

Canta, Canta, Canta

119

Score

2010 Fort Worth Mariachi Extravaganza

Jose Alfredo Jimenez

Violin 1 *pizz...*

Violin 2 *pizz...*

Violin 3 *pizz...*

Violin A

Viola

Trumpet 1

Trumpet 2

Trompeta A

Vocals

Guitarron

Bajo A

Armonia D A E7 A A7

Harp

Vln. 1 *arco*

Vln. 2 *arco*

Vln. 3 *arco*

Vln. A

Vla.

Tpt 1

Tpt 2

Tpta. A

Vox.

Gtrr.

Bajo A

Arm. D A E7 A

Hp.

25

Vln. 1

Vln. 2

Vln. 3

Vln. A

Vla.

Tpt 1

Tpt 2

Tpta. A

Vox.

25

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

Gtrr.

25

Bajo A

Arm.

25

Hp.

E7

E7

E7

E7

4

Canta, Canta, Canta

33 35

Vln. 1

Vln. 2

Vln. 3

Vln. A

Vla.

Tpt 1

Tpt 2

Tpta. A

Vox.

33 35

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

Gtrr.

33 35

Bajo A

33 35

Arm.

A A A A A A A7

Hp.

33 35

41

Vln. 1

Vln. 2

Vln. 3

Vln. A

Vla.

Tpt 1

Tpt 2

Tpta. A

Vox.

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

Gtrr.

Bajo A

Arm.

D D A E7

Hp.

Detailed description: This is a musical score for a piece titled 'Canta, Canta, Canta'. The score is for a vocal soloist and a full orchestra. The key signature is D major (two sharps: F# and C#). The time signature is 4/4. The score is divided into 8 measures. The vocal line (Vox.) begins in measure 1 with the lyrics 'bre - za, Ya to - do lo que tu - ve se me fue, Si tú tam - bién te vas, me lle - va la tris -'. The instrumental parts include Violins 1, 2, and 3; Violin A; Viola; Trumpets 1 and 2; Trumpet A; Guitar; Bass A; and Harp. The guitar and bass parts have chord markings: D, D, A, and E7. The harp part has a 41 measure marking at the beginning.

49

Vln. 1

Vln. 2

Vln. 3

Vln. A

Vla.

Tpt 1

Tpt 2

Tpta. A

Vox.

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

Gtrr.

Bajo A

Arm.

A A7 D A E7

Hp.

[illegible]

65 *To Coda* 

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

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

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

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

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

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

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

Trpa. A

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

Gtrr. 65 *To Coda* 

Jo A 65 *To Coda* 

Arm. A *To Coda*  D A E7

73 *D.C. al Coda* 

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

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

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

73 *D.C. al Coda* 

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

73 *D.C. al Coda* 

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

73 *D.C. al Coda* 

73 *D.C. al Coda* 

73 *D.C. al Coda* 

73 *D.C. al Coda* 

73 *D.C. al Coda* 

73 *D.C. al Coda* 

73 *D.C. al Coda* 

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

73 *D.C. al Coda* 

A E7

In. 1
 In. 2
 In. 3
 n. A
 81
 Vla.
 81
 Ppt 1
 81
 Ppt 2
 81
 a. A
 81
 Vox.
 81
 - - ra. _____
 81
 Gtrr.
 81
 Jo A
 81
 A A E7 A
 Arm.

Canta, Canta, Canta

Violin 1

2010 Fort Worth Mariachi Extravaganza

Jose Alfredo Jimenez

Violin 1

pizz...

6

arco

11

16

19

16

35

35

2

2

43

48

8

59

60

5

Can - ta, Can - ta.

67

D.C. al Coda

75

3

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

Fine

Canta, Canta, Canta

Violin 2

2010 Fort Worth Mariachi Extravaganza Jose Alfredo Jimenez

Violin 2

pizz...

6

arco

11

16

19

16

35

35

2

2

43

48

8

59

59

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

67

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

75

3

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

To Coda

D.C. al Coda

Fine

Canta, Canta, Canta

Violin 3

2010 Fort Worth Mariachi Extravaganza Jose Alfredo Jimenez

Violin 3

pizz...

6

arco

11

16

19

16

35

2

2

43

49

8

59

Can - - - ta,

5

To Coda

60

Can - - - ta, Can - ta.

67

D.C. al Coda

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

75

3

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

Fine

Canta, Canta, Canta

Trumpet 1

2010 Fort Worth Mariachi Extravaganza Jose Alfredo Jimenez

Trumpet 1

6

11

16

19

6

26

6

35

8

48

3

55

59

7 To Coda

67

D₅C. al Coda

75

3

Fine

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

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

Canta, Canta, Canta

Trumpet 2

2010 Fort Worth Mariachi Extravaganza

Jose Alfredo Jimenez

Trumpet 2

6

11

16

19

6

26

6

35

8

43

48

3

55

59

7 To Coda

67

D₅C. al Coda

75

3

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

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

Fine

Canta, Canta, Canta

Armonia

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Armonia

6

Arm.

11

Arm.

16

Arm.

21

Arm.

26

Arm.

31

Arm.

35

Arm.

41

Arm.

46

Arm.

D A E7

A A7 D

A E7 A

A 19 A

A A E7

E7 E7

E7 A

35 A A A A7

D D A

E7 A A7

2
51

Canta, Canta, Canta

135

Arm. D A E7

56

A A7 59 D

61

A E7 A A7 To Coda

67

D A E7 A D.C. al Coda

75

D A E7

80

A A E7 A Fine

Canta, Canta, Canta

Guitarron

2010 Fort Worth Mariachi Extravaganza Jose Alfredo Jimenez

6

11

16

19

21

26

31

35

35

41

46



Canta, Canta, Canta

Vocals

2010 Fort Worth Mariachi Extravaganza Jose Alfredo Jimenez

17

19

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

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

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

35

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

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

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

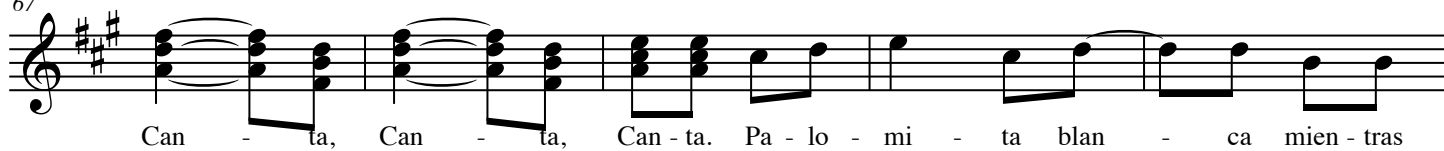
52 vas, me lle - va la tris - te - za, No dé - jes que me

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

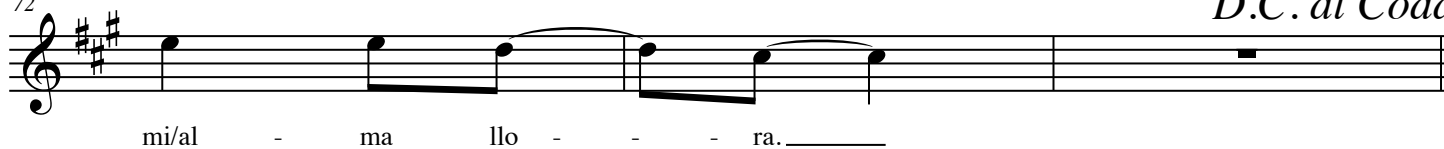
62 gre - sa. Can - ta, Can - ta, Can - ta. Que tu *To Coda*

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

67



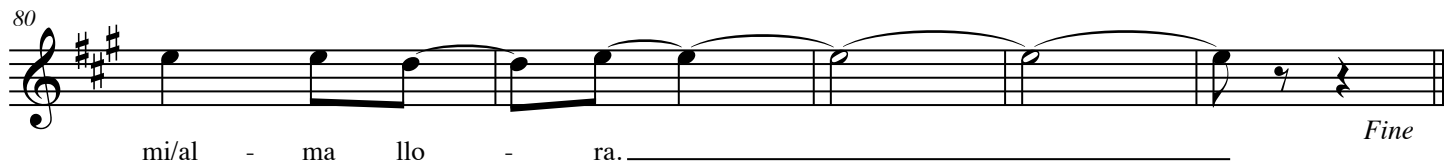
72

D.C. al Coda

75



80



LEAVE BLANK

Cerca del Mar

Traditional

Score for "Cerca del Mar" (Traditional). The score is written for eight instruments: Voice, Violin 1, Violin 2, Violin 3, Trumpet 1, Trumpet 2, Guitarron, and Armonia. The key signature is two sharps (F# and C#), and the time signature is common time (C). The score is divided into four measures.

The instruments and their parts are:

- Voice:** Four measures of whole rests.
- Violin 1:** Measures 1-3 contain eighth-note patterns, and Measure 4 contains a whole note.
- Violin 2:** Measures 1-3 contain eighth-note patterns, and Measure 4 contains a whole note.
- Violin 3:** Measures 1-3 contain eighth-note patterns, and Measure 4 contains a whole note.
- Trumpet 1:** Measures 1-3 contain eighth-note patterns, and Measure 4 contains a whole note.
- Trumpet 2:** Measures 1-3 contain eighth-note patterns, and Measure 4 contains a whole note.
- Guitarron:** Measures 1-3 contain eighth-note patterns, and Measure 4 contains a whole note.
- Armonia:** Measures 1-3 contain eighth-note patterns, and Measure 4 contains a whole note.

Chord markings for the Armonia part are: A7 (Measures 1 and 2), A7 (Measure 3), and D (Measure 4).

2

Cer - ca del mar, yo me/en a - mo - re,

Vln. 1

Vln. 2

Vln. 3

5

TP 1

TP 2

Gtrr.

arm.

D A7 A7 D

The musical score is for a piece titled "Cerca del Mar" on page 142. It features a vocal line at the top with lyrics "Cer - ca del mar, yo me/en a - mo - re,". The vocal line is in treble clef with a key signature of two sharps (F# and C#). The melody consists of a series of eighth and quarter notes, with some notes tied across measures. Below the vocal line are three violin staves (Vln. 1, Vln. 2, Vln. 3), each in treble clef with the same key signature. They play a rhythmic accompaniment of eighth notes. Below the violin staves is a tuba staff (TP 1) in bass clef with the same key signature, playing a simple harmonic line. Below the tuba staff is another tuba staff (TP 2) in bass clef with the same key signature, also playing a simple harmonic line. Below the tuba staves is a guitar staff (Gtrr.) in bass clef with the same key signature, playing a bass line of eighth notes. At the bottom is an arm. (arm.) staff in treble clef with the same key signature, playing a rhythmic accompaniment of eighth notes. The score is divided into four measures by vertical bar lines. The first measure contains the vocal line and the beginning of the instrumental accompaniment. The second and third measures continue the accompaniment. The fourth measure concludes the phrase with a final chord. The key signature remains consistent throughout the page.

4³

La no-che/a - zul, _____ no-che tro-pi - cal, _____

Vln. 1

Vln. 2

Vln. 3

13

TP 1

TP 2

Gtrr.

arm.

D A7 A7 D

The musical score is for a piece titled "Cerca del Mar" on page 144. It features a vocal line at the top with lyrics "La no-che/a - zul, _____ no-che tro-pi - cal, _____". The instrumental accompaniment includes three Violins (Vln. 1, 2, 3), two Trombones (TP 1, TP 2), a Guitar (Gtrr.), and an Arm (arm.). The key signature is D major (two sharps). The time signature is 4/3, indicated by the "4³" at the top. The score is divided into four measures. The first measure contains the vocal line and the instrumental parts. The second measure contains the vocal line and the instrumental parts. The third measure contains the vocal line and the instrumental parts. The fourth measure contains the vocal line and the instrumental parts. The guitar part is written in bass clef and features a series of eighth notes. The arm part is written in treble clef and features a series of eighth notes. The guitar and arm parts are marked with "D" and "A7" chords. The guitar part is marked with "D" and "A7" chords. The arm part is marked with "D" and "A7" chords.

17

com-pren-dio mis pe-nas y/en-tre sus a - re-nas yo pu - de so nar.

Vln. 1

Vln. 2

Vln. 3

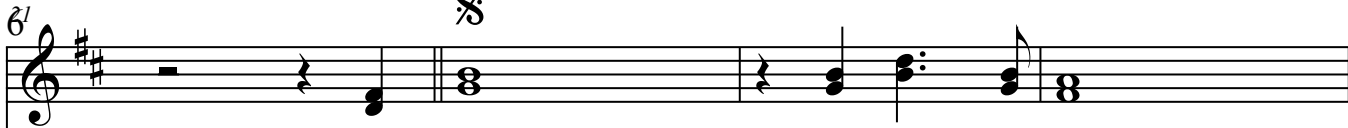
TP 1

TP 2

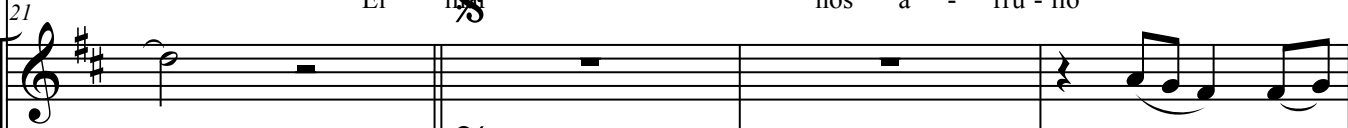
Gtrr.

