

Canta, Canta, Canta

2010 Fort Worth Mariachi Extravaganza

Jose Alfredo Jimenez

Score

This musical score is for the piece "Canta, Canta, Canta" by Jose Alfredo Jimenez, from the 2010 Fort Worth Mariachi Extravaganza. The score is written for a mariachi ensemble and includes the following parts:

- Violin 1, Violin 2, Violin 3, Violin A:** All four violin parts begin with a *pizz...* (pizzicato) instruction. They play a rhythmic melody in 3/4 time, with the A-violin part often playing a sustained harmonic.
- Viola:** The Viola part follows the same rhythmic pattern as the violins, often playing a sustained harmonic.
- Trumpet 1, Trumpet 2, Trompeta A:** The trumpet parts play a melodic line, with the A-trompeta part often playing a sustained harmonic.
- Vocals:** The vocal part is a single line that remains silent throughout the score.
- Guitarron:** The Guitarron part plays a rhythmic pattern, often playing a sustained harmonic.
- Bajo A:** The Bajo A part plays a rhythmic pattern, often playing a sustained harmonic.
- Armonia:** The Armonia part plays a rhythmic pattern, often playing a sustained harmonic.
- Harp:** The Harp part plays a rhythmic pattern, often playing a sustained harmonic.

The score is written in 3/4 time and features a key signature of one sharp (F#). The first system covers measures 1 through 8, and the second system covers measures 9 through 16. The score includes various musical notations such as notes, rests, and dynamic markings.

17 19

Vln. 1

Vln. 2

Vln. 3

Vln. A

Vla.

Tpt 1

Tpt 2

Tpta. A

Vox.

Gtrr.

Bajo A

Arm.

Hp.

Te Si, a res de di me/a car ran és ta can ción, A ver pon si me jun de to/a vuel ti ves tu sen ca ti

25

Vln. 1

Vln. 2

Vln. 3

Vln. A

Vla.

Tpt 1

Tpt 2

Tpta. A

Vox.

25

ri - ño, Ya ven - go de re - zar o - tra/o - ra - ción, A ver si se com - po - ne mi des -
mien - tos, Es - pe - ra/a que ter - mi - ne mi - can - ción, ción, Ta - bes se que yo cum - plo/un ju - ra -

Gtrr.

25

Bajo A

Arm.

25

Hp.

E7

E7

E7

E7

33 35

Vln. 1

Vln. 2

Vln. 3

Vln. A

Vla.

Tpt 1

Tpt 2

Tpta. A

Vox.

33 35

ti - - no, A - - da te que siem - pre te/a do - ré, No dé - jes que me pier - da/en mi po -

Gtrr.

33 35

Bajo A

33 35

Arm.

A A A A A A A7

33 35

Hp.

33 35

Detailed description: This is a musical score for a piece titled 'Canta, Canta, Canta'. The score is written for a large ensemble, including three Violins (Vln. 1, 2, 3), Violin A (Vln. A), Viola (Vla.), two Trumpets (Tpt 1, 2), Trumpet A (Tpta. A), Voice (Vox.), Guitar (Gtrr.), Bajo A (Bajo A), Arm. (Arm.), and Harp (Hp.). The music is in 4/4 time and features a key signature of two sharps (F# and C#). The score is divided into measures, with measure numbers 33 and 35 indicated. The vocal line (Vox.) includes lyrics in Spanish: 'ti - - no, A - - da te que siem - pre te/a do - ré, No dé - jes que me pier - da/en mi po -'. The guitar (Gtrr.) and harp (Hp.) parts provide harmonic support, with the harp playing a prominent role in the later measures. The arrangement is complex, with many instruments playing simultaneously, creating a rich, layered sound.

bre - za, Ya to - do lo que tu - ve se me fue, Si tú tam - bién te vas, me lle - va la tris -

Instrumentation: Vln. 1, Vln. 2, Vln. 3, Vln. A, Vla., Tpt 1, Tpt 2, Tpta. A, Vox., Gtrr., Bajo A, Arm., Hp.

Chords: D, D, A, E7

The musical score is for a piece titled "Canta, Canta, Canta". It features a vocal soloist (Vox.) and a full orchestra. The vocal line is in Spanish, with lyrics: "bre - za, Ya to - do lo que tu - ve se me fue, Si tú tam - bién te vas, me lle - va la tris -". The instrumental parts include Violins 1, 2, and 3; Violin A; Viola; Trumpets 1 and 2; Trumpet A; Guitar; Bass A; and Harp. The score is written in G major (one sharp) and 4/4 time. The vocal part is marked with a fermata at the end of the phrase. The instrumental parts provide a harmonic and rhythmic accompaniment, with the harp and guitar playing a steady eighth-note pattern. The bass line is marked with a fermata at the end of the phrase.

49

Vln. 1

Vln. 2

Vln. 3

Vln. A

Vla.

Tpt 1

Tpt 2

Tpta. A

Vox.

te - za, No dé - jes que me mue - ra por tu/a - mor, Si tie - nes co - ra - zón, en - sé - ña - lo/y re -

Gtrr.

Bajo A

Arm.

A A7 D A E7

Hp.

57 59

Ln. 1 Can - ta, Can - ta, Canta.

Ln. 2 Can - ta, Can - ta, Canta.

Ln. 3 Can - ta, Can - ta, Canta.

n. A Can - ta, Can - ta, Canta.

Vla. Can - ta, Can - ta, Canta.

pt 1

pt 2

a. A

Vox. gresa. 59 Can - ta, Can - ta, Canta. Que tu di - cha/es tan - ta que/hasta Dios te/ado -

Gtrr.

jo A

Arm. A A7 59 D A E7

65 *To Coda* 

Ln. 1 Can - ta, Can - ta, Can-ta.

Ln. 2 Can - ta, Can - ta, Can-ta.

Ln. 3 Can - ta, Can - ta, Can-ta.

Ln. A Can - ta, Can - ta, Can-ta.

Vla. Can - ta, Can - ta, Can-ta.

Trpt 1 Can - ta, Can - ta, Can-ta.

Trpt 2 Can - ta, Can - ta, Can-ta.

Trpt A Can - ta, Can - ta, Can-ta.

Vox. - ra. Can - ta, Can - ta, Can-ta. Pa-lo-mi - ta blan - ca mientras mi/al-ma llo -

Gtrr. 65 *To Coda* 

Jo A 65 *To Coda* 

Arm. A *To Coda*  D A E7

73 *D.C. al Coda* 

Ln. 1 - ta, Can - ta, Can-ta.

Ln. 2 - ta, Can - ta, Can-ta.

Ln. 3 - ta, Can - ta, Can-ta.

73 *D.C. al Coda* 

n. A - ta, Can - ta, Can-ta.

73 *D.C. al Coda* 

Vla. - ta, Can - ta, Can-ta.

73 *D.C. al Coda* 

73 *D.C. al Coda* 

73 *D.C. al Coda* 

73 *D.C. al Coda* 

73 *D.C. al Coda* 

73 *D.C. al Coda* 

73 *D.C. al Coda* 

ra. - ta, Can - ta, Can-ta. Pa-lo-mi - ta blan - ca mientras mi/al-ma llo -

73 *D.C. al Coda* 

A E7

[illegible]

Canta, Canta, Canta

Violin 1

2010 Fort Worth Mariachi Extravaganza Jose Alfredo Jimenez

Violin 1

pizz...

6

arco

11

16

19

16

35

35

2

2

43

48

8

59

Can - ta,

5

To Coda

60

Can - ta,

Can - ta.

67

Can - ta,

Can - ta,

Can - ta.

75

3

Can - ta,

Can - ta,

Can-ta.

Fine

Canta, Canta, Canta

Violin 2

2010 Fort Worth Mariachi Extravaganza Jose Alfredo Jimenez

Violin 2

pizz...

6

arco

11

16

19

16

35

2

2

43

48

8

59

5

To Coda

67

D.C. al Coda

75

3

Fine

Can - ta, Can - ta, Can - ta.

Can - ta, Can - ta, Can - ta.

Can - ta, Can - ta, Can - ta.

Canta, Canta, Canta

Violin 3

2010 Fort Worth Mariachi Extravaganza Jose Alfredo Jimenez

Violin 3

pizz...

6

arco

11

16

19

16

35

2

2

43

49

8

59

Can - - - ta,

5

To Coda

60

Can - - - ta, Can - ta.

67

Can - ta, Can - ta, Can - ta.

75

3

Can - ta, Can - ta, Can-ta.

Fine

Canta, Canta, Canta

Trumpet 1

2010 Fort Worth Mariachi Extravaganza Jose Alfredo Jimenez

Trumpet 1

6

11

16

19

6

26

6

35

8

48

3

55

59

7 To Coda

67

D₅C. al Coda

75

3

Fine

Can - ta, Can - ta, Can - ta.

Can - ta, Can - ta, Can-ta.

Canta, Canta, Canta

Trumpet 2

2010 Fort Worth Mariachi Extravaganza

Jose Alfredo Jimenez

Trumpet 2

6

11

16

19

6

26

6

35

8

43

48

3

55

59

7 To Coda

67

D₅C. al Coda

75

3

Can - ta, Can - ta, Can - ta.

Can - ta, Can - ta, Can-ta.

Fine

Canta, Canta, Canta

Armonia

2010 Fort Worth Mariachi Extravaganza Jose Alfredo Jimenez

Armonia

6

Arm.

11

Arm.

16

Arm.

21

Arm.

26

Arm.

31

Arm.

35

Arm.

41

Arm.

46

Arm.

D A E7

A A7 D

A E7 A

A 19 A

A A E7

E7 E7

E7 A

35 A A A A7

D D A

E7 A A7

2
51

Canta, Canta, Canta

D A E7

Arm.

56

A A7 59 D

Arm.

61

A E7 A A7 To Coda

Arm.

67

D A E7 A D.C. al Coda

Arm.

75

D A E7

Arm.

80

A A E7 A

Arm.

Canta, Canta, Canta

Guitarron

2010 Fort Worth Mariachi Extravaganza Jose Alfredo Jimenez

6

11

16

19

21

26

31

35

35

41

46

2
51

Canta, Canta, Canta



56

59



61

To Coda



67

D.C. al Coda



75



80



Fine

Canta, Canta, Canta

Vocals

2010 Fort Worth Mariachi Extravaganza Jose Alfredo Jimenez

17 19

Te voy a de - di - car és - ta can - ción,
Si quie - res que me/a - rran-que/el co - ra - zón,

22

A ver si me de - vuel - ves tu ca - ri - ño, Ya
Y pon - go jun - to/a tí mis sen - ti - mien - tos, Es -

27

ven - go de re - zar o - tra/o - ra - ción, A ver si se com -
pe - ra/a que ter - mi - ne mi - can - ción, 35 Tú sa - bes que yo

32

po - ne mi des - ti - no. A - cuér - da te que siem - pre te/a do -
cum - plo/un ju - ra - men - to.

37

ré, No dé - jes que me pier - da/en mi po - bre - za,

42

Ya to - do lo que tu - ve se me fue, Si tú tam - bién te

47

vas, me lle - va la tris - te - za, No dé - jes que me

52

mue - ra por tu/a - mor, 59 Si tie - nes co - ra - zón, en - sé - ña - lo/y re -

57

gre - sa. Can - ta, Can - ta, Can - ta. Que tu

62

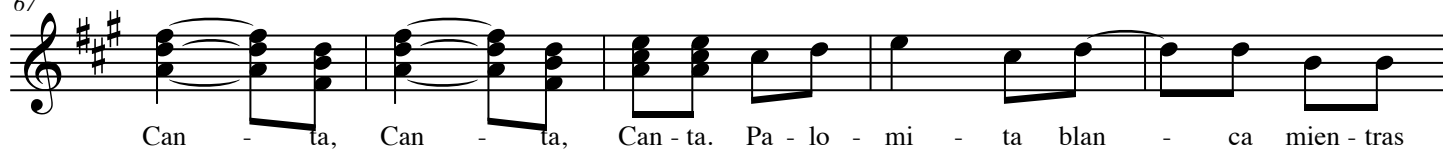
di - cha/es tan - ta que/has - ta Dios te/a - do - ra. ____

To Coda

2

Canta, Canta, Canta

67



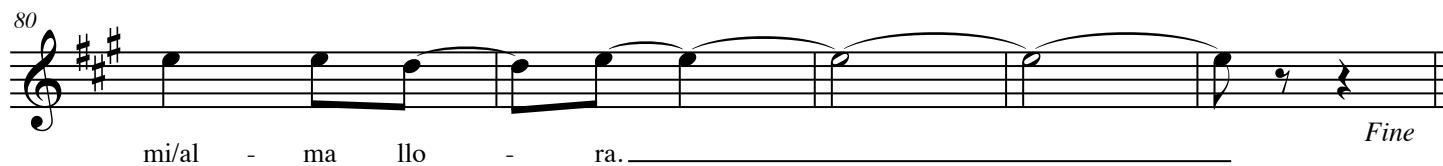
72

D.C. al Coda

75



80



LEAVE BLANK

Cerca del Mar

CCSD Mariachi Faculty

Voice: Cer - ca del mar, yo me/en a-mo-
 Violin 1
 Violin 2
 Violin 3
 Trumpet 1
 Trumpet 2
 Guitarron
 Armonia: D7 D7 G G D7 D7
 8
 re, y co - mo la lu - na, la bri - sa/y la/es pu - ma tam - bien te be - se. La no - che/a - zul,
 Vln. 1
 Vln. 2
 Vln. 3
 Tpt. 1
 Tpt. 2
 Gtrr.
 Arm.: G G D7 D7 G G D7

Cerca del Mar

no-che tro-pi - cal, com-pren - dio mis pe-nas y/en-tre sus a - re-nas yo pu - de so - nar. El

mar, nos a - rru - llo, pen - san - do - - en nues-tra/a - mor.

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Gtrr.

Arm.

D7 G G D7 D7 G G

C G G A7 A7 D

3

Credo del Mar

29

Y/al des - per - tar, de/a-que-lla/i-lu - sion, un be - so nos di-mos/y en el be-so/u - ni mos tu/a-mor y mi/a-

To Coda

Vln. 1

Vln. 2

Vln. 3

29

Tpt. 1

Tpt. 2

29

Gtrr.

Arm.

D D7 D7 G G D7 D7 To Coda

36

mor.

36

Vln. 1

Vln. 2

Vln. 3

36

Tpt. 1

Tpt. 2

36

Gtrr.

Arm.

G G D7 D7 G G D7 D7

Cerca del Mar

4

D.S. al Coda Θ

El... mor. Tu/a - mor, y mi/a - mor.

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Gtr.

Arm.

G G *D.S. al Coda* Θ G C C G G

52

Fine

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Gtr.

Arm.

G

Fine

Fine

Fine

Fine

Fine

Fine

Cerca del Mar

CCSD Mariachi Faculty

Violin 1

Vln. 1

Vln. 1

Vln. 1

Vln. 1

Vln. 1

Vln. 1

Vln. 1

Vln. 1

Cerca del Mar

CCSD Mariachi Faculty

Violin 2

Vln. 2

Vln. 2

Vln. 2

Vln. 2

Vln. 2

Vln. 2

Vln. 2

Vln. 2

Fine

Cerca del Mar

CCSD Mariachi Faculty

Violin 3

Vln. 3

5

4

Vln. 3

12

4

Vln. 3

19

Vln. 3

24

Vln. 3

28

6 To Coda

Vln. 3

37

Vln. 3

41

4 D.S. al Coda

2

Vln. 3

49

Fine

Cerca del Mar

CCSD Mariachi Faculty

Trumpet 1

5

2

10

2

15

4

22

29

33

2 To Coda

2

3

41

45

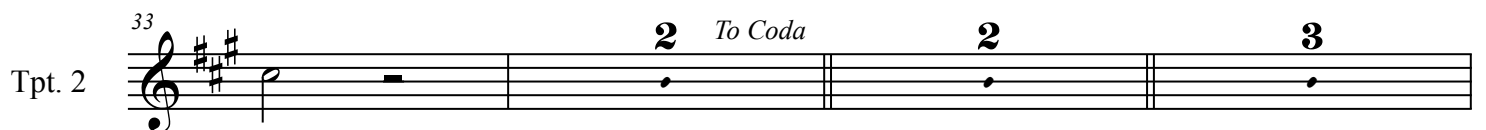
D.S. al Coda

4

Fine

Cerca del Mar

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Cerca del Mar

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Guitarron

5

Gtrr.

