

Planning for Success Additional Notes

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Corrido de Chihuahua

Valseada

F. Garay

Violin I

Violin II

Violin III

Trumpet in B $\flat$ 1

Trumpet in B $\flat$ 2

Guitarron

Vihuela

Voice

D

D7

7

Vln. I

Vln. II

Vln. III

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Gtrr.

Vih.

7

G

A7

The musical score is for a piece titled "Corrido de Chihuahua". It is arranged for a string trio (Violins I, II, and III), two B-flat Trumpets, a Guitar, and a Violon. The score is written in 7/8 time, as indicated by the "7" above the first measure of each staff. The key signature is one sharp (F#), which is indicated by a sharp sign on the F line of the treble clef for the strings and on the B line for the brass. The Violon part is written in the bass clef. The Guitar part includes chord markings "G" and "A7" under the first and fifth measures, respectively. The Violon part consists of a series of eighth notes, while the other instruments play a more complex melody with various note values and rests.

14

Vln. I

Vln. II

Vln. III

14

B♭ Tpt. 1

B♭ Tpt. 2

14

Gtrr.

D

Vih.

14

1. Yo soy del
2. Lin das las

A

20

Vln. I

Vln. II

Vln. III

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Gtrr.

Vih.

20

A 7

mero _____ chihuahua del min er al del pa rral _____
no ches de lu na a le gra das con so tol _____

26

Vln. I

Vln. II

Vln. III

26

B♭ Tpt. 1

B♭ Tpt. 2

26

Gtrr.

Vih.

26

—
—

y escu chen
Que por a

32

Vln. I

Vln. II

Vln. III

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Gtrr.

Vih.

32

32

D

es te corr ido que ale gre ven go — a can tar Que bo nito es Chi
lla por la junta me pa sea ba con — mi a mor Que bo nito es Chi

38

Vln. I

Vln. II

Vln. III

B♭ Tpt. 1

B♭ Tpt. 2

Gtrr.

Vib.

38

hua hua

hua. hua.

B

45

Vln. I

Vln. II

Vln. III

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Gtrr.

Vih.

45

45

A7

Er es mi tie rra nor te na in dia ves ti da del sol _____
 Las fies tas de san ta ri ta del noble y vie jo re al _____

52

Vln. I

Vln. II

Vln. III

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

52

Gtrr.

Vih.

52

bra va co
que tien en

59

Vln. I

Vln. II

Vln. III

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Gtrr.

Vih.

59

mo/un leon he ri do, dulce come u na — can ci on Que bon ito es Chi
sabor a a nejo y ale gre a tra — di cio nal Que bo nito es Chi

D

D.S. al Coda

65

Vln. I

Vln. II

Vln. III

D.S. al Coda

65

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

D.S. al Coda

65

Gtrr.

Vih.

D.S. al Coda

D

A 7

D

65

hua hua _____
hua hua. _____

Corrido de Chihuahua

Valseada

8

16

A

24

31

B

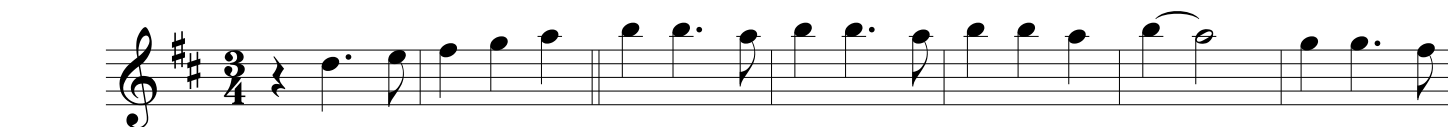
40

49

58

D.S. al Coda

66



Corrido de Chihuahua

F. Garay

Valseada

8

16

24

32

41

50

59

67

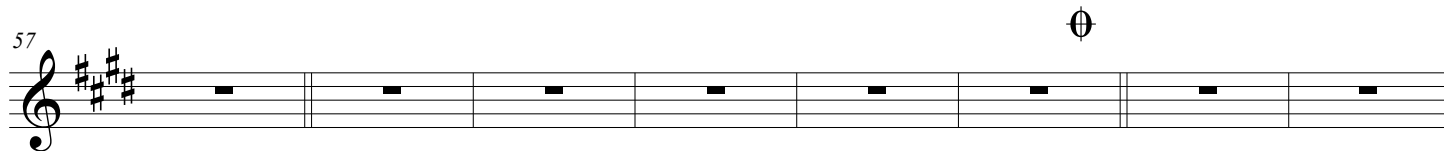
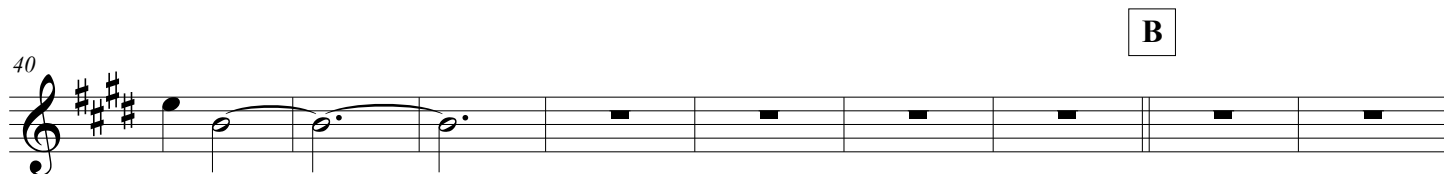
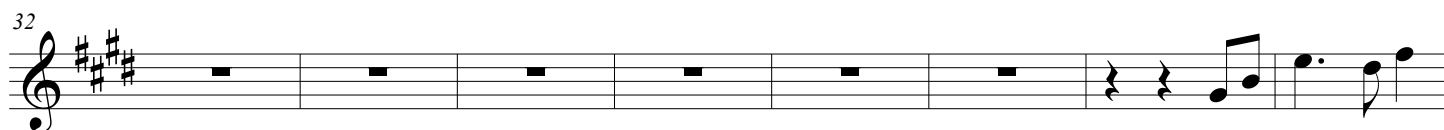
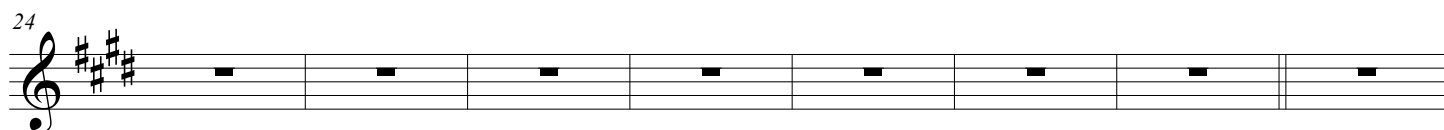
A

B

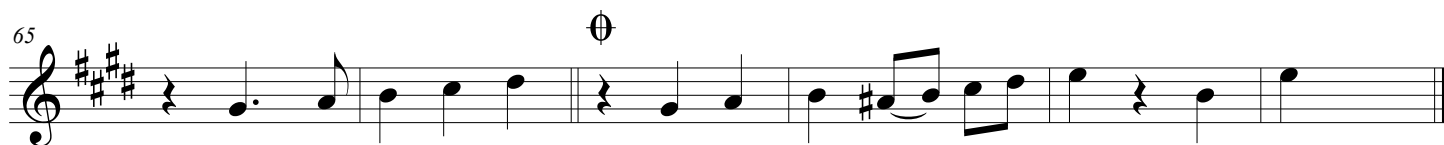
Corrido de Chihuahua

Valseada

F. Garay



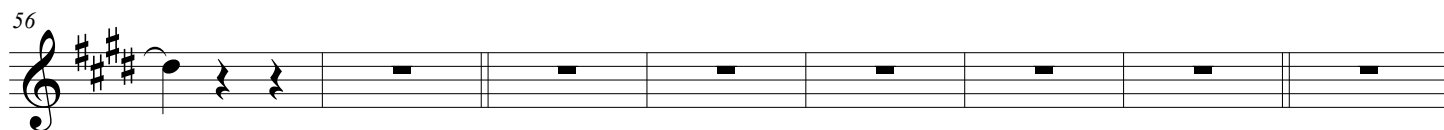
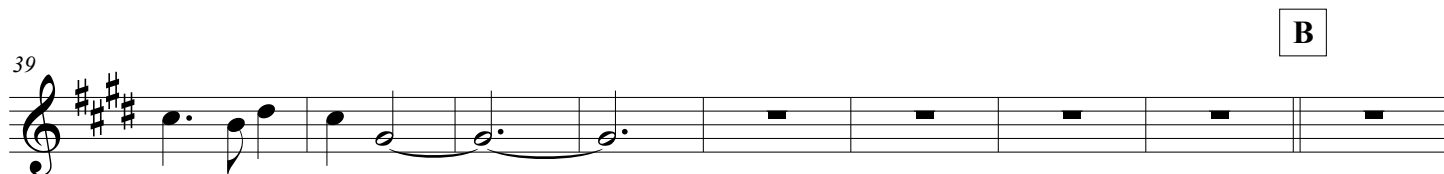
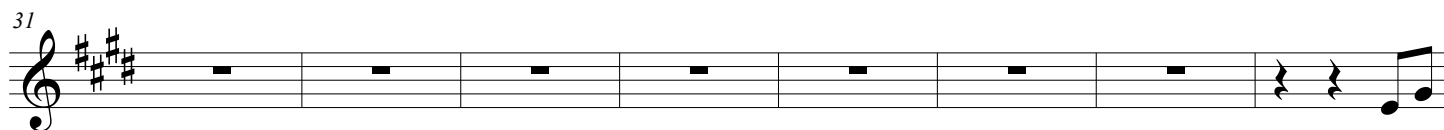
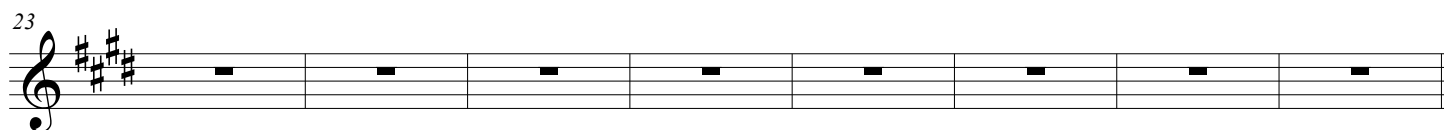
D.S. al Coda



Corrido de Chihuahua

Valseada

F. Garay



8

16

24

32

40

48

56

64

D

D7

G

A7

D

A

B

A7

D

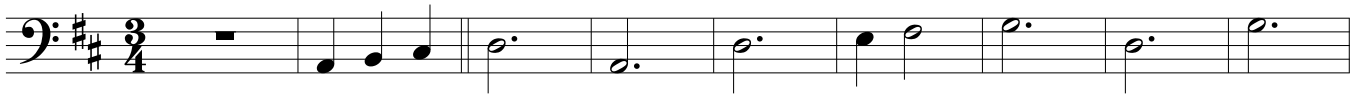
A7

D

Corrido de Chihuahua

Valseada

F. Garay



10



A

19



29



38



B



57



D.S. al Coda

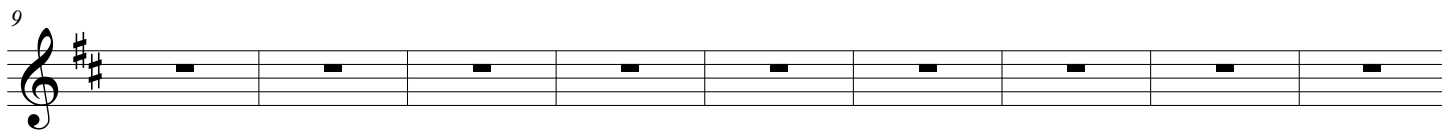
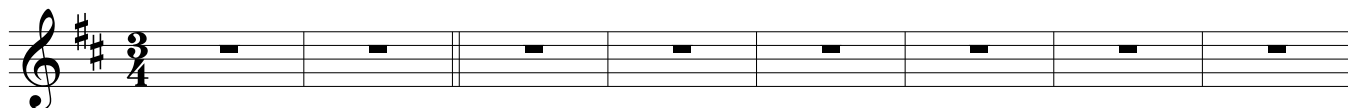
66



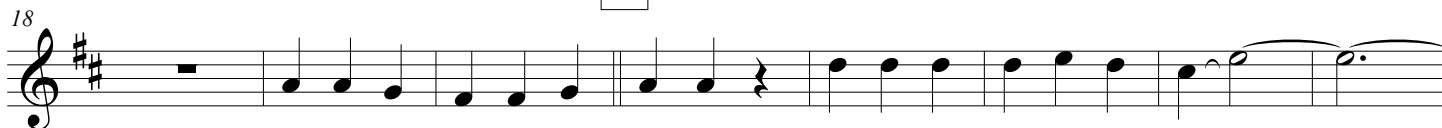
Corrido de Chihuahua

Valseada

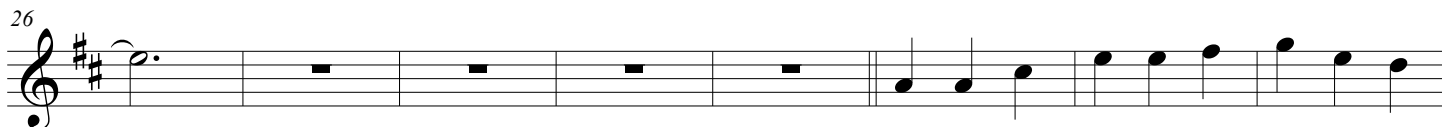
F. Garay



A



1. Yo soy del mero _____ chihuahua del min er al del pa rral _____
 2. Lin das las no ches de lu na a le gra das con so tol _____



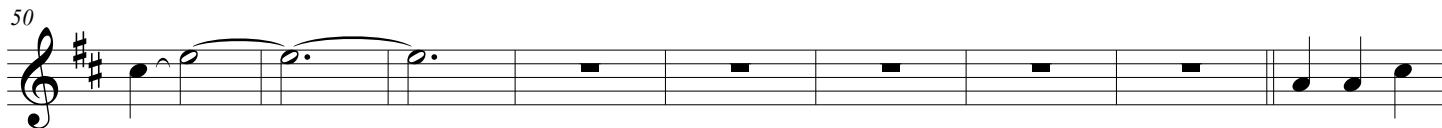
_____ y escu chen es te corr ido que ale
 _____ Que por a lla por la junta me pa



gre ven go _____ a can tar Que bo nito es Chi hua hua _____
 sea ba con _____ mi a mor Que bo nito es Chi hua **B** hua. _____



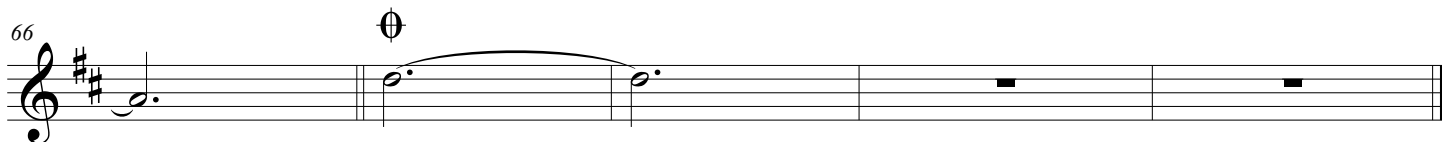
Er es mi tie rra nor te na in dia ves ti da del
 Las fies tas de san ta ri ta del noble y vie jo re



sol _____ bra va co
 al _____ que tien en



mo/un leon he ri do, dulce come u na _____ can ci on Que bon ito es Chi hua hua
 sabor a a nejo y ale gre a tra _____ di cio nal Que bo nito es Chi hua hua.

D.S. al Coda

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El Cuervo

Vargas / Fuentes

Score for "El Cuervo" by Vargas / Fuentes, page 3. The score is written for a 6/8 time signature and a key signature of one sharp (F#).

The instruments and parts included are:

- Voz (Vocal)
- Violin 1
- Violin 2
- Violin 3
- Trompeta 1
- Trompeta 2
- Trompeta 3
- Armonia (Harmony)
- Guitarrón
- Harp

The score shows five measures of music. The vocal part is marked with a *S^{ra}* (Soprano) line. The guitar part includes chord markings: G, G, D7, D7, D7, G, G.



6 1

Voz (8va) El cuer-vo en u - - na la-de-ra llo-

Vln 1

Vln 2

Vln 3

Tpta 1

Tpta 2

Tpta 3

Arm 6 G D7 D7 D7 G G G

Gtrón 6

Hp. 6

This musical score is for the song 'El Cuervo'. It features a vocal line and several instrumental parts. The vocal line is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The lyrics are 'El cuer-vo en u - - na la-de-ra llo-'. The instrumental parts include three violin staves (Vln 1, 2, 3), three trumpet staves (Tpta 1, 2, 3), an arm (Arm), a guitar (Gtrón), and a piano (Hp.). The piano part is in treble and bass clef with a key signature of one sharp (F#) and a 6/8 time signature. The guitar part is in bass clef with a key signature of one sharp (F#) and a 6/8 time signature. The arm part is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The trumpet parts are in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The violin parts are in treble clef with a key signature of one sharp (F#) and a 6/8 time signature.

11

Voz

ra su_in-fe - li-ci - dad Por que la cuer - - - va no qui-so dar - le de_a-mor ca-ri -

Vln 1

Vln 2

Vln 3

Tpta 1

Tpta 2

Tpta 3

Arm

G D7 D7 D7 D7

Gtrón

Hp.

Detailed description: This is a musical score for a piece titled 'El Cuervo'. It consists of nine staves. The first staff is for the voice (Voz) and includes lyrics in Spanish. The next three staves are for Violins 1, 2, and 3 (Vln 1, Vln 2, Vln 3). The next three staves are for Trumpets 1, 2, and 3 (Tpta 1, Tpta 2, Tpta 3). The seventh staff is for the Arm (likely a guitar or similar stringed instrument) and includes chord markings: G, D7, D7, D7, D7. The eighth staff is for the Grtrón (likely a guitar or similar stringed instrument). The ninth staff is for the Hp. (Harp). The score is written in G major (one sharp) and 4/4 time. The key signature is one sharp (F#). The time signature is 4/4. The score is divided into measures by vertical bar lines. The lyrics are: 'ra su_in-fe - li-ci - dad Por que la cuer - - - va no qui-so dar - le de_a-mor ca-ri -'. The lyrics are written below the vocal staff. The chord markings are written above the Arm staff. The measure numbers 11, 9, and 8 are written at the end of the first, eighth, and ninth staves respectively.

16

Voz

dad. El cuer-vo_en u - na la-de-ra llo-rasu_in-fe - li-ci-dad Por que la cuer - vano qui-sodar-lede_amor ca-ri -

Vln 1

7

Vln 2

Vln 3

Tpta 1

Tpta 2

Tpta 3

Arm

G G G G D7 D7 D7 D7

Gtrón

16

Hp.

