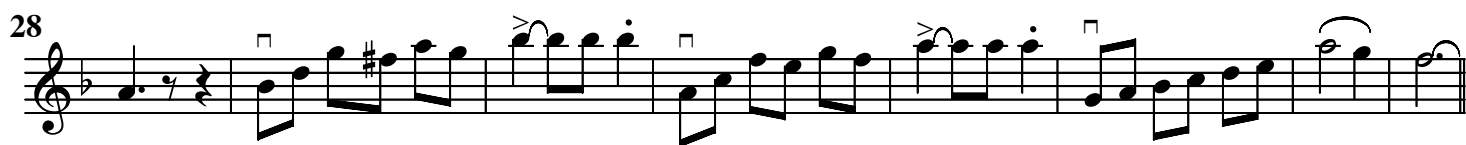


Alejandra

Vals



Alejandra

Vals

Violín 2

11 *To Coda* $\oplus$ **B**

22

28

36 **1.** **2.** **C** *pizz.* -----

46 *pizz.* -----

56 -----

69 **D** *8va--* **1.**

85 *pizz.* ----- **2.** *D.S. al Coda* $\oplus$ *Coda*

Alejandra

Vals

Violín 3

9

21

27

34

46

56

69

85

A %

To Coda ⊕

B

1. 2. C pizz.-----

8va-- 1.

pizz.----- 2. D.S. % al Coda ⊕ Coda

Alejandra

Vals

Trompeta 1



Measures 1-10. Key signature: one sharp (F#). Time signature: 3/4. The notation includes eighth and sixteenth notes with beams, and a repeat sign with a first ending bracket labeled 'A' and a double bar line with a repeat sign.

11



Measures 11-24. Measure 11 starts with a rest. The notation includes eighth and sixteenth notes. A "To Coda" instruction with a Coda symbol is placed above the staff. A first ending bracket labeled 'B' spans measures 23-24.

25



Measures 25-37. The notation includes eighth and sixteenth notes. A first ending bracket labeled 'C' spans measures 36-37, with a "1." and "2." marking above it.

38



Measures 38-54. The key signature changes to three sharps (F#, C#, G#). The notation includes eighth and sixteenth notes, and a repeat sign with a first ending bracket.

55



Measures 55-68. The notation includes eighth and sixteenth notes. A "tacet" instruction with a dashed line and a "play" instruction are placed above the staff.

69



Measures 69-82. A first ending bracket labeled 'D' spans measures 69-70. The notation includes eighth and sixteenth notes. A "tacet" instruction with a dashed line and a "play" instruction are placed above the staff.

83



Measures 83-90. The notation includes eighth and sixteenth notes. A first ending bracket labeled "1." spans measures 83-84, and a second ending bracket labeled "2." spans measures 85-86. The notation includes a "D.S. al Coda" instruction with a double bar line and a Coda symbol, and a "Coda" instruction with a Coda symbol.

Alejandra

Vals

Trompeta 2

A

11

To Coda

B

26

1. 2. C

39

55

tacet play

69

D

tacet play

1.

85

2.

D.S. al Coda Coda

Alejandra

Vals

Armonía

10 Dm A7 To Coda ⊕

19 Dm B C7 F A7 Dm D7

30 Gm C7 F C7 F 1. 2. C D A7

41 D Cdim A7 Em

51 A7 D A7 D

62 Gm7 D A7 D D G D7

73 G Cm7 G D7

83 1. G 2. G D.S. al Coda ⊕ Coda Dm

Alejandra

Vals

Guitarrón y Arpa

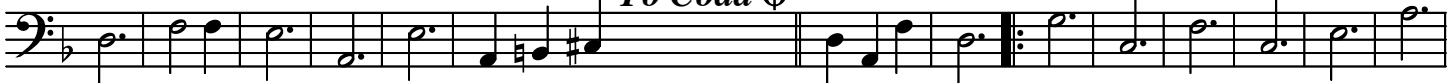
A



13

To Coda

B



27

1. 2.

C



39



56

D



72

1. 2.



87

D.S. al Coda

Coda



LEAVE BLANK

Con Todo y Mi Tristeza

Juan Gabriel

Score

Trans. By E. Ramirez

The musical score is written for a 3/4 time signature. The key signature is one sharp (F#), indicated by the key signature of the Trumpet parts. The score is divided into seven staves, each with a label to its left: Violin 1, Violin 2, Violin 3, Trumpet 1, Trumpet 2, Guitars, and Bass. The Violin 1 and Violin 2 parts are in treble clef, while the Bass part is in bass clef. The Trumpet 1 and Trumpet 2 parts are in treble clef with a key signature of one sharp. The Guitars part is in treble clef. The Violin 3 part is in treble clef. The score consists of five measures. The Violin 1 and Violin 2 parts play a melodic line with eighth and sixteenth notes, often beamed together. The Violin 3 part plays a sustained note. The Trumpet 1 and Trumpet 2 parts play a harmonic line with quarter and eighth notes. The Guitars part plays a rhythmic pattern with eighth notes. The Bass part plays a bass line with quarter and eighth notes. The Guitars part includes chord markings: Dm, G7, C, and F.

Violin 1

Violin 2

Violin 3

Trumpet 1

Trumpet 2

Guitars

Bass

Dm G7 C F

6

V 1

V 2

V 3

T 1

T 2

6

D m6 E7 A m A7 D m G7

This musical score is for the song "Con Todo y Mi Tristeza". It features six staves: three vocal staves (V1, V2, V3) and three piano staves (T1, T2, and a grand staff). The key signature is one sharp (F#), and the time signature is 6/8. The piano part includes a right-hand staff with chords (Dm6, E7, Am, A7, Dm, G7) and a left-hand staff with a bass line. The vocal parts have various melodic lines, including some with grace notes and ties. The piano accompaniment includes a rhythmic pattern in the right hand and a bass line in the left hand.

12

Que bo

V 1

V 2

V 3

T 1

T 2

12

C F D m6 E7 A m A m

12

ni to pe ro que bo ni to es que te quie ran y/el es tar de ve ras

V 1

V 2

V 3

T 1

T 2

A m D m G7

23

lo ca men te/en na mo ra da pe ro que tris te za sien to que ya no me

V 1

V 2

V 3

T 1

T 2

23

C Am

Detailed description: This is a musical score for a song. It features five staves. The top staff is a vocal line with lyrics. Below it are three staves labeled V 1, V 2, and V 3, which appear to be vocal or instrumental parts. Below those are two staves labeled T 1 and T 2, likely for tenors. The bottom two staves are for piano accompaniment, with the right hand having chords C and Am indicated. The score is marked with a '23' at the beginning of each system, indicating a measure number or rehearsal mark.

28

quie ras que por o tro/a mor tan pron to me/ha yas ol vi da do.

V 1

V 2

V 3

T 1

T 2

28

D m A m E 7 A m

28

Detailed description: This is a musical score for a song. It includes five vocal staves (V1, V2, V3, T1, T2) and two piano staves. The vocal parts have lyrics in Spanish. The piano accompaniment features a right-hand melody with eighth notes and a left-hand bass line. Chords are indicated above the right-hand piano staff: Dm, Am, E7, and Am. The score is marked with a '28' at the beginning of each system.

33

B

Aun que tu no ~~B~~ pas ya mas nun ca nun ca ya mas de mi vi da que me/es toy mu rien do

V 1

33

B

V 2

33

B

V 3

33

B

T 1

33

B

T 2

33

B

A m

D m

33

B

38

sin tus be sos po co/a po co de tris te za que me/es toy mu rien do

V 1

V 2

V 3

T 1

T 2

38

G7 C A m

38

The musical score is written for a vocal ensemble and piano. It consists of six staves. The vocal parts are V1, V2, V3, T1, and T2, all in treble clef. The piano accompaniment is in bass clef. The key signature has two sharps (F# and C#). The tempo is marked with a common time signature (C). The score includes lyrics and chord markings. The lyrics are: 'sin tus be sos po co/a po co de tris te za que me/es toy mu rien do'. The chords are G7, C, and A m.

43

por vol ver te/a ver mi vi da pe ro tu me/has ol vi da do tan to que no te/in te

V 1

V 2

V 3

T 1

T 2

43

D m A m E 7

43

Detailed description: This is a musical score for a song. The top staff is the vocal melody, starting at measure 43 with the lyrics 'por vol ver te/a ver mi vi da pe ro tu me/has ol vi da do tan to que no te/in te'. Below the vocal melody are five empty staves for vocal parts V1, V2, V3, T1, and T2. At the bottom, there is a piano accompaniment section. The first staff of the piano part shows chords Dm, Am, and E7. The second staff of the piano part shows the bass line. The score is written in a key with two sharps (F# and C#) and a 4/4 time signature.

48 re sa. Y con to do/y mi tris C te za me/en se

V 1

V 2

V 3

T 1

T 2

48 A m A m A 7 D m C

48 C

Detailed description: This musical score is for the song 'Con Todo y Mi Tristeza'. It features a vocal line with lyrics and three instrumental parts (V1, V2, V3), two tenor parts (T1, T2), and a piano accompaniment. The score is divided into measures, with a repeat sign at measure 48. The key signature has two sharps (F# and C#). The piano part includes chords: A m, A m, A 7, and D m. The vocal line includes lyrics: 're sa. Y con to do/y mi tris te za me/en se'. The instrumental parts (V1, V2, V3) and tenor parts (T1, T2) provide harmonic support to the vocal line.

54

ne no ol vi dar te me/en se ne/a vi vir sin ver te pe ro sin a cos tum

V 1

V 2

V 3

T 1

T 2

54

G7 C F Dm6 E7

54

59

brar me y/aun que mue ro ca da di a por tu/au sen cia que/es do lor mo ri

V 1

V 2

V 3

T 1

T 2

59

A m A 7 D m G 7 C

59

Detailed description: This is a musical score for a song. It includes five vocal staves (V1, V2, V3, T1, T2) and two piano staves. The lyrics are written under the V1 staff. The piano part includes chords (Am, A7, Dm, G7, C) and a bass line. The score is marked with measure numbers 59 and 60.

64

re con la con cien cia tan tran qui la por tu/a mor pe ro que ma ra vi

V 1

V 2

V 3

T 1

T 2

64

F D m6 E7 A m

64

14

Con Todo y Mi Tristeza

llo so/y que fi nal ten dra mi vi da que/has ta/en es te mo men to sin que

V 1

V 2

V 3

T 1

T 2

D m A m D m6

D

The musical score is written for a vocal ensemble and piano. It consists of five systems of staves. The first system includes a vocal line with lyrics and a piano accompaniment. The second system includes three vocal parts (V1, V2, V3) and a piano accompaniment. The third system includes two vocal parts (T1, T2) and a piano accompaniment. The fourth system includes a piano accompaniment with chord markings (D m, A m, D m6) and a bass line. The fifth system includes a bass line. The score is written in G major (one sharp) and 4/4 time. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The vocal parts are written in treble clef. The lyrics are in Spanish and are placed below the vocal lines.

74

rer te di go/a dios co mo e res hoy mi vi da ma na na se ras mi muer te

V 1

V 2

V 3

T 1

T 2

74 E7 A m D m A m

74

Detailed description: This is a musical score for a song. The page is numbered 15. The title is 'Con Todo y Mi Tristeza'. The score is for measures 74-79. It includes vocal parts (V1, V2, V3), tenor parts (T1, T2), and piano accompaniment. The piano part features a guitar-style chord progression (E7, Am, Dm, Am) and a bass line. The vocal parts have lyrics in Spanish. The score is for measures 74-79.

80 *D.C. al Coda*

tu vas a ser la cul pa ble de que yo mue ra de a mor. *D.C. al Coda* mor.

V 1

80 *D.C. al Coda*

V 2

80 *D.C. al Coda*

V 3

80 *D.C. al Coda*

T 1

80 *D.C. al Coda*

T 2

80 *D.C. al Coda*

80 *D.C. al Coda* *A m*

D m6 *E7* *A m* *D.C. al Coda* *A m*

80 *D.C. al Coda*

The musical score is written for a vocal ensemble (V1, V2, V3, T1, T2), piano, and guitar. The key signature is D major (two sharps). The score begins at measure 80. The vocal parts have lyrics: 'tu vas a ser la cul pa ble de que yo mue ra de a mor.' The piano part features a melodic line with a key signature change to D major. The guitar part includes chords: D m6, E7, and A m. The score concludes with a Coda section marked 'D.C. al Coda'.

86

V 1

V 2

V 3

T 1

T 2

86

A 7

D m

E 7

A m

The musical score is for the song "Con Todo y Mi Tristeza" on page 17. It features six vocal parts (V 1, V 2, V 3, T 1, T 2) and a piano accompaniment. The piano part includes a right-hand line with chords A 7, D m, E 7, and A m, and a bass line. The score is in 4/4 time and starts at measure 86. The key signature has one sharp (F#).

Con Todo y Mi Tristeza

Juan Gabriel

Trans. By E. Ramirez

Violin 1

7

16

A

5

6

33

B

8

49

C

56

64

D

4

75

5

2 ϕ

D.C. al Coda

87

Con Todo y Mi Tristeza

Juan Gabriel

Trans. By E. Ramirez

Violin 2

7

15

A

5

6

B

32

41

8

C

55

62

D

4

73

5

2

$\emptyset$

D.C. al Coda

85

Con Todo y Mi Tristeza

Juan Gabriel

Trans. By E. Ramirez

Trumpet 1

9

15

A

2

2

24

B

8

2

3

41

C

8

8

64

D

72

2

82

D.C. al Coda

3

2

Con Todo y Mi Tristeza

Juan Gabriel

Trans. By E. Ramirez

Trumpet 2

9

15

A

2

2

25

B

8

2

3

8

50

C

8

66

D

74

D.C. al Coda

2

3

85

2

Con Todo y Mi Tristeza

Juan Gabriel

Trans. By E. Ramirez

Armonia

Armonia

Chords: D m, G7, C, F, D m6, E7, A m, A7, D m, G7, C, F, D m6, E7, A m, A m, A m, D m, G7, C, A m, D m, A m, E7, A m, D m, G7, C, A m, D m, A m, E7, A m, A m, A7, D m, G7, C, F, D m6, E7, A m, A7.

Tablature: 7, 13, 19, 25, 31, 37, 43, 49, 55.

Boxed letters: A, B, C.

EMR

2
61

Con Todo y Mi Tristeza

D m G7 C F D m6 E7



67

D

A m D m A m



73

D m6 E7 A m D m



79

A m D m6 E7 A m



D.C. al Coda

85

A m A7 D m E7 A m



Con Todo y Mi Tristeza

Juan Gabriel

Trans. By E. Ramirez

Guitarron

10

19

28

37

46

55

64

74

84

D.C. al Coda

A

B

C

D

⦿

Con Todo y Mi Tristeza

Juan Gabriel

Trans. By E. Ramirez

Voz

16 A

Que bo ni to pe ro que bo ni to es que te quie ran y/el es

22

tar de ve ras lo ca men te/en na mo ra da pe ro que tris te za sien to que ya no me

28

B quie ras que por o tro/a mor tan pron to me/ha yas ol vi da do. Aun que tu no

34

se pas ya mas nun ca nun ca ya mas de mi vi da que me/es toy mu rien do sin tus be sos

39

po co/a po co de tris te za que me/es toy mu rien do por vol ver te/a ver mi vi da

45

pe ro tu me/has ol vi da do tan to que no te/in te re sa. 2 Y con

52

to do/y mi tris te za me/en se ne no ol vi dar te me/en se ne/a vi vir sin ver te pe ro

58

sin a cos tum brar me y/aun que mue ro ca da di a por tu/au sen cia que/es do Dlor mo ri

64

re con la con cien cia tan tran qui la por tu/a mor pe ro que ma ra vi llo so/y que fi

70

nal ten dra mi vi da que/has ta/en es te mo men to sin que rer te di go/a dios

EMR

2
76

Con Todo y Mi Tristeza

co mo e res hoy mi vi da ma na na se ras mi muer te tu vas a ser la cul pa ble de que

82

D.C. al Coda

yo mue ra de a mor. mor.

