

36

43

49

A

B

To Coda

C

D.S. al Coda

D

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Marcos Garcia

6

14

21

28

36

43

49

A

B

To Coda C

D.S. al Coda D

Leave Blank

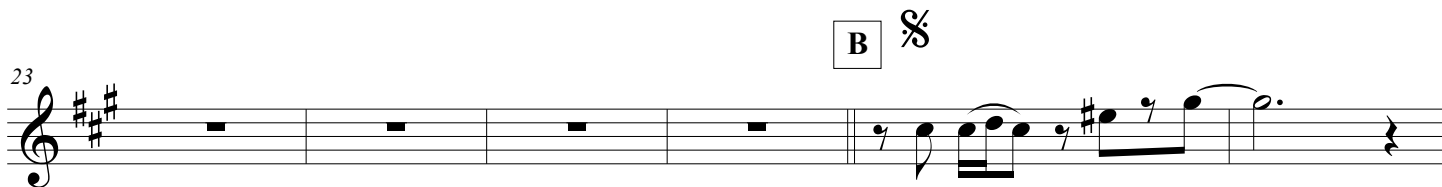
To facilitate page turns



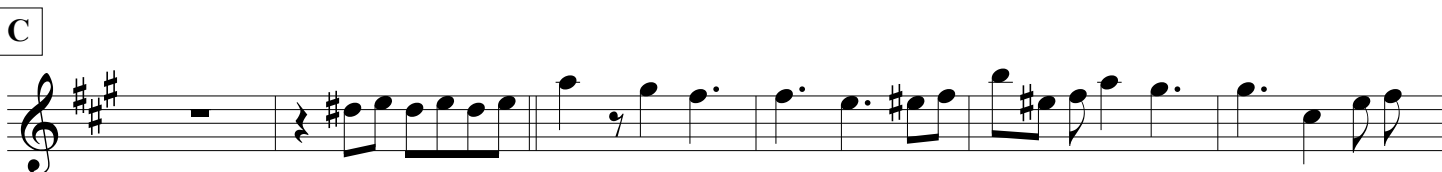
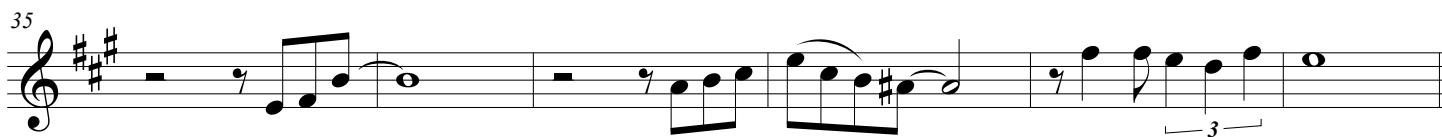
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To Coda



D.S. al Coda



Puerta Cerrada

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6

A

12

17

B

24

30

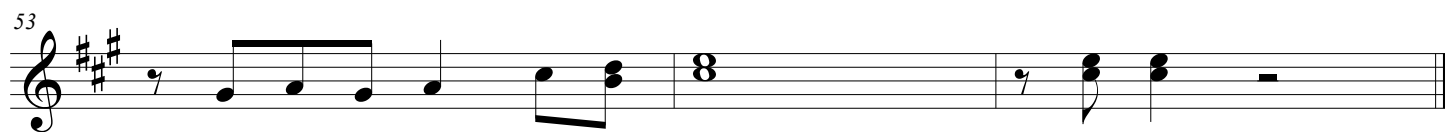
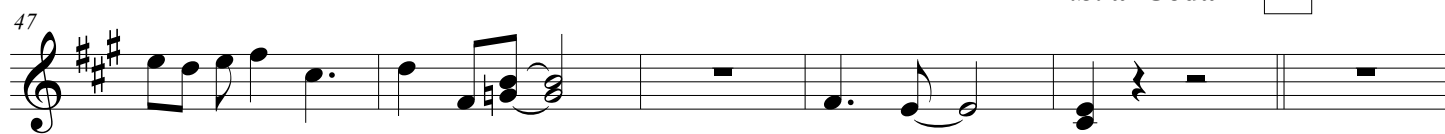
To Coda

C

36

42

D.S. al Coda

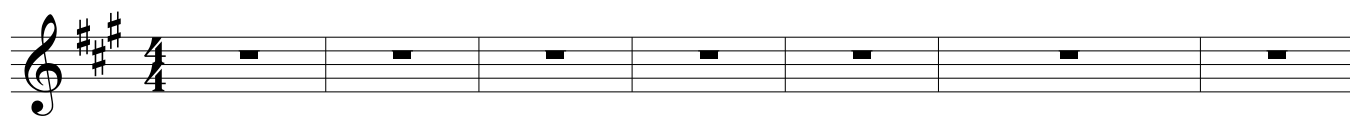


Trumpet in B $\flat$ 3

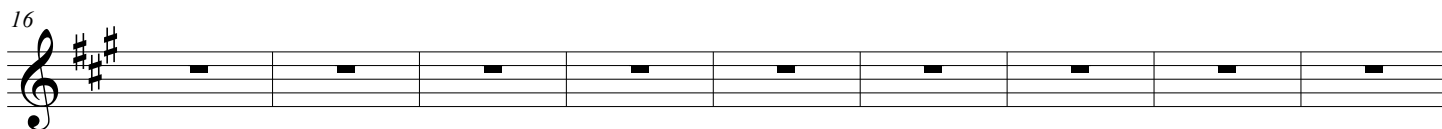
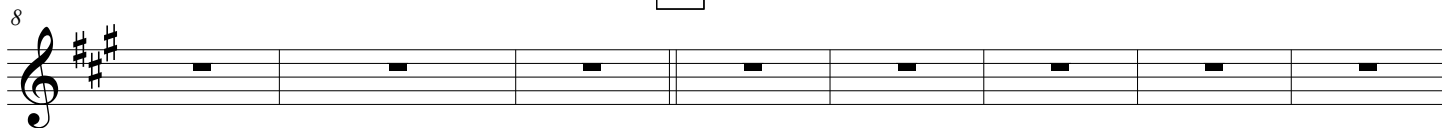
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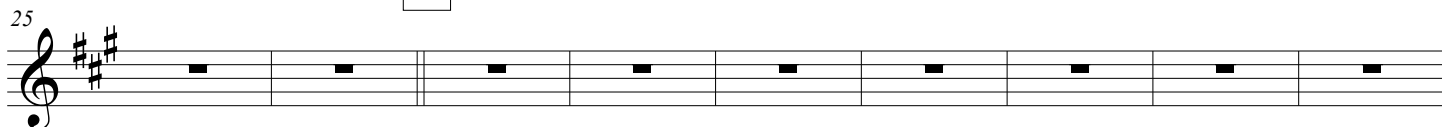
Marcos Garcia



