

Planning for Success Additional Notes

This image shows a full page of white paper with horizontal grey ruling lines. The lines are evenly spaced and run across the width of the page, providing a template for handwriting practice or general writing. There are no margins, text, or other markings on the page.

Bugler's Holiday

3

Leroy Anderson

Violin

Trumpet in B $\flat$ 1

Trumpet in B $\flat$ 2

Trumpet in B $\flat$ 3

Armonia

Bajo

Vln.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

Gtr.

Bass

Chords: G7, Dm7, G7, Dm7, G7, Dm7

Dynamic: *ffff*

This musical score is for measures 4, 5, and 6 of the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for a five-piece band: Violin (Vln.), three B-flat Trumpets (B♭ Tpt. 1, 2, 3), Guitar (Gtr.), and Bass.

Measure 4: The Violin plays a whole note chord of G4-B4-D5. The three B-flat Trumpets play a melody starting on G4, moving up stepwise to B4, then down to G4. The Guitar plays a whole note G4, and the Bass plays a whole note G3.

Measure 5: The Violin plays a whole note chord of G4-B4-D5. The three B-flat Trumpets play a melody starting on G4, moving up stepwise to B4, then down to G4. The Guitar plays a whole note G4, and the Bass plays a whole note G3.

Measure 6: The Violin plays a whole note chord of G4-B4-D5. The three B-flat Trumpets play a melody starting on G4, moving up stepwise to B4, then down to G4. The Guitar plays a whole note G4, and the Bass plays a whole note G3.

The score includes a key signature of one sharp (F#) and a time signature of 4/4. The measures are numbered 4, 5, and 6 at the top of the page.

This musical score shows measures 10 through 13 of the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for a five-piece band: Violin (Vln.), three B-flat Trumpets (B♭ Tpt. 1, 2, 3), Guitar (Gtr.), and Bass. Measure 10 is marked with a rehearsal mark '10' above the Violin staff. The Violin part features a melodic line with a half note, a dotted half note, and a half note. The three B-flat Trumpets play a rhythmic pattern of eighth notes and quarter notes. The Guitar part includes a chord progression of Dm7 and G7. The Bass part provides a steady accompaniment with quarter and eighth notes.

14

Vln.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

Gtr.

Bass

14

14

14

14

14

14

18

Vln.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

Gtr.

Bass

18

18

18

18

18

18

C7

F

G7

6

22

Vln.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

Gtr.

Bass

B

B

B

B

C

G7

C

B

C

26

Vln.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

Gtr.

Bass

Dm7

G7

30

Vln.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

Gtr.

Bass

30

31

32

33

34

Vln.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

Gtr.

Bass

34

35

36

37

8

38

Vln.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

Gtr.

Bass

TACET 2ND X

C

G7

C

Detailed description: This system contains measures 38, 39, and 40. The Violin (Vln.) part starts at measure 38 with a melodic line: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter rest, eighth note B4, quarter note A4, quarter note G4, quarter note F#4, quarter rest, eighth note E4, quarter note D4, quarter note C4. The Bb Trumpet parts (1, 2, and 3) play a similar line: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter rest, eighth note B4, quarter note A4, quarter note G4, quarter note F#4, quarter rest, eighth note E4, quarter note D4, quarter note C4. The Guitar (Gtr.) and Bass parts play a rhythmic pattern: quarter rest, eighth note G4, quarter rest, eighth note F#4, quarter note E4, quarter note D4, quarter note C4. Chords C, G7, and C are indicated above the Gtr. staff at measures 39, 40, and 41 respectively. The instruction 'TACET 2ND X' is written above the Bb Tpt. 1 staff at measure 41.

41

Vln.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

Gtr.

Bass

C7

Detailed description: This system contains measures 41, 42, and 43. The Violin (Vln.) part starts at measure 41 with a sustained note G4. The Bb Trumpet parts (1, 2, and 3) play a sustained note G4. The Guitar (Gtr.) and Bass parts play a rhythmic pattern: quarter rest, eighth note G4, quarter rest, eighth note F#4, quarter note E4, quarter note D4, quarter note C4. Chord C7 is indicated above the Gtr. staff at measure 43.

44

Vln.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

Gtr.

Bass

Measures 44-46. The Vln. part has whole rests. The three B $\flat$ Tpt. parts play eighth-note patterns. The Gtr. part plays eighth-note chords. The Bass part plays a steady eighth-note line.

47

Vln.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

Gtr.

Bass

Measures 47-49. The Vln. part plays a short phrase in measure 47 and rests. The three B $\flat$ Tpt. parts play a half-note in measure 47, then a quarter-note in measure 48, and a half-note in measure 49. The Gtr. part plays a half-note F in measure 47 and rests. The Bass part plays a half-note in measure 47 and rests.

50

Vln.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Gtr.

Bass

Fm6

50

53

Vln.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Gtr.

Bass

G7

53

This musical score is for measures 56 through 58 of the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for five instruments: Violin (Vln.), three parts of the B-flat Trumpet (B♭ Tpt. 1, 2, 3), Guitar (Gtr.), and Bass.

- Violin (Vln.):** The violin part consists of sustained chords in the right hand and single notes in the left hand, primarily in the lower register.
- B-flat Trumpets (B♭ Tpt.):**
 - Tpt. 1:** Plays a melodic line in the first measure, then sustains a chord in the second and third measures.
 - Tpt. 2:** Plays a melodic line in the first measure, then sustains a chord in the second and third measures.
 - Tpt. 3:** Plays a melodic line in the first measure, then sustains a chord in the second and third measures.
- Guitar (Gtr.):** The guitar part is a simple accompaniment, featuring a single note (G) in the first measure and a G7 chord in the second and third measures.
- Bass:** The bass part is a simple accompaniment, featuring a single note (G) in the first measure and a G7 chord in the second and third measures.

The score is written in 4/4 time and includes a key signature of one sharp (F#).

59 2. D

Vln.

59 2. D

B $\flat$ Tpt. 1

2. D

B $\flat$ Tpt. 2

2. D

B $\flat$ Tpt. 3

59 2. D

Gtr.

2. D

Bass

62

Vln.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

62

Gtr.

C7

Bass

65

Vln.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

65

Gtr.

F

Bass

68

Vln.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

Gtr.

Bass

E $\flat$

68

69

70

71

Vln.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

Gtr.

Bass

F

C7

71

72

73

74

Vln.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

Gtr.

Bass

77

Vln.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

Gtr.

Bass

80

Vln.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

Gtr.

Bass

80

80

80

80

80

80

83

Vln.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

Gtr.

Bass

83

83

83

83

83

83

16

86

Vln.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

86

Gtr.

Bass

89

Vln.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

89

Gtr.

Bass

B $\flat$

Bdim

F

92

Vln.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

Gtr.

Bass

Dm7

F

E $\flat$ dim

95

Vln.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

Gtr.

Bass

Gm7

C7

F

F

18

98

Vln.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

Gtr.

Bass

101

Vln.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

Gtr.

Bass

104

Vln.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

Gtr.

Bass

DM7

G7

DM7

C

108

Vln.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

Gtr.

Bass

Dm7

G7

112

Vln.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

Gtr.

Bass

112

116

Vln.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

Gtr.

Bass

116

120

Vln.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

Gtr.

Bass

22

123

Vln.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

Gtr.

Bass

123

C

G7

C

C

Dm7

Detailed description: This musical score page contains measures 120 through 123. The first system (measures 120-122) features a Violin (Vln.) part with a melodic line and a B-flat Trombone (B $\flat$ Tpt.) section with three parts (1, 2, 3) playing a similar melody. The Guitar (Gtr.) and Bass parts provide harmonic support, with the Gtr. playing chords (C, G7, C) and the Bass playing a walking line. The second system (measures 123) shows the Violin and B-flat Trombone parts continuing their melodic lines, while the Guitar and Bass parts provide a steady harmonic foundation. The Gtr. part includes a Dm7 chord in measure 123. The page number 21 is in the top right corner, and the measure numbers 120, 123, and 22 are placed above their respective measures.

126

Vln.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

Gtr.

Bass

G7

Detailed description: This system contains measures 126, 127, and 128. The Violin (Vln.) part has rests in measures 126 and 127, followed by a quarter rest and a dotted quarter note chord in measure 128. The three B-flat Trumpet (B $\flat$ Tpt.) parts (1, 2, and 3) play eighth-note patterns in measure 126, then have rests in measures 127 and 128. The Guitar (Gtr.) part has eighth-note patterns in measures 126 and 127, followed by a quarter rest and a dotted quarter note chord in measure 128. The Bass part has eighth-note patterns in measures 126 and 127, followed by a quarter rest and a dotted quarter note chord in measure 128. A G7 chord is indicated above the Gtr. part in measure 127.

129

Vln.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

Gtr.

Bass

C

Detailed description: This system contains measures 129, 130, and 131. The Violin (Vln.) part has rests in measures 129 and 130, followed by a quarter rest and a dotted quarter note chord in measure 131. The three B-flat Trumpet (B $\flat$ Tpt.) parts (1, 2, and 3) play eighth-note patterns in measure 129, then have rests in measures 130 and 131. The Guitar (Gtr.) part has eighth-note patterns in measures 129 and 130, followed by a quarter rest and a dotted quarter note chord in measure 131. The Bass part has eighth-note patterns in measures 129 and 130, followed by a quarter rest and a dotted quarter note chord in measure 131. A C chord is indicated above the Gtr. part in measure 129.

132

Vln.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

Gtr.

Bass

C7

F

Detailed description: This system contains measures 132, 133, and 134. The Violin (Vln.) part features a triplet of eighth notes in measure 132, followed by rests in measures 133 and 134. The three B-flat Trumpet (B $\flat$ Tpt.) parts also feature a triplet of eighth notes in measure 132, followed by eighth-note patterns in measures 133 and 134. The Guitar (Gtr.) part has a triplet of eighth notes in measure 132, with a C7 chord indicated above the first note, followed by eighth-note patterns in measures 133 and 134. The Bass part has a triplet of eighth notes in measure 132, followed by eighth-note patterns in measures 133 and 134.

135

Vln.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

Gtr.

Bass

Dm7

G7

Em

Detailed description: This system contains measures 135, 136, and 137. The Violin (Vln.) part features a triplet of eighth notes in measure 135, followed by rests in measures 136 and 137. The three B-flat Trumpet (B $\flat$ Tpt.) parts also feature a triplet of eighth notes in measure 135, followed by eighth-note patterns in measures 136 and 137. The Guitar (Gtr.) part has a triplet of eighth notes in measure 135, with chords Dm7, G7, and Em indicated above the first, second, and third notes respectively, followed by eighth-note patterns in measures 136 and 137. The Bass part has a triplet of eighth notes in measure 135, followed by eighth-note patterns in measures 136 and 137.

24

138

Vln.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

Gtr.

Bass

Am7

Dm7

G7

Detailed description: This system covers measures 138 to 140. The Violin (Vln.) part consists of whole notes: E4 in measure 138, E4 in measure 139, and F#4 in measure 140. The Bb Trumpet parts (1, 2, and 3) have various rhythmic patterns. Trumpet 1 has a quarter rest in 138, followed by eighth notes in 139 and 140. Trumpet 2 has eighth notes in 138 and 139, and quarter notes in 140. Trumpet 3 has quarter rests in 138 and 139, and eighth notes in 140. The Guitar (Gtr.) part features chords Am7, Dm7, and G7, each held for two measures. The Bass part plays a simple line of quarter notes: E2, G2, A2, and B2.

141

Vln.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

Gtr.

Bass

Em

A7

Dm7

Em

Detailed description: This system covers measures 141 to 143. The Violin (Vln.) part consists of whole notes: E4 in measure 141, F#4 in measure 142, and a whole rest in measure 143. The Bb Trumpet parts (1, 2, and 3) have various rhythmic patterns. Trumpet 1 has a half note in 141, followed by eighth notes in 142 and 143. Trumpet 2 has a half note in 141, followed by eighth notes in 142 and 143. Trumpet 3 has a half note in 141, followed by a whole rest in 142 and 143. The Guitar (Gtr.) part features chords Em, A7, Dm7, and Em, each held for two measures. The Bass part plays a simple line of quarter notes: E2, G2, A2, and B2.

144

Vln.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

Gtr.

Bass

144

145

146

147

Vln.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

Gtr.

Bass

147

148

149

150

26

150

Vln.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

Gtr.

Bass

2/4

3

C.

3

153

Vln.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

Gtr.

Bass

3

3

3

3

V

C

G7

156

Vln.

156

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

156

Gtr.

Bass

Detailed description: This is a musical score for measures 156 and 157. The score is written for a string quartet (Violin and Bass), three B-flat Trumpets, and a Guitar. The key signature is two sharps (F# and C#). Measure 156 begins with a violin chord (F#4, C#5, G#4) and a B-flat Trumpet 1 note (F#4). The B-flat Trumpets 2 and 3 play a half note (F#4). The Guitar plays a quarter note (F#4) and the Bass plays a half note (F#3). Measure 157 contains rests for all instruments. The score ends with a double bar line.

Bugler's Holiday

Violin

Leroy Anderson

Violin score for "Bugler's Holiday" by Leroy Anderson. The piece is in 2/4 time and consists of 77 measures. The score is written for a single violin part.

The score begins with a treble clef and a key signature of one flat (B-flat). The first five measures (1-5) are marked with a "B" in a box, indicating a first ending. Measures 6-11 are marked with a "B" in a box, indicating a second ending. Measures 12-17 are marked with a "B" in a box, indicating a third ending. Measures 18-23 are marked with a "B" in a box, indicating a fourth ending. Measures 24-29 are marked with a "B" in a box, indicating a fifth ending. Measures 30-35 are marked with a "B" in a box, indicating a sixth ending. Measures 36-41 are marked with a "B" in a box, indicating a seventh ending. Measures 42-47 are marked with a "B" in a box, indicating an eighth ending. Measures 48-53 are marked with a "B" in a box, indicating a ninth ending. Measures 54-59 are marked with a "B" in a box, indicating a tenth ending. Measures 60-65 are marked with a "B" in a box, indicating an eleventh ending. Measures 66-71 are marked with a "B" in a box, indicating a twelfth ending. Measures 72-77 are marked with a "B" in a box, indicating a thirteenth ending.

The score includes various musical notations such as eighth notes, quarter notes, half notes, and full notes, as well as rests and accidentals. The piece concludes with a final cadence in measure 77.

The image displays a musical score for the song "The Rose Tree". It consists of a vocal line and a guitar accompaniment. The score is written in G major (one sharp) and includes measures 86 through 153. The vocal line is in a soprano or alto range, and the guitar accompaniment is in a standard tuning. The score includes various musical notations such as chords, scales, and rests. The guitar accompaniment features a mix of chords and single notes, with some measures containing triplets and a final measure with a triplet of eighth notes. The vocal line includes a mix of single notes and chords, with some measures containing rests. The score is divided into systems, with measures 86-90, 91-96, 97-101, 102-106, 107-112, 113-118, 119-124, 125-132, 133-139, 140-145, 146-152, and 153. The final measure (153) ends with a double bar line.

Bugler's Holiday

Leroy Anderson

Trumpet 1

2

6

10

14

18

22

26

30

34

38

42

B

TACET 2ND X

1.

Trpt 1

31

Musical score for Trpt 1, measures 46-97. The score is written in treble clef with a key signature of one sharp (F#). The tempo is marked 31. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. Measure 58 features a first ending bracket labeled '2.' and a second ending bracket labeled 'D'. Measure 67 features a first ending bracket labeled '2.' and a second ending bracket labeled 'D'. Measure 83 features a first ending bracket labeled '2.' and a second ending bracket labeled 'D'. Measure 91 features a first ending bracket labeled '2.' and a second ending bracket labeled 'D'. Measure 97 features a first ending bracket labeled '2.' and a second ending bracket labeled 'D'. The score concludes with a double bar line and a repeat sign.