< EL CARRETERO >

Las Cruces "2009"

Mariachi Cobre

Vargas/Fuentes

This musical score is for a string ensemble, likely a Mariachi Cobre. It is written for three staves in treble clef, with a key signature of one sharp (F#) and a 3/4 time signature. The score is divided into three systems, each containing three staves. The first system (measures 1-8) features a continuous melody with eighth and sixteenth notes, often beamed together. The second system (measures 9-17) begins with a repeat sign (double bar line with two dots) and includes measures of rest (indicated by a horizontal line with a vertical tick) before continuing the melody. The third system (measures 18-25) continues the melodic line. The notation includes various musical symbols such as beams, slurs, and repeat signs to indicate the structure and phrasing of the piece.

Strings

2
25

< EL CARRETERO >

Le vengo'aavi - sar Se le'ibana'aho gar O tros en la marSeñorca rre te ro le vengo'aavi sar

Le vengo'aavi - sar Se le'ibana'aho gar O tros en la marSeñorca rre te ro le vengo'aavi sar

Le vengo'aavi - sar Se le'ibana'aho gar O tros en la marSeñorca rre te ro le vengo'aavi sar

33

Le vengo'aa vi - sar Se le'iban a'aho gar O tros en la marSeñor ca rre te ro le vengo'aa vi

Le vengo'aa vi - sar Se le'iban a'aho gar O tros en la marSeñor ca rre te ro le vengo'aa vi

Le vengo'aa vi - sar Se le'iban a'aho gar O tros en la marSeñor ca rre te ro le vengo'aa vi

40

sar

sar

sar

To Coda

To Coda

To Coda

Strings

< EL CARRETERO >

3

48

60

D.S. al Coda

65

Oi-ga'a - mi-go su ca-rre - ta no se le va-ya'a-tas-car — A-vi - sen-le'a los yun-te -

Oi-ga'a - mi-go su ca-rre - ta no se le va-ya'a-tas-car — A-vi - sen-le'a los yun-te -

Oi-ga'a - mi-go su ca-rre - ta no se le va-ya'a-tas-car — A-vi - sen-le'a los yun-te -

Strings

4
71

< EL CARRETERO >

71

- ros que la ven - gan a sa-car ____ Oi ga'a - mi-go su ca-rre - ta no se le va ya'a-tas-car _

- ros que la ven - gan a sa-car ____ Oi ga'a - mi-go su ca-rre - ta no se le va ya'a-tas-car _

- ros que la ven - gan a sa-car ____ Oi ga'a - mi-go su ca-rre - ta no se le va ya'a-tas-car _

77

_ A - vi - sen-le'a los yun - te - ros que la ven - gan a sa - car ____

_ A - vi - sen-le'a los yun - te - ros que la ven - gan a sa - car ____

_ A - vi - sen-le'a los yun - te - ros que la ven - gan a sa - car ____

82

Fine

Fine

Fine

LEAVE BLANK

< EL CARRETERO >

Las Cruces "2009"

Mariachi Cobre

Vargas/Fuentes

The first system of the score consists of two staves in treble clef, key of D major (two sharps), and 3/4 time. The melody is written on the upper staff, and the accompaniment is on the lower staff. The first staff begins with a quarter note D4, followed by eighth notes E4, F#4, G4, A4, B4, C5, and D5. The second staff begins with a quarter note D4, followed by eighth notes E4, F#4, G4, A4, B4, C5, and D5. The system concludes with a double bar line.

The second system of the score consists of two staves in treble clef, key of D major (two sharps), and 3/4 time. The melody is written on the upper staff, and the accompaniment is on the lower staff. The first staff begins with a quarter note D4, followed by eighth notes E4, F#4, G4, A4, B4, C5, and D5. The second staff begins with a quarter note D4, followed by eighth notes E4, F#4, G4, A4, B4, C5, and D5. The system concludes with a double bar line.

The third system of the score consists of two staves in treble clef, key of D major (two sharps), and 3/4 time. The melody is written on the upper staff, and the accompaniment is on the lower staff. The first staff begins with a quarter note D4, followed by eighth notes E4, F#4, G4, A4, B4, C5, and D5. The second staff begins with a quarter note D4, followed by eighth notes E4, F#4, G4, A4, B4, C5, and D5. The system concludes with a double bar line.

The fourth system of the score consists of two staves in treble clef, key of D major (two sharps), and 3/4 time. The melody is written on the upper staff, and the accompaniment is on the lower staff. The first staff begins with a quarter note D4, followed by eighth notes E4, F#4, G4, A4, B4, C5, and D5. The second staff begins with a quarter note D4, followed by eighth notes E4, F#4, G4, A4, B4, C5, and D5. The system concludes with a double bar line.

Trpts

2
56

< EL CARRETERO >

61

D.S. al Coda

65

82

Fine

< EL CARRETERO >

Las Cruces "2009"

Mariachi Cobre

Vargas/Fuentes

9

15

21

G D7 G G G D7 G

G G D7 G G

D7 G G G D7 G

G G D7 G

Armonías

< EL CARRETERO >

2
25

C Am7 D7 G C Am7 D7 G

33

C Am7 D7 G C Am7 D7 G

41

D7 G D7 G D7 G D7 To Coda

48

G C G7 C C G7

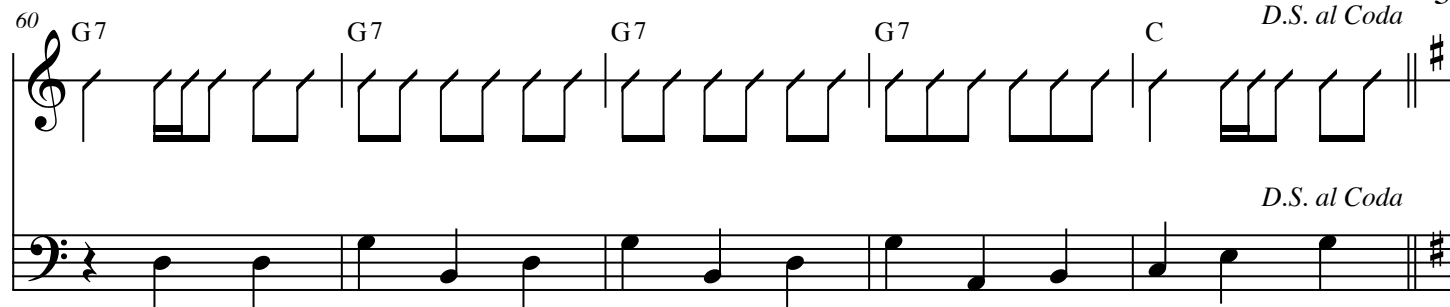
53

G7 G7 G7 C C G7 C C

60

G7 G7 G7 G7 C

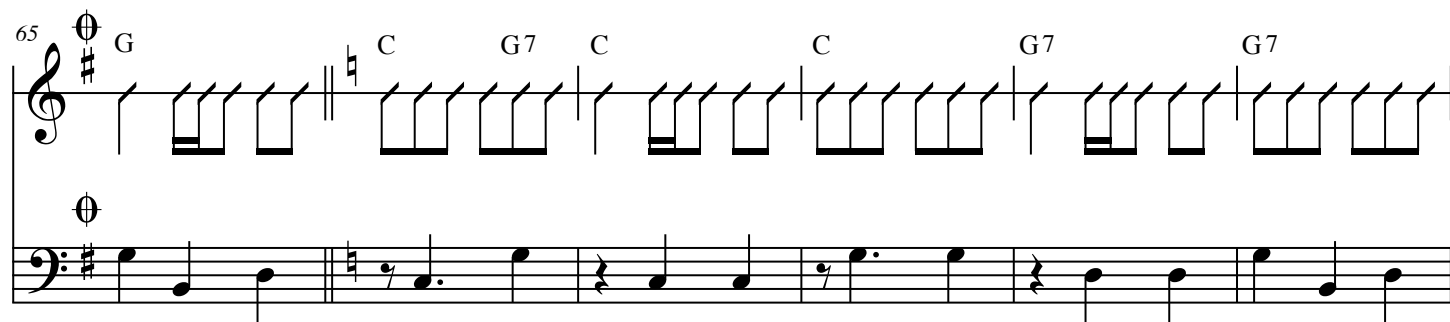
D.S. al Coda



65

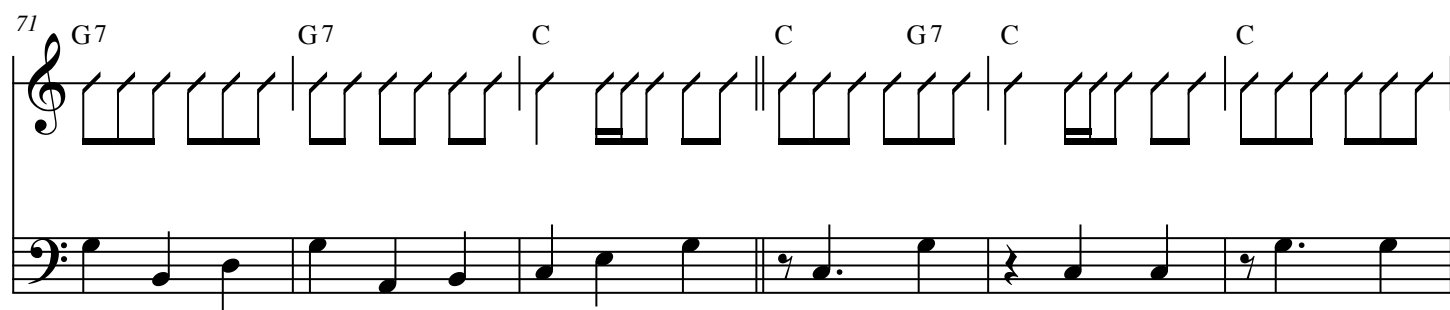
G C G7 C C G7 G7

D.S. al Coda



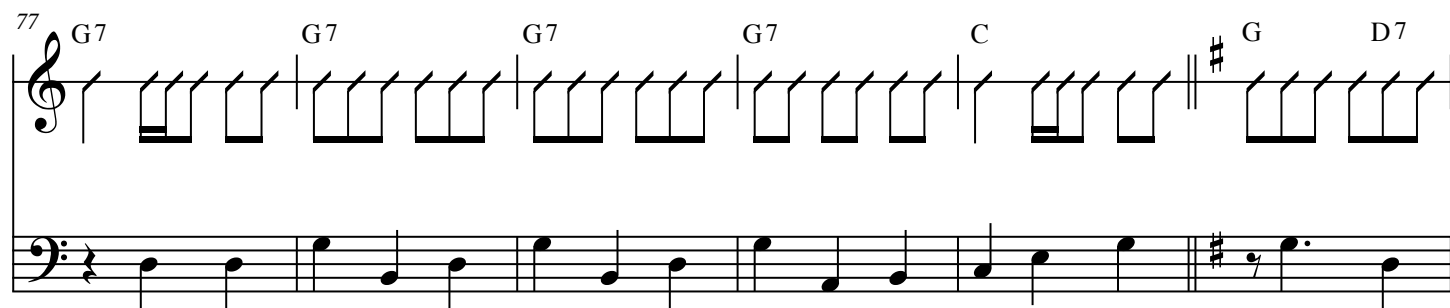
71

G7 G7 C C G7 C C



77

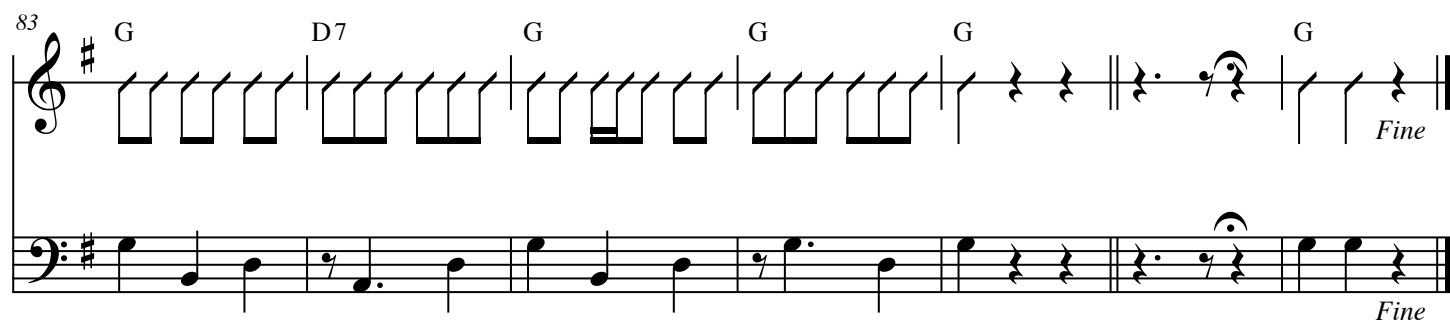
G7 G7 G7 G7 C G D7



83

G D7 G G G G

Fine



< EL CARRETERO >

Las Cruces "2009"

Mariachi Cobre



Vargas/Fuentes

7

El ca-rre-te-ro se va ya se va pa-ra Sa - yu - la

13

el ca - rre - te - ro no va por - que le fal - ta la mu - la

17

El ca-rre-te-ro se va ya se va pa-ra Sa - yu - la el ca-rre-te-ro no va

23

por-que la fal - ta la mu - la Se - ñor ca - rre - te - ro Le ven-go'aa-vi - sar Que sus a - ni -

27

ma - les Se le'i - ban a'aho gar U nos en la'a re na O tros en la mar Se ñor ca rre

31

te ro le ven go'aa vi sar Se - ñor ca - rre - te - ro Le ven-go'aa-vi - sar Que sus a - ni -

35

ma - les Se le'i - ban a'aho gar U nos en la'a re na O tros en la mar Se ñor ca rre

39

te ro le ven go'aa vi sar Por ahí va la rue-da de-jen-la ro - dar Por-que la ca -

43

rre-ta no pue-de lle - gar Por ahí va la rue-da de-jen-la ro - dar Porque la ca - rre-ta no pue-de lle -

48

gar

8 8 D.S. al Coda

Voice

2
65

< EL CARRETERO >

gar Oi-ga'a - mi-go su ca-rre - ta no se le va-ya'a - tas-car ____ A-vi -

sen-le'a los yun-te - ros que la ven - gan a sa-car ____ Oi-ga'a -

mi-go su ca-rre - ta no se le va-ya'a - tas-car ____ A-vi -

sen le'a los yun-te - ros que la ven - gan a sa-car ____

6 2

Fine

EL JILGUERILLO

(Begins on
next page)

EL JILGUERILLO

Violin 1

Trans. by JESUS (chuy) GUZMAN

♩ = 150

Violin 1 musical score for "El Jilguerillo". The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of 53 measures across nine staves. The tempo is marked as ♩ = 150. The score includes various musical notations such as slurs, ties, and dynamic markings. There are four first endings marked with a box containing the number 1, and two second endings marked with a box containing the number 2. The score concludes with a coda marked with a double bar line and the word "coda", followed by a pizzicato section marked with a double bar line and the word "pizz".

6 1 tacet por 1ra vez V

12 1

17 2 por 2da vez

23 3

29

34 4

40 2

47 al 1 y coda pizz

53

EL JILGUERILLO
Violin 1 p. 2



EL JILGUERILLO

Violin 2

Trans. by JESUS (chuy) GUZMAN

$\bullet = 150$

1

tacet por 1ra vez

2

por 2da vez

3

4

2

al 1 y coda

pizz

53

Detailed description: This is a musical score for Violin 2, titled 'EL JILGUERILLO'. The score is written on a single staff in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked as 150 beats per minute. The score consists of 53 measures. It features several first and second endings, indicated by bracketed numbers 1 and 2. There are also sections of tacet (silence) and a pizzicato section. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

EL JILGUERILLO
Violin 2 p. 2

59 pizz

65 arco

71

77

FIN

EL JILGUERILLO

Violin 3

Trans. by JESUS (chuy) GUZMAN

♩ = 150

6 1 tacet por 1ra vez V

12 1

17 2 por 2da vez

23 3

29

34 4

40 2

47 al 1 y coda pizz

53

Detailed description: This is a musical score for Violin 3, titled 'EL JILGUERILLO', transcribed by Jesus (chuy) Guzman. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a tempo marking of a quarter note equal to 150 beats per minute. The piece consists of nine staves of music. The first staff contains measures 1 through 5. The second staff starts at measure 6 and includes a first ending bracket labeled '1' and a 'tacet por 1ra vez' instruction. The third staff continues from measure 12 and includes a first ending bracket labeled '1'. The fourth staff starts at measure 17 and includes a second ending bracket labeled '2' and a 'por 2da vez' instruction. The fifth staff starts at measure 23 and includes a third ending bracket labeled '3'. The sixth staff starts at measure 29. The seventh staff starts at measure 34 and includes a fourth ending bracket labeled '4'. The eighth staff starts at measure 40 and includes a second ending bracket labeled '2'. The ninth staff starts at measure 47 and includes a double bar line with a repeat sign, followed by the instruction 'al 1 y coda', and then a 'pizz' (pizzicato) instruction. The final staff starts at measure 53 and ends with a double bar line.

