

Planning for Success Additional Notes

This image shows a blank sheet of 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.

Arboles de la Barranca

3

Ranchera

Arranger: Jesus "Chuy" Guzman

Mariachi Los Camperos de Nati Cano

Score

The musical score is divided into two systems, each containing six measures. The key signature is one sharp (F#) and the time signature is 3/4. The instruments and parts are as follows:

- Voice 1:** Six measures of whole rests.
- Voice 2:** Six measures of whole rests.
- Violin 1:** Six measures of eighth notes. Measure 1: F#4. Measure 2: F#4. Measure 3: G#4. Measure 4: A5. Measure 5: B5. Measure 6: C#6.
- Trumpet in Bb:** Six measures of eighth notes. Measure 1: Bb3. Measure 2: Bb3. Measure 3: C4. Measure 4: D4. Measure 5: E4. Measure 6: F#4.
- Armonia:** Six measures of eighth notes. Measure 1: F#4. Measure 2: F#4. Measure 3: G#4. Measure 4: A5. Measure 5: B5. Measure 6: C#6. Chord markings: D (measure 3), A7 (measure 6).
- Guitarron:** Six measures of eighth notes. Measure 1: F#4. Measure 2: F#4. Measure 3: G#4. Measure 4: A5. Measure 5: B5. Measure 6: C#6.
- Guitarron A:** Six measures of eighth notes. Measure 1: F#4. Measure 2: F#4. Measure 3: G#4. Measure 4: A5. Measure 5: B5. Measure 6: C#6.

The second system continues the pattern for measures 7 through 12:

- Vce. 11:** Six measures of whole rests.
- Vce. 2.2:** Six measures of whole rests.
- Vln. 1:** Six measures of eighth notes. Measure 7: F#4. Measure 8: F#4. Measure 9: G#4. Measure 10: A5. Measure 11: B5. Measure 12: C#6.
- Bb Tpt.:** Six measures of eighth notes. Measure 7: Bb3. Measure 8: Bb3. Measure 9: C4. Measure 10: D4. Measure 11: E4. Measure 12: F#4.
- Arm.:** Six measures of eighth notes. Measure 7: F#4. Measure 8: F#4. Measure 9: G#4. Measure 10: A5. Measure 11: B5. Measure 12: C#6. Chord marking: D (measure 8).
- Gtrn.:** Six measures of eighth notes. Measure 7: F#4. Measure 8: F#4. Measure 9: G#4. Measure 10: A5. Measure 11: B5. Measure 12: C#6.
- Gtrr.:** Six measures of eighth notes. Measure 7: F#4. Measure 8: F#4. Measure 9: G#4. Measure 10: A5. Measure 11: B5. Measure 12: C#6.

Arboles de La Barranca

13 14 15 16 17 18

Vce. 11

Vce. 2.2

Vln. 1

B $\flat$ Tpt.

Arm.

Gtrn.

Gtrr.

19 20 21 22 23 24

Vce. 11

Vce. 2.2

Vln. 1

B $\flat$ Tpt.

Arm.

Gtrn.

Gtrr.

Ar - bo - les de la ba - rran - ca por - que no(han)
 De(e) - sas me tres voy que van la pa - san - do Cuál - te sem - gus
 Ya me voy voy pa la ba - rran - ca a sem - brar -

19 20 21 22 23 24 A7

Arboles de La Barranca

5

25 26 27 28 29 30

Vce. 11

en - ver - de - ci - do es que no los han re - ga - do
ta Ba - le - dor? E - sa del ves - ti - do blan - co
sur - cos de(a) - rroz yo te(en) - se - ña - ré cha - ma - ca

Vce. 22

25 26 27 28 29 30

Vln. 1

B $\flat$ Tpt.

Arm.

Gtrn.

Gtrr.

31 32 33 34 35 36

Vce. 11

con a - gua del río flo - ri - do me pu - se(a) - mar a
me pa - re se - ce man - cuer - nan - jor dos

Vce. 22

31 32 33 34 35 36

Vln. 1

B $\flat$ Tpt.

Arm.

Gtrn.

Gtrr.

Arboles de La Barranca

37 38 3x al Coda 39 40 41 42

Vce. 11
u - na mu - jer con la(i) - lu - sión de a - mar

Vce. 22
u - na mu - jer con la(i) - lu - sión de a - mar

Vln. 1
37 38 3x al Coda 39 40 41 42

B $\flat$ Tpt.
37 38 3x al Coda 39 40 41 42

Arm.
37 38 3x al Coda 39 40 A7 41 42 D

Gtrn.
37 38 3x al Coda 39 40 41 42

Gtrr.
37 38 3x al Coda 39 40 41 42

43 D.S. al Coda 44 45 46 47 48

Vce. 11
con la(i) - lu - sión de a - mar

Vce. 22
con la(i) - lu - sión de a - mar

Vln. 1
43 D.S. al Coda 44 45 46 47 48

B $\flat$ Tpt.
43 D.S. al Coda 44 45 46 47 48 *f*

Arm.
43 D.S. al Coda 44 45 A7 46 47 D 48

Gtrn.
43 D.S. al Coda 44 45 46 47 48

Gtrr.
43 D.S. al Coda 44 45 46 47 48

Arboles de La Barranca

7

[illegible]

Arboles de la Barranca

Ranchera

Arranger: Jesus "Chuy" Guzman

Mariachi Los Camperos de Nati Cano

Violín 1

The musical score for Violín 1 is written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The score consists of seven staves of music. The first staff begins with a repeat sign and a key signature change to two sharps. The notation includes various note values, rests, and articulation marks such as accents and slurs. Measure numbers 5, 9, 13, 17, 18, 19, 20, 39, and 44 are indicated at the start of their respective staves. The score concludes with a double bar line and repeat signs. Performance instructions include '3x al Coda' at measure 20 and 'D.S. al Coda' at measure 39.

Arboles de la Barranca

Ranchera

Arranger: Jesus "Chuy" Guzman

Mariachi Los Camperos de Nati Cano

Trumpet in B $\flat$

The musical score is written for a Trumpet in B $\flat$ in 3/4 time, featuring a key signature of three sharps (F#, C#, G#). The score consists of eight staves of music, with measures numbered 1 through 50. The notation includes various note values, rests, and dynamic markings. A repeat sign with first and second endings is present at the beginning of the piece. The score concludes with a double bar line at measure 50.

Measure numbers and markings:

- Measure 1: Start of the piece.
- Measure 2: First ending repeat sign.
- Measure 3: Second ending.
- Measure 4: First ending repeat sign.
- Measure 5: Second ending.
- Measure 6: First ending repeat sign.
- Measure 7: Second ending.
- Measure 8: First ending repeat sign.
- Measure 9: Second ending.
- Measure 10: First ending repeat sign.
- Measure 11: Second ending.
- Measure 12: First ending repeat sign.
- Measure 13: Second ending.
- Measure 14: First ending repeat sign.
- Measure 15: Second ending.
- Measure 16: First ending repeat sign.
- Measure 17: Second ending.
- Measure 18: First ending repeat sign.
- Measure 19: Second ending.
- Measure 20: First ending repeat sign.
- Measure 21: Second ending.
- Measure 22: First ending repeat sign.
- Measure 23: Second ending.
- Measure 24: First ending repeat sign.
- Measure 25: Second ending.
- Measure 26: First ending repeat sign.
- Measure 27: Second ending.
- Measure 28: First ending repeat sign.
- Measure 29: Second ending.
- Measure 30: First ending repeat sign.
- Measure 31: Second ending.
- Measure 32: First ending repeat sign.
- Measure 33: Second ending.
- Measure 34: First ending repeat sign.
- Measure 35: Second ending.
- Measure 36: First ending repeat sign.
- Measure 37: Second ending.
- Measure 38: First ending repeat sign.
- Measure 39: Second ending.
- Measure 40: First ending repeat sign.
- Measure 41: Second ending.
- Measure 42: First ending repeat sign.
- Measure 43: Second ending.
- Measure 44: First ending repeat sign.
- Measure 45: Second ending.
- Measure 46: First ending repeat sign.
- Measure 47: Second ending.
- Measure 48: First ending repeat sign.
- Measure 49: Second ending.
- Measure 50: Final measure.

Dynamic markings: *f* (forte) at measures 47 and 48.

Rehearsal marks: **4** at measure 39, **20** at measure 19, **3** at measure 44.

Instructions: *3x al Coda* at measure 20, *D.S. al Coda* at measure 43.

Arboles de la Barranca

Ranchera

Arranger: Jesus "Chuy" Guzman

Mariachi Los Camperos de Nati Cano

Acoustic Guitar

Sheet music for Acoustic Guitar, featuring a 3/4 time signature and a key signature of two sharps (F# and C#). The music is written in a single staff with a treble clef. The piece consists of 50 measures, with measures 1-7 and 8-13 marked with a 'D' chord, measures 14-18 marked with an 'A7' chord, and measures 19-25 marked with an 'A7' chord. Measures 26-31 are marked with a 'D' chord, measures 32-38 with an 'A7' chord, and measures 39-43 with a 'D' chord. Measures 44-50 are marked with an 'A7' chord. The piece concludes with a double bar line and a repeat sign.

Measures 1-7: D 3 4 5 6 A7 7

Measures 8-13: D 9 10 11 12 13

Measures 14-18: A7 15 16 D 17 18

Measures 19-25: A7 20 21 22 23 24 A7 25

Measures 26-31: D 27 28 29 30 31

Measures 32-38: A7 33 34 D 35 36 37 38 3x al Coda

Measures 39-43: D 40 A7 41 42 D 43 D.S. al Coda

Measures 44-50: 44 45 A7 46 47 D 48 49D A7 50D

Arboles de la Barranca

Ranchera

Arranger: Jesus "Chuy" Guzman

Mariachi Los Camperos de Nati Cano

Guitarron A

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

Arboles de la Barranca

Ranchera

Arranger: Jesus "Chuy" Guzman
Mariachi Los Camperos de Nati Cano

Guitarron

The musical score is written for Guitarron in bass clef, key of D major (two sharps), and 3/4 time. It consists of 50 measures across seven staves. Measure 1 contains a repeat sign. Measures 3 through 7 are on the first staff, measures 8 through 15 on the second, 16 through 22 on the third, 23 through 30 on the fourth, 31 through 38 on the fifth, 39 through 43 on the sixth, and 44 through 50 on the seventh. Measure 44 begins with a Coda symbol. The score concludes with a double bar line at measure 50. Performance instructions include '3x al Coda' at measure 38 and 'D.S. al Coda' at measure 43.

Arboles de la Barranca

Ranchera

Arranger: Jesus "Chuy" Guzman

Mariachi Los Camperos de Nati Cano

Voice 1

2 17 19 20

Ar - bo - les
De(e) - sas - tres
Ya me voy

21 22 23 24

de la ba - rran - ca por - que no(han)
que van pa - san - do Cuál - te sem - gus -
pa la ba - rran - do a sem - brar -

25 26 27 28

en - ver Ba - de - ci - do es - que no
ta Ba - le - dor? E - sa del
sur - cos de(a) rroz yo te(en) - se -

29 30 31

los han re - ga do con a
ves ti - do blan co me pa
na - ré cha ma ca co - mo

32 33 34 35

gua del río flo - ri - do me pu - se(a) -
re ce la me - ri -
se man cuer - nan jor dos

36 37 38

3x al Coda

mar a u - na mu - jer

39 40 41 42 43

D.S. al Coda

con la(i) - lu - sión de a - mar

44 45 46

con la(i) - lu - sión de a -

47 48 49 50

mar

Arboles de la Barranca

Ranchera

Arranger: Jesus "Chuy" Guzman

Mariachi Los Camperos de Nati Cano

Voice 2

2 17 19 20

Ar - bo - les
De(e) - sas - tres
Ya me voy

21 22 23 24

de la ba - rran - ca por - que no(han)
que van pa - san - do Cuál - te gus
pa la ba - rran - do ca a sem - brar -

25 26 27 28

en - ver Ba - de - ci - do es - que no
ta Ba le - dor? E - sa no
sur - cos de(a) rroz yo te(en) del
se -

29 30 31

los han re - ga do con a
ves ti - do blan co me pa
ña - ré cha ma ca co mo -

32 33 34 35

gua del río flo - ri - do me pu - se(a) -
re ce la me - ror
se man - cuer - nan dos

36 37 38

mar a u - na mu - jer

39 40 41 42 43

con la(i) - lu - sión de a - mar

44 45 46

con la(i) - lu - sión de a -

47 48 49 50

mar

Arboles De La Barranca

Arboles de la barranca
¿Por qué no han enverdecido?
es que no los han regado
con agua del río florido

Me puse a amar a una mujer
con la ilusión de amar..

(musica)

De esas tres que van pasando
¿Cuál te gusta Baledor?
Esa del vestido blanco
me parece la mejor,

Me puse a amar a una mujer
con la ilusión de amar..

(musica)

Ya me voy a la barranca
a sembrar surcos de arroz
yo te enseñaré chamaca
como se mancuernan dos

Me puse a amar a una mujer
con la ilusión de amar..

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Planning for Success Additional Notes

[illegible]

Caríño

Bolero

3

Score

Juan Escamilla Treviño

Voice 1

Violín 1

Trumpet in B $\flat$ 1

Trumpet in B $\flat$ 2

Armonía

Guitarrón

pizz.

G Em Am D7 G Em

Vce. 1

Vln. 1

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Arm.

Gtrn.

Ca - ri - ño que na - ció de la na - a - da

arco

A

Am D7 A G Em Am D7 G Em

Cariño

Vce. 1
 sin sa-ber que con - vie - er-te en su-bli - me(ob)-se - cion

Vln. 1

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Arm.
Am D7 G Em Am D7 G Em

Gtrn.

Vce. 1
 Tu e - e-ras pa-ra mi(in) - di-fe - re - en-te

Vln. 1

B $\flat$ Tpt. 1
Trumpet Solo

B $\flat$ Tpt. 2

Arm.
Am V D7 V B G Em Am D7 G Em

Gtrn.

Detailed description: The musical score is for a piece titled 'Cariño'. It is written in G major (one sharp) and 4/4 time. The score is divided into two systems. The first system includes staves for Vce. 1, Vln. 1, B $\flat$ Tpt. 1, B $\flat$ Tpt. 2, Arm., and Gtrn. The Vce. 1 part has the lyrics 'sin sa-ber que con - vie - er-te en su-bli - me(ob)-se - cion'. The Arm. part has a rhythmic pattern of eighth notes with chords Am, D7, G, and Em. The Gtrn. part has a simple bass line. The second system includes staves for Vce. 1, Vln. 1, B $\flat$ Tpt. 1, B $\flat$ Tpt. 2, Arm., and Gtrn. The Vce. 1 part has the lyrics 'Tu e - e-ras pa-ra mi(in) - di-fe - re - en-te'. The Vln. 1 part has a melodic line with some grace notes. The B $\flat$ Tpt. 1 part has a 'Trumpet Solo' section. The Arm. part has a rhythmic pattern of eighth notes with chords Am, D7, B, G, Em, Am, D7, G, and Em. The Gtrn. part has a simple bass line.

Cariño

Vce. 1

sin pen-sar que(al)-gun di - i - a tu se-rias mi a - mor

Vln. 1

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Arm.

Gtrn.

Am D7 G Em Am D7 G Em

Vce. 1

em-po te di-ra la rea-li-dad y yo te(a)-do-ra-re

Vln. 1

Tutti

B $\flat$ Tpt. 1

Tutti

B $\flat$ Tpt. 2

Tutti

Arm.

Am D7 Em Am D7 G Em

Gtrn.

2X al Coda

2X al Coda

2X al Coda

2X al Coda

Cariño

Vce. 1

u-na(e)-ter-ni-dad Te quie-e-ro y no pue-do ne-ga-ar-lo

Vln. 1

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Arm.

Gtrn.

The musical score is for the 'Gloria' section of Giuseppe Verdi's opera 'La Traviata'. It features a vocal line (Vce. 1) and instrumental accompaniment (Vln. 1, Bb Tpt. 1 & 2, Arm., and Gtrn.). The key signature is one sharp (F#), and the time signature is 4/4. The vocal line includes the lyrics: 'si(es) pre-ci - so gri - ta - ar-lo gri-ta-re sin ce - sar'. The instrumental parts include a violin melody, two tubas, an accordion, and a guitar. The guitar part is marked with chords: Am, D7, G, Em, Am, D7, G, Em. The score is presented in a clean, black-and-white format with a white background.

Cariño

7

Score for the first system of "Cariño". The system includes staves for Vce. 1, Vln. 1, B $\flat$ Tpt. 1, B $\flat$ Tpt. 2, Arm., and Gtrn. The key signature is one sharp (F#). The Vln. 1 staff features a "Violin Solo" section with a D chord box above the staff. The Arm. staff includes chords: Am, D7, D, G, Em, Am, D7, G, Em. The Gtrn. staff includes a D chord box above the staff.

Score for the second system of "Cariño". The system includes staves for Vce. 1, Vln. 1, B $\flat$ Tpt. 1, B $\flat$ Tpt. 2, Arm., and Gtrn. The key signature is one sharp (F#). The Vln. 1 staff features a "Violin Solo" section with a D chord box above the staff. The Arm. staff includes chords: Am, D7, G, Em, Am, D7, G, Em. The Gtrn. staff includes a D chord box above the staff.

Cariño

D.S. al Coda Θ

Vce. 1

D.S. al Coda Θ *El* u-na(e)-ter-ni-dad Ca ri - i-ño que na-ció de la

Vln. 1

Tutti

D.S. al Coda Θ

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Arm.

A m *D7* *D.S. al Coda* Θ *A m* *D7* *G* *E m* *A m* *D7*

Gtrn.

D.S. al Coda Θ

Vce. 1

na - a-da sin sa-ber se con - vie - er-te en su - bli - me(ob)-se -

Vln. 1

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Arm.

G *E m* *A m* *D7* *G* *E m* *A m* *D7*

Gtrn.

The musical score is for a piece titled 'Cariño'. It is written for a vocal soloist (Vce. 1), violin (Vln. 1), two B-flat trumpets (B $\flat$ Tpt. 1 and 2), guitar (Gtrn.), and piano (Arm.). The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system begins with a 'D.S. al Coda' instruction and a Coda symbol. The vocal line starts with the lyrics 'El u-na(e)-ter-ni-dad Ca ri - i-ño que na-ció de la'. The violin and guitar parts have a 'Tutti' marking. The piano part includes chord markings: A m, D7, A m, D7, G, E m, A m, D7. The second system continues the vocal line with the lyrics 'na - a-da sin sa-ber se con - vie - er-te en su - bli - me(ob)-se -'. The piano part continues with the same chord sequence: G, E m, A m, D7, G, E m, A m, D7. The score concludes with a final Coda symbol.

Vce. 1

cion *Te - quie - e-ro* *y no pue - do ne -*

Vln. 1

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Arm.

G Em Am D7 G Em Am D7

Gtrn.

Vce. 1

ga - ar-lo *el ca - ri - ño que sie - en-to* *es ca - ri - ño(in)-mor -*

Vln. 1

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Arm.

G Em Am D7 G Em Am D7

Gtrn.

Cariño

Vce. 1
tal Ca - ri - i - ño Ca -

Vln. 1

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Arm.
G Em Am D7 G Em Am D7

Gtrn.

Vce. 1
ri - i - ño Ca - ri - ño

Vln. 1

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Arm.
G Em Am D7 G

Gtrn.

Detailed description: This is a musical score for a piece titled "Cariño". The score is arranged for five instruments: Voice 1 (Vce. 1), Violin 1 (Vln. 1), Trumpet 1 (B $\flat$ Tpt. 1), Trumpet 2 (B $\flat$ Tpt. 2), and Piano (Arm. and Gtrn.). The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system consists of four measures. The vocal line (Vce. 1) has lyrics "tal Ca - ri - i - ño Ca -". The violin (Vln. 1) and trumpets (B $\flat$ Tpt. 1 and B $\flat$ Tpt. 2) play a rhythmic pattern of eighth notes. The piano (Arm.) part features a series of chords (G, Em, Am, D7) and a melodic line. The guitar (Gtrn.) part provides a bass line. The second system also consists of four measures. The vocal line (Vce. 1) has lyrics "ri - i - ño Ca - ri - ño". The violin (Vln. 1) and trumpets (B $\flat$ Tpt. 1 and B $\flat$ Tpt. 2) continue their rhythmic pattern. The piano (Arm.) part features a series of chords (G, Em, Am, D7, G) and a melodic line. The guitar (Gtrn.) part provides a bass line.

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Caríño

Bolero

Violín 1

Juan Escamilla Treviño

pizz.

arco

2

7

Tutti

3 2X al Coda

2

Violin Solo

B

C

D

Vln 1

36

40

Tutti

D.S. al Coda

42

45

2

49

51

53

2

57

59

3

Detailed description of the musical score: The score is for Violin 1, measures 36 to 59. It is written in G major (one sharp) and 2/4 time. The notation includes eighth notes, quarter notes, half notes, and rests. There are also multi-measure rests for 2 and 3 measures. Dynamic markings include 'Tutti' and 'D.S. al Coda'. Rehearsal marks are placed at measures 36, 40, 42, 45, 49, 51, 53, 57, and 59. The score ends with a double bar line at measure 59.

Caríño

Bolero

Trumpet in B $\flat$ 1

Juan Escamilla Treviño

6 A 7 B

14 *Trumpet Solo*

17

21 C $\frac{8}{22}$ 3 2X al Coda 25 9

Tutti

34 7 *D.S. al Coda*

42 Φ 8

51 7

59 3

Caríño

Bolero

15

Trumpet in B $\flat$ 2

Juan Escamilla Treviño

2 4 **A** 6 7 **B**

14 7 *Tutti*

22 **C** 3 25 9

34 7

42 8

51 7

59 3

Detailed description: This is a musical score for a Trumpet in B $\flat$ 2, spanning measures 1 to 60. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into systems of staves. Measure numbers 14, 22, 34, 42, 51, and 59 are indicated at the start of their respective staves. Rehearsal marks A, B, and C are placed above measures 6, 11, and 22 respectively. Numerical figures (2, 4, 6, 7, 3, 9, 8) are placed above the staves, likely indicating fingerings or breath marks. The notation includes whole rests, eighth notes, and sixteenth notes. The word 'Tutti' is written below the staff at measure 14. The score ends with a double bar line at measure 60.

