

COCULA

Ranchera Corrida

Ernesto Cortazar - Manuel Esperon
Trans. Felipe Diaz Jr.

The musical score is written for a Ranchera Corrida. It features a key signature of one sharp (F#) and a 2/4 time signature. The score is arranged for the following instruments and voices:

- Trompeta 1**: First staff, treble clef, F# key signature, 2/4 time. It plays a series of eighth and sixteenth notes.
- Trompeta 2**: Second staff, treble clef, F# key signature, 2/4 time. It plays a series of eighth and sixteenth notes.
- Violin 1**: Third staff, treble clef, F# key signature, 2/4 time. It plays a series of eighth and sixteenth notes, marked *pizz.* (pizzicato).
- Violin 2**: Fourth staff, treble clef, F# key signature, 2/4 time. It plays a series of eighth and sixteenth notes, marked *pizz.* (pizzicato).
- Violin 3**: Fifth staff, treble clef, F# key signature, 2/4 time. It plays a series of eighth and sixteenth notes, marked *pizz.* (pizzicato).
- Voz**: Sixth staff, treble clef, F# key signature, 2/4 time. It is a vocal line with lyrics.
- Armonia**: Seventh staff, treble clef, F# key signature, 2/4 time. It plays a series of eighth and sixteenth notes, marked *pizz.* (pizzicato).
- Guitarron**: Eighth staff, bass clef, F# key signature, 2/4 time. It plays a series of eighth and sixteenth notes, marked *pizz.* (pizzicato).

The score is written in a standard musical notation style, with a key signature of one sharp (F#) and a 2/4 time signature. The instruments are arranged in a standard order: Trompetas, Violins, Voice, Armonia, and Guitarron. The score is written in a standard musical notation style, with a key signature of one sharp (F#) and a 2/4 time signature. The instruments are arranged in a standard order: Trompetas, Violins, Voice, Armonia, and Guitarron.

2/ A A

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

voz

Arm.

Gtr.

G

D7

G

3/4

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

voz

Arm.

Gtrn.

D7

G

C

D7

Detailed description of the musical score: The score is for page 4, measures 1 through 4. It features eight staves: Tpt. 1, Tpt. 2, Vln. 1, Vln. 2, Vln. 3, voz, Arm., and Gtrn. The key signature is one sharp (F#). The time signature is 3/4. Measures 1-4 show various musical notations including triplets, slurs, and accidentals. Chord symbols D7, G, and C are present above the Arm. and Gtrn. staves.

4/1

1. 2. B Son

Tpt. 1

Tpt. 2

4/1

1. 2.

Vln. 1

Vln. 2

Vln.3

4/1

1. 2.

voz

4/1

1. 2. G

Arm.

Gtrn.

6

sf Tpt. 1

sf Tpt. 2

sf Vln. 1

Vln. 2

sf Vln. 3

sf voz

sf Arm. *D7*

Gtrn.

y los ma-chos de Ja - lis-co,a-fa-ma - do por los so -

6/1

Tpt. 1

To Coda

Tpt. 2

To Coda

Vln. 1

To Coda

Vln. 2

To Coda

Vln. 3

To Coda

voz

To Coda

- nes por e-so - traen pan-ta-lo - nes!

Arm.

To Coda

Gtrn.

To Coda

C

G **D7** **D** **A7** **G** **D7** **D** **A7** **G** **A7**

71

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

voz

Arm.

Gtrn.

La rosa es una flor
que se cria en el tallo
y se muere en el tallo
y se muere en el tallo