EL JILGUERILLO
Violin 3 p. 2



EL JILGUERILLO

Trompeta 1

Trans. by JESUS (chuy) GUZMAN

♩ = 150

Musical score for Trompeta 1 of 'El Jilguerillo'. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The tempo is marked as ♩ = 150. The score consists of nine staves of music. The first staff contains measures 1 through 5. The second staff contains measures 6 through 16, with a first ending bracket labeled '1' over measures 11-13. The third staff contains measures 17 through 21, with a second ending bracket labeled '2' over measures 17-19, and the instruction 'por 1ra vez' above measure 20. The fourth staff contains measures 22 through 26, with a third ending bracket labeled '3' over measures 24-26. The fifth staff contains measures 27 through 31. The sixth staff contains measures 32 through 44, with a fourth ending bracket labeled '4' over measures 34-36. The seventh staff contains measures 45 through 50, with the instruction 'al 1 y coda' above measure 50. The eighth staff contains measures 51 through 73, with two eighth rest brackets labeled '8' over measures 52-53 and 54-55, and a fifth ending bracket labeled '5' over measures 56-58. The ninth staff contains measures 74 through 78. The final measure of the score is marked 'FIN'.

EL JILGUERILLO

Trompeta 2

Trans. by JESUS (chuy) GUZMAN

$\bullet = 150$

The musical score is written for Trompeta 2 in 3/4 time, key of D major (two sharps). It consists of ten staves of music. The first staff begins with a tempo marking of quarter note = 150. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. There are several repeat signs with first and second endings. Boxed numbers 1 through 5 indicate specific measures or sections. The word 'Gliss' is written above a glissando line in measures 11 and 33. The phrase 'por 1ra vez' (for the first time) appears above a measure in the third staff. The phrase 'al 1 y coda' (at the first and coda) appears above a measure in the seventh staff. The score ends with a double bar line and the word 'FIN'.

6 1 7 1

17 2 2 por 1ra vez

22 3

27

32 4 9

45 $\oplus$ al 1 y coda

51 $\oplus$ 8 8 5

74

79

FIN

EL JILGUERILLO

Armonia

Trans. by JESUS (chuy) GUZMAN

• = 150

The musical score is written for guitar, featuring a melody line in the treble clef and guitar chords indicated above the staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked as 150 beats per minute. The score is divided into measures, with measure numbers 5, 9, 14, 19, 23, 27, 32, 37, and 43 indicated at the start of their respective lines. Chords are labeled as G, D7, A7, C, and G7. Some measures contain first, second, or fourth endings, indicated by numbers in boxes. The melody consists of eighth and sixteenth notes, often beamed together.

Chords: G, D7, A7, C, G7

Measure numbers: 5, 9, 14, 19, 23, 27, 32, 37, 43

First ending: 1 G, D7

Second ending: 2 G, D

Third ending: 3 G

Fourth ending: 4 C

EL JILGUERILLO
Armonia p. 2

48 G7 C al 1 y coda Am E7

53 Am E7

58 Am Am E7 Am

63 E7 Am G7 C

68 G7 C

73 G7 C G

78 D7 G

FIN

EL JILGUERILLO

Guitarron

Trans. by JESUS (chuy) GUZMAN

♩ = 150

Musical score for Guitarron, 3/4 time, key of D major. The score consists of ten staves of music. Measure numbers 6, 12, 18, 24, 30, 35, 41, 47, and 53 are indicated at the start of their respective staves. The score includes various musical notations such as rests, eighth notes, quarter notes, and half notes. There are four first endings marked with a box containing the number 1, and one second ending marked with a box containing the number 2. A double bar line with a repeat sign is used to indicate a section to be played twice. The text 'por 2da vez' is written below the staff at measure 24. The text 'al 1 y coda' is written above the staff at measure 47, with a double bar line and repeat sign. The score ends with a double bar line at measure 53.

6

12

18

24

30

35

41

47

53

1

2

3

4

por 2da vez

al 1 y coda

59

EL JILGUERILLO
Guitarron p. 2



EL JILGUERILLO

Voz

Trans. by JESUS (chuy) GUZMAN

$\bullet = 150$

8 1

Vue - la vue - la Jil - gue - ri - llo ra - yo bri - i - llan - te de so -
Can - ta - ba(un) Jil - gue - ro so - lo en la cu - um - bre de(u) - na pa -

12 1

ol,
arra, lle - va - le(es) - te pa - pe - li - to a la due - e - ña de mi(a) - mo - o - or
y(el) - Go - rrión le con - tes - to ay' que sue - er - te tan cha - pa - a - rra.

17 2

o - or.
a - rra. Cuan - do te quie - ro te vas, cuan - do te abo - res - co
Al Jil - gue - ri - llo(al) vo - lar, se le ca - lle - ron las

21

vie - nes,
a - las, di - me por - que no te(es) - tas don - de ma - as a - mo - res tie - e - nes.
por - que qui - zo(a) - tra - ve - sar la la - gu - u - na de Cha - pa - a - la.

26 3 4 6 16 $\oplus$ al 1 y coda $\oplus$ 8

Vue - la vue - la Jil - gue - ri - llo.

59 8 8 7

FIN

EL JILGUERILLO

**Vuela vuela Jilguerillo
Rayo brillante del sol,
Llevale este papelito
A la dueña de mi amor //**

**Cuando te quiero te vas
Cuando te aborresco vienes,
Dime porque no te estas
Donde mas amores tienes //
Vuela vuela Jilguerillo...**

MUSICA

**Cantaba un Jilguero solo
En la cumbre de una parra,
Y el Gorrion le contesto
Ay' que suerte tan chaparra //**

**Al Jilguerillo al volar
Se le cayeron las alas,
Porque quizo atravesar
La laguna de Chapala ;**

**Al Jilguerillo al volar
Se la cayeron las plumas,
Las mujeres pagan mal
No todas nomas algunas.
Cantaba un Jilguero solo...**

LEAVE BLANK

El Chivo

Antonio Aguilar

Mariachi Sol de Mexico
Trans. By E. Ramirez

Violin 1

Violin 2

Violin 3

Trumpet 1

Trumpet 2

Guitars

Bass

F C7 C7

The musical score is written for a mariachi ensemble. It begins with a key signature of one flat (Bb) and a 2/4 time signature. The score is divided into two systems. The first system contains staves for Violin 1, Violin 2, Violin 3, Trumpet 1, Trumpet 2, Guitars, and Bass. The second system contains staves for Violin 1, Violin 2, Violin 3, Trumpet 1, Trumpet 2, Guitars, and Bass. The Guitars part includes chord markings F and C7. The Bass part includes a double bar line and a repeat sign.

9

V 1

V 2

V 3

T 1

T 2

9

F F F7 B $\flat$ C7 F

This musical score is for a piece titled "El Chivo". It consists of seven measures of music. The vocal parts (V1, V2, V3, T1, T2) are written in treble clef. V1 and V2 are in B-flat major, while T1 and T2 are in D major. The piano accompaniment is in B-flat major. The score includes a variety of musical notations, including eighth notes, sixteenth notes, and rests. The piano part features a steady eighth-note accompaniment in the right hand and a more complex bass line in the left hand. The key signature for the vocal parts is B-flat major, and the piano part is in B-flat major. The tempo and style are not specified.

16

A

16

A Ba rrio de Je sus Ma ri a ay que tro pe zon me

V 1

16

A

V 2

16

A

V 3

16

A

T 1

16

A

T 2

16

C7 F F A F F7 B $\flat$ F

16

A

24

di por an dar to rean do/un chi vo de los mal di tos de a qui Ver dad de

V 1

24

Ver dad de

V 2

24

Ver dad de

V 3

24

Ver dad de

T 1

24

T 2

24

F C7 F

24

31

Dios que se los di go que so lo/el cie lo se ra tes ti go

V 1

Dios que se los di go que so lo/el cie lo se ra tes ti go

V 2

Dios que se los di go que so/lo el/cie lo se ra tes ti go.

V 3

Dios que se los di go que so/lo el/cie lo se ra tes ti go.

T 1

T 2

31

C7 F C7 F

38

B

Me gus ta vi vir en al to pa pa sear me en la/a zo tea pa' gri

V 1

V 2

V 3

T 1

T 2

38

F B F F7 B $\flat$ C7 F

38

B

45

tar/le a e sos gue yes que/a qui s'ta quien te to re a _____ Ver dad de Dios

V 1

45

Ver dad de Dios

V 2

45

Ver dad de Dios

V 3

45

Ver dad de Dios

T 1

45

T 2

45

C7 F C7

45

52

que se los di go que so/lo el/cie lo se ra tes ti go.

V 1

que se los di go que so/lo el/cie lo se ra tes ti go.

V 2

que se los di go que so/lo el/cie lo se ra tes ti go.

V 3

que se los di go que so/lo el/cie lo se ra tes ti go.

T 1

T 2

52

F C7 F

52

Detailed description: This is a musical score for a piece titled 'El Chivo'. The score is written for a vocal ensemble (V1, V2, V3) and two tenors (T1, T2), accompanied by piano. The key signature is one flat (B-flat major), and the time signature is 7/8. The score begins at measure 52. The vocal parts (V1, V2, V3) and the tenor parts (T1, T2) all sing the same lyrics: 'que se los di go que so/lo el/cie lo se ra tes ti go.' The piano accompaniment consists of a right hand and a left hand. The right hand plays a steady eighth-note pattern, while the left hand plays a more complex rhythmic pattern. The piano part includes chords F and C7, which are indicated above the right hand staff. The score ends with a double bar line and repeat dots.

59

V 1

V 2

V 3

T 1

T 2

59

F F C7 F

59

Detailed description: This musical score page, titled 'El Chivo' and numbered 9, contains measures 59 through 62. It is written for a vocal ensemble and piano. The vocal parts include three voices (V1, V2, V3) and two tenors (T1, T2), all in treble clef. The piano accompaniment is in the right hand, and the bass line is in the left hand (bass clef). The key signature has two flats (B-flat major), and the time signature is 4/4. Measures 59-62 show a vocal melody with various intervals and rests, accompanied by piano chords and a moving bass line. The piano part specifically features the chords F, F, C7, and F across the four measures.

El Chivo

Antonio Aguilar

Mariachi Sol de Mexico

Trans. By E. Ramirez

Violin 1

9

16

A

2

28

2

Ver dad de Dios que se los di go que so lo/el cie lo se ra tes

37

B

2

2

ti go

50

Ver dad de Dios que se los di go que so/lo el/cie lo se ra tes ti go.

58

El Chivo

Antonio Aguilar

Mariachi Sol de Mexico

Trans. By E. Ramirez

Violin 2

Violin 2

9

17

28

37

48

57

Ver dad de Dios que se los di go que so/lo el/cie lo se ra tes

ti go.

ti go.

EMR

El Chivo

Antonio Aguilar

Mariachi Sol de Mexico

Trans. By E. Ramirez

Violin 3

Violin 3 musical score for El Chivo, featuring lyrics in Spanish.

10

18

A

2

2

2

30

Ver dad de Dios que se los di go que so/lo el/cie lo se ra tes ti go.

38

B

2

2

2

50

Ver dad de Dios que se los di go que so/lo el/cie lo se ra tes ti go.

58

El Chivo

Antonio Aguilar

Mariachi Sol de Mexico

Trans. By E. Ramirez

Trumpet 1

10

18

A

11

2

37

B

10

55

3

El Chivo

Antonio Aguilar

Mariachi Sol de Mexico

Trans. By E. Ramirez

Trumpet 2

10

18

A

11

2

37

B

10

55

3

El Chivo

Antonio Aguilar

Mariachi Sol de Mexico

Trans. By E. Ramirez

Armonia

10

20

30

40

50

60

Antonio Aguilar

Trans. By E. Ramirez

Guitarron

II

A

[illegible]

33

[illegible]

55

Musical notation for measure 55, featuring a bass clef and a key signature of one flat (B-flat). The melody consists of eighth notes and quarter notes across two measures.

EMR

El Chivo

Antonio Aguilar

Mariachi Sol de Mexico

Trans. By E. Ramirez

Voz

18 A



Ba rrio de Je sus Ma ri a ay que tro pe zon me di por an

25



dar to rean do/un chi vo de los mal di tos de a qui Ver dad de Dios que se los

33 B



di go que so lo/el cie lo se ra tes ti go Me gus ta vi vir en

42



al to pa pa sear me en la/a zo tea pa' gri tar/le a e sos gue yes que/a qui s'ta quien te to re a —

50



— Ver dad de Dios que se los di go que so/lo el/cie lo se ra tes ti go.

58 4



LEAVE BLANK

En Tu Pelo

Luis Demetrio

Trans. by F. Aguilar

The musical score is for the song "En Tu Pelo" by Luis Demetrio, transcribed by F. Aguilar. It is written for a 12-piece band and includes vocal parts. The score is divided into two systems of staves.

First System:

- Violin A, Violin B, Violin C:** Each part begins with a rest, followed by a "pizz." (pizzicato) instruction. They play a melodic line in 4/4 time, with Violin C having a sharp sign on the final note. Each part ends with a "V" (Vibrato) instruction.
- Trompeta A, Trompeta B:** Both parts play a rhythmic, eighth-note pattern in 4/4 time.
- Voz (Vocal):** The vocal line consists of four measures of whole rests.
- Armonia (Harmony):** The harmony part features a sequence of chords: Em, D, C, and B7, each with a specific rhythmic pattern.
- Guitarrón:** The guitar part plays a bass line in 4/4 time, corresponding to the chords in the harmony part.

Second System:

- Vln. A, Vln. B, Vln. C:** Each violin part has a "5" (fingering) above the first measure. They play a continuous eighth-note melodic line.
- Tpt. A, Tpt. B:** Each trumpet part has a "5" (fingering) above the first measure. They play a rhythmic pattern with occasional notes.
- Voz (Vocal):** The vocal line consists of four measures of whole rests.
- Arm. (Armonia):** The harmony part continues with the same sequence of chords: Em, D, C, and B7.
- Gtn. (Guitarrón):** The guitar part continues with the same bass line.

The image displays a page from a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for a full orchestra and includes the following parts: Violin A (Vln. A), Violin B (Vln. B), Violin C (Vln. C), Trumpet A (Tpt. A), Trumpet B (Tpt. B), Voice (Voz), Arm (Arm.), and Guitar (Gtn.). The key signature is one sharp (F#), and the time signature is 4/4. The score features a 14-measure rehearsal mark labeled "A" in a box. The music includes various notations such as notes, rests, and chords. The guitar part is written in bass clef and includes a 14-measure rehearsal mark labeled "A" in a box. The arm part includes a 14-measure rehearsal mark labeled "A" in a box. The voice part includes a 14-measure rehearsal mark labeled "A" in a box. The trumpet parts include a 14-measure rehearsal mark labeled "A" in a box. The violin parts include a 14-measure rehearsal mark labeled "A" in a box. The score is written in a standard musical notation style with a clean, professional layout.

21

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

Arm.

Gtn.

8^{va}

pizz.

B7

Em

E7

Am

Em

B7

Em

31

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

Arm.

Gtn.

B

B

B

B

B

B

B7

B_{Em}

D

C

38

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

Arm.

Gtn.

B7

Am

Em

F

45

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

Arm.

Gtn.

B7

Em

C

Em

E7

Am

53

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

Arm.