9

Gtrr.

13

Gtrr.

17

Gtrr.

21

Gtrr.

25

Gtrr.

29

Gtrr.

33

Gtrr.

37

Gtrr.

41

Gtrr.

46

Gtrr.

To Coda

D.S. al Coda

Fine

Cerca del Mar

CCSD Mariachi Faculty

The musical score is written for a single melodic line in treble clef, key of D major (indicated by two sharps), and common time (C). The piece consists of 46 measures. It begins with a 3-measure rest, followed by a half note D4. The melody continues with eighth and quarter notes, featuring several triplet markings (indicated by a '3' over a bracket). The lyrics are in Spanish and are aligned with the notes. The score includes a double bar line at measure 10, a repeat sign at measure 18, and a final double bar line at measure 46. The piece ends with the word 'Fine'.

Cer - ca del mar,
yo me/en a - mo - re, y co - mo la lu - na, la bri - sa/y la/es
pu - ma tam - bien te be - se. La no - che/a - zul,
no-che tro - pi - cal, com-pren - dio mis pe - nas y/en - tre sus a -
re - nas yo pu - de so - nar. El mar,
nos a - rru - llo, pen - san - do -
- en nues-tra/a - mor. Y/al des - per - tar,
de/a-que-lla/i-lu - sion, un be - so nos di-mos/y en el be-so/u -
ni mos tu/a-mor y mi/a - mor. El...
mor. Tu/a - mor, y mi/a - mor.

To Coda *D.S. al Coda*

Fine

El Caballito de Jalisco

Son Jalisciense

Allegro

Violin 1

Violin 2

Violin 3

Trumpet 1

Trumpet 2

Vocals

Guitarron

Armonia

[17]

[25]

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Vox.

Gtrr.

arm.

[43]

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Vox.

Gtrr.

arm.

3x To Coda

D.S. al Coda 3x

duet

D7

G3x To Coda

C

G7

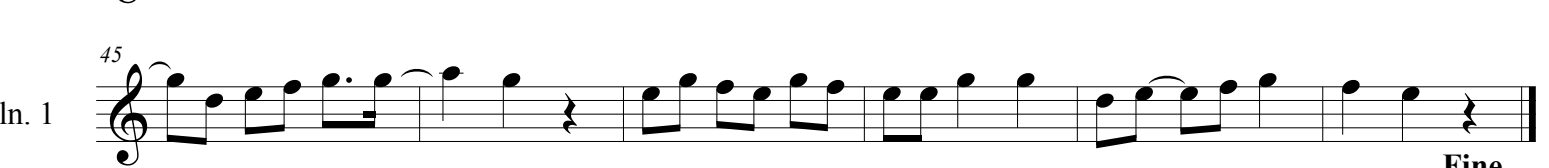
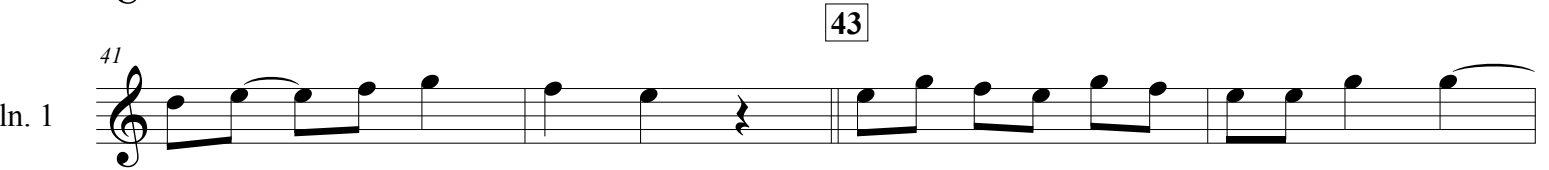
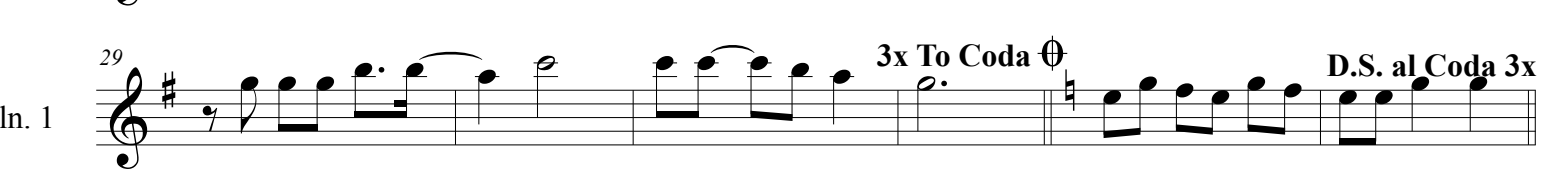
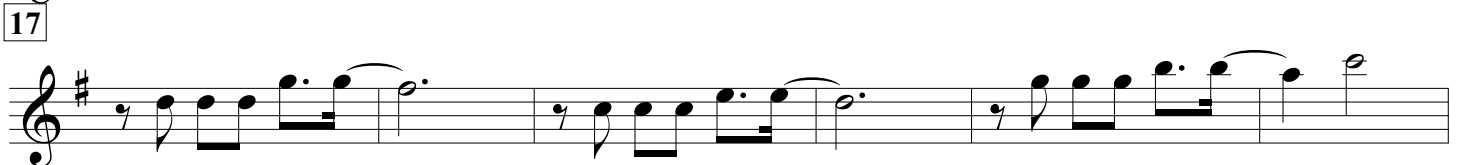
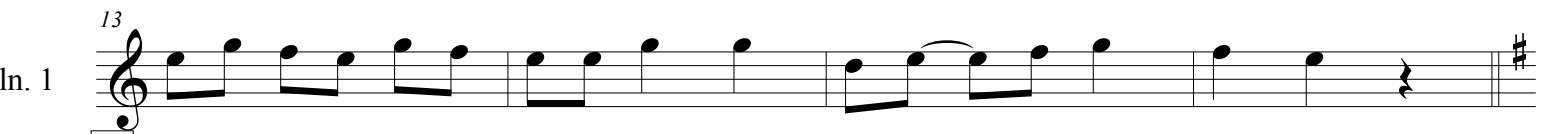
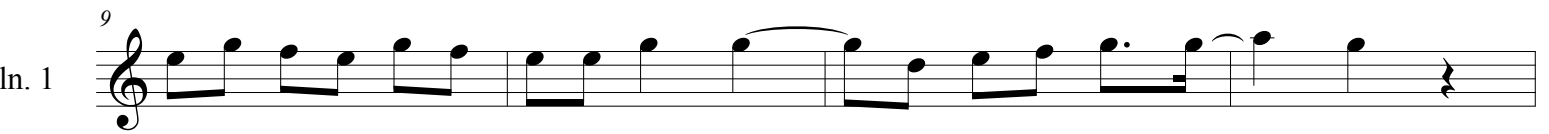
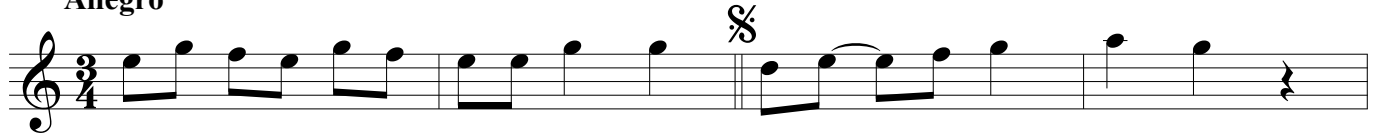
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El Caballito de Jalisco

Violin 1

Son Jalisciense

Allegro



Fine

El Caballito de Jalisco

Violin 2

Son Jalisciense

Allegro

§

Violin 2

Ln. 2

Ln. 2

Ln. 2

Ln. 2

Ln. 2

Ln. 2

Ln. 2

Ln. 2

Ln. 2

5

9

13

17

25

23

29

35

43

41

47

3x To Coda ☉

D.S. al Coda 3x

Fine

El Caballito de Jalisco

Violin 3

Son Jalisciense

Allegro

§

Violin 3

Ln. 3

Ln. 3

Ln. 3

Ln. 3

Ln. 3

Ln. 3

Ln. 3

Ln. 3

Ln. 3

Fine

El Caballito de Jalisco

Trumpet 1

Son Jalisciense

Allegro

The musical score is written for Trumpet 1 in G major (one sharp) and 3/4 time. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Allegro'. The score consists of six staves of music. The first staff contains a 2-measure rest, a repeat sign, a 6-measure rest, and a melodic phrase. The second staff starts at measure 11 and continues the melody. The third staff starts at measure 15, includes a 17-measure rest, a key signature change to A major (two sharps), an 8-measure rest, a 25-measure rest, and ends with '3x To Coda'. The fourth staff starts at measure 33, includes a 'DS. al Coda 3x' instruction, an 8-measure rest, a 'duet' marking at measure 43, and continues the melody. The fifth staff starts at measure 45 and continues the melody. The sixth staff starts at measure 49 and concludes with a 'Fine' marking.

2 6

11

15 17 25 3x To Coda

33 DS. al Coda 3x 8 43 duet

45

49 Fine

El Caballito de Jalisco

Trumpet 2

Son Jalisciense

Allegro

Trumpet 2

5

pt. 2

9

pt. 2

17

25

3x To Coda

34

pt. 2

D.S. al Coda 3x

38

pt. 2

42

pt. 2

43

duet

46

pt. 2

Fine

This musical score is for the Trumpet 2 part of 'El Caballito de Jalisco', a Son Jalisciense. The tempo is marked 'Allegro'. The key signature has two sharps (F# and C#), and the time signature is 3/4. The score consists of seven staves of music. The first staff begins with a treble clef, key signature, and time signature, followed by a series of eighth and quarter notes. A repeat sign with a double bar line and a 'Coda' symbol (a circle with a cross) is placed after the first measure. The second staff continues the melody. The third staff features a measure with a whole note and a 'Coda' symbol, followed by a measure with a whole note and a 'Coda' symbol. The fourth staff begins with a measure containing a whole note and a 'Coda' symbol, followed by a measure with a whole note and a 'Coda' symbol. The fifth staff continues the melody. The sixth staff features a measure with a whole note and a 'Coda' symbol, followed by a measure with a whole note and a 'Coda' symbol. The seventh staff concludes the piece with a final measure and a 'Fine' marking.

El Caballito de Jalisco

Armonia

Son Jalisciense

Allegro

Armonia

arm.

arm.

arm.

arm.

arm.

arm.

arm.

arm.

arm.

arm.

The musical score is written for a single melodic line in 3/4 time, featuring a repeating eighth-note pattern. The key signature is one sharp (F#). The score is divided into measures, with measure numbers 6, 10, 14, 18, 22, 26, 30, 35, 40, and 45 marked at the beginning of their respective staves. Chords are indicated above the staff: C, G7, and C in the first system; C, G7, and C in the second system; C, G7, and C in the third system; C, G7, and C in the fourth system; D7 and G in the fifth system; D7 and G in the sixth system; D7 and G in the seventh system; D7, G, and C in the eighth system; C, G7, and C in the ninth system; C, G7, and C in the tenth system; and G7, C, C, G7, and C in the eleventh system. A double bar line with a repeat sign is placed after measure 17. A key signature change to two sharps (F# and C#) occurs at measure 18. A key signature change back to one sharp (F#) occurs at measure 30. A key signature change to natural (F) occurs at measure 35. A key signature change back to one sharp (F#) occurs at measure 40. A key signature change back to natural (F) occurs at measure 45. The score concludes with a double bar line and the word "Fine".

6 C G7 C

10 C G7 C

14 C G7 C 17 G

18 D7 G

22 D7 G 25 G

26 D7 G

30 D7 G 3x To Coda C D.S. al Coda 3x

35 C G7 C

40 C G7 C 43 C

45 G7 C C G7 C

Fine

El Caballito de Jalisco

Guitarron

Son Jalisciense

Allegro



Guitarron

6

Gtrr.

10

Gtrr.

14

Gtrr.

17

Gtrr.

22

Gtrr.

25

Gtrr.

30

Gtrr.

35

Gtrr.

41

Gtrr.

45

Gtrr.

Fine

LEAVE BLANK

Entrega Total

Bolero

Javier Solis
Adapted by: Romo

The musical score is for a Bolero titled "Entrega Total" by Javier Solis, adapted by Romo. It is in 4/4 time with a key signature of one sharp (F#) and a tempo of 90 beats per minute. The score is arranged for a Mariachi ensemble consisting of Violins (Violin 1, Violin 2, Violin 3), Trumpets (Trumpet 1, Trumpet 2), Voice, Armonia (Armonica), and Guitarron. The score is divided into two systems. The first system contains measures 1 through 8. The second system contains measures 9 through 12. The Violins play a melodic line with triplets and slurs. The Trumpets play a sustained note. The Voice part has lyrics in Spanish. The Armonia and Guitarron provide harmonic support with chords and rhythmic patterns. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Violin 1

Violin 2

Violin 3

Trumpet 1

Trumpet 2

Voice

Armonia

Guitarron

9

Vln. 1

Vln. 2

Vln. 3

TP 1

TP 2

arm.

Gtrr.

Es - ta vez _____ ya no - so por - ta la te - rri - ble _____ so - le - dad, yo no te pon - go con - di - cion ha - ras con -
Lle - va - me, _____ de ser po - si - ble/has - ta la mis - ma _____ e - terni - dad. don - de per - du - re nues - tro/a - mor por - que tu

mi-go ___ lo que qui-ras bien o ___ G. mal. e min a min D7 a min D7 E7 Elle-va-me si guie-res has-ta/el cfinido de do-Hör, ___
e - res ___ to-da mi fe - li - ci - dad. 1. 2.

20

Vln. 1

Vln. 2

Vln. 3

TP 1

TP 2

20

arm.

Gtr.

To Coda

To Coda

To Coda

To Coda

To Coda

To Coda

To Coda

To Coda

No lo co-mo gus-tores por mal cha-d o por de-ñor. Es - ta co-sa a-mo-ro/en tre-gar-me. Di-ti/en u - na for - ma to-tal, no con un be-so na-da.

26

Vln. 1

Vln. 2

Vln. 3

TP 1

TP 2

mas, quie-ro ser tu-yo sea por bien o sea por mal.

arm.

Gtrr.

33

Vln. 1

Vln. 2

Vln. 3

TP 1

TP 2

arm.

Gtrr.

41

Vln. 1 *D.S. al Coda*

Vln. 2 *D.S. al Coda*

Vln. 3 *D.S. al Coda*

TP 1 *D.S. al Coda*

TP 2 *D.S. al Coda*

D.S. al Coda

arm. *D.S. al Coda*

Gtr. *D.S. al Coda*

G e min a min D7

2

48

Vln. 1 *Fine*

Vln. 2 *Fine*

Vln. 3 *Fine*

TP 1 *Fine*

TP 2 *Fine*

G G D7 G

arm. *Fine*

Gtr. *Fine*

Entrega Total

Violin 1

Bolero

Javier Solis
Adapted by: Romo

Violin 1 musical score for "Entrega Total" Bolero. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as 90. The score consists of 53 measures across 10 staves. It includes various musical notations such as triplets, slurs, and dynamic markings. The piece concludes with a "Fine" marking.

Measures 1-5: Initial melody with triplets and a fermata.

Measures 6-10: Continuation of the melody with triplets.

Measures 11-15: Melodic phrase with triplets and a repeat sign.

Measures 16-22: First ending (1.) and second ending (2.) with a repeat sign and a fermata.

Measures 23-27: Melodic phrase with triplets and a "To Coda" marking.

Measures 28-32: Melodic phrase with a long note and a fermata.

Measures 33-39: Melodic phrase with triplets and a fermata.

Measures 40-44: Melodic phrase with a fermata and a "D.S. al Coda" marking.

Measures 45-52: Melodic phrase with a long note and a fermata.

Measure 53: Final measure with a fermata and a "Fine" marking.

Entrega Total

Violin 2

Bolero

Javier Solis
Adapted by: Romo

Violin 2 score for "Entrega Total" Bolero. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as 90. The score consists of 53 measures across 10 staves. It includes various musical notations such as triplets, slurs, and dynamic markings. The piece concludes with a "Fine" marking.

Measures 1-5: Initial melody with triplets and a fermata.

