

Planning for Success Additional Notes

[illegible]

Ahora Por Idea

Mariachi Sol de Mexico

Arr.By:Jose Hernandez

♩ = 162

Ranchera Valseada

Score for the first system of the piece, featuring the following instruments and parts:

- Voice:** Rests for the first six measures.
- Trumpet 1 & 2:** Play a melodic line in 3/4 time, starting with a half note and followed by quarter notes.
- Violin 1, 2, & 3:** Play a rhythmic accompaniment with eighth notes and quarter notes.
- Vih./Gtr. (Violoncello/Guitar):** Play a rhythmic accompaniment with eighth notes and quarter notes. A **C⁷** chord is indicated above the staff.
- Guitarrón:** Play a rhythmic accompaniment with eighth notes and quarter notes.

Below the first system, the tempo and style are repeated:

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Score for the second system, starting at measure 7. The key signature changes to one flat (B-flat).

- Voice:** Enters at measure 7 with the lyrics: "Aho - ra por i - de - a me pa - seo po -". A box labeled **A** is placed above the staff.
- Tpt. 1 & 2:** Play a melodic line in 3/4 time, starting with a half note and followed by quarter notes.
- Vln. 1, 2, & 3:** Play a rhythmic accompaniment with eighth notes and quarter notes.
- Vih./Gtr. (Violoncello/Guitar):** Play a rhythmic accompaniment with eighth notes and quarter notes. A **F** chord is indicated above the staff.
- Guitn. (Guitar):** Play a rhythmic accompaniment with eighth notes and quarter notes.

Below the second system, the tempo and style are repeated:

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13

Voice

r es - tos ba - rrio s has - ta no

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Vih./Gtr. C^7

Guitn.



19

Voice

ver al fin a mi con - sen - ti - da

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Vih./Gtr. F

Guitn.

25

Voice

Que por alli di - cen que me han de qui - tar la vi - da

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Vih./Gr.

F C7

Guitn.



31

Voice

ay que es - pe - ran - zas mi a - mi - go

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Vih./Gr.

C7

Guitn.

37

Voice

so - lo dios te lo qui - ta - ra

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Vih./Gtr.

F

Guitn.



43

B §

Voice

Yo no le te - mo a nin - gun in - fe -

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

B §

C7

Vih./Gtr.

Guitn.

49

Voice

- liz del mun - do aun - que me sal - ga

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Vih./Gtr. F C7

Guin. n



55

Voice

n con pis - to - las a re - cla - ma

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Vih./Gtr. F

Guin. n

61

Voice

r Yo al que le te - mo es a un dios que me ha de juz -

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Vih./Gtr.

F

Guitr.



67

Voice

ga r A e - sa prie - ta yo la

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Vih./Gtr.

C⁷ C⁷

Guitr.

73

Voice

man - do no se va - yan a e - qui - vo - car

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Vih./Gtr.

Guitn.

F

==

79

Voice

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Vih./Gtr.

Guitn.

F

C⁷



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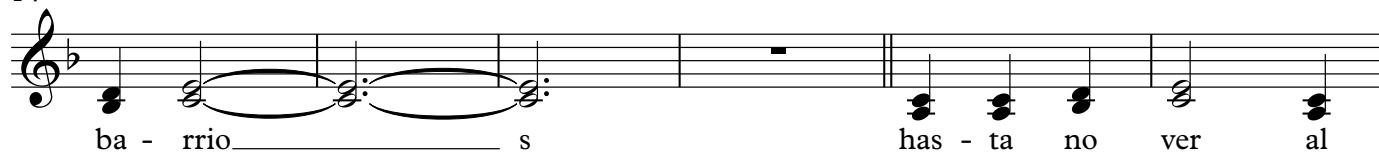
Ranchera Valseada

A

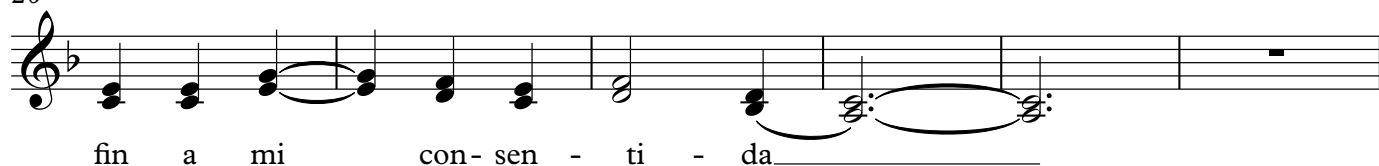
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14



20



26

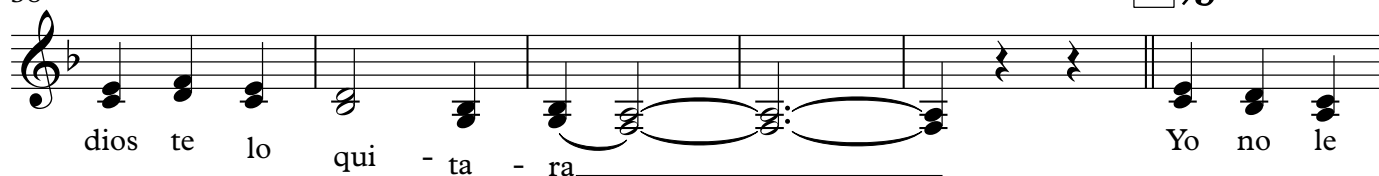


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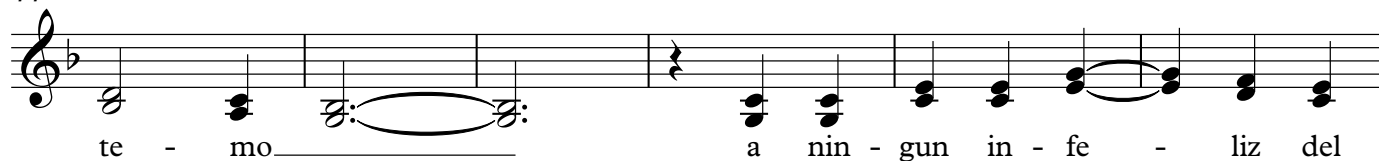


38

B



44



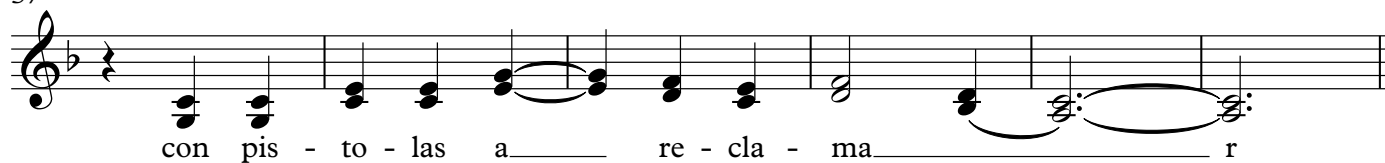
50



V.S.

Voice

57



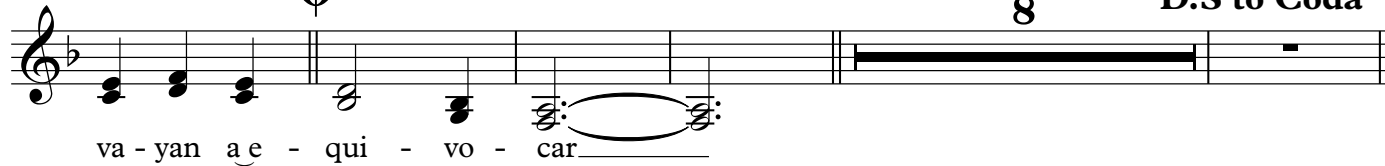
63



69



75



88



Trumpet 1

Mariachi Sol de Mexico

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♩ = 162

Ranchera Valseada

The musical notation shows a single staff with a treble clef and a key signature of one sharp (F#). The sequence begins with a quarter rest labeled '7'. This is followed by a series of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C

23



5

33

7

B

7

51

7

81

Musical notation for measure 81. The staff begins with a treble clef and a key signature of one sharp (F#). The melody consists of quarter notes G4, A4, B4, C5, D5, E5, F#5, G5, followed by a half note G5. There is a fermata over the final G5. The measure concludes with a triplet of eighth notes: G4, A4, and B4.

D.S to Coda

87

The musical score for 'Go to the Sun' is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by a dotted quarter note A4, and then a quarter note B4. The piece concludes with a double bar line.

Trumpet 2

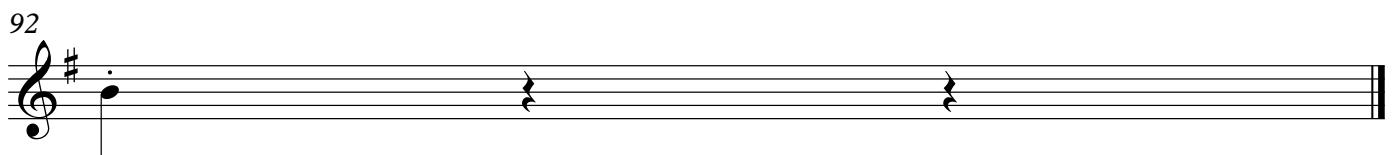
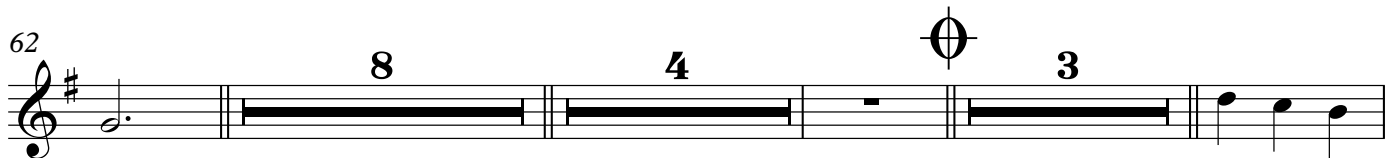
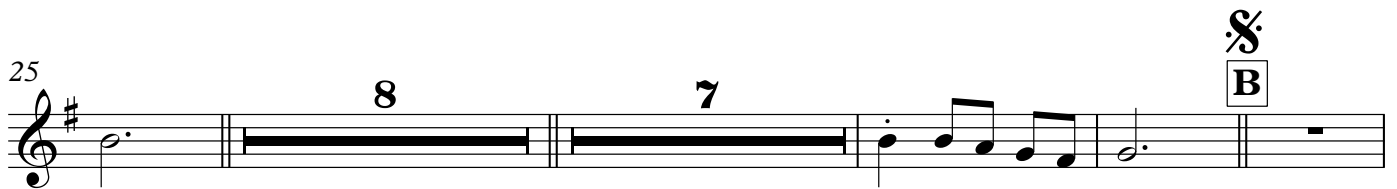
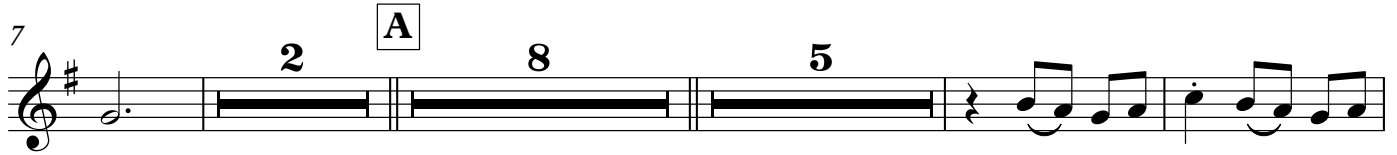
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Ranchera Valseada



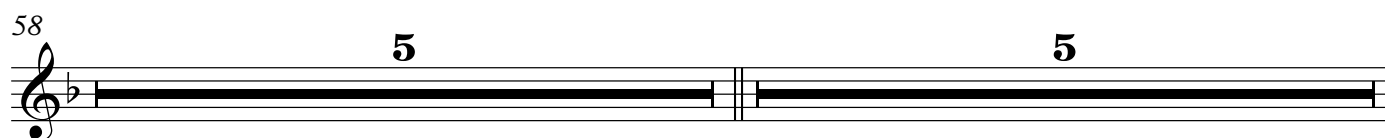
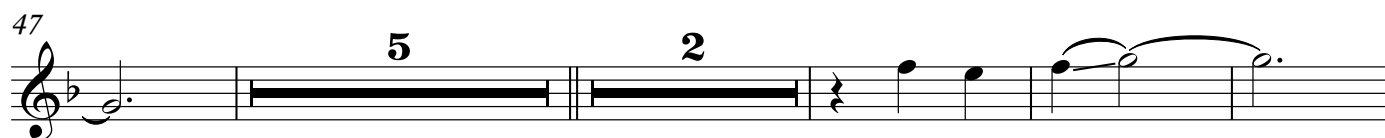
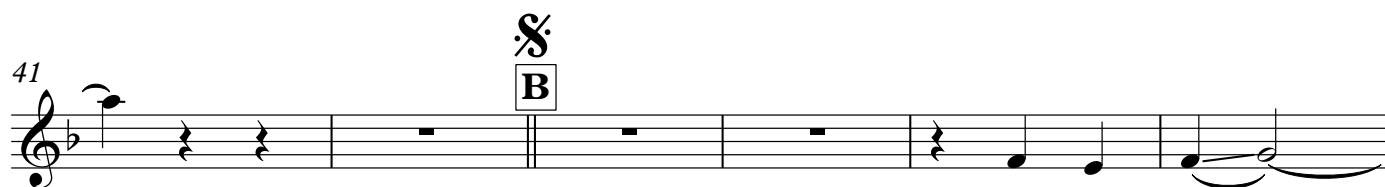
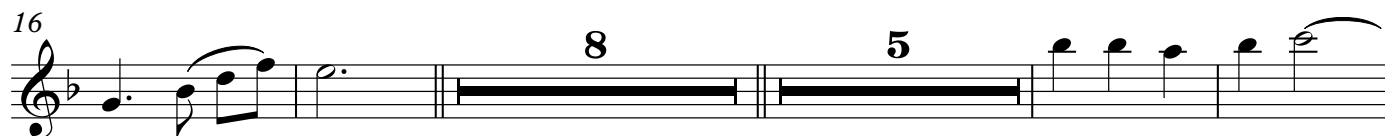
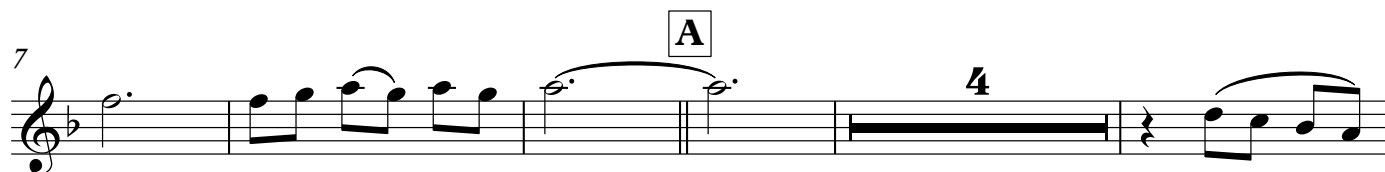
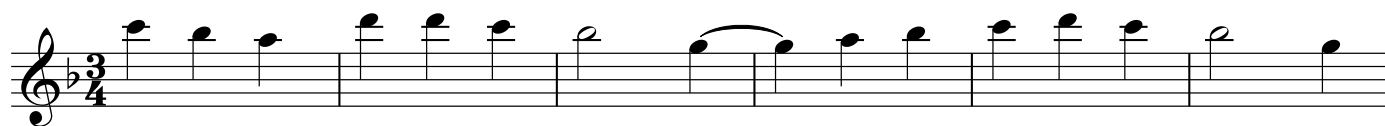
Violin 1

Ahora Por Idea

Mariachi Sol de Mexico

$\text{♩} = 162$
Ranchera Valseada

Arr.By: Jose Hernandez



Vln 1

68

3

72

76

76

82 **D.S. to Coda**



D.S to Coda

Violin 2

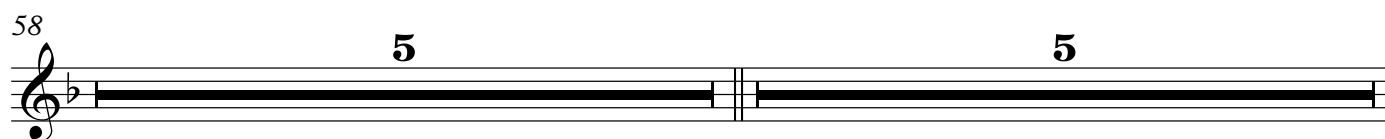
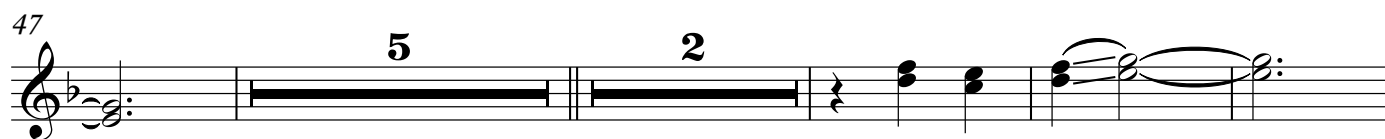
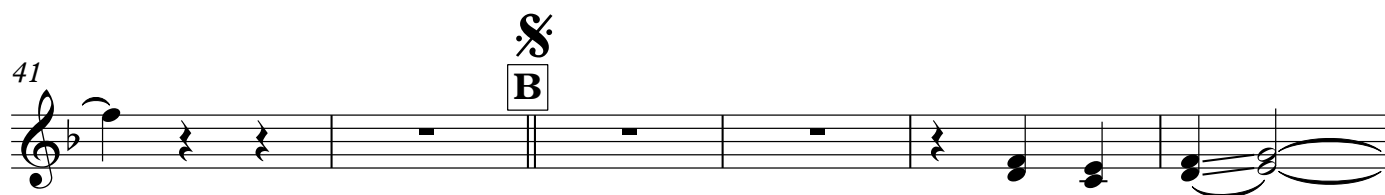
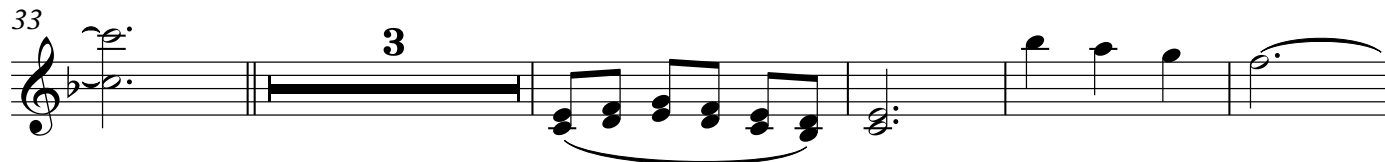
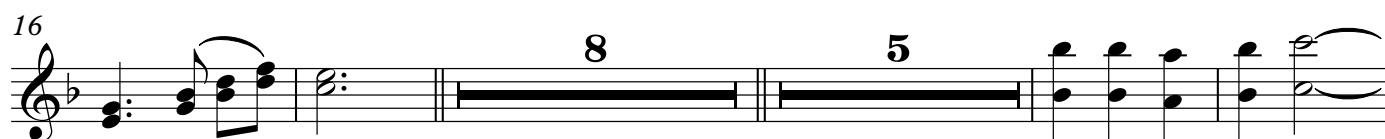
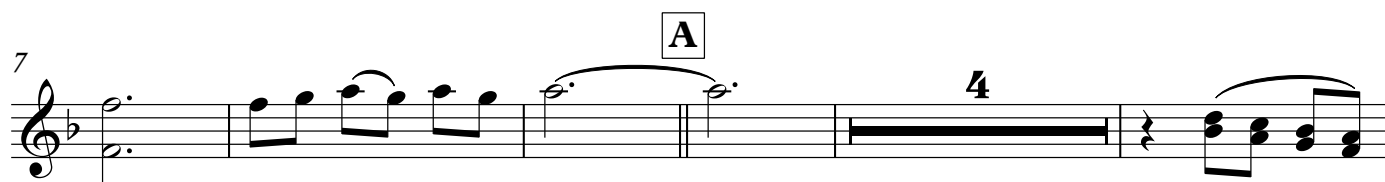
Ahora Por Idea

Mariachi Sol de Mexico

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Ranchera Valseada



Vln 2

68

76

82 **D.S to Coda**

88

3

V

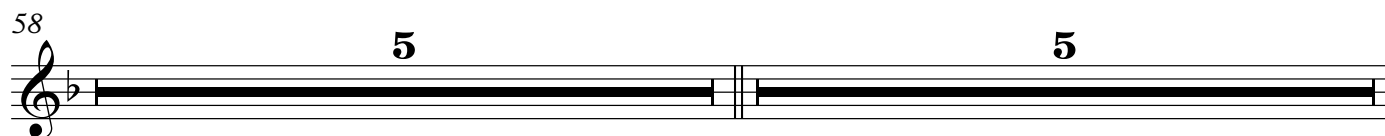
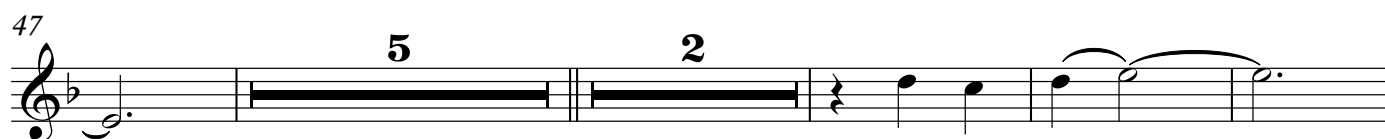
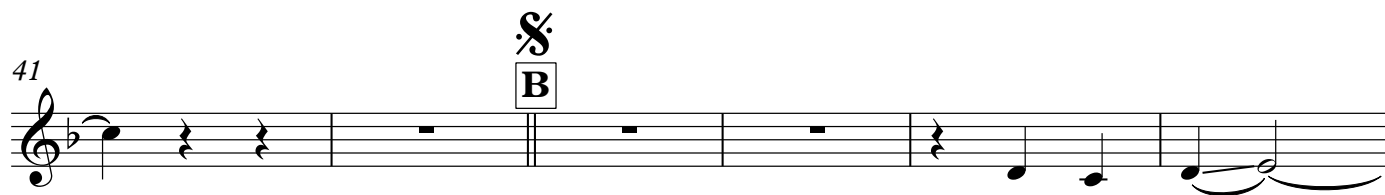
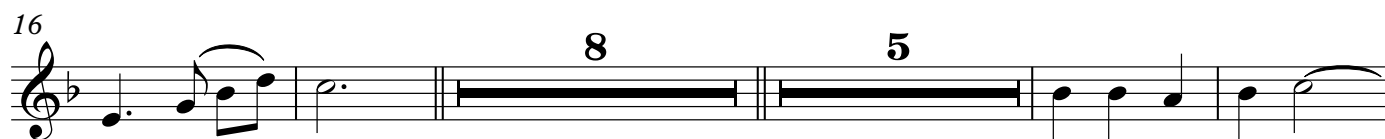
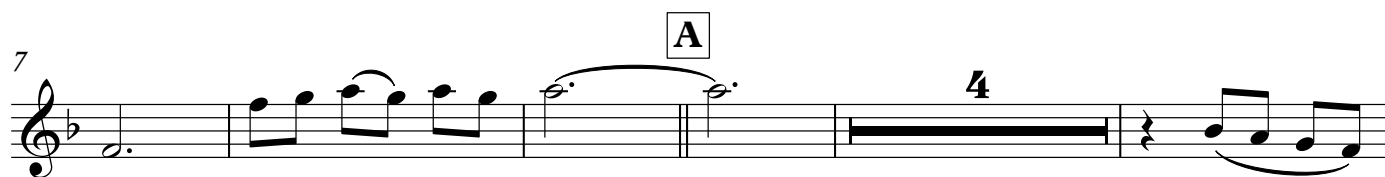
Ahora Por Idea

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♩ = 162

Ranchera Valseada



Vln 3

68

3

71

76

82 D.S. to Coda

88

First staff of music, treble clef, key signature of one flat (B-flat). The staff contains a whole rest followed by a series of eighth and sixteenth notes, ending with a double bar line.