46

50

54

58

67

71

75

79

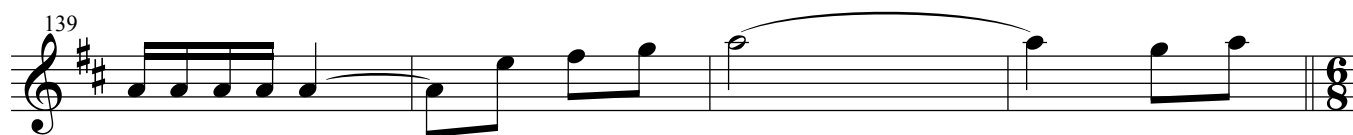
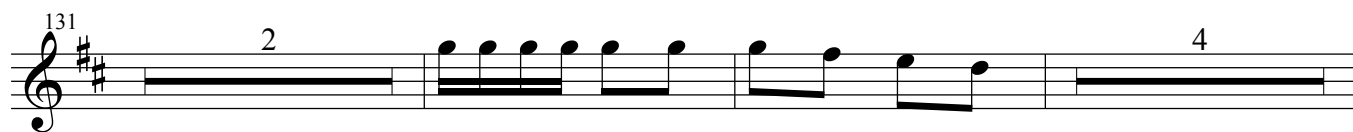
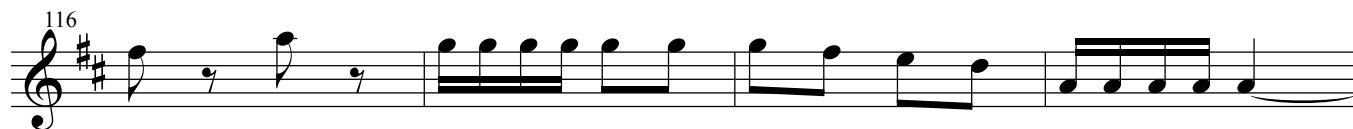
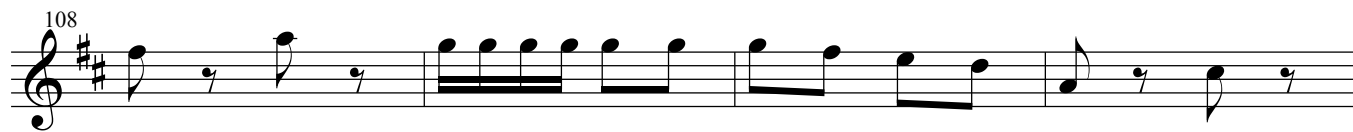
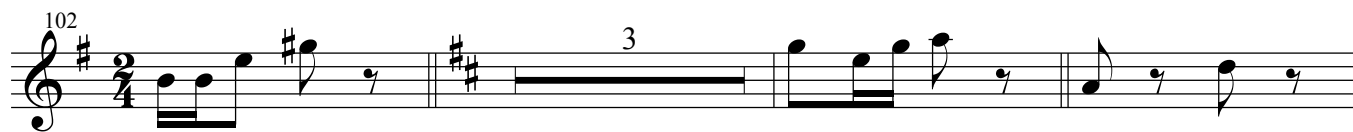
83

87

91

97

Trpt 1



147

151

155

3 3 3 3 3

2/4

6/8

The image shows a musical score for a trumpet part, labeled 'Trpt 1'. The score is divided into three systems. The first system, starting at measure 147, is in 6/8 time and features a melodic line with five triplets. The second system, starting at measure 151, is in 2/4 time and features a melodic line with three measures, each containing a half note. The third system, starting at measure 155, is in 2/4 time and features a melodic line with two measures, each containing a half note. The key signature is one sharp (F#).

Bugler's Holiday

Leroy Anderson

Trumpet 2

2

8

B

14

B

20

26

32

38

1.

44

50

56

2. D 6 4

70

3

Trpt 2

35

78

87

98

105

111

117

125

133

140

146

153

Bugler's Holiday

Leroy Anderson

Trumpet 3

2

7

12

18

24

30

36

42

48

54

59

B

B

1.

2. D

6

4

Musical score for Trpt 3, page 37, measures 72-153. The score is written in treble clef with a key signature of one sharp (F#). The time signature changes from 2/4 to 3/4 at measure 105 and back to 2/4 at measure 147. The score includes various musical notations such as rests, eighth notes, quarter notes, half notes, and slurs. Measure numbers are indicated at the beginning of each line: 72, 78, 87, 99, 105, 111, 117, 125, 133, 141, 147, and 153. Fingerings are indicated by numbers 1-4 above notes. Rehearsal marks (double bar lines) are present at measures 78, 87, 99, 105, 111, 117, 125, 133, 141, and 147. The score ends with a double bar line at measure 153.

Bugler's Holiday

Leroy Anderson

Armonia

65

6

12

18

24

30

36

43

49

56

65

Chords: G7, Dm7, C7, F, Fm6, Eb, B, D

First Ending: 1. 2.

Second Ending: 2. D

71

77

83

89

95

100

105

111

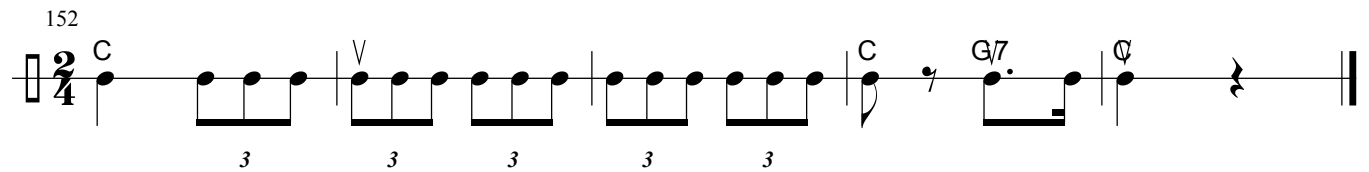
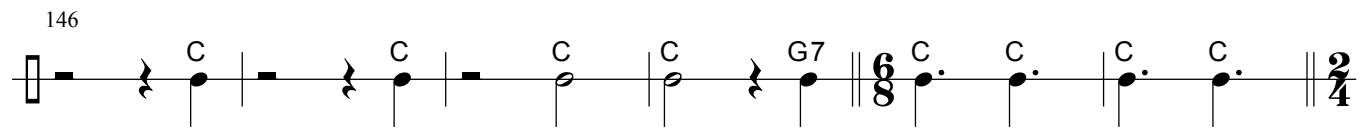
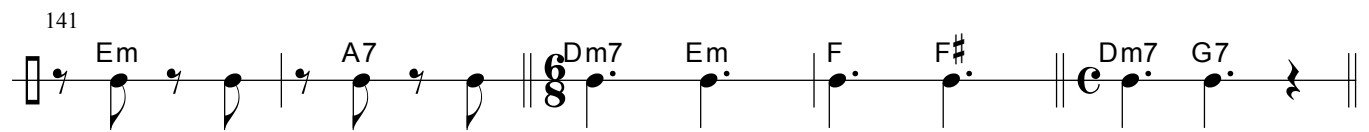
117

123

129

135

A musical score for a piece titled 'Arm'. The score is written on ten staves, each containing a line of music with various chords and notes. The key signature is one flat (Bb). The time signature changes from 4/4 to 6/8 at measure 95, then to 2/4 at measure 100, and back to 4/4 at measure 105. The chords are labeled as follows: F, C7, F, G7, C, C7, F, Eb, F, Bb, Bdim, F, Dm7, F, Ebdim, Gm7, C7, F, F, F, D, D, D, G7, DM7, G7, DM7, C, Dm7, G7, C, F, G7, C, C, G7, C, C, Dm7, G7, Em, Am7, Dm7, G7. The notes are mostly eighth and quarter notes, with some dotted notes and rests. The score is divided into measures by vertical bar lines, and some measures contain repeat signs or double bar lines.



Bugler's Holiday

41

Leroy Anderson

Guitarron

6 *fff* $\frac{\%}{B}$

12

18

24 $\frac{B}{}$

30

36 1. 2.

43

49 2.

56 2. $\frac{D}{}$

62

68



74



80



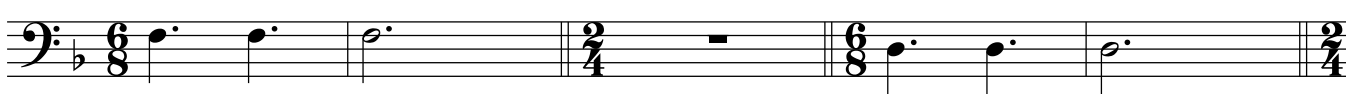
86



92



97



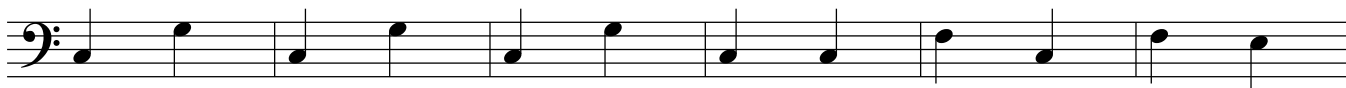
102



107



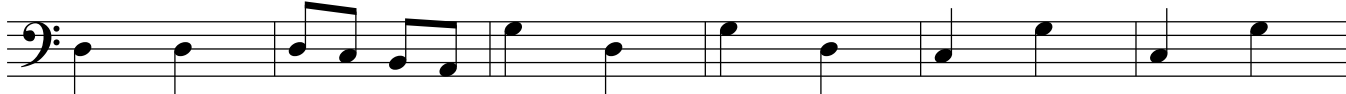
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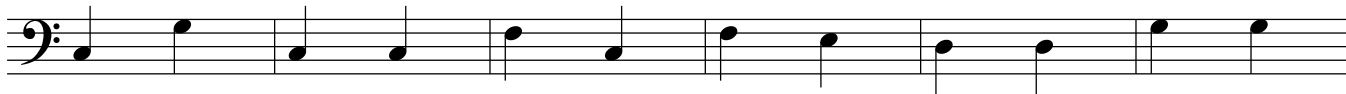
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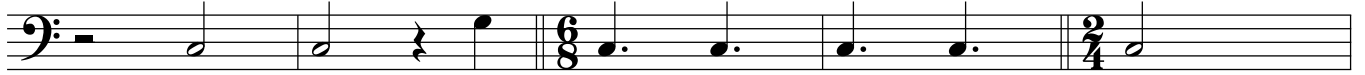
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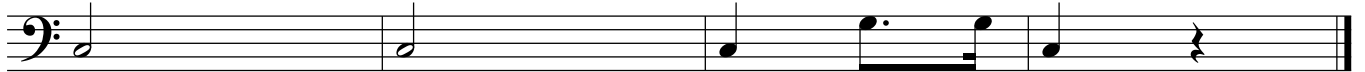
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153



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Planning for Success Additional Notes

[illegible]

Camino Real de Colima

(Son Jalisciense)

Composed By:
S. Vargas/ R. Fuentes

Violin 1 Unis.

Violin 2 Unis.

Violin 3 Unis.

Trumpet 1 Solo

Trumpet 2 Solo

Armonia A E7 A

Guitarron

Voz

The musical score is written for a 3/4 time signature and key of D major (two sharps). It consists of six staves. The Violin 1, Violin 2, and Violin 3 parts are marked 'Unis.' and play a melodic line. The Trumpet 1 and Trumpet 2 parts are marked 'Solo' and play a similar melodic line. The Armonia part includes chords A, E7, and A. The Guitarron and Voz parts are marked with rests.

6

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Arm.

Gtrr.

Voz

Rasgueo

E7

A

D

E7

Camino Real de Colima

5

12

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Arm.

Gtrr.

Voz

Camino Real de Concha

Camino Real de Conima

17

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Arm.

Gtrr.

Voz

Camino Real de Colima

22

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Arm.

Gtrr.

Voz

1

2

E7

A

8

Camino Real de Colima

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Arm.

Gtrr.

Voz

Ca mi no Real de Co li ma di cen que yo no lo se

Camino Real de Colima

9

31

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Arm.

Gtrr.

Voz

Ca mi no Real de Co li ma di cen que yo no lo se En com pa nia de mi

E7 A D

36

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Arm.

Gtrr.

Voz

chata de ro di llas lo an dare En com pa nia de mi cha ta de

E7 A D E7

41

Vln. 1

Vln. 2

Vln. 3

To Coda

B

Tpt. 1

Tpt. 2

To Coda al final 2 Trmpts

B

Arm.

Gtrr.

Voz

de ro di llas lo^an da re Ca mi no re al de co lima

E7

46

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Arm.

Gtrr.

Voz

A

E7

A

51

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Arm.

Gtrr.

Voz

D E7 A D

61

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Arm.

Gtrr.

Voz

E7

A

67

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Arm.

Gtrr.

Voz

A

This musical score page contains measures 67, 68, and 69 of the piece 'Camino Real de Colima'. The score is arranged for a string trio (Violins 1, 2, and 3), two Trumpets (Tpt. 1 and 2), an Armadillo (Arm.), a Guitar (Gtrr.), and a Voice (Voz). The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. Measures 67 and 68 are marked with a '67' above the first staff. In measure 67, the Violins and Trumpets play quarter notes, while the Armadillo plays eighth notes. In measure 68, the Violins and Trumpets play quarter notes, while the Armadillo plays eighth notes. In measure 69, all instruments play quarter notes. The Voice part has a whole note rest in measure 67 and a half note rest in measure 68. The Armadillo part has a whole note rest in measure 67 and a half note rest in measure 68. The Guitar part has a whole note rest in measure 67 and a half note rest in measure 68. The Voice part has a whole note rest in measure 69.

Camino Real de Colima

(Son Jalisciense)

Composed By:
S. Vargas/ R. Fuentes

Violin 1

Unis.

The musical score is written for Violin 1 in treble clef, key of D major (two sharps), and 3/4 time. It consists of ten staves of music. The first staff begins with a whole rest followed by a quarter rest, then a series of eighth and sixteenth notes. The second staff starts at measure 6. The third staff starts at measure 12. The fourth staff starts at measure 18 and includes a repeat sign. The fifth staff starts at measure 23 and includes first and second endings, with the first ending leading to a section labeled 'A'. The sixth staff starts at measure 29 and includes a section labeled 'To Coda' with a measure rest of 8 measures. The seventh staff starts at measure 43 and includes a section labeled 'B'. The eighth staff starts at measure 49. The ninth staff starts at measure 55 and includes the instruction 'al D.S. 2 veces y Coda'. The tenth staff starts at measure 62 and ends with a double bar line.

Camino Real de Colima

(Son Jalisciense)

Composed By:
S. Vargas/ R. Fuentes

Violin 2

Unis.

The musical score is written for Violin 2 in treble clef, key of D major (two sharps), and 3/4 time. It consists of ten staves of music. The first staff begins with a whole rest followed by a quarter rest, then a series of eighth and sixteenth notes. The second staff continues the melody with eighth notes and a dotted quarter note. The third staff features a series of eighth notes and a dotted quarter note. The fourth staff starts with a repeat sign and a double bar line, followed by eighth notes and a dotted quarter note. The fifth staff includes a first ending bracket labeled '1' and a second ending bracket labeled '2' with a box labeled 'A' above it. The sixth staff is marked 'To Coda' and ends with a double bar line and a Coda symbol. The seventh staff begins with a box labeled 'B' and continues with eighth notes and a dotted quarter note. The eighth staff continues the melody with eighth notes and a dotted quarter note. The ninth staff is marked 'al D.S. 2 veces y Coda' and ends with a double bar line and a Coda symbol. The tenth staff concludes the piece with a final cadence.

Camino Real de Colima

(Son Jalisciense)

Composed By:
S. Vargas/ R. Fuentes

Violin 3

Unis.

The musical score is written for Violin 3 in treble clef, key of D major (two sharps), and 3/4 time. It consists of ten staves of music. The first staff begins with a 'Unis.' marking. Measure numbers 6, 12, 18, 24, 30, 44, 50, 57, and 63 are indicated at the start of their respective staves. The score includes various musical notations such as eighth and sixteenth notes, rests, and ties. There are two first endings marked with '1' and '2' above the staff, leading to a section labeled 'A'. A section labeled 'B' is preceded by 'To Coda' and a measure rest of 8 measures. The score concludes with a double bar line at the end of the final staff.

Camino Real de Colima

(Son Jalisciense)

Composed By:
S. Vargas/ R. Fuentes

Trumpet 1

Solo

6

12

18

23

43

49

55

61

67

To Coda
al final 2 Trmpts

al D.S. 2 veces y Coda

Camino Real de Colima

(Son Jalisciense)

Composed By:
S. Vargas/ R. Fuentes

Trumpet 2

Solo

6

12

18

23

43

49

55

61

67

1

2

A

15

To Coda
al final 2 Trmpts

B

al D.S. 2 veces y Coda

Camino Real de Colima

(Son Jalisciense)

Composed By:
S. Vargas/ R. Fuentes

Armonia

6

Rasgueo

10

14

18

22

26

30

34

38

42 **A** **B** **E7**

46 **A** **E7**

50 **A** **D** **E7**

54 **A** **D** **E7**

58 *al D.S. 2 veces y Coda* **A**

62 **E7** **A**

66 **A**

Camino Real de Colima

(Son Jalisciense)

Composed By:
S. Vargas/ R. Fuentes

Guitarron

2

8

15

22

29

36

43

50

57

64

To Coda

al D.S. 2 veces y Coda

The musical score is written for a Guitarron in the bass clef, with a key signature of two sharps (F# and C#) and a 3/4 time signature. The piece consists of 64 measures. It begins with a double bar line and a '2' above it, indicating a second ending. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and repeat signs. There are two main sections labeled 'A' and 'B'. Section 'A' starts at measure 22 and ends at measure 36. Section 'B' starts at measure 43 and ends at measure 50. The score includes a 'To Coda' instruction at measure 36 and an 'al D.S. 2 veces y Coda' instruction at measure 57, indicating a double repeat and a final coda. The piece concludes with a double bar line at measure 64.

Camino Real de Colima

(Son Jalisciense)

Composed By:
S. Vargas/ R. Fuentes

Voz

17 7 1 2 A

Ca mi no Real de Co

28

li__ ma di cen que yo no lo se Ca mi no Real de Co li ma

33

di cen que yo no lo se En com pa nia de mi chata de ro di llas lo an dare En

To Coda B

39

com pa nia de mi cha ta de de ro di llas lo^an da re Ca mi no re al de co lima

45

14 8

al D.S. 2 veces y Coda

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Planning for Success Additional Notes

[illegible]

DES DEN

arr. alberto jimenez

violin 2

violin 3

Trompeta 1

Trompeta 2

Voz

Armonias

Guitarron

The musical score is for the song "Trasnochar" by Chico Buarque. It is written for a vocal ensemble and instrumental accompaniment. The score is in 4/4 time and consists of 12 measures. The key signature is one sharp (F#), and the tempo is marked "Allegretto".