Caríño

Bolero

Acoustic Guitar

Juan Escamilla Treviño

5 9 13 17 21 25 29

Chords: G, Em, Am, D7, G, Em

Boxed letters: A, C

Repeat sign: ♪

2X al Coda

Acoustic Gtr

33 *A m* *D7* **D** *G* *E m* *A m* *D7* *G* *E m*

37 *A m* *D7* *G* *E m* *A m* *D7* *G* *E m*

41 *A m* *D7* *D.S. al Coda* Φ *A m* *D7* *G* *E m* *A m* *D7*

45 *G* *E m* *A m* *D7* *G* *E m* *A m* *D7*

49 *G* *E m* *A m* *D7* *G* *E m* *A m* *D7*

53 *G* *E m* *A m* *D7* *G* *E m* *A m* *D7*

57 *G* *E m* *A m* *D7* *G* *E m* *A m* *D7*

61 *G* *E m* *A m* *D7* *G*

Caríño

Bolero

Guítarron

Juan Escamilla Treviño

A



9

B



17

C

§

2X al Coda



25

D



34

D.S. al Coda



42

Ø



49



57



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Caríño

Bolero

Voice 1

Juan Escamilla Treviño

2 3 A

Ca - ri - i - ño

7 que na - ció de la na - a - da sin sa - ber que con - vie - er - te

11 en su - bli - me(ob) - se - cion Tu e - e - ras

15 pa - ra mi(in) - di - fe - re - en - te sin pen - sar que(al) - gun di - i - a

19 tu se - rias mi a - mor el

22 C § 2X al Coda

tiem - po te di - ra la rea - li - dad y yo te(a) - do - ra - re

25 u - na(e) - ter - ni - dad Te quie - e - ro y no pue - do ne - ga - ar - lo

29 si(es) pre - ci - so gri - ta - ar - lo gri - ta - re sin ce - sar

Cariño

21

Voice

33 D 34 7 *D.S. al Coda*

El

42 $\emptyset$

u - na(e) - ter - ni - dad Ca ri - i - ño que na - ció de la

45

na - a - da sin sa - ber se con - vie - er - te en su - bli - me(ob)-se -

49

cion Te - quie - e - ro y no pue - do ne -

53

ga - ar - lo el ca - ri - ño que sie - en - to

56

es ca - ri - ño(in)-mor - tal Ca - ri - i - ño

60

Ca - ri - i - ño Ca - ri - ño

Cariño

Cariño, que nació de la nada
Sin saber se convierte en sublime obsesión.
Tú eras, para mi indiferente
Sin pensar que algún día, tú serías mi amor.

El tiempo te dira, la realidad
Y yo te adorare una eternidad
Te quiero y no puedo negarlo
Si es preciso gritarlo
Gritaré sin cesar.

El tiempo te dira, la realidad,
Y yo te adorare una eternidad
Cariño que nació de la nada,
Sin saber se convierte en sublime obsesión.
Te quiero y no puedo negarlo,
El cariño que siento es cariño inmortal.

Cariño, Cariño, Cariño.

Planning for Success Additional Notes

[illegible]

Cerca del Mar

Bolero-Beginner

3

Ezequiel Cisneros

Music score for "Cerca del Mar" (Bolero-Beginner) by Ezequiel Cisneros. The score is written for a mariachi ensemble and includes the following parts:

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

The score is divided into two systems. The first system covers measures 1 through 4, and the second system covers measures 5 through 8. The lyrics are written below the vocal staves.

Lyrics:

Cer-ca del mar _____

Cer-ca del mar _____

Yo me(e)-na-mo - ré _____ Y co - mo la lu - na, La bri - sa(y) la(e)-spu - ma Tam-bién te be-

Yo me(e)-na-mo - ré _____ Y co - mo la lu - na, La bri - sa(y) la(e)-spu - ma Tam-bién te be-

The score includes various musical notations such as treble and bass clefs, key signatures (one sharp), time signatures (common time), and dynamic markings (D7, G). It also features triplets and slurs.

12

sé. La no - che(a) - zul, No - che tro - pi -

12

sé. La no - che(a) - zul, No - che tro - pi -

Vln. 1

12

G D7

Arm.

Gtrr.

16

cal Com-pren-dió mis pe - nas Y(en)-tre sus a - re - nas Yo pu - de so - ñar. El

16

cal Com-pren-dió mis pe - nas Y(en)-tre sus a - re - nas Yo pu - de so - ñar. El

Vln. 1

16

G D7 C D7 G

Arm.

Gtrr.

22

mar _____ nos a - rru - lló _____ Pen -

22

mar _____ nos a - rru - lló _____ Pen -

Vln. 1

B $\flat$ Tpt. 1

Arm.

Gtr.

C G

26

san - do _____ en nues-tro(a) - mor _____ Y(al) des - per - tar _____

26

san - do _____ en nues-tro(a) - mor _____ Y(al) des - per - tar _____

Vln. 1

B $\flat$ Tpt. 1

Arm.

Gtr.

A7 D7 C D7

Cerca del Mar

31 *2x to Coda*

— de(a)-que-lla(i)-lu - sión — Un be - so nos di - mos y(en) el be-so(u) - ni - mos Tu(a)-mor y mi(a)- *2x to Coda*

31 *2x to Coda*

— de(a)-que-lla(i)-lu - sión — Un be - so nos di - mos y(en) el be-so(u) - ni - mos Tu(a)-mor y mi(a)- *2x to Coda*

Vln. 1

B $\flat$ Tpt. 1

Arm.

Gtr.

G D7

2x to Coda

2x to Coda

36 mor.

36 mor.

Vln. 1

B $\flat$ Tpt. 1

Arm.

Gtr.

G D7 G

42 *D.S. al Coda* Θ

42 *D.S. al Coda* Θ El mor.

42 *D.S. al Coda* Θ El mor.

Vln. 1

42 *D.S. al Coda* Θ

B $\flat$ Tpt. 1

42 *D.S. al Coda* Θ

Arm.

42 *D.S. al Coda* Θ

Gtr.

47 *Fine*

Tu(a) - mor _____ y mi(a) - mor. _____

47 *Fine*

Tu(a) - mor _____ y mi(a) - mor. _____

Vln. 1

47 *Fine*

B $\flat$ Tpt. 1

47 *Fine*

Arm.

47 *Fine*

Gtr.

C G

Cerca del Mar

Bolero- Beginner

Ezequiel Cisneros

Violin 1

Vln. 1

Vln. 1

Vln. 1

Vln. 1

Vln. 1

Vln. 1

Vln. 1

Vln. 1

Vln. 1

The image displays the Violin 1 part of a musical score for the Bolero 'Cerca del Mar' by Ezequiel Cisneros. The score is written for a single violin and consists of nine staves. The key signature is one sharp (F#) and the time signature is common time (C). The music begins with a treble clef and a key signature of one sharp. The first staff starts with a whole rest, followed by a series of eighth and quarter notes. The second staff begins with a four-measure rest, followed by a series of quarter and eighth notes. The third staff starts with a four-measure rest, followed by a series of quarter and eighth notes. The fourth staff begins with a two-measure rest, followed by a series of quarter and eighth notes. The fifth staff starts with a six-measure rest, followed by a series of quarter and eighth notes. The sixth staff begins with a four-measure rest, followed by a series of quarter and eighth notes. The seventh staff starts with a four-measure rest, followed by a series of quarter and eighth notes. The eighth staff begins with a two-measure rest, followed by a series of quarter and eighth notes. The ninth staff starts with a four-measure rest, followed by a series of quarter and eighth notes. The score includes various musical notations such as rests, notes, and dynamic markings. The piece concludes with a 'Fine' marking.

Cerca del Mar

9

Bolero- Beginner

Ezequiel Cisneros

Trumpet in B $\flat$ 1

B $\flat$ Tpt. 1

B $\flat$ Tpt. 1

B $\flat$ Tpt. 1

B $\flat$ Tpt. 1

B $\flat$ Tpt. 1

B $\flat$ Tpt. 1

46

Fine

3 4

6 2 2

14 4

22 4

30 2x to Coda 2 2 3

41 D.S. al Coda

46 4

Cerca del Mar

Bolero- Beginner

Ezequiel Císneros

Armonia

D7 3 4G

Arm.

5 D7 G

Arm.

9 D7 G

Arm.

13 D7 G

Arm.

17 D7 C D7 G

Arm.

21 C G

Arm.

25 A7 D7 C

Arm.

29 D7 G

Arm. 33 D7 2x to Coda G

Arm. 37 D7 G

Arm. 41 D7 G

Arm. 45 D.S. al Coda G C

Arm. 49 G Fine

Cerca del Mar

Bolero- Beginner

Ezequiel Cisneros



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Cerca del Mar

Bolero- Beginner

Ezequiel Cisneros

Voice 1

4

Cer - ca del mar _____ Yo me(e)-na - mo - ré _____

9

— Y co - mo la lu - na, La bri - sa(y) la(e) - spu - ma Tam-bién te be - sé.

13

La no - che(a) - zul, _____ No-che tro - pi - cal _____ Com-pren - dió mis

18

pe - nas Y(en) - tre sus a - re - nas Yo pu - de so - ñar. _____ El

22

mar _____ nos a - rru - lló _____ Pen - san - do _____ en nues-tro(a) - mor _____

29

— Y(al) des - per - tar _____ de(a) - que - lla(i) - lu - sión _____

33

2x to Coda

— Un be - so nos di - mos y(en) el be - so(u) - ni - mos Tu(a) - mor y mi(a) -

36

7

D.S. al Coda

mor. _____ El

46

mor. _____ Tu(a) - mor _____ y mi(a) - mor. _____

Fine

Cerca del Mar

Bolero- Beginner

15

Ezequiel Cisneros

Voice 2

4

Cer - ca del mar _____ Yo me(e) - na - mo - ré. _____

9

— Y co - mo la lu - na, La bri - sa(y) la(e) - spu - ma Tam - bién te be - sé.

13

La no - che(a) - zul, _____ No - che tro - pi - cal _____ Com - pren - dió mis

18

pe - nas Y(en) - tre sus a - re - nas Yo pu - de so - ñar. _____ El

22

mar _____ nos a - rru - lló _____ Pen - san - do _____ en nues - tro(a) - mor _____ Y(al) des - per -

30

tar _____ de(a) - que - lla(i) - lu - sión _____ Un be - so nos

34

di - mos y(en) el be - so(u) - ni - mos Tu(a) - mor y mi(a) - mor. *2x to Coda*

37

D.S. al Coda

El

46

mor. Tu(a) - mor _____ y mi(a) - mor. _____ *Fine*

Cerca del Mar

Bolero

Cerca del mar
Yo me enamoré
Y como la luna,
La brisa y la espuma
También te besé.

La noche azul,
Noche tropical
Comprendió mis penas
Y entre sus arenas
Yo pude soñar.

El mar nos arrulló
Pensando en nuestro amor
Y al despertar de aquella ilusión
Un beso nos dimos y en el beso unimos
Tu amor y mi amor.

El mar nos arrulló
Pensando en nuestro amor
Y al despertar
De aquella ilusión
Un beso nos dimos
Y en el beso unimos
Tu amor y mi amor.

Tu amor y mi amor.

Planning for Success Additional Notes

[illegible]

Ranchera

Traditional

Score

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for a vocal duo and a rock band. The vocal parts, Vce. 1 and Vce. 2, are written in treble clef with a key signature of one sharp (F#). The instrumental parts include Violins (Vlns.), Baritone Trombone (B. Tpt.), Arm. (Armonica), and Guitar (Gtrn.). The guitar part is written in bass clef with a key signature of one sharp. The score is divided into six measures. The vocal parts enter in the second measure with the lyrics "Hello, friends." The instrumental parts enter in the first measure with a guitar riff. The chord progression is indicated by the guitar part: D7, G, G, C, D7, G.

De Colores

Score for the first system of "De Colores". The key signature is one sharp (F#). The instruments are Vce. 1, Vce. 2, Vlns., B♭ Tpt., Arm., and Gtrn.

The Vce. 1 and Vce. 2 parts are silent (indicated by a flat line). The Vlns. part plays a melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (half). The B♭ Tpt. part plays a melody: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (half). The Arm. part plays a rhythmic pattern: G (quarter), D7 (quarter), D7 (quarter), G (quarter), G (quarter), G (quarter). The Gtrn. part plays a bass line: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (half).

A

Score for the second system of "De Colores". The key signature is one sharp (F#). The instruments are Vce. 1, Vce. 2, Vlns., B♭ Tpt., Arm., and Gtrn.

The Vce. 1 and Vce. 2 parts have lyrics: "De Can - - co - lo - res, de co - lo - res se Can - ta(el) ga - llo, can - ta(el) ga - llo con". The Vlns. part is silent (indicated by a flat line). The B♭ Tpt. part plays a melody: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (half). The Arm. part plays a rhythmic pattern: G (quarter), G (quarter), G (quarter), G (quarter), G (quarter), G (quarter). The Gtrn. part plays a bass line: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (half).

De Colores

5

Vce. 1

vis - ten - los cam - pos en la pri - ma - ver ra de
su ki - ri ki - ri ki - ri ki - ri ki - ri la

Vce. 2

vis - ten - los cam - pos en la pri - ma - ver ra de
su ki - ri ki - ri ki - ri ki - ri ki - ri la

Vlins.

B $\flat$ Tpt.

Arm.

G G G D7 D7 D7

Gtrn.

Vce. 1

co - lo - res, de co - lo - res son los pa - ja - ri - tos que
ga - lli - na, de la ga - lli - na con el ka - ra - ka - ra ka -

Vce. 2

co - lo - res, de co - lo - res son los pa - ja - ri - tos que
ga - lli - na, de la ga - lli - na con el ka - ra - ka - ra ka -

Vlins.

B $\flat$ Tpt.

Arm.

D7 D7 D7 D7 D7 D7

Gtrn.

De Colores

Vce. 1
 Vce. 2
 Vlns.
 B $\flat$ Tpt.
 Arm.
 Gtrn.

vie - nen de(a) fue - ra De co - lo - res,
 ra ka - ra ka - ra los po - llue - los,

vie - nen de(a) fue - ra De co - lo - res,
 ra ka - ra ka - ra los po - llue - los,

D7 G G G G G

de los co - lo - res es el ar - co i - ris que ve - mos lu - cir.
 po - llue - los con el pi - o pi - o pi - o pi - o pi

de los co - lo - res es el ar - co i - ris que ve - mos lu - cir.
 po - llue - los con el pi - o pi - o pi - o pi - o pi

G G G G G C

Gtrn.

De Colores

7

B

Score for **De Colores**, page 7, section **B**. The score is written for a vocal ensemble (Vce. 1, Vce. 2), Violins (Vlns.), B♭ Trumpet (B♭ Tpt.), Arm. (Arm.), and Gtrm. (Gtrm.). The key signature is one sharp (F#).

First System:

- Vce. 1:** Y por e - so los gran - des a - mo - res de mu - chos co - lo - res me
- Vce. 2:** Y por e - so los gran - des a - mo - res de mu - chos co - lo - res me
- Vlns.:** Rest
- B♭ Tpt.:** Rest
- Arm.:** Chords: C, C, D7, G, G, D7
- Gtrm.:** Bass line with notes: G, G, A, B, A, G

Second System:

- Vce. 1:** gus - tan a mi, y por e - so los gran - des a - mo - res de
- Vce. 2:** gus - tan a mi, y por e - so los gran - des a - mo - res de
- Vlns.:** Rest
- B♭ Tpt.:** Rest
- Arm.:** Chords: D7, G, G, C, D7, G
- Gtrm.:** Bass line with notes: G, G, A, B, A, G

De Colores

Score for *De Colores*, page 8. The score is written for a band and vocalists.

Instrumentation: Vce. 1, Vce. 2, Vlns., B♭ Tpt., Arm., Gtrm.

Key Signature: One sharp (F#).

Tempo/Style: Not explicitly marked, but the notation suggests a moderate tempo.

Lyrics:

mu - chos co - lo - res me gus - tan a mi. gus - tan a

Rehearsal Markings:

- 2X al Coda:** Indicated above the Vce. 1, Vce. 2, Vlns., and B♭ Tpt. staves.
- D.S. al Coda:** Indicated above the Vce. 1, Vce. 2, Vlns., and B♭ Tpt. staves.
- G, D7:** Chord markings above the Arm. staff.
- mi:** Melisma marking above the Vce. 1 and Vce. 2 staves.

Structure: The score consists of two systems. The first system covers measures 1 through 12, and the second system covers measures 13 through 16. The piece concludes with a double bar line at the end of measure 16.

De Colores

Ranchera

Violín 1

Tradicional

5

9

14

A **B**

30 50 13 2X al Coda

64 D.S. al Coda

66

De Colores

Ranchera

Trumpet in B $\flat$

Traditional

Musical score for Trumpet in B $\flat$ part of "De Colores". The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It begins with a repeat sign. The first staff contains measures 1 through 6. The second staff contains measures 7 through 13. The third staff contains measures 14 through 15. The fourth staff, marked with a boxed 'A', contains measures 16 through 23, featuring a 2-measure rest, a 4-measure rest, and a 2-measure rest. The fifth staff contains measures 24 through 31, featuring a 3-measure rest and a 2-measure rest. The sixth staff contains measures 32 through 39, featuring a 2-measure rest and a 2-measure rest. The seventh staff, marked with a boxed 'B', contains measures 40 through 45, featuring a 2-measure rest and a 2-measure rest. The eighth staff contains measures 46 through 50, featuring a 13-measure rest and a 2-measure rest. The ninth staff contains measures 51 through 55, featuring a 13-measure rest and a 2-measure rest. The tenth staff contains measures 56 through 65, featuring a 13-measure rest and a 2-measure rest. The score concludes with a double bar line.

De Colores

Ranchera

11

Acoustic Guitar

Traditional

Acoustic guitar score for 'De Colores' in 3/4 time, key of D major. The score consists of ten staves of music, each with a treble clef and a key signature of one sharp (F#). The music is written in a simplified style using slash notation for notes and vertical lines for stems. Chord symbols are placed above the staff lines. The score includes a repeat sign at the beginning, a section labeled 'A' in a box, and a section labeled 'B' in a box. The piece concludes with a double bar line and a repeat sign.

Staff 1: C D7 G G D7 D7 G

Staff 2: G C D7 G G D7 D7 G G

Staff 3: A G G G G G G G G G

Staff 4: G D7 D7 D7 D7 D7 D7 D7 D7

Staff 5: D7 D7 D7 G G G G G G

Staff 6: G G G G G C C

Staff 7: B C D7 G G D7 D7 G G

Staff 8: C D7 G G D7 D7 G G D.S. al Coda

Staff 9: D7 G G G D7

De Colores

Ranchera

Guitarron

Traditional

8

15

22

29

36

43

B

58

66

Φ

$\S$

A

Φ

2X al Coda

D.S. al Coda

De Colores

Ranchera

13

Voice 1

Traditional

2/8 18 **A**

De Can - co - lo - res, de co - lo - res se
ta(el) ga - llo, can - ta(el) ga - llo con

25 vis - ten los cam - pos en la pri - ma - ver ra
su ki - ri ki - ri ki - ri ki - ri

30 de co - lo - res, de co - lo - res son los pa - ja -
la ga - lli - na, la ga - lli - na con el ka - ra -

36 ri - tos que vie - nen de(a) fue - ra De co - lo - res,
ka - ra ka - ra ka - ra ka - ra los po - llue - los,

43 de co - lo - res es el ar - co i - ris que ve - mos lu - cir.
los po - llue - los con el pi - o pi - o pi - o pi - o

B

49 Y por e - so los gran - des a - mo - res de mu - chos co - lo - res me

55 gus - tan a mi, y por e - so los gran - des a - mo - res de

61 2X al Coda D.S. al Coda
mu - chos co - lo - res me gus - tan a mi.

66 gus - tan a mi

De Colores

Ranchera

Voice 2

Tradicional

2 18 **A**

De Can co - lo - res, de co - lo - res se
ta(el) ga - llo, can-ta(el) ga - llo con

25
vis - ten los cam - pos en la pri - ma - ver ra
su ki - ri ki - ri ki - ri ki - ri

30
de co - lo - res, de co - lo - res son los pa - ja -
la ga - lli - na, la ga - lli - na con el ka - ra -

36
ri - tos que vie - nen de(a) fue - ra De co - lo - res,
ka - ra ka - ra ka - ra ka - ra los po - llue - los,

43
de co - lo - res es el ar - co i - ris que ve - mos lu - cir.
los po - llue - los con el pi - o pi - o pi - o pi - o

49 **B**
Y por e - so los gran - des a - mo - res de mu - chos co - lo - res me

55
gus - tan a mi, y por e - so los gran - des a - mo - res de

61
mu - chos co - lo - res me gus - tan a mi.

66
gus - tan a mi

De Colores

De colores

De colores se visten los campos en la primavera

De colores

De colores son los pajarillos que vienen de afuera.

De colores

De colores es el arco íris que vemos lucir.

Y por eso los grandes amores

De muchos colores me gustan a mí.

Y por eso los grandes amores

De muchos colores me gustan a mí.

Musica...

Canta el gallo

Canta el gallo con su quiri quiri quiri quiri quiri

La gallina

La gallina con su cara cara cara cara cara

Los polluelos

Los polluelos con su pío pío pío pío pío pí.

Y por eso los grandes amores

De muchos colores me gustan a mí.

Y por eso los grandes amores

De muchos colores me gustan a mí.

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Planning for Success Additional Notes

[illegible]

Son Jalisciense

3

Score

Mexican Folk Song

Vln. 1
 Vln. 2
 B $\flat$ Tpt. 1
 B $\flat$ Tpt. 2
 Vih.
 Arm.
 Gtrn.

El Caballito

10

Score for the first system of *El Caballito*, measures 1-4. The instruments are:

- Vln. 1
- Vln. 2
- B $\flat$ Tpt. 1
- B $\flat$ Tpt. 2
- Vih.
- Arm.
- Gtrm.

Measure 1 includes a *c* (crescendo) marking. Measure 4 includes a *G7* (dominant seventh) chord marking and accents (>) on the violin and viola parts.

Score for the second system of *El Caballito*, measures 5-8. The instruments are:

- Vln. 1
- Vln. 2
- B $\flat$ Tpt. 1
- B $\flat$ Tpt. 2
- Vih.
- Arm.
- Gtrm.

Measure 5 includes a *c* (crescendo) marking. Measure 8 includes a *G7* (dominant seventh) chord marking and accents (>) on the violin and viola parts.

El Caballito

5

18

First system of musical notation for measures 18-21. The system includes staves for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Trumpet 1 (B $\flat$ Tpt. 1), Trumpet 2 (B $\flat$ Tpt. 2), Vibraphone (Vib.), Armadillo (Arm.), and Guitar (Gtrm.). The key signature is one sharp (F#). The music features a melody in the strings and horns, with a rhythmic accompaniment in the vibraphone, armadillo, and guitar. Chord markings C, G, and D7 are present above the vibraphone and armadillo staves.

Second system of musical notation for measures 22-25. The system includes staves for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Trumpet 1 (B $\flat$ Tpt. 1), Trumpet 2 (B $\flat$ Tpt. 2), Vibraphone (Vib.), Armadillo (Arm.), and Guitar (Gtrm.). The key signature is one sharp (F#). The music continues the melody and rhythmic accompaniment from the first system. Chord markings G and D7 are present above the vibraphone and armadillo staves.