This musical score is for the song 'El Cuervo'. It features a vocal line with lyrics in Spanish, and instrumental parts for Violins 1, 2, and 3; Trumpets 1, 2, and 3; Armónica (Harmonica); and Guitarra Tróica (Trio Guitar). The score is written in 3/8 time and includes a key signature of one sharp (F#). The vocal line starts at measure 16 and continues through measure 23. The instrumental parts are arranged in a way that they all play together, with some parts having specific chord markings (G, D7) and others having specific fingering or bowing markings (16, 7).

El Cuervo

7

21 2

Voz

lla. Ay que bo-ni-to di-cen las de-a-te-ma-ca Que pa-ra pa - - -

Vln 1

Vln 2

Vln 3

Tpta 1

Tpta 2

Tpta 3

Arm

G G G G D7 D7

Gtrón

Hp.

This musical score is for the song 'El Cuervo'. It is written for a vocal soloist and a full band. The key signature has one sharp (F#), and the time signature is 6/8. The score is divided into measures, with a double bar line indicating a section change. The vocal part includes lyrics in Spanish. The instrumental parts include Violins 1, 2, and 3, Trumpets 1, 2, and 3, Arm (likely a guitar or keyboard), and a Grtrón (likely a guitar or keyboard). The score is written for a 21-measure section, with a 2-measure repeat sign. The vocal part starts with a 21-measure rest, followed by the lyrics. The instrumental parts start with a 21-measure rest, followed by the instrumental melody. The score is written for a 21-measure section, with a 2-measure repeat sign.

26

Voz

sar tra-ba-jos lo mis-mo, es a - qui que_a - lla. Ay que bo-ni - to di - cen las de_a - te - ma -

Vln 1

Vln 2

Vln 3

Tpta 1

Tpta 2

Tpta 3

Arm

D7 D7 G G G G

Gtrón

Hp.

This musical score is for the song 'El Cuervo'. It features a vocal line and several instrumental parts. The vocal line is in Spanish and includes lyrics such as 'sar tra-ba-jos lo mis-mo, es a - qui que_a - lla. Ay que bo-ni - to di - cen las de_a - te - ma -'. The instrumental parts include Violins 1, 2, and 3, Trumpets 1, 2, and 3, Arm (likely a guitar or piano), and a Gtrón (likely a guitar or piano). The score is written in G major and 4/4 time. The vocal line is in treble clef, and the instrumental parts are in their respective clefs. The score is divided into measures, with a double bar line indicating a section change. The vocal line is written in a stylized font, and the instrumental parts are written in a standard musical notation.

31

Voz

ca Que pa-ra pa - - - - sar tra-ba-jos lo mis-mo es a - qui que a - lla.

31

Vln 1

31

Vln 2

31

Vln 3

31

Tpta 1

31

Tpta 2

31

Tpta 3

31

Arm

D7 D7 D7 D7 G

31

Gtrón

31

Hp.

3

10

Detailed description: This is a musical score for a piece titled 'El Cuervo'. The score is written for a vocal part and several instrumental parts. The vocal part is in the key of D major and 3/4 time. The instrumental parts include Violins 1, 2, and 3, Trumpets 1, 2, and 3, Arm (likely a guitar or piano), and a Grand Piano (Hp.). The score is divided into measures, with a repeat sign at the end of the first system. The vocal part has lyrics in Spanish: 'ca Que pa-ra pa - - - - sar tra-ba-jos lo mis-mo es a - qui que a - lla.' The instrumental parts provide accompaniment for the vocal line. The score is numbered 31 at the beginning of each system.

41

Voz

Vln 1

Vln 2

Vln 3

Tpta 1

Tpta 2

Tpta 3

Arm

Grón

Hp.

G D7 G G7 C

46

Voz

Vln 1

Vln 2

Vln 3

Tpta 1

Tpta 2

Tpta 3

Arm

Gtrón

Hp.

A7

D7

C

G

D7

Detailed description: This page of a musical score contains measures 46 through 50. The score is for a band or orchestra. The vocal line (Voz) is mostly silent, with a few notes in measure 46. The violin parts (Vln 1, 2, 3) play a melodic line in measures 46-48, then rest. The trumpet parts (Tpta 1, 2, 3) play a rhythmic pattern in measures 46-48, then rest. The arm (Arm) plays a rhythmic pattern in measures 46-48, then rests. The guitar (Gtrón) plays a rhythmic pattern in measures 46-48, then rests. The piano (Hp.) is silent. The key signature is one sharp (F#). The time signature is 4/4. The score is written in standard musical notation with a grand staff for the piano and individual staves for the other instruments.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a full orchestration for a vocal duo and a large instrumental ensemble. The score is written for the following instruments:

- Voz**: Vocal parts for two voices.
- Vln 1**, **Vln 2**, **Vln 3**: Violins 1, 2, and 3.
- Tpta 1**, **Tpta 2**, **Tpta 3**: Trumpets 1, 2, and 3.
- Arm**: Arms (likely referring to the string section).
- Gtrón**: Guitar.
- Hp.**: Piano.

The score is in the key of D major (indicated by two sharps: F# and C#) and is in 4/4 time. The tempo is marked "Moderato". The score is divided into measures, with a repeat sign at the beginning of the instrumental introduction. The vocal parts enter in measure 51. The instrumental parts are marked with "8va" (octave) and "8va" (octave) markings. The piano part is marked with "8va" (octave) and "8va" (octave) markings. The score is a full orchestration of the song, including all instruments and vocals.

56

Voz (8va)-----

Vln 1

Vln 2

Vln 3

Tpta 1

Tpta 2

Tpta 3

Arm

Gtrón

Hp.

Measures 56-60. The score includes parts for Voice (8va), Violins 1-3, Trumpets 1-3, Arms, Guitar, and Piano. The key signature is one sharp (F#). The piano part is currently silent.

Chord progression for Arm:

Measure	Chord
56	G
57	G
58	G
59	D7
60	D7
61	D7
62	G
63	G

61

Voz (8va)

Vln 1

Vln 2

Vln 3

Tpta 1

Tpta 2

Tpta 3

Arm

Gtrón

Hp.

The musical score for page 15, measures 61-65, is as follows:

- Voz (8va):** Rests in all measures.
- Vln 1:** Measures 61-65: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (half).
- Vln 2:** Measures 61-65: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (half).
- Vln 3:** Measures 61-65: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (half).
- Tpta 1:** Measures 61-65: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (half).
- Tpta 2:** Measures 61-65: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (half).
- Tpta 3:** Measures 61-65: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (half).
- Arm:** Measures 61-65: G (quarter), D7 (quarter), D7 (quarter), D7 (quarter), G (quarter), G (quarter), G (quarter), G (quarter), D7 (quarter), D7 (quarter).
- Gtrón:** Measures 61-65: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (half).
- Hp.:** Rests in all measures.

66 (8va)-----, ,

Voz

Vln 1

Vln 2

Vln 3

Tpta 1

Tpta 2

Tpta 3

Arm

Gtrón

Hp.

D7

G

This musical score page contains measures 66, 67, and 68. The key signature is one sharp (F#). The score includes parts for Voice (Voz), Violins 1, 2, and 3 (Vln 1, 2, 3), Trumpets 1, 2, and 3 (Tpta 1, 2, 3), Arms (Arm), Guitar (Gtrón), and Piano (Hp.). Measure 66 features a vocal line with a long note marked (8va)-----, and instrumental lines for Violins, Trumpets, and Arms. Measure 67 continues the instrumental parts. Measure 68 concludes the section with a final chord marked G.

8va - - - - -

(8va) - - - - -

6

14

21

31

38

44

8va - - - - -

52

(8va) - - - - -

58

(8va) - - - - -

63

68

The score is written for Violin 1 in G major (one sharp). It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a variety of rhythmic patterns, including eighth notes, quarter notes, and half notes. There are several dynamic markings, including '8va' (octave) and '(8va)' (octave), which indicate that the player should play the notes an octave higher than written. The score includes measures 6, 14, 21, 31, 38, 44, 52, 58, 63, and 68. The final measure of the score is a whole note G5, followed by a double bar line.

El Cuervo

Vargas / Fuentes

6

14

21

31

38

44

52

58

63

68

The musical score for Violin 3, titled "El Cuervo" by Vargas / Fuentes, is written in G major (one sharp) and consists of 10 staves of music. The score includes various rhythmic patterns, rests, and dynamic markings. The staves are numbered 6, 14, 21, 31, 38, 44, 52, 58, 63, and 68. The music features a mix of eighth, sixteenth, and thirty-second notes, as well as rests and slurs. The key signature is G major, and the time signature is 4/4. The score is written for Violin 3.

6

14

21

31

38

44

52

58

63

68

El Cuervo

Vargas / Fuentes

5

12

21

31

42

50

55

60

65

5

12

21

31

42

50

55

60

65

El Cuervo

Vargas / Fuentes

5

12

21

31

42

50

55

60

65

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El Cuervo

Vargas / Fuentes

8

G G D7 D7 D7 G

5

G G D7 D7 D7 G

9

G G G D7

13

D7 D7 D7 G

17

G G G D7 D7 D7 D7

21

G G G G D7

25

D7 D7 D7 G G

29

G G D7 D7

33

D7 D7 G G7

37

C A7 D7 C

Gtrn

41

G D7 G G7

El Cuervo

45

C A7 D7 C

49

G D7 D7 G G G

53

G D7 D7 D7 G G G

57

G D7 D7 D7 G G

61

G D7 D7 D7 G G

65

G D7 D7 G

5

9

13

17

21

25

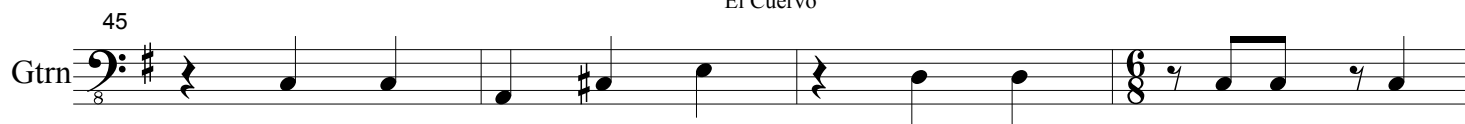
29

33

37

41

El Cuervo



El Cuervo

Vargas / Fuentes

El cuer-vo_en u - - -

na la-de - ra llo - ra su_in - fe - li - ci - dad Por

que la cuer - - - va no qui - so dar - le de_a - mor ca - ri -

dad. El cuer-vo_en u - - - na la-de - ra llo-ra su_in-fe - li-ci-dad Por

que la cuer - va no qui - so dar - le de_a - mor ca - ri - lla. Ay

que bo-ni - to di - cen las de_a - te - ma - ca Que

pa - ra pa - - - sar tra-ba - jos lo mis - mo_es a - qui que_a -

lla. Ay que bo-ni - to di - cen las de_a - te - ma -

ca Que pa - ra pa - - - - sar tra - ba - jos lo

34 3^{El} Cuervo

mis - mo_es a - qui que_a - lla.

40

2 9 5

48

4 4 8 9

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25

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Vox.

Gtrr.

arm.

33

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Vox.

Gtrr.

arm.

41

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Vox.

Gtrr.

arm.

Lyrics:

ta - yas hue - ri - ta co - men - zan - do/a - ma - do - rar.
 ta - yas hue - ri - ta el or - ga - ni - to/a - ma - ri - llo.
 ta - yas hue - ri - ta a/es - te pue - blo de Co - cu - lla.

Soy pi - ta - ye - ro se - ño - res,
 Soy pi - ta - ye - ro se - ño - res,
 Soy pi - ta - ye - ro se - ño - res,

que ven - go del Or - ga - nal,
 que ven - go de Man - za - ni - llo
 que ven - go des - de Sai - yu - la

ven - go de cor - tar pi -
 ven - go de cor - tar pi -
 ven - go de cor - tar pi -

49 3x To Coda Θ

Vln. 1 An - da - le gue - ri - ta, an - da - le gue - ri - ta va - mo - nos al or - ga - nal, al cor - tar pi - ta - yas,

Vln. 2 An - da - le gue - ri - ta, an - da - le gue - ri - ta va - mo - nos al or - ga - nal, al cor - tar pi - ta - yas,

Vln. 3 An - da - le gue - ri - ta, an - da - le gue - ri - ta va - mo - nos al or - ga - nal, al cor - tar pi - ta - yas,

Tpt. 1

Tpt. 2

Vox. 3x To Coda Θ

Gtrr. 49 ta - yas hue - ri - ta co - men - zan - do/a ma - do - rar - llo. An - da - le gue - ri - ta, an - da - le gue - ri - ta va - mo - nos al or - ga - nal, al cor - tar pi - ta - yas, ta - yas hue - ri - ta cl - or - ga - ni - to/a ma - ri - ri - Co - cu - la

arm. E7 A 3x To Coda Θ

57 1. 2. D.S. al Coda Θ

Vln. 1 al cor - tar pi - ta - yas, co - men - zan - do/a ma - du - rar An - da - le gue - ri - ta, an - da - le gue - ri - ta va - mo - nos al or - ga - nal,

Vln. 2 al cor - tar pi - ta - yas, co - men - zan - do/a ma - du - rar 1. 2. D.S. al Coda Θ

Vln. 3 al cor - tar pi - ta - yas, co - men - zan - do/a ma - du - rar 1. 2. D.S. al Coda Θ

Tpt. 1 1. 2. D.S. al Coda Θ

Tpt. 2 1. 2. D.S. al Coda Θ

Vox. 57 al cor - tar pi - ta - yas, co - men - zan - do/a ma - du - rar 1. 2. D.S. al Coda Θ

Gtrr. 57 al cor - tar pi - ta - yas, co - men - zan - do/a ma - du - rar 1. 2. D.S. al Coda Θ

arm. E7 A² D.S. al Coda Θ

65 1. 2.

Vln. 1 al cor - tar pi - ta - yas, al cor - tar pi - ta - yas, co - men - zan - do/a ma - du - rar 1. 2.

Vln. 2 al cor - tar pi - ta - yas, al cor - tar pi - ta - yas, co - men - zan - do/a ma - du - rar 1. 2.

Vln. 3 al cor - tar pi - ta - yas, al cor - tar pi - ta - yas, co - men - zan - do/a ma - du - rar 1. 2.

Tpt. 1 65 1. 2.

Tpt. 2 65 1. 2.

Vox. 65 al cor - tar pi - ta - yas, al cor - tar pi - ta - yas, co - men - zan - do/a ma - du - rar 1. 2.

Gtrr. 65 al cor - tar pi - ta - yas, al cor - tar pi - ta - yas, co - men - zan - do/a ma - du - rar 1. 2.

arm. E7 A² A7

This musical score is for the song "The Rose Tree". It is written for a large ensemble, including three Violins (Vln. 1, 2, 3), two Trumpets (Tpt. 1, 2), a Voice (Vox.), Guitar (Gtr.), and an Arranger (arm.). The score is divided into three systems, each containing staves for these instruments. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and accidentals. The first system covers measures 73 to 80, the second system covers measures 81 to 88, and the third system covers measures 89 to 96. The score concludes with a "Fine" marking at the end of the third system.

Violin 1

El Son del Pitayero

Tradicional
Trans. A Romo

Spirito

Violin 1

The musical score for Violin 1 is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The tempo/style is marked 'Spirito'. The score consists of 11 staves, each labeled 'Vln. 1' on the left. The first staff begins with a treble clef, key signature, and time signature. The music features a variety of note values including eighth, quarter, and half notes, as well as rests. Bar lines are used to divide the measures. The score includes measure numbers 5, 9, 13, 17, 21, 25, 29, 33, 37, and 45. At the end of the piece, there are two staves with a double bar line and the instruction '4 3x To Coda Θ'.

5

9

13

17

21

25

29

33

37

45

4 3x To Coda Θ

El Son del Pitayero

52 Vln. 1

An - da - le gue - ri - ta, an - da - le gue - ri - ta va - mo - nos al or - ga - nal,

56 Vln. 1

1. al cor - tar pi - ta - yas, al cor - tar pi - ta - yas, co - men - zan - do/a ma - du - rar.

60 Vln. 1

2. **D.S. al Coda** Φ

An - da - le gue - ri - ta, an - da - le gue - ri - ta va - mo - nos al or - ga -

64 Vln. 1

nal, al cor - tar pi - ta - yas, al cor - tar pi - ta - yas, co - men - zan - do/a ma - du -

68 Vln. 1

1. 2. rar.

72 Vln. 1

76 Vln. 1

80 Vln. 1

84 Vln. 1

88 Vln. 1

92 Vln. 1

Fine

El Son del Pitayero

Spirito

Violin 2



Vln. 2



Vln. 2



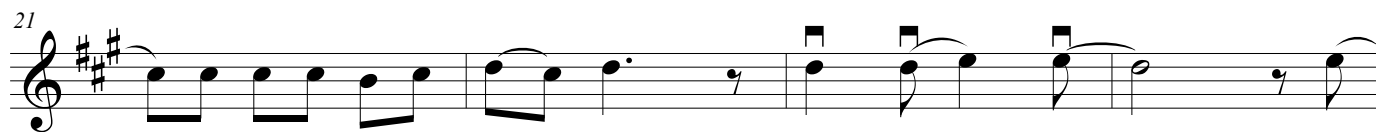
Vln. 2



Vln. 2



Vln. 2



Vln. 2



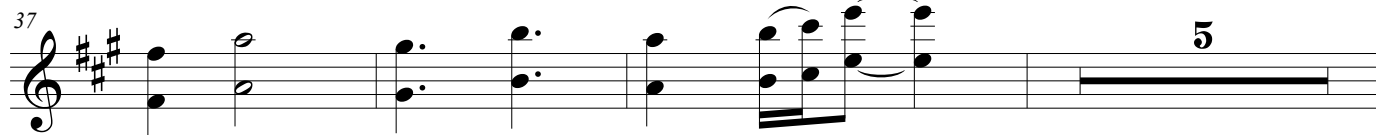
Vln. 2



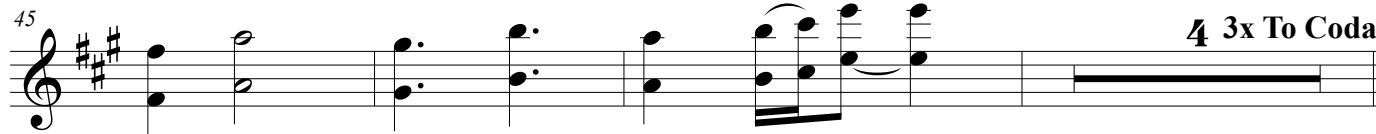
Vln. 2



Vln. 2



Vln. 2



El Son del Pitayero

52 Vln. 2

An - da - le gue - ri - ta, an - da - le gue - ri - ta va - mo - nos al or - ga - nal,

56 Vln. 2

1.