Measures 6-10: Continuation of the melody with triplets.

Measures 11-15: Melodic phrase with triplets and a repeat sign.

Measures 16-22: First ending (1.) and second ending (2.) with a repeat sign and a triplet.

Measures 23-27: Melodic phrase with triplets and a "To Coda" marking.

Measures 28-32: Melodic phrase with a triplet and a fermata.

Measures 33-39: Melodic phrase with a triplet and a fermata.

Measures 40-44: Melodic phrase with a fermata and a "D.S. al Coda" marking.

Measures 45-52: Melodic phrase with a triplet and a fermata.

Measure 53: Final measure with a fermata and a "Fine" marking.

Entrega Total

Violin 3

Bolero

Javier Solis
Adapted by: Romo

Violin 3 musical score for "Entrega Total" Bolero. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as 90. The score consists of 53 measures across 10 staves. It includes various musical notations such as triplets, slurs, and dynamic markings. The piece concludes with a "Fine" marking.

Measures 1-5: Initial melody with triplets and a fermata.

Measures 6-10: Continuation of the melody with triplets.

Measures 11-15: Melodic phrase with triplets and a repeat sign.

Measures 16-22: First ending (1.) and second ending (2.) with a repeat sign and a triplet.

Measures 23-27: Melodic phrase with triplets and a "To Coda" marking.

Measures 28-32: Melodic phrase with triplets.

Measures 33-39: Melodic phrase with triplets and a "D.S. al Coda" marking.

Measures 40-44: Melodic phrase with a triplet and a "D.S. al Coda" marking.

Measures 45-52: Final melodic phrase with a triplet and a "Fine" marking.

Entrega Total

Bolero

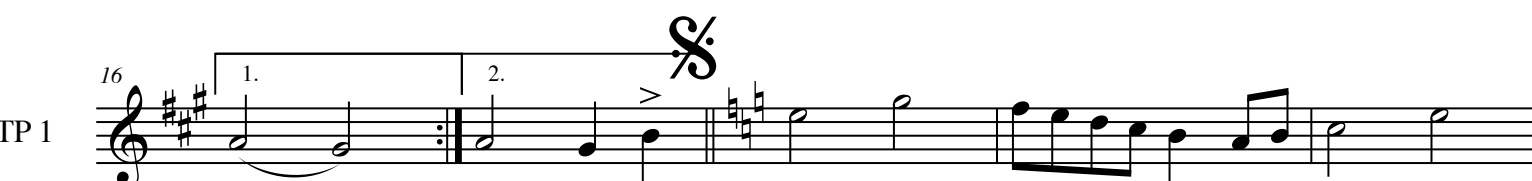
Javier Solis

Adapted by: Romo

Trumpet 1



TP 1



TP 1



TP 1



TP 1



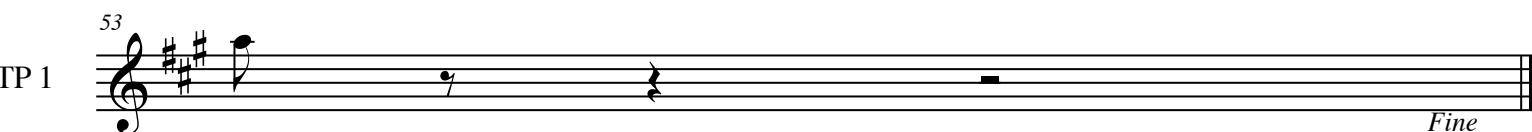
TP 1



TP 1



TP 1



Fine

Entrega Total

Bolero

Javier Solis

Adapted by: Romo

Trumpet 2

90 8 4

TP 2

16 1. 2.

TP 2

21 4 To Coda 4 4 4 4

TP 2

32 4 4 4 4 4 4 4

TP 2

40 4 4 4 4 4

TP 2

45 4 4 4 4 4

TP 2

50 4 4 4

TP 2

53 4 4 4 4

Fine

Entrega Total

Bolero

Javier Solis

Adapted by: Romo

Armonia

90 G e min a min D7 2 G e min

6 a min D7 2 2

11 2 2 G e min

16 a min D7 a min D7 F7 B $\flat$ g min c min F7 B $\flat$ g min

21 c min a m/B $\flat$ D7 G e min a min D7 2 To Coda

26 2 2 2

31 2 2

36 2 2

40 2 2

44 *D.S. al-Coda* G e min

2
46

arm.

a min

D7

Entrega Total

2

2

51

arm.

G

G

D7

G

Fine

Bolero

Javier Solis
Adapted by: Romo

♩ = 90

6

11

16

21

26

31

36

41

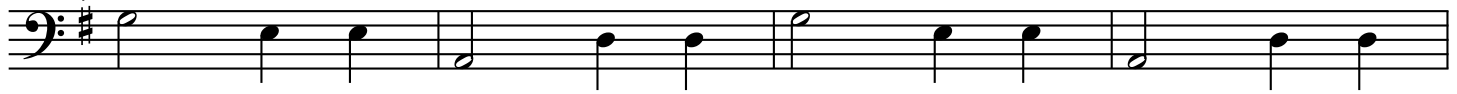
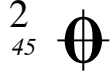
To Coda

D.S. al Coda

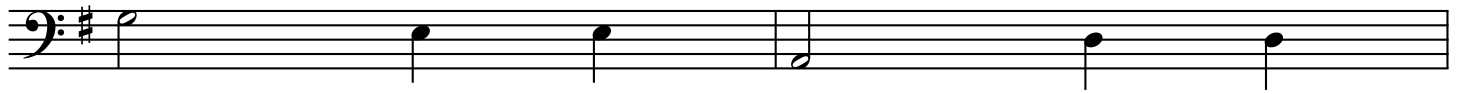
The image shows a musical score for a piece titled "The Rose Tree". The score is written in bass clef, 4/4 time, and the key signature is one sharp (F#), indicating the key of D major. The tempo is marked as 90 beats per minute. The score consists of 41 measures. It begins with a key signature change from C major to D major. There is a repeat sign at measure 11. At measure 16, there is a first and second ending. A Coda symbol is placed at measure 21, with the instruction "To Coda" written above it. The score ends at measure 41 with the instruction "D.S. al Coda".

2
45

Entrega Total



49



51



Fine

Entrega Total (Bolero)
Abelardo Pulido/Javier Solís

Esta vez, ya no soporto la terrible soledad,
Yo no te pongo condición, harás conmigo lo que quieras,
bien o mal.

Llévame de ser posible hasta la misma eternidad,
Donde perdure nuestro amor porque tú eres toda mi
felicidad.

Llévame si quieres hasta el fondo del dolor,
Hazlo como quieras por maldad o por amor.

Pero ésta vez quiero entregarme a tí en una forma total,
No con un beso nada más, quiero ser tuyo sea por bien o
sea por mal.

Llévame si quieres...

Las Chiapanecas

CCSD Mariachi Faculty

$\text{♩} = 130$

Violin 1

Violin 2

Violin 3

Trumpet 1

Trumpet 2

Guitarron

Armonia

Voice

12

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Gtrr.

Arm.

12

12

The musical score is written for a mariachi ensemble. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked as 130 beats per minute. The score is divided into two systems. The first system includes parts for Violin 1, Violin 2, Violin 3, Trumpet 1, Trumpet 2, Guitarron, Armonia, and Voice. The second system includes parts for Violin 1, Violin 2, Violin 3, Trumpet 1, Trumpet 2, Guitarron, Armonia, and a blank staff. The score features various musical notations, including notes, rests, and dynamic markings. The Armonia part includes specific chord markings: D, A, E7, and A. The Voice part is currently blank. The score is marked with a double bar line and a repeat sign at the end of the first system.

Las Chiapanecas

24

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Gtrr.

Arm.

24

36

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Gtrr.

Arm.

36

48

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Gtrr.

Arm.

59

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Gtrr.

Arm.

71

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Gtrr.

Arm.

83

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Gtrr.

Arm.

To Coda

D.S. al Coda

Fine

LEAVE BLANK

Las Chiapanecas

Trans. Adam Romo

♩ = 130

6

13

18

25

32

37

42

49

56

Pizz.

Arco.

2
62

Las Chiapanecas



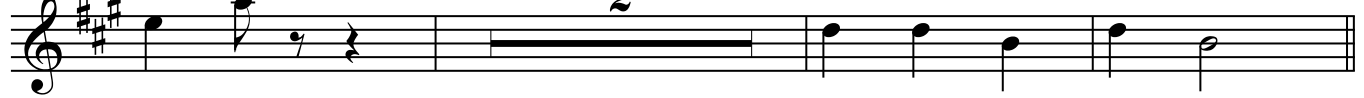
69



74



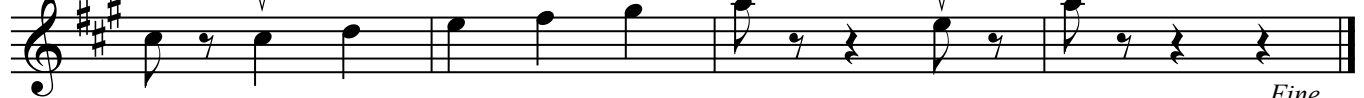
81



86



90



Las Chiapanecas

Trans. Adam Romo

♩ = 130

6

13

18

25

32

37

42

49

56

Pizz.

Arco.

2
62

Las Chiapanecas



69



74



81



87



90



Las Chiapanecas

Trans. Adam Romo

$\text{♩} = 130$

6

13

18

25

32

37

42

49

56

Pizz.

Arco.

2
62

Las Chiapanecas



69



74



81



87



90



Las Chiapanecas

Trans. Adam Romo

$\text{♩} = 130$

6

11

18

25

30

37

42

47

52

2
57

Las Chiapanecas



63



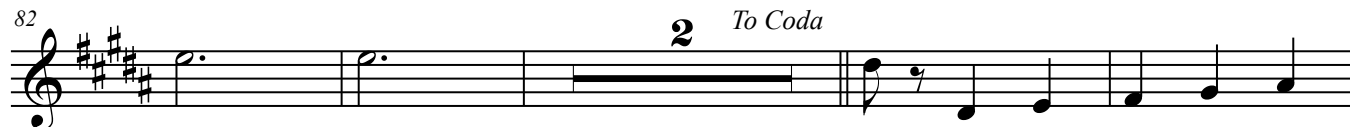
70



75



82



2 To Coda

88



D.S. al Coda

90



Fine

Las Chiapanecas

Trans. Adam Romo

$\text{♩} = 130$

6

11

18

25

30

37

42

47

52

2
57

Las Chiapanecas



63



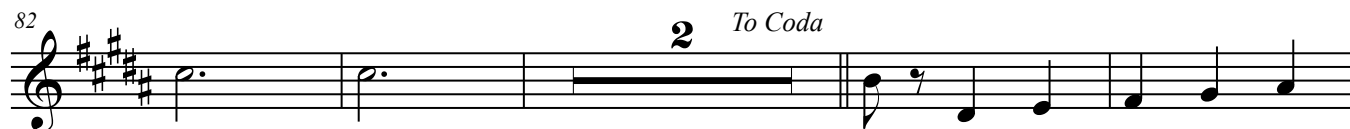
70



75



82



88



90



Las Chiapanecas

Trans. Adam Romo

$\text{♩} = 130$

3/4

D D A A

6 E7 E7 A E7 A A

11 A A A A A

16 E7 E7 E7 E7 E7

21 E7 E7 E7 A A

26 A A A A A

31 A7 D D D D

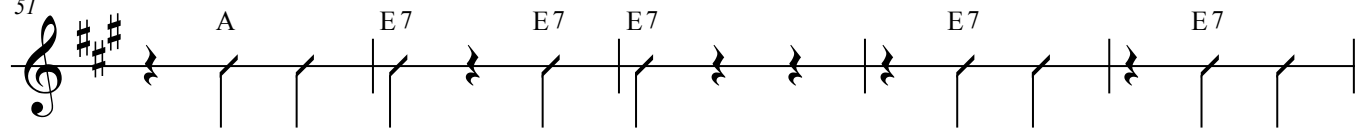
36 A A E7 E7 A E7

41 A A A E7 E7 E7

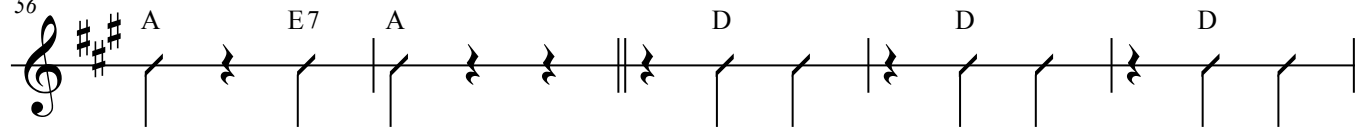
46 E7 E7 A E7 A A

2
51

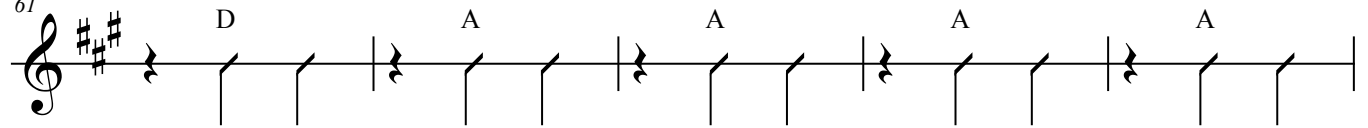
Las Chiapanecas



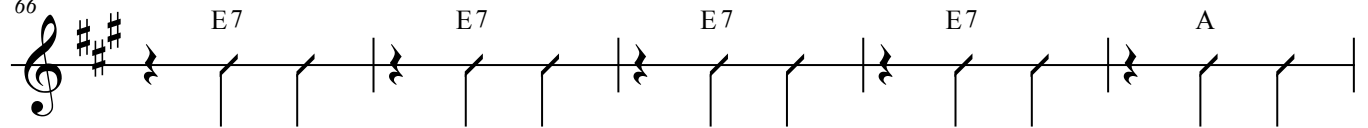
56



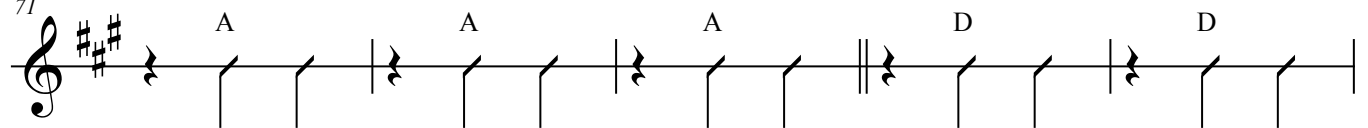
61



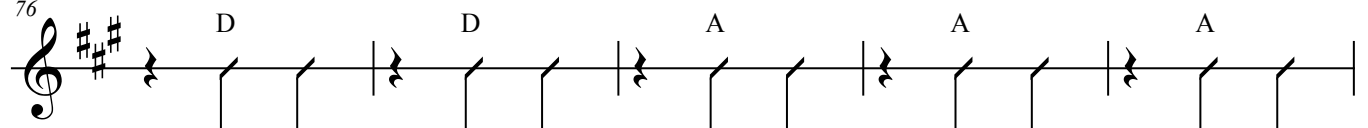
66



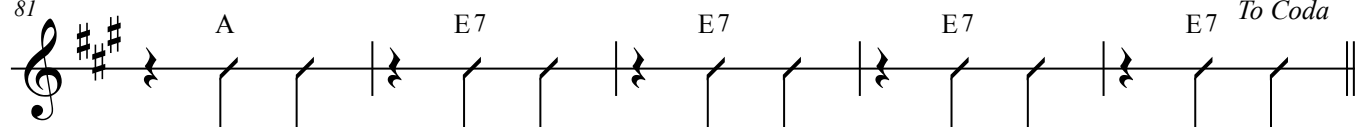
71



76

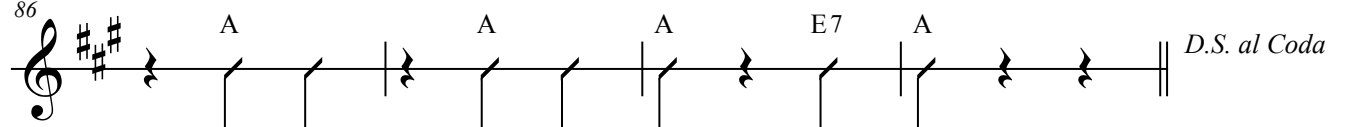


81



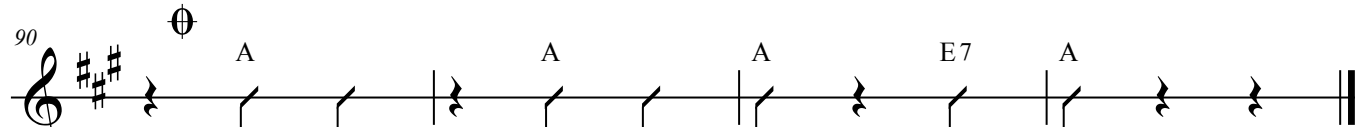
To Coda

86



D.S. al Coda

90



Fine

Las Chiapanecas

Trans. Adam Romo

♩ = 130

6  

11

16

21

26

31

36

41

46

Detailed description: This is a musical score for a piece titled 'Las Chiapanecas', transcribed by Adam Romo. The score is written in bass clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The tempo is marked as 130 beats per minute (♩ = 130). The score consists of nine staves of music. The first staff begins with a repeat sign. The second staff starts at measure 6 and includes a crescendo hairpin and a repeat sign. The third staff starts at measure 11. The fourth staff starts at measure 16. The fifth staff starts at measure 21. The sixth staff starts at measure 26. The seventh staff starts at measure 31. The eighth staff starts at measure 36. The ninth staff starts at measure 41. The score ends at measure 46. The music is composed of eighth and quarter notes, with some rests and repeat signs.