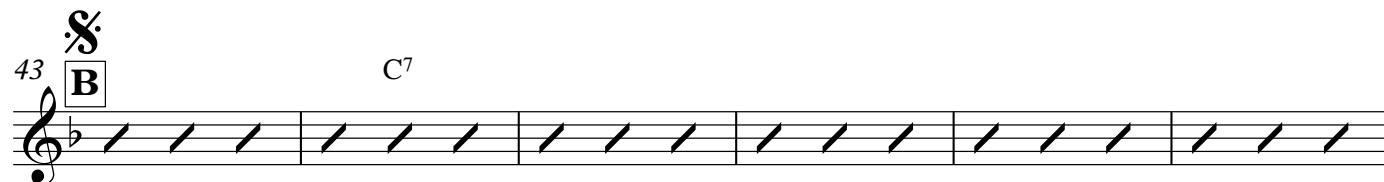
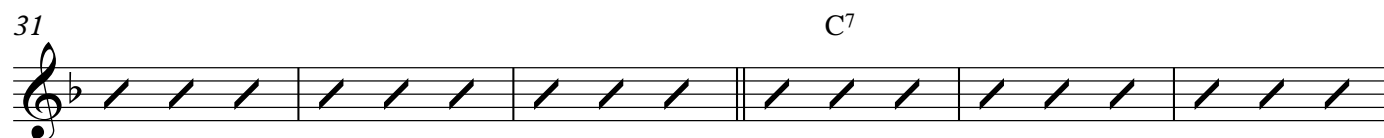
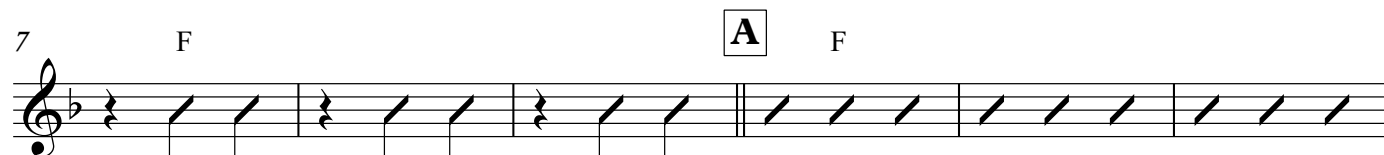
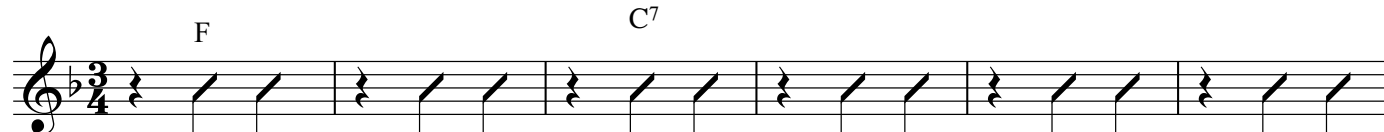
Ahora Por Idea

Mariachi Sol de Mexico

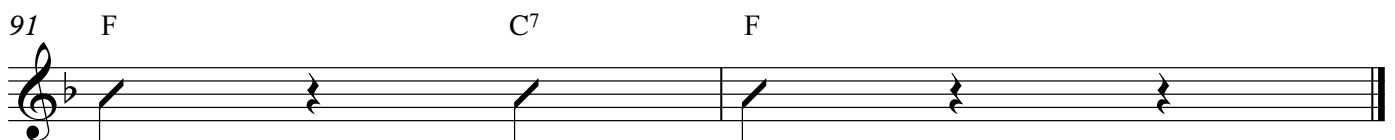
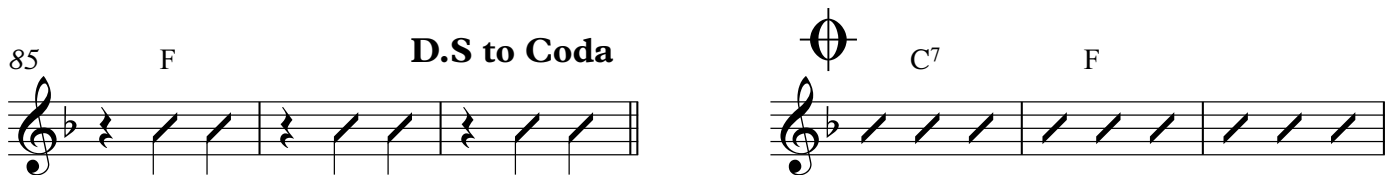
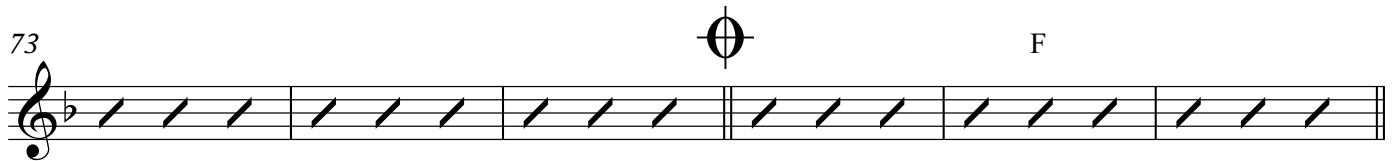
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Gtrrn



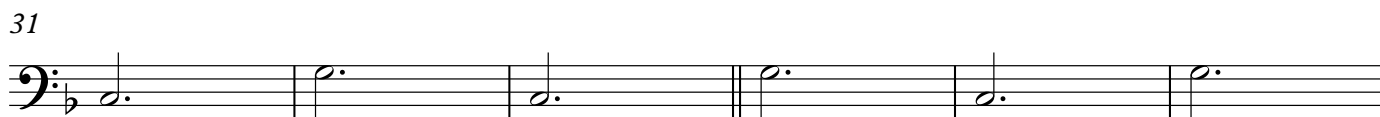
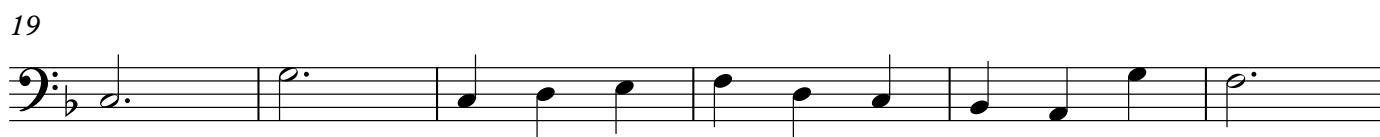
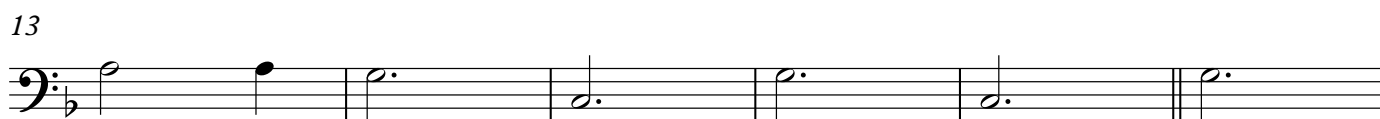
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Gtrrn

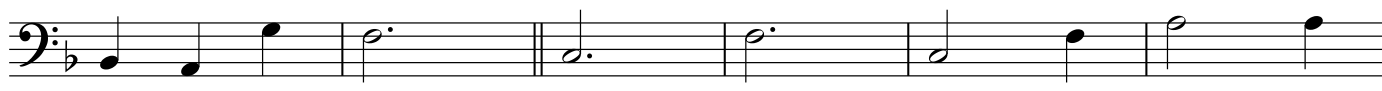
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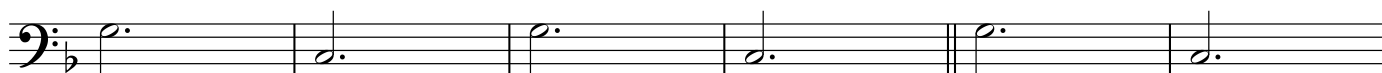
55



61



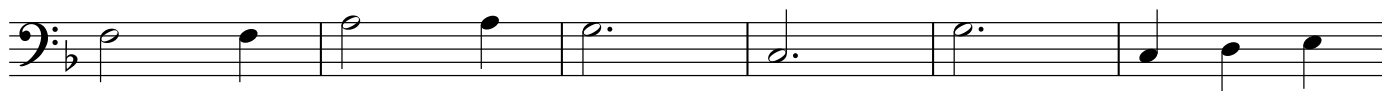
67



73



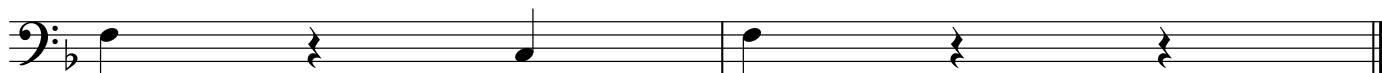
79



85

D.S to Coda

91



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Planning for Success Additional Notes

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

Amar y Querer

Manuel Alejandro

Mariachi Sol de Mexico
Arr: Jose Hernandez
Trans: E. Ramirez

Violin A

Violin B

Violin C

Trompeta A

Trompeta B

Voz

Armonia

Guitarrón

Em

Am

The musical score is written for three measures. The Violin parts (A, B, and C) all play the same melody, which begins with a whole rest in the first measure, followed by a half note G4 in the second measure, and a half note A4 in the third measure. The Trompeta parts (A and B) play the same melody, but with a different articulation, starting with a half note G4 in the first measure, followed by a half note A4 in the second measure, and a half note B4 in the third measure. The Voz part has a whole rest in all three measures. The Armonia part has a whole rest in the first measure, followed by a half note G4 in the second measure, and a half note A4 in the third measure. The Guitarrón part has a whole rest in the first measure, followed by a half note G4 in the second measure, and a half note A4 in the third measure. The key signature is one sharp (F#) and the time signature is common time (C). The score includes dynamic markings (V) and articulation markings (3) for the Violin parts.

4

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

Arm.

Gtn.

C B7 Em

The musical score is for a 4-measure section. It features six staves: Violins A, B, and C; Trumpets A and B; Voice; Arm. (Armonica); and Guitar. The key signature is one sharp (F#). The time signature is 4/4. The section is divided into four measures. Measures 1 and 2 contain triplets of eighth notes in the violins and a single eighth note in the guitar. Measures 3 and 4 contain eighth notes in the violins and a quarter note in the guitar. The guitar part is marked with chords C, B7, and Em.

12

Vln. A

Vln. B

Vln. C

12

Tpt. A

Tpt. B

12

Voz

rer no'es i gual a mar es su frir que rer es go zar.
tie ne fi nal/es la glor ria'y la paz/es la glo ria'y la paz.

12

Am6 B7 Em

Arm.

12

Gtn.

3 3 3 3 3

17

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

vi da la da el que quie re pre ten de vi vir y nun ca su frir y
cu fo rin con es mor der a ra nar y be sar es de seo fu gaz es

17

Arm.

G C Am6 B7

Gtn.

la

20

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

Arm.

Gtn.

3 3

3 3

3

C

C

C

C

C

C

C

20

nun ca su frir, el que a ma no pue de pen sar to do lo da

de seo fu gaz,

Dm6 E7 E7

20

20

24

Vln. A

Vln. B

Vln. C

24

Tpt. A

Tpt. B

24

Voz

nun ca llo rar, el que rer pue de pron to'a ca bar, el a mor no co

3

24

Arm.

G F

24

Gtn.

26

Vln. A

Vln. B

Vln. C

26

Tpt. A

Tpt. B

26

Voz

no ce'el fi nal, 3 es que to dos sa be mos que rer, 3 pe ro po cos sa 3

26

Arm.

Em Am B7

26

Gtn.

Detailed description: This is a musical score for page 13. It features eight staves: three for Violins (A, B, C), two for Trumpets (A, B), one for Voice (Voz), one for Arm (Acoustic Guitar), and one for Gtn (Electric Guitar). The key signature is one sharp (F#). The score is divided into two measures. The first measure contains musical notation for all instruments, including triplets in the voice and guitar parts. The second measure shows rests for the violins and trumpets, while the voice and guitar continue. The guitar part includes chord changes from Em to Am to B7. The page number 13 is in the top right corner.

28 *p* 2nd X only **D**

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

be mos' a mar. El que a ma no pue de pen sar to do lo da

28 **D** 3

Arm.

Em E7

Gtn.

30

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

to do lo da, el que qui se pre tan de'ol vi dar y nun ca lo rar y

30

Am D7

Arm.

Gtn.

30

32

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

32

3

nun ca llo llar, el que rer prou to pue de'a ca bar

3

3

32

Arm.

G

F

32

Gtn.

37

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

be mos que rer pe ro po cos sa be mos a mar.

37

Am B7

Arm.

Gtn.

40

Vln. A

Vln. B

Vln. C

40

Tpt. A

Tpt. B

40

Voz

40

Arm.

Em E^baug Em7 C[#]aug7

40

Gtn.

Detailed description of the musical score: The score is for page 19, measures 40 and 41. It features six staves: Violins A, B, and C; Trumpets A and B; Voice; and Armonica (Arm.) and Guitar (Gtn.). Measures 40 and 41 are indicated by the number '40' at the start of each staff. Violins A, B, and C play a continuous eighth-note pattern in treble clef with a key signature of one sharp (F#). Trumpets A and B play a simple harmonic line in treble clef with a key signature of three sharps (F#, C#, G#). The Voice part is silent, indicated by a horizontal line. The Armonica (Arm.) part plays a rhythmic pattern in treble clef with a key signature of one sharp (F#). The Guitar (Gtn.) part plays a simple harmonic line in bass clef with a key signature of one sharp (F#). Chord symbols are provided for the Arm. part: Em, E^baug, Em7, and C[#]aug7.

42

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

42

Arm.

42

Gtn.

C B7 C B7 Em

Detailed description of the musical score: The score is for measures 42, 43, and 44.
 - **Violins (Vln. A, B, C):** In measure 42, they play a melodic line of eighth notes: A4, B4, C5, D5, E5, D5, C5, B4. This line is repeated in measure 43. In measure 44, they hold the final note of the previous measure.
 - **Trumpets (Tpt. A, B):** In measure 42, they play a melodic line of eighth notes: G4, A4, B4, C5, D5, C5, B4. In measure 43, they play a similar line. In measure 44, they hold the final note.
 - **Voice (Voz):** Silent in all three measures.
 - **Arm. (Arpeggiator):** Shows chords C, B7, C B7, and Em above the staff for measures 42, 43, 44, and 45 respectively.
 - **Guitar (Gtn.):** In measure 42, it plays a single eighth note G2. In measure 43, it plays a single eighth note G2. In measure 44, it plays a single eighth note G2.
 - **Key Signature:** One sharp (F#).

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Amar y Querer

Manuel Alejandro

Mariachi Sol de Mexico

Arr: Jose Hernandez

Trans: E. Ramirez

Violin A

Violin A musical score for 'Amar y Querer'. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music features various musical notations including eighth notes, quarter notes, and triplets. A dashed line labeled '2nd X only' is present above the staff at measure 7. Rehearsal marks A, B, and C are indicated in boxes. The score concludes with a final measure containing a whole note and a fermata.

3

5

7 2nd X only

15 B

20 C

22

24

4

Violin A

23

29 **D**

32

34

36

38

40

42

This musical score for Violin A spans measures 29 to 42. The key signature is one sharp (F#). Measure 29 begins with a boxed 'D' above the staff, indicating a double bar line. Measures 32 and 34 feature a 'V' above the staff, likely indicating a breath mark or a specific articulation. Measures 32, 34, 36, and 40 contain triplets, marked with a '3' below the notes. Measure 38 includes a large slur over a group of notes, with a line extending from the slur to the right. The score concludes with a double bar line at the end of measure 42.

Amar y Querer

Manuel Alejandro

Mariachi Sol de Mexico

Arr: Jose Hernandez

Trans: E. Ramirez

Violin B

Violin B musical score for the song "Amar y Querer". The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music features various musical notations including rests, eighth notes, quarter notes, and triplet markings (3). The score is divided into measures, with measure numbers 3, 5, 7, 15, 20, 22, and 24 indicated. A dashed line labeled "2nd X only" is present above measure 7. Section markers A, B, and C are placed above the staff at measures 11, 15, and 20 respectively. A fermata is placed over the final measure (24), which is marked with a 4.

Violin B

25

29 **D**

32

34

36

38

40

42

This musical score for Violin B spans measures 29 to 42. The key signature has one sharp (F#). Measure 29 begins with a box containing the letter 'D' above the first note. Measures 32 and 34 feature a 'V' (Vibrato) marking above the final notes of their respective phrases. Measures 32, 34, and 36 contain triplet markings ('3') above groups of three notes. Measure 38 includes a large, wide slur encompassing the first two measures of the staff. The score concludes with a double bar line at the end of measure 42.

Amar y Querer

Manuel Alejandro

Mariachi Sol de Mexico

Arr: Jose Hernandez

Trans: E. Ramirez

Violin C

The musical score for Violin C is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The score consists of eight staves of music, with measure numbers 3, 5, 7, 15, 20, 22, and 24 indicated at the beginning of their respective staves.

- Staff 1 (Measures 1-2):** Starts with a whole rest, followed by a quarter note G4, a half note A4, and a quarter note B4. A 'V' (vibrato) mark is above the A4.
- Staff 2 (Measures 3-4):** Measure 3 contains a triplet of eighth notes (G4, A4, B4). Measure 4 contains a triplet of eighth notes (G4, A4, B4) followed by a quarter note G4. A repeat sign is at the end of the staff.
- Staff 3 (Measures 5-6):** Measure 5 contains a quarter note G4, a quarter note A4, and a quarter note B4. Measure 6 contains a quarter note G4, a quarter note A4, and a quarter note B4.
- Staff 4 (Measures 7-8):** Measure 7 contains a triplet of eighth notes (G4, A4, B4) followed by a quarter note G4. Measure 8 contains a triplet of eighth notes (G4, A4, B4) followed by a quarter note G4. A repeat sign is at the end of the staff.
- Staff 5 (Measures 9-10):** Measure 9 contains a quarter note G4, a quarter note A4, and a quarter note B4. Measure 10 contains a quarter note G4, a quarter note A4, and a quarter note B4. A repeat sign is at the end of the staff.
- Staff 6 (Measures 11-12):** Measure 11 contains a quarter note G4, a quarter note A4, and a quarter note B4. Measure 12 contains a quarter note G4, a quarter note A4, and a quarter note B4. A repeat sign is at the end of the staff.
- Staff 7 (Measures 13-14):** Measure 13 contains a quarter note G4, a quarter note A4, and a quarter note B4. Measure 14 contains a quarter note G4, a quarter note A4, and a quarter note B4. A repeat sign is at the end of the staff.
- Staff 8 (Measures 15-16):** Measure 15 contains a quarter note G4, a quarter note A4, and a quarter note B4. Measure 16 contains a quarter note G4, a quarter note A4, and a quarter note B4. A repeat sign is at the end of the staff.
- Staff 9 (Measures 17-18):** Measure 17 contains a quarter note G4, a quarter note A4, and a quarter note B4. Measure 18 contains a quarter note G4, a quarter note A4, and a quarter note B4. A repeat sign is at the end of the staff.
- Staff 10 (Measures 19-20):** Measure 19 contains a quarter note G4, a quarter note A4, and a quarter note B4. Measure 20 contains a quarter note G4, a quarter note A4, and a quarter note B4. A repeat sign is at the end of the staff.
- Staff 11 (Measures 21-22):** Measure 21 contains a quarter note G4, a quarter note A4, and a quarter note B4. Measure 22 contains a quarter note G4, a quarter note A4, and a quarter note B4. A repeat sign is at the end of the staff.
- Staff 12 (Measures 23-24):** Measure 23 contains a quarter note G4, a quarter note A4, and a quarter note B4. Measure 24 contains a quarter note G4, a quarter note A4, and a quarter note B4. A repeat sign is at the end of the staff.

D

This musical score for Violin C consists of seven staves of music, measures 29 through 42. The key signature is one sharp (F#). Measure 29 begins with a box labeled 'D'. The notation includes various rhythmic patterns such as eighth and sixteenth notes, triplets, and rests. Measures 32 and 34 feature a 'V' marking above the staff. Measures 36 and 40 contain slurs over groups of notes. The piece concludes with a double bar line at the end of measure 42.

Amar y Querer

Manuel Alejandro

Mariachi Sol de Mexico
Arr: Jose Hernandez
Trans: E. Ramirez

Trompeta A

6 2 A 7 B 3

20 C

25 D 2

34

39

Amar y Querer

Manuel Alejandro

Mariachi Sol de Mexico

Arr: Jose Hernandez

Trans: E. Ramirez

Trompeta B

Musical score for Trompeta B, featuring five staves of music in G major (one sharp) and common time (C). The score includes various musical notations such as rests, eighth notes, quarter notes, and chords. Measure numbers 6, 22, 31, 36, and 41 are indicated at the start of their respective staves. Rehearsal marks A, B, and C are placed above measures 10, 14, and 18 respectively. A measure rest of 2 measures is shown at the end of the first staff. The score concludes with a double bar line at the end of the fifth staff.

Amar y Querer

Manuel Alejandro

Mariachi Sol de Mexico
Arr: Jose Hernandez
Trans: E. Ramirez

Armonia

The musical score is written for guitar harmony on a single staff. It begins with a treble clef and a common time signature (C). The piece is divided into measures, with some measures containing multiple chords. The chords are labeled as follows:

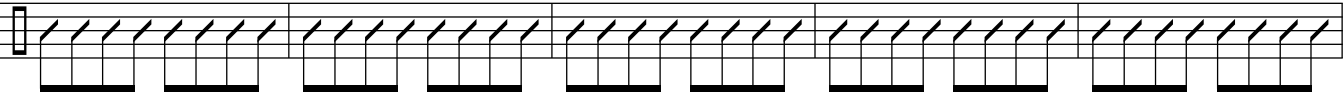
- Measure 1: Em
- Measure 2: Am
- Measure 3: C
- Measure 4: B7
- Measure 5: 6Em
- Measure 6: A (boxed) Am
- Measure 7: D7
- Measure 8: G
- Measure 9: 11C
- Measure 10: Am6
- Measure 11: B7
- Measure 12: Em
- Measure 13: A (boxed) Am
- Measure 14: D7
- Measure 15: G
- Measure 16: C
- Measure 17: Am6
- Measure 18: B7
- Measure 19: Dm6
- Measure 20: E7
- Measure 21: C (boxed)
- Measure 22: E7
- Measure 23: Am
- Measure 24: D7
- Measure 25: G
- Measure 26: F
- Measure 27: 26Em
- Measure 28: Am
- Measure 29: B7
- Measure 30: Em
- Measure 31: D (boxed) E7
- Measure 32: D7

The score includes various musical notations such as eighth notes, quarter notes, and rests. A double bar line appears after measure 4 and measure 30. The piece concludes with the letters "FAA" centered below the final measure.

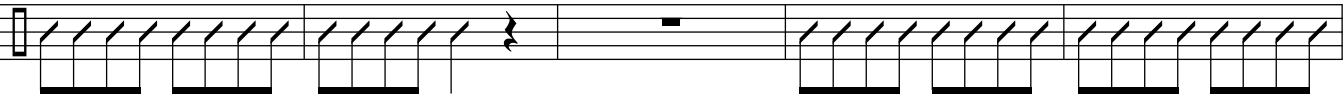
Armonia

Amar Y Querer

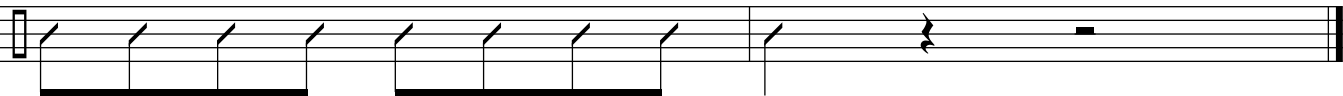
32 G F Em



37 Am B7 Em Eb aug Em7 C# aug7



42 C B7 C B7 Em



Amar y Querer

Manuel Alejandro

Mariachi Sol de Mexico

Arr: Jose Hernandez

Trans: E. Ramirez

Guitarron

6

A

12

B

18

C

24

D

29

36

42

Amar y Querer

Manuel Alejandro

Mariachi Sol de Mexico

Arr: Jose Hernandez

Trans: E. Ramirez

6

3

A

Ca si to dos sa be mos que rer
El a mar es el cie lo'y la luz

9

3

pe ro po cos sa be mos a mar
el a mar es to tal ple ni tud

12

3

rer no'es i gual a mar es su frir que rer es go zar.
tie ne fi nal/es la glori a'y la paz/es la glo ri a'y la paz.

15

B

ten de ser vir
car ne'y la flor

3

el que a ma su pue de pen sar to do lo da
es bus car el obs

31

ten de'ol vi dar y nun ca llo rar y nun ca llo llar,
el que rer pron to pue de'a ca bar

34

3

el a mor no co no ce'el fi nal
es que to dos sa

37

3

be mos que rer
pe ro po cos sa be mos a mar.

