

Planning for Success Additional Notes

[illegible]

"Anillo de Compromiso"

Comp: Cuco Sanchez.
Arr: Jose Hernandez.

$\text{♩} = 140$

Trumpet 1

Trumpet 2

Voice

Violin 1

Violin 2

Violin 3

Vih./Gtr.

Guitarrón

$\text{♩} = 140$

D A⁷ D

A §

9

Tpt. 1

Tpt. 2

Voice

A - ni - llo de bo - das que pu - se en tus ma nos _____ a - ni - llo que es
po - be y muy po - bre y tu ya lo has vis - to _____ te he da - do mi -

Vln. 1

Vln. 2

Vln. 3

A §

Vih./Gtr.

Guitn.

A⁷ D

17

Tpt. 1

Tpt. 2

Voice

sim-bo-lo de nues-tro a - mor. Que u - nio pa-ra siem-pre y por to-da la vi-da
 se-rias te he da-do do - lor. Y aun que yo te quie-ra que va-le el ca - ri- ño

Vln. 1

Vln. 2

Vln. 3

A⁷

Vih./Gtr.

Guitn.



26

Tpt. 1

Tpt. 2

Voice

a nues-tras dos al - mas de-lan-te de dios. Hoy
 si no pu-de ha - cer-te fe - liz con mi a - mor. Si al

Vln. 1

Vln. 2

Vln. 3

D

Vih./Gtr.

Guitn.

34

Tpt. 1

Tpt. 2

Voice

vi - ve su frien-do no-mas por mi cul-pa per-do-na lo in-jus-to que
gun dia re euer-das al po-bre que llo-ra que lu-cha y se a-ras-tra por

Vln. 1

Vln. 2

Vln. 3

A⁷ D

Vih./Gtr.

Guitn.

42

Tpt. 1

Tpt. 2

Voice

fui sin que - rer Cre - yen-do que so - lo con mu - cho ca - ri - ño
que re - vi - vir Ja - mas lo mal - di-gas que al fin fue un men - di - go

Vln. 1

Vln. 2

Vln. 3

D⁷ G A⁷ D

Vih./Gtr.

Guitn.



67 **To Coda**

Tpt. 1

Tpt. 2

Voice

ni-llo de com - pro - mi-so que la suer- te qui-zo que u nie-ra a los dos_____

Vln. 1

Vln. 2

Vln. 3

Vih./Gtr. **A⁷** **To Coda** **D** **D**

Guitrn.

76

Tpt. 1

Tpt. 2

Voice

Vln. 1

Vln. 2

Vln. 3

Vih./Gtr. **A⁷** **D**

Guitrn.

83 **D.S. al Coda**

Tpt. 1

Tpt. 2

Voice

Soy

Vln. 1

Vln. 2

Vln. 3

D.S. al Coda

Vih./Gtr.

Guitn.

dos

Φ D A⁷ D

Trumpet 1

"Anillo de Compromiso"

Comp:Cuco Sanchez.

Arr:Jose Hernandez.

♩ = 140

28

6

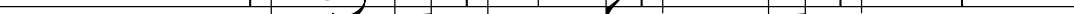
40 **6**



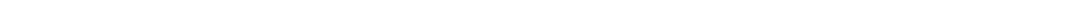
50



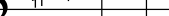
59 **B** **8** **To Coda**



73



82 **D.S. al Coda**

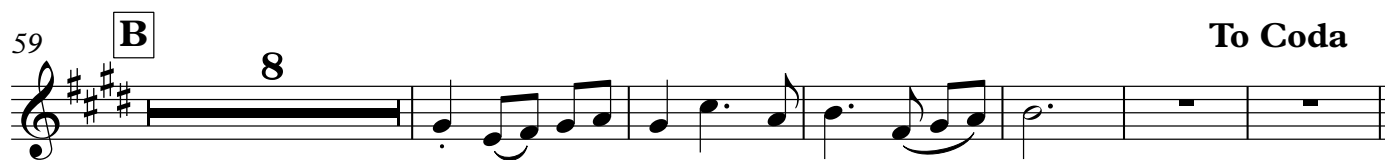
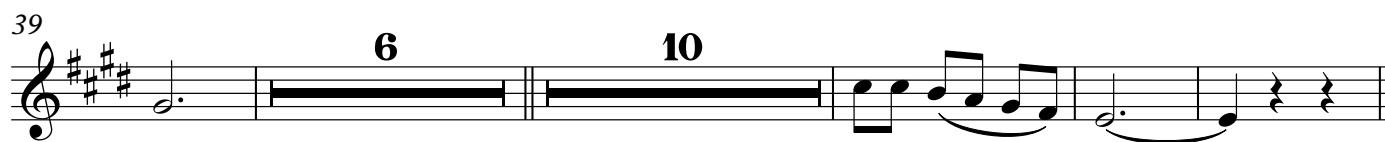
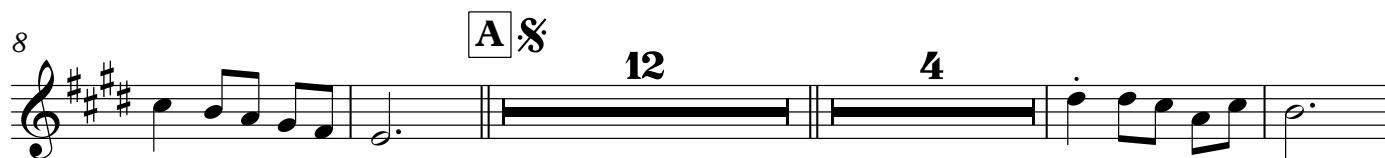


"Anillo de Compromiso"

Comp:Cuco Sanchez.

Arr:Jose Hernandez.

♩ = 140



This Page Left Blank Intentionally

"Anillo de Compromiso"

Comp: Cuco Sanchez.
Arr: Jose Hernandez.

$\text{♩} = 140$ **A** §

8

A - ni - llo de bo - das que pu - se en tus ma - nos
po - be y muy po - bre y tu ya lo has vis - to

14

a - ni - llo que es sim - bo - lo de nues - tro a - mor
te he da - do mi se - rias te he da - do do - lor

Que u
Y aun

22

nio pa - ra siem - pre y por to - da la vi - da
que yo te quie - ra que va - le el ca - ri - ño

a
si

28

nues - tras dos al - mas de - lan - te de dios
no pu - de ha - cer - te fe - liz con mi a - mor

Hoy
Si al

34

vi - ve su frien - do no - mas por mi cul - pa
gun dia re - cuer - das al po - bre que llo - ra

per
que

40

do - na lo in - jus - to que fui sin que - rer
lu - cha y se a - rras - tra por que re - vi - vir

Cre -
Ja -

46

yen - do que so - lo con mu - cho ca - ri - ño
mas lo mal - di - gas que al fin fue un men - di - go

po -
que

52

dria dar - te to - do mal - di - ta mi fe
qui - zo e - le - var - se por lle - gar a ti

58 **B**



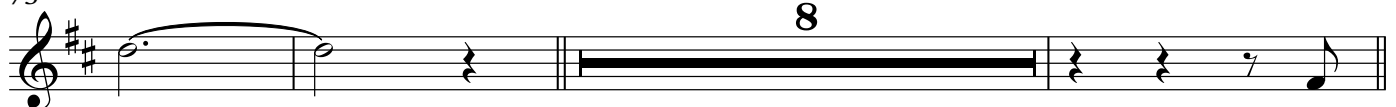
A - ni-llo de com - pro - mi-so _____ ca -de-na de nues -tro a mor

66



a - ni-llo de com - pro - mi-so que la suer te qui-zo que u nie-ra a los

73



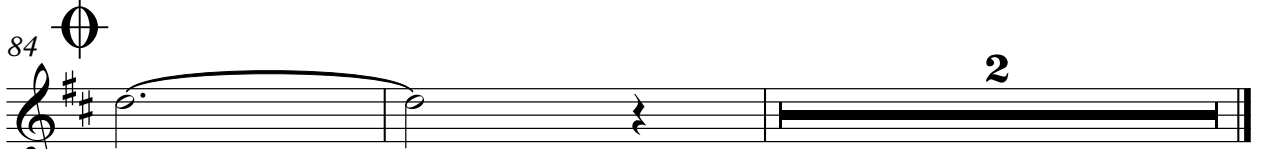
dos _____

To Coda

D.S. al Coda

Soy

84



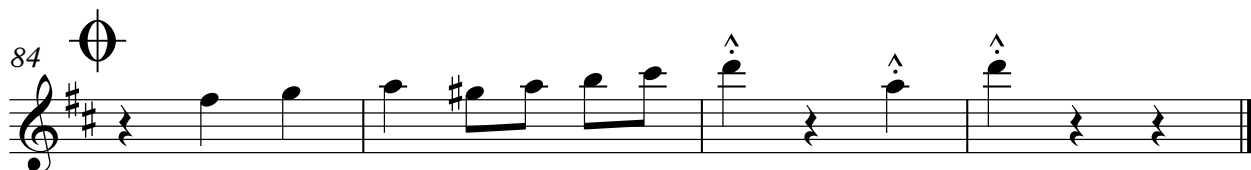
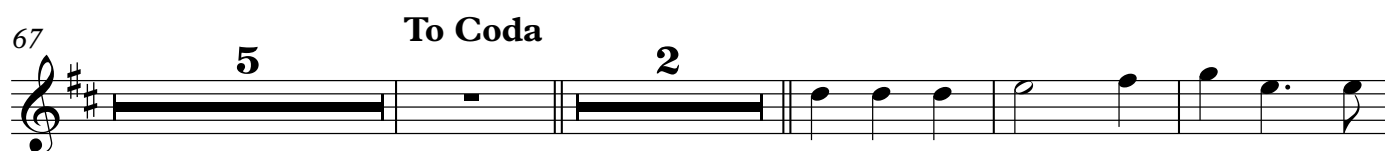
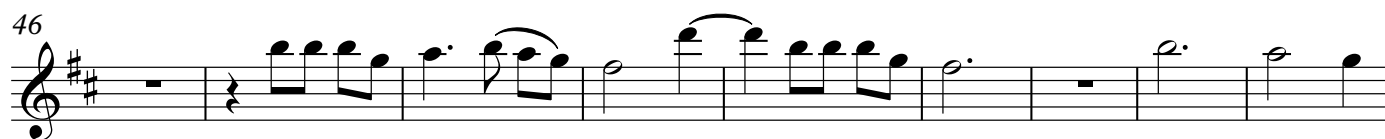
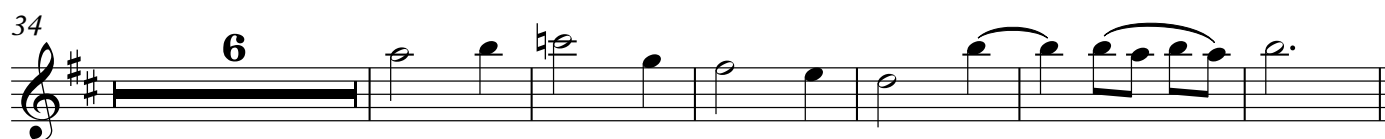
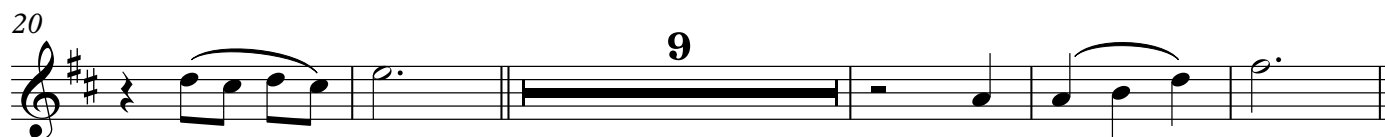
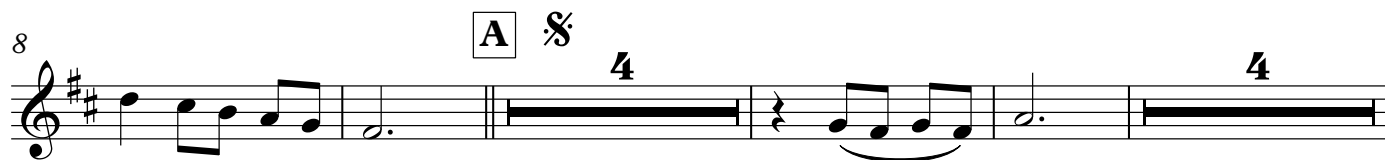
dos _____

"Anillo de Compromiso"

Comp:Cuco Sanchez.

Arr:Jose Hernandez.

♩ = 140



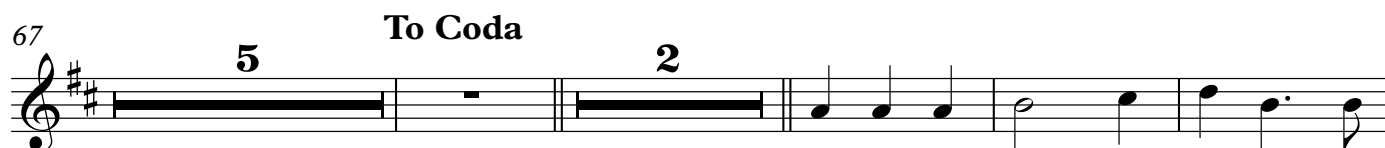
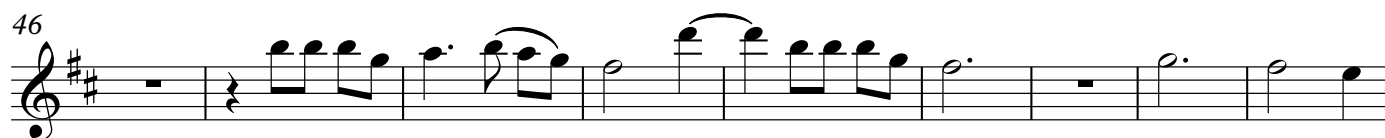
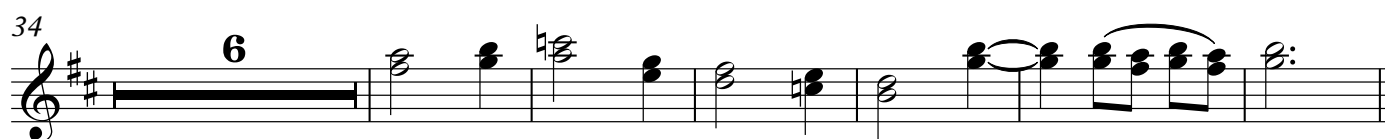
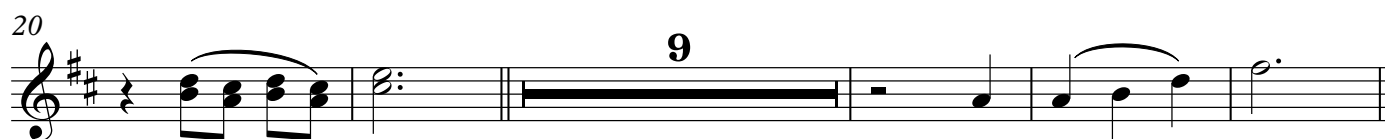
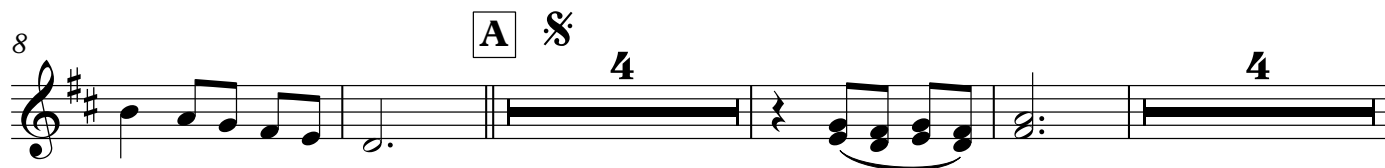
Violin 2

"Anillo de Compromiso"

Comp:Cuco Sanchez.

Arr:Jose Hernandez.

♩ = 140

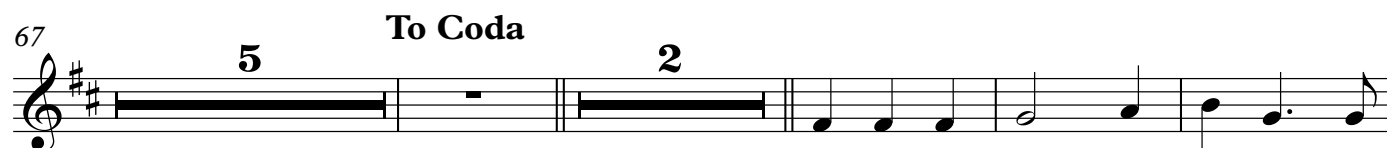
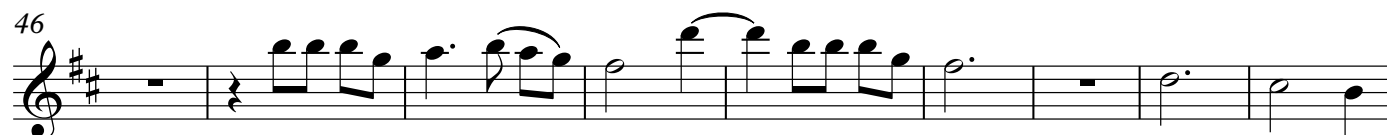
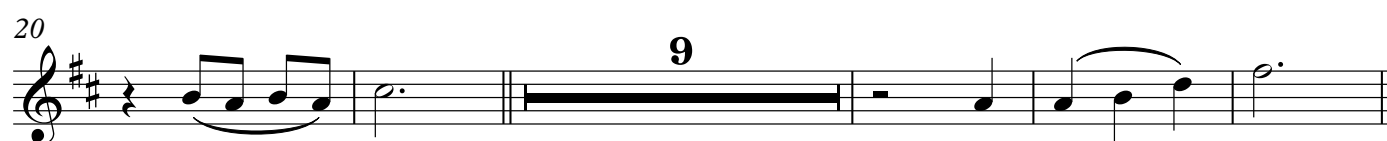
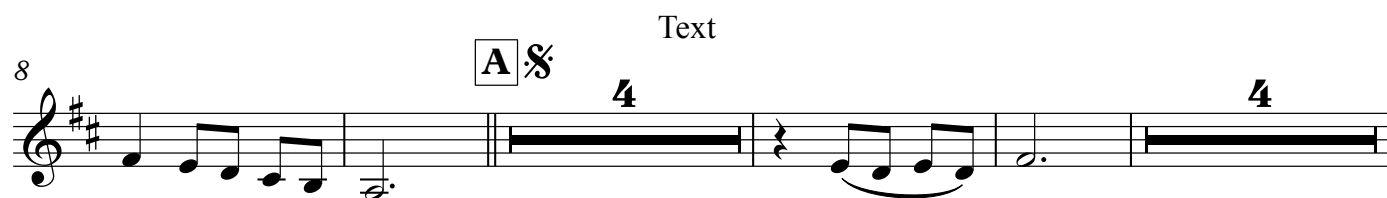


Violin 3

"Anillo de Compromiso"

Comp:Cuco Sanchez.
Arr:Jose Hernandez.

$\text{♩} = 140$



This Page Left Blank Intentionally

"Anillo de Compromiso"

Comp:Cuco Sanchez.

Arr:Jose Hernandez.

$\text{♩} = 140$

D A⁷ D

8 **A** A⁷ D

15 A⁷

22

28 D

34 A⁷ D

40 D⁷ G

46 A⁷ D

53 A⁷ D

59 **B** D⁷ G A⁷ D

66 A⁷ **To Coda**

73 D D A⁷

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

 D A⁷ D

"Anillo de Compromiso"

Comp:Cuco Sanchez.

Arr:Jose Hernandez.

♩ = 140

10 **A** §

20



31



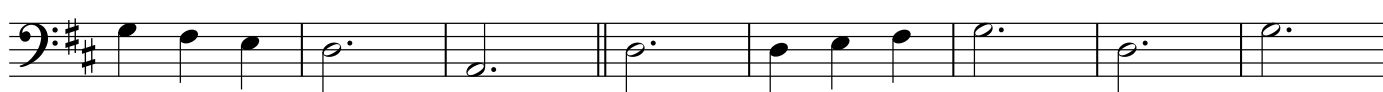
38



46



56

B

64

To Coda



73



82

D.S. al Coda



Planning for Success Additional Notes

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

Como Que No

Angeles Ochoa

Arr: Homero Patron
Trans: E. Ramirez

The musical score is for the piece "Como Que No" by Angeles Ochoa, arranged by Homero Patron and transcribed by E. Ramirez. The score is written for a 2/4 time signature and features the following instruments and parts:

- Violin A:** Treble clef, key of D major. The first measure is marked "pizz" (pizzicato). The melody consists of eighth and quarter notes.
- Violin B:** Treble clef, key of D major. The first measure is marked "pizz" (pizzicato). The melody consists of eighth and quarter notes.
- Violin C:** Treble clef, key of D major. The first measure is marked "pizz" (pizzicato). The melody consists of eighth and quarter notes.
- Trompeta A:** Treble clef, key of D major. The first measure is marked "pizz" (pizzicato). The melody consists of eighth and quarter notes.
- Trompeta B:** Treble clef, key of D major. The first measure is marked "pizz" (pizzicato). The melody consists of eighth and quarter notes.
- Voz:** Treble clef, key of D major. The melody consists of eighth and quarter notes.
- Armonia:** Treble clef, key of D major. The melody consists of eighth and quarter notes. Chords G and D7 are indicated above the staff.
- Guitarrón:** Bass clef, key of D major. The melody consists of eighth and quarter notes.

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 key signature is D major (two sharps). The time signature is 2/4.

6

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

Arm.

Gtn.

arco V

arco V

arco V

D7

G

11

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

Arm.

Gtn.

D7

G

D7

The musical score is written for a five-measure phrase. The key signature is G major (one sharp). The time signature is 4/4. The instruments are Violins A, B, and C; Trumpets A and B; Voice; Arm. (Armoneio); and Gtn. (Guitar). The score is divided into five measures. Measures 1, 3, and 5 contain a D7 chord, while measures 2 and 4 contain a G chord. The Violins and Trumpets play a melodic line with eighth and sixteenth notes, while the Voice part is silent. The Arm. and Gtn. parts provide harmonic support with chords and single notes.

[illegible]

21

Vln. A

Vln. B

Vln. C

21

Tpt. A

Tpt. B

21

Voz

no si'es ta ba'es cri to que te nias que re gre sar

21

Arm.

G

D7

21

Gtn.