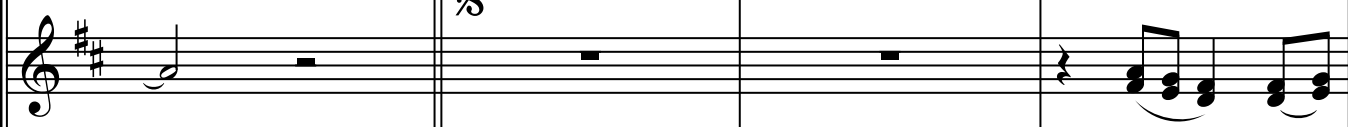
arm.

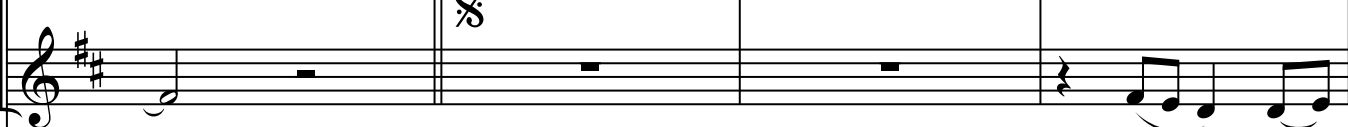
D A7 A7 D

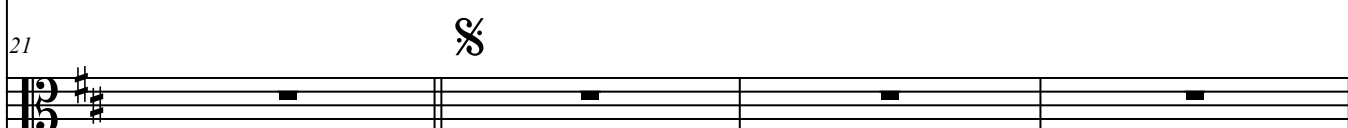
6^l 

El mar nos a - rru - llo

Vln. 1 

Vln. 2 

Vln. 3 

21 

TP 1 

TP 2 

Gtrr. 

arm. 

D 

G D

25

pen - san - do en nues-tra/a mor

Vln. 1

Vln. 2

Vln. 3

25

TP 1

TP 2

25

Gtrr.

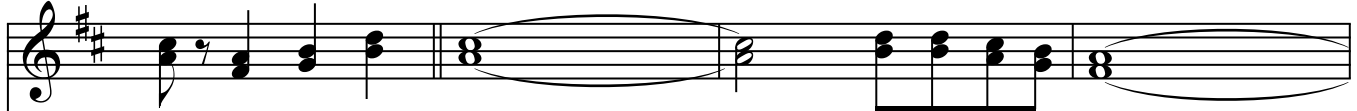
arm.

D E7 E7 A

The musical score is for a piece titled "Cerca del Mar". It features a vocal line at the top with lyrics "pen - san - do en nues-tra/a mor". The instrumental accompaniment includes three violin parts (Vln. 1, 2, 3), two trumpet parts (TP 1, TP 2), a guitar part (Gtrr.), and an arm. (arm.) part. The guitar part has a bass line with notes and a chord progression of D, E7, E7, and A. The arm. part has a rhythmic pattern of eighth notes. The score is marked with a 25 measure repeat sign at the beginning of each part.

8

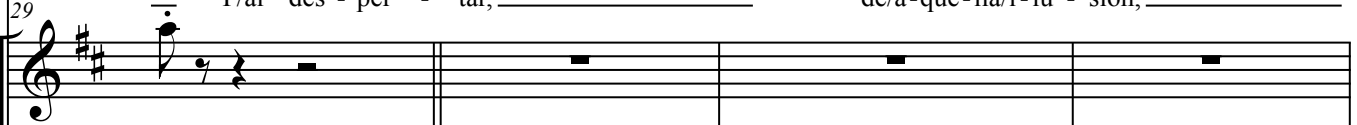
29



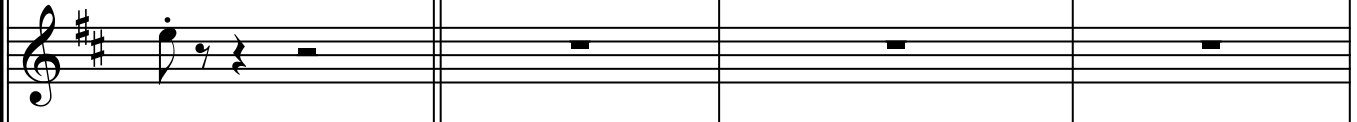
Y/al des - per - tar, _____

de/a-que-lla/i-lu - sion, _____

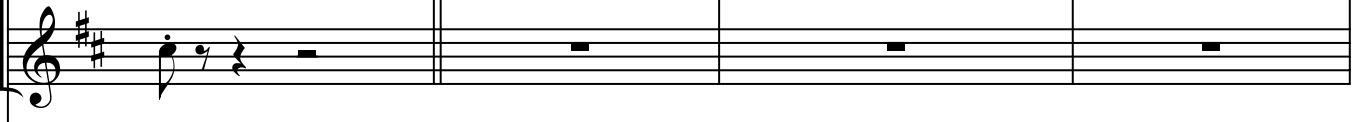
Vln. 1



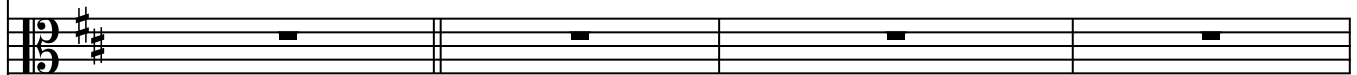
Vln. 2



Vln. 3



29



TP 1



TP 2



Gtrr.



arm.



A

A7

A7

D

33 *To Coda*

— un be-so nos di-mos/y en el be-so/u ni mos tu/a-mor y mi/a - mor. *To Coda*

Vln. 1

Vln. 2 *To Coda*

Vln. 3 *To Coda*

33 *To Coda*

TP 1 *To Coda*

TP 2 *To Coda*

33 *To Coda*

Gtrr.

arm. D A7 A7 *To Coda* D

10

37

Vln. 1

Vln. 2

Vln. 3

37

TP 1

TP 2

37

Gtrr.

arm.

D

A7

A7

D

The musical score is for the piece "Cerca del Mar" and is page 150 of a 10-page work. The score is in D major (two sharps) and 4/4 time. It features the following parts:

- Vln. 1:** Violin 1, starting at measure 37. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. It then features a half note G4 tied to the next measure, followed by a quarter note A4, a quarter note B4, and a half note G4 tied to the next measure.
- Vln. 2:** Violin 2, starting at measure 37. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. It then features a half note G4 tied to the next measure, followed by a quarter note A4, a quarter note B4, and a half note G4 tied to the next measure.
- Vln. 3:** Violin 3, starting at measure 37. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. It then features a half note G4 tied to the next measure, followed by a quarter note A4, a quarter note B4, and a half note G4 tied to the next measure.
- TP 1:** Trumpet 1, starting at measure 37. The part is a whole rest.
- TP 2:** Trumpet 2, starting at measure 37. The part is a whole rest.
- Gtrr.:** Guitar, starting at measure 37. The part begins with a whole note D4, followed by a half note G4, a half note A4, a half note B4, and a half note G4.
- arm.:** Arm. (Armonio), starting at measure 37. The part begins with a diamond-shaped figure (a whole note D4), followed by a half note G4, a half note A4, a half note B4, and a half note G4.

41

Vln. 1

Vln. 2

Vln. 3

41

TP 1

TP 2

41

Gtrr.

arm.

D A7 A7 D

The musical score for measures 41-44 of 'Cerca del Mar' is written for a string quartet, two trombones, guitar, and arm. The key signature is D major (two sharps). Measure 41 begins with a repeat sign. Violins 1 and 2 play whole notes, while Violin 3 and the Trombones play eighth notes. The Guitar plays a walking bass line, and the Arm. plays a rhythmic pattern. The measures end with a repeat sign.

12

45 *D.S. al Coda* Φ

Vln. 1 45 *D.S. al Coda* Φ or. Tu/a - mor,

Vln. 2 *D.S. al Coda* Φ

Vln. 3 *D.S. al Coda* Φ

45 *D.S. al Coda* Φ

TP 1 45 *D.S. al Coda* Φ

TP 2 *D.S. al Coda* Φ

45 *D.S. al Coda* Φ

Gtrr. *D.S. al Coda* Φ

arm. D *D.S. al Coda* Φ D G m

49

Vln. 1

Vln. 2

Vln. 3

49

TP 1

TP 2

49

Gtrr.

arm.

y mi/a more

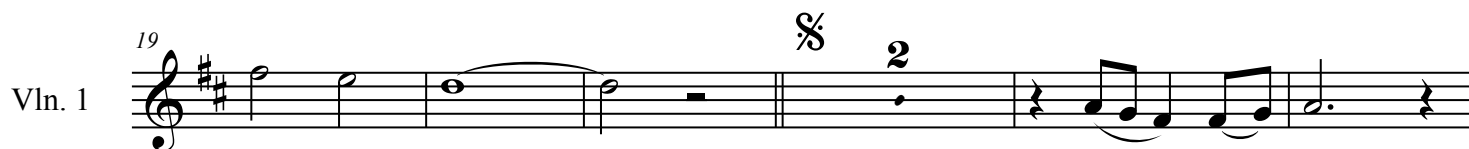
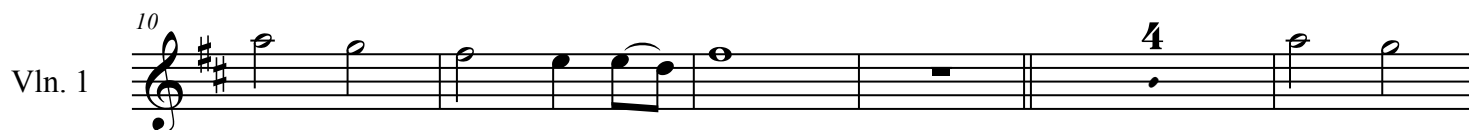
G m D D D

This musical score page contains measures 49 through 52 of the piece 'Cerca del Mar'. The score is arranged for a string quartet (Violins 1, 2, and 3, and Viola), two Trumpets (TP 1 and TP 2), a Guitar (Gtrr.), and an Arm (arm.). The key signature is D major (two sharps). The time signature is 4/4. Measure 49 begins with a treble clef and a key signature change to D major. The string section (Vln. 1, 2, 3, and the implied Viola part) plays a sustained chord of D major. The Trumpet section (TP 1 and TP 2) plays a melodic line starting on G4. The Guitar (Gtrr.) plays a bass line starting on G3. The Arm (arm.) plays a rhythmic pattern of eighth notes. The lyrics 'y mi/a more' are written above the first staff. The score ends with a double bar line at the end of measure 52.

LEAVE BLANK

Cerca del Mar

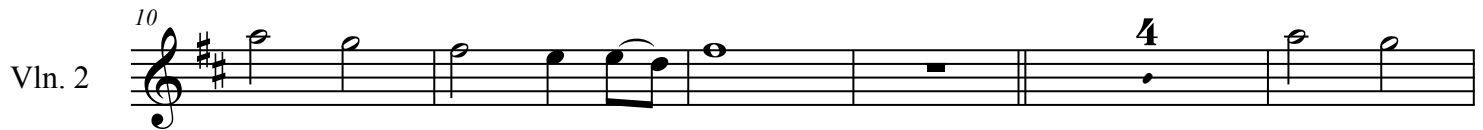
Traditional



Cerca del Mar

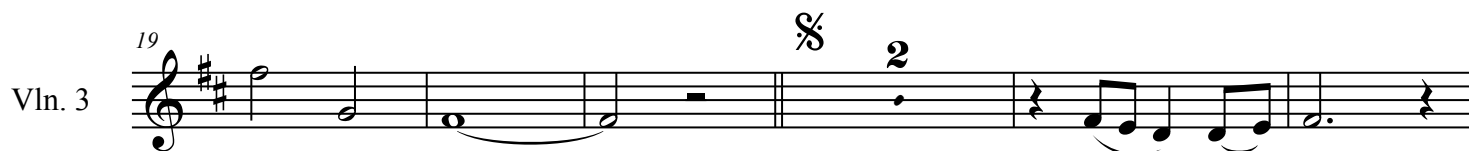
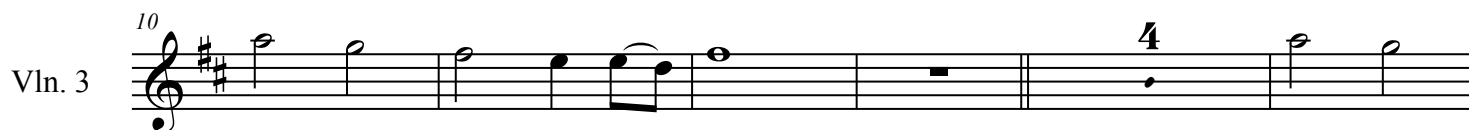
156

