

ALMOHADA

PEPE AGUILAR

TRANS: Edgar Manuel Sanchez Arteaga

violines

staccat V

A

B

C

Coda

D.C. al Coda

ALMOHADA

PEPE AGUILAR

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trompetas

A

B

C

⊕ Coda

D.C. al Coda

ALMOHADA

PEPE AGUILAR

TRANS: Edgar Manuel Sanchez Arteaga

armonia

A **B** **C**

Coda

D.C. al Coda

LEAVE BLANK

EL PERICO LORO

Violin 1

Trans. by JESUS (chuy) GUZMAN

Violin 1 score for 'El Perico Loro'. The score is written in treble clef, key of D major (two sharps), and 2/4 time. It consists of ten staves of music. The first staff begins with a whole rest. The second staff has a measure rest at measure 6. The third staff has a measure rest at measure 11. The fourth staff has a measure rest at measure 16. The fifth staff has a measure rest at measure 26. The sixth staff has a measure rest at measure 31. The seventh staff has a measure rest at measure 36. The eighth staff has a measure rest at measure 48. The ninth staff has a measure rest at measure 53. The tenth staff has a measure rest at measure 58. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are also performance markings like '1', '2', '3', '6', '8', 'X', and 'al 1 y X'. The score ends with a double bar line and a repeat sign.

FIN

EL PERICO LORO

Violin 2

Trans. by JESUS (chuy) GUZMAN

Violin 2 musical score for "El Perico Loro". The score is written in treble clef, key of D major (two sharps), and 2/4 time. It consists of nine staves of music. The first staff begins with a key signature change from D major to A major (three sharps). The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Performance instructions are provided throughout, including "al 1 y X" at measure 31, "al 1 y coda" at measure 53, and "al 1 y X" at measure 31. The piece concludes with a double bar line and the word "FIN" at the bottom right.

6

11

16

26

31

36

48

53

58

al 1 y X

al 1 y coda

FIN

EL PERICO LORO

Violin 3

Trans. by JESUS (chuy) GUZMAN

Musical score for Violin 3, featuring measures 6 through 58. The key signature is two sharps (F# and C#) and the time signature is 3/4. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Performance instructions include "al 1 y X" at measure 31 and "al 1 y coda" at measure 53. The piece concludes with "FIN" at measure 58.

6

11

16

26

31

36

48

53

58

al 1 y X

al 1 y coda

FIN

EL PERICO LORO

Trompeta 1

Trans. by JESUS (chuy) GUZMAN

Musical score for Trompeta 1, featuring ten staves of music in 3/4 time with a key signature of three sharps (F#, C#, G#). The score includes various musical notations such as eighth notes, quarter notes, and rests. It also contains performance instructions like "al 1 y X", "al 1 y coda", and "FIN".

6 1 7 X

17 1 2

22

27

32 al 1 y X X

37 3

42 4

50 al 1 y coda

55

59

FIN

EL PERICO LORO

Trompeta 2

Trans. by JESUS (chuy) GUZMAN

Musical score for Trompeta 2, featuring ten staves of music in 3/4 time with a key signature of three sharps (F#, C#, G#). The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. Rehearsal marks are indicated by boxed numbers 1, 2, 3, 4, and X. The piece concludes with the word "FIN" at the bottom right.

6 1 7 X

17 1 2

22

27

32 al 1 y X X

37 3

42 4

51 al 1 y coda

56

FIN

EL PERICO LORO

Armonia

Trans. by JESUS (chuy) GUZMAN

2 A E7

7 A 1 A E7 A

12 E7 X

17 1 A 2 A B7 2 E

22 B7 V V V V V V V E

27 E B7 E B7

32 V V V V V V V E al l y X X A

37 3 D V V V V A7 V V V V

42 V V V D

47 A7 V V V V V

EL PERICO LORO

Armonia p. 2

al 1 y coda

51

D

A

E7

56

A

E7

E7

A

FIN

The musical score consists of two staves. The first staff begins at measure 51 and contains a series of eighth notes, a crescendo ('V'), and two diminuendo markings ('D'). The second staff begins at measure 56 and continues the eighth-note pattern, featuring several trills. The piece concludes with a fermata and the word 'FIN'.

EL PERICO LORO

Guitarron

Trans. by JESUS (chuy) GUZMAN

2

7

1

12

X

17

1

2

22

27

32

al 1 y X

X

37

3

42

48

53

al 1 y coda

58

FIN

Detailed description: This is a musical score for a Guitarron, written in bass clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The score consists of ten staves of music. The first staff begins with a measure containing a whole note and a '2' above it, followed by a series of eighth and quarter notes. The second staff has a measure with a '1' above it. The third staff ends with a measure marked with an 'X'. The fourth staff has measures with '1' and '2' above them. The fifth staff continues the melodic line. The sixth staff has a measure marked with an 'X' and the instruction 'al 1 y X' above it. The seventh staff begins with a measure marked with a '3'. The eighth staff ends with a measure marked with a circled cross symbol. The ninth staff begins with the instruction 'al 1 y coda' and ends with a measure marked with a circled cross symbol. The tenth staff ends with a measure marked with a double bar line and a fermata, followed by the word 'FIN'.

EL PERICO LORO

**Yo tenia un perico loro
Que cantaba en el vergel
Mi Juanita en las mañanas
Le llevaba de comer ://**

**El perico se murio
Mi Juanita lo ha llorado
Porque tenia el pico de oro
Y el copete Colorado ://**

**Mi Juanita se embarco
Para el Puerto de San Blas
Adios mi Juanita Linda
Hasta cuando volveras ://**

**Solito y abandonado
Sin consuelo y sin amor
Siento que muere de pena
Mi marchito corazon ://**

EL PERICO LORO

Voz

Trans. by JESUS (chuy) GUZMAN

Yo te - nia(un) pe - ri - co lo - ro, que can -

ta - ba(en) el ver - ge - l, mi Jua - ni - ta(en) las ma - ña - nas, le lle - va - ba de co - me -

r. Yo te r. El pe

al 1 y X 3 15 al 1 y coda 8

o. Mi Jua

FIN

Son Jalisciense

Vargas/ Fuentes
Trans. Adam Romo

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VI 1

VI 2

VI 3

TP 1

TP 2

arm

Gtrr.

18

1.

2.

D7

G

G

D7

G

G

G

VI 1

VI 2

VI 3

TP 1

TP 2

arm

Gtrr.

27

C

D7

G

G

C

D7

G

G

C

This musical score is for the song "The End" by The Doors. It is a full orchestration for a 12-piece band, including strings, woodwinds, brass, and a large rhythm section. The score is divided into two main sections: a guitar solo and a double solo section.

Instrumentation:

- Strings:** Violins I & II (VI 1, VI 2), Viola (VL 2), Violoncello (VL 3), Trombones 1 & 2 (TP 1, TP 2), and an Arm (arm).
- Woodwinds:** Flute (Fl.), Clarinet (Cl.), and Bassoon (Bs.).
- Brass:** Trumpets (TP 1, TP 2) and Trombones (TP 1, TP 2).
- Rhythm Section:** Guitar (Gtr.), Bass (B.), and Drums (Dr.).

Key and Tempo: The key signature is one sharp (F#), and the tempo is marked "Moderato".

Structure:

- Measures 36-44:** The guitar solo section. The guitar (Gtr.) plays a complex, melodic line. The other instruments provide harmonic support with sustained notes and rhythmic patterns.
- Measures 45-54:** The double solo section. The guitar (Gtr.) and drums (Dr.) both have solo parts. The other instruments continue to provide harmonic support.

Notation:

- Chords:** The score includes chord symbols such as D7, G, C, and D7.
- Accents:** The word "To Coda" is used to indicate the end of a section.
- Dynamic Markings:** The score includes dynamic markings such as "D.S. al Coda" (Da Capo al Coda).

54

VI 1

VL 2

VL 3

TP 1

TP 2

arm

Gtrr.

solo trum.

G D7 G G D7 G G

63

VI 1

VL 2

VL 3

TP 1

TP 2

arm

Gtrr.

Fine

C D7 G G C G

LEAVE BLANK

Violin 1

El Relampago

Son Jalisiense

Vargas/ Fuentes
Trans. Adam Romo

Violin 1

$\text{♩} = 140$

6

11

16

21

26

34

36

41

46

To Coda

The musical score for Violin 1 is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked as quarter note = 140. The score consists of nine staves. The first staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. It contains a series of eighth and sixteenth notes, followed by a double bar line and a repeat sign. The second staff continues the melody with eighth and sixteenth notes. The third staff continues the melody with eighth and sixteenth notes. The fourth staff continues the melody with eighth and sixteenth notes. The fifth staff continues the melody with eighth and sixteenth notes. The sixth staff contains a long horizontal line with the number 8 above it, indicating a rest for 8 measures. The seventh staff contains a long horizontal line with the number 8 above it, indicating a rest for 8 measures. The eighth staff continues the melody with eighth and sixteenth notes. The ninth staff continues the melody with eighth and sixteenth notes, ending with a double bar line and a repeat sign. The score concludes with a Coda symbol.

2 El Relampago

51

VI 1

55

VI 1

59

VI 1

63

VI 1

66

VI 1

D.S. al Coda

Fine

Son Jalisiense

Violin 2

♩ = 140

6

11

16

21

26

34

36

41

46

To Coda

8

1.

2.

Φ

El Relampago

2
51

V/L 2

D.S. al Coda

55

V/L 2

59

V/L 2

63

V/L 2

66

V/L 2

Fine

Son Jalisiense

Violin 3

Violin 3 score for the first system. The music is in G major (one sharp) and 3/4 time. It begins with a tempo marking of quarter note = 140. The first staff contains measures 1 through 5, ending with a double bar line and a repeat sign. The second staff contains measures 6 through 10, ending with a double bar line and a repeat sign. The third staff contains measures 11 through 15, ending with a double bar line and a repeat sign. The fourth staff contains measures 16 through 20, ending with a double bar line and a repeat sign. The fifth staff contains measures 21 through 25, ending with a double bar line and a repeat sign. The sixth staff contains measures 26 through 30, ending with a double bar line and a repeat sign. The seventh staff contains measures 31 through 35, ending with a double bar line and a repeat sign. The eighth staff contains measures 36 through 40, ending with a double bar line and a repeat sign. The ninth staff contains measures 41 through 45, ending with a double bar line and a repeat sign. The tenth staff contains measures 46 through 50, ending with a double bar line and a repeat sign. The score concludes with a Coda symbol.

El Relampago

2

51

V/L 3



55

V/L 3



59

V/L 3



63

V/L 3



66

V/L 3



El Relampago

Trumpet 1

Son Jalisiense

Vargas/ Fuentes
Trans. Adam Romo

Trumpet 1

$\text{♩} = 140$

3

solo trum.

6

11

16

7

24

1.

2.

26

31

36

41

8

To Coda

50

solo trum.

The musical score for Trumpet 1 is written in treble clef with a key signature of three sharps (F#, C#, G#). The time signature is 3/4. The tempo is marked as quarter note = 140. The score consists of ten staves of music. The first staff begins with a whole rest, followed by a triplet of eighth notes, then a double bar line and a section marked 'solo trum.' with a double bar line and a repeat sign. The second staff starts at measure 6 and continues with eighth and quarter notes. The third staff starts at measure 11 and continues with eighth and quarter notes. The fourth staff starts at measure 16 and includes a section marked '7' with a double bar line and a repeat sign. The fifth staff starts at measure 24 and includes two first and second endings, each marked with a double bar line and a repeat sign. The sixth staff starts at measure 26 and continues with eighth and quarter notes. The seventh staff starts at measure 31 and continues with eighth and quarter notes. The eighth staff starts at measure 36 and continues with eighth and quarter notes. The ninth staff starts at measure 41 and includes a section marked '8' with a double bar line and a repeat sign, followed by 'To Coda' and a Coda symbol. The tenth staff starts at measure 50 and continues with eighth and quarter notes, ending with 'solo trum.'.

2
52 El Relampago

TP 1

55

TP 1

58

TP 1

solo trum.

61

TP 1

66

TP 1

Fine

D.S. al Coda

El Relampago

Son Jalisiense

Vargas/ Fuentes
Trans. Adam Romo

Trumpet 2

$\text{♩} = 140$

3

$\text{C} \#$

solo trum.

6

TP 2

11

TP 2

16

TP 2

7

24

1.

2.

TP 2

26

TP 2

31

TP 2

36

TP 2

41

TP 2

8

To Coda

50

TP 2

solo trum.

The musical score for Trumpet 2 is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The tempo is marked as quarter note = 140. The score consists of ten staves of music. The first staff begins with a whole rest, followed by a triplet of eighth notes, a double bar line, and a section marked 'solo trum.' starting with a quarter note. The subsequent staves contain various rhythmic patterns, including eighth and sixteenth notes, and rests. There are two first and second endings at measures 24-25. The score concludes with a 'To Coda' section marked with a double bar line and a Coda symbol, followed by a final staff of music.

2
52

El Relampago

TP 2

D.S. al Coda

55

TP 2

58

TP 2

solo trum.

61

TP 2

66

TP 2

Fine

El Relampago

Son Jalisiense

Vargas/ Fuentes
Trans. Adam Romo

Armonia

♩ = 140

6

arm

11

arm

16

arm

21

arm

26

arm

31

arm

36

arm

41

arm

46

arm

To Coda

The musical score is written for a Mariachi ensemble. The 'Armonia' part is on a single staff, while the 'arm' parts are on ten staves. The tempo is marked as 140 beats per minute. The key signature has one sharp (F#). The score includes various musical notations such as chords (G, D7, C), accidentals, and dynamic markings. The piece concludes with a Coda symbol.

2
51

arm

D7

El Relampago

G

D.S. al Coda

55

arm

G

D7

58

arm

G

G

61

arm

D7

G

G

C

D7

66

arm

G

G

C

G

Fine

El Relampago

Son Jalisiense

Vargas/ Fuentes
Trans. Adam Romo

$\text{♩} = 140$

Guitarron

6

Gtrr.

11

Gtrr.

16

Gtrr.

21

Gtrr.

26

Gtrr.

31

Gtrr.

36

Gtrr.

41

Gtrr.

46

Gtrr.

To Coda

The musical score is written for a Guitarron in 3/4 time with a key signature of one sharp (F#). The tempo is marked as quarter note = 140. The score consists of nine staves, each labeled with a measure number (6, 11, 16, 21, 26, 31, 36, 41, 46) and the instrument name 'Gtrr.'. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals. A double bar line with repeat dots appears at measure 16. A first and second ending bracket spans measures 21 to 23. A Coda symbol (a circle with a cross) is placed at the end of the piece, with the text 'To Coda' written above it.

2
51

El Relampago

Gtrr.



55

Gtrr.



58

Gtrr.



61

Gtrr.



66

Gtrr.



LEAVE BLANK

LEAVE BLANK

El Gusto

Violín 1

$\text{♩} = 160$ *con brio*

$\text{♩} = 205$

$\text{♩} = 112$ Son

accel.

6

9

12

$\text{♩} = 172$

16

22

28

34

-7-

Ay, la, la, la,

45

52



El Gusto

Violín 2

con brio

accel.

$\text{♩} = 205$

$\text{♩} = 112$

Son

6

9

12

17

23

29

35

47

53

Ay, la, la, la,

The musical score is written for Violín 2 in treble clef with a key signature of one sharp (F#). It begins in 8/8 time and changes to 3/4 time at measure 4. The tempo is marked 'con brio' and 'accel.' (accelerando). There are three tempo markings: 205 bpm at measure 4, 112 bpm at measure 10, and 172 bpm at measure 12. The score consists of 53 measures. Measures 1-11 are marked with 'con brio'. Measures 12-34 are marked with 'accel.'. At measure 35, there is a section with a '-7-' marking and a vocal line 'Ay, la, la, la,'. The score ends at measure 53 with a final double bar line.

64

Musical notation for measure 64, featuring a treble clef, a key signature of two sharps (F# and C#), and a melody of eighth and quarter notes with rests.

72 *To Coda* $\oplus$

78 *D.S. al Coda* $\oplus$ *Coda*

83

Musical notation for measure 83. The staff is in treble clef with a key signature of two sharps (F# and C#). The notation consists of a series of eighth and sixteenth notes, with some notes beamed together in groups of four.

89

El Gusto

con brio $\text{♩} = 205$ $\text{♩} = 112$ Son

Violín 3

accel.

6

9

12 $\text{♩} = 172$

17

23

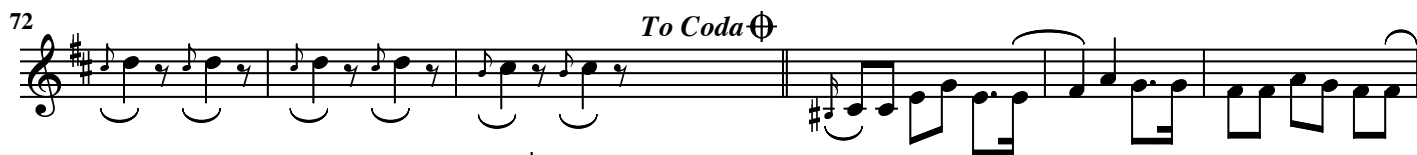
29

35 -7- *Ay, la, la, la,* *v*

47 *v*

53

The musical score is written for Violín 3 in treble clef with a key signature of one sharp (F#). It begins in 8/8 time, marked 'con brio' with a tempo of 205 beats per minute. The first measure is marked 'accel.' and features a series of eighth notes. At measure 4, the time signature changes to 3/4, and the tempo slows to 112 beats per minute. The melody continues with eighth and sixteenth notes. At measure 12, the tempo changes again to 172 beats per minute. The score includes various musical notations such as slurs, accents, and dynamic markings. A section starting at measure 35 is marked '-7-' and includes the vocalization 'Ay, la, la, la,' followed by a repeat sign. The score concludes at measure 53 with a final cadence.