Detailed description: This is a musical score for a song titled 'Como Que No'. The score is written for a five-part instrumental ensemble and a vocal line. The instruments are Violins A, B, and C; Trumpets A and B; Voice; Arm. 1; and Gtn. 1. The key signature is G major (one sharp) and the time signature is 4/4. The score is divided into five measures. The vocal line has lyrics: 'no si'es ta ba'es cri to que te nias que re gre sar'. The instrumental parts include a guitar line with a G major chord and a D7 chord, and an arm. 1 line with a G major chord and a D7 chord. The score is marked with '21' at the beginning of each staff.

31

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

no que nues tro ni do no'es tan fa cil de'ol vi dar

31

Arm.

D7

G

Gtn.

31

Detailed description: This is a musical score for a song titled 'Como Que No'. The score is for five measures, starting at measure 31. The instruments are Violins A, B, and C; Trumpets A and B; Voice; Arm. (Armstrong); and Gtn. (Guitar). The key signature is one sharp (F#). The vocal line includes the lyrics 'no que nues tro ni do no'es tan fa cil de'ol vi dar'. The guitar part includes chords D7 and G. The score is written in 4/4 time.

36

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

Arm.

Gtn.

B

Sa be lo bien

B

Sa be lo bien

B

Sa be lo bien

B

Sa be lo bien

B

Sa be lo bien

B

G

B

41

Vln. A

Vln. B

Vln. C

41

Tpt. A

Tpt. B

41

Voz

bien es tas li ga do'en tre las re des de mi'a mor

41

Arm.

G7

C

41

Gtn.

46

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

46

por que con mi go a pren dis te a que rer por que mis

46

Em Am7 D7 G

Arm.

46

Gtn.

51

Vln. A

Vln. B

Vln. C

51

Tpt. A

Tpt. B

51

Voz

la bios te'en se na ron a be sar y'a don de va yas tu con

51

Arm.

D7

51

Gtn.

56

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

mi go'has de vol ver. _____

Arm.

56

Gtn.

56

G C G D7

Detailed description: This is a page of a musical score for the song 'Como Que No'. The page number is 14. The score is written for a full band and voice. The instruments and their parts are: Violins A, B, and C; Trumpets A and B; Voice; Arm. (Piano); and Gtn. (Bass). The key signature is one sharp (F#), and the time signature is 4/4. The score starts at measure 56. The vocal line has the lyrics 'mi go'has de vol ver.' with a long note on 'ver.' that spans across measures. The instrumental parts for the violins and trumpets enter in measure 56 with a specific melodic line. The piano part has a rhythmic pattern of eighth notes. The bass line has a simple harmonic accompaniment. The score is written in a standard musical notation style with a clean, professional layout.

61 C *8^{va}* (optional)

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

Co mo que no si ya me dis te'el co ra zon y yo tam

Arm.

61 C G D7 G

Gtn.

61 C

66

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

66

bien te di to do mi'a mor co mo que no mi bien

66

Arm.

66

Gtn.

D7

G

D7

The musical score is for a piece titled "Como Que No". It is written for a full band and voice. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into five measures. The vocal line (Voz) has the lyrics: "bien te di to do mi'a mor co mo que no mi bien". The guitar part (Gtn.) includes chord markings D7, G, and D7. The trumpet parts (Tpt. A and B) and violin parts (Vln. A, B, and C) provide instrumental accompaniment. The score is numbered 66 at the beginning of each system.

71

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

si so lo jun to'a ti es tan do'a si los dos yo soy fe

71

Arm.

G

D7

71

Gtn.

76 $\emptyset$ *D.S. al Coda* $\emptyset$

Vln. A

Vln. B

Vln. C

76 $\emptyset$ *D.S. al Coda* $\emptyset$

Tpt. A

Tpt. B

76 $\emptyset$ *D.S. al Coda* $\emptyset$

Voz

liz.

76 $\emptyset$ *D.S. al Coda* $\emptyset$

Arm.

G $\emptyset$ G $\emptyset$ G D7 G

76 $\emptyset$ *D.S. al Coda* $\emptyset$

Gtn.

81

Vln. A

Vln. B

Vln. C

81

Tpt. A

Tpt. B

81

Voz

81

Arm.

81

Gtn.

Como Que No

Angeles Ochoa

Arr: Homero Patron
Trans: E. Ramirez

Violin A

Violin A musical score for the song "Como Que No". The score is written in treble clef, key of D major (one sharp), and 2/4 time. It consists of seven staves of music. The first staff begins with a "pizz" (pizzicato) instruction and a repeat sign. The second staff begins with a measure rest and an "arco" (arco) instruction. The third staff continues the melody. The fourth staff begins with a measure rest and a boxed "A" section marker. The fifth staff contains the lyrics "Co mo que no" under a measure rest. The sixth staff begins with a measure rest and contains the lyrics "Co mo que" at the end. The seventh staff begins with a measure rest and contains the lyrics "no" under a measure rest. The eighth staff begins with a measure rest and a boxed "B" section marker. The ninth staff contains the lyrics "Sa be lo bien" under a measure rest. The score includes various musical notations such as eighth notes, quarter notes, and rests.

6

12

18

24

30

36

pizz

arco

A

B

Co mo que no

Co mo que

no

Sa be lo bien

Violin A

Como Que No

42

48

54

60

66

72

78

Como Que No

Angeles Ochoa

Arr: Homero Patron
Trans: E. Ramirez

Violin B

The musical score for Violin B is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The score consists of seven staves of music. The first staff begins with a 'pizz' (pizzicato) instruction and a repeat sign. The second staff includes an 'arco' (arco) instruction. The third staff continues the melodic line. The fourth staff marks the beginning of section 'A' and includes the lyrics 'Co mo que no'. The fifth staff continues the melody. The sixth staff includes the lyrics 'no'. The seventh staff marks the beginning of section 'B' and includes the lyrics 'Sa be lo bien'. The score uses various musical notations including eighth notes, quarter notes, and rests.

6

12

18

24

30

36

pizz

arco

A

B

Co mo que no

no

Sa be lo bien

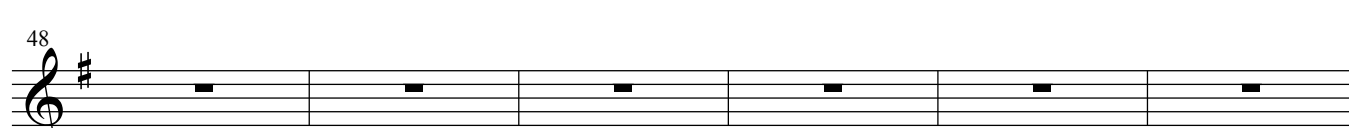
Violin B

Como Que No

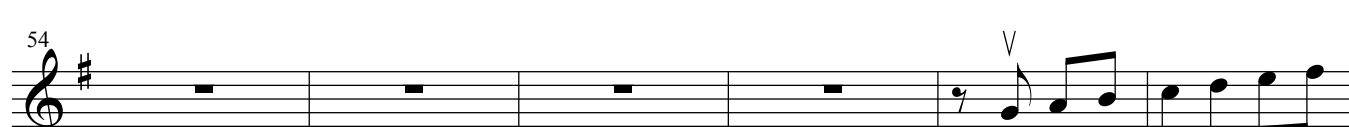
42



48



54



60



66



72



78



D.S. al Coda

Como Que No

Angeles Ochoa

Arr: Homero Patron
Trans: E. Ramirez

Violin C

pizz

6

arco

12

V

18

A

Co mo que no

24

Co mo que

30

no

36

B

Sa be lo bien

42

48

54

60

66

72

78

Como Que No

Angeles Ochoa

Arr: Homero Patron
Trans: E. Ramirez

12

16

A

Co mo que no

21

4

29

4

Co mo que no

37

B

4

Sa be lo bien

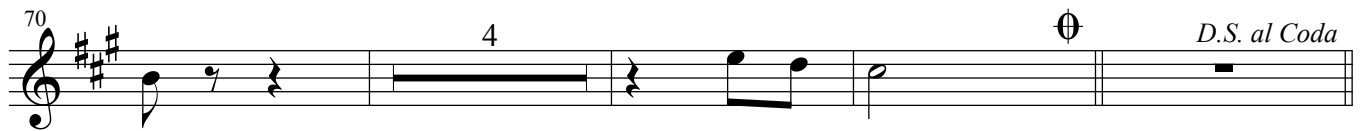
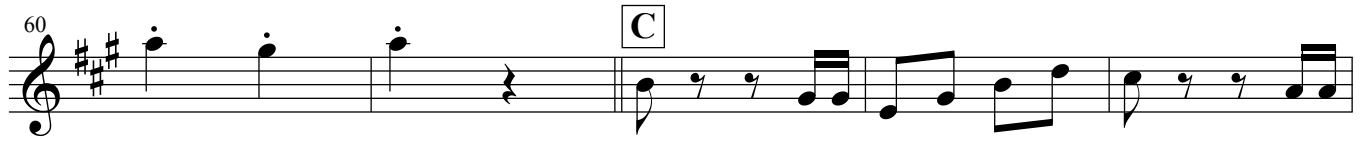
45

11

Trumpet 1

Como Que No

27



Como Que No

Angeles Ochoa

Arr: Homero Patron
Trans: E. Ramirez

12

17

A

Co mo que no

25

Co mo que

30

no

38

B

Sa be lo bien

46

11

Trumpet 2

Como Que No

29



Como Que No

Angeles Ochoa

Arr: Homero Patron
Trans: E. Ramirez

6

12

18

24

30

36

A

B

Chords: G, D7

Repeat sign: $\frac{\infty}{D7}$

Armonia

42

G7 C Em Am7

48

D7 G D7

54

G C

60

G D7 G C D7 G

66

D7 G D7

72

G D7 G Φ G *D.S. al Coda*

78

Φ G D7 G

Como Que No
Angeles Ochoa

Arr: Homero Patron
Trans: E. Ramirez

6

12

18

24

30

36

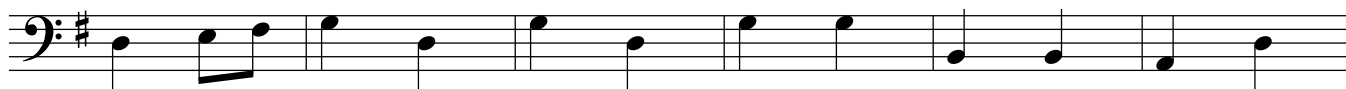
A

B

42



48



54



60



66



72



78

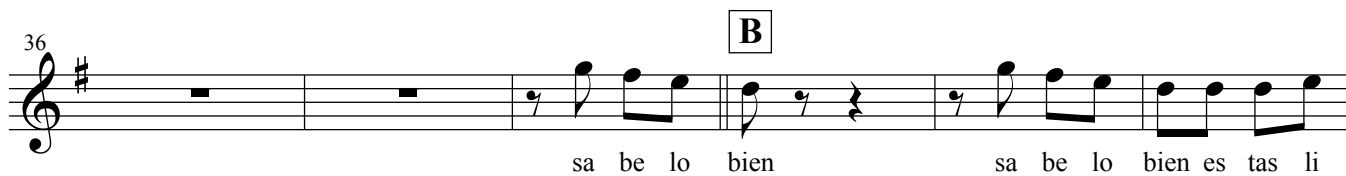
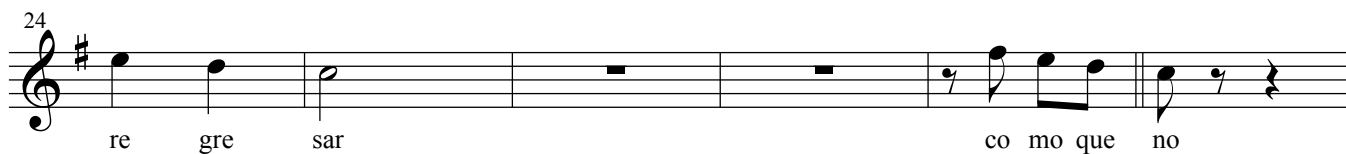
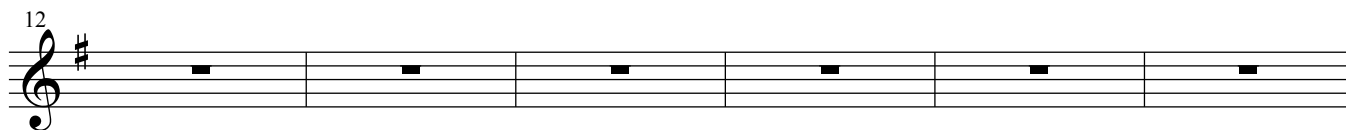
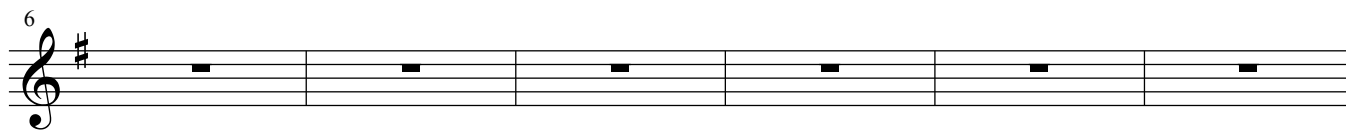
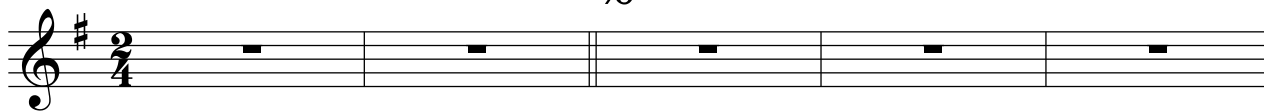


Como Que No

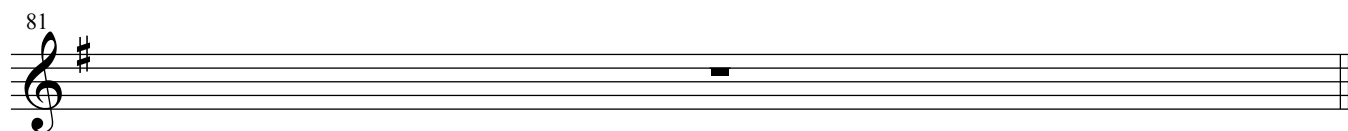
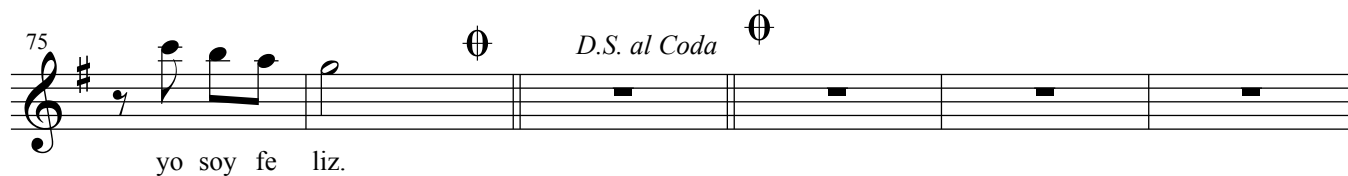
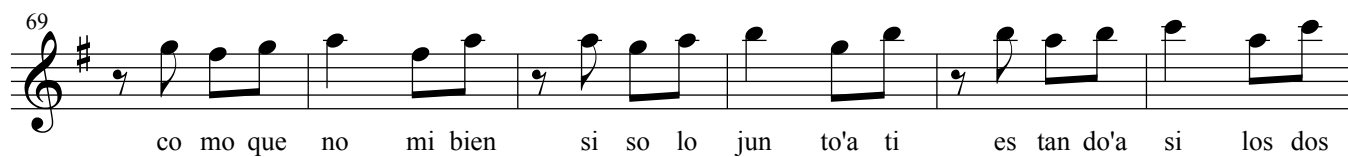
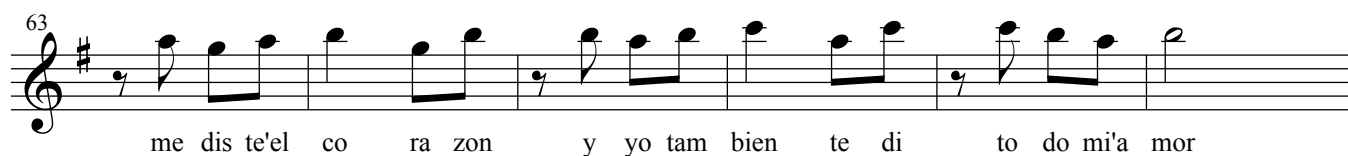
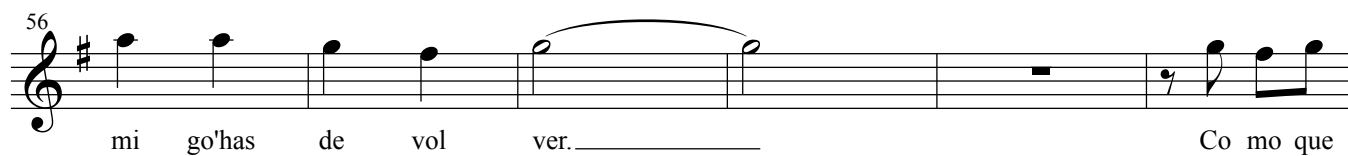
Angeles Ochoa

Arr: Homero Patron
Trans: E. Ramirez

§



Voz



This Page Left Blank Intentionally

Planning for Success Additional Notes

[illegible]

Cuando Quieras Dejame

As performed by Juan Gabriel

Transcribed by:
Erik Ramirez

Violin A

Violin B

Violin C

Trompeta A

Trompeta B

Voz

Armonia

Guitarrón

Am G F E7

The musical score is arranged in a system of eight staves. The top three staves are for Violin A, Violin B, and Violin C, all in treble clef with a common time signature (C). The next two staves are for Trompeta A and Trompeta B, both in treble clef with a key signature of one sharp (F#) and a common time signature (C). The fifth staff is for Voz, in treble clef with a common time signature (C). The sixth staff is for Armonia, showing chords (Am, G, F, E7) and a rhythmic pattern of eighth notes with 'x' marks. The bottom staff is for Guitarrón, in bass clef with a common time signature (C). The score is divided into four measures by vertical bar lines.

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for a full band and includes the following parts:

- Vln. A, Vln. B, Vln. C:** Violins A, B, and C. They play a melodic line starting with a 5-measure rest, followed by a series of eighth and sixteenth notes.
- Tpt. A, Tpt. B:** Trumpets A and B. They play a 5-measure rest, followed by a series of eighth and sixteenth notes.
- Voz:** Voice part. It plays a 5-measure rest, followed by a series of eighth and sixteenth notes.
- Arm.:** Arm. (likely a keyboard instrument). It plays a 5-measure rest, followed by a series of eighth and sixteenth notes.
- Gtn.:** Guitar. It plays a 5-measure rest, followed by a series of eighth and sixteenth notes.

The score is written in 4/4 time and features a key signature of one sharp (F#). The guitar part includes a specific rhythmic pattern: a quarter note, an eighth note, a sixteenth note, and a quarter note, followed by a series of eighth and sixteenth notes.

9 **A**

Vln. A

Vln. B

Vln. C

9 **A**

Tpt. A

Tpt. B

9 **A**

Voz

De ja me'en la so le dad____
no se lo que'es do lor____

no ten go nin gun te mor
ni tris te sa ni su frir

9 **A**

Arm.

9 **A**

Gtn.

A **Dm**

12

Vln. A

Vln. B

Vln. C

12

Tpt. A

Tpt. B

12

Voz

1stX only

es toy a cus tum bra do'a'es-tar com ple ta men te'y so
se lo que'estar com ple ta men te li bre'y siem

12

Arm.

E7

12

Gtn.

Cuando Quieras Dejame

7

15

Vln. A

Vln. B

Vln. C

15

Tpt. A

Tpt. B

15

Voz

— lo sin nin gun a mor. — — — — —
 — pre'he si do muy fe liz. — — — — —

Yo no se lo que'es a mor
 To do'es mi o ba jo'el sol

15

Arm.

Am Am

15

Gtn.

The musical score is arranged for a string trio (Violins A, B, and C), two trumpets (A and B), voice, armónica, and guitar. Measures 15-17 are shown. Measures 15 and 16 feature a melodic line in the voice and guitar, with the violins and trumpets providing harmonic support. Measure 17 continues the melodic line in the voice and guitar, with the violins and trumpets providing harmonic support. The armónica plays a rhythmic pattern in measures 15 and 16, and a melodic line in measure 17. The guitar plays a bass line in measures 15 and 16, and a melodic line in measure 17. The lyrics are in Spanish and describe a love story.

18

Vln. A

Vln. B

Vln. C

18

Tpt. A

Tpt. B

18

Voz

—
—

nun ca me'im por to sa ber____
que me'im por ta si te vas____

18

Arm.

Dm

18

Gtn.

21

Vln. A *tr*

Vln. B *tr*

Vln. C *tr*

21

Tpt. A

Tpt. B

21

Voz

nun ca'he'es ta do'en na mo ra____ do si'u na vez yo qui____ se no re cuer do'a quien.
 yo no me'a cos tum bro'a na____ da ni na die'en el mun____ do yo no se'ex tra nar.____

21

Arm. E7

21

Gtn.

24

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

Arm.

Gtn.

B

B

B

B

B

B

B

De ja me cuan do quie ras

Am A7 Dm

28

Vln. A

Vln. B

Vln. C

28

Tpt. A

Tpt. B

28

Voz

de ja me de ja me que me'im por ta

28

Arm.

Am E7

28

Gtn.

Detailed description of the musical score: The score is for a 4/4 piece in G major. It consists of six staves. Violins A, B, and C play a simple harmonic accompaniment, mostly whole and half notes, with a crescendo leading into the final measure. Trumpets A and B play a rhythmic melody in the first two measures, then rest. The voice part enters in measure 28 with the lyrics 'de ja me de ja me que me'im por ta'. The acoustic guitar plays a rhythmic pattern of eighth notes, with chords Am and E7 indicated. The double bass plays a steady bass line, mostly quarter and eighth notes, with some chromatic movement in the final measure.

32

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

si te vas _____ de ja me cuan do quie ras

32

Am A7 Dm

Arm.

32

Gtn.

Detailed description of the musical score: The score is for a 12-measure section, starting at measure 32. It features six staves. Violins A, B, and C play a melodic line with a slur over measures 32-33 and a tie to measure 34. Trumpets A and B play a similar melodic line with a slur over measures 32-33 and a tie to measure 34. The vocal line starts with a slur over measures 32-33 and a tie to measure 34, with lyrics 'si te vas _____ de ja me cuan do quie ras'. The acoustic guitar part shows chords Am, A7, and Dm. The double bass part shows a walking bass line. The score is in 4/4 time and key of D major.