Gtn.

B7

Em

E7

Am

60

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

Arm.

Gtn.

pizz.

D.S. de * a * y al Coda

Em

B7

Em

D.S. de * a * y al Coda

64

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

Arm.

Gtn.

8va

V

pizz.

Em

Em

E7

Am

Em

B7

72

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

Arm.

Gtn.

V

Em

Am

Em

75

Vln. A

75

Vln. B

75

Vln. C

75

Tpt. A

75

Tpt. B

75

Voz

75

Arm.

75

Gtn.

This musical score page contains staves for Vln. A, Vln. B, Vln. C, Tpt. A, Tpt. B, Voz, Arm., and Gtn. Each staff begins with a measure number of 75. The staves for Vln. A, B, and C are in treble clef with a key signature of one sharp (F#). The staves for Tpt. A and B are in treble clef with a key signature of two sharps (F# and C#). The Voz staff is in treble clef with a key signature of one sharp (F#). The Arm. staff is in treble clef with a key signature of one sharp (F#). The Gtn. staff is in bass clef with a key signature of one sharp (F#). Each staff contains a whole rest in measure 75 and a whole rest in measure 76. The staves are grouped by a brace on the left side.

En Tu Pelo

Trans. by F. Aguilar
Luis Demetrio

[illegible]

59 **D.S. de * a * y al Coda**

Vln. A

64 $\emptyset$

Vln. A

71

Vln. A

En Tu Pelo

Trans. by F. Aguilar
Luis Demetrio

[illegible]

D.S. de * a * y al Coda

Vln. B

59

2

pizz.

Vln. B

64

8va

Vln. B

71

pizz.

2

En Tu Pelo

Trans. by F. Aguilar
Luis Demetrio

[illegible]

D.S. de * a * y al Coda

Vln. C

57

2

pizz.

V

V

Vln. C

64

V

V

Vln. C

68

2

pizz.

V

V

V

V

V

Vln. C

74

2

En Tu Pelo

Trans. by F. Aguilar
Luis Demetrio

[illegible]

Tpt. A

64

4

Tpt. A

71

2

En Tu Pelo

Trans. by F. Aguilar
Luis Demetrio

Trompeta B

5

Tpt. B

10

Tpt. B

15

Tpt. B

23

Tpt. B

31

Tpt. B

36

Tpt. B

42

Tpt. B

47

Tpt. B

55

Tpt. B

2 D.S. de * a * y al Coda

The musical score is written for Trompeta B and Tpt. B. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score consists of nine staves. The first staff is for Trompeta B, and the subsequent eight staves are for Tpt. B. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. There are also section markers labeled A, B, and C, and a double bar line with repeat signs. The score ends with a Coda symbol and the instruction 'D.S. de * a * y al Coda'.

Tpt. B

64

4

64 65 66 67 68

Tpt. B

72

2

72 73 74 75 76

En Tu Pelo

Trans. by F. Aguilar
Luis Demetrio

Armonia

5

Arm.

10

Arm.

15

Arm.

20

Arm.

25

Arm.

30

Arm.

34

Arm.

39

Arm.

44

Arm.

Em D C B7

Em D C B7 B7

C B7 B7 Em

Em E7 Am

B7 Em

E7 Am Em B7

Em B7 B7

D C B7

Am Em

F B7 Em C

49 E7 Am

Arm.

54 B7 Em E7 Am

Arm.

59 Em B7 Em D.S. de * a * y al Coda

Arm.

64 Em Em E7 Am

Arm.

69 Em B7 Em

Arm.

73 Am Em 2

Arm.

En Tu Pelo

Trans. by F. Aguilar
Luis Demetrio

Guitarrón

6

Gtn.

11

Gtn.

16

Gtn.

22

Gtn.

27

Gtn.

32

Gtn.

38

Gtn.

44

Gtn.

50

Gtn.

55



En Tu Pelo

Trans. by F. Aguilar
Luis Demetrio

Voz

The musical score is written for a single voice part in treble clef, key of D major (one sharp), and common time (C). It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a whole rest followed by a double bar line, then a measure with a whole note and a bracket above it labeled '8'. This is followed by a repeat sign, then a measure with a whole note and a bracket above it labeled '4', then another repeat sign, then a measure with a whole note and a bracket above it labeled '2'. The staff ends with a measure containing a whole note with a circled asterisk (*). The second staff starts with a measure number '15' and a box labeled 'A'. It contains a series of eighth and sixteenth notes. The third staff starts with a measure number '20'. The fourth staff starts with a measure number '25'. The fifth staff starts with a measure number '30' and contains a circled asterisk (*) in the first measure and a box labeled 'B' in the fifth measure. The sixth staff starts with a measure number '35'. The seventh staff starts with a measure number '40'. The eighth staff starts with a measure number '46' and contains a box labeled 'C'. The ninth staff starts with a measure number '51'. The tenth staff starts with a measure number '56'. The score ends with a double bar line.

15 A

20

25

30 *

B

35

40

46 C

51

56

61 **D.S. de * a * y al Coda $\emptyset$**

Voz

66

Voz

71

Voz

LEAVE BLANK

Flor Silvestre

Cuates Castilla

Arr: Los Camperos de Nati Cano

Trans. By E. Ramirez

Score

The musical score is written for a 3/4 time signature. The key signature is one sharp (F#), indicated by the key signature of the Trumpet parts. The score consists of seven staves, each with a measure rest in the first three measures and a whole note in the fourth measure, marked with a circled cross symbol. The staves are labeled as follows:

- Violin 1: Treble clef, playing a melodic line with eighth and sixteenth notes.
- Violin 2: Treble clef, playing a melodic line with eighth and sixteenth notes.
- Violin 3: Treble clef, playing a melodic line with eighth and sixteenth notes.
- Trumpet 1: Treble clef, key signature of one sharp (F#), playing a whole note in the fourth measure.
- Trumpet 2: Treble clef, key signature of one sharp (F#), playing a whole note in the fourth measure.
- Guitars: Treble clef, playing a whole note in the fourth measure, with a circled cross symbol above the staff.
- Bass: Bass clef, playing a whole note in the fourth measure, with a circled cross symbol above the staff.

The Guitars staff includes chord markings: Am, G, F, and E7, positioned above the first four measures.

5

V 1

V 2

V 3

T 1

T 2

5

Am G F E7 E7 Am

The musical score is for a six-part vocal ensemble (V1, V2, V3, T1, T2) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The piano part features a rhythmic pattern of eighth and sixteenth notes, with a bass line in the lower register. The vocal parts have various melodic lines, with some parts having rests. The score is divided into six measures, with the piano part having a key signature change from F# to C major in the fifth measure.

The musical score is arranged in a system with five staves. The top staff is the vocal melody, followed by three vocal parts (V1, V2, V3), two tenor parts (T1, T2), and a piano accompaniment at the bottom. The piano part consists of a right-hand melody and a left-hand bass line. The score is divided into measures by vertical bar lines. The lyrics are written below the vocal melody. The piano accompaniment includes chord symbols (A, A m, G) and a key signature of one sharp (F#).

Vocal Melody:

Flor Sil ves tre/y cam pe si na flor sen ci lla/y na tu ral

Vocal Parts (V1, V2, V3):

These parts provide harmonic support to the vocal melody. V1 and V2 have a similar melodic line, while V3 has a different line. All three parts have a rest in the first measure and enter in the second measure.

Tenor Parts (T1, T2):

These parts provide harmonic support to the vocal melody. T1 and T2 have a similar melodic line, while T2 has a different line. Both parts have a rest in the first measure and enter in the second measure.

Piano Accompaniment:

The piano part consists of a right-hand melody and a left-hand bass line. The right-hand melody is a simple, rhythmic line. The left-hand bass line is a simple, rhythmic line. The piano part includes chord symbols (A, A m, G) and a key signature of one sharp (F#).

16

no te creen u na flor fi na por vi vir _____ jun to/al no

V 1

V 2

V 3

T 1

T 2

16

F

16

Detailed description: The musical score is for a piece titled 'Flor Silvestre' by Flor Silvestre, page 4. It is a vocal ensemble piece with piano accompaniment. The score is written for five vocal parts (Soprano, Alto 1, Alto 2, Alto 3, Tenor 1) and two piano parts. The music is in 4/4 time and G major. The lyrics are 'no te creen u na flor fi na por vi vir _____ jun to/al no'. The piano part includes a rhythmic pattern of eighth and sixteenth notes, with a fermata over the first measure of the piano part. The vocal parts have various melodic lines, including a long note for the Soprano part.

21

pal No/e res flor no e res li rio mu cho me nos flor de

V 1

V 2

V 3

T 1

T 2

E7 A m E7 A m

21

26

lis tu per fu me/es mi mar ti rio y con el _____ me/ha ces fe

V 1

V 2

V 3

T 1

T 2

26

G F

26

Detailed description: This is a musical score for a piece titled 'Flor Silvestre' by Flor Silvestre, page 6. The score is written for a vocal ensemble and piano. The vocal parts are labeled V 1, V 2, V 3, T 1, and T 2. The piano part is labeled G and F. The lyrics are: lis tu per fu me/es mi mar ti rio y con el _____ me/ha ces fe. The score is in 2/4 time and features a key signature of one sharp (F#). The piano part includes a G and F section. The bass line starts with a 7/8 time signature.

31

liz Co mo tu

V 1

V 2

V 3

T 1

T 2

31 E7 E7

31

37

mi Flor Sil ves tre tu ve/en la sie rra/un a mor

V 1

V 2

V 3

T 1

T 2

37

A m A m E7 A m

37

42 *D.C. al Coda* Θ

nun ca su po de la suer te mu cho me nos del do lor

V 1 *D.C. al Coda* Θ

V 2 *D.C. al Coda* Θ

V 3 *D.C. al Coda* Θ

T 1 *D.C. al Coda* Θ

T 2 *D.C. al Coda* Θ

42 A m E7 A m G F E7 *D.C. al Coda* Θ m

42 *D.C. al Coda* Θ

47

V 1

V 2

V 3

T 1

T 2

47

B $\flat$ A $\flat$ G7 G7 C m

47

53

Flor Sil ves tre flor del cam po que/en ga la nas el zar zal yo te brin do/a ti mi

V 1

53

V 2

53

V 3

53

T 1

53

T 2

53

Cm B $\flat$

53

58 can to flo re ci ta/an ge li cal

V 1

V 2

V 3

T 1

T 2

58 A^b G7

63

Mien tras duer mes en el sue lo te pro te je/el ma to rral el car di llo/y cor ni

V 1

V 2

V 3

T 1

T 2

63

C m G 7 C m B b

73

Siem pre has si

V 1

V 2

V 3

T 1

T 2

73

G7

73

78

— do mi/es pe ran za lin da flor es pi ri tual yo te brin do/a ti mi

V 1

V 2

V 3

T 1

T 2

78

Cm Cm G7 Cm Cm G7

78

83

can to flo re ci ta del zar zal Ay ay

V 1

V 2

V 3

T 1

T 2

83 Cm G7 Cm G7 Cm

83

89

V 1

V 2

V 3

T 1

T 2

89

C m

89

Flor Silvestre

Cuates Castilla

Arr: Los Camperos de Nati Cano

Trans. By E. Ramirez

Violin 1

Violin 1 musical score for Flor Silvestre. The score is written in 3/4 time and consists of 82 measures. The key signature changes from C major to B-flat major at measure 41. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. There are also dynamic markings like *D.C. al Coda* at measure 41. The score is divided into sections labeled A, B, C, and D. Section A is measures 1-5, Section B is measures 6-15, Section C is measures 16-31, and Section D is measures 32-82. The score ends with a double bar line at measure 82.

6

16

32

41

47

63

82

A

B

C

D

3

8

10

8

5

5

D.C. al Coda

Flor Silvestre

Cuates Castilla

Arr: Los Camperos de Nati Cano

Trans. By E. Ramirez

Violin 2

Violin 2

6

16

32

41

48

71

83

A

B

C

D

3

8

10

8

5

5

D.C. al Coda

Φ

Φ

The musical score is written for Violin 2 in 3/4 time. It consists of eight staves of music. The key signature changes from one sharp (F#) to two flats (Bb and Eb) at measure 41. The score includes various musical notations such as eighth notes, sixteenth notes, quarter notes, half notes, and whole notes, as well as rests, slurs, and ties. There are four marked sections: A (measures 10-12), B (measures 24-26), C (measures 54-56), and D (measures 62-64). Section A is marked with a '3' indicating a triplet. Section B is marked with an '8' indicating an eighth note. Section C is marked with a '10' indicating a ten-measure rest. Section D is marked with an '8' indicating an eighth note. The score ends with a double bar line at measure 83.

Flor Silvestre

Cuates Castilla

Arr: Los Camperos de Nati Cano

Trans. By E. Ramirez

Violin 3

Violin 3

6

15

31

39

46

53

80

A

B

C

D

3

8

D.C. al Coda

10

8

5

5

EMR

Detailed description: This is a musical score for Violin 3, titled 'Flor Silvestre' by Cuates Castilla, arranged by Los Camperos de Nati Cano and transcribed by E. Ramirez. The score is written in 3/4 time and consists of nine staves of music. The key signature changes from one sharp (F#) to two flats (Bb and Eb) at measure 46. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are four section markers labeled A, B, C, and D. Measure numbers 6, 15, 31, 39, 46, 53, and 80 are indicated at the start of their respective staves. The piece concludes with a double bar line at the end of the final staff.

Flor Silvestre

Cuates Castilla

Arr: Los Camperos de Nati Cano

Trans. By E. Ramirez

Trumpet 1

Sheet music for Trumpet 1, showing measures 1 through 75. The key signature is D major (two sharps) and the time signature is 3/4. The music is divided into sections A, B, C, and D.

Section A (Measures 1-9):

- Measures 1-3: Rest (3 measures)
- Measures 4-5: Rest (5 measures)
- Measures 6-9: Melodic phrase starting with a whole note, followed by eighth notes, and ending with a quarter note.

Section B (Measures 21-27):

- Measures 21-27: Melodic phrase starting with a quarter rest, followed by eighth notes, and ending with a quarter note.

Section C (Measures 35-44):

- Measures 35-36: Rest (11 measures)
- Measures 37-40: Melodic phrase starting with a whole note, followed by eighth notes, and ending with a quarter note.
- Measures 41-44: Rest (10 measures)

Section D (Measures 45-54):

- Measures 45-54: Rest (12 measures)

Section E (Measures 75-91):

- Measures 75-91: Rest (17 measures)

Additional markings include "D.C. al Coda" above measure 35 and a Coda symbol (a circle with a cross) above measure 37.

Flor Silvestre

Cuates Castilla

Arr: Los Camperos de Nati Cano

Trans. By E. Ramirez

Trumpet 2

3

5

9

A

21

7

B

35

D.C. al Coda

11

4

10

12

C

D

75

17

Flor Silvestre

Cuates Castilla

Arr: Los Camperos de Nati Cano

Trans. By E. Ramirez

Armonia

The musical score is written for a single staff in 3/4 time. It begins with a key signature of one flat (Bb) and a common time signature of 3/4. The score is divided into measures, with measure numbers 6, 11, 16, 21, 26, 31, 36, 41, and 46 marked at the beginning of their respective lines. Chords are indicated above the staff, and notes are written on the staff. Some notes are marked with an 'x' or a diamond. The score ends with a double bar line and a key signature change to two flats (Bb and Eb).