Traditional



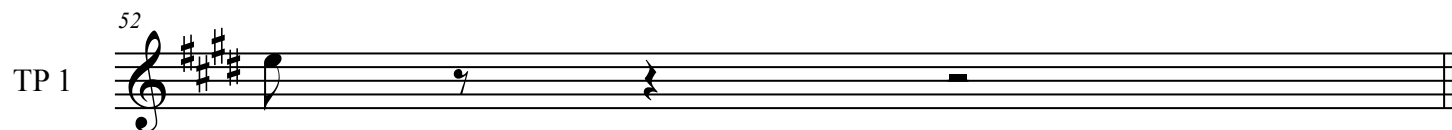
Cerca del Mar

Traditional



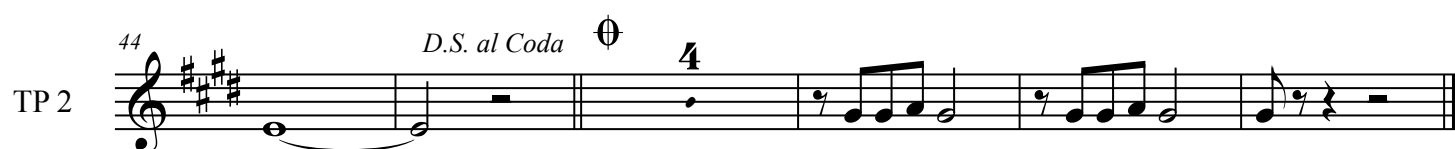
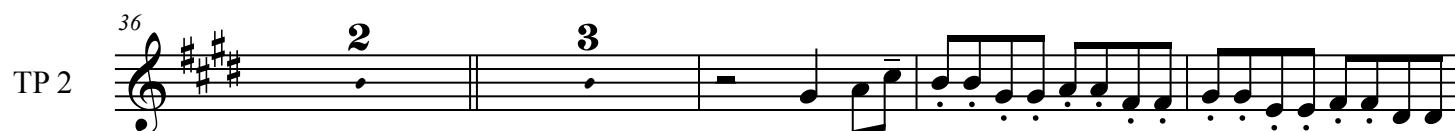
Cerca del Mar

Traditional



Cerca del Mar

Traditional



Cerca del Mar

Traditional

Armonia

arm.

arm.

arm.

arm.

arm.

arm.

arm.

arm.

arm.

arm.

The musical score is written for guitar, with a treble clef and a key signature of two sharps (F# and C#). The time signature is common time (C). The score is divided into ten systems, each representing four measures. The first system is labeled 'Armonia' and the subsequent nine systems are labeled 'arm.'. Chord symbols are placed above the measures: A7, D, and G. A red box highlights the E7 chord in the 23rd measure. The score ends with a double bar line and a repeat sign in the 35th measure, followed by the text 'To Coda'.

6

10

15

19

23

27

31

35

40

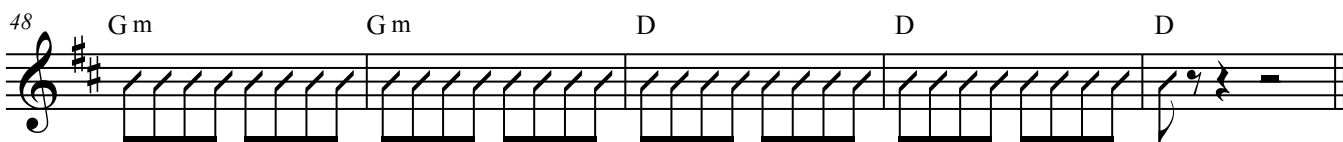
To Coda

E7

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Cerca del Mar
D.S. al Coda

arm. 

arm. 

Cerca del Mar

Traditional



7



13



19



25



31



37



43



49



Cerca del Mar

Traditional

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

LEAVE BLANK

Score

El Caballito de Jalisco

Son Jalisciense

Allegro

Violin 1

Violin 2

Violin 3

Trumpet 1

Trumpet 2

Vocals

Guitarron

Armonia

[17]

[25]

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Vox.

Gtrr.

arm.

[43]

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Vox.

Gtrr.

arm.

3x To Coda

D.S. al Coda 3x

duet

D7

G3x To Coda

C

G7

45

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Vox.

Gtr.

arm.

G7

C

C

G7

C

Fine

El Caballito de Jalisco

Violin 1

Son Jalisciense

Allegro

Violin 1

5

9

13

17

25

23

29

35

43

41

45

3x To Coda Φ

D.S. al Coda 3x

Fine

The musical score is written for Violin 1 in 3/4 time, marked 'Allegro'. It consists of ten staves of music. The key signature changes from C major to D major at measure 17. The score includes various musical notations such as eighth notes, quarter notes, and half notes, often beamed together. There are repeat signs and a double bar line at measure 13. A Coda symbol (a circle with a cross) appears at measures 29 and 35. The piece concludes with a 'Fine' marking at the end of the final staff.

El Caballito de Jalisco

Violin 2

Son Jalisciense

Allegro

Violin 2

5

9

13

17

25

23

29

35

43

41

47

3x To Coda Φ

D.S. al Coda 3x

Fine

El Caballito de Jalisco

Violin 3

Son Jalisciense

Allegro

%

Violin 3

Violin 3

5

9

13

17

25

29

35

41

45

3x To Coda Θ

D.S. al Coda 3x

Fine

El Caballito de Jalisco

Trumpet 1

Son Jalisciense

Allegro

2 % 6

11

15

17 25 8 8 3x To Coda

33

DS. al Coda 3x 8 43 duet

45

49

Fine

El Caballito de Jalisco

Son Jalisciense

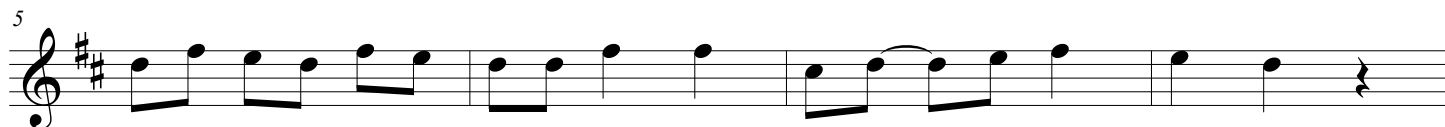
Trumpet 2

Allegro

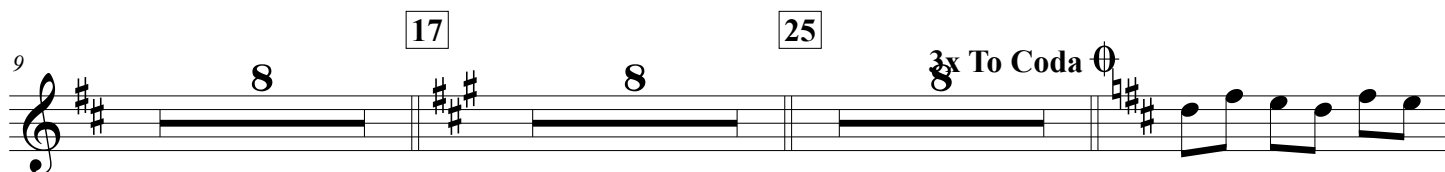
Trumpet 2



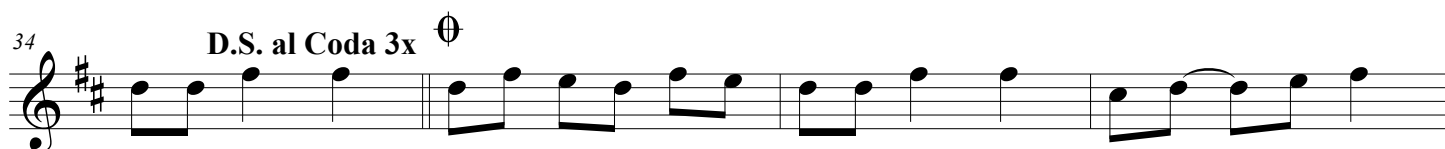
pt. 2



pt. 2



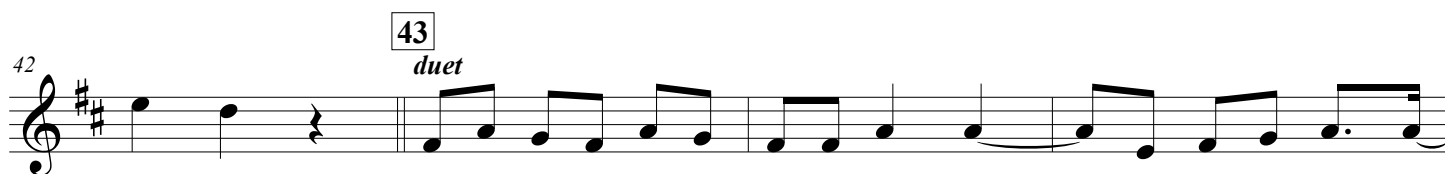
pt. 2



pt. 2



pt. 2



pt. 2



Fine

El Caballito de Jalisco

172

Armonia

Son Jalisciense

Allegro

Armonia

arm.

arm.

arm.

arm.

arm.

arm.

arm.

arm.

arm.

arm.

Chords: C, G7, C, C, G7, C, C, G7, C, G, D7, G, D7, G, D7, G, D7, G, 3x To Coda, C, D.S. al Coda 3x, C, G7, C, C, G7, C, G7, C, C, G7, C.

Rehearsal marks: 6, 10, 14, 17, 18, 22, 25, 26, 30, 35, 40, 43, 45.

Endings: Fine.

El Caballito de Jalisco

Guitarron

Son Jalisciense

Allegro



Guitarron



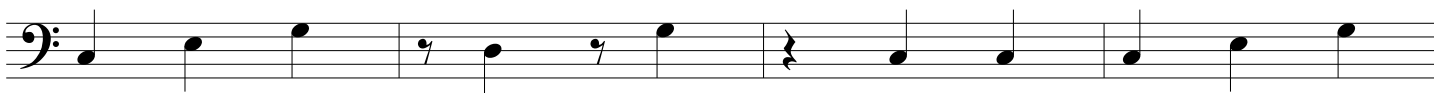
6

Gtrr.



10

Gtrr.



14

Gtrr.



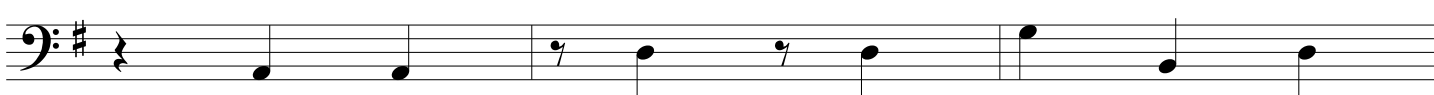
17

Gtrr.



22

Gtrr.



25

Gtrr.



30

Gtrr.



3x To Coda

D.S. al Coda 3x

35

Gtrr.



43

Gtrr.



45

Gtrr.



Fine

LEAVE BLANK

El Gatito

(Son)

Score

John A. Vela

Violin 1

Violin 2

Trumpet in B $\flat$ 1

Armonia

Guitarron

8

Vln. 1

Vln. 2

B $\flat$ Tpt. 1

Arm.

Gtrr.

15

Vln. 1

Vln. 2

B $\flat$ Tpt. 1

Arm.

Gtrr.

23

Vln. 1

Vln. 2

B $\flat$ Tpt. 1

Arm.

Gtrr.

31

Vln. 1

Vln. 2

B $\flat$ Tpt. 1

Arm.

Gtrr.

G7

C

G7

C

G7

C

D7

39

Vln. 1

Vln. 2

B♭ Tpt. 1

Arm.

Gtrr.

47

Vln. 1

Vln. 2

B♭ Tpt. 1

Arm.

Gtrr.

El Gatito

(Son)

Violin 1

John A. Vela

Violin 1 score for "El Gatito" (Son) by John A. Vela. The score is in G major (one sharp) and 3/4 time. It consists of seven staves of music, each starting with a measure number (7, 14, 21, 29, 37, 44). The music features a mix of eighth and sixteenth notes, often beamed together, and includes several measures with a "V" (Vibrato) marking. The piece concludes with a double bar line at the end of the seventh staff.

El Gatito

(Son)

Violin 2

John A. Vela

7

15

23

31

38

45

El Gatito

(Son)

Trumpet in B $\flat$ 1

John A. Vela

7

15

22

30

37

44

Armonia

El Gatito

(Son)

John A. Vela

Chord progression for the first staff: G, D7.

Chord progression for the second staff: G, A7, D, A7, D.

Chord progression for the third staff: A7, D, A7, D, G.

Chord progression for the fourth staff: D7, G.

Chord progression for the fifth staff: C, G7, C.

Chord progression for the sixth staff: G7, C, G, D7.

Chord progression for the seventh staff: G.

Chord progression for the eighth staff: D7, G.

El Gatito

(Son)

Guitarron

John A. Vela



8



16



24



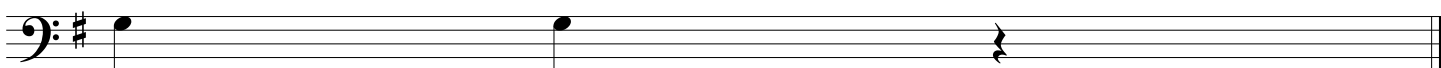
32



40



48



Entrega Total**Bolero**Javier Solis
Adapted by: Romo

Violin 1

Violin 2

Violin 3

Trumpet 1

Trumpet 2

Voice

Armonia

Guitarron

Vln. 1

Vln. 2

Vln. 3

TP 1

TP 2

arm.