El Gusto

♩=205

♩=112

Son

Trompeta 1

The musical score for Trompeta 1 is written in treble clef with a key signature of three sharps (F#, C#, G#). The piece begins in 8/8 time and transitions to 3/4 time at measure 4. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Measure numbers 6, 9, 12, 17, 26, 47, 61, 70, 77, 83, and 90 are indicated at the start of their respective staves. The score concludes with a double bar line at measure 90. Dynamic markings include *mf* (mezzo-forte) and *f* (forte). The piece ends with a Coda symbol.

El Gusto

♩=205

♩=112

Son



Ay, la, la, la,



To Coda ⊕



D.S. al Coda Coda



El Gusto

Guitarrón y Arpa

$\text{♩} = 112$

Son

8 $\text{♩} = 172$

14

24

34

44

54

65

74

81

92

Ay, la, la, la,

Ay, la, la, la,

To Coda

D.S. al Coda

Coda

El Gusto

DATE GUSTO VIDA MÍA, QUE YO ME DARÉ OTRO TANTO
QUE YO ME DARÉ OTRO TANTO DATE GUSTO VIDA MÍA
NO VAYA SER QUE ALGÚN DÍA, EL GUSTO SE VUELVA LLANTO
QUE EL GUSTO SE VUELVA LLANTO, DATE GUSTO VIDA MÍA

CORO AY, LA LA LA... LA LA LA
AY, LA LA LA... LA LA LA

ESTE GUSTO ES EL DEMONIO, QUE A LOS MUERTOS RESUSITA
SALEN DE LA SEPULTURA, MOVIENDO LA CABECITA

MUSICA

CANTANDO EL GUSTITO ESTABA, CUANDO ME QUEDÉ DORMIDO
CUANDO ME QUEDE DORMIDO, CANTANDO EL GUSTITO ESTABA
MI MAMÁ ME LEVANTABA, YO ME HACÍA EL DESENTENDIDO
PARA VER SI ME DEJABA, OTRO RATITO CONTIGO

CORO AY, LA LA LA... LA LA LA
AY, LA LA LA... LA LA LA

CANTANDO EL GUSTITO ESTABA, CUANDO ME QUEDE DORMIDO
MI MAMÁ ME DESPERTABA, YO ME HACÍA EL DESENTENDIDO

MÚSICA Y FIN

LEAVE BLANK

La Gruta

Score

Jesús Rodriquez de Hajar

Rigoberto Alfaro

Trasc Alberto Jimenez

DC

V1

V2

V3

T1

T2

Arm

Gtn

1 2 3 4 5 6 7 8

Bb7 F#m7 F7 F7 Em7 Em7 Eb7 Eb7

1

1

9 10 11 12 13 14 15 16

D D D D Dm7 Dm7 G7 G7

La Gruta

Score

The musical score for "La Gruta" is presented in two systems, each containing piano (P), guitar (G), and bass (B) staves. The key signature is one sharp (F#), and the time signature is 2/4.

System 1 (Measures 17-24):

- Piano (P):** Measures 17-24. Measure numbers 17, 18, 19, 20, 21, 22, 23, and 24 are indicated below the staff. A box with the number "2" is placed above the first measure of this system.
- Guitar (G):** Measures 17-24. Measure numbers 17, 18, 19, 20, 21, 22, 23, and 24 are indicated below the staff. A box with the number "2" is placed above the first measure of this system.
- Bass (B):** Measures 17-24. Measure numbers 17, 18, 19, 20, 21, 22, 23, and 24 are indicated below the staff. A box with the number "2" is placed above the first measure of this system. Chord symbols are written above the staff: C, C, C, C, Cm, Cm, F7, and F7.

System 2 (Measures 25-32):

- Piano (P):** Measures 25-32. Measure numbers 25, 26, 27, 28, 29, 30, 31, and 32 are indicated below the staff. A box with the number "3" is placed above the first measure of this system.
- Guitar (G):** Measures 25-32. Measure numbers 25, 26, 27, 28, 29, 30, 31, and 32 are indicated below the staff. A box with the number "3" is placed above the first measure of this system.
- Bass (B):** Measures 25-32. Measure numbers 25, 26, 27, 28, 29, 30, 31, and 32 are indicated below the staff. A box with the number "3" is placed above the first measure of this system. Chord symbols are written above the staff: Bb, Bm, E7, A, A, A, and A.

La Gruta

Score

The musical score for 'La Gruta' is presented in two systems, each containing three staves. The first system covers measures 33 to 40, and the second system covers measures 41 to 48. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes treble and bass clefs, with various musical symbols such as notes, rests, and accidentals. The piano part features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. Chord symbols are provided below the piano part: Am, Am, Am, Am, G, G, F#m7, and B7. The score is marked with measure numbers 33 through 48.

33 34 35 36 37 38 39 40

Am Am Am > > Am G > > G > > F#m7 > > B7 > >

33 34 35 36 37 38 39 40

5

41 42 43 44 45 46 47 48

5 E > > E > > E > > E > > Am > > Am > > Am > > D7 > >

41 42 43 44 45 46 47 48

La Gruta

Score

The musical score for "La Gruta" is presented in two systems. Each system contains three staves: a grand staff (treble and bass clef) for the piano and a single staff for the guitar. The key signature is D major (two sharps). The piano part features a melodic line with many slurs and ties, while the guitar part provides a rhythmic accompaniment with a steady eighth-note pattern. Measure numbers 49 through 64 are indicated below the staves. Chord symbols are placed above the guitar staff: G, G, F#m7, B7, E, E, E, E in the first system, and Eb, Eb, Eb, Eb, D, D, D, D in the second system. A box containing the number "6" is placed above the guitar staff at measure 53 in both systems.

System 1 (Measures 49-56):

- Measures 49-52: Chord G
- Measure 53: Chord F#m7
- Measures 54-56: Chord B7
- Measures 57-60: Chord E
- Measures 61-64: Chord E

System 2 (Measures 57-64):

- Measures 57-60: Chord Eb
- Measures 61-64: Chord D

La Gruta

Score

The musical score is written for guitar and voice. It consists of three systems. The first system has three staves (treble, guitar, and bass clef). The second system has two staves (treble and guitar). The third system has two staves (treble and guitar). The music is in D major and 4/4 time. The lyrics are 'al DC 2 veces y coda'. The score includes a guitar solo section with a key signature change to D major and a tempo change to 'Allegro'. The score ends with a double bar line.

La Gruta

Violin 1

Jesús Rodríguez de Híjar

Rigoberto Alfaro

Tras: Alberto Jiménez

Violin 1 score for "La Gruta". The score is written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The piece consists of 73 measures, divided into sections marked with numbers 1 through 6. Section 1 (measures 1-9) begins with a whole note G4. Section 2 (measures 10-18) features eighth and sixteenth notes. Section 3 (measures 19-24) continues with eighth notes. Section 4 (measures 25-30) includes a double bar line and a repeat sign. Section 5 (measures 40-48) starts with a double bar line. Section 6 (measures 49-57) continues with eighth notes. The final section (measures 58-73) is marked "DC 2 x's y coda" and ends with a double bar line. The score includes various musical notations such as slurs, ties, and dynamic markings.

1

2

3

4

5

6

DC 2 x's y coda

La Gruta

Violin 2

Jesús Rodríguez de Hija

Rigoberto Alfaro

Trasc. Alberto Jiménez

1

2

3

4

5

6

DC 2 x's y coda

73

La Gruta

Violin 3

Jesús Rodríguez de Híjar

Rigoberto Alfaro

Trasc. Alberto Jiménez

1

2

3

4

5

6

DC 2 x's y coda

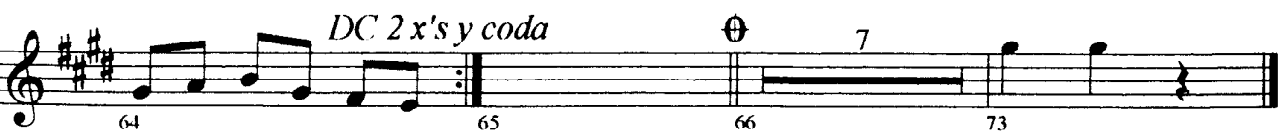
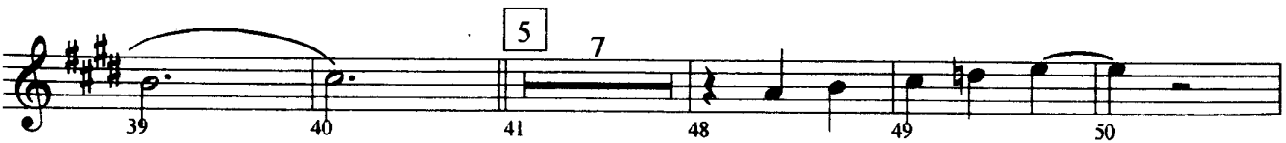
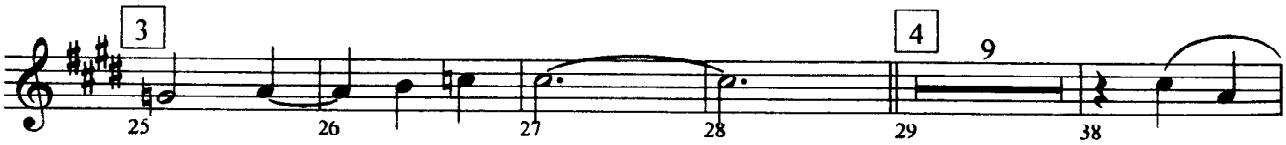
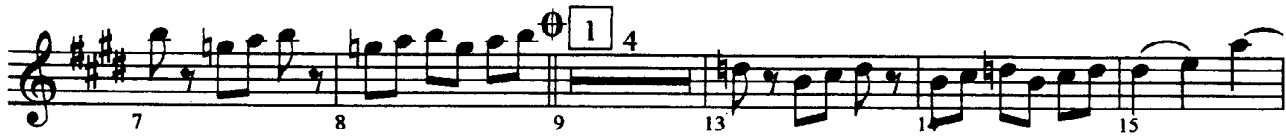
La Gruta

Trumpet 1

Jesús Rodríguez de Híjar

Rigoberto Alfaro

Trasc. Alberto Jiménez



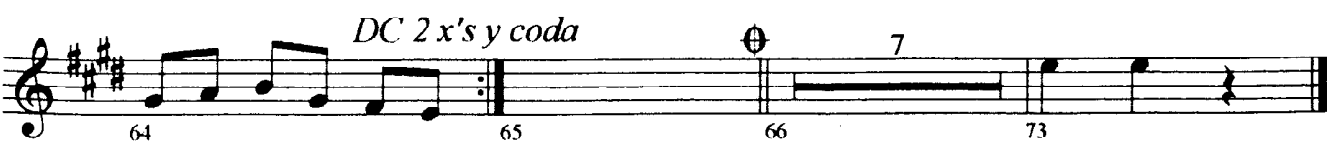
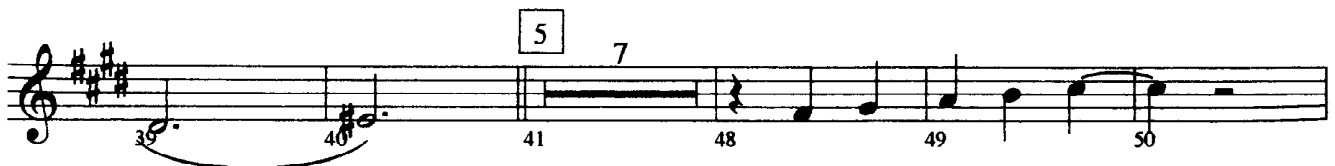
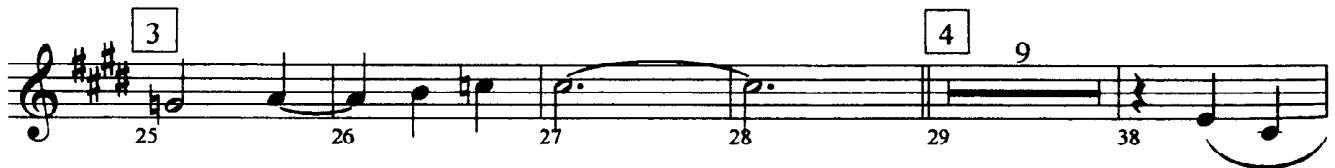
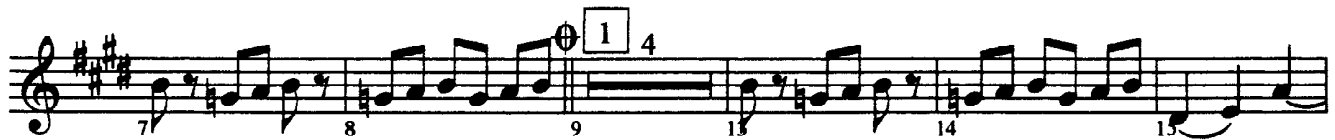
La Gruta

Trumpet 2

Jesús Rodríguez de Híjar

Rigoberto Alfaro

Trasc. Alberto Jiménez



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La Gruta

Armonía

Jesús Rodríguez de Hajar

Rigoberto Alfaro

Trasc. Alberto Jiménez

The musical score for "La Gruta" consists of 42 measures of guitar accompaniment, organized into seven systems of six measures each. The key signature is one sharp (F#), and the time signature is 2/4. The score includes various chords and fingerings, with some measures marked with circled numbers 1 through 5.

Measure 1: F#m7 > (Finger 1)

Measure 2: F#m7 > (Finger 2)

Measure 3: F7 > (Finger 3)

Measure 4: F7 > (Finger 4)

Measure 5: Em7 > (Finger 5)

Measure 6: Em7 > (Finger 6)

Measure 7: Eb7 > (Finger 7)

Measure 8: Eb7 > (Finger 8)

Measure 9: D > (Finger 1)

Measure 10: D > (Finger 1)

Measure 11: D > (Finger 1)

Measure 12: D > (Finger 1)

Measure 13: Dm7 > (Finger 1)

Measure 14: Dm7 > (Finger 1)

Measure 15: G7 > (Finger 2)

Measure 16: G7 > (Finger 2)

Measure 17: C > (Finger 2)

Measure 18: C > (Finger 2)

Measure 19: C > (Finger 2)

Measure 20: C > (Finger 2)

Measure 21: Cm > (Finger 2)

Measure 22: Cm > (Finger 2)

Measure 23: F7 > (Finger 2)

Measure 24: F7 > (Finger 2)

Measure 25: Bb > (Finger 3)

Measure 26: Bb > (Finger 3)

Measure 27: Bm > (Finger 3)

Measure 28: E7 > (Finger 4)

Measure 29: A > (Finger 4)

Measure 30: A > (Finger 4)

Measure 31: A > (Finger 3)

Measure 32: A > (Finger 3)

Measure 33: Am > (Finger 3)

Measure 34: Am > (Finger 3)

Measure 35: Am > (Finger 3)

Measure 36: Am > (Finger 3)

Measure 37: G > (Finger 3)

Measure 38: G > (Finger 3)

Measure 39: F#m7 > (Finger 3)

Measure 40: B7 > (Finger 4)

Measure 41: E > (Finger 4)

Measure 42: E > (Finger 4)

La Gruta

Armonía

First system of guitar chords (measures 43-48):

- Measure 43: E
- Measure 44: E
- Measure 45: Am
- Measure 46: Am
- Measure 47: Am
- Measure 48: D7

Second system of guitar chords (measures 49-54):

- Measure 49: G
- Measure 50: G
- Measure 51: F#m7
- Measure 52: B7
- Measure 53: E (marked with a box containing the number 6)
- Measure 54: E

Third system of guitar chords (measures 55-60):

- Measure 55: E
- Measure 56: E
- Measure 57: Eb
- Measure 58: Eb
- Measure 59: Eb
- Measure 60: Eb

Fourth system of guitar chords (measures 61-66):

- Measure 61: D
- Measure 62: D
- Measure 63: D
- Measure 64: D (labeled *DC 2 x's y coda*)
- Measure 65: D
- Measure 66: D (marked with a circle containing a cross symbol)

Fifth system of guitar chords (measures 67-72):

- Measure 67: D
- Measure 68: F
- Measure 69: F
- Measure 70: Em
- Measure 71: A7
- Measure 72: D

Sixth system of guitar chords (measures 73-74):