El Caballito

26

First system of musical notation for measures 1-4. The score includes parts for Violin 1 (Vln. 1), Violin 2 (Vln. 2), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), Violoncello (Vih.), Arm. (Armonica), and Gtr. (Guitar). The key signature is one sharp (F#). The first system shows the initial melodic and harmonic development of the piece.

Second system of musical notation for measures 5-8. This system continues the musical development and includes repeat signs and the instruction "2X al Coda" for the Violin, Trumpet, and Guitar parts, indicating a double repeat before reaching the Coda section. The key signature remains one sharp (F#).

7

The musical score for "The Rose Tree" is arranged for a five-piece ensemble. The instrumentation includes Violin 1 and Violin 2, Trumpet 1 and Trumpet 2 (both in B-flat), Vibraphone, Arms, and Guitar. The score is written in 4/4 time with a key signature of one sharp (F#). The music is divided into four measures. The first measure contains the main melody. The second measure features a melodic line for the Trumpets and a rhythmic pattern for the Vibraphone and Arms. The third measure is a repeat of the first measure. The fourth measure is a repeat of the second measure. The score includes various musical notations such as notes, rests, and dynamic markings like *D.S. al Coda*. The ensemble is directed by a conductor, indicated by the baton icon at the top left.

El Caballito

Son Jalisciense

Violín 1

Mexican Folk Song

Violín 1

5

10

18

26

29

2X al Coda

33

D.S. al Coda

El Caballito
Son Jalisciense

Son Jalisciense

Violín 2

Mexican Folk Song

Violin 2

5

10

18

26

2X al Coda

D.S. al Coda

33

Violin 2

5

10

18

26

2X al Coda

D.S. al Coda

33

El Caballito

Son Jalisciense

Trumpet in B $\flat$ 1

Mexican Folk Song

Trumpet in B $\flat$ 1

5

10

9

13

18

17

21

26

25

29

2X al Coda

33

D.S. al Coda

The musical score is written for a single trumpet in B-flat. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The melody is composed of eighth and quarter notes, with some rests. There are several repeat signs (double bar lines with dots) and a section marked '2X al Coda'. The score ends with a double bar line and a final note. The page number 10 is at the top left. The title 'El Caballito' and subtitle 'Son Jalisciense' are at the top center. The instrument name 'Trumpet in B-flat 1' is on the left. The genre 'Mexican Folk Song' is on the right. The publisher 'Monaco MS Mariachi' is at the bottom center.

El Caballito

Son Jalisciense

11

Trumpet in B $\flat$ 2

Mexican Folk Song

Trumpet in B $\flat$ 2

5

10

9

13

18

17

21

26

25

29

2X al Coda

33

D.S. al Coda

Mexican Folk Song

Monaco MS Mariachi

El Caballito

Son Jalisciense

13

Armonía

Mexican Folk Song

Armonia

Vih.

Vih.

Vih.

Vih.

Vih.

33

G7

D.S. al Coda

0

8

15

21

27

33

10

18

26

2X al Coda

Armonia

Vih.

Vih.

Vih.

Vih.

Vih.

33

G7

D.S. al Coda

0

8

15

21

27

33

10

18

26

2X al Coda

El Caballito

Son Jalisciense

Guitarron

Mexican Folk Song

Guitarron

5

Gtrn.

10

9

Gtrn.

13

Gtrn.

18

17

Gtrn.

21

Gtrn.

26

25

Gtrn.

29

Gtrn.

2X al Coda

33

Gtrn.

D.S. al Coda

Φ

Planning for Success Additional Notes

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El Capiro

Mariachi Sol de Mexico

Trans. Adrian Mendoza

Ranchera ♩ = 170

A

Voice

E-se ca - pi-ro ya se se-
Y al pa - sar... por el ca-
Y e-se ca - pi-ro ya se se-

Trumpet 1

Trumpet 2

Violin 1

Violin 2

Violin 3

Vih./Guit.

Guitarrón

E7 A A

13

Voice

co_ te-nien-do el a-gua en el pie Tal vez sus ho-jas
pir-ro me di ce u - na ca - pi - re - ña Cuan-do me mi-res
co_ te-nien-do el a-gua en el pie Tal vez sus ho-jas

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Vih./Guit.

Guitn.

E7 E7

B

23

Voice

ten-gan ra - zon_ pe-ro el ca - pi - ro por - que. Con es - te ra-mo de fres-cas flo-res
 con mi ma - ri-do no me ha-gas nin - gu - na se - ña. Con es - te ra-mo de fres-cas ro-sas
 ten-gan ra - zon_ pe-ro el ca - pi - ro por - que. Ya me des - pi-do bien de mi vi-da

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Vih./Guit.

Guitn.

E7 A A

divisi



34

Voice

que del ca - pi - ro sa - lio. Di - me si tie - nes nue-vos a - mo-res
 'ho - ra que no es-ta tu ma - ma. Ay cuan-do te ha-ga
 ya me voy le - jos de a - qui Y ay cuan-do te ha-ga

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Vih./Guit.

Guitn.

A E7 E7 E7

(Silbido por 2da vez)

(Silbido por 2da vez)

(Silbido por 2da vez)

44

1.2.

Voice

pa - ra no en - rre - dar - me yo
 A - so - ma - te a tu ven - ta - - na
 Haz un re -

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Vih./Guit.

Guitn.

E⁷ A



50

3.

Voice

cuer - do de mi

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Vih./Guit.

Guitn.

E⁷ A A E⁷ A

El Capiro

Mariachi Sol de Mexico

Trans. Adrian Mendoza

Ranchera ♩ = 170**A**

8

E - se ca - pi - ro ya se se - co
Y al pa - sar por el ca - pi - ro
Y e - se ca - pi - ro ya se se - co

14

te - nien-do el a-gua en el pie
me di ce u - na ca - pi - re - ña
te - nien-do el a-gua en el pie

21

Tal vez sus ho-jas ten-gan ra - zon pe-ro el ca - pi-ro por- que
Cuan-do me mi-res con mi ma - ri-do no me ha-gas nin-gu-na se - ña
Tal vez sus ho-jas ten-gan ra - zon pe-ro el ca - pi-ro por- que

29

B

Con es - te ra-mo de fres-cas flo-res que del ca - pi - ro sa - lio
Con es - te ra-mo de fres-cas ro-sas 'ho-ra que no es-ta tu ma -
Ya me des - pi-do bien de mi vi-da ya me voy le - jos de a- qui

37

ma Di - me si tie-nes nue-vos a - mo-res pa - ra no en
Ay cuan-do te ha-ga A - so - ma -
Y ay cuan-do te ha-ga Haz un re -

45

1.2. rre-dar-me yo cuer-do de mi
te a tu ven - ta - na 3.

Trumpet 1

El Capiro

Mariachi Sol de Mexico

Trans. Adrian Mendoza

Ranchera ♩ = 170

10 **A** 7

21 **B** 10

40 3 1.2. 4

50 3.

El Capiro

Mariachi Sol de Mexico

Trans. Adrian Mendoza

Ranchera ♩ = 170

A

8 7

19 7

B

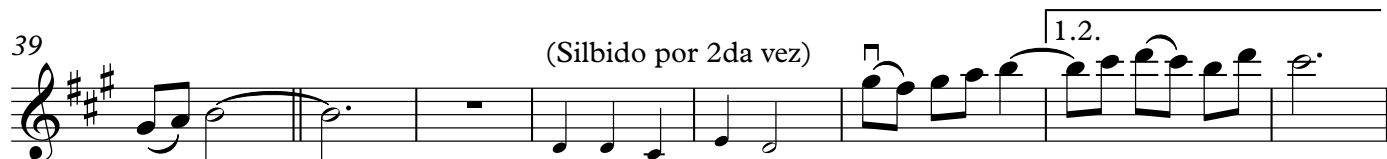
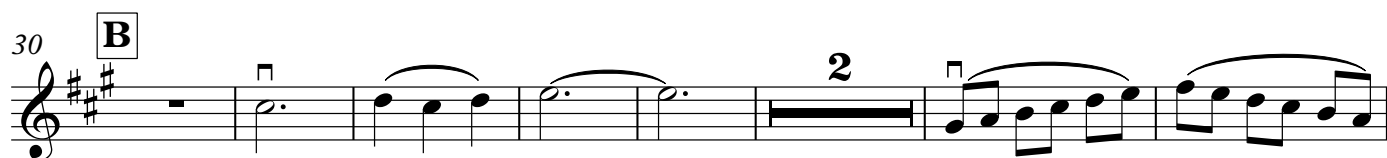
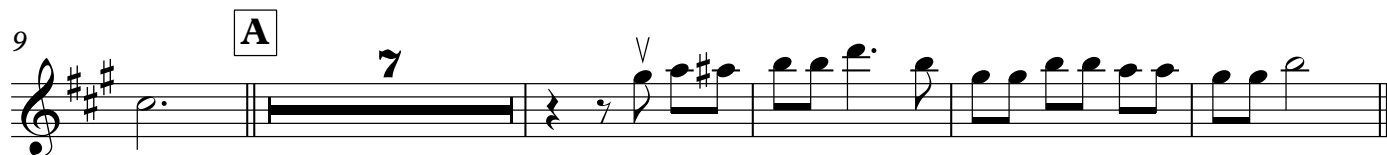
30 10 3 1.2. 5

50 3.

El Capiro

Mariachi Sol de Mexico

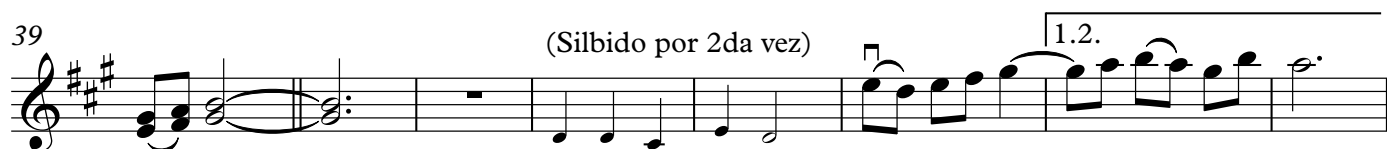
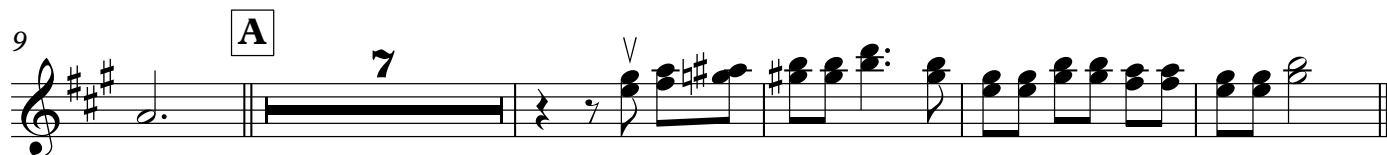
Trans. Adrian Mendoza

Ranchera ♩ = 170

El Capiro

Mariachi Sol de Mexico

Trans. Adrian Mendoza

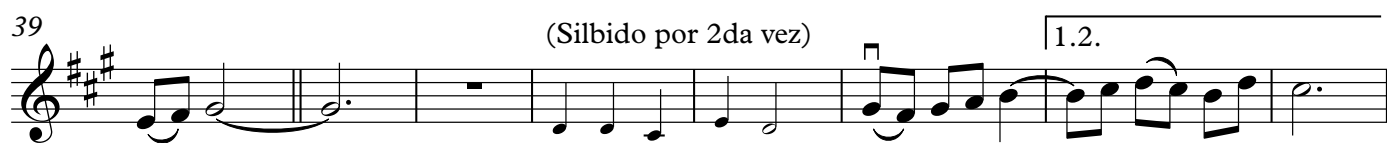
Ranchera ♩ = 170

Violin 3

El Capiro

Mariachi Sol de Mexico

Trans. Adrian Mendoza

Ranchera ♩ = 170

El Capiro

Mariachi Sol de Mexico

Trans. Adrian Mendoza

Ranchera ♩ = 170
E⁷

A



9

A A



15

E⁷

E⁷



21

E⁷

A



29

B A

A

E⁷



37

E⁷

E⁷

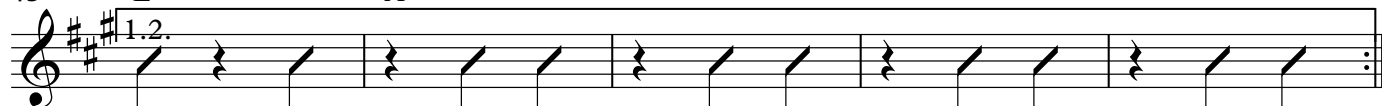


45

E⁷

A

1.2.



50

E⁷

A

A

E⁷

A

3.



Guitarrón

El Capiro

Mariachi Sol de Mexico

Trans. Adrian Mendoza

Ranchera ♩ = 17010 **A**

21

30 **B**

40



48



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Planning for Success Additional Notes

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

El Gavilán

3

Score

Mariachi Cobre

Score for *El Gavilán* by Mariachi Cobre, page 3. The score is for a mariachi ensemble and includes parts for three voices, four violins, three trumpets, two armonias, and two guitarrons. The music is in 3/4 time with a key signature of one sharp (F#). The first three staves (Voices) are mostly rests. The string and brass sections play a rhythmic melody. The armonias play a steady eighth-note accompaniment. The guitarrons provide a harmonic base with chords and single notes.

Instrument parts shown:

- Voice 1
- Voice 2
- Voice 3
- Violin I
- Violin II
- Violin III
- Violin A
- Trumpet in B $\flat$ 1
- Trumpet in B $\flat$ 2
- Trumpet A (solo)
- Armonia
- Armonia A
- Guitarron
- Guitarron A

Chord markings: G, D7.

El Gavilán

Score for *El Gavilán*, page 4. The score includes parts for three vocalists (Vce. 1, 2, 3), four violins (Vln. I, II, III, A), three B♭ Trumpets (B♭ Tpt. 1, 2, A), Acoustic Guitar (Ac.Gtr.), Arm. (Arm.), Gtrr. (Gtr.), and Gtrn. A (Gtrn. A). The key signature is one sharp (F#), and the time signature is 4/4. The vocal parts are mostly silent, indicated by whole rests. The instrumental parts are active, featuring eighth and sixteenth notes, rests, and dynamic markings like *V* (Vibrato) and *G* (Grave).

Vce. 1

Vce. 2

Vce. 3

Vln. I

Vln. II

Vln. III

Vln. A

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. A

Ac.Gtr.

Arm.

Gtrr.

Gtrn. A

El Gavilán

5

A

f

Por ay vie-ne(el) ga - vi - lan
 Por ay vie-ne(el) ga - vi - lan
 Que bo - ni - to ga - vi - lan

Vce. 1

Vce. 2

Vce. 3

Vln. I

Vln. II

Vln. III

Vln. A

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. A

Ac.Gtr.

Arm.

Gtrr.

Gtrn. A

D7

G

G

D7

G

G

El Gavilán

Vce. 1

— por ay vie - ne ya vo - lan - do — no se les de - jen llue - gar — po - lli - tas — an - do bus-can -
 — vie - ne por la no - pa - le - ra — le gus - tan las jo - ven - citas — las de quin - ce - pri - ma - ve -
 — con sus a - li - tas pla - tea - das — pe - ro mas bo - ni - tas son — las sol - te - ras no ca - sa -

Vce. 2

Vce. 3

Vln. I

Vln. II

Vln. III

Vln. A

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. A

Ac.Gtr.

G

D7

D7

Arm.

Gtrr.

Gtrn. A

El Gavilán

7

Vce. 1

- do — Por ay vie-ne(el) ga - vi - lan — por ay vie - ne ya vo - lan - do — no se les de - jen llue - gar
 - ras — Por ay vie-ne(el) ga - vi - lan — vie - ne por la no - pa - le - ra — le gus - tan las jo - ven - citas
 - das — Que bo - ni - to ga - vi - lan — con sus a - li - tas pla-tea - das — pe - ro mas bo - ni - tas son

Vce. 2

Vce. 3

Vln. I

Vln. II

Vln. III

Vln. A

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. A

Flugelhorn

G D7

Ac.Gtr.

G D7

Arm.

Gtrr.

Gtrn. A

El Gavilán

B

Vce. 1

po - lli - tas an - do bus-can - do
las de quin - ce pri - ma - ve - ras
las sol - te - ras no ca - sa - das

Ay ya ya, chi - ni - ta que mal - di - to ga - vi - lan.

Vce. 2

Ay ya ya, chi - ni - ta que mal - di - to ga - vi - lan.

Vce. 3

Ay ya ya, chi - ni - ta que mal - di - to ga - vi - lan.

Vln. I

Vln. II

Vln. III

Vln. A

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. A

Ac.Gtr.

Arm.

Gtrr.

Gtrn. A

G C G D7

D7 G C G D7

El Gavilán

9

Vce. 1

ay ya ya chi - ni - ta no te va - ya(e) na - mo - rar — Ay ya ya, chi - ni -

Vce. 2

Ay ya ya, chi - ni -

Vce. 3

Ay ya ya, chi - ni -

Vln. I

Vln. II

Vln. III

Vln. A

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. A

Ac.Gtr.

G C G D7 G C

Arm.

G C G D7 G C

Gtrr.

Gtrn. A

El Gavilán

1, 2.

Vce. 1
- ta que mal-di - to ga - vi - lan. — ay ya ya chi - ni - ta no te va - ya(e) na - mo - rar

Vce. 2
- ta que mal-di - to ga - vi - lan. —

Vce. 3
- ta que mal-di - to ga - vi - lan. —

Vln. I

Vln. II

Vln. III

Vln. A

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. A

Ac.Gtr.
G D7 G C G D7

Arm.
G D7 G C G D7

Gtrr.

Gtrn. A

El Gavilán

11

C

Score for **El Gavilán**, page 11. The score is in 4/4 time and features a key signature of one sharp (F#). The music is divided into systems, with each system containing staves for different instruments and voices.

Vocals: Vce. 1, Vce. 2, and Vce. 3. Vce. 1 has a whole note rest in the first measure, while Vce. 2 and Vce. 3 have whole note rests throughout the piece.

Violins: Vln. I, Vln. II, Vln. III, and Vln. A. Vln. I and Vln. II play a melodic line with eighth notes and quarter notes. Vln. III and Vln. A play a rhythmic pattern of eighth notes.

Trumpets: B♭ Tpt. 1, B♭ Tpt. 2, and B♭ Tpt. A. They play a rhythmic pattern of eighth notes and quarter notes.

Guitar: Ac.Gtr. and Arm. (Acoustic Guitar and Arm). Ac.Gtr. plays a rhythmic pattern of eighth notes. Arm. plays a rhythmic pattern of eighth notes.

Drums: Gtrr. (Guitar) and Gtrn. A. (Guitar). Gtrr. plays a rhythmic pattern of eighth notes. Gtrn. A. plays a rhythmic pattern of eighth notes.

Chords: The chords are G, C, D7, and G. The sequence of chords is G, C, D7, G, D7, G, C, D7.

El Gavilán

Score for *El Gavilán*, featuring vocalists (Vce. 1, 2, 3), violins (Vln. I, II, III, A), B♭ Trumpets (B♭ Tpt. 1, 2, A), Acoustic Guitar (Ac.Gtr.), Arm. (Armonica), and Percussion (Gtrr., Gtrn. A). The score is in G major (one sharp) and 4/4 time. The vocalists have rests throughout the piece. The violins play a melodic line with accents. The B♭ Trumpets play a rhythmic pattern. The Acoustic Guitar and Arm. play a rhythmic pattern. The Gtrr. and Gtrn. A play a bass line.

Chord progression (Gtrr. and Gtrn. A):

Measure	Chord
1	G
2	D7
3	G
4	C
5	D7
6	G
7	D7

El Gavilán

13

3.

Vce. 1
ay ya ya chi - ni -

Vce. 2
ay ya ya chi - ni -

Vce. 3
ay ya ya chi - ni -

Vln. I

Vln. II

Vln. III

Vln. A

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. A

G C D7 G D7 G C

Ac.Gtr.
G C D7 G D7 G C

Arm.

Gtrr.

Gtrn. A

Detailed description: This is a musical score for a piece titled 'El Gavilán'. The score is written for a large ensemble. The vocal parts (Vce. 1, 2, 3) enter in the fifth measure with the lyrics 'ay ya ya chi - ni -' and continue through the sixth measure. The instrumental parts include Violins I, II, III, and A; B-flat Trumpets 1, 2, and A; Acoustic Guitar; Arm. (likely Armónica); Gtrr. (likely Guitar); and Gtrn. A (likely Guitar). The key signature is one sharp (F#), and the time signature is 4/4. The score consists of six measures. The first four measures feature a complex instrumental arrangement with various rhythmic patterns. The fifth measure is the first measure of the vocal entry, and the sixth measure is the final measure of the vocal entry. The score ends with a double bar line in the sixth measure.

El Gavilán

Vce. 1

- ta no te va - ya(e) na - mo - rar

Vce. 2

- ta no te va - ya(e) na - mo - rar

Vce. 3

- ta no te va - ya(e) na - mo - rar

Vln. I

Vln. II

Vln. III

Vln. A

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. A

solo

G D7 G C D7 G

Ac.Gtr.

G D7 G C D7 G

Arm.

Gtrr.

Gtrn. A

This musical score is for a piece titled "El Gavilán". It features three vocalists (Vce. 1, 2, 3) who sing the lyrics "- ta no te va - ya(e) na - mo - rar". The instrumental ensemble includes Violins I, II, III, and A; two B♭ Trumpets (1 and 2) and a B♭ Trumpet A; an Acoustic Guitar (Ac.Gtr.); an Arm. (likely a maraca or similar percussion); and a Gtrr. (likely a guiro or similar percussion). The B♭ Tpt. A part includes a "solo" section. The Acoustic Guitar and Arm. parts are marked with chords: G, D7, G, C, D7, G. The Gtrr. and Gtrn. A parts provide a rhythmic foundation with eighth and sixteenth notes.

El Gavilán

15

Score for *El Gavilán*, page 15. The score includes staves for three vocal parts (Vce. 1, 2, 3), four violin parts (Vln. I, II, III, A), three B♭ trumpet parts (B♭ Tpt. 1, 2, A), and four guitar parts (Ac. Gtr., Arm., Gtrr., Gtrn. A). The key signature is one sharp (F#). The vocal parts feature a melodic line with a long note in the first measure, followed by rests. The instrumental parts include chords and single notes, with specific chord markings (D7 and G) indicated below the guitar staves.

Vce. 1

Vce. 2

Vce. 3

Vln. I

Vln. II

Vln. III

Vln. A

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. A

Ac. Gtr.

Arm.

Gtrr.