Gtrr.

Es - ta vez _____ ya no-so por - ta la te - rri - ble so - le³ - dad, yo n³o te pon - go con - di - cion ha - ras con -
 Lle - va-me, _____ de ser po - si - ble/has-ta la mis - ma e - terni - dad. don-de per-du - re nues-tro/a - mor por-que tu

Entrega Total

Vln. 1
 Vln. 2
 Vln. 3
 TP 1
 TP 2
 arm.
 Gtr.

[illegible]

26

Vln. 1

Vln. 2

Vln. 3

TP 1

TP 2

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

arm.

Gtrr.

33

Vln. 1

Vln. 2

Vln. 3

TP 1

TP 2

arm.

Gtrr.

The musical score for 'The Rose Tree' is presented in a standard staff format. The key signature is one sharp (F#), indicating G major. The time signature is 2/4. The score includes parts for Violins 1, 2, and 3; Trumpets 1 and 2; an Arm (Horn); and a Guitar. The Violin and Trumpet parts feature a melodic line with a 'V' marking above the staff. The Arm part includes a '2' marking above the staff. The Guitar part provides a rhythmic accompaniment. The score concludes with a 'Fine' marking.

Entrega Total

187

Violin 1

Bolero

Javier Solis
Adapted by: Romo

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

Measures 1-53:

- Measure 1: Tempo marking 90.
- Measures 6-10: First ending with a repeat sign.
- Measures 11-15: Second ending with a repeat sign.
- Measures 16-17: First ending with a repeat sign.
- Measures 18-22: Second ending with a repeat sign.
- Measures 23-27: Third ending with a repeat sign.
- Measures 28-32: Fourth ending with a repeat sign.
- Measures 33-37: Fifth ending with a repeat sign.
- Measures 38-42: Sixth ending with a repeat sign.
- Measures 43-47: Seventh ending with a repeat sign.
- Measures 48-52: Eighth ending with a repeat sign.
- Measure 53: Final measure with a "Fine" marking.

Entrega Total

188

Violin 2

Bolero

Javier Solis
Adapted by: Romo

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

Measures 1-53:

- Measure 1: Tempo marking 90.
- Measures 6-10: First ending.
- Measures 11-15: Second ending.
- Measures 16-17: First ending.
- Measures 18-22: Second ending.
- Measures 23-27: Third ending.
- Measures 28-32: Fourth ending.
- Measures 33-37: Fifth ending.
- Measures 38-42: Sixth ending.
- Measures 43-47: Seventh ending.
- Measures 48-52: Eighth ending.
- Measure 53: Final measure, marked 'Fine'.

Entrega Total

189

Violin 3

Bolero

Javier Solis

Adapted by: Romo

Violin 3 part of the Bolero "Entrega Total". The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as 90. The piece features several triplet markings (3) and a double bar line with repeat dots. A section starting at measure 16 is marked with a double bar line and a repeat sign, with first and second endings. A section starting at measure 23 is marked "To Coda" with a Coda symbol. A section starting at measure 40 is marked "D.S. al Coda". The piece concludes with a "Fine" marking at the end of the final measure.

90

6

11

16

23

28

33

40

45

53

To Coda

D.S. al Coda

Fine

Entrega Total

Bolero

Javier Solis

Adapted by: Romo

Trumpet 1

Trumpet 1

90 8 4

16 1. 2. $\frac{\infty}{\infty}$

21 4 To Coda Θ 4

32 4

40 *D.S. al Coda*

45 Θ

50

53

Fine

Entrega Total

191

Trumpet 2

Bolero

Javier Solis
Adapted by: Romo

Trumpet 2

90 8 4

16 1. 2.

21 4 To Coda

32 4

40 D.S. al Coda

45

50

53

Fine

This musical score is for the Trumpet 2 part of a Bolero titled 'Entrega Total'. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score consists of eight staves of music. The first staff begins with a tempo marking of 90 and contains measures 1 through 15, including an 8-measure and a 4-measure rest. The second staff starts at measure 16 and includes a first and second ending bracket. The third staff begins at measure 21 with a 'To Coda' instruction and a 4-measure rest. The fourth staff starts at measure 32 and includes another 4-measure rest. The fifth staff begins at measure 40 and ends with a 'D.S. al Coda' instruction. The sixth staff starts at measure 45 and contains measures 46 through 49. The seventh staff begins at measure 50 and contains measures 51 through 52. The eighth and final staff starts at measure 53 and concludes with a 'Fine' marking.

Armonia

Entrega Total

Bolero

Javier Solis

Adapted by: Romo

Armonia

90 G e min a min D7 2 G e min

6 a min D7 2 2

11 2 2 G e min

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

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

26 2 2 2

31 2 2

36 2 2

40 2 2

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

2
46

Entrega Total

193

arm.

Handwritten musical notation for the first system. It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation consists of two measures of eighth notes, followed by two measures of a double bar line with a repeat sign. Above the staff, the text "a min" is written above the first measure, "D7" above the second measure, and "2" above the third and fourth measures. The word "Entrega Total" is written above the third measure.

51

arm.

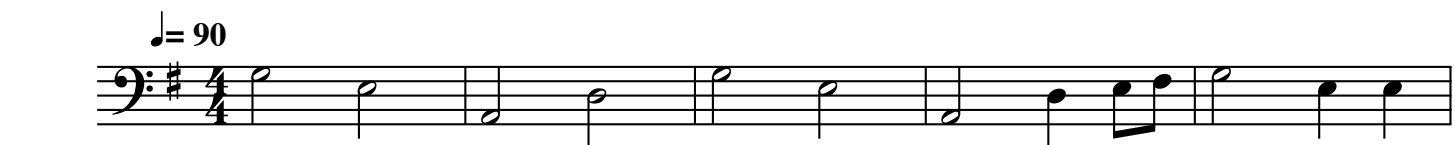
Handwritten musical notation for the second system. It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation consists of two measures of eighth notes, followed by two measures of eighth notes, and a final measure with a quarter note and a double bar line. Above the staff, the text "G" is written above the first, third, and fifth measures, and "D7" above the fourth measure. The word "Fine" is written below the staff at the end of the piece.

Entrega Total

Bolero

Javier Solis
Adapted by: Romo

♩ = 90



6



11



16



21



To Coda

26



31



36

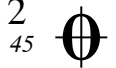


41



D.S. al Coda

45



49



51



Fine

Entrega Total (Bolero)
Abelardo Pulido/Javier Solís

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

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

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

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

Llévame si quieres...

Vocal part may be found within the score.

Las Chiapanecas

CCSD Mariachi Faculty

CCSD Mariachi Faculty

♩ = 130

Violin 1

Violin 2

Violin 3

Trumpet 1

Trumpet 2

Guitarron

Armonia

Voice

12

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Gtr.

Arm.

12

The image displays a musical score for a mariachi ensemble. The score is written for Violin 1, Violin 2, Violin 3, Trumpet 1, Trumpet 2, Guitarron, Armonia, and Voice. The tempo is marked as 130. The score includes a 12-measure repeat sign. The key signature is one sharp (F#). The time signature is 3/4. The score is divided into two systems. The first system contains the staves for Violin 1, Violin 2, Violin 3, Trumpet 1, Trumpet 2, Guitarron, Armonia, and Voice. The second system contains the staves for Violin 1, Violin 2, Violin 3, Trumpet 1, Trumpet 2, Guitarron, Armonia, and Voice. The score is written in a standard musical notation style with a key signature of one sharp (F#) and a time signature of 3/4. The tempo is marked as 130. The score includes a 12-measure repeat sign.

24 Las Chiapanecas

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Gtr.

Arm.

24

The image shows a musical score for the piece "Las Chiapanecas". The score is written for Violins 1, 2, and 3; Trumpets 1 and 2; Guitar; and Arm. (Armonica). The key signature is D major (two sharps) and the time signature is 2/4. The score is divided into measures, with a double bar line indicating a section change at measure 24. The Arm. part includes chord markings: A, A7, and D.

This musical score segment covers measures 36 through 47. It features five staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Violoncello (Vln. 3), Trumpet 1 (Tpt. 1), and Trumpet 2 (Tpt. 2). The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). Measures 36-40 show active melodic lines for all instruments. At measure 41, there is a double bar line followed by rests for measures 42 and 43. In measure 44, each violin staff has a 'Pizz.' (pizzicato) marking above it. Measures 45-47 continue with the instrumental parts.

Las Chiapanecas

3

48

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Gtrr.

Arm.

48

48

59

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Gtrr.

Arm.

59

59

[illegible]

This musical score is for the Coda section of 'The Rose Tree'. It features six staves: Violin 1, Violin 2, Violin 3, Trumpet 1, Trumpet 2, and Trombone. The key signature is one sharp (F#) and the time signature is 4/4. The score begins at measure 83. The Violin parts play a melodic line with various ornaments (V) and repeat signs. The Trumpet and Trombone parts provide harmonic support with chords and melodic fragments. The Trombone part includes a series of chords: E7, E7, E7, A, A, A, E7, A, A, A, E7, A. The section concludes with a 'Fine' marking at the end of the first staff.

LEAVE BLANK

Las Chiapanecas

Trans. Adam Romo

Violin 1

♩ = 130

The score is written for Violin 1 in treble clef, key of D major (two sharps), and 3/4 time. It consists of nine staves of music. The tempo is marked as quarter note = 130. The piece features various musical elements including eighth notes, quarter notes, half notes, and rests. There are several triplet markings (3) and a section marked with a '3' and a repeat sign. The score includes performance instructions: 'Pizz.' (pizzicato) at measure 42 and 'Arco.' (arco) at measure 56. The piece ends with a double bar line at measure 56.

6

13

18

25

32

37

42

49

56

Pizz.

Arco.

Las Chiapanecas

Trans. Adam Romo

Violin 2

$\text{♩} = 130$

6

13

18

25

32

37

42

49

56

Pizz.

Arco.

2
62 Las Chiapanecas 205

Vln2

69

74

81 *To Coda* V

87 *D.S. al Coda* V

90 V *Fine*

Las Chiapanecas

Trans. Adam Romo

Violin 3

♩ = 130

Musical score for Violin 3, featuring a 3/4 time signature and a key signature of three sharps (F#, C#, G#). The tempo is marked as ♩ = 130. The score consists of nine staves of music, with measure numbers 6, 13, 18, 25, 32, 37, 42, 49, and 56 indicated at the beginning of each staff. The notation includes various musical symbols such as notes, rests, beams, and slurs. Specific performance instructions include 'Pizz.' (pizzicato) at measure 42 and 'Arco.' (arco) at measure 56. Rehearsal marks (double bar lines with dots) are present at measures 6, 13, 18, 25, 32, 37, 42, 49, and 56. A section marked with a double bar line and a '3' (triple) is located between measures 13 and 18. Another section marked with a double bar line and a '3' (triple) is located between measures 25 and 32. A section marked with a double bar line and a '2' (double) is located between measures 42 and 49. A section marked with a double bar line and a '2' (double) is located between measures 49 and 56. A section marked with a double bar line and a '2' (double) is located between measures 56 and the end of the score.

Vln3

2
62



69



74



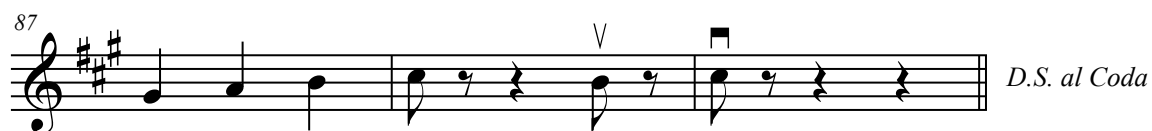
81

To Coda



87

D.S. al Coda



90

Fine



Las Chiapanecas

Trans. Adam Romo

Trumpet 1

♩ = 130

Musical score for Trumpet 1, showing measures 1 through 52. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked as 130 beats per minute (♩ = 130). The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, along with dynamic markings like accents (^) and slurs. Measure numbers 6, 11, 18, 25, 30, 37, 42, 47, and 52 are indicated at the start of their respective staves. A repeat sign is present at the end of measure 5.

Las Chiapanecas

209

Trpt1

2
57

63

70

75

82

88

90

To Coda

D.S. al Coda

Fine

The musical score for Trpt1 of 'Las Chiapanecas' is written in treble clef with a key signature of three sharps (F#, C#, G#). The time signature is 2/57. The score consists of six staves of music. The first staff (measures 57-62) begins with a series of eighth notes, followed by a whole note, and then a measure with a double bar line and a '2' above it. The second staff (measures 63-69) continues with a whole note, a measure with a double bar line and a '2' above it, and then a whole note. The third staff (measures 70-74) features a melodic line with a slur over measures 70-73 and a whole note in measure 74. The fourth staff (measures 75-81) continues with a whole note, a measure with a double bar line and a '2' above it, and then a whole note. The fifth staff (measures 82-87) begins with a whole note, followed by a measure with a double bar line and a '2' above it, and then a measure with a double bar line and the text 'To Coda'. The sixth staff (measures 88-90) begins with a whole note, followed by a measure with a double bar line and the text 'D.S. al Coda', and then a measure with a double bar line and the text 'Fine'.