60 Vln. 2

2. **D.S. al Coda** Φ

An - da - le gue - ri - ta, an - da - le gue - ri - ta va - mo - nos al or - ga -

64 Vln. 2

nal, al cor - tar pi - ta - yas, al cor - tar pi - ta - yas, co - men - zan - do/a ma - du -

68 Vln. 2

1. 2.

rar.

72 Vln. 2

76 Vln. 2

80 Vln. 2

84 Vln. 2

88 Vln. 2

El Son del Pitayero

92

Vln. 2

Er soll der Flügler

95

Vln. 2

Fine

Fine

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El Son del Pitayero

Violin 3

Tradicional
Trans. A Romo

Spirito

Violin 3

Vln. 3

Vln. 3

Vln. 3

Vln. 3

Vln. 3

Vln. 3

Vln. 3

Vln. 3

Vln. 3

Vln. 3

The musical score for Violin 3 is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The tempo/mood is marked 'Spirito'. The score consists of ten staves of music. The first staff begins with a treble clef, key signature, and time signature. The music is written in a single melodic line. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as rests and accidentals. The piece concludes with a double bar line and a fermata over the final note.

El Son del Pitayero

4 3x To Coda Θ

Vln. 3

45

Vln. 3

52

An - da - le gue - ri - ta, an - da - le gue - ri - ta va - mo - nos al or - ga - nal,

Vln. 3

56

1.

al cor - tar pi - ta - yas, al cor - tar pi - ta - yas, co - men - zan - do/a ma - du - rar.

Vln. 3

60

2. D.S. al Coda Θ

An - da - le gue - ri - ta, an - da - le gue - ri - ta va - mo - nos al or - ga -

Vln. 3

64

nal, al cor - tar pi - ta - yas, al cor - tar pi - ta - yas, co - men - zan - do/a ma - du -

Vln. 3

68

1. 2.

rar.

Vln. 3

72

Vln. 3

76

Vln. 3

80

Vln. 3

84

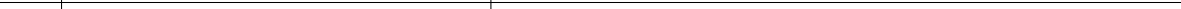
Vln. 3

88

El Son del Pitayero

[illegible]

95
ln. 3



Fine

Fine

El Son del Pitayero

Trumpet 1

Tradicional
Trans. A Romo

Spirito

Trumpet 1

2 15 %

20

Tpt. 1

24

Tpt. 1

28

Tpt. 1

32

Tpt. 1

36 153x To Coda Φ 3

Tpt. 1

56 3 1. 2. D.S. al Coda Φ 3

Tpt. 1

64 3 1. 2.

Tpt. 1

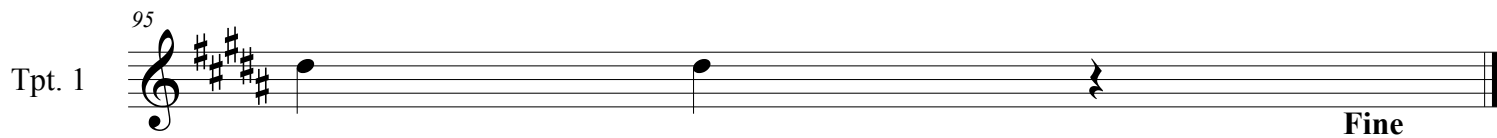
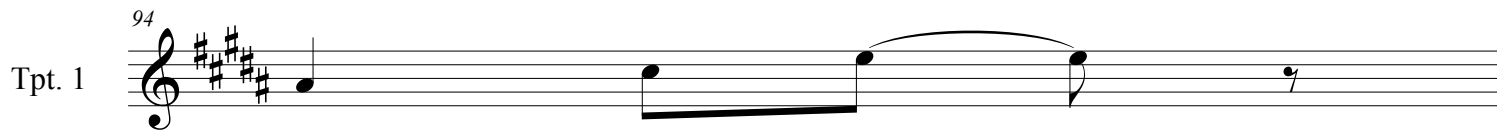
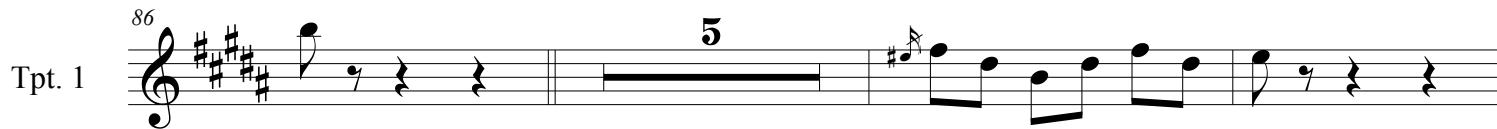
70

Tpt. 1

74

Tpt. 1

El Son del Pitayero



El Son del Pitayero

Trumpet 2

Tradicional
Trans. A Romo

Spirito

Trumpet 2

20

24

28

32

36

56

64

70

74

15 3x To Coda Θ

3

3

1. 2. D.S. al Coda Θ

1. 2.

El Son del Pitayero

2
78

El Son del Pitayero

Tpt. 2

The image shows a musical score for Tpt. 2, titled "El Son del Pitayero". The score is for measures 78-81. The key signature is D major (two sharps). The time signature is 2/8. The notation is as follows: Measure 78: D4 quarter, E4 quarter. Measure 79: F#4 quarter, G#4 quarter. Measure 80: A4 quarter, B4 quarter. Measure 81: C5 quarter, D5 quarter. The notes are written on a single staff with a treble clef.

82

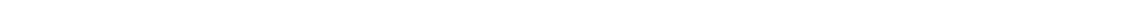
Tpt. 2

86

Tpt. 2

5

Tpt. 2



95

Tpt. 2

Fine

Fine

El Son del Pitayero

Armonia

Tradicional
Trans. A Romo

Spirito

Armonia

6

arm.

10

arm.

14

arm.

18

arm.

22

arm.

26

arm.

30

arm.

34

arm.

38

arm.

El Son del Pitayero

21

arm. 42 A D

arm. 46 E7 A E7

arm. 50 A 3x To Coda Φ $\blacktriangle$ $\blacksquare$

arm. 54 A ∇ $\blacksquare$ $\blacksquare$ ∇ E7 ∇ $\blacksquare$ ∇ $\blacksquare$ ∇ $\blacksquare$ E7

arm. 58 ∇ $\blacksquare$ $\blacksquare$ ∇ A^{1.} A^{2.} D.S. al Coda Φ $\blacktriangle$ $\blacksquare$

arm. 62 A ∇ $\blacksquare$ $\blacksquare$ ∇ E7 ∇ $\blacksquare$ ∇ $\blacksquare$ ∇ $\blacksquare$

arm. 66 E7 ∇ $\blacksquare$ $\blacksquare$ ∇ A^{1.} A^{2.}

arm. 70 ∇ $\blacktriangle$ $\blacksquare$ $\blacksquare$ $\blacksquare$ ∇ A7 D

arm. 74 D ∇ $\blacksquare$ ∇ $\blacksquare$ ∇ $\blacksquare$ ∇ $\blacksquare$ ∇ $\blacksquare$ E7 ∇ $\blacksquare$ ∇ $\blacksquare$ ∇ $\blacksquare$

arm. 78 ∇ $\blacksquare$ $\blacksquare$ ∇ A ∇ $\blacksquare$ $\blacksquare$ $\blacksquare$ $\blacksquare$ ∇ A7

arm. 82 D $\blacksquare$ $\blacksquare$ A E7 ∇ $\blacksquare$ $\blacksquare$ ∇

El Son del Pitayero

arm. 86 A 2 D

arm. 91 A E7 E7

arm. 95 A A Fine

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#). It consists of three systems of music. The first system (measures 86-89) begins with a treble clef, a key signature of three sharps, and a common time signature. It features a series of eighth notes, a double bar line, a measure with a whole note, and a measure with a half note. The second system (measures 90-93) continues with eighth notes, a measure with a whole note, and a measure with a half note. The third system (measures 94-95) ends with a double bar line and the word 'Fine'.

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El Son del Pitayero

Guitarron

Tradicional
Trans. A Romo

Spirito

2

Guitarron



6

Gtrr.



10

Gtrr.



14

Gtrr.



18

Gtrr.



22

Gtrr.



26

Gtrr.



30

Gtrr.



34

Gtrr.



38

Gtrr.



El Son del Pitayero

25

42

Gtrr.

46

Gtrr.

50

Gtrr.

3x To Coda Φ

54

Gtrr.

58

Gtrr.

1. 2. D.S. al Coda Φ

62

Gtrr.

66

Gtrr.

1. 2.

70

Gtrr.

74

Gtrr.

78

Gtrr.

82

Gtrr.

El Son del Pitayero

2

The bass line is written on a single staff with a bass clef and a key signature of three sharps (F#, C#, G#). The melody consists of the following notes: a quarter note G#2, followed by a double bar line, then a whole note G#2, followed by a quarter note G#2, a quarter note F#2, a quarter note E2, and a quarter note D2. The notes are all on the same pitch class (G#) except for the final two notes which descend.

The bass line of 'The Rose Tree' is written on a single staff in bass clef with a key signature of one sharp (F#). The melody consists of three measures: the first measure contains a quarter note on G2, the second measure contains a quarter note on G2, and the third measure contains a half note on G2. The piece concludes with a double bar line.

Fine

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El Son del Pitayero

Vocals

Tradicional
Trans. A Romo

Spirito

Vocals

2 16 17

Soy pi - ta - ye - ro se -
Soy pi - ta - ye - ro se -
Soy pi - ta - ye - ro se -

Vox.

37

ño - res, que ven - go del Or - ga - nal, ven - go de cor - tar pi -
ño - res, que ven - go de Man - za - ni - llo, ven - go de cor - tar pi -
ño - res, que ven - go des - de Sai - yu - la, ven - go de cor - tar pi -

Vox.

41

ta - yas hue - ri - ta co - men - zan - do/a - ma - do - rar. Soy pi - ta - ye - ro se -
ta - yas hue - ri - ta el or - ga - ni - to/a - ma - ri - llo. Soy pi - ta - ye - ro se -
ta - yas hue - ri - ta a/es - te pue - blo de Co - cu - la. Soy pi - ta - ye - ro se -

Vox.

45

ño - res, que ven - go del Or - ga - nal, ven - go de cor - tar pi -
ño - res, que ven - go de Man - za - ni - llo, ven - go de cor - tar pi -
ño - res, que ven - go des - de Sai - yu - la, ven - go de cor - tar pi -

Vox.

49

3x To Coda Θ

ta - yas hue - ri - ta co - men - zan - do/a - ma - do - rar. An - da - le gue - ri - ta,
ta - yas hue - ri - ta el or - ga - ni - to/a - ma - ri - llo.
ta - yas hue - ri - ta a/es - te pue - blo de Co - cu - la.

Vox.

53

an - da - le gue - ri - ta va - mo - nos al or - ga - nal, al cor - tar pi - ta - yas,

Vox.

57

1. 2. D.S. al Coda

al cor - tar pi - ta - yas, co - men - zan - do/a ma - du - rar.

Vox.

61

Θ

An - da - le gue - ri - ta, an - da - le gue - ri - ta va - mo - nos al or - ga - nal,

El Son del Pitayero

Vox.

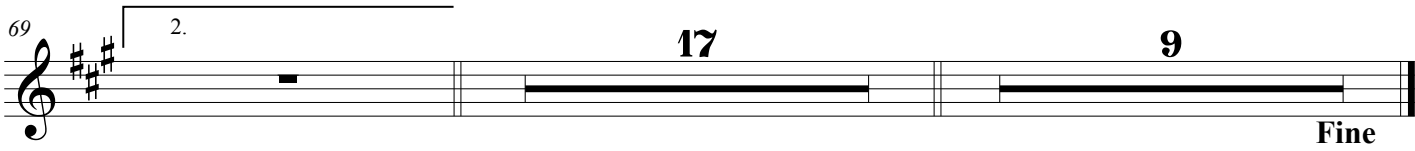
65



al cor - tar pi - ta - yas, al cor - tar pi - ta - yas, co - men - zan - do/a ma - du - rar.

Vox.

69



2.

17

9

Fine

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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 writing. There are no margins, text, or other markings on the page.

EL TRISTE

Score

J. GUZMAN

 $\text{♩} = 120$

Score for **EL TRISTE** by J. GUZMAN. The score is in 3/4 time, key of A major (three sharps), and tempo is 120 beats per minute.

The instruments and parts are:

- Voice
- Violin 1
- Violin 2
- Violin 3
- Trumpet in B $\flat$ 1
- Trumpet in B $\flat$ 2
- Guitarron
- Vihuela

The score is divided into four measures. The first measure is a whole rest for all parts. The second measure features a half note for Violin 1, Violin 2, and Trumpet in B $\flat$ 1, and a dotted half note for Violin 3, Trumpet in B $\flat$ 2, and Guitarron. The third measure features a half note for Violin 1, Violin 2, and Trumpet in B $\flat$ 1, and a dotted half note for Violin 3, Trumpet in B $\flat$ 2, and Guitarron. The fourth measure features a half note for Violin 1, Violin 2, and Trumpet in B $\flat$ 1, and a dotted half note for Violin 3, Trumpet in B $\flat$ 2, and Guitarron. The Vihuela part consists of a series of eighth notes in the right hand and a series of eighth notes in the left hand.

Chord symbols: D, D, E7, A

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for piano, strings, and guitar. The score is written in G major (one sharp) and 4/4 time. The piano part (Vln. 1, Vln. 2, Vln. 3) features a melodic line with a descending eighth-note pattern. The strings (Vln. 1, Vln. 2, Vln. 3) provide a harmonic accompaniment. The guitar (Gtr.) plays a rhythmic pattern of eighth notes. The vocal parts (Vcl. 1, Vcl. 2) are written in a high register, with the lyrics "The sound of silence" appearing in the first measure. The score includes a key signature change to D major (two sharps) in the second measure, and a final key signature change to G major (one sharp) in the fourth measure. The tempo is marked "Allegretto".

EL TRISTE

5

①

9

Es te es/el ce lo, que yo pa des co. E

Vln. 1

Vln. 2

Vln. 3

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Gtrr.

Vih.

D $\sharp$ E7 A

The musical score is for a piece titled 'EL TRISTE', page 5. It features a vocal line and several instrumental parts. The key signature has three sharps (F#, C#, G#). The vocal line starts at measure 9 with the lyrics 'Es te es/el ce lo, que yo pa des co. E'. The instrumental parts include three Violins (Vln. 1, 2, 3), two B-flat Trumpets (B $\flat$ Tpt. 1, 2), a Guitar (Gtrr.), and a Violoncello (Vih.). The guitar and violoncello parts have a '9' above them, indicating a capo or fret position. The guitar part has a 'D $\sharp$ ' above it, and the violoncello part has 'E7' and 'A' above it. The score includes a first ending bracket (①) and a repeat sign. The instrumental parts for Vln. 1, 2, 3, B $\flat$ Tpt. 1, and B $\flat$ Tpt. 2 have a '9' above them. The guitar part has a '9' above it. The violoncello part has a '9' above it. The score includes a first ending bracket (①) and a repeat sign. The instrumental parts for Vln. 1, 2, 3, B $\flat$ Tpt. 1, and B $\flat$ Tpt. 2 have a '9' above them. The guitar part has a '9' above it. The violoncello part has a '9' above it. The score includes a first ending bracket (①) and a repeat sign.

EL TRISTE

13

cha me tus br zos mi al ma gue ri ta, Si a caso yo lo me res co

1.

Vln. 1

Vln. 2

Vln. 3

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Gtrr.

D A E7 A

Vih.

1.

1.

1.

1.

1.

EL TRISTE

7

17 2.

Es te/es el Ay no no no.

Vln. 1

Vln. 2

Vln. 3

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Gtrr.

Vih.

2.

A₂ B7 E

The musical score is for a piece titled 'EL TRISTE'. It features a vocal line and several instrumental parts. The key signature has three sharps (F#, C#, G#), and the time signature is 7/8. The score is divided into measures, with a double bar line and repeat signs indicating a first and second ending. The vocal line includes lyrics: 'Es te/es el Ay no no no.' The instrumental parts include Violins 1, 2, and 3, B-flat Trumpets 1 and 2, Guitar, and Violoncello. The guitar part has a bass line with a 7/8 time signature. The violoncello part has a treble clef and a 7/8 time signature. The score includes a first ending and a second ending, with a circled '2' indicating the second ending. The guitar part has a bass line with a 7/8 time signature. The violoncello part has a treble clef and a 7/8 time signature. The score includes a first ending and a second ending, with a circled '2' indicating the second ending.

EL TRISTE

21

E so no tie ne que ver. Ay si si si

Vln. 1

Vln. 2

Vln. 3

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Gtrr.

Vih.

B7

B7

25 **To Coda** 1. 2.

llo ro por es a mu jer Ay no no jer

Vln. 1 25 **To Coda** 1. 2.

Vln. 2 **To Coda** 1. 2.

Vln. 3 **To Coda** 1. 2.

B $\flat$ Tpt. 1 25 **To Coda** 1. 2.

B $\flat$ Tpt. 2 **To Coda** 1. 2.

Gtrr. 25 **To Coda** 1. 2.

Vih. 25 **To Coda** 1. E 2. E

EL TRISTE

3

29

Vln. 1

Vln. 2

Vln. 3

B♭ Tpt. 1

B♭ Tpt. 2

29

Gtr.

29

Vih.

D B7 E

Detailed description: This is a page of a musical score for a piece titled 'EL TRISTE'. The page is numbered 10 in the top left corner. A rehearsal mark '3' is enclosed in a circle at the top left. The score is arranged in a system with seven staves. The first staff is empty. The second staff is labeled 'Vln. 1' and contains a treble clef, a key signature of three sharps (F#, C#, G#), and a measure rest. The third staff is labeled 'Vln. 2' and contains a treble clef, a key signature of three sharps, and a measure rest. The fourth staff is labeled 'Vln. 3' and contains a treble clef, a key signature of three sharps, and a measure rest. The fifth staff is labeled 'B♭ Tpt. 1' and contains a treble clef, a key signature of three sharps, and a measure rest. The sixth staff is labeled 'B♭ Tpt. 2' and contains a treble clef, a key signature of three sharps, and a measure rest. The seventh staff is labeled 'Gtr.' and contains a bass clef, a key signature of three sharps, and a measure rest. The eighth staff is labeled 'Vih.' and contains a treble clef, a key signature of three sharps, and a measure rest. The score is divided into four measures by vertical bar lines. The first measure is marked with a double bar line and a repeat sign. The second measure is marked with a double bar line and a repeat sign. The third measure is marked with a double bar line and a repeat sign. The fourth measure is marked with a double bar line and a repeat sign. The key signature is three sharps (F#, C#, G#). The time signature is not explicitly shown but is implied to be 4/4. The score is written in a standard musical notation style with notes, rests, and bar lines. The rehearsal mark '3' is at the top left. The page number '10' is at the top left. The title 'EL TRISTE' is at the top center. The instrument labels are on the left side of the staves. The measure numbers '29' are at the beginning of the staves. The chord labels 'D', 'B7', and 'E' are at the bottom of the staves.