8/ *Tpt. 1* *D.S. al Coda* *Fine*

8/ *Tpt. 2* *D.S. al Coda* *Fine*

8/ *Vln. 1* *D.S. al Coda* *Fine*

8/ *Vln. 2* *D.S. al Coda* *Fine*

8/ *Vln. 3* *D.S. al Coda* *Fine*

8/ *voz* *D.S. al Coda* *Fine*

8/ *Arm.* *G* *D.S. al Coda* *D7* *G* *Fine*

8/ *Gtrn.* *D.S. al Coda* *Fine*

Detailed description: This page contains musical staves for eight instruments: Tpt. 1, Tpt. 2, Vln. 1, Vln. 2, Vln. 3, voz, Arm., and Gtrn. The key signature is one sharp (F#) and the time signature is 4/4. The first five staves (Tpt. 1, Tpt. 2, Vln. 1, Vln. 2, Vln. 3) and the voz staff feature a 'D.S. al Coda' instruction, marked with a circled cross symbol. The Arm. staff includes a 'D7' chord marking. The Gtrn. staff also features a 'D.S. al Coda' instruction. The score concludes with 'Fine' markings at the end of the Tpt. 1, Tpt. 2, Vln. 1, Vln. 2, Vln. 3, voz, and Gtrn. parts. The Arm. part ends with a 'G' chord. The first five staves and the voz staff begin with an 8-measure rest.

Violin 1

COCULA

Ernesto Cortazar - Manuel Esperon
Trans. Felipe Diaz Jr.

Ranchera Corrida
pizz.

The score is written for Violin 1 in G major (one sharp) and 2/4 time. It consists of nine staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music starts with a whole rest, followed by a series of eighth and sixteenth notes. The second staff begins with a measure number '9' and the instruction 'arco'. The music continues with eighth and sixteenth notes. The third staff begins with a measure number '18' and contains a repeat sign with a first ending bracket labeled '4'. The fourth staff begins with a measure number '28' and contains a triplet of eighth notes. The fifth staff begins with a measure number '36' and contains a first ending bracket labeled '3'. The sixth staff begins with a measure number '46' and contains a second ending bracket labeled '2.' and a section labeled 'B Son' with a triplet of eighth notes. The seventh staff begins with a measure number '55' and contains a triplet of eighth notes and the instruction 'To Coda'. The eighth staff begins with a measure number '63' and contains a section labeled 'C'. The ninth staff begins with a measure number '73' and continues the melodic line.

COCULA - VLN1



Violin 2

COCULA

Ranchera Corrida
pizz.

Ernesto Cortazar - Manuel Esperon
Trans. Felipe Diaz Jr.

The musical score for Violin 2 is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piece is titled 'COCULA' and is a Ranchera Corrida by Ernesto Cortazar and Manuel Esperon, transcribed by Felipe Diaz Jr. The score consists of nine staves of music. The first staff begins with a 'pizz.' (pizzicato) instruction. The second staff begins with an 'arco' (arco) instruction. The score includes various musical notations such as slurs, ties, and dynamic markings. There are three repeat sections: a first ending (A) starting at measure 21, a second ending (B) starting at measure 46, and a third ending (C) starting at measure 63. The piece concludes with a 'To Coda' instruction at measure 55.

7 arco

14

21 A

28 V 4 3

36 V 1. 3

46 2. B Son 3

55 V 3 To Coda

63 C

68



Violin 3

COCULA

Ranchera Corrida

Ernesto Cortazar - Manuel Esperon

Trans. Felipe Diaz Jr.

pizz.

arco

7

14

21

A

28

36

48

B

Son

55

63

C

68

4

3

1.

3

2.

3 To Coda

2
73

78



86



Trompeta 1

COCULA

Ranchera Corrida

Ernesto Cortazar - Manuel Esperon
Trans. Felipe Diaz Jr.

The musical score is written for a single melodic line on a treble clef staff. The key signature consists of two sharps (F# and C#), and the time signature is 2/4. The score is divided into measures, with measure numbers 15, 28, 46, 53, 59, 66, 71, and 84 marked at the beginning of their respective lines. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several repeat signs and first/second endings. Section A is marked with a box 'A' and a repeat sign. Section B is marked with a box 'B' and the word 'Son'. Section C is marked with a box 'C' and the text '3 To Coda'. The score concludes with a 'Fine' marking. The tempo/style is indicated as 'Ranchera Corrida'.

Trompeta 2

COCULA

Ranchera Corrida

Ernesto Cortazar - Manuel Esperon

Trans. Felipe Diaz Jr.

9

21 **A** 2 5

33 6 1.