Gtrn. A

D7

G

El Gavilán

Violin A

Mariachi Cobre

Violin A score for *El Gavilán* by Mariachi Cobre. The score is in 3/4 time, key of D major, and consists of 66 measures. It includes various musical notations such as eighth notes, quarter notes, half notes, and rests, as well as dynamic markings like 'V' (vibrato) and '3' (triple). Section markers A, B, and C are placed above the staff at measures 15, 31, and 42 respectively. Measure numbers 8, 15, 23, 31, 42, 52, 59, and 66 are indicated at the start of their respective lines.

El Gavilán

Violin I

Mariachi Cobre

Violin I

8

A

15

A

23

A

31

B

34

4

42

C

52

59

66

3.

9

El Gavilán

Violin II

Mariachi Cobre

Violin II

8

15

23

31

42

52

59

66

3.

9

A

B

C

El Gavilán

Violin III

Mariachi Cobre

Violin III

8

15

22

30

41

42

51

58

65

66

3.

9

A

B

C

4

1, 2

El Gavilán

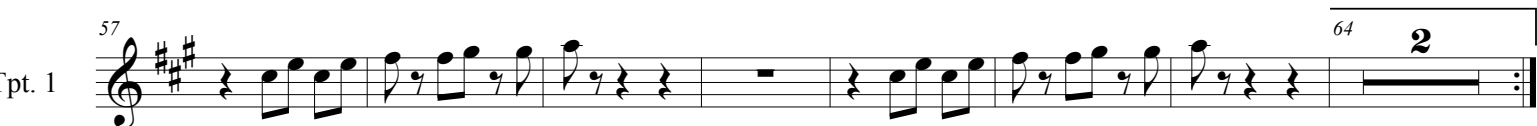
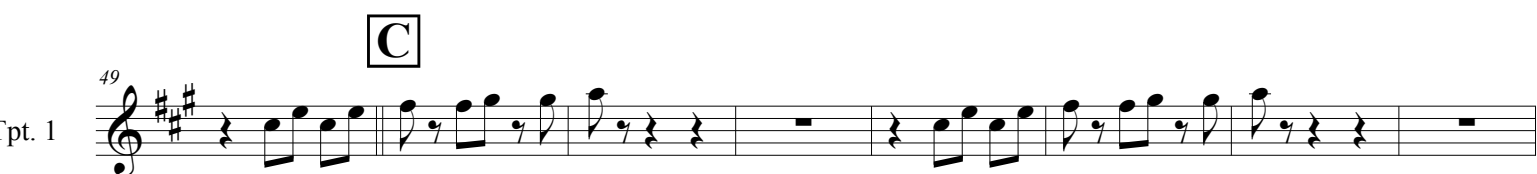
Trumpet A

Mariachi Cobre



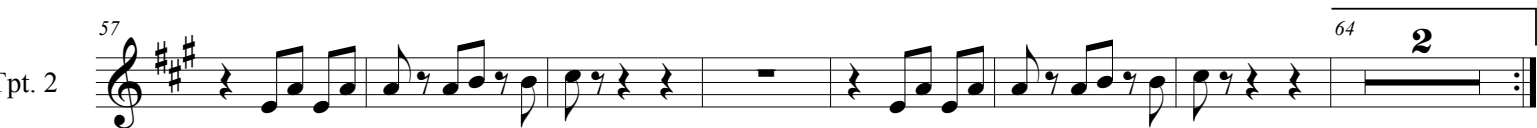
*El Gavilán*Trumpet in B $\flat$ 1

Mariachi Cobre



*El Gavilán*Trumpet in B $\flat$ 2

Mariachi Cobre



Mariachi Cobre

El Gavilán

Guitarron A

Mariachi Cobre



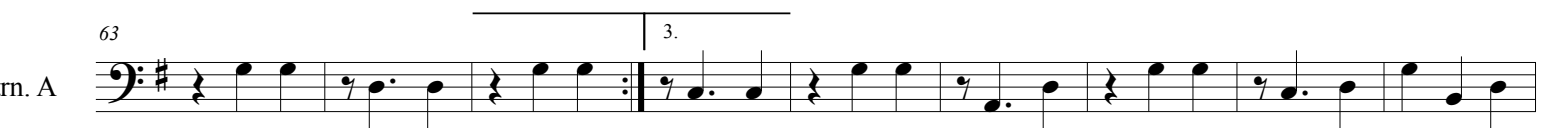
A



B



C



El Gavilán

Guitarron

Mariachi Cobre

Guitarron



9

Gtrr.

**A**

Gtrr.

**B**

27

Gtrr.



36

Gtrr.

**C**

45

Gtrr.



54

Gtrr.



63

Gtrr.



72

Gtrr.



El Gavilán

Voice 1

Mariachi Cobre

Voice 1

A

2 15 *f*

Por ay vie-ne(el) ga-vi-lan — por ay vie - ne ya vo-lan -
 Por ay vie-ne(el) ga-vi-lan — vie - ne por la no - pa - le -
 Que bo - ni - to ga-vi-lan — con sus a - li - tas pla-tea -

Vce. 1

21

- do — no se les de - jen llue - gar — po - lli - tas — an - do bus-can - do — Por
 - ra — le gus - tan las jo - ven - citas — las de quin - ce pri - ma - ve - ras — Por
 - das — pe - ro mas bo - ni - tas son — las sol - te - ras no ca - sa - das — Que

Vce. 1

26

ay vie-ne(el) ga-vi-lan — por ay vie - ne ya vo-lan - do — no se les de - jen llue-gar — po - lli - tas —
 ay vie-ne(el) ga-vi-lan — vie - ne por la no - pa - le - ra — le gus - tan las jo - ven - citas — las de quin -
 bo - ni - to ga-vi-lan — con sus a - li - tas pla-tea - das — pe - ro mas bo - ni - tas son — las sol - te -

Vce. 1

32

B

— an - do bus-can - do — Ay ya ya, chi-ni - ta que mal-di - to ga - vi-lan. — ay ya ya chi-ni -
 - ce pri - ma - ve - ras —
 - ras no ca - sa - das —

Vce. 1

39

- ta no te va - ya(e) na - mo - rar — Ay ya ya, chi-ni - ta que mal-di - to ga - vi-lan. —

Vce. 1

46

1, 2. **C** 50 16 3.

ay ya ya chi-ni - ta no te va - ya(e) na - mo - rar — ay ya ya chi-ni - ta no te

Vce. 1

68

va - ya(e) na - mo - rar —

El Gavilán

Voice 2

Mariachi Cobre

Voice 2

Ay ya ya, chi-ni - ta que mal-di - to ga - vi-lan.

Vce. 2

Ay ya ya, chi-ni - ta que mal-di - to ga - vi-lan.____

Vce. 2

ay ya ya chi-ni - ta no te va-ya(e) na - mo - rar_____

Vce. 2

El Gavilán

Voice 3

Mariachi Cobre

Voice 3

El Gavilan

Por ahí viene el gavián
Por ahí viene ya volando
No se lo dejen llegar
Pollitas anda buscando

Ay ay ay chinita, que maldito gavián
Ay ay ay chinita, no te vaya a enamorar

Por ahí viene el gavián
Viene por la nopalera
Le gusta las jovencitas
Las de quince primaveras

Ay ay ay chinita, que maldito gavián
Ay ay ay chinita, no te vaya a enamorar

Que bonito gavián
Con sus alitas plateadas
Pero mas bonitas son
Las solteras no casadas

Ay ay ay chinita, que maldito gavián.
Ay ay ay chinita, no te vaya a enamorar

Planning for Success Additional Notes

[illegible]

El Rey

Ranchera Valseada

3

Score

José Alfredo Jiménez
Transcription by Jeff Nevín

The musical score is written for a 3/4 time signature in the key of D major (two sharps). It features ten staves, each with a specific instrument or voice part. The first two staves are for Voice 1 and Voice 2, both of which are currently silent, indicated by whole rests. The next three staves are for Violin 1, Violin 2, and Violin A. These parts begin with a quarter rest, followed by a half note D5, and then a series of quarter notes: E5, F#5, G5, A5, B5, and C6. The next three staves are for Trumpet in B♭ 1, Trumpet in B♭ 2, and Trumpet in B♭. These parts also begin with a quarter rest, followed by a half note D5, and then a series of quarter notes: E5, F#5, G5, A5, B5, and C6. The final three staves are for Armonía, Guitarrón, and Guitarrón A. The Armonía part begins with a quarter rest, followed by a half note D5, and then a series of quarter notes: E5, F#5, G5, A5, B5, and C6. The Guitarrón and Guitarrón A parts begin with a quarter rest, followed by a half note D5, and then a series of quarter notes: E5, F#5, G5, A5, B5, and C6. A double bar line is placed after the first measure of each part, and a repeat sign is placed after the second measure of each part. The score is labeled with 'A7' above the Armonía staff.

Voice 1

Voice 2

Violin 1

Violin 2

Violin A

Trumpet in B♭ 1

Trumpet in B♭ 2

Trumpet in B♭

Armonía

Guitarrón

Guitarrón A

A7

El Rey

Score for *El Rey*, featuring vocalists (Vce. 1, Vce. 2), violins (Vln. 1, Vln. 2), violin (Vln.), brass (B $\flat$ Tpt. 1, B $\flat$ Tpt. 2, B $\flat$ Tpt.), arm (Arm.), guitar (Gtr.), and guitar A (Gtr. A). The score is written in 4/4 time and key of D major (two sharps). The vocalists have rests throughout the piece. The violins and violin play a melodic line starting with a grace note (marked with a 'v') on the first measure. The brass section plays a rhythmic pattern of eighth notes. The guitar and guitar A play a steady eighth-note accompaniment.

Vce. 1

Vce. 2

Vln. 1

Vln. 2

Vln.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt.

Arm.

Gtr.

Gtr. A

El Rey

5

Score for *El Rey*, page 5. The score includes the following parts:

- Vce. 1**: Vocal part 1, Treble clef, key of D major. Four measures of whole rests.
- Vce. 2**: Vocal part 2, Treble clef, key of D major. Four measures of whole rests.
- Vln. 1**: Violin 1, Treble clef, key of D major. Four measures of music with a *V* (Vibrato) marking over the first measure.
- Vln. 2**: Violin 2, Treble clef, key of D major. Four measures of music with a *V* (Vibrato) marking over the first measure.
- Vln.**: Violoncello, Treble clef, key of D major. Four measures of music.
- B^b Tpt. 1**: Horn 1, Treble clef, key of D major. Four measures of music.
- B^b Tpt. 2**: Horn 2, Treble clef, key of D major. Four measures of music.
- B^b Tpt.**: Horn 3, Treble clef, key of D major. Four measures of music.
- Arm.**: Trumpet, Treble clef, key of D major. Four measures of music.
- Gtr.**: Guitar, Bass clef, key of D major. Four measures of music.
- Gtr. A**: Acoustic guitar, Bass clef, key of D major. Four measures of music.

The score is written in 4/4 time and features a key signature of two sharps (D major). The music is characterized by sustained notes and a melodic line in the strings and horns. A *D* marking is present above the final measure of the Horn 3 part.

Yo sé bien que(es)-toy a fue-ra Pe-ro(el)día(en) que yo me muere-ra Sé que ten-drás que llo-
U-na pied-ra(en) el ca-mi-no Me(en)-se-ño que mi des-ti-no E-ra ro-dar y ro-

El Rey

7

Score for *El Rey*, page 7. The score is in G major (one sharp) and 4/4 time. It features vocal parts (Vce. 1, Vce. 2), violin parts (Vln. 1, Vln. 2, Vln.), trumpet parts (B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt.), and guitar parts (Arm., Gtr., Gtr. A).

Vocal Parts:

- Vce. 1:** Starts with a melodic line. Lyrics: rar. dar. Di - rás que no me qui - sis - te Pe - ro vas a(es) - tar muy Des - pués me di - jo(un) a - rrie - ro Queno(hay)que lle - gar pri -
- Vce. 2:** Provides harmonic support with triplets. Lyrics: Llo-rar y llo - rar, Llo-rar y llo - rar, Llo-rar y llo - rar, Llo-rar y llo - rar, Llo-rar y llo - rar, Llo-rar y llo - rar.

Instrumental Parts:

- Vln. 1, Vln. 2, Vln.:** All three violin parts are currently silent (marked with a whole rest).
- B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt.:** All three trumpet parts are currently silent (marked with a whole rest).
- Arm.:** Accompaniment for the vocal parts, featuring a melodic line with slurs.
- Gtr.:** Accompaniment for the vocal parts, featuring a bass line with slurs.
- Gtr. A:** Accompaniment for the vocal parts, featuring a bass line with slurs.

Rehearsal Mark: A7

D

El Rey

9

Con di - ne - ro(y) sin di - ne - ro

Vce. 1

Vce. 2

Vln. 1

Vln. 2

Vln.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt.

Arm.

Gtrn.

Gtrn. A

G

Detailed description: This is a musical score for a piece titled 'El Rey'. The score is written for a vocal ensemble and a band. The vocal parts are for Vce. 1 and Vce. 2. The instrumental parts include Violins 1 and 2, Violoncello (Vln.), Trumpets 1 and 2 (B♭), Trombone (B♭ Tpt.), Horns (Arm.), Guitar (Gtrn.), and Guitar A (Gtrn. A). The key signature is one sharp (F#), and the time signature is 4/4. The lyrics 'Con di - ne - ro(y) sin di - ne - ro' are written under the first vocal line. The score is divided into four measures. The first measure contains the lyrics. The second measure has a 'G' above the Horn part. The third and fourth measures continue the instrumental accompaniment.

El Rey

Score for *El Rey*, page 10. The score is written for a vocal ensemble and a band.

Vocal Parts:

- Vce. 1:** Melody line with lyrics: Ha - go siem - pre lo que quie - ro.
- Vce. 2:** Accompaniment line, mostly rests.

Instrumental Parts:

- Vln. 1, Vln. 2, Vln.:** Violins, playing a melodic line with a slur.
- B^b Tpt. 1, B^b Tpt. 2, B^b Tpt.:** Trumpets, playing a melodic line with a slur.
- Arm.:** Horns, playing a rhythmic pattern.
- Gtrn.:** Guitar, playing a rhythmic pattern.
- Gtrn. A:** Acoustic guitar, playing a rhythmic pattern.

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

Vce. 1
 Y mi pa - la - bra(es) la ley

Vce. 2

Vln. 1
Vln. 2
Vln.

B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt.

Arm. *E7* *A7*

Gtrn.
Gtrn. A

Score for *El Rey*, page 12. The score is written for a vocal ensemble and a band. The key signature is D major (two sharps). The tempo and meter are not explicitly indicated.

Vocalists:

- Vce. 1:** Treble clef, D major. Melody: D4 (half note), rest (half note), rest (half note), D4 (quarter note), E4 (quarter note), F#4 (quarter note).
- Vce. 2:** Treble clef, D major. Melody: D4 (half note), rest (half note), rest (half note), D4 (quarter note), E4 (quarter note), F#4 (quarter note).

Violins:

- Vln. 1:** Treble clef, D major. Melody: D4 (half note), E4 (quarter note), F#4 (quarter note), G4 (quarter note), A4 (quarter note), B4 (quarter note), C5 (quarter note), D5 (half note).
- Vln. 2:** Treble clef, D major. Melody: D4 (half note), E4 (quarter note), F#4 (quarter note), G4 (quarter note), A4 (quarter note), B4 (quarter note), C5 (quarter note), D5 (half note).
- Vln.:** Treble clef, D major. Melody: D4 (half note), E4 (quarter note), F#4 (quarter note), G4 (quarter note), A4 (quarter note), B4 (quarter note), C5 (quarter note), D5 (half note).

Brass:

- B♭ Tpt. 1:** Treble clef, D major. Melody: D4 (half note), E4 (quarter note), F#4 (quarter note), G4 (quarter note), A4 (quarter note), B4 (quarter note), C5 (quarter note), D5 (half note).
- B♭ Tpt. 2:** Treble clef, D major. Melody: D4 (half note), E4 (quarter note), F#4 (quarter note), G4 (quarter note), A4 (quarter note), B4 (quarter note), C5 (quarter note), D5 (half note).
- B♭ Tpt.:** Treble clef, D major. Melody: D4 (half note), E4 (quarter note), F#4 (quarter note), G4 (quarter note), A4 (quarter note), B4 (quarter note), C5 (quarter note), D5 (half note).

Other Instruments:

- Arm.:** Treble clef, D major. Melody: D4 (half note), E4 (quarter note), F#4 (quarter note), G4 (quarter note), A4 (quarter note), B4 (quarter note), C5 (quarter note), D5 (half note).
- Gtr.:** Bass clef, D major. Melody: D3 (half note), E3 (quarter note), F#3 (quarter note), G3 (quarter note), A3 (quarter note), B3 (quarter note), C4 (quarter note), D4 (half note).
- Gtr. A:** Bass clef, D major. Melody: D3 (half note), E3 (quarter note), F#3 (quarter note), G3 (quarter note), A3 (quarter note), B3 (quarter note), C4 (quarter note), D4 (half note).

Lyrics:

No ten - go

tro - no ni rei - na Ni na - die

Vce. 1

Vce. 2

Vln. 1

Vln. 2

Vln.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt.

Arm.

Gtrn.

Gtrn. A

Detailed description: This is a musical score for a piece titled 'El Rey'. The score is written for a vocal ensemble and a band. The vocal parts consist of two voices, Vce. 1 and Vce. 2. Vce. 1 has a melody with lyrics 'tro - no ni rei - na Ni na - die'. The instrumental parts include three violins (Vln. 1, Vln. 2, Vln.), three trumpets (B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt.), an arm (Arm.), a guitar (Gtrn.), and a guitar A (Gtrn. A). The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four measures. The first measure contains the vocal melody and some instrumental accompaniment. The second measure continues the vocal melody and instrumental accompaniment. The third measure continues the vocal melody and instrumental accompaniment. The fourth measure continues the vocal melody and instrumental accompaniment.

El Rey

que me com - pren - da Pe - ro si - go sien -

Pe - ro si - go sien -

Vce. 1

Vce. 2

Vln. 1

Vln. 2

Vln.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt.

Arm.

Gtrn.

Gtrn. A

Detailed description: This is a page of a musical score for a piece titled 'El Rey'. The page number '14' is in the top left. The score is written for a vocal duo (Vce. 1 and Vce. 2), two violins (Vln. 1 and Vln. 2), a violin (Vln.), three brass instruments (B♭ Tpt. 1, B♭ Tpt. 2, and B♭ Tpt.), an arm (Arm.), a guitar (Gtrn.), and an acoustic guitar (Gtrn. A). The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal parts have lyrics in Spanish: 'que me com - pren - da' and 'Pe - ro si - go sien -'. The instrumental parts include a violin melody in the second measure, a guitar accompaniment, and brass parts that are mostly rests. The score is divided into four measures.

Vce. 1
 do(el)
 rey
 rey

Vce. 2
 do(el)
 rey
 rey

Vln. 1
 1.
 2.

Vln. 2
 1.
 2.

Vln.
 1.
 2.

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

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

B $\flat$ Tpt.
 1.
 2.

Arm.
 1. D
 2. D

Gtrn.
 1.
 2.

Gtrn. A
 1.
 2.

The score is for a piece titled "El Rey". It features two vocalists (Vce. 1 and Vce. 2) who sing "do(el)" and "rey". The instrumental ensemble includes Violins 1 and 2, Violoncello (Vln.), three B-flat Trumpets (B $\flat$ Tpt. 1, B $\flat$ Tpt. 2, B $\flat$ Tpt.), Arms (Arm.), Guitar (Gtrn.), and Guitar A (Gtrn. A). The music is in 4/4 time and features a key signature of two sharps (F# and C#). The score is divided into two systems, each with a first ending (1.) and a second ending (2.).

Score for *El Rey*, page 16. The score is written for a large ensemble, including vocalists, violins, trumpets, arm, guitar, and guitar A. The key signature is D major (two sharps). The score is divided into three measures.

Vocals: Vce. 1 and Vce. 2. Both parts feature a long note in the first measure, followed by rests in the second and third measures.

Violins: Vln. 1 and Vln. 2. Both parts feature a melodic line in the first measure, followed by rests in the second and third measures. Vln. 1 has a 'V' marking above the first measure.

Trumpets: B $\flat$ Tpt. 1, B $\flat$ Tpt. 2, and B $\flat$ Tpt. Both parts feature a melodic line in the first measure, followed by rests in the second and third measures.

Arm: Features a melodic line in the first measure, followed by rests in the second and third measures. Chord markings *D*, *A7*, and *D* are placed above the staff in the second, third, and fourth measures respectively.

Guitar: Gtrn. and Gtrn. A. Both parts feature a melodic line in the first measure, followed by rests in the second and third measures.

José Alfredo Jiménez
Transcription by Jeff Nevin

Violin 1

6

12

22

30

36

46

52

El Rey

Ranchera Valscada

Violín 2

José Alfredo Jiménez
Transcription by Jeff Nevin

Violín 2

6

12

15

6

22

26

2

30

36

40

6

46

48

2

1.

52

2.