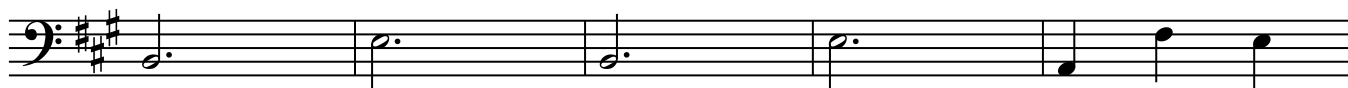
56



61



66



71



76



81

To Coda

86

D.S. al Coda

90

⌂

*Fine*

LEAVE BLANK

Las Mananitas Tapatias

Score

Key of La

Traditional
Arr. Adam Romo

Score for **Las Mananitas Tapatias**, Key of La, 3/4 time, tempo 130. The score includes parts for Violin 1, Violin 2, Violin 3, Trumpet 1, Trumpet 2, Voice, Armonia, and Guitarron.

The score is divided into two systems. The first system covers measures 1 through 12. The second system starts at measure 13 and includes lyrics for the vocal part.

Lyrics:

Que lin - da/es - ta la ma - na - na , en que ven - go/a
Qui - ser a/en que tu na - cis - te - na - cie - ron to -
la - ron cua-tro pa - lo - mas por to - di - ser - tas

[illegible]

49

Vln. 1

To Coda

D.S. al Coda

Vln. 2

To Coda

D.S. al Coda

Vln. 3

To Coda

D.S. al Coda

TP 1

To Coda

D.S. al Coda

TP 2

To Coda

D.S. al Coda

49

tar - te de ma - na - na - mi - ra que - ya/a - man - e - cio - .
ser A dia de su san A to , E7 E7 A - - - - - E7 mos a can -

arm.

To Coda

D.S. al Coda

Gtrr.

To Coda

D.S. al Coda

[illegible]

Las Mananitas Tapatias

Violin 1

Key of La

Traditional
Arr. Adam Romo

$\text{♩} = 130$



Violin 1

ln. 1

ln. 1

ln. 1

ln. 1

ln. 1

ln. 1

Fine

Las Mananitas Tapatias

Violin 2

Key of La

Traditional
Arr. Adam Romo

$\text{♩} = 130$



Violin 2

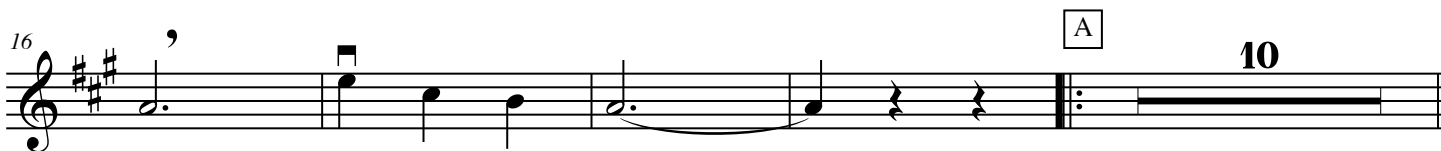
ln. 2



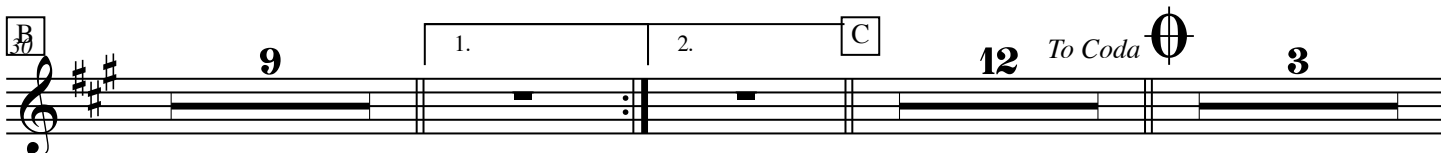
ln. 2



ln. 2



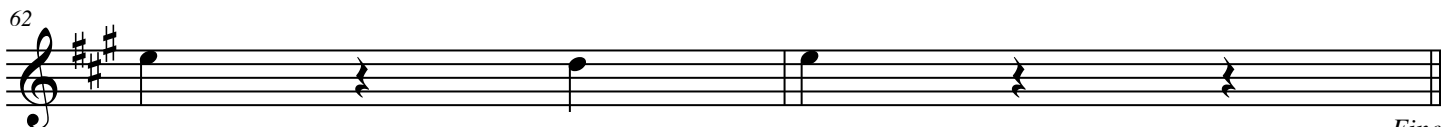
ln. 2



ln. 2



ln. 2



Fine

Las Mananitas Tapatias

Violin 3

Key of La

Traditional
Arr. Adam Romo

$\text{♩} = 130$



Violin 3



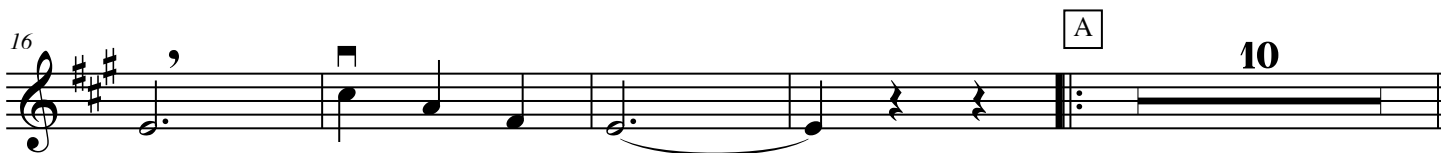
ln. 3



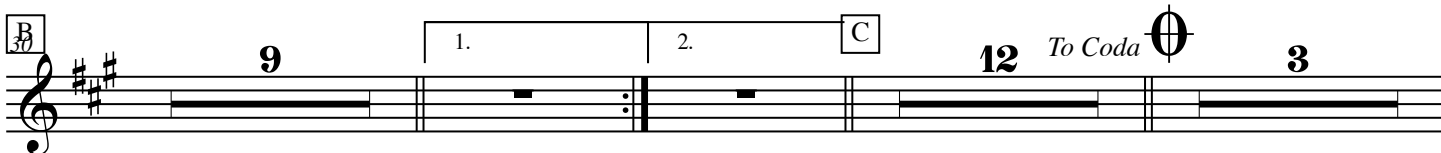
ln. 3



ln. 3



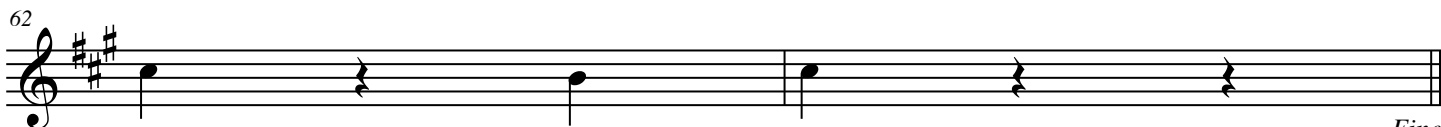
ln. 3



ln. 3



ln. 3



Fine

Las Mananitas Tapatias

Trumpet 1

Key of La

Traditional
Arr. Adam Romo

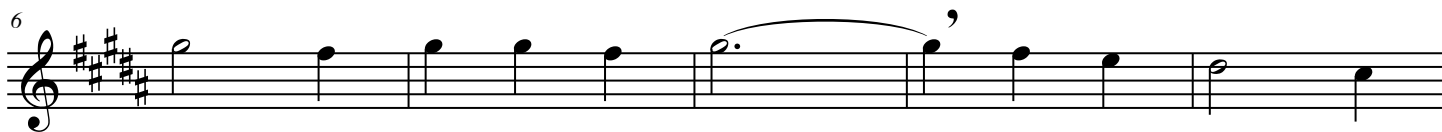
♩ = 130



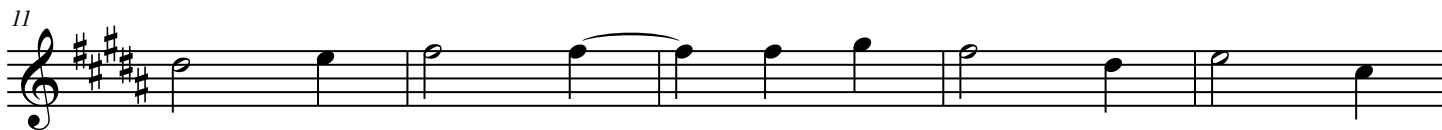
Trumpet 1



TP 1



TP 1



TP 1



TP 1



TP 1



TP 1



TP 1



TP 1



Las Mananitas Tapatias

Trumpet 2

Key of La

Traditional
Arr. Adam Romo

♩ = 130

Trumpet 2

6

11

16

27

36

41

52

57

To Coda

D.S. at Coda

Fine

LEAVE BLANK

Las Mananitas Tapatias

Armonia

Key of La

Traditional
Arr. Adam Romo

Armonia

♩ = 130

6

arm.

11

arm.

16

arm.

21

arm.

26

arm.

31

arm.

36

arm.

41

arm.

46

arm.

E7

E7

D

D

A

A

E7

A

A

A

A

E7

E7

B

E7

E7

E7

A

A

1.

2. A

E7

E7

D

D

A

arm. 2 51 Las Mananitas Tapatias To Coda E7 E7 A

arm. 56 D.S. al Coda E7 A

arm. 61 A E7 A Fine

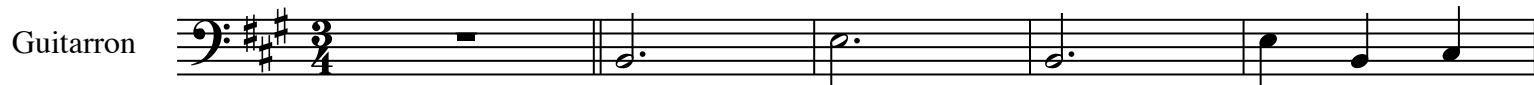
Las Mananitas Tapatias

Guitarron

Key of La

Traditional
Arr. Adam Romo

♩ = 130



2
51

Las Mañanitas Tapatias
To Coda

Gtrr.



Las Mañanitas (Serenata)

Que linda está la mañana en que vengo a saludarte (le)
Venimos todos con gusto y placer a felicitarte (le).

El día en que tu naciste (usted nació) nacieron todas las flores
En la pila del bautizo, cantaron los ruseñores.

Estas son las mañanitas que cantaba el rey David
Hoy por ser día de tu (su) santo te (se) las cantamos aquí
Despierta, mi bién, despierta, mira que ya amaneció
Ya los pajarillos cantan, la luna ya se metió.

Ya viene amaneciendo, ya la luz del día nos dió
Levántate (levántase) de mañana, mira que ya amaneció.

Quisiera ser un San Juan, quisiera ser un San Pedro
Y darte (le) los buenos días con la música del cielo.

Volaron cuatro palomas por toditas las ciudades
Hoy por ser día de tu (su) santo, te (le) deseamos felicidades.

Con jazmines y flores éste día voy a adornar
Hoy por ser día de tu (su) santo, te (le) venimos a cantar.

Score

Polka

Mariachi Vargas
Trans. Adam Romo

Violin 1

Violin 2

Violin 3

Trumpet 1

Trumpet 2

Trumpet 1a.

Voice

Armonia

Guitarron

VI 1

VI 2

VI 3

TP 1

TP 2

Tpt 1a.

arm.

Gtrr.

Trans. Adam Romo

[illegible]

Los Machetes

Violin 1

Polka

Mariachi Vargas
Trans. Adam Romo

Violin 1

6

11

16

22

29

35

41

53

58

tacet 2x

tutti

2

2

3x To Coda

2

2

2, 4. (play repeats)

D.S. al Coda

2

5.

6.

7

accel.

Fine

The score is written for Violin 1 in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of nine staves of music. The first staff begins with a repeat sign and a 'tacet 2x' instruction. The second staff starts at measure 6 and includes a 'tutti' marking. The third staff starts at measure 11. The fourth staff starts at measure 16 and features a double bar line with a '2' indicating a repeat. The fifth staff starts at measure 22 and includes a '3x To Coda' instruction with a Coda symbol. The sixth staff starts at measure 29 and has a '2' repeat marking. The seventh staff starts at measure 35 and includes a '2, 4. (play repeats)' instruction and a 'D.S. al Coda' instruction. The eighth staff starts at measure 41 and has '5.' and '6.' markings above specific notes. The ninth staff starts at measure 53 and includes an 'accel.' instruction. The final staff starts at measure 58 and ends with a 'Fine' marking.

Los Machetes

Violin 2

Polka

Mariachi Vargas
Trans. Adam Romo

[illegible]

Los Machetes

Violin 3

Polka

Mariachi Vargas
Trans. Adam Romo

Violin 3

6

11

16

22

29

35

41

53

58

tacet 2x

tutti

2

3x To Coda

2

2

1, 3.

2, 4. (play repeats)

D.S. al Coda

2

5.

6.

7

accel.

Fine

Los Machetes

Trumpet 1

Polka

Mariachi Vargas
Trans. Adam Romo

Trumpet 1

6

TP 1

11

TP 1

24

TP 1

31

TP 1

36

TP 1

42

TP 1

47

TP 1

52

TP 1

57

TP 1

Fine

LEAVE BLANK

Los Machetes

Trumpet 2

Polka

Mariachi Vargas
Trans. Adam Romo

Trumpet 2

6

11

24

31

36

42

47

52

57

8

2

2

2

1, 3.

2, 4. (play repeats)

D.S. al Coda

5.

6.

accl.

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2
62 Los Machetes

TP 2

This musical staff for TP 2 contains measures 62 and 63. Measure 62 begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The first note is a half note G4. Measure 63 contains a single half note G4. The staff ends with a double bar line.

63

TP 2

This musical staff for TP 2 contains measures 63 and 64. Measure 63 begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The first note is a half note G4. Measure 64 contains a single half note G4. The staff ends with a double bar line.

Fine

Los Machetes

Armonia

Polka

Mariachi Vargas
Trans. Adam Romo

Armonia

6

11

16

21

26

31

36

41

D7 D7 G D7

G D7 G D7 G

D7 G D7 G D7

G D7 G G C

D7 G G C D7

G 3x To Coda C G7 C

C G7 C 1,3. C 2,4. (play repeats)

D.S. al Coda C G7 C

C G7 C 5. C 6.

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Los Machetes

arm. 2 46

G D7 G D7

arm. 51

G D7 G *accel.* D7 G

arm. 56

D7 G D7 G D7

arm. 61

G G G *Fine*

Los Machetes

Guitarron

Polka

Mariachi Vargas
Trans. Adam Romo



Guitarron

6

Gtrr.

11

Gtrr.

16

Gtrr.

21

Gtrr.

26

3x To Coda

31

Gtrr.

36

Gtrr.

41

Gtrr.

1, 3.

2, 4. (play repeats)

5.

6.