33

Vln. 1

33

Vln. 2

Vln. 3

B♭ Tpt. 1

33

B♭ Tpt. 2

Gtrr.

33

D

E7

A

Vih.

33

EL TRISTE

4

Violin 1 (Vln. 1) and Violin 2 (Vln. 2) play a melodic line starting at measure 37. Violin 3 (Vln. 3) plays a similar melodic line. Bb Trumpet 1 (B♭ Tpt. 1) and Bb Trumpet 2 (B♭ Tpt. 2) are silent. The Guitar (Gtrr.) plays a bass line with a dotted quarter note and an eighth note. The Violoncello (Vih.) plays a rhythmic pattern of eighth notes. The key signature is three sharps (F#, C#, G#).

Measures 37-40 are shown. The guitar part has a bass line with a dotted quarter note and an eighth note. The cello part has a rhythmic pattern of eighth notes. The key signature is three sharps (F#, C#, G#).

Chords: E (measure 37), B7 (measure 40).

41

Vln. 1

Vln. 2

Vln. 3

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Gtrr.

Vih.

E

The musical score for measures 41-44 of 'EL TRISTE' is written for a string quartet (Violins 1, 2, 3 and Viola) and two horns (B $\flat$ Tpt. 1 and 2). The key signature is three sharps (F#, C#, G#). Measure 41 begins with a repeat sign. The Violin parts play a series of eighth notes, while the Horn parts play a series of quarter notes. The Guitar part plays a series of eighth notes, and the Viola part plays a series of eighth notes. Measure 42 continues the melodic development. Measure 43 features a more complex harmonic structure with a tritone in the Horn parts. Measure 44 concludes the section with a sustained E note in the Viola part.

EL TRISTE

45

Vln. 1

Vln. 2

Vln. 3

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Gtrr.

Vih.

B7

49

1, 2.

D.S. al Coda

Vln. 1

49

1, 2.

D.S. al Coda

Vln. 2

1, 2.

D.S. al Coda

Vln. 3

1, 2.

D.S. al Coda

B $\flat$ Tpt. 1

49

1, 2.

D.S. al Coda

B $\flat$ Tpt. 2

1, 2.

D.S. al Coda

Gtrr.

49

1, 2.

D.S. al Coda

Vih.

49

1, 2.

D.S. al Coda

EL TRISTE

54

Vln. 1

Vln. 2

Vln. 3

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Gtrr.

Vih.

E $\emptyset$ A D E7 A

59

Vln. 1

Vln. 2

Vln. 3

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Gtrr.

Vih.

D A

This musical score page, titled 'EL TRISTE' and numbered 17, contains measures 59 through 61. The score is written for a string quartet (Violins 1, 2, and 3, and Viola), two B-flat Trumpets, a Guitar, and a Vibraphone. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. Measure 59 begins with a treble clef and a key signature change to three sharps. The Violins and Trumpets play a melodic line starting on G#4, moving down to E4, then to D4, and finally to C#4. The Viola and Guitar play a bass line starting on D3, moving up to E3, then to F#3, and finally to G#3. The Vibraphone plays a rhythmic pattern of eighth notes. Measure 60 continues the melodic and bass lines. Measure 61 concludes the section with a double bar line.

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$\text{♩} = 120$

©

J. GUZMAN

$\text{♩} = 120$

©

Violin 3 = 120

EL TRISTE

21
J. GUZMAN

21
J. GUZMAN

©

EL TRISTE

J. GUZMAN

 $\text{♩} = 120$

6

18

26

33

42

51

58

To Coda

D.S. al Coda

EL TRISTE

Trumpet in B $\flat$ 2

J. GUZMAN

$\text{♩} = 120$

7

1

6

1. 2

2. 2

2

To Coda

1.

27

2.

3

33

4

42

4

51

1, 2.

D.S. al Coda

58

EL TRISTE

Vihuela

J. GUZMAN

$\text{♩} = 120$

D D E7 A

5 D A E7 A

9 $\textcircled{1}$ D § E7 A

13 D A E7 A_{1.}

17 A_{2.} B7 $\textcircled{2}$ E

21 B7 B7

25 To Coda 1. E 2. E

$\textcircled{3}$ D B7 E

EL TRISTE

25

33 D E7 A

4 E B7

41 E

45 B7

49 E

53 A 1, 2. E Φ A D
D.S. al Coda

57 E7 A D A

61

The musical score is written for a single melodic line in treble clef, with a key signature of three sharps (F#, C#, G#). The tempo is marked with a '4' in a circle. The score consists of eight staves of music. The first staff (measures 33-36) has a repeat sign at the end. The second staff (measures 37-40) also has a repeat sign. The third staff (measures 41-44) has a repeat sign. The fourth staff (measures 45-48) has a repeat sign. The fifth staff (measures 49-52) has a repeat sign. The sixth staff (measures 53-56) has a repeat sign. The seventh staff (measures 57-60) has a repeat sign. The eighth staff (measures 61-64) has a repeat sign. The score includes various musical notations such as slurs, ties, and repeat signs. The lyrics 'EL TRISTE' are written above the first staff. The page number '25' is in the top right corner.

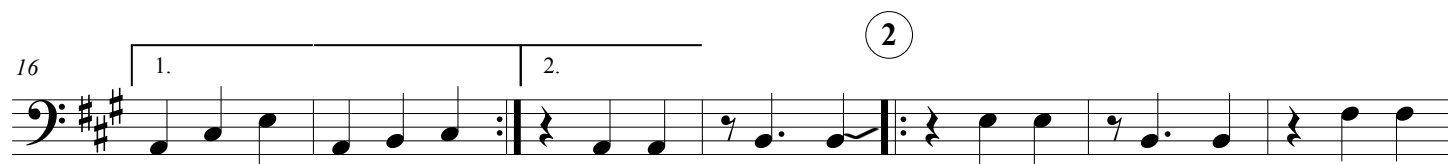
EL TRISTE

J. GUZMAN

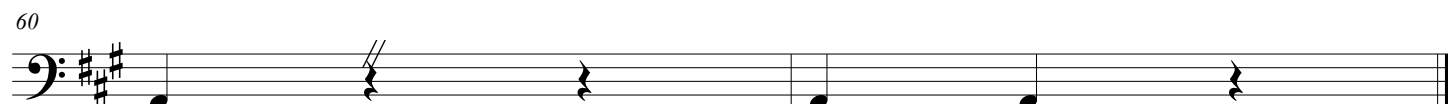
♩ = 120



① %



④



$\text{♩} = 120$

① §

7

Es te es/el cel lo,

11

que yo pa des co. E cha me tus br zos mi al ma gue ri ta, Si

15

1. 2.

a caso yo lo me res co Es te/es el

19

②

Ay no no no. E so no tie ne que ver.

23

To Coda

1.

Ay si si si llo ro por es a mu jer.

27

2. ③ ④

8 16

Ay no no jer

53

1, 2. $\emptyset$ 7

D.S. 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 writing. There are no margins, text, or other markings on the page.

La Derrota

3

Joan Sebastian
arr. de Rigoberto Alfaro

Score for "La Derrota" by Joan Sebastian, arranged by Rigoberto Alfaro. The score is for a 4/4 piece and includes parts for Voice, Violins 1-3, Trombones 1-2, Armonia, Guitarrón, Guitar, and Harp. The key signature has two sharps (F# and C#). The score shows the first four measures of the piece.

Voices: The vocal line is mostly silent in the first three measures, with a final note in the fourth measure.

Violins: Violins 1 and 2 play a melodic line, while Violin 3 plays a harmonic line. The melody starts with a quarter note F#4, followed by eighth notes G4, A4, B4, C5, D5, E5, F#5, and a quarter rest. The harmony consists of chords: F#4-A4-C#5 (measures 1-2) and F#4-A4-C#5 (measures 3-4).

Trombones: Trombone 1 plays a melodic line, while Trombone 2 plays a harmonic line. The melody starts with a quarter note F#4, followed by eighth notes G4, A4, B4, C5, D5, E5, F#5, and a quarter rest. The harmony consists of chords: F#4-A4-C#5 (measures 1-2) and F#4-A4-C#5 (measures 3-4).

Armonia: The Armonia part is mostly silent, with a final note in the fourth measure.

Guitarrón: The Guitarrón part is mostly silent, with a final note in the fourth measure.

Guitar: The Guitar part is mostly silent, with a final note in the fourth measure.

Harp: The Harp part is mostly silent, with a final note in the fourth measure.

Chords: The Armonia part includes the following chords: Am7 (measure 3) and D7 (measure 4).

La Derrota

5

8 *ad lib* 1

Voz

Por dar - le rien - da suel - ta a mis an - to - jos por no te - ner con - cien - cia del a -

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Gtrón.

Gtr.

Hp.

D D D Am7 D7

3

3

The musical score is written for a vocal soloist and a nine-piece band. The vocal line begins with a rest, followed by a melodic phrase starting on a half note G4. The lyrics are: "Por dar - le rien - da suel - ta a mis an - to - jos por no te - ner con - cien - cia del a -". The instrumental parts include Violins 1, 2, and 3, Trumpets 1 and 2, Armoneo, Contrabajo, Guitarra, and Piano. The piano part features a triplet of eighth notes in the right hand. The score is marked with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked "ad lib". The score is numbered 5 in the top right corner.

12

Voz

bis - mo por e-so_a-yer hi-ce llo-rar sus o - jos y_hoy mis o-jos tam - bien ha - cen lo

Vln. 1

Vln. 2

Vln. 3

12

Tpta. 1

Tpta. 2

Arm.

G G A7 D Em7 A7

Gtrón.

12

Gtr.

12

Hp.

This musical score is for the song 'La Derrota'. It features a vocal line with lyrics in Spanish: 'bis - mo por e-so_a-yer hi-ce llo-rar sus o - jos y_hoy mis o-jos tam - bien ha - cen lo'. The instrumental arrangement includes Violins 1, 2, and 3, which enter in the third measure with a melodic line. The Trombones 1 and 2 are silent throughout. The Arm. (Armónico) part provides harmonic support with chords G, G, A7, D, Em7, and A7. The Gtrón. (Guitar) and Gtr. (Guitar) parts play a rhythmic pattern in the first measure, while the Hp. (Piano) part provides a steady bass line. The score is marked with a '12' at the beginning of several staves, likely indicating a measure number or a specific musical instruction.

La Derrota

7

16

Voz

mis - mo. Por no me - dir los pa - sos que to - ma - ba por

2

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

D D D A7 D

Gtrón.

Gtr.

Hp.

Detailed description: This is a musical score for the song 'La Derrota'. It features a vocal line and several instrumental parts. The vocal line starts at measure 16 with the lyrics 'mis - mo. Por no me - dir los pa - sos que to - ma - ba por'. There is a second ending bracket labeled '2' starting at measure 21. The instrumental parts include Violins 1, 2, and 3; Trumpets 1 and 2; Arms (likely a keyboard instrument like piano or organ); Guitar (Gtr.); and a Guitarist (Gtrón.). The score is written in G major (one sharp) and 4/4 time. The key signature is G major, and the time signature is 4/4. The score is divided into measures, with a repeat sign at the end of the first ending. The instrumental parts provide harmonic support for the vocal line, with the Arms part specifically marked with chords D, D, D, A7, and D.

20

Voz

e-so_es que he lle-ga-do_a la de - rro - ta le hi-ce_u-na trai-cion a quien me_a - ma-ba y_ah-o-ra_es-toy co-mo_es -

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Am7 D7 G G DM7

Gtrón.

Gtr.

Hp.

This musical score is for the song 'La Derrota'. It includes parts for Voice (Voz), Violins 1, 2, and 3 (Vln. 1, 2, 3), Trumpets 1 and 2 (Tpta. 1, 2), Armoneo (Arm.), Guitar (Gtr.), and Piano (Hp.). The score is written in G major (one sharp) and 4/4 time. The vocal line starts at measure 20 with the lyrics 'e-so_es que he lle-ga-do_a la de - rro - ta le hi-ce_u-na trai-cion a quien me_a - ma-ba y_ah-o-ra_es-toy co-mo_es -'. The instrumental parts provide harmonic support, with the piano part featuring chords like Am7, D7, G, and DM7. The guitar and guitaron parts have specific melodic lines, while the strings and brass provide texture and dynamics.

La Derrota

9

24

Voz

24

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Gtrón.

Gtr.

Hp.

3

toy con mi al - ma ro - ta. Que tal que tal se sien - te co - ra - zon aho - ra si te pe -

Em7 A7 D D Em7 A7

Detailed description: This is a musical score for the song 'La Derrota'. It consists of ten staves. The first staff is for the vocal line (Voz), starting at measure 24 with the lyrics 'toy con mi al - ma ro - ta. Que tal que tal se sien - te co - ra - zon aho - ra si te pe -'. The vocal line includes a triplet of eighth notes marked with a '3' in a box. The second staff is for Violin 1 (Vln. 1), which plays a melodic line with a slur over the first two measures. The third staff is for Violin 2 (Vln. 2), which plays a similar melodic line. The fourth staff is for Violin 3 (Vln. 3), which also plays a melodic line. The fifth staff is for Trumpet 1 (Tpta. 1), which plays a melodic line. The sixth staff is for Trumpet 2 (Tpta. 2), which plays a similar melodic line. The seventh staff is for the Arranger (Arm.), which includes chord markings: Em7, A7, D, D, Em7, and A7. The eighth staff is for the Contrabass (Gtrón.), which plays a bass line. The ninth staff is for the Guitar (Gtr.), which is mostly silent. The tenth staff is for the Piano (Hp.), which is also mostly silent. The score is written in G major (one sharp) and 4/4 time.

28

Voz

ga - ron. Es ca - ra, ca - ra, ca - ra la trai - cion y al fin te la co -

Vln. 1

Vln. 2

Vln. 3

28

Tpta. 1

Tpta. 2

28

Arm.

D D D Em7 A7

Gtrón.

Gtr.

28

Hp.

28

La Derrota

11

32

Voz

bra - ron. Por dar - le rien - da suel - ta_a mis an - to - jos por

4

Vln. 1

Vln. 2

Vln. 3

32

Tpta. 1

Tpta. 2

32

Arm.

D D Em7 A7 D

Gtrón.

32

Gtr.

32

Hp.

This musical score is for the song 'La Derrota'. It features a vocal line with lyrics in Spanish and instrumental parts for Violins 1, 2, and 3; Trumpets 1 and 2; Armoneo (Armonica); Guitar (Gtr.); and Piano (Hp.). The score is written in G major (one sharp) and 4/4 time. The vocal line starts at measure 32 with the lyrics 'bra - ron. Por dar - le rien - da suel - ta_a mis an - to - jos por'. The instrumental parts provide a rhythmic and harmonic accompaniment. The Armoneo part includes chord markings: D, D, Em7, A7, and D. The Piano part is written in a grand staff (treble and bass clef). The score is numbered 11 in the top right corner.

36 **al OJO**

Voz no te - ner con-cien-cia del a - bis - mo. Por e - so a - yer hi - ce llo - rrar sus o - jos y hoy mis o - jos **al OJO**
 e - so es que he he - ga - do a la de - ro - ta. Le hi - ce u - na trai - cion a quien me a - ma - ba y aho - ra es - toy co - mo es -

Vln. 1 **al OJO**

Vln. 2 **al OJO**

Vln. 3 **al OJO**

Tpta. 1 **al OJO**

Tpta. 2 **al OJO**

Arm. **al OJO**
 Am7 D7 G G DM7

Gtrón. **al OJO**

Gtr. **al OJO**

Hp. **al OJO**

40

Voz

bien ha - cen lo mis - mo.

al $\%$

brinca del 1 al 3

y al OJO

toy con el al - ma

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Em7 A7 D D7

al $\%$

brinca del 1 al 3

y al OJO

Gtrón.

Gtr.

Hp.

al $\%$

brinca del 1 al 3

y al OJO

al

brinca del 1 al 3

y al OJO

44

Voz

ro - - - ta.

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

D

D

Gtrón.

Gtr.

Hp.

Detailed description: This is a musical score for a piece titled 'La Derrota'. The page number is 14. The score covers measures 44 and 45. The instruments and voice parts are: Voice (Voz), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Violin 3 (Vln. 3), Trumpet 1 (Tpta. 1), Trumpet 2 (Tpta. 2), Arm (Arm.), Guitar (Gtr.), and Piano (Hp.). The key signature has two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4. The score includes various musical notations such as notes, rests, beams, and slurs. The voice part has lyrics 'ro - - - ta.' under a slur. The piano part has a 'D' marking above the staff in measure 45. The guitar and violin parts have various note values and slurs. The trumpet parts have various note values and slurs. The arm part has various note values and slurs. The guitar and violin parts have various note values and slurs. The piano part has various note values and slurs.

Violin 1

La Derrota

Joan Sebastian
arr. de Rigoberto Alfaro

5

10

18

27

36

42

al %

brinea del 1 al 3

y al OJO

al OJO

La Derrota

Joan Sebastian
arr. de Rigoberto Alfaro

5

10

18

27

36

42

al OJO

al $\%$

brinea del 1 al 3

y al OJO

Violin 3

La Derrota

Joan Sebastian
arr. de Rigoberto Alfaro

5

10

18

27

36

42

al OJO

al S

brinca del 1 al 3

y al OJO

La Derrota

Joan Sebastian
arr. de Rigoberto Alfaro

5

10

25

32

42

8

3

2

5

al S

O

brinca del 1 al 3

y al OJO

La Derrota

Joan Sebastian
arr. de Rigoberto Alfaro

5

10

25

32

42

al $\%$

brinca del 1 al 3

y al OJO

8

3

3

2

5

θ

La Derrota

Joan Sebastian
arr. de Rigoberto Alfaro

2 Am7 D7 G $\S$ G A7 D

7 A7 D D $\circ$ D Am7 D7 G

13 G A7 D Em7 A7 D D

18 D A7 D Am7 D7 G G DM7

24 Em7 A7 D D $\circ$ Em7 A7 D D

30 D Em7 A7 D D Em7 A7

35 D Am7 D7 G G DM7 **al OJO** Em7 A7

41 D D7 **al $\S$** θ Em7 A7 D D
brinca del 1 al 3
y al OJO

La Derrota

Joan Sebastian
arr. de Rigoberto Alfaro

2

7

13

19

25

31

37

al OJO

al OJO

43

brinca del 1 al 3
y al OJO

La Derrota

Joan Sebastian
arr. de Rigoberto Alfaro

Harp

2

Hp.