Chords and notes shown in the score:

- Measures 1-5: A m, G, F, E7, A m, $\emptyset$
- Measures 6-10: G, F, E7, E7, A m
- Measures 11-15: A m, G
- Measures 16-20: F, B
- Measures 21-25: E7, A m, E7, A m
- Measures 26-30: G, F
- Measures 31-35: E7, E7
- Measures 36-40: A m, A m, E7
- Measures 41-45: A m, A m, E7, A m, G, F, E7, D.C. al Coda
- Measures 46-50: $\emptyset$ m, Bb, Ab, G7, G7

2
51

Cm Cm

56

B $\flat$ A $\flat$

61

G7 Cm G7 Cm

66

B $\flat$ A $\flat$

71

G7 G7

76

Cm Cm G7

81

Cm Cm G7 Cm G7 Cm

86

G7 Cm

91

Cm

Flor Silvestre

Flor Silvestre

Cuates Castilla

Arr: Los Camperos de Nati Cano

Trans. By E. Ramirez

Guitarron

7

13

19

25

31

37

43

49

55

A

B

C

D.C. al Coda

⌚

The musical score is written for a Guitarron in 3/4 time. It consists of nine staves of music. The key signature changes from C major to B-flat major at measure 49. The score includes three section markers: 'A' at measure 11, 'B' at measure 17, and 'C' at measure 45. A 'D.C. al Coda' instruction is placed above measure 43, followed by a Coda symbol (⌚) at measure 46. Measure numbers 7, 13, 19, 25, 31, 37, 43, 49, and 55 are placed at the beginning of their respective staves.

2
61

D

Flor Silvestre



67



73



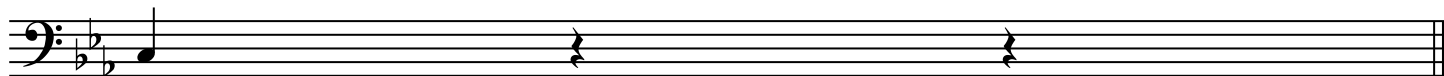
79



85



91



Flor Silvestre

Cuates Castilla

Arr: Los Camperos de Nati Cano

Trans. By E. Ramirez

Voz

3 8 $\emptyset$

Flor Sil ves tre/y cam pe si na

14
flor sen ci lla/y na tu ral no te creen u na flor fi na por vi

18
vir _____ jun to/al no pal

22
No/e res flor no e res li rio mu cho me nos flor de

26
lis tu per fu me/es mi mar ti rio y con el _____

30
_____ me/ha ces fe liz Co mo

35
tu _____ mi Flor Sil

39
ves tre tu ve/en la sie rra/un a mor nun ca su po de la

43
suer te mu cho me nos del do lor

53
Flor Sil ves tre flor del cam po _____ que/en ga la nas el zar zal

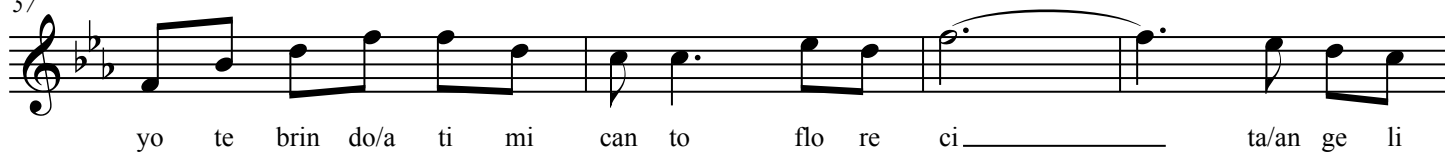
EMR

D.C. al Coda

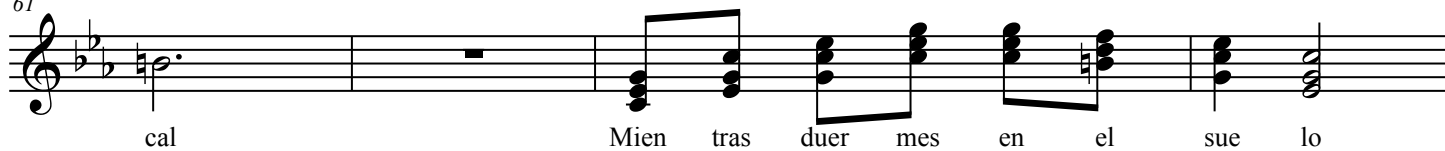
7

2
57

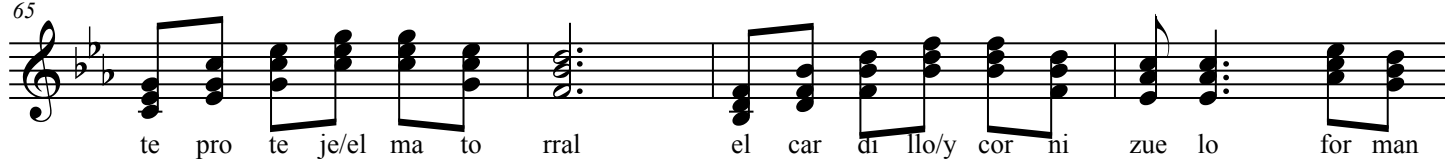
Flor Silvestre



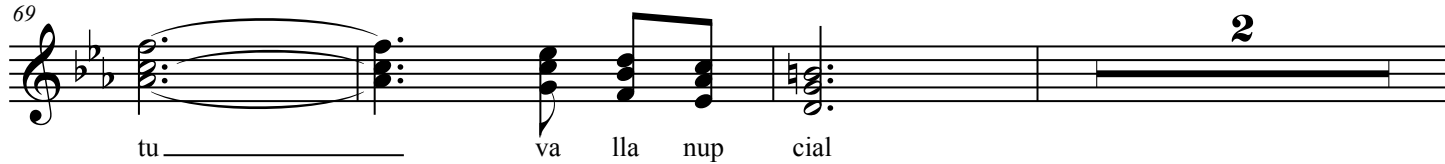
61



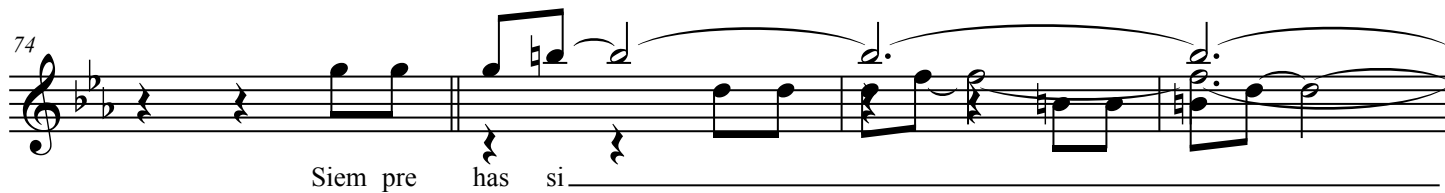
65



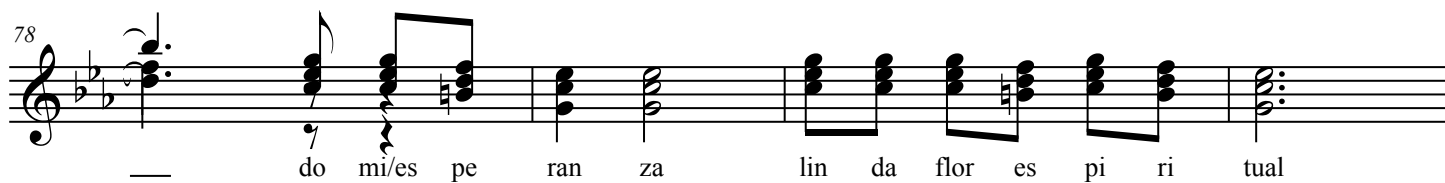
69



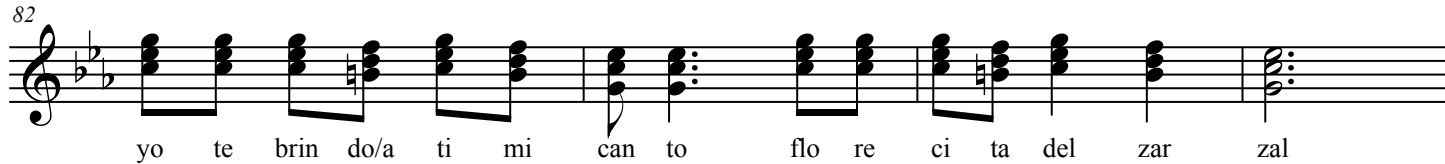
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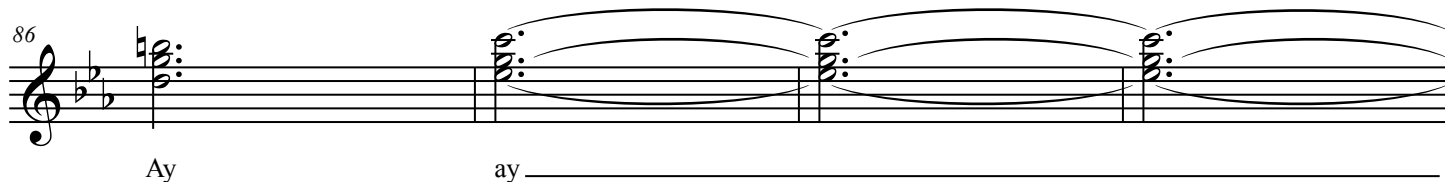
78



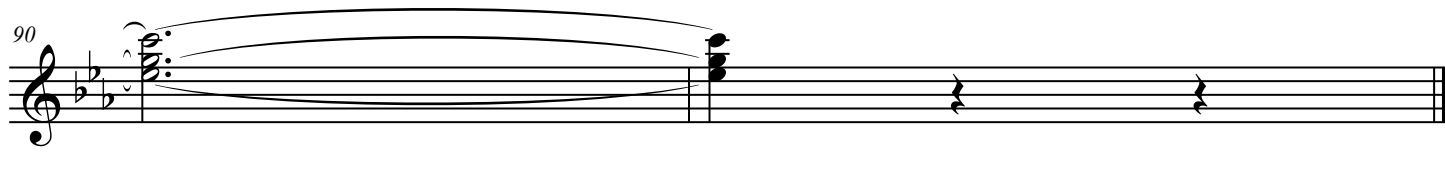
82



86



90



LEAVE BLANK

El Mar y Cielo

Julito Rodriguez Reyes

Trans. By E. Ramirez

Score for El Mar y Cielo, featuring Violin 1, Violin 2, Violin 3, Trumpet 1, Trumpet 2, Guitars, and Bass.

The score is written in common time (C) and features a key signature of one flat (Bb). The music is divided into three measures, with a section break symbol (§) at the end of each measure.

Violin 1, Violin 2, Violin 3: These parts are mostly silent, with rests in the first measure and a section break symbol (§) in the second measure.

Trumpet 1, Trumpet 2: These parts play a melodic line in the first measure, followed by a section break symbol (§) in the second measure.

Guitars: The guitar part is silent in the first measure, followed by a section break symbol (§) in the second measure. The guitar part in the third measure is marked with a Dm chord and an A7 chord.

Bass: The bass part is silent in the first measure, followed by a section break symbol (§) in the second measure. The bass part in the third measure is marked with a Dm chord and an A7 chord.

4

V 1

V 2

V 3

T 1

T 2

4

D m

D 7

The musical score is for a piece titled "El Mar y Cielo". It is in 4/4 time and the key signature has two flats (B-flat major). The score is divided into three measures. The vocal parts (V1, V2, V3, T1, T2) are in the upper staves. The piano accompaniment is in the lower staves. The piano part features a right-hand melody with eighth notes and a left-hand bass line with quarter notes. Chords Dm and D7 are indicated above the piano part.

El Mar y Cielo

3

7 *Go To Measure 25* A

7 *Go To Measure 25* Me A nes —

V 1 7 *Go To Measure 25* A

V 2 7 *Go To Measure 25* A

V 3 7 *Go To Measure 25* A

T 1 7 *Go To Measure 25* A

T 2 7 *Go To Measure 25* A

7 *Go To Measure 25* A

G m D m *Go To Measure 25* D m B $\flat$ A 7 D m A D m

7 *Go To Measure 25* A

The musical score is written for a vocal ensemble and piano. It consists of eight staves. The vocal parts are V1, V2, V3, T1, and T2. The piano part is at the bottom. The score is in 4/4 time and the key signature has one flat (Bb). The lyrics 'Me nes' are written under the V1 staff. The instruction 'Go To Measure 25' is written above several staves. Chords are indicated below the piano part: Gm, Dm, Dm B $\flat$, A7, and Dm. The score ends with a double bar line.

II

pe ro de na da te va le _____ soy tu yo

V 1

V 2

V 3

T 1

T 2

II

A7

A7

The musical score is written for a vocal ensemble and piano. The key signature has two flats (B-flat major), and the time signature is 4/4. The vocal parts (V1, V2, V3, T1, T2) are in treble clef. The piano accompaniment is in B-flat major, with the right hand in treble clef and the left hand in bass clef. The score is divided into four measures. The first measure contains the vocal melody and the piano accompaniment. The second measure contains the vocal melody and the piano accompaniment. The third measure contains the vocal melody and the piano accompaniment. The fourth measure contains the vocal melody and the piano accompaniment. The lyrics are: 'pe ro de na da te va le _____ soy tu yo'.

El Mar y Cielo

15

por que lo dic ta/un pa pel mi vi da

V 1

V 2

V 3

T 1

T 2

15

D m

D 7

15

19

lo con tro la las le yes pe ro/en mi co ra con que es el que sien te/a

V 1

V 2

V 3

T 1

T 2

19

G m

D m

El Mar y Cielo

7

23

C

mor tan so lo man do yo el mar y/el cie lo se ven i gual de/a

V 1

23

C

V 2

23

C

V 3

23

C

T 1

23

C

T 2

23

A7 Dm Dm A7

23

C

Detailed description: This is a musical score for a song titled 'El Mar y Cielo'. The score is written for a vocal ensemble (V1, V2, V3) and two tenors (T1, T2), along with a piano accompaniment. The key signature has one flat (B-flat). The score is divided into measures, with a measure number '23' appearing at the start of several staves. Chord markings are provided above the piano part: A7, Dm, Dm, and A7. The lyrics are: 'mor tan so lo man do yo el mar y/el cie lo se ven i gual de/a'. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The vocal parts have various melodic lines, including some with grace notes and others with sustained notes. The score includes dynamic markings like 'p' (piano) and 'f' (forte) in the piano part.

27

zu les y/en la dis tan cia pa re ce que se u nen me jor es que re

V 1

V 2

V 3

T 1

T 2

27 D m A 7 D m

27

El Mar y Cielo

30

cu er des que/el cie lo/es si em pre cie lo que nun ca nun ca **D** nun ca el mar lo/al can sa

V 1

V 2

V 3

T 1

T 2

30

D7 G m E7

30

33

ra per mi te me/i gua lar me con el cie lo que/a ti te co rres pon de ser el

V 1

V 2

V 3

T 1

T 2

33

A 7 G m D m A 7

El Mar y Cielo

[illegible]

T 2

El Mar y Cielo

Julito Rodriguez Reyes

Violin 1

Trans. By E. Ramirez

Violin 1 musical score for "El Mar y Cielo" by Julito Rodriguez Reyes, transcribed by E. Ramirez. The score is in G major, 4/4 time, and consists of 42 measures. It features a key signature of one sharp (F#) and a common time signature (C). The score is divided into measures 1-11, 12-21, 22-26, 27-34, 35-41, and 42. It includes repeat signs, a "Go To Measure 25" instruction, and section markers A, B, C, and D. The final measure (42) ends with a double bar line.

Julito Rodriguez Reyes

Julito Rodriguez Reyes

Violin 2

Trans. By E. Ramirez

Musical score for "The Rose Tree" in G major, 3/4 time. The score is written for a single melodic line on a treble clef staff. It includes measures 1 through 42, with measure numbers 12, 22, 27, 35, and 42 marked at the start of their respective lines. The key signature has one sharp (F#). The time signature is 3/4. The score includes various musical notations: rests, eighth notes, quarter notes, half notes, and chords. There are also performance instructions: "Go To Measure 25" above measure 10, "D.S. al Coda" above measure 35, and a Coda symbol at the end. Section markers A, B, C, and D are placed above measures 10, 18, 25, and 32 respectively. Measure numbers 6, 8, 4, and 3 are placed above measures 6, 8, 18, and 32 respectively. The score ends with a double bar line and repeat dots at measure 42.