The vocal parts are arranged in five staves, with the first four staves labeled "HORNS" and the fifth staff labeled "VOCAL". The instrumental parts are arranged in three staves, with the first two staves labeled "Piano" and the third staff labeled "Bass".

The lyrics are in Portuguese and are written below the vocal staves. The lyrics are: "Trasnochar / es tu vida como, un / ca - sel." (Trasnochar / es tu vida como, un / ca - sel.)

The score includes various musical notations, including notes, rests, and dynamic markings. The instrumental parts feature a mix of eighth and sixteenth notes, while the vocal parts feature a mix of quarter and eighth notes. The piano part includes a prominent bass line with a mix of eighth and sixteenth notes. The bass part features a mix of quarter and eighth notes.

13

Que pormas vueltas y vueltas des- en el mis-mo lu- gar Ser in-fiel

TPTS

TPTS

Gm Dm Bb A7

19

vuelve, haer como, en el cuen-to, a-quel que pormás buena que quieras ser- siempre ma-la se - rás.

HORNS

TPTS

TPTS

Gm Dm Gm Dm Bb A7 Dm Bm

Musical score for the song "Te, ol-vi-das-te". The score is written for vocal parts and horns. The key signature is D major (two sharps). The tempo is marked "Allegretto". The score includes a vocal melody with lyrics in Spanish: "Tu me, he-ris-te con tu des-dén, te, ol-vi-das-te que yo tam-bien". The horns play a rhythmic accompaniment. The score is divided into measures, with some measures containing rests for the horns.

[illegible]

49 6

49 6

49 6

49 SIN VIBRAR

49 SIN VIBRAR

49 A7 Dén D quie - ro sen - tirte otra vez. F#m7 Yén a, ahogar to do el pa-de-cer —

49

55

55

55

55

55

55 3

55 3

55 3

55 7

55 3 8

55 A7 que me dió tu des - dón. D D D F#m7

55

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is presented in a system with six staves. The first five staves are for the piano accompaniment, and the sixth staff is for the vocal melody. The key signature is D major (two sharps: F# and C#). The time signature is 4/4. The score is divided into three measures. The first measure shows the piano introduction with a Gm7 chord. The second measure shows the vocal melody entering with a D chord. The third measure continues the vocal melody with a D chord. The piano accompaniment features a complex rhythmic pattern in the right hand, including eighth and sixteenth notes, and a steady bass line in the left hand.

DESDEN

arr. Alberto Jimenez

9

Violin 1

Violin 1 musical score for "DESDEN" by Alberto Jimenez. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of 11 staves of music, with measure numbers 6, 11, 16, 22, 27, 33, 38, 45, 51, 56, and 65 marked at the beginning of their respective staves. The music features various musical notations including eighth notes, sixteenth notes, and slurs. Performance markings such as accents (>) and breath marks (∅) are present throughout the piece.

DESDEN

arr. Alberto Jimenez

Violin 2

6

11

16

22

27

33

38

45

51

56

65

DESDEN

arr. Alberto Jimenez 11

Violin 3

6

11

16

22

27

33

38

45

51

56

65

Trompeta 1

1

6

3

3

6

3

5

HORNS

10

4

3

TPTS

17

4

24

TPTS

31

3

4

HORNS

38

3

TPTS

42

2

MUTE

47

5

SIN VIBRAR

56

7

Trompeta 1

13

A musical score for the song "The Rose Tree". The score consists of four staves of music written in treble clef with a key signature of three sharps (F#, C#, G#). The first staff begins at measure 59 and contains a triplet of eighth notes, followed by a group of eight sixteenth notes, and ends with a quarter note and a half note. The second staff starts at measure 61 and features a triplet of eighth notes, a quintuplet of eighth notes, and another triplet of eighth notes. The third staff begins at measure 65 and includes a repeat sign with first and second endings. The fourth staff starts at measure 68 and concludes the piece with a final double bar line.

DESDEN

arr. alberto jimenez

Trompeta 2

5

9 HORN

16 TPTS

23 TPTS

30 HORN

34 TPTS

41 MUTE

46

50 SIN VIBRAR

65

68

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DESDEN

arr. Alberto Jimenez

Armonia

4 F#m7 F#m7 G

7 A7 D Dm

10 Dm Gm Dm

13 Gm Dm Bb

16 A7 A7 Dm

19 Gm Dm Gm

22 Dm C Dm Bb A7 D Bm

25 Em A7 D D

28 F#m7 F#m7 G

31 A7 F#m7 F7 Em7 Eb7 Eb7

34 D D F#m7

37 F#m7 G A7

40 D D Bb

43 Bb D D

46 Bb Bb A7

49 A7 D D

52 F#m7 F#m7 G

55 A7 $\emptyset$ D D

58 D D F#m7

61 F#m7 G A7

64 D D $\emptyset$ D

67 Gm7 D D

Detailed description: This musical score is for a piece titled 'Arm' on page 17. It consists of ten staves of music, each containing four measures. The key signature is D major (two sharps). The notation is primarily eighth-note runs. Chord symbols are placed above the staves: D, F#m7, G, A7, Bb, and Gm7. Measure 40 features a key change to Bb major (two flats), indicated by a double bar line and a key signature change. Measure 55 contains a whole rest symbol ($\emptyset$). Measure 64 features a key change to D major, indicated by a double bar line and a key signature change. The score ends with a double bar line in measure 67.

Guitarron

5

9

13

17

21

25

29

33

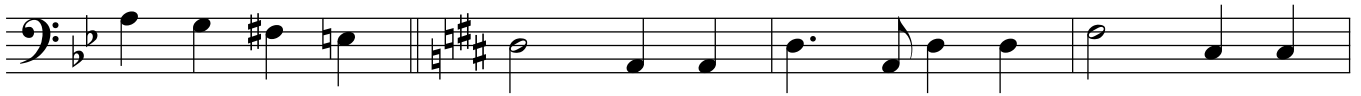
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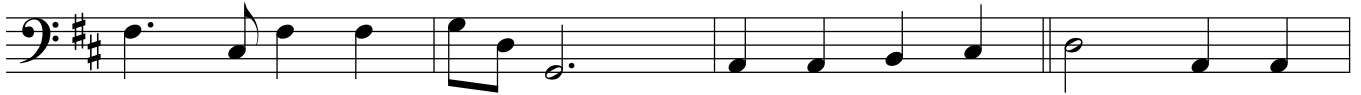
45



49



53



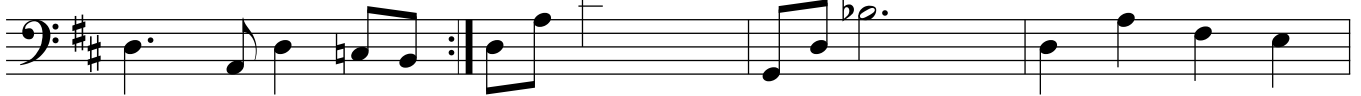
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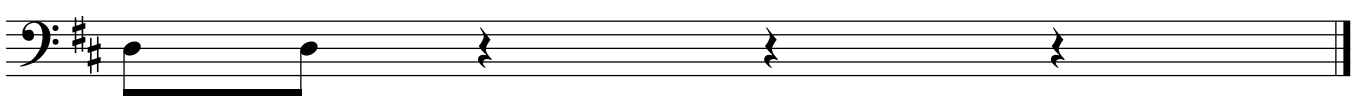
61



65



69



DES DEN

arr. Alberto Jimenez

Voz

6

10 Tras - no - char es tu vi - da co - mo, un ca - rru - sel.

13 Que por mas vuel - tas y vuel - tas des en el mis - mo lu - gar

17 Ser in - fiél vuel - ve, ha - cer co - mo, en el cuen - to, a - quel

21 que por más bue - na que quie - ras ser siem - pre ma - la se -

24 rás. Tu me, he - ris - te

28 con tu des - dén te, ol - vi - das - te que yo tam - bien

31 ten - go, un co - ra - zón. Tú

35 me, has he - cho tan - to, es - pe - rar tu me, has he - cho

38 tan - to llo - rar con des - es - pe - ra - ción. Mí - ra mi su -

42 frir o - ye mi, al - ma ge - mir que no ves que sin

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody begins with a quarter note G4, followed by a quarter note A4, and then a half note B4. The second system also consists of a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody begins with a quarter note C5, followed by a quarter note B4, and then a half note A4. The score is written in a simple, clear style, suitable for a children's songbook.

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Planning for Success Additional Notes

[illegible]

El Ausente

Vargas / Fuentes

Violin 1 (Vln 1) and Violin 2 (Vln 2) play a melodic line in the right hand, starting with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, and G5. Violin 3 (Vln 3) plays a similar line in the left hand, starting with a half note G3, followed by eighth notes A3, B3, C4, D4, E4, F#4, and G4. Trumpet 1 (Tpt 1) and Trumpet 2 (Tpt 2) are silent. The Arm (Piano) part has a chord of C in the first measure, G7 in the second, and C in the third. The Bajo (Bass) part has a half note G2 in the first measure, followed by eighth notes A2, B2, C3, D3, E3, F#3, and G3. The Voz (Vocal) part is silent.

Vln 1

Vln 2

Vln 3

Tpt 1

Tpt 2

Arm

Bajo

Voz

5

V1

V2

V3

T1

T2

A

B

V

10

V1

V2

V3

T1

T2

A

B

V

15

1

V1

V2

V3

T1

T2

A

B

V

E7 A A A E7

Ya se va,el au sen te ya se va,y se

20

V1

V2

V3

T1

T2

A

B

V

A A E7 E7 A

va po bre del au sen te cuan do vol ve ra

25

V1

V2

V3

T1

T2

A

B

V

Ya se va, el au sen te ya se va, y se va po bre del au

Chords: A, A, E7, A, A

30

V1

V2

V3

T1

T2

A

B

V

sen te cuan do vol ve ra Ay la la la Ay la la

2

Chords: E7, E7, A, E, E

35

V1

V2

V3

T1

T2

A

B

V

la la la la la

la la la la la

la la la la la

la la la la la

la la la la la

B7 E E B7

la la la la la

Ya se va,el au sen te ya se va,y se

40

V1

V2

V3

T1

T2

A

B

V

1 2

1 2

1 2

1 2

1 2

1 2

1 2

1 2

Ya se va,el au sen te

Ya se va,el au sen te

Ya se va,el au sen te

Ya se va,el au sen te

Ya se va,el au sen te

E E7 A E7

va

Ya se va,el au sen te

45 **3**

V1

V2

V3

T1

T2

A

B

V

49 **4**

V1

V2

V3

T1

T2

A

B

V

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for a vocal ensemble and piano accompaniment. The parts are labeled V1, V2, V3, T1, T2, A, B, and V. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems, each with a repeat sign. The first system starts at measure 54. The second system starts at measure 1. The piano part (A) features chords A7 and D. The vocal parts (V1, V2, V3, T1, T2) have lyrics written below them. The bass part (B) and the vocal part (V) are also present.

[illegible]

63

V1

V2

V3

T1

T2

A

B

V

68

V1

V2

V3

T1

T2

A

B

V

El Ausente

Vargas / Fuentes

Violin 1

8

13

28

36

41

50

55

60

65

1

2

3

4

5

8

4

3

1

2

1

2

Ay la la la Ay la la

1

2

3

4

5

1

2

D.S. 2 X al CODA

Ya se va, el ausente

El Ausente

Vargas / Fuentes

Violin 2

8

13

28

36

41

50

55

60

65

4

8

4

2

5

3

1

2

1

2

1

2

3

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999

1000

El Ausente

Vargas / Fuentes

Violin 3

8

13

28

36

41

50

55

60

65

4

8

4

Ay la la la Ay la la

2

5

1

2

D.S. 2 X al CODA

Ya se va, el ausente

El Ausente

Vargas / Fuentes

Trompeta 1

7

13

18

30

35

42

47

52

57

la la la la la

Ya se va, el ausente

Ay la la

la Ay la la

D.S. 2 X al CODA



El Ausente

Vargas / Fuentes

3

7

13

18

30

35

42

47

52

57

la la la la la

Ya se va, el ausente

1 Ay la la

2 la Ay la la

3

4

5

3

1

2

D.S. 2 X al CODA

3

64

Musical notation for measures 64-67 of 'The Rose Tree'. The key signature is three sharps (F#, C#, G#). The melody consists of eighth and quarter notes, ending with a double bar line.

El Ausente

Vargas / Fuentes

Armonia

Chord progression and measure markers:

- Measures 1-5: C, G7, C, A
- Measures 6-10: A, E7, A, C, C
- Measures 11-15: G7, C, A, A, E7
- Measures 16-20: A, A, A, E7, A
- Measures 21-25: A, E7, E7, A, A
- Measures 26-30: A, E7, A, A, E7
- Measures 31-35: E7, A, E, E, B7
- Measures 36-40: E, E, E, B7, E (First ending)
- Measures 41-45: E (Second ending), E7, A, E7, A
- Measures 46-48: A, E7, E7, A, D, A7

Armonia

51

D D7 G A7 A7 A7

57

D A7 D D.S. 2 X al CODA A

62

A E7 A A A

67

A

El Ausente

Vargas / Fuentes

Guitarron

6

11

16

21

26

31

36

41

46

51

Guitarron

1

57

2

D.S. 2 X al CODA

Ø

62

67

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Planning for Success Additional Notes

This image shows a full page of blank, lined paper. It features approximately 20 horizontal grey lines spaced evenly apart, typical of notebook paper. The lines extend across the entire width of the page, leaving small margins at the top and bottom. There are no vertical lines or other markings present.

El Gusto

Score

Vargas / Fuentes

Lento - Accel...

Violin 1

Violin 2

Violin 3

Trompeta 1

Trompeta 2

Armonia

Guitarrón

Voz

5

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Gtrón.

Voz

A7

A7

D

8

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Gtrón.

Voz

11

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Gtrón.

Voz

16

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Gtrón.

Voz

21

1

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Gtrón.

Voz

Da - te gus - to vi - da mi - a que yo me da-rie o - tro tan - to, que
ba cuan - do me que-de dor-mi - do, cuan-

26

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Gtrón.

Voz

yo me da-rie_o-tro tan - to da - te gus - to vi - da mi - a. No va-ya ser al-gun di -
do me que-de dor-mi - do can - tan - do_el gus-ti - to_es-ta - ba. Mi ma ma me desper-ta -

31

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Gtrón.

Voz

- a el gus-to se vuel - va llan - to el gus-to se vuel - va llan - to da - te gus -
- ba yo me_hacia_el des-en - ten - di - do pa - ra ver si me de - ja - ba o - tro ra -

A7 D E7 A7 A7

D E7 A7 A7 D

36 2

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm. E7 A7 G D E7 A7

Gtrón.

Voz

- to vi - da mi - a. Ay la, la, la, ay la, la.

- ti - to con - ti - go.

42 3

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm. G D E7 A7 A7

Gtrón.

Voz

Ay la, la, la, ay la, la. Es - te gus - to es el de - mo -

Can - tan - do el gus - ti - to es - ta -

47

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Gtrón.

Voz

- nio que a los muer - tos re - su - ci - ta. Sa - len - de la se - pul - tu - ra mo - vien - do

- ba cuan - do me que - de dor - mi - do. Mi ma - ma me des - per - ta - ba yo me hacia el

52

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Gtrón.

Voz

4

la ca - be - ci - ta.

des - en - ten - di - do.

E7 E7 A7 A7 D

E7 A7 G D E7 A7

64

Vln. 1

Vln. 2

Vln. 3

64

Tpta. 1

Tpta. 2

64

Arm.

D A7 A7 D D

Gtrón.

64

Voz

69

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Gtrón.

Voz

1.

1.

1.

1.

1.

1.

1.

75

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Gtrón.

Voz

2.

2.

2.

2.

2.

2.

2.

2.

Can - tan do_el gus-ti - to_es-ta

80

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Gtrón.

Voz

85

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Gtrón.

Voz

91

Vln. 1

Vln. 2

Vln. 3

91

Tpta. 1

Tpta. 2

91

Arm. A7 A7 D

Gtrón.

91

Voz

Detailed description: This musical score page, numbered 12, is for the piece 'El Gusto'. It features seven staves. The first three staves are for Violins 1, 2, and 3, all in treble clef with a key signature of two sharps (F# and C#). Violins 1 and 2 have a '91' rehearsal mark at the beginning. The fourth staff is for Trumpet 1, in treble clef with a key signature of three sharps (F#, C#, G#), also marked '91'. The fifth staff is for Trumpet 2, in treble clef with a key signature of three sharps, marked '91'. The sixth staff is for the Armoneio (Arm.), in treble clef with a key signature of two sharps, marked '91', and includes chord markings 'A7', 'A7', and 'D' above the staff. The seventh staff is for the Guitar (Gtrón.), in bass clef with a key signature of two sharps. The eighth staff is for the Voice (Voz), in treble clef with a key signature of two sharps, marked '91'. The music spans four measures. In the first measure, Vln. 1 and 2 play eighth notes, Vln. 3 plays quarter notes, Tpta. 1 and 2 play eighth notes, and the Arm. plays chords. In the second measure, Vln. 1 and 2 have a half rest, Vln. 3 has a half note, Tpta. 1 and 2 have a half note, and the Arm. has a half rest. In the third measure, Vln. 1 and 2 have a half rest, Vln. 3 has a half note, Tpta. 1 and 2 have a half note, and the Arm. has a half rest. In the fourth measure, Vln. 1 and 2 have a half rest, Vln. 3 has a half note, Tpta. 1 and 2 have a half note, and the Arm. has a half rest. The score ends with a double bar line.