5

3

Hp.

7

Hp.

8

8

La Derrota

23

28

Hp.

33

Hp.

42

Hp.

al $\emptyset$ 3

brinca del 1 al 3

y al OJO

al 3

brinca del 1 al 3

y al OJO

La Derrota

Joan Sebastian
arr. de Rigoberto Alfaro

4 3

8 ad lib 1

Por dar - le rien - da suel - ta_a mis an - to - jos por

11

no te - ner con - cien - cia del a - bis - mo por e - so_a - yer hi - ce llo - rar sus

14 3

o - jos y hoy mis o - jos tam - bien ha - cen lo mis - mo.

17 2

Por no me - dir los pa - sos que to - ma - ba por

20

e - so_es que he lle - ga - do_a la de - rro - ta le hi - ce_u - na trai - cion a quien me_a -

23 3 3

ma - ba y_ahora_es - toy co - mo_es - toy con mi al - ma ro - ta.

26 3

Que tal que tal se sien - te co - ra - zon ahora si te pe - ga - ron.

29
Voz

Es ca - ra, ca - ra, ca - ra la trai - cion y al fin te la co -

32

bra - ron. Por dar - le rien - da suel - ta a mis an -
Por no me - dir los pa - sos que to -

35

to - jos por no te - ner con - cien - cia del a - bis - mo. Por
ma - ba por e - so es que he lle - ga - do a la de - rro - ta. Le

38

e - so a - yer hi - ce llo - rrar sus o - jos y hoy mis o - jos tam - bien ha - cen lo
hi - ce u - na trai - cion a quien me a - ma - ba y aho - ra es - toy co - mo es - - -

41

mis - mo. al $\text{\textcircled{S}}$ $\text{\textcircled{\theta}}$
y al OJO toy con el al - ma

44

ro - ta.

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Planning for Success Additional Notes

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Score

La Feria de Las Flores

Mariachi Sol de Mexico

Arreglo: Jose Hernandez

Transcribed by: E. Ramirez

Violin A

Violin B

Violin C

Trumpet A

Trumpet B

Voz

Armonia

Guitarron

7

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

7

Arm.

7

Grtn.

E7

A7

A7

13

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

Arm.

Gtrn.

D

Feria de Las Flores

5

A

19

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

Arm.

Gtrn.

Me gus ta can tar le'al vien to por que vue lan
 En mi ca ba llo re tin to he ve ni do
 Aun que'o tro quie ra cor tar la yo la de vi

D A7 G

25

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

Arm.

Gtrn.

mis de se can muy pri ta le me res, jos, ro, y di go lo traig go pis ju ro que'he

A7 D

31

Vln. A

que yo sien to por to di tos los lu ga res.
to de la'al sin to y con e lla doy con se jos.
de ro bar la aun que ten ga jar di ne ro.

Vln. B

que yo sien to por to di tos los lu ga res.
to de la'al sin to y con e lla doy con se jos.
de ro bar la aun que ten ga jar di ne ro.

Vln. C

que yo sien to por to di tos los lu ga res.
to de la'al sin to y con e lla doy con se jos.
de ro bar la aun que ten ga jar di ne ro.

31

Tpt. A

Tpt. B

31

Voz

que yo sien to por to di tos los lu ga res.
to de la'al sin to y con e lla doy con se jos.
de ro bar la aun que ten ga jar di ne ro.

31

Arm.

A 7

Gtrn.

37

B

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

Arm.

Gtrn.

A A Yo qui tra la he vi ve de ne sa ver por la trans que mon plan vi ta na ne na da

43

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

Arm.

Gtrn.

a la fe ria de las flo res,
por ve nir a ver de las flo res,
en el huer to de de las flo res,
sa,

43

43

43

D E7 A7

49

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

Arm.

Gtrn.

no hay ce rro que se me'em pi ne ni cua co qu
a qui'hay un a se ro sa'hu ra na que'es la flor de
y si sa le'el jar di ne na ro pue a

49

49

A7

A7

55 **D.S. al Coda** 

Vln. A se mis me'a to re. ver a ver que pa

Vln. B se mis me'a to re. ver a ver que pa

Vln. C se mis me'a to re. ver a ver que pa

55 **D.S. al Coda** 

Tpt. A

Tpt. B

55 **D.S. al Coda** 

Voz se mis me'a to re. ver a ver que pa

55 **D.S. al Coda** 

Arm. D

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

61

Vln. A

sa

Vln. B

sa

Vln. C

sa

61

Tpt. A

Tpt. B

61

Voz

sa

61

Arm.

D D A7 D

Gtrn.

The musical score for page 12 of 'Feria de Las Flores' covers measures 61 to 64. The instrumentation includes Violins A, B, and C; Trumpets A and B; Voice; and Armonica (Arm.) and Guitar (Gtrn.). Measures 61-64 feature sustained chords in the strings and voice, and a melodic line in the trumpets. The guitar and arm. play a rhythmic pattern.

La Feria de Las Flores

Mariachi Sol de Mexico

Arreglo: Jose Hernandez

Transcribed by: E. Ramirez



Me gus ta can tar le'al vien to por que
En mi ca ba llo re tin to he ve
Aun que'o tro quie ra cor tar to la yo la

vue lan mis can ta res, y di go lo que yo
ni do de se muy pri me jos, y y traig go pis to la'al
de vi se pri me ro, y ju ro que'he de ro

sien to por to di tos los lu ga res. A
sin to y con e lla doy con se jos. A
bar la aun que ten ga jar di ne ro. Yo

qui vi ne por que vi ne a la fe ria de las flo res,
tra ve sa la mon ta na da por ve nir a to de ver de las flo res,
la'he de ver trans plan ta da en el huer to de mi ca sa,

no'hay ce rro que se me'em pi ne ni cua co qu se me'a
a y qui'hay un a se ro sa'hu pi na que'es la co flor de se mis a
y si sa le'el jar di ne ro pue a to ver a ver que pa sa

D.S. al Coda Θ

to re. mo res. ver a ver que pa sa

La Feria de Las Flores

Mariachi Sol de Mexico

Arreglo: Jose Hernandez

Transcribed by: E. Ramirez

8

16

24

32

40

48

56

D.S. al Coda

Me gus ta can tar le'al vien to por que
En mi ta ba llo re tin to he ve
Aun que'o tro quie ra cor tar to la yo la

vue lan mis can ta res, y di go lo que yo
ni do de se muy pri me jos, y y traig go pis to la'al
de vi se pri me ro, y ju ro que he de ro

sien to por to di tos los lu ga res. A
sin to y con e lla doy con se jos. A
bar la aun que ten ga jar di ne ro. Yo

qui vi ne por que vi ne a la fe ria de las flo res,
tra ve sa la mon ta na por ve nir a to ver de las flo res,
la'he de ver trans plan ta da en el huer to de mi ca sa,

no'hay ce rro que se me'em pi ne ni cua co qu se me'a
a qui'hay un a se ro sa'hu pi na que'es la co flor de se mis a
y si sa le'el jar di ne ro pue a

to re. ver a ver que pa sa
mo res.

La Feria de Las Flores

Mariachi Sol de Mexico

Arreglo: Jose Hernandez

Transcribed by: E. Ramirez

8

16

24

32

40

48

56

A

B

D.S. al Coda

Me gus ta can tar le'al vien to por que
En mi ca ba llo re tin to he ve
Aun que'o tro quie ra cor tar to la yo la

vue lan mis can ta res, y di go lo que yo
ni do de se muy pri me jos, y traig go pis to la'al
de vi se pri me ro, y ju ro que he de ro

sien to por to di tos los lu ga res. A
sin to y con e lla doy con se jos. A
bar la aun que ten ga jar di ne ro. Yo

qui vi ne por que vi ne a la fe ria de las flo res,
tra ve sa la mon ta na por ve nir a ver de las flo res,
la'he de ver trans plan ta da en el huer to de mi ca sa,

no'hay ce rro que se me'em pi ne ni cua co qu se me'a
a qui'hay un a se ro sa'hu di ra na que'es la a flor de mis a
y si sa le'el jar ne ro pue a

to re.
mo res.

ver a ver que pa sa

La Feria de Las Flores

Mariachi Sol de Mexico

Arreglo: Jose Hernandez
Transcribed by: E. Ramirez

7

13

19

26

38

49

59

A

2

7

B

6

3

3

D.S. al Coda

2

La Feria de Las Flores

Mariachi Sol de Mexico

Arreglo: Jose Hernandez

Transcribed by: E. Ramirez

7

13

19

26

38

49

59

A

B

D.S. al Coda

La Feria de Las Flores

Mariachi Sol de Mexico

Arreglo: Jose Hernandez

Transcribed by: E. Ramirez

Sheet music for "La Feria de Las Flores" by Mariachi Sol de Mexico, arranged by Jose Hernandez and transcribed by E. Ramirez. The music is in 3/4 time, key of D major (F# and C#), and features a variety of chords and melodic lines.

The score is divided into measures, with measure numbers 8, 16, 24, 32, 40, 48, and 56 marked. Chords are indicated above the staff, and melodic lines are written on the staff. The piece concludes with a "D.S. al Coda" instruction and a Coda symbol.

Chords and symbols used:

- D
- E7
- A7
- A
- G
- B
- Φ
- G
- D.S. al Coda

La Feria de Las Flores

Mariachi Sol de Mexico

Arreglo: Jose Hernandez
Transcribed by: E. Ramirez

9

17 **A**

25

33 **B**

41

49

57 **D.S. al Coda**

La Feria de Las Flores

Mariachi Sol de Mexico

Arreglo: Jose Hernandez

Transcribed by: E. Ramirez

18 **A**

Me gus ta can tar le'al vien to por que
En mi ca ba llo re tin to he ve
Aun que'o tro quie ra cor tar la yo la

24
vue lan mis can ta res, y
ni do de muy le jos, y
de vi se pri me ro, y

30
di go lo que yo sien to por to di tos los lu
tra go go pis to de la'al sin to con e tlla doy con
ju ro que'he de ro bar la aun que ten ga jar di

36 **B**
ga res. A qui vi ne por que
se jos. A tra ve sa la trans mon
ne ro. Yo la'he de ver la plan

42
vi ne a la fe ria de las flo res,
ta na da por en el huer a to verde las flo res,
ta da en el huer a to verde mi ca sa,

48
no'hay ce rro que se me'em pi ne ni cua
a y qui'hay un a le'el jar sa'hu ra na que'es
y si sa le'el jar di ne ro pue a

54 **D.S. al Coda**
co qu se me'a to re. ver
flor de mis a mo res.

59
a ver que pa sa

Planning for Success Additional Notes

[illegible]

"LORENZO GARZA"

MARIACHI SOL DE MEXICO

COMP.DAR
TRANS:JORGE CONTRERAS.
7/JUN/2016

$\text{♩} = 120$

TRUMPET 1

TRUMPET 2

TRUMPET 3

VIOLIN 1

VIOLIN 2

VIOLIN 3

$\text{♩} = 120$ D7 F Eb D7 F

VIH/GUIT

QUITARRON

10

TPT. 1

TPT. 2

TPT.

VLN. 1

VLN. 2

VLN. 1

VIH.

QUITN.

Eb D7 Eb D7 Gm F Eb D7

19

TPT. 1

TPT. 2

TPT.

VLN. 1

VLN. 2

VLN. 1

VII.

QUITN.

A

A

Gm D7 Gm D7 Gm D7 Gm D7 Gm F7 Bb

==

30

TPT. 1

TPT. 2

TPT.

VLN. 1

VLN. 2

VLN. 1

VII.

QUITN.

1.

Eb A7 D7 Eb D7 Eb D7

39

TPT. 1

TPT. 2

TPT.

VLN. 1

VLN. 2

VLN. 1

VIH.

CHITN.

D⁷ G⁷ Cm Gm D⁷ G

=

49

TPT. 1

TPT. 2

TPT.

VLN. 1

VLN. 2

VLN. 1

VIH.

CHITN.

D⁷

59

TPT. 1

TPT. 2

TPT.

VLN. 1

VLN. 2

VLN. 1

VII.

CHITN.

G E7(9) D7 G

==

70

TPT. 1

TPT. 2

TPT.

VLN. 1

VLN. 2

VLN. 1

VII.

CHITN.

G7 C Cm D7 G Am7 D7 G D7

80

TPT. 1

TPT. 2

TPT.

VLN. 1

VLN. 2

VLN. 1

VII.

CHITN.

G

D7

==

90

TPT. 1

TPT. 2

TPT.

VLN. 1

VLN. 2

VLN. 1

VII.

CHITN.

G

E7(9) D7

G

100

TPT. 1

TPT. 2

TPT.

VLN. 1

VLN. 2

VLN. 1

VII.

CHITN.

G⁷ C C^m D⁷

Double bar line



107

TPT. 1

TPT. 2

TPT.

VLN. 1

VLN. 2

VLN. 1

VII.

CHITN.

G A^m7 D⁷ G D⁷ G

Double bar line

TRUMPET 1

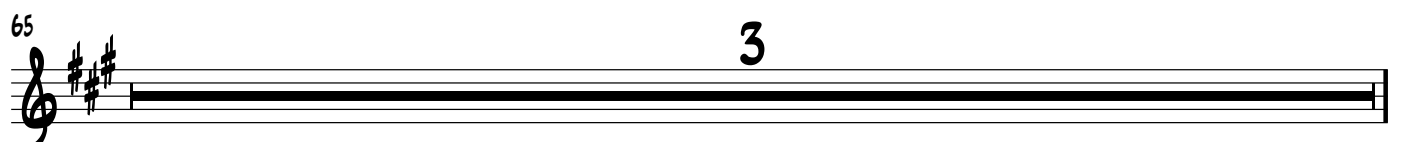
"LORENZO GARZA"

MARIACHI SOL DE MEXICO

COMP: D.A.R

TRANS: JORGE CONTRERAS.

7/JUN/2016



TRUMPET 1

68



75



81



89



97



106



"LORENZO GARZA"
MARIACHI SOL DE MEXICO

11

TRUMPET 2

COMP:D.A.R

TRANS:JORGE CONTRERAS.

7/JUN/2016

♩ = 120

2

10

3

20

A

3

31

2

1.

41

3

49

3

57

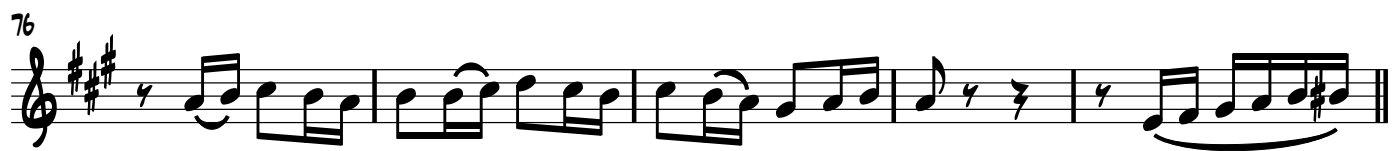
3

65

3

3

TRUMPET 2



TRUMPET 3

"LORENZO GARZA"

MARIACHI SOL DE MEXICO

13

COMP:D.A.R

TRANS:JORGE CONTRERAS.

7/JUN/2016

♩ = 120

11

23 **A**

31

41

49

71

81

103

MARIACHI SOL DE MEXICO

7/JUN/2016

TRANS: JORGE CONTRERAS. 7/JUN/2016

♩ = 120

9

15

23 **A**

31

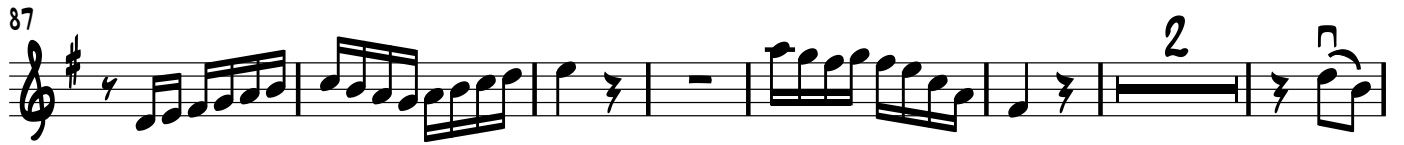
37

49

57

65

VIOLIN 1



"LORENZO GARZA"

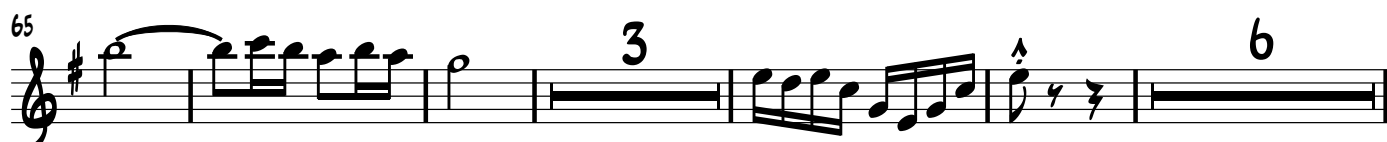
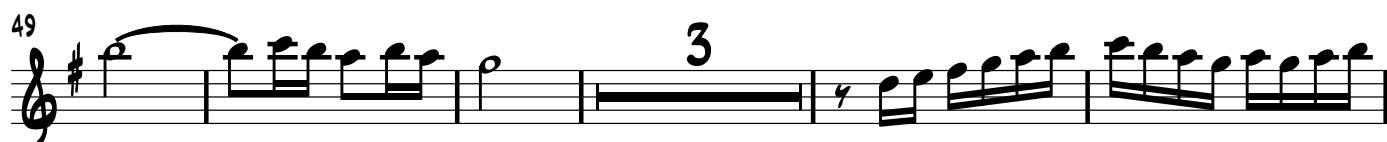
MARIACHI SOL DE MEXICO

COMP: D.A.R

TRANS: JORGE CONTRERAS.