36

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

de ja me de ja me cuan do quie ras

36

Am E7

Arm.

Gtn.

36

Detailed description: This is a musical score for the song 'Cuando Quieras Dejame'. The score is written for a full band and voice. The instruments include Violins A, B, and C; Trumpets A and B; Voice; Arm. (Armonica); and Gtn. (Guitar). The score is in 4/4 time and key of D major. The vocal line includes the lyrics 'de ja me de ja me cuan do quie ras'. The guitar part includes chords Am and E7. The score is marked with measure numbers 36 and 13.

40 1stX only

Vln. A

Vln. B

Vln. C

40 1stX only

Tpt. A

40 1stX only

Tpt. B

40

Voz

haz lo ya. Siem pre'he'es ta do so lo me'en can ta la

40 Am

Arm.

40

Gtn.

C

C

C

C

C

C

E7

C

Detailed description: This is a page from a musical score for the song 'Cuando Quieras Dejame'. It features six staves: Violins A, B, and C; Trumpets A and B; Voice; Arm. (Armonica); and Gtn. (Guitar). The music is in 4/4 time. The key signature has one sharp (F#). The score includes first endings for the Violins and Trumpets, marked '1stX only'. The Voice part has lyrics in Spanish: 'haz lo ya. Siem pre'he'es ta do so lo me'en can ta la'. The Arm. part has chords 'Am' and 'E7'. The Gtn. part has a 'C' chord. The score is numbered 40 at the beginning of each staff.

44

Vln. A

Vln. B

Vln. C

44

Tpt. A

Tpt. B

44

Voz

so le dad can to rio y llo ro de fe li ci

44

Arm.

Am G7

44

Gtn.

48

Vln. A

Vln. B

Vln. C

48

Tpt. A

Tpt. B

48

Voz

dad pe ro no no no siem pre'he'es ta do so — lo me'en can ta la

48

Arm.

C F E7 E7

48

Gtn.

Detailed description: This is a page of a musical score for the song 'Cuando Quieras Dejame'. The page number is 16. The score is written for Violins A, B, and C; Trumpets A and B; Voice; Arm. (Arrangement); and Gtn. (Guitar). The music is in 4/4 time and the key of D major (indicated by two sharps). The vocal line includes the lyrics: 'dad pe ro no no no siem pre'he'es ta do so — lo me'en can ta la'. The guitar part includes chords C, F, E7, and E7. The score is divided into measures, with a double bar line indicating a section change at measure 48. The vocal line has a long note on 'so' that spans across measures.

52

Vln. A

Vln. B

Vln. C

52

Tpt. A

Tpt. B

52

Voz

so le dad can to rio y llo ro de fe li ci

52

Arm.

Am G7

52

Gtn.

56 *D.S. al Coda* Φ

Vln. A

Vln. B

Vln. C

56 *D.S. al Coda* Φ

Tpt. A

Tpt. B

56 *D.S. al Coda* Φ

Voz

dad pe ro no no no.____ haz lo ya.____

56 C F E7 *D.S. al Coda* Am

Arm.

56 *D.S. al Coda* Φ

Gtn.

60

Vln. A

Vln. B

Vln. C

60

Tpt. A

Tpt. B

60

Voz

60

Arm.

60

Gtn.

Am E7 Am

Cuando Quieras Dejame

As performed by Juan Gabriel

Transcribed by:
Erik Ramirez

Violin 1 score for "Cuando Quieras Dejame". The score is written in treble clef, common time (C), and consists of nine staves of music. The key signature has one sharp (F#).

Measure 1: A whole note chord (F#4, A4, C5) with a "4" above it, followed by a "pizz" (pizzicato) instruction. The melody begins with a quarter note F#4, followed by eighth notes A4, C5, B4, A4, G4, F#4, and a quarter rest.

Measure 9: A repeat sign with a box labeled "A" above it. The melody consists of quarter notes F#4, A4, B4, C5, followed by a half note D5, and a whole note E5.

Measure 19: The melody continues with quarter notes F#4, A4, B4, C5, followed by a half note D5, and a whole note E5. Trills (tr) are indicated above the D5 and E5 notes.

Measure 25: A repeat sign with a box labeled "B" and a 4-measure repeat symbol above it. The melody consists of quarter notes F#4, A4, B4, C5, followed by a half note D5, and a whole note E5.

Measure 34: The melody consists of quarter notes F#4, A4, B4, C5, followed by a half note D5, and a whole note E5. Trills (tr) are indicated above the D5 and E5 notes.

Measure 40: A repeat sign with a box labeled "C" above it. The melody consists of quarter notes F#4, A4, B4, C5, followed by a half note D5, and a whole note E5.

Measure 45: The melody consists of quarter notes F#4, A4, B4, C5, followed by a half note D5, and a whole note E5.

Measure 50: The melody consists of quarter notes F#4, A4, B4, C5, followed by a half note D5, and a whole note E5.

Measure 56: The melody consists of quarter notes F#4, A4, B4, C5, followed by a half note D5, and a whole note E5. The instruction "D.S. al Coda" is written above the staff, followed by a Coda symbol (a circle with a cross).

Cuando Quieras Dejame

As performed by Juan Gabriel

Transcribed by:
Erik Ramirez

Violin 2 musical score for the piece "Cuando Quieras Dejame". The score is written in treble clef with a common time signature (C). It consists of nine staves of music, with measure numbers 8, 18, 24, 33, 38, 43, 49, and 55 indicated at the beginning of their respective staves. The score includes various musical notations such as rests, eighth notes, quarter notes, half notes, and full notes. It also features performance instructions like "pizz" (pizzicato) and "tr" (trill). Rehearsal marks A, B, and C are present, along with a section marked "1stX only". The piece concludes with the instruction "D.S. al Coda" and a final triplet of eighth notes.

3 pizz

8 A

6

18 tr tr

24 B 4 V

33 V

38 1stX only C

43

49

55 D.S. al Coda 3

Cuando Quieras Dejame

As performed by Juan Gabriel

Transcribed by:
Erik Ramirez

Violin 3 score for "Cuando Quieras Dejame". The score is written in treble clef, common time (C), and consists of nine staves of music. The key signature has one sharp (F#).

Measure 1: A whole note chord (F#4, A4, C5) with a "4" above it, followed by a "pizz" (pizzicato) instruction. The melody begins with a quarter note F#4, followed by a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3.

Measure 9: A repeat sign with a box labeled "A" above it. The melody begins with a quarter note F#4, followed by a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. A "arco" (arco) instruction is above the staff. A "6" is above the staff.

Measure 19: The melody begins with a quarter note F#4, followed by a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. A "tr" (trill) instruction is above the staff.

Measure 25: A repeat sign with a box labeled "B" above it. The melody begins with a quarter note F#4, followed by a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. A "4" is above the staff.

Measure 34: The melody begins with a quarter note F#4, followed by a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. A "V" (vibrato) instruction is above the staff.

Measure 40: A repeat sign with a box labeled "C" above it. The melody begins with a quarter note F#4, followed by a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. A "1stX_only" instruction is above the staff.

Measure 45: The melody begins with a quarter note F#4, followed by a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. A "V" (vibrato) instruction is above the staff.

Measure 50: The melody begins with a quarter note F#4, followed by a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3.

Measure 56: The melody begins with a quarter note F#4, followed by a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. A "D.S. al Coda" instruction is above the staff, followed by a "3" (triple) instruction.

Cuando Quieras Dejame

As performed by Juan Gabriel

Transcribed by:
Erik Ramirez

4

9 **A** 5 8

25 **B** %

30 3 5 $\emptyset$ tacet 1stX

41 **C** 6 6

56 D.S. al Coda $\emptyset$ 3

Cuando Quieras Dejame

As performed by Juan Gabriel

Transcribed by:
Erik Ramirez

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56

A **B** **C**

D.S. al Coda

This Page Left Blank Intentionally

41 C
E7 Am

45 G7 C F E7

49 E7 Am

53 G7 C F E7

57 *D.S. al Coda* $\emptyset$
Am

61 Am E7 Am

Cuando Quieras Dejame

As performed by Juan Gabriel

Transcribed by:
Erik Ramirez

The musical score is written for a Guitarron in bass clef with a common time signature (C). It consists of nine staves of music. The first staff begins with a common time signature. The second staff is marked with a '5' at the beginning. The third staff is marked with a '9' and a box containing the letter 'A'. The fourth staff is marked with a '13'. The fifth staff is marked with a '17'. The sixth staff is marked with a '21'. The seventh staff is marked with a '25' and a box containing the letter 'B' followed by a double bar line and a symbol resembling a crossed circle. The eighth staff is marked with a '29'. The ninth staff is marked with a '33'. The final staff is marked with a '37' and a symbol resembling a crossed circle. The score ends with a double bar line.

5

9 A

13

17

21

25 B

29

33

37

41

C



45



49



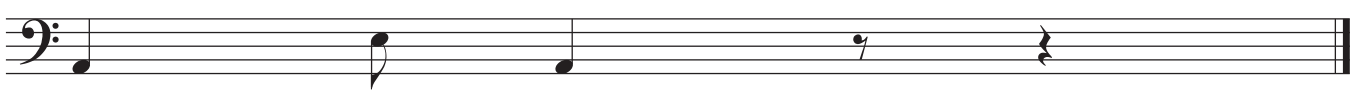
53



57

D.S. al Coda Φ 

61



Cuando Quieras Dejame

As performed by Juan Gabriel

Transcribed by:
Erik Ramirez

8 **A**



De ja me'en la so le dad____ no ten go nin gun te mor
Yo no se lo que'es do lor____ ni tris te sa ni su frir

12 1stX only



es toy a cus tum bra do'a'es-tar____ com ple ta men te'y so____ lo sin nin gun a mor.
se____ lo que'estar com ple____ ta men te li bre'y siem____ pre'he si do muy fe liz.

16



Yo no se lo que'es a mor____ nun ca me'im por to sa ber
To do'es mi o ba jo'el sol____ que me'im por ta si te vas

20



nun ca'he'es ta do'en na mo ra____ do si'u na vez yo qui____ se no re cuer do'a quien.
yo no me'a cos tum bro'a na____ da ni na die'en el mun____ do yo no se'ex tra nar.____

24 **B** %



De ja me cuan do quie ras

28



de ja me de ja me que me'im por ta

32



si te vas____ de ja me cuan do quie ras

36



de ja me de ja me cuan do quie ras

40

haz lo ya. Siem pre'he'esta do so lo me'en can ta la

44

so le dad can to rio y llo ro de fe li ci

48

dad pe ro no no no siem pre'he'es ta do so lo me'en can ta la

52

so le dad can to rio y llo ro de fe li ci

56

dad pe ro no no no. haz lo ya. haz lo ya. haz lo ya.

D.S. al Coda

60

haz lo ya.

This Page Left Blank Intentionally



Reproducible

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.

Cuates Castilla

Arr: Los Camperos de Nati Cano
Trans. By E. Ramirez

EMR

5

V 1

V 2

V 3

T 1

T 2

5

Am G F E7

The musical score is arranged in a system with five staves for voices and two for piano. The vocal staves are labeled V 1, V 2, V 3, T 1, and T 2. The piano part consists of a right-hand staff with a rhythmic pattern and a left-hand staff with a melodic line. The key signature is two sharps (F# and C#). The tempo is marked '5'. The piano part features a rhythmic pattern of eighth and sixteenth notes, with a final measure containing a sharp sign. The vocal parts have a melodic line with a final measure containing a sharp sign.

9

A

Flor Sil ves tre/y cam pe

V 1

V 2

V 3

T 1

T 2

E 7

A m

A m

A

13

si na flor sen ci lla/y na tu ral no te creen u na flor

V 1

V 2

V 3

T 1

T 2

13

G

13

Detailed description: This is a musical score for a vocal ensemble and piano. The score is for a vocal ensemble and piano. It consists of 13 measures. The vocal parts (V1, V2, V3, T1, T2) are in treble clef. The piano part is in bass clef. The key signature has two sharps (F# and C#). The lyrics are: 'si na flor sen ci lla/y na tu ral no te creen u na flor'. The piano part features a rhythmic pattern of eighth and sixteenth notes, with some measures marked with an 'x'.

17

fi na por vi vir _____ jun to/al no

V 1

V 2

V 3

T 1

T 2

17 F

17

	B
--	---

25

mu cho me nos flor de lis tu per fu me/es mi mar ti rio y con

V 1

V 2

V 3

T 1

T 2

25

G F

25

Detailed description: This is a musical score for a piece titled 'Flor Silvestre', page 9. The score is written for a vocal ensemble and piano. The vocal parts include three voices (V 1, V 2, V 3) and two tenors (T 1, T 2). The lyrics are: 'mu cho me nos flor de lis tu per fu me/es mi mar ti rio y con'. The piano accompaniment consists of a right hand and a left hand. The right hand features a rhythmic pattern of eighth and sixteenth notes, with chords G and F indicated above the staff. The left hand is in the lower register, featuring dotted half notes and quarter notes. The score is divided into measures, with a repeat sign at the beginning of the first measure. The tempo is marked '25'.

29

el me/ha ces fe liz

V 1

V 2

V 3

T 1

T 2

29

E7

33

Co mo tu

V 1

V 2

V 3

T 1

T 2

33

E7

The musical score is written for a vocal ensemble and piano. It consists of several staves. The vocal parts are labeled V 1, V 2, V 3, T 1, and T 2. The piano part is at the bottom. The score is marked with '33' at the beginning of each system. The lyrics 'Co mo tu' are written under the vocal line. The piano part includes a right hand with chords and a left hand with a bass line. The score is marked with 'E7' above the piano part in the third measure of the first system.

37

mi Flor Sil ves tre tu ve/en la sie rra/un a

V 1

V 2

V 3

T 1

T 2

37

Am Am E7

41

mor nun ca su po de la suer te mu cho me nos del do

V 1

V 2

V 3

T 1

T 2

41

A m A m E7 A m G F

41

45 *D.C. al Coda* Φ

lor

V 1 45 *D.C. al Coda* Φ

V 2 45 *D.C. al Coda* Φ

V 3 45 *D.C. al Coda* Φ

T 1 45 *D.C. al Coda* Φ

T 2 45 *D.C. al Coda* Φ

45 *D.C. al Coda* Φ

E7 Φ G F

45 *D.C. al Coda* Φ

The musical score is for a string quartet (V1, V2, V3, T1, T2) and piano. The key signature is one sharp (F#). The score starts at measure 45 with the instruction 'D.C. al Coda'. The piano part has a specific rhythmic pattern with accents and a 'D.C. al Coda' instruction. The string parts have various melodic lines, with V1 and V2/V3/V3 having more active parts than T1 and T2. The piano part has a specific rhythmic pattern with accents and a 'D.C. al Coda' instruction. The score ends with a Coda symbol.

This image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel, specifically measures 49 through 52. The score is arranged for a piano and voice ensemble. The piano part is written in G major (one sharp) and 4/4 time. The vocal parts are for three voices (V1, V2, V3) and two tenors (T1, T2). The piano accompaniment includes a right-hand part with chords and a left-hand part with a bass line. The lyrics "The sound of silence" are written below the vocal staves. The score is divided into four measures, with measure numbers 49, 50, 51, and 52 indicated at the beginning of each measure. The key signature is G major (one sharp). The time signature is 4/4. The piano part features a right-hand part with chords and a left-hand part with a bass line. The vocal parts are for three voices (V1, V2, V3) and two tenors (T1, T2). The lyrics "The sound of silence" are written below the vocal staves.

53

Flor Sil ves tre flor del cam po que/en ga la nas el zar zal

V 1

V 2

V 3

T 1

T 2

Am G

53

The musical score is for a piece titled "Flor Silvestre" on page 16. It features a vocal melody and piano accompaniment. The vocal parts are labeled V 1, V 2, V 3, T 1, and T 2. The piano part is at the bottom, with a treble and bass clef. The melody is in Spanish: "Flor Sil ves tre flor del cam po que/en ga la nas el zar zal". The piano accompaniment includes a rhythmic pattern with chords Am and G. The score is written for a four-part vocal ensemble and piano.

57

yo te brin do/a ti mi can to flo re ci _____ ta/an ge li

V 1

V 2

V 3

T 1

T 2

57

F

65

te pro te je/el ma to rral el car di llo/y cor ni zue lo for man

V 1

V 2

V 3

T 1

T 2

65

G F

69

tu _____ va lla nup cial

V 1

V 2

V 3

T 1

T 2

69

E7

69

Detailed description: This is a musical score for a piece by Flor Silvestre, page 20. The score is for a vocal ensemble with three voices (V 1, V 2, V 3), two tenors (T 1, T 2), and piano accompaniment. The music is in 4/4 time and E major. The vocal parts enter at measure 69 with the lyrics 'tu va lla nup cial'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a chord change to E7 at measure 72. The score is written on a grand staff with treble and bass clefs for the piano part, and single staves for the vocal parts.

73

Siem pre'has si siem pre'has si siem pre'has

V 1

V 2

V 3

T 1

T 2

73

E7

73

Flor Silvestre

77

si do mi/es pe ran za lin da flor es pi ri

V 1

V 2

V 3

T 1

T 2

77

A m A m E7

The musical score is for a piece by Flor Silvestre, page 22. It features a vocal melody with lyrics in Spanish: 'si do mi/es pe ran za lin da flor es pi ri'. The score includes parts for three vocalists (V1, V2, V3), two tenors (T1, T2), and a piano accompaniment. The piano part consists of a right-hand melody with eighth and sixteenth notes, and a left-hand bass line. Chords A m, A m, and E7 are indicated above the right-hand staff. The score is written in treble and bass clefs, with a key signature of one sharp (F#).

81

tual yo te brin do/a ti mi can to flo re ci ta del zar

V 1

V 2

V 3

T 1

T 2

81

A m A m E7 A m E7

81

85

zal Ay ay

V 1

V 2

V 3

T 1

T 2

85

A m E7 A m

85

[illegible]

Flor Silvestre

Cuates Castilla

Arr: Los Camperos de Nati Cano

Trans. By E. Ramirez

Violin 1 musical score for Flor Silvestre. The score is written in 3/4 time and consists of eight staves of music. The key signature is one sharp (F#). The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. There are also dynamic markings like 'A' and 'B' in boxes, and a '3' indicating a triplet. The score is numbered 5, 9, 15, 19, 34, and 38 at the beginning of each staff.

5

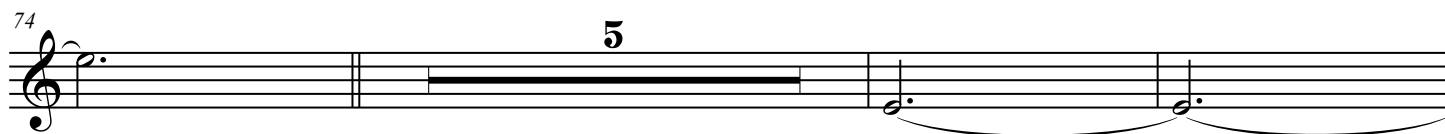
9

15

19

34

38



Flor Silvestre

Cuates Castilla

Arr: Los Camperos de Nati Cano
Trans. By E. Ramirez

5

9

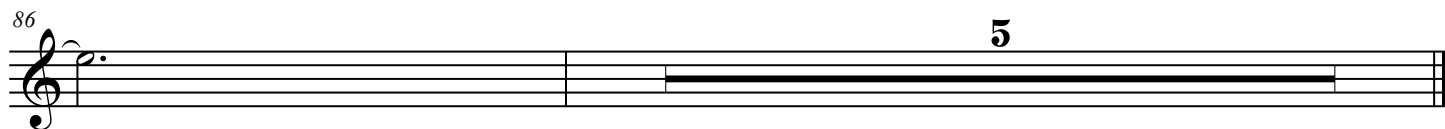
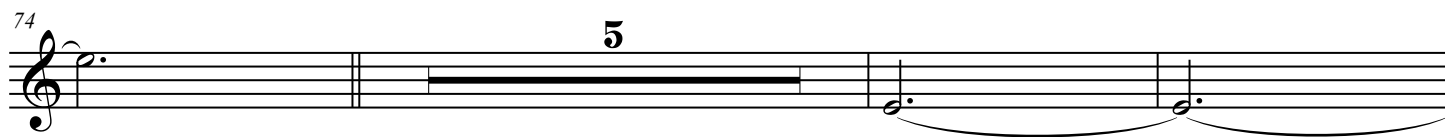
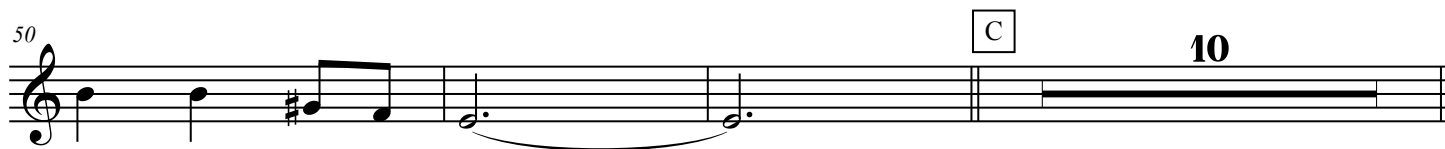
15

19

23

34

38



Flor Silvestre

Cuates Castilla

Arr: Los Camperos de Nati Cano
Trans. By E. Ramirez

The musical score is written for Violin 3 in 3/4 time. It consists of eight staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, ending with a double bar line and a repeat sign. The second staff starts at measure 5 and continues the melody. The third staff starts at measure 9 and includes a section labeled 'A' with a 3-measure rest. The fourth staff starts at measure 15 and features a series of eighth notes with a slur. The fifth staff starts at measure 19 and continues the melodic line. The sixth staff starts at measure 23 and includes a section labeled '2B' with an 8-measure rest. The seventh staff starts at measure 34 and features a series of eighth notes with a slur. The eighth staff starts at measure 38 and continues the melodic line.