46 2. 2 **B** Son

53

59 3 To Coda **C** 8

73

78 2 D.S. al Coda

86 3 Fine

Armonia

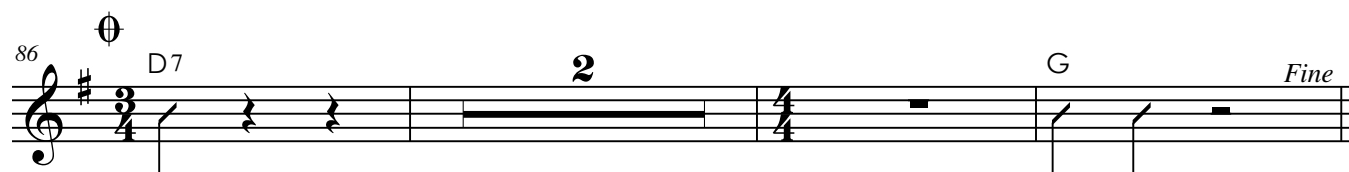
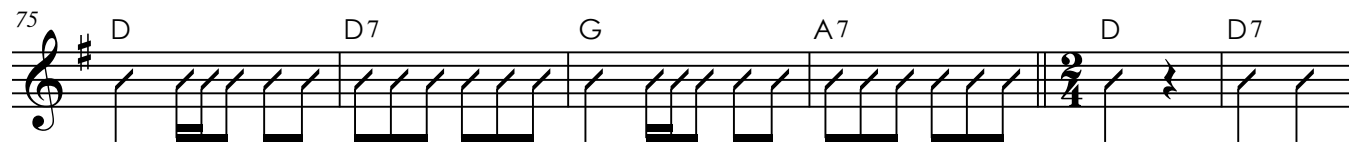
COCULA

Ernesto Cortazar - Manuel Esperon
Trans. Felipe Diaz Jr.

Ranchera Corrida

Chords: C, G, D7, G, C, G, D7, G, D7, G, D7, G, D7, C, G, D7, 1. G, 2. G, B, Son, 3, D7, G, To Coda, A7, C, D, D7, G, A7, D, D7.

COCULA - ARM



Guitarron

COCULA

Ranchera Corrida

Ernesto Cortazar - Manuel Esperon

Trans. Felipe Diaz Jr.

7

14

21 **A** §

28

35

42 1. 2.

48 **B** Son 2

56 To Coda

63 **C**

2
69

75



81 Corrida

D.S. al Coda86 $\emptyset$

2

Fine

LEAVE BLANK

DES DEN

arr. alberto jimenez

The musical score is for the song "El mundo es un pañuelo" and includes the following parts:

- violin 2**: Violin 2 part, treble clef, key of D major, common time.
- violin 3**: Violin 3 part, treble clef, key of D major, common time.
- Trompeta 1**: Trumpet 1 part, treble clef, key of D major, common time.
- Trompeta 2**: Trumpet 2 part, treble clef, key of D major, common time.
- Voz**: Vocal part, treble clef, key of D major, common time.
- Armonias**: Harmonies part, treble clef, key of D major, common time.
- Guitarron**: Guitarron part, bass clef, key of D major, common time.

The score is written for a 7-part ensemble. The key signature is D major (two sharps: F# and C#). The time signature is common time (C). The music is in 6/8 time. The score is divided into measures by vertical bar lines. The parts are arranged vertically, with Violin 2 and Violin 3 at the top, followed by Trompeta 1, Trompeta 2, Voz, Armonias, and Guitarron at the bottom. The Guitarron part is written in the bass clef. The Armonias part is written in the treble clef. The Voz part is written in the treble clef. The Trompeta 1 and Trompeta 2 parts are written in the treble clef. The Violin 2 and Violin 3 parts are written in the treble clef. The score includes various musical notations such as notes, rests, and accidentals. The Guitarron part features a prominent bass line. The Armonias part provides harmonic support with chords and arpeggios. The Voz part is the vocal melody. The Trompeta 1 and Trompeta 2 parts provide melodic and harmonic support. The Violin 2 and Violin 3 parts provide melodic and harmonic support.

[illegible]

13

Que pormas vueltas y vueltas des- en el mis-mo lu - gar Ser in - fiél

Gm Dm Bb A7 A7 Dm

TPTS TPTS

19

vuelve, haer como, en el cuen-to, a-quel que pormás buena que quieras ser - siempre ma-la se - rás.