V

V

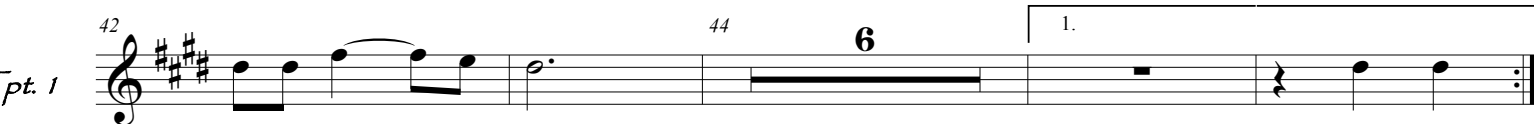
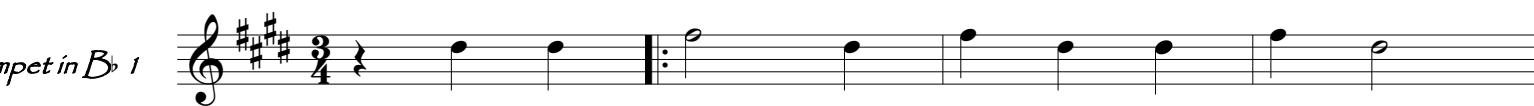
El Rey

Ranchera Valscada

19

Trumpet in B $\flat$ 1

José Alfredo Jiménez
Transcription by Jeff Nevin

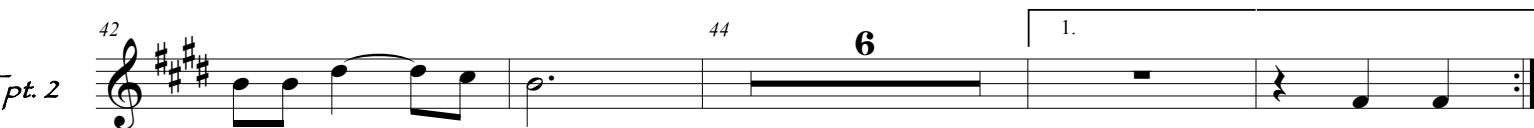
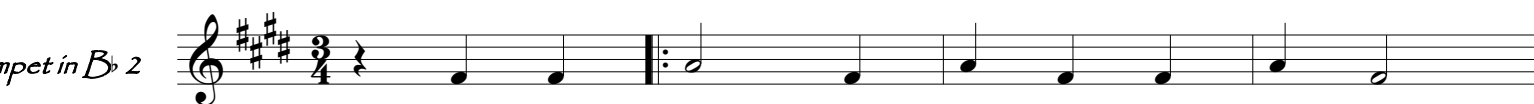


El Rey

Ranchera Valscada

Trumpet in B $\flat$ 2

José Alfredo Jiménez
Transcription by Jeff Nevin



José Alfredo Jiménez
Transcription by Jeff Nevin

Armonia

9

15

22

30

36

44

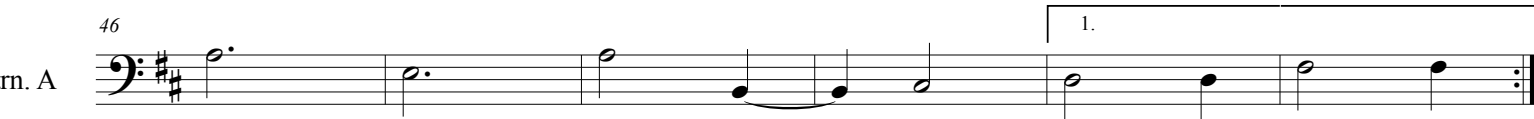
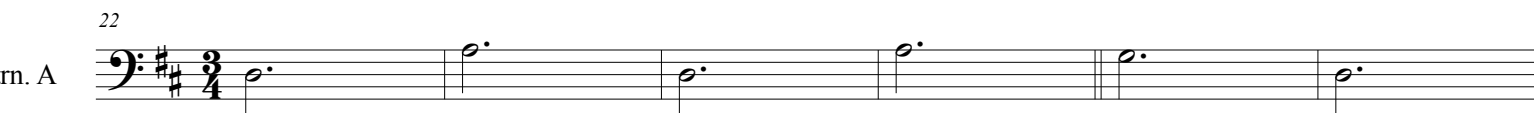
52

El Rey

Ranchera Valseada

Guitarron A

José Alfredo Jiménez
Transcription by Jeff Nevin

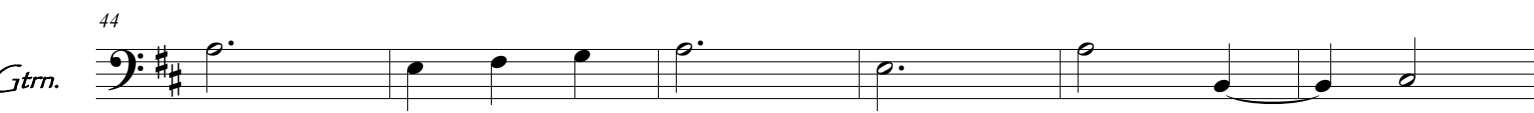
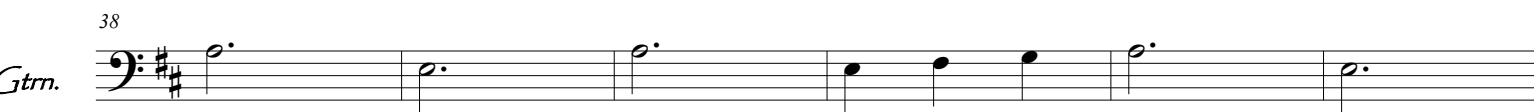
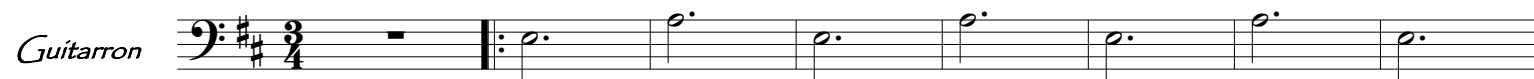


El Rey

Ranchera Valseada

Guitarron

José Alfredo Jiménez
Transcription by Jeff Nevin



El Rey

Ranchera Valscada

Voice 1

José Alfredo Jiménez
Transcription by Jeff Nevin

Voice 1

Yo sé bién que(es)-toy a - fue-ra Pe - ro(el) día(en) que yo me
U - na pied-ra(en) el ca - mi - no Me(en) - se - ño que mi des-

16

mue - ra Sé que ten-drás que llo - rar. Di - rás que no me qui -
ti - no E - ra ro - dar y ro - dar Des - pués me di - jo(un) a -

20

sis - te Pe - ro vas a(es) - tar muy tris - te Y(a) - sí te me vas a que - dar.
rrie - ro Que no(hay) que lle - gar pri - me - ro Pe - ro hay que sa - ber lle - gar.

23

Con di - ne - ro(y) sín di - ne - ro Ha - go siem - pre

31

lo que quie - ro Y mi pa - la - bra(es) la ley _____

38

No ten - go tro - no ni reí - na Ni

44

na - die que me com - pren - da Pe - ro si - go sien - do(el)

50

rey. _____ rey. _____

El Rey

Ranchera Valscada

25

Voice 2

José Alfredo Jiménez
Transcription by Jeff Nevin

Voice 2

18

20

22

26

52

rar, dar, llo - rar ro - dar y y llo - rar ro - dar

Pe - ro si - go sien - do(el) rey.

rey.

The musical score for Voice 2 is written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The score consists of four staves. The first staff begins with a whole rest, followed by a repeat sign and a 12-measure rest, then a 14-measure rest, and a 3-measure rest. The second staff contains triplets of eighth notes with lyrics 'rar, dar, llo - rar ro - dar y y llo - rar ro - dar'. The third staff has a 4-measure rest, a 21-measure rest, and a first ending bracketed over two measures. The fourth staff begins with a second ending bracketed over two measures, followed by a whole rest. The lyrics 'Pe - ro si - go sien - do(el) rey.' are placed below the third staff, and 'rey.' is placed below the fourth staff.

El Rey

Jose Alfredo Jimenez

Yo sé bién que estoy afuera
Pero el día en que yo me muera
Sé que tendrás que llorar.
<Llorar y llorar, llorar y llorar>

Dirás que no me quisiste
Pero vas a estar muy triste
Y así te me vas a quedar.

Con dinero y sín dinero
Yo hago siempre lo que quiero
Y mi palabra es la ley
No tengo trono ni reína
Ni nadie que me comprenda
Pero sigo siendo el rey.

Una piedra en el camino
Me enseñó que mi destino
Era rodar y rodar
<Rodar y rodar, rodar y rodar>

Después me dijo un arriero
Que no hay que llegar primero
Pero hay que saber llegar.

Con dinero y sín dinero
Hago siempre lo que quiero
Y mi palabra es la ley
No tengo trono ni reína
Ni nadie que me comprenda
Pero sigo siendo el rey

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.

Ella

3

Score

Ranchera Valseada

Jose Alfredo Jiménez

Score for *Ella* (Ranchera Valseada) by Jose Alfredo Jiménez. The score is in 3/4 time and consists of 12 measures. The instruments listed are Voice 1, Voice 2, Violin 1, Violin 2, Violin 3, Trumpet in B $\flat$ 1, Trumpet in B $\flat$ 2, Armonia, Guitarron, and Guitarron A. The score includes a variety of musical notation, including notes, rests, and accidentals. The Armonia part includes chord markings: F, G7, and C. The Guitarron and Guitarron A parts are played in a similar fashion, with the Guitarron A part being a simplified version of the Guitarron part.

Vce. 1
 SLOW
 Me can - sé de ro - gar - le
 Me can - sé de ro - gar - le
 me can - sé de de - cir - le
 con el llan-to/en los o - jos

Vce. 2

Vln. 1
 SLOW

Vln. 2
 SLOW

Vln. 3
 SLOW

B $\flat$ Tpt. 1
 SLOW

B $\flat$ Tpt. 2
 SLOW

Arm.
 G7 SLOW C

Gtrn.
 SLOW

Gtr. A
 SLOW

que yo sin e - lla de pe - na mue - ro. Ya no qui - so les - cu - char - me si sus
al - cé mi co - pa y brin - de por e - lla. No po - dia des - pre - ciar - me e - rajel

Vce. 1

Vce. 2

Vln. 1

Vln. 2

Vln. 3

B♭ Tpt. 1

B♭ Tpt. 2

mp

mp

G7

Arm.

Gtrn.

Gtr. A

la - bios se ja - brie - ron fue pa - ra de - cir - me: "ya no te quie - ro." Yo sen - tí que mi vi - da.
úl - ti - mo brin - dis de un bo - hé - mio por u - na rei - na. Los ma - ria - chis ca - lla - ron

Vce. 1

Vce. 2

Vln. 1

Vln. 2

Vln. 3

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Arm.

Gtrn.

Gtrr. A

C

se per - día en un ja - bis - mo pro - fun - do ly ne - gro co - mo mi suer - te. Quí - sel ha -
de mi ma - no sin fuer - za ca - yó mi co - pa sin dar - me cuen - ta. E - lla

Quí - sel ha -
E - lla

solo w/voice

1st trpt solo

C7 F

Arm.

Gtrn.

Gtr. A

Vce. 1
 llar el ol - vi - do al es - ti - lo Ja - lis - co pe-ro/a-que-llos ma - ria-chis y/a -
 qui - so que - dar - se cuan-do vió mi tris - te - za pe-ro ya/es-ta-bajes - cri - to que/a-

Vce. 2
 llar el ol - vi - do al es - ti - lo Ja - lis - co
 qui - so que - dar - se cuan-do vió mi tris - te - za

Vln. 1
 Vln. 2
 Vln. 3

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

Arm.
 Gtrn.
 Gtrr. A

G7 C G7

1. 2.

Vce. 1

quél te - qui - la me|hi - cie - ron llo - rar. no - che per - die - ra su|a -

Vce. 2

1. 2.

Vln. 1

Vln. 2

Vln. 3

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

1. 2.

Arm.

C C7 G7

1. 2.

Gtrn.

Gtrr. A

Ella

musical score for Ella

Instrument parts:

- Vce. 1
- Vce. 2
- Vln. 1
- Vln. 2
- Vln. 3
- B♭ Tpt. 1
- B♭ Tpt. 2
- Arm.
- Gtrn.
- Gtrr. A

Chord markings: C, G7, C

Other markings: mor.

Ella

11

Violín 1

Ranchera Valseada

Jose Alfredo Jimenez

7

13

SLOW

17

23

26

15

44

50

52

10

62 1.

4

68

2.

3

Ella

Violín 2

Ranchera Valseada

Jose Alfredo Jimenez

7

13

SLOW

17

23

26

15

44

50

52

10

62

4

68

3

Elia

13

Jose Alfredo Jimenez

Violín 3

Ranchera Valseada

7

13

SLOW

17

26

15

V

48

52

10

62

4

68

3

V

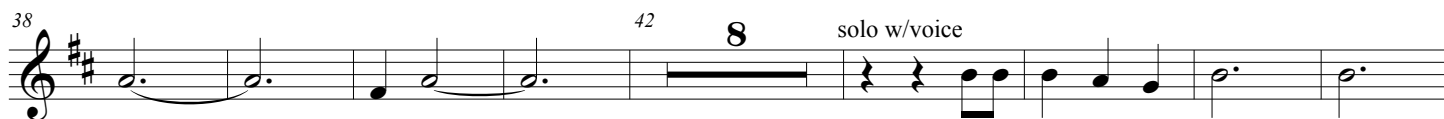
Ella

Ranchera Valseada

Jose Alfredo Jimenez

Trumpet in B $\flat$ 1

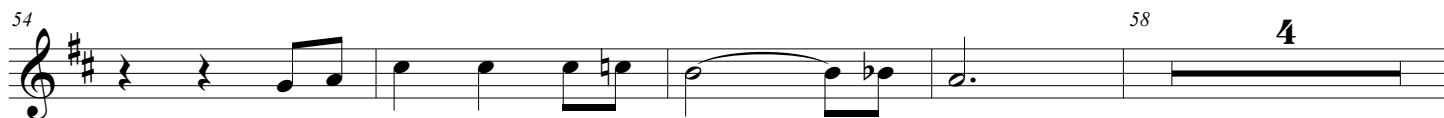
SLOW

*mp*

42

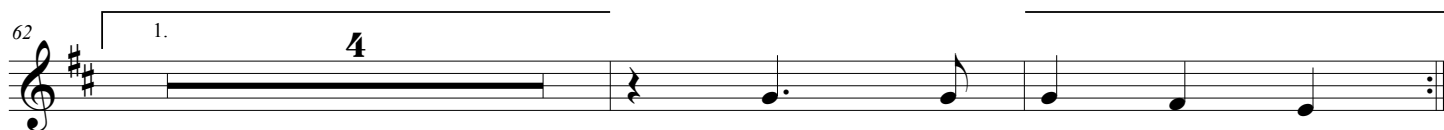
8

solo w/voice



58

4



1.

4



2.

3

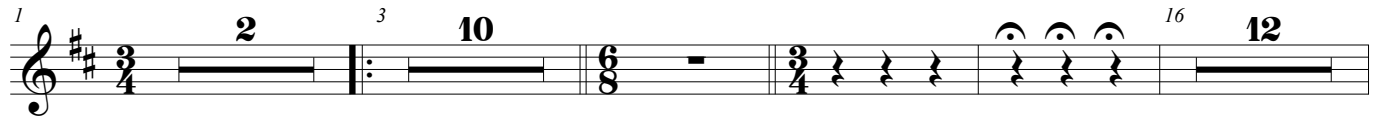
Ella

15

Trumpet in B $\flat$ 2

Ranchera Valseada

Jose Alfredo Jimenez



SLOW



Ella

Ranchera Valseada

*Acoustic Guitar**Jose Alfredo Jimenez*

1 2 F G7 C

11 G7 C

SLOW

20 G7

29 C

38 C7

47 F G7

56 C G7 1. C

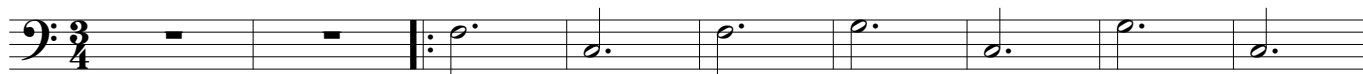
65 C7 2. G7 69 2 C G7 C

Ella

Guitarron A

Ranchera Valseada

Jose Alfredo Jimenez



10

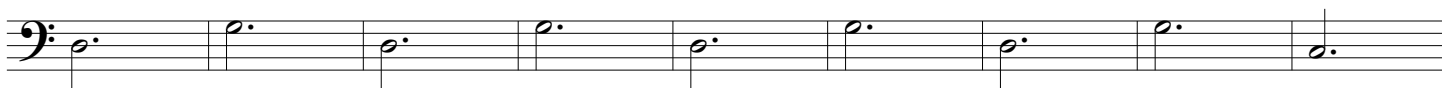


SLOW

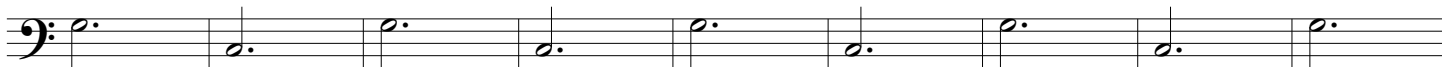
19



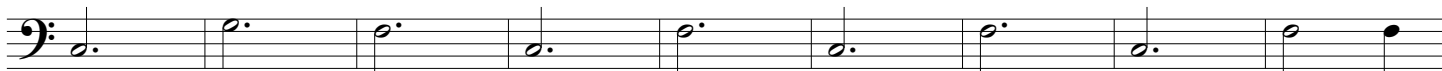
28



37



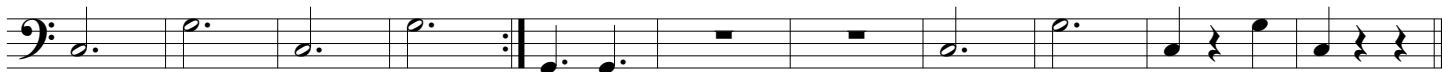
46



55



64



Ella

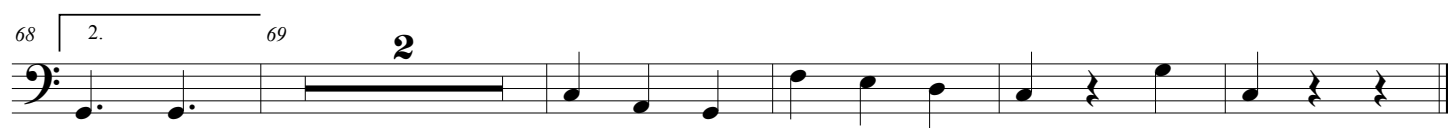
Guítarron

Ranchera Valseada

Jose Alfredo Jimenez



SLOW



Ella

Voice 1

Ranchera Valseada

Jose Alfredo Jimenez

1 2 3 10

SLOW

Me can - sé de ro - gar - le _____
Me can - sé de ro - gar - le _____

18

me can - sé de de - cir - le que yo sín e - lla de pe - na mue - ro. _____ Ya no
con el llan-to en los o - jos al - cé mi co - pa ly brin - dé por e - lla. _____ No po -

27

quí - so les - cu - char - me _____ si sus la - bios se la - brie - ron fue pa - ra de - cir - me: "ya no te
día des - pre - ciar - me _____ e - ra el úl - ti - mo brin - dis de un bo - hé - mio por u - na

36

quí - ro." _____ Yo sen - tí que mi vi - da _____ se per - día en un ja - bis - mo pro - fun - do ly
reí - na. _____ Los ma - ria - chis ca - lla - ron _____ de mi ma - no sín fuer - za ca - yó mi

46

ne - gro co - mo mi suer - te. Quí - se ha - llar el ol - vi - do al es -
co - pa sín dar - me cuen - ta. E - lla quí - so que dar - se cuan - do

55

1.

ti - lo Ja - lis - co pe - ro la - que - llos ma - ria - chis y la - qué l te - qui - la me hi - cie - ron llo -
vió mi tris - te - za pe - ro ya jes - ta - ba jes - cri - to que la - que - lla _____

64

66 2 2.

rar. _____ no - che per - die - ra su la - mor. _____

Ella

Voice 2

Ranchera Valseada

Jose Alfredo Jiménez

1 2 3 10 6 8 14 36

50

Quí-sel ha - llar el ol - vi - do al es - ti - lo Ja - lis - co
E - lla qui - so que - dar - se cuan-do vió mi tris - te - za

58 4 62 6 68 7

Ella

Jose Alfredo Jimenez

Me canse de rogarle
Me canse de decirle,
que yo sin ella de pena muero,
Ya no quiso escucharme
Si sus labios se abrieron,
fue pa' decirme ya no te quiero.

Yo senti que mi vida se perdia en un abismo profundo
y negro como mi suerte, quise hayar el olvido al estilo Jalisco (coro: no
te rajes)
pero aquellos mariachis y aquel tequila me hicieron llorar.

Me canse de rogarle.
Con el llanto en mis ojos alze mi copa y brinde con ella,
no podia despreciarme era el ultimo brindis de un bohemio con una
reina.
los mariachis callaron.

De mi mano sin fuerza cayo mi copa sin darme cuenta
ella quizo quedarse cuando vio mi tristeza
pero ya estaba escrito que aquella noche perdiera su amor.

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Planning for Success Additional Notes

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En Tu Día

3

Score

Arranger Jeff Nevin

Score system 1 (Measures 1-8):

- Voice 1: Rest
- Voice 2: Rest
- Violin 1: Melody with accents (V) and slurs.
- Violin 2: Melody with accents (V) and slurs.
- Trumpet in B♭ 1: Melody.
- Trumpet in B♭ 2: Melody.
- Armonia: Chords D7, G, D7, G.
- Guitarra: Bass line.
- Guitarra A: Bass line.

Score system 2 (Measures 9-16):

- Vce. 1.1: Rest
- Vce. 2.2: Rest
- Vln. 1: Melody with accents (V) and slurs.
- Vln. 2: Melody with accents (V) and slurs.
- B♭ Tpt. 1: Melody.
- B♭ Tpt. 2: Melody.
- Arm.: Chords G7, C, D7, G.
- Gtrn.: Bass line.
- Gtrr.: Bass line.

Score system 3 (Measures 17-24):

- Vce. 1.1: Melody.
- Vce. 2.2: Rest
- Vln. 1: Melody with slurs, ending with *mp*.
- Vln. 2: Melody with slurs, ending with *mp*.
- B♭ Tpt. 1: Melody.
- B♭ Tpt. 2: Melody.
- Arm.: Chords G, G, G, D7.
- Gtrn.: Bass line.
- Gtrr.: Bass line.

En Tu Día

This musical score is for the piece "En Tu Día". It is arranged for a vocal duo (Vce. 1.1 and Vce. 2.2), two violins (Vln. 1 and Vln. 2), two B-flat trumpets (B♭ Tpt. 1 and B♭ Tpt. 2), an arranger (Arr.), guitar (Gtr.), and bass guitar (Gttr.). The score is divided into three systems, each containing eight measures. The key signature has two sharps (F# and C#), and the time signature is 4/4. The arranger part includes chord markings: G, G7, C, D7, G, D7, G, and C. The guitar and bass guitar parts provide a steady harmonic foundation with a mix of eighth and quarter notes. The vocal parts feature melodic lines with some rests and ties. The violin parts have a more active role, with some measures containing sustained notes and others with moving lines. The trumpet parts provide harmonic support with sustained notes and some melodic fragments.

Vce. 1.1
Vce. 2.2
Vln. 1
Vln. 2
B♭ Tpt. 1
B♭ Tpt. 2
Arr.
Gtr.
Gttr.

Vce. 1.1
Vce. 2.2
Vln. 1
Vln. 2
B♭ Tpt. 1
B♭ Tpt. 2
Arr.
Gtr.
Gttr.

Vce. 1.1
Vce. 2.2
Vln. 1
Vln. 2
B♭ Tpt. 1
B♭ Tpt. 2
Arr.
Gtr.
Gttr.

En Tu Día

5

Score for the first system of "En Tu Día". The score includes parts for Vocals (Vce. 11, Vce. 22), Violins (Vln. 1, Vln. 2), Trumpets (B♭ Tpt. 1, B♭ Tpt. 2), Arm. (Arm.), Gtr. (Gtr.), and Btr. (Btr.). The key signature is one sharp (F#). The score features a 1.2. (First/Second ending) bracket over measures 4 and 5, and a D7 chord marking above measure 3. The music concludes with a double bar line.