Flor Silvestre

42 *D.C. al Coda*

46

50 **C** 10

63 **D** 8

74 5

82

86 5

Flor Silvestre

Cuates Castilla

Arr: Los Camperos de Nati Cano

Trans. By E. Ramirez

12 **A** 9 **B**

24

28 7 **D.C. al Coda** 4

51 **C** 10 **D** 12 17

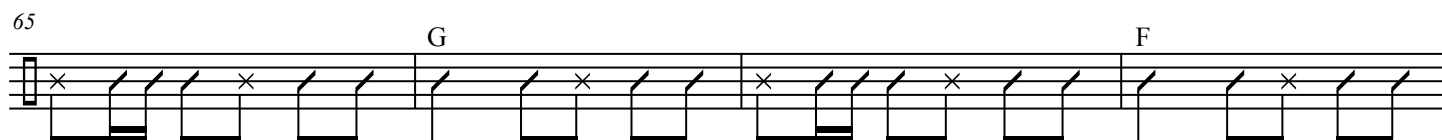
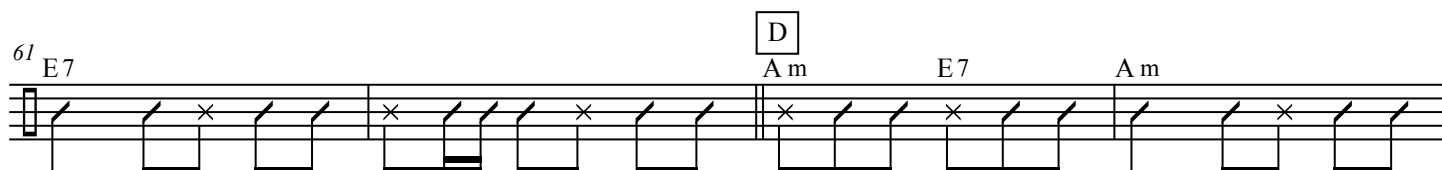
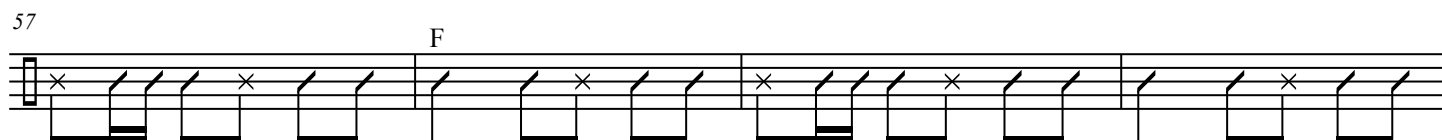
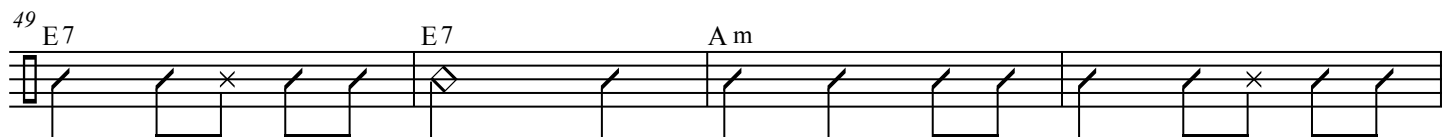
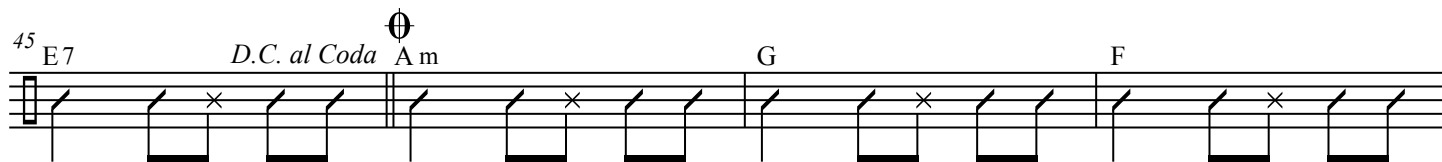
Flor Silvestre

Cuates Castilla

Arr: Los Camperos de Nati Cano
Trans. By E. Ramirez

The musical score is written for Trumpet 2 in G major (one sharp) and 3/4 time. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a whole rest followed by a repeat sign, then a whole note chord (G4, B4, D5) with a 4-measure rest, and finally a melodic phrase of eighth notes (G4, A4, B4, A4, G4) and a half note (F#4). The second staff starts at measure 12 and includes a section labeled 'A' with a 9-measure rest, followed by a melodic phrase and a section labeled 'B' with a half note. The third staff starts at measure 24 and contains a melodic phrase. The fourth staff starts at measure 28 and includes a section with a 7-measure rest, a section labeled 'D.C. al Coda' with a 4-measure rest, and a final melodic phrase. The fifth staff starts at measure 51 and includes a section labeled 'C' with a 10-measure rest, a section labeled 'D' with a 12-measure rest, and a final section with a 17-measure rest.

Flor Silvestre



77

Musical staff 1 (Measures 77-80). Chords: A m, A m, E7.

81

Musical staff 2 (Measures 81-84). Chords: A m, A m, E7, A m, E7.

85

Musical staff 3 (Measures 85-88). Chords: A m, E7, A m.

89

Musical staff 4 (Measures 89-92). Chord: A m.

This Page Left Blank Intentionally

Flor Silvestre

Cuates Castilla

Arr: Los Camperos de Nati Cano
Trans. By E. Ramirez

6

11

16

21

26

31

36

41

46

D.C. al Coda

Flor Silvestre

C

51



56



61

D



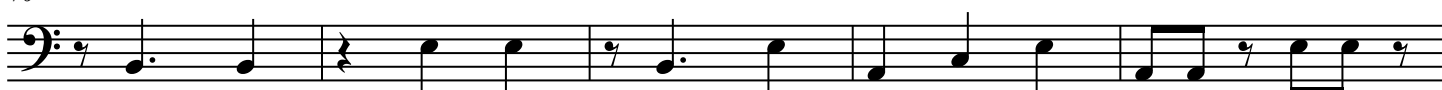
66



71



76



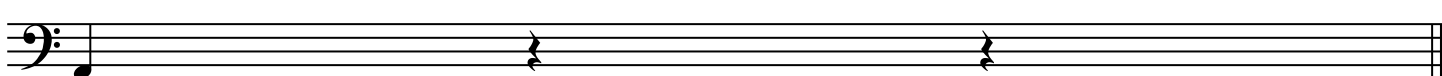
81



86



91



Flor Silvestre

Cuates Castilla

Arr: Los Camperos de Nati Cano
Trans. By E. Ramirez

5 7 A
Flor Sil ves tre/y cam pe si na flor sen ci lla/y na tu

15
ral no te creen u na flor fi na por vi vir _____

19
jun to/al no pal

23 B
No/e res flor no e res li rio mu cho me nos flor de lis

27
tu per fu me/es mi mar ti rio y con el _____ me/ha ces fe

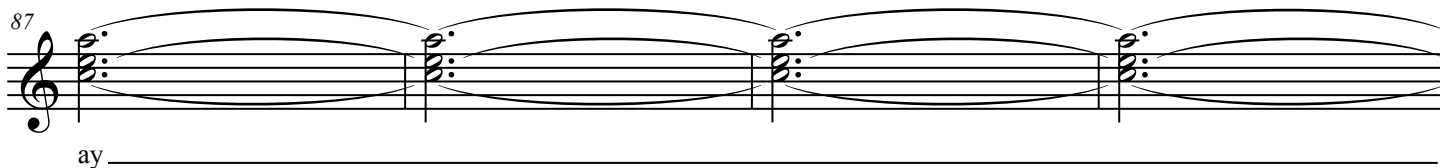
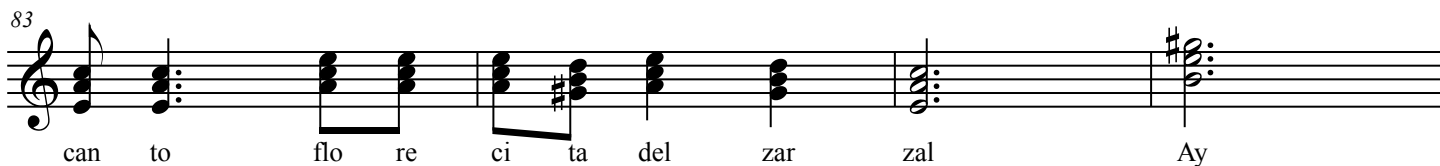
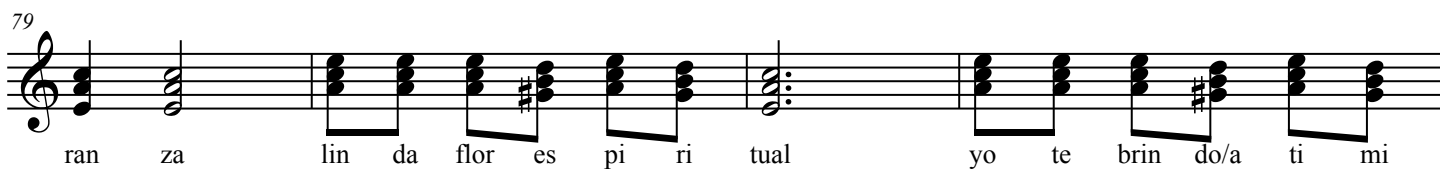
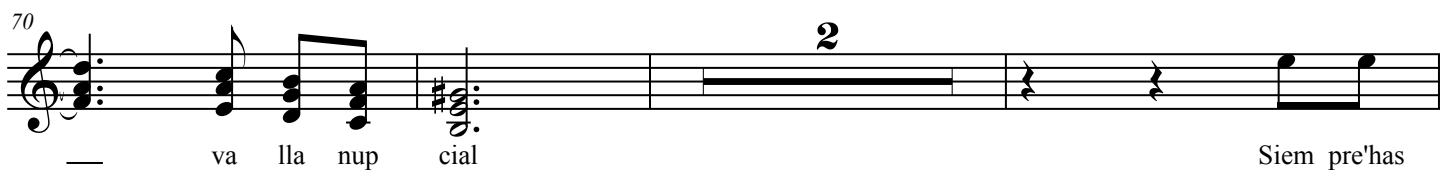
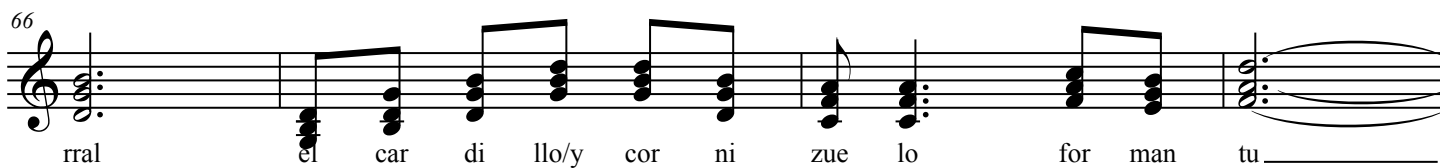
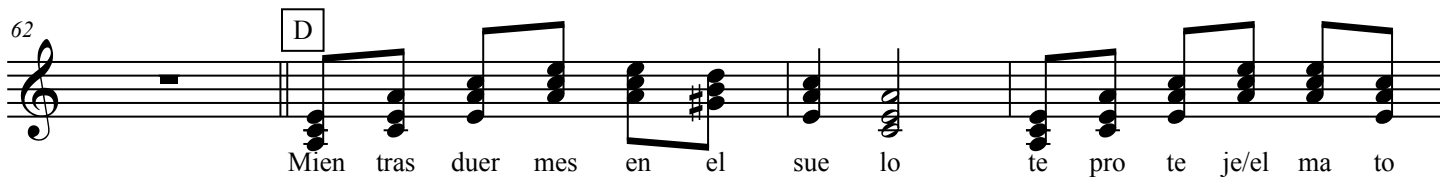
31 2
liz Co mo tu _____

36
_____ mi Flor Sil ves tre

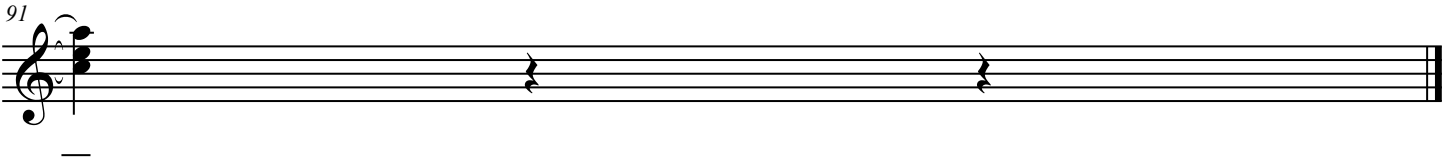
40
tu ve/en la sie rra/un a mor nun ca su po de la suer te mu cho

44 D.C. al Coda 7 C
me nos del do lor Flor Sil ves tre flor del

Flor Silvestre



91



—

Planning for Success Additional Notes

[illegible]

LA CULEBRA

RUBEN FUENTES;
SILVESTRE VARGAS

The musical score is for the piece "LA CULEBRA" by Ruben Fuentes and Silvestre Vargas. It is written for a 3/4 time signature. The score includes parts for Violin 1, Violin 2, Violin 3, Trumpet 1, Trumpet 2, Guitarron, and Armonia. The key signature is one sharp (F#). The score is divided into three measures. The first measure contains the initial melody for all instruments. The second measure features a key change to A major, indicated by a box with a slash and the letter 'A' above each staff. The third measure continues the melody in A major, with the Armonia part showing chords C and G7.

VIOLIN 1

VIOLIN 2

VIOLIN 3

TRUMPET 1

TRUMPET 2

QUITARRON

ARMONIA

5

VLN. 1

VLN. 2

VLN. 3

5

TPT. 1

TPT. 2

5

GTR.

ARM.

C G7 C G7 C G7 C G7

Detailed description: This musical score is for a piece titled 'La Culebra'. It features six staves. The first three staves are for Violins 1, 2, and 3, all in treble clef. The next two staves are for Trumpets 1 and 2, also in treble clef with a key signature of two sharps (F# and C#). The final staff is for the Guitar, in bass clef. The Arm part is written in treble clef. The score is divided into four measures. The Violins and Trumpets play a complex, fast-paced melody with many sixteenth notes. The Guitar plays a steady eighth-note pattern. The Arm part consists of a series of chords, alternating between C major and G7 (dominant seventh) chords, indicated by the 'C' and 'G7' labels above the staff. A rehearsal mark '5' appears at the beginning of each staff.

La Culebra

5

[illegible]

La Culebra

13

VLN. 1

VLN. 2

VLN. 3

13

TPT. 1

TPT. 2

13

GTR.

ARM.

Detailed description: This musical score page, titled 'La Culebra', is numbered 6. It contains staves for Violins 1, 2, and 3; Trumpets 1 and 2; Guitar; and Arm. The Violin and Trumpet parts begin at measure 13. The Violin parts feature a melodic line with a grace note and a slur. The Trumpet parts have a similar melodic line. The Guitar part plays a steady eighth-note pattern. The Arm part plays a steady eighth-note pattern with a G major chord and a 7th fret marker.

17

VLN. 1

VLN. 2

VLN. 3

TPT. 1

TPT. 2

GTR.

ARM.

The musical score is for a piece titled "La Culebra". It features six staves: Violins 1, 2, and 3; Trumpets 1 and 2; Guitar; and Arms. The key signature is one sharp (F#). The score begins at measure 17. The Violins and Trumpets play a melodic line, while the Guitar and Arms play a rhythmic accompaniment. The Arms part consists of a series of eighth notes, with a 7/8 time signature indicated. The score is divided into four measures, with a double bar line after the second measure. The first measure of the first system is marked with a 17, indicating the starting point of the excerpt. The second measure of the first system is marked with a 17, indicating the starting point of the excerpt. The third measure of the first system is marked with a 17, indicating the starting point of the excerpt. The fourth measure of the first system is marked with a 17, indicating the starting point of the excerpt.

21

VLN. 1

VLN. 2

VLN. 3

21

TPT. 1

TPT. 2

21

GTR.

ARM.

The musical score is for a piece titled "La Culebra" on page 8. It features six staves: Violins 1, 2, and 3; Trumpets 1 and 2; Guitar; and Arm. The key signature is one sharp (F#). The Violin parts play a continuous eighth-note pattern in the first two measures, followed by a melodic line in the last two measures. The Trumpet parts are silent in the first two measures and enter in the third measure with a melodic line. The Guitar part plays a bass line with eighth notes. The Arm part plays a series of chords (G, G7, G, G7, G, G7, G, G7) with a rhythmic pattern of eighth notes.

Handwritten musical score for the piece "La Culebra". The score is written for six parts: Violin 1 (VLN. 1), Violin 2 (VLN. 2), Violin 3 (VLN. 3), Trumpet 1 (TPT. 1), Trumpet 2 (TPT. 2), and Guitar (GTR.) and Arm (ARM.).

The score is divided into four measures. Each measure begins with a measure number "25" and a circled "D" symbol. The Violin parts (VLN. 1, 2, 3) and the Trumpet parts (TPT. 1, 2) are written in treble clef. The Guitar part (GTR.) is written in bass clef. The Arm part (ARM.) is written in treble clef.

The Violin parts (VLN. 1, 2, 3) and the Trumpet parts (TPT. 1, 2) feature a continuous, rapid, sixteenth-note pattern. The Guitar part (GTR.) features a continuous, rapid, sixteenth-note pattern. The Arm part (ARM.) features a continuous, rapid, sixteenth-note pattern.

The Arm part (ARM.) includes a key signature change from C major to G7 (F#) in the second measure, which is maintained through the fourth measure.

29

VLN. 1

VLN. 2

VLN. 3

29

TPT. 1

TPT. 2

29

GTR.

ARM.

The musical score is for a piece titled "La Culebra" and is page 10 of a larger work. It features six staves, each with a different instrument. The first three staves are for Violins 1, 2, and 3, all in treble clef. The next two staves are for Trumpets 1 and 2, also in treble clef with a key signature of two sharps (F# and C#). The final staff is for the Guitar and Arm, with the guitar part in bass clef and the arm part in treble clef. The music is in 2/4 time. The first three staves (Violins) play a continuous eighth-note melody. The Trumpet staves are mostly silent, with a few rests. The Guitar part plays a steady eighth-note pattern, and the Arm part plays a series of chords, alternating between C major and G7. The score is marked with a rehearsal mark "29" at the beginning of each staff.

SS

VLN. 1

VLN. 2

VLN. 3

TPT. 1

TPT. 2

GTR.

ARM.

E

E (TACET 1ST TIME)

E (TACET 1ST TIME)

E

E

C

AM

E7

AM

Detailed description: This is a musical score for a piece titled 'La Culebra', page 11. The score is arranged for a string trio (Violins 1, 2, and 3), two trumpets (TPT. 1 and TPT. 2), guitar (GTR.), and arm (ARM.). The key signature is two sharps (F# and C#), and the time signature is 2/4. The score is divided into two systems. The first system contains measures 1 through 4. The second system contains measures 5 through 8. The Violin parts (VLN. 1, 2, 3) and Trumpet parts (TPT. 1, 2) all play a melodic line starting in measure 1. The Guitar part (GTR.) plays a bass line. The Arm part (ARM.) plays a rhythmic pattern. The score includes various musical notations such as notes, rests, and dynamic markings. There are also some handwritten-style annotations in bold letters.

37

VLN. 1

VLN. 2

VLN. 3

1st ending

2nd ending

37

TPT. 1

TPT. 2

1st ending

2nd ending

37

TBR.

ARM.

E7

AM

3/4

E7

AM

E7

41

VLN. 1

VLN. 2

VLN. 3

TPT. 1

TPT. 2

GTR.

ARM.

D.S. 2x THEN CODA

D.S. 2x THEN CODA

D.S. 2x THEN CODA

D.S. 2x THEN CODA

D.S. 2x THEN CODA

AM. E7 AM. E7 AM. G7 C. G7

La Culebra

45

VLN. 1

VLN. 2

VLN. 3

TPT. 1

TPT. 2

GTR.

ARM.

The musical score is for a piece titled "La Culebra". It is page 14 of the score. The score is written for six parts: Violin 1, Violin 2, Violin 3, Trumpet 1, Trumpet 2, and Guitar/Arms. The key signature is two sharps (F# and C#), and the time signature is common time (C). The score is divided into two systems. The first system contains measures 45 through 48. The second system contains measures 49 through 52. The Violin parts play a melodic line, while the Trumpet parts play a harmonic line. The Guitar and Arms parts provide a rhythmic accompaniment.

LA CULEBRA

RUBEN FUENTES;
SILVESTRE VARGAS

Violin 1 score for "La Culebra". The score is written in treble clef, 3/4 time, with a key signature of one sharp (F#). The piece consists of 48 measures, divided into 12 staves. The score includes various musical notations such as slurs, accents, and dynamic markings. Key structural elements include:

- Measure 5:** A box labeled "A" with a double bar line and a repeat sign.
- Measure 9:** A box labeled "B" with a double bar line and a repeat sign.
- Measure 13:** A box labeled "C" with a double bar line and a repeat sign.
- Measure 19:** A box labeled "D" with a double bar line and a repeat sign.
- Measure 23:** A box labeled "E" with a double bar line and a repeat sign.
- Measure 27:** A box labeled "F" with a double bar line and a repeat sign.
- Measure 31:** A box labeled "G" with a double bar line and a repeat sign.
- Measure 35:** A box labeled "H" with a double bar line and a repeat sign.
- Measure 39:** A box labeled "I" with a double bar line and a repeat sign.
- Measure 43:** A box labeled "J" with a double bar line and a repeat sign.

The score concludes with a final measure (48) marked with a double bar line and a repeat sign. The piece is titled "LA CULEBRA" and is composed by RUBEN FUENTES and SILVESTRE VARGAS.