Las Chiapanecas

Trans. Adam Romo

Trumpet 2

♩ = 130

Musical score for Trumpet 2, showing measures 1 through 52. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked as ♩ = 130. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, as well as dynamic markings like accents and slurs. Measure numbers 6, 11, 18, 25, 30, 37, 42, 47, and 52 are indicated at the start of their respective staves. A repeat sign is present at the end of measure 5.

2

57

Las Chiapanecas

211

Trpt2

63

2

2

70

75

2

2

82

2

To Coda

88

D.S. al Coda

90

⊘

Fine

Las Chiapanecas

Trans. Adam Romo

Armonia

$\text{♩} = 130$

3/4

D D A A

6 E7 E7 A E7 A A

11 A A A A A

16 E7 E7 E7 E7 E7

21 E7 E7 E7 A A

26 A A A A A

31 A7 D D D D

36 A A E7 E7 A E7

41 A A A E7 E7 E7

46 E7 E7 A E7 A A

Las Chiapanecas

213

Arm.

2/51

56

61

66

71

76

81

86

90

A

E7

E7

E7

E7

E7

A

E7

A

D

D

D

D

A

A

A

A

A

E7

E7

E7

E7

A

A

A

A

A

A

E7

A

A

E7

A

⊕

Fine

To Coda

D.S. al Coda

Las Chiapanecas

Trans. Adam Romo

Guitarron

♩ = 130

6

11

16

21

26

31

36

41

46

Gtrrn

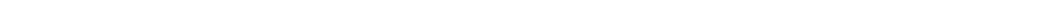
The bass line of 'The Rose Tree' is written in G major (one sharp) and 2/4 time. It consists of the following notes and rests across four measures: Measure 1: G2 (quarter), A2 (quarter). Measure 2: B2 (half). Measure 3: C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter). Measure 4: F#2 (quarter), E2 (quarter), D2 (half).

[illegible]

61



66



71

71

76



76

81 *To Coda*



To Coda

86



D.S. al Coda

D.S. al Coda

90

Fine

LEAVE BLANK

Las Mananitas Tapatias

Score

Key of La

Traditional
Arr. Adam Romo

Score for **Las Mananitas Tapatias**, Key of La, Traditional, Arr. Adam Romo. The score is written for Violin 1, Violin 2, Violin 3, Trumpet 1, Trumpet 2, Voice, Armonia, and Guitarron. The tempo is marked $\text{♩} = 130$.

The score is divided into two systems. The first system covers measures 1 through 12. The second system covers measures 13 through 24. The key signature is one sharp (F#).

The instruments and their parts are:

- Violin 1, Violin 2, Violin 3:** Play the melody in 3/4 time.
- Trumpet 1, Trumpet 2:** Play the melody in 3/4 time.
- Voice:** The vocal line is mostly rests, with lyrics appearing in the second system.
- Armonia:** Provides harmonic support with chords (E7, D, A) and a rhythmic pattern.
- Guitarron:** Provides a rhythmic accompaniment.

The lyrics for the second system are:

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

25

Vln. 1

Vln. 2

Vln. 3

TP 1

TP 2

25

arm.

Gtr.

25

— sa - lu - dar - te - .
- das las flo - res - .
un san pe - dro - .
las ciu - da - des - .

E7

E7

Ve
En
Y
Hoy

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454

The musical score consists of seven staves. The first three staves are for Violins 1, 2, and 3. They all play a whole note chord of D major (D, F#, A) starting at measure 37. Each staff has two endings: the first ending leads back to the start of the phrase, and the second ending leads forward. The next two staves are for Trumpets 1 and 2. They play a melodic line starting at measure 37, consisting of eighth notes: D, E, F#, G, A, B, C, D. This is followed by a whole note chord of D major. Like the violins, they have two endings. The sixth staff is for the Armadillo (arm.), which plays a rhythmic pattern of quarter notes: D, E, F#, G, A, B, C, D. The seventh staff is for the Guitar (Gtrr.), which plays a bass line of quarter notes: D, E, F#, G, A, B, C, D.

49

Vln. 1

To Coda

D.S. al Coda

Vln. 2

To Coda

D.S. al Coda

Vln. 3

To Coda

D.S. al Coda

TP 1

To Coda

D.S. al Coda

TP 2

To Coda

D.S. al Coda

49

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

arm.

To Coda

D.S. al Coda

Gtrr.

To Coda

D.S. al Coda

60

Vln. 1

Vln. 2

Vln. 3

TP 1

Tp 2

60

arm.

Gtr.

ta - A - - - - - af.

E7 A

Fine

Las Mananitas Tapatias

Violin 1

Key of La

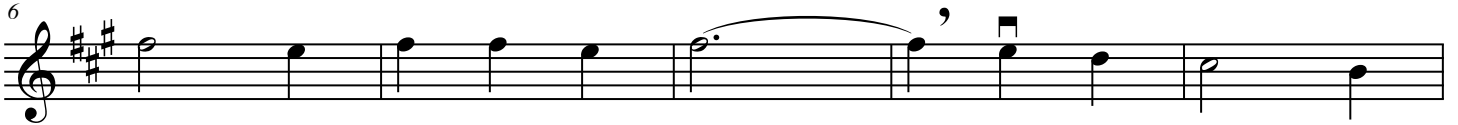
Traditional
Arr. Adam Romo

♩ = 130



Violin 1

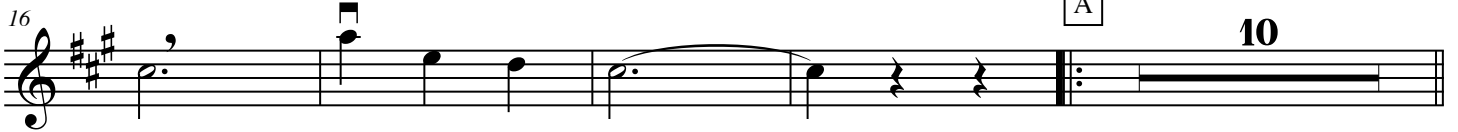
ln. 1



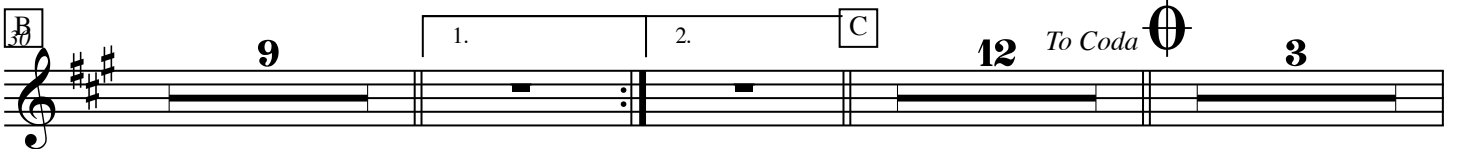
ln. 1



ln. 1



ln. 1



ln. 1



ln. 1



Fine

Las Mananitas Tapatias

Violin 2

Key of La

Traditional
Arr. Adam Romo

Violin 2

$\text{♩} = 130$

Violin 2

6

11

16

10

9

1. 2.

12 To Coda

3

56

D.S. al Coda

2

62

Fine

Las Mananitas Tapatias

Violin 3

Key of La

Traditional
Arr. Adam Romo

♩ = 130



Violin 3

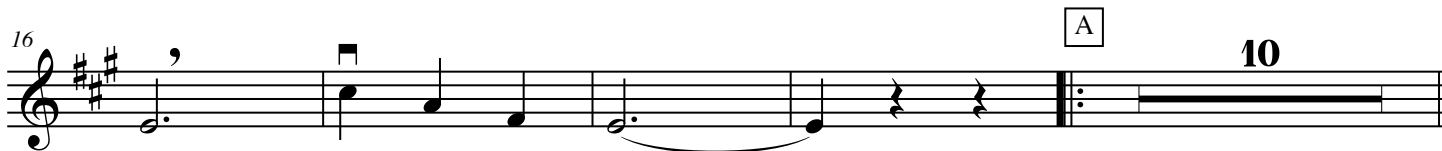
ln. 3



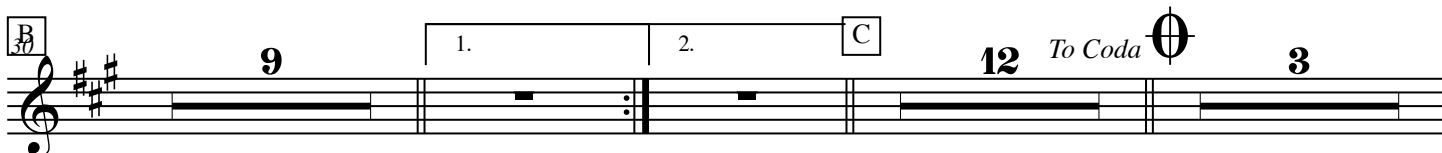
ln. 3



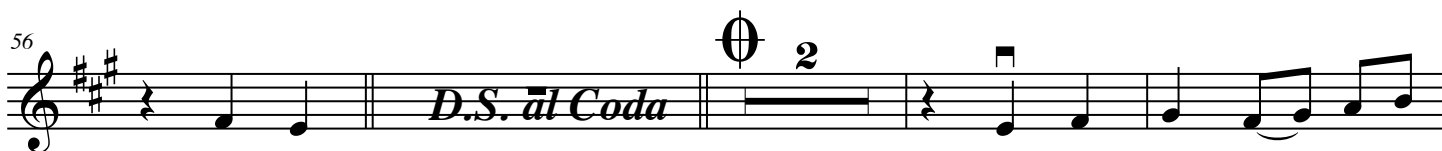
ln. 3



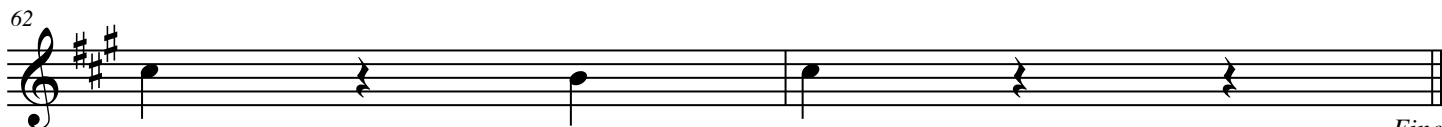
ln. 3



ln. 3



ln. 3



Fine

LEAVE BLANK

Las Mananitas Tapatias

Trumpet 1

Key of La

Traditional
Arr. Adam Romo

♩ = 130



Trumpet 1



TP 1



TP 1



TP 1



TP 1



TP 1



TP 1



TP 1



TP 1



Las Mananitas Tapatias

225

Trumpet 2

Key of La

Traditional
Arr. Adam Romo

♩ = 130

Trumpet 2

6

11

16

27

36

41

52

57

To Coda

D.S. at Coda

Fine

Las Mananitas Tapatias

Armonia

Key of La

Traditional
Arr. Adam Romo

♩ = 130

Armonia

6

arm.

11

arm.

16

arm.

21

arm.

26

arm.

31

arm.

36

arm.

41

arm.

46

arm.

E7

E7

D

D

A

A

E7

A

A

A

A

E7

E7

E7

E7

A

A

1.

2. A

E7

E7

D

D

A

2
51 Las Mananitas Tapatias 227

arm. A To Coda E7 E7 A

56 E7 A

arm. D.S. al Coda

61 A E7 A

arm. Fine

Las Mananitas Tapatias

Guitarron

Key of La

Traditional
Arr. Adam Romo

♩ = 130



Guitarron

6

Gtrr.

11

Gtrr.

16

Gtrr.

A

21

Gtrr.

26

Gtrr.

B

31

Gtrr.

36

Gtrr.

1.

2.

41

Gtrr.

46

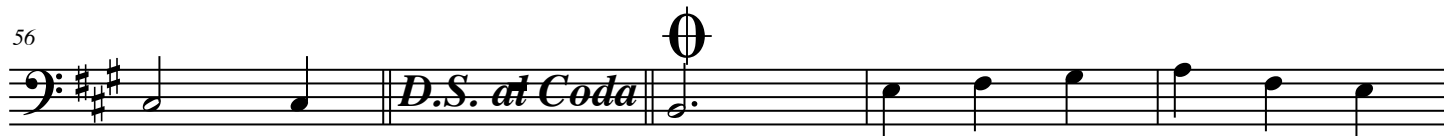
Gtrr.

Gtrr.



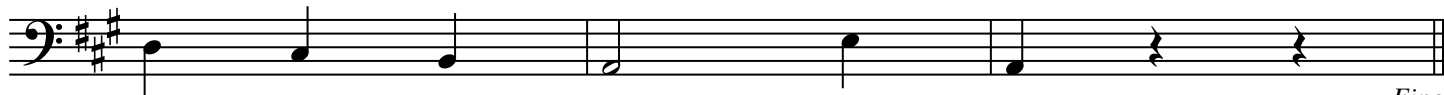
56

Gtrr.



61

Gtrr.