40

43

Amor y Querer

Ca-si to-dos sa-be-mos que-rer
 Pe-ro po-cos sa-be-mos a-mar
 Es que'a-mar y que-rer no'es i-gual
 A-mar es su-frir que-rer es go-zar.

El que a-ma pre-ten-de ser-vir
 El que a-ma su vi-da la da
 Y el que-quie pre-ten-de vi-vir
 Y nun-ca su-frir y nun-ca su-frir

El que a-ma no pue-de pen-sar
 To-do lo da, to-do lo da
 El que quie-re pre-ten-der'ol-vi-dar
 Y nun-ca llo-rar y nun-ca llo-rar

El que-rer pron-to pue-de'a-ca-bar
 El a-mor no co-no-ce'el fi-nal
 Y es que to-dos sa-be-mos que-rer
 Pe-ro po-cos sa-be-mos a-mar.

El que a-ma no pue-de pen-sar
 To-do lo da, to-do lo da
 El que qui-re pre-ten-der ol-vi-dar
 Y nun-ca llo-rar y nun-ca llo-llar

El a-mar es el cie-lo'y la luz
 Ser a-man-do es to-tal ple-ni-tud
 Es el mar que no tie-ne fi-nal
 Es la glori-a'y la paz
 Es la glo-ria'y la paz

El que-rer es la car-ne'y la flor
 Es bus-car el ob-scu-ro rin-con
 Es mor-der ara-ñar y be-sar
 Es de-seo fu-gaz, es de-seo fu-gaz

Planning for Success Additional Notes

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

Violin A

Caray

Juan Gabriel
Trans: Aguilar

2 4 A 2 V > 2

13 V 8 1 4

30 2 3 B

39

45 V V V V

52 C 2

62

69 2 D.S. al Coda

75 D

82 5 4 4

98 >

Caray

Violin B

Juan Gabriel
Trans: Aguilar

2 4 **A** 2 V 2

13 V 8 1 4

30 2 3 **B**

39

45 V V V V

52 **C** 2

61 $\emptyset$

69 2 **D.S. al Coda**

75 $\emptyset$ 2 **D**

82 5 4 4

98

Trumpet A

Caray

Juan Gabriel
Trans: Aguilar

2

7 **A** 2

15 8 1 4

31 2 3 **B** 7

45 8 **C**

58 2

65 $\emptyset$ 2

72 **D.S. al Coda**

75 $\emptyset$ 2 **D**

83 4

92 4

Caray

Trumpet B

Juan Gabriel
Trans: Aguilar

2

7 **A** 2

15 8 1 4

31 2 3 **B** 7

45 8 **C**

58 2

65 $\emptyset$ 2

72 D.S. al Coda

75 $\emptyset$ 2 **D**

83 4

92 4

Caray

Armonia

Juan Gabriel
Trans: Aguilar

Musical score for "Caray" by Juan Gabriel, transcribed by Aguilar. The score is in 2/4 time and features a single melodic line with various chords and repeat signs.

The score is divided into measures, with measure numbers 8, 16, 24, 32, 40, 48, 56, 64, 72, 75, 84, and 94 marked. Chords indicated above the staff include A7, D, D7, G, A7, D, B, C, and D. Repeat signs (A, B, C) and a double bar line with a repeat sign (A) are used to indicate repeated sections. A "D.S. al Coda" instruction is present at measure 72. The score concludes with a final measure at measure 94.

Caray

Guitarron

Juan Gabriel
Trans: Aguilar

9

17

25

33

41

49

57

65

73

75

81

88

96

A

B

C

D

D.S. al Coda

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Caray

Voice

Juan Gabriel
Trans: Aguilar

2 3 A

Si no - so - tros nos hu - bie - ra - mos ca -
Con el tiem - po a ti tam - bien te_a - ban - do -

9
sa - do a - quel tiem - po cuan - do yo te lo pro - pu - se no_e - sta -
na - ron y_ahora vi - ves in - fe - liz y des - gra - cia - da muy__

15
ri - as hoy su - frien - do ni llo - ran - do por a - quel hu - mil - de_a - mor__ que yo te
so - la y muy tris - te te de - ja - ron y__ sin di - ne - ro sin el, sin mi, sin

21
tu - ve ca - ray que yo to tu - ve ca - ray que yo te tu - ve__
na - da ca - ray sin, sin di - ne - ro ca - ray sin mi, sin na - da__

27 3 2
si no tu - ve ca - ray que yo te tu - ve__
Con el ne - ro ca - ray sin mi, sin na - da__

35 B
pe - ro tu me_a - ban - do - nas - te por ser po - bre te ca -
y__ to - do por ca - sar - te con un ri - co hoy__

41
sas - te con__ un vie - jo que_es muy ri - co y llo - re llo - re__ llo - re__
sa - bes quel__ di - ne - ro no_es la vi - da y__ la fe - li - zi - dad__

46
__ no - che tras no - che ca - ray no - che tras no - che ca - ray no - che tras no - che__
__ pe - ro muy tar - de ca - ray lo_has com - pren - di - do ca - ray lo_has com - pren - di - do__

52 Voice C

a-hor - a soy yo quien vi - ve fe - liz fro-me___ un ho - gar

58

cuan-do___ te per - di des-pues des - pues yo te_ol-vi - de y te___ per-do - ne

64

y no___ pu-de ser ya na - da por ti ya na - da por ti ya na - da por

69

ti___ 4 **D.S. al Coda**

75 D

ti___ a-hor - a soy yo quien vi - ve fe - liz fro-me___ un ho-

81

gar cuan-do___ te per - di des-pues 3 y te___ per-do - ne

89

y no___ pu-de ser ya na - da por ti ya na - da por

93

ti ya na - da por ti___ 6

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Planning for Success Additional Notes

[illegible]

Con la Mitad

Jose Alfredo Jimenez

Trans: E. Ramirez

Violin A

Violin B

Violin C

Trompeta A

Trompeta B

Voz

Armonia

Guitarrón

D7

6

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

6

Arm.

D7

G

6

Gtn.

11 **A**

Vln. A

Vln. B

Vln. C

11 **A**

Tpt. A

11 **A**

Tpt. B

11 **A**

Voz

Con la mi tad del ca ri no que yo te ten go
Can la la mi tad de mi vi da mi me dia co pa
G G

11 **A**

Arm.

11 **A**

Gtn.

16

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

16

Arm.

Gtn.

16

po a dran qui ha me cer ven te go'a fe to liz mar

D7

The musical score is for a piece titled "Con La Mitad". It is written for a chamber ensemble consisting of three violins (Vln. A, B, C), two trumpets (Tpt. A, B), a voice (Voz), an arm. (Armonica), and a guitar (Gtn.). The score is in 7/8 time and has a key signature of one sharp (F#). The vocal line includes the lyrics: "po a dran qui ha me cer ven te go'a fe to liz mar". The guitar part features a D7 chord marking. The score is divided into measures, with a repeat sign at the beginning of the vocal line. The guitar part has a D7 chord marking above the staff.

21

Vln. A

Vln. B

Vln. C

21

Tpt. A

Tpt. B

21

Voz

con la mi tad de los be sos que yo te
por e sos a nos que ri dos cuan do'en tus

21

Arm.

D7

21

Gtn.

26

Vln. A

Vln. B

Vln. C

26

Tpt. A

Tpt. B

26

Voz

da ba la vi da'en te ra po drias vi vir
bra zos me fui'en se nan do'a su frir y'a mar

26

Arm.

D7

G

26

Gtn.

Con La Mitad

Con La Mitad

B

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

Arm.

Gtn.

31

con que te quie ran tan
B que'a pe sar de tus
G

Con La Mitad

36

Vln. A

Vln. B

Vln. C

36

Tpt. A

Tpt. B

36

Voz

ti to no mas tan ti to po dras sal var el do
co sas que nun ca se pas lo que'es un cie lo sin

36

Arm.

36

Gtn.

G

41

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

lor sol de no que
ya que'a pe

41 D7 D7

Arm.

41

Gtn.

Con La Mitad

46

Vln. A

Vln. B

Vln. C

46

Tpt. A

Tpt. B

46

Voz

dar te'en el mun do con mu cha pe na con mu cha'an
sar de tu'in fa mia a Dios le pi do te fal te

46

Arm.

46

Gtn.

D7

The musical score is for a piece titled "Con La Mitad". It is written for a string trio (Violins A, B, and C), two trumpets (A and B), a voice part, an arm. (armonica), and a guitar. The key signature is one sharp (F#), and the time signature is 4/4. The score begins at measure 46. The violins play a melodic line with a half note and a dotted half note. The trumpets play a whole note. The voice part has lyrics in Spanish. The arm. part plays a rhythmic pattern. The guitar part plays a bass line with a D7 chord marking.

Con La Mitad

51

Vln. A

Vln. B

Vln. C

51

Tpt. A

Tpt. B

51

Voz

gus tia'y pi dien do'a mor
to do'y te so bre'a mor

51

Arm.

G

51

Gtn.

Con La Mitad

56

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

pe ro se que tu vas a pa gar lo que de bes

56

Arm.

G7 C C

Gtn.

56

C

Con La Mitad

61

Vln. A

Vln. B

Vln. C

61

Tpt. A

Tpt. B

61

Voz

y me sa les de bien do tan to_____

61

Arm.

D7 G

61

Gtn.

66

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

que con to das las co sas que tie nes

66

Arm.

G

D7

66

Gtn.

The musical score is for a piece titled "Con La Mitad". It is written for a string trio (Violins A, B, and C), two trumpets (A and B), a voice, an armónica (Armonica), and a guitar (Gtn.). The key signature is one sharp (F#), and the time signature is 4/4. The score begins at measure 66. The violins play a melodic line with eighth notes and half notes, while the trumpets play a similar line with a more pronounced attack. The voice enters in measure 67 with the lyrics "que con to das las co sas que tie nes". The armónica and guitar provide harmonic support, with the guitar playing a bass line and the armónica playing a rhythmic pattern. The guitar part includes a G major chord and a D7 chord.

71

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

no cu bres la deu da que me'es ta ma tan do. _____

71

Arm.

D7

G

Gtn.

76 *D.S. al Coda* Θ

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

tan do. _____

76 *D.S. al Coda* Θ

Arm.

D7 G G D7

Gtn.

76 *D.S. al Coda* Θ

Con la Mitad

Jose Alfredo Jimenez

Trans: E. Ramirez

Violin A

Violin A

The first system of the Violin A score consists of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, including a repeat sign. The second staff continues the melody with a fermata. The third staff features a sixteenth-note triplet marked with a '6' and a repeat sign. The fourth staff has a half note with a fermata, followed by a triplet of eighth notes marked with a '6'. The fifth staff concludes the system with a half note and a fermata, marked with a '6'.

6

12

23

34

46

54

67

77

A

B

C

4

2

D.S. al Coda

Con la Mitad

Jose Alfredo Jimenez

Trans: E. Ramirez

Violin B



6

12

23

34

46

54

67

77

A

B

C

D.S. al Coda

Con la Mitad

Jose Alfredo Jimenez

Trans: E. Ramirez

Violin C



6

12

23

34

46

54

67

77

A

B

C

D.S. al Coda

Con la Mitad

Jose Alfredo Jimenez

Trans: E. Ramirez

Trompeta A



Musical score for Trompeta A, written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The score consists of ten staves of music, with measure numbers 6, 11, 21, 32, 43, 53, 60, 69, 74, and 80 indicated at the beginning of their respective staves. The music features various melodic lines, including eighth and sixteenth notes, and rests. Rehearsal marks A, B, and C are placed above the staves at measures 11, 32, and 53 respectively. Fingerings 6, 7, and 3 are indicated above specific notes. The score concludes with a double bar line at measure 80. A final staff at measure 74 contains the instruction "D.S. al Coda" followed by a Coda symbol (a circle with a cross).

Con la Mitad

23

Jose Alfredo Jimenez

Trans: E. Ramirez



6

11 **A**

21

32 **B**

43

53 **C**

60

69

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

80

Con la Mitad

Jose Alfredo Jimenez

Trans: E. Ramirez

Armonia

3/4

D7

6

D7

G

G

12

G

18

D7

D7

24

D7

B

30

G

G

36

G

D7

42

D7

48

D7

G

54

G7

C

C

60

C

D7

G



66

G

D7



72

D7

Ø

G

D.S. al Coda
D7

Ø

G



78

G

D7



Con la Mitad

Jose Alfredo Jimenez

Trans: E. Ramirez

Guitarron



6

A

12

18

24

B

30

36

42

48

C

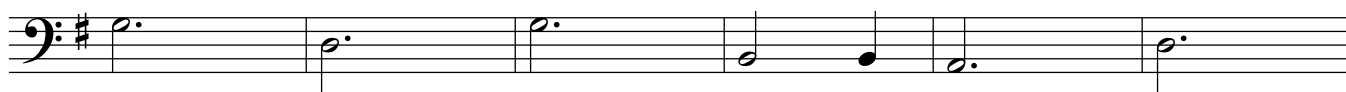
54

The musical score for the Guitarron part of the song "Con la Mitad" by Jose Alfredo Jimenez, transcribed by E. Ramirez. The score is written in bass clef with a key signature of one sharp (F#) and a time signature of 3/4. It consists of ten staves of music. The first staff begins with a whole rest, followed by a series of eighth and quarter notes. The second staff contains a measure with a whole note, followed by a measure with a whole note, and then a measure with a whole note. The third staff contains a measure with a whole note, followed by a measure with a whole note, and then a measure with a whole note. The fourth staff contains a measure with a whole note, followed by a measure with a whole note, and then a measure with a whole note. The fifth staff contains a measure with a whole note, followed by a measure with a whole note, and then a measure with a whole note. The sixth staff contains a measure with a whole note, followed by a measure with a whole note, and then a measure with a whole note. The seventh staff contains a measure with a whole note, followed by a measure with a whole note, and then a measure with a whole note. The eighth staff contains a measure with a whole note, followed by a measure with a whole note, and then a measure with a whole note. The ninth staff contains a measure with a whole note, followed by a measure with a whole note, and then a measure with a whole note. The tenth staff contains a measure with a whole note, followed by a measure with a whole note, and then a measure with a whole note. The score is divided into three sections: A (measures 6-12), B (measures 18-24), and C (measures 30-36). The measures are numbered 6, 12, 18, 24, 30, 36, 42, 48, and 54.

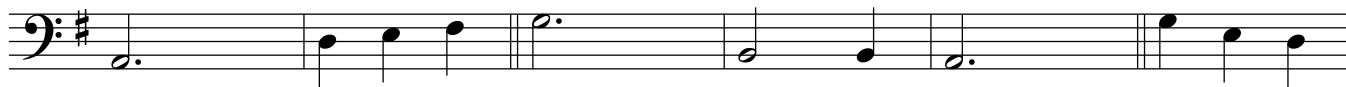
60



66



72

*D.S. al Coda*

78



Con la Mitad

Jose Alfredo Jimenez

Trans: E. Ramirez

Voz

9

A

Con la mi tad del ca ri no que
Con la mi tad de mi vi da mi

14

yo me te ten go po dran ha cer te fe liz
me dia co pa a qui me ven go'a to mar

22

con la mi tad de los be sos que yo ten te da ba la vi da'en
por e sos a nos que ri dos cuan do'en tus bra zos me fui'en se

B

28

te ra po drias vi vir con que te
nan do'a su frir y'a mar por que'a pe

35

quie ran tan ti to no mas tan ti to po dras sal var el do
sar de tus co sas que nun ca se pas lo que'es un cie lo sin

41

3

lor de no que dar te'en el mun do con mu cha
sol ya que'a pe sar de tu'in fa mia a Dios le

49

3

pe na con mu cha'an gus tia'y pi dien do'a mor
pi do te fal te to do'y te so bre'a mor

57

D.S. al Coda

se que tu que me'es ta ma tan do. tan do.

Planning for Success Additional Notes

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

< EL HUIZACHE >

Mariachi Cobre
SM Carrillo

Score for Mariachi Cobre SM Carrillo, titled "< EL HUIZACHE >". The score is in 3/4 time and features a variety of instruments including Voice, Violins, Trumpets, Armonia, Guitarron, Vox, VI, V2, V3, T1, T2, Arm, and Gtn. The score is divided into two systems, with the first system ending at measure 8 and the second system starting at measure 9. The key signature is one flat (Bb). The first system includes staves for Voice, Violin 1, Violin 2, Violin 3, Trumpet 1, Trumpet 2, Armonia, and Guitarron. The second system includes staves for Vox, VI, V2, V3, T1, T2, Arm, and Gtn. The score includes various musical notations such as notes, rests, and accidentals, as well as dynamic markings like 'V' for 'Vibrato' and 'F' for 'Forte'.

19 21

Vox

V1

V2

V3

T1

T2

Arm

Gtn

28

Vox

V1

V2

V3

T1

T2

Arm

Gtn

This musical score is for a piece titled "< EL HUIZACHE >". It is arranged for a vocal ensemble (Vox) and a guitar ensemble (Gtn). The score is divided into two systems, each containing staves for three vocal parts (V1, V2, V3), two tenor parts (T1, T2), and guitar parts (Arm and Gtn). The key signature is one flat (B-flat major or D minor). The first system covers measures 19 to 21, and the second system covers measures 28 to 30. The vocal parts feature a mix of eighth and quarter notes, with some measures containing rests. The guitar parts consist of a rhythmic pattern of eighth notes on the treble clef and a bass line on the bass clef. Chord symbols (C7, F, Bb, Am, Gm) are indicated above the guitar parts. The score is written in a standard musical notation style with a clear layout and a professional appearance.

36

Vox

Ay cha - ti - ta vi - da

VI

V2

V3

T1

T2

Arm

Gtn

45

Vox

mi - a di - ces que te vas de - mi - a si tu te vas al - gun - di - a pues yo me mue - ro por ti - a Que cul - pa tie - ne'el hui -
ren - te tie - ne'u - ha pan - a - de - ni - - a a los ca - sa - dos les ven - de y los sol - te - ros les fi - a

VI

V2

V3

T1

T2

Arm

Gtn

< EL HUIZACHE >

53

Vox

za - che de'ha-ber na - ci - do'en el lla - no me gus - ta mas el hua - ra - che que'e-se cho - clo'a - me - ri - ca - no

V1

za - che de'ha-ber na - ci - do'en el lla - no me gus - ta mas el hua - ra - che que'e-se cho - clo'a - me - ri - ca - no

V2

za - che de'ha-ber na - ci - do'en el lla - no me gus - ta mas el hua - ra - che que'e-se cho - clo'a - me - ri - ca - no

V3

za - che de'ha-ber na - ci - do'en el lla - no me gus - ta mas el hua - ra - che que'e-se cho - clo'a - me - ri - ca - no

T1

T2

Arm

53 C7 C7 F F C7 C7 F

Gtn

53

60

Vox

60

V1

60

V2

60

V3

T1

T2

Arm

60 F C7 C7 F F C7 C7 F F C7

Gtn

60

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

Vox

70 *To Coda* *D.S. al Coda* La ve - ci - na de'a - lla'en

V1

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

V2

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

V3

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

T1

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

T2

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

Arm

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

Gtn

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

77 *Fine*

Vox

77 *Fine*

V1

77 *Fine*

V2

77 *Fine*

V3

77 *Fine*

T1

77 *Fine*

T2

77 *Fine*

Arm

77 *Fine*

Gtn

77 *Fine*

< EL HUIZACHE >

Mariachi Cobre
SM Carrillo

The musical score for Violin 1 of "El Huizache" is written in 3/4 time and B-flat major. It consists of 39 measures across eight staves. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, and note values. Ornaments (marked with a 'V' above the note) are present in measures 1, 5, 11, 15, 22, 26, 33, and 37. The piece concludes with a final double bar line at measure 39.

6

11

16

22

28

33

39

Violin 1

< EL HUIZACHE >

45 

51

56

60

65 

70 *To Coda*

74 *D.S. al Coda*

77 

82 *Fine*

Que cul - pa tie - ne'el hui - za - che de'ha - ber na - ci - do'en el lla - no me gus - ta
mas el hua - ra - che que'e - se cho - clo'a - me - ri - ca - no

< EL HUIZACHE >

Mariachi Cobre

SM Carrillo

The musical score for Violin 2 of "El Huizache" is written in 3/4 time and B-flat major. It consists of 39 measures across eight staves. The notation includes various musical symbols such as notes, rests, and ornaments (marked with a 'V'). The piece begins with a key signature change from B-flat major to A-flat major (one flat) in the second measure. The melody is characterized by eighth and sixteenth notes, often beamed together. Ornaments are placed above specific notes in measures 1, 5, 10, 15, 21, 22, 23, 24, 25, 26, 27, 33, and 38. The piece concludes with a final cadence in measure 39, consisting of a half note followed by a whole rest.

6

11

16

22

28

33

39

Violin 2

< EL HUIZACHE >

45  11

51

Que cul - pa tie - ne'el hui - za - che de'ha - ber na - ci - do'en el lla - no me gus - ta

56

mas el hua - ra - che que'e - se cho - clo'a - me - ri - ca - no

60

65

70 *To Coda*

74 *D.S. al Coda*

77  

82 *Fine*

< EL HUIZACHE >

Mariachi Cobre
SM Carrillo

6

11

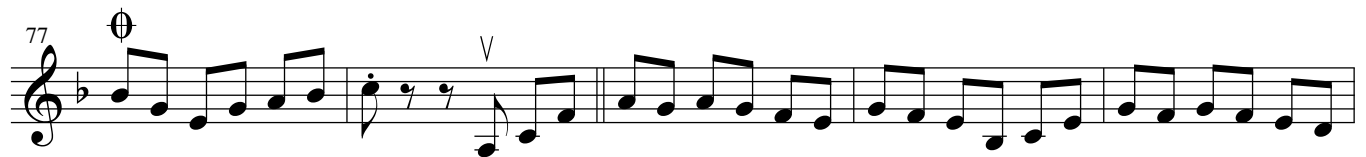
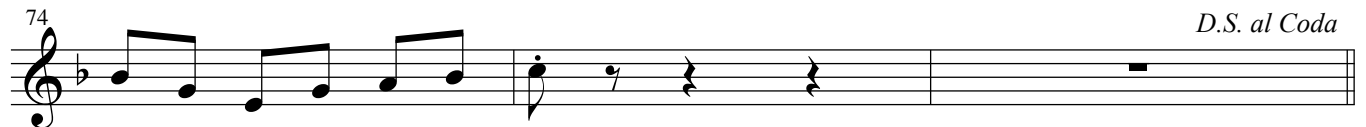
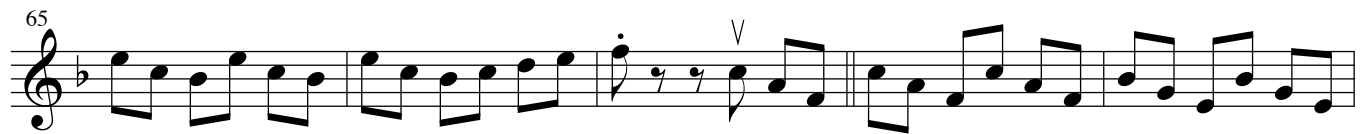
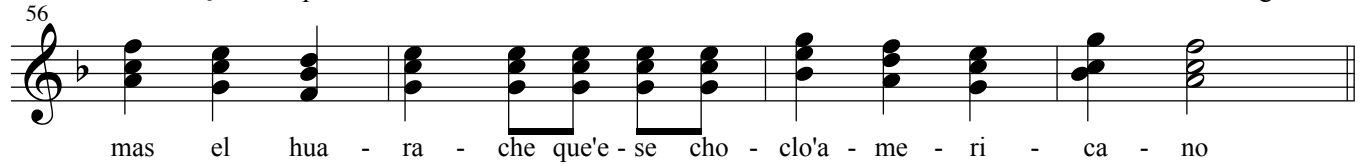
16