LA CULEBRA

RUBEN FUENTES;
SILVESTRE VARGAS

5

9

13

19

23

27

31

35

39

43

A

B

C

D

E

TO CODA

1 ENDING

2 ENDING

D.S. 2x THEN CODA

LA CULEBRA

RUBEN FUENTES;
SILVESTRE VARGAS

5

9

13

19

23

27

31

35

39

43

TO CODA

1 ENDING

2 ENDING

D.S. 2X THEN CODA

LA CULEBRA

RUBEN FUENTES;
SILVESTRE VARGAS

5

12

18

24

28

35

39

43

A

4 TO CODA

3

3

4

1 ENDING

2 ENDING

D.S. 2x THEN CODA

LA CULEBRA

RUBEN FUENTES;
SILVESTRE VARGAS

5 **A** **S**

12 **B** 3

18 **C** 3

24 **D**

28 4 **E** (TACET 1ST TIME)

35 1 ENDING

39 2 ENDING

43 D.S. 2x THEN CODA **F**

LA CULEBRA

RUBEN FUENTES;
SILVESTRE VARGAS

The musical score for "La Culebra" is written in 3/4 time and consists of 29 measures. The notation is as follows:

- Measure 1:** Treble clef, 3/4 time signature. A whole rest is followed by a double bar line and a box containing the letter 'A' and a circled 'X'.
- Measure 2:** Treble clef. A whole note chord G7.
- Measure 3:** Treble clef. A whole note chord C.
- Measure 4:** Treble clef. A whole note chord G7.
- Measure 5:** Treble clef. A whole note chord C.
- Measure 6:** Treble clef. A whole note chord G7.
- Measure 7:** Treble clef. A whole note chord C.
- Measure 8:** Treble clef. A whole note chord G7. The text "To CODA" is written above the measure.
- Measure 9:** Treble clef. A whole note chord C.
- Measure 10:** Treble clef. A whole note chord G7.
- Measure 11:** Treble clef. A whole note chord C.
- Measure 12:** Treble clef. A whole note chord G7.
- Measure 13:** Treble clef. A whole note chord C.
- Measure 14:** Treble clef. A whole note chord G7.
- Measure 15:** Treble clef. A whole note chord C.
- Measure 16:** Treble clef. A whole note chord G7.
- Measure 17:** Treble clef. A whole note chord C.
- Measure 18:** Treble clef. A whole note chord G7.
- Measure 19:** Treble clef. A whole note chord C.
- Measure 20:** Treble clef. A whole note chord G7.
- Measure 21:** Treble clef. A whole note chord C.
- Measure 22:** Treble clef. A whole note chord G7.
- Measure 23:** Treble clef. A whole note chord C.
- Measure 24:** Treble clef. A whole note chord G7.
- Measure 25:** Treble clef. A whole note chord C.
- Measure 26:** Treble clef. A whole note chord G7.
- Measure 27:** Treble clef. A whole note chord C.
- Measure 28:** Treble clef. A whole note chord G7.
- Measure 29:** Treble clef. A whole note chord C.

La Culebra

La Culebra 21

35

38

41

44

D.S. 2X THEN CODA

1 ENDING

2 ENDING

The image shows a musical score for a piece titled "La Culebra". The score is written for a single melodic line on a treble clef staff. It begins with a common time signature (C) and a key signature of one flat (Bb). The first system (measures 1-4) features a series of eighth notes, with a G7 chord indicated above the staff. This is followed by a double bar line and a change to 2/4 time. The second system (measures 5-8) continues with eighth notes, with a C chord indicated above the staff. A third system (measures 9-12) shows a change to 3/4 time, with a C chord and a first ending bracket. The fourth system (measures 13-16) continues with eighth notes, with a C chord and a first ending bracket. The fifth system (measures 17-20) shows a change to 2/4 time, with a C chord and a first ending bracket. The sixth system (measures 21-24) continues with eighth notes, with a C chord and a first ending bracket. The seventh system (measures 25-28) shows a change to 3/4 time, with a C chord and a first ending bracket. The eighth system (measures 29-32) continues with eighth notes, with a C chord and a first ending bracket. The ninth system (measures 33-36) shows a change to 2/4 time, with a C chord and a first ending bracket. The tenth system (measures 37-40) continues with eighth notes, with a C chord and a first ending bracket. The eleventh system (measures 41-44) shows a change to 3/4 time, with a C chord and a first ending bracket. The twelfth system (measures 45-48) continues with eighth notes, with a C chord and a first ending bracket. The thirteenth system (measures 49-52) shows a change to 2/4 time, with a C chord and a first ending bracket. The fourteenth system (measures 53-56) continues with eighth notes, with a C chord and a first ending bracket. The fifteenth system (measures 57-60) shows a change to 3/4 time, with a C chord and a first ending bracket. The sixteenth system (measures 61-64) continues with eighth notes, with a C chord and a first ending bracket. The seventeenth system (measures 65-68) shows a change to 2/4 time, with a C chord and a first ending bracket. The eighteenth system (measures 69-72) continues with eighth notes, with a C chord and a first ending bracket. The nineteenth system (measures 73-76) shows a change to 3/4 time, with a C chord and a first ending bracket. The twentieth system (measures 77-80) continues with eighth notes, with a C chord and a first ending bracket. The twenty-first system (measures 81-84) shows a change to 2/4 time, with a C chord and a first ending bracket. The twenty-second system (measures 85-88) continues with eighth notes, with a C chord and a first ending bracket. The twenty-third system (measures 89-92) shows a change to 3/4 time, with a C chord and a first ending bracket. The twenty-fourth system (measures 93-96) continues with eighth notes, with a C chord and a first ending bracket. The twenty-fifth system (measures 97-100) shows a change to 2/4 time, with a C chord and a first ending bracket. The twenty-sixth system (measures 101-104) continues with eighth notes, with a C chord and a first ending bracket. The twenty-seventh system (measures 105-108) shows a change to 3/4 time, with a C chord and a first ending bracket. The twenty-eighth system (measures 109-112) continues with eighth notes, with a C chord and a first ending bracket. The twenty-ninth system (measures 113-116) shows a change to 2/4 time, with a C chord and a first ending bracket. The thirtieth system (measures 117-120) continues with eighth notes, with a C chord and a first ending bracket. The thirty-first system (measures 121-124) shows a change to 3/4 time, with a C chord and a first ending bracket. The thirty-second system (measures 125-128) continues with eighth notes, with a C chord and a first ending bracket. The thirty-third system (measures 129-132) shows a change to 2/4 time, with a C chord and a first ending bracket. The thirty-fourth system (measures 133-136) continues with eighth notes, with a C chord and a first ending bracket. The thirty-fifth system (measures 137-140) shows a change to 3/4 time, with a C chord and a first ending bracket. The thirty-sixth system (measures 141-144) continues with eighth notes, with a C chord and a first ending bracket. The thirty-seventh system (measures 145-148) shows a change to 2/4 time, with a C chord and a first ending bracket. The thirty-eighth system (measures 149-152) continues with eighth notes, with a C chord and a first ending bracket. The thirty-ninth system (measures 153-156) shows a change to 3/4 time, with a C chord and a first ending bracket. The fortieth system (measures 157-160) continues with eighth notes, with a C chord and a first ending bracket. The forty-first system (measures 161-164) shows a change to 2/4 time, with a C chord and a first ending bracket. The forty-second system (measures 165-168) continues with eighth notes, with a C chord and a first ending bracket. The forty-third system (measures 169-172) shows a change to 3/4 time, with a C chord and a first ending bracket. The forty-fourth system (measures 173-176) continues with eighth notes, with a C chord and a first ending bracket. The forty-fifth system (measures 177-180) shows a change to 2/4 time, with a C chord and a first ending bracket. The forty-sixth system (measures 181-184) continues with eighth notes, with a C chord and a first ending bracket. The forty-seventh system (measures 185-188) shows a change to 3/4 time, with a C chord and a first ending bracket. The forty-eighth system (measures 189-192) continues with eighth notes, with a C chord and a first ending bracket. The forty-ninth system (measures 193-196) shows a change to 2/4 time, with a C chord and a first ending bracket. The fiftieth system (measures 197-200) continues with eighth notes, with a C chord and a first ending bracket. The fifty-first system (measures 201-204) shows a change to 3/4 time, with a C chord and a first ending bracket. The fifty-second system (measures 205-208) continues with eighth notes, with a C chord and a first ending bracket. The fifty-third system (measures 209-212) shows a change to 2/4 time, with a C chord and a first ending bracket. The fifty-fourth system (measures 213-216) continues with eighth notes, with a C chord and a first ending bracket. The fifty-fifth system (measures 217-220) shows a change to 3/4 time, with a C chord and a first ending bracket. The fifty-sixth system (measures 221-224) continues with eighth notes, with a C chord and a first ending bracket. The fifty-seventh system (measures 225-228) shows a change to 2/4 time, with a C chord and a first ending bracket. The fifty-eighth system (measures 229-232) continues with eighth notes, with a C chord and a first ending bracket. The fifty-ninth system (measures 233-236) shows a change to 3/4 time, with a C chord and a first ending bracket. The sixtieth system (measures 237-240) continues with eighth notes, with a C chord and a first ending bracket. The sixty-first system (measures 241-244) shows a change to 2/4 time, with a C chord and a first ending bracket. The sixty-second system (measures 245-248) continues with eighth notes, with a C chord and a first ending bracket. The sixty-third system (measures 249-252) shows a change to 3/4 time, with a C chord and a first ending bracket. The sixty-fourth system (measures 253-256) continues with eighth notes, with a C chord and a first ending bracket. The sixty-fifth system (measures 257-260) shows a change to 2/4 time, with a C chord and a first ending bracket. The sixty-sixth system (measures 261-264) continues with eighth notes, with a C chord and a first ending bracket. The sixty-seventh system (measures 265-268) shows a change to 3/4 time, with a C chord and a first ending bracket. The sixty-eighth system (measures 269-272) continues with eighth notes, with a C chord and a first ending bracket. The sixty-ninth system (measures 273-276) shows a change to 2/4 time, with a C chord and a first ending bracket. The seventieth system (measures 277-280) continues with eighth notes, with a C chord and a first ending bracket. The seventy-first system (measures 281-284) shows a change to 3/4 time, with a C chord and a first ending bracket. The seventy-second system (measures 285-288) continues with eighth notes, with a C chord and a first ending bracket. The seventy-third system (measures 289-292) shows a change to 2/4 time, with a C chord and a first ending bracket. The seventy-fourth system (measures 293-296) continues with eighth notes, with a C chord and a first ending bracket. The seventy-fifth system (measures 297-300) shows a change to 3/4 time, with a C chord and a first ending bracket. The seventy-sixth system (measures 301-304) continues with eighth notes, with a C chord and a first ending bracket. The seventy-seventh system (measures 305-308) shows a change to 2/4 time, with a C chord and a first ending bracket. The seventy-eighth system (measures 309-312) continues with eighth notes, with a C chord and a first ending bracket. The seventy-ninth system (measures 313-316) shows a change to 3/4 time, with a C chord and a first ending bracket. The eightieth system (measures 317-320) continues with eighth notes, with a C chord and a first ending bracket. The eighty-first system (measures 321-324) shows a change to 2/4 time, with a C chord and a first ending bracket. The eighty-second system (measures 325-328) continues with eighth notes, with a C chord and a first ending bracket. The eighty-third system (measures 329-332) shows a change to 3/4 time, with a C chord and a first ending bracket. The eighty-fourth system (measures 333-336) continues with eighth notes, with a C chord and a first ending bracket. The eighty-fifth system (measures 337-340) shows a change to 2/4 time, with a C chord and a first ending bracket. The eighty-sixth system (measures 341-344) continues with eighth notes, with a C chord and a first ending bracket. The eighty-seventh system (measures 345-348) shows a change to 3/4 time, with a C chord and a first ending bracket. The eighty-eighth system (measures 349-352) continues with eighth notes, with a C chord and a first ending bracket. The eighty-ninth system (measures 353-356) shows a change to 2/4 time, with a C chord and a first ending bracket. The ninetieth system (measures 357-360) continues with eighth notes, with a C chord and a first ending bracket. The ninety-first system (measures 361-364) shows a change to 3/4 time, with a C chord and a first ending bracket. The ninety-second system (measures 365-368) continues with eighth notes, with a C chord and a first ending bracket. The ninety-third system (measures 369-372) shows a change to 2/4 time, with a C chord and a first ending bracket. The ninety-fourth system (measures 373-376) continues with eighth notes, with a C chord and a first ending bracket. The ninety-fifth system (measures 377-380) shows a change to 3/4 time, with a C chord and a first ending bracket. The ninety-sixth system (measures 381-384) continues with eighth notes, with a C chord and a first ending bracket. The ninety-seventh system (measures 385-388) shows a change to 2/4 time, with a C chord and a first ending bracket. The ninety-eighth system (measures 389-392) continues with eighth notes, with a C chord and a first ending bracket. The ninety-ninth system (measures 393-396) shows a change to 3/4 time, with a C chord and a first ending bracket. The hundredth system (measures 397-400) continues with eighth notes, with a C chord and a first ending bracket.

LA CULEBRA

RUBEN FUENTES;
SILVESTRE VARGAS

5

9

13

17

21

25

29

33

TO CODA

A

B

C

D

E

37

1 ENDING

2 ENDING

41

D.S. 2x THEN CODA

45

The musical score is written in bass clef with a key signature of one flat. It consists of three staves. The first staff starts at measure 37 and contains two endings. The second staff starts at measure 41 and includes a 'D.S. 2x THEN CODA' instruction. The third staff starts at measure 45 and begins with a square box containing a circle with a cross, followed by a double bar line and a repeat sign. The music is composed of eighth and sixteenth notes, with some rests and a final coda symbol at the end of the third staff.

This Page Left Blank Intentionally

Planning for Success Additional Notes

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

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

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

Arm.

Gtrn.

7

7

7

E7

A7

A7

13

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

13

Arm.

13

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 lan
Aun que'o tro quie ra cor tar to la yo la de do 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.

A7 D

Gtrn.

[illegible]

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

The musical score is for a piece titled "Feria de Las Flores". It is page 9 of the score. The instruments and voices included are Violins A, B, and C; Trumpets A and B; Voice; Armonica (Arm.); and Guitar (Gtrn.). The key signature is D major (two sharps). The score begins at measure 43. The lyrics are: "a la feria de las flores, por venir a ver de las flores, en el huerto de de las flores, sa,". The Armonica part has chord markings: D, E7, and A7. The Guitar part has a bass line. The Trumpets A and B parts have a melodic line starting in measure 45. The Violins A, B, and C parts have a harmonic line. The Voice part has a vocal line. The score is written in a standard musical notation with a grand staff for each instrument/voice.

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 ro sa'hu ra na que'es la flor de
y si sa le'el jar di ne 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 is written for a band. The Violin and Voice parts are in treble clef with a key signature of two sharps (D major). The Trumpet parts are also in treble clef with the same key signature. The Arm. (Armonica) and Gtrn. (Guitar) parts are in bass clef with the same key signature. The score is divided into four measures. Measures 1 and 2 are marked with a '61' above the staff. The Violin and Voice parts have a 'sa' lyric under the first measure. The Trumpet parts have a melodic line. The Arm. part has a chord progression of D, D, A7, D. The Gtrn. part has a bass line. The score ends with a double bar line.

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 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 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 me'a
y si sa le'el jar di ne ro pue a to ver a ver que pa sa

to re. 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

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 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 di ra na que'es la flor de mis a
y si sa le'el jar 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 **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 to la yo la

24

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

32

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. **A**
Yo

40 **B**

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,

48

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 ra na que'es la flor de mis a
y si sa le'el jar di ne ro pue a

56 **D.S. al Coda**

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

7

13

19

26

38

49

59

A

B

2

7

6

3

3

D.S. al Coda

La Feria de Las Flores

Mariachi Sol de Mexico

Arreglo: Jose Hernandez
Transcribed by: E. Ramirez

Sheet music for Trumpet B, featuring measures 1 through 59. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music includes various musical notations such as rests, eighth notes, quarter notes, half notes, and triplets. Section markers A and B are present, along with a Coda section. The piece concludes with a double bar line.

17

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 systems, with measures 8, 16, 24, 32, 40, 48, and 56 marked at the beginning of each system. Chords are indicated above the staff, and melodic lines are written on the staff.

Key features include:

- Measures 8-15: Chords D, D, E7.
- Measures 16-23: Chords A7, A7.
- Measures 24-31: Chords D, A (boxed), D, A7.
- Measures 32-39: Chords G, A7, D, D.
- Measures 40-47: Chords A7, D, D, E7, A7.
- Measures 48-55: Chords A7, Φ , A7.
- Measures 56-63: Chords D, D.S. al Coda, Φ G, D, D, A7, D.



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 pis to de la'al sin to y 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]

La Llorona

Inspired by Mariachi Sol de Mexico

Arr: Jose Hernandez

Adapted by: Ramirez

Violin A

Violin B

Violin C

Trompeta A

Trompeta B

Voz

Armonia

Guitarrón

Em D C

The musical score is written for a mariachi ensemble. It features eight staves: Violin A, Violin B, Violin C, Trompeta A, Trompeta B, Voz, Armonia, and Guitarrón. The key signature is one sharp (F#) and the time signature is 3/4. The score begins with a repeat sign and a first ending bracket. The Voz part consists of five whole rests. The Armonia part shows chords Em, D, and C. The Guitarrón part consists of five half notes.

La Llorona

6

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

6

Arm.

6

Gtn.

B7

Em

The musical score for 'La Llorona' is written for a string quartet (Violins A, B, and C), two trumpets (A and B), voice, arm, and guitar. The key signature is G major (one sharp) and the time signature is 4/4. The score is divided into five measures. The violin parts (A, B, and C) play a melody in the first measure, followed by a rest in the second measure, and then a melody in the third measure. The trumpet parts (A and B) play a melody in the first measure, followed by a rest in the second measure, and then a melody in the third measure. The voice part has a 6th fret barre in the first measure, followed by a rest in the second measure, and then a melody in the third measure. The arm part has a 6th fret barre in the first measure, followed by a rest in the second measure, and then a melody in the third measure. The guitar part has a 6th fret barre in the first measure, followed by a rest in the second measure, and then a melody in the third measure. The guitar part includes a 6th fret barre and a capo on the 6th fret. The score is in G major and 4/4 time. The guitar part includes a 6th fret barre and a capo on the 6th fret. The voice part has a 6th fret barre. The arm part has a 6th fret barre. The guitar part includes a 6th fret barre and a capo on the 6th fret.

La Llorona

5

11

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

Arm.

Gtn.

D

C

B7

The musical score for 'La Llorona' is written for a chamber ensemble. It consists of five measures. The key signature is D major (one sharp). The time signature is 5/4. The instruments are Violins A, B, and C; Trumpets A and B; Voice; Arm. (Armonica); and Guitar. The guitar part includes a capo at the 11th fret and a key signature change to D major. The voice part has five measures of rests. The trumpet parts have melodic lines with slurs. The violin parts have sustained notes. The arm. part has a rhythmic pattern of eighth notes.

La Llorona

16 pizz arco

Vln. A

Vln. B

Vln. C

16 pizz arco

Tpt. A

Tpt. B

16

Voz

16 Em Em

Arm.

16

Gtn.

21 **A**

Vln. A

Vln. B

Vln. C

21 **A**

Tpt. A

Tpt. B

21 **A**

Voz

To dos me di cen el ne gro na Llo ro na ne gro na

21 **A**

Arm.

Em Am Em

21 **A**

Gtn.

Detailed description: The musical score is for a piece titled 'La Llorona'. It is written for a string trio (Violins A, B, and C), two trumpets (A and B), a voice, an armonio (Arm.), and a guitar (Gtn.). The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into five measures, each starting with a measure rest and a box containing the letter 'A'. The vocal line includes lyrics in Spanish: 'To dos me di cen el ne gro na Llo ro na ne gro na'. The guitar part is in the bass clef. The armonio part is in the treble clef and includes chords: Em, Am, and Em.

26

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

pe ro ca ri no so
de'a zul ce les te

To dos me di cen el
Ay — me de mi — Llo

26

Arm.

B7

Em

Gtn.

B

B

B

B

A

B

31

Vln. A

Vln. B

Vln. C

31

Tpt. A

Tpt. B

31

Voz

ne gro Llo ro na ne gro pe ro ca ri no so
ro na Llo ro na Llo ro na de'a zul ce les te

31

Arm.

Am Em B7

31

Gtn.

Detailed description: This is a page of a musical score for the song 'La Llorona'. It features six staves. The top three staves are for Violins A, B, and C, each with a treble clef and a key signature of one sharp (F#). The next two staves are for Trumpets A and B, each with a treble clef and a key signature of three sharps (F#, C#, G#). The fifth staff is for the Voice (Voz), with a treble clef and a key signature of one sharp. The lyrics are written below the vocal staff. The sixth staff is for the Arm. (Armonio) and Gtn. (Guitar). The Arm. part has a treble clef and a key signature of one sharp, with chord markings (Am, Em, B7) above it. The Gtn. part has a bass clef and a key signature of one sharp. The score is divided into measures by vertical bar lines. The number '31' appears at the beginning of each staff, indicating the measure number.

36

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

yo soy co mo'el chi le ver de Llo ro na pi
Y'aun que la vi da me cues te Llo ro na no

36

Arm.

Gtn.

Em D

Chord markings: C, V

41

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

can te pe ro sa bro so yo soy co mo'el
de ja re de que rer te y'aun que la vi

41

Arm.

Gtn.

C B7 D Em

D

D

D

D

D

D

46

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

46

— chi le ver de Llo ro na pi can te pe ro sa
— da me cues te Llo ro na no de ja rer de que

46

Arm.

46

Gtn.

D C

51

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

bro
rer

so.
te.

de

51

Arm.

B7

B7

51

Gtn.

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

mi Llo ro na.

Arm.

GAm

Gtn.

61

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

Arm.

Gtn.

Em

Em

B7

Em

La Llorona

Inspired by Mariachi Sol de Mexico

Arr: Jose Hernandez

Adapted by: Ramirez

Violin 1 score for "La Llorona". The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The piece is divided into measures, with measure numbers 6, 12, 18, 37, 43, 49, and 54 indicated at the start of their respective staves. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Specific markings include "arco" (bowed) and "pizz" (pizzicato). Rehearsal marks A, B, C, and D are placed above the staff at measures 24, 28, 37, and 43 respectively. Measure 24 contains a whole rest with a bracketed "8" below it. Measure 28 contains a whole rest with a bracketed "7" below it. Measure 54 contains a whole rest with a bracketed "6" below it. The score concludes with a double bar line at the end of the final staff.

La Llorona

Inspired by Mariachi Sol de Mexico

Arr: Jose Hernandez

Adapted by: Ramirez

The musical score for Violin 2 of 'La Llorona' is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The score consists of eight staves of music, with measure numbers 6, 12, 18, 37, 43, 49, and 54 indicated at the beginning of their respective staves. The music features various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings include 'arco' (bowed) and 'pizz' (pizzicato). There are also performance instructions such as 'V' (vibrato) and '6' (sixteenth notes). The score includes several repeat signs and first/second endings. Specific sections are labeled with letters in boxes: 'A' (measures 24-25), 'B' (measures 26-27), 'C' (measures 37-42), and 'D' (measures 43-48). The piece concludes with a final double bar line at measure 60.

La Llorona

Inspired by Mariachi Sol de Mexico

Arr: Jose Hernandez
Adapted by: Ramirez

Musical score for Violin 3, titled "La Llorona". The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piece is inspired by Mariachi Sol de Mexico and arranged by Jose Hernandez, adapted by Ramirez. The score consists of eight staves of music, with measures numbered 6, 12, 18, 37, 43, 49, and 54. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including "arco" (bowed) and "pizz" (pizzicato). The score includes repeat signs and first/second endings. There are also performance instructions such as "V" (vibrato) and "6" (sixteenth notes). The piece concludes with a double bar line and repeat signs.