- Measure 73: D
- Measure 74: D

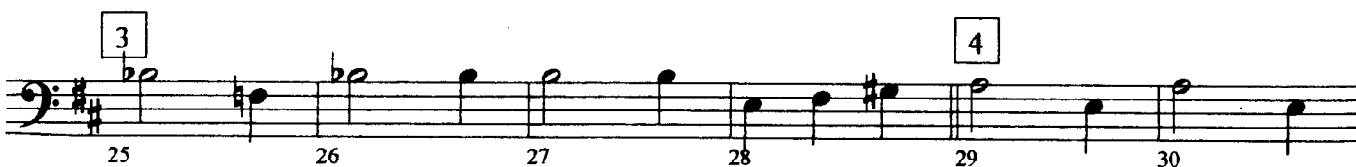
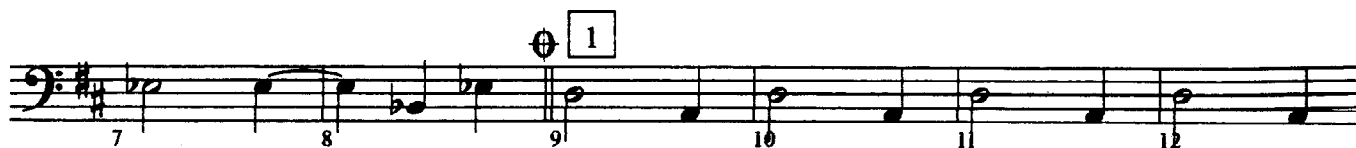
La Gruta

Guitarrón

Jesús Rodríguez de Híjar

Rigoberto Alfaro

Trasc Alberto Jiménez



La Gruta

Guitarrón

6

49 50 51 52 53 54

55 56 57 58 59 60

DC 2 x's y coda

61 62 63 64 65 66

67 68 69 70 71 72

73

Violin 1

La Ley del Monte

Mariachi Tequila Brass de Rafael J. Camacho

Jose A. Espinoza

$\text{♩} = 106$

6

11

3

A

16

33

B

2

39

44

49

54

C

3

72 **Coda** **3**



Violin 2

La Ley del Monte

Mariachi Tequila Brass de Rafael J. Camacho

Jose A. Espinoza

$\text{♩} = 106$

$\text{C} \#$

2

6

11

3

A

16

33

B

2

39

44

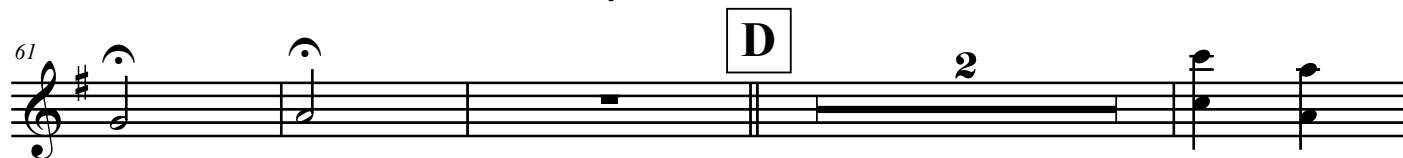
49

54

C

3

La Ley del Monte - Vln. 2



Violin 3

La Ley del Monte

Mariachi Tequila Brass de Rafael J. Camacho

Jose A. Espinoza

$\text{♩} = 106$

♩

2

6

11

3

A

16

33

B

2

39

44

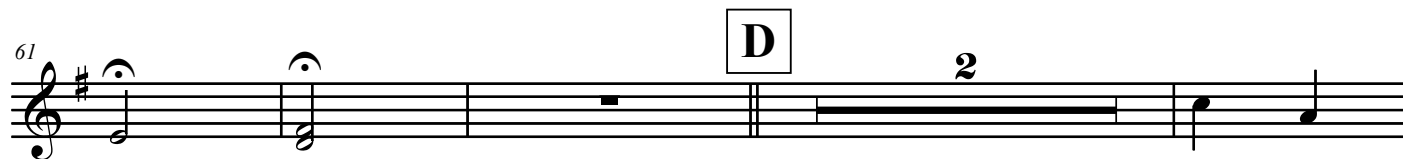
49

54

C

3

La Ley del Monte - Vln. 3



Trumpet 1

La Ley del Monte

Mariachi Tequila Brass de Rafael J. Camacho

Jose A. Espinoza

$\text{♩} = 106$

4

8

12

17

21

27

35

A

2

3

5

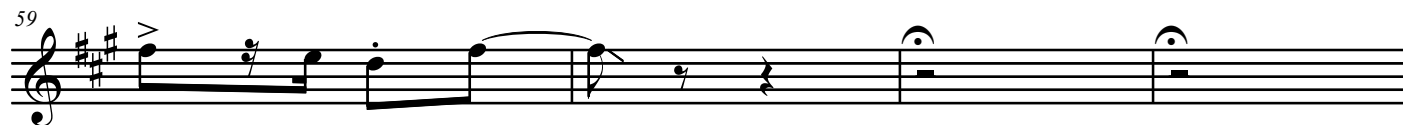
B

C

20

2

La Ley del Monte - Tpt. 1



Trumpet 2

La Ley del Monte

Mariachi Tequila Brass de Rafael J. Camacho

Jose A. Espinoza

$\text{♩} = 106$

4

8

12

17

21

27

35

A

2

3

5

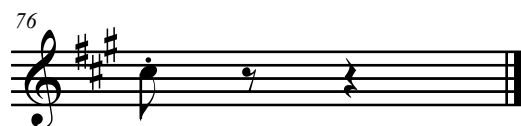
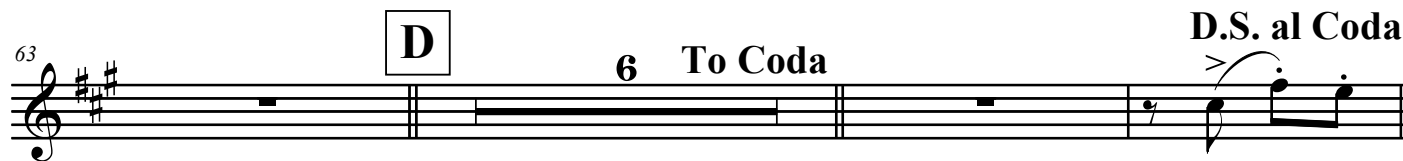
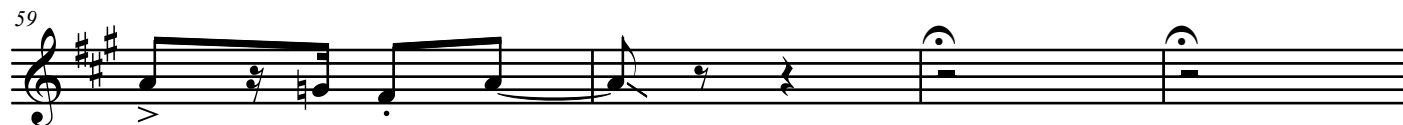
B

C

20

2

La Ley del Monte - Tpt. 2

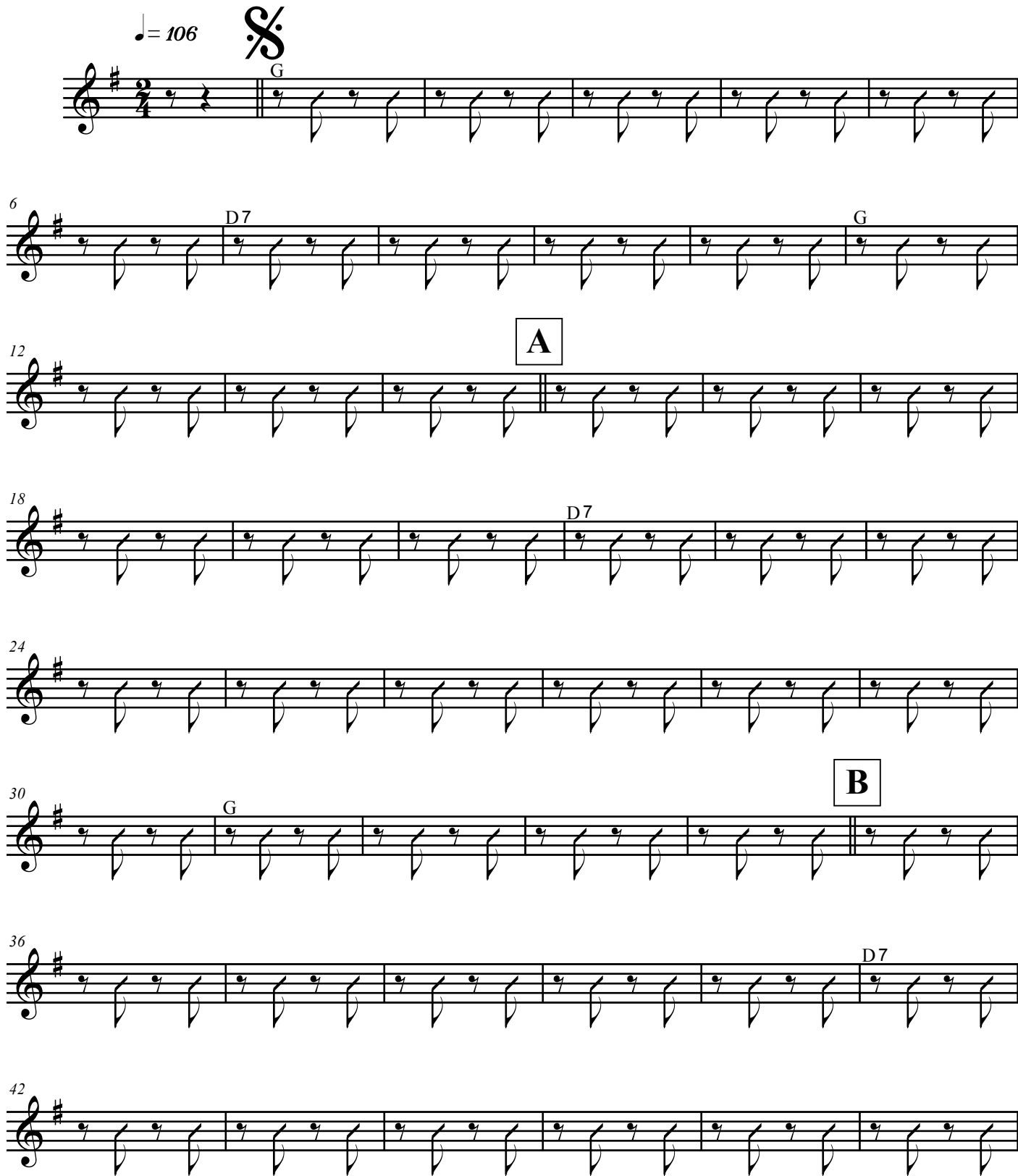


Vihuela/Guitar **La Ley del Monte**

Mariachi Tequila Brass de Rafael J. Camacho

Jose A. Espinoza

$\text{♩} = 106$ 



6

D7

G

12

A

18

D7

24

30

G

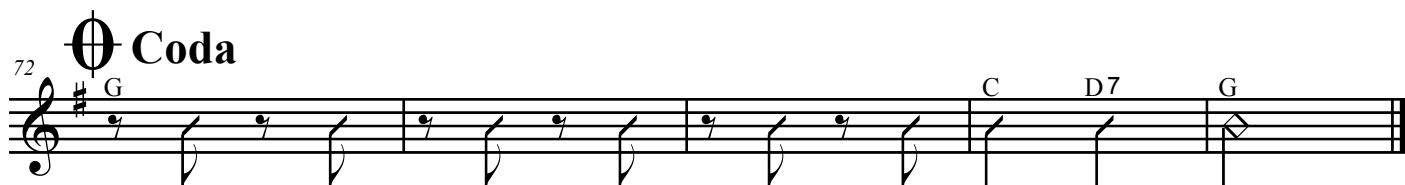
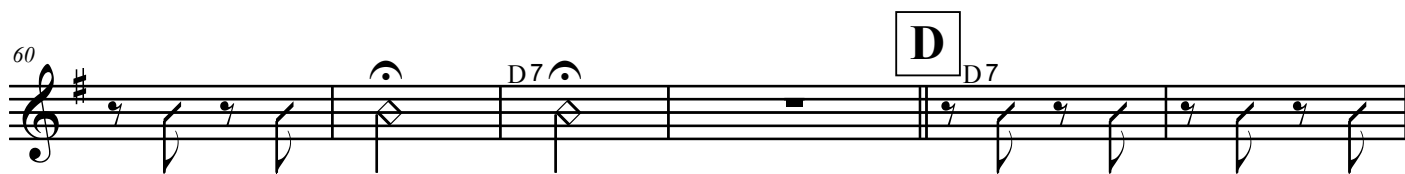
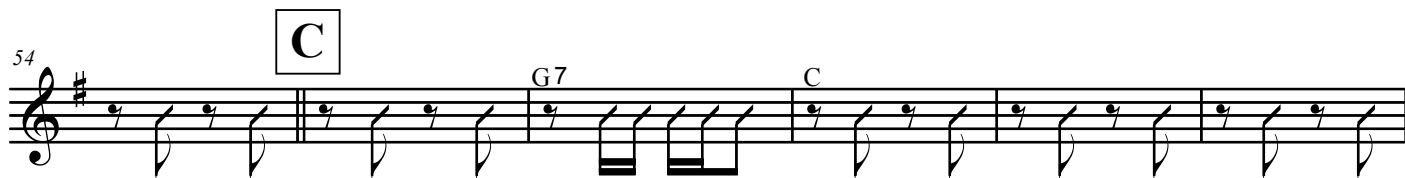
B

36

D7

42

La Ley del Monte - Arm.



Guitarron **La Ley del Monte**

Mariachi Tequila Brass de Rafael J. Camacho

Jose A. Espinoza

♩ = 106



6



12

A



18



24

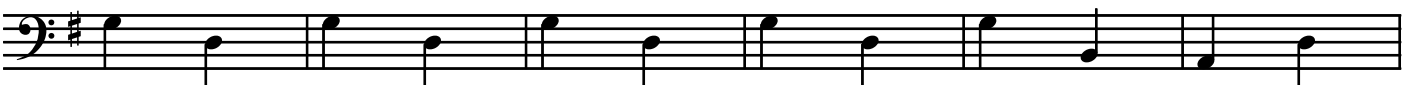


30

B



36



42



La Ley del Monte - Bass

48



54

C

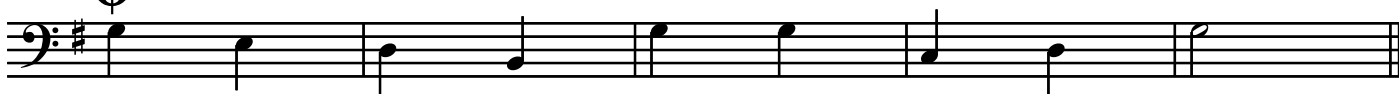
60

D

66

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

72

⊕ Coda

Violin 1

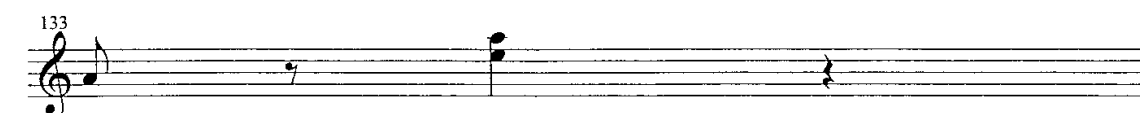
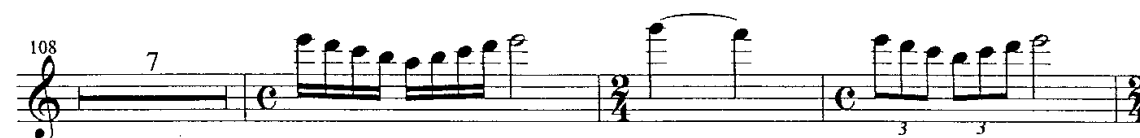
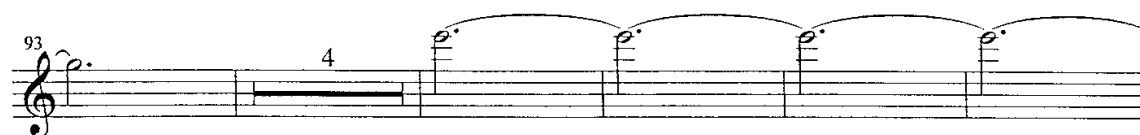
Pajarillo

Pg 1

Mariachi Vargas

VIOLIN 1

Violin 1 musical score for the piece "Pajarillo" by Mariachi Vargas. The score is written in 3/4 time and consists of 75 measures. The notation includes various musical symbols such as notes, rests, and accidentals. The score is divided into systems, with measure numbers 6, 12, 18, 26, 35, 44, 50, 56, and 75 indicated at the beginning of their respective lines. The piece features a mix of eighth and sixteenth notes, as well as rests and accidentals. The final measure (75) ends with a fermata.