22

28

33

39



< EL HUIZACHE >

Mariachi Cobre
SM Carrillo

5 7

16

22

28 7

39

45 8 7 7

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

77

82 *Fine*

< EL HUIZACHE >

Mariachi Cobre
SM Carrillo

5 7

16

22

28 7

40

45 8 7 7

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

77

82 *Fine*

< EL HUIZACHE >

Mariachi Cobre
SM Carrillo

5 8 F C7 C7

17 F F C7 C7 F

22 F C7 C7 B $\flat$ B $\flat$ Am Gm F

28 F C7 C7 F F

33 C7 C7 F F C7 C7

39 F F C7 C7 F

45 C7 C7 F F C7 C7

51 F F C7 C7 F F

57 C7 C7 F F C7

62 C7 F F C7 C7 F

68

F C7 C7 F F C7 *To Coda*

74

C7 F F *D.S. al Coda*

77

$\emptyset$
C7 F F C7 C7

82

F C7 C7 F *Fine*

< EL HUIZACHE >

Mariachi Cobre
SM Carrillo

5 8

17

22

28

33

39

45 §

51

57

62

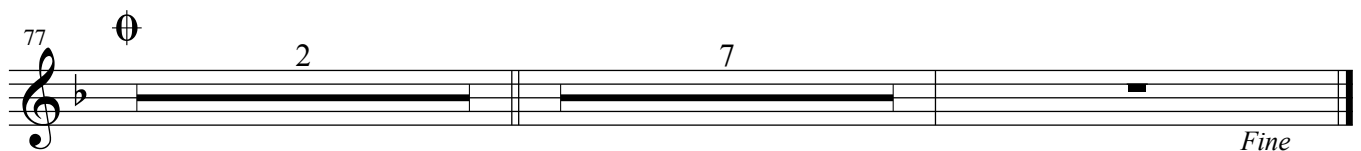
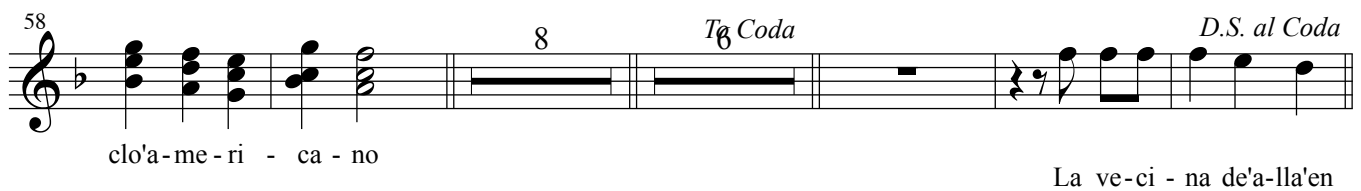
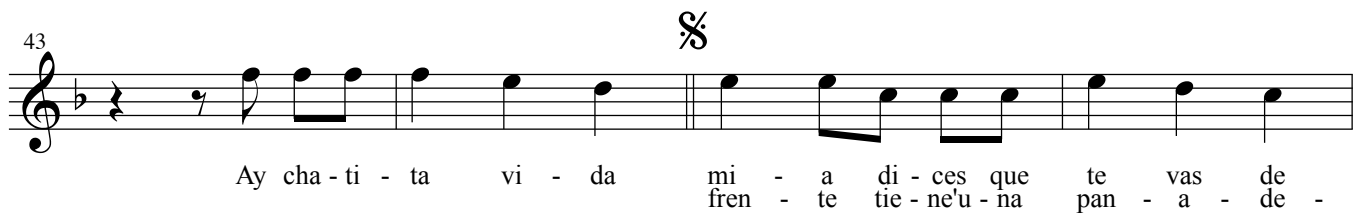
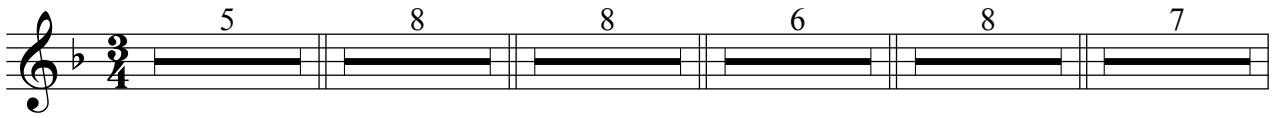
The musical score is written for Guitarron in 3/4 time, key of B-flat major. It consists of ten staves of music. The first staff begins with a 5-measure rest followed by an 8-measure rest, then continues with eighth notes. The subsequent staves contain various rhythmic patterns, including eighth notes, quarter notes, and half notes, with some measures containing rests. A section marker (§) is placed above the staff starting at measure 45. The score concludes with a final half-note chord in the last staff.

68

To Coda

< EL HUIZACHE >

Mariachi Cobre
SM Carrillo



Planning for Success Additional Notes

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El Jinete

Jose Alfredo Jimenez

Violín 1

Violín 2

Violín 3

Trompeta 1

Trompeta 2

Armonia

Guitarrón

Voz

6

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Gtron.

Voz

6

Chords: C, B7, Em, Em, D, D, C, C

El Jinete

11

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Gtron.

Voz

1

Por la le - ja - na mon -
Con su gui - ta - rra can -

16

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Gtron.

Voz

16

Em

Em

C

C

ta - na
tan - do

va ca - bal - can - do, un ji - ne - te,
se pa - sa no - ches en - te - ras.

va - ga so - li - to, en el
Hom - bre, y gui - ta - rra llo -

20

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Gtron.

Voz

mun - do y va de - - - - sean - do la muer - te.
 ran - do a la luz de las es - tre - llas.

25

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Gtron.

Voz

Lle - va, en su pe - cho, u - na, he - ri - da, va con su, al - ma des - tro -
 Des - pues se pie - de, en la no - che y, aun - que la no - che, es muy

El Jinete

28

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm. C C Em B7

Gtron.

Voz

za - da; Qui - sie - ra per - der la vi - da y reu - nir - - -
 be - lla el va pi - dien - do - le, a Dios que se lo

32

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm. B7 Em Em Am B7

Gtron.

Voz

se con su, a - ma - da. La que - ria mas que, a su
 lle - ve con e - lla.

36

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Gtron.

Voz

vi - da y la per - dio pa - ra siem - pre. Por e - so lle - va, u - na, he - ri - da, por

Em Am B7 Em Am B7 Em

41

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Gtron.

Voz

e - so bus - ca la muer - te. muer - te. Por e - so lle - va, u - na, he -

B7 Em Em Em Am B7

46

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm. Em B7 Em Em Em

Gtron.

Voz

ri - da, por e - so bus - ca la muer - te. Ay! Ay! Ay!

51

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm. Em Em Em Em

Gtron.

Voz

El Jinete

Jose Alfredo Jimenez

Violin 1

Violin 1 score for "El Jinete" by Jose Alfredo Jimenez. The score is in 3/4 time with a key signature of one sharp (F#). It consists of eight staves of music. The first staff starts with a treble clef and a key signature of one sharp. The second staff begins at measure 6. The third staff begins at measure 14 and includes a first ending bracket labeled "1". The fourth staff begins at measure 20 and includes a triplet bracket labeled "3". The fifth staff begins at measure 28 and includes a triplet bracket labeled "3" and a second ending bracket labeled "2". The sixth staff begins at measure 37 and includes a first ending bracket labeled "1". The seventh staff begins at measure 44 and includes a second ending bracket labeled "2". The eighth staff begins at measure 52 and features a long slur over three measures.

El Jinete

Jose Alfredo Jimenez

Violin 2

6

14

20

28

37

44

52

El Jinete

Jose Alfredo Jimenez

Violin 3

7

15

22

30

39

47

El Jinete

Jose Alfredo Jimenez

Trompeta 1

8

21

33

44

53

2

6

4

1

2

El Jinete

Jose Alfredo Jimenez

Trompeta 2

3

11

6

23

6

35

4

1

2

47

El Jinete

Jose Alfredo Jimenez

Armonia

6

12

18

24

30

36

42

48

54

Chords: C, B7, Em, D, Am, B7

El Jinete

Jose Alfredo Jimenez

Guitarron



El Jinete

Jose Alfredo Jimenez

Voz

13

Por la le - ja - na mon - ta - na va ca - bal - can - do, un ji -
 Con su gui - ta - rra can - tan - do se pa - sa no - ches en -

18

ne - te, va - ga so - li - to, en el mun - do y va de - sean - do la muer - te.
 te - ras. Hom - bre, y gui - ta - rra llo - ran - do a la luz de las es - tre - llas.

24

Lle - va, en su pe - cho, u - na, he - ri - da, va con su, al - ma des - tro - za - da; Qui -
 Des - pues se pie - de, en la no - che y, aun - que la no - che, es muy be - lla

29

sie - ra per - der la vi - da y reu - nir - se con su, a - ma - da.
 el va pi - diendo - le, a Dios que se lo lle - ve con e - lla.

35

La que - ria mas que, a su vi - da y la per - dio pa - ra siem - pre. Por e - so lle - va, u - na, he -

40

ri - da, por e - so bus - ca la muer - te. muer - te. Por e - so lle - va, u - na, he -

46

ri - da, por e - so bus - ca la muer - te. Ay! Ay! Ay!

54

Planning for Success Additional Notes

[illegible]

12

Vln. A

bo - ni - toles bai - lar lin - go el son del Ti - lin - go Lin - go pues lo pue - de za - pa - tear tan-to el
lin - go su rit - mo muy sin - gu - lar son bai - la al es - ti - lo de la
an - go chan - go

Vln. B

bo - ni - toles bai - lar lin - go el son del Ti - lin - go Lin - go pues lo pue - de za - pa - tear tan-to el
lin - go su rit - mo muy sin - gu - lar son bai - la al es - ti - lo de la
an - go chan - go

Tpt. A

bo - ni - toles bai - lar lin - go el son del Ti - lin - go Lin - go pues lo pue - de za - pa - tear tan-to el
lin - go su rit - mo muy sin - gu - lar son bai - la al es - ti - lo de la
an - go chan - go

Voz

bo - ni - toles bai - lar lin - go el son del Ti - lin - go Lin - go pues lo pue - de za - pa - tear tan-to el
lin - go su rit - mo muy sin - gu - lar son bai - la al es - ti - lo de la
an - go chan - go

Arm.

12

Gtn.

12

E7

18

Vln. A

chi - no co - molel grin - go Hay que bo - ni - toles bai - lar el son del Ti - lin - go Lin - go pues lo
der - lo der - lo za - pa - tear El son del Ti - lin - goes un Fan - dan - go su rit - mo muy sin - gu - lar son bai - la al es - ti - lo de la
an - go chan - go

Vln. B

chi - no co - molel grin - go Hay que bo - ni - toles bai - lar el son del Ti - lin - go Lin - go pues lo
der - lo der - lo za - pa - tear El son del Ti - lin - goes un Fan - dan - go su rit - mo muy sin - gu - lar son bai - la al es - ti - lo de la
an - go chan - go

Tpt. A

chi - no co - molel grin - go Hay que bo - ni - toles bai - lar el son del Ti - lin - go Lin - go pues lo
der - lo der - lo za - pa - tear El son del Ti - lin - goes un Fan - dan - go su rit - mo muy sin - gu - lar son bai - la al es - ti - lo de la
an - go chan - go

Voz

chi - no co - molel grin - go Hay que bo - ni - toles bai - lar el son del Ti - lin - go Lin - go pues lo
der - lo der - lo za - pa - tear El son del Ti - lin - goes un Fan - dan - go su rit - mo muy sin - gu - lar son bai - la al es - ti - lo de la
an - go chan - go

Arm.

18

Gtn.

18

E7

[illegible]

30

Vln. A

caly re - pi - ca - tean - do que bo - ni - tas que bo - ni - tas to - das las queles - tan bai - lan - do Hay ti -

Vln. B

caly re - pi - ca - tean - do que bo - ni - tas que bo - ni - tas to - das las queles - tan bai - lan - do Hay ti -

30

Tpt. A

caly re - pi - ca - tean - do que bo - ni - tas que bo - ni - tas to - das las queles - tan bai - lan - do Hay ti -

30

Voz

ca_y re - pi - ca - tean - do que bo - ni - tas que bo - ni - tas to - das las que_es - tan bai - lan - do Hay ti -

30

Arm.

A

E7

A

30

Gtn.

36

Vln. A

Vln. B

Tpt. A

Voz

Arm.

Gtn.

lin ti - lin ti - lin hay to - lon to - lon to - lon que bo - ni - tas que bo - ni - tas las hi -

lin ti - lin ti - lin hay to - lon to - lon to - lon que bo - ni - tas que bo - ni - tas las hi -

lin ti - lin ti - lin hay to - lon to - lon to - lon que bo - ni - tas que bo - ni - tas las hi -

lin ti - lin ti - lin hay to - lon to - lon to - lon que bo - ni - tas que bo - ni - tas las hi -

D A E7

42

Vln. A

Vln. B

Tpt. A

Voz

Arm.

Gtn.

jas de Don Si - mon

jas de Don Si - mon

jas de Don Si - mon

jas de Don Si - mon

A C A

48

Vln. A

Vln. B

Tpt. A

Voz

Arm.

Gtn.

48

49

50

51

52

53

E7

A

A

54

Vln. A

Vln. B

Tpt. A

Voz

Arm.

Gtn.

54

55

56

57

58

59

D

D

D

D

A

E7

A

60

Vln. A

Vln. B

Tpt. A

Voz

Arm.

Gtn.

60

61

62

63

64

65

66

Vln. A

Vln. B

Tpt. A

Voz

Arm.

Gtn.

66

67

68

69

70

71

72 **D.S. 2X al Coda**

Vln. A

Vln. B

D.S. 2X al Coda

72 **D.S. 2X al Coda**

Tpt. A

D.S. 2X al Coda

72

Voz

El son del Ti - lin - go
El Ti - lin - go es un Fan

D.S. 2X al Coda

72

Arm.

D.S. 2X al Coda

72

Gtn.

D.S. 2X al Coda

A E7 A

El Tilingo Lingo

Arr: Aguilar

Violin A

4

8

12 **A**

16

20

24

28 **B**

32

Hay que

bo - ni - toles bai - lar lin - go el son del Ti - lin - go Lin - go pues lo
 dan - go su rit - mo sa - bro - son que se
 rit - mo muy sin - gu - lar hay que

pue - de za - pa - tear tan-to!el chi - no co - molel grin - go Hay que
 bai - la al es - ti - lo de la Bam - baly el Dan - zon El son
 po - ner - se muy chan - go pa' po - der - lo za - pa - tear El Ti -

bo - ni - toles bai - lar el son del Ti - lin - go Lin - go pues lo
 del Ti - lin - go Lin - go tie-nelun rit - mo sa - bro - son que se
 lin - goles un Fan - dan - go su rit - mo muy sin - gu - lar hay que

pue - de za - pa - tear tan-to!el chi - no co - molel grin - go Hay re -
 bai - la al es - ti - lo de la Bam - baly el Dan - zon
 po - ner - se muy chan - go pa' po - der - lo za - pa - tear

pi - ca pi - ca pi - ca re - pi - caly re - pi - ca - tean - do que bo -

ni - tas que bo - ni - tas to - das las queles - tan bai - lan - do Hay ti -

36

lin ti - lin ti - lin hay to - lon to - lon to - lon que bo -

40

ni - tas que bo - ni - tas las hi - jas de Don Si - mon

44

C

48

1

52

2 D

56

56

60

60

64

64

68

68

72

D.S. 2X al Coda

El Tilingo Lingo

Arr: Aguilar

Violin B

Violin B score for 'El Tilingo Lingo'. The music is in G major (one sharp) and 2/4 time. It features a variety of note values including eighth, quarter, and half notes, as well as rests. The score includes a key signature change to G major at measure 12. There are two main sections, A and B, marked with box letters. Section A starts at measure 12 and ends at measure 27. Section B starts at measure 28 and ends at measure 32. The lyrics are written below the staff, with some words underlined to indicate phrasing. The score concludes with a final chord in G major.

4

8

12

16

20

24

28

32

Hay que

bo - ni - toles bai - lar lin - go el son del Ti - lin - go Lin - go pues lo
dan - go su rit - mo muy sin - gu - lar que se hay que

pue - de za - pa - tear tan-tolel chi - no co - molel grin - go Hay que
bai - la al es - ti - lo de la Bam - baly el Dan - zon El son
po - ner - se muy chan - go pa' po - der - lo za - pa - tear El Ti -

bo - ni - toles bai - lar el son del Ti - lin - go Lin - go pues lo
del Ti - lin - go Lin - go tie-nelun rit - mo sa - bro - son que se
lin - goles un Fan - dan - go su rit - mo muy sin - gu - lar hay que

pue - de za - pa - tear tan-tolel chi - no co - molel grin - go Hay re -
bai - la al es - ti - lo de la Bam - baly el Dan - zon
po - ner - se muy chan - go pa' po - der - lo za - pa - tear

pi - ca pi - ca pi - ca re - pi - caly re - pi - ca - tean - do que bo -

ni - tas que bo - ni - tas to - das las queles - tan bai - lan - do Hay ti -

Violin B

13

36
lin ti - lin ti - lin hay to - lon to - lon to - lon que bo -

40
ni - tas que bo - ni - tas las hi - jas de Don Si - mon

44 **C**

48 1

52 2 **D**

56

60

64

68

72 **D.S. 2X al Coda**

El Tilingo Lingo

Trompeta

Arr: Aguilar

4

8

12

16

20

24

28

32

Hay que

bo - ni - toles bai - lar el son del Ti - lin - go Lin - go pues lo
lin - go tie - nelun rit - mo sa - bro - son que se
dan - go su rit - mo muy sin - gu - lar hay que

pue - de za - pa - tear tan - to! el chi - no co - molel grin - go Hay que
bai - la al es - ti - lo de la Bam - ba!y el Dan - zon El son
po - ner - se muy chan - go pa' po - der - lo za - pa - tear El Ti -

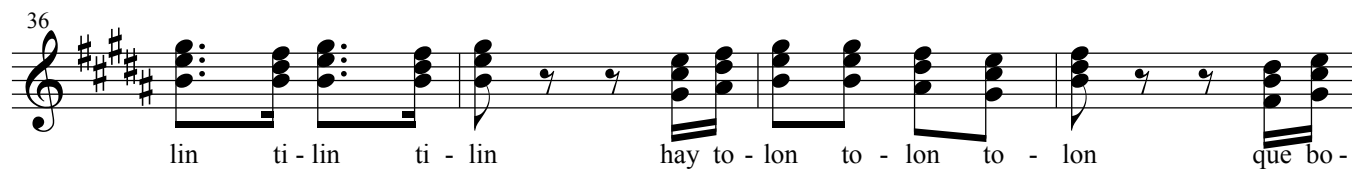
bo - ni - toles bai - lar el son del Ti - lin - go Lin - go pues lo
del Ti - lin - go Lin - go tie - nelun rit - mo sa - bro - son que se
lin - goles un Fan - dan - go su rit - mo muy sin - gu - lar hay que

pue - de za - pa - tear tan - to! el chi - no co - molel grin - go Hay re -
bai - la al es - ti - lo de la Bam - ba!y el Dan - zon
po - ner - se muy chan - go pa' po - der - lo za - pa - tear

pi - ca pi - ca pi - ca re - pi - ca!y re - pi - ca - tean - do que bo -

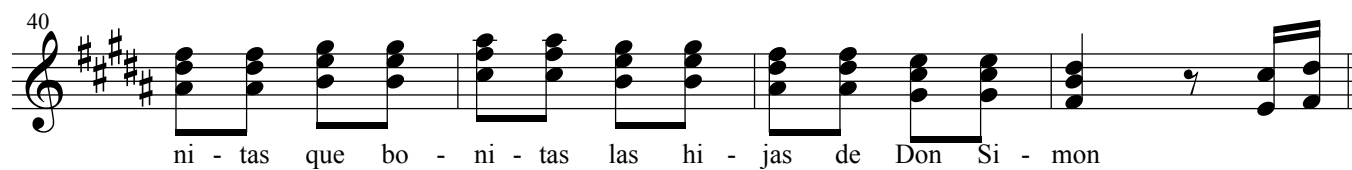
ni - tas que bo - ni - tas to - das las que les - tan bai - lan - do Hay ti -

36



lin ti - lin ti - lin hay to - lon to - lon to - lon que bo -

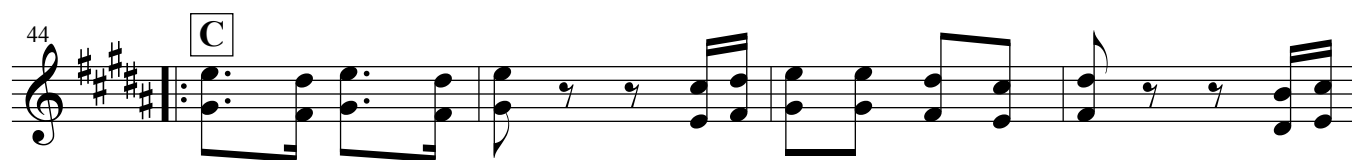
40



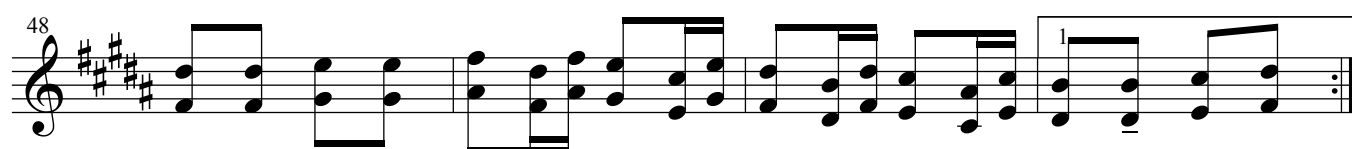
ni - tas que bo - ni - tas las hi - jas de Don Si - mon

44

C

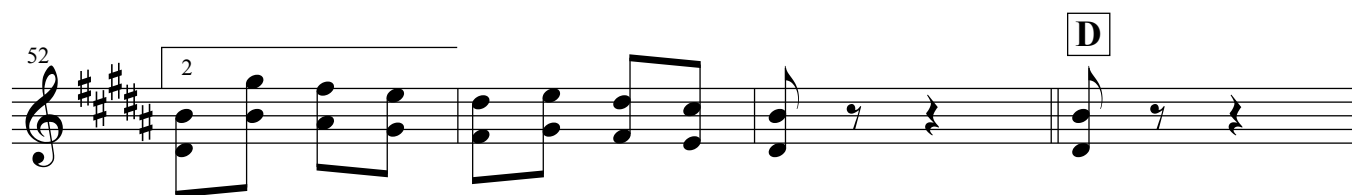


48

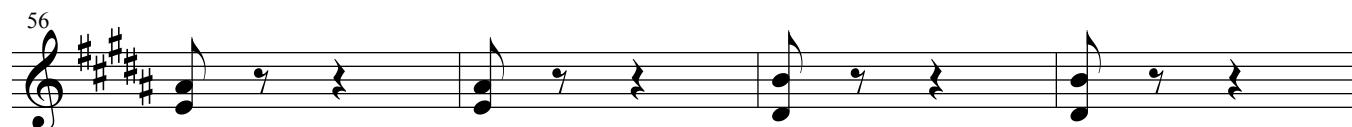


52

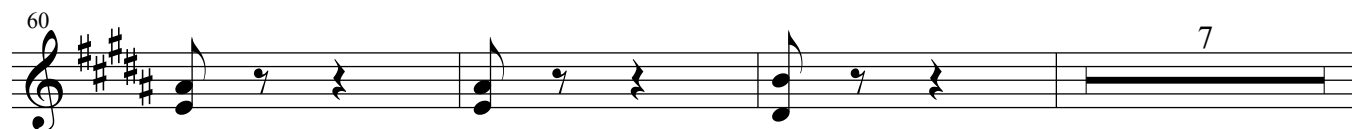
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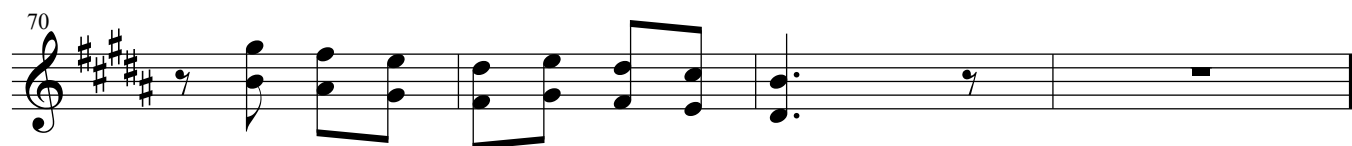
56



60

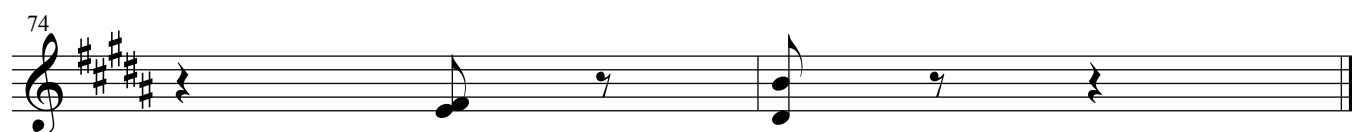


70



D.S. 2X al Coda

74



El Tilingo Lingo

Arr: Aguilar

Armonia

The musical score for 'El Tilingo Lingo' is written for a single melodic line with a guitar-like accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The score consists of 10 staves, each containing four measures of music. The chords and other markings are as follows:

- Staff 1: Measure 1 has a D chord. Measures 2, 3, and 4 are unmarked.
- Staff 2: Measure 1 has an A chord. Measure 2 is unmarked. Measure 3 has an E7 chord. Measure 4 is unmarked.
- Staff 3: Measure 1 has an A¹ chord. Measure 2 has a repeat sign. Measure 3 has an A² chord. Measure 4 is unmarked.
- Staff 4: Measure 1 has an A chord. Measure 2 has a repeat sign. Measure 3 has an E7 chord. Measure 4 is unmarked.
- Staff 5: Measure 1 is unmarked. Measure 2 is unmarked. Measure 3 has an A chord. Measure 4 is unmarked.
- Staff 6: Measure 1 is unmarked. Measure 2 is unmarked. Measure 3 has an E7 chord. Measure 4 is unmarked.
- Staff 7: Measure 1 is unmarked. Measure 2 is unmarked. Measure 3 has an A chord. Measure 4 is unmarked.
- Staff 8: Measure 1 has a B chord. Measure 2 is unmarked. Measure 3 has an A chord. Measure 4 is unmarked.
- Staff 9: Measure 1 is unmarked. Measure 2 has an E7 chord. Measure 3 has an A chord. Measure 4 is unmarked.
- Staff 10: Measure 1 has a D chord. Measure 2 is unmarked. Measure 3 has an A chord. Measure 4 is unmarked.