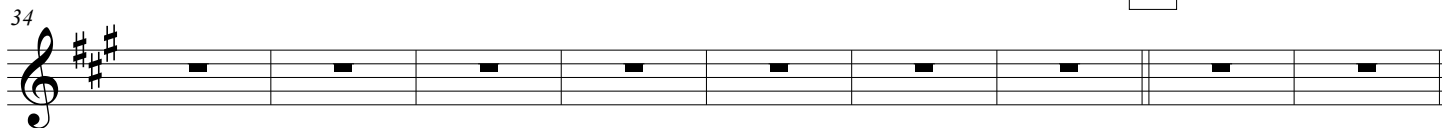
A



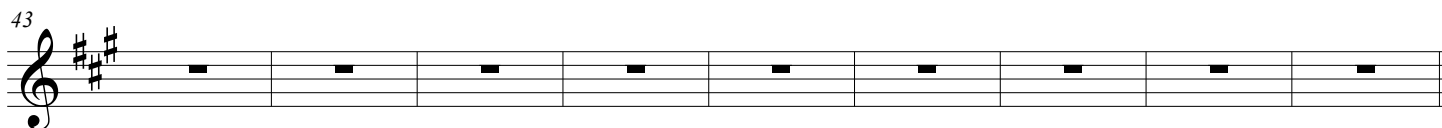
B $\S$



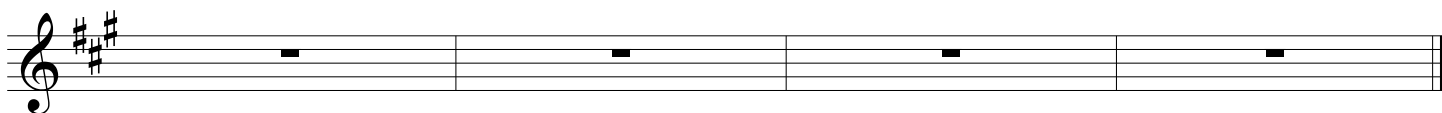
To Coda **C**



D.S. al Coda



D $\oplus$

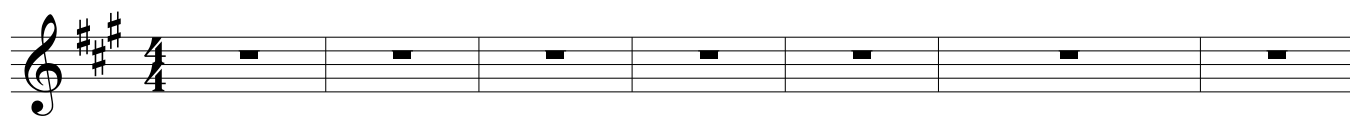


Trumpet in B $\flat$ 4

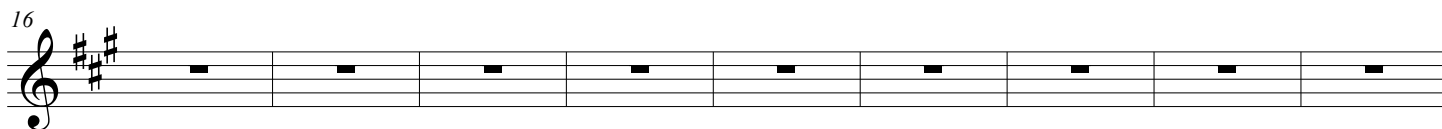
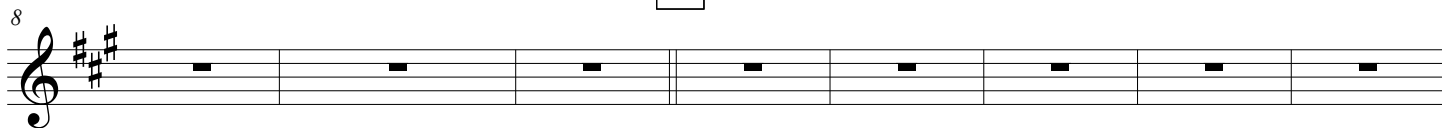
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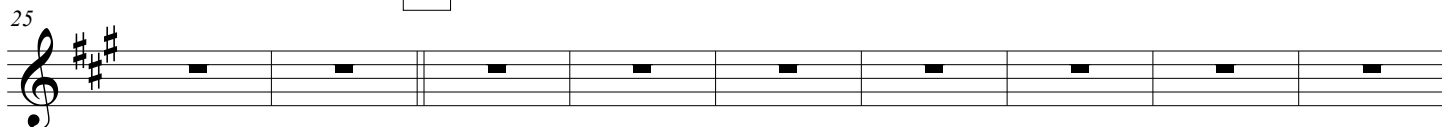
Marcos Garcia



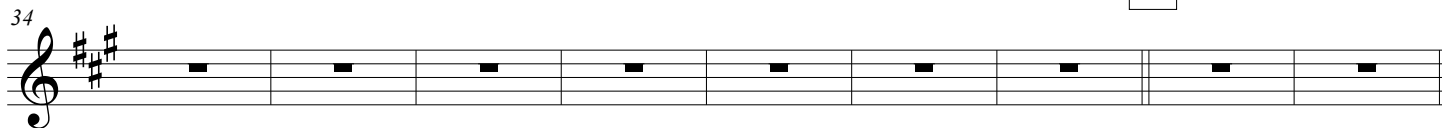
A



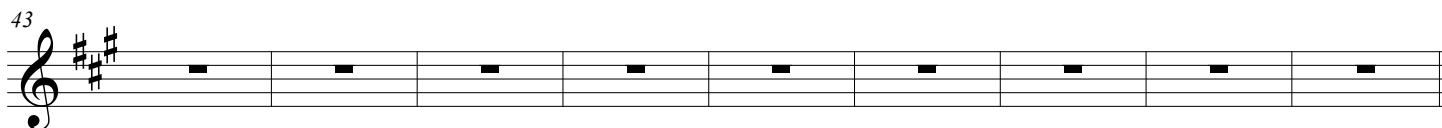
B $\S$



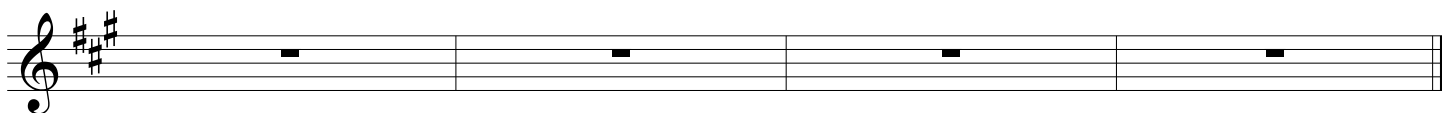
To Coda **C**



D.S. al Coda



D $\emptyset$

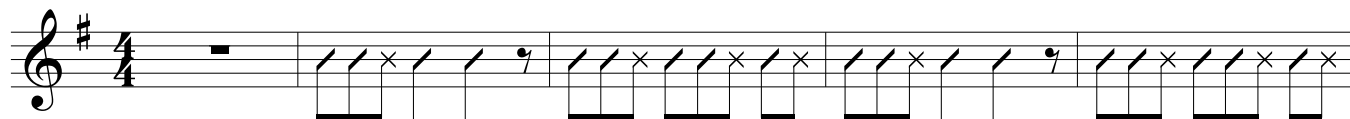


Puerta Cerrada

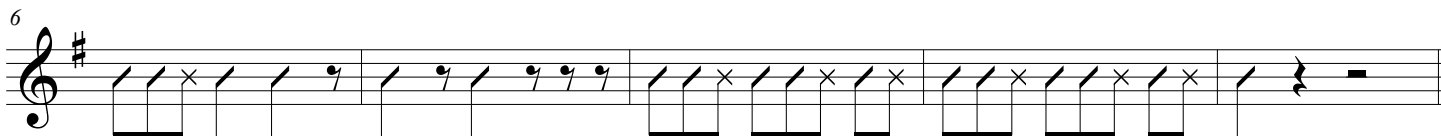
www.mariachiguru.com

Marcos Garcia

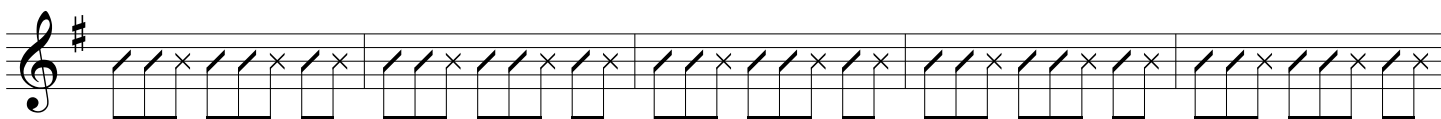
G Bm7Em7 Am7 D7 Am D7 Gmaj7



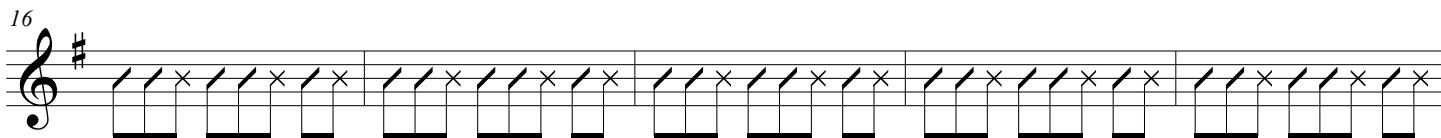
Dmin7 G7 C F dim7 Bm7 Emin7 Amin7 D7 G



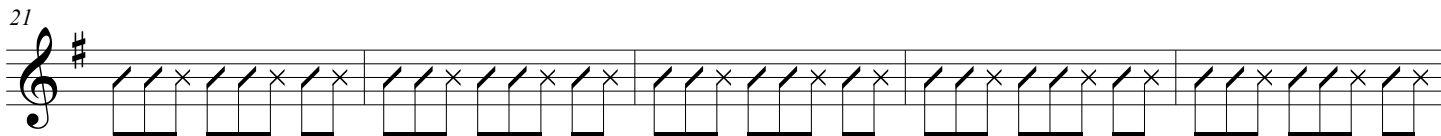
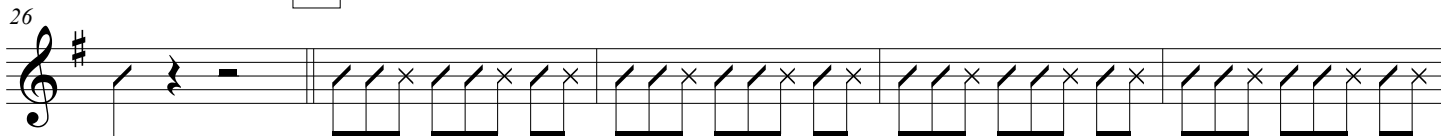
A Amin7 D7 Amin7 D7 G F E7 Amin7



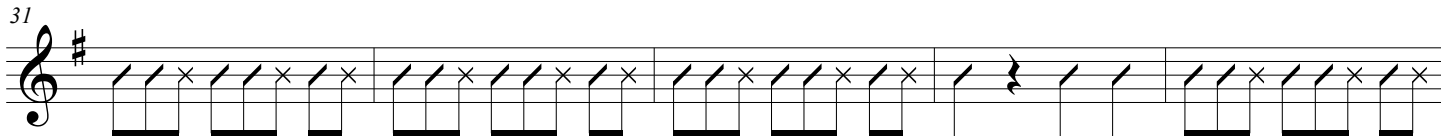
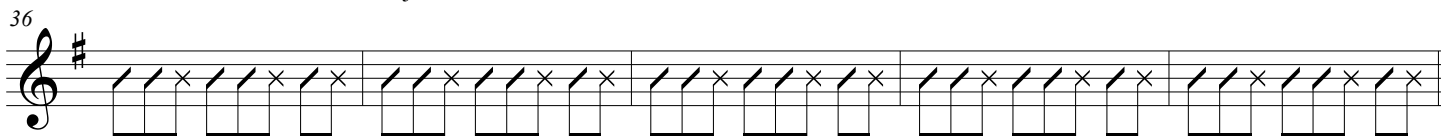
D7 G Amin7 D7 Amin7 D7