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El Gusto

Violin 1

Vargas / Fuentes

Lento - Accel...

5

8

12

19

25

31

238

3

El Gusto

Vln 1

46

52

61

68

74

80

86

92

4

5

1.

2.

Detailed description: This is a musical score for Violin 1, titled 'El Gusto'. The score is written in treble clef with a key signature of two sharps (F# and C#). It consists of eight staves of music, numbered 46 through 92. The notation includes various musical symbols such as eighth notes, quarter notes, half notes, and rests. There are several measures with repeat signs and first/second endings. A box containing the number '4' is placed above the staff at measure 52, and a box containing the number '5' is placed above the staff at measure 61. The score ends with a double bar line at measure 92.

El Gusto

Violin 2

Vargas / Fuentes

Lento - Accel...

5

8

12

19

25

32

39

1

2

3

El Gusto

Vln 2

47

45⁴

5

63

69

1.

75

2.

81

87

94

Detailed description: This is a musical score for the second violin part of a piece titled 'El Gusto'. The score is written in treble clef with a key signature of two sharps (F# and C#). It consists of eight staves of music. The first staff (measures 47-54) features a melodic line with eighth and sixteenth notes. The second staff (measures 55-62) includes a measure with a 45⁴ fingering and a measure with a 5 fingering. The third staff (measures 63-68) contains a series of eighth notes with slurs. The fourth staff (measures 69-74) has a first ending bracket. The fifth staff (measures 75-80) has a second ending bracket. The sixth staff (measures 81-86) features a series of eighth notes. The seventh staff (measures 87-93) continues the eighth note pattern. The eighth staff (measures 94-94) ends with two accented eighth notes and a final double bar line.

El Gusto

Violin 3

Vargas / Fuentes

Lento - Accel...

5

9

15

22

28

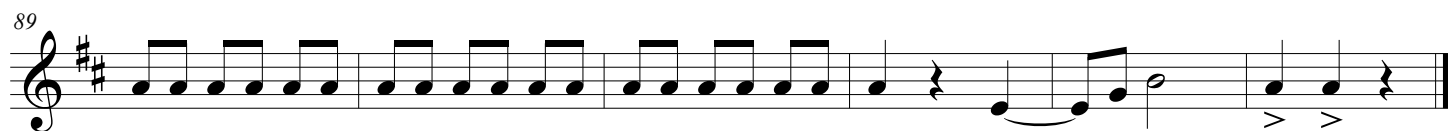
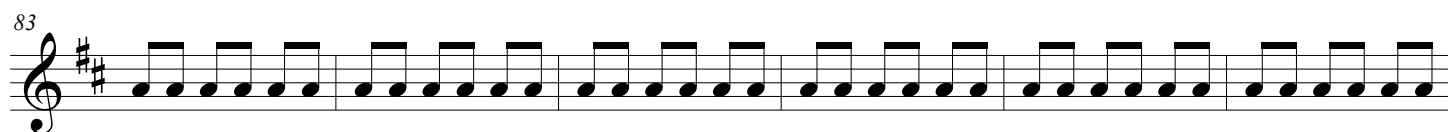
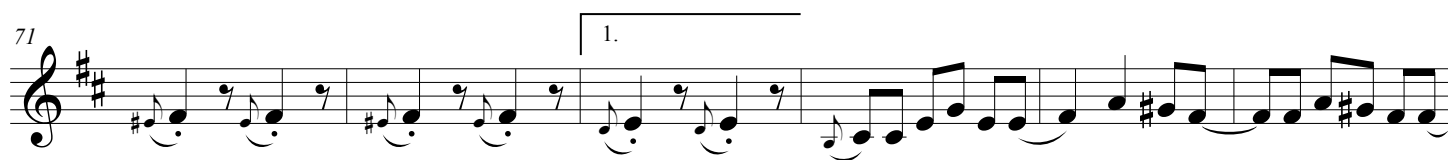
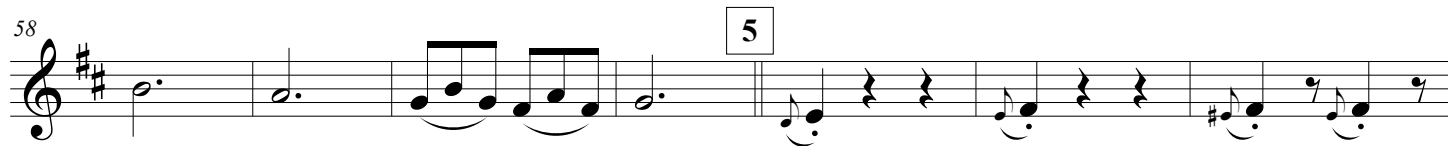
35

43

1

2

3

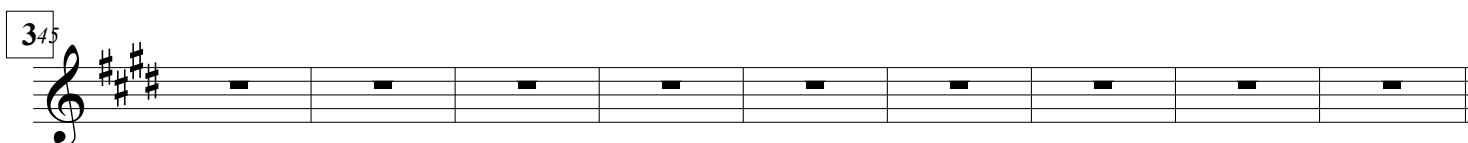
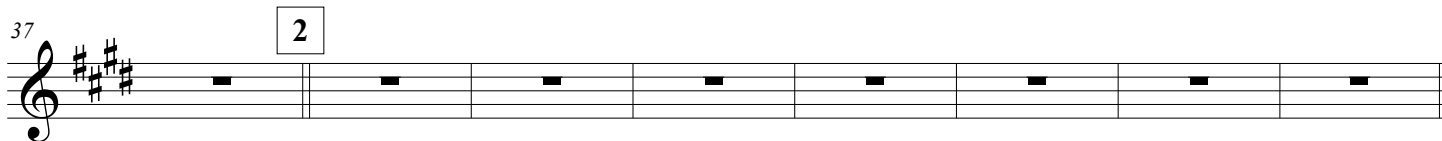
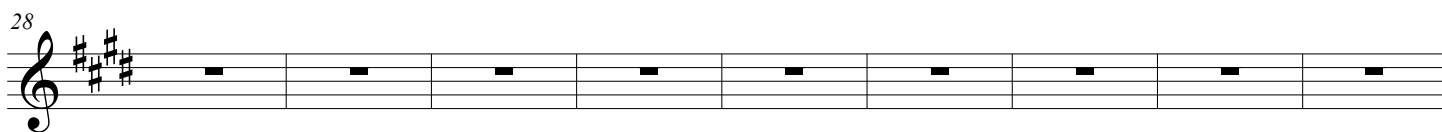
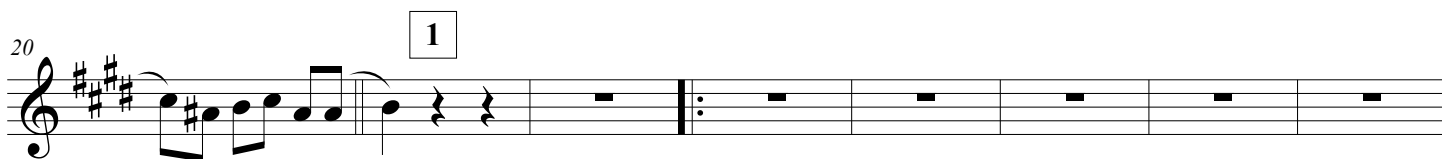
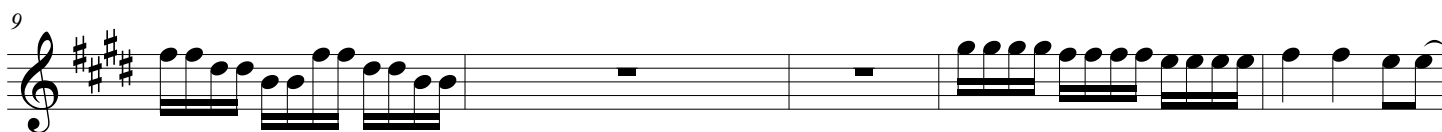
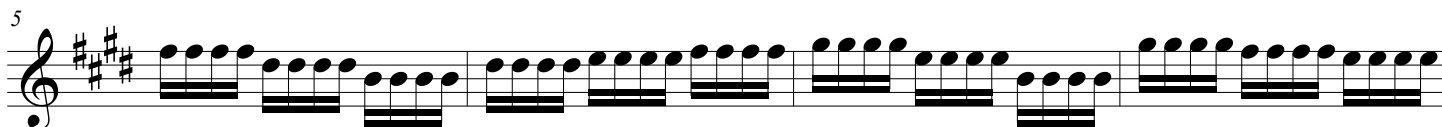


El Gusto

Trumpet in B $\flat$ 1

Vargas / Fuentes

Lento - Accel...



Trpt 1

4⁵⁴

5⁶²

68

1.

76

2.

84

90

El Gusto

Trumpet in B $\flat$ 2

Vargas / Fuentes

Lento - Accel...

5

8

11

16

1

23

31

2

39

3

47

4

5

64

70

76

82

88

Vargas / Fuentes

5

7

10

13

18

23

29

A7

D

E7

1

Arm

35 D E7 A7 **2** G D E7

41 A7 G D E7 **3** A7 A7

47 D E7 A7 A7 D E7

53 A7 **4** G D E7 A7

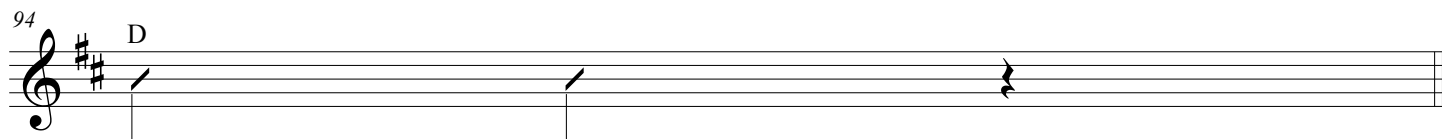
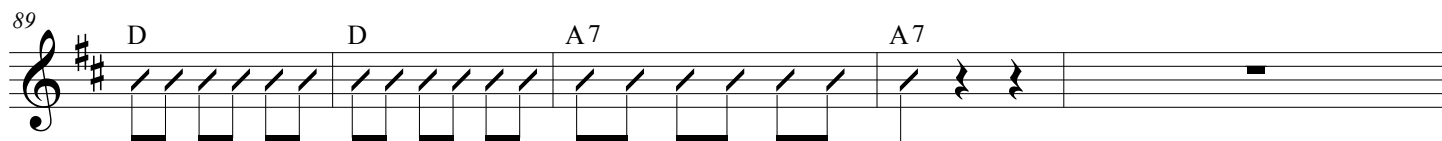
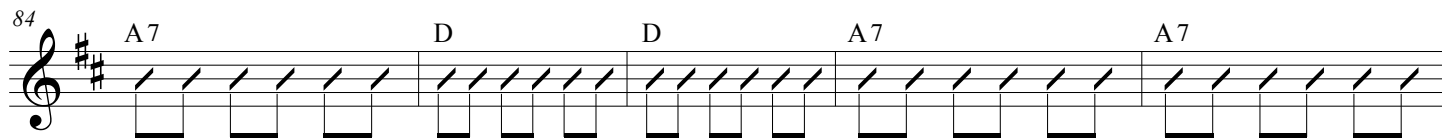
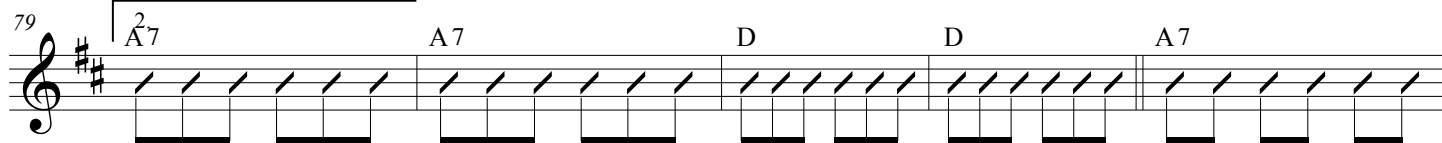
58 G D E7 A7 **5** A7

63 D D A7 A7 D

68 D A7 A7 D D **1.** A7

74 A7 D E7 A7 A7

Vih



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El Gusto

Guitarron

Vargas / Fuentes

Lento - Accel...

5

11

18

26

34

42

50

58

5



66

1.



74

2.



82



90

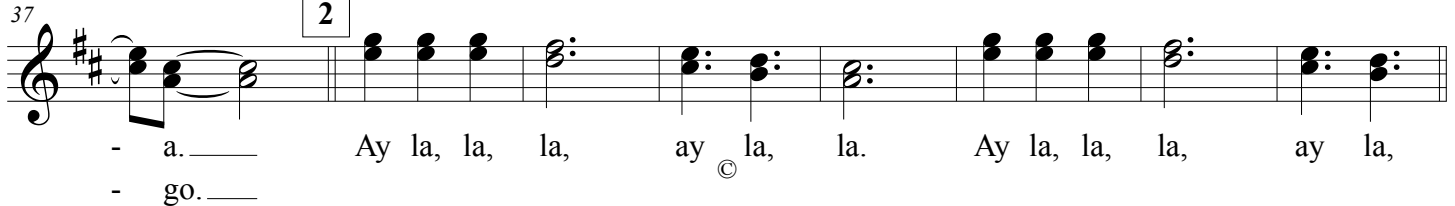
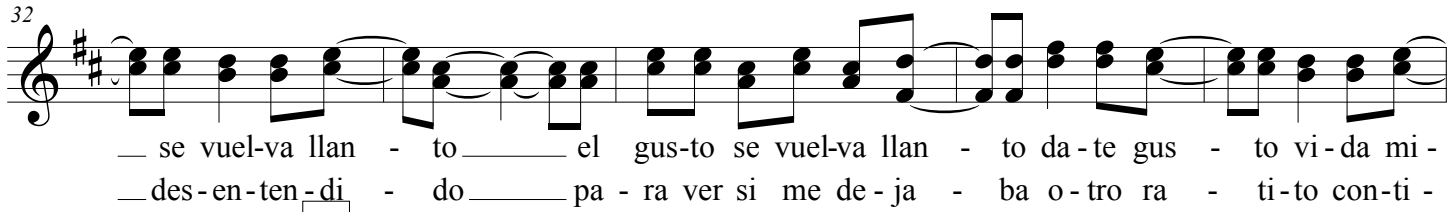
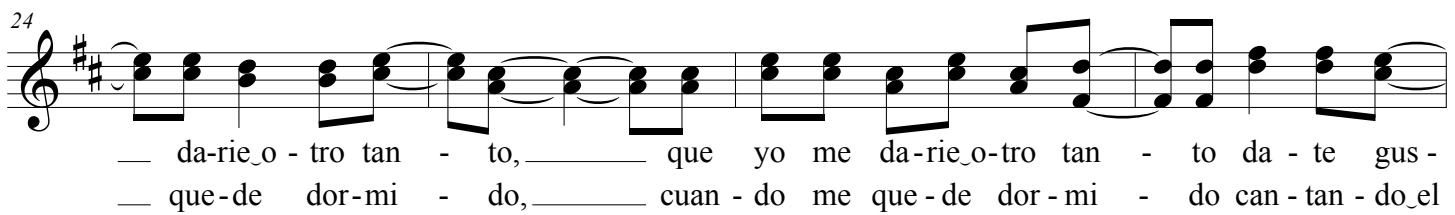
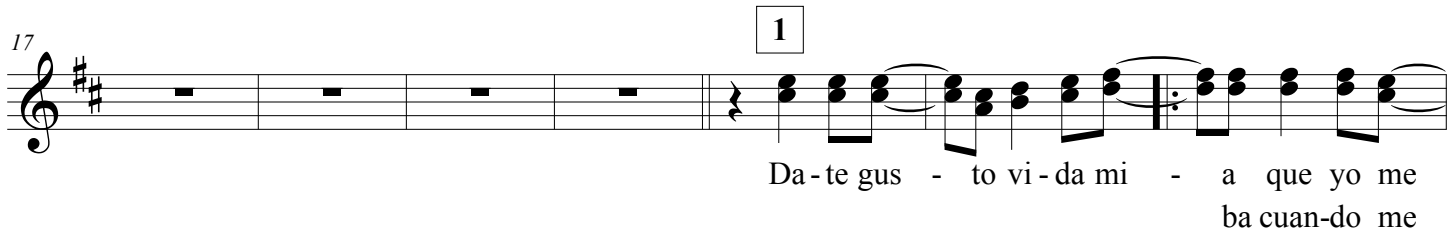
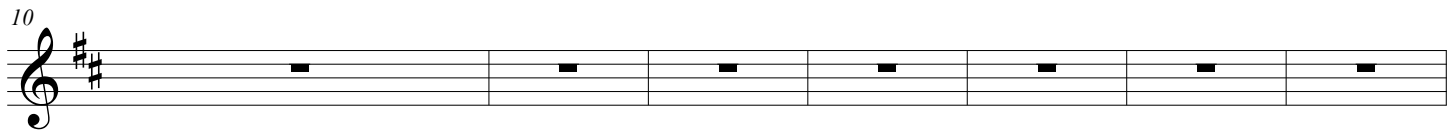
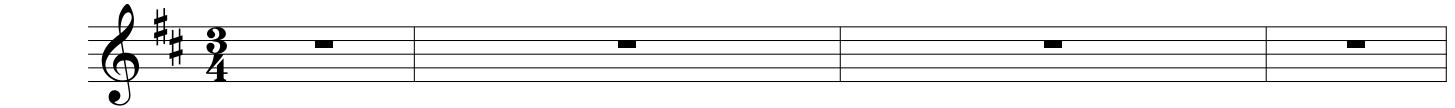


El Gusto

Voice

Vargas / Fuentes

Lento - Accel...