Violin 2

Pg 1

Pajarillo

Mariachi Vargas

VIOLIN 2

6

12

18

26

35

44

50

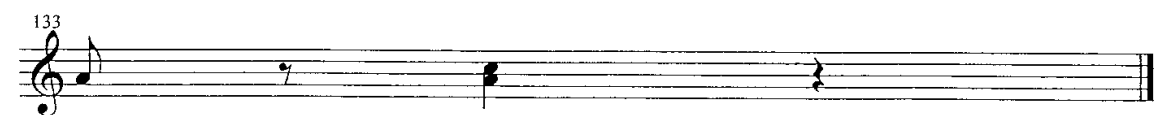
56

75

4

4

14



Violin 3

Pg 1

Pajarillo

Mariachi Vargas

VIOLIN 3

6

12

18

26

35

44

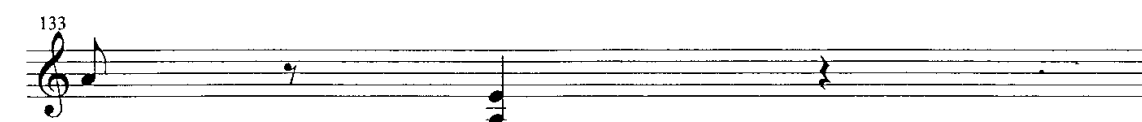
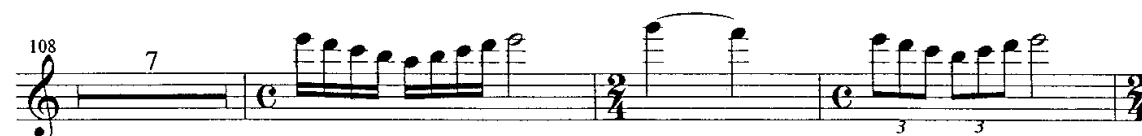
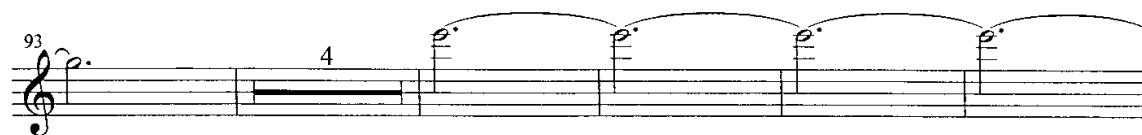
50

56

75

4

14



Pajarillo

Mariachi Vargas

TRUMPETS

16

23

28

47

52

64

69

75

86

7

5

3

15

3

6

4

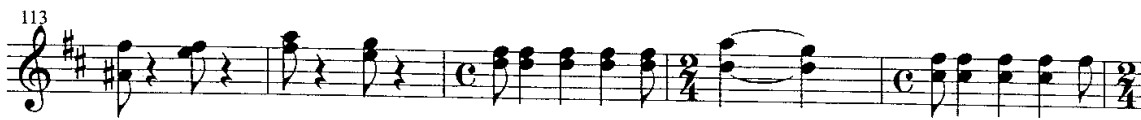
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8

PAJARILLO

Pg 2

TRUMPETS



Armonias

Pg 1

Pajarillo

Mariachi Vargas

ARMONIA

am F6 E7 am F6 E7

8 am F7 E7 am

15 E7 am F6 E7

22 am E7 am F6 E7

29 am F6 E7 am F6

36 E7 am F6 E7 am

43 F6 E7 am F6 E7

50 am F6 E7 am E7

57 am F6 E7 am F6

64 E7 am F6 E7 am

71 F6 E7 am F6 E7

78 am F6 E7 am F6 E7

85 am F6 E7 am F6

92 E7 am F6 E7 am

99 F6 E7 F6

106 am am F6 E7 am F6

113 E7 am F6 E7 am

120 F6 E7 am F6 E7

127 am

The musical score is written for guitar in treble clef. It consists of nine staves of music. The first staff (measures 71-77) features a continuous eighth-note pattern with chords F6, E7, am, F6, and E7. The second staff (measures 78-84) continues this pattern with chords am, F6, E7, am, F6, and E7. The third staff (measures 85-91) has chords am, F6, E7, am, and F6. The fourth staff (measures 92-98) has chords E7, am, F6, E7, and am. The fifth staff (measures 99-105) has chords F6, E7, and F6. The sixth staff (measures 106-112) has chords am, am, F6, E7, am, and F6. The seventh staff (measures 113-119) has chords E7, am, F6, E7, and am, with a key signature change to 2/4 time indicated by a '2' over the staff. The eighth staff (measures 120-126) has chords F6, E7, am, F6, and E7, with a key signature change to 3/4 time indicated by a '3' over the staff. The ninth staff (measures 127-133) has the chord am and ends with a double bar line.

Pajarillo

Pg 1

Mariachi Vargas

GUITARRON

8

15

22

29

36

43

50

57

64

PAJARILLO

Pg 2

GUITARRON

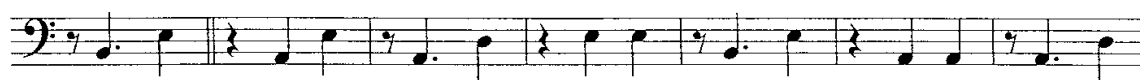
71



78



85



92

am



99

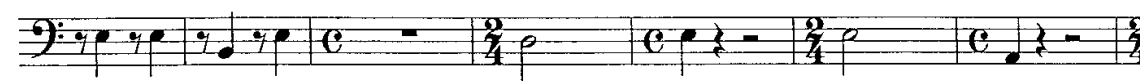


106

2



113



120



127



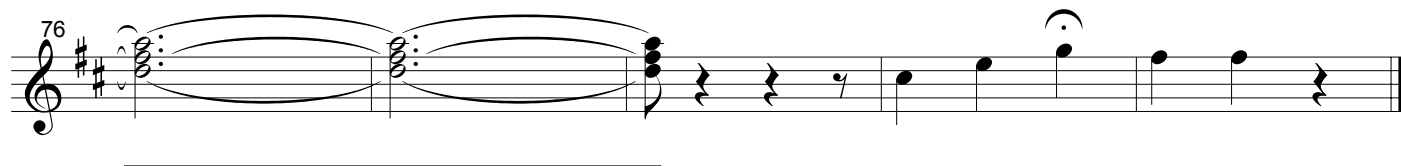
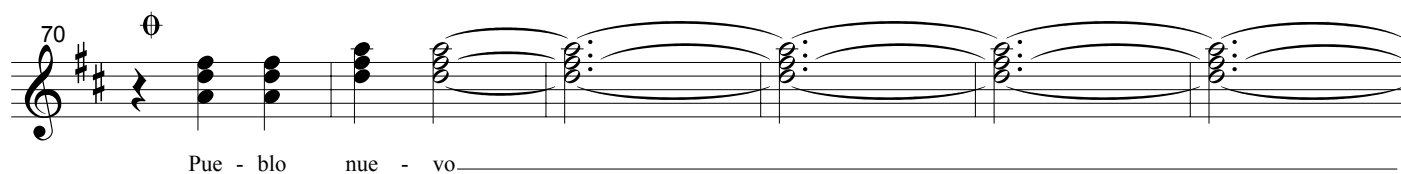
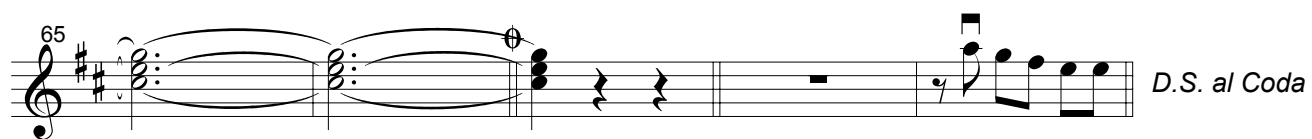
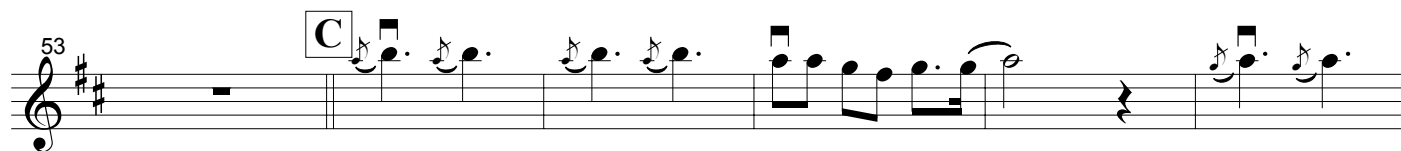
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Pueblo Nuevo

Violin 1

Violin 1 musical score for the piece "Pueblo Nuevo". The score is written in treble clef, key of D major (two sharps), and 3/4 time. It consists of nine staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. The music features a series of eighth and sixteenth notes, with a repeat sign after the first measure. The second staff continues the melody, marked with a '6' at the beginning. The third staff has a '12' marking. The fourth staff is marked with an '18' and a box labeled 'A'. The fifth staff is marked with a '23'. The sixth staff is marked with a '29'. The seventh staff is marked with a '35' and a box labeled 'B'. Below this staff, the lyrics "Pue - blo nue - vo" are written. The eighth staff is marked with a '41'. The ninth staff is marked with a '47' and ends with the lyrics "Pue - blo nue - vo". The score includes various musical notations such as notes, rests, repeat signs, and dynamic markings.



Violin 2

Pg 1

Pajarillo

Mariachi Vargas

VIOLIN 2

6

12

18

26

35

44

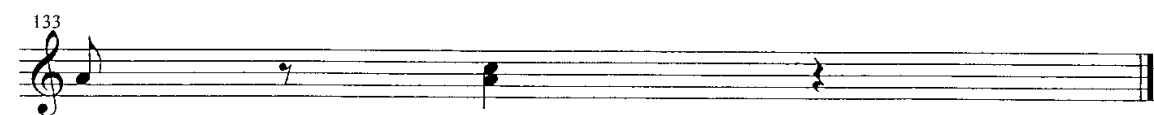
50

56

75

4

14



Violin 3

Pg 1

Pajarillo

Mariachi Vargas

VIOLIN 3

6

12

18

26

35

44

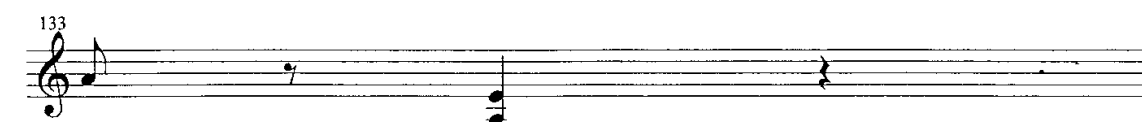
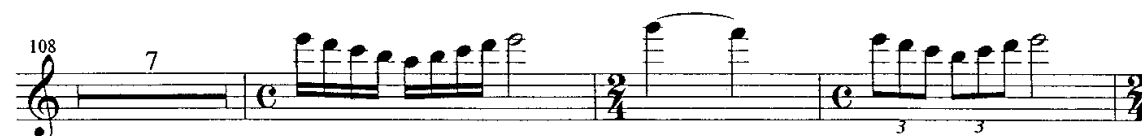
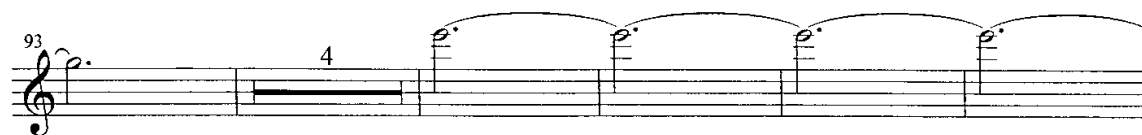
50

56

75

4

14



Pajarillo

Mariachi Vargas

TRUMPETS

16

23

28

47

52

64

69

75

86

7

5

3

15

3

6

4

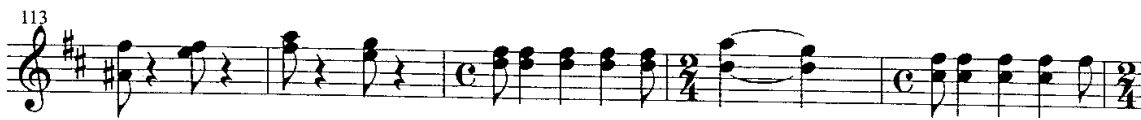
4

8

PAJARILLO

Pg 2

TRUMPETS



Armonias

Pg 1

Pajarillo

Mariachi Vargas

ARMONIA

am F6 E7 am F6 E7

8 am F7 E7 am

15 E7 am F6 E7

22 am E7 am F6 E7

29 am F6 E7 am F6

36 E7 am F6 E7 am

43 F6 E7 am F6 E7

50 am F6 E7 am E7

57 am F6 E7 am F6

64 E7 am F6 E7 am

71 F6 E7 am F6 E7

78 am F6 E7 am F6 E7

85 am F6 E7 am F6

92 E7 am F6 E7 am

99 F6 E7 F6

106 am am F6 E7 am F6

113 E7 am F6 E7 am

120 F6 E7 am F6 E7

127 am

The musical score is written for guitar in treble clef. It consists of nine staves of music. The first staff (measures 71-77) features a continuous eighth-note pattern with chords F6, E7, am, F6, and E7. The second staff (measures 78-84) continues this pattern with chords am, F6, E7, am, F6, and E7. The third staff (measures 85-91) has chords am, F6, E7, am, and F6. The fourth staff (measures 92-98) has chords E7, am, F6, E7, and am. The fifth staff (measures 99-105) has chords F6, E7, and F6. The sixth staff (measures 106-112) has chords am, am, F6, E7, am, and F6. The seventh staff (measures 113-119) has chords E7, am, F6, E7, and am. The eighth staff (measures 120-126) has chords F6, E7, am, F6, and E7. The ninth staff (measures 127-133) has the chord am. The score includes various musical notations such as eighth notes, quarter notes, and rests, as well as dynamic markings like 'c' (crescendo) and 'f' (forte).

Pajarillo

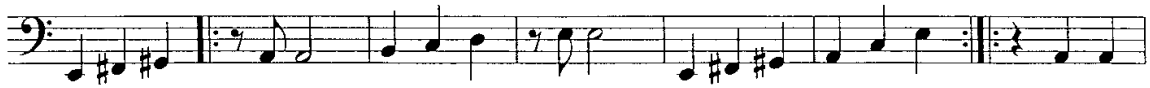
Pg 1

Mariachi Vargas

GUITARRON



8



15



22



29



36



43



50



57



64



Pg 2

71



78



85



92

am



99

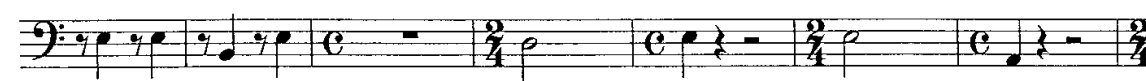


106

2



113



120



127



LEAVE BLANK

LEAVE BLANK

Pueblo Nuevo

Violin 1

Violin 1 musical score for the piece "Pueblo Nuevo". The score is written in treble clef, key of D major (two sharps), and 3/4 time. It consists of nine staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. The music is written in a single system. The second staff begins with a measure rest, followed by a series of eighth and sixteenth notes. The third staff begins with a measure rest, followed by a series of eighth and sixteenth notes. The fourth staff begins with a measure rest, followed by a series of eighth and sixteenth notes. The fifth staff begins with a measure rest, followed by a series of eighth and sixteenth notes. The sixth staff begins with a measure rest, followed by a series of eighth and sixteenth notes. The seventh staff begins with a measure rest, followed by a series of eighth and sixteenth notes. The eighth staff begins with a measure rest, followed by a series of eighth and sixteenth notes. The ninth staff begins with a measure rest, followed by a series of eighth and sixteenth notes. The score includes a section labeled "A" starting at measure 18 and a section labeled "B" starting at measure 35. The lyrics "Pue - blo nue - vo" are written below the staff at measure 35 and measure 47.

6

12

18

23

29

35

41

47

A

B

Pue - blo nue - vo

Pue - blo nue - vo

53

C

59

mi que - ri - do

65

D.S. al Coda

70

Pue - blo nue - vo

76

Pueblo Nuevo

Violin 2

Violin 2 musical score for 'Pueblo Nuevo'. The score is written in treble clef, key of D major (two sharps), and 3/4 time. It consists of nine staves of music. The first staff begins with a treble clef, key signature of two sharps, and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, often beamed together. A repeat sign with a first ending symbol is present in the first staff. The second staff starts at measure 6. The third staff starts at measure 12. The fourth staff starts at measure 18 and includes a section labeled 'A'. The fifth staff starts at measure 23. The sixth staff starts at measure 29. The seventh staff starts at measure 35 and includes a section labeled 'B'. Below the seventh staff, the lyrics 'Pue - blo nue - vo' are written. The eighth staff starts at measure 41. The ninth staff starts at measure 47 and includes the lyrics 'Pue - blo nue - vo' at the end.