2
46

Los Machetes

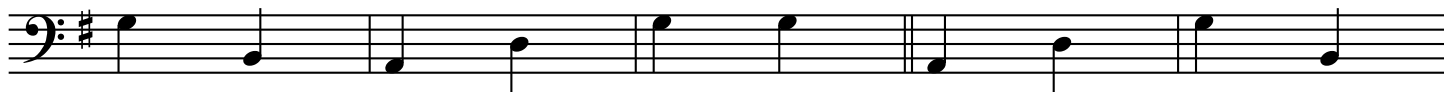
Gtrr.



51

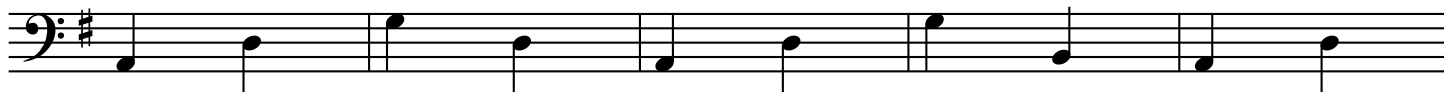
accel.

Gtrr.



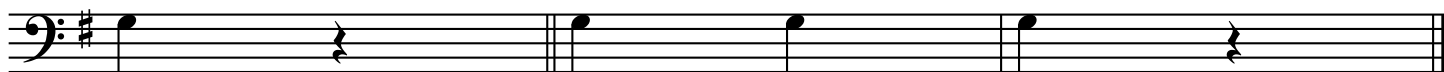
56

Gtrr.



61

Gtrr.



Fine

LEAVE BLANK

Que Te Vaya Bonito

Score

2010 Fort Worth Mariachi Extravaganza

Jose Alfredo Jimenez

Violin 1

Violin 2

Violin 3

Viola

Trumpet 1

Trumpet 2

Vocals

Guitarron

Armonia

18

Vln. 1

Vln. 2

Vln. 3

Vla.

Tpt. 1

Tpt. 2

Vox.

Gtrr.

arm.

34

Vln. 1

Vln. 2

Vln. 3

Vla.

Tpt. 1

Tpt. 2

Vox.

Gtrr.

arm.

O-ja - lá que te va - ya bo - ni - to, O-ja - lá que se/a - ca - ben tus
O-ja - lá que te va - ya bo - ni - to, O-ja - lá que mi/a - mor no te

pe - nas. due - la. Que te di - gan que yo ya no/ex - is - to Y co - noz - cas pe - so - nas mas bue - nas. Que te den lo que no pu - de dar - te. Aun - que yo te/ha - ya da - do de
Que se lle - nen de pa - ra siem - pre. Que se lle - nen de pa - ra siem - pre. Aun - que yo te/ha - ya da - do de

to - do Nún - ca más vol - ve - ré/a mo - les - tar - te Te/a - do - ré te per - di ya ni mo - do. cuan - tas co - sas, queda - ron pren - di - das, has - ta den - tro del
ce - ro pe - ro die me lla - co - bar - de, sin sa - ber has - ta don - de la quie - ro

C7 C7 C7 F F F F F B^b B^b B^b

51

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

Vln. 2 *To Coda* *D.S. al Coda*

Vln. 3 *To Coda* *D.S. al Coda*

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

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

Tpt. 2 *To Coda* *D.S. al Coda*

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

fon-do de mi/al-ma. cuan-tas lu-ces de - jas-te/en-cen - di - das, Yo no sé, co-mo voy a/a - pa - gar - las co-mo voy a/a - pa - gar - las, O-ja - lá que te va - ya bo -

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

arm. C7 F F C7 *To Coda* C7 *D.S. al Coda* C7 F C7

69

Vln. 1 *Fine*

Vln. 2 *Fine*

Vln. 3 *Fine*

Vla. *Fine*

Tpt. 1 *Fine*

Tpt. 2 *Fine*

Vox. *Fine*

ni - - - to.

Gtrr. *Fine*

arm. F F C7 F *Fine*

Que Te Vaya Bonito

Violin 1

2010 Fort Worth Mariachi Extravaganza Jose Alfredo Jimenez

Violin 1

Violin 1

8

15

28

40

46

50

58

62

68

D.S. al Coda

Fine

Detailed description: This is a musical score for Violin 1, written in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The score consists of ten staves of music. The first staff begins with a repeat sign and a 3-measure rest, followed by a series of eighth notes. The second staff starts at measure 8 with a half note, followed by a 3-measure rest and more eighth notes. The third staff starts at measure 15 with a 5-measure rest, followed by half notes. The fourth staff starts at measure 28 with quarter notes, followed by a 3-measure rest and a 4-measure rest. The fifth staff starts at measure 40 with a half note, followed by a 4-measure rest and a half note. The sixth staff starts at measure 46 with eighth notes, followed by a 4-measure rest and a half note. The seventh staff starts at measure 50 with eighth notes, followed by a 4-measure rest and a half note. The eighth staff starts at measure 58 with a half note, followed by a 4-measure rest and a half note. The ninth staff starts at measure 62 with a half note, followed by a 4-measure rest and a half note. The tenth staff starts at measure 68 with a half note, followed by a 4-measure rest and a half note. The score concludes with a double bar line and the word 'Fine'.

Que Te Vaya Bonito

Violin 2

2010 Fort Worth Mariachi Extravaganza Jose Alfredo Jimenez

Violin 2

8

15

28

35

46

50

58

62

68

D.S. al Coda

Fine

This musical score is for the Violin 2 part of the piece 'Que Te Vaya Bonito' by Jose Alfredo Jimenez, from the 2010 Fort Worth Mariachi Extravaganza. The score is written in 3/4 time and features a key signature of one flat (Bb). It begins with a repeat sign and a 3-measure rest. The notation includes various musical elements such as triplets, quintuplets, and a quadruplet, as well as slurs, ties, and dynamic markings. The score is divided into measures, with measure numbers 8, 15, 28, 35, 46, 50, 58, 62, and 68 indicated at the start of their respective staves. The piece concludes with a 'D.S. al Coda' instruction and a final 'Fine' marking.

Que Te Vaya Bonito

Violin 3

2010 Fort Worth Mariachi Extravaganza

Jose Alfredo Jimenez

Violin 3

8

15

28

35

46

52

58

62

68

To Coda

D.S. al Coda

Fine

The musical score for Violin 3 is written in 3/4 time and consists of nine staves. The key signature has one flat (B-flat). The score includes various musical notations such as rests, triplets, quintuplets, and dynamic markings. The piece concludes with a Coda and a Fine marking.

Que Te Vaya Bonito

Trumpet 1

2010 Fort Worth Mariachi Extravaganza Jose Alfredo Jimenez

Trumpet 1

pt. 1

pt. 1

pt. 1

pt. 1

pt. 1

pt. 1

pt. 1

pt. 1

pt. 1

To Coda

D.S. al Coda

Fine

The musical score is written for Trumpet 1 in 3/4 time, featuring a key signature of one sharp (F#). The score consists of nine staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. It includes a repeat sign and a double bar line. The second staff starts at measure 6 and includes a repeat sign. The third staff starts at measure 12 and includes a repeat sign. The fourth staff starts at measure 20 and includes a repeat sign. The fifth staff starts at measure 28 and includes a repeat sign. The sixth staff starts at measure 38 and includes a repeat sign. The seventh staff starts at measure 46 and includes a repeat sign. The eighth staff starts at measure 58 and includes a repeat sign. The ninth staff starts at measure 62 and includes a repeat sign. The score concludes with a double bar line and the word 'Fine'.

Que Te Vaya Bonito

Trumpet 2

2010 Fort Worth Mariachi Extravaganza Jose Alfredo Jimenez

Trumpet 2

6

12

20

25

36

46

58

62

pt. 2

pt. 2

pt. 2

pt. 2

pt. 2

pt. 2

pt. 2

pt. 2

§

2

2

2

5

4

9

3

4

bells

To Coda

D.S. al Coda

Fine

This musical score is for the Trumpet 2 part of the song 'Que Te Vaya Bonito'. It is written in 3/4 time with a key signature of one sharp (F#). The score consists of nine staves of music. The first staff begins with a repeat sign and a section marked with a double bar line and a '§' symbol. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several measures with repeat signs and first/second endings. The score includes performance instructions such as 'bells' (measures 25-26), 'To Coda' (measure 46), 'D.S. al Coda' (measure 58), and 'Fine' (measure 62). The piece concludes with a final double bar line.

Armonia

2010 Fort Worth Mariachi Extravaganza

Jose Alfredo Jimenez

Armonia

6 C7 F F

12 F F F C7

20 C7 g min C7 C7

26 F F F

32 F C7 C7 g min C7

39 C7 F F F7

46 Bb Bb Bb

51 C7 F F C7 To Coda

58 C7 F D.S. al Coda

62 C7 F

66 C7 2 F F C7 F Fine

Que Te Vaya Bonito

Guitarron

2010 Fort Worth Mariachi Extravaganza

Jose Alfredo Jimenez



Guitarron

7

Gtrr.

12

Gtrr.

20

Gtrr. *una*

26

Gtrr.

31

Gtrr. *una*

38

Gtrr. *una*

44

Gtrr.

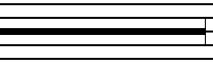
52

Gtrr. *To Coda* 

58

Gtrr. *D.S. al Coda*

62

Gtrr.  

69

Gtrr.

Fine

Que Te Vaya Bonito

Vocals

2010 Fort Worth Mariachi Extravaganza

Jose Alfredo Jimenez



9

Vocals

14

O - ja - lá que te va - ya bo -
O - ja - lá que te va - ya bo -

Vox.

19

ni - to, O - ja - lá que se/a - ca - ben tus pe - nas.
ni - to, O - ja - lá que mi/a - mor no te due - la.

Vox.

25

Que te di - gan que yo ya no/ex - is - to Y co - noz - cas
Y te/ol - vi - des de mi pa - ra siem - pre. Que se lle - nen

Vox.

31

pe - so - nas mas bue - nas. Que te den lo que no pu - de dar - te
de san - gre tus ve - nas. Yo no sé si tú/au - sén - cia me ma - te.

Vox.

35

Aun - que yo te/ha - ya da - do de to - do
Aun - que yo ten - go ya mi pe - cho de/a ce - do ro

Vox.

39

Nún - ca más vol - ve - ré/a mo - les co - tar - te
pe - ro ná - die me - lla - me co - bar - de,

Vox.

45

Te/a-do - ré te per - dí - ya ni mo - do.
sin sa - ber has - ta don - de la quie - ro

Vox.

53

cuan - tas co - sas, queda - ron prendi - das, has - ta den - tro del fon - do de mi/al - ma. *To Coda*

Vox.

58

cuan - tas lu - ces de - jas - te/en - cen - di - das, *D.S. al Coda* Yo no

Vox.

62

sé, co - mo voy a/a - pa - gar - las. *Fine*

Vox.

se, co - mo voy a/a - pa - gar - las, O - ja - lá que te va - ya bo - ni - to.

Son de La Negra

Son Jalisiense

Silvestre Vargas
Trans. Adam Romo

Violin 1

Violin 2

Violin 3

Trumpet A

Trumpet B

Voice

Armonia

Guitarron

VI 1

VL 2

VL 3

TP A

TP B

ARM

Gtr.

VI 1

VL 2

VL 3

TP A

TP B

ARM

Gtr.

Ne - gri-ta de mis pe-sa -

VI 1

VI 2

VI 3

TPA

TPB

ARM

Gtr.

7/8

D C D7

7/8

93

VI 1

VI 2

VI 3

TPA

TPB

93

ARM

G C G D7 G G G D7 G C G D7 G

Gtr.

Cuan-do me traes a mi ne-gra que la qui-

The musical score is arranged for the following parts:

- V1, V2, V3:** Three vocal parts (Vocal 1, Vocal 2, Vocal 3) in treble clef, key of G major.
- TPA, TPB:** Two trumpet parts in treble clef, key of G major.
- ARM:** Armónica (Harmonica) in treble clef, key of G major.
- Gtr.:** Guitar in bass clef, key of G major.

The score includes a 16-measure introduction and a main section with lyrics in Spanish. The lyrics are:

108
 - ero ver a-qui, con su - re-boso de ce - da que le - tra ne de te-pic
 108
 G7 C a min7 D D7 G7 C a min7 D D7
 cuan-do me traes a mi ne - gra que la qui - ero ver a-qui, con su - re-boso de ce - da que le - tra ne de te-pic
 108
 G7 C a min7 D D7 G7 C a min7 D D7

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, arm, and vocal parts. The score is divided into three systems, each containing staves for VI 1, VI 2, VI 3, TPA, TPB, ARM, and Gtr. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and chords. The first system covers measures 121 to 133, the second system covers measures 134 to 147, and the third system covers measures 148 to 161. The score concludes with a "Fine" marking.

Son de La Negra

Violin 1

Son Jalisiense

Silvestre Vargas
Trans. Adam Romo

Violin 1

6

11

16

21

26

31

36

55

60

accel.

f

8

8

Son de La Negra

VI 1

2
65

70

75

80

85

90

95

100

105

122

127

8

6

This musical score is for the VI 1 part of 'Son de La Negra'. It is written in treble clef with a key signature of one sharp (F#). The score is divided into measures, with measure numbers 65, 70, 75, 80, 85, 90, 95, 100, 105, 122, and 127 indicated at the start of their respective staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are also measures with rests, specifically an 8-measure rest and a 6-measure rest. The score concludes with a double bar line.

Son de La Negra

3

VI 1

132

VI 1

137

VI 1

142

VI 1

147

VI 1

152

VI 1

157

Fine

Son de La Negra

Violin 2

Son Jalisiense

Silvestre Vargas
Trans. Adam Romo

Violin 2

accel.

f

6

11

16

21

26

31

36

55

60

VL 2

VL 2

VL 2

VL 2

VL 2

VL 2

VL 2

VL 2

VL 2

VL 2

Son de La Negra

2
65

VL 2

70

VL 2

75

VL 2

80

VL 2

85

VL 2

90

VL 2

95

VL 2

100

VL 2

105

VL 2

122

VL 2

127

VL 2

Son de La Negra

3

VL 2

132

VL 2

137

VL 2

142

VL 2

147

VL 2

152

VL 2

157

Fine

Son de La Negra

Violin 3

Son Jalisiense

Silvestre Vargas
Trans. Adam Romo

accel.

Violin 3

f

6

11

16

21

26

31

36

55

60

Violin 3

Violin 3

Violin 3

Violin 3

Violin 3

Violin 3

Violin 3

Violin 3

Violin 3

Violin 3

Son de La Negra

2
65

V/L 3

70

V/L 3

75

V/L 3

80

V/L 3

85

V/L 3

90

V/L 3

95

V/L 3

100

V/L 3

105

V/L 3

122

V/L 3

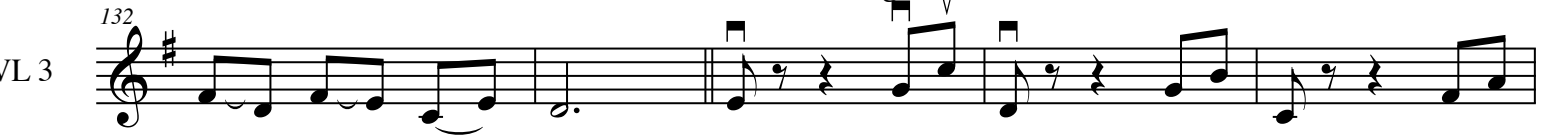
127

V/L 3

This musical score is for a piece titled "Son de La Negra". It is written for a single melodic line in treble clef, with a key signature of one sharp (F#). The time signature is 2/4. The score is divided into ten systems, each starting with a measure number. The first system begins at measure 65. The notation includes various rhythmic values such as eighth, sixteenth, and dotted notes, as well as rests. There are several slurs and ties used throughout. In the system starting at measure 105, there are two measures with whole rests, labeled with the numbers "8" and "6" above them, indicating the duration of the rests in measures. The piece concludes with a double bar line at the end of the final system.