345

la. Es - te gus - to es el de - mo - nio que a los muer - tos re - su - ci -
 Can - tan - do el gus - ti - to es - ta - ba cuan - do me que - de dor - mi -

49

- ta. Sa - len - de la se - pul - tu - ra mo - vien - do la ca - be - ci - ta.
 - do. Mi ma - ma me des - per - ta - ba yo me ha - cia el des - en - ten - di - do.

454

63

72

1.

Can - tan do el gus - ti - to es - ta

79

2.

86

93

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Planning for Success Additional Notes

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La Goyita

arr. Jose Hernandez

Violin 1 (Vln 1) staff: Treble clef, 2/4 time, B-flat major. Melodic line with eighth and sixteenth notes. A box labeled 'A' is placed above the first staff at the end of the first measure.

Violin 2 (Vln 2) staff: Treble clef, 2/4 time, B-flat major. Melodic line with eighth and sixteenth notes.

Violin 3 (Vln 3) staff: Treble clef, 2/4 time, B-flat major. Melodic line with eighth and sixteenth notes.

Trumpet 2 (Tpt 2) staff: Treble clef, 2/4 time, B-flat major. Melodic line with eighth and sixteenth notes.

Arm staff: Treble clef, 2/4 time, B-flat major. Harmonic line with whole notes, marked with 'C' and 'F'.

Bajo staff: Bass clef, 2/4 time, B-flat major. Bass line with whole notes.

6 *tacet 1 x only*

V1

V2

V3

T1

T2

A

Bajo

11

V1

V2

V3

T1

T2

A

Bajo

16

V1

V2

V3

T1

T2

A

Bajo

B $\flat$ B $\flat$ C7 F C7 F

21

V1

V2

V3

T1

T2

A

Bajo

F G7 C G7 C

The musical score for the 'B' section of 'El Chino' is presented in a multi-staff format. The staves are labeled V1, V2, V3, T1, T2, A, and Bajo. The key signature is one flat (B-flat), and the time signature is 4/4. The score begins with a measure number of 26. The V1, V2, and V3 staves feature complex melodic lines with many beamed sixteenth notes. The T1 and T2 staves are mostly rests, with some melodic activity in the final measures. The A staff includes chord symbols: G7, C, G7, C, and F. The Bajo staff provides a bass line. The section concludes with a double bar line and repeat signs.

The musical score for 'El Condor Pasa' is presented in a multi-staff format. The staves are labeled V1, V2, V3, T1, T2, A, and Bajo. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The vocal parts (V1, V2, V3) and the tenor parts (T1, T2) are written in treble clef. The accompaniment parts (A and Bajo) are written in treble and bass clef respectively. The score includes various musical notations such as notes, rests, and accidentals. The lyrics 'El Condor Pasa' are written below the vocal staves. The score is marked with a '31' at the beginning of each staff, indicating the measure number. The accompaniment part (A) includes chord markings: F, F, C7, C7, and C7. The bass part (Bajo) is written in a simple, rhythmic pattern.

36

V1

V2

V3

T1

T2

A

Bajo

C7 F F F F7

41

V1

V2

V3

T1

T2

A

Bajo

al CODA

B $\flat$ B $\flat$ C7 F C7 F

46 tacet 2 x only

V1

46 tacet 2 x only

V2

46 tacet 2 x only

V3

46 tacet 1 x only

T1

46 tacet 1 x only

T2

46 B $\flat$ B $\flat$ 7 E $\flat$ E $\flat$ F7

A

46

Bajo

51

V1

51

V2

51

V3

51

T1

51

T2

51 F7 B $\flat$ B $\flat$ B $\flat$ B $\flat$ 7

A

51

Bajo

66

V1

V2

V3

T1

T2

A

Bajo

F F B $\flat$ C7 F

71 6

V1

71 6

V2

71 6

V3

71 6

T1

71 6

T2

71 6 F

A

71 6

Bajo

B $\flat$ B $\flat$ 7 E $\flat$ E $\flat$

76

V1

V2

V3

T1

T2

A

Bajo

F7

F7

B $\flat$

B $\flat$

B $\flat$

81

V1

V2

V3

T1

T2

A

Bajo

B $\flat$ 7

E $\flat$

E $\flat$

F7

F7

86 D.S. al CODA

V1

86 D.S. al CODA

V2

86 D.S. al CODA

V3

86 D.S. al CODA

T1

86 D.S. al CODA

T2

86 D.S. al CODA

A

86 B $\flat$ B $\flat$ D.S. al CODA F

Bajo

86 D.S. al CODA

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La Goyita

arr. Jose Hernandez

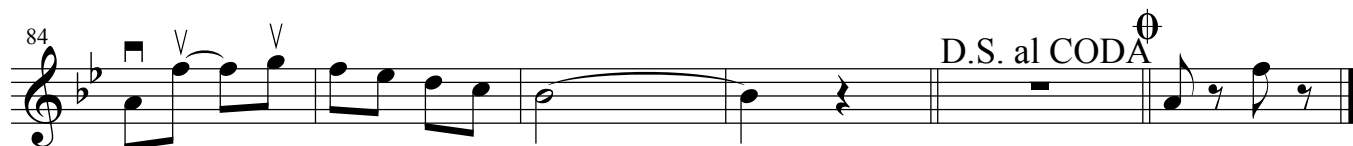
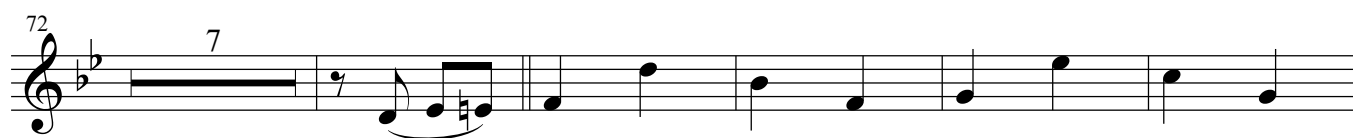
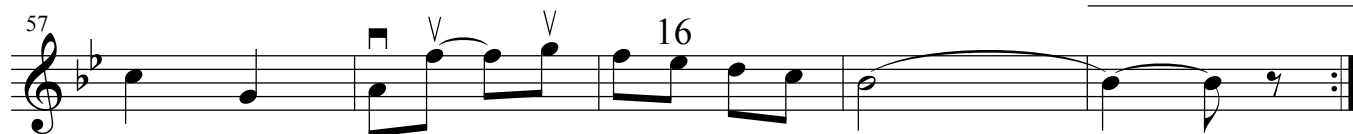
Violin 1

Violin 1 score for "La Goyita" by Jose Hernandez. The score is written in 2/4 time and features a key signature of one flat (B-flat). The piece includes several sections marked with letters and repeat signs.

The score consists of the following measures and markings:

- Measures 1-5: Initial melody with a repeat sign and a box labeled **A** above the final measure.
- Measure 6: Marked "tacet 1 x only".
- Measures 7-11: Continuation of the melody.
- Measure 12: Marked "12" above the staff.
- Measures 13-17: Continuation of the melody.
- Measures 18-22: Continuation of the melody, ending with a repeat sign and a box labeled **B** above the first measure.
- Measures 23-28: Continuation of the melody, ending with a repeat sign and a box labeled **B** above the first measure.
- Measures 29-34: Continuation of the melody, ending with a repeat sign and a box labeled **B** above the first measure.
- Measures 35-40: Continuation of the melody, ending with a repeat sign and a box labeled **B** above the first measure.
- Measures 41-45: Continuation of the melody, ending with a repeat sign and a box labeled **B** above the first measure.
- Measures 46-50: Continuation of the melody, ending with a repeat sign and a box labeled **B** above the first measure.
- Measures 51-55: Continuation of the melody, ending with a repeat sign and a box labeled **B** above the first measure.

Additional markings include "al CODA" above measures 41-45 and "tacet 2 x only" above measures 46-50. The score concludes with a final measure marked with a double bar line.



La Goyita

arr. Jose Hernandez

Violin 2

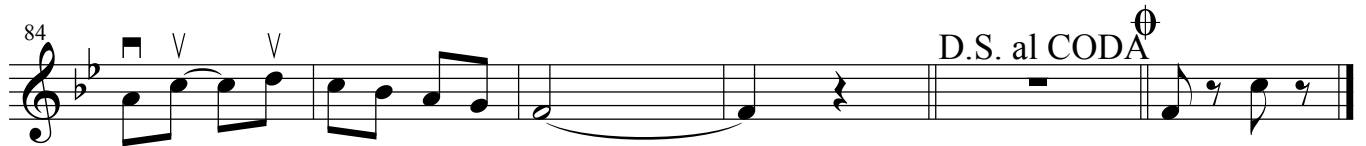
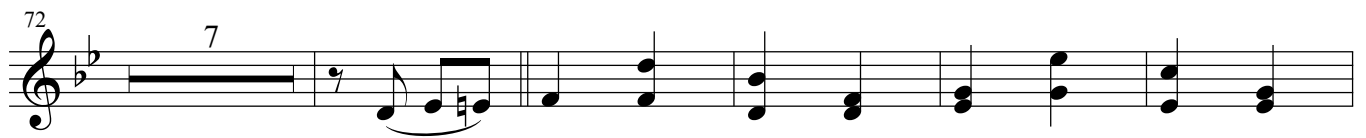
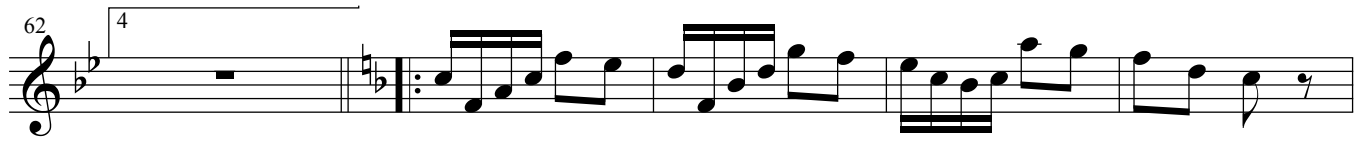
Violin 2 musical score for "La Goyita" (arr. Jose Hernandez). The score is written in 2/4 time and B-flat major. It consists of ten staves of music, with measure numbers 6, 12, 18, 23, 29, 35, 41, 46, and 51 marked at the beginning of their respective staves.

The score includes the following musical elements:

- Staff 1 (Measures 1-5): A series of eighth notes and rests, ending with a repeat sign.
- Staff 2 (Measures 6-11): Labeled "tacet 1 x only". It begins with a rest, followed by eighth notes, a half note, and a quarter note.
- Staff 3 (Measures 12-17): Continues the melodic line with eighth notes and a half note.
- Staff 4 (Measures 18-22): Includes a first ending bracket over measures 19-21, followed by a second ending bracket over measures 22-23.
- Staff 5 (Measures 23-28): A fast, rhythmic section featuring sixteenth notes and eighth notes.
- Staff 6 (Measures 29-34): Labeled with a repeat sign (§) at measure 29. It includes a first ending bracket over measures 30-31 and a second ending bracket over measures 32-34.
- Staff 7 (Measures 35-40): Continues the melodic line with eighth notes and a half note.
- Staff 8 (Measures 41-45): Continues the melodic line with eighth notes and a half note.
- Staff 9 (Measures 46-50): Labeled "tacet 2 x only". It begins with a repeat sign, followed by a series of chords (half notes and quarter notes).
- Staff 10 (Measures 51-55): Continues the melodic line with eighth notes and a half note.

Violin 2

17



La Goyita

arr. Jose Hernandez

Violin 3

6 *tacet 1 x only*

12

18 2

23

29 %

35

41

46 *tacet 2 x only* V

51

Violin 3

Violin 3 musical score, measures 57-84. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers 57, 62, 67, 72, and 84 are indicated at the start of their respective staves. Performance markings include 'V' (Violin) above notes in measures 57, 62, 67, and 84. A '4' is written above a measure rest in measure 62, and a '6' is written above a measure rest in measure 67. A '7' is written above a measure rest in measure 72. The score concludes with the instruction 'D.S. al CODA' and a Coda symbol (a circle with a cross) above the final measure (measure 84).

La Goyita

arr. Jose Hernandez

Trumpet 1

5

9

13

17

21

32

36

40

44

48

tacet 1 x only

Trumpet 1

21

52



56

60 4 8

The musical score for 'The Rose Tree' is written in treble clef with a key signature of one sharp (F#). The melody begins at measure 60 with a quarter note G4, followed by an eighth rest, a quarter note A4, a quarter note B4, and a quarter note C5. This is followed by a repeat sign. The second measure of the repeat starts with a quarter note G4, followed by a quarter rest, and then a quarter note A4. The third measure of the repeat starts with a sharp sign (#) and a quarter note B4, followed by a quarter note C5. The piece concludes with a final measure containing a whole note G4.

71 6

Musical notation for measures 71-76. Measure 71 starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes a whole rest, followed by a quarter note G4, an eighth note F#4, a quarter note E4, and a quarter note D4, all beamed together. A double bar line follows. Measures 72-76 consist of a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4, and F#4.

75



79

Musical notation for measures 79 and 80. Measure 79 contains two eighth notes (G4 and A4) followed by a quarter note (B4). Measure 80 contains a half note (C5) with a sharp sign (#). The key signature has one sharp (F#).

7 D.S. al CODA

89

La Goyita

arr. Jose Hernandez

Trumpet 2

5

9

13

17

21

32

36

40

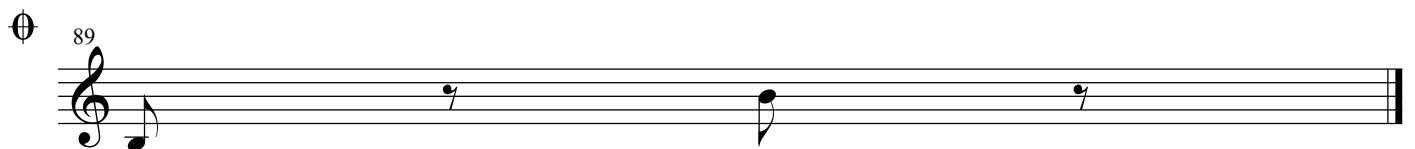
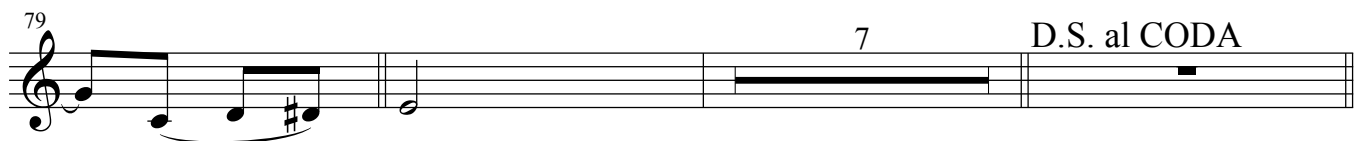
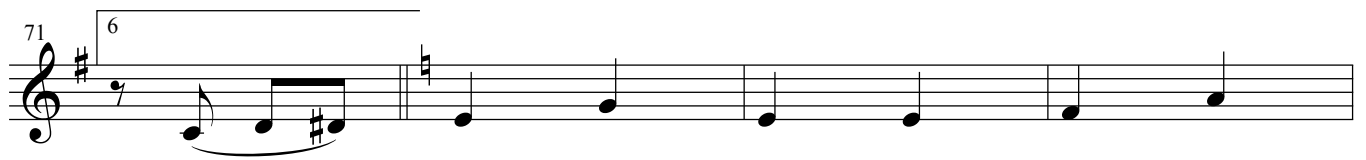
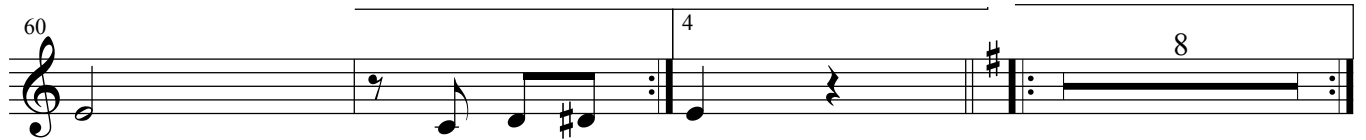
44

48

tacet 1 x only

Trumpet 2

23



La Goyita

arr. Jose Hernandez

Armonia

6

11

16

21

26

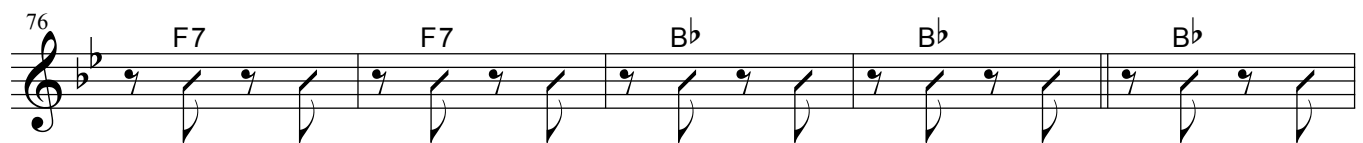
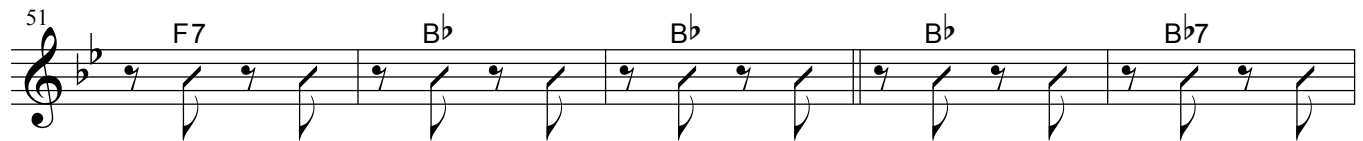
31

36

41

46

Chord symbols: C, F, C7, F7, Bb, G7, C, Eb, Bb7, Eb, F7.