6

12

18

23

29

35

41

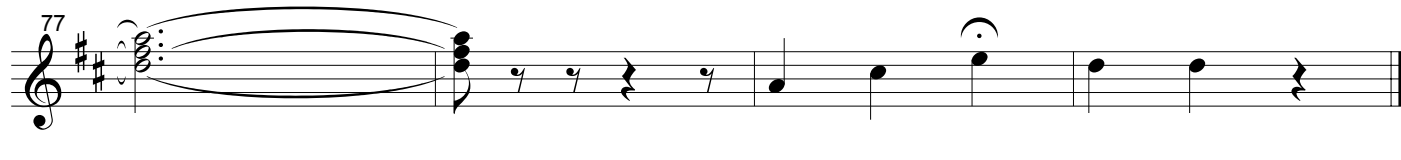
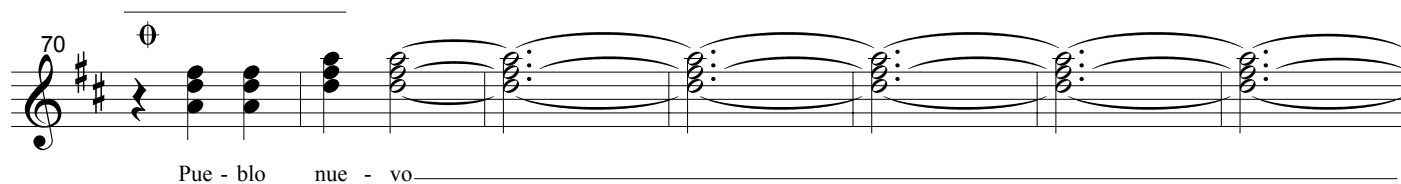
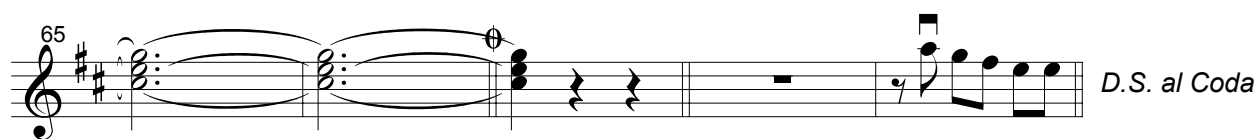
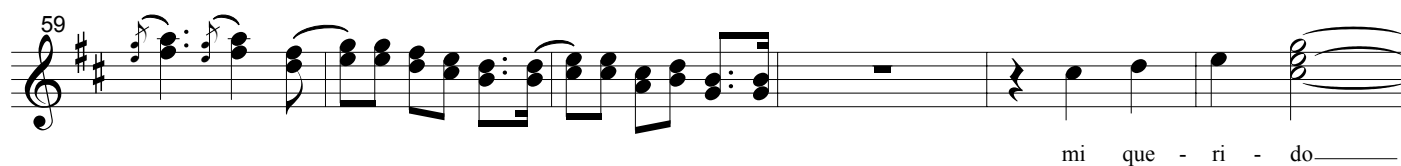
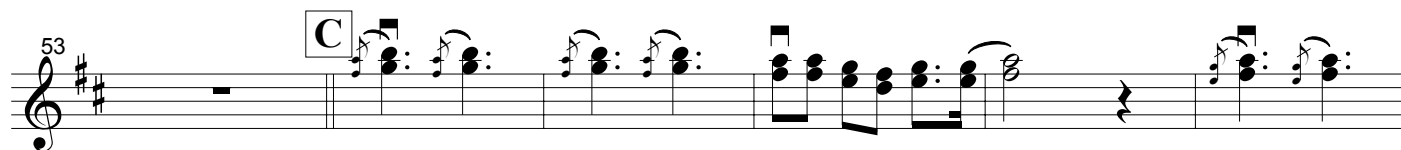
47

A

B

Pue - blo nue - vo

Pue - blo nue - vo



Pueblo Nuevo

Violin 3

Violin 3 score for "Pueblo Nuevo". The score is written in treble clef, key of D major (two sharps), and 3/4 time. It consists of nine staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. The music features a series of eighth and sixteenth notes, with a repeat sign and a first ending bracket. The second staff continues the melody. The third staff has a measure rest followed by a sixteenth note. The fourth staff has a measure rest followed by a section marked 'A'. The fifth staff continues the melody. The sixth staff has a measure rest followed by a section marked 'B'. The seventh staff has a measure rest followed by a section marked 'B'. The eighth staff has a measure rest followed by a section marked 'B'. The ninth staff has a measure rest followed by a section marked 'B'. The lyrics "Pue - blo nue - vo" are written below the seventh and ninth staves.

6

12

18

23

29

35

41

47

A

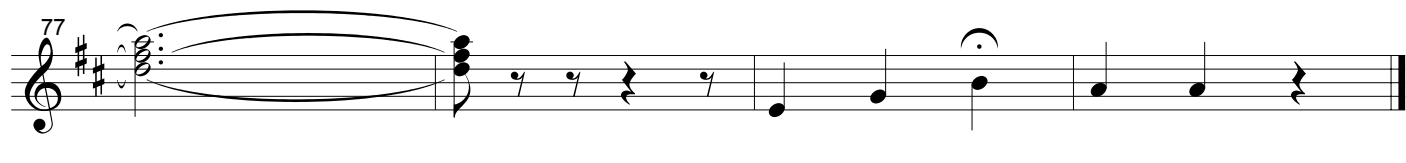
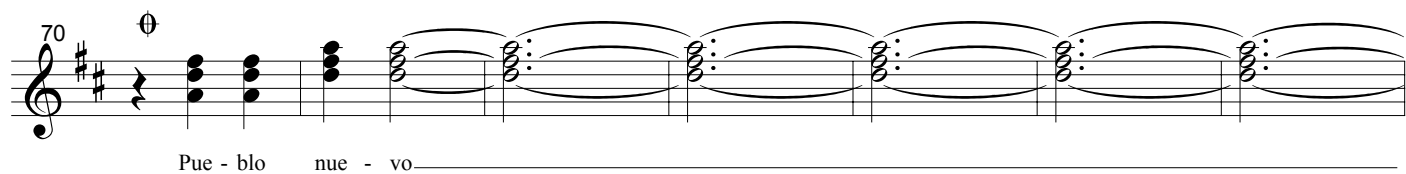
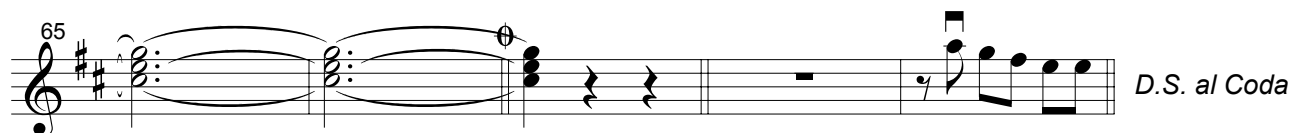
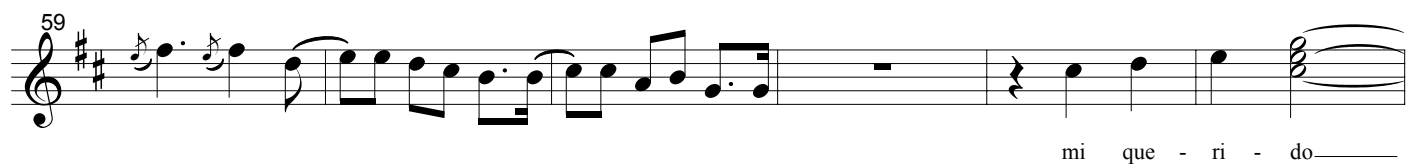
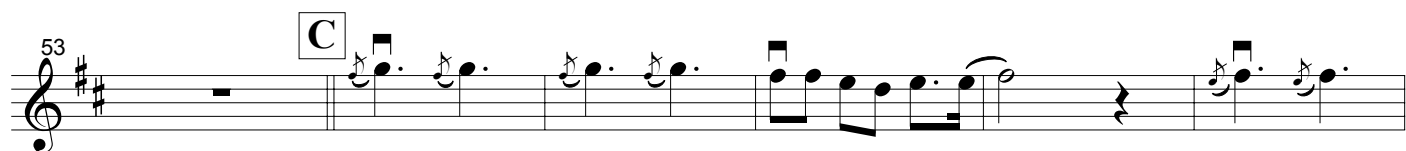
B

B

B

Pue - blo nue - vo

Pue - blo nue - vo



Pueblo Nuevo

Trumpet 1

Musical score for Trumpet 1, key of D major (F# C# G#), 3/4 time. The score consists of nine staves of music. The first staff begins with a treble clef, key signature of two sharps, and a 3/4 time signature. The music features a series of eighth and sixteenth notes, with a repeat sign and a fermata over the first measure. The second staff starts at measure 6 and includes a five-measure rest. The third staff starts at measure 15 and includes a section labeled 'A' with an eight-measure rest. The fourth staff starts at measure 27 and includes a six-measure rest. The fifth staff starts at measure 38 and includes a section labeled 'B' with a ten-measure rest. The sixth staff starts at measure 52 and includes a section labeled 'C' with a two-measure rest. The seventh staff starts at measure 58. The eighth staff starts at measure 63 and includes a three-measure rest. The ninth staff starts at measure 70 and includes a section labeled 'D.S. al Coda'. The score concludes with a final measure at measure 74.

6 5

15 A 8

27 6

38 B 10

nue - vo

52 C 2

58

63 3

70

74

Pue - blo

D.S. al Coda

Pueblo Nuevo

Trumpet 2

74

70

62

57

51

37

19

13

7

3

8

6

10

2

A

B

C

Pue - blo nue - vo

D.S. al Coda

Pueblo Nuevo

Armonia

The musical score for "Pueblo Nuevo" is written for guitar in 3/4 time. The key signature has three sharps (F#, C#, G#). The score is divided into two sections, A and B, indicated by brackets.

Section A: This section spans from measure 6 to measure 35. It begins with a whole rest in measure 6, followed by a series of chords and melodic lines. The chords include D, D7, G, A7, D, D7, G, and E7. The melodic lines are primarily eighth and sixteenth notes, with some triplets and rests.

Section B: This section starts at measure 40 and continues to the end of the piece. It features a series of chords and melodic lines, including A7, D, and G. The melodic lines are primarily eighth and sixteenth notes, with some triplets and rests.

Handwritten musical score for guitar, measures 46-75, in A major. The score includes chords A7, D, D7, G, and C, and ends with "D.S. al Coda".

Measures 46-50: A7, D

Measures 51-55: D7, G, C, A7

Measures 56-60: D, A7

Measures 61-64: D, A7, D, A7

Measures 65-69: D, A7, D, A7

Measures 70-74: D, A7, D, A7

Measure 75: D, A7, D

End: D.S. al Coda

Pueblo Nuevo

Guitarron

6

12

18

24

30

36

42

48

54

A

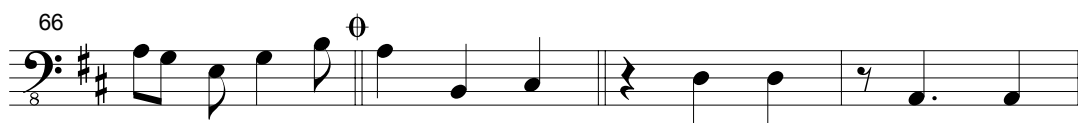
B

C

60



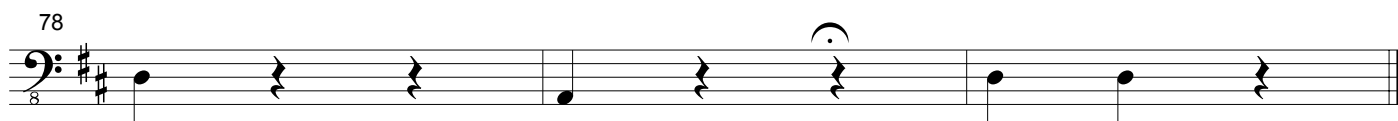
66

*D.S. al Coda*

70



78



Pueblo Nuevo

Voz

15

A

20

26

32

3

Pue - blo nue - vo Te re -

B

40

cuer - do cuan - do can - to es - ta can - cion y por siem - re te da - re mi co - ra -

46

zon to - do el mun - do ya lo - sa - be que te quie - ro Pue - blo

C

52

nue - vo Le doy gra - cias a mis pa - dres que soy tu - yo de ser

58

par - te de tu gen - tes un or gu - llo mi que - ri - do

64

D.S. al Coda

Pue - blo nue - vo

70

2

Pueblo nue - vo

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

VI 2

VI 3

TP A

TP B

ARM

Gtr.

VI 1

VI 2

VI 3

TP A

TP B

ARM

Gtr.

Ne - gri-ta de mis pe-sa -

VI 1

VI 2

VI 3

TP A

TP B

ARM

Gtr.

39

res, o - jos de pa-pel vo-lan - do Ne - gri-ta - de mis pe-sa - res, o - jos de pa-pel vo-lan - do. A to-dos di-les que si - , pe - ro no les di-gas cuan - do, a - si me - di-jis - te-a si - , por

C D7 G C D7 G C D7 G C

[illegible]

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for guitar, drums, and vocal parts. The guitar part is written in standard notation with a key signature of one sharp (F#) and a 4/4 time signature. The drum part is written in a simplified notation style, showing the basic rhythm. The vocal parts are written in a simplified notation style, showing the melody and lyrics. The score is divided into two systems, with the first system starting at measure 66 and the second system starting at measure 67. The guitar part features a prominent arpeggiated pattern in the right hand and a steady bass line in the left hand. The drum part provides a consistent rhythmic foundation. The vocal parts enter in the second system, with the lead vocal line and a harmony line.

VI 1

VI 2

VI 3

TPA

TPB

ARM

Gtr.

7/8

D C D7

7/8

93

VI 1

VI 2

VI 3

TP A

TP B

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-

[illegible]

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, drums, and vocal parts. The score is divided into three systems, each containing staves for the vocalists (V1, V2, V3), the guitar (Gtr.), and the drums (Dr.). 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 guitar part features a prominent arpeggiated pattern in the first system. The vocal parts enter in the second system with the lyrics "Hello, hello, good-bye." The drums provide a steady rhythm throughout the piece. The score concludes with a "Fine" marking at the end of the third system.

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

2
65

VI 1

70

VI 1

75

VI 1

80

VI 1

85

VI 1

90

VI 1

95

VI 1

100

VI 1

105

VI 1

122

VI 1

127

VI 1

8

6

This musical score is for the piece 'Son de La Negra' for Violin I. It consists of ten staves of music. The key signature is one sharp (F#), and the time signature is 2/4. The score begins at measure 65 and ends at measure 127. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. There are several dynamic markings, including accents (>) and slurs. The score is divided into measures by bar lines, and some measures contain repeat signs. The piece concludes with a final cadence in measure 127.

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

Violin 2

Violin 2

Violin 2

Violin 2

Violin 2

Violin 2

Violin 2

Violin 2

Violin 2

Violin 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

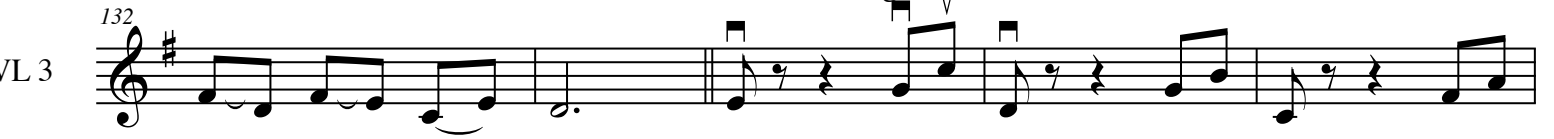
127

V/L 3

This musical score is for the piece '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 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 notation includes various rhythmic values such as eighth, quarter, and half notes, as well as rests. There are several slurs and ties used throughout. In measure 105, there are two measures of whole rests, labeled with the numbers 8 and 6 above them, indicating an 8-measure and a 6-measure rest respectively. The piece concludes with a double bar line at the end of the final staff.

Son de La Negra

3



Son de La Negra

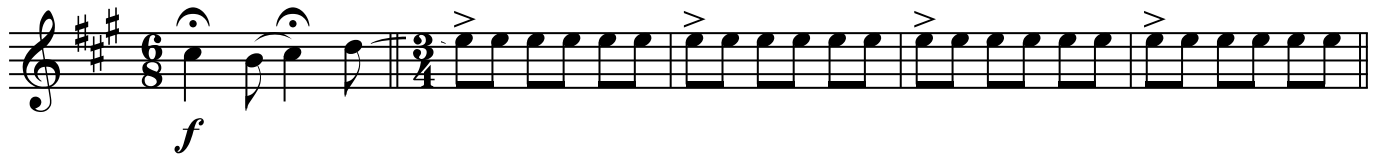
Trumpet A

Son Jalisiense

Silvestre Vargas
Trans. Adam Romo

accel.

Trumpet A



TPA



TPA



TPA



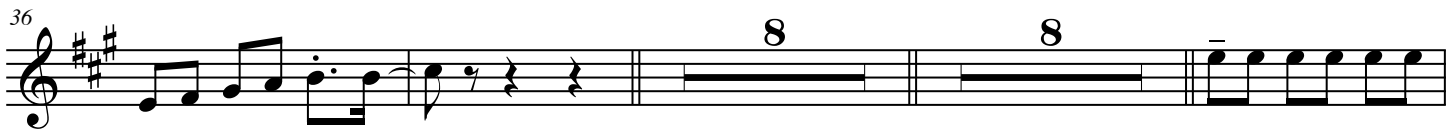
TPA



TPA



TPA



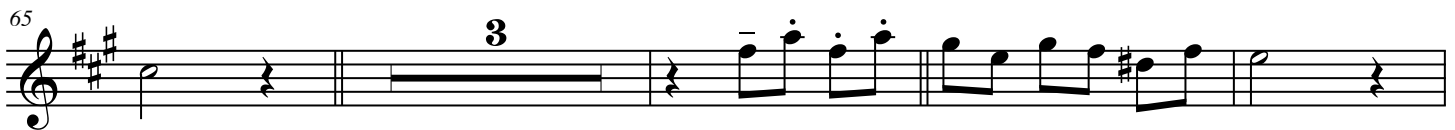
TPA



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

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

TP B

TP B

TP B

TP B

TP B

TP B

TP B

TP B

TP B

ГР В

Fine

Son de La Negra

Armonia

Son Jalisiense

Silvestre Vargas
Trans. Adam Romo

accel.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for a multi-track recording, featuring an Armonia track and eight RM (Right Mix) tracks. The key signature is one sharp (F#), and the time signature is 3/4. The Armonia track begins with a 6/8 time signature, followed by a 3/4 time signature. The RM tracks are numbered 6 through 13. The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte). Chord symbols (G, D, D7, C) are placed above the corresponding measures. The score is divided into measures, with measure numbers 6, 11, 16, 21, 26, 31, 36, 41, and 46 indicated at the start of their respective tracks.