Son de La Negra

3



Son de La Negra

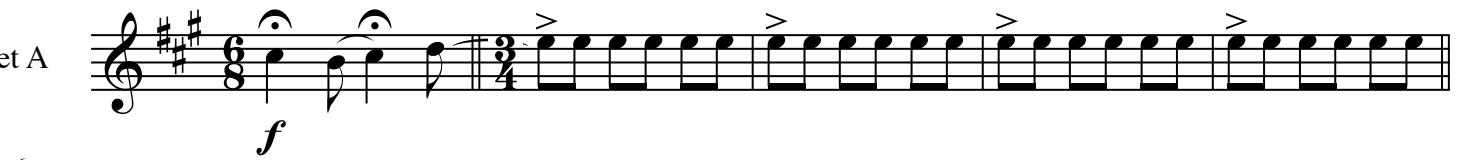
Trumpet A

Son Jalisiense

Silvestre Vargas
Trans. Adam Romo

accel.

Trumpet A



TPA



TPA



TPA



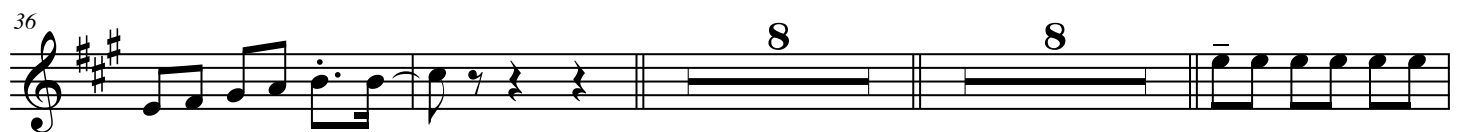
TPA



TPA



TPA



TPA



TPA



TPA



Son de La Negra

TPA 2
72

TPA 77

TPA 82

TPA 101

TPA 106

TPA 123

TPA 128

TPA 133

TPA 152

TPA 157

Fine

Detailed description of the musical score: The score is written for a single melodic line on a treble clef staff. The key signature consists of three sharps (F#, C#, G#), and the time signature is 2/4. The music begins at measure 2. Measures 72-76 show a sequence of eighth and sixteenth notes. Measures 77-81 continue this melodic line. Measures 82-85 feature eighth-note patterns, with measures 83 and 84 marked with an '8' above the staff. Measures 86-90 show eighth-note patterns with accents (>) above the notes. Measures 91-95 continue with eighth-note patterns and accents. Measures 96-100 show eighth-note patterns with accents. Measures 101-105 continue with eighth-note patterns and accents. Measures 106-110 show eighth-note patterns with accents. Measures 111-115 show eighth-note patterns with accents. Measures 116-120 show eighth-note patterns with accents. Measures 121-125 show eighth-note patterns with accents. Measures 126-130 show eighth-note patterns with accents. Measures 131-135 show eighth-note patterns with accents. Measures 136-140 show eighth-note patterns with accents. Measures 141-145 show eighth-note patterns with accents. Measures 146-150 show eighth-note patterns with accents. Measures 151-155 show eighth-note patterns with accents. Measures 156-160 show eighth-note patterns with accents. The piece concludes with a 'Fine' marking at the end of measure 160.

Son de La Negra

Trumpet B

Son Jalisiense

Silvestre Vargas
Trans. Adam Romo

Trumpet B

accel.

f

6

11

6

21

26

31

36

8

8

55

60

65

4

Son de La Negra

[illegible]

Son Jalisiense

Silvestre Vargas
Trans. Adam Romo

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for two parts: Armonia and RM (Right Hand).

Armonia Part:

- Staff 1: Treble clef, key of D major (F#), 6/8 time signature. It begins with a whole rest, followed by a double bar line, then a 3/4 time signature change. The melody consists of eighth notes, with a forte (*f*) dynamic marking. Chord symbols G and G are placed above the staff.

RM Part:

- Staff 2: Treble clef, key of D major (F#), 3/4 time signature. It begins with a measure rest, followed by a double bar line, then a 3/4 time signature change. The melody consists of eighth notes, with a forte (*f*) dynamic marking. Chord symbols D, D, and D are placed above the staff.
- Staff 3: Treble clef, key of D major (F#), 3/4 time signature. It begins with a measure rest, followed by a double bar line, then a 3/4 time signature change. The melody consists of eighth notes, with a forte (*f*) dynamic marking. Chord symbols D and D are placed above the staff.
- Staff 4: Treble clef, key of D major (F#), 3/4 time signature. It begins with a measure rest, followed by a double bar line, then a 3/4 time signature change. The melody consists of eighth notes, with a forte (*f*) dynamic marking. Chord symbols D, G, D7, and G are placed above the staff.
- Staff 5: Treble clef, key of D major (F#), 3/4 time signature. It begins with a measure rest, followed by a double bar line, then a 3/4 time signature change. The melody consists of eighth notes, with a forte (*f*) dynamic marking. Chord symbols G, D7, G, D7, and G are placed above the staff.
- Staff 6: Treble clef, key of D major (F#), 3/4 time signature. It begins with a measure rest, followed by a double bar line, then a 3/4 time signature change. The melody consists of eighth notes, with a forte (*f*) dynamic marking. Chord symbols D7, G, D7, G, and C are placed above the staff.
- Staff 7: Treble clef, key of D major (F#), 3/4 time signature. It begins with a measure rest, followed by a double bar line, then a 3/4 time signature change. The melody consists of eighth notes, with a forte (*f*) dynamic marking. Chord symbols G, D7, G, C, and G are placed above the staff.
- Staff 8: Treble clef, key of D major (F#), 3/4 time signature. It begins with a measure rest, followed by a double bar line, then a 3/4 time signature change. The melody consists of eighth notes, with a forte (*f*) dynamic marking. Chord symbols G, C, D7, and G are placed above the staff.
- Staff 9: Treble clef, key of D major (F#), 3/4 time signature. It begins with a measure rest, followed by a double bar line, then a 3/4 time signature change. The melody consists of eighth notes, with a forte (*f*) dynamic marking. Chord symbols C, D7, and G are placed above the staff.

2
51

Son de La Negra

RM

C D7 G

56

RM

G G V V V V D7

61

RM

G D7 G D7 G

66

RM

D7 G D7 G A7

71

RM

D C D7 G A7 D C

76

RM

D7 G A7 D C D7

81

RM

G V G V G V D7 V G V

86

RM

G V G V D7 V G V C

91

RM

G D7 G C G

96

RM

D7 G G D7

101

RM

G C G D7 V G

This musical score is for the piece 'Son de La Negra'. It consists of ten staves of music, each representing a system of guitar notation. The notation is in treble clef with a key signature of one sharp (F#). The music is written in a rhythmic style typical of Latin American guitar, using eighth and sixteenth notes. Chords are indicated by letters (C, D7, G, A7) placed above the staff. Measure numbers (51, 56, 61, 66, 71, 76, 81, 86, 91, 96, 101) are placed at the beginning of each staff. The score includes various musical symbols such as beams, slurs, and repeat signs. The first staff starts with a '2' above the measure number '51'. The title 'Son de La Negra' is centered at the top. The label 'RM' appears to the left of each staff.

Son de La Negra

3

RM 106 G G7 C a min7

RM 111 D D7 G G G

RM 116 G7 C a min7 D D7

RM 121 G A7 D C D7 G

RM 126 A7 D C D7 G A7

RM 131 D C D7 G C G

RM 136 D7 G C G D7

RM 141 G C G D7 G

RM 146 C G D7 G C

RM 151 G D7 G C G

RM 156 D7 G C G D7 G G

Fine

Son de La Negra

Guitarron

Son Jalisiense

Silvestre Vargas
Trans. Adam Romo

accel.

Guitarron

f

6

Gtrr.

11

Gtrr.

16

Gtrr.

21

Gtrr.

26

Gtrr.

31

Gtrr.

36

Gtrr.

41

Gtrr.

46

Gtrr.

Son de La Negra

2
51

51

Gtrr.

56

Gtrr.

[illegible]

61

Gtrr.

First staff of music: Bass clef, key signature of one sharp (F#), 4/4 time signature. The melody consists of eighth and quarter notes.

66

Gtrr.

71

Gtrr.

The musical notation for the bass staff shows a sequence of notes across five measures. The key signature has one sharp (F#). The notes are: Measure 1: G2, A2, B2; Measure 2: C3, D3, E3; Measure 3: F3, G3, A3; Measure 4: B3, C4, D4; Measure 5: E4, F#4, G4.

76

Gtrr.

81

Gtrr.

86

Gtrr.

[illegible]

91

Gtrr.

96

Gtrr.

First staff of music: Bass clef, key signature of one sharp (F#), 7/8 time signature. The melody consists of eighth and quarter notes.

101

Gtrr.

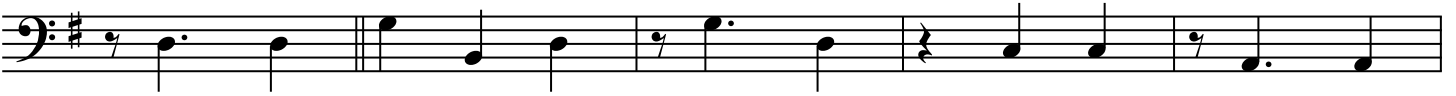
The bass line of 'The Rose Tree' is written in G major (one sharp) and 2/4 time. It consists of 12 measures. The notes are: G2 (quarter), A2 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B1 (quarter), A1 (quarter), G1 (quarter). The melody is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). The melody and bass line are played in unison.

Son de La Negra

3

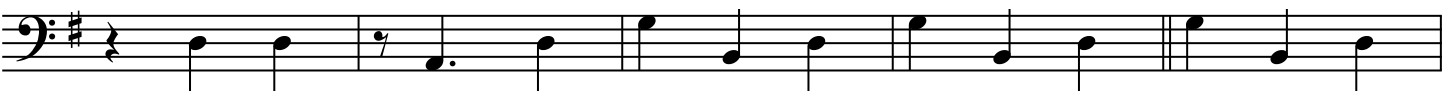
106

Gtrr.



111

Gtrr.



116

Gtrr.



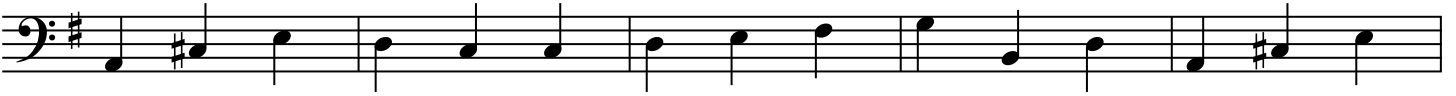
121

Gtrr.



126

Gtrr.



131

Gtrr.



136

Gtrr.



141

Gtrr.



146

Gtrr.



151

Gtrr.



156

Gtrr.



Fine

Son De La Negra (Son Jalisciense)
Public Domain

Negrita de mis pesares, ojos de papel volando.
Negrita de mis pesares, ojos de papel volando.
A todos díles que sí, pero no les digas cuando
Así me dijiste a mí, por éso vivo penando!

Cuando me traes a mi negra, que la quiero ver aquí
Con su rebozo de seda, que le traje de Tepíc.
Cuando me traes a mi negra, que la quiero ver aquí
Con su rebozo de seda, que le traje de Tepíc.

Violin 1

VOLVER, VOLVER

Ranchera Lenta

Fernando Z. Maldonado

Violin 1 musical score for "VOLVER, VOLVER" in G major (one sharp) and 4/4 time. The tempo is marked "Ranchera Lenta". The score consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a series of eighth and sixteenth notes, followed by a repeat sign. The second staff starts at measure 6 and continues the melodic line, ending with a double bar line and the instruction "2X to 18". The third staff begins at measure 10 and includes a first ending bracket labeled "A" spanning measures 10-11, followed by a measure rest, and then a second ending bracket labeled "4" spanning measures 12-13, leading to measure 18. The fourth staff starts at measure 19 and features a triplet of eighth notes in measure 20, followed by a measure rest and a triplet of eighth notes in measure 22, ending with a double bar line. The fifth staff begins at measure 27 and includes a first ending bracket labeled "B" spanning measures 27-28, followed by a measure rest and the instruction "To Coda". The staff concludes with a melodic phrase marked "D.S. al Coda". The sixth staff starts at measure 35 and begins with a Coda symbol (a circle with a cross), followed by a melodic line that ends with the instruction "Fine".

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Violin 2

VOLVER, VOLVER

Ranchera Lenta

Fernando Z. Maldonado

Violin 2 musical score for "VOLVER, VOLVER" by Fernando Z. Maldonado. The score is in 4/4 time, key of D major (two sharps), and marked "Ranchera Lenta".

The score consists of six staves of music:

- Staff 1: Measures 1-5. Measure 4 contains a repeat sign.
- Staff 2: Measures 6-9. Measure 9 ends with a double bar line and the instruction "2X to 18".
- Staff 3: Measures 10-18. Measure 10 is marked with a box containing "A". Measure 11 has a "2" above it. Measure 14 has a "4" above it. Measure 18 ends with a double bar line.
- Staff 4: Measures 19-26. Measure 19 has a "4" above it. Measure 21 has a "4" above it. Measure 24 has a "3" above it. Measure 26 ends with a double bar line.
- Staff 5: Measures 27-34. Measure 27 is marked with a box containing "B". Measure 28 has a "4" above it and the instruction "al coda". Measure 34 ends with a double bar line and the instruction "D.S. al Coda".
- Staff 6: Measures 35-38. Measure 35 has a "35" above it and a "C" symbol. Measure 38 ends with a double bar line and the instruction "Fine".

Trompeta 1

VOLVER, VOLVER

Ranchera Lenta

Fernando Z. Maldonado

Musical score for Trompeta 1 of "Volver, Volver". The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked "Ranchera Lenta". The score consists of six staves of music. The first staff begins with a repeat sign and a 4/4 time signature. The second staff starts at measure 6 and ends with a double bar line and a repeat sign, with a "2X to 18" instruction. The third staff starts at measure 10 and includes a section labeled "A" with a 6-measure rest, followed by a 4-measure rest, and then a 4-measure section. The fourth staff starts at measure 22 and ends with a double bar line and a repeat sign. The fifth staff starts at measure 27 and includes a section labeled "B" with a 3-measure rest, followed by a 3-measure section, and then a 3-measure section. The sixth staff starts at measure 35 and includes a section labeled "2" with a 2-measure rest, followed by a 2-measure section, and then a 2-measure section. The score concludes with a "Fine" marking.

Trompeta 2

VOLVER, VOLVER

Ranchera Lenta

Fernando Z. Maldonado

6 2X to 18

10 A 6

18 18 4

27 B al coda 3 D.S. al Coda

35 2 Fine

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Armonia

VOLVER, VOLVER

Ranchera Lenta

Fernando Z. Maldonado

♩

6

10

16

22

27

31

35

Chords: A7, G, F#m7, D, D7, A7, B, D, A7, G, F#m7, D, A7, G, F#m7, D

Repeat signs: //, 2X to 18, D.S. al Coda

Allegro

Fine

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Guitarron

VOLVER, VOLVER

Ranchera Lenta

Fernando Z. Maldonado

Sheet music for Guitarron, Ranchera Lenta, Volver, Volver. The music is written in bass clef, key of D major (two sharps), and 4/4 time. The tempo is marked 'Ranchera Lenta'. The piece includes a repeat sign at the beginning, a first ending marked '2X to 18', a section labeled 'A' starting at measure 10, a section labeled 'B' starting at measure 27, and a final section marked 'D.S. al Coda' starting at measure 31. The piece concludes with a 'Fine' marking at measure 35.



Volver, Volver

Fernando Z. Maldonado

Este amor apasionado
anda todo alborotado por volver.

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

Nos dejamos hace tiempo
pero se llego el momento de perder.

Tu tenias mucha razón
le hago caso al corazón y me muero por volver.

Y volver, volver, volver...a tus brazos otra vez.
Llegare hasta donde estes yo se perder, yo se perder
quiero volver, volver, volver.

LEAVE BLANK

"AMOR ETERNO"

ARR.BY:JOSE HERNANDEZ.

JUAN GABRIEL.

♩ = 84

TRUMPET 1

TRUMPET 2

VOICE

VIOLIN 1

VIOLIN 2 y 3

ARMONIA

♩ = 84

Amin⁷ D⁷ Amin⁷ D⁷ G G

QUITARRON

5

TPT. 1

TPT. 2

VOICE

VLN. 1

VLN. 2

VII.

QUIN.