Armonia

17

40

E7

A

44

C

A

48

E7

A

52

A

D

A

56

E7

A

60

E7

A

64

E7

A

68

E7

A

D.S. 2X al Coda

72

A

E7

A

El Tilingo Lingo

Arr: Aguilar

Guitarron

The musical score is written for a Guitarron in the 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) and a 2/4 time signature. The notation includes various musical symbols such as treble clef, key signature, time signature, repeat signs, first and second endings, and section markers A and B. The melody is composed of eighth and quarter notes, with some rests. The score is numbered 4, 8, 12, 16, 20, 24, 28, 32, and 36 at the beginning of each staff.

4

8

12

16

20

24

28

32

36

40



44



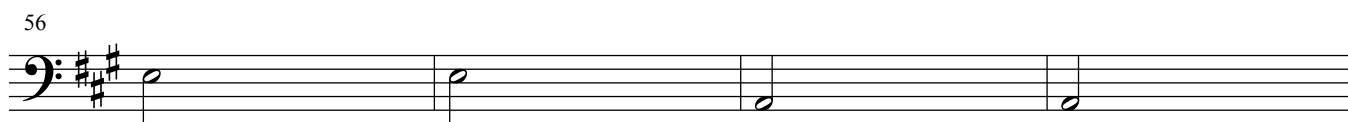
48



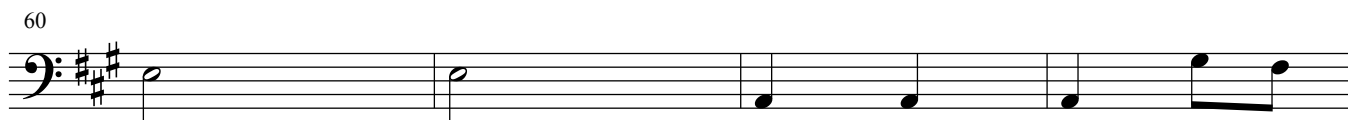
52



56



60



64



68



72

D.S. 2X al Coda

El Tilingo Lingo

Arr: Aguilar

Voz



Hay que bo - ni - to es bai -

lar lin - go el son del Ti - lin - go Lin - go pues lo
 tie - ne un rit - mo sa - bro - son que se
 dan - go su rit - mo muy sin - gu - lar hay que

pue - de za - pa - tear tan - to el chi - no co - mo el
 bai - la al es - ti - lo de la Bam - ba_y el Dan -
 po - ner - se muy chan - go pa' po - der - lo za - pa -

grin - go Hay que bo - ni - to es bai - lar el son
 zon - El son del Ti - lin - go un Fan - dan - go tie - ne un
 tear El Ti - lin - go es Lin - go su rit -

del Ti - lin - go Lin - go pues lo pue - de za - pa -
 rit - mo sa - bro - son que se bai - la al es -
 mo muy sin - gu - lar hay que po - ner - se muy

tear tan - to el chi - no co - mo el grin - go Hay re -
 ti - lo de la Bam - ba_y el Dan - zon -
 chan - go pa' po - der - lo za - pa - tear zon -

Voz

28 **B**

pi - ca pi - ca pi - ca re - pi - ca y re - pi - ca -

31

tean - do que bo - ni - tas que bo - ni - tas to - das

34

las que es - tan bai - lan - do Hay ti - lin ti - lin ti -

37

lin hay to - lon to - lon to - lon que bo -

40

ni - tas que bo - ni - tas las hi - jas de Don Si -

43 **C**

mon

52 **D**

El son -
El Ti -

73 **D.S. 2X al Coda**

del lin - Ti go es - lin un - go Fan

2

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Planning for Success Additional Notes

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

El Zopilote Mojado

Miguel Macías F.

Violín 1

Violín 2

Violín 3

Trompeta 1

Trompeta 2

Armonia

Guitarrón

8

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Gtrón.

Dm C B^b A7 Dm Dm Dm

15

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Gtrón.

22

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Gtrón.

29

Vln. 1 pizz. 3

Vln. 2 pizz.

Vln. 3 pizz.

Tpta. 1 sordina

Tpta. 2

Arm. A7 Dm Dm B $\flat$ B $\flat$ C7 F F

Gtrón.

Detailed description: This system contains measures 29 through 35. Vln. 1 has a measure rest at 29, then enters at 30 with a triplet of eighth notes (G4, A4, B4) marked 'pizz.' and a box with the number '3'. Vln. 2 and 3 enter at 30 with a pair of eighth notes (G4, A4) marked 'pizz.'. Tpta. 1 plays a melodic line with a 'sordina' marking at measure 30. Tpta. 2 plays a similar melodic line. The Arm. part consists of eighth-note chords: A7 (29), Dm (30), Dm (31), B $\flat$ (32), B $\flat$ (33), C7 (34), F (35), and F (36). The Gtrón. part plays a bass line with eighth notes.

36

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm. C7 C7 F F B $\flat$ B $\flat$ C7 F

Gtrón.

Detailed description: This system contains measures 36 through 42. Vln. 1, 2, and 3 continue their melodic lines. Tpta. 1 and 2 continue their melodic lines. The Arm. part consists of eighth-note chords: C7 (36), C7 (37), F (38), F (39), B $\flat$ (40), B $\flat$ (41), C7 (42), and F (43). The Gtrón. part continues its bass line with eighth notes.

43 arco 4

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm. F C7 C7 F F A7 A7

Gtrón.

50

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm. Dm Dm A7 A7 Dm Dm A7

Gtrón.

57

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Gtrón.

64

5

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Gtrón.

69

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Gtrón.

74

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Gtrón.

80 6

Vln. 1

Vln. 2

Vln. 3

80

Tpta. 1

Tpta. 2

80

Arm. F F F F F F C7 C7

Gtrón.

Detailed description: This system contains measures 80 through 87. Violins 1, 2, and 3 play a melodic line starting on G4, moving stepwise up to B4, then down to A4, G4, F4, E4, D4, C4, and finally B3. A box with the number '6' is placed above measure 80. Trumpets 1 and 2 are silent throughout. The Armistice part plays a rhythmic pattern of eighth notes with chords F and C7. The Guitar part plays a bass line with eighth notes.

88

Vln. 1

Vln. 2

Vln. 3

88

Tpta. 1

Tpta. 2

88

Arm. C7 C7 C7 C7 C7 C7 F

Gtrón.

Detailed description: This system contains measures 88 through 95. Violins 1, 2, and 3 play a melodic line starting on B3, moving stepwise up to D4, E4, F4, G4, A4, B4, and finally C5. A box with the number '6' is placed above measure 88. Trumpets 1 and 2 are silent throughout. The Armistice part plays a rhythmic pattern of eighth notes with chords C7 and F. The Guitar part plays a bass line with eighth notes.

95

7

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Gtrón.

102

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Gtrón.

109

8

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Gtrón.

109

110

111

112

113

114

115

116

117

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Gtrón.

117

118

119

120

121

122

123

124

125

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Gtrón.

Measures 125-131. Vln. 1, 2, and 3 are silent. Tpta. 1 and 2 play a melody with slurs. Arm. plays a rhythmic pattern with chords C7, F, F, F, F, F, F. Gtrón. plays a bass line.

132

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Gtrón.

Measures 132-138. Vln. 1, 2, and 3 play a melody with slurs. Tpta. 1 and 2 play a melody with slurs. Arm. plays a rhythmic pattern with chords F, F7, Bb, Bb, Bb, Bb, F. Gtrón. plays a bass line.

139

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Gtrón.

This musical score page contains measures 139 through 143 of the piece 'El Zopilote Mojado'. The score is arranged for a string trio (Violins 1, 2, and 3), two Trumpets (1 and 2), an Armoneio (Arm.), and a Guitar (Gtrón.). Measures 139 and 140 are marked with a first ending bracket. Measures 141 and 142 are marked with a second ending bracket. Measure 143 is the final measure of the page. The key signature is one flat (B-flat major or D minor). The time signature is not explicitly shown but is implied to be 4/4 based on the notation. The Armoneio part includes chord markings: F, C7, C7, F, and F. The Guitar part features a melodic line with a double bar line in measure 142, indicating a change in the instrument or a specific technique.

1

8

18

32

41

50

59

66

72

77

arco

pizz.

1 2 2 7

3

4

5

6

El Zopilote Mojado

87

7

141



El Zopilote Mojado

Miguel Macias F.

1

8

3

18

1 2 2 7 pizz.

32

3

41

arco

4

50

58

5

65

70

76

6

85



96

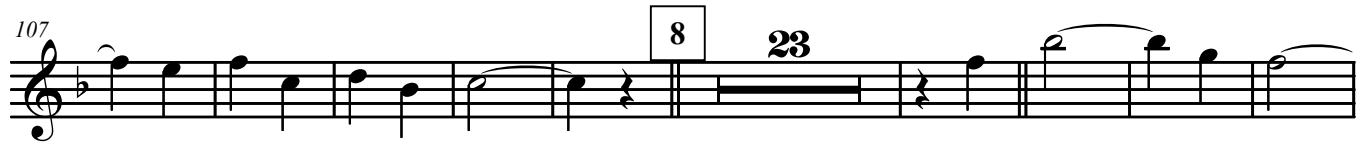
7



107

8

23



139



El Zopilote Mojado

Miguel Macias F.

1

8

18

1

2

2

7

pizz.

32

3

41

arco

4

50

58

5

65

70

76

6

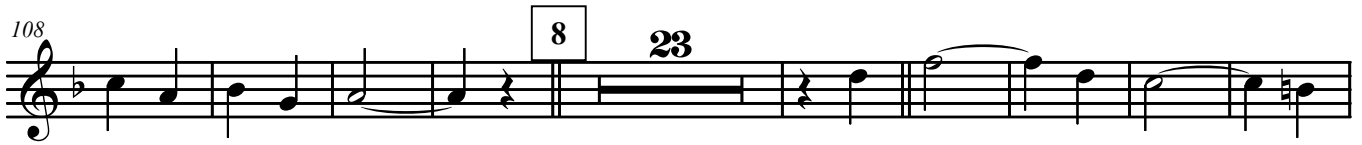
85



96



108



140



Trompeta 1

El Zopilote Mojado

Miguel Macias F.

1

10

20

1

2 corno

2

29

sordina

3

38

47

4

15

5

69

78

6

16

7

15

8

118

131

1 4

12

21 1 2 corno 2

30 3

40 4 16

64 5 16 6 16 7 15 8

116

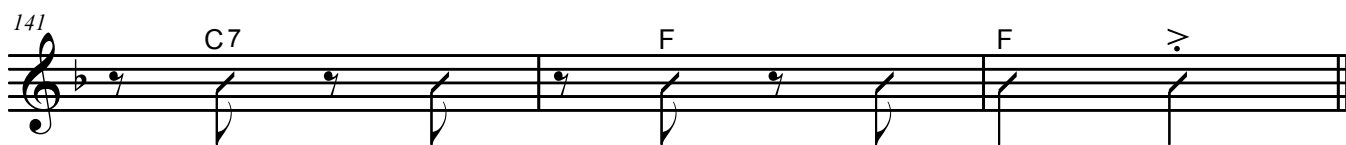
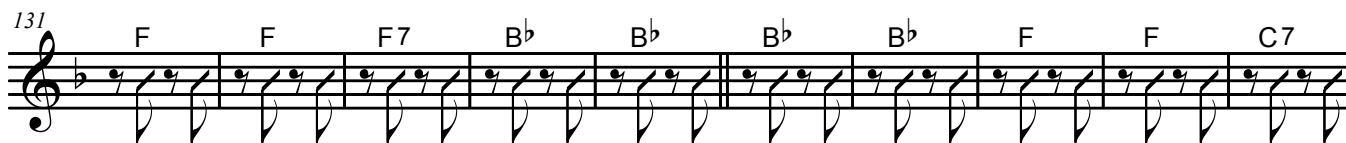
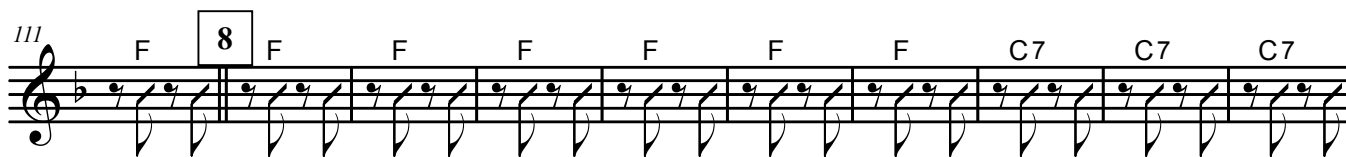
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139

El Zopilote Mojado

Miguel Macias F.

Dm C B $\flat$ A7 Dm Dm **1** Dm Dm Dm Dm
 11 Dm Dm Dm Dm A7 A7 A7 A7 Dm A7
 21 Dm Dm¹ Dm² **2** C7 C7 F F A7 A7 Dm
 31 Dm **3** B $\flat$ B $\flat$ C7 F F C7 C7 F F B $\flat$
 41 B $\flat$ C7 F F C7 C7 F F **4** A7 A7 Dm
 51 Dm A7 A7 Dm Dm A7 A7 Dm Dm A7
 61 A7 Dm Dm **5** A7 A7 Dm Dm A7 A7 Dm
 71 Dm A7 A7 Dm Dm A7 A7 Dm Dm C7 **6** F
 81 F F F F F C7 C7 C7 C7 C7
 91 C7 C7 C7 F F **7** F F F F F



El Zopilote Mojado

Miguel Macias F.

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1 2 2

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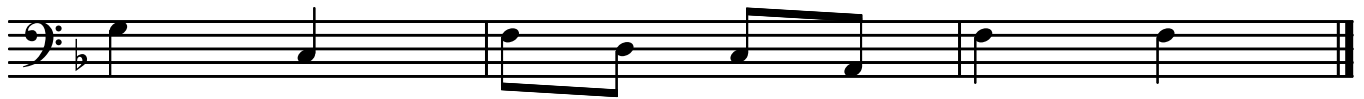
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Planning for Success Additional Notes

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La Bikina

Guitarron

Joropo

Ruben Fuentes
Adapted by: E. Ramirez

Violin 1

Violin 2

Violin 3

Trumpet 1

Trumpet 2

Armonia

Guitarron

A

A

A

A

A

G

G

Am6

B7

4

6

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Armonia

Guitarron

Measures 4-8. Violins 1-3 have rests in measures 4-5 and enter in measure 6. Trumpets 1-2 play a melodic line. Armonia plays a rhythmic pattern with chords Em, Em, Dm, G7, and C. Guitarron provides a bass line.

11

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Armonia

Guitarron

Measures 9-13. Violins 1-3 play sustained notes. Trumpets 1-2 play a melodic line. Armonia plays a rhythmic pattern with chords B7, Em, Em, A7, and A7. Guitarron provides a bass line.

16

B

5

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Armonia

Guitarron

Measure 16: Vln. 1-3 and Tpt. 1-2 play a half note G4. Armonia plays F. Guitarron plays G2.

Measure 17: Vln. 1-3 and Tpt. 1-2 play a half note A4. Armonia plays D7. Guitarron plays A2.

Measure 18: Vln. 1-3 and Tpt. 1-2 play a half note B4. Armonia plays G. Guitarron plays B2.

Measure 19: Vln. 1-3 and Tpt. 1-2 play a half note C5. Armonia plays G. Guitarron plays C3.

Measure 20: Vln. 1-3 and Tpt. 1-2 play a half note D5. Armonia plays Am6. Guitarron plays D3.

21

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Armonia

Guitarron

Measure 21: Vln. 1-3 and Tpt. 1-2 play a half note E4. Armonia plays B7. Guitarron plays E2.

Measure 22: Vln. 1-3 and Tpt. 1-2 play a half note F4. Armonia plays Em. Guitarron plays F2.

Measure 23: Vln. 1-3 and Tpt. 1-2 play a half note G4. Armonia plays Em. Guitarron plays G2.

Measure 24: Vln. 1-3 and Tpt. 1-2 play a half note A4. Armonia plays Dm. Guitarron plays A2.

Measure 25: Vln. 1-3 and Tpt. 1-2 play a half note B4. Armonia plays G7. Guitarron plays B2.

6

26

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Armonia

Guitarron

29

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Armonia

Guitarron

34 C

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Armonia

Guitarron

40

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Armonia

Guitarron

8

D

46

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Armonia

Guitarron

51

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Armonia

Guitarron

56

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Armonia

Guitarron

Dm G7 C B7 Em

61

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Armonia

Guitarron

Cm G Em Am D7 G

10

66

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Armonia

Guitarron

66

2

G

Em

Am

D7

G

A7

71

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Armonia

Guitarron

71

B $\flat$

C

G

G

G

76

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Armonia

Guitarron

Measure 76: Vln. 1 (F#4), Vln. 2 (F#4), Vln. 3 (F#4), Tpt. 1 (F#5), Tpt. 2 (F#5), Armonia (G4), Guitarron (F#3).
Measure 77: Vln. 1 (F#4), Vln. 2 (F#4), Vln. 3 (F#4), Tpt. 1 (F#5), Tpt. 2 (F#5), Armonia (G4), Guitarron (F#3).
Measure 78: All instruments have rests.

La Bikina

Joropo

Ruben Fuentes
Adapted by: E. Ramirez

Violin 1

A

6

10

14

B

18

22

26

30

C

34

38

42

46

50

D

54

58

V

62

66

70

74

This musical score for Violin 1 (Vln 1) spans measures 46 to 74. The key signature is one sharp (F#). The notation includes various musical symbols such as eighth notes, quarter notes, half notes, and dotted half notes, often grouped with slurs. Measure 50 features a boxed 'D' above the staff. Measure 58 has a 'V' above the staff. Measure 66 includes a '2' above the staff, indicating a second ending. The score concludes with a double bar line at measure 74.

La Bikina

Joropo

Ruben Fuentes
Adapted by: E. Ramirez

Violin 2

Violin 2

10

14

18

22

26

30

34

38

42

A

6

B

C

The musical score for Violin 2 of 'La Bikina' is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The score consists of 42 measures, divided into three systems of 10 measures each. The first system (measures 1-10) begins with a whole rest, followed by a repeat sign and a six-measure rest, then a quarter rest, a quarter note G#4, a quarter note A4, and a quarter note B4. The second system (measures 11-20) features a half note G#4, a half note A4, a half note B4, a half note C5, a half note D5, and a half note E5. The third system (measures 21-30) continues with a half note F#5, a half note G#5, a half note A5, a half note B5, a half note C6, and a half note D6. The fourth system (measures 31-40) includes a half note E5, a half note D5, a half note C5, a half note B4, a half note A4, and a half note G#4. The fifth system (measures 41-42) concludes with a half note F#4 and a half note E4. The score includes various musical notations such as rests, notes, and accidentals.

46

50

D

54

58

V

62

66

2

70

74

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

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La Bikina

Joropo

Ruben Fuentes
Adapted by: E. Ramirez

Violin 3

Violin 3

A

6

10

14

B

18

22

26

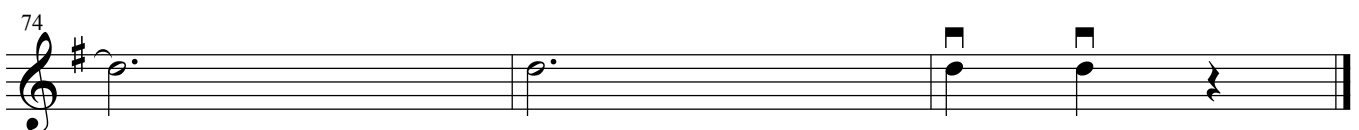
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C

34

38

42



La Bikina

Joropo

Ruben Fuentes
Adapted by: E. Ramirez

Trompeta 1

Musical score for Trompeta 1, featuring measures 1 through 37. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score includes three marked sections: A (measures 1-4), B (measures 17-20), and C (measures 33-35). Measure numbers 5, 9, 13, 17, 21, 25, 29, and 37 are indicated at the start of their respective staves.

Section A (Measures 1-4):

Section B (Measures 17-20):

Section C (Measures 33-35):

Trpt 1

19

41

Measure 41: The melody continues on the treble clef staff. It begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note G4, a half note F#4, a quarter note E4, and a half note D4. A slur covers the G4, A4, and G4 notes. Another slur covers the F#4, E4, and D4 notes.

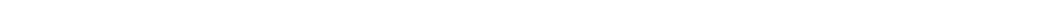
45 

50

D



54



58

62

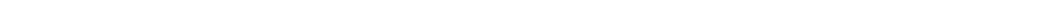
First system of musical notation for 'The Rose Tree'. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The melody consists of eighth and quarter notes, with a final measure containing a first ending bracket labeled '1'.

[illegible]

70



74



La Bikina

Joropo

Ruben Fuentes
Adapted by: E. Ramirez

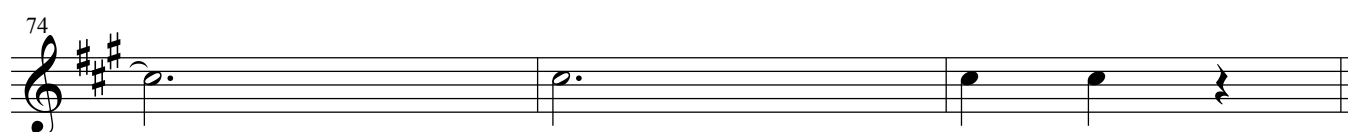
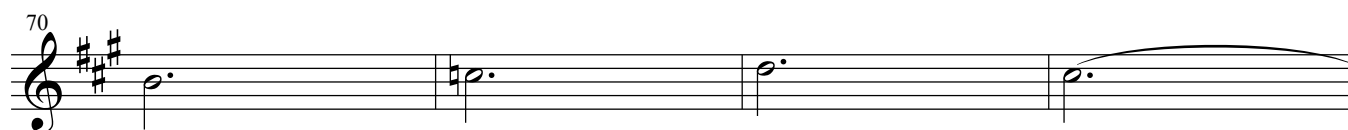
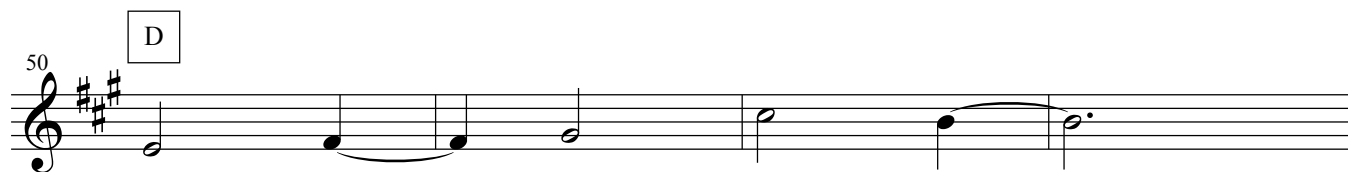
Trompeta 2

Sheet music for Trompeta 2, featuring measures 1 through 37. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music is divided into sections A, B, and C.