2
51

Son de La Negra

RM

C D7 G

56

RM

G G 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, often beamed together. 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 bar lines, repeat signs, and dynamic markings like 'V' (accents). The piece is titled 'Son de La Negra' at the top.

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.

2
51

Son de La Negra

Gtrr.



56

Gtrr.



61

Gtrr.



66

Gtrr.



71

Gtrr.



76

Gtrr.



81

Gtrr.



86

Gtrr.



91

Gtrr.



96

Gtrr.



101

Gtrr.

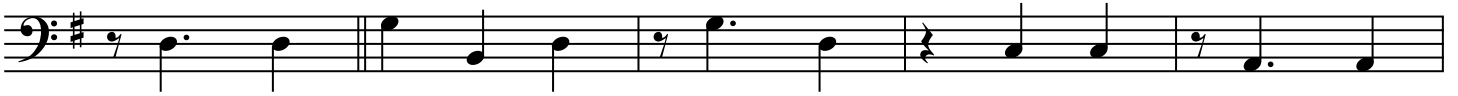


Son de La Negra

3

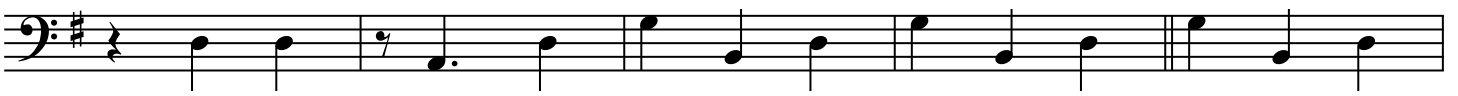
106

Gtrr.



111

Gtrr.



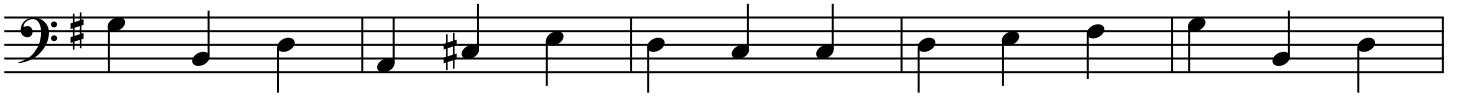
116

Gtrr.



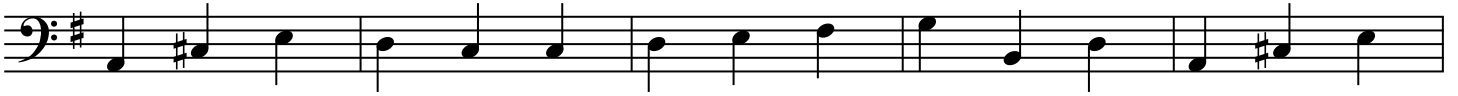
121

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.

Las Abajenas

Son Abajeno

J.A.R

Trans Adam Romo

Violin 1 $\text{♩} = 150$

Violin 2 $\text{♩} = 150$

Violin 3 $\text{♩} = 150$

Trumpet A $\text{♩} = 150$

Trumpet B $\text{♩} = 150$

Voice $\text{♩} = 150$

Armonia $\text{♩} = 150$ G D7 D7 G $\text{♩} = 150$

Guitarron $\text{♩} = 150$

VL 1 $\text{♩} = 150$

VL 2 $\text{♩} = 150$

VL 3 $\text{♩} = 150$

TP A $\text{♩} = 150$

TP B $\text{♩} = 150$

Arm. $\text{♩} = 150$ D7 D7 G G D7

Gttr. $\text{♩} = 150$

23

VL 1

VL 2

VL 3

TP A

TP B

Arm.

Gtrr.

23

23

23

35

VL 1

VL 2

VL 3

TP A

TP B

Arm.

Gtrr.

35

35

35

C D7 G D7 G C D7 G

[illegible]

[illegible]

LEAVE BLANK

Las Abajenas

Violin 1

Son Abajeno

J.A.R

Trans Adam Romo

Violin 1

$\text{♩} = 150$

Violin 1

Violin 1

Violin 1

Violin 1

Violin 1

Violin 1

Violin 1

Violin 1

Violin 1

The image shows a musical score for Violin 1, titled 'Las Abajenas' by J.A.R, transcribed by Adam Romo. The score is in 3/4 time with a key signature of one sharp (F#). The tempo is marked as quarter note = 150. The score consists of ten staves of music, each labeled 'Violin 1' on the left. The first staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. The tempo marking '♩ = 150' is placed above the first staff. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. A repeat sign is visible in the fourth staff. The score ends with a double bar line in the tenth staff.

2
53

VL 1

Las Abajenas

3X To Coda

58

VL 1

63

VL 1

D.S. at Coda

67

VL 1

73

VL 1

78

VL 1

82

VL 1

Fine

Las Abajenas

Violin 2

Son Abajeno

J.A.R

Trans Adam Romo

Violin 2

$\text{♩} = 150$

6

11

16

21

27

33

38

43

48

Violin 2

Violin 2

Violin 2

Violin 2

Violin 2

Violin 2

Violin 2

Violin 2

Violin 2

Violin 2

2
53 Las Abajenas 3X To Coda

VL 2

58

VL 2

63

VL 2

67

VL 2

73

VL 2

78

VL 2

82

VL 2

Las Abajenas

Violin 3

Son Abajeno

J.A.R

Trans Adam Romo

Violin 3

$\text{♩} = 150$

Violin 3

Violin 3

Violin 3

Violin 3

Violin 3

Violin 3

Violin 3

Violin 3

Violin 3

2
53 Las Abajenas 3X To Coda

VL 3

58

VL 3

63

VL 3

D.S. al Coda

67

VL 3

73

VL 3

78

VL 3

82

VL 3

Fine

Las Abajenas

Trumpet A

Son Abajeno

J.A.R

Trans Adam Romo

Trumpet A

$\text{♩} = 150$

6

11

16

43

53

63

67

76

81

$\%$

9 8 8

6

3X To Coda Coda 5

D.S. al Coda

Coda 5

Fine

Las Abajenas

Trumpet B

Son Abajeno

J.A.R

Trans Adam Romo

Trumpet B

♩ = 150

6

11

16

43

53

63

67

76

81

9

8

8

6

3X To Coda

5

5

D.S. al Coda

Fine

Las Abajenas

Armonia

Son Abajeno

J.A.R

Trans Adam Romo

Armonia

7 D7 G D7

12 D7 D7

17 G G D7

22 D7 G

27 G D7 D7

32 G C D7

37 G D7 G

42 C D7 G

47 D7 G D7

2
52

Las Abajenas
D7

G 3X To Coda

Arm.

58

D7

G

Arm.

63

D7

G

D.S. al Coda

67

G D7 G

Arm.

72

D7

G

G

Arm.

77

D7

D7

Arm.

82

G

G

Arm.

Fine

This musical score is for the piece 'Las Abajenas'. It is written for a single melodic line on a treble clef staff with a key signature of one sharp (F#). The tempo is marked '2' and the time signature is '52'. The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a tempo marking of '2'. The title 'Las Abajenas' is centered above the staff, with 'D7' below it. The first staff contains six measures of music, ending with a Coda symbol. The second staff begins with a measure rest, followed by five measures of music, ending with a measure rest. The third staff begins with a measure rest, followed by four measures of music, ending with a double bar line and the instruction 'D.S. al Coda'. The fourth staff begins with a Coda symbol, followed by five measures of music, ending with a measure rest. The fifth staff begins with a measure rest, followed by four measures of music, ending with a double bar line. The sixth staff begins with a measure rest, followed by four measures of music, ending with a measure rest. The seventh staff begins with a measure rest, followed by two measures of music, ending with a double bar line and the instruction 'Fine'.

Las Abajenas

Guitarron

Son Abajeno

J.A.R
Trans Adam Romo

$\text{♩} = 150$ 2

7

12

§

17

22

27

32

37

42

47

2
52

Las Abajenas



57

3X To Coda



62



67



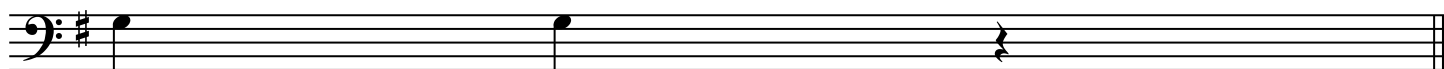
72



77



82



Fine

LEAVE BLANK

LEAVE BLANK

SERGIO EL BAILADOR

Violin 1

CUMBIA

BRONCO

Arr. Adam Romo

Violin 1

♩ = 160

6

13

18

23

36

41

46

51

56

To Coda

Violin 1

6

13

18

23

36

41

46

51

56

To Coda

2
57

SERGIO EL BAILADOR

V/L 1



V/L 1



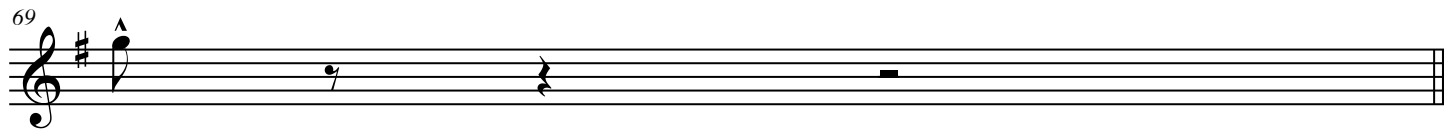
V/L 1



V/L 1



V/L 1



SERGIO EL BAILADOR

Violin 2

CUMBIA

BRONCO

Arr. Adam Romo

Violin 2

♩ = 160

6

13

18

23

36

41

46

51

56

To Coda

Violin 2

6

13

18

23

36

41

46

51

56

To Coda

2
57

SERGIO EL BAILADOR

V/L 2



60

V/L 2



63

V/L 2



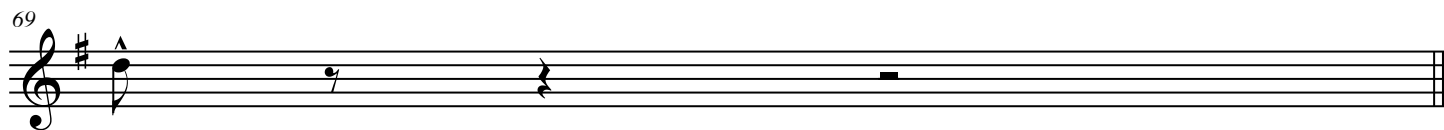
66

V/L 2



69

V/L 2



SERGIO EL BAILADOR

Violin 3

CUMBIA

BRONCO

Arr. Adam Romo

Violin 3

♩ = 160

6

13

18

23

36

41

46

51

56

To Coda

Violin 3

6

13

18

23

36

41

46

51

56

To Coda

257

57

60

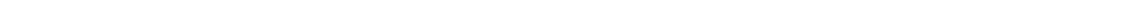
63

Example 10, measure 63, continues the melodic line. It features a series of eighth and sixteenth notes with various articulations, including accents and slurs, maintaining the rhythmic complexity of the previous measures.

66

Example 66 is a single staff of music in treble clef with a key signature of one sharp (F#). The melody is written in 4/4 time. It begins with a quarter note G4, followed by a quarter note A4, and a quarter rest. The next measure contains a quarter note B4, a quarter note C5, and a quarter note B4. The following measure has a quarter note A4, a quarter note G4, and a quarter note F#4. The next measure is a quarter note E4, a quarter note D4, and a quarter note C4. This is followed by a quarter note B3, a quarter note A3, and a quarter note G3. The next measure contains a quarter note F#3, a quarter note E3, and a quarter note D3. The final measure has a quarter note C3, a quarter note B2, and a quarter note A2. The melody is marked with various articulations: a slur over the first two measures, an accent on the first note of the third measure, a slur over the last two notes of the fourth measure, a slur over the last two notes of the fifth measure, a slur over the last two notes of the sixth measure, a slur over the last two notes of the seventh measure, and a slur over the last two notes of the eighth measure.

69



SERGIO EL BAILADOR

Trumpet 1

CUMBIA

BRONCO

Arr. Adam Romo

Trumpet 1

12

TP 1

17

TP 1

29

TP 1

34

TP 1

60

TP 1

65

TP 1

69

TP 1

160

2

6

8

15

7 To Coda

D₂S. al Coda

SERGIO EL BAILADOR

Trumpet 2

CUMBIA

BRONCO

Arr. Adam Romo

Trumpet 2

160 2 6

12

17 8

29

34 15 7 To Coda Θ D.S.₂ al Coda

60 Θ

65

69

TP 2

TP 2

TP 2

TP 2

TP 2

TP 2

TP 2

TP 2

SERGIO EL BAILADOR

Armonia

CUMBIA

BRONCO

Arr. Adam Romo

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for a multi-track recording, featuring an Armonia track and eight RM (Right Mix) tracks. The tempo is marked as 160, and the time signature is 2/4. The key signature is one sharp (F#). The score includes a variety of musical notations, including treble clefs, time signatures, and various musical symbols such as the "X" symbol, a "V" symbol, and a "D7" symbol. The Armonia track is the topmost staff, and the RM tracks are arranged vertically below it. The score is divided into measures, with measure numbers 7, 12, 17, 22, 27, 32, 37, 42, and 47 indicated. The notation includes various musical symbols, including the "X" symbol, a "V" symbol, and a "D7" symbol. The Armonia track is the topmost staff, and the RM tracks are arranged vertically below it. The score is divided into measures, with measure numbers 7, 12, 17, 22, 27, 32, 37, 42, and 47 indicated. The notation includes various musical symbols, including the "X" symbol, a "V" symbol, and a "D7" symbol.

2
52

RM

♯

G D7

To Coda

57

RM

♯

G

D.S. al Coda

60

RM

♯

G

62

RM

♯

D7 G D7

67

RM

♯

G

69

RM

♯

52 57 60 62 67 69

SERGIO EL BAILADOR

Guitarron

CUMBIA

BRONCO

Arr. Adam Romo

♩ = 160

Guitarron

6

Gtrr.

11

Gtrr.

16

Gtrr.

21

Gtrr.

26

Gtrr.

31

Gtrr.

36

Gtrr.

41

Gtrr.

46

Gtrr.

2
51

SERGIO EL BAILADOR

Gtrr.



56

To Coda



Gtrr.



60



Gtrr.



63

Gtrr.



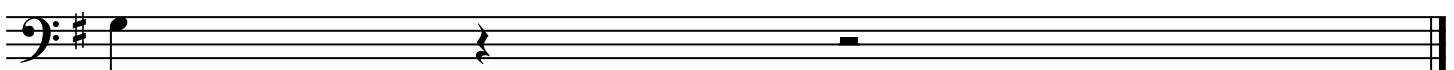
66

Gtrr.



69

Gtrr.



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

VIB.

CHITN.

Amin⁷ D⁷ Amin⁷ D⁷ G G

Detailed description of the musical score: The score is for measures 5 through 8. The key signature is one sharp (F#). The instruments are TPT. 1, TPT. 2, VOICE, VLN. 1, VLN. 2, VIB., and CHITN. The melody is primarily in the trumpets and violins. The vocal line is present in measure 5. The vibraphone has a rhythmic pattern of eighth notes. The guitar part is a simple bass line. The score is marked with a '5' at the beginning of measure 5.

9

TPT. 1

TPT. 2

VOICE

VLN. 1

VLN. 2

VIH.

CHITN.

Dmin⁷ G⁷ Dmin⁷ G⁷ C C⁷ F

Measure 9: TPT. 1 and 2 play a melodic line. VLN. 1 and 2 play a rhythmic pattern. VOICE is silent. VIH. plays a rhythmic pattern. CHITN. plays a bass line.

Measure 10: TPT. 1 and 2 play a melodic line. VLN. 1 and 2 play a rhythmic pattern. VOICE is silent. VIH. plays a rhythmic pattern. CHITN. plays a bass line.

Measure 11: TPT. 1 and 2 play a melodic line. VLN. 1 and 2 play a rhythmic pattern. VOICE is silent. VIH. plays a rhythmic pattern. CHITN. plays a bass line.

Measure 12: TPT. 1 and 2 play a melodic line. VLN. 1 and 2 play a rhythmic pattern. VOICE is silent. VIH. plays a rhythmic pattern. CHITN. plays a bass line.

Measure 13: TPT. 1 and 2 play a melodic line. VLN. 1 and 2 play a rhythmic pattern. VOICE is silent. VIH. plays a rhythmic pattern. CHITN. plays a bass line.

14

TPT. 1

TPT. 2

VOICE

VLN. 1

VLN. 2

VII.

CHITN.