7/JUN/2016

♩ = 120



VIOLIN 2



"LORENZO GARZA"
MARIACHI SOL DE MEXICO

COMP: D.A.R
TRANS: JORGE CONTRERAS.
7/JUN/2016

$\text{♩} = 120$

9

15

23 **A**

31

37

49

57

65

79



"LORENZO GARZA"

MARIACHI SOL DE MEXICO

COMP: D.A.R
TRANS: JORGE CONTRERAS.
7/JUN/2016
F

♩ = 120 D7 F Eb D7 F

10 Eb D7 Eb D7 Gm F Eb

17 D7 Gm D7 Gm D7

23 **A** Gm D7 Gm D7 Gm F7 Bb Eb

31 A7 D7 Eb D7 Eb D7 D7 D7

40

VIH/GUIT



"LORENZO GARZA"

MARIACHI SOL DE MEXICO

Comp:D.A.R
TRANS:JORGE CONTRERAS.
7/JUN/2016

♩ = 120



11



21



31



41



49



61



71



81



93



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Planning for Success Additional Notes

[illegible]

Me Desperto La Realidad

Score

Juan Gabriel

Jesus Rodriguez De Hajar

Musical score for "El Amor es un Juego" by Carlos Puebla. The score is in 4/4 time, key of B-flat major. It features staves for Voice, Violin 1, Violin 2, Violin 3, Trumpet in Bb 1, Trumpet in Bb 2, Harp, Guitarron, and Vihuela. The music includes a tempo marking of quarter note = 86, a key signature of one flat, and a 4/4 time signature. The score is divided into four measures, with repeat signs at the end of the first and second measures. The instrumentation includes Voice, Violin 1, Violin 2, Violin 3, Trumpet in Bb 1, Trumpet in Bb 2, Harp, Guitarron, and Vihuela. The Guitarron part includes chord markings: F maj7, G m7, F maj7, and G m7.

Me Desperto La Realidad

2x skip to 2

1

Vln. 1

Vln. 2

Vln. 3

B $\flat$ Tpt. 1B $\flat$ Tpt. 2

Hp.

Gtrr.

Vih.

Sen ti tri te za al com pren der que no

1

1

1

1

1

1

1

1

F maj7

F

Me Desperto La Realidad

5

8

fue un sueño. Que fue ver dad tu te habias ido para siem pre pizz. Me des per

Vln. 1

Vln. 2

Vln. 3

pizz.

pizz.

pizz.

Bb Tpt. 1

Bb Tpt. 2

Hp.

Gtrr.

Vih.

Gm7 C7 Gm7 C7 F

Me Desperto La Realidad

to la rea li dad y fue la mu e r te De mi ale gria y mi ilu sion de ño per

Vln. 1

Vln. 2

Vln. 3

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hp.

Gtrr.

Vih.

F Gm7 C7 Gm7 C7

Detailed description: This musical score is for a piece titled 'Me Desperto La Realidad'. It features a vocal melody at the top with lyrics in Spanish. The instrumentation includes Violins 1, 2, and 3; B-flat Trumpets 1 and 2; Harp (Hp.); Guitar (Gtrr.); and Vibraphone (Vih.). The score is divided into three measures. The first measure contains the lyrics 'to la rea li dad y fue la mu e r te'. The second measure contains 'De mi ale gria y mi ilu sion de ño per'. The third measure is empty. The vocal melody is in G major, with a key signature of one sharp (F#). The tempo is marked 'il' (allegro). The guitar part is in G major, with a key signature of one sharp (F#). The vibraphone part is in G major, with a key signature of one sharp (F#). The harp part is in G major, with a key signature of one sharp (F#). The brass parts are in G major, with a key signature of one sharp (F#). The strings are in G major, with a key signature of one sharp (F#). The lyrics are in Spanish. The score is for a full orchestra and vocal soloist.

Me Desperto La Realidad

7

14

der te Con que ra zon sen ti/el can san cio de tus be sos Te pre gun

Vln. 1

14

Vln. 2

2

Vln. 3

2

B $\flat$ Tpt. 1

14

B $\flat$ Tpt. 2

2

Hp.

14

Gtrr.

14

Vih.

14

F 2 Fmaj7 Gm7 Am7 A $\flat$ 7 Gm7 C7

Me Desperto La Realidad

17

te si toda via me que rias Y con si len cio con tes ta bas mi

Vln. 1

Vln. 2

Vln. 3

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Horn

Hp.

Gtrr.

Vih.

F

Me Desperto La Realidad

9

20

pre gun ta si es tan di vi na la ver dad por que men tias

Vln. 1

20

Vln. 2

Vln. 3

B $\flat$ Tpt. 1

20

B $\flat$ Tpt. 2

Mute

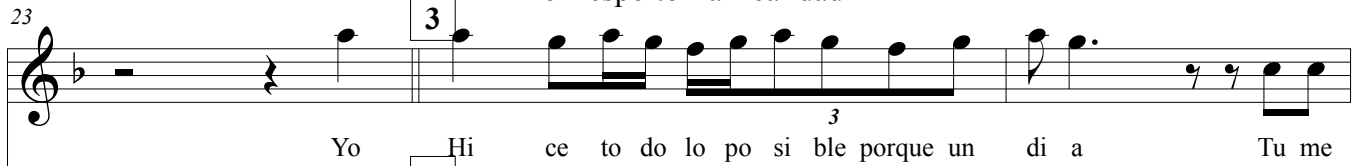
Hp.

20

Gtrr.

Me Desperto La Realidad

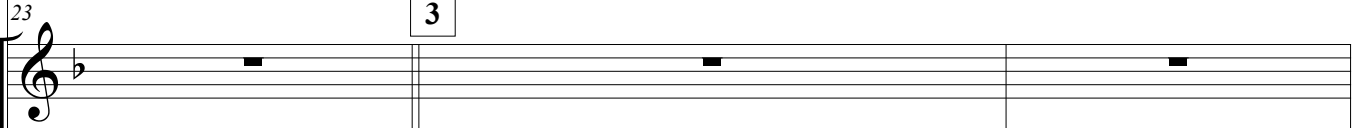
23 3



Yo Hi ce to do lo po si ble porque un di a Tu me

Vln. 1

23 3



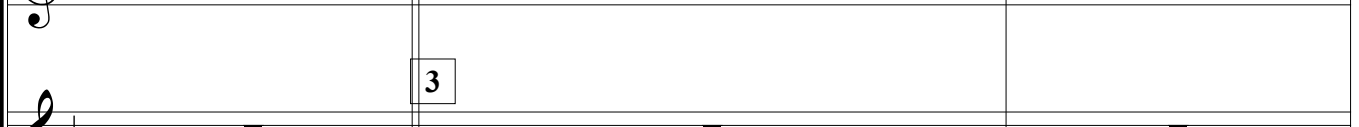
Vln. 2

23 3



Vln. 3

23 3

B $\flat$ Tpt. 1

23 3

B $\flat$ Tpt. 2

23 3



Hp.

23 3



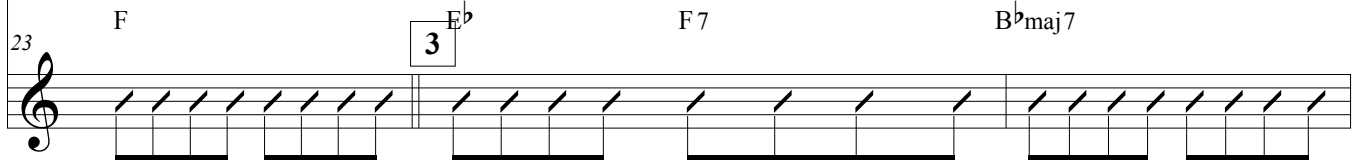
Gtrr.

23 3



Vih.

23 3



F E^b F7 B $\flat$ maj7

Me Desperto La Realidad

26

qui sieras co mo yo ne ce si ta____ ba Al fin y/al ca bo que mi amor ya lo____

3

Vln. 1

Vln. 2

Vln. 3

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hp.

Gtrr.

Gm7 C7 Fmaj7 F

Vih.

Me Desperto La Realidad

29

— te ni as Yo con un po co de tu amor me con for ma ba Y no me

Vln. 1

29

Vln. 2

Vln. 3

Open

29

B $\flat$ Tpt. 1B $\flat$ Tpt. 2

Hp.

29

Gtrr.

29

Gm7

C7

Gm7

C7

F

Vih.

29

Me Desperto La Realidad

13

32 4

4 dis te ni tu adios cuan do te fui ste 3 t to da via yo/pen saba que era

Vln. 1

32 4

Vln. 2

4

Vln. 3

4

B $\flat$ Tpt. 1

32 4

B $\flat$ Tpt. 2

4

Hp.

32 4

Gtrr.

32 4

Vih.

32 4 Fmaj7 Gm7 Am7 A $\flat$ 7 Gm7 C7

Me Desperto La Realidad

To Coda

35

un sue no Me des per to la rea li dad y fue mi muer te Tu/au sen cia

To Coda

The vocal line starts at measure 35. It features a melodic line with lyrics: "un sue no Me des per to la rea li dad y fue mi muer te Tu/au sen cia". There are triplets of eighth notes over "Me des per to" and "la rea li dad". The line ends with a fermata over the final note.

Vln. 1

35

To Coda

Violin 1 staff starting at measure 35. It has a whole note rest, followed by a half note, and then a long, sweeping line that extends across the measures.

Vln. 2

35

To Coda

Violin 2 staff starting at measure 35. It has a whole note rest, followed by a half note, and then a long, sweeping line that extends across the measures.

Vln. 3

35

To Coda

Violin 3 staff starting at measure 35. It has a whole note rest, followed by a half note, and then a long, sweeping line that extends across the measures.

B $\flat$ Tpt. 1

35

To Coda

B-flat Trumpet 1 staff starting at measure 35. It has a whole note rest, followed by a half note, and then a long, sweeping line that extends across the measures.

B $\flat$ Tpt. 2

35

To Coda

B-flat Trumpet 2 staff starting at measure 35. It has a whole note rest, followed by a half note, and then a long, sweeping line that extends across the measures.

Hp.

35

To Coda

Piano staff starting at measure 35. The right hand has a whole note rest. The left hand has a melodic line with eighth notes and a half note.

Gtrr.

35

F Gm7 C7 To Coda

Guitar staff starting at measure 35. It has a melodic line with eighth notes and a half note. Chord symbols F, Gm7, and C7 are written below the staff.

Vih.

35

Vibraphone staff starting at measure 35. It has a whole note rest, followed by a half note, and then a long, sweeping line that extends across the measures.

Me Desperto La Realidad

D.S. al Coda

38
fue de mi vi ir/el cruel ve nen **D.S. al Coda**

Vln. 1
38
pp **D.S. al Coda**

Vln. 2
38
pp **D.S. al Coda**

Vln. 3
38
pp **D.S. al Coda**

B $\flat$ Tpt. 1
38
D.S. al Coda

B $\flat$ Tpt. 2
38
D.S. al Coda

Hp.
38
D.S. al Coda

Gtrr.
38
D.S. al Coda

Vih.
38
Gm7 C7 Fmaj7 **D.S. al Coda**

Me Desperto La Realidad

41

fue de mi vi vir/el cru el ve ne no

Vln. 1

Vln. 2

Vln. 3

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hp.

Gtrr.

Vih.

Gm7 C7 F Fmaj7 Dm7 B $\flat$ maj7 G $\flat$ maj7

Me Desperto La Realidad

45

Vln. 1

45

Vln. 2

Vln. 3

B $\flat$ Tpt. 1

45

B $\flat$ Tpt. 2

Hp.

45

Gtrr.

45

Vih.

45

F maj 7

F maj 7

Me Desperto La Realidad

Violin 1

Juan Gabriel
Jesus Rodriguez De Hajar

$\text{♩} = 86$ § **2x skip to 2**

pp *mf*

1

7 *pizz.* *pizz.* *arco*

13 **2**

19 **3**

25

4

31

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

37 *pp* $\emptyset$

43

The score is written for Violin 1 in 4/4 time, key of B-flat major. It begins with a tempo of 86 beats per minute and a repeat sign. The first staff contains measures 1-6, starting with a piano (*pp*) dynamic and a mezzo-forte (*mf*) dynamic. A first ending bracket labeled '1' covers measures 7-12. The second staff contains measures 7-12, with pizzicato (*pizz.*) and arco markings. A second ending bracket labeled '2' covers measures 13-18. The third staff contains measures 19-24, with a third ending bracket labeled '3' at the end. The fourth staff contains measures 25-30. The fifth staff contains measures 31-36, with a fourth ending bracket labeled '4' at the beginning. Below the fifth staff are the instructions 'To Coda' and 'D.S. al Coda'. The sixth staff contains measures 37-42, starting with a piano (*pp*) dynamic and a Coda symbol ($\emptyset$). The seventh staff contains measures 43-48, ending with a double bar line.

Me Desperto La Realidad

Violin 2

Juan Gabriel

Jesus Rodriguez De Hajar

$\text{♩} = 86$ C

1 2x skip to 2

pp *mf*

pizz. pizz. arco

2

3

4

To Coda D.S. al Coda

$\emptyset$

pp

43

Me Desperto La Realidad

Violin 3

Juan Gabriel

Jesus Rodriguez De Hajar

$\text{♩} = 86$ Coda 1 2x skip to 2

8 *pp* *pizz.* *mf* *pizz.* *arco*

14 2

20 3

29 4

To Coda D.S. al Coda

36 *pp* $\emptyset$

43

Me Desperto La Realidad

Trumpet in B $\flat$ 1

Juan Gabriel
Jesus Rodriguez De Hajar

$\text{♩} = 86$ Coda

1
2x skip to 2

8 **2**

16 Mute

Horn

23 **3** Open

4 To Coda

30

D.S. al Coda

38

44

Me Desperto La Realidad

Trumpet in B $\flat$ 2

Juan Gabriel
Jesus Rodriguez De Hajar

$\text{♩} = 86$ Coda

1
2x skip to 2

8 **2**

16

24 **3**

4 To Coda

31

D.S. al Coda

39 Coda

46

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Me Desperto La Realidad

Vihuela

Juan Gabriel

Jesus Rodriguez De Hajar

$\text{♩} = 86$ F maj7 **§** Gm7 F maj7 Gm7

5 F maj7 **1** 2x skip to 2 F Gm7 C7

9 Gm7 C7 F F Gm7 C7

13 Gm7 C7 F **2** F maj7 Gm7 Am7 A^b7 Gm7 C7

17 F Gm7 C7

21 Gm7 C7 F F **3** E^b7 F7

25 B^b maj7 Gm7 C7 F maj7 F

29 Gm7 C7 Gm7 C7 F **4** F maj7 Gm7 Am7 A^b7

Me Desperto La Realidad

Guitarron

Juan Gabriel
Jesus Rodriguez De Hajar

♩ = 86 %

5 2x skip to 2 1

9

13 2

17

21 3

25

29 4

Me Desperto La Realidad

Harp

Juan Gabriel

Jesus Rodriguez De Hajar

♩ = 86



Harp

Measures 1-4: Treble staff has chords. Bass staff has a melodic line.

Hp.

5

2x skip to 2

1

Measures 5-8: Treble staff has chords. Bass staff has a melodic line. Measure 6 has a "2x skip to 2" instruction. Measure 7 has a box with "1".

Hp.

9

Measures 9-12: Treble staff has chords. Bass staff has a melodic line. Measure 12 has a complex chordal figure.

Hp.

13

2

Measures 13-16: Treble staff has chords. Bass staff has a melodic line. Measure 14 has a complex chordal figure. Measure 15 has a box with "2".

The first system of the musical score for 'The Little Boat' consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. It contains four measures, each with a whole rest. The lower staff is a bass clef with a key signature of one flat (B-flat) and a common time signature. It contains four measures of music. The first measure has a quarter note G2, an eighth note F2, and a quarter note E2. The second measure has a quarter note D2, an eighth note C2, and a quarter note B1. The third measure has a quarter note A1, an eighth note G1, and a quarter note F1. The fourth measure has a quarter note E1, an eighth note D1, and a quarter note C1. The piece is marked '17' at the beginning of the first measure of the upper staff.

Hp.

21

3

The harp part consists of two staves. The right staff (treble clef) features a series of chords in the first three measures, followed by a whole rest in the fourth measure, and then a melodic line in the fifth measure. The left staff (bass clef) features a continuous melodic line throughout the five measures. The key signature is one flat (B-flat).

[illegible]

29

Hp.

Musical score for Harp (Hp.) in 4/4 time. The score consists of four measures. The treble clef staff has a key signature of one flat (Bb) and contains whole rests in all four measures. The bass clef staff also has a key signature of one flat (Bb) and contains the following notes: Measure 1: quarter note Bb2, quarter note A2, quarter note G2, quarter note F2; Measure 2: quarter note E2, quarter note D2, quarter note C2, quarter note Bb1; Measure 3: quarter note A1, quarter note G1, quarter note F1, quarter note E1; Measure 4: quarter note D1, quarter note C1, quarter note Bb0, quarter note A0. A box containing the number '4' is located above the treble staff in the fourth measure.

33

The musical score for the Harp (Hp.) is written on a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The treble staff contains whole rests for all four measures. The bass staff contains the following notes: Measure 1: G2 (half note), A2 (quarter note), B2 (quarter note), C3 (quarter note). Measure 2: D3 (half note), E3 (quarter note), F3 (quarter note), G3 (quarter note). Measure 3: A3 (half note), B3 (quarter note), C4 (quarter note), D4 (quarter note). Measure 4: E4 (half note), F4 (quarter note), G4 (quarter note), A4 (quarter note).

D.S. al Coda

Hp.

Hp.

Hp.

Me Desperto La Realidad

Voice

Juan Gabriel

Jesus Rodriguez De Hajar

$\text{♩} = 86$ C **2x skip to 2**

1

Sen ti tri

7 te za al com pren der que no fue un sueno Que fue ver dad tu te habias ido para

10 siem pre — Me des per to la rea li dad y fue la muer te De mi ale

2

13 gria y mi ilu sion de ño per der te Con que ra zon sen ti/el can san cio de tus

16 be sos Te pre gun te si toda via me que rias Y con si len cio con fes ta bas mi

20 pre gun ta si es tan di vi na la ver dad por que men tias Yo

3

24 Hi ce to do lo po si ble porque un di a Tu me qui sieras co mo yo ne ce

27 si ta ba Al fin y/al ca bo que mi amor ya lo te ni as Yo con

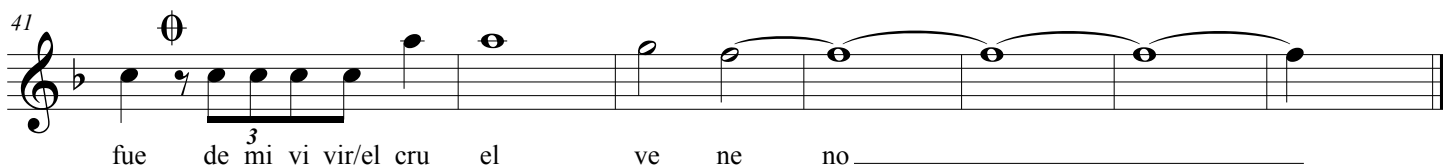
Me Desperto La Realidad

4



To Coda

D.S. al Coda



Planning for Success Additional Notes

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No Me Amenaces

Score

Jose Alfredo Jimenez

Score for "No Me Amenaces" by Jose Alfredo Jimenez. The score is written for Voice, Violin 1, Violin 2, Violin 3, Trumpet in B $\flat$ 1, Trumpet in B $\flat$ 2, Guitarron, and Vihuela. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into two systems, each marked with a repeat sign (§).