Section A: Measures 1-16. Measure 1 includes a repeat sign. Measure 16 ends with a double bar line.

Section B: Measures 17-32. Measure 17 includes a repeat sign. Measure 32 ends with a double bar line.

Section C: Measures 33-37. Measure 33 includes a repeat sign. Measure 37 ends with a double bar line.



La Bikina

Joropo

Ruben Fuentes
Adapted by: E. Ramirez

Armonia

5

9

13

17

21

25

29

33

37

Chords and notes shown in the score:

- Measure 1: A (boxed), G
- Measure 2: G
- Measure 3: Am6
- Measure 4: B7, Em
- Measure 5: Em
- Measure 6: Dm
- Measure 7: G7, C
- Measure 8: B7, Em
- Measure 9: Em
- Measure 10: A7
- Measure 11: A7
- Measure 12: F
- Measure 13: B (boxed), D7
- Measure 14: G
- Measure 15: G
- Measure 16: Am6
- Measure 17: B7, Em
- Measure 18: Em
- Measure 19: Dm
- Measure 20: G7, C
- Measure 21: B7, Em
- Measure 22: Em
- Measure 23: Cm
- Measure 24: G
- Measure 25: Em
- Measure 26: Am
- Measure 27: D7
- Measure 28: G
- Measure 29: C (boxed), Cm
- Measure 30: F7
- Measure 31: Bb
- Measure 32: Bb
- Measure 33: BbGm7
- Measure 34: Cm
- Measure 35: F7
- Measure 36: Bb

Arm

23

41

Cm F7 B $\flat$

25

45 

[illegible]

57 

61 $\sharp$ Cm G Em Am D7 G

The musical notation for measures 61-64 of "The Sound of Silence" is shown. Measure 61 starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notes are C4, E4, G4, and F#4. Measure 62 has a whole rest. Measure 63 has a whole rest. Measure 64 has a whole rest.

65

Musical notation for measures 65-70. Measure 65 starts with a treble clef, a key signature of one sharp (F#), and a first ending bracket labeled '1'. The melody consists of quarter notes G4, A4, B4, C5, D5, E5, F#5, and G5. Measure 66 begins with a repeat sign followed by a second ending bracket labeled '2'. The melody continues with quarter notes G4, A4, B4, C5, D5, E5, F#5, and G5. Measure 67 contains a whole note chord G4. Measure 68 contains a whole note chord Em4. Measure 69 contains a whole note chord Am4. Measure 70 contains a whole note chord D74.

[illegible]

La Bikina

Joropo

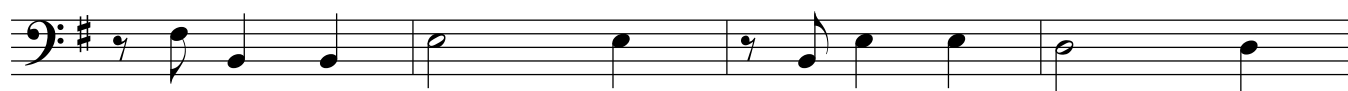
Ruben Fuentes
Adapted by: E. Ramirez

Guitarron

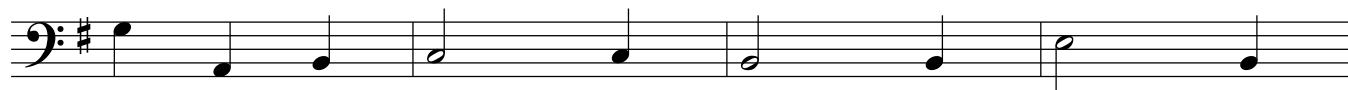
A



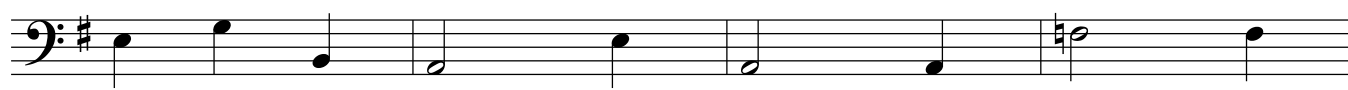
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9



13

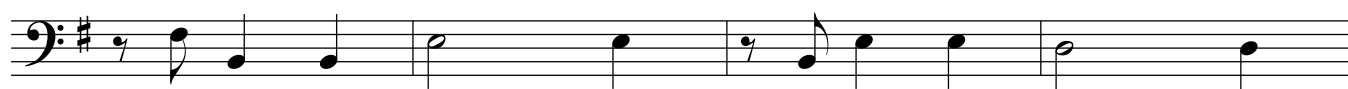


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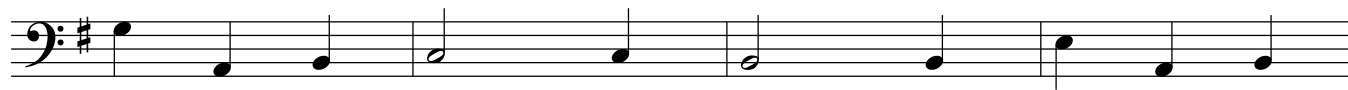
B



21



25



29



33

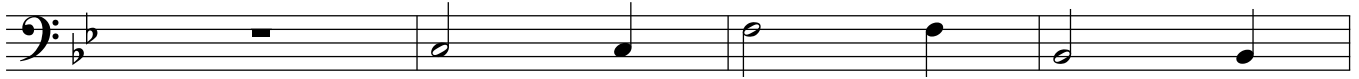
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37



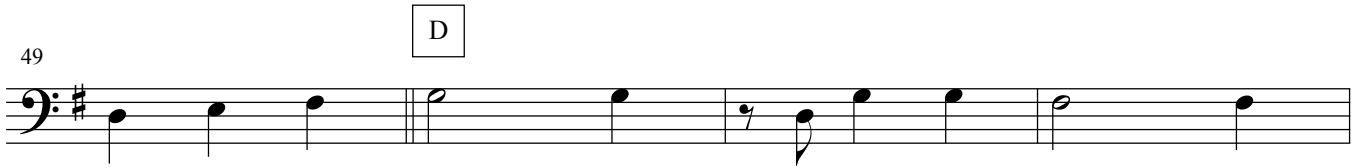
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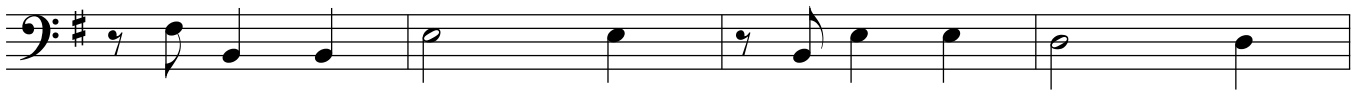
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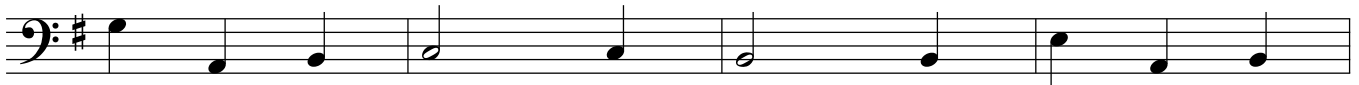
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53



57



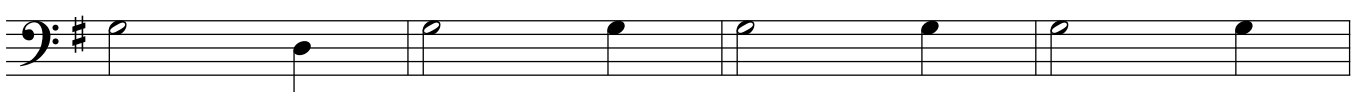
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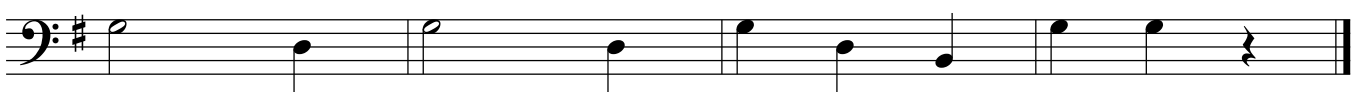
65



69



73



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Planning for Success Additional Notes

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Score

Las Indias

For Mariachi Azteca LV

Mariachi Vargas
Trans.by Aguilar

Violin A

Violin B

Trumpet A

Trumpet B

Voz

Armonia

Guitarron

6

A

Vln. A

Vln. B

Tpt. A

Tpt. B

Voz

Que bo - ni - tas son las in - dias des - de Tux - pan sin i - gual.
 Que bo - ni - tas son las in - dias con - su blan - co co - lo - tón.
 Que bo - ni - tas son las in - dias cuan - do quie - ren de ver - dad.
 Que bo - ni - tas son las in - dias cuan - do sa - len a bai - lar.

6

D

Arm.

Gtrn.

12

Vln. A

Vln. B

Tpt. A

Tpt. B

Voz

Del me - ri - ti - to ja - lis - co don - de hay pu - ro na - tu - ral. Que bo - ni - tas son las in -
 Y su sa - ba - ni - lla ne - gra y su fal - da de co - lor. Que bo - ni - tas son las in -
 Mon - tan al in - dio, en el bu - rro y e - llas se lo he - chan a a - rrear. Que bo - ni - tas son las in -
 El son del "Pe - ri - co Lo - ro" que se to - ca por a - llá.

Arm.

Gtrn.

A 7

D

18

Vln. A

Vln. B

Tpt. A

Tpt. B

Voz

- dias des - de Tux - pan sin i - gual. Del me - ri - ti - to ja - lis - co don - de hay pu - ro na - tu - ral.
 - dias con su blan - co co - lo - rón. Y su sa - ba - ni - lla ne - gra y su fal - da de co - lor.
 - dias cuan - do quie - ren de ver - dad. Mon - tan al in - dio, en el bu - rro y e - llas se lo he - chan a a - rrear.
 - dias cuan - do sa - len a bai - lar. el son del "Pe - ri - co Lo - ro" que se to - ca por a - llá.

Arm.

Gtrn.

A 7

24 **B**

Vln. A Ay la la la Ay la la la la la la

Vln. B Ay la la la Ay la la la la la la

Tpt. A Ay la la la Ay la la la la la la

Tpt. B Ay la la la Ay la la la la la la

Voz Ay la la la Ay la la la la la la

Que bo - ni - tas son las in -
 Que bo - ni - tas son las in -
 Que bo - ni - tas son las in -

Arm. 24 D A7

Gtrn.

30

Vln. A Ay la la la Ay la la la la la la

Vln. B Ay la la la Ay la la la la la la

Tpt. A Ay la la la Ay la la la la la la

Tpt. B Ay la la la Ay la la la la la la

Voz

- días des - de Tux - pan sin i - gual.
 - días con su blan - co - lo - tón.
 - días cuan - do que - ren ver - dad.
 - días cuan - do sa - len a bai - lar.

30 D

Arm.

Gtrn.

42

Vln. A

Vln. B

Tpt. A

Tpt. B

Voz

42

Arm.

Grtn.

D7

The image shows a musical score for measures 42-47 of 'The Rose Tree'. The score is for a full orchestra and voice. The instruments are Violin A, Violin B, Trumpet A, Trumpet B, Voice, Arm. (Armonica), and Grtn. (Guitar). The key signature is one sharp (F#), and the time signature is 4/4. The score is written in a system with seven staves. The first staff is for Violin A, the second for Violin B, the third for Trumpet A, the fourth for Trumpet B, the fifth for Voice, the sixth for Armonica, and the seventh for Guitar. The score begins with a measure rest for the voice part. The instrumental parts are active throughout the measures. The guitar part is written in bass clef. The armonica part is written in treble clef. The score is marked with a 'D7' chord symbol above the armonica staff in measure 45. The measure numbers 42, 43, 44, 45, 46, and 47 are indicated at the beginning of each measure.

54

n. A

n. B

54

pt. A

pt. B

54

Voz

54

Arm.

D D7 G

Gtrn.

The musical score is written for a band. It begins at measure 54. The Flute A and Flute B parts have melodic lines with slurs and accents. The Piccolo A and Piccolo B parts have similar melodic lines. The Voice part has rests. The Arm. (Armonica) part has a rhythmic pattern with chords D, D7, and G. The Gtrn. (Guitar) part has a bass line with slurs and accents.

Las Indias

Violin A

Mariachi Vargas
Trans.by Aguilar

6

A 8 7

25 **B** 4

Ay la la la Ay la la la la la Ay la la

34 3 1, 2, 3. **C**

la Ay la la la la la

42

48 4.

54

Las Indias

Violin B

Mariachi Vargas

Trans.by Aguilar

6

A 8 7

25 **B** 4

Ay la la la Ay la la la la la la Ay la la

34 3 1, 2, 3. **C**

la Ay la la la la la

42

48 4.

53

Las Indias

Trumpet A

Mariachi Vargas
Trans.by Aguilar

6

A

8

7

25

B

8^{va}

Ay la la la Ay la la la la la

31

(8^{va})

Ay la la la Ay la la la la la

37

3

1, 2, 3.

C

45

4.

51

Las Indias

Trumpet B

Mariachi Vargas
Trans.by Aguilar

6

A 8 7

25 **B**

Ay la la la Ay la la la la la la

31

Ay la la la Ay la la la la la

40 1, 2, 3. **C**

44

50 4.

54

Las Indias

Armonia

Mariachi Vargas
Trans.by Aguilar

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

22 23 24 25 26 27 28

29 30 31 32 33 34 35

36 37 38 39 40 41 42

43 44 45 46 47 48 49

50 51 52 53 54 55 56

Chords: D, A7, D, A, A7, D, A7, D, B, A7, D, G, D7, G, D, D7, G.

Section markers: A, B, C.

Measure 50 includes a 4-measure rest over a D chord.

Las Indias

Guitarron

Mariachi Vargas
Trans.by Aguilar



8



16



24



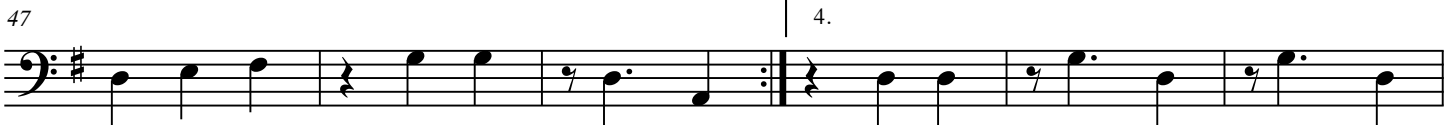
32



40



47



53



Las Indias

Voice

Mariachi Vargas

Trans.by Aguilar

7

Que bo-ni-tas son las in - dias des - de Tux -
 Que bo-ni-tas son las in - dias con su blan -
 Que bo-ni-tas son las in - dias cuan - do quie -
 Que bo-ni-tas son las in - dias cuan - do sa -

11

- pan sin i - gual. Del me - ri - ti - to Ja - lis - co don - de hay pu -
 - co co - lo - tón. Y su sa - ba - ni - lla ne - gra y su fal -
 - ren de ver - dad. Mon - tan al in - dio, en el bu - rro y e - llas se -
 - len a bai - lar. El son del "Pe - ri - co Lo - ro" que se to -

15

- ro na - tu - ral. Que bo - ni - tas son las in - dias des - de Tux -
 - da de co - lor. Que bo - ni - tas son las in - dias con su blan -
 - lo he - chan a a - rrear. Que bo - ni - tas son las in - dias cuan - do quie -
 - ca por a - llá. Que bo - ni - tas son las in - dias cuan - do sa -

19

- pan sin i - gual. Del me - ri - ti - to Ja - lis - co don - de hay pu -
 - co co - lo - tón. Y su sa - ba - ni - lla ne - gra y su fal -
 - ren de ver - dad. Mon - tan al in - dio, en el bu - rro y e - llas se -
 - len a bai - lar. el son del "Pe - ri - co Lo - ro" que se to -

23

- ro na - tu - ral. Ay la la la Ay la la la la la la Que
 - da de co - lor. Que
 - lo he - chan a a - rrear. Que
 - ca por a - llá. Que

29

bo - ni - tas son las in - dias des - de Tux - pan sin i - gual.
 bo - ni - tas son las in - dias con su blan - co co - lo - tón.
 bo - ni - tas son las in - dias cuan - do quie - ren de ver - dad.
 bo - ni - tas son las in - dias cuan - do sa - len a bai - lar.

Las Indias

Voice

33

Ay la la la Ay la la la la la

Del me - ri - ti - to Ja - lis -
 Y su sa - ba - ni - lla ne -
 Mon - tan al in - dio, en el bu -
 el son del "Pe - ri - co Lo -

38

1, 2, 3. C 7

- co don-de hay pu - ro na - tu - ral. Que
 - gra y su fal - da de co - lor. Que
 - rro y_e - llas se lo he-can a_a-rrear. Que
 - ro que se to - ca por a - llá.

49

4. 7

bo - ni - tas son las in
 bo - ni - tas son las in
 bo - ni - tas son las in

Planning for Success Additional Notes

[illegible]

Popurri Vicente Fernandez

Mariachi Los Camperos de Nati Cano

Arr: Jesus "Chuy" Guzman

Trans: E. Ramirez

♩=92
La Ley del Monte

Violin A

Violin B

Violin C

Trompeta A

Trompeta B

Voz

Armonia

Guitarrón

G

G

4

6

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

6

Arm.

6

Gtn.

D7

D7

The musical score is written for measures 4 through 8. The key signature is one sharp (F#). The time signature is 4/4. The score includes staves for Violins A, B, and C; Trumpets A and B; Voice; Arm. (Armonica); and Guitar. Measures 4-5 show a melodic line in the strings and a rhythmic pattern in the brass and guitar. Measures 6-8 show a continuation of the melodic line in the strings and a rhythmic pattern in the brass and guitar. The guitar part has a D7 chord indicated above measures 6 and 7.

11

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

Arm.

Gtn.

G

Gra be'en la

The musical score for measures 11-15 is as follows:

- Violins A, B, and C:** Measures 11-14 feature sustained notes (half notes) on G4, A4, and G4 respectively, tied across measures. In measure 15, they play a half rest.
- Trumpets A and B:** Measures 11-14 feature a melodic line starting on G4, moving to A4, then a sixteenth-note triplet (G4, A4, B4), followed by eighth notes (A4, G4, F#4, E4). In measure 15, they play a half rest.
- Voice:** Measures 11-14 are rests. In measure 15, the voice enters with the lyrics "Gra be'en la" on the notes G4, A4, and B4.
- Horn:** Measures 11-15 feature a rhythmic pattern of eighth notes (G4, A4, G4, F#4) with a "G" dynamic marking above the staff.
- Trombone:** Measures 11-15 feature a rhythmic pattern of eighth notes (G3, A3, G3, F#3) with a "11" dynamic marking above the staff.

16 A

Vln. A

Vln. B

Vln. C

16 A

Tpt. A

16 A

Tpt. B

16 A

Voz

pen ca de'un ma guey tu nom bre u ni do'al mi o

16 A G G

Arm.

16 A

Gtn.

21

Vln. A

Vln. B

Vln. C

21

Tpt. A

Tpt. B

21

Voz

en tre la za do _____ co mo'u na

21

Arm.

D7

D7

21

Gtn.

Detailed description of the musical score: The score is for measures 21 to 25. The key signature is one sharp (F#). The time signature is not explicitly shown but appears to be 4/4. The staves are arranged vertically: Vln. A, Vln. B, Vln. C, Tpt. A, Tpt. B, Voz, Arm., and Gtn. Measures 21-25 show various musical notations including rests, eighth notes, quarter notes, and chords. The voice part has lyrics: 'en tre la za do _____ co mo'u na'. The guitar part has a 'D7' chord indicated above measures 22 and 24.

26

Vln. A

Vln. B

Vln. C

26

Tpt. A

Tpt. B

26

Voz

prue ba'an te la ley del mon te que'a lli'es tu vi mos

26

Arm.

D7

26

Gtn.

Detailed description of the musical score: The score is for measures 26 through 30. Measures 26 and 28 contain whole rests for all instruments. In measure 27, the Trumpets play a melodic line starting on G4 (Tpt. A) and F#4 (Tpt. B). In measure 29, they play a similar line starting on A4 (Tpt. A) and G4 (Tpt. B). The Voice part has lyrics: 'prue ba'an te la ley del mon te que'a lli'es tu vi mos'. The Arm. part plays a rhythmic pattern of eighth notes: G4, F#4, E4, D4 in measures 26-27, and F#4, E4, D4, C4 in measures 28-30. The Gtn. part plays a bass line: D3, F#3, G3, A3 in measures 26-27, and F#3, E3, D3, C3 in measures 28-30. A 'D7' chord marking is placed above the Arm. staff in measure 27.

31

Vln. A

Vln. B

Vln. C

31

Tpt. A

Tpt. B

31

Voz

e na mo ra dos. _____ Tu mis ma

31

Arm.

G

31

Gtn.

36 B

Vln. A

Vln. B

Vln. C

36 B

Tpt. A

36 B

Tpt. B

36 B

Voz

fuis te que bus co la pen ca la mas bo ni ta

36 B

Arm.

G

36 B

Gtn.

41

Vln. A

Vln. B

Vln. C

12

Tpt. A

Tpt. B

Voz

la mas es bel ta y'has ta di

41

Arm.

D7

D7

41

Gtn.

46

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

jis te que tam bien gra ba ra dos co ra zo nes

46 D7

Arm.

46

Gtn.

Detailed description of the musical score: The score is for measures 46 to 50. Measures 46 and 47 are rests for all instruments. In measure 48, the vocal line begins with the lyrics 'jis te que tam bien'. The violin parts (A, B, C) enter with a melody. The guitar part enters with a bass line. The trumpet parts (A and B) have rests. The arm. part has a rhythmic pattern of eighth notes. In measure 49, the vocal line continues with 'ba ra dos co ra zo nes'. The violin and guitar parts continue. The arm. part continues. The guitar part has a simple bass line. A 'D7' chord marking is present above the arm. staff in measure 49. The score ends in measure 50 with a final note for the vocal line and a final chord for the violin and guitar parts.

51

Vln. A

Vln. B

Vln. C

51

Tpt. A

Tpt. B

51

Voz

con u na fle cha_____ A ho ra

51

Arm.

G

51

Gtn.

56 C

Vln. A

Vln. B

Vln. C

56 C

Tpt. A

56 C

Tpt. B

56 C

Voz

di ces que ya no te'a cuer das que na da'es cier to

56 C G7 C

Arm.

56 C

Gtn.

61

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

Arm.

Gtn.

que son pa la bras. Yo'es toy tran qui lo por que'al

D

D

D

D

D

D

D7

D

66

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

fin de cuen tas de nues tro'i di lio las pen cas

66 D7

Arm.

66

Gtn.

Detailed description of the musical score: The score is for measures 66 through 70. It features six staves. Violins A, B, and C: Violins A and B play a melodic line starting on G4, moving up stepwise to A4, then B4, and finally C5. Violin C plays a similar line but starts lower, on E3, and moves up to G4. Trumpets A and B: Both parts are mostly rests throughout the measures. Voice: The voice part has the lyrics 'fin de cuen tas de nues tro'i di lio las pen cas' under the notes. The notes are: fin (F#4), de (G4), cuen (A4), tas (B4), de (C5), nues (B4), tro'i (A4), di (G4), lio (F#4), las (E4), pen (D4), cas (C4). Arm.: The arm. part plays a rhythmic pattern of eighth notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. Guitar: The guitar part plays a bass line: G2, A2, B2, C3, G2, A2, B2, C3, G2, A2, B2, C3, G2, A2, B2, C3. A 'D7' chord marking is placed above measure 68.

71 *V* Los Mandados

Vln. A

Vln. B

Vln. C

71 Los Mandados

Tpt. A

71 Los Mandados

Tpt. B

71 Los Mandados

Voz

ha blan.

71 *G* Los Mandados *G* *D7*

Arm.

71 Los Mandados

Gtn.

76

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

76

Arm.

76

Gtn.

G

D7

G

The musical score for measures 76-80 is written for a full band and voice. The key signature is G major (one sharp) and the time signature is 2/4. Measures 76-79 are in 4/4 time, and measure 80 is in 2/4 time. The instruments and their parts are as follows:

- Vln. A, B, C:** Violins A, B, and C play a melodic line in G major. The line starts on G4, moves to A4, then B4, and continues with eighth and quarter notes. In measure 80, they play a half note G4.
- Tpt. A, B:** Trumpets A and B play a similar melodic line to the violins, but with a different rhythmic pattern, featuring more eighth notes. In measure 80, they play a half note G4.
- Voz:** The vocal part is a whole rest in all measures, indicating the singer is silent.
- Arm.:** The arm (likely a keyboard instrument) plays a rhythmic accompaniment of eighth and quarter notes. In measure 80, it plays a half note G4.
- Gtn.:** The guitar part is a simple bass line of quarter and eighth notes. Chord markings G, D7, and G are placed above the staff in measures 76, 77, 78, and 80 respectively.