Amin⁷ D⁷ Amin⁷ D⁷ G G

Detailed description of the musical score: The score is for a 7-piece ensemble. Measures 5 and 6 show the trumpets (TPT. 1 and 2) and violins (VLN. 1 and 2) playing a melody. The vocal line (VOICE) is silent in measure 5 and has a whole rest in measure 6. The guitar (VII.) plays a rhythmic pattern of eighth notes with chords Amin7, D7, Amin7, D7, G, and G. The quintet (QUIN.) plays a bass line of quarter notes. The key signature is one sharp (F#).

9

TPT. 1

TPT. 2

VOICE

VLN. 1

VLN. 2

VIH.

CHITN.

Dmin⁷ G⁷ Dmin⁷ G⁷ C C⁷ F

Detailed description of the musical score: The score is for measures 9 through 13. Measure 9 begins with a 9-measure rest for all parts. In measure 10, the two trumpets (TPT. 1 and 2) play a melodic line: TPT. 1 plays Bb4, A4, G4, F4, E4, D4; TPT. 2 plays Bb3, A3, G3, F3, E3, D3. The voice part is silent. The two violins (VLN. 1 and 2) play a rhythmic pattern: quarter notes Bb4, A4, G4, F4, E4, D4. The vihuela part (VIH.) plays a rhythmic pattern: eighth notes Bb4, A4, G4, F4, E4, D4. The chiton part (CHITN.) plays a bass line: Bb3, A3, G3, F3, E3, D3. The chord progression is Dmin7, G7, Dmin7, G7, C, C7, F.

18

§ **A**

TPT. 1

TPT. 2

VOICE

TU E RES LA TRIS TE ZA DE MIS O JOS QUE
YO HE SU FRI DO TAN TO POR TU AU SEN CIA DES

VLN. 1

VLN. 2

C C § **A** C Dmin⁷ G⁷

VII.

QUITN.

22

TPT. 1

TPT. 2

VOICE

LLO RAN EN SI LEN CIO POR TUA MOR ME MI ROEN EL ES PE JOY VEO MI ROS TRO EL
DEE SE DIAHAS TA HOY NO SOY FE LIZ YAUNQUE TEN GO TRAN QUI LA MI CONSI EN CIA SE

VLN. 1

VLN. 2

VII.

QUITN.

Dmin⁷ G⁷ C C Dmin⁷ G⁷

Detailed description: This is a musical score for page 6, measures 22-25. The score is written for a band and includes a vocal line. The instruments are TPT. 1, TPT. 2, VLN. 1, VLN. 2, VII., and QUITN. The VOICE part has lyrics in Spanish. The VII. part shows a sequence of chords: Dmin7, G7, C, C, Dmin7, G7. The QUITN. part shows a bass line with eighth notes.

26

TPT. 1

TPT. 2

VOICE

TIEM PO QUEHE SU FRI DO POR TUA DIOS O SLI GO QUE TEOL VI DEEL PEN SAMI EN TO PUES
 QUE PUDE HA BERYO HE CHO MAS POR TI OBS CU RA SO LE DAD ES TOY VI VIEN DO LA

VLN. 1

VLN. 2

VII.

QUIN.

Dmin⁷ G⁷ C C Dmin⁷ G⁷

30

TPT. 1

TPT. 2

VOICE

SIEM PREES TOY PEN SAN DO EN ELA YER _____ PRE FIE ROES TAR DOR MI DA QUE DES PIER TA DE
MIS MA SO LE DAD DE TU SE PUL CRO TU E RES EL A MOR DEL CUAL YO TEN GO EL

VLN. 1

VLN. 2

VII.

QUITN.

Dmin⁷ G⁷ C C Dmin⁷ G⁷

B

34

TPT. 1

TPT. 2

VOICE

TAN TO QUE ME DUE LE QUE NOES TES
MAS TRIS TE RE CUE R DO DE ACA PULCO

CO MO QUI SIE RA HAY _____
"SEREPITE ESTRIBILLO"

VLN. 1

VLN. 2

VII.

Dmin⁷ G⁷ C C

Bmin⁷ G⁷

QUITN.

38

TPT. 1

TPT. 2

VOICE

QUE TU VI VIE RAS QUE TUS O JI TOS JA MAS SEHU SIE RAN CE RRA DO

VLN. 1

VLN. 2

VIB.

QUITN.

Dmin⁷ G⁷ C C Dmin⁷ F

Detailed description: This is a musical score for measures 38 through 42. The score is written for seven instruments: TPT. 1, TPT. 2, VOICE, VLN. 1, VLN. 2, VIB., and QUITN. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The voice part has lyrics in Spanish: 'QUE TU VI VIE RAS QUE TUS O JI TOS JA MAS SEHU SIE RAN CE RRA DO'. The vibraphone part has a rhythmic pattern of eighth notes with a chord progression of Dmin7, G7, C, C, Dmin7, and F. The guitar part has a bass line with a mix of eighth and quarter notes.

43

TPT. 1

TPT. 2

VOICE

NUN CA YES TAR MI RAN DO LOS A MOR E TER NO

VLN. 1

VLN. 2

VIH.

G⁷ C C Dmin⁷ G⁷

QUITN.

Detailed description: This is a musical score for measures 43 through 46. The score is written for seven instruments: TPT. 1, TPT. 2, VOICE, VLN. 1, VLN. 2, VIH., and QUITN. The key signature is one flat (B-flat). The time signature is 4/4. The voice part has lyrics: 'NUN CA YES TAR MI RAN DO LOS A MOR E TER NO'. The vihuela part has chords: G⁷, C, C, Dmin⁷, G⁷. The guitar part has a bass line. The violin parts have a melodic line. The trumpet parts have a melodic line. The score is written in a standard musical notation style.

47

TPT. 1

TPT. 2

VOICE

VLN. 1

VLN. 2

VIH.

GUITN.

— EI NOL VI DA BLE — TAR DEO TEM PRA NOES TA RE CON TI GO PA RA SE

Dmin⁷ G⁷ C C Dmin⁷ F

52

TPT. 1

TPT. 2

VOICE

VLN. 1

VLN. 2

VIH.

QUITN.

f

f

f 3

f 3

G⁷ C C C⁷ F G⁷ C

QUIR A MAN DO NOS

Φ

Φ

V

V

57 **D.S. AL CODA**

TPT. 1

TPT. 2

VOICE

MAN DO NOS LA LA

VLN. 1

VLN. 2

F G⁷ C C **D.S. AL CODA** C C

VIH.

QUITN.

62

12.

TPT. 1

TPT. 2

VOICE

LA LA LA LA LA LA LA LA LA LA LA LA LA LA LA

VLN. 1

VLN. 2

Dmin⁷ G⁷ Dmin⁷ G⁷ 12. C

VIH.

QUITN.

64 3.

TPT. 1

TPT. 2

VOICE

LA LA LA

VLN. 1

VLN. 2

VII.

C 3. C C C C

QUITN.

The musical score for measures 64-67 is as follows:

- Measure 64:** TPT. 1 and TPT. 2 play a half note G4 and a half note F#4. VOICE sings "LA". VLN. 1 and VLN. 2 play a half note G4 and a half note F#4. VII. plays a triplet of eighth notes G4, F#4, E4. QUITN. plays a half note G2 and a half note F#2.
- Measure 65:** TPT. 1 and TPT. 2 play a half note G4 and a half note F#4. VOICE sings "LA". VLN. 1 and VLN. 2 play a half note G4 and a half note F#4. VII. plays a triplet of eighth notes G4, F#4, E4. QUITN. plays a half note G2 and a half note F#2.
- Measure 66:** TPT. 1 and TPT. 2 play a half note G4 and a half note F#4. VOICE sings "LA". VLN. 1 and VLN. 2 play a half note G4 and a half note F#4. VII. plays a triplet of eighth notes G4, F#4, E4. QUITN. plays a half note G2 and a half note F#2.
- Measure 67:** TPT. 1 and TPT. 2 play a half note G4 and a half note F#4. VOICE sings "LA". VLN. 1 and VLN. 2 play a half note G4 and a half note F#4. VII. plays a triplet of eighth notes G4, F#4, E4. QUITN. plays a half note G2 and a half note F#2.

LEAVE BLANK

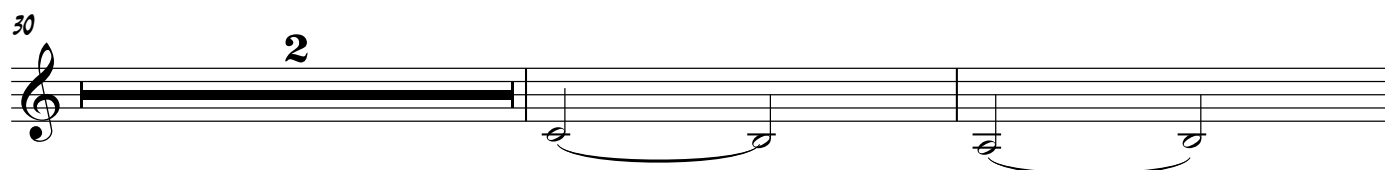
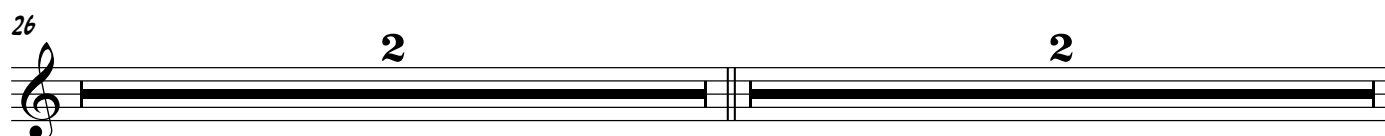
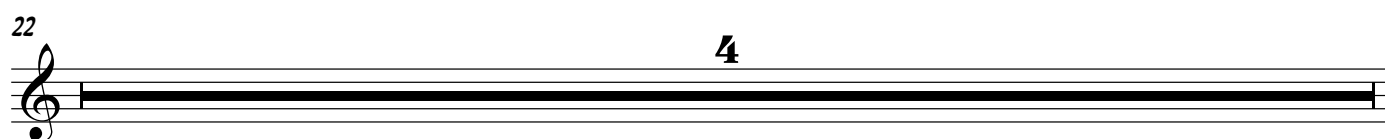
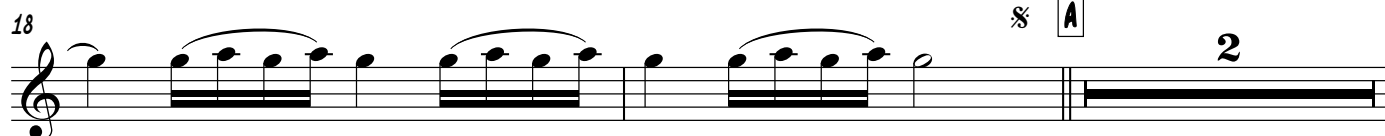
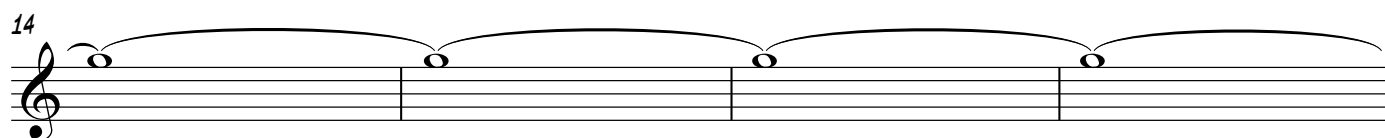
VIOLIN 1

"AMOR ETERNO"

ARR. BY: JOSE HERNANDEZ.

♩ = 84 *UNI.*

JUAN GABRIEL.



34 8

38 2

43 3

47

52 ϕ
f 3

57 D.S. AL CODA $\oplus$

61

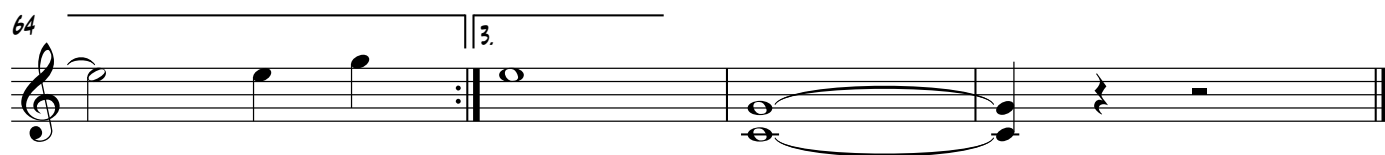
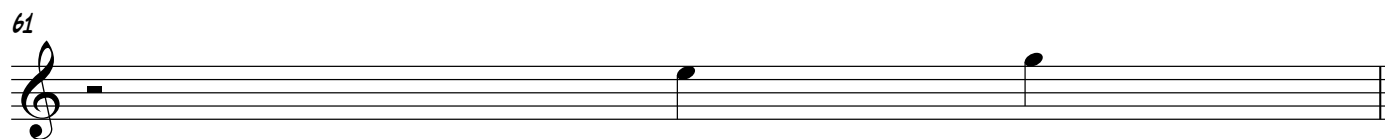
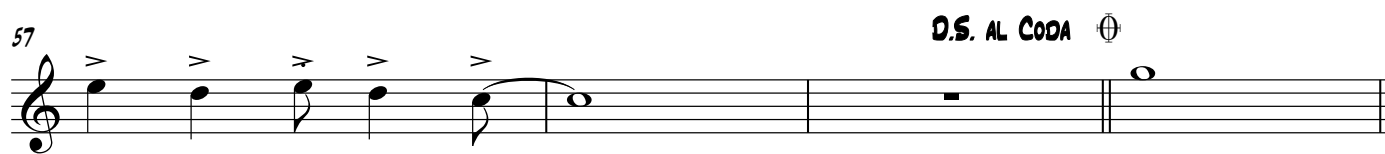
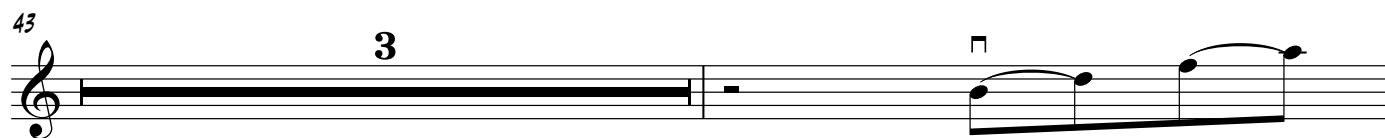
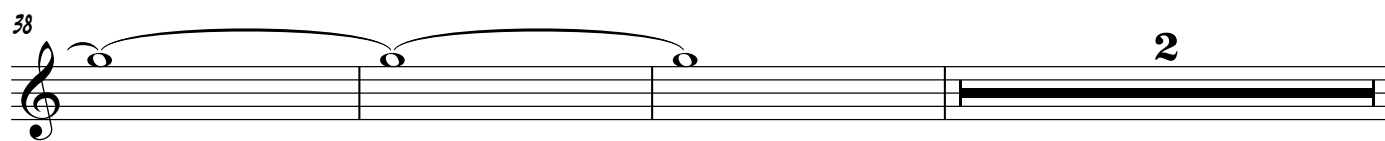
62 12.

64 3.

VIOLIN 2 y 3

JUAN GABRIEL.

Musical score for "The Rose Tree" in G major, 4/4 time. The score consists of 34 measures across seven staves. It includes a key signature of one sharp (F#), a 4/4 time signature, and various musical notations such as eighth notes, quarter notes, half notes, and rests. There are also dynamic markings like *mf* and *f*, and articulation marks like *V* and *acc*. The piece ends with a repeat sign and a final measure.



TRUMPET 1

"AMOR ETERNO"

ARR,BY:JOSE HERNANDEZ.

JUAN GABRIEL.