Fine

Las Mañanitas (Serenata)

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

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

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

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

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

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

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

[illegible]

Los Machetes

Violin 1

Polka

Mariachi Vargas
Trans. Adam Romo

[illegible]

Los Machetes

Violin 2

Polka

Mariachi Vargas
Trans. Adam Romo

Violin 2

tacet 2x

tutti

2

2

3x To Coda

2

2

2

2, 4. (play repeats)

D.S. al Coda

2

7

accel.

Fine

Los Machetes

Violin 3

Polka

Mariachi Vargas
Trans. Adam Romo

Violin 3

6

11

16

22

29

35

41

53

58

tacet 2x

tutti

2

3x To Coda

2

2

2, 4. (play repeats)

D.S. al Coda

2

5.

6.

7

1, 3.

accel.

Fine

Los Machetes

Trumpet 1

Polka

Mariachi Vargas
Trans. Adam Romo

Trumpet 1

6

TP 1

11

TP 1

24

TP 1

31

TP 1

36

TP 1

42

TP 1

47

TP 1

52

TP 1

57

TP 1

Fine

8

2

2

3x To Coda

1, 3.

2, 4. (*play repeats*)

5.

6.

accel.

D.S. al Coda

Fine

LEAVE BLANK

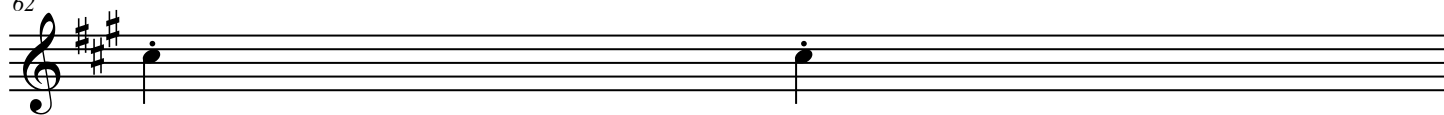
2

Los Machetes

239

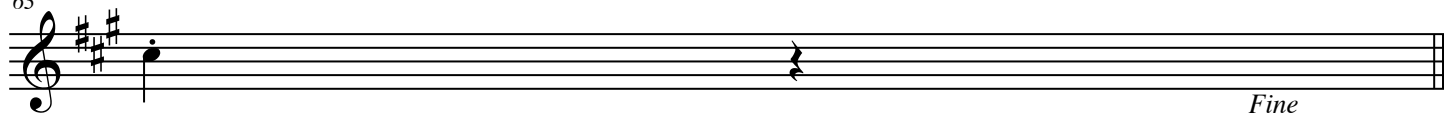
62

TP 2



63

TP 2



Fine

2

Los Machetes

241

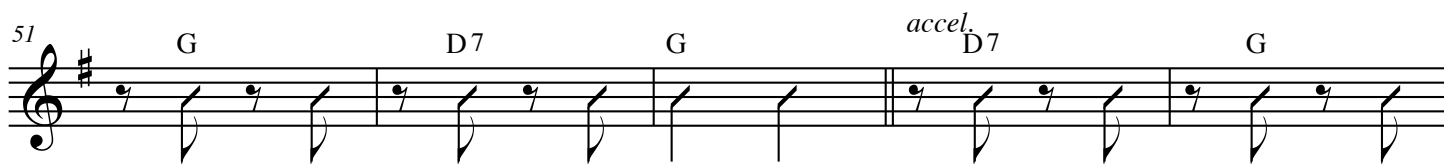
46

arm.



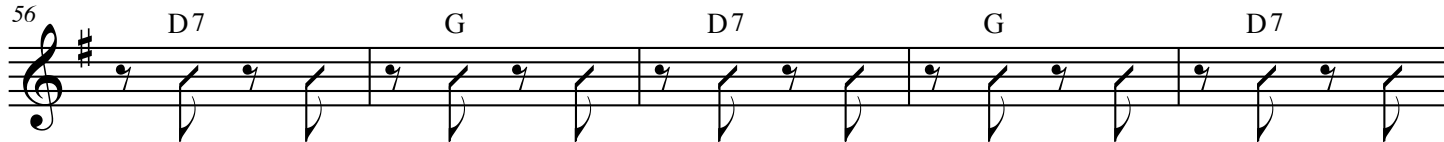
51

arm.



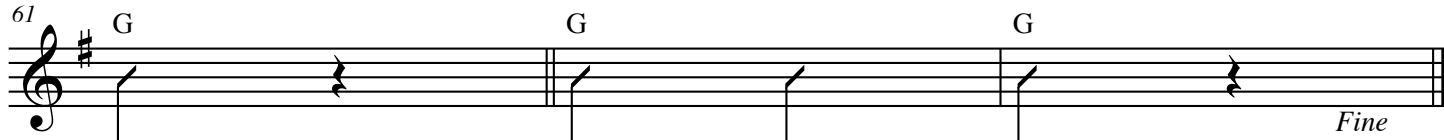
56

arm.



61

arm.



Los Machetes

Guitarron

Polka

Mariachi Vargas
Trans. Adam Romo



Guitarron

6

Gtrr.

11

Gtrr.

16

Gtrr.

21

Gtrr.

26

3x To Coda

Gtrr.

31

Gtrr.

36

Gtrr.

41

Gtrr.

1, 3.

2, 4. (play repeats)

5.

6.

D.S. al Coda

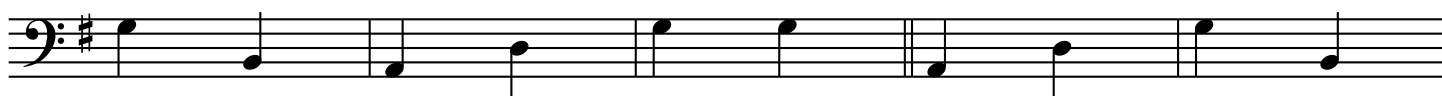
Gtrr.



51

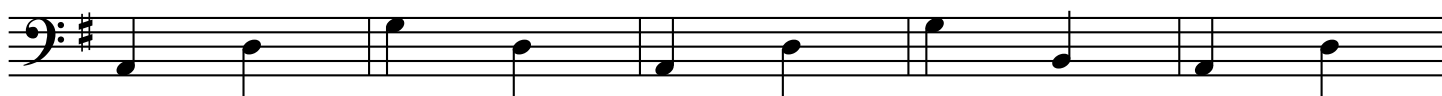
accel.

Gtrr.



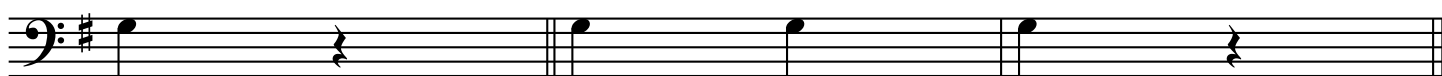
56

Gtrr.



61

Gtrr.

*Fine*

LEAVE BLANK

POLKITAS

Polka

Felipe Diaz Jr.

$\text{♩} = 100 - 120$

A

Trompeta 1
 Trompeta 2
 Violin 1
 Violin 2
 Armonia
 Guitarron

B

Tpt. 1
 Tpt. 2
 Vln. 1
 Vln. 2
 Arm.
 Gtrn.

36 C

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Arm. G D A7 D G D A7 D

Gtrn.

52 ⊕

Tpt. 1 Fine

Tpt. 2 Fine

Vln. 1 Fine

Vln. 2 Fine

Arm. ⊕ A7 D A7 D A7 D A7 D Fine

Gtrn. ⊕ Fine

POLKITAS

Polka $\text{♩} = 100 - 120$

Felipe Diaz Jr.

10

19 **B** pizz.

27 arco

36 **C**

45

52

61 *Fine*

POLKITAS

Polka

♩ = 100 - 120

Felipe Diaz Jr.

10

19 **B** pizz.

27 arco

36 **C**

45

52

61 *Fine*

Trompeta 1

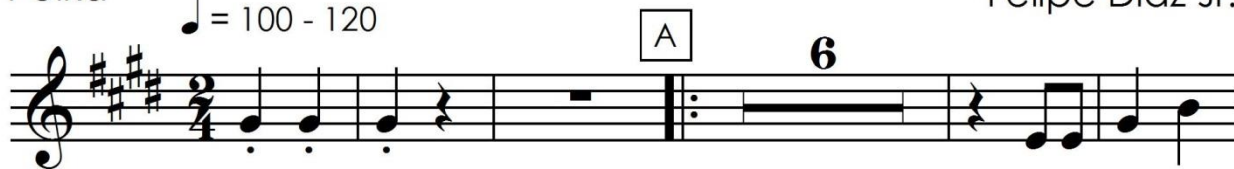
249

POLKITAS

Polka

$\text{♩} = 100 - 120$

Felipe Diaz Jr.



Trompeta 2

POLKITAS

Polka

♩ = 100 - 120

Felipe Diaz Jr.

12

19

31

36

46

52

63

A

6

B

8

C

6

6

Fine

POLKITAS

Polka

♩ = 100 - 120

Felipe Diaz Jr.

The musical score for "Polkitas" is written in G major (one sharp) and 2/4 time. It begins with a treble clef and a key signature of one sharp. The tempo is indicated as 100-120 beats per minute. The score is divided into measures, with measure numbers 10, 19, 28, 36, 44, 52, and 60 marked at the start of their respective staves. The music features a series of eighth-note patterns, often beamed together. Chords are indicated above the staff: D, A7, G, and D. A repeat sign is present at the beginning of the second staff. The piece concludes with a "Fine" marking at the end of the eighth staff.

Guitarron

POLKITAS

Polka

Felipe Diaz Jr.

♩ = 100 - 120

A



10



19

B



28



36

C



45



52

⊕



61

Fine



Que Te Vaya Bonito

2010 Fort Worth Mariachi Extravaganza

Jose Alfredo Jimenez

Score

51

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

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

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

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

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

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

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

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

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

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

69

Vln. 1 *Fine*

Vln. 2 *Fine*

Vln. 3 *Fine*

Vla. *Fine*

Tpt. 1 *Fine*

Tpt. 2 *Fine*

Vox. *Fine*

ni - - to.

Gtrr. *Fine*

arm. F F C7 F *Fine*

Que Te Vaya Bonito

Violin 1

2010 Fort Worth Mariachi Extravaganza Jose Alfredo Jimenez

Violin 1

The musical score for Violin 1 is written in 3/4 time and B-flat major. It consists of ten staves of music. The first staff begins with a repeat sign and a triplet of eighth notes. The second staff continues the melody with a triplet. The third staff features a quintuplet of eighth notes. The fourth staff includes a triplet and a fourth note. The fifth staff has a slur over four eighth notes. The sixth staff continues the melodic line with slurs. The seventh staff ends with a '4 To Coda' instruction and a Coda symbol. The eighth staff is marked 'D.S. al Coda' and contains a whole rest. The ninth staff begins with a Coda symbol and continues the melody. The tenth staff concludes the piece with a 'Fine' marking.

8

15

28

40

46

50

58

62

68

D.S. al Coda

Fine

Que Te Vaya Bonito

Violin 2

2010 Fort Worth Mariachi Extravaganza Jose Alfredo Jimenez

Violin 2

8

15

28

35

46

50

58

62

68

D.S. al Coda

Fine

The musical score for Violin 2 is written in 3/4 time with a key signature of one flat (Bb). The score consists of ten staves of music. The first staff begins with a repeat sign and a triplet of eighth notes. The second staff continues the melody with a triplet of eighth notes. The third staff features a quintuplet of eighth notes. The fourth staff has a triplet of eighth notes. The fifth staff contains a quadruplet of eighth notes. The sixth staff shows a series of eighth notes with slurs. The seventh staff includes a measure marked '4 To Coda' followed by a Coda symbol. The eighth staff is marked 'D.S. al Coda' and contains a whole rest. The ninth staff begins with a Coda symbol and continues the melody. The tenth staff concludes the piece with a double bar line and the word 'Fine'.

Que Te Vaya Bonito

Violin 3

2010 Fort Worth Mariachi Extravaganza Jose Alfredo Jimenez

Violin 3

8

15

28

35

46

52

58

62

68

To Coda

D.S. al Coda

Fine

The musical score for Violin 3 is written in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The score begins with a repeat sign and a triplet of eighth notes. It includes several measures with rests, followed by a quintuplet of eighth notes. The score continues with various rhythmic patterns, including eighth and sixteenth notes, and rests. It features a section marked 'To Coda' and another marked 'D.S. al Coda'. The piece concludes with a final measure marked 'Fine'.

Que Te Vaya Bonito

Trumpet 1

2010 Fort Worth Mariachi Extravaganza **Jose Alfredo Jimenez**

Trumpet 1

6

12

20

28

38

46

58

62

To Coda

D.S. al Coda

Fine

Que Te Vaya Bonito

Trumpet 2

2010 Fort Worth Mariachi Extravaganza **Jose Alfredo Jimenez**

Trumpet 2

pt. 2

pt. 2

pt. 2

pt. 2

pt. 2

pt. 2

pt. 2

pt. 2

pt. 2

To Coda

D.S. al Coda

Fine

Que Te Vaya Bonito

260

Armonia

2010 Fort Worth Mariachi Extravaganza

Jose Alfredo Jimenez

Armonia

arm.

arm.

arm.

arm.

arm.

arm.

arm.

arm.

arm.

arm.

arm.