La Goyita

arr. Jose Hernandez

Guitarron

6/8

6

12

18

23

29

35

41

46

51

The musical score is written for a Guitarron in bass clef, 6/8 time, with a key signature of one flat (Bb). The score consists of ten staves of music. The first staff begins with a 6/8 time signature. Measure numbers 6, 12, 18, 23, 29, 35, 41, 46, and 51 are placed above the staves. A repeat sign with a first ending bracket is present in measures 18-20. A section symbol (§) is placed above measure 29. The score ends with a double bar line and a key signature change to two flats (Bb) in measure 51.

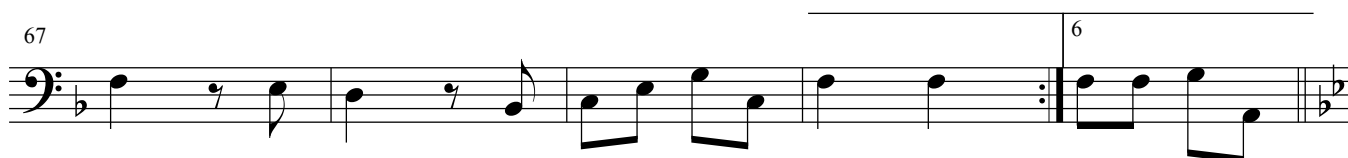
57



62



67



72



78



84



D.S. al CODA

0

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Planning for Success Additional Notes

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La Hija De Nadie

Romualdo García

Violin 1 (Vln 1): 3/4 time, measures 1-5, mostly rests.

Violin 2 (Vln 2): 3/4 time, measures 1-5, mostly rests.

Violin 3 (Vln 3): 3/4 time, measures 1-5, mostly rests.

Trumpet 1 (Tpt 1): 3/4 time, measures 1-5, eighth notes and quarter notes.

Trumpet 2 (Tpt 2): 3/4 time, measures 1-5, eighth notes and quarter notes.

Armonia: 3/4 time, measures 1-5, chords C, C, G7, G7, G7.

Bajo: 3/4 time, measures 1-5, half notes and quarter notes.

Voz: 3/4 time, measures 1-5, mostly rests.

V1: 3/4 time, measures 6-10, eighth notes and quarter notes.

V2: 3/4 time, measures 6-10, eighth notes and quarter notes.

V3: 3/4 time, measures 6-10, eighth notes and quarter notes.

T1: 3/4 time, measures 6-10, eighth notes and quarter notes.

T2: 3/4 time, measures 6-10, eighth notes and quarter notes.

Arm: 3/4 time, measures 6-10, chords G7, C, C, C, C, G7.

Bajo: 3/4 time, measures 6-10, half notes and quarter notes.

V: 3/4 time, measures 6-10, mostly rests.

12

V1

V2

V3

T1

T2

Arm

Bajo

V

18

V1

V2

V3

T1

T2

Arm

Bajo

V

al 2

1

al 2

al 2

al 2

al 2

al 2

al 2

U na co pa de vi no,y ve ne no

24

V1

V2

V3

T1

T2

Arm

Bajo

V

por e rror cri mi nal del des ti no con los o jos ven

30

V1

V2

V3

T1

T2

Arm

Bajo

V

da dos be bie ron dos que siem pre se die ron ca ri ño

G7 F F F F G7

G7 G7 G7 F G7 C

36

V1

V2

V3

T1

T2

Arm

Bajo

V

so lo,a si,en con tra rian el re me dio que les die ra la

C C C G7 G7 G7

42

V1

V2

V3

T1

T2

Arm

Bajo

V

paz y,el ol vi do. No sa bían que,e llos Yo tam bien soy la

G7 C C C C C

2

48

V1

V2

V3

T1

T2

Arm

Bajo

V

48

G7 C C7 F F F

e ran her ma nos has ta mu cho des pues de que rer se
hi ja de na die so lo cuen to con un a pe lli do

54

V1

V2

V3

T1

T2

Arm

Bajo

V

54

F G7 G7 G7 G7 F

co mo po cos del mun do se,a ma ron por que fue su des
ten go que,a gra de cer le,a mi ma dre ni

60

V1

V2

V3

T1

T2

Arm

Bajo

V

ti no,y su suer te pa ra ya no se de guir el pe ca do
lo,he co no ci do creo que de be de ser un co bar de

66

V1

V2

V3

T1

T2

Arm

Bajo

V

de ci die ron el pac to de muer te
de los mu chos que,al mun do,han ve ni do

G7 C C C C G7

G7 G7 G7 C C C

72

V1

V2

V3

T1

T2

Arm

Bajo

V

Son cul pa bles los pa dres mas crue les

78

V1

V2

V3

T1

T2

Arm

Bajo

V

que ja mas me re cie ron ser hom bres van por ahi en ga

84

V1

V2

V3

T1

T2

Arm

Bajo

V

ñan do mu je res y ne gan do,a sus hi jos el nom bre

90

V1

V2

V3

T1

T2

Arm

Bajo

V

yo no,en tien do por que no se mue ren an tes que,ha gan mal

C G7 G7 G7 G7 C

C C C G7 G7 G7

96

V1 al CODA D.S. Y AL 2 θ

V2 al CODA D.S. Y AL 2 θ

V3 al CODA D.S. Y AL 2 θ

T1 al CODA D.S. Y AL 2 θ

T2 al CODA D.S. Y AL 2 θ

Arm G7 al CODA D.S. Y AL 2 θ C C

Bajo al CODA D.S. Y AL 2 θ

V 96 dad y al CODA D.S. Y AL 2 θ cio nes. cio nes.

102

V1

V2

V3

T1 102

T2 102

Arm 102 C G7 C G7 C

Bajo 102

V 102

La Hija De Nadie

Romualdo García

Violin 1

Violin 1

11

21

27

33

44

50

63

69

79

1

2

7

5

6

8

3

9

Vln 1

13

93

al CODA

99

D.S. Y AL 2

Ø

105

La Hija De Nadie

Romualdo García

Violin 2

The musical score for Violin 2 is written in 3/4 time and consists of 80 measures. The notation includes various musical symbols such as rests, eighth notes, quarter notes, half notes, and full notes, often grouped with slurs. Measure numbers 11, 21, 27, 33, 44, 50, 63, 69, and 79 are indicated at the start of their respective staves. Fingerings are indicated by numbers 1-5 above notes. Trills are marked with a '7' above the note. Ornaments are marked with a stylized 'S' symbol. Bar lines are used to divide the measures, and repeat signs are present at the end of measures 10, 20, 40, 60, and 80.

11

21

27

33

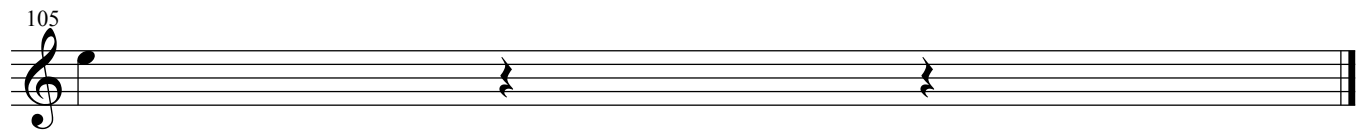
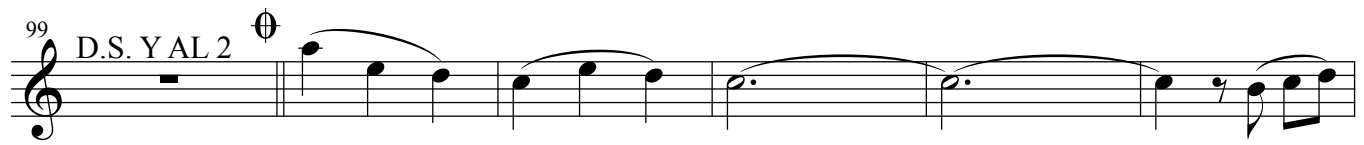
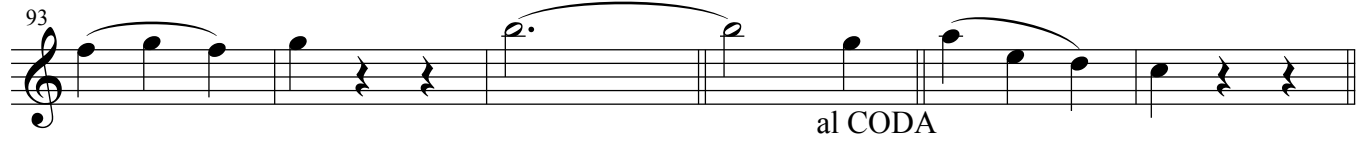
44

50

63

69

79



La Hija De Nadie

Romualdo García

Violin 3

The musical score for Violin 3 consists of ten staves of music. The key signature has one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as rests, eighth notes, quarter notes, half notes, and full notes, often beamed together. There are several slurs indicating phrasing. Measure numbers 11, 21, 27, 33, 44, 50, 63, 69, and 79 are placed at the beginning of their respective staves. Fingerings are indicated by numbers 1-5 above notes. There are also some trill-like markings (double lines) above notes in measures 1, 11, 21, 33, 44, 50, 63, 69, and 79.

11

21

27

33

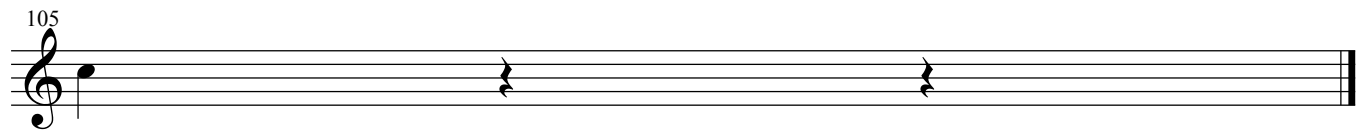
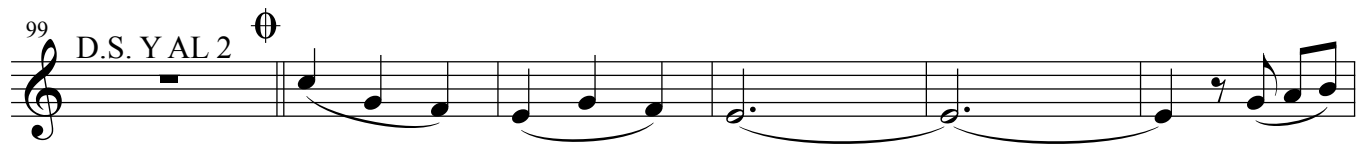
44

50

63

69

79



La Hija De Nadie

Romualdo García

Trompeta 1

5

6

16

al 2

16

37

43

8

56

62

6

73

79

85

Trpt 1

91 5 D.S. Y AL 2

al CODA

100 2

Φ

La Hija De Nadie

Romualdo García

Trompeta 2



5

6

16

al 2

16

37

43

8

56

62

6

73

79

85

Trpt 2

21

91 5 D.S. Y AL 2

al CODA

100 2

Φ

La Hija De Nadie

Romualdo García

Armonia

5

11

17

23

29

35

41

47

53

Chord symbols: C, G7, F, C7, al 2



La Hija De Nadie

Romualdo García

Guitarron §

5

11

17 al 2

23

29

35

41

47

53

59



65



71



77



83



89



95



101



La Hija De Nadie

Romualdo García

Voz

19 al 2

U na co pa de vi no,y ve

23 ne no por e rror cri mi nal del des ti no con los

29 o jos ven da dos be bie ron dos que siem pre se die ron ca

35 ri ño so lo,a si,en con tra rian el re me dio que les

41 die ra la paz y,el ol vi do. No sa

47 Yo tam

bian que,e llos e ran her ma nos has ta mu cho des pues de que

53 bien soy la hi ja de na die so lo cuen to con un a pe

rer se co mo po cos del mun do se,a ma ron por que

59 lli do ten go que,a gra de cer le,a mi ma dre a mi

fue su des ti no,y su suer te pa ra ya no se guir el pe

65 pa dre ni lo,he co no ci do creo que ya de be de ser un co

ca do de ci die ron el pac to de muer te

71 bar de de los mu chos que,al mun do,han ve ni do

Son cul pa bles los pa dres mas crue les

77

que ja mas me re cie ron ser hom bres van por

83

ahi en ga ñan do mu je res y ne gan do, a sus hi jos el

89

nom bre yo no, en tien do por que no se mue ren an tes

95

que, ha gan mal dad y trai cio nes. al CODA

D.S. Y AL 2

101

4

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Reproducible

Planning for Success Additional Notes

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LA MARIQUITA

VLN 1

VLN 2

VLN 3

TPT 1

TPT 2

ARM

BASS

VOZ

The musical score is written for a 3/4 time signature with a key signature of one flat (B-flat). The score consists of seven staves. The first three staves are for Violins 1, 2, and 3, which are mostly silent in the first four measures and then play a melodic line in the fifth and sixth measures. The next two staves are for Trumpets 1 and 2, which play a melodic line throughout the first six measures. The seventh staff is for the Arms, which play a rhythmic pattern in the first four measures and then a melodic line in the fifth and sixth measures. The eighth staff is for the Bass, which plays a rhythmic pattern throughout the first six measures. The ninth staff is for the Voice, which is silent throughout the first six measures.

1

V1

V2

V3

T1

T2

A

B

V

MA RI QUI TA SE LLA MA SA LA QUE VI

V1

V2

V3

T1

T2

A

B

V

VE GUN TO,AL RI O TA PA ME CON TU RE SO LO QUE LA ME MUE RO DE PRI

16

V1

V2

V3

T1

T2

A

B

V

0 MA RI QUI TA SE LLA MA SA LA QUE VI VE TUN TO,AL RI 0 TA

2

21

V1

V2

V3

T1

T2

A

B

V

PA ME CON TU RE SO LO QUE YA ME MUE RO DE FRI 0 MA RI QUI TA SE LLA MA

26

V1

V2

V3

T1

T2

A

B

V

SA LA QUE VI VE TUN TO,AL RI O TA PA ME CON SU RE SO LO QUE YA ME

31

V1

V2

V3

T1

T2

A

B

V

MUE RO DE FRE O MA RI QUI TA SE LLA MA SA LA QUE VI VE TUN TO,AL RI

V1
 V2
 V3
 T1
 T2
 A
 B
 V

O TA PA ME CON TU RE SO LO QUE YA ME MUE RO DE FRI O MA

[illegible]

46

3

V1

V2

V3

T1

T2

A

B

V

51

V1

V2

V3

T1

T2

A

B

V

56

V1 D.S. 2X AL CODA

V2 D.S. 2X AL CODA

V3 D.S. 2X AL CODA

T1 D.S. 2X AL CODA

T2 D.S. 2X AL CODA

A D.S. 2X AL CODA

B D.S. 2X AL CODA

V D.S. 2X AL CODA

SI POR QUE ME LA LLE VE SU MA MA SE ME, E NO GO AHO

62

V1

V2

V3

T1

T2

A F B $\flat$ C7 F F F F C7 F

B

V

AY AY AY

LA MARIQUITA

Violin 1

1

2

3

4

5

6

7

8

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12

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57

58

59

60

61

62

AL CODA

D.S. 2X AL CODA

LA MARIQUITA

Violin 2

Violin 2

8

13

25

31

44

49

57

62

3

5

8

4

AL CODA

D.S. 2X AL CODA

2

The musical score is written for Violin 2 in 3/4 time, featuring a key signature of one flat (B-flat). The piece includes various musical notations such as treble clefs, time signatures, and dynamic markings. It contains several measures with rests, followed by eighth and sixteenth note patterns. There are also measures with triplets (marked '3') and a section marked 'AL CODA'. The score concludes with a double bar line and a key signature change to two flats (B-flat and E-flat).