Score for the second system of "En Tu Día". This system contains the continuation of the musical parts for Vocals (Vce. 11, Vce. 22), Violins (Vln. 1, Vln. 2), Trumpets (B♭ Tpt. 1, B♭ Tpt. 2), Arm. (Arm.), Gtr. (Gtr.), and Btr. (Btr.). The key signature remains one sharp (F#). The system concludes with a double bar line.

*En Tu Día**Violín 1*

Arranger Jeff Nevín

Violin 1 score for the piece "En Tu Día" by Jeff Nevín. The score is written in treble clef, key of D major (one sharp), and 2/4 time. It consists of eight staves of music. The first staff begins with a key signature change to D major and a 2/4 time signature. The second staff starts at measure 6. The third staff starts at measure 11. The fourth staff starts at measure 16 and includes a 4-measure rest starting at measure 20. The fifth staff starts at measure 24, includes a *mp* dynamic marking, and a 6-measure rest starting at measure 28. The sixth staff starts at measure 34, includes a *f* dynamic marking, and a 12-measure rest starting at measure 38. The seventh staff starts at measure 50 and includes a first ending bracket labeled "1, 2." The eighth staff starts at measure 54 and concludes the piece.

En Tu Día

7

Violín 2

Arranger Jeff Nevín

6

11

16

20

4

24

28

6

mp *f*

34

38

12

50

54

En Tu Día

Trumpet in B $\flat$ 1

Arranger Jeff Nevín

7

13

18 20 8

32 2 38 2

40

46 2 1, 2.

54

En Tu Día

Trumpet in B $\flat$ 2

Arranger Jeff Nevín

7

13

18

20

8

32

2

38

2

40

46

2

54

Arranger Jeff Nevin

This musical score is for a guitar piece in G major, 2/4 time. It consists of eight staves of music, each containing a repeating eighth-note pattern. The chords indicated above the staves are as follows:

- Staff 1: D7, G, D7
- Staff 2: G, G7, C, D7
- Staff 3: G, G, G, G
- Staff 4: D7, G, G7, C
- Staff 5: D7, G, G, D7
- Staff 6: G, D7, G
- Staff 7: G7, C, D7, followed by a first/second ending bracket containing G.
- Staff 8: G

The piece concludes with a final whole note G chord on the eighth staff.

*En Tu Día**Guitarra A*

Arranger Jeff Nevín



En Tu Día

Guitarron

Arranger Jeff Nevin



En Tu Día

Voice 1

Arranger Jeff Nevín

2 17

23

29

35 2

42

48 1, 2.

54 56 2

*En Tu Día**Voice 2*

Arranger Jeff Nevín

Musical score for Voice 2 of the song "En Tu Día". The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The music is divided into four systems, each starting with a measure number.

System 1 (Measures 1-17):
Measure 1: Rest.
Measure 2: Repeat sign.
Measures 3-18: A long horizontal line with the number 18 above it.
Measures 19-20: A long horizontal line with the number 20 above it.
Measures 21-17: A long horizontal line with the number 17 above it.
Measures 18-17: A long horizontal line with the number 17 above it.
Measures 17-17: A long horizontal line with the number 17 above it.
Measures 17-17: A long horizontal line with the number 17 above it.

System 2 (Measures 40-45):
Measure 40: Rest.
Measures 41-45: A long horizontal line with the number 45 above it.

System 3 (Measures 46-51):
Measure 46: Rest.
Measures 47-51: A long horizontal line with the number 51 above it.

System 4 (Measures 52-56):
Measure 52: Rest.
Measures 53-56: A long horizontal line with the number 56 above it.
Measures 56-2: A long horizontal line with the number 2 above it.

En Tu Día

-Carlos Rivera Ramírez-

Celebremos señores con gusto
Este día de placer tan dichoso
Que tu santo te encuentre gustoso
Y tranquilo tu fiel corazón.

**Vive vive feliz en el mundo
Sin que nadie perturbe tu mente
Y pondremos un laurel en tu frente
Con el oro y las conchas del mar.**

Dios bendiga este día venturoso
Y vendiga la prenda que adoro
Hoy los ángeles cantan en coro
Por los años que vas a cumplir.

**Las estrellas se visten de gala
Y la luna se llena de encanto
Al saber que hoy es día de tu santo
Dios bendiga este día de placer.**

Celebremos señores con gusto
Este día de placer tan dichoso
Que tu santo te encuentre gustoso
Y tranquilo tu fiel corazón.

**Solamente un recuerdo ha quedado
De la infancia que al fin ya pasó
Celebremos tu día tan dichoso
Tus amigos parientes y yo.**

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Planning for Success Additional Notes

This image shows a full page of blank, lined paper. It features approximately 20 horizontal grey lines spaced evenly across the page, typical of notebook paper. The lines are thin and light grey, set against a plain white background. There are no margins, text, or other markings on the page.

Jarabe

Traditional

Daniel M. Valdez

©

This musical score is for measures 6-8 of the piece 'The Rose Tree'. It is arranged for a full orchestra and includes parts for Violins I, II, and III; Horns in E-flat (Tpt. 1 and 2); Violoncello (Vih.); Contrabass (Gtrr.); and Piano (Hp.). The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into three measures. Measure 6 begins with a first ending bracket over measures 6 and 7, and a second ending bracket over measures 8 and 9. Measure 7 contains a first ending bracket over measures 7 and 8, and a second ending bracket over measures 9 and 10. Measure 8 contains a first ending bracket over measures 8 and 9, and a second ending bracket over measures 10 and 11. The piano part (Hp.) is written in a grand staff (treble and bass clefs) and features a simple harmonic accompaniment. The strings (Vln. I, II, III) and woodwinds (Horn) play a melodic line, while the brass (Tpt. 1 and 2) play a rhythmic pattern. The violoncello and contrabass play a simple harmonic accompaniment.

12

Vln. I

Vln. II

Vln. III

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

D7

G

D7

Vih.

Gtrr.

12

Hp.

17 1. 2.

Vln. I

17 1. 2.

Vln. II

17 1. 2.

Vln. III

17 1. 2.

B♭ Tpt. 1

17 1. 2.

B♭ Tpt. 2

17 1. 2.

Vih.

17 1. 2.

Gtrr.

17 1. 2.

Hp.

G

LA RASPA

7

This musical score is for measures 22 through 27 of the piece 'The Rose Tree'. The score is written for a full orchestra and includes parts for Violins I, II, and III; Horns 1 and 2; Violoncello; Double Bass; and Piano. The key signature is one sharp (F#), and the time signature is 4/4. The score begins with a repeat sign at measure 22. The first ending (marked '1.') spans measures 26 and 27, leading to a double bar line. The second ending (marked '2.') spans measures 28 and 29, also leading to a double bar line. The score includes various musical notations such as eighth notes, quarter notes, and rests, as well as dynamic markings like 'p' (piano) and 'f' (forte). The piano part features a prominent bass line with a mix of eighth and quarter notes.

28 2.

Vln. I

Vln. II

Vln. III

B♭ Tpt. 1

B♭ Tpt. 2

28 2.

28 2.

G C G D7 G C

Vih.

Gtrr.

28 2.

Hp.

34

Vln. I

Vln. II

Vln. III

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

G D7

Vih.

Gtrr.

Hp.

1. 2.

1. 2.

1. 2.

1. 2.

1. 2.

1. 2.

39

Vln. I

Vln. II

Vln. III

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

D7

Vih.

Gtrr.

39

Hp.

Detailed description of the musical score: The score is for measures 39 through 44. The key signature is one sharp (F#). The tempo and meter are not explicitly shown. The instruments are Violins I, II, and III; Horns 1 and 2; Viola; Guitar; and Piano. The violin parts play a melodic line with eighth and sixteenth notes. The horn parts play a similar melodic line. The viola part plays a sustained note. The guitar part plays a rhythmic pattern. The piano part plays a bass line with a D7 chord indicated below the staff.

45

Vln. I

Vln. II

Vln. III

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Vih.

Gtrr.

Hp.

1. 2.

1. 2.

1. 2.

1. 2.

1. 2.

1. 2.

G G C G D7 G

[illegible]

56

Vln. I

Vln. II

Vln. III

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

A

A

Vih.

Gtrr.

Hp.

Detailed description: This is a page of a musical score for measures 56 through 59. The score is for a full orchestra, including Violins I, II, and III; Horns in B-flat (1 and 2); Violoncello; Double Bass; and Piano. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. Measure 56 begins with a rehearsal mark. The Violins and Horns play a melodic line starting on a dotted half note, moving to a quarter note in measure 57, and ending with a half note in measure 58. The Violoncello and Double Bass play a bass line of dotted half notes. The Piano has a sustained chord in the right hand and a melodic line in the left hand. The score ends with a double bar line at the end of measure 59.

LA RASPA

Jarabe

Traditional

Daniel M. Valdez

6

11

16

20

24

29

33

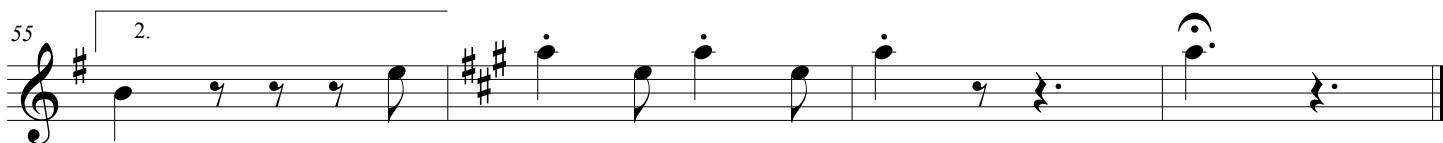
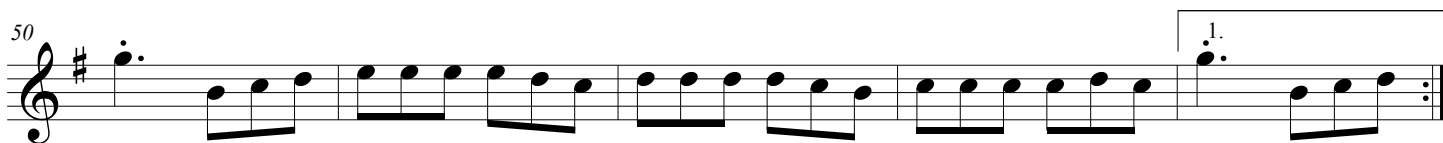
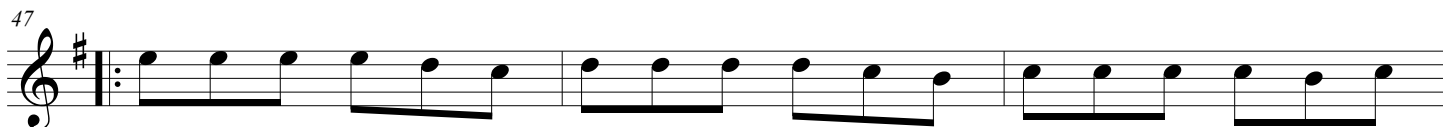
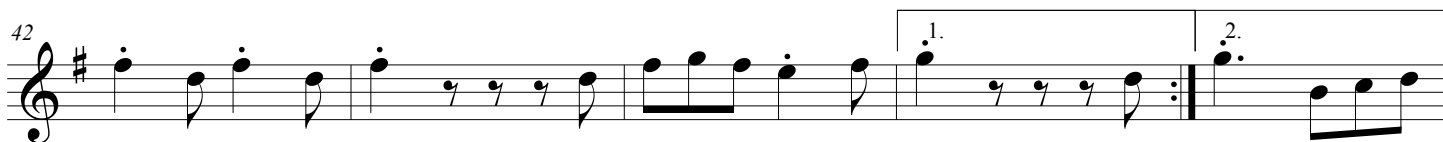
1.

2.

1.

2.

Violin I



LA RASPA

Jarabe

Traditional
Daniel M. Valdez

Violin II

6

1. 2.

11

15

1. 2.

20

24

1. 2.

29

33

1. 2.

Violin II

n. II

38

n. II

42

n. II

47

n. II

50

n. II

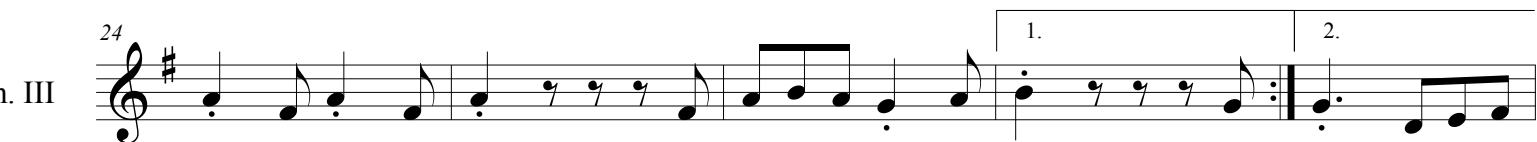
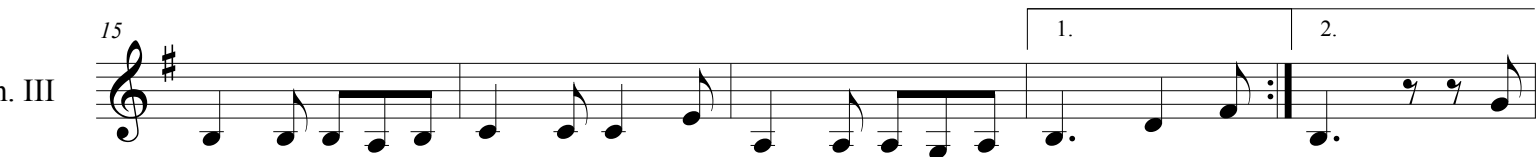
55

The image displays a musical score for Violin II, titled 'LA RASPA', which is page 17 of the piece. The score is written for five staves, each labeled 'n. II' on the left. The key signature is one sharp (F#), and the time signature is 4/4. The first staff begins at measure 38 and contains five measures of music. The second staff starts at measure 42 and includes a first ending bracket over measures 45 and 46, followed by a second ending bracket over measures 47 and 48. The third staff begins at measure 47 and consists of four measures. The fourth staff starts at measure 50 and features a first ending bracket over measures 53 and 54. The fifth staff begins at measure 55 and includes a second ending bracket over measures 56 and 57, concluding with a double bar line. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and repeat signs.

LA RASPA

Jarabe

Traditional
Daniel M. Valdez



Violin III

Violin III

38

Violin III

42

Violin III

47

Violin III

50

Violin III

55

This musical score for Violin III consists of five staves of music. The key signature is one sharp (F#). The first staff (measures 38-41) begins with a repeat sign and contains eighth and quarter notes. The second staff (measures 42-46) includes a first ending bracket over measures 45-46, which leads to a second ending in the third staff (measures 47-49). The fourth staff (measures 50-54) features a first ending bracket over measures 53-54, leading to a second ending in the fifth staff (measures 55-58). The fifth staff concludes with a fermata over a half note and a final double bar line. The measure numbers 38, 42, 47, 50, and 55 are printed at the beginning of their respective staves.

LA RASPA

Jarabe

Traditional

Daniel M. Valdez

6

11

16

20

24

29

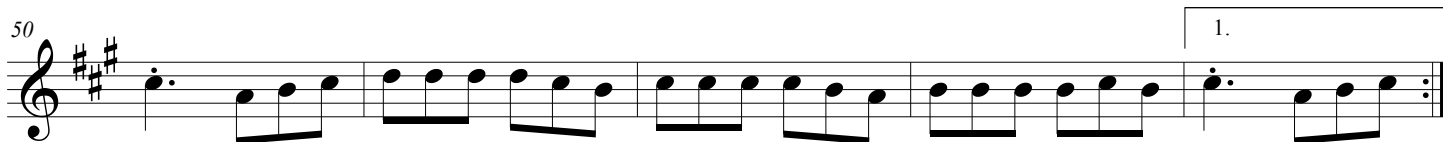
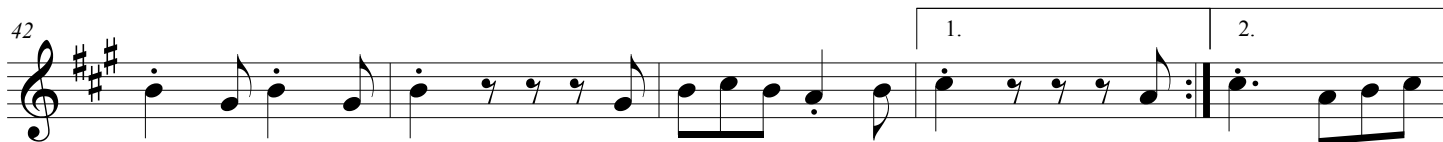
32

1.

2.

1.

2.

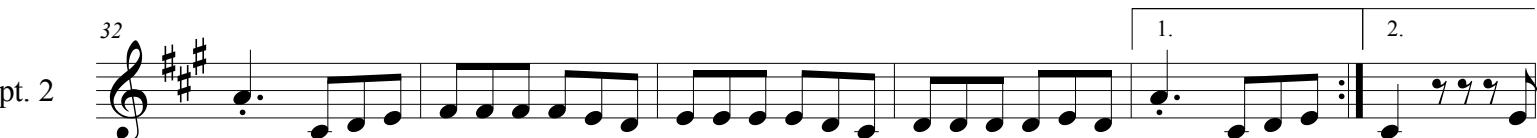
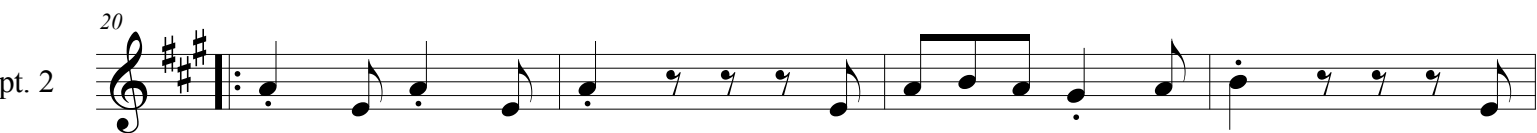
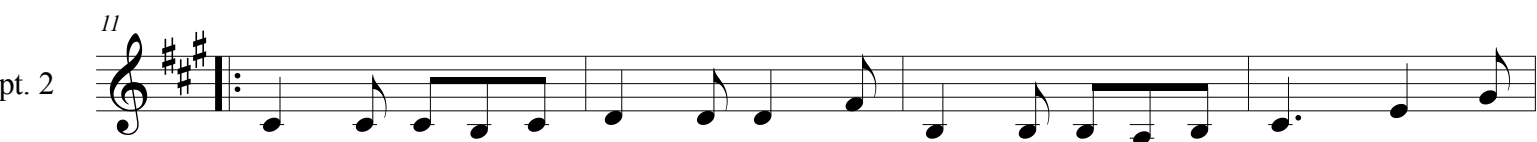


LA RASPA

Jarabe

Traditional

Daniel M. Valdez



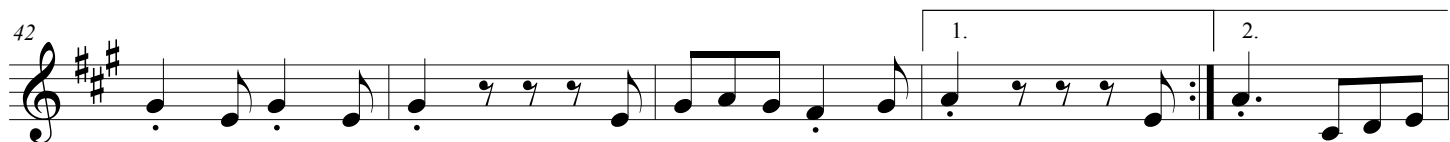
pt. 2

38



pt. 2

42



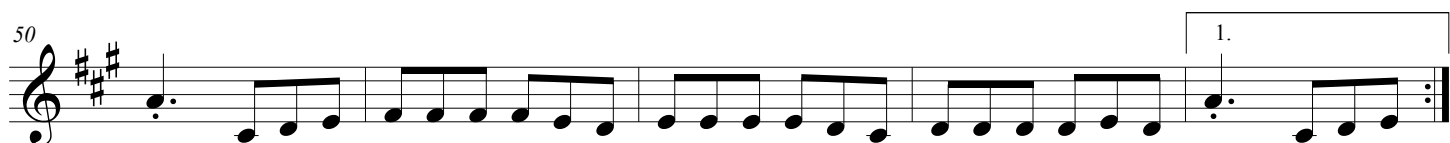
pt. 2

47



pt. 2

50



pt. 2

55



LA RASPA

Jarabe

Traditional

Daniel M. Valdez
D7

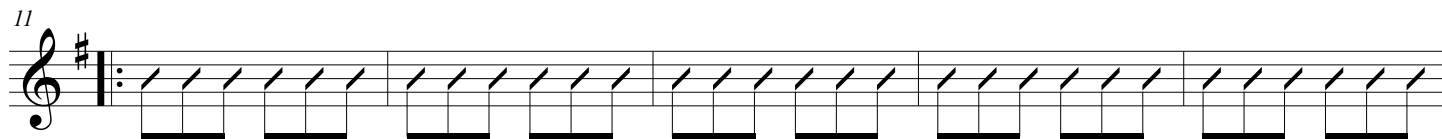
G



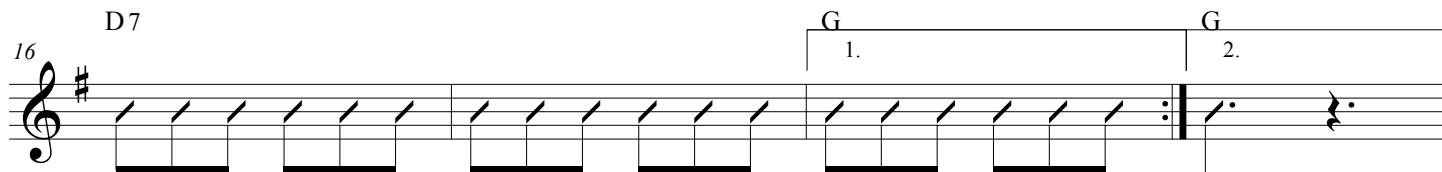
G

D7

G

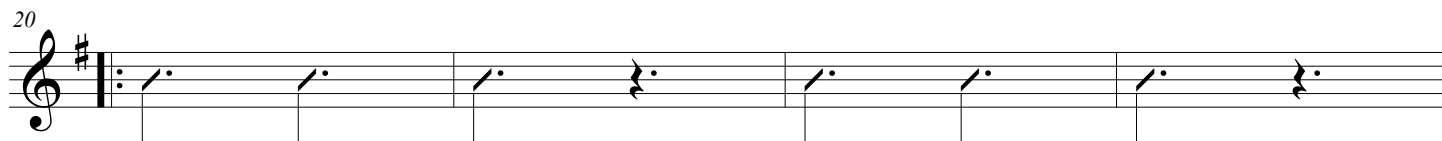


D7



G

D7

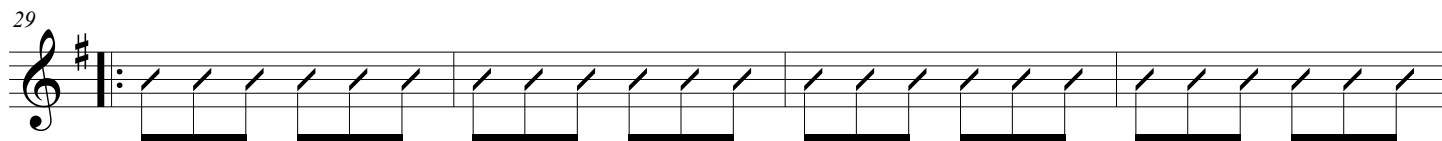


C

G

D7

G



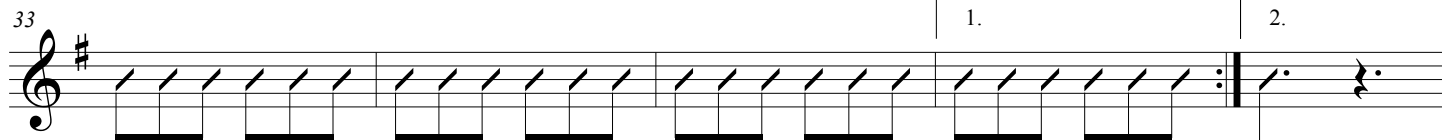
C

G

D7

G

G



38 G D7

42 G 1. G 2.

47 C G D7 G

51 C G D7 G 1.

55 G 2. A A

LA RASPA

Jarabe

Traditional
Daniel M. Valdez

Guitarron

6

Gtrr.