C C Dmin⁷ G⁷

The musical score for measures 14-17 is as follows:

- TPT. 1:** Melodic line starting on G4, moving to A4, Bb4, and C5.
- TPT. 2:** Melodic line starting on G4, moving to A4, Bb4, and C5.
- VOICE:** Silent.
- VLN. 1:** Sustained chord, likely C major.
- VLN. 2:** Sustained chord, likely C major.
- VII.:** Rhythmic pattern of eighth notes.
- CHITN.:** Bass line starting on G2, moving to A2, Bb2, and C3.

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

26

TPT. 1

TPT. 2

VOICE

TIEM PO QUEHE SU FRI DO POR TUA DIOS O BLI 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

VIH.

QUITN.

Dmin⁷ G⁷ C C Dmin⁷ G⁷

B

34

Score for TPT. 1, TPT. 2, VOICE, VLN. 1, VLN. 2, VIH., and QUITN.

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"

VIH.: Dmin⁷ G⁷ C C Bmin⁷ G⁷

38

TPT. 1

TPT. 2

VOICE

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

VLN. 1

VLN. 2

VIH.

Dmin⁷ G⁷ C C Dmin⁷ F

QUITN.

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 music is in a 4/4 time signature. The key signature is one flat (B-flat). The score is for measures 43 through 46. 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.

47

TPT. 1

TPT. 2

VOICE

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

VLN. 1

VLN. 2

VIB.

CHITN.

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

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

TPT. 1

TPT. 2

VOICE

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

VLN. 1

VLN. 2

VIH.

Dmin⁷ G⁷ Dmin⁷ G⁷ 12. C

GUITN.

64 3.

TPT. 1

TPT. 2

VOICE

LA LA LA

VLN. 1

VLN. 2

VII.

C 3. C C C C

QUITN.

Detailed description of the musical score: The score is for measures 64 through 67. Measure 64 begins with a repeat sign and a first ending bracket. The trumpet parts (TPT. 1 and TPT. 2) play a half note G4 and a half note F#4. The voice part sings 'LA' on a half note G4. The violin 1 part (VLN. 1) plays a half note G4 and a half note F#4. The violin 2 part (VLN. 2) plays a half note G4 and a half note F#4. The viola part (VII.) plays a half note G4 and a half note F#4. The guitar part (QUITN.) plays a half note G4 and a half note F#4. Measure 65 features a triplet bracket over the first three measures. The trumpet parts play a quarter note G4, a quarter note F#4, and a quarter note E4. The voice part sings 'LA' on a half note G4. The violin 1 part plays a half note G4 and a half note F#4. The violin 2 part plays a half note G4 and a half note F#4. The viola part plays a half note G4 and a half note F#4. The guitar part plays a half note G4 and a half note F#4. The cello part plays a half note G4 and a half note F#4. The double bass part plays a half note G4 and a half note F#4. Measure 66 features a triplet bracket over the first three measures. The trumpet parts play a quarter note G4, a quarter note F#4, and a quarter note E4. The voice part sings 'LA' on a half note G4. The violin 1 part plays a half note G4 and a half note F#4. The violin 2 part plays a half note G4 and a half note F#4. The viola part plays a half note G4 and a half note F#4. The guitar part plays a half note G4 and a half note F#4. The cello part plays a half note G4 and a half note F#4. The double bass part plays a half note G4 and a half note F#4. Measure 67 features a triplet bracket over the first three measures. The trumpet parts play a quarter note G4, a quarter note F#4, and a quarter note E4. The voice part sings 'LA' on a half note G4. The violin 1 part plays a half note G4 and a half note F#4. The violin 2 part plays a half note G4 and a half note F#4. The viola part plays a half note G4 and a half note F#4. The guitar part plays a half note G4 and a half note F#4. The cello part plays a half note G4 and a half note F#4. The double bass part plays a half note G4 and a half note F#4.

LEAVE BLANK

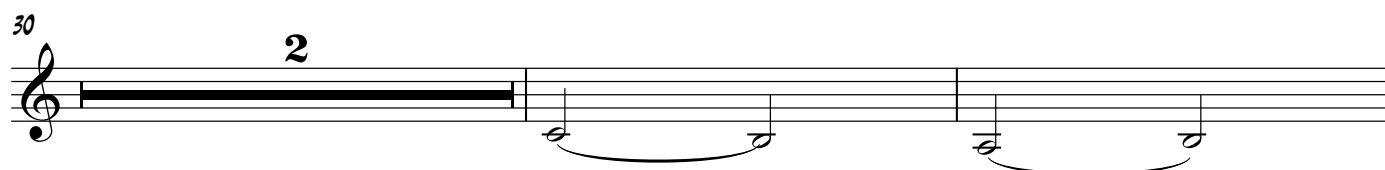
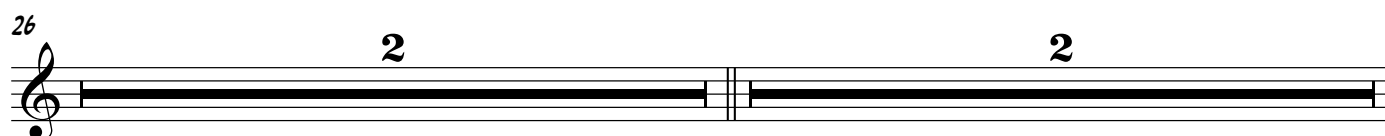
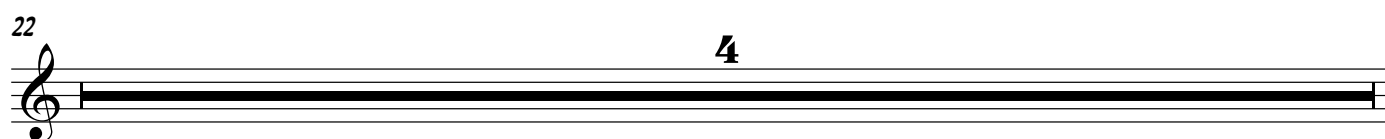
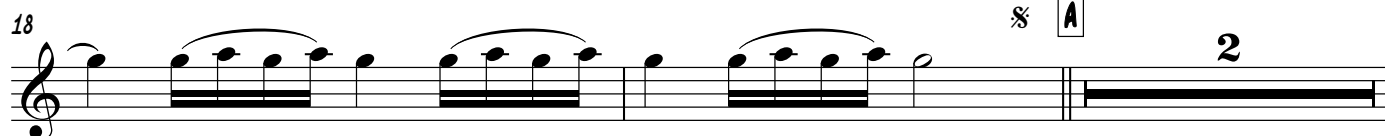
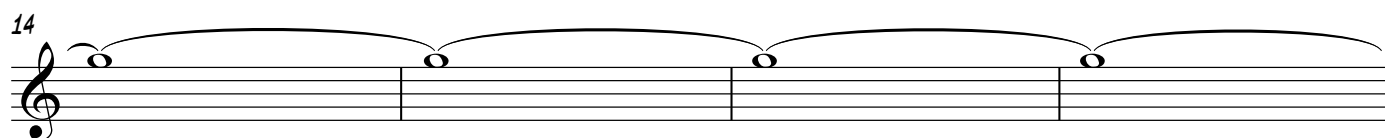
VIOLIN 1

"AMOR ETERNO"

ARR. BY: JOSE HERNANDEZ.

♩ = 84 *UNI.*

JUAN GABRIEL.



VIOLIN 2 Y 3

"AMOR ETERNO"

ARR. BY: JOSE HERNANDEZ.

JUAN GABRIEL.

84

5

9

14

18

22

26

30

34

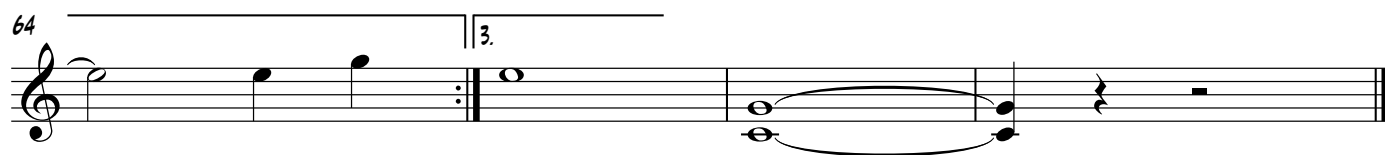
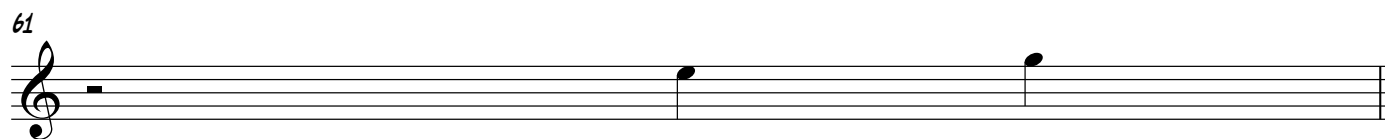
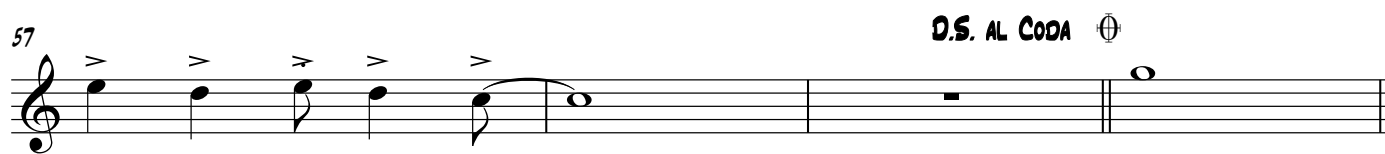
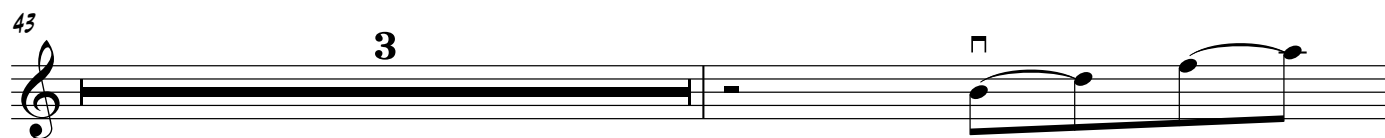
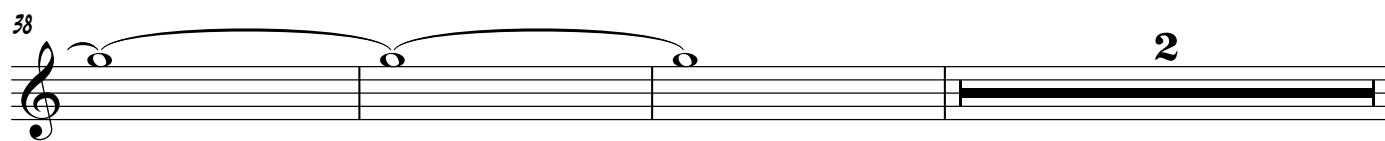
8

mf

f

A

B



TRUMPET 1

"AMOR ETERNO"

ARR,BY:JOSE HERNANDEZ.

JUAN GABRIEL.

♩ = 84

5

9

14

18

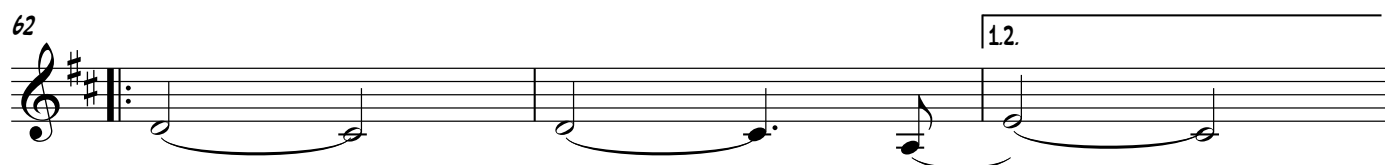
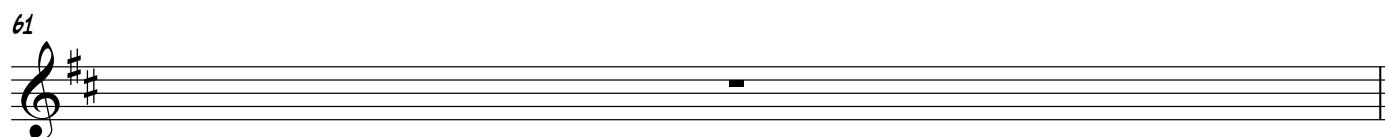
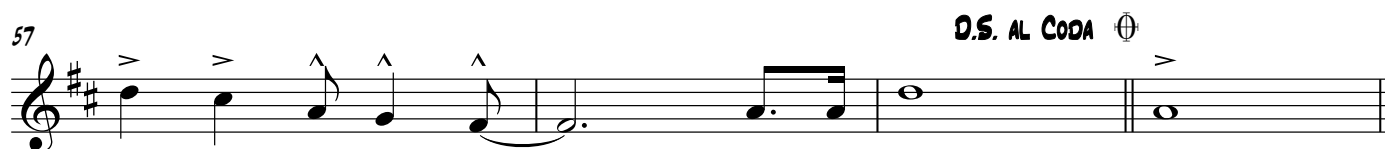
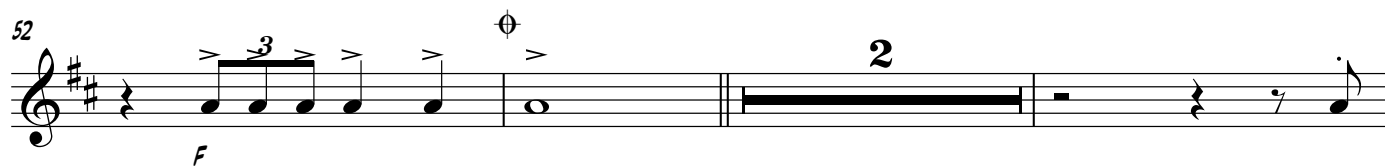
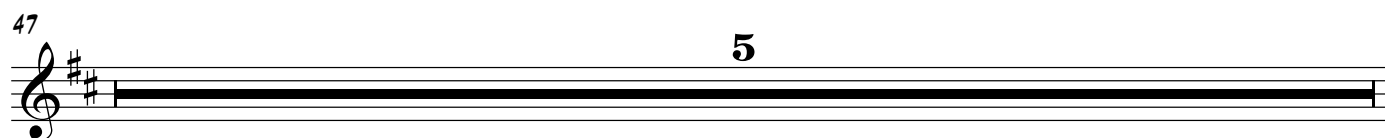
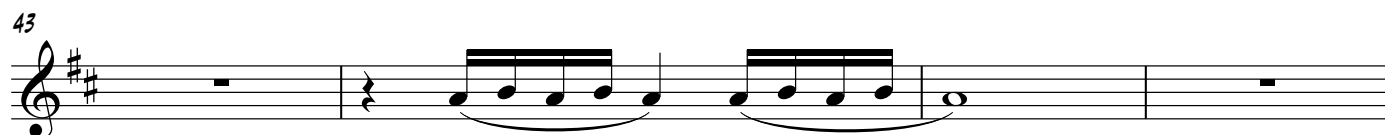
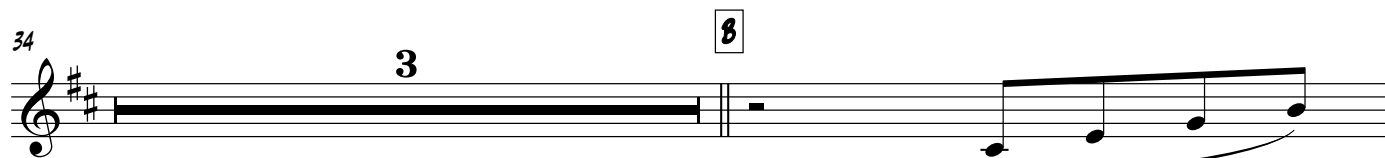
[illegible]

22

A musical staff in treble clef with a key signature of two sharps (F# and C#). The staff contains a single 4-measure rest, indicated by a '4' above the staff and a thick horizontal bar.

26

30



64

3.

LEAVE BLANK

TRUMPET 2

"AMOR ETERNO"

ARR,BY:JOSE HERNANDEZ.

JUAN GABRIEL.