Armonia

6

12

20

26

32

39

46

51

58

62

66

C7

F

F

F

C7

g min

C7

F

F

F

C7

g min

C7

F

F

F7

Bb

Bb

Bb

C7

F

F

C7

To Coda

C7

F

F

C7

F

2

F

F

C7

F

Fine

Que Te Vaya Bonito

Guitarron

2010 Fort Worth Mariachi Extravaganza

Jose Alfredo Jimenez



Guitarron

7

Gtrr.

12

Gtrr.

20

Gtrr. *una*

26

Gtrr.

31

Gtrr. *una*

38

Gtrr. *una*

44

Gtrr.

52

Gtrr. *To Coda*

58

Gtrr. *D.S. al Coda*

62

Gtrr. *2*

69

Gtrr. *Fine*

Que Te Vaya Bonito

262

Vocals

2010 Fort Worth Mariachi Extravaganza Jose Alfredo Jimenez



9

Vocals

14

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

Vox.

19

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

Vox.

25

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

Vox.

31

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

Vox.

35

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

Vox.

39

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

Vox.

45

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

Vox.

53

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

Vox.

58

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

Vox.

62

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

Vox.

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

Tres Días

263

Tomás Méndez

Violín 1

Violín 2

Trompeta 1

Trompeta 2

Armonia

Guitarrón

Voz

The first system of musical notation includes staves for Violín 1, Violín 2, Trompeta 1, Trompeta 2, Armonia, Guitarrón, and Voz. The key signature is one sharp (F#) and the time signature is 3/4. The Violín parts play a melodic line with eighth and quarter notes. The Trompeta parts play a similar melodic line. The Armonia part provides harmonic support with chords D7, D7, G, G7, C, and D7. The Guitarrón part plays a bass line with eighth and quarter notes. The Voz part is a whole rest.

Vln. 1

Vln. 2

Tpta. 1

Tpta. 2

Arm.

Gtron.

Voz

The second system of musical notation includes staves for Vln. 1, Vln. 2, Tpta. 1, Tpta. 2, Arm., Gtron., and Voz. The key signature is one sharp (F#) and the time signature is 3/4. The Vln. parts play a melodic line with eighth and quarter notes. The Tpta. parts play a similar melodic line. The Arm. part provides harmonic support with chords G, G, G, G, D7, D7, and D7. The Gtron. part plays a bass line with eighth and quarter notes. The Voz part is a whole rest.

Tres días sin ver - te mu - jer, tres días llo - ran - do tu a -

2

14

Vln. 1

Vln. 2

Tpta. 1

Tpta. 2

Arm.

Gtrón.

Voz

mor, tres días que mi - ro el a - ma - ne - cer.

21

Vln. 1

Vln. 2

Tpta. 1

Tpta. 2

Arm.

Gtrón.

Voz

No - más tres días yo te a - mé y en tu mi - rar me per - dí y ha -

28

Vln. 1

Vln. 2

Tpta. 1

Tpta. 2

Arm.

Gtron.

Voz

ce tre días que no se de tí.

35

2

Vln. 1

Vln. 2

Tpta. 1

Tpta. 2

Arm.

Gtron.

Voz

¿Don - de, don - de es - tás? ¿Con quién me en - ga - - - ñas?

G D7 D7 G G G G D7 D7

4

41

Vln. 1

Vln. 2

Tpta. 1

Tpta. 2

Arm. D7 D7 D7 D7 D7 D7

Gtron.

Voz

¿Don - de, don - de es - tás? ¿Qué es - tás ha -

47

Vln. 1

Vln. 2

Tpta. 1

Tpta. 2

Arm. G G G G G G G

Gtron.

Voz

cien - - do? Tres días que no sé

54

Vln. 1

Vln. 2

Tpta. 1

Tpta. 2

Arm.

Gtron.

Voz

qué es a - li - men - to, so - lo llo - ran - do

60

Vln. 1

Vln. 2

Tpta. 1

Tpta. 2

Arm.

Gtron.

Voz

me he po - di - do con - so - lar. Ay, ay, ay, ay,

65 3

Vln. 1 AY AY AY AY AY AY AY AY AY AY

Vln. 2 AY AY AY AY AY AY AY AY AY AY

Tpta. 1 AY AY AY AY AY AY AY AY AY AY

Tpta. 2 AY AY AY AY AY AY AY AY AY AY

Arm. D7 D7 G G

Gtron.

Voz ay. Ay, ay, ay, ay, ay. Ay, ay, ay, ay, ay. Ay, ay, ay, ay, ay. Ay, ay, ay, ay,

69

Vln. 1

Vln. 2

Tpta. 1

Tpta. 2

Arm. D7 D7 G G D7

Gtron.

Voz ay tu_a - mor me va_a ma - tar. Ay, ay, ay, ay, ay.

74

Vln. 1

Vln. 2

Tpta. 1

Tpta. 2

Arm. D7 G G7 C D7

Gtron.

Voz

Yo qué voy a ha - cer si me nie - gas al - ma mía tu que -

79

Vln. 1

Vln. 2

Tpta. 1

Tpta. 2

Arm. G G D7 D7 G G7 C

Gtron.

Voz

rer.

[illegible]

8 1 2

18 2 2

28 2 5

40 4

51 7

65 3 4

AY AY AY AY AY AY AY AY AY AY

73 1

82

89 2

Violín 2

Tres Días

Tomás Méndez

8 **1** **2**

18 **2** **2**

28 **2** **5**

40 **4**

51 **7**

65 **3** **4**
AY AY AY AY AY AY AY AY AY AY

73 **1**

82

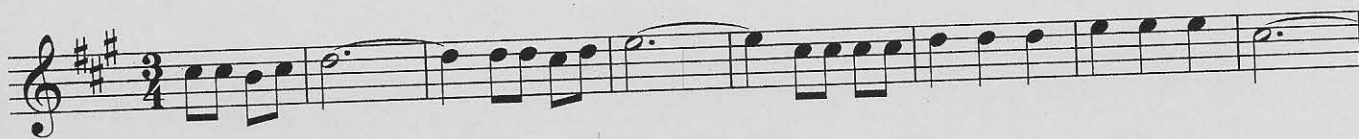
89 **2**

Trompeta 1

Tres Días

273

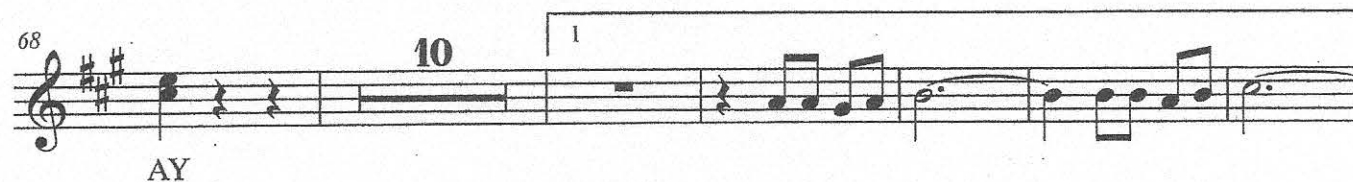
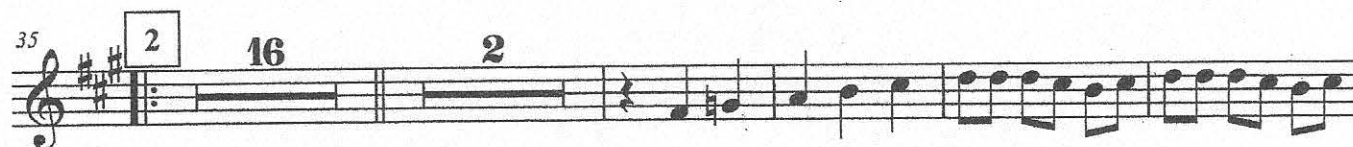
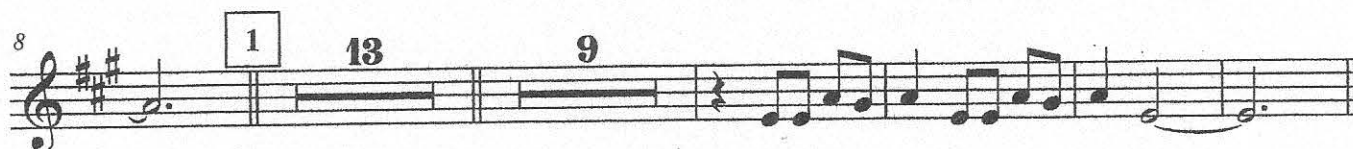
Tomás Méndez



Trompeta 2

Tres Días

Tomás Méndez



1

10

20

30

40

50

60

70

79

89

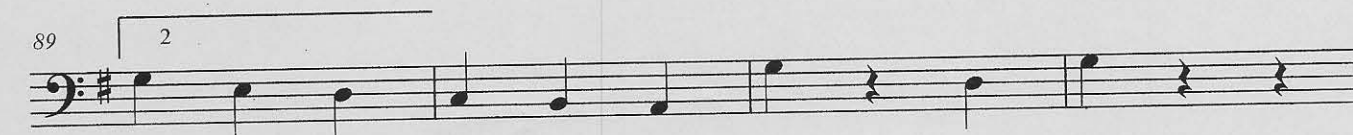
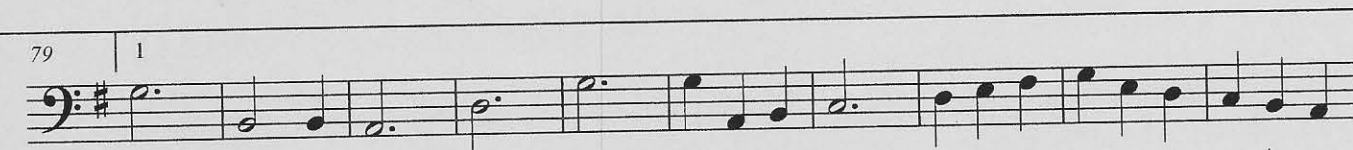
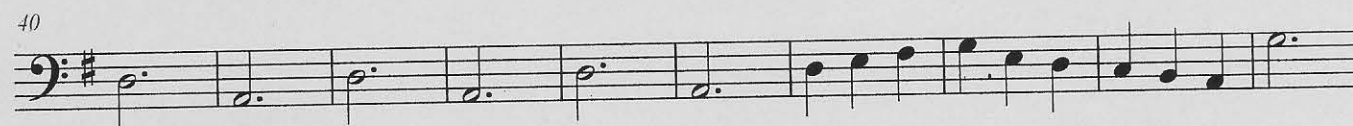
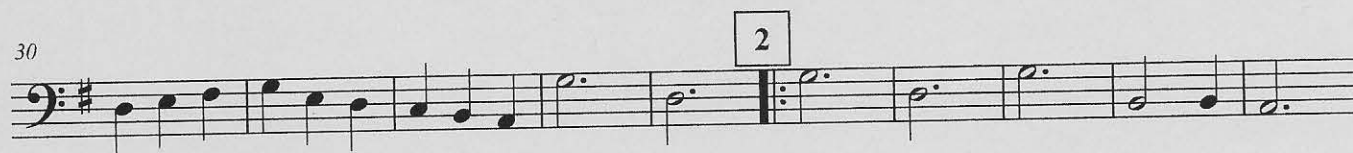
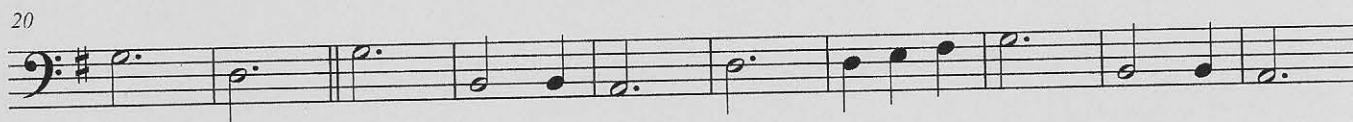
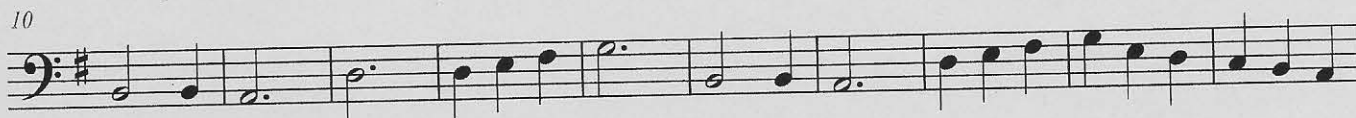
2

3

1

2

The musical score is written on a single staff with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The score consists of 9 measures, each containing a guitar chord and a rhythmic pattern of eighth notes. The chords are: D7, D7, G, G7, C, D7, G, G, G (measure 1); G, D7, D7, D7, G, G, D7, D7, G, G (measure 10); G, G, G, G, D7, D7, D7, G, G, D7 (measure 20); D7, G, G, G, G, 2, G, G, G, G, D7 (measure 30); D7, D7, D7, D7, D7, D7, D7, G, G, G (measure 40); G, G, G, G, G7, C, C, C, C, G (measure 50); G, D7, D7, G, G, 3, D7, D7, G, G, D7 (measure 60); D7, G, G, D7, D7, G, G7, C, D7 (measure 70); 1, G, G, D7, D7, G, G7, C, D7, G, G (measure 79); 2, G, G, G, D7, G (measure 89).