El Mar y Cielo

Julito Rodriguez Reyes

Violin 3

Trans. By E. Ramirez

6

Go To Measure 25

A

12

B

4

22

C

27

D

3

35

D.S. al Coda

2

42

El Mar y Cielo

Julito Rodriguez Reyes

Trumpet 1

Trans. By E. Ramirez

42

4

7

Go To Measure 25

A

B

8

20

2

C

27

D

32

2

Φ D.S. al Coda

Φ

4

42

El Mar y Cielo

Julito Rodriguez Reyes

Trumpet 2

Trans. By E. Ramirez

§

4

7 *Go To Measure 25* A 8 B

19 2 C

26

30 D 2

37 *D.S. al Coda* 4

El Mar y Cielo

Julito Rodriguez Reyes

Armonia

Trans. By E. Ramirez

Sheet music for guitar, featuring a single melodic line on a staff with a key signature of one flat (Bb) and a common time signature (C). The music is divided into measures, with measure numbers 6, 11, 16, 21, 26, 31, 36, and 41 indicated. Chord symbols are placed above the staff, and some measures contain a diamond symbol (◊) or a cross symbol (×). A section labeled "Go To Measure 25" is indicated. The piece concludes with a double bar line and a repeat sign.

Chord symbols and other markings include:

- Measure 1: Dm (with a slash and a cross symbol)
- Measure 2: A7
- Measure 3: Dm
- Measure 6: D7
- Measure 7: Gm
- Measure 8: Dm
- Measure 9: *Go To Measure 25*
- Measure 10: DmBb
- Measure 11: A7
- Measure 12: Dm
- Measure 13: A
- Measure 16: Dm
- Measure 17: D7
- Measure 18: B
- Measure 19: Gm
- Measure 21: Dm
- Measure 22: A7
- Measure 23: Dm
- Measure 24: C
- Measure 25: Dm
- Measure 26: A7
- Measure 27: Dm
- Measure 28: A7
- Measure 29: Dm
- Measure 30: D7
- Measure 31: Gm
- Measure 32: E7
- Measure 33: A7
- Measure 34: Gm
- Measure 35: Dm
- Measure 36: A7
- Measure 37: Dm
- Measure 38: *D.S. al Coda*
- Measure 39: Dm
- Measure 40: D7
- Measure 41: Gm
- Measure 42: Dm
- Measure 43: A7
- Measure 44: Bb
- Measure 45: A7
- Measure 46: Dm

El Mar y Cielo

Julito Rodriguez Reyes

Guitarron

Trans. By E. Ramirez



7

Go To Measure 25

A



14

B



20

C



26



D

32

Θ D.S. al Coda



38



El Mar y Cielo

Julito Rodriguez Reyes

Voz

Trans. By E. Ramirez

To Measure 25 A

Me tie nes — pe ro de na da te va

12 le — soy tu yo por que lo dic ta/un pa pel — mi

B 18 vi da lo con tro la tas le C yes pe ro/en mi co ra con que es el que sien te/a

23 mor tan so lo man do yo el mar y/el cie lo se ven i gual de/a

27 zu les y/en la dis tan cia pa re ce que se u nen D me jor es que re

30 cuer des que/el cie lo/es siem pre cie lo que nun ca nun ca nun ca el mar lo/al can sa

33 ra per mi te me/i gua lar me con el cie lo que/a ti te co rres pon de ser el

37 *D.S. al Coda* mar mar — per mi te me/i gua lar me con el cie lo que/a

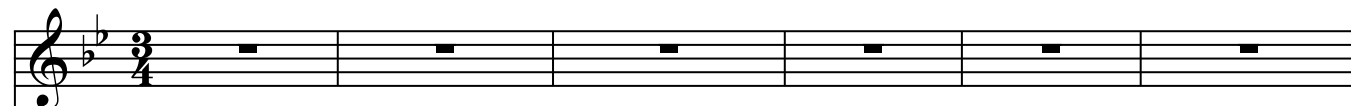
41 ti te co rres pon de ser el mar.

EMR

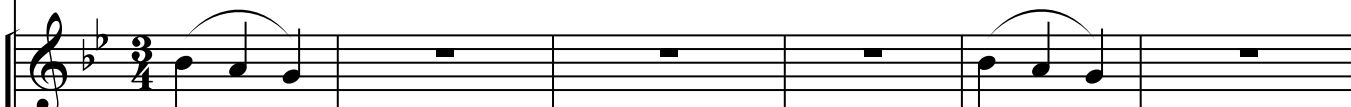
Mujeres Divinas

For Bailey M.S. Mariachi

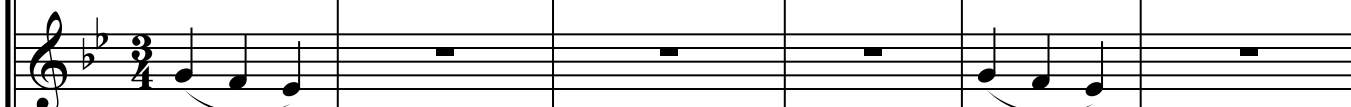
Trans. By E. Ramirez



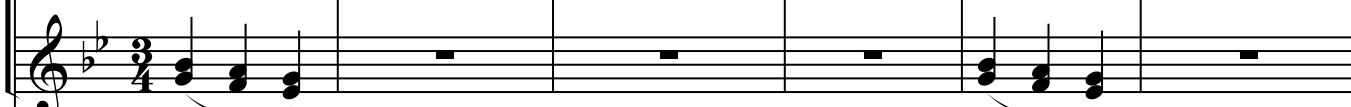
Violin 1



Violin 2



Violin 3



Trumpet 1



Trumpet 2



Guitars



Bass



This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is written for a vocal trio (V1, V2, V3), two tenors (T1, T2), and piano accompaniment. The score is in the key of B-flat major (two flats) and 4/4 time. The piano part includes a bass line and a right-hand line with chords (Bb, D7, Gm) indicated above it. The vocal parts are arranged in a way that allows for a harmonized chorus. The score is presented in a clean, black-and-white format with standard musical notation.

A

13

Ha blan do de mu je res y trai

A

13

V 1

A

13

V 2

A

13

V 3

A

13

T 1

A

13

T 2

A

13

D7

G m

G7

A

13

20

cio nes se fue ron con su mien do las bo te llas pi die ron que can

V 1

V 2

V 3

T 1

T 2

20 C m D 7 G m

20

This musical score is for the song 'Mujeres Divinas'. It features a vocal melody at the top with lyrics in Spanish. Below the melody are five vocal staves labeled V 1, V 2, V 3, T 1, and T 2, each with a measure rest in the first measure. The guitar part is shown in the bottom system, with a treble clef and a key signature of two flats. It includes a measure rest in the first measure and is accompanied by a bass line in the bottom system. The bass line starts with a measure rest and then plays a series of notes. The guitar part is divided into three measures, each with a different chord: C m, D 7, and G m. The bass line is divided into three measures, each with a different note: C, D, and G. The score is written in a standard musical notation style with a key signature of two flats and a common time signature.

27

ta ra mis can cio nes y yo con te/u nas dos en con tra/de e llas. De

V 1

V 2

V 3

T 1

T 2

27

D7

G m

27

Mujeres Divinas

6

B

34



pron to que se/a ser ca/un ca ba lle ro su pe lo ya pin ta ba/al gu nas ca nas

V 1

B₃₄



V 2

B₃₄



V 3

B₃₄



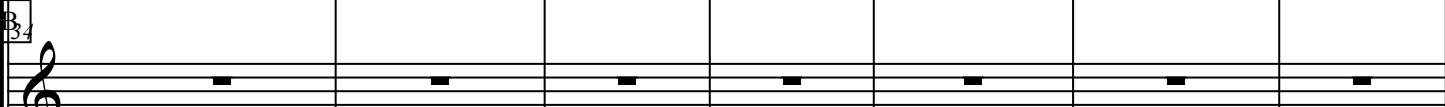
T 1

B₃₄



T 2

B₃₄



B₃₄



G7 C m F7 B^b

B₃₄



41

me di jo le su pli co com pa ne ro que no/ha ble/en mi pre

V 1

V 2

V 3

T 1

T 2

41

D7

41

C

47

sen cia de las da mas. Me di jo que no so tros sim ple men te

C

V 1

47

C

V 2

47

C

V 3

47

C

T 1

47

C

T 2

47

C

47

G m F 7 B b

C

47

53

Ha bla mos de lo mal que nos pa ga ron que si/al guien

V 1

V 2

V 3

T 1

T 2

53 F7 B $\flat$ D7

53

59

o pi na ba di fe ren te se ria por que ja mas lo trai cio na ron

V 1

V 2

V 3

T 1

T 2

59

G m D7 G m

59

Detailed description: This is a musical score for a song titled 'Mujeres Divinas'. The page number is 10. The score is written for a choir and piano. The key signature has two flats (B-flat major). The score begins at measure 59. The vocal parts are labeled V 1, V 2, V 3, T 1, and T 2. The lyrics are: 'o pi na ba di fe ren te se ria por que ja mas lo trai cio na ron'. The piano accompaniment consists of a right hand with chords and a left hand with a bass line. The right hand has a steady eighth-note accompaniment. The left hand has a bass line with chords Gm, D7, and Gm. The score is divided into measures by vertical bar lines.

65

que si/al guien o pi na ba di fe ren te se ria por que ja

V 1

V 2

V 3

T 1

T 2

65

D7 G m D7

65

Detailed description of the musical score: The score is for a song titled 'Mujeres Divinas' on page 11. It features a vocal melody and a piano accompaniment. The vocal parts are labeled V1, V2, V3, T1, and T2. The piano part is at the bottom, with a right-hand part (treble clef) and a left-hand part (bass clef). The key signature is B-flat major (two flats). The tempo/mood is marked '65'. The lyrics are: 'que si/al guien o pi na ba di fe ren te se ria por que ja'. The piano part includes chords D7, Gm, and D7. The score is written in a standard musical notation style with a common time signature.

71 *D.S. al Coda*

mas lo trai cio na ron.

V 1 *D.S. al Coda*

V 2 *D.S. al Coda*

V 3 *D.S. al Coda*

T 1 *D.S. al Coda*

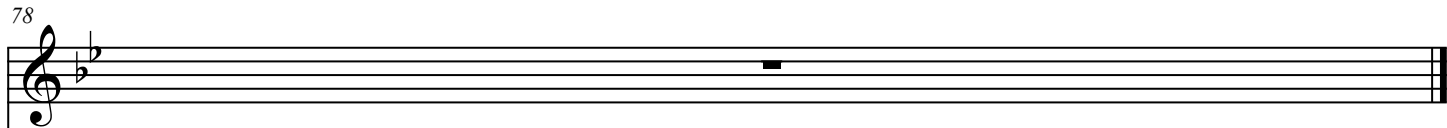
T 2 *D.S. al Coda*

71 *D.S. al Coda* G m *D.S. al Coda* m D 7

71 *D.S. al Coda*

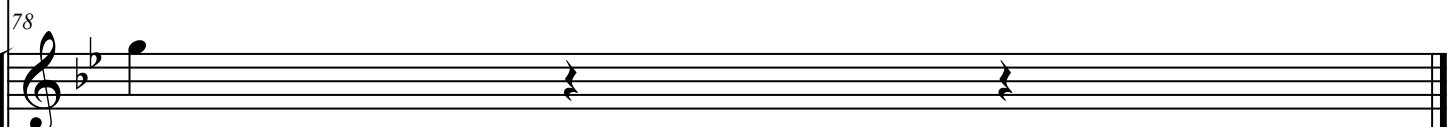
The musical score is for a piece titled "Mujeres Divinas". It consists of a vocal line and a piano accompaniment. The vocal line includes parts for Soprano (V1), Alto (V2), Tenor 1 (T1), and Tenor 2 (T2). The piano accompaniment is written for the right and left hands. The score is in G minor, indicated by the key signature of two flats. The tempo and style are marked "D.S. al Coda". The lyrics "mas lo trai cio na ron." are written under the vocal line. The piano part includes chords Gm, m, and D7. The score is numbered 71 at the beginning of each system.

78



V 1

78



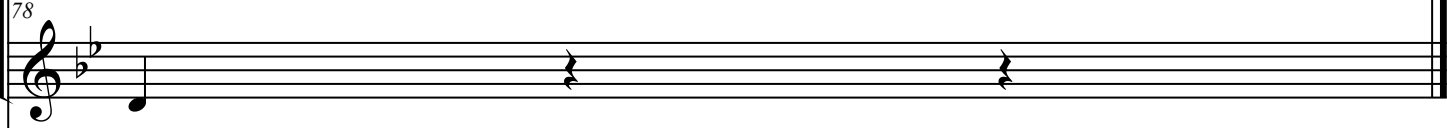
V 2

78



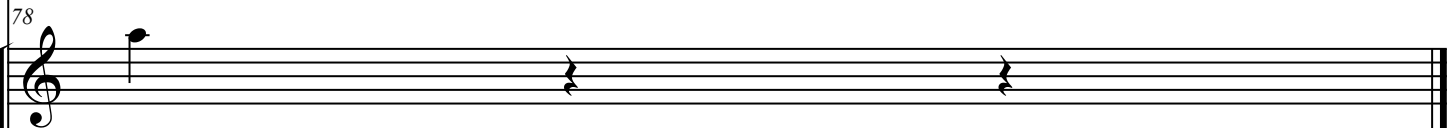
V 3

78



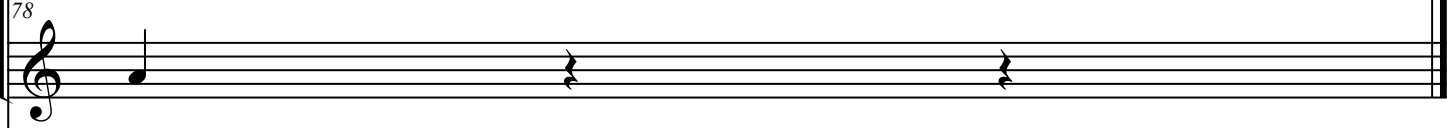
T 1

78



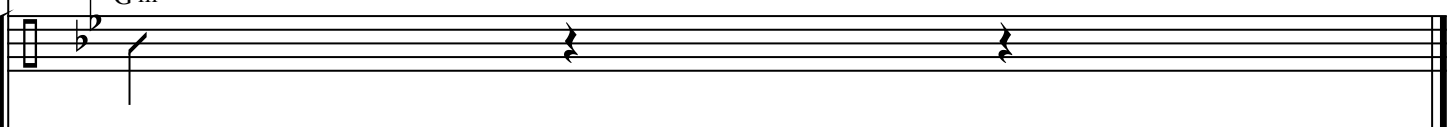
T 2

78

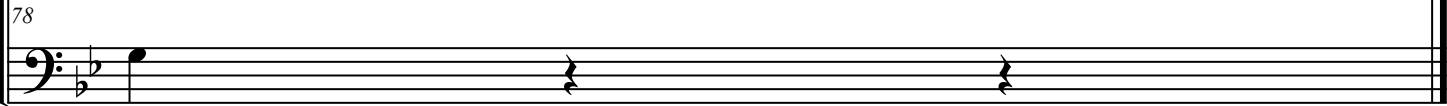


78

G m



78



Mujeres Divinas

For Bailey M.S. Mariachi

Violin 1

Trans. By E. Ramirez

Violin 1 musical score for 'Mujeres Divinas'. The score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). The notation includes various musical symbols such as rests, eighth notes, quarter notes, half notes, and full notes, along with dynamic markings like sf and f . The score is divided into measures, with measure numbers 13, 36, 44, 64, and 76 indicated at the start of their respective lines. Rehearsal marks A, B, and C are placed above the staff. A section marked '16' is indicated by a double bar line and the number 16. A section marked '12' is indicated by a double bar line and the number 12. A section marked '4' is indicated by a double bar line and the number 4. A section marked 'D.S. al Coda' is indicated by a double bar line and the text 'D.S. al Coda'. The score ends with a double bar line and a repeat sign.

Mujeres Divinas

For Bailey M.S. Mariachi

Violin 2

Trans. By E. Ramirez

The musical score for Violin 2 is written in 3/4 time with a key signature of two flats (Bb and Eb). The score consists of six staves of music. The first staff begins with a repeat sign, followed by a triplet of eighth notes, a quarter rest, another triplet of eighth notes, a quarter rest, and a final quarter note. The second staff starts at measure 13, includes a section labeled 'A' (measures 14-15), a section labeled '16' (measures 16-17), and a section labeled 'B' (measures 18-19). The third staff starts at measure 36 and includes a section labeled 'C' (measures 44-45). The fourth staff starts at measure 63 and includes a section labeled '4' (measures 64-65) and a section labeled '12' (measures 66-67). The fifth staff starts at measure 74 and includes a section labeled '4' (measures 75-76) and a section labeled '12' (measures 77-78). The score concludes with a double bar line.