♩ = 84

5

9

14

[illegible]

18

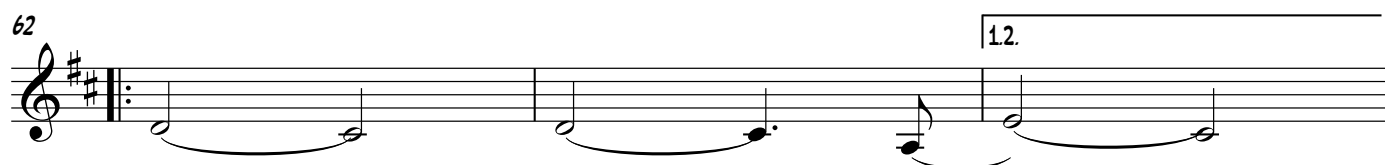
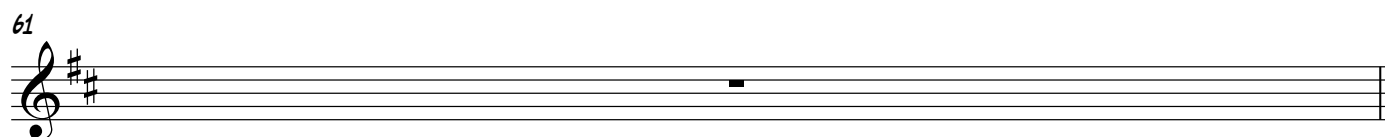
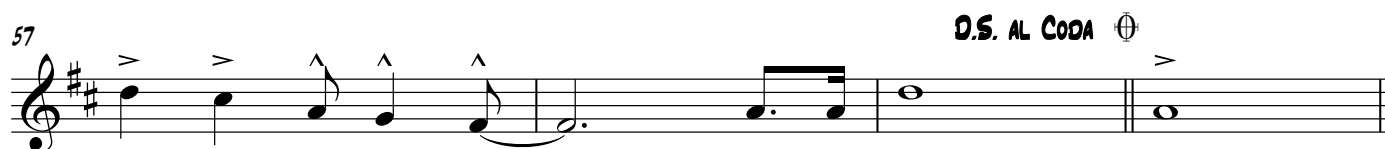
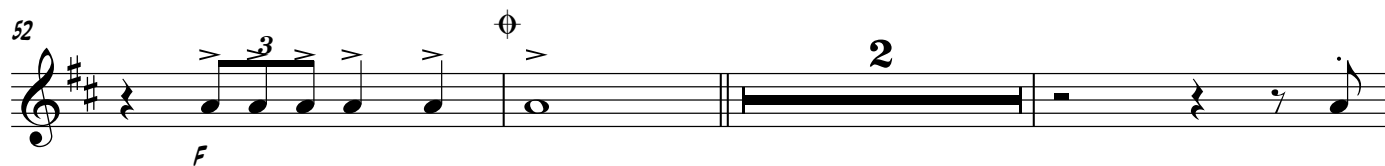
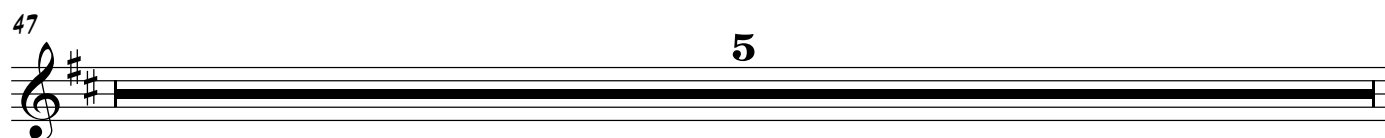
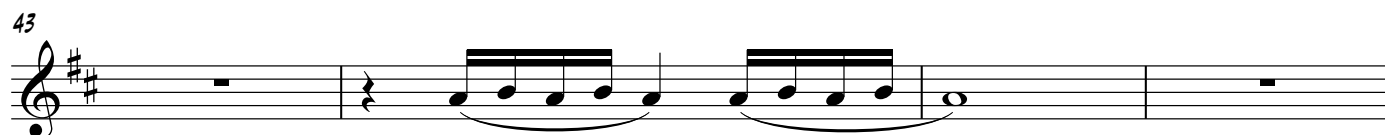
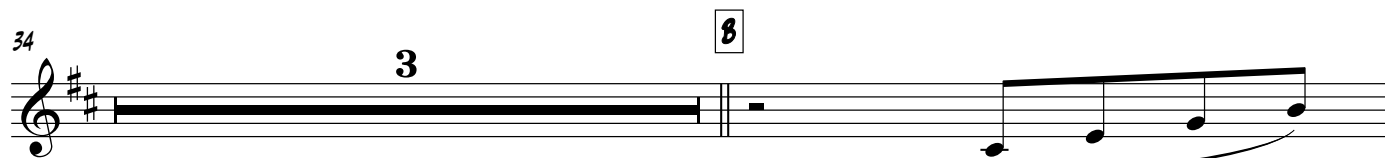
18 § A 2

Musical notation for measures 18-21. Measure 18: Treble clef, key signature of two sharps (F# and C#), a whole note G4. Measure 19: A half note G4 tied from measure 18, followed by a quarter rest. Measure 20: A quarter rest. Measure 21: A whole rest. Above measure 21 is a section symbol (§) and a box containing the letter 'A'. Above measure 22 is the number '2'.

22

26

30



The first system of the musical score is written on a single staff in treble clef with a key signature of two sharps (F# and C#). It begins with a treble clef, a key signature of two sharps, and a common time signature 'C'. The first measure contains a half note G4 and a half note A4, with a slur underneath. The second measure contains a half note B4 and a half note C5, also with a slur underneath. The third measure is a repeat sign followed by a half note G4. The fourth measure is a half note A4. The fifth measure is a half note B4. The sixth measure is a half note C5. The seventh measure is a half note G4. The eighth measure is a half note A4. The ninth measure is a half note B4. The tenth measure is a half note C5. The system ends with a double bar line.

LEAVE BLANK

TRUMPET 2

"AMOR ETERNO"

ARR,BY:JOSE HERNANDEZ.

JUAN GABRIEL.

♩ = 84

5

9

14

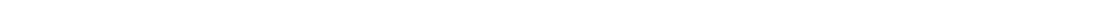
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18

[illegible]

22

22 4



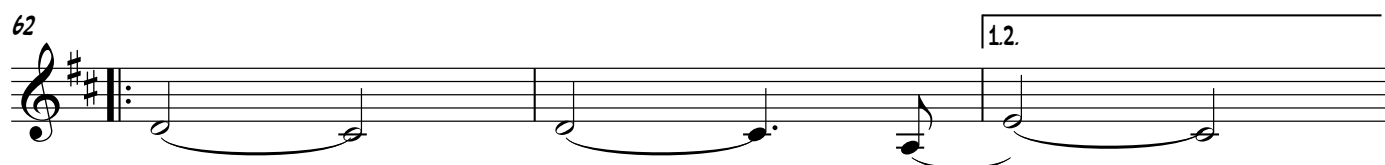
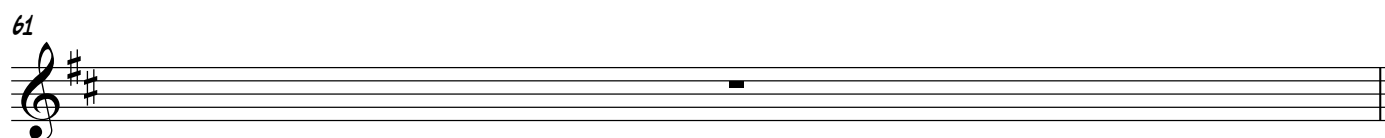
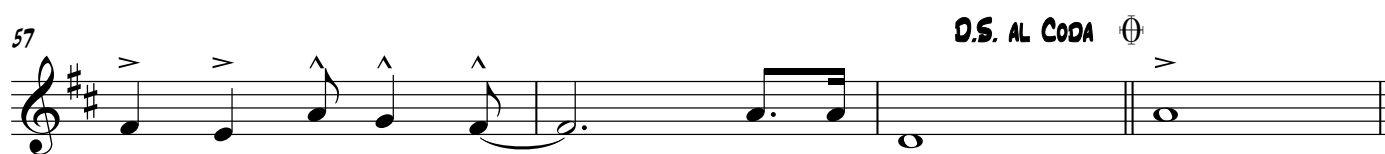
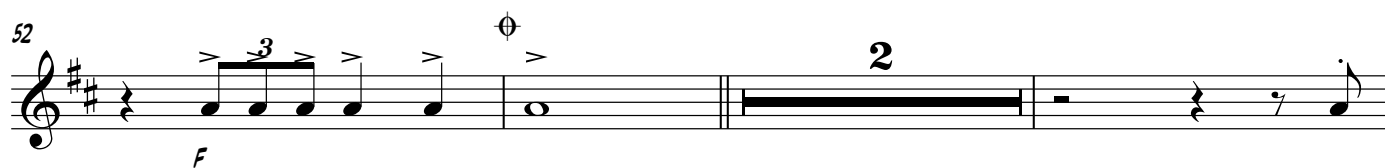
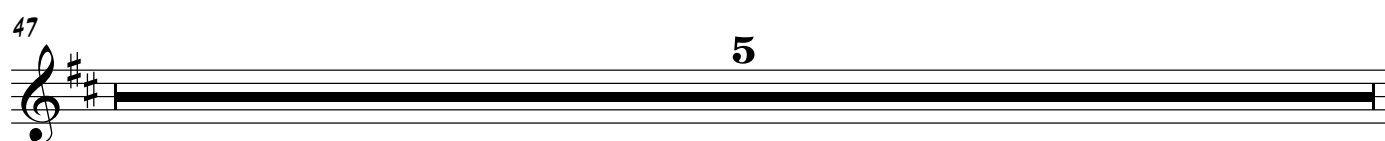
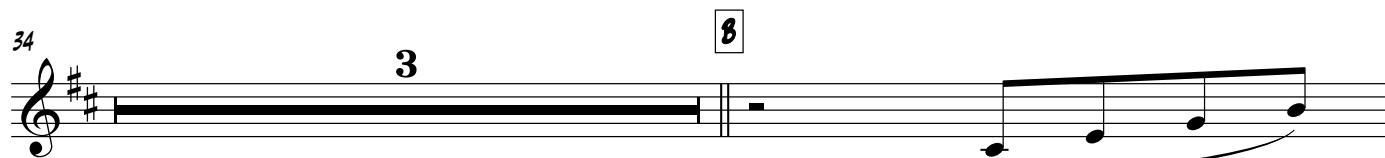
A musical staff with a treble clef and a key signature of two sharps (F# and C#). A whole note chord is written on the staff, consisting of the notes F#4, C#5, and G#4. The staff is otherwise empty.

26

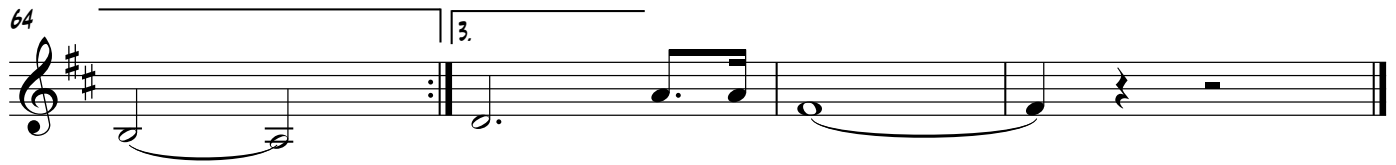
26

2

30



64



3.

"AMOR ETERNO"
ARR.BY:JOSE HERNANDEZ.

ARR.BY:JOSE HERNANDEZ.

♩ = 84

Amin⁷ D⁷ Amin⁷ D⁷

3 G G

5 Amin⁷ D⁷ Amin⁷ D⁷ G G

9 Dmin⁷ G⁷ Dmin⁷ G⁷ C

12 C⁷ F

14 C C Dmin⁷ G⁷

18 C C A C Dmin⁷ G⁷

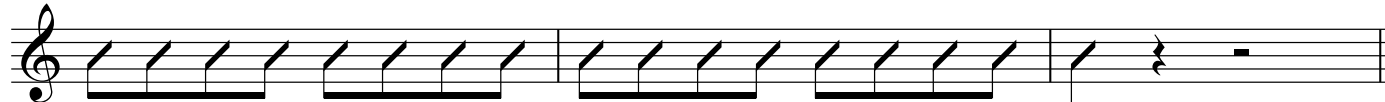
22 Dmin⁷ G⁷ C C Dmin⁷ G⁷

26 Dmin⁷ G⁷ C C Dmin⁷ G⁷

30 Dmin⁷ G⁷ C C Dmin⁷ G⁷



34 Dmin⁷ G⁷ C C



37 8 Dmin⁷ G⁷



38 Dmin⁷ G⁷ C C



41 Dmin⁷ F



43 G⁷ C C Dmin⁷ G⁷



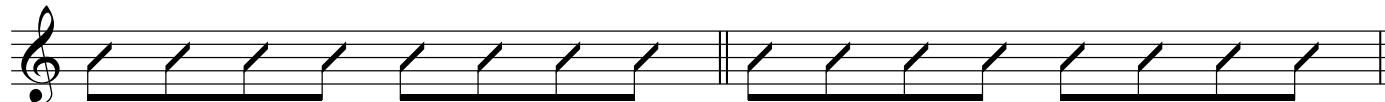
47 Dmin⁷ G⁷ C C



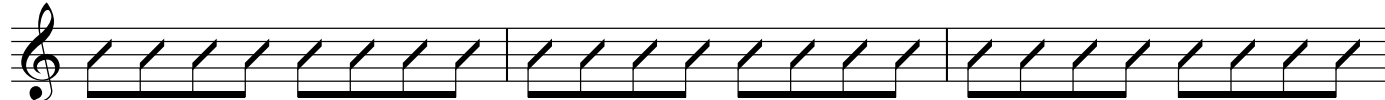
50 Dmin⁷ F



52 G⁷ $\emptyset$ C



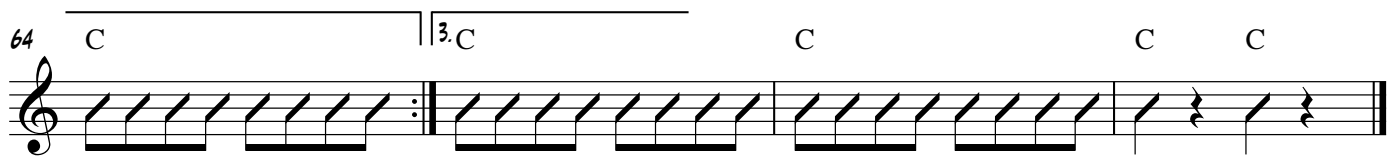
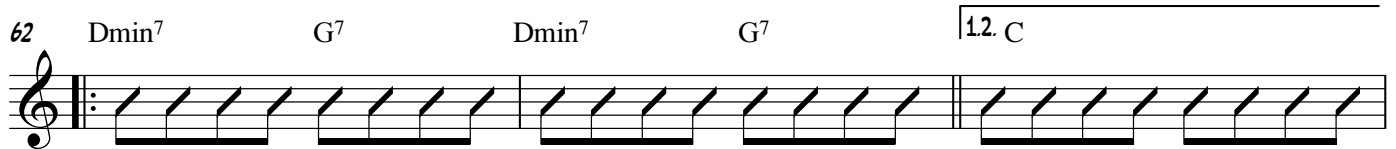
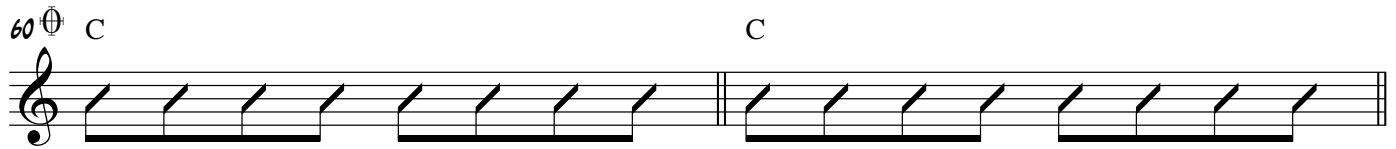
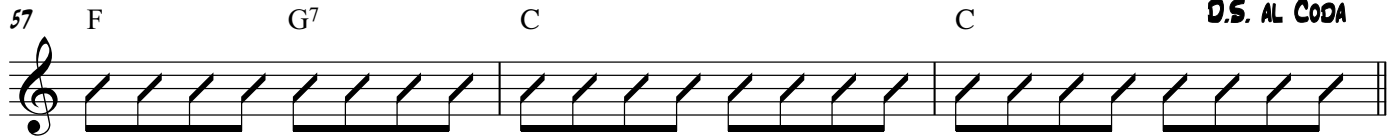
54 C C⁷ F G⁷ C



ARMONIA

3

D.S. AL CODA



QUITARRÓN

"AMOR ETERNO"

ARR.BY: JOSE HERNANDEZ.

JUAN GABRIEL.

♩ = 84