11

Gtrr.

16

Gtrr.

20

Gtrr.

24

Gtrr.

29

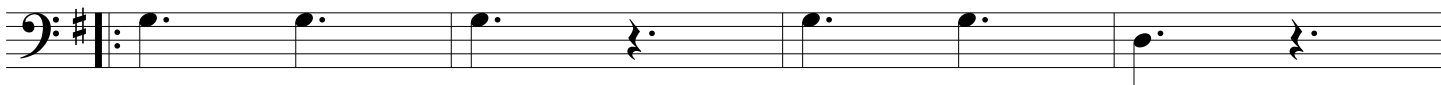
Gtrr.

33

Gtrr.

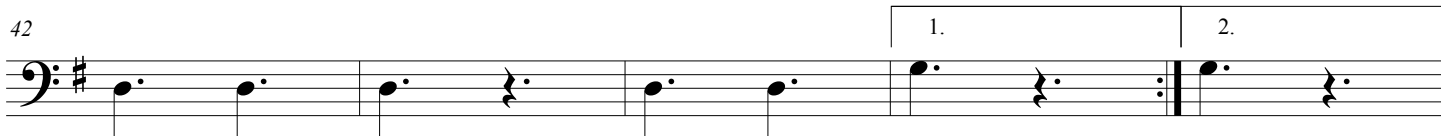
38

Gtrr.



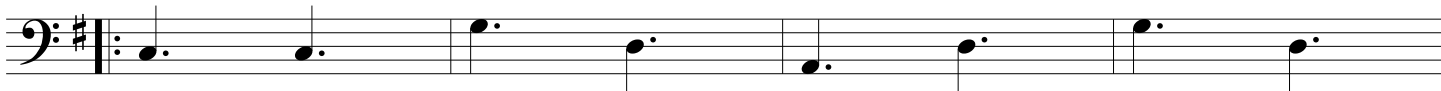
42

Gtrr.



47

Gtrr.



51

Gtrr.



55

Gtrr.



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Planning for Success Additional Notes

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Ojos Españoles

Spanish Eyes

3
Bolero
Traditional

Violin 1

Violin 2

Violin 3

Trumpet 1

Trumpet 2

Armonia

Guitarrón

G

A

Vln. 1

Vln. 2

Vln. 3

Tpt. A 1

Tpt. B 2

Arm.

Gtn.

D7

A

C

27

Vln. 1

Vln. 2

Vln. 3

Tpt. A 1

Tpt. B 2

Arm. G D7 G

Gtn.

33

Vln. 1

Vln. 2

Vln. 3

Tpt. A 1

Tpt. B 2

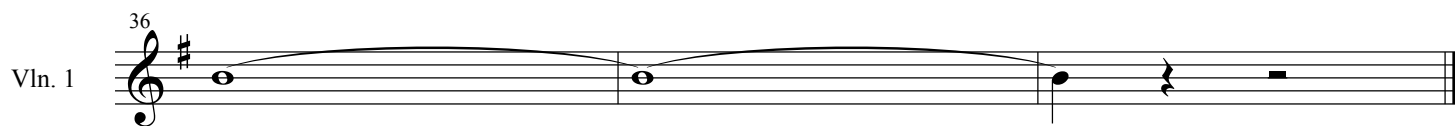
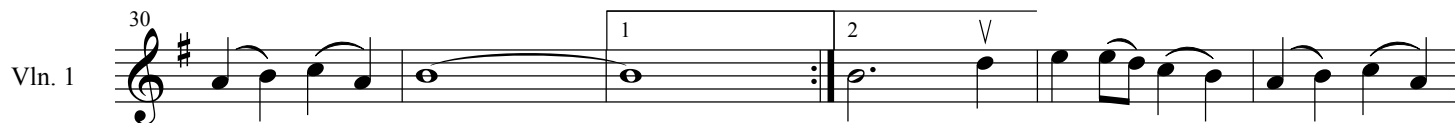
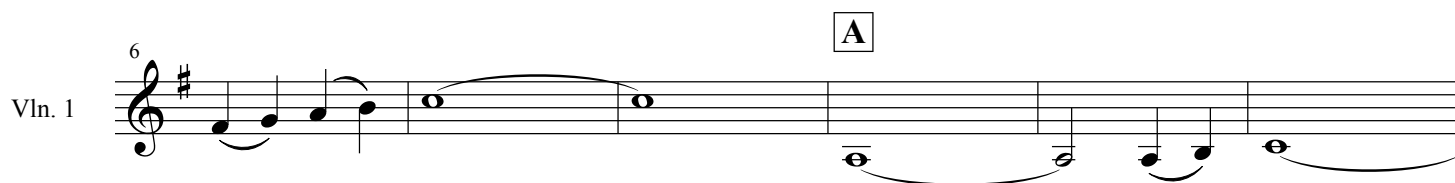
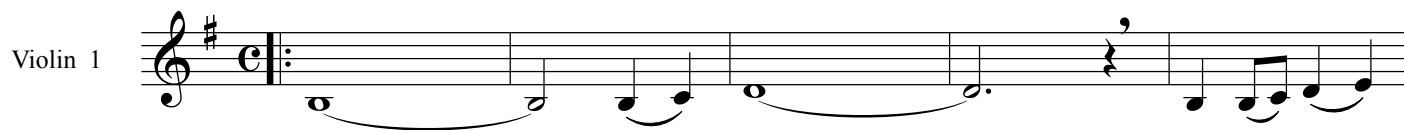
Arm. D7 G GM7

Gtn.

Ojos Españoles

Spanish Eyes

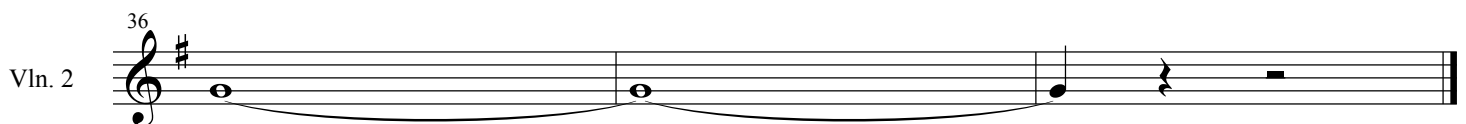
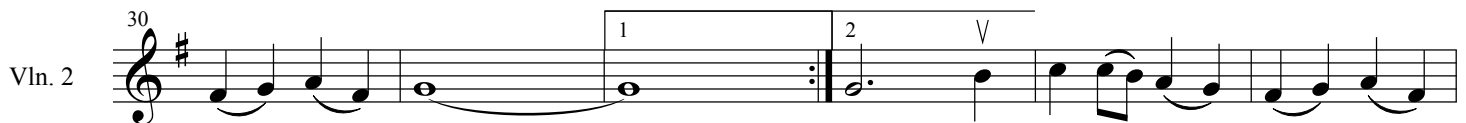
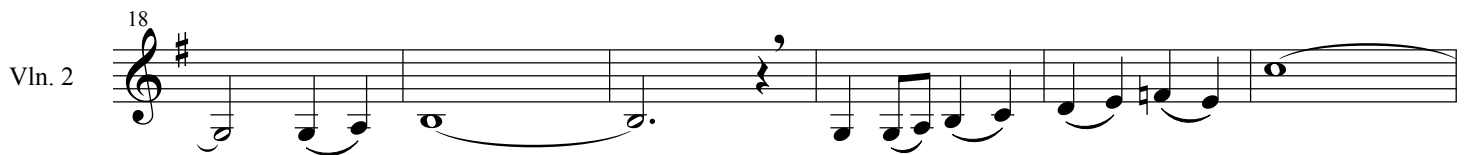
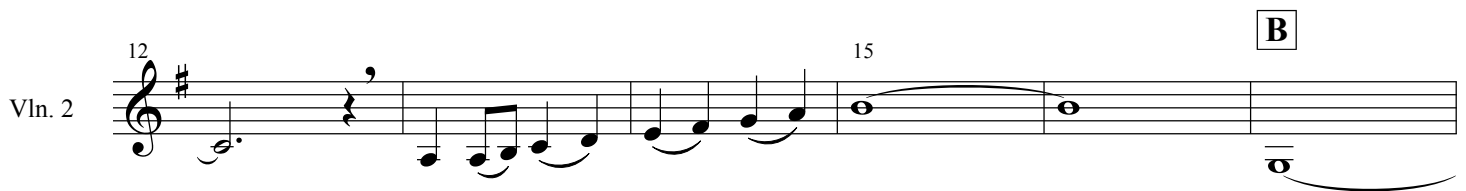
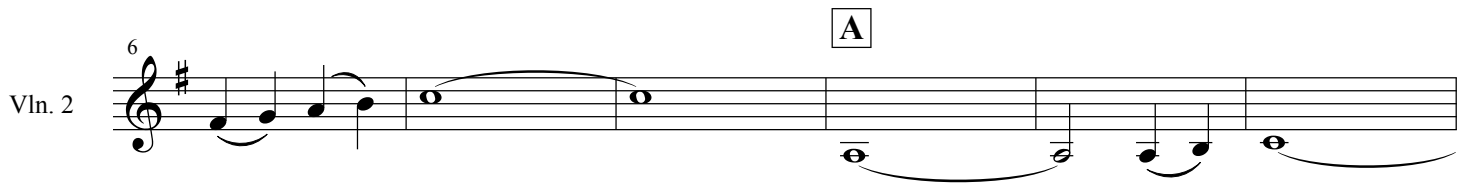
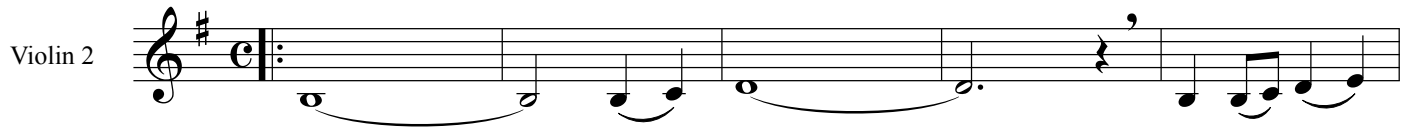
Bolero
Traditional



Ojos Españoles

Spanish Eyes

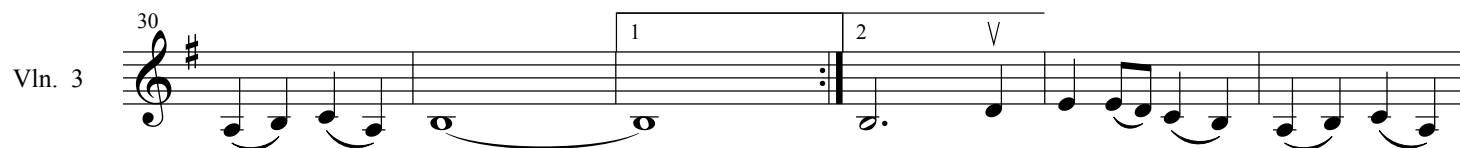
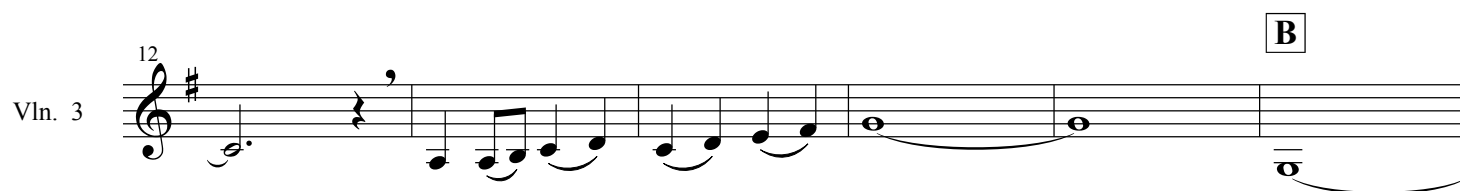
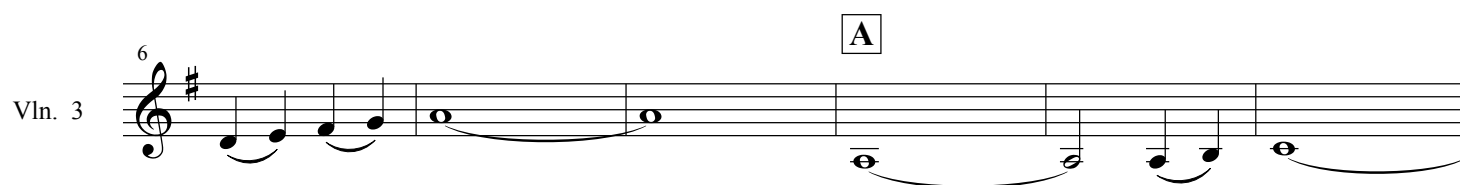
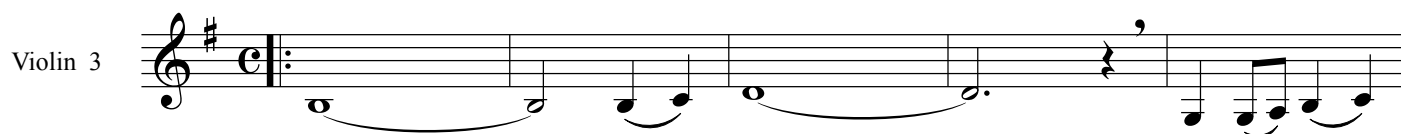
7
Bolero
Traditional



Ojos Españoles

Spanish Eyes

Bolero
Traditional



Ojos Españoles

Spanish Eyes

9
Bolero
Traditional

Trumpet 1

Tpt. A 1

Tpt. A 1

Tpt. A 1

Ojos Españoles

Spanish Eyes

Bolero
Traditional

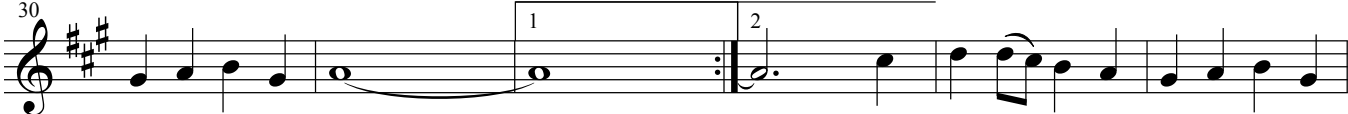
Trumpet 2



Tpt. B 2



Tpt. B 2



Tpt. B 2



Ojos Españoles

Spanish Eyes

11
Bolero
Traditional

Armonia

5

Arm.

10

Arm.

15

Arm.

20

Arm.

25

Arm.

30

Arm.

35

Arm.

G

G

G

D7

D7

D7

D7

G

Em

Am

D7

G

G

G

Dm7

G7

C

Cm

G

D7

G

1

2

D7

G

GM7

Ojos Españoles

Spanish Eyes

Bolero
Traditional

Guitarrón



6

A

Gtn.



12

B

Gtn.



18

Gtn.



24

C

Gtn.



30

1

2

Gtn.



36

Gtn.



Planning for Success Additional Notes

[illegible]

Se Me Hizo Facil

Agustin Lara

Score for "Se Me Hizo Facil" by Agustin Lara, page 3. The score is in 3/4 time and features multiple instruments including Voice, Violins I, II, and III, Trumpets in B $\flat$ 1 and 2, Acoustic Guitar, and two Guitarros (1 and A 2). The key signature has two sharps (F# and C#). The score shows measures 1 through 10. Measures 1-6 have whole rests for the Voice and Trumpets. Measures 7-10 contain the vocal melody and trumpet entries. Chords C, C7, F, and G7 are indicated below the staff in measures 4, 5, 6, and 10 respectively.

10

Se me(hi)-zo fa - cil bo -

Vln. I

Vln. II

Vln. III

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

C G7 C

Ac.Gtr.

Gtrr. 1

Gtrr. A 2

This musical score is for the song 'Se Me Hizo Facil'. It features a vocal line at the top with lyrics 'Se me(hi)-zo fa - cil bo -'. The instrumental arrangement includes three violin parts (Vln. I, II, III), two B-flat trumpet parts (B $\flat$ Tpt. 1, 2), an acoustic guitar (Ac.Gtr.), and two electric guitar parts (Gtrr. 1, A 2). The score is marked with a '10' at the beginning of each staff, indicating a specific measure or rehearsal mark. The key signature has one sharp (F#), and the time signature is 4/4. The electric guitar parts (Gtrr. 1 and A 2) play a steady eighth-note rhythm. The acoustic guitar (Ac.Gtr.) plays a similar eighth-note pattern. The trumpet parts (B $\flat$ Tpt. 1 and 2) play a melodic line with some grace notes. The violin parts (Vln. I, II, III) play a melodic line with some grace notes. The vocal line is a simple melody with lyrics.

Se Me Hizo Facil

5

20

rrar de mi me - mo - ria a(e) - sa mu - jer que yo a - ma-ba

Vln. I

Vln. II

Vln. III

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

G7

Ac.Gtr.

Gtrr. 1

Gtrr. A 2

Detailed description: This is a musical score for the song 'Se Me Hizo Facil'. The score is written for a vocal line and a full instrumental ensemble. The vocal line is in treble clef with a key signature of one sharp (F#). The instrumental parts include three Violins (I, II, III), two B-flat Trumpets, an Acoustic Guitar, and two Electric Guitars (1 and A 2). The score is divided into measures, with a measure number '20' appearing at the beginning of each staff. The vocal line includes lyrics: 'rrar de mi me - mo - ria a(e) - sa mu - jer que yo a - ma-ba'. The instrumental parts provide harmonic support, with the Acoustic Guitar and Electric Guitars playing a rhythmic pattern. The B-flat Trumpets and Violins play sustained notes or short phrases. The Electric Guitars play a bass line in the lower register.

30

tan - to _____ Se me(hi)-zo fa - cil a - rran - car de mi(e)-se llan -

Vln. I

Vln. II

Vln. III

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

C C7 F

Ac.Gtr.

Gtrr. 1

Gtrr. A 2

Se Me Hizo Facil

7

39

to aho - ra ~~la~~(ol) - vi - do ca-da di - a mas y mas

Vln. I

Vln. II

Vln. III

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

C G7 C

Ac.Gtr.

Gtrr. 1

Gtrr. A 2

Detailed description: This is a musical score for the song 'Se Me Hizo Facil'. It includes a vocal line with lyrics and several instrumental parts. The vocal line starts at measure 39 with the lyrics 'to aho - ra (ol) - vi - do ca-da di - a mas y mas'. The instrumental parts include Violins I, II, and III; B-flat Trumpets 1 and 2; Acoustic Guitar; and Electric Guitars 1 and 2. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score shows measures 39 through 46. The electric guitar parts have specific chord markings: C, G7, and C.

Se Me Hizo Facil

49

La(a)-ban-do - ne por - que me fue pre - ci - so a-si(a)-ban - do - no(a)

Vln. I

Vln. II

Vln. III

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Ac.Gtr.

Gtrr. 1

Gtrr. A 2

G7 C G7

This musical score is for the song 'Se Me Hizo Facil'. It features a vocal line at the top with lyrics in Spanish. Below the vocal line are staves for three Violins (Vln. I, II, III), two B-flat Trumpets (B $\flat$ Tpt. 1, 2), an Acoustic Guitar (Ac.Gtr.), and two Electric Guitars (Gtrr. 1, A 2). The score includes a key signature of one sharp (F#) and a common time signature (C). The vocal line starts at measure 49 and continues through measure 58. The instrumental parts provide harmonic support, with the electric guitars playing a rhythmic pattern and the other instruments providing melodic and harmonic accompaniment. Chord markings G7, C, and G7 are indicated below the B-flat Trumpet 2 staff.

Se Me Hizo Facil

9

59

— la mu - jer que(a) mi me(o) - fen - da _____ Voy a bus - car un a - mor

Vln. I

Vln. II

Vln. III

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

C

Ac.Gtr.

Gtrr. 1

Gtrr. A 2

Se Me Hizo Facil

69

que me com - pren - da. La(o) - tra - la(ol) vi - do. ca-da di - a

To Coda

Vln. I

Vln. II

Vln. III

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

C7 F C G7

Ac.Gtr.

Gtrr. 1

Gtrr. A 2

To Coda

To Coda

To Coda

To Coda

To Coda

To Coda

To Coda

77

mas y mas - - - - -

Vln. I

Vln. II

Vln. III

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

C C C7 F

Ac.Gtr.

Gtrr. 1

Gtrr. A 2

87

Vln. I

Vln. II

Vln. III

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Ac.Gtr.

Gtrr. 1

Gtrr. A 2

G7 C G7 C

Detailed description of the musical score: The score is for measures 87 through 96. Vln. I and II play a melodic line starting on a half note, followed by eighth notes, and ending with a half note. Vln. III plays a similar pattern but with a different starting note. Bb Tpt. 1 and 2 play a melodic line starting on a half note, followed by eighth notes, and ending with a half note. Ac.Gtr. plays a rhythmic pattern of eighth notes. Gtrr. 1 and A 2 play a bass line starting on a half note, followed by eighth notes, and ending with a half note. Chords G7 and C are indicated below the Bb Tpt. 2 staff at measures 90 and 92 respectively.