G F E7 Amin7 D7 G

G **B**7  Em

A7 D7 Bm7Em7 Am D7

Am D7 Gmaj7 E7 Am7 D7 **To Coda**

2

Puerta Cerrada

C

Gmaj7

G

G

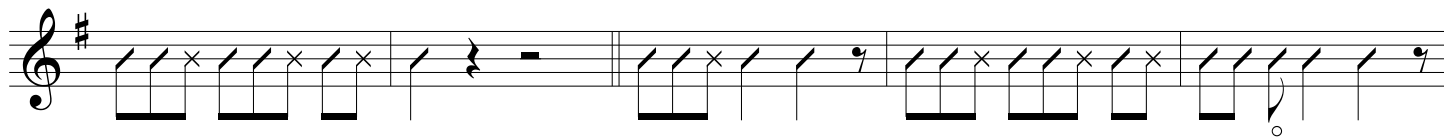
Bm7Em7

Am7

D7

Am7

D7



G

Dm7

G7

C

Fdim7

Bm7

Em

Am7

D7

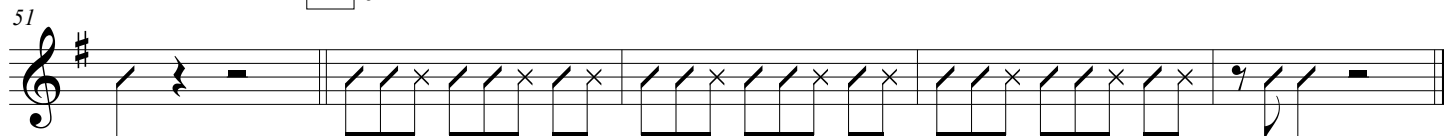


D.S. al Coda

Gmaj7

G

G



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7

A

13

19

B

25

31

To Coda

C

37

43

2

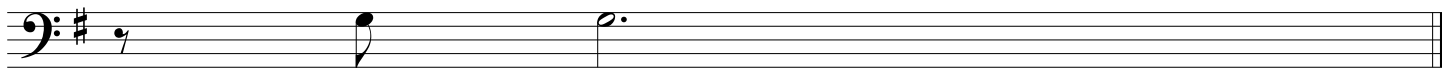
Puerta Cerrada
D.S. al Coda

D

49



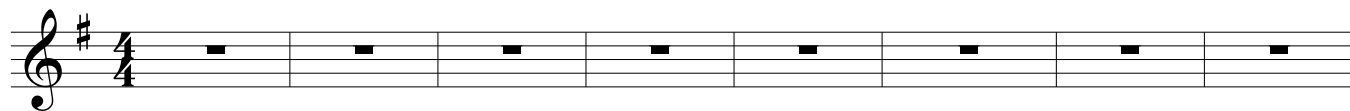
55



Puerta Cerrada

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Marcos Garcia

**A**

Te voy a(ha) cer u na pues ta___ Que no vuel ves a mi rar me___



por que ya ce rre la puer ta___ Por don de(u) na vez en tras te___ Si tu qui sis te ser



li bre___ Te pue des ir con cual quie ra___ No(ha) ce fal ta des pe dir se___

B

O ja la que nun ca vuel vas___ No creas que voy a llo rar Ni me(a) mar ga re la



vi da___ por que(a) pe sar de(es) ta(he) ri da___ o otro(a) mor he de(en) con trar

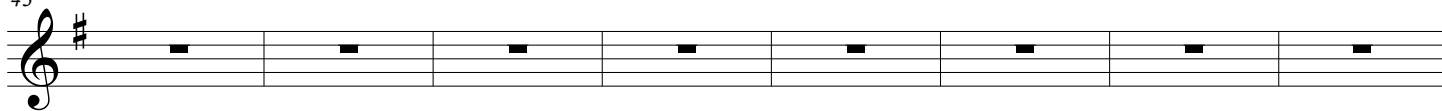


ya pue des ir te(ol) vi dan do___ Si(es) tas pen san do que vuel va___

To Coda**C**

pa ra mi tu ya(es) tas muer to___ Ya(es) ta ce rra da la puer ta_____

43

**D.S. al Coda****D**

51



no creas que voy a llo puer ta _____

LEAVE BLANK

Back of Porta Cerrada Vocal Part

PLANNING FOR SUCCESS

Title			
Composer			
Style			
Key Signature			
Time Signature	_____	How many beats per measure?	_____
	_____	What kind of note gets one beat?	_____
Scales/ Exercises to Practice	Violin		
	B^b Trumpet		
	Vihuela/ Guitar		
	Guitarrón		
Chords			
Mánicos (Strumming Patterns)	Be sure to include clef, key signature, and time signature.		
Vocabulary	List and define the new terms learned. Be sure to illustrate the corresponding markings where appropriate.		
Notes			



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[illegible]

TRISTES RECUERDOS

Violin 1

Violin 2

TPT 1

TPT 2

ARMONIA

BAJO

VOZ

1

V1

V2

T1

T2

A

B

V

EL TIEMPO PASA

This musical score is for the piece 'Tristes Recuerdos'. It is written in 2/4 time and features a key signature of two sharps (F# and C#). The score includes parts for Violin 1, Violin 2, Trumpet 1, Trumpet 2, Armonia (Harp), Bajo (Bass), and Voz (Vocal). The vocal part begins with a first ending bracket over the first four measures. The instrumental parts for Violin 1, Violin 2, and Trumpet 1/2 are active throughout the first system. The Armonia part provides harmonic support with chords and arpeggios. The Bajo part provides a steady bass line. The Voz part enters in the second system, singing the lyrics 'EL TIEMPO PASA'.

12

V1

V2

T1

T2

A

B

V

Y NO TE PUE DO, OL VI DAR

13

V1

V2

T1

T2

A

B

V

TE TRAI GO, EN MI PEN SA MIEN TO CON STAN TE MI, A MOR

24

V1

V2

T1

T2

A

B

V

G7 G7 G7 G7 C C

Y, AUN QUE TRA TO OL VI DAR TE CA

30

V1

V2

T1

T2

A

B

V

G7 G7 C C C C

DA DIA TE, EX TRA NO MAS MIS NO CHES SIN

36

V1

V2

T1

T2

A

B

V

36

T1

A

GRAN

DAN

MI

SO

LE

DAO

36

42

V1

V2

T1

T2

A

B

V

42

A

VE

CES

HE,E

STA

DO,A

PUN

TO

DE

12

TE,A

BUS

42

48

V1

V2

T1

T2

A

B

V

48

car

DI ME QUE CO SA ME,HI

54

V1

V2

T1

T2

A

B

V

54

cis

TE

QUE

NO

TE PUE

DO,OL

VI

DAR

72

V1

V2

T1

T2

A

B

V

SI VIE RAS

78

V1

V2

T1

T2

A

B

V

VO CO MO TE RE QUER DO SE RA POR QUE, AUN TE QUIE RO ES

3

84

V1

V2

T1

T2

A

B

V

PE RO QUE TU

SI, ES CU CHAS ES TA CAN

90

V1

V2

T1

T2

A

B

V

CION

DON DE QUIE RA QUE TE, EN CUEN TES ES

V1

 V2

 T1

 T2

 A

 B

 V

V1

 V2

 T1

 T2

 A

 B

 V

102 CU CHAR LA TE.A CHER DES DE MI CO MO ME.A CHER DO DE TI

108

V1

V2

T1

T2

A

B

V

108

114

V1

V2

T1

T2

A

B

V

AL 2 y CODA

AL 2 y CODA

AL 2 y CODA

AL 2 y CODA

AL 2 y CODA

AL 2 y CODA

AL 2 y CODA

114

120

V1

V

V2

T1

T2

A

G7

C

G7

C

B

V

120

11

-

The musical score is written for a 7-piece ensemble. The parts are labeled V1, V2, T1, T2, A, B, and V. The time signature is 12/8. The key signature has one sharp (F#). The score consists of 4 measures. V1 and V2 start with a 'V' dynamic. T1 and T2 start with a '120' tempo marking. A, B, and V start with a '120' tempo marking. The A part has dynamics C, G7, C, G7, C. The V part has a '11' dynamic. The score ends with a double bar line.

TRISTES RECUERDOS

Violin 1

The musical score for Violin 1 is written in 2/4 time. It consists of ten staves of music. The key signature has one sharp (F#). The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. There are several fingerings indicated by numbers 1, 2, 3, and 5. There are also several slurs and accents. The score is divided into measures by bar lines. The first staff starts with a treble clef and a key signature of one sharp. The second staff has a measure rest for 6 measures. The third staff has a measure rest for 13 measures. The fourth staff has a measure rest for 22 measures. The fifth staff has a measure rest for 32 measures. The sixth staff has a measure rest for 38 measures. The seventh staff has a measure rest for 45 measures. The eighth staff has a measure rest for 53 measures. The ninth staff has a measure rest for 82 measures. The tenth staff has a measure rest for 88 measures.