7 1

Tres días sin ver-te mu - jer, tres días llo -

13

ran-do tu_a - mor, tres días que mi-ro_el a - ma - ne - cer.

21

No - más tres días te_a - mé y en tu mi - rar me per - dí y ha -

28 2

ce tre días que no se de tí. ¿Don-de,

36

don-de_es - tás? ¿Con quién me en - ga - ñas?

43

¿Don-de, don-de_es - tás? ¿Qué_es-tás ha - cien - do?

50

Tres días que no sé qué_es a-li - men-to,

58

so - lo to - man - do me he po - di - do con - so - lar. Ay, ay, ay, ay,

65 3

ay. Ay, ay, ay, ay, ay. Ay, ay, ay, ay, ay. Ay, ay, ay, ay, ay. Ay, ay, ay, ay,

69

ay tu_a - mor me va_a ma - tar. Ay, ay, ay, ay, ay.

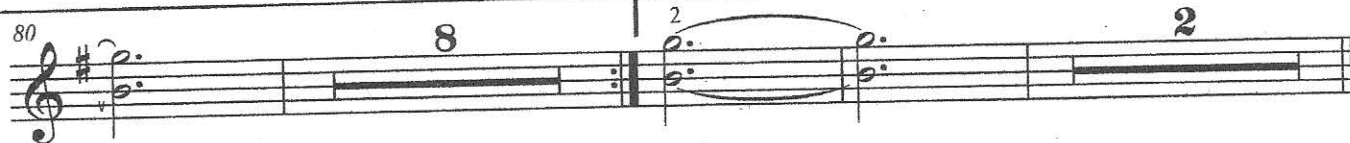
Tres Días

278

2
74



80



“Volver Volver”

Arr.: Jose Hernandez

Fernando Z. Maldonado

$\text{♩} = 84$
Ranchera

Trumpet 1

Trumpet 2

Voice

Violín 1

Violín 2

$\text{♩} = 84$
Ranchera

Armonía

Guitarrón

G⁷ C C

5

A

Tpt. 1

Tpt. 2

Voice

Es te a-mor a-pa-cio - na-dó an-da to-dó al-bo-ro - ta - dó por vol - ver

Vln. 1

Vln. 2

A C C C G⁷

Víh.

Guitn.

2

9

Tpt. 1

Tpt. 2

Voice

voy ca - mí - no a la lo - cu - ra y aun - que to - do me tor - tu - ra se per - der

Vln. 1

Vln. 2

Viñ.

Guítn.

G⁷ G⁷ G⁷ C

13

Tpt. 1

Tpt. 2

Voice

nos de - ja - mos ha - ce tiem - po pe - ro se lle - go el mo - men - to de per - der

Vln. 1

Vln. 2

Viñ.

Guítn.

C C C C⁷ F

17

Tpt. 1

Tpt. 2

Voice

tu te-nías mu-cha ra-zon le ha-go ca-so al co-ra-zon y me mue-ro por vol-

Vln. 1

Vln. 2

F G⁷ C G⁷ G⁷

Víh.

Guítn.

21

Tpt. 1

Tpt. 2

Voice

ver y vol-ver vol-ver vol-ver a tus bra-zos o-tra vez

Vln. 1

Vln. 2

C C // B G⁷ G⁷ C

Víh.

Guítn.

B

a tempo

4

26

Tpt. 1

Tpt. 2

Voice

lle-ga-ri has-ta don-de es - tes yo se per-der yo se per - der quie-ro vol-ver vol-ver vol - ver

Vln. 1

Vln. 2

Viñ.

Guítn.

C G⁷ F Em G⁷ C

30

Tpt. 1

Tpt. 2

Voice

Vln. 1

Vln. 2

Viñ.

Guítn.

C G⁷ C

34 *D. S. al Coda*

Tpt. 1

Tpt. 2

Voice

Vln. 1

Vln. 2

Vib.

Guítn.

D. S. al Coda
C G⁷

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

Em Dm G⁷ C

Arr:-Jose Hernandez

Violín 1

$\bullet = 84$

9 

17

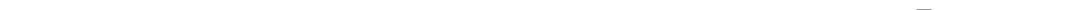
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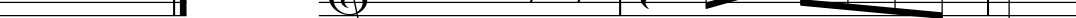
23 **B**



26



34 *D. S. al Coda*



"Volver Volver"

285

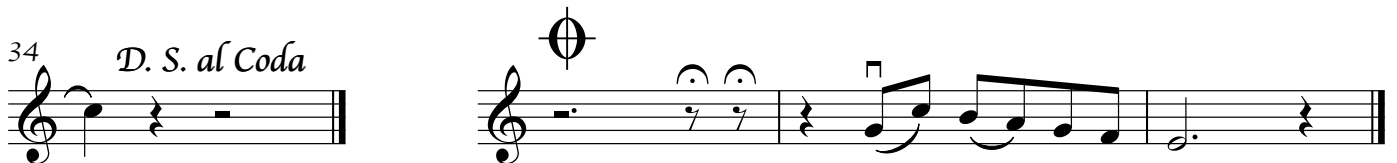
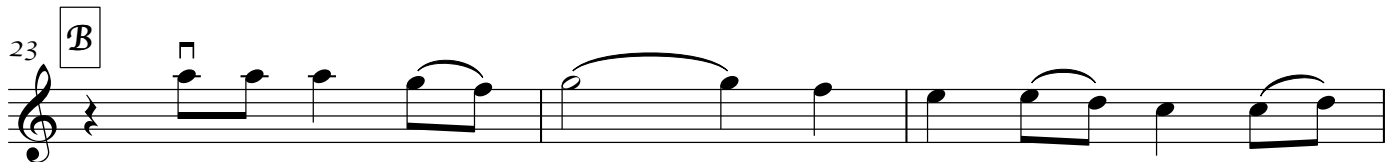
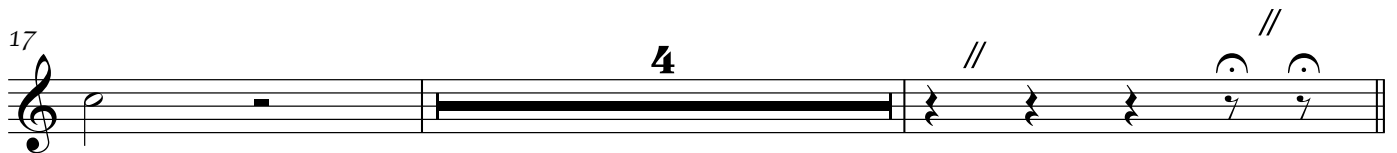
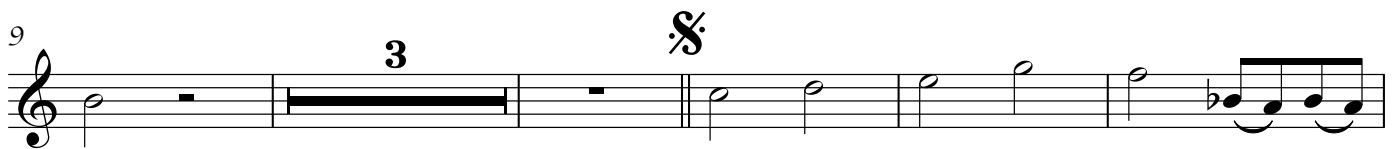
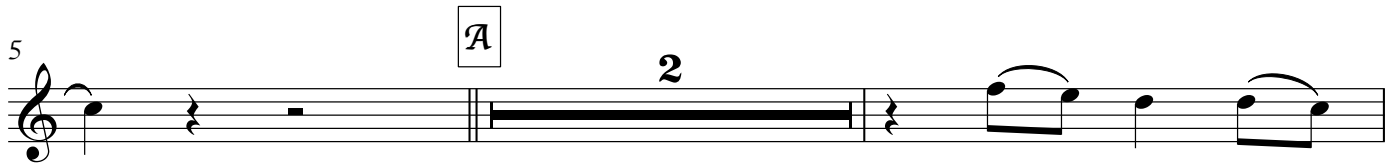
Violín 2

Arr:-Jose Hernández

Fernando Z. Maldonado

♩ = 84

Ranchera



Arr:-Jose Hernandez

Fernando Z. Maldonado

$\bullet = 84$

The first staff of music is in treble clef, key of D major (two sharps), and 4/4 time. It begins with a quarter rest, followed by a quarter note D, an eighth note E, and a quarter note F. This is followed by a double bar line. The second measure contains a quarter note G, a quarter note A, and a quarter note B. The third measure contains a quarter note C, a quarter note D, and a quarter note E. The fourth measure contains a quarter note F, a quarter note G, and a quarter note A. The fifth measure contains a quarter note B, a quarter note C, and a quarter note D. The sixth measure contains a quarter note E, a quarter note F, and a quarter note G. The seventh measure contains a quarter note A, a quarter note B, and a quarter note C. The eighth measure contains a quarter note D, a quarter note E, and a quarter note F. The piece ends with a double bar line.

 $\mathcal{A}$

3

9

3

Example 10-10

~~§~~

3

14 **3**

//

//

17

Musical notation for measure 17. The staff begins with a treble clef and a key signature of one sharp (F#). The measure contains six eighth notes: G4 (quarter rest), A4 (quarter note), B4 (quarter note), C5 (half note), D5 (quarter note), and E5 (quarter note). This is followed by a double bar line and two more eighth notes: F#5 (quarter note) and G5 (quarter note), which are also separated by a double bar line.

 $\mathcal{B}$

23 B *a tempo*



The musical notation for measure 23 is on a single staff with a treble clef and a key signature of two sharps (F# and C#). The measure begins with a quarter rest, followed by a quarter note D4, an eighth note E4, and a quarter note F#4. This is followed by a half note G#4, which is tied to the next half note G#4. The measure concludes with a quarter note A4, an eighth note G#4, and a quarter note F#4.

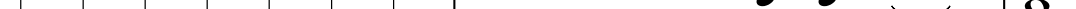
 Φ

2

26

2

31



D. S. al Coda

 $\oplus$

34 *D. S. al Coda*

Arr:-Jose Hernandez

Fernando Z. Maldonado

$\bullet = 84$

17

Measures 17-20: The melody continues with a series of eighth and sixteenth notes, ending with a double bar line and repeat signs.

31 

34 *D. S. al Coda*

Arr:-Jose Hernandez

Armonía

Fernando Z. Maldonado

Ranchera

[illegible]

"Volver Volver"

289

Guitarrón

Arr:-Jose Hernández

Fernando Z. Maldonado

♩ = 84

Ranchera



"Volver Volver"

290

Arr:-Jose Hernández

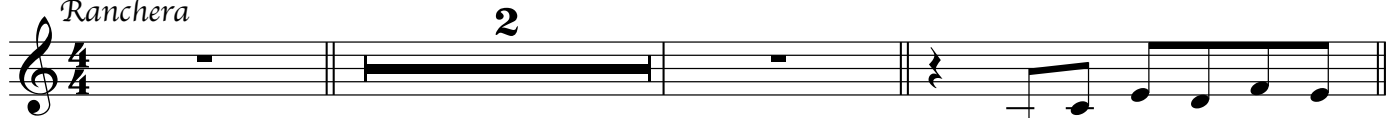
Voice

Fernando Z. Maldonado

♩ = 84

Ranchera

2



Es te a-mor a - pa - cio-

6 **A**

na - do an-da to-do al-bo - ro - ta - do por vol - ver



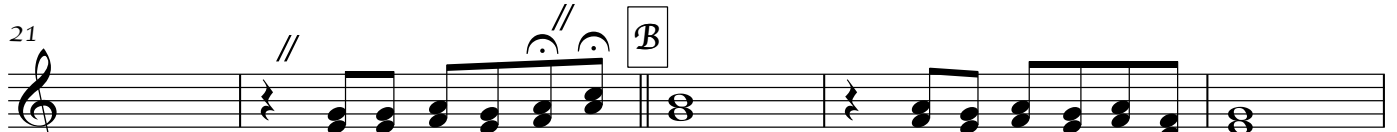
voy ca - mí-no a la lo - cu-ra y aun-que to-do me tor - tu-ra se per - der



nos de-ja-mos ha-ce tiem-po pe-ro se lle-go el mo-men-to de per - der



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



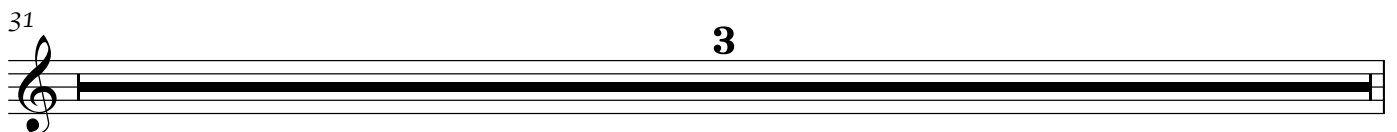
ver y vol-ver vol-ver vol - ver a tus bra-zos o - tra vez



lle - ga - ri has - ta don - de es - tes yo se per - der yo se per -



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



3

2

Voice