97 **D.S. al Coda** Θ

La(a) - ban - do a - mas y mas _____

Vln. I **D.S. al Coda** Θ

Vln. II **D.S. al Coda** Θ

Vln. III **D.S. al Coda** Θ

B $\flat$ Tpt. 1 **D.S. al Coda** Θ

B $\flat$ Tpt. 2 **D.S. al Coda** Θ

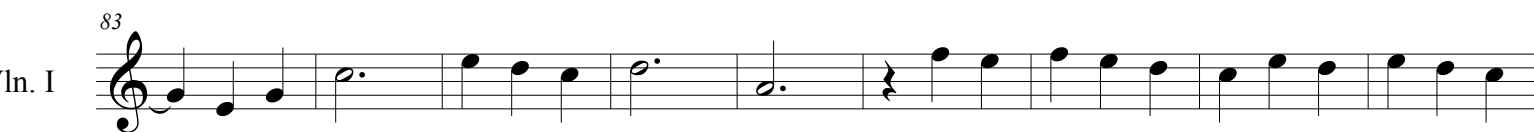
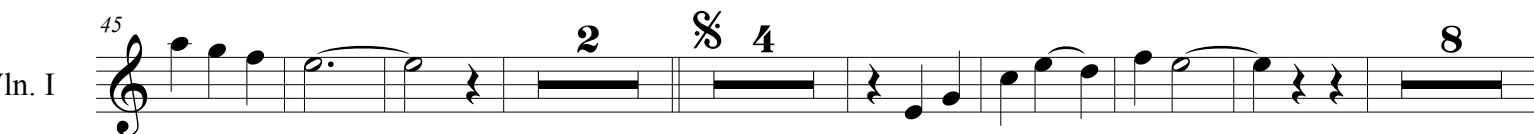
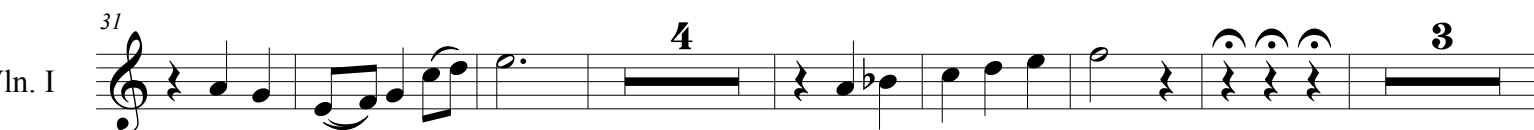
Ac.Gtr. **D.S. al Coda** Θ G7 C G7 C

Gtrr. 1 **D.S. al Coda** Θ

Gtrr. A 2 **D.S. al Coda** Θ

Se Me Hizo Facil

Agustin Lara



Se Me Hizo Facil

Agustin Lara

Violin II

Violin II

10

13

31

4

3

45

2

4

8

66

74

To Coda

83

92

D.S. al Coda

⊕

Se Me Hizo Facil

Agustin Lara

9 13

31 4 3

45 2 4 8

66

74 To Coda

85

93 D.S. al Coda Θ

Se Me Hizo Facil

Agustin Lara

Trumpet in B $\flat$ 1

14

29

51

66

82

95

7

8

9

8

5

3 o Coda

5

6

D.S. al Coda

Φ

pt. 1

pt. 1

pt. 1

pt. 1

pt. 1

pt. 1

pt. 1

Se Me Hizo Facil

Agustin Lara

Trumpet in B $\flat$ 2

14

pt. 2

29

pt. 2

47

pt. 2

62

pt. 2

74

pt. 2

92

pt. 2

99

pt. 2

7

8

9

4

8

5

5

6

D.S. al Coda

Φ

Coda

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Agustin Lara

©

57 G7 C

Gtr.

64 C7 F

Gtr.

71 C G7 To Coda

Gtr.

78 C C

Gtr.

85 C7 F G7 C

Gtr.

92 G7 C D.S. al Coda Φ G7

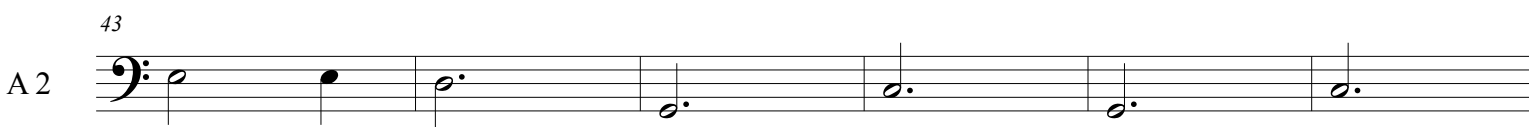
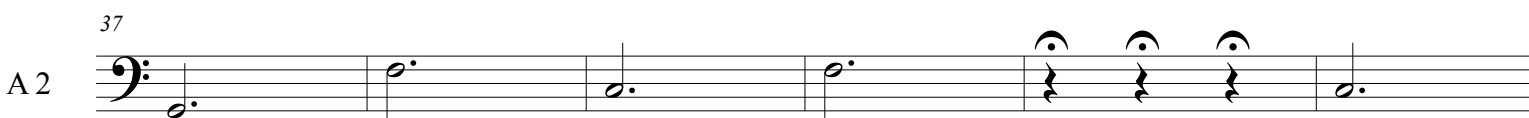
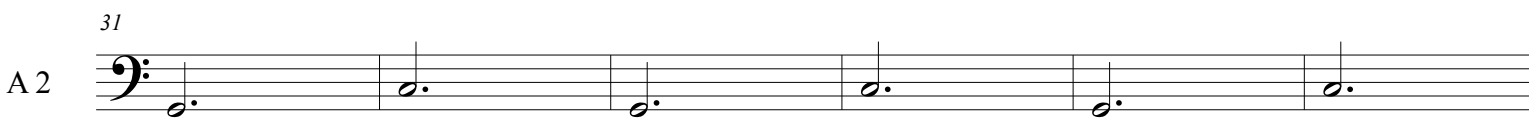
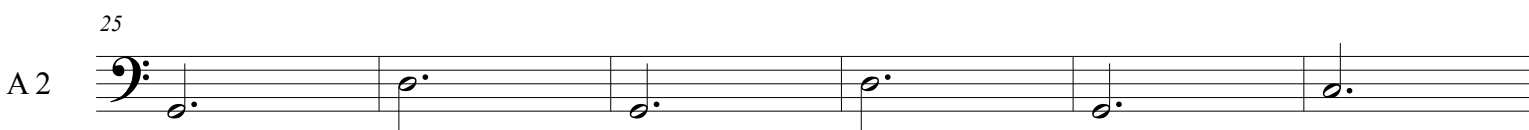
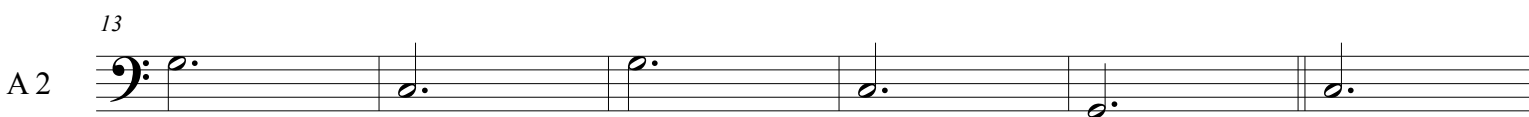
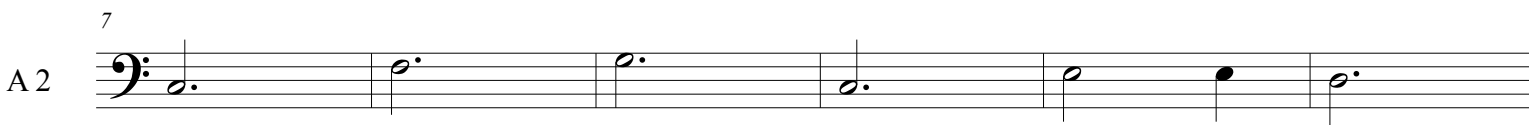
Gtr.

99 C G7 C

Gtr.

Se Me Hizo Facil

Agustin Lara



49 

A 2

55

A 2

61

A 2

67

A 2

73 **To Coda**

A 2

79

A 2

85

A 2

91

A 2

97 **D.S. al Coda** 

A 2



Se Me Hizo Facil

Agustin Lara

Guitarron 1

8

15

22

29

36

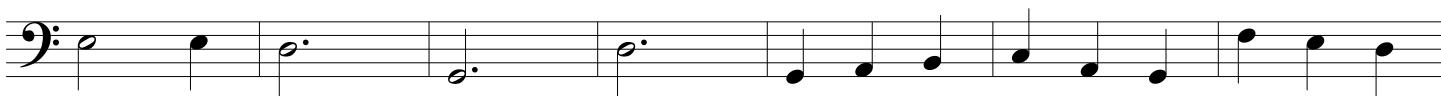
43

50

©

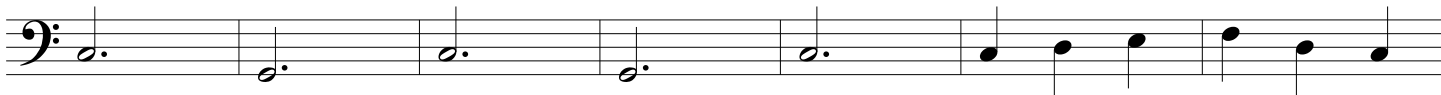
57

trr. 1



64

trr. 1



71

trr. 1



78

trr. 1



85

trr. 1



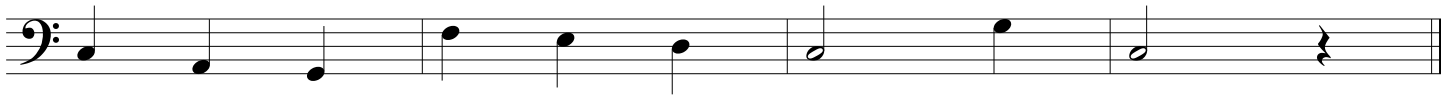
92

trr. 1



99

trr. 1



Se Me Hizo Facil

Agustin Lara

16

Se me(hi) - zo fa - cil bo - rrar de mi me -

22

mo - ria a(e) - sa mu - jer que

28

yo a - ma - ba tan - to Se me(hi) - zo

34

fa - cil a - rran - car de mi(e) - se llan - to

40

aho - ra la(ol) - vi - do ca - da di - a mas y

46

mas La(a) - ban - do - ne por -

52

que me fue pre - ci - so a - si(a) - ban -

58

do - no(a) la mu - jer que(a) mi me(o) - fen - da

64

Voy a bus - car un a - mor que me com -

70

pren - da La(o) - tra - la(ol) vi - do ca - da

76

To Coda

di - a mas y mas - - - -

82

15 **D.S. al Coda** Φ

- - La(a) - ban - do a - mas y mas

102

Se Me Hizo Facil

Se me hizo fácil Borrar de mi memoria

A esa mujer que yo amaba tanto

Se me hizo fácil Arrancar de mi este llanto

Ahora la quiero, cada dia, mas y mas

La abandone porque me fue preciso

Asi abandono a la mujer que a mi me ofenda

Voy a buscar un amor que me comprenda

La otra la olvido, cada dia, mas y mas

Se me hizo fácil Arrancar de mi esto llanto

Ahora la quiero, cada dia, mas y mas

La abandone porque me fue preciso

Asi abandono a la mujer que a mi me ofenda

Voy a buscar un amor que me comprenda

La otra la olvido, cada dia, mas y mas

La otra la olvido, cada dia, mas y mas

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.

Volver Volver

Score

Trans. Y. Sital

Mariachi Los Camperos de Nati Cano

Score for **Volver Volver**, arranged by Y. Sital for Mariachi Los Camperos de Nati Cano. The score is in 4/4 time and key of D major. The instruments and parts are:

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

The score shows the first six measures of the piece. The vocal parts (Voice 1 and Voice 2) are currently silent. The violin parts enter in measure 5 with a melodic line. The trumpet parts play a rhythmic pattern. The armonia parts play a harmonic pattern. The guitarron parts play a rhythmic pattern. The score includes chord markings G7, C, F, and G7.

Volver Volver

7

E - ste(a) - mor a - pa - cio - na - do an - da - to - to (al) - bo - ro - ta - do por vol -

Vln. 1

Vln. 2

Vln. 3

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

em7 dm7 G7 C C

Arm.

Arm.

Gtrr.

Gtrr.

Detailed description: This is a page of a musical score for the song 'Volver Volver'. It features a vocal melody at the top with lyrics in Spanish. Below the vocal line are staves for three violins (Vln. 1, 2, 3), two B-flat trumpets (B $\flat$ Tpt. 1, 2), two arms (Arm.), and two guitars (Gtrr.). The score includes various musical notations such as notes, rests, and accidentals. Chord symbols (em7, dm7, G7, C) are written below the guitar staves. The page is numbered 4 in the top left corner.

Volver Volver

12

ver voy ca-mi-no(a) la lo - cu-ra y(aun) que to - do me tor - tu-ra se que - rer

Vln. 1

Vln. 2

Vln. 3

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

G7 C

Arm.

Arm.

Gtrr.

Gtrr.

17

— nos de-ja-mos ha-ce-~~ti~~em-po pe-ro me llue-go(el) mo-men-to de per-der — tu te-nias mu-cha ra-

Vln. 1

Vln. 2

Vln. 3

♭ Tpt. 1

♭ Tpt. 2

Arm.

Arm.

Gtrr.

Gtrr.

C7 F G7

C7 F G7

This musical score page, numbered 6, is for the song 'Volver Volver'. It contains the following parts and measures:

- Vocal Part:** Measures 17-21. The lyrics are: "— nos de-ja-mos ha-ce-~~ti~~em-po pe-ro me llue-go(el) mo-men-to de per-der — tu te-nias mu-cha ra-". Measure 17 has a repeat sign. Measure 18 has a double bar line and a repeat sign.
- Vln. 1, 2, 3:** Violin parts. Measures 17-21. Measure 17 has a repeat sign. Measures 18-21 feature a melodic line with a 'V' marking above the notes.
- ♭ Tpt. 1, 2:** Horn parts. Measures 17-21. Measure 17 has a repeat sign. Measures 18-21 feature a melodic line with a 'V' marking above the notes.
- Arm. (Armonica):** Measures 17-21. Measure 17 has a repeat sign. Measures 18-21 feature a melodic line with a 'V' marking above the notes.
- Gtrr. (Guitar):** Measures 17-21. Measure 17 has a repeat sign. Measures 18-21 feature a melodic line with a 'V' marking above the notes.
- Chords:** Chord symbols C7, F, and G7 are indicated above the guitar part in measures 18, 19, and 20 respectively.

Volver Volver

7

22

zon le(ha)-go ca-so(al) co-ra - zon _____ y me mue-ro por vol - ver _____ Y vol-ver vol-ver vo -

22

Y vol-ver vol-ver vo -

Vln. 1

22

Vln. 2

22

Vln. 3

22

♭ Tpt. 1

22

♭ Tpt. 2

C G7 C F

22

Arm.

22

Arm.

22

Gtrr.

22

Gtrr.

The musical score is arranged in a standard orchestral format. The vocal line at the top includes lyrics in Spanish. Below the vocal line are three violin parts (Vln. 1, 2, 3), two trumpet parts (♭ Tpt. 1, 2), and two guitar parts (Arm., Gtrr.). The guitar parts include chord markings: C, G7, C, and F. The score is written in 4/4 time and features a variety of musical notations including notes, rests, and accidentals.

Volver Volver

28 *8* *2X to Coda*

lver _____ ha tus bra-zos o - tra - vez _____ llue - ga - ria(ha) sta don - de(e) stes yo se per - der yo se per - *2X to Coda*

Vln. 1 *2X to Coda*

Vln. 2 *2X to Coda*

Vln. 3 *2X to Coda*

♭ Tpt. 1 *2X to Coda*

♭ Tpt. 2 *2X to Coda*

G7 C F G7 F *2X to Coda*

Arm. *2X to Coda*

Arm. *2X to Coda*

Gtrr. *2X to Coda*

Gtrr. *2X to Coda*

Volver Volver

der quie-ro vol-ver vol-ver vol - ver

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

em7 dm7 G7 C G7 C F

Arm.

Arm

Gtrr.

Gtrr.

Volver Volver

[illegible]

Volver Volver

11

This image shows a page of a musical score for measures 46 and 47. The score is written for a full orchestra and includes vocal parts. The instruments and voices shown are:

- Voice 1 (Soprano):** Measures 46 and 47 are marked with a whole rest.
- Voice 2 (Alto):** Measures 46 and 47 are marked with a whole rest.
- Vln. 1 (Violin 1):** Measures 46 and 47 are marked with a whole rest.
- Vln. 2 (Violin 2):** Measures 46 and 47 are marked with a whole rest.
- Vln. 3 (Violin 3):** Measures 46 and 47 are marked with a whole rest.
- Trpt. 1 (Trumpet 1):** Measures 46 and 47 are marked with a whole rest.
- Trpt. 2 (Trumpet 2):** Measures 46 and 47 are marked with a whole rest.
- Arm. (Armonica):** Measures 46 and 47 are marked with a whole rest.
- Gtrr. (Guitar):** Measures 46 and 47 are marked with a whole rest.

The score is written in 4/4 time and features a key signature of one sharp (F#). The measures are marked with measure numbers 46 and 47. The vocal parts are marked with 'ver' and 'ver' in measures 46 and 47. The instrumental parts are marked with 'V' in measures 46 and 47. The guitar part is marked with 'C' in measures 46 and 47.

Volver Volver

Violin 1

Trans. Y. Sital

Mariachi Los Camperos de Nati Cano

Violin 1 musical score for "Volver Volver". The score is written in 4/4 time and consists of six staves of music. The first staff begins with a measure rest marked with a "4". The second staff starts at measure 10 and includes a section marked with a "4" and a repeat sign. The third staff starts at measure 20. The fourth staff starts at measure 27 and includes a section marked "2X to Coda". The fifth staff starts at measure 34 and includes a section marked "4" and a "D.S. al Coda" instruction. The sixth staff starts at measure 44 and includes a section marked with a "4". The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as dynamic markings like "V" (Vibrato) and "D.S. al Coda".

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4

10

20

27

34

44

4

2X to Coda

D.S. al Coda

Volver Volver

Violin 3

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Mariachi Los Camperos de Nati Cano

4

10

20

28

35

44

2X to Coda

D.S. al Coda

Volver Volver

Trumpet in B $\flat$ 1

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Mariachi Los Camperos de Nati Cano

The musical score is written for a Trumpet in B $\flat$ 1. It consists of six staves of music in 4/4 time, with a key signature of one sharp (F#). The score includes various musical notations such as eighth notes, quarter notes, and rests. Rehearsal marks are indicated by a double bar line and a symbol (a circle with a cross) above the staff. Measure numbers 8, 18, 30, 37, and 45 are placed at the beginning of their respective staves. Rehearsal marks are placed above the staff at measures 1, 8, 18, 30, 37, and 45. The score includes dynamic markings such as *2X to Coda* and *D.S. al Coda*. The score ends with a double bar line and a repeat sign.

8

18

30

37

45

2

3

4

7

2

3

2X to Coda

D.S. al Coda

Volver Volver

Trumpet in B $\flat$ 2

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The musical score is written for a Trumpet in B $\flat$ 2. It consists of four staves of music in 4/4 time, with a key signature of two sharps (F# and C#). The score includes various musical notations such as eighth notes, quarter notes, and rests. Measure numbers 12, 27, and 39 are indicated at the start of their respective staves. The score includes several repeat signs and first/second endings. Measure 27 includes the instruction "2X to Coda" above a first ending. Measure 39 includes the instruction "5 D.S. al Coda" above a first ending. The score concludes with a double bar line and repeat dots.

12

27

39

2X to Coda

5 D.S. al Coda

Volver Volver

Armonia A

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Mariachi Los Camperos de Nati Cano

7

13

19

25

31

37

43

G7 C G7

C C G7

C7 F G7 C G7

C F G7 C

2X to Coda

G7 C G7

C G7 C

D.S. al Coda

G7 C

Volver Volver

Armonia

Trans. Y. Sital
Mariachi Los Camperos de Nati Cano

7

13

19

25

31

37

43

G7 C F G7 F

e m7 d m7 G7 C C G7

C C

C7 F G7 C G7

C F G7 C

2X to Coda

F G7 F e m7 d m7 G7 C G7

C F G7 F e m7 d m7 G7 C

D.S. al Coda Φ e m7 D m7 G7 C

Volver Volver

Guitarron A

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Mariachi Los Camperos de Nati Cano



Volver Volver

Guitarron

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Volver Volver

Voice 1

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Mariachi Los Camperos de Nati Cano

8

E-ste(a)-mor a - pa - cio - na - do an-da-to-to(al)-bo - ro - ta-do por vol -

12

ver _____ voy ca-mi-no(a) la lo - cu-ra y(aun) que to-do me tor - tu-ra se que - rer _____

17

— nos de-ja - mos ha - ce tiem - po pe-ro me llue-go(el) mo - men-to de per - der _____

21

— tu te-nias mu-cha ra - zon le(ha)-go ca-so(al) co-ra - zon _____ y me mue-ro por vol - ver _____

26

— Y vol-ver vol-ver vo - lver _____ ha tus bra-zos o - tra - vez _____

31

— llue-ga-ria(ha) sta don-de(e) stes yo se per-der yo se per - der quie-ro vol-ver vol-ver vol - ver _____

35

7

D.S. al Coda

— Nos de-ja - mos ha - ce der quie - ro vol - ver vol - ver

45

vo - ol - ver _____

Volver Volver

Voice 2

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Mariachi Los Camperos de Nati Cano

9 8 $\frac{8}{8}$ 8

Y vol-ver vol-ver vo -

28 *2X to Coda*

lver _____ ha tus bra-zos o-tra - vez _____ llue-ga-ria(ha) sta donde(e) stes yo se per-der yo se per-

33 *D8. al Coda* Φ

der quie-ro vol-ver vol-ver vol - ver _____ der quie-ro vol-ver vol-ver

45

vo - ol - ver _____

Volver, Volver

Este amor apasionado
anda todo alborotado
por volver,

Voy camino a la locura,
y aunque todo me tortura,
sé querer.

Nos dejamos hace tiempo
pero me llegó el momento
de perder.

Tu tenias mucha razon,
le hago caso al corazon
y me muero por volver.

Y volver, volver, volver
a tus brazos otra vez
Llegaré hasta donde estes,
yo sé perder, yo sé perder,
quiero volver, volver, volver.

(musica)

Nos dejamos hace tiempo
pero me llegó el momento
de perder.

Tu tenias mucha razon,
le hago caso al corazon
y me muero por volver.

Y volver, volver, volver
a tus brazos otra vez
Llegaré hasta donde estes,
yo sé perder, yo sé perder,
quiero volver, volver, volver.

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