6

12

18

37

43

49

54

arco

pizz

A

B

C

D

8

7

6

La Llorona

Inspired by Mariachi Sol de Mexico

Arr: Jose Hernandez

Adapted by: Ramirez

The musical score for Trumpet 1 of 'La Llorona' is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The score consists of eight staves of music. The first staff begins with a repeat sign and a key signature change to two sharps (F#, C#). The second staff starts at measure 6. The third staff starts at measure 11. The fourth staff starts at measure 16. The fifth staff starts at measure 21 and includes a 7-measure rest labeled 'A' and a 7-measure rest labeled 'B'. The sixth staff starts at measure 32. The seventh staff starts at measure 37 and includes an 8-measure rest labeled 'C' and an 8-measure rest labeled 'D'. The eighth staff starts at measure 56 and includes a 6-measure rest. The score concludes with a double bar line.

La Llorona

Inspired by Mariachi Sol de Mexico

Arr: Jose Hernandez

Adapted by: Ramirez

Musical score for Trumpet 2, featuring a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The score consists of eight staves of music, with measures numbered 6, 11, 16, 21, 32, 37, and 56. The notation includes various musical symbols such as notes, rests, and accidentals. Rehearsal marks A, B, C, and D are present, indicating specific sections of the piece. Measure numbers 7, 8, and 6 are also indicated below the staff lines.

6

11

16

21

A 7 B

32

37

C 8 D 8

56

6

La Llorona

Inspired by Mariachi Sol de Mexico

Arr: Jose Hernandez

Adapted by: Ramirez

Em D C

6 B7 Em D

12 C B7 Em

18 Em A Em Am

24 Em B7 B Em

30 Am Em B7

36 C Em D C

42 B7 D Em D

48 C B7

54 B7 G Am

60 Em Em B7 Em

Detailed description: This is a musical score for guitar, titled 'La Llorona'. It is in 3/4 time and consists of 60 measures. The score is written on a single staff with a treble clef. The key signature has one flat (Bb). The chords are indicated by letters above the staff: Em, D, C, B7, A, Am, and G. The melodic line is represented by a series of eighth and quarter notes, with some measures containing rests. The score is divided into systems of six measures each, with measure numbers 6, 12, 18, 24, 30, 36, 42, 48, 54, and 60 marked at the beginning of each system. The final measure (60) ends with a double bar line.

La Llorona

Inspired by Mariachi Sol de Mexico

Arr: Jose Hernandez
Adapted by: Ramirez

6

12

18

24

30

36

42

48

53

59

A

B

C

D

La Llorona

Inspired by Mariachi Sol de Mexico

Arr: Jose Hernandez

Adapted by: Ramirez

20 **A**

To dos me di cen el ne gro Llo
Ay de mi Llo ro na Llo

24
ro na ne gro pe ro ca ri no so
ro na Llo ro na de'a zul ce les te

28 **B**

To dos me di cen el ne gro na Llo
Ay de mi Llo ro na Llo

32
ro na ne gro pe ro ca ri no so
ro na Llo ro na de'a zul ce les te

36 **C**

yo soy co mo'el chi le ver de Llo
Y'aun que la vi da me cues te Llo

40
ro na pi can de te pe ro sa bro so
ro na no de ja re que rer te

44 **D**

yo soy co mo'el chi le ver de Llo
y'aun que la vi da me cues te Llo

48
ro na pi can de te pe ro sa bro so
ro na no de ja rer que rer te

52
mi Llo ro na. de 2

This Page Left Blank Intentionally

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.

Los Aguacates

Level 2

High male or female voice

arr. Jeff Nevin

Son

Violin. 1

Violin. 2

Trumpet. 1

Trumpet. 2

Voz

Armonía A

armonía

Armonía B

Bajo A

bajo

Bajo B

8 **A**

Vln. 1

Vln. 2

Tpt. 1

Tpt. 2

Voz

Arm. A

Arm. B

Bajo A

Bajo B

G V V V E7 V V V A7 V V V *sim.*

G E7 A7 *sim.*

15 **B**

Vln. 1

Vln. 2

Tpt. 1

Tpt. 2

Voz

Arm. A

Arm. B

Bajo A

Bajo B

canta: Es el son, es el son, es el

canta: Es el son, es el son, es el

canta: Es el son, es el son, es el

canta: Es el son, es el son, es el

(solo) Es-te es un son muy a - leg-re (coro) Es el son, es el son, es el

D A7 D A7

23 C

Vln. 1
son de Los A-gua-ca - tes

Vln. 2
son de Los A-gua-ca - tes

Tpt. 1
son de Los A-gua-ca - tes

Tpt. 2
son de Los A-gua-ca - tes

Voz
son de Los A-gua-ca - tes (solo) Que_a-lla en la cam-pi-ña ver - de se re - fres-can sus mo-lla - tes (coro) Que_a-lla

Arm. A
D A7 D

Arm. B
D A7 D

Bajo A

Bajo B

29 D

Vln. 1
en la cam-pi-ña ver - de se re - fres-can sus mo-lla - tes Es-te_es un son muy a - le-gre, es el

Vln. 2
en la cam-pi-ña ver - de se re - fres-can sus mo-lla - tes Es-te_es un son muy a - le-gre, es el

Tpt. 1
en la cam-pi-ña ver - de se re - fres-can sus mo-lla - tes Es-te_es un son muy a - le-gre, es el

Tpt. 2
en la cam-pi-ña ver - de se re - fres-can sus mo-lla - tes Es-te_es un son muy a - le-gre, es el

Voz
en la cam-pi-ña ver - de se re - fres-can sus mo-lla - tes Es-te_es un son muy a - le-gre, es el

Arm. A
A7 D A7 D

Arm. B
A7 D A7 D

Bajo A

Bajo B

36

repeat 3 times

Vln. 1
son de Los A-gua-ca - tes.

Vln. 2
son de Los A-gua-ca - tes.

Tpt. 1
son de Los A-gua-ca - tes.

Tpt. 2
son de Los A-gua-ca - tes.

Voz
son de Los A-gua-ca - tes.

Arm. A
D G E7 A7

Arm. B
D G E7 A7

Bajo A

Bajo B

43

canta:
To-quen-me Los A-gua - ca-tes!

canta:
To-quen-me Los A-gua - ca-tes!

(coro)
To-quen-me Los A-gua - ca-tes!

Arm. A
D A7 D

Arm. B
D A7 D

Bajo A

Bajo B

Los Aguacates

Level 2

High male or female voice

arr. Jeff Nevin

Son

The musical score is written for Violin 1 in G major (one sharp) and 3/4 time. It consists of 45 measures. The score includes various musical notations such as treble clef, key signature, time signature, and dynamic markings. There are five labeled sections: A (measures 5-10), B (measures 18-24), C (measures 25-31), D (measures 32-37), and E (measures 38-44). The lyrics are written below the staff, with some words underlined to indicate phrasing. The score ends with a double bar line and repeat dots.

5

11

18 **B**

25 **C**

32 **D**

38 **E**

45

canta:

Es el son, es el son, es el son de Los A-gua-ca - tes

Que_a-lla en la cam-pi-ña ver - de se re - fres-can sus mo-lla - repeat 3 times

tes Es-te_es un son muy a - le - gre, es el son de Los A - gua - ca - tes.

To- quen - me Los A - gua - ca - tes!

1.
(solo) Este es un son muy alegre
(todos) Es el son, es el son, es el son de Los Aguacates
(solo) Que alla en la campiña verde se refrescan sus mollates
(todos) Que alla en la campiña verde se refrescan sus mollates
(todos) Este es un son muy alegre, es el son de Los Aguacates.

2.
(solo) Estoy cebando puerquitos
(todos) para cuan, para cuan, para cuando yo me muera
(solo) que me toquen los mariachis al son de la borrachera
(todos) que me toquen los mariachis al son de la borrachera
(todos) Estoy cebando puerquitos con la ayuda de mi suegra.

3.
(solo) Estoy guardando tostones
(todos) para cuan, para cuan, para cuando yo me muera
(solo) que me toquen los mariachis y me canten mis rancheras
(todos) que me toquen los mariachis y me canten mis rancheras
(todos) Estoy guardando tostones y llenando las talegas.

4.
(solo) Desde oritita les digo
(todos) a todi, a todi, a toditos mis cuates,
(solo) que me toquen suavcito el son de Los Aguacates
(todos) que me toquen suavcito el son de Los Aguacates
(todos) desde oritita les digo a toditos mis cuates.

(todos) Toquenme Los Aguacates

Violin. 2

for Southwestern College Mariachis

8

Los Aguacates

Level 2

High male or female voice

arr. Jeff Nevin

Son

5

11

18 **B**

25 **C**

32 **D**

38 **E**

45

canta:

Es el son, es el son, es el son de Los A-gua-ca - tes

Que_a-lla en la cam-pi-ña ver - de se re - fres-can sus mo-lla - repeat 3 times

tes Es-te_es un son muy a - le - gre, es el son de Los A - gua - ca - tes.

To - quen - me Los A - gua - ca - tes!

1.
(solo) Este es un son muy alegre
(todos) Es el son, es el son, es el son de Los Aguacates
(solo) Que alla en la campiña verde se refrescan sus mollates
(todos) Que alla en la campiña verde se refrescan sus mollates
(todos) Este es un son muy alegre, es el son de Los Aguacates.

2.
(solo) Estoy cebando puerquitos
(todos) para cuan, para cuan, para cuando yo me muera
(solo) que me toquen los mariachis al son de la borrachera
(todos) que me toquen los mariachis al son de la borrachera
(todos) Estoy cebando puerquitos con la ayuda de mi suegra.

3.
(solo) Estoy guardando tostones
(todos) para cuan, para cuan, para cuando yo me muera
(solo) que me toquen los mariachis y me canten mis rancheras
(todos) que me toquen los mariachis y me canten mis rancheras
(todos) Estoy guardando tostones y llenando las talegas.

4.
(solo) Desde oritita les digo
(todos) a todi, a todi, a todititos mis cuates,
(solo) que me toquen suavcito el son de Los Aguacates
(todos) que me toquen suavcito el son de Los Aguacates
(todos) desde oritita les digo a todititos mis cuates.

(todos) Toquenme Los Aguacates

Los Aguacates

Level 2

High male or female voice

arr. Jeff Nevin

Son

6

14

22

29

34

40

48

A

B

C

D

E

canta:

Es el son, es el

son, es el son de Los A - gua - ca - tes

Que_a-lla

en la cam - pi - ña ver - de se re - fres - can sus mo - lla - tes

Es - te _ es un

son muy a - le - gre, es el son de Los A - gua - ca - tes.

1.
 (solo) Este es un son muy alegre
 (todos) Es el son, es el son, es el son de Los Aguacates
 (solo) Que alla en la campiña verde se refrescan sus mollates
 (todos) Que alla en la campiña verde se refrescan sus mollates
 (todos) Este es un son muy alegre, es el son de Los Aguacates.

2.
 (solo) Estoy cebando puerquitos
 (todos) para cuan, para cuan, para cuando yo me muera
 (solo) que me toquen los mariachis al son de la borrachera
 (todos) que me toquen los mariachis al son de la borrachera
 (todos) Estoy cebando puerquitos con la ayuda de mi suegra.

3.
 (solo) Estoy guardando tostones
 (todos) para cuan, para cuan, para cuando yo me muera
 (solo) que me toquen los mariachis y me canten mis rancheras
 (todos) que me toquen los mariachis y me canten mis rancheras
 (todos) Estoy guardando tostones y llenando las talegas.

4.
 (solo) Desde oritita les digo
 (todos) a todi, a todi, a toditos mis cuates,
 (solo) que me toquen suavcito el son de Los Aguacates
 (todos) que me toquen suavcito el son de Los Aguacates
 (todos) desde oritita les digo a toditos mis cuates.

(todos) Toquenme Los Aguacates

Trumpet. 2

10

for Southwestern College Mariachis

Los Aguacates

Level 2

High male or female voice

arr. Jeff Nevin

Son

The musical score is written for Trumpet 2 in G major (one sharp) and 3/4 time. It consists of 45 measures across seven staves. The score includes various musical notations such as treble clefs, key signatures, time signatures, and dynamic markings. There are also section markers labeled A, B, C, D, and E. The lyrics are written below the notes, with some words underlined to indicate phrasing. The score ends with a repeat sign and the instruction 'repeat 3 times'.

1.
(solo) Este es un son muy alegre
(todos) Es el son, es el son, es el son de Los Aguacates
(solo) Que alla en la campiña verde se refrescan sus mollates
(todos) Que alla en la campiña verde se refrescan sus mollates
(todos) Este es un son muy alegre, es el son de Los Aguacates.

2.
(solo) Estoy cebando puerquitos
(todos) para cuan, para cuan, para cuando yo me muera
(solo) que me toquen los mariachis al son de la borrachera
(todos) que me toquen los mariachis al son de la borrachera
(todos) Estoy cebando puerquitos con la ayuda de mi suegra.

3.
(solo) Estoy guardando tostones
(todos) para cuan, para cuan, para cuando yo me muera
(solo) que me toquen los mariachis y me canten mis rancheras
(todos) que me toquen los mariachis y me canten mis rancheras
(todos) Estoy guardando tostones y llenando las talegas.

4.
(solo) Desde oritita les digo
(todos) a todi, a todi, a toditos mis cuates,
(solo) que me toquen suavemente el son de Los Aguacates
(todos) que me toquen suavemente el son de Los Aguacates
(todos) desde oritita les digo a toditos mis cuates.

(todos) Toquenme Los Aguacates

This Page Left Blank Intentionally

High male or female voice

arr. Jeff Nevin

©Jeff Nevin, 2001

26

A

B

A7

D

A7

D

31

A

B

A7

D

A7

E

37

A

B

D

repeat 3 times

G

E7

A7

D

G

E7

A7

42

A

B

D

D

48

A

B

A7

D

A7

D

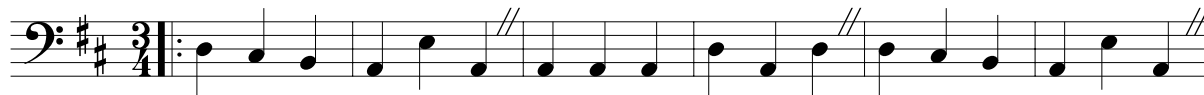
Los Aguacates

Level 2

High male or female voice

arr. Jeff Nevin

Son



7

A



15

B



24

C



32

D

E

repeat 3 times



40



48



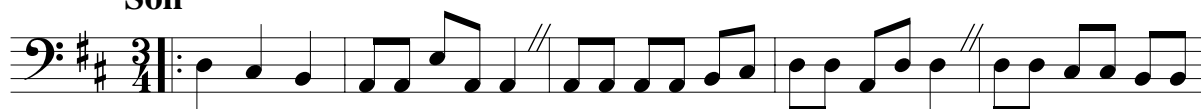
Los Aguacates

Level 2

High male or female voice

arr. Jeff Nevin

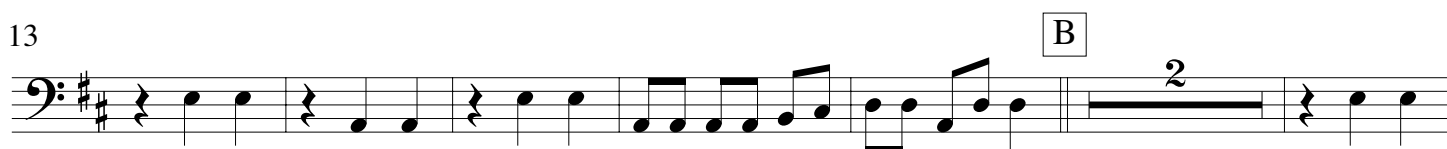
Son



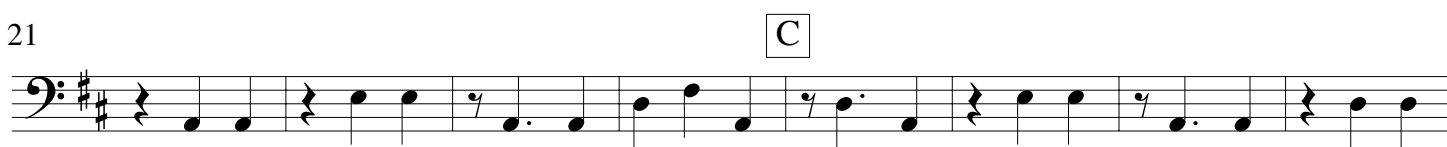
6



13



21



29



37

E

repeat 3 times



45



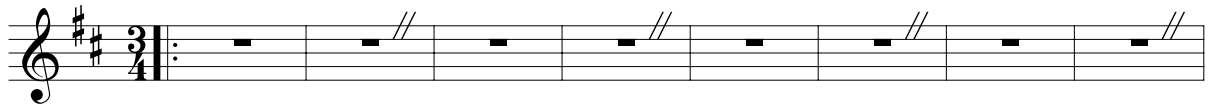
Los Aguacates

Level 2

High male or female voice

arr. Jeff Nevin

Son



9 A B (solo) (coro)

Es-te_es un son muy a - leg - re Es el son, es el son, es el

23 (solo) C

son de Los A - gua - ca - tes Que_a-lla en la cam - pi - ña ver - de se re -

27 (coro)

fres - can sus mo - lla - tes Que_a-lla en la cam - pi - ña ver - de se re -

31 D

fres - can sus mo - lla - tes Es - te_es un son muy a - le - gre, es el

36 repeat 3 times (coro)

son de Los A - gua - ca - tes. To-quen-me Los A - gua - ca - tes!

48

1.
(solo) Este es un son muy alegre
(todos) Es el son, es el son, es el son de Los Aguacates
(solo) Que alla en la campiña verde se refrescan sus mollates
(todos) Que alla en la campiña verde se refrescan sus mollates
(todos) Este es un son muy alegre, es el son de Los Aguacates.

2.
(solo) Estoy cebando puerquitos
(todos) para cuan, para cuan, para cuando yo me muera
(solo) que me toquen los mariachis al son de la borrachera
(todos) que me toquen los mariachis al son de la borrachera
(todos) Estoy cebando puerquitos con la ayuda de mi suegra.

3.
(solo) Estoy guardando tostones
(todos) para cuan, para cuan, para cuando yo me muera
(solo) que me toquen los mariachis y me canten mis rancheras
(todos) que me toquen los mariachis y me canten mis rancheras
(todos) Estoy guardando tostones y llenando las talegas.

4.
(solo) Desde oritita les digo
(todos) a todi, a todi, a todititos mis cuates,
(solo) que me toquen suavemente el son de Los Aguacates
(todos) que me toquen suavemente el son de Los Aguacates
(todos) desde oritita les digo a todititos mis cuates.

(todos) Toquenme Los Aguacates

Los Aguacates

1.

(solo) Este es un son muy alegre

(todos) Es el son, es el son, es el son de Los Aguacates

(solo) Que alla en la campiña verde se refrescan sus mollates

(todos) Que alla en la campiña verde se refrescan sus mollates

(todos) Este es un son muy alegre, es el son de Los Aguacates.

2.

(solo) Estoy cebando puerquitos

(todos) para cuan, para cuan, para cuando yo me muera

(solo) que me toquen los mariachis al son de la borrachera

(todos) que me toquen los mariachis al son de la borrachera

(todos) Estoy cebando puerquitos con la ayuda de mi suegra.

3.

(solo) Estoy guardando tostones

(todos) para cuan, para cuan, para cuando yo me muera

(solo) que me toquen los mariachis y me canten mis rancheras

(todos) que me toquen los mariachis y me canten mis rancheras

(todos) Estoy guardando tostones y llenando las talegas.

4.

(solo) Desde oritita les digo

(todos) a todi, a todi, a todititos mis cuates,

(solo) que me toquen suavcito el son de Los Aguacates

(todos) que me toquen suavcito el son de Los Aguacates

(todos) desde oritita les digo a todititos mis cuates.

(todos) Toquenme Los Aguacates

This Page Left Blank Intentionally

Planning for Success Additional Notes

[illegible]

Me Equivoqué Contigo

3

José Alfredo Jiménez

Vln 1

Vln 2

Vln 3

Tpt 1

Tpt 2

Armonia

Bajo

Voz

V1

V2

V3

T1

T2

Arm

Bajo

V

Me e - qui - vo - qué con -
Me e - qui - vo - qué con -

8 1

V1

V2

V3

T1

T2

Arm

Bajo

V

ti - go me e - qui - vo - qué a lo ma - cho co - mo muy po - cas gen - tes se ha - brán e - qui - vo - ca - do.
 ti - go co - mo si no su - pie - ra que la mas gran - des pe - nas las de - bo a mis a - mo - res.

12

V1

V2

V3

T1

T2

Arm

Bajo

V

Te co - no - cí en la i - gle - sia y te mi - re en si - len - cio por no tur - bar tu re - zo que pa - ra mí es sa -
 Me e - qui - vo - qué con - ti - go des - pues de tan - tos a - ños de tan - tas a - mar - gu - ras y tan - tas de - cep -

16 2

V1

V2

V3

T1

T2

Arm

Bajo

V

gra - do.
cio - nes

Por tu ca - ri - ta bue - na, por tu mi - ra - da cla - ra por tan - tas o - tras
Pe - ro te ha - lle en la i - gle - sia y tu ca - ri - ta bue - na me hi - zo for - mar de

20

V1

V2

V3

T1

T2

Arm

Bajo

V

co - sas hu - bie - ra yo ju - ra - do.
nue - vo un mun - do de i - lu - sio - nes.