1

2

3

5

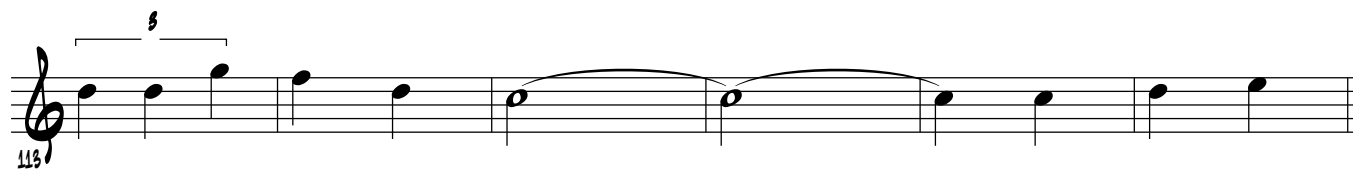
2

20

3

2

3



TRISTES RECUERDOS

Violin 2

This musical score is for Violin 2, written in 2/4 time. It consists of ten staves of music. The notation includes various rhythmic values such as eighth, quarter, and half notes, as well as rests. Fingerings are indicated by numbers 1 through 5 above the notes. Dynamic markings include accents (v) and slurs. Rehearsal marks are placed at the beginning of several staves, with measure numbers 6, 13, 22, 32, 38, 45, 53, 82, and 88 written below the staff lines. The score concludes with a final measure on the tenth staff.

AL CODA

The musical notation shows a treble clef followed by a whole rest. This is followed by a double bar line and a second measure containing a whole note with a fermata above it, labeled with a large number '2'. After another double bar line, there are six eighth notes: G4, F#4, E4, D4, C4, and B3.

AL 2 y CODA

119

TRISTES RECUERDOS

Trumpet 11

The musical score for Trumpet 11 is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The piece consists of ten staves of music. The first staff begins with a measure rest, followed by a series of eighth and quarter notes. The second staff features a half note, a quarter note, and a half note, with a fermata over the half note. The third staff starts with a quarter note, followed by a half note, a quarter note, and a half note. The fourth staff begins with a quarter note, followed by a half note, a quarter note, and a half note. The fifth staff starts with a quarter note, followed by a half note, a quarter note, and a half note. The sixth staff begins with a quarter note, followed by a half note, a quarter note, and a half note. The seventh staff starts with a quarter note, followed by a half note, a quarter note, and a half note. The eighth staff begins with a quarter note, followed by a half note, a quarter note, and a half note. The ninth staff starts with a quarter note, followed by a half note, a quarter note, and a half note. The tenth staff begins with a quarter note, followed by a half note, a quarter note, and a half note. The score includes various musical notations such as rests, notes, and accidentals.

5

12

19

27

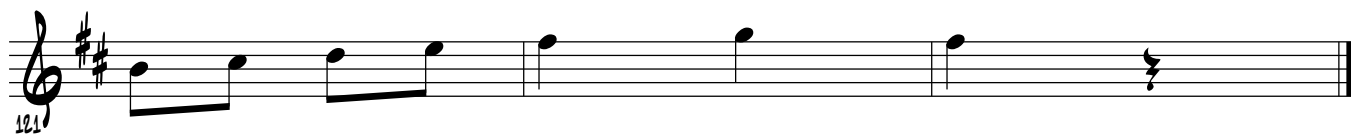
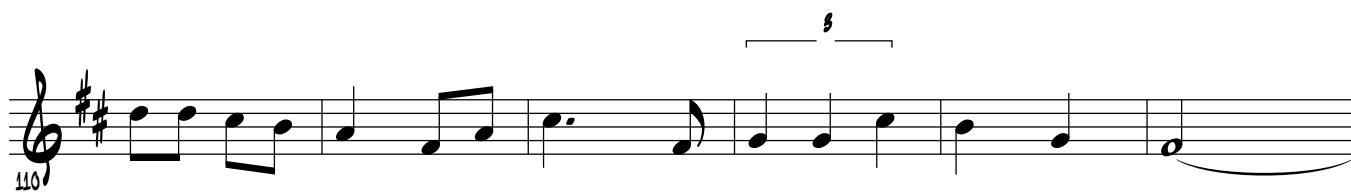
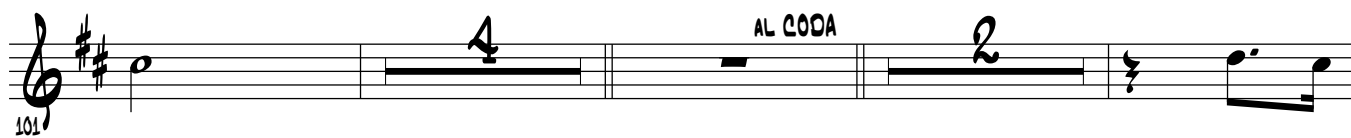
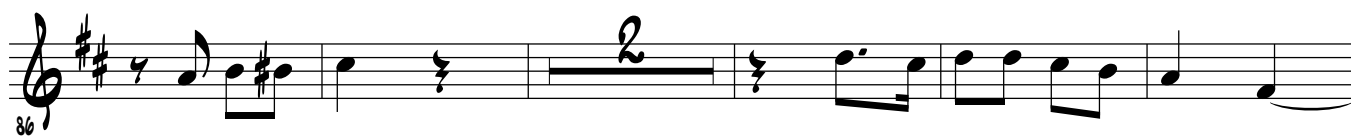
37

44

52

62

68



TRISTES RECUERDOS

Tript 2

The musical score is written for a single melodic line in treble clef, key of D major (two sharps), and 2/4 time. It consists of ten staves of music. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and articulation marks. Fingerings are indicated by numbers 1-5 above the notes. Ornaments (sharps) are placed above specific notes on staves 2, 3, 6, and 7. Rehearsal marks (double bar lines) are present at the end of staves 2, 4, 6, and 8. The piece concludes with a double bar line at the end of the tenth staff.

5

12

19

27

37

44

52

62

68

74

101

4

AL CODA

2

104

[illegible]

TRISTES RECUERDOS

Arm.

The musical score is written for guitar and consists of ten staves. The first staff is marked 'Arm.' and begins with a treble clef and a 2/4 time signature. The music is composed of eighth notes and rests, with guitar chords indicated above the staff. The chords are: C (first staff, measures 3-4), C (second staff, measures 3-4), G7 (third staff, measures 3-4), G7 (fourth staff, measures 3-4), C (fifth staff, measures 3-4), and C (sixth staff, measures 3-4). The measure numbers 6, 12, 18, 24, 30, 36, 42, 48, and 54 are placed at the beginning of their respective staves. The score ends with a double bar line at the end of the tenth staff.

60 C C7 F F F F

66 G7 C C G7 G7 C

72 C C C7 F F F

78 F G7 C C G7 G7

84 C C G7 G7

90 C C C C C C

96 C G7 G7 G7 G7 G7

102 G7 C C G7 G7 AL CODA C

108 C C C C G7

114 G7 C C C C7 AL 2 y CODA

120 C G7 C G7 C

TRISTES RECUERDOS

Gtrm.

6

12

18

24

30

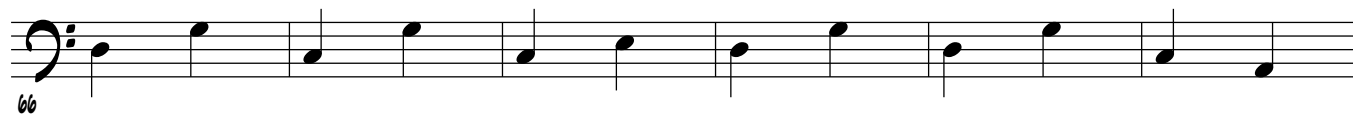
36

42

48

54

Detailed description: This is a musical score for guitar, written in bass clef with a 2/4 time signature. The title 'TRISTES RECUERDOS' is centered at the top. The score consists of ten staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#), indicating a key change or a specific guitar tuning. The music is written in a simple, melodic style, primarily using quarter and eighth notes. Measure numbers 6, 12, 18, 24, 30, 36, 42, 48, and 54 are placed at the beginning of their respective staves. The piece concludes with a double bar line at the end of the tenth staff.