LA MARIQUITA

Violin 3

Violin 3

3

8

18

26

32

44

49

57

64

AL CODA

D.S. 2X AL CODA

5

4

2

The musical score for Violin 3 of "La Mariquita" is written in 3/4 time with a key signature of one flat (B-flat). The score consists of nine 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 triplet of eighth notes, followed by a quarter rest, and then a series of eighth and sixteenth notes. The second staff starts with a measure rest, followed by a quarter note, a half note, and a quarter note, then a quarter rest, and a half note. The third staff begins with a quarter rest, followed by a half note, a quarter note, and a quarter note, then a quarter rest, and a half note. The fourth staff starts with a quarter rest, followed by a half note, a quarter note, and a quarter note, then a quarter rest, and a half note. The fifth staff begins with a quarter rest, followed by a half note, a quarter note, and a quarter note, then a quarter rest, and a half note. The sixth staff starts with a quarter rest, followed by a half note, a quarter note, and a quarter note, then a quarter rest, and a half note. The seventh staff begins with a quarter rest, followed by a half note, a quarter note, and a quarter note, then a quarter rest, and a half note. The eighth staff starts with a quarter rest, followed by a half note, a quarter note, and a quarter note, then a quarter rest, and a half note. The ninth staff begins with a quarter rest, followed by a half note, a quarter note, and a quarter note, then a quarter rest, and a half note.

LA MARIQUITA

Trompeta 1

Musical score for Trompeta 1, titled "LA MARIQUITA". The score is written in treble clef, key of D major (two sharps), and 3/4 time. It consists of nine staves of music.

The score includes various musical notations:

- Staff 1: Measures 1-4. Ends with a repeat sign and a first ending bracket labeled "4".
- Staff 2: Measures 5-8. Ends with a repeat sign and a first ending bracket labeled "5".
- Staff 3: Measures 9-12. Ends with a repeat sign and a first ending bracket labeled "9".
- Staff 4: Measures 13-16. Ends with a repeat sign and a first ending bracket labeled "3".
- Staff 5: Measures 17-20. Ends with a repeat sign and a first ending bracket labeled "4".
- Staff 6: Measures 21-24. Ends with a repeat sign and a first ending bracket labeled "2".
- Staff 7: Measures 25-28. Ends with a repeat sign and a first ending bracket labeled "3".
- Staff 8: Measures 29-32. Ends with a repeat sign and a first ending bracket labeled "4".
- Staff 9: Measures 33-36. Ends with a repeat sign and a first ending bracket labeled "2".

The score also includes dynamic markings and performance instructions:

- Staff 4: "AL CODA" marking above the staff.
- Staff 6: "D.S. 2X AL CODA" marking above the staff.

The score is numbered 1 through 67 at the beginning of each staff.

LA MARIQUITA

Trompeta 2

1

9

22

35

40

45

52

57

67

AL CODA

D.S. 2X AL CODA

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LA MARIQUITA

Armonia

6 12 18 24 29 35 41 47 52

F C7 F F C7 F F C7 F C G7 G7 C C G7 C G7 C F AL CODA F C7 F F F C7 F Bb Bb F7 Bb Bb Bb F7 Bb

Arm 17

57

63

LA MARIQUITA

Guitarron

The musical score for the Guitarron part of 'La Mariquita' is written in bass clef with a key signature of one flat (Bb) and a 3/4 time signature. The score consists of ten staves of music. The first staff begins with a 3/4 time signature and a key signature of one flat. The second staff has a measure rest at the beginning. The third staff contains a measure rest followed by a square box with a stylized 'S' and a slash through it. The fourth staff has a measure rest followed by a square box with a stylized 'S' and a slash through it. The fifth staff has a measure rest followed by a square box with a stylized 'S' and a slash through it. The sixth staff has a measure rest followed by a square box with a stylized 'S' and a slash through it. The seventh staff has a measure rest followed by a square box with a stylized 'S' and a slash through it. The eighth staff has a measure rest followed by a square box with a stylized 'S' and a slash through it. The ninth staff has a measure rest followed by a square box with a stylized 'S' and a slash through it. The tenth staff has a measure rest followed by a square box with a stylized 'S' and a slash through it. The score ends with a double bar line and a key signature change to two flats (Bb and Eb).

6

12

18

24

29

35

AL CODA

41

46

51

The second system of the musical score for 'The Rose Tree' is shown. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A repeat sign follows. The second ending starts with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The system ends with a quarter note B4, a quarter note A4, and a quarter note G4.

01

D.S. 2X AL CODA

LA MARIQUITA

Voz

MA RI QUI TA SE LLA MA BA LA QUE VI

11 VE JUN TO,AL RI O TA PA ME CON TU RE SO ZO QUE LA ME MUE RO DE FRI

16 O MA RI QUI TA SE LLA MA BA LA QUE VI VE JUN TO,AL RI O TA

21 PA ME CON TU RE SO ZO QUE YA ME MUE RO DE FRI O MA RI QUI TA SE LLA MA

26 BA LA QUE VI VE JUN TO,AL RI O TA PA ME CON SU RE SO ZO QUE YA ME

31 MUE RO DE FRI O MA RI QUI TA SE LLA MA BA LA QUE VI VE JUN TO,AL RI

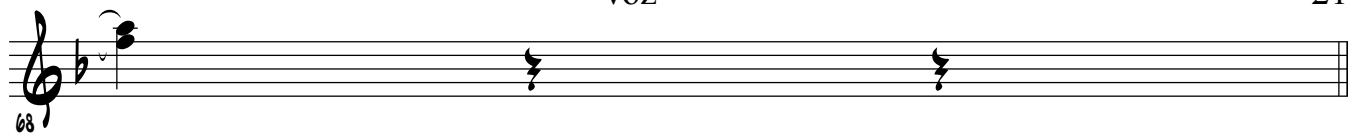
36 O TA PA ME CON TU RE SO ZO QUE YA ME MUE RO DE FRI O MA

41 RI QUI TA SE LLA MA BA SI

57 POR QUE ME LA LLE VE SU MA MA SE ME,E NO JO AHO

62 AY AY AY

D.S. 2X AL CODA



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Planning for Success Additional Notes

This image shows a full page of white paper with horizontal grey ruling lines. The lines are evenly spaced and run across the width of the page, providing a template for handwriting practice or general note-taking. There are no margins, text, or other markings on the page.

"No Vale La Pena"

Comp: Juan Gabriel.
Arr by: Jose Hernandez.

$\text{♩} = 124$

Voice

Trumpet 1

Trumpet 2

Violin 1

Violin 2

Violin 3

Vih./Gtr.

Guitarrón

$\text{♩} = 124$

D⁷ V V V V V V V G G⁷ C Am⁷

6

Voice

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Vih./Gtr.

Guitn.

D⁷ G

A

No va le la pe na lo que tu me

11

Voice

— quie res— por que es muy po qui to e so no me lle na no mees su fi

Tpt. 1

Tpt. 2

Vln. 1

pizz.

arco

Vln. 2

pizz.

arco

Vln. 3

pizz.

arco

Vih./Gtr.

D⁷ V V V V V V V Am⁷

Guin.



16

Voice

cien te quie ro o tro tan ti to no va le la pe na tus dis tan tes

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Vih./Gtr.

D⁷ G V V V V V V

Guin.

21

Voice

ci tas ca si no te ve o la in ten cion es bue na na die te lo

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Vih./Gtr.

Guitrn.

D⁷ Am⁷

26

Voice

qui ta pe ro mas yo quie ro no va le la pe na co ra con es a mor de un

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Vih./Gtr.

Guitrn.

D⁷ G B Dm⁷ G⁷ Dm⁷ G⁷

31

Voice

ra to si siem pre yo te ve o co ra zon muy de vez en cuan do

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Vih./Gtr.

Guittn.

C Em⁷ A⁷ Em⁷ A⁷ D



36

Voice

no va le la pe na da te cuen ta dee so que lo que tu me has

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Vih./Gtr.

Guittn.

G V V V V

pizz.

pizz.

pizz.

51

Voice

Tpt. 1

Tpt. 2

Vln. 1 arco

Vln. 2 arco

Vln. 3 arco

Vih./Gtr. D⁷ Am⁷ D⁷ G

Guittn.



56 **D.S. al Coda**

Voice no ra do

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Vih./Gtr. **D.S. al Coda** G Cm

Guittn.

59

Voice

no va le la pe na

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

G

Vih./Gtr.

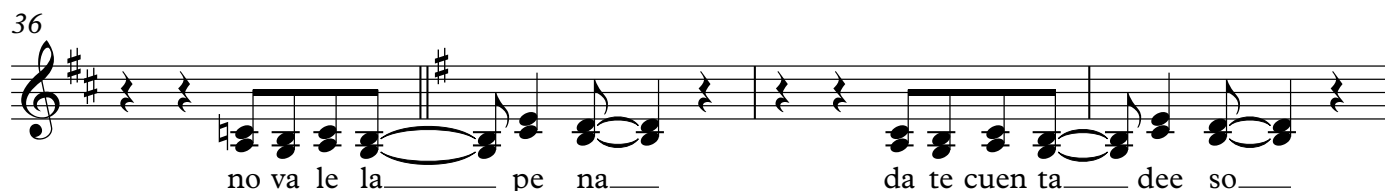
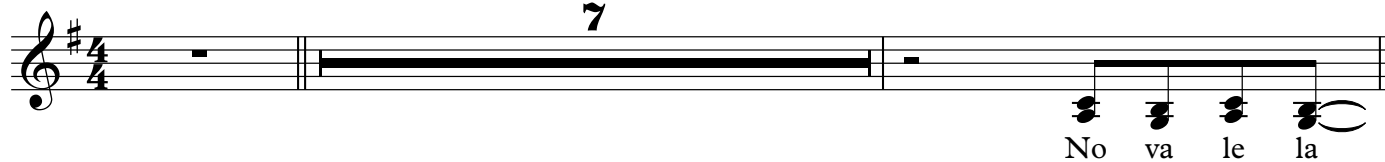
Guitn.

"No Vale La Pena"

Comp: Juan Gabriel.
Arr by: Jose Hernandez.

♩ = 124

7



V.S.

Voice

40

que lo que tu me has da do___ es u na mi

To Coda

43

se ria son muy po cos be sos pa ra un e na mo___

D.S. al Coda

45

___ ra do___ no

57

ra do no va le la pe na_____

Trumpet 1

"No Vale La Pena"

Comp: Juan Gabriel.
Arr by: Jose Hernandez.

$\text{♩} = 124$

4

9 **A**

8

19

2

25

29 **B** §

33

2

37

4

45 *Solo al gusto*

Trumpet 1

50

2

[illegible]

58



"No Vale La Pena"

Comp: Juan Gabriel.
Arr by: Jose Hernandez.

$\text{♩} = 124$

4

9 **A**

19

25

29 **B** §

33

37 **To Coda**

45

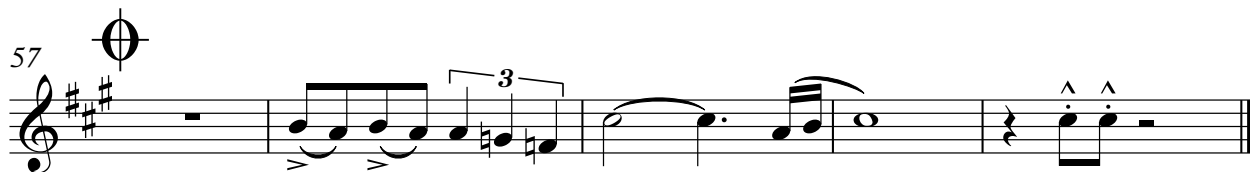
Trumpet 2

D.S. al Coda

55



57



"No Vale La Pena"

Comp: Juan Gabriel.
Arr by: Jose Hernandez.

$\text{♩} = 124$

Violin 1 score for "No Vale La Pena". The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as quarter note = 124. The score consists of eight staves of music. The first staff begins with a measure of rest, followed by a triplet of eighth notes, a quarter note, and a half note. The second staff starts at measure 7 with a triplet of eighth notes, followed by a quarter note, a half note, and a measure of rest. The third staff starts at measure 12 with a quarter note, a half note, and a measure of rest. The fourth staff starts at measure 19 with a quarter note, a half note, and a measure of rest. The fifth staff starts at measure 29 with a quarter note, a half note, and a measure of rest. The sixth staff starts at measure 33 with a quarter note, a half note, and a measure of rest. The seventh staff starts at measure 37 with a quarter note, a half note, and a measure of rest. The eighth staff starts at measure 42 with a quarter note, a half note, and a measure of rest. The score includes various musical notations such as triplets, slurs, and dynamic markings like "arco" and "pizz.". The piece concludes with a double bar line and a key signature change to two sharps (F# and C#).

3

7

A

2

pizz.

12

arco

4

19

4

29

B

33

37

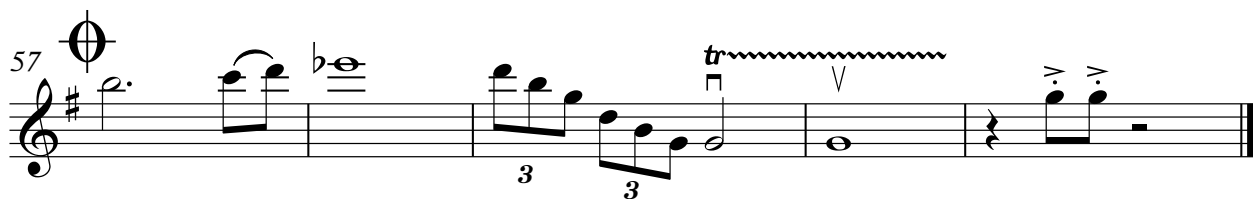
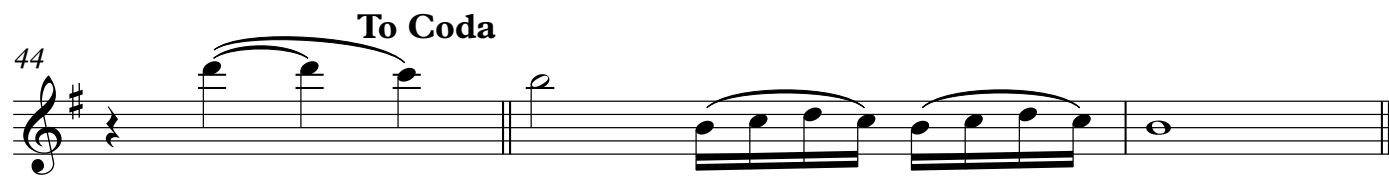
2

pizz.

arco

42

Violin 1



"No Vale La Pena"

Comp: Juan Gabriel.
Arr by: Jose Hernandez.

$\text{♩} = 124$

3

7

A

2

pizz.

12

arco

4

19

4

29

B

33

37

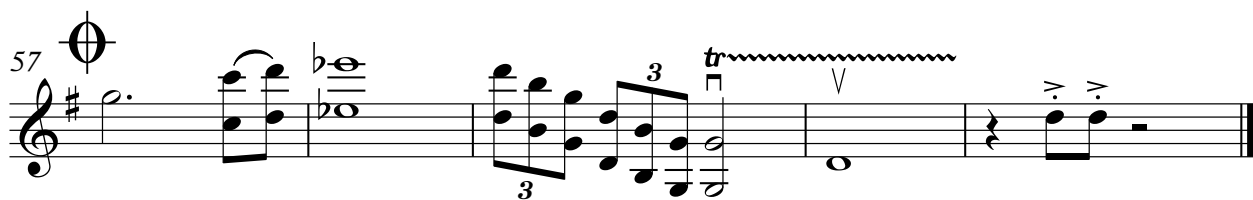
2

pizz.

arco

42

Violin 2



Violin 3

"No Vale La Pena"

Comp: Juan Gabriel.
Arr by: Jose Hernandez.

$\text{♩} = 124$

3

7

A

2

pizz.

12

arco

4

19

4

29

B

33

37

2

58

"No Vale La Pena"

Comp: Juan Gabriel.
Arr by: Jose Hernandez.