86

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

tar me dos ria les me'e cho la mi gra pa' fue ra y fui'a ca er por No
le por La re do me dis fra ze de ga ba cho y me pin te'el pe lo

86

Arm.

G D7

86

Gtn.

Detailed description: This is a musical score for page 20, starting at measure 86. The score is arranged for a string trio (Violins A, B, and C), two trumpets (A and B), a vocal soloist, a piano (Arm.), and a bass (Gtn.). The key signature is one sharp (F#). The vocal line has lyrics in Spanish. The piano accompaniment includes chords G and D7. The string parts feature a rhythmic pattern of eighth notes and quarter notes. The trumpet parts have melodic lines with some rests. The piano part has a steady eighth-note accompaniment. The bass part has a simple line of notes.

95

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

Arm.

Gtn.

all play

all play

all play

all play

all play

Jue

nue

rez.

vo.

G

G

1 100 2 B

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

De'a hi me La mi gra'a mi me'a ga rro tre scien tas ve ces di

Arm.

100 G B $\flat$ 7 C D7

Gtn.

100 B

105

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

ga mos pe ro ja mas me do mo a mi me'hi zo los man

Arm.

G D7

Gtn.

105

109

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

da dos los gol pes que'a mi me dio se los co bre'a sus pai sa nos.____

Arm.

G D7 G

Gtn.

[illegible]

118

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

Arm.

Gtn.

E7 A D E7 D

123

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

Es te/a mor a pa sio na do an da to do/al bo ro

Arm.

123

Gtn.

C#m Bm E7 A A A A

127

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

ta do por vol ver voy ca mi no/a la lo cu ra aun que to do me tor

127

Arm.

E7

E7

Gtn.

127

Detailed description: This is a musical score for page 29, measures 127-130. The score is written for a large ensemble. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The staves are arranged vertically: Vln. A, Vln. B, Vln. C, Tpt. A, Tpt. B, Voz, Arm., and Gtn. The Vln. A, B, and C staves have whole rests in measures 127-129 and enter in measure 130 with a half note G4, a half note A4, and a half note B4. The Tpt. A and B staves have whole rests in measures 127-129 and enter in measure 130 with a half note G4, a half note A4, and a half note B4. The Voz part has lyrics: 'ta do por vol ver voy ca mi no/a la lo cu ra aun que to do me tor'. The Arm. part has a chord change from E7 to E7. The Gtn. part has a chord change from E7 to E7.

131

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

Arm.

Gtn.

B

B

B

B

B

B

B

A

A

A

tu ra se que rer. Nos de ja mos ha ce tiem po pe ro ya lle go/el mo

135

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

men to de per der tu te nias mu cha ra zon le/ha go ca so/al co ra

Arm.

Gtn.

135

A7 D D E7 A

Detailed description: This is a musical score for page 31, measures 135 through 138. The score is written for a full orchestra and a vocal soloist. The instruments and parts included are Violins A, B, and C; Trumpets A and B; Voice; Arm. (Piano); and Gtn. (Bass). The key signature is three sharps (F#, C#, G#). The time signature is not explicitly shown but appears to be 4/4 based on the notation. The voice part has lyrics in Spanish: "men to de per der tu te nias mu cha ra zon le/ha go ca so/al co ra". The piano part shows chords A7, D, D, E7, and A. The bass line provides a steady accompaniment.

139

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

zon y me mue ro por vol ver. Y vol ver vol ver vol

Arm.

139

Gtn.

E7 A A D

Detailed description of the musical score: The score is for measures 139 to 142. It features six staves. Violins A, B, and C play a melodic line in measure 139, followed by a rest in measure 140, and then a new melodic line in measure 141. Trumpets A and B play a sustained note in measure 139, followed by a rest in measure 140, and then a new melodic line in measure 141. The voice part has lyrics: 'zon y me mue ro por vol ver. Y vol ver vol ver vol'. The Arm. part has chord markings: E7, A, A, D. The guitar part has a bass line. Measures 139-142 are shown.

143

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

Arm.

Gtn.

C

C

C

C

C

C

C

E7

A

ver a tus bra zos o tra vez

solo

solo

146

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

lle ga re/has ta don de/es tes yo ser per der yo se per der quie ro vol ver vol ver vol

146

Arm.

Gtn.

1

1

1

1

1

1

D E7 D

C#m Bm E7

149

Vln. A

Y vol ver vol ver vol

2

vol

Vln. B

Y vol ver vol ver vol

2

vol

Vln. C

Y vol ver vol ver vol

2

vol

149

Tpt. A

Y vol ver vol ver vol

2

Tpt. B

Y vol ver vol ver vol

2

149

Voz

ver.

Y vol ver vol ver vol

2

der quie ro vol ver vol ver vol

149

Arm.

A

2

C#m Bm

149

Gtn.

2

152

Vln. A

ver.

Vln. B

ver.

Vln. C

ver.

152

Tpt. A

7

Tpt. B

7

152

Voz

ver.

152

Arm.

A

A

152

Gtn.

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Popurri Vicente Fernandez

Mariachi Los Camperos de Nati Cano

Arr: Jesus "Chuy" Guzman

Trans: E. Ramirez

Violin 1

♩=92

La Ley del Monte

The score is written for Violin 1 in G major (one sharp) and 2/4 time. It consists of two pieces: 'La Ley del Monte' and 'Los Mandados'.

La Ley del Monte: Measures 1-67. It features a 2-measure rest at the beginning, followed by a series of eighth and sixteenth notes. Rehearsal marks A (measures 13-16), B (measures 35-38), C (measures 55-58), and D (measures 65-67) are indicated with boxed letters. A 'V' (Vibrato) mark is placed above measure 7.

Los Mandados: Measures 67-83. It begins with a 2-measure rest, followed by a series of eighth and sixteenth notes. A 'V' (Vibrato) mark is placed above measure 67. The piece concludes with a 3/4 time signature change at measure 83.

Measure numbers 7, 13, 16, 35, 42, 49, 55, 67, 73, 78, and 83 are marked at the beginning of their respective staves.

Vln 1

39

88

3

95

all play

100

2

B

105

111

116

♩ = 92

Volver Volver

3

V

123

A

4

131

B

136

141

C

146

1

151

2

vol ver.

Y vol ver vol ver vol

Popurri Vicente Fernandez

Mariachi Los Camperos de Nati Cano

Arr: Jesus "Chuy" Guzman

Trans: E. Ramirez

Violin 2

♩=92

La Ley del Monte

1

2

7

13

2

16

35

2

42

2

49

55

6

67

73

78

83

A

B

C

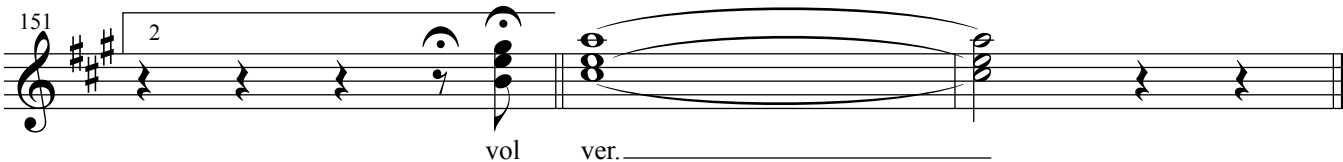
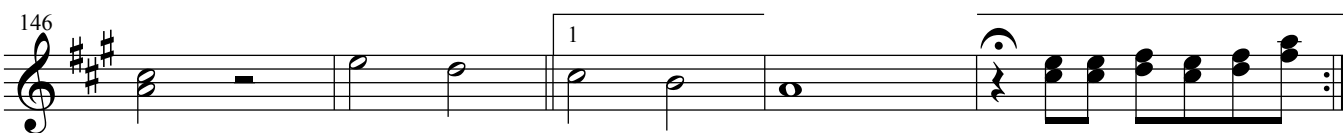
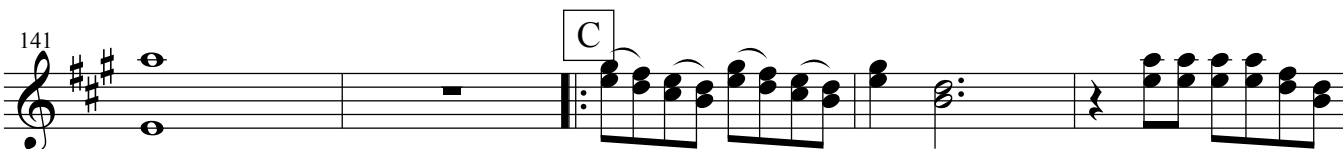
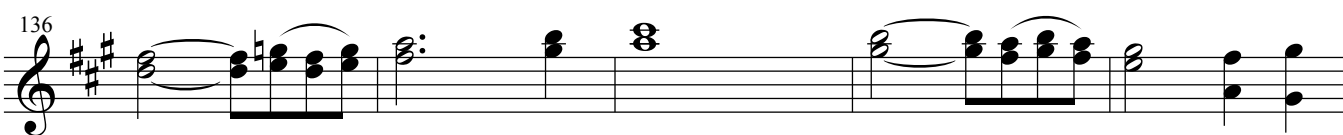
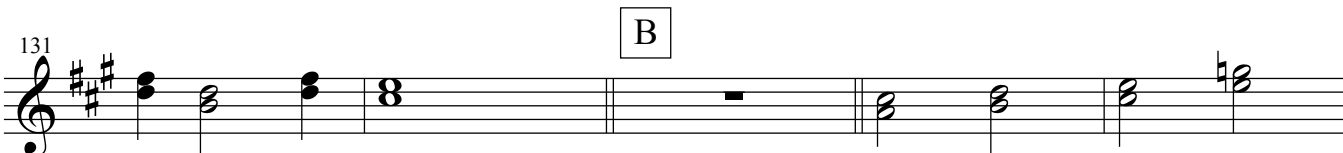
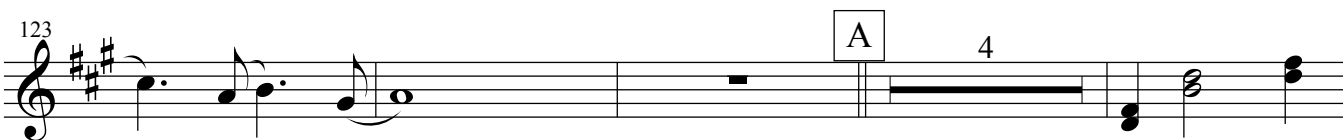
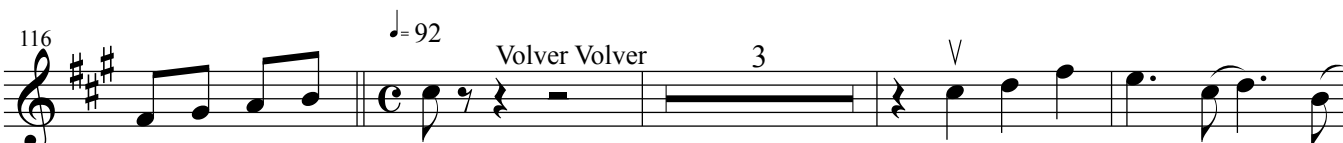
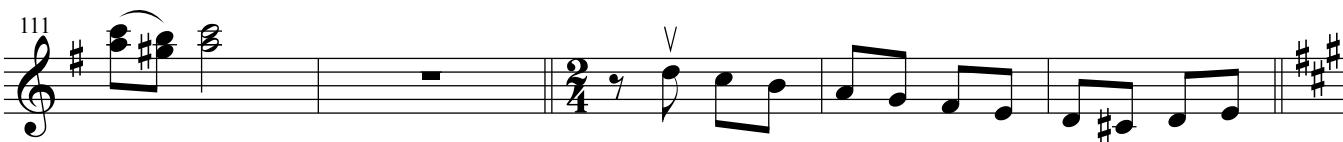
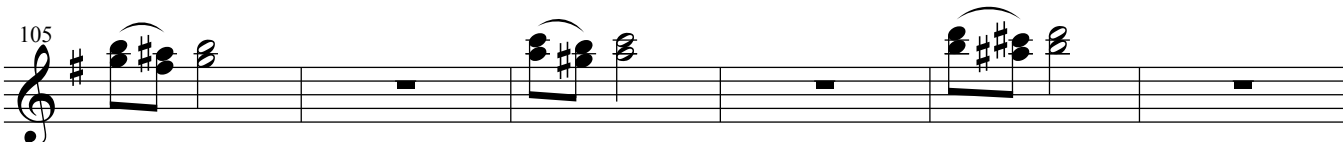
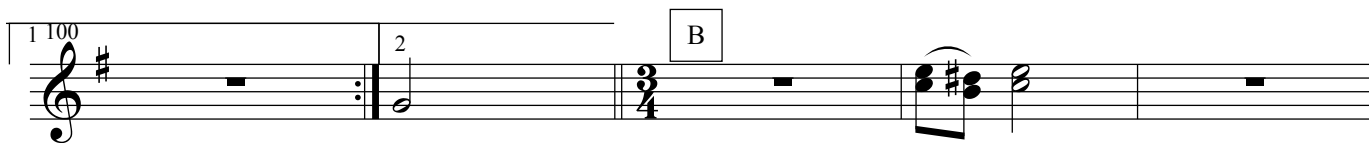
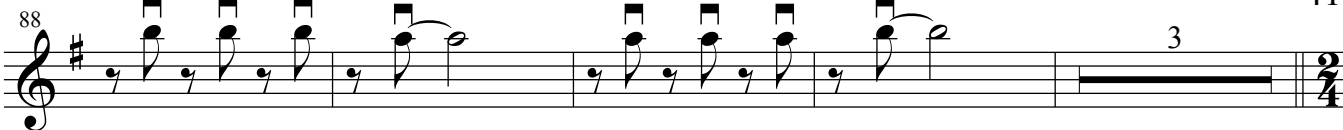
D

Los Mandados

3/4

Vln 2

41



♩=92

La Ley del Monte

La Ley del Monte

2

7

13

A

2

16

B

35

2

42

2

49

C

55

6

D

2

67

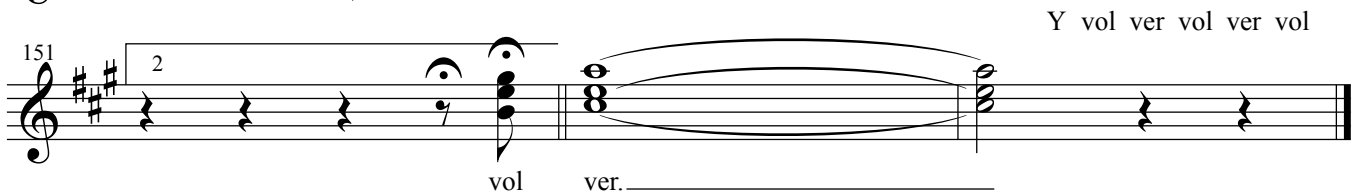
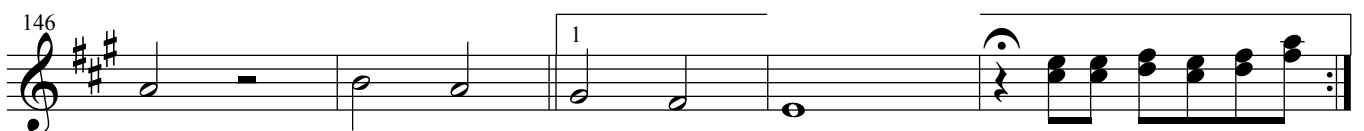
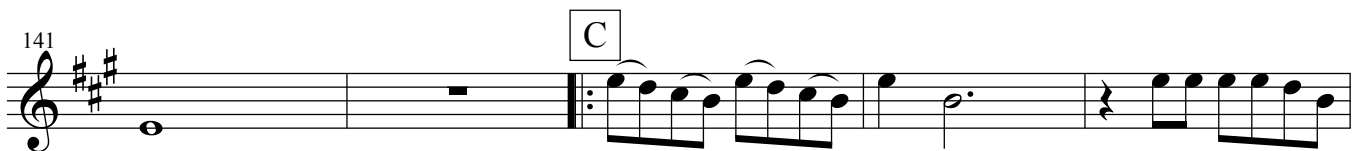
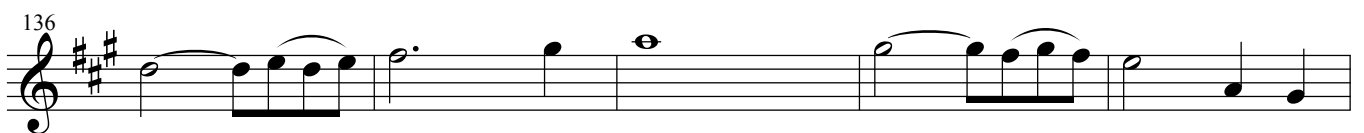
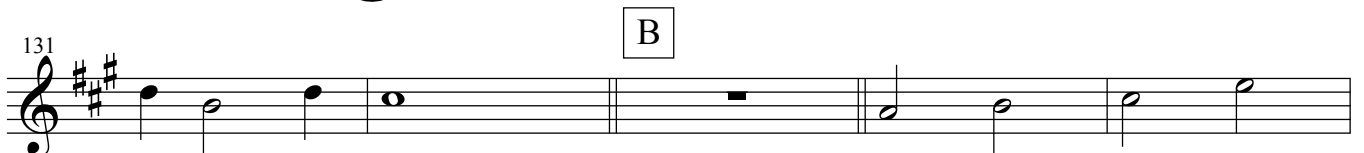
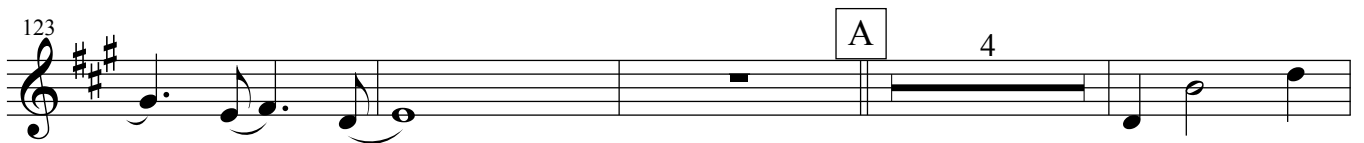
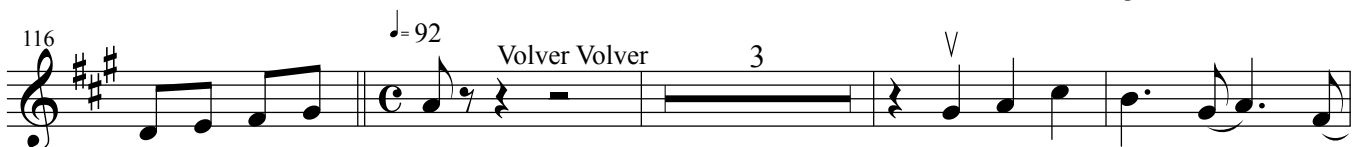
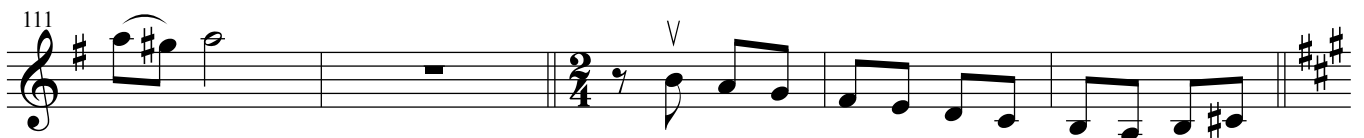
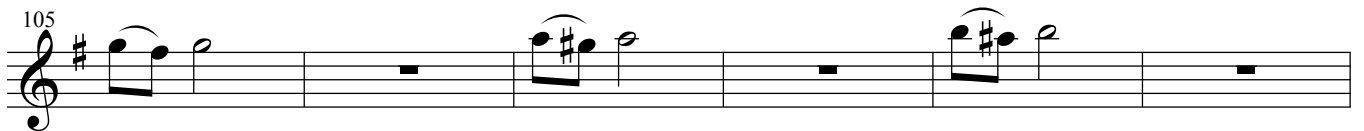
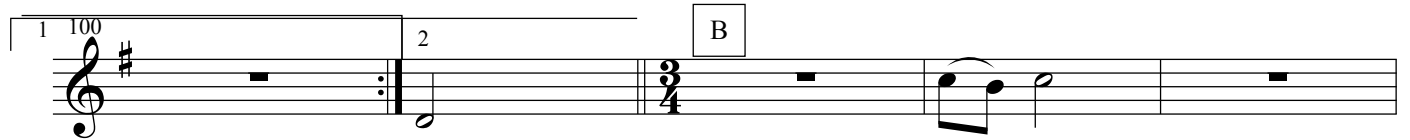
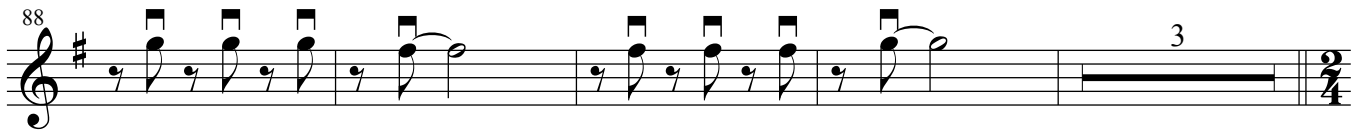
V Los Mandados

73

78

83

A 2nd X only



Popurri Vicente Fernandez

Mariachi Los Camperos de Nati Cano

Arr: Jesus "Chuy" Guzman

Trans: E. Ramirez

Trompeta A

$\text{♩} = 92$
La Ley del Monte

6

11

16 A 2

22 2

28 B 5 20

34 C 2 4

40 D 7 Los Mandados

46 4

52

58

64

70

76

81 A 1st X only

86

91

always play

all play

96

1

101

2

B

11

116

$\text{♩} = 92$

Volver Volver

121

3

A

2

129

3

B

9

C

144

solo

1

149

2

Y vol ver vol ver vol

153

Popurri Vicente Fernandez

Mariachi Los Camperos de Nati Cano

Arr: Jesus "Chuy" Guzman

Trans: E. Ramirez

Trumpeta B

$\text{♩} = 92$
La Ley del Monte

6

11

16 A 2

22 2

28 B 5 20

56 C 2 4

65 D 7 Los Mandados

76

81 A 1st X only

86

91

always play

all play

96

101

2

B

11

116

$\text{♩} = 92$

Volver Volver

121

3

A

2

129

3

B

9

C

144

solo

1

149

2

Y vol ver vol ver vol

153

Violin 3

Popurri Vicente Fernandez

Mariachi Los Camperos de Nati Cano

Arr: Jesus "Chuy" Guzman

Trans: E. Ramirez

$\text{♩} = 92$
La Ley del Monte

6

11

16 A

21

26

31

36 B

41

46

51 G

56 C G7 C D D7

61

66 D7

71 G Los Mandados G D7

76 G D7 A G D7

81

86 G D7

91 G D7 G

96 G 1

102 G BG7 C D7 G

106 D7 G

111 D7 G G

116 $\text{♩} = 92$ A Volver Volver E7 A

121 D E7 D C#m Bm E7 A A

A²⁶ A E7 E7

131 A B A A A7

136 D D E7 A E7

141 A A D C E7 A

146 D E7 D 1 C#m Bm E7 A

151 2 C#m Bm A A

Popurri Vicente Fernandez

Mariachi Los Camperos de Nati Cano

Arr: Jesus "Chuy" Guzman

Trans: E. Ramirez

Guitarron $\text{♩} = 92$
La Ley del Monte

6

12

18

24

30

36

42

48

54

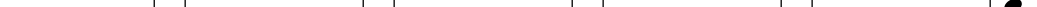
A

B

C

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#). The melody consists of eighth notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, 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B134, C135, D135, E1

66



72 Los Mandados

Musical notation for 'Los Mandados'. The piece is in bass clef with one sharp (F#) and a 3/4 time signature. It begins with a repeat sign followed by two measures of eighth notes: F#2-G#2 and A2-B2. This is followed by a series of quarter notes: C3, D3, E3, F#3, G#3, A3, B3, and finally C4.