13

A

16

B

36

C

44

12

63

4

74

4

12

D.S. al Coda

Mujeres Divinas

For Bailey M.S. Mariachi

Violin 3

Trans. By E. Ramirez

Violin 3

3/4

3

4

13

A

16

B

36

44

C

12

63

4

74

D.S. al Coda

The musical score is written for Violin 3 in 3/4 time, featuring a key signature of two flats (B-flat and E-flat). The score is divided into measures, with measure numbers 13, 36, 44, 63, and 74 indicated at the start of their respective lines. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, and dynamic markings. Specific features include a repeat sign at the beginning, a 3-measure rest, a 4-measure rest, and a 16-measure rest. There are also 12-measure and 4-measure rests. The score concludes with a double bar line and a repeat sign. The text 'D.S. al Coda' is written above the final measure.

Mujeres Divinas

For Bailey M.S. Mariachi

Trumpet 1

Trans. By E. Ramirez



8



16

A

16

B

16

C



54



63

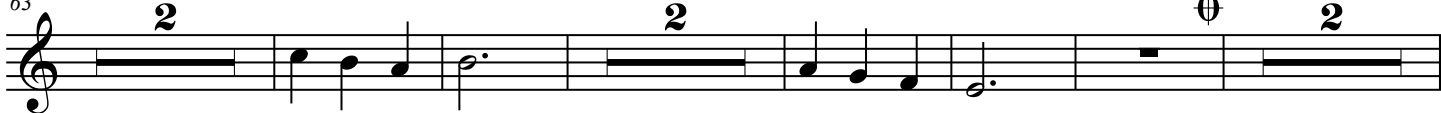
2

2

0

D.S. al Coda

2



74



Mujeres Divinas

For Bailey M.S. Mariachi

Trumpet 2

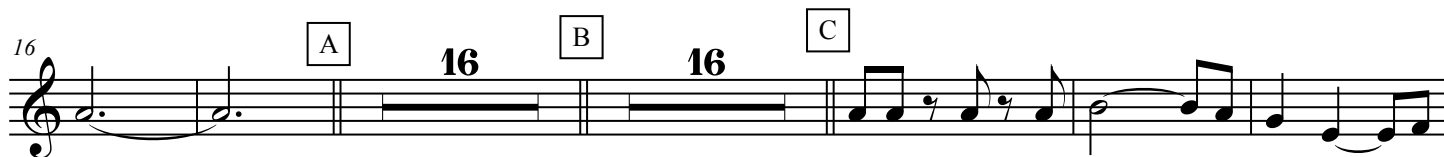
Trans. By E. Ramirez



8



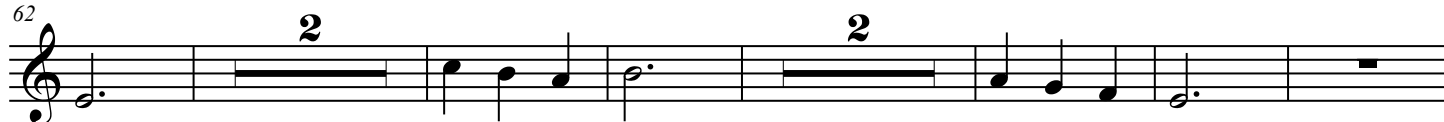
16



53



62



70

D.S. al Coda



LEAVE BLANK

Mujeres Divinas

For Bailey M.S. Mariachi

Armonia

Trans. By E. Ramirez

Sheet music for Armonia, featuring a 3/4 time signature and a key signature of one flat (Bb). The music is divided into measures, with chord changes indicated above the staff. The notation includes eighth notes, quarter notes, and rests. Measure numbers 7, 13, 19, 25, 31, 37, 43, 49, and 55 are marked at the beginning of their respective lines.

Chord changes indicated above the staff:

- Measure 1: F7
- Measure 2: Bb
- Measure 3: F7
- Measure 7: Bb
- Measure 8: D7
- Measure 9: Gm
- Measure 13: D7
- Measure 14: Gm
- Measure 15: A
- Measure 19: G7
- Measure 20: Cm
- Measure 21: D7
- Measure 22: Gm
- Measure 25: D7
- Measure 31: Gm
- Measure 32: B
- Measure 33: G7
- Measure 34: Cm
- Measure 37: F7
- Measure 38: Bb
- Measure 43: D7
- Measure 44: Gm
- Measure 49: F7
- Measure 50: Bb
- Measure 51: F7
- Measure 55: Bb
- Measure 56: D7
- Measure 57: Gm

2
61 Mujeres Divinas

D7 G m D7

67

G m D7 $\emptyset$ G m

73 D.S. al Coda

$\emptyset$ m D7 G m

Mujeres Divinas

For Bailey M.S. Mariachi

Guitarron

Trans. By E. Ramirez



10



19



29



38



47



56



65



D.S. al Coda

74



Mujeres Divinas

For Bailey M.S. Mariachi

Voz

Trans. By E. Ramirez

§ 15 A

Ha blan do de mu je res y trai cio nes

21 se fue ron con su mien do las bo te llas pi die ron que can B ta ra mis can

28 cio nes y yo con te/u nas dos en con tra/de e llas. De pron to que se/a

35 ser ca/un ca ba lle ro su pe lo ya pin ta ba/al gu nas ca nas me

42 di jo le su C li co com pa ne ro que no/ha ble/en mi pre sen cia de las da mas.

49 Me di jo que no so tros sim ple men te Ha bla mos de lo

55 mal que nos pa ga ron que si/al guien o pi na ba di fe ren te se

62 ria por que ja mas lo trai cio na ron que si/al guien o pi na ba di fe ren te

69 se ria por que ja mas lo trai cio na ron. D.S. al Coda

77

LEAVE BLANK

Que Chulada de Mujer

Score

As Performed by
Mariachi Vargas de Tecalitlán

Score for the first system of the piece, featuring:

- Voice 1
- Voice 2
- Violin 1
- Violin 2
- Violin 3
- Trumpet in B♭ 1
- Trumpet in B♭ 2
- Armonia
- Guitarrón

Dynamic markings include *pizz.*, *mf*, *mp*, and *pp*. Chord symbols *C7*, *F*, and *bb* are present.

Score for the second system, featuring:

- Voc. 1
- Voc. 2
- Vln. 1
- Vln. 2
- Vln. 3
- ♭ Trump. 1
- ♭ Trump. 2
- Arm.
- Gtrn.

Lyrics for Vocals 1 and 2:

Que chu - las
Que chu - las
Que chu - las
Que chu - las

Chorus lyrics:

Que chu - las
Que chu - las
Que chu - las
Que chu - las

Dynamic markings include *f*, *mp*, and *pp*. Chord symbols *C7*, *F*, and *bb* are present.

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Score for the third system, featuring:

- Voc. 1
- Voc. 2
- Vln. 1
- Vln. 2
- Vln. 3
- ♭ Trump. 1
- ♭ Trump. 2
- Arm.
- Gtrn.

Lyrics for Vocals 1 and 2:

Los que tie - ne(n) a lin - da jo - ven que(s) toy mi - ran - do
Son lu - ce - ros lum - bran ma por sus en - can - tos

Chorus lyrics:

Que mi - ra -
Cuan - do me

Dynamic markings include *f*, *mp*, and *pp*. Chord symbols *C7*, *F*, and *bb* are present.

Exultate, Omnes Domini
Giovanni Pierluigi da Palestrina

SATB

Voc. 1
cum - ven - cer -
ma - ne - cer -
Ex - ulta - bo - mi - ta -
Ex - ulta - bo - mi - ta -

Voc. 2
cum - ven - cer -
ma - ne - cer -
Ex - ulta - bo - mi - ta -
Ex - ulta - bo - mi - ta -

Vln. 1
Vln. 2
Vla. 3
Bs. Trpt. 1
Bs. Trpt. 2
Arm.
Ctm.

B
B
B
B
B
B
B

mf
mf
mf
mf
f
f

Valley HS Mariachi

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Que Chulada de Mujer

3

Score for the first system of "Que Chulada de Mujer". The system includes staves for Vocals 1 and 2, Violins 1, 2, and 3, Trumpets 1 and 2, and the Acoustic Bass and Cymbal. The lyrics are: Yo le voy voy blar blar mo - res res Que chu - la - da de mu - res. The music features a steady bass line and a melodic vocal line with instrumental accompaniment.

Score for the second system of "Que Chulada de Mujer". The system includes staves for Vocals 1 and 2, Violins 1, 2, and 3, Trumpets 1 and 2, and the Acoustic Bass and Cymbal. The lyrics are: Que - tá - po, que ca - ra, ji - tos chi - qui - tos. O - ji - tos que pro - vo - can el. The music features a steady bass line and a melodic vocal line with instrumental accompaniment. The system ends with a double bar line.

Score for the third system of "Que Chulada de Mujer". The system includes staves for Vocals 1 and 2, Violins 1, 2, and 3, Trumpets 1 and 2, and the Acoustic Bass and Cymbal. The lyrics are: fue - go de mor. Que cuer - po, que ca - ra, ji - tos bo - ni - tos. O - ji - tos que pro - vo - can el fue - go de mor. The music features a steady bass line and a melodic vocal line with instrumental accompaniment. The system ends with a double bar line.

Que Chulada de Mujer

Sheet music for the song "Que Chulada de Mujer". The score is arranged for a mariachi ensemble and includes the following parts:

- Vce. 1** (Vocal 1): Treble clef, 2nd line. Lyrics: "fue 2. go de mor!"
- Vce. 2** (Vocal 2): Treble clef, 2nd line. Lyrics: "fue 2. go de mor!"
- Vln. 1** (Violin 1): Treble clef, 2nd line. Lyrics: "fue 2. go de mor!"
- Vln. 2** (Violin 2): Treble clef, 2nd line. Lyrics: "fue 2. go de mor!"
- Vln. 3** (Violin 3): Treble clef, 2nd line. Lyrics: "fue 2. go de mor!"
- E♭ Tpt. 1** (Trumpet 1): Treble clef, 2nd line. Lyrics: "fue 2. go de mor!"
- E♭ Tpt. 2** (Trumpet 2): Treble clef, 2nd line. Lyrics: "fue 2. go de mor!"
- Arm.** (Armonica): Treble clef, 2nd line. Lyrics: "fue 2. go de mor!"
- Cbtr.** (Contrabass): Bass clef, 2nd line. Lyrics: "fue 2. go de mor!"

The music is in 4/4 time and features a variety of musical notations, including notes, rests, and dynamic markings such as *f* (forte) and *C7* (dominant seventh chord). The lyrics are written in Spanish and are repeated across the vocal parts.

Valley HS Mariachi

LEAVE BLANK

Que Chulada de Mujer

Violín 1

As Performed by
Mariachi Vargas de Tecalitlán

Violín 1

musical score for Violín 1, featuring measures 1 through 72. The score is written in 2/4 time and includes various musical notations such as *pizz.*, *arco*, *mf*, *f*, *p*, and *mf*. It also includes section markers A and B, and measure numbers 6, 11, 16, 18, 29, 49, 52, 56, 61, 65, and 68.

1 *pizz.* *mf* *arco*

6 *pizz.*

11 *arco*

16 *f* A 18 29 B *mf*

49 *p* 52 3

56 *mf*

61 65 3

68 *f*

Valley HS Mariachi

Que Chulada de Mujer

73 C

mf

78 79 **4**

86 87 **2** 89 1. **2** pizz. *mf* 2.

93 arco *f*

f

Que Chulada de Mujer

Violín 2

As Performed by
Mariachi Vargas de Tecalitlán

The musical score for Violín 2 is written in 2/4 time and B-flat major. It consists of 8 staves of music. The first staff begins with a *pizz.* (pizzicato) instruction and a *mf* (mezzo-forte) dynamic. The second staff continues with *pizz.* and *mf*. The third staff includes an *arco* (arco) instruction. The fourth staff features a repeat sign with first and second endings labeled *A* and *B*, with measure numbers 18, 29, and 29. The fifth staff includes a *f* (forte) dynamic and a *mf* dynamic. The sixth staff includes a *p* (piano) dynamic. The seventh staff includes a *mf* dynamic. The eighth staff includes a *f* (forte) dynamic. The score includes various musical notations such as eighth notes, sixteenth notes, and rests.

Valley HS Mariachi

Que Chulada de Mujer

73 C

mf

78 79 **4**

86 87 **2** 89 1. **2** pizz. 2.

mf

93 arco *f*

The musical score is written for a single melodic line in treble clef with a key signature of one flat (Bb). It consists of four staves. The first staff (measures 73-77) begins with a treble clef, a key signature of one flat, and a common time signature 'C' in a box. It contains a series of eighth and sixteenth notes, followed by a quarter rest, and then a half note. A dynamic marking of *mf* is placed below the staff. The second staff (measures 78-85) starts with a half note, followed by a measure with a whole rest marked with a '4' above it, and then two more half notes. The third staff (measures 86-92) begins with a half note, followed by a measure with a whole rest marked with a '2' above it, then another measure with a whole rest marked with a '2' above it, and then a eighth-note triplet marked 'pizz.' and *mf*. This is followed by a repeat sign and a final measure with a whole rest, with a '2.' above it indicating a second ending. The fourth staff (measures 93-97) starts with a half note marked 'arco' and *f*, followed by a series of eighth and sixteenth notes, and then three eighth-note triplets marked with accents.

Que Chulada de Mujer

Violín 3

As Performed by
Mariachi Vargas de Tecalitlán

The musical score for Violín 3 is written in 2/4 time and B-flat major. It consists of 8 staves of music. The first staff begins with a *pizz.* marking and a *mf* dynamic. The second staff continues with *pizz.* and *mf*. The third staff features an *arco* marking. The fourth staff includes a first ending marked 'A' and a second ending marked 'B', with a measure rest of 29 measures. The fifth staff has a *f* dynamic and a *mf* dynamic. The sixth staff includes a *p* dynamic. The seventh staff has a *mf* dynamic. The eighth staff has a *f* dynamic. The score includes various musical notations such as eighth notes, sixteenth notes, and rests.

Valley HS Mariachi

Que Chulada de Mujer

73 C

mf

78 79 **4**

mf

86 87 **2** 89 1. **2** pizz. 2.

mf

93 *arco* *f*

f

Que Chulada de Mujer

Trumpet in B $\flat$ 1

As Performed by
Mariachi Vargas de Tecalitlán

6 *mp*

9 4

14 *f* A

19 *mp* 22 5

28 30 2 (flugal) *p*

34 36 6 *mf*

44 B 47 25 *f*

73 C 75 4 *mp*

Valley HS Mariachi

Que Chulada de Mujer

81 83 4

89 1. 2. *f*

The musical score is written on two staves in treble clef with a key signature of one sharp (F#). The first staff begins at measure 81 and contains five measures. Measure 83 is marked with a '4' above it, indicating a four-measure rest. The second staff begins at measure 89 and contains seven measures. It features a first ending (1.) and a second ending (2.). The first ending consists of a whole rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. The second ending consists of a whole rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piece concludes with a final double bar line. A dynamic marking of *f* (forte) is placed below the first measure of the second staff.

Que Chulada de Mujer

Trumpet in B $\flat$ 2

As Performed by
Mariachi Vargas de Tecalitlán

1 2 3 *mp*

8

13 *f*

18 *mp* A 22 5

27 30 2 (flugal) *p*

33 36 6 *mf*

43 47 B 25

72 75 C 4 *f* *mp*

Valley HS Mariachi

Que Chulada de Mujer

80

83

4

88

891.

3

2.

f

The musical score is written on two staves in treble clef with a key signature of one sharp (F#). The first staff begins at measure 80 and ends at measure 83. It contains a quarter note G4, an eighth note A4, a quarter note B4, a quarter rest, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter rest, a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C4. The second staff begins at measure 88 and ends at measure 91. It contains a quarter note G4, an eighth note A4, a quarter note B4, a quarter rest, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter rest, a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C4. The score includes various musical notations such as beams, slurs, and dynamic markings.