System 1:

- Voice:** Rests for the first six measures.
- Violin 1, Violin 2, Violin 3, Trumpet in B $\flat$ 1, Trumpet in B $\flat$ 2:** Play a melody starting on G4 (first line, first space) in the first measure, followed by a series of eighth and quarter notes.
- Guitarron:** Play a bass line starting on G2 (first line, first space) in the first measure, followed by a series of dotted half notes.
- Vihuela:** Play a rhythmic pattern of eighth notes starting on G4 (first line, first space) in the first measure.

System 2:

- Voice:** Rests for the next six measures.
- Violin 1, Violin 2, Violin 3, Trumpet in B $\flat$ 1, Trumpet in B $\flat$ 2:** Continue the melody from the first system.
- Guitarron:** Continue the bass line from the first system.
- Vihuela:** Continue the rhythmic pattern from the first system.

No Me Amenaces

A

7

No me ame na ces no me ame na ces.
No me ame na ces no me ame na ces

Vln. 1

Vln. 2

Vln. 3

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Gtrr.

D7 G G

Vih.

Detailed description: This is a musical score for a piece titled 'No Me Amenaces', marked with a box 'A'. The score is for a vocal part and a band. The vocal part has two lines of lyrics: 'No me ame na ces no me ame na ces.' and 'No me ame na ces no me ame na ces'. The instrumental parts include Violins 1, 2, and 3; B-flat Trumpets 1 and 2; Guitar; and Vibraphone. The key signature is one sharp (F#), and the time signature is 7/8. 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 guitar part has chords D7 and G indicated below the staff. The vibraphone part has a rhythmic pattern of eighth notes.

5

14

cuan do — estes deci di da a bus car o tra vi da pues —
 si ya fue tu des ti no ol vi dar mi ca ri no Pues —

Vln. 1

Vln. 2

Vln. 3

14

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

14

Gtrr.

14

Vih.

No Me Amenaces

20

a ga rra tu rum bo y ve te. Pe ro no me ame na ces,
a ga rra tu rum bo y ve te Pe ro no me ame na ces

Vln. 1

Vln. 2

Vln. 3

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

20

Gtrr.

20

Vih.

D7

The musical score is for the piece 'No Me Amenaces'. It features a vocal line at the top with two parts of lyrics: 'a ga rra tu rum bo y ve te.' and 'Pe ro no me ame na ces,'. The instrumental accompaniment includes three Violins (Vln. 1, 2, 3), two B-flat Trumpets (B $\flat$ Tpt. 1, 2), a Guitar (Gtrr.), and a Vibraphone (Vih.). The score is written in G major (one sharp) and 4/4 time. The vocal line starts at measure 20. The instrumental parts for Violins, Trumpets, and Guitar also start at measure 20. The Vibraphone part starts at measure 20 and includes a D7 chord marking. The score is divided into measures by vertical bar lines.

26

no me ame na ces ya estas gran de ci ta ya
no me ame na ces ya ya hue ga tu suer te ahi

Vln. 1

Vln. 2

Vln. 3

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Gtrr.

Vih.

No Me Amenaces

32

en tien des la vi da ya/sa /lo que ha ces
treas la baraja pe ro yo ten go los a ses

Vln. 1

Vln. 2

Vln. 3

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Gtrr.

32

G

Vih.

32

The musical score is for the piece 'No Me Amenaces'. It features a vocal line at the top with lyrics in Spanish. The instrumental accompaniment includes three Violins (Vln. 1, 2, 3), two B-flat Trumpets (B $\flat$ Tpt. 1, 2), a Guitar (Gtrr.), and a Vibraphone (Vih.). The score is written in G major (one sharp) and 4/4 time. The vocal line consists of six measures, with the first three measures containing lyrics and the last three measures containing rests. The instrumental parts are arranged in a grand staff. The Violins and Trumpets play a melodic line that starts in measure 32 and continues through measure 37. The Guitar and Vibraphone provide a rhythmic accompaniment. The Vibraphone part is marked with a 'G' in measure 32, indicating the key signature.

B

38

Por que estas que te vas, y te vas, y te vas y te vas y te

Vln. 1

Vln. 2

Vln. 3

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Gtrr.

G7 C

Vih.

44

vas y te vas y no te/has i do _____ y yo

Vln. 1

Vln. 2

Vln. 3

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Gtrr.

44

D7 G

Vih.

The musical score is written for a vocal ensemble and a band. The key signature is one sharp (F#). The score begins at measure 44. The vocal line is in the soprano register, with lyrics: 'vas y te vas y no te/has i do _____ y yo'. The instrumental parts include Violins 1, 2, and 3, B-flat Trumpets 1 and 2, Guitar, and Vibraphone. The guitar part has a bass line with a D7 chord at measure 45 and a G chord at measure 46. The vibraphone part has a rhythmic pattern of eighth notes.

51

estoy es pe ran do tu amor es pe ran do tu amor es per an do tu/a

Vln. 1

Vln. 2

Vln. 3

B♭ Tpt. 1

B♭ Tpt. 2

Gtrr.

D7

Vih.

57 **To Coda** **D.S. al Coda** Θ

mor o espe ran do tu ol vido _____ ol vido _____

Vln. 1 **To Coda** **D.S. al Coda**

Vln. 2 **To Coda** **D.S. al Coda** Θ

Vln. 3 **To Coda** **D.S. al Coda** Θ

B $\flat$ Tpt. 1 **To Coda** **D.S. al Coda** Θ

B $\flat$ Tpt. 2 **To Coda** **D.S. al Coda** Θ

Gtrr. **To Coda** **D.S. al Coda** Θ

Vih. **To Coda** **D.S. al Coda** Θ Θ Θ

D7 G G7 G

63

Vln. 1

Vln. 2

Vln. 3

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Gtrr.

Vih.

G D7 G

This musical score page contains measures 63, 64, and 65 of the piece 'No Me Amenaces'. The score is written for a string quartet (Violins 1, 2, and 3, and Viola), two B-flat Trumpets, a Guitar, and a Vibraphone. The key signature is one sharp (F#), and the time signature is 4/4. Measures 63 and 64 are marked with a '63' above the first staff. The string parts (Vln. 1, 2, 3, and Vih.) play a rhythmic pattern of eighth notes and quarter notes. The B-flat Trumpets play a similar rhythmic pattern. The Guitar plays a bass line with notes G, D7, and G. The Viola part is marked with a '63' above the staff and contains diamond-shaped symbols. The score ends with a double bar line at the end of measure 65.

No Me Amenaces

Violin 1

Jose Alfredo Jimenez

8

A

17

26

B

35

43

52

To Coda

D.S. al Coda

61

No Me Amenaces

Violin 2

Jose Alfredo Jimenez

8
 17
 26
 35
 43
 52
 61

A
 B
 To Coda
 D.S. al Coda

No Me Amenaces

Violin 3

Jose Alfredo Jimenez

8
 17
 26
 35
 43
 52
 61

A
 B
 To Coda
 D.S. al Coda

No Me Amenaces

Trumpet in B $\flat$ 1

Jose Alfredo Jimenez

7

16

24

33

41

50

59

A

B

To Coda

D.S. al Coda

No Me Amenaces

Trumpet in B $\flat$ 2

Jose Alfredo Jimenez

§

7 A

16

24

33 B

41

50 To Coda

59 D.S. al Coda $\oplus$

Sheet music for Vihuela, titled "No Me Amenaces" by Jose Alfredo Jimenez. The music is in 3/4 time, key of G major (one sharp), and consists of 64 measures.

The notation includes treble clef, key signature (one sharp), and time signature (3/4). The music is divided into measures, with measure numbers 8, 16, 24, 32, 40, 48, 56, and 64 marked at the beginning of their respective staves.

Chord symbols and musical markings are present throughout the score:

- Measure 1: C (Coda symbol)
- Measure 2: D7
- Measure 4: G
- Measure 5: A (boxed)
- Measure 6: G
- Measure 12: D7
- Measure 28: G
- Measure 30: G7
- Measure 31: B (boxed)
- Measure 32: C
- Measure 38: D7
- Measure 40: G
- Measure 48: D7
- Measure 56: D7
- Measure 57: G
- Measure 58: D.S. al Coda
- Measure 59: G7
- Measure 60: G
- Measure 61: G
- Measure 62: D7
- Measure 64: G

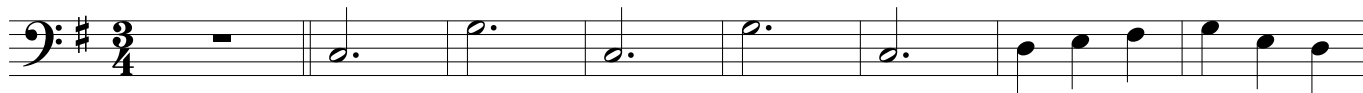
The score concludes with a double bar line at the end of the 64th measure.

No Me Amenaces

Guitarron

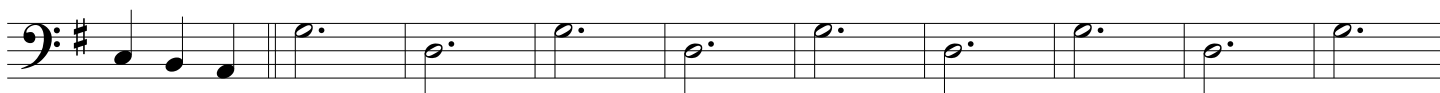
Jose Alfredo Jimenez

§



A

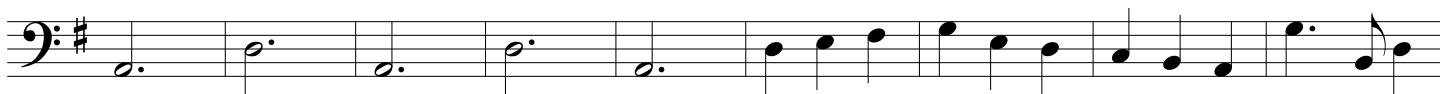
9



19

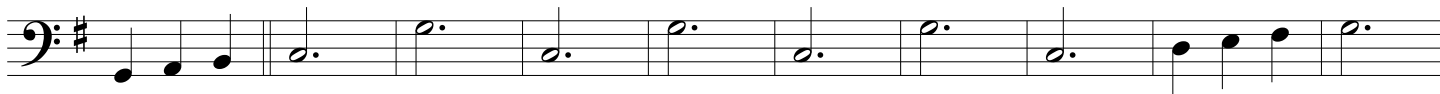


29



B

38



48



57

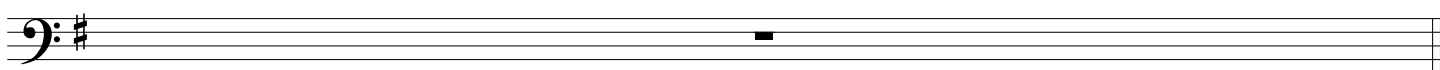
To Coda

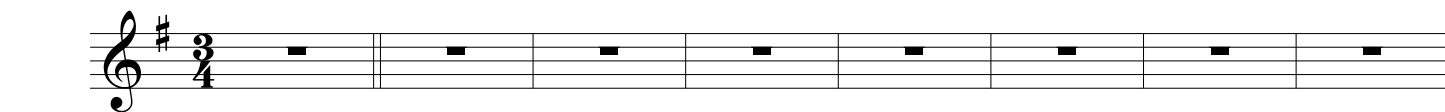
D.S. al Coda

⊕

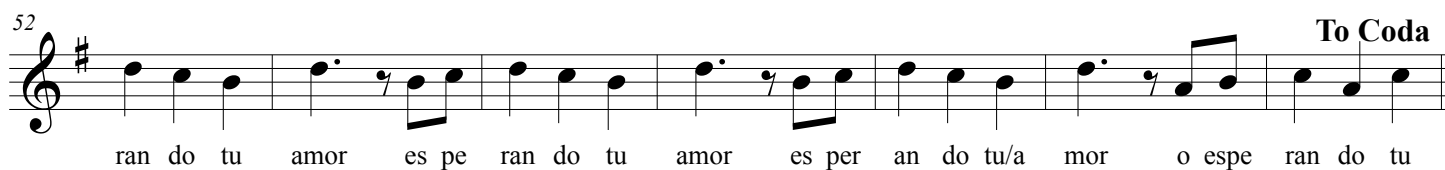
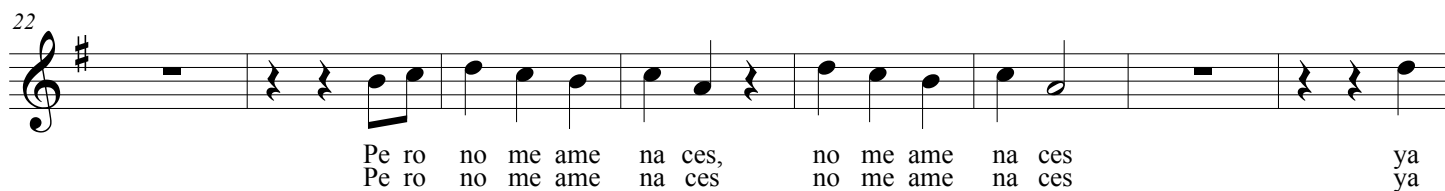
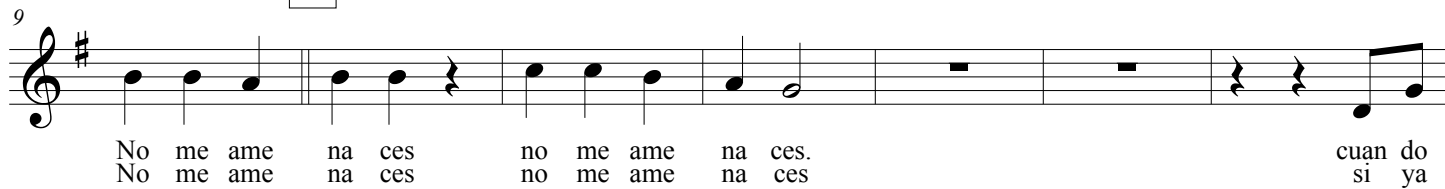


65





A



To Coda



D.S. al Coda

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Por Tu Maldito Amor

Federico Mendez

Violín 1

Violín 2

Violín 3

Trompeta 1

Trompeta 2

Armonia

Guitarrón

Voz

5

Vln. 1

Vln. 2

Vln. 3

5

Tpta. 1

Tpta. 2

5

Arm.

Bajo

5

Voz

El

12

Vln. 1

Vln. 2

Vln. 3

12

Tpta. 1

Tpta. 2

12

Arm.

Bajo

12

Voz

ga do. Con sa ña me lo gras te en lo que cer y

Por Tu Maldito Amor

5

15

2

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Bajo

Voz

yo ca í en tu tram pa í lu cio na do. De pron qui to to que do a que llo se a ca

18

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Bajo

Voz

bó. no. Fa Pre ltas fie te en la pro de me rro sa ta en tre do mis rar me. nos. Me hun Si a

Por Tu Maldito Amor

21 6

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Bajo

Voz

dis yer te en tu nom bre tan do to por pro cre nun er cié que a hoy

23

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Bajo

Voz

tí no lle ga rían ja más los a ños. Por tu mal di to_a
mí ra me mor dién do me los lá bios.

A E7

E7 A A

26 3

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm. E7 E7 A G

Bajo

Voz

mor no pue do ter mi nar con tan tas pe nas. Qui

29

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm. F#7 Bm7

Bajo

Voz

sie ra re ven tar me has ta las ve nas por tu mal di to_a

31

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Bajo

Voz

mor, por tu mal di to_a mor. Por tu mal di to_a

E7 A A

34

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Bajo

Voz

mor no lo gro_a co mo dar mis sen ti mien tos. Y_el

E7 E7 A G

37

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Bajo

Voz

al ma se me si gue con su mien do, por tu mal di to_a mor, por tu mal di to_a

F#7 Bm7 E7

40

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Bajo

Voz

mor.

A A E7 E7 A G

45

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm. F#7 Bm7 E7 A

Bajo

Voz

No

49

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm. A F#7 Bm E7 A A

Bajo

Voz

mor. Por tu mal di to_a mor. por tu ben di to_a mor.

Por Tu Maldito Amor

Federico Mendez

Violin 1 score for "Por Tu Maldito Amor" by Federico Mendez. The score is in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of eight staves of music. The first staff starts with a treble clef, key signature, and time signature. The second staff begins at measure 6 and includes a first ending bracket labeled "1". The third staff begins at measure 12 and includes a second ending bracket labeled "2" and a measure with a "3" above it. The fourth staff begins at measure 20 and includes a measure with a "2" above it, a third ending bracket labeled "3", and a measure with an "8" above it. The fifth staff begins at measure 34 and features a series of chords. The sixth staff begins at measure 41 and includes a first ending bracket. The seventh staff begins at measure 47 and includes a second ending bracket labeled "2". The eighth staff begins at measure 52 and ends with a "pizz." (pizzicato) instruction.

Por Tu Maldito Amor

Federico Mendez

6

12

3

2

8

34

1

41

47

2

52

pizz.

Por Tu Maldito Amor

Federico Mendez

6 8

12 3

20 2 8

34

41

47 2

52 pizz.

Por Tu Maldito Amor

Federico Mendez

5

14

20

26

38

44

49

Por Tu Maldito Amor

Federico Mendez

5

14

21

35

41

46

52

3

3

2

8

1

2

6

11

16

21

26

31

36

41

46

51

E7 A G F#7 Bm7 Bm

Por Tu Maldito Amor

Federico Mendez

6

12

18

24

30

36

42

48

1

2

Por Tu Maldito Amor

Federico Mendez

7

El día que te en con tre me e na mo

10

ré tu sa bes que yo nún ca lo he ne ga do. Con

13

sa ña me lo gras te en lo que cer y yo ca í en tu tram pa i lu cio

16

na do. De pron to to do a que llo se a ca bó. Fa

19

qui ro que re gre ses nún ca no. Pre

21

ltas te en la pro me sa de a do rar me. Me hun

21

fie ro la de rro ta en tre mis ma nos. Si a

24

dis te en el ol vi do por cre er que a tí no lle ga rían ja más los

24

yer tu nom bre tan to pro nun cié hoy mí ra me mor dién do me los

28

a ños. Por tu mal di to a mor no pue do ter mi nar con tan tas

28

lá bios. pe nas. Qui sie ra re ven tar me has ta las ve nas por tu mal di to a

31

mor, por tu mal di to a mor. Por tu mal di to a mor no

35

lo gro a co mo dar mis sen ti mien tos. Y el al ma se me si gue con su

Por Tu Maldito Amor

19

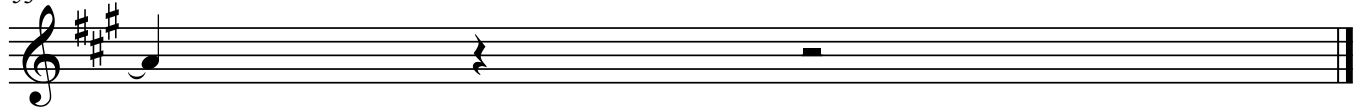
38



48



53



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Planning for Success Additional Notes

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Sabes Un Cosa

Letra: Manuel Lorenzo Gallo

Musica: Ruben Fuentes

Violín A-B

Violín C-D

Trompeta 1

Trompeta 2

Trompeta 3

Bugle

Voz

Armonia

Guitarrón

Vln. A-B

Vln. C-D

Tpta. 1

Tpta. 2

Tpta. 3

Bugle

Voz

Arm.