77

[illegible]

87



93

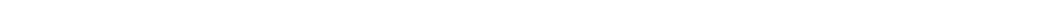
Measure 93: Bass clef, key of D major (one sharp). The time signature is 2/4. The notation consists of a half note D4, followed by a quarter note E4, a quarter note F#4, and a quarter note G4. The measure is divided into two equal parts by a vertical line.

98

1 2 B

103

109



114 ♩ = 92

Volver Volver

114

115

116

117

119

Musical notation for measure 119. The staff is in bass clef with a key signature of three sharps (F#, C#, G#). The melody consists of eighth notes: F#2, A2, B2, C3, D3, E3, F#3, G#3, A3, B3, C4, D4, E4, F#4, G#4, A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7, D7, E7, F#7, G#7, A7, B7, C8, D8, E8, F#8, G#8, A8, B8, C9, D9, E9, F#9, G#9, A9, B9, C10, D10, E10, F#10, G#10, A10, B10, C11, D11, E11, F#11, G#11, A11, B11, C12, D12, E12, F#12, G#12, A12, B12, C13, D13, E13, F#13, G#13, A13, B13, C14, D14, E14, F#14, G#14, A14, B14, C15, D15, E15, F#15, G#15, A15, B15, C16, D16, E16, F#16, G#16, A16, B16, C17, D17, E17, F#17, G#17, A17, B17, C18, D18, E18, F#18, G#18, A18, B18, C19, D19, E19, F#19, G#19, A19, B19, C20, D20, E20, F#20, G#20, A20, B20, C21, D21, E21, F#21, G#21, A21, B21, C22, D22, E22, F#22, G#22, A22, B22, C23, D23, E23, F#23, G#23, A23, B23, C24, D24, E24, F#24, G#24, A24, B24, C25, D25, E25, F#25, G#25, A25, B25, C26, D26, E26, F#26, G#26, A26, B26, C27, D27, E27, F#27, G#27, A27, B27, C28, D28, E28, F#28, G#28, A28, B28, C29, D29, E29, F#29, G#29, A29, B29, C30, D30, E30, F#30, G#30, A30, B30, C31, D31, E31, F#31, G#31, A31, B31, C32, D32, E32, F#32, G#32, A32, B32, C33, D33, E33, F#33, G#33, A33, B33, C34, D34, E34, F#34, G#34, A34, B34, C35, D35, E35, F#35, G#35, A35, B35, C36, D36, E36, F#36, G#36, A36, B36, C37, D37, E37, F#37, G#37, A37, B37, C38, D38, E38, F#38, G#38, A38, B38, C39, D39, E39, F#39, G#39, A39, B39, C40, D40, E40, F#40, G#40, A40, B40, C41, D41, E41, F#41, G#41, A41, B41, C42, D42, E42, F#42, G#42, A42, B42, C43, D43, E43, F#43, G#43, A43, B43, C44, D44, E44, F#44, G#44, A44, B44, C45, D45, E45, F#45, G#45, A45, B45, C46, D46, E46, F#46, G#46, A46, B46, C47, D47, E47, F#47, G#47, A47, B47, C48, D48, E48, F#48, G#48, A48, B48, C49, D49, E49, F#49, G#49, A49, B49, C50, D50, E50, F#50, G#50, A50, B50, C51, D51, E51, F#51, G#51, A51, B51, C52, D52, E52, F#52, G#52, A52, B52, C53, D53, E53, F#53, G#53, A53, B53, C54, D54, E54, F#54, G#54, A54, B54, C55, D55, E55, F#55, G#55, A55, B55, C56, D56, E56, F#56, G#56, A56, B56, C57, D57, E57, F#57, G#57, A57, B57, C58, D58, E58, F#58, G#58, A58, B58, C59, D59, E59, F#59, G#59, A59, B59, C60, D60, E60, F#60, G#60, A60, B60, C61, D61, E61, F#61, G#61, A61, B61, C62, D62, E62, F#62, G#62, A62, B62, C63, D63, E63, F#63, G#63, A63, B63, C64, D64, E64, F#64, G#64, A64, B64, C65, D65, E65, F#65, G#65, A65, B65, C66, D66, E66, F#66, G#66, A66, B66, C67, D67, E67, F#67, G#67, A67, B67, C68, D68, E68, F#68, G#68, A68, B68, C69, D69, E69, F#69, G#69, A69, B69, C70, D70, E70, F#70, G#70, A70, B70, C71, D71, E71, F#71, G#71, A71, B71, C72, D72, E72, F#72, G#72, A72, B72, C73, D73, E73, F#73, G#73, A73, B73, C74, D74, E74, F#74, G#74, A74, B74, C75, D75, E75, F#75, G#75, A75, B75, C76, D76, E76, F#76, G#76, A76, B76, C77, D77, E77, F#77, G#77, A77, B77, C78, D78, E78, F#78, G#78, A78, B78, C79, D79, E79, F#79, G#79, A79, B79, C80, D80, E80, F#80, G#80, A80, B80, C81, D81, E81, F#81, G#81, A81, B81, C82, D82, E82, F#82, G#82, A82, B82, C83, D83, E83, F#83, G#83, A83, B83, C84, D84, E84, F#84, G#84, A84, B84, C85, D85, E85, F#85, G#85, A85, B85, C86, D86, E86, F#86, G#86, A86, B86, C87, D87, E87, F#87, G#87, A87, B87, C88, D88, E88, F#88, G#88, A88, B88, C89, D89, E89, F#89, G#89, A89, B89, C90, D90, E90, F#90, G#90, A90, B90, C91, D91, E91, F#91, G#91, A91, B91, C92, D92, E92, F#92, G#92, A92, B92, C93, D93, E93, F#93, G#93, A93, B93, C94, D94, E94, F#94, G#94, A94, B94, C95, D95, E95, F#95, G#95, A95, B95, C96, D96, E96, F#96, G#96, A96, B96, C97, D97, E97, F#97, G#97, A97, B97, C98, D98, E98, F#98, G#98, A98, B98, C99, D99, E99, F#99, G#99, A99, B99, C100, D100, E100, F#100, G#100, A100, B100, C101, D101, E101, F#101, G#101, A101, B101, C102, D102, E102, F#102, G#102, A102, B102, C103, D103, E103, F#103, G#103, A103, B103, C104, D104, E104, F#104, G#104, A104, B104, C105, D105, E105, F#105, G#105, A105, B105, C106, D106, E106, F#106, G#106, A106, B106, C107, D107, E107, F#107, G#107, A107, B107, C108, D108, E108, F#108, G#108, A108, B108, C109, D109, E109, F#109, G#109, A109, B109, C110, D110, E110, F#110, G#110, A110, B110, C111, D111, E111, F#111, G#111, A111, B111, C112, D112, E112, F#112, G#112, A112, B112, C113, D113, E113, F#113, G#113, A113, B113, C114, D114, E114, F#114, G#114, A114, B114, C115, D115, E115, F#115, G#115, A115, B115, C116, D116, E116, F#116, G#116, A116, B116, C117, D117, E117, F#117, G#117, A117, B117, C118, D118, E118, F#118, G#118, A118, B118, C119, D119, E119, F#119, G#119, A119, B119, C120, D120, E120, F#120, G#120, A120, B120, C121, D121, E121, F#121, G#121, A121, B121, C122, D122, E122, F#122, G#122, A122, B122, C123, D123, E123, F#123, G#123, A123, B123, C124, D124, E124, F#124, G#124, A124, B124, C125, D125, E125, F#125, G#125, A125, B125, C126, D126, E126, F#126, G#126, A126, B126, C127, D127, E127, F#127, G#127, A127, B127, C128, D128, E128, F#128, G#128, A128, B128, C129, D129, E129, F#129, G#129, A129, B129, C130, D130, E130, F#130, G#130, A130, B130, C131, D131, E131,

124

A



129

B



134



139

C



144



149



Popurri Vicente Fernandez

Mariachi Los Camperos de Nati Cano

Voz

Arr: Jesus "Chuy" Guzman

Trans: E. Ramirez

$\text{♩} = 92$
La Ley del Monte

13

A

Gra be'en la pen ca de'un ma

17

guey tu nom bre u ni do'al mi o

21

en tre la za do

25

co mo'u na prue ba'an te la ley del mon te

29

que'a lli'es tu vi mos e na mo ra dos.

33

B

Tu mis ma fuis te que bus

37

co la pen ca la mas bo ni ta

41

la mas es bel ta

45

y'has ta di jis te que tam bien gra ba ra

49

dos co ra zo nes con u na fle cha

53 C

A ho ra di ces que ya

57

no te'a cuer das que na da'es cier to

61

D que son pa la bras. Yo'es toy tran

65

qui lo por que'al fin de cuen tas de nues tro'i

69 Los Mandados

73 A

7 3

Cru ze'el Rio Gran de na

85 fui'a Ta mau

dan do sin im por tar me dos ria les do me'e cho la mi gra pa'

89 li pas y me co le por La re do me dis fra ze de ga

fue ra y fui'a ca er por No ga les en tre por o tra fron

93 ba cho y me pin te'el pe lo gue ro y co mo no'ha bla ba

4

te ra y que me'a vien tan pa' Jua rez.

In gles que me re ta chan pa' de nue vo.

1 100 B 2

De'a hi me La mi gra'a mi me'a ga rro tre scien tas

104

ve ces di ga mos pe ro ja mas me do mo a mi me'hi

108
zo los man da dos los gol pes que'a mi me dio se los co

112
bre'a sus pai sa nos. _____

116 $\text{♩} = 92$ Volger Volver **A**
Es te/a mor a pa sio na do an da to do/al bo ro

127
ta do por vol ver voy ca mi no/a la lo cu ra aun que to do me tor

131 **B**
tu ra se que rer. Nos de ja mos ha ce tiem po pe ro ya lle go/el mo

135
men to de per der tu te nias mu cha ra zon le/ha go ca so/al co ra

139
zon y me mue ro por vol ver. Y vol ver vol ver vol

143 **C**
ver a tus bra zos o tra vez lle ga re/has ta don de/es

147
tes yo ser per der yo se per der quie ro vol ver vol ver vol ver. Y vol ver vol ver vol

151
der quie ro vol ver vol ver vol ver.

Planning for Success Additional Notes

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

Querida

For J D Smith Mariachi

Juan Gabriel
Trans. by:Aguilar

Violin 1

Violin 2

Trumpet in B $\flat$ 1

Trumpet in B $\flat$ 2

Vihuela

Guitarron

Voz

Vln. 1

Vln. 2

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Vih.

Gtrr.

Voz

8

Vln. 1

Vln. 2

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Vih.

Gtr.

Voz

2nd time only

2nd time only

1st time only

1st time only

D F $\sharp$ m G A7 D F $\sharp$ m

Que - ri - da, _____
ri - da, _____

ca - da mo - men - to _____ de mi vi - da, _____
no me sa - na do _____ bien la he - ri - da. _____

12

Vln. 1

Vln. 2

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Vih.

Gtr.

Voz

G A7 D F $\sharp$ m G

Yo pien-so en ti mas ca - da di - a. _____
Te ex - ño y llo - ro to - da - vi - a. _____

Mi - ra mi so - le - dad; _____
mi - ra mi so - le - dad; _____

mi - ra mi so - le - dad _____
mi - ra mi so - le - dad _____

16

Vln. 1

Vln. 2

B♭ Tpt. 1

B♭ Tpt. 2

Vih.

Gtr.

Voz

que no me sien - ta na - da bien.
que no me sien - ta na - da bien.

Oh ven. ya. Que ya. Que-

Vln. 1
Vln. 2
B♭ Tpt. 1
B♭ Tpt. 2
Vib.
Gtrr.
Voz

ri - da, — pien - sa en mí — so - lo, un mo - men - to, y ven. Da - te cuen - ta que, el tiem

24

Vln. 1

Vln. 2

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Vih.

Gtr.

Voz

po,es cruel, y lo,eh pa - sa - do yo sin ti. Oh ven _____ ya. (ha ha) Que-

D F $\sharp$ m G C A7

28

Vln. 1

Vln. 2

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Vih.

Gtr.

Voz

ri - da, _____ has - lo por quien mas quie - ras tu. _____ Yo quie - ro ver - te en nue - vo

D F $\sharp$ m G A7 D F $\sharp$ m G A7

32

Vln. 1

Vln. 2

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Vih.

Gtr.

Voz

luz en to - da mi ca - sa. (Oh Oh) Que - ri - da, por ven lo a mi que que - ras tu mas

36

Vln. 1

Vln. 2

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Vih.

Gtr.

Voz

frien - do. Oh, ven a mi que es - toy mu - rien-do en es - ta so - le - dad; Mas con pa - sion de mi, tu ten. Mi - ra mi so - le - dad;

2nd time only

2nd time only

1st time only

1st time only

D F#m G A7 D F#m G A7

D F#m G A7 D F#m G

40

Vln. 1

Vln. 2

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Vih.

Gtr.

Voz

en es - ta so - le - dad — que no me sien - ta na - da bien. Ven. Que-
mi - ra mi so - le - dad — que no me sien - ta na - da bien.

44

Vln. 1

Vln. 2

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Vih.

Gtr.

Voz

ri - da, Que - ri - da,

D F $\sharp$ m G A7 D F $\sharp$ m G A7

[illegible]

64

Vln. 1

Vln. 2

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Vih.

Gtr.

Voz

D F $\sharp$ m G A7 D

Detailed description of the musical score: The score is for measures 64, 65, and 66. The key signature is D major (two sharps). The time signature is 4/4. The staves are arranged vertically: Vln. 1, Vln. 2, B $\flat$ Tpt. 1, B $\flat$ Tpt. 2, Vih., Gtr., and Voz. In measure 64, the violins and trumpets play a melodic line starting on D4. The vibraphone plays a rhythmic accompaniment. The guitar plays a bass line. The voice part has a long note on D4. In measure 65, the melodic line continues. In measure 66, the melodic line ends on D4. Chord symbols D, F $\sharp$ m, G, A7, and D are written above the vibraphone staff for measures 64, 65, and 66 respectively.

Violin A

Querida

Juan Gabriel
Trans. by: Aguilar

6

A 2nd time only

12

8 3 1. 2.

20 B

27 6 C 2nd time only

38 8 8 8 8 D

45 7

50 1. solo

56

60 2. Repeat 3X

64

Violin B

Querida

Juan Gabriel
Trans. by: Aguilar

6

A 2nd time only

12

3

1.

2.

20

B

27

6

C 2nd time only

38

D

45

V

7

50

1.

56

4

2.

63

Repeat 3X

Trompeta A

Querida

Juan Gabriel
Trans. by: Aguilar

5

11

19

24

35

42

47

52

60

64

A 1st time only

3

1.

2.

B

6

C 1st time only

D

1.

4

2.

Repeat 3X

Trompeta A

Querida

Juan Gabriel
Trans. by: Aguilar

5

11

19

24

35

42

47

52

60

64

A 1st time only

3

1.

2.

B

6

C 1st time only

D

1.

4

2.

Repeat 3X

Trompeta B

Querida

Juan Gabriel
Trans. by: Aguilar

3

7 **A** 1st time only

13 3 1. 2. **B**

21 3 6

34 **C** 1st time only

40 **D**

46

51 1.

56 4 2.

63 Repeat 3X

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Querida

For J D Smith Mariachi

Juan Gabriel

Trans. by:Aguilar

Armonia

Dmaj7 Em7
mp

5 Dmaj7 G D F#m

10 G A7 D F#m G A7 D F#m

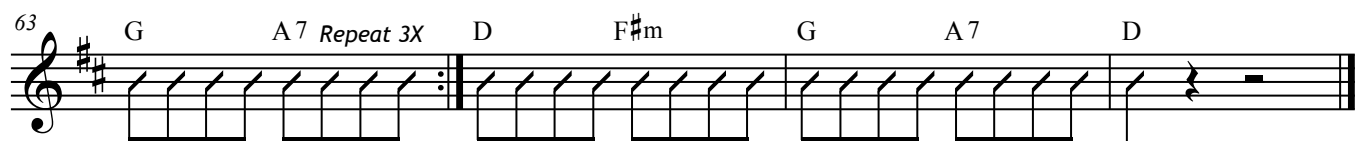
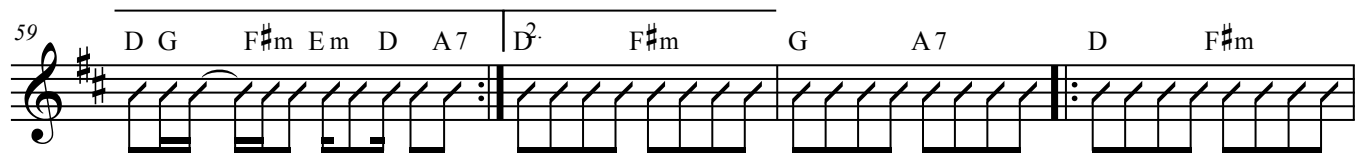
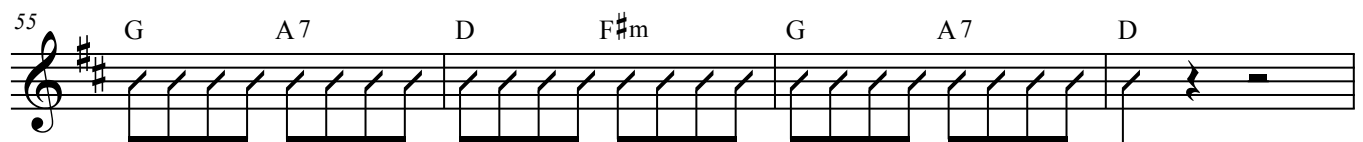
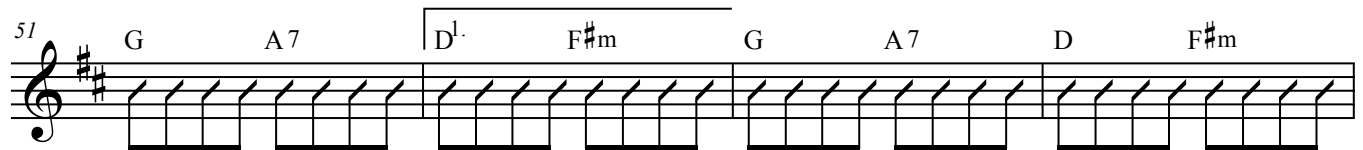
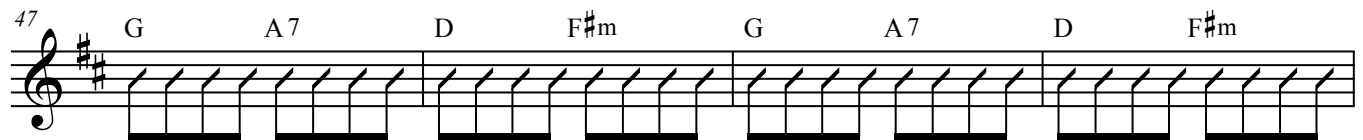
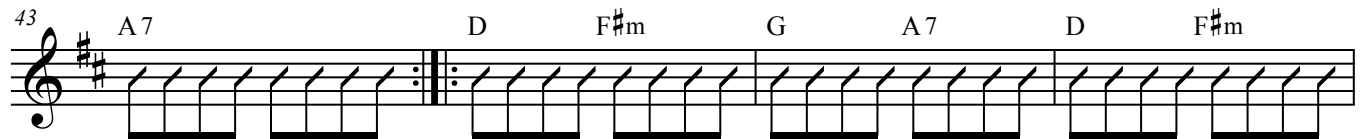
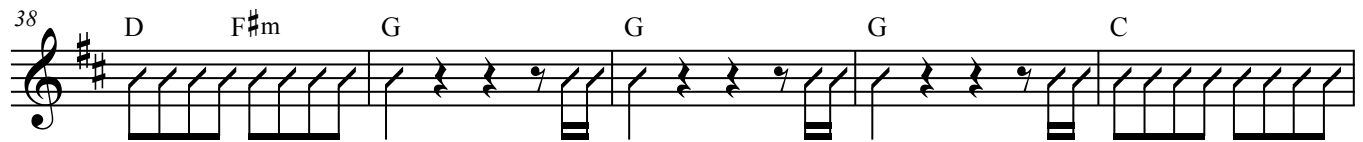
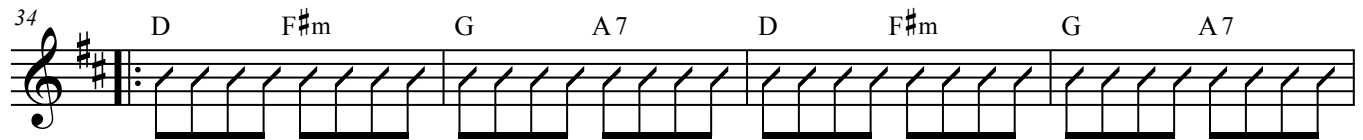
14 G C

18 A^b7 A²7 D F#m G A7

22 D F#m G A7 D F#m G

26 C A7 D F#m G A7

30 D F#m G A7 D F#m G A7



Guitarron

Querida

Juan Gabriel
Trans. by: Aguilar

8

A

15

1. 2. **B**

22

28

34 **C**

40 **D**

46

52 1.

58 2.

62 Repeat 3X

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Voz

Querida

Juan Gabriel
Trans. by: Aguilar

Que - ri - da, _____
ri - da, _____

10 ca - da mo - men - to _____ de mi vi - da, _____
no me sa - na do _____ bien la he - ri - da. _____ Yo pien - so en ti mas ca - da
Te ex - ño y llo - ro to - da -

13 di - a. _____ Mi - ra mi so - le - dad; _____ mi - ra mi so - le - dad _____
vi - a. _____ mi - ra mi so - le - dad; _____ mi - ra mi so - le - dad _____

16 que no me sien - ta na - da bien. Oh ven ya. _____ Que ya. _____ Que -
que no me sien - ta na - da bien. Oh ven. _____

20 **B** ri - da, _____ pien - sa en mi _____ so - lo un mo - men - to y ven.

23 Da - te cuen - ta que el tiem - po es cruel, y lo eh pa - sa - do yo sin

26 ti. Oh ven _____ ya. (ha ha) Que - ri - da, _____ has - lo por quien mas quie - ras

30 tu. _____ Yo quie - ro ver - te en nue - vo luz _____ en to - da mi ca - sa. (Oh Oh) Que -

Querida



ri - da, _____
 ri - da, _____ por ven a mi _____ que es - toy su - frien - do. _____
 lo que quie - ras tu mas ven. _____



Oh, ven a mi _____ que es - toy mu - rien - do _____ en es - ta so - le - dad; _____
 Mas con pa - sion _____ de mi, tu ten. _____ Mi - ra mi so - le - dad; _____



en es - ta so - le - dad _____ que no me sien - ta na - da bien. Ven. Que -
 mi - ra mi so - le - dad _____ que no me sien - ta na - da bien.



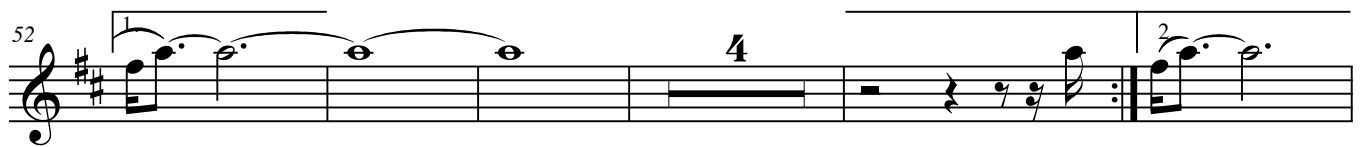
ri - da, Que - ri - da,



Di - me cuan - do tu; Di - me cuan - do tu; Di - me cuan - do tu vas a vol - ver A, Ay.



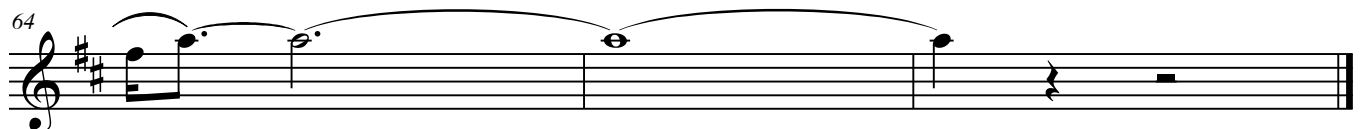
Di - me cuan - do tu; Di - me cuan - do tu; Di - me cuan - do tu vas a vol ver. _____



Que



Di - me cuan - do tu; di - me cuan - do tu; di - me cuan - do tu vas a vol - ver. _____



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