♩ = 124

D7 **G** **G7**

5 **C** **Am7** **D7** **G**

9 **A**

13 **D7** **Am7** **D7**

17 **G**

21 **D7**

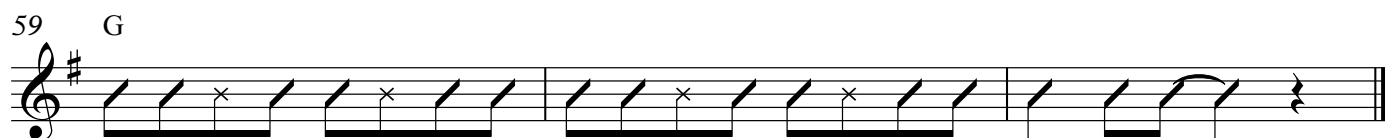
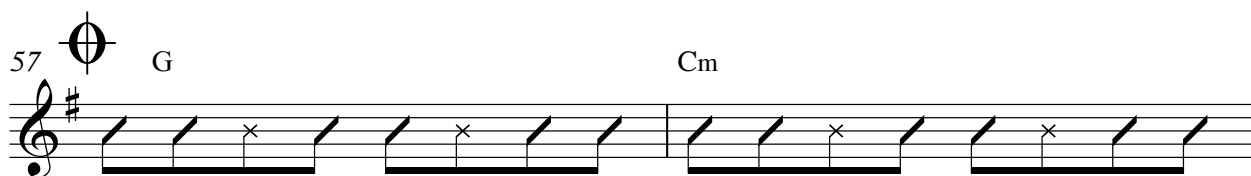
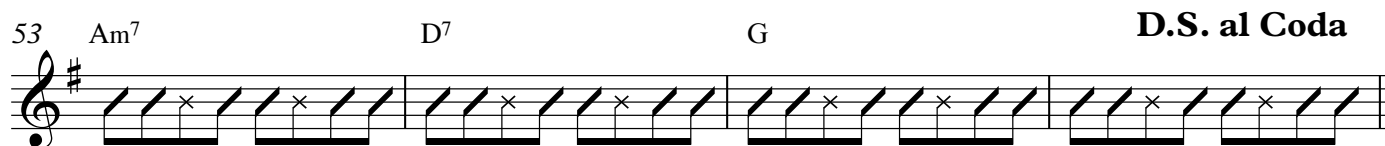
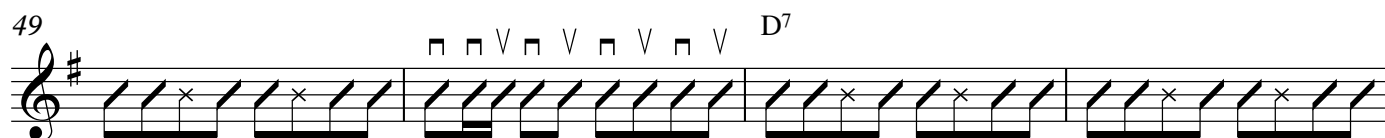
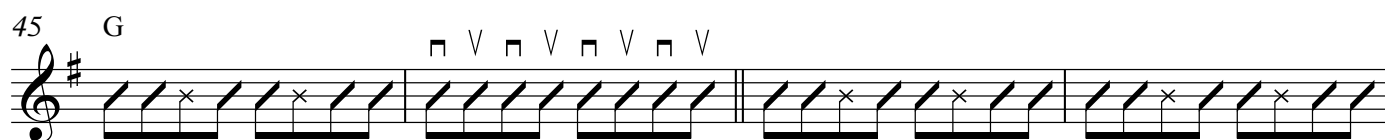
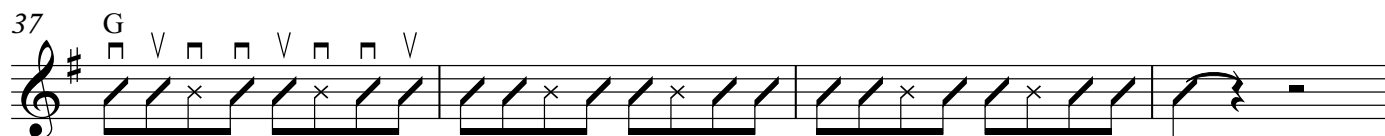
25 **Am7** **D7** **G**

§

29 **B** **Dm7** **G7** **Dm7** **G7** **C**

33 **Em7** **A7** **Em7** **A7** **D**

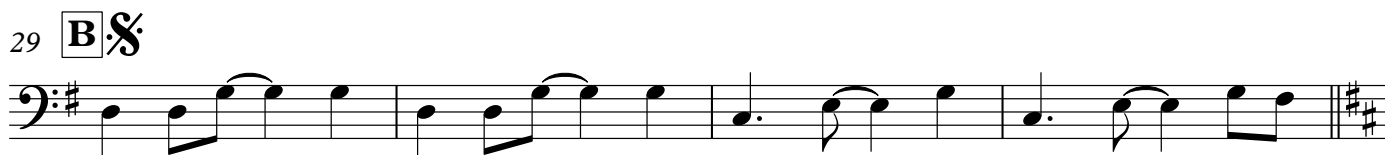
Vih/Gtr.



"No Vale La Pena"

Comp: Juan Gabriel.
Arr by: Jose Hernandez.

♩ = 124



Guitarrón

To Coda

42



45



51

D.S. al Coda

57 

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Planning for Success Additional Notes

[illegible]

Cuando Sale La Luna

Violin 1

2010 CCSD Mariachi Conference and Festival

Jose Alfredo Jimenez

[illegible]

Cuando Sale La Luna

Violin 2

2010 CCSD Mariachi Conference and Festival

Jose Alfredo Jimenez

Violin 2

6

11

16

23

33

38

42

48

53

6

Fine

2x To Coda

D.S. al Coda

Cuando Sale La Luna

Violin 3

2010 CCSD Mariachi Conference and Festival

Jose Alfredo Jimenez

Violin 3

6

11

16

23

33

38

42

48

53

6

Fine

2x To Coda

D.S. al Coda

Cuando Sale La Luna

Trumpet 1

2010 CCSD Mariachi Conference and Festival

Jose Alfredo Jimenez



Cuando Sale La Luna

Trumpet 2

2010 CCSD Mariachi Conference and Festival

Jose Alfredo Jimenez

Trumpet 2

5

pt. 2

9

pt. 2

13

pt. 2

19

pt. 2

35

pt. 2

51

pt. 2

53

pt. 2

D.S. al Coda

2x To Coda

Fine

8 Cuando Sale La Luna

Armonia

2010 CCSD Mariachi Conference and Festival

Jose Alfredo Jimenez

Armonia

6

11

16

22

27

32

37

41

47

53

59

Fine

d min A7 d min A7 d min C7 F C7

F C7 B $\flat$ A7 d min A7 d min A7

d min C7 F C7 F C7 B $\flat$

A7 d min A7 d min A7

d min C B $\flat$ A7

d min A7 d min

C B $\flat$ A7 g min

g min d min C

B $\flat$ A7 d min C7

C7 B $\flat$ B $\flat$ 2x To Coda A7

A7 A7 A7 2

d min A7 d min A7 d min d min A7 d min

Fine

D.S. al Coda

Cuando Sale La Luna

9

Guitarron

2010 CCSD Mariachi Conference and Festival

Jose Alfredo Jimenez

Guitarron

6

Gtrr.

11

Gtrr.

16

Gtrr.

22

Gtrr.

27

Gtrr.

32

Gtrr.

37

Gtrr.

41

Gtrr.

47

2x To Coda

Θ

D.S. al Coda

53

Θ

2

59

Fine

Cuando Sale La Luna

2010 CCSD Mariachi Conference and Festival

Jose Alfredo Jimenez

8 10

De - ja que sal - ga la lu - na, de - ja que se me - ta / el
 Cuando / es - to y en - tre tus bra - zos, siem - pre me pre - gun - to

sol, De - ja que cai - ga la no - che, pa' que / em - pie - ze nues - tor / a - mor.
 yo, cuan - to me de - bia / el des - ti - no que con - ti - go me pa - go.

De - ja que las es - tre - lli - tas, me lle - nen de / in - spi - ra - ción, pa - ra de - cir - te co -
 Es por es - o que / ya mi vi - da, to - da te la / en - tre - go / a tí, tu que me dis - te / en un

si - tas, muy bo - ni - tas co - ra - zón. Yo se que no / hay en el mun - do, a -
 be - so, lo que nun - ca te pe - dí.

mor como el que me das, y se que no - che con no - che va cre - cien - do más y

más. Y se que no - che con no - che, *2x To Coda*

va cre - cien - do, más y

D.S. al Coda

más

más. de - ja que sal - ga la

lu - - - - na. *Fine*

Planning for Success Additional Notes

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Y

Mario De Jesus

Violín 1

Violín 2

Violín 3

Trompeta 1

Trompeta 2

Armonia

Guitarrón

Voz

Harp

D E7 A F#m B E7 A C#° Bm

Y qué hi -

5 1

Vln. 1

Vln. 2

Vln. 3

5

Tpta. 1

Tpta. 2

5

Arm. A E7 E7

Gtrón.

5

Voz

cis - te del a - mor que me ju - ras - te. Y que_hás he - cho de los be - sos que te

5

Hp.

8

Vln. 1

Vln. 2

Vln. 3

8

Tpta. 1

Tpta. 2

8

Arm.

A A E7

Gtrón.

8

Voz

8

Hp.

di. Y que ex - cu - sa pue - des dar - me si fal - tas - te. Y ma -

6

Y

2

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Gtrón.

Voz

Hp.

tas - te la_es - pe - ran - za que_hu - bo_en mí. Y qué_in - gra-to_es el des - ti - no que me

E7 A C#°3 Bm A

14

Vln. 1

Vln. 2

Vln. 3

14

Tpta. 1

Tpta. 2

14

Arm.

E7

E7

A

Gtrón.

14

Voz

14

hié - re? Y qué ab - sur - da es la ra - zón de mi pa - sión. Y que

Hp.

17

Vln. 1

Vln. 2

Vln. 3

17

Tpta. 1

Tpta. 2

17

Arm. A E7 E7

Gtrón.

17

Voz

17

ne - cio_es és - te_a - mor que no se mue - re. Y pre - fie - re per - do - nar - te tu trai -

Hp.

20

3

Y

Vln. 1

Vln. 2

Vln. 3

pizz.

pizz.

pizz.

Tpta. 1

3

Tpta. 2

20

A

3

E_m

A7

D

Arm.

Gtrón.

20

Voz

ción.

Y pen -

que en mi vi - da fuis - te fla - ma.

Y el cau -

Hp.

23

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Gtrón.

Voz

Hp.

23

Em A7 D B7

dál de mi glo-ria fuis-te tú. Y lle - gué a que - rer-te con el

26

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Gtrón.

Voz

Hp.

26

E B7 E7

al - ma. Y hoy me ma - ta de tris - te - za tu ac - ti - tud. Y a que

29 4 arco

Vln. 1 arco

Vln. 2 arco

Vln. 3 arco

Tpta. 1

Tpta. 2

Arm. A E7

Gtrón.

Voz

de - bo di - me_en - ton - ces tu_a - ban - do - no. Y_en que

Hp.

31

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Gtrón.

Voz

Hp.

ru - ta tu pro - me - sa se per - dió. Y si di - ces la ver - dad yo te per -

E7 F#7 3 D Dm

37 5

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Gtrón.

Voz

Hp.

A E7 E7 A

Detailed description: This musical score page contains measures 37 through 40. The key signature has three sharps (F#, C#, G#). Measures 37-40 are marked with a '5' in a box, indicating a five-measure rest for the string section (Vln. 1, 2, 3). The brass and woodwind section (Tpta. 1, 2, Arm.) plays a melodic line starting in measure 37. The guitar (Gtrón.) and piano (Hp.) provide harmonic support. The piano part is written in a grand staff. The vocal part (Voz) is silent throughout these measures. The woodwind part (Tpta. 1, 2) has a melodic line with some grace notes. The string part (Vln. 1, 2, 3) has a five-measure rest. The guitar part (Gtrón.) has a bass line with some accidentals. The piano part (Hp.) has a bass line with some accidentals. The woodwind part (Tpta. 1, 2) has a melodic line with some grace notes. The vocal part (Voz) is silent throughout these measures. The woodwind part (Tpta. 1, 2) has a melodic line with some grace notes. The string part (Vln. 1, 2, 3) has a five-measure rest. The guitar part (Gtrón.) has a bass line with some accidentals. The piano part (Hp.) has a bass line with some accidentals.

41 *D.S. al Coda*

Vln. 1 *D.S. al Coda*

Vln. 2 *D.S. al Coda*

Vln. 3 *D.S. al Coda*

Tpta. 1 *D.S. al Coda*

Tpta. 2 *D.S. al Coda*

Arm. *D.S. al Coda*

Gtrón. *D.S. al Coda*

Voz *D.S. al Coda*

Hp. *D.S. al Coda*

45

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Gtrón.

Voz

Hp.

A D E7 A

Dios.

Y

Mario De Jesus

Violin 1

Violin 1

6

13

20

25

35

42

47

1

2

3

3

3

4

4

5

3

To Coda

D.S. al Coda

pizz.

arco

Y

Mario De Jesus

Violin 2

6

13

20

pizz.

25

4

arco

35

To Coda

3

42

D.S. al Coda

47

Y

Mario De Jesus

Violin 3

Musical score for Violin 3, measures 1 through 47. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score is written on a single staff.

Measures 1-5: Melodic line with slurs and ties.

Measure 6: Measure number 6. Melodic line with slurs and ties.

Measures 13-19: Melodic line with slurs and ties.

Measure 20: Measure number 20. Section marked with a repeat sign and a fermata. The instruction *pizz.* (pizzicato) is written below the staff.

Measures 25-34: Measure number 25. Section marked with a repeat sign and a fermata. The instruction *arco* (arco) is written above the staff. Measure 26 contains a 4-measure rest.

Measures 35-41: Measure number 35. Section marked *To Coda*. Measure 36 contains a 3-measure rest.

Measures 42-46: Measure number 42. Section marked *D.S. al Coda*. Measure 43 contains a 3-measure rest.

Measure 47: Measure number 47. Final measure of the section, ending with a double bar line.

Y

Mario De Jesus

Trompeta 1

5

11

17

26

32

37

42

To Coda

D.S. al Coda

Y

Mario De Jesus

Trompeta 2

4

10

16

25

30

36

41

47

To Coda

D.S. al Coda

3

3

3

4

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Y

Mario De Jesus

Armonia

D E7 A F#m B E7 A C#° Bm
 5 A E7 E7 A
 9 A E7 E7 A C#° Bm A
 14 E7 E7 A A
 18 E7 E7 A Em A7
 22 D Em A7 D B7
 26 E B7 E7 A
 30 E7 E7 F#7 D Dm
 34 A F#m B7 E7 *To Coda* A C#° Bm A
 38 E7 E7 A A

42 E7 E7 Y A D.S. al Coda A 25

Musical staff for measures 42-45. The staff is in treble clef with a key signature of two sharps (F# and C#). It contains four measures of music, each with a whole note chord and a slash indicating a tremolo. The chords are E7, E7, A, and A. Above the staff, the letters 'Y' and 'A' are written above the second and third measures respectively. The instruction 'D.S. al Coda' is written above the fourth measure. The staff ends with a double bar line and a repeat sign.

46 D E7 A

Musical staff for measures 46-48. The staff is in treble clef with a key signature of two sharps (F# and C#). It contains three measures of music, each with a whole note chord and a slash indicating a tremolo. The chords are D, E7, and A. The staff ends with a double bar line and a repeat sign.

Y

Mario De Jesus

Guitarron



6



12



18



24



30



36



42



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Y

Mario De Jesus

Arpa

Harp

24

Hp.

30 *To Coda*

The musical score for the Harp (Hp.) is written on a grand staff with a treble and bass clef. The key signature is three sharps (F#, C#, G#). The score consists of six measures. The treble staff contains whole rests in every measure. The bass staff contains the following notes: Measure 1: G2 (half note), A2 (quarter note), B2 (quarter note). Measure 2: G2 (half note), A2 (quarter note), B2 (quarter note). Measure 3: G2 (half note), A2 (quarter note), B2 (quarter note). Measure 4: G2 (half note), A2 (quarter note), B2 (quarter note). Measure 5: G2 (half note), A2 (quarter note), B2 (quarter note). Measure 6: G2 (half note), A2 (quarter note), B2 (quarter note). The piece ends with a double bar line and a repeat sign.[illegible]

42 *D.S. al Coda*

Hp.

Y

Mario De Jesus

Voz

Y qué hi - cis - te del a - mor que me ju -

ras - te. Y que has he - cho de los be - sos que te dí. Y que ex -

cu - sa pue - des dar - me si fal - tas - te. Y ma - tas - te la es - pe - ran - za que hu - bo en

mí. Y qué in - gra - to es el des - ti - no que me hié - re? Y qué ab -

sur - da es la ra - zón de mi pa - sión. Y que ne - cio es és - te a - mor que no se

mue - re. Y pre - fie - re per - do - nar - te tu trai - ción. Y pen -

sar que en mi vi - da fuis - te fla - ma. Y el cau - dál de mi glo - ria fuis - te

tú. Y lle - gué a que - rer - te con el al - ma. Y hoy me

ma - ta de tris - te - za tu ac - ti - tud. Y a que de - bo di - me en - ton - ces tu a - ban -

do - no. Y en que ru - ta tu pro - me - sa se per - dió. Y si

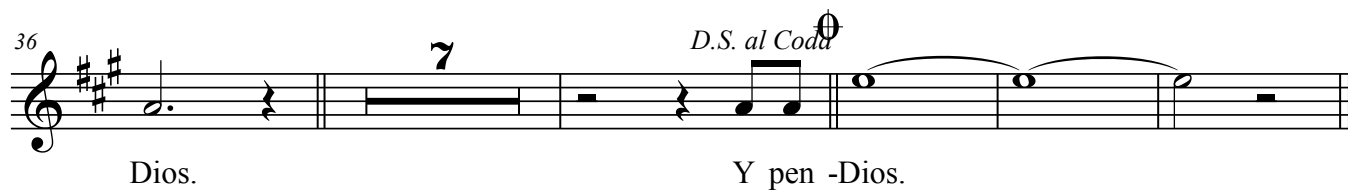
Y

To Coda

33



36

*D.S. al Coda*

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