TRISTES RECUERDOS

Voz

EL TIEM PO PA SA

12 Y NO TE PUE DO, OL VI DAR

18 TE TRAI GO, EN MI PEN SA MIEN TO CON STAN TE MI, A MOR

24 Y, AUN QUE TRA TO OL VI DAR TE CA

30 DA DIA TE, EX TRA NO MAS MIS NO CHES SIN

36 TI A GRAN DAN MI SO LE DAO

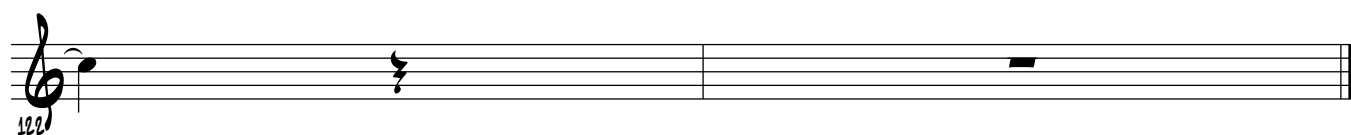
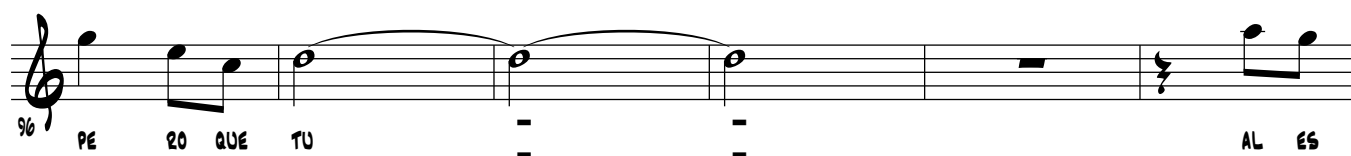
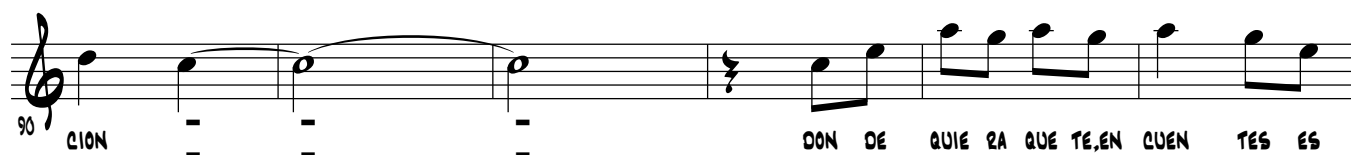
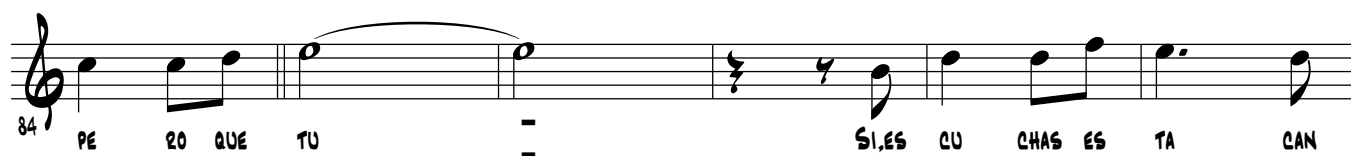
42 A VE CES HE, E STA DO, A PUN TO DE IR TE, A BUS

48 CAR OI ME QUE CO SA ME, HI

54 CIS TE QUE NO TE PUE DO, OL VI DAR

60 SI VIE RAS YO

Detailed description: This is a musical score for a song titled 'Tristes Recuerdos'. It is written for a single voice part (Voz) in 2/4 time. The score consists of ten staves of music, each with a corresponding line of Spanish lyrics. The lyrics are: 'EL TIEM PO PA SA', 'Y NO TE PUE DO, OL VI DAR', 'TE TRAI GO, EN MI PEN SA MIEN TO CON STAN TE MI, A MOR', 'Y, AUN QUE TRA TO OL VI DAR TE CA', 'DA DIA TE, EX TRA NO MAS MIS NO CHES SIN', 'TI A GRAN DAN MI SO LE DAO', 'A VE CES HE, E STA DO, A PUN TO DE IR TE, A BUS', 'CAR OI ME QUE CO SA ME, HI', 'CIS TE QUE NO TE PUE DO, OL VI DAR', and 'SI VIE RAS YO'. The music features various note values including quarter, eighth, and half notes, as well as rests. There are also some musical symbols like a fermata and a repeat sign. The lyrics are written in a stylized, spaced-out font.



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Back of Titles Recuerdos Vozes Part

PLANNING FOR SUCCESS

Title	
Composer	
Style	
Key Signature	
Time Signature	_____ How many beats per measure? _____ _____ What kind of note gets one beat? _____
Scales/ Exercises to Practice	Violin B♭ Trumpet Vihuela/ Guitar Guitarrón
Chords	
Mánicos (Strumming Patterns)	Be sure to include clef, key signature, and time signature. _____ _____ _____ _____
Vocabulary	List and define the new terms learned. Be sure to illustrate the corresponding markings where appropriate.
Notes	



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Trompetas del Diablo

Miguel Martinez

Violin I

Violin II

Violin III

Trumpets I & II

Armonia

Bajo

5

A

Vlns.

Vlns.

Vlns.

Trmpts.

5

A

Arm.

5

A

Bajo

G G D D A7 A7 D A7 D

D D D D D D A7 A7 A7 A7

The musical score for "Coda" by The Roots is presented in a multi-staff format. The score is divided into two systems, each containing staves for Violins (Vlns.), Trumpets (Trmpts.), Arms (Arm.), and Bajo.

System 1 (Measures 10-14):

- Vlns.:** Three staves of violins, each playing a melodic line with eighth notes and slurs.
- Trmpts.:** Trumpets playing a rhythmic pattern of eighth notes and chords.
- Arm.:** Arms playing a rhythmic pattern of eighth notes and chords, with chord symbols A7, A7, A7, A7, D, D, D, D, D, D.
- Bajo:** Bajo playing a bass line with eighth notes and slurs.

System 2 (Measures 15-19):

- Vlns.:** Three staves of violins, each playing a melodic line with eighth notes and slurs, ending with a "To Coda" instruction.
- Trmpts.:** Trumpets playing a rhythmic pattern of eighth notes and chords, ending with a "To Coda" instruction.
- Arm.:** Arms playing a rhythmic pattern of eighth notes and chords, with chord symbols B7, B7, Em, Em, G, G, D, To Coda, A7, A7.
- Bajo:** Bajo playing a bass line with eighth notes and slurs, ending with a "To Coda" instruction.

30

Vlns.

Vlns.

Vlns.

Trmpts.

Arm.

Bajo

36

Vlns.

Vlns.

Vlns.

Trmpts.

Arm.

Bajo

30

G G D7 D7 G G D7 D7 G G A7 A7

36

D7 G G G G D7 D7 G G D7 D7 G G

30

36

30

36

51 *D.S. al Fine* $\oplus$ *Fine*

Vlns.

51 *D.S. al Fine* $\oplus$ *Fine*

Vlns.

51 *D.S. al Fine* $\oplus$ *Fine*

Vlns.

51 *D.S. al Fine* $\oplus$ *Fine*

Trmpts.

51 *D.S. al Fine* $\oplus$ *Fine*

Arm.

51 *D.S. al Fine* $\oplus$ *Fine*

Bajo

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To facilitate page turns

Trompetas del Diablo



Trompetas del Diablo

Miguel Martinez

Violin 1

5 A

11

17 Tocoda B

22

26 C

30

35

45 D 7 *D.S. al Fine*              

Trompetas del Diablo

Miguel Martinez

Violin 2

5

A

11

17

To Coda

B

22

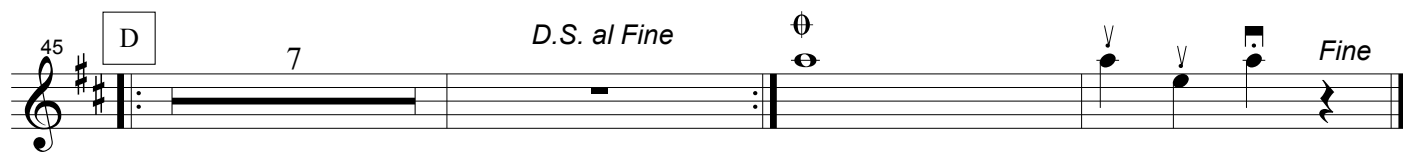
26

C

30

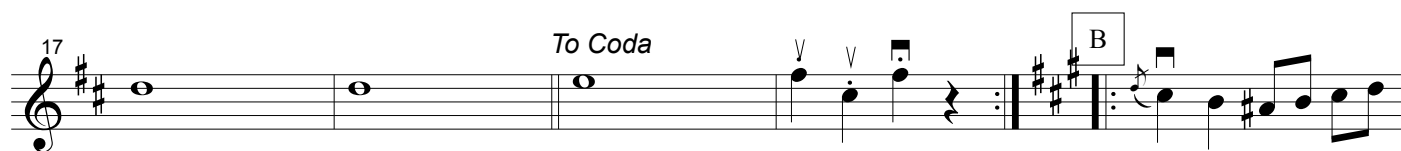
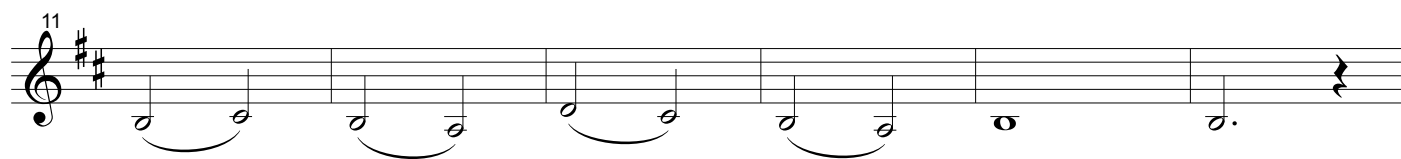
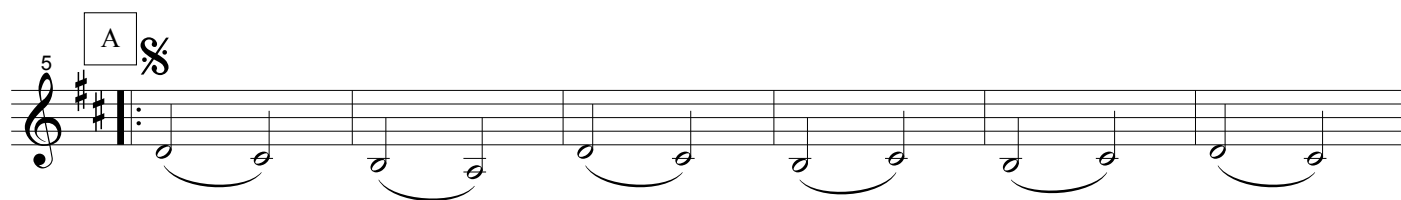
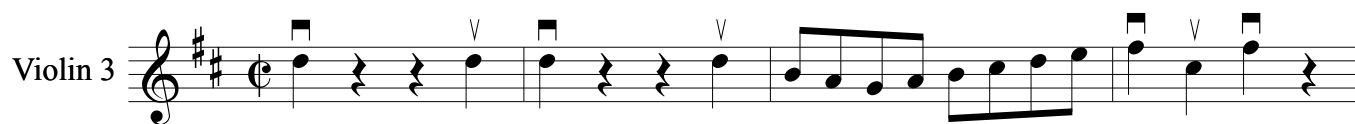
35