♩ = 84

5

9

14

[illegible]

18

22

22 

26

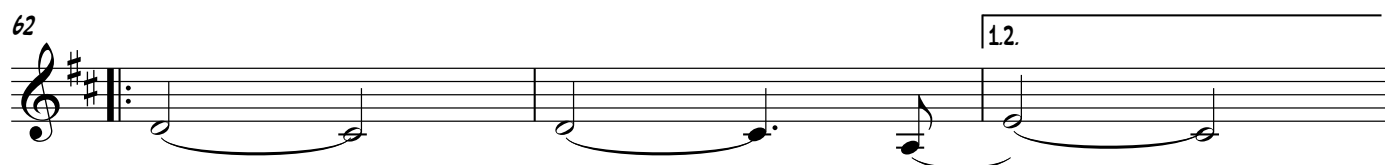
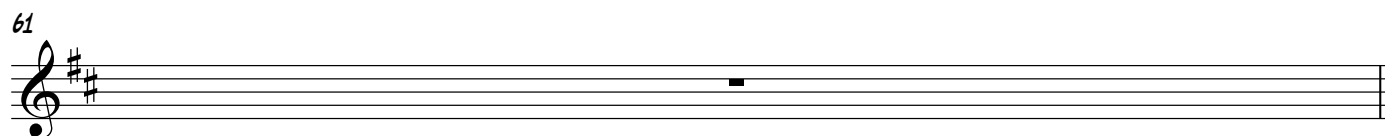
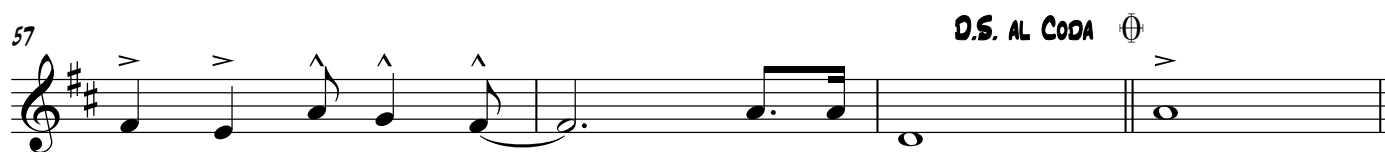
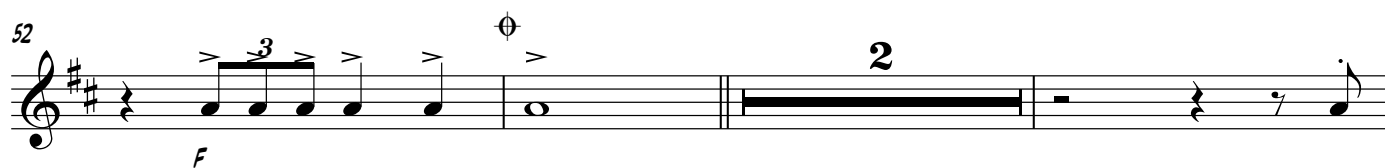
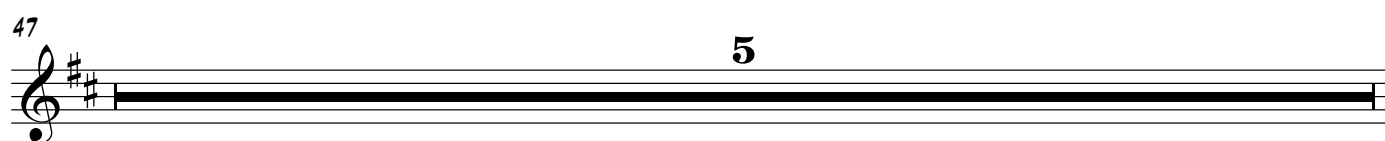
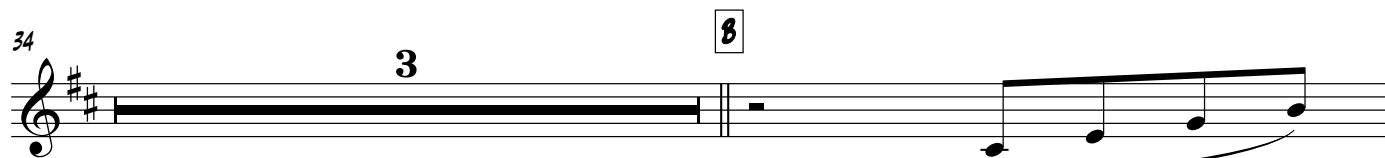
26

2

30

30

2



64

3.

The musical score for Trumpet 2, measures 64-67, is written on a single staff in treble clef with a key signature of one sharp (F#). Measure 64 contains a half note G4 and a half note E4, tied together. Measure 65 contains a quarter note G4, a quarter note A4, and a quarter note B4, all beamed together. Measure 66 contains a half note G4 and a half note E4, tied together. Measure 67 contains a quarter note G4, a quarter note A4, and a quarter note B4, all beamed together. The score ends with a double bar line.

ARMONIA

"AMOR ETERNO"

ARR. BY: JOSE HERNANDEZ.

JUAN GABRIEL.

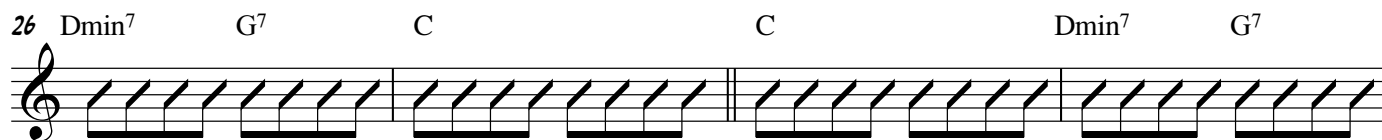
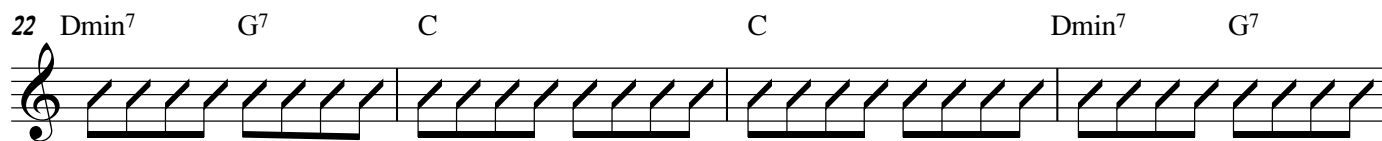
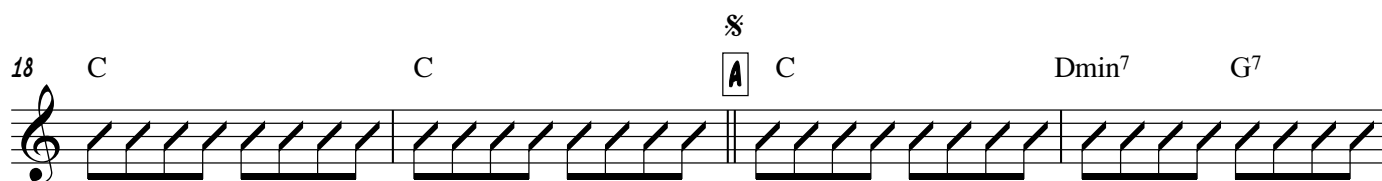
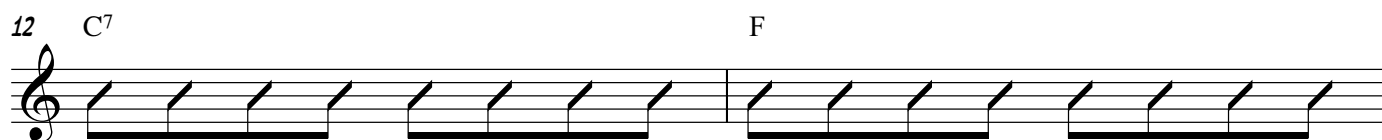
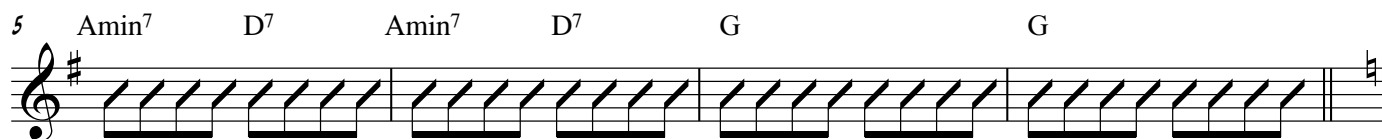
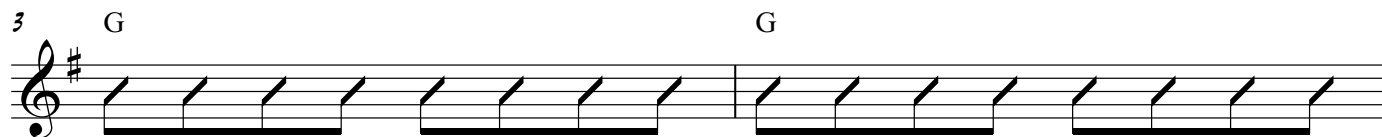
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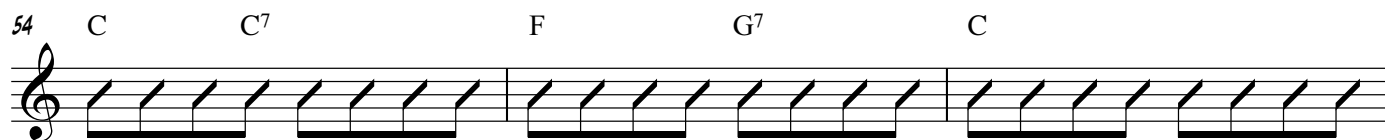
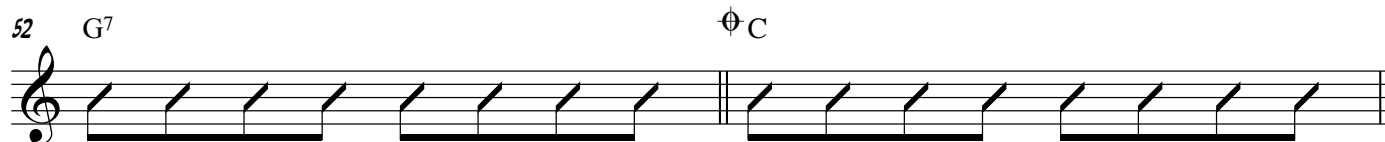
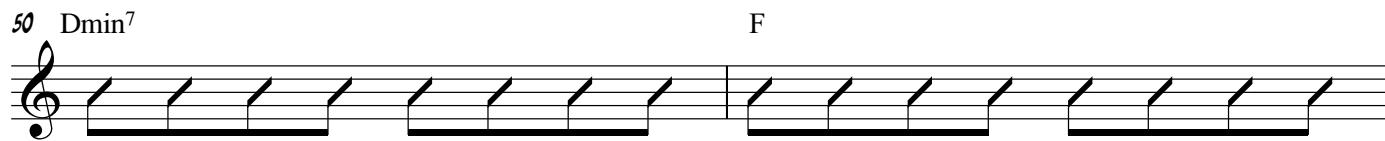
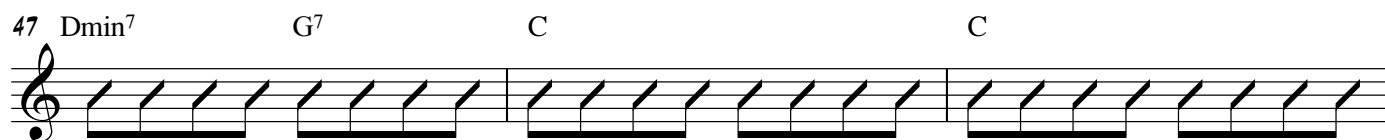
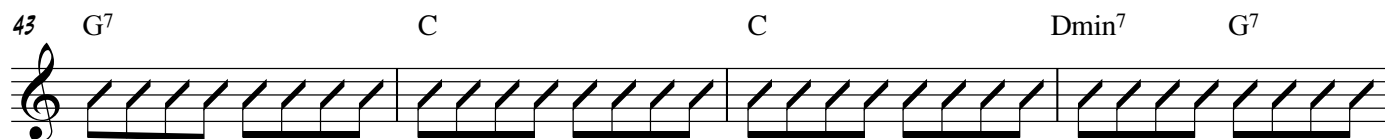
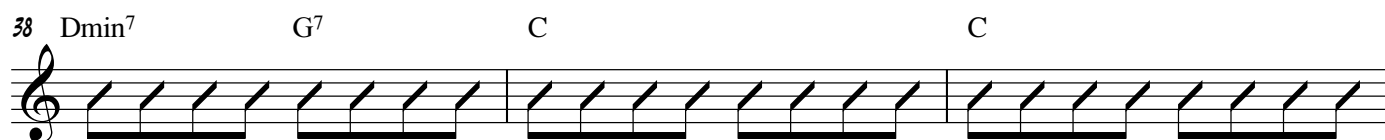
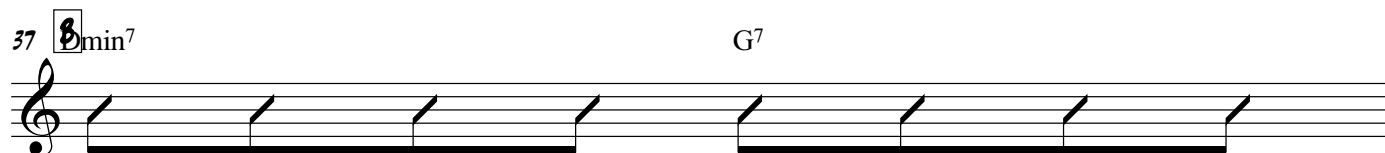
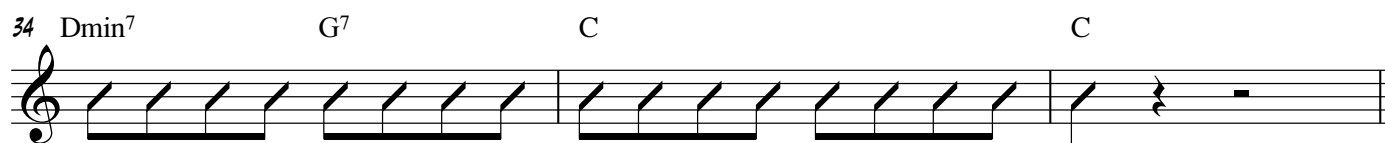
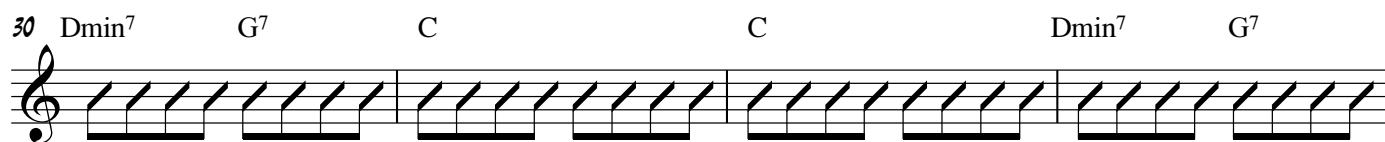
Amin⁷

D⁷

Amin⁷

D⁷

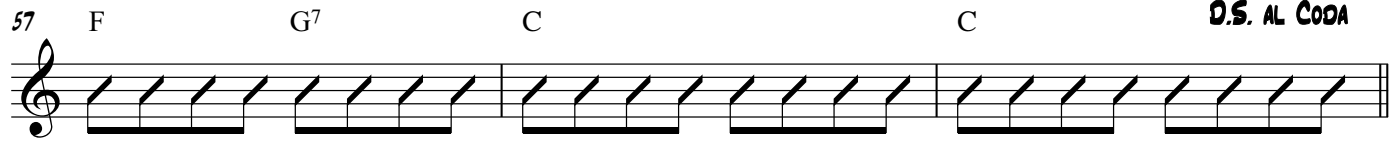




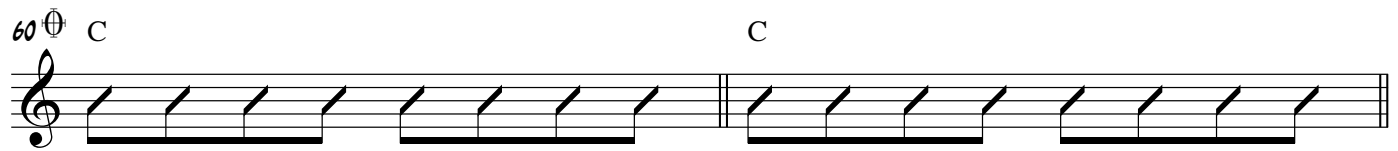
ARMONIA

3

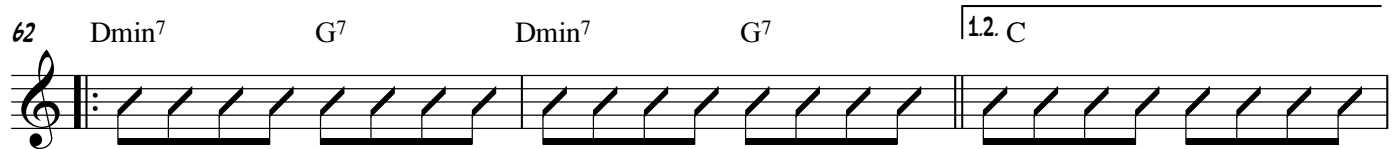
57 F G⁷ C C **D.S. AL CODA**



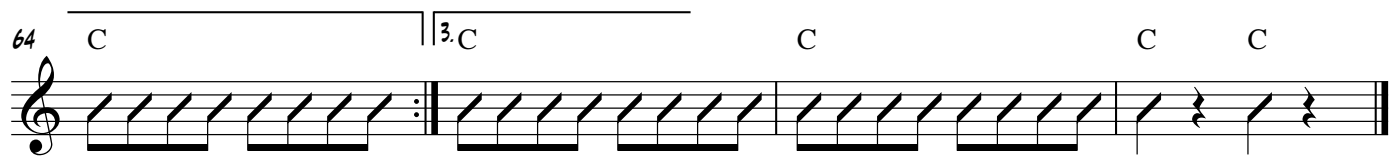
60 C C



62 Dmin⁷ G⁷ Dmin⁷ G⁷ 12. C



64 C 3. C C C C



QUITARRÓN

"AMOR ETERNO"

ARR.BY: JOSE HERNANDEZ.

JUAN GABRIEL.

♩ = 84