Gtrón.

CM7 CM7 Dm7 G7

Em7 A7 Dm7

Sa bes u na

9

Vln. A-B

Vln. C-D

Tpta. 1

Tpta. 2

Tpta. 3

Bugle

Voz

Arm.

Gtrón.

CO CM7 sa CM7 C C Ten go al go que de

14

Vln. A-B

Vln. C-D

Tpta. 1

Tpta. 2

Tpta. 3

Bugle

Voz

Arm.

Gtrón.

14

14

cit te_y no se co mo_em pe zar a_ex pli car lo que te quie ro con

19

Vln. A-B

Vln. C-D

Tpta. 1

Tpta. 2

Tpta. 3

Bugle

Voz

Arm.

Gtrón.

tar

Dm7

Dm7

G7

Sa bes u na

The musical score for measures 19-22 is written for a large ensemble. The staves are arranged vertically. The Violins A-B and C-D play a melodic line with a half note and a dotted half note. The Trumpets 1 and 2 are silent, while Trumpet 3 and the Bugle play a rhythmic pattern of eighth notes. The Voice part has a melodic line with a half note and a dotted half note. The Arms part has a rhythmic pattern of eighth notes. The Guitar part has a bass line with a half note and a dotted half note. The key signature is one sharp (F#). The time signature is 4/4. The lyrics 'Sa bes u na' are written under the voice staff.

23

Vln. A-B

Vln. C-D

23

Tpta. 1

Tpta. 2

Tpta. 3

Bugle

23

Voz

23

Arm.

Gtrón.

CO7 sa Dm7 G7 G7 no_en

31

Vln. A-B

Vln. C-D

31

Tpta. 1

Tpta. 2

Tpta. 3

Bugle

31

Voz

31

Arm.

Gtrón.

con u na ro sa te lo pue da de cir.

Dm7 G7 Em7 A7

35

Vln. A-B

Vln. C-D

Tpta. 1

Tpta. 2

Tpta. 3

Bugle

Voz

Arm.

Gtrón.

B

Sa bes u na ça sa C C

40

Vln. A-B

Vln. C-D

Tpta. 1

Tpta. 2

Tpta. 3

Bugle

Voz

Arm.

Gtrón.

C

No se ni des de cuan do lle gas te de re pen te mi

45

Vln. A-B

Vln. C-D

Tpta. 1

Tpta. 2

Tpta. 3

Bugle

Voz

Arm.

Gtrón.

co ra zon lo em pie za a no

Dm7 Dm7

49

Vln. A-B

Vln. C-D

Tpta. 1

Tpta. 2

Tpta. 3

Bugle

Voz

Arm.

Gtrón.

G7 G7 Sa bes u na Dm7 sa Dm7

53

Vln. A-B

Vln. C-D

Tpta. 1

Tpta. 2

Tpta. 3

Bugle

Voz

Arm.

Gtrón.

Te que ro ni ña her mo sa y te en

Te que ro y te ve ne ro te a

53

57

Vln. A-B

Vln. C-D

Tpta. 1

Tpta. 2

Tpta. 3

Bugle

Voz

Arm.

Gtrón.

tre go en es ta ro sa la vi da que me pue da que

do ro y te de se o ca ri ño ven y de ja te a

57

61

Vln. A-B

Vln. C-D

Tpta. 1

Tpta. 2

Tpta. 3

Bugle

Voz

Arm.

Gtrón.

C

dar. mar.

A $\flat$ 9 A7

Doy gra cias al cie lo

Dm7/F Dm7/F

65

Vln. A-B

Vln. C-D

Tpta. 1

Tpta. 2

Tpta. 3

Bugle

Voz

Arm.

Gtrón.

por ha ber te go no ci do por ha ber te co no ci do doy gra cias al

G7 G7 CM7 CM7 CM7

70

Vln. A-B

Vln. C-D

Tpta. 1

Tpta. 2

Tpta. 3

Bugle

Voz

Arm.

Gtrón.

cié lo. Je cuen to a las es tre llas lo bo ni to

CM7 Fm7/A7 Fm7/A7 Bb7

74

Vln. A-B

Vln. C-D

Tpta. 1

Tpta. 2

Tpta. 3

Bugle

Voz

Arm.

Gtrón.

que sen ti lo bo ni to que sen ti cuan do te co no

Bb7 EbM7 EbM7 EbM7

78

Vln. A-B

Vln. C-D

Tpta. 1

Tpta. 2

Tpta. 3

Bugle

Voz

Arm.

Gtrón.

si⁷ G⁷ Dm⁷/F Dm⁷/F G⁷

Doy gra cias al cie lo por ha ber te

82

Vln. A-B

Vln. C-D

Tpta. 1

Tpta. 2

Tpta. 3

Bugle

Voz

Arm.

Gtrón.

G⁷ CM⁷ CM⁷ CM⁷ CM⁷

go no ci do por ha ber te co no ci do doy gra cias al cie lo.

87

Vln. A-B

Vln. C-D

Tpta. 1

Tpta. 2

Tpta. 3

Bugle

Voz

Arm.

Gtrón.

Y le cuen to a las es tre llas lo bo ni to que sen ti

Fm7/A^b Fm7/A^b B^b7 B^b7

91

Vln. A-B

Vln. C-D

Tpta. 1

Tpta. 2

Tpta. 3

Bugle

Voz

Arm.

Gtrón.

lo bo ni to que sen ti cuan do te co no

E^bM7 E^bM7 Dm7 G⁷

95

Vln. A-B

Vln. C-D

Tpta. 1

Tpta. 2

Tpta. 3

Bugle

Voz

Arm.

Gtrón.

Sa bes u na sa.

CM7 CM7 Dm7 G7

99

Vln. A-B

Vln. C-D

Tpta. 1

Tpta. 2

Tpta. 3

Bugle

Voz

Arm.

Gtrón.

Sa bes u na sa.

Em7 CM7 Dm7 G7 C

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Sabes Un Cosa

Letra: Manuel Lorenzo Gallo
Musica: Ruben Fuentes

Violin A-B musical score for the piece "Sabes Un Cosa". The score is written in treble clef, 8/8 time, and begins with a key signature of one sharp (F#). The piece consists of 48 measures, organized into ten staves. The notation includes various musical symbols such as notes, rests, slurs, and a repeat sign. A box labeled "B" is present above the staff at measure 36, and a measure rest labeled "6" is shown at measure 28. The score concludes with a trill ornament in the final measure.

5

9

13

17

21

25

34

38

42

B

6

tr

This musical score is for the piece "Sabes Un Cosa" on page 17, covering measures 46 through 74. The music is written in treble clef with a key signature of one flat (B-flat). The score is organized into eight systems, each containing a single staff. Measure numbers 46, 50, 54, 58, 62, 66, 70, and 74 are placed at the beginning of their respective systems. The notation includes various musical elements: measure rests, eighth and sixteenth notes, triplets (indicated by a '3' and a bracket), and slurs. A box containing the letter 'C' is positioned above the staff at measure 62. The piece concludes with a final sixteenth-note run in measure 74.

78

82

86

90

94

98

102

The musical score is written on a single staff in treble clef. It begins at measure 78 with a series of eighth notes, some of which are beamed together. Measure 79 contains a double bar line. Measures 80 and 81 feature a whole rest followed by a half note G5 with a 'v' (accusative) above it. Measures 82 through 85 follow a similar pattern: a whole rest followed by a half note G5 with a 'v' above it. Measures 86 through 89 continue this pattern. Measure 90 starts with a whole rest, followed by a half note G5 with a 'v' above it. Measures 91 through 93 follow the same pattern. Measure 94 begins with a repeat sign, followed by a half note G5 with a 'v' above it. Measures 95 through 97 continue the pattern. Measure 98 starts with a whole rest, followed by a half note G5 with a 'v' above it. Measures 99 through 101 follow the same pattern. Measure 102 begins with a whole rest, followed by a half note G5 with a 'v' above it, and ends with a double bar line.

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Sabes Un Cosa

Letra: Manuel Lorenzo Gallo
Musica: Ruben Fuentes

Violin C-D score for the piece "Sabes Un Cosa". The score is written in treble clef with a key signature of one flat (B-flat) and a time signature of 6/8. The piece consists of 72 measures, divided into nine systems of eight measures each. The notation includes various musical symbols such as notes, rests, slurs, ties, and ornaments. The first system (measures 1-8) begins with a repeat sign and a key signature change to one flat. The second system (measures 9-16) includes a measure rest for two measures. The third system (measures 17-24) continues the melodic line. The fourth system (measures 25-32) features a six-measure rest in measure 27. The fifth system (measures 33-40) includes a trill in measure 33. The sixth system (measures 41-48) features a trill in measure 41 and triplet eighth notes in measures 45-48. The seventh system (measures 49-56) continues the triplet eighth notes. The eighth system (measures 57-64) continues the triplet eighth notes. The ninth system (measures 65-72) concludes the piece with a final cadence.

8

16

25

38

45

52

56

63

78  Musical notation for measures 78-83. Measure 78: Treble clef, G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter). Measure 79: Treble clef, G5 (quarter), F#5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Measure 80: Treble clef, G4 (quarter), F#5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Measure 81: Treble clef, G4 (quarter), F#5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Measure 82: Treble clef, G4 (quarter), F#5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Measure 83: Treble clef, G4 (quarter), F#5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).

85  Musical notation for measures 85-92. The melody continues with eighth and sixteenth notes, featuring accents (v) on measures 85, 87, 89, 91, and 92. Measure 86 has a whole rest. Measure 90 has a whole rest. Measure 92 ends with a repeat sign.

[illegible]

101



Sabes Un Cosa

Letra: Manuel Lorenzo Gallo

Musica: Ruben Fuentes

Musical score for Trumpet 1, featuring a key signature of two sharps (F# and C#) and a 6/8 time signature. The score is divided into measures, with measure numbers 7, 23, 34, 41, 60, 68, 76, and 98 indicated at the start of their respective lines. The notation includes various musical symbols such as notes, rests, and accidentals. Rehearsal marks with measure numbers 10, 6, 8, and 16 are present. The score concludes with a double bar line and repeat dots.

Sabes Un Cosa

Letra: Manuel Lorenzo Gallo

Musica: Ruben Fuentes

Musical score for Trumpet 2, featuring a key signature of one sharp (F#) and a 6/8 time signature. The score is divided into measures, with measure numbers 8, 24, 37, 50, 69, 78, and 100 indicated at the start of their respective lines. The notation includes various musical symbols such as notes, rests, and bar lines, with some measures containing repeat signs. The score concludes with a double bar line and a fermata.

Measure numbers: 8, 24, 37, 50, 69, 78, 100.

Sabes Un Cosa

Letra: Manuel Lorenzo Gallo

Musica: Ruben Fuentes

4

9 10 11

34 2 6

47 11 16

79

87

95 4

The musical score is written for Trumpet 3 in the key of D major (two sharps) and 6/8 time. It consists of seven staves of music. The first staff begins with a repeat sign and a 6/8 time signature. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. Measure numbers are placed at the beginning of each staff: 9, 34, 47, 79, 87, and 95. Some measures are marked with a '4' or '11' above them, possibly indicating a measure rest or a specific rhythmic value. The score ends with a double bar line and a repeat sign.

Sabes Un Cosa

Letra: Manuel Lorenzo Gallo

Musica: Ruben Fuentes

Trumpet 4

9

10

11

34

2

6

47

11

16

79

87

95

4

The musical score is written for Trumpet 4 in the key of D major (two sharps) and 6/8 time. It consists of seven staves of music. The first staff begins with a repeat sign and a 6/8 time signature. The second staff starts at measure 9. The third staff starts at measure 34. The fourth staff starts at measure 47. The fifth staff starts at measure 79. The sixth staff starts at measure 87. The seventh staff starts at measure 95. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. There are also measure numbers (9, 10, 11, 34, 47, 79, 87, 95) and rehearsal marks (4, 11, 16, 4) indicating specific points in the music.

Sabes Un Cosa

Letra: Manuel Lorenzo Gallo

Musica: Ruben Fuentes

The musical score for "Sabes Un Cosa" consists of 10 staves of guitar chords and rhythmic notation. The notation is in treble clef with a key signature of one flat (Bb). The chords are indicated by letters above the staff, and the rhythmic notation is represented by slanted lines. The staves are numbered 1 through 37, with some staves containing multiple measures.

Staff 1: CM7, CM7, Dm7, G7

Staff 2: Em7, A7, Dm7, G7

Staff 3: CM7, CM7, C, C

Staff 4: C, C, C, C

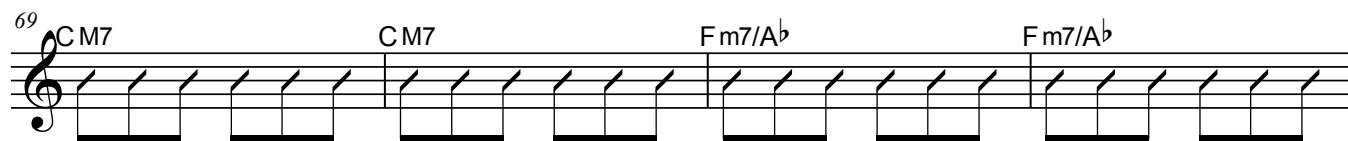
Staff 5: C, C, Dm7, Dm7

Staff 6: G7, G7, Dm7, Dm7

Staff 7: G7, G7, Dm7, G7

Staff 8: Em7, A7, Dm7, G7

Staff 9: C, C, C, C



73 $B\flat 7$ $B\flat 7$ $E\flat M7$ $E\flat M7$

77 $Dm7$ $G7$ $Dm7/F$ $Dm7/F$

81 $G7$ $G7$ $CM7$ $CM7$

85 $CM7$ $CM7$ $Fm7/A\flat$ $Fm7/A\flat$

89 $B\flat 7$ $B\flat 7$ $E\flat M7$ $E\flat M7$

93 $Dm7$ $G7$ $CM7$ $CM7$

97 $Dm7$ $G7$ $Em7$ $A7$

101 $Dm7$ $G7$ C

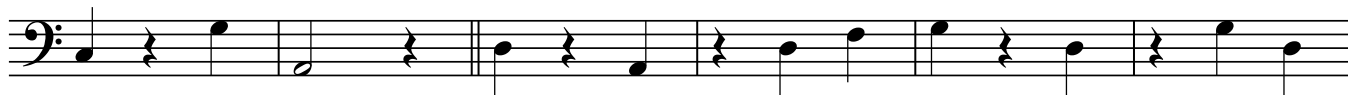
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Sabes Un Cosa Letra: Manuel Lorenzo Gallo
Musica: Ruben Fuentes

The musical score is written for Guitarron in 6/8 time. It consists of ten staves of music, each starting with a measure number. The notation includes eighth notes, quarter notes, and rests. The key signature is one flat (Bb). The score is as follows:

- Staff 1: Measure 7. The melody starts on a whole rest, followed by a sequence of eighth and quarter notes.
- Staff 2: Measure 13. The melody continues with eighth and quarter notes.
- Staff 3: Measure 19. The melody continues with eighth and quarter notes.
- Staff 4: Measure 25. The melody continues with eighth and quarter notes.
- Staff 5: Measure 31. The melody continues with eighth and quarter notes.
- Staff 6: Measure 37. The melody continues with eighth and quarter notes.
- Staff 7: Measure 43. The melody continues with eighth and quarter notes.
- Staff 8: Measure 49. The melody continues with eighth and quarter notes.
- Staff 9: Measure 55. The melody continues with eighth and quarter notes.

61



67



73



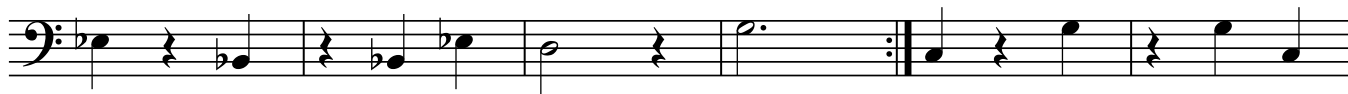
79



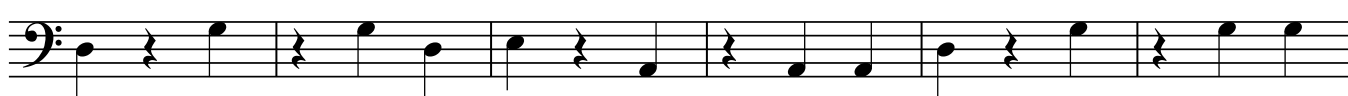
85



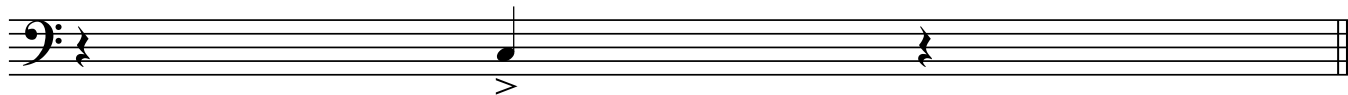
91



97



103



Sabes Un Cosa

Letra: Manuel Lorenzo Gallo

Musica: Ruben Fuentes

7
Sa bes u na co sa Ten

13
go al go que de cit te y no se co mo em pe zar a ex pli car lo que te

18
quie ro con tar. Sa bes u na co sa

26
no en cuen tro las pa la bras ni ver so ri ma o pro sa qui za con u na

32
ro sa te lo pue da de cir. Sa bes u na co sa

39
No se ni des de cuan do lle gas te de re pen te mi

45
co ra zon lo em pie za a no tar. Sa bes u na co sa

52
Te quie ro ni ña her mo sa y te en tre go en es ta
Te quie ro y te ve ne ro te a do ro y te de

58
ro sa la vi da que me pue da que dar. Doy gra cias al cie lo
se o ca ri ño ven y de ja te a mar.



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