2

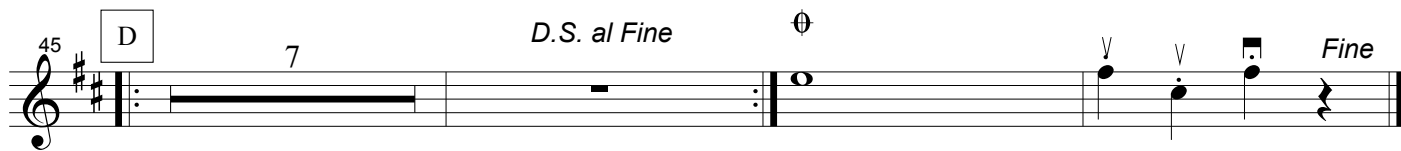


Trompetas del Diablo

Miguel Martinez

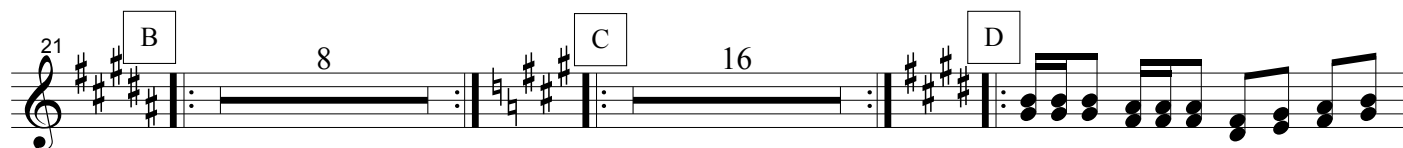


2



Trompetas del Diablo

Miguel Martinez



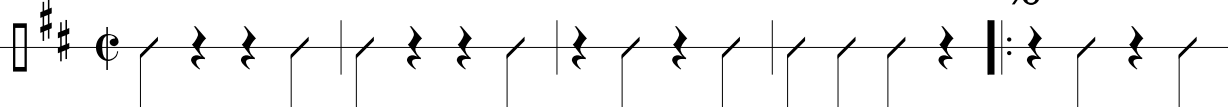
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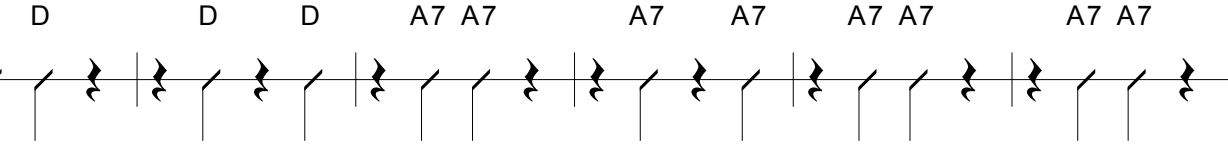
53
A

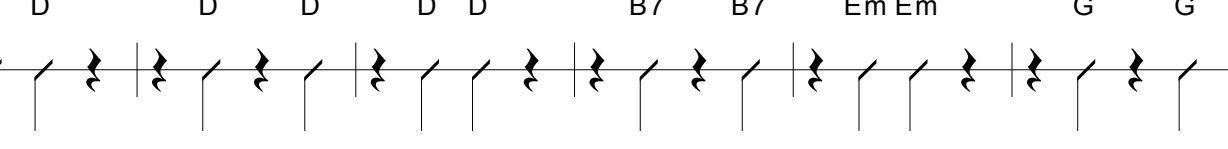
Fine

Trompetas del Diablo

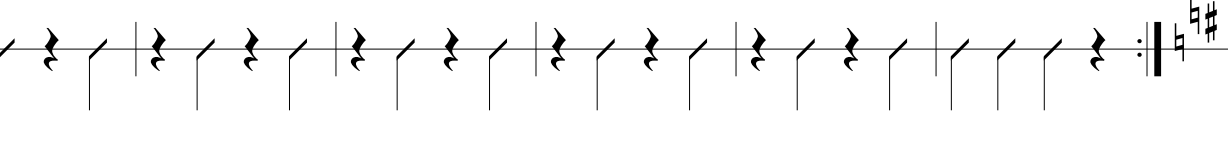
Miguel Martinez

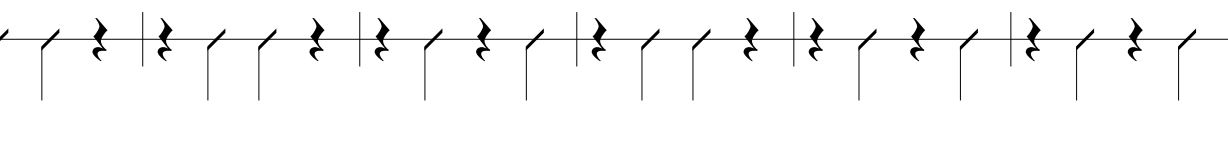
Arm. 

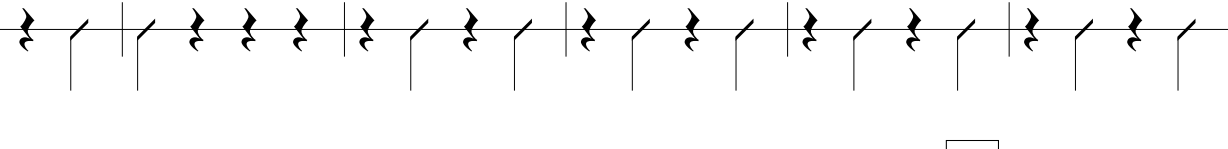
6 

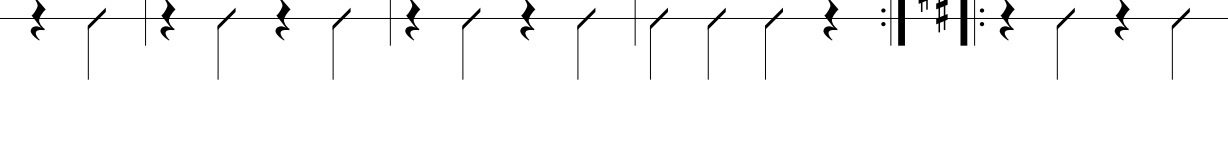
12 

18 

23 

29 

35 

41 

2

46

D D A7 A7 D D A7 A7 D D A7 A7

52

D A7 S. al Fine

$\oplus$ A7 A7 D A7 D Fine

Trompetas del Diablo

Miguel Martinez

Gtrm.

6

12

18

To Coda

23

29

35

41

A

B

C

D

2

46



52

D.S. al Fine

⌀

Fine



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Back of Trompetas del Diablos - Guitarron Part

PLANNING FOR SUCCESS

Title	
Composer	
Style	
Key Signature	
Time Signature	_____ How many beats per measure? _____ _____ What kind of note gets one beat? _____
Scales/ Exercises to Practice	Violin B♭ Trumpet Vihuela/ Guitar Guitarrón
Chords	
Mánicos (Strumming Patterns)	Be sure to include clef, key signature, and time signature. _____ _____ _____ _____
Vocabulary	List and define the new terms learned. Be sure to illustrate the corresponding markings where appropriate.
Notes	



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Como Han Pasado Los Años

PERU 10/15/2014

Roberto Levi

Arreglo-Jose Hernandez

♩ = 84

Voice

Trumpet 1

Trumpet 2

Violin 1

Violin 2

Violin 3

♩ = 84

Vih./Gtr.

Guitarrón

Fm⁷ Bb⁷ Gm⁷ C⁷ Fmaj⁷

5

A

Voice

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

pizz.

pizz.

pizz.

Dm⁷ G⁷ G⁷ Eb⁷ **A** Dm⁷ G⁷

Vih./Gtr.

Guitn.

10

Voice

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Vih./Gtr.

Guitn.

arco

arco

arco

Cmaj7 Am7 Dm7 G7 C

15

Voice

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Vih./Gtr.

Guitn.

Cmaj7 Eb7 Dm7 G7 Cmaj7 Am7

20

§

B

Voice

Tpt. 1

Tpt. 2

Vln. 1 arco

Vln. 2 arco

Vln. 3 arco

pizz.

pizz.

pizz.

Vih./Gtr. Dm⁷ G⁷ C C **B** Gm⁷ C⁷

Guitn.

25

Voice

Tpt. 1

Tpt. 2

Vln. 1 arco

Vln. 2 arco

Vln. 3 arco

Vih./Gtr. Gm⁷ C⁷ F Am⁷ D⁷

Guitn.

29

Voice

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Vih./Gtr.

Guitrn.