Que Chulada de Mujer

Acoustic Guitar

As Performed by
Mariachi Vargas de Tecalitlán

Acoustic guitar sheet music for the song "Que Chulada de Mujer". The music is written in 2/4 time with a key signature of one flat (Bb). The notation consists of eight staves of music, each containing six measures. The notes are primarily eighth and sixteenth notes, often beamed together. Chord symbols are placed above the staff at the beginning of measures: C7, F, Bb, C7, F, Bb, C7, F, Bb, C7, F, A, Bb, C7, F, C7, F, C7, F, B, F. Measure numbers 7, 13, 19, 25, 31, 37, and 43 are indicated at the start of their respective staves. A double bar line appears after the fifth measure of the third staff, and another after the fifth measure of the eighth staff. A box containing the letter 'A' is placed above the sixth measure of the third staff, and a box containing the letter 'B' is placed above the sixth measure of the eighth staff.

Valley HS Mariachi

Que Chulada de Mujer

49

55 *C7*

61

67 *F* *C7* *F*

73 *F7* C *Bb* *F* *C7* *F*

79 *C7* *F* *F7* *Bb* *F*

85 *C7* *F* *C7* 1. *F*

92 2. *F* *C7* *F*

The musical score is written for a single melodic line in treble clef, with a key signature of one flat (Bb). The tempo and style are indicated by the title 'Que Chulada de Mujer'. The score consists of nine staves of music. The first staff (measures 49-54) is a continuous eighth-note melody. The second staff (measures 55-60) introduces a C7 chord. The third staff (measures 61-66) continues the melody. The fourth staff (measures 67-72) introduces F, C7, and F chords. The fifth staff (measures 73-78) introduces F7, C, Bb, F, C7, and F chords. The sixth staff (measures 79-84) introduces C7, F, F7, Bb, and F chords. The seventh staff (measures 85-91) includes a first ending bracket over measures 88-91. The eighth staff (measures 92-97) includes a second ending bracket over measures 92-95. The final staff (measures 98-103) concludes the piece with a final chord and a double bar line.

Que Chulada de Mujer

Guítarron

As Performed by
Mariachi Vargas de Tecalitlán

The musical score is written for the Guítarron in bass clef with a key signature of one flat (Bb) and a time signature of 2/4. The piece begins with a whole rest followed by a repeat sign. The melody consists of eighth and quarter notes, with some beamed eighth notes. Measure numbers 7, 13, 19, 25, 31, 37, and 43 are indicated at the start of their respective staves. A box labeled 'A' is placed above the staff at measure 13, and a box labeled 'B' is placed above the staff at measure 43.

7

13

19

25

31

37

43

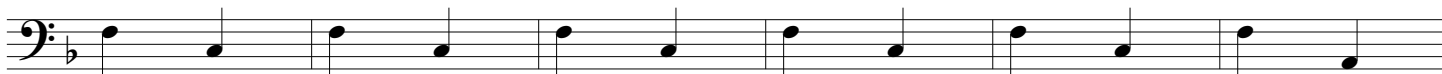
A

B

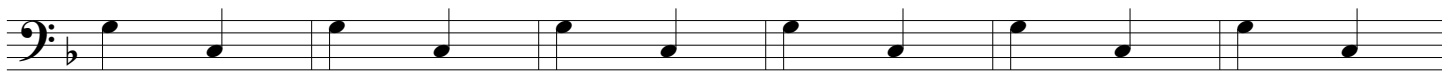
Valley HS Mariachi

Que Chulada de Mujer

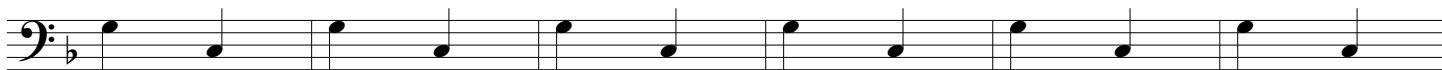
49



55



61



67



73



79



85



92



LEAVE BLANK

La Feria de Las Flores

Mariachi Sol de Mexico

Arr.By:Jose Hernandez

$\text{♩} = 168$
Ranchera

Tenor Solo

Trumpet 1

Trumpet 2

Violin 1

Violin 2

Violin 3

Vih./Gtr.

Guitarron

D

T. Solo

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Vih./Gtr.

Gtrn.

E⁷ A⁷

13

T. Solo

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Vih./Gtr.

Gtrn.

A⁷ D

A

19

1) Me gus - ta can - tar - le al vien - to por - que vue - lan

2) En mi ca - ba - llo re - tin - to he ve - ni - do

3) Y aun - que o - tro quie - ra cor - tar - la yo la de - vi -

tacet 1st-3rd time

tacet 1st-3rd time

tacet 2nd time only

tacet 2nd time only

tacet 2nd time only

D A⁷ G

T. Solo

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Vih./Gtr.

Gtrn.

25 mis can - ta - re s Y di - go lo

T. Solo

8 de muy le - jo s Y trai - go pis -
se pri - me - ro Y ju - ro que he

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

A⁷ D D

Vih./Gtr.

Gtrn.

31 que yo sien - to por to - di - tos los lu - ga - re

T. Solo

8 to - la al cin - to y con e - lla doy con - se - jo
de a - rran - car - la aun - que ten - ga jar - di - ne - ro

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

tacet 1st-3rd time

A⁷ D

Vih./Gtr.

Gtrn.

37 s coro A - qui vi - ne por - que vi - ne

T. Solo

8 s A - tra - ve - se las mon - ta - ña
Yo la he de ver tras - plan - ta - da

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Vih./Gtr. D

Gtrn.

43 a la fe - ria de las flo - re

T. Solo

8 s por ve - nir a ver las flo - re
en el huer - to de mi ca - sa

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Vih./Gtr. E⁷ A⁷

Gtrn.

49 s no hay ce - rro que se me em - pi - ne ni cua -

T. Solo

s a - qui hay un - a ro sa hu - ra - ña que es la
y si sa - le el jar - di - ne - ro que pue a

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Vih./Gtr.

Gtrn.

54 1. co que se me a - to - re _____

T. Solo

flor de mis a - mo - re - s

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Vih./Gtr.

Gtrn.

D

58 2.

T. Solo 8 ver a ver que pa - sa

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Vih./Gtr. D D D A⁷

Gtrn.

64

T. Solo 8

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Vih./Gtr. D

Gtrn.

Tenor Solo

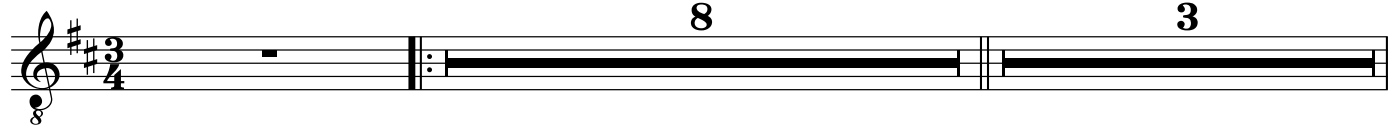
La Feria de Las Flores

Mariachi Sol de Mexico

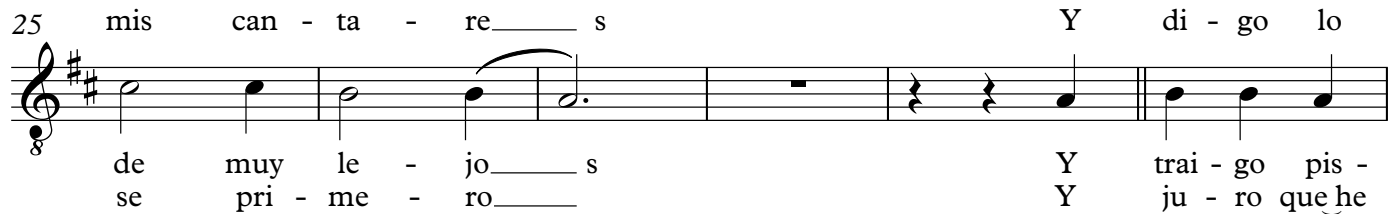
Arr.By:Jose Hernandez

♩ = 168

Ranchera



A



54 1. co que se me a - to - re — 2. ver a ver que

8 flor de mis a - mo - re - s

60 pa - sa —

Detailed description: The musical score is for a Tenor Solo. It consists of two systems of music. The first system starts at measure 54 and ends at measure 58. The second system starts at measure 60 and ends at measure 60. The key signature is G major (one sharp). The time signature is 8/8. The vocal line is written in a treble clef. The piano accompaniment is written in a bass clef. The lyrics are in Spanish. The score includes repeat signs at the end of measures 58 and 60.

La Feria de Las Flores

Mariachi Sol de Mexico

Arr.By:Jose Hernandez

Ranchera

58 

La Feria de Las Flores

Mariachi Sol de Mexico

Arr.By:Jose Hernandez

Ranchera

7

13

19

25

32

37

49

58

A

tacet 2nd time only

2

2

2

3

9

1.

2

2.

4

2

Violin 3

La Feria de Las Flores

Mariachi Sol de Mexico

Arr.By:Jose Hernandez

♩ = 168

Ranchera

7



13



19

A

tacet 2nd time only

2

25

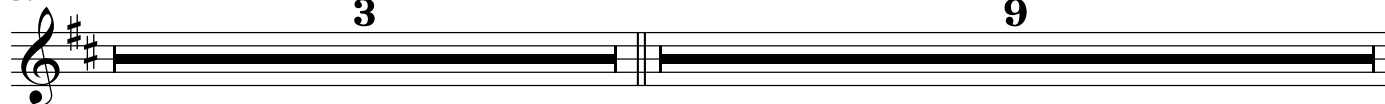


32

tacet 1st-3rd time



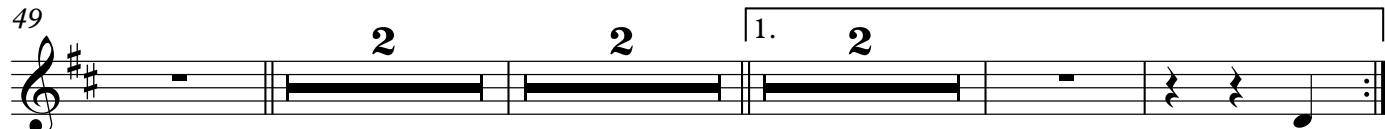
37

3**9**

49

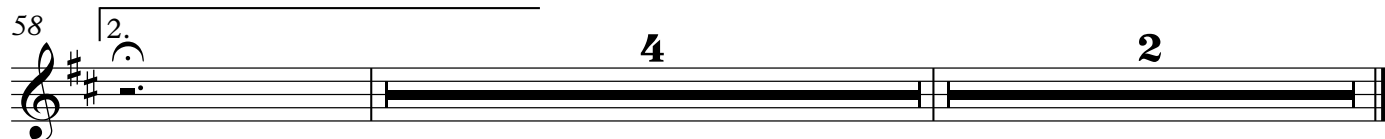
2**2**

1.

2

58

2.

4**2**

La Feria de Las Flores

Mariachi Sol de Mexico

Arr.By:Jose Hernandez

Ranchera

The first system of the musical score is written on a single staff. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a time signature of 3/4. The melody starts with two measures of rests, followed by a double bar line with repeat dots. The first measure of the repeated section contains three eighth notes: F#4, C#5, and G#4. The second measure contains a quarter note F#4. The third measure contains a quarter note C#5. The fourth measure contains a quarter note G#4. The fifth measure contains a quarter note F#4. The sixth measure contains a quarter note C#5. The seventh measure contains a quarter note G#4. The eighth measure contains a quarter note F#4. The ninth measure contains a quarter note C#5. The tenth measure contains a quarter note G#4. The eleventh measure contains a quarter note F#4. The twelfth measure contains a quarter note C#5. The thirteenth measure contains a quarter note G#4. The fourteenth measure contains a quarter note F#4. The fifteenth measure contains a quarter note C#5. The sixteenth measure contains a quarter note G#4. The system ends with a double bar line.

13

Example 13

19 A 2 tacet 1st-3rd time



25

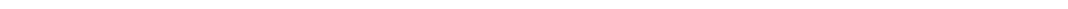
2

32

Measures 32-35 of the piece. Measure 32: Treble clef, key signature of three sharps (F#, C#, G#), quarter rest. Measure 33: Quarter note G4, quarter note A4, quarter note G4. Measure 34: Quarter note F#4, quarter note E4, quarter note D4. Measure 35: Quarter note C4, quarter note B3, quarter note A3.

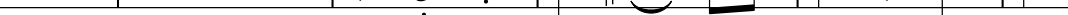
37 

48



49

2 2 1. 2

58 

La Feria de Las Flores

Mariachi Sol de Mexico

Arr.By:Jose Hernandez

Ranchera

7

13

19

25

32

37

48

49

58

A

2

tacet 1st-3rd time

2

6

1.

2.

2

Vih./Gtr.

La Feria de Las Flores

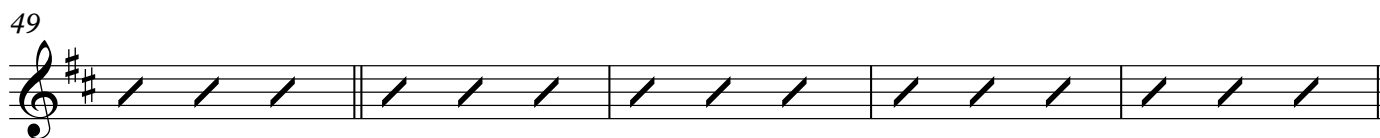
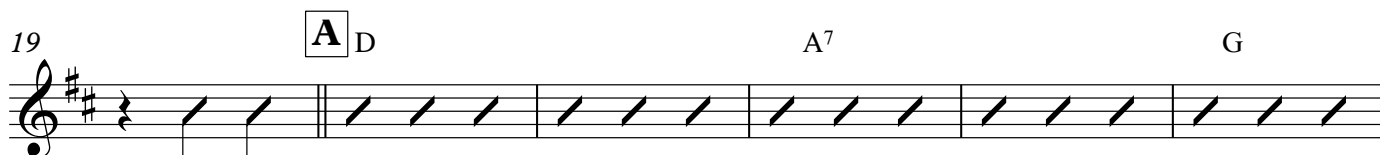
Mariachi Sol de Mexico

Arr.By:Jose Hernandez

♩ = 168

Ranchera

D



54

1.

D

58

2.

D

2

D

D

A⁷

D

Guitarron

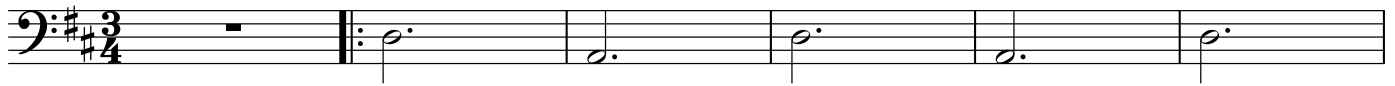
La Feria de Las Flores

Mariachi Sol de Mexico

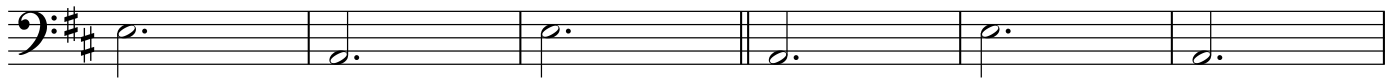
Arr.By:Jose Hernandez

♩ = 168

Ranchera



7



13

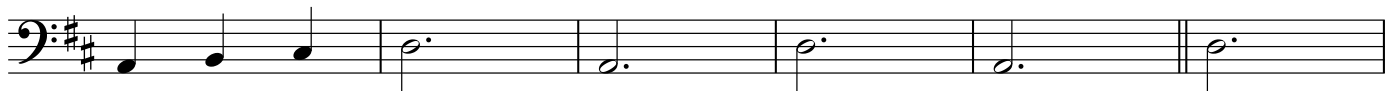


19

A



25



31



37



43



49