Pe - ro que tris - te rea - li - dad me has o - fre -

24 3

V1

V2

V3

24

T1

T2

24

Arm

C C G7 G7

Bajo

24

V

ci - do. Que de-cep - cion tan gran-de a ver-te co - no - ci - do Quien sa-be Dios por que te pu-so en mi ca -

28 1 2

V1

V2

V3

28 1 2

T1

T2

28 1 C C C7 2 C C

Arm

Bajo

28 1 2

V

mi - no. mi - no. Me e-qui - vo - qué con -

32

V1

V2

V3

T1

T2

32

C

C

Arm

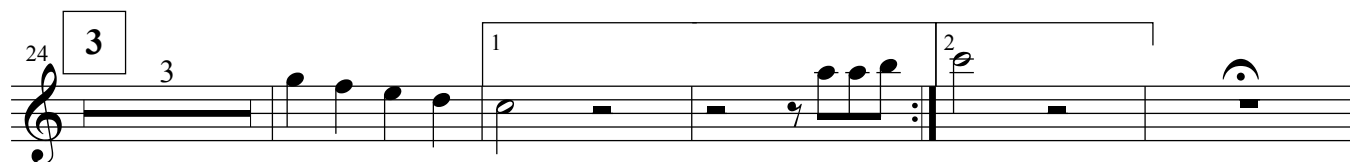
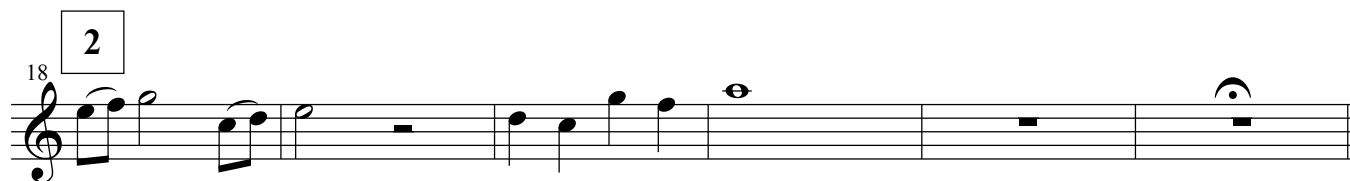
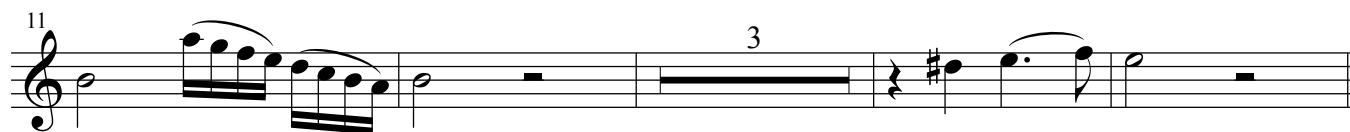
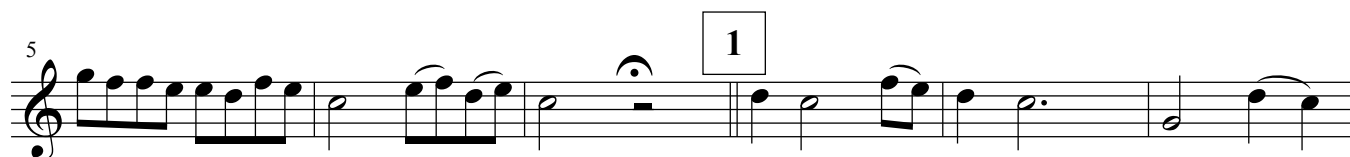
Bajo

32

V

ti - go.

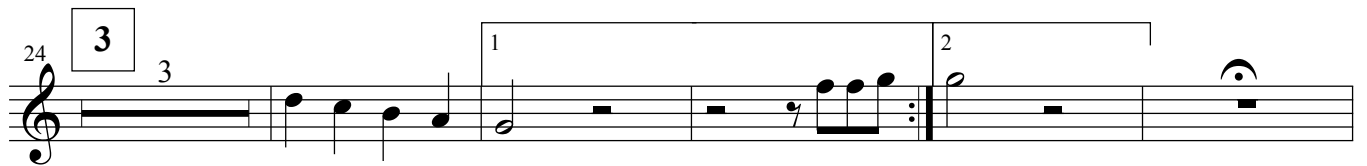
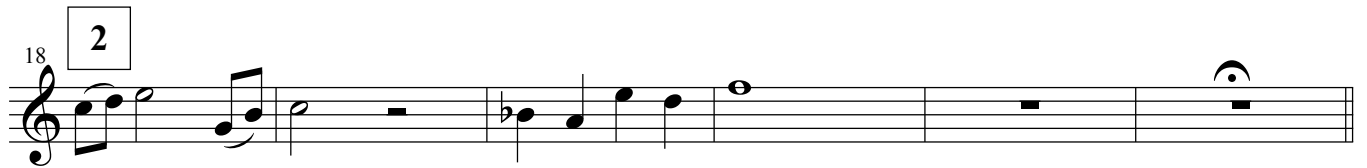
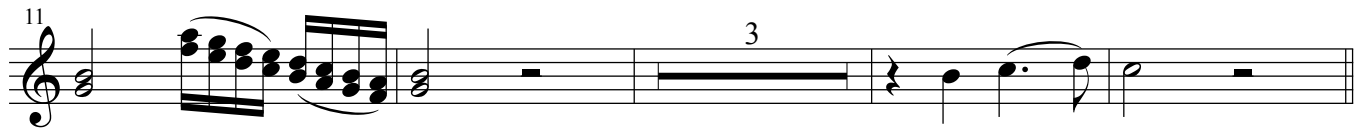
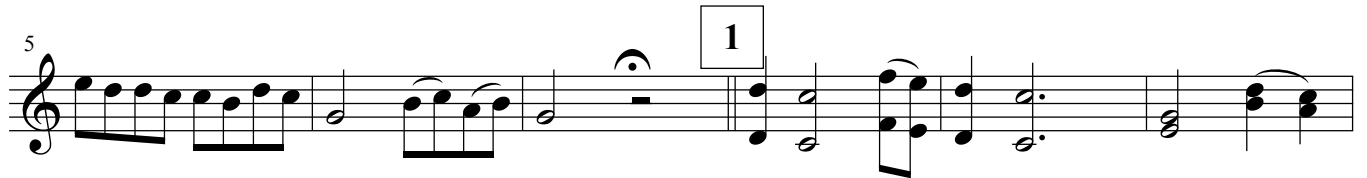
The musical score is written for a 7-part ensemble. The parts are labeled V1, V2, V3, T1, T2, Arm, Bajo, and V. The vocal parts (V1, V2, V3, T1, T2, V) are in treble clef, and the instrumental parts (Arm, Bajo) are in bass clef. The score is in 3/4 time and features a key signature of one flat. The vocal parts have lyrics 'ti - go.' under the first measure. The instrumental parts have a 'C' marking under the first measure. The score is divided into two systems, each starting with a measure number '32'.



Vln 2

Me Equivoqué Contigo

José Alfredo Jiménez



5

11

18

24

32

pizz.

Tpt 1

Me Equivoqué Contigo

José Alfredo Jiménez

5

1

5

14

2

3

21

3

26

1

2

31

Tpt 2

Me Equivoqué Contigo

José Alfredo Jiménez

5

1

5

14

2

3

21

3

26

1

2

31

Chords: F, G7, C, C, G7, G7

6 C C 1 C C C G7

12 G7 G7 G7 G7 C C

18 2 C C C7 F F

24 3 C C G7 G7 1 C C C7

30 2 C C C C

Detailed description: This is a guitar accompaniment score for the song 'Me Equivoqué Contigo' by José Alfredo Jiménez. The music is written in 4/4 time and uses a treble clef. The score consists of six staves of music. The first staff contains a key signature change to one flat (Bb) and a series of chords: F, G7, C, C, G7, G7. The second staff starts with a measure 6, followed by a measure with a guitar icon, then a measure with a first ending bracket labeled '1'. The third staff starts at measure 12 and contains a series of chords: G7, G7, G7, G7, C, C. The fourth staff starts at measure 18, has a second ending bracket labeled '2', and contains chords: C, C, C7, F, F, followed by a measure with a guitar icon. The fifth staff starts at measure 24, has a third ending bracket labeled '3', and contains chords: C, C, G7, G7, followed by a first ending bracket labeled '1' with chords: C, C, C7. The sixth staff starts at measure 30, has a second ending bracket labeled '2', and contains chords: C, C, followed by a measure with a guitar icon, then C, C.

Bajo

Me Equivoqué Contigo

José Alfredo Jiménez



Voz

Me Equivoqué Contigo

José Alfredo Jiménez

6

Me_e-qui - vo - qué con - ti - go me_e-qui - vo - qué_a lo
Me_e-qui - vo - qué con - ti - go co - mo si no su -

9

ma - cho co - mo muy po - cas gen - tes se_ha-brán e - qui - vo - ca - do.
pie - ra que la mas gran-des pe - nas las de - bo_a mis a - mo - res.

12

Te co - no - cí_en la_i - gle - sia y te mi - re_en si - len - cio por no tur - bar tu
Me_e-qui - vo - qué con - ti - go des-pues de tan - tos a - ños de tan - tas a - mar -

15

re - zo que pa - ra mi_es sa - gra-do. Por tu ca - ri - ta bue - na, por tu mi - ra - da
gu - ras y tan - tas de - cep - cio - nes Pe - ro te_ha - lle_en la_i - gle - sia y tu ca - ri - ta

19

cla - ra por tan - tas o - tras co - sas hu - bie - ra yo ju - ra - do. Pe - ro que
bue - na me_hi - zo for - mar de nue - vo un mun - do de_i - lu - sio - nes.

23

tris - te rea - li - dad me_has o - fre - ci - do Que de - cep - cion tan gran - de_a ver - te co - no -

26

ci - do Quien sa - be Dios por que te pu - so_en mi ca - mi - no.

30

mi - no. Me_e-qui - vo - qué con - ti - go.

This Page Left Blank Intentionally

Planning for Success Additional Notes

[illegible]

Terco Corazon

Mariachi Sol de Mexico

Arr: Jose Hernandez

Trans: E. Ramirez

Violin A

Violin B

Violin C

Trompeta A

Trompeta B

Voz

Armonia

Guitarrón

Am

Dm

Am

The musical score is written for a Mariachi ensemble. It consists of eight staves. The top three staves are for Violins A, B, and C, all in treble clef. The next two staves are for Trompetas A and B, also in treble clef. The fifth staff is for the Voz (Vocal), in treble clef. The sixth staff is for Armonia (Harmony), in treble clef, and the seventh staff is for Guitarrón (Guitar), in bass clef. The time signature is 3/4. The key signature is one sharp (F#). The score is divided into five measures. The first measure has a key signature change to one sharp. The second measure has a key signature change to one sharp. The third measure has a key signature change to one sharp. The fourth measure has a key signature change to one sharp. The fifth measure has a key signature change to one sharp. The Armonia staff has a key signature change to one sharp. The Guitarrón staff has a key signature change to one sharp. The Voz staff has a key signature change to one sharp. The Trompeta A and B staves have a key signature change to one sharp. The Violin A, B, and C staves have a key signature change to one sharp.

6

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

Arm.

Gtn.

Dm

Am

V

This musical score page contains measures 6 through 10. The instruments and their parts are as follows:

- Vln. A, B, C:** Violins A, B, and C play a melodic line starting on measure 6. They feature a sixteenth-note triplet in measure 6, followed by a half note in measure 7, and a dotted half note in measure 8. In measure 9, they play a quarter note, a half note marked with a 'V' (Vibrato), and a quarter note. In measure 10, they play a quarter note, a half note, and a quarter note.
- Tpt. A, B:** Trumpets A and B play a melodic line starting on measure 6. They feature a sixteenth-note triplet in measure 6, followed by a half note in measure 7, and a dotted half note in measure 8. In measure 9, they play a quarter note, a half note marked with a 'V' (Vibrato), and a quarter note. In measure 10, they play a quarter note, a half note, and a quarter note.
- Voz:** The voice part is silent in measures 6 and 7, then plays a quarter note in measure 8, a quarter note in measure 9, and a quarter note in measure 10.
- Arm.:** The arm part is silent in measures 6 and 7, then plays a quarter note in measure 8, a quarter note in measure 9, and a quarter note in measure 10.
- Gtn.:** The guitar part is silent in measures 6 and 7, then plays a quarter note in measure 8, a quarter note in measure 9, and a quarter note in measure 10.

Measures 6 and 7 are marked with a '6' above the staff. Measures 8 and 9 are marked with 'Dm' above the staff. Measures 10 and 11 are marked with 'Am' above the staff. A 'V' (Vibrato) is marked above the notes in measures 9 and 10.

16

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

tiem po des de que te de je llo ran do'en la'A la me da

16

Arm.

C E7 Am

Gtn.

21

Vln. A

Vln. B

Vln. C

21

Tpt. A

Tpt. B

21

Voz

ha pa sa do mu cho tiem po mu cho tiem po des de que yo be

21

Arm.

G7

C

21

Gtn.

26

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

se tus la bios a la fuer za. Mi ra que'he re ci bi do sin sa

Arm.

E7 Am Am G7

Gtn.

B

B

B

B

B

B

31

Vln. A

Vln. B

Vln. C

31

Tpt. A

Tpt. B

31

Voz

bo res y de sai res mi ra que'has ta te'he vis to de'o tros bra zos por tu

31

Arm.

C G7

31

Gtn.

36

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

ca lle de bi a com pren der que nun ca se ras mi a

36 C E7 Am

Arm.

36

Gtn.

41

Vln. A

Vln. B

Vln. C

41

Tpt. A

Tpt. B

41

Voz

de bia de u na vez bo rrar te de mi vi da. Pe ro'es te

41

Arm.

B7 E7 Am Am

41

Gtn.

51

Vln. A

Vln. B

Vln. C

51

Tpt. A

Tpt. B

51

Voz

aun que le bus que'un nue vo'a mor ca da di a ca da

51

Arm.

E7

Am

51

Gtn.

61

Vln. A

Vln. B

Vln. C

61

Tpt. A

Tpt. B

61

Voz

na do se'ha'em pe na do vi vir tan so lo pa ra ti

61

Arm.

C E7

61

Gtn.

[illegible]

71

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

71

Aun que tu no le'ha gas ca so.

71

Am Am Am

Arm.

71

Gtn.

Detailed description of the musical score: The score is for measures 71 through 75.
 - **Violins (Vln. A, B, C):** Measures 71-73 have whole notes (Vln. A and B) or half notes (Vln. C) with a fermata. Measures 74-75 have a melodic line starting on G4, moving to A4, B4, and then a half note on C5.
 - **Trumpets (Tpt. A, B):** Measures 71-75 have whole rests.
 - **Voice (Voz):** Measures 71-73 have lyrics 'Aun que tu no le'ha gas ca so.' with notes on G4, A4, B4, C5, B4, A4, G4. Measure 74 has a long note on G4, and measure 75 has a rest.
 - **Arm. (Armonio):** Measures 71-75 have a repeating pattern of eighth notes (G4, A4, B4, C5) with 'Am' chords indicated above measures 71, 73, and 75.
 - **Gtn. (Guitar):** Measures 71-75 have a repeating pattern of eighth notes (G2, A2, B2, C3) with 'Am' chords indicated above measures 71, 73, and 75.

76

Vln. A

Vln. B

Vln. C

76

Tpt. A

Tpt. B

76

Voz

76

Arm.

Am

76

Gtn.

This musical score page contains measures 76, 77, and 78 for a multi-instrument ensemble. The instruments are Violins A, B, and C; Trumpets A and B; Voice; Arm; and Guitar. Measures 76 and 77 are marked with a '76' above the staff. Measure 78 is marked with a '76' above the staff. The key signature is one sharp (F#). The time signature is 4/4. The score is written for Violins A, B, and C, Trumpets A and B, Voice, Arm, and Guitar. The Violins and Trumpets play a half note in measure 76, a half note in measure 77, and a whole note in measure 78. The Voice part has a whole note in measure 76, a whole note in measure 77, and a whole note in measure 78. The Arm part has a whole note in measure 76, a whole note in measure 77, and a whole note in measure 78. The Guitar part has a whole note in measure 76, a whole note in measure 77, and a whole note in measure 78. The Arm part has a '76' above the staff in measure 76. The Guitar part has a '76' above the staff in measure 76. The Arm part has an 'Am' chord symbol in measure 76. The Voice part has a '76' above the staff in measure 76. The Trumpets have a '76' above the staff in measure 76. The Violins have a '76' above the staff in measure 76.

Terco Corazon

Mariachi Sol de Mexico

Arr: Jose Hernandez

Trans: E. Ramirez

Violin 1 score for "Terco Corazon" by Mariachi Sol de Mexico. The score is in 3/4 time and consists of 10 staves of music. The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Key features include section markers A, B, C, and D, and a "D.C. al Coda" instruction at measure 68.

Measures 1-5: Initial melody with a slur over measures 2-4.

Measure 6: Start of the second line.

Measures 12-13: Section A (8 measures) marked with a box 'A' and a slur.

Measures 25-26: Section B marked with a box 'B'.

Measures 31-32: Section C marked with a box 'C'.

Measures 37-38: Section D marked with a box 'D'.

Measures 43-44: Section C marked with a box 'C'.

Measures 49-50: Section D marked with a box 'D'.

Measures 61-62: Section D marked with a box 'D'.

Measures 68-69: "D.C. al Coda" instruction, marked with a box 'D'.

Measures 74-75: Final section of the score.

Terco Corazon

Mariachi Sol de Mexico

Arr: Jose Hernandez

Trans: E. Ramirez

Violin 2 musical score for 'Terco Corazon'. The score is written in 3/4 time and consists of ten staves of music. The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. Rehearsal marks A, B, C, and D are placed above the staff at measures 12, 25, 43, and 49 respectively. Measure numbers 6, 12, 25, 31, 37, 43, 49, 61, 68, and 74 are indicated at the beginning of their respective staves. The score concludes with a double bar line at measure 74.

6

12

25

31

37

43

49

61

68

74

A

B

C

D

8

7

2

D.C. al Coda

V

Terco Corazon

Mariachi Sol de Mexico

Arr: Jose Hernandez

Trans: E. Ramirez

6

12

A

8

25

B

31

37

43

C

49

D

7

61

2

68

D.C. al Coda $\oplus$

V

74

Terco Corazon

Mariachi Sol de Mexico

Arr: Jose Hernandez
Trans: E. Ramirez

6

12

A 2

18

3

26

B 2

32

2 8

46

C 2

53

58

D 4

67

D.C. al Coda 7

Terco Corazon

Mariachi Sol de Mexico

Arr: Jose Hernandez

Trans: E. Ramirez

6

12

A

2

18

3

26

B

2

32

2

8

46

C

2

53

58

D

4

67

⊘

D.C. al Coda

⊘

7

Terco Corazon

Mariachi Sol de Mexico

Arr: Jose Hernandez

Trans: E. Ramirez

Am Dm

5 Am Dm

9 Am Am

13 Am **A** G7 C

17 E7 Am

21 G7 C

25 E7 Am

29 Am **B** G7 C

33 G7 C

37 E7 Am

Text

41 B7 E7 Am

45 C
Am Dm G7

49 C E7

53 Am

57 D
Dm G7

61 C E7

65 Am ⊕ *D.C. al Coda*

69 ⊕
Am Am

73 Am Am Am

Detailed description of the musical score: The score is written for guitar and consists of nine staves. Each staff begins with a key signature of one flat (Bb) and a common time signature (C). The music is written in a simplified style using eighth notes and rests. Chord changes are indicated by letters above the staff: B7, E7, Am, C, Dm, G7, and ⊕. The score ends with a double bar line and a repeat sign. The page number 25 is in the top right corner.