Am⁷ D⁷ G⁷ G⁷ Eb⁷ Dm⁷

33

Voice

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Vih./Gtr.

Guitrn.

G⁷ C Bb A⁷ Dm Dm⁷/C Bb⁷

38

Voice

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Vih./Gtr.

Guitn.

C^{maj7} $E m^7$ $A m^7$ $D m^7$ G^7 C

43

Voice

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Vih./Gtr.

Guitn.

C $F m^7$ $B b^7$ $G m^7$ C^7 F^{maj7}

53

Voice

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Vih./Gtr.

Guitn.

Fm⁷ Bb⁷ C C

pizz.

pizz.

pizz.

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Como Han Pasado Los Años



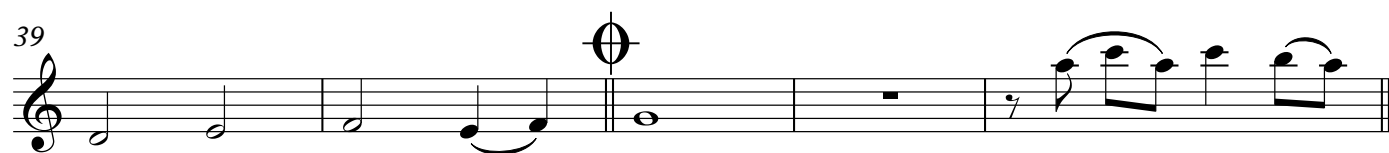
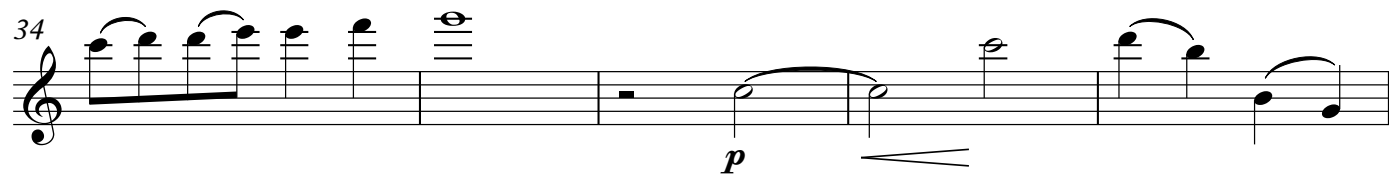
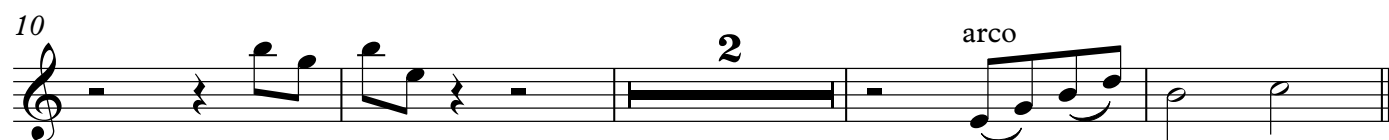
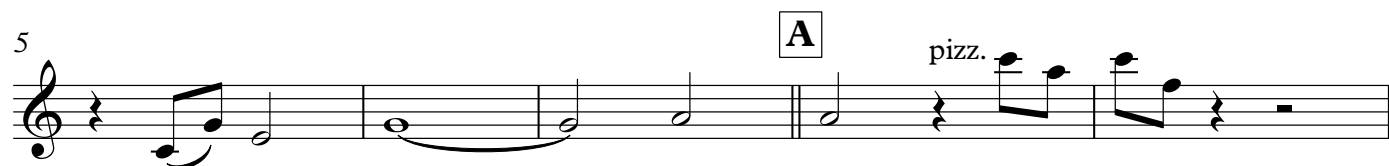
Violin 1

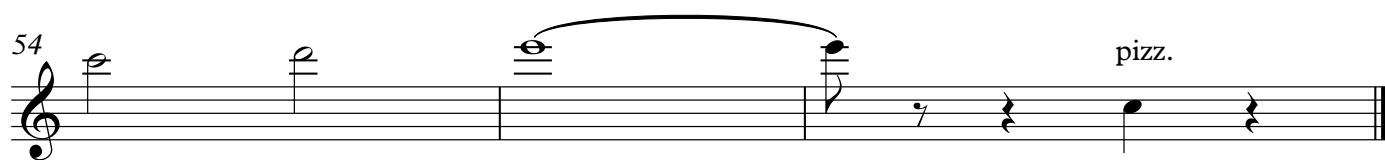
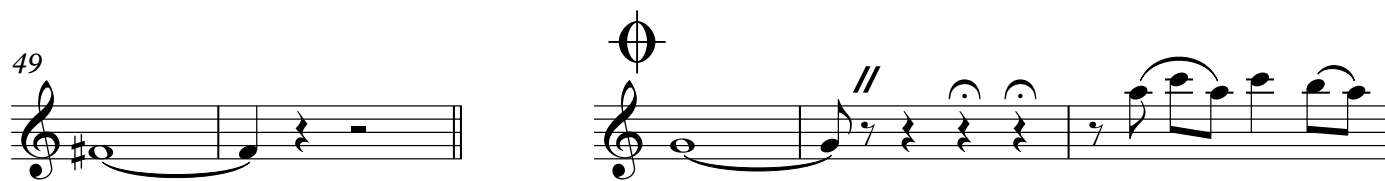
Como Han Pasado Los Años

PERU 10/15/2014

Roberto Levi

Arreglo-Jose Hernandez





Como Han Pasado Los Años

Roberto Levi

Arreglo-Jose Hernandez

♩ = 84

5



A pizz.

[illegible]

16

Musical notation for measures 16-21. Measure 16: Treble clef, quarter note G4, quarter rest. Measure 17: Treble clef, whole note G4, marked with a '3' above it. Measure 18: Treble clef, quarter rest, quarter note G4, quarter note A4, quarter note B4, marked with 'arco' above. Measure 19: Treble clef, quarter note G4, quarter note A4, quarter note B4, marked with 'arco' above. Measure 20: Treble clef, whole note G4. Measure 21: Treble clef, quarter note G4, quarter rest, quarter note G4, quarter rest.

24 **B** pizz. arco

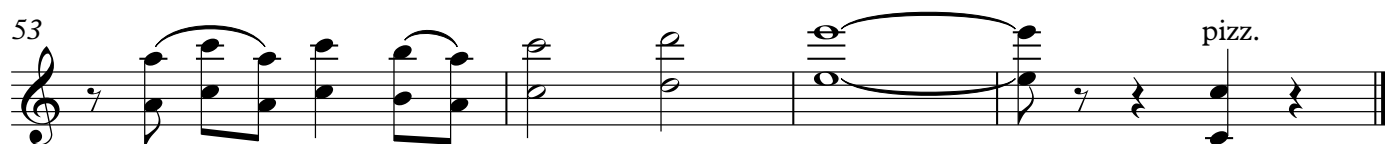
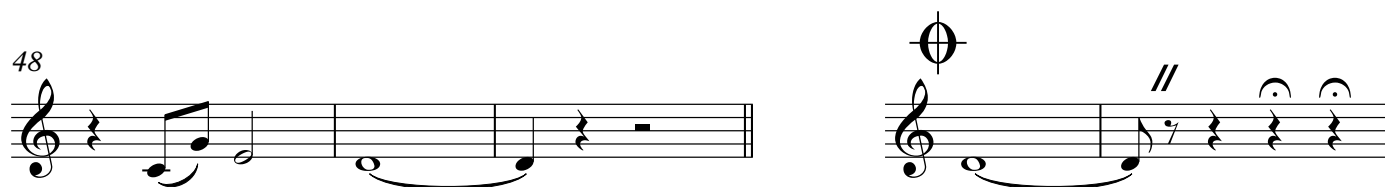
29

7

39



V.S.



Como Han Pasado Los Años

Arreglo-Jose Hernandez

5 

10

2

arco

The musical score for '10' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The first measure contains a whole rest. The second measure contains a quarter rest followed by an eighth note G4 and a quarter note A4. The third measure contains an eighth note B4 and a quarter note C5, followed by a quarter rest. The fourth measure contains a whole rest. The fifth measure is a double bar line. The sixth measure is a whole rest. The seventh measure is marked 'arco' and contains a half note G4, a half note A4, and a half note B4. The eighth measure contains a half note C5 and a half note D5. The ninth measure contains a half note E5 and a half note F#5. The piece ends with a double bar line.

16

3

arco

Musical notation for measures 16-19. Measure 16: Treble clef, key signature of one flat (B-flat), quarter note G4, quarter rest. Measure 17: Triplet of eighth notes (F4, E4, D4), quarter rest. Measure 18: Quarter note D4, quarter note C4, quarter note B3, quarter note A3, half note G3. Measure 19: Quarter note F3, quarter note E3, quarter note D3, quarter rest, quarter rest.

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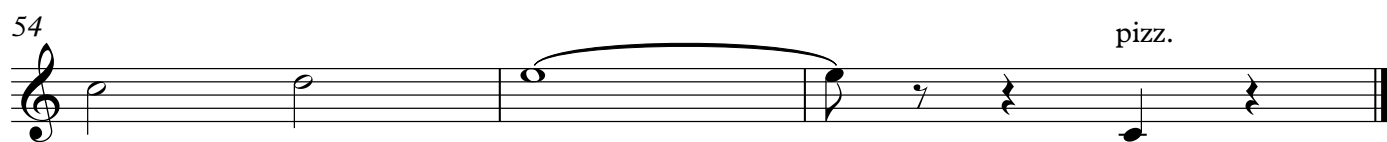
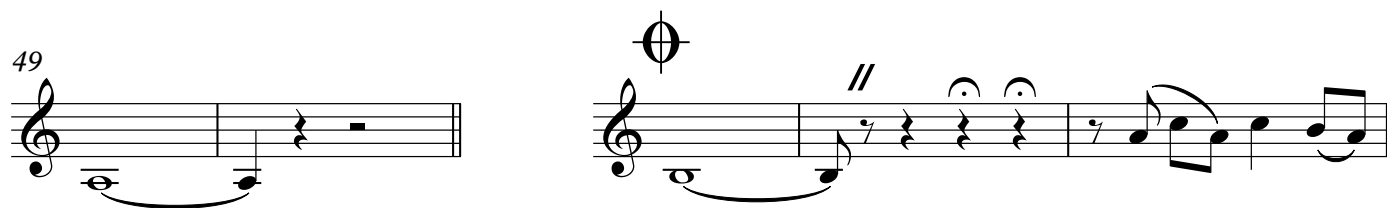
29

Measure 29: The melody continues with a treble clef and a key signature of one flat. It features a complex melodic line with slurs and a fermata. The notation includes a 7th note and a double bar line.

34

[illegible]

V.S.



Trumpet 1

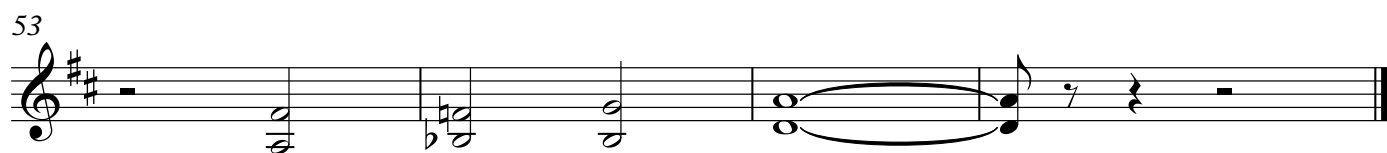
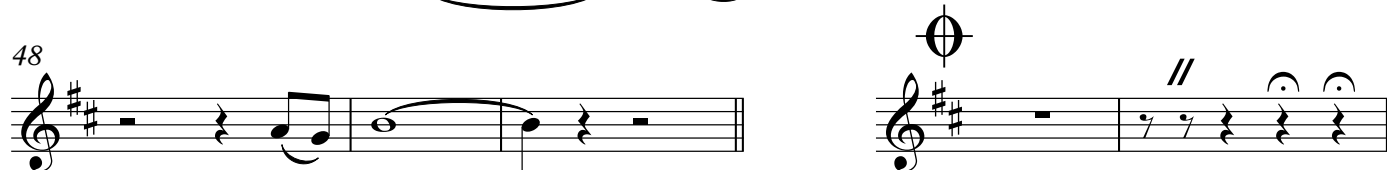
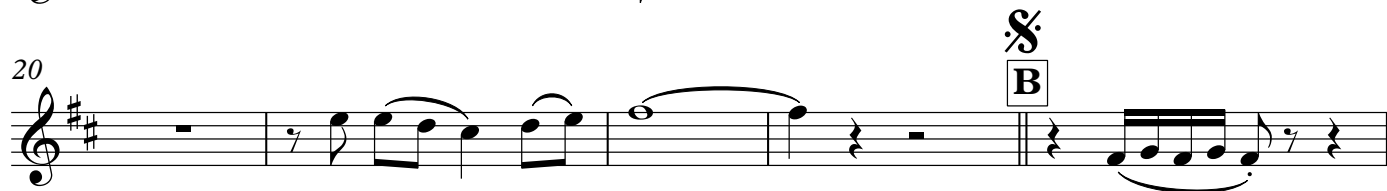
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Roberto Levi

PERU 10/15/2014

Arreglo-Jose Hernandez

♩ = 84



Trumpet 2 Como Han Pasado Los Años

Roberto Levi PERU 10/15/2014

Arreglo-Jose Hernandez

$\text{♩} = 84$

6

10

20

25

29

38

44

48

53

A

B

p *ff*

Vih./Gtr.

Como Han Pasado Los Años

PERU 10/15/2014

Roberto Levi

Arreglo-Jose Hernandez

♩ = 84

Fm⁷ Bb⁷ Gm⁷ C⁷ Fmaj⁷

5 Dm⁷ G⁷ G⁷ Eb⁷ **A** Dm⁷ G⁷

10 Cmaj⁷ Am⁷ Dm⁷ G⁷ C

15 Cmaj⁷ Eb⁷ Dm⁷ G⁷ Cmaj⁷ Am⁷

20 Dm⁷ G⁷ C C **B** Gm⁷ C⁷

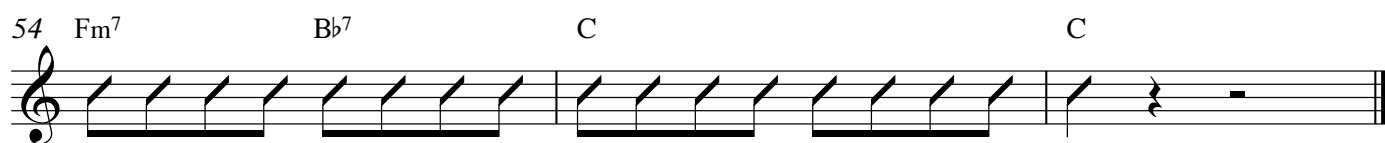
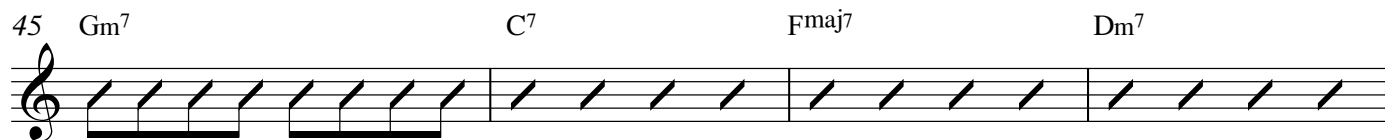
25 Gm⁷ C⁷ F Am⁷ D⁷ Am⁷ D⁷

30 G⁷ G⁷ Eb⁷ Dm⁷ G⁷ C Bb

35 A⁷ Dm Dm⁷/C Bb⁷ Cmaj⁷ Em⁷ Am⁷

40 Dm⁷ G⁷ C C Fm⁷ Bb⁷

V.S.



Guitarrón

Como Han Pasado Los Años

PERU 10/15/2014

Roberto Levi

Arreglo-Jose Hernandez

♩ = 84



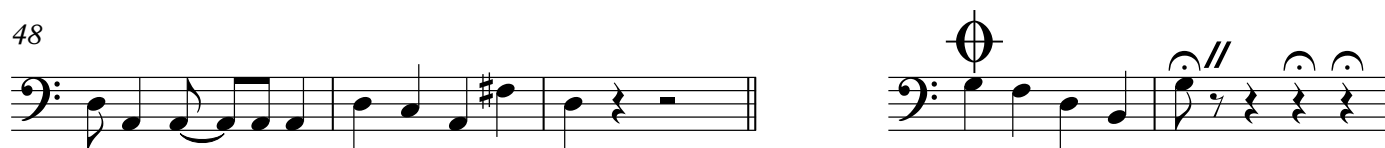
38



43



48



53



Voice

Como Han Pasado Los Años

PERU 10/15/2014

Roberto Levi

Arreglo-Jose Hernandez

♩ = 84

A

6

10

15

20

B

25

30

35

40

48

3

4

This musical score is written for voice in 4/4 time, with a tempo of 84 beats per minute. It consists of nine staves of music. The first staff begins with a key signature of one flat (Bb) and a common time signature of 4/4. The score includes various musical notations such as rests, eighth notes, quarter notes, and half notes. There are two section markers, 'A' and 'B', enclosed in boxes. Section 'A' is located at the beginning of the first staff, and section 'B' is located at the beginning of the fourth staff. The score also includes several measures of music that are notated with a double bar line and a repeat sign, indicating a repeat of a previous section. The score ends with a double bar line and a repeat sign.

Como Han Pasado Los Años

Cómo han pasado los años,
cómo han cambiado las cosas,
y aquí estamos lado a lado,
como dos enamorados,
como la primera vez.
Cómo han pasado los años,
que mundos tan diferentes,
y aquí estamos frente a frente,
como dos adolescentes,
que se miran sin hablar.

Si parece que fue anoche,
que bailamos abrazados,
y juramos un te quiero,
que nos vimos por entero,
y en secreto murmuramos,
nada nos va a separar.

Como han pasado los años,
las vueltas que dio la vida,
nuestro amor siguió creciendo,
y con él, nos fue envolviendo,
habrán pasado los años,
pero el tiempo no ha podido,
hacer que pase lo nuestro.

Si parece que fue anoche,
que bailamos abrazados,
y juramos un te quiero,
que nos vimos por entero,
y en secreto murmuramos,
nada nos va a separar.

Cómo han pasado los años,
las vueltas que dio la vida,
nuestro amor sigio creciendo,
y con él, nos fue envolviendo,
habrán pasado los años,
pero el tiempo no ha podido,
hacer que pase, lo nuestro.