Terco Corazon

Mariachi Sol de Mexico

Arr: Jose Hernandez
Trans: E. Ramirez

5

9

13 **A**

17

21

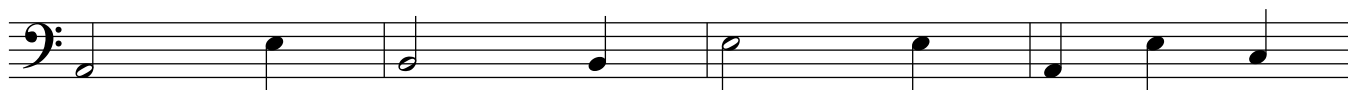
25

29 **B**

33

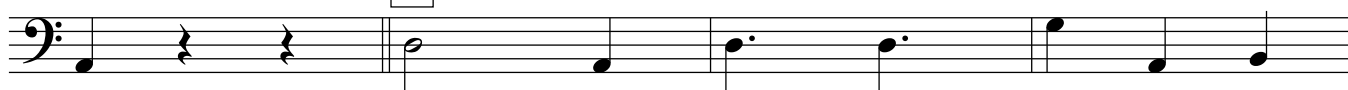
37

41

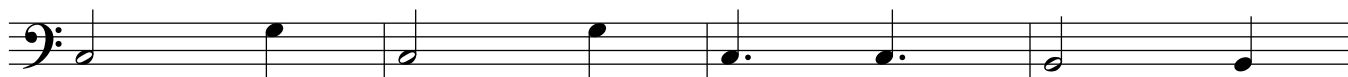


45

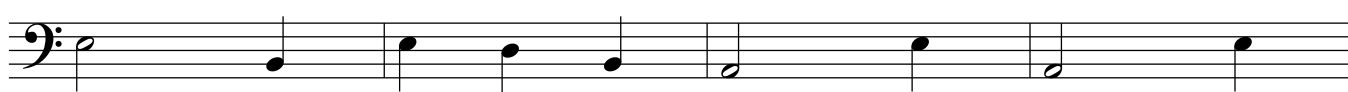
C



49

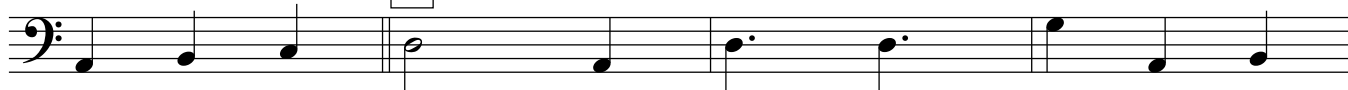


53

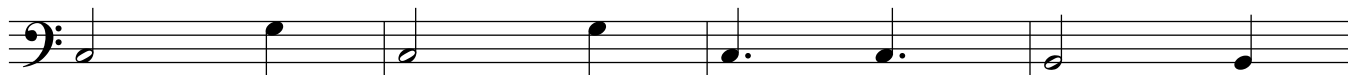


57

D

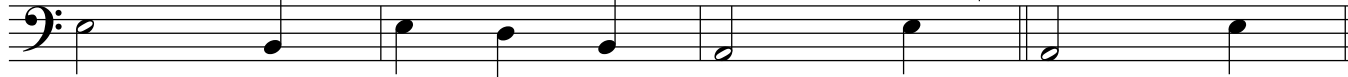


61



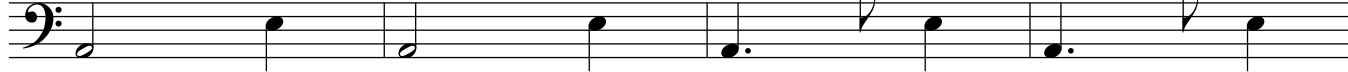
65

⊕

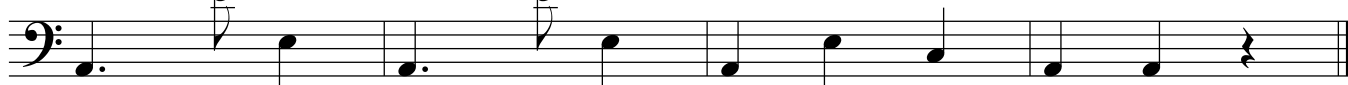
D.C. al Coda

69

⊕



73



Terco Corazon

Mariachi Sol de Mexico

Arr: Jose Hernandez

Trans: E. Ramirez

12

A

Ha pa sa do mu cho tiem po mu cho

16

tiem po des de que te de je llo ran do'en la'A la

20

me da ha pa sa do mu cho tiem po mu cho

24

tiem po des de que yo be se tus la bios a la

28

B

fuer za. Mi ra que'he re ci bi do sin sa bo res y de

32

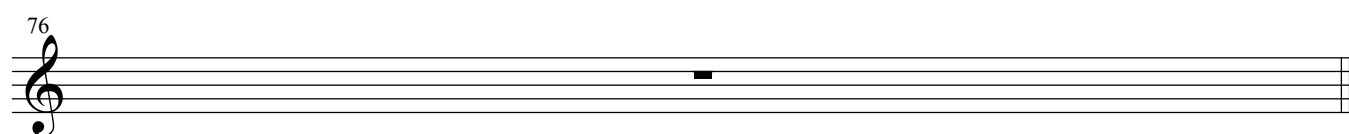
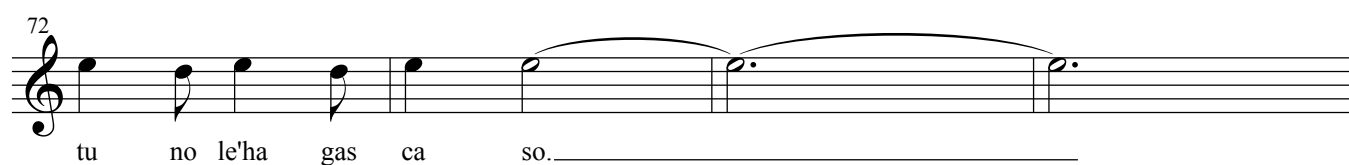
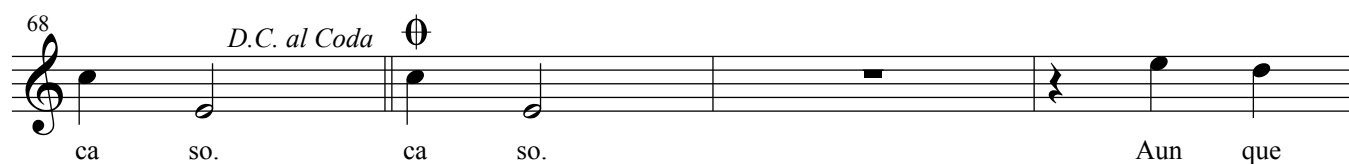
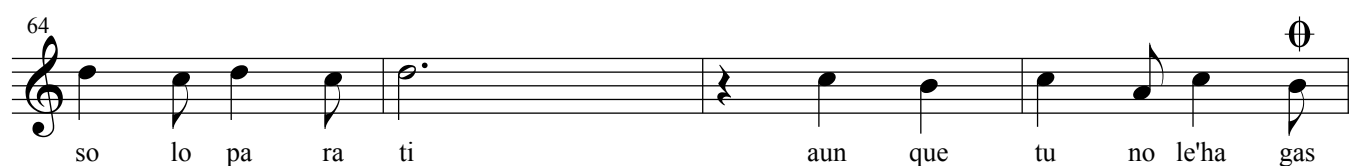
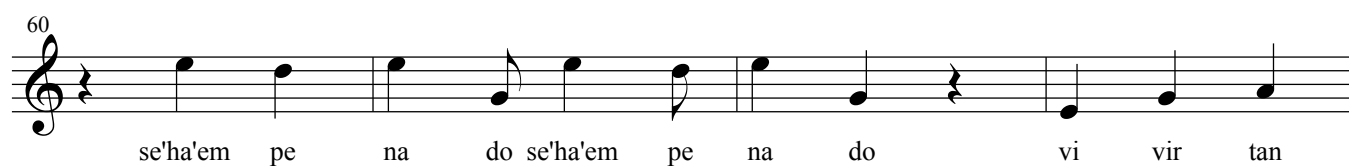
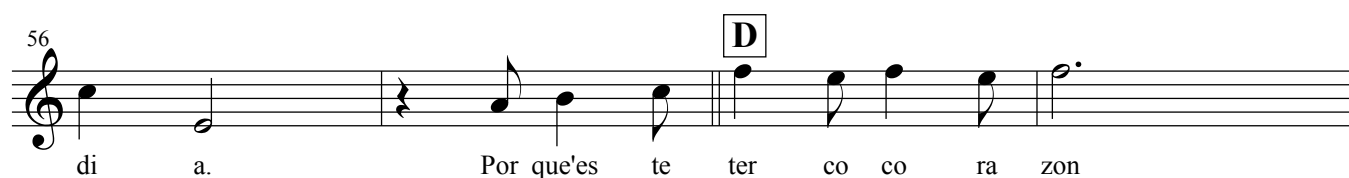
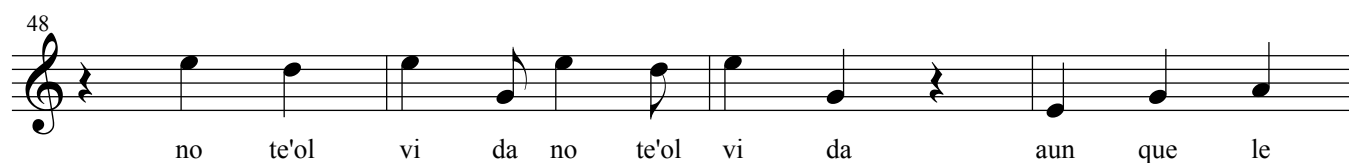
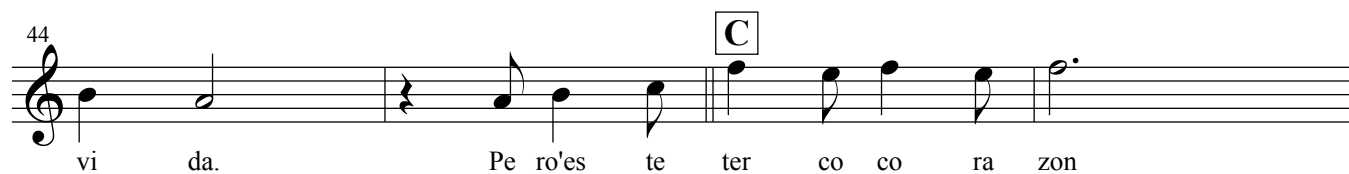
sai res mi ra que'has ta te'he vis to de'o tros bra zos por tu

36

ca lle de bi a com pren der que nun ca se ras

40

mi a de bia de u na vez bo rrar te de mi



This Page Left Blank Intentionally

Planning for Success Additional Notes

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

Una Pagina Mas

(Bolero)

Composed By:
Raúl Ramirez Garcia

Score for *Una Pagina Mas (Bolero)*, composed by Raúl Ramirez Garcia. The score is written for a full ensemble, including Voice (Voz), Violin 1, Violin 2, Violin 3, Trumpet in B♭ 1, Trumpet in B♭ 2, Vihuela, and Guitarron. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into four measures, with a repeat sign at the beginning of each measure. The Vihuela part includes chord markings: D7 and G. The Guitarron part includes a bass line with a repeat sign at the beginning of each measure.

Voz

Violin 1

Violin 2

Violin 3

Trumpet in B♭ 1

Trumpet in B♭ 2

Vihuela

Guitarron

Chord markings: D7, G, G

4

Vln. 1

Vln. 2

Vln. 3

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Vih.

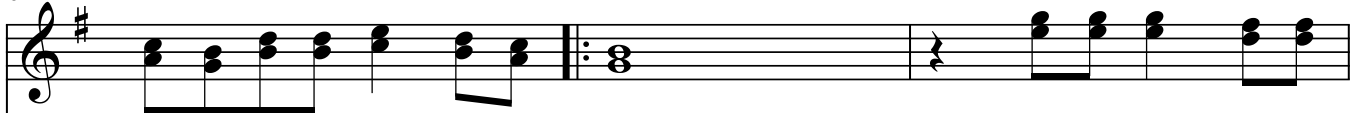
Gtrr.

Es i nu til que

Es la his to ria de

Am7 D7 G C D7 G

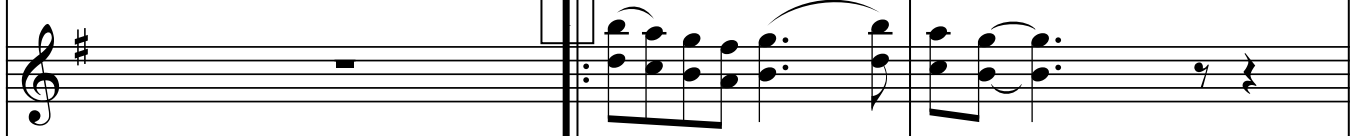
8



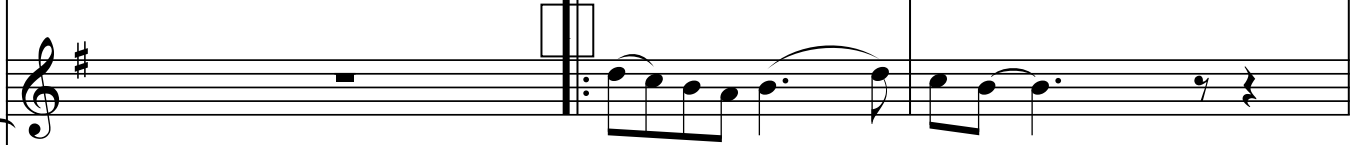
Vln. 1



Vln. 2



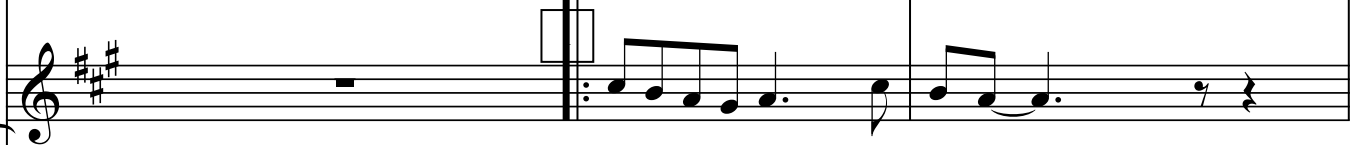
Vln. 3



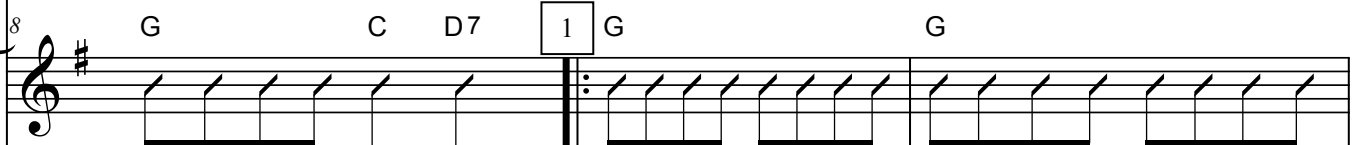
Bb Tpt. 1



Bb Tpt. 2

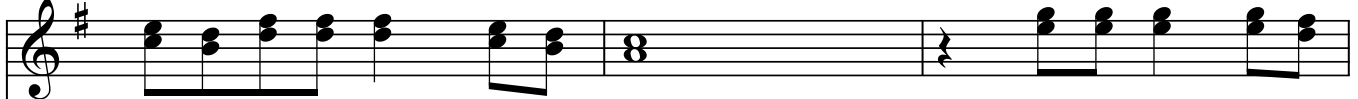


Vih.



Gtrr.



ll

quie ras co men zar o tra vez no'in te rrup tas mi
ri cias ten go ga nas de'a mar hoy co mien za mi
na na co men zar o tra vez sin ren cor ni te

Vln. 1

ll

Vln. 2

ll

Vln. 3

ll

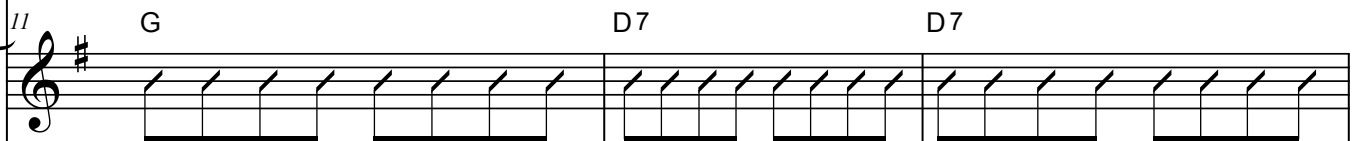
B♭ Tpt. 1

ll

B♭ Tpt. 2

ll

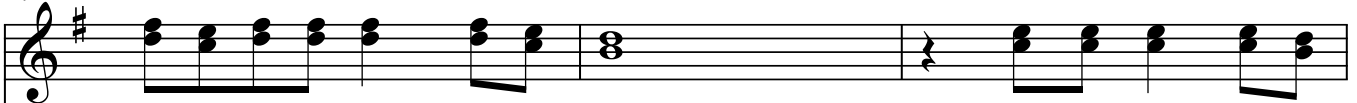
Vih.

ll

Gtrr.

ll

14



vi da yo no te pue do'a mar so lo se que tu
vi da u na pa gi na mas hoy me'en se na la
mo res quie ro vi vir en paz quie ro'en con trar mi

Vln. 1



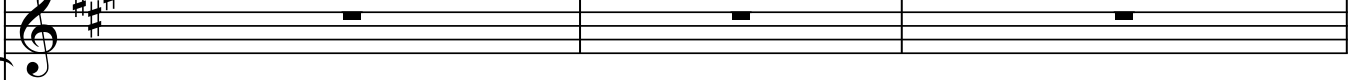
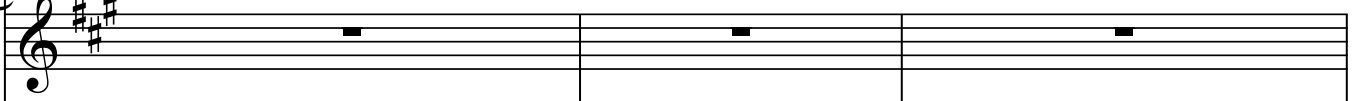
Vln. 2



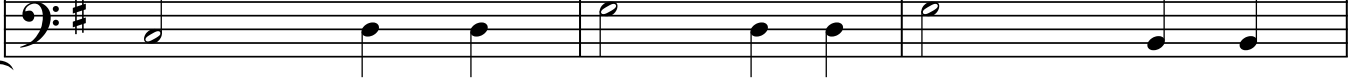
Vln. 3



14



14



17

bo ca no la vuel vo'a be sar. Ten go'un li bro va
vi da que me quie ra ya
suer te no de jar

Vln. 1

Vln. 2

Vln. 3

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Vih. Am7 D7 G G

Gtrr.

This musical score is for the song 'Una Pagina Mas'. It features a vocal line at the top with lyrics in Spanish. The instrumental arrangement includes three violin parts (Vln. 1, 2, 3), two B-flat trumpet parts (B $\flat$ Tpt. 1, 2), a vihuela (Vih.), and a guitar (Gtrr.). The score is divided into two systems. The first system (measures 17-19) includes a key signature change to one sharp (F#) and a common time signature. The second system (measures 20-22) includes a key signature change to one sharp (F#) and a common time signature. The guitar part has a specific rhythm pattern in the first system and a different one in the second system. The violin and trumpet parts have specific melodic lines in the second system.

20

ci o y lo voy a'em pe

2

D.S. al Coda

Vln. 1

20

mas.

D.S. al Coda

Vln. 2

2

D.S. al Coda

Vln. 3

2

D.S. al Coda

B $\flat$ Tpt. 1

20

2

D.S. al Coda

B $\flat$ Tpt. 2

2

D.S. al Coda

Vih.

20

G C D7

G

D.S. al Coda

G

D.S. al Coda

Gtrr.

2

D.S. al Coda

Detailed description: This is a musical score for a piece titled 'Una Pagina Mas'. The score is written for a vocal line and a string quartet. The vocal line (Vln. 1) has lyrics in Spanish: 'ci o y lo voy a'em pe' and 'mas.'. The instrumental parts include Violins 1, 2, and 3, B-flat Trumpets 1 and 2, Viola (Vih.), and Guitar (Gtrr.). The score is divided into measures, with a double bar line indicating a section change. The key signature is one sharp (F#). The tempo/mood is indicated by 'D.S. al Coda'. The score includes various musical notations such as notes, rests, and dynamic markings.

24



Vln. 1



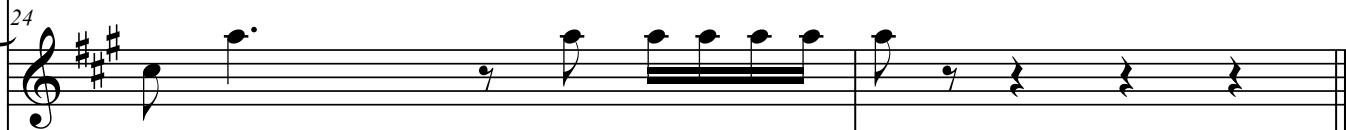
Vln. 2



Vln. 3



B♭ Tpt. 1



B♭ Tpt. 2



Vih.



Gtrr.



Una Pagina Mas
(Bolero)

Composed By:
Raúl Ramirez Garcia

Violin 1 musical score for "Una Pagina Mas (Bolero)". The score is written in treble clef, key of D major (one sharp), and common time (C). It consists of eight staves of music. The first staff begins with a repeat sign and a double bar line. The second staff starts with a measure rest. The third staff features eighth notes with accents. The fourth staff includes a first ending bracket. The fifth staff continues the melodic line. The sixth staff has a measure rest. The seventh staff includes a first ending bracket. The eighth staff starts with a second ending bracket, followed by the instruction "D.S. al Coda" and a Coda symbol. The score concludes with a double bar line.

Una Pagina Mas

(Bolero)

Composed By:
Raúl Ramirez Garcia

3

6

9

12

15

18

21

D.S. al Coda

Una Pagina Mas
(Bolero)

Composed By:
Raúl Ramirez Garcia

Violin 3 musical score for "Una Pagina Mas (Bolero)". The score is written in treble clef, key of D major (one sharp), and common time (C). It consists of eight staves of music. The first staff begins with a repeat sign and a double bar line. The second staff starts with a measure rest and a triplet of eighth notes. The third staff features a series of eighth notes with accents. The fourth staff includes a first ending bracket. The fifth staff continues the melodic line. The sixth staff ends with a double bar line and a repeat sign. The seventh staff begins with a first ending bracket. The eighth staff starts with a second ending bracket, followed by the instruction "D.S. al Coda" and a Coda symbol. The score concludes with a final double bar line.

Una Pagina Mas

(Bolero)

Composed By:
Raúl Ramirez Garcia

Musical score for Trumpet 1, showing measures 1 through 24. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. Measure numbers 3, 6, 9, 12, 18, and 21 are indicated at the start of their respective staves. A first ending bracket labeled '1' spans measures 9 to 12. A triplet of eighth notes is marked with a '3' in measure 15. A second ending bracket labeled '2' spans measures 21 to 24. The instruction 'D.S. al Coda' is written above measure 22. The score concludes with a Coda symbol (a circle with a cross) at the end of measure 24.

Una Pagina Mas
(Bolero)

(Bolero)

**Composed By:
Raúl Ramirez Garcia**

3

6

9

12

18

21

D.S. al Coda

Una Pagina Mas

(Bolero)

Composed By:
Raúl Ramirez Garcia

The musical score is written for a single melodic line in treble clef, key of D major (indicated by two sharps), and common time (C). The piece consists of 24 measures, organized into six systems of four measures each. The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, with many beamed notes. Chord symbols are placed above the staff to indicate the harmonic structure. Measure numbers 4, 9, 13, 17, and 21 are marked at the beginning of their respective systems. A first ending bracket is shown above measures 9 and 10. A repeat sign is used at the end of measure 17. A Coda symbol (a circle with a cross) is placed above measure 22, and the instruction 'D.S. al Coda' is written below the staff. The piece concludes with a double bar line at the end of measure 24.

Chord symbols and measure numbers:

- Measure 1: C
- Measure 2: D7
- Measure 3: G
- Measure 4: G
- Measure 5: Am7
- Measure 6: D7
- Measure 7: G
- Measure 8: C
- Measure 9: D7
- Measure 10: G
- Measure 11: G
- Measure 12: D7
- Measure 13: D7
- Measure 14: C
- Measure 15: D7
- Measure 16: G
- Measure 17: G
- Measure 18: Am7
- Measure 19: D7
- Measure 20: G
- Measure 21: G
- Measure 22: C
- Measure 23: D7
- Measure 24: G

Una Pagina Mas

(Bolero)

Composed By:
Raúl Ramirez Garcia

Sheet music for Guitarron, featuring a bass clef and a key signature of one sharp (F#). The music is written in 4/4 time. The score includes measures 1 through 24, with measure numbers 3, 6, 9, 12, 15, 18, and 21 indicated at the start of their respective lines. Measure 9 includes a first ending bracket labeled '1'. Measure 18 includes a first ending bracket labeled '1'. Measure 21 includes a second ending bracket labeled '2'. The piece concludes with the instruction 'D.S. al Coda' and a Coda symbol (a circle with a cross) at the end of the final line.

Una Pagina Mas

(Bolero)

Composed By:
Raúl Ramirez Garcia

Es i nu til que
Es la'his to ria de

8
vuel vas lo que fue ya no es
siem pre un a mor que se zar fue

11
quie ras co men zar o tra vez
ri cias ten go ga nas de'a mar
na na co men zar o tra vez

14
vi da yo no te pue do'a mar so lo se que tu
vi da u na pa gi na mas hoy me'en se na la
mo res quie ro vi vir en paz quie ro'en con trar mi

17
bo ca no la vuel vo'a be sar. Ten go'un li bro va ci o y lo voy a'em pe
vi da que me quie ra ya
suer te no de jar la ja

21
mas. mas.

D.S. al Coda

2