Gm Dm Gm Dm Bb A7 D Bm

HORNS TPTS TPTS

The image displays a musical score for the song "Yemi Alaga" by Burna Boy. The score is written for a vocal line and a piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 4/4. The score is divided into two systems, each containing six staves. The vocal line is written on the top staff of each system, and the piano accompaniment is written on the bottom staff. The lyrics are in Yoruba and English, with the English lyrics being "o-yemi, al-ma ge-mir D que no ves que sin ti Bb ya no pue-do vi-xir". The score includes various musical notations such as notes, rests, and accidentals, as well as dynamic markings like "Bb" and "D".

49 6

49 6

49 6

49 SIN VIBRAR

49 SIN VIBRAR

49 A7 D Yén — D quie - ro sen — F#m7 tirte otra vez. F#m7 Yén a, ahogar to do el pa-de-cer — G

49

55

55

55

55

55

55

55 A7 que me dió tu des - dón. D D D D F#m7

55

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is written for piano and guitar. The score is in G major (one sharp) and 4/4 time. The piano part is written on a grand staff (treble and bass clefs), and the guitar part is written on a single staff with a treble clef. The score is divided into two systems, each containing five staves. The first system starts with a piano introduction (measures 1-4) and a guitar introduction (measures 1-4). The second system contains the main body of the song (measures 5-8). The piano part features a complex melody with many accidentals and a bass line with a prominent F#m7 chord. The guitar part features a simple melody with a prominent G chord. The score is marked with a "61" in the top left corner of each system, likely indicating a page or measure number. The score is written in a standard musical notation style, with notes, rests, and accidentals clearly visible.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is written for piano and voice. The score is in the key of D major (indicated by two sharps, F# and C#) and is in 4/4 time. The piano part is written on a grand staff (treble and bass clefs), and the vocal part is written on a single staff with a soprano clef. The score is divided into three measures, each containing a piano accompaniment and a vocal line. The piano part features a prominent bass line in the left hand and a more melodic line in the right hand. The vocal part is a simple melody that follows the piano accompaniment. The score is marked with a tempo of "Moderato" and a dynamic of "p" (piano). The first measure of the piano part is marked with a "67" in the top left corner, indicating the starting point for the piano accompaniment. The vocal part begins in the second measure. The score is written in a standard musical notation style, with notes, rests, and bar lines clearly visible. The piano part includes a variety of note values, including eighth and sixteenth notes, as well as rests. The vocal part consists of a single melody line with a few notes and rests. The overall mood of the score is contemplative and serene, reflecting the quiet, introspective nature of the song.

El Cuatro

Vargas / Fuentes

Violin 1

Violin 2

Violin 3

Trumpet 1

Trumpet 2

Armonia

Bajo

Voz

G

A7

4

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Arm.

Bajo

Voz

D C D7 G

7

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Arm.

Bajo

Voz

A7 D D

10

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Arm.

Bajo

Voz

Chords: A7, A7, D, D

14

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Arm.

Bajo

Voz

Chords: A7, A7, D

17

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Arm.

Bajo

Voz

20

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Arm.

Bajo

Voz

Es - te, es el cua - tro men - ta do el rey de to - dos los so -

24

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Arm.

Bajo

Voz

nes es - te, es el cua - tro men - ta - do el rey de to - dos los so -

28

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Arm.

Bajo

Voz

nes. Que - ri - do de las mu - je - res a - pre - cia - do de los hom -

32

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Arm.

Bajo

Voz

bres que - ri - do de las mu - je - res a - pre - cia - do de los hom -

D D7 G A7

36

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Arm.

Bajo

Voz

bres.

D D A7 A7 D

41

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Arm.

Bajo

Voz

46

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Arm.

Bajo

Voz

52

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Arm.

Bajo

Voz

Que de do - ses que de tre - ses que - rer mal y ha - ci ha -

56

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Arm.

Bajo

Voz

ces que de do - ses que de tre - ces que - rer mal y ha - ci ha -

60

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Arm.

Bajo

Voz

ces. Chi - ni - ta que mal me pa - gas pe - ro tu sa - bes lo que, ha -

D D7 G A7

64

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Arm.

Bajo

Voz

ces chi - ni - ta que mal me pa - gas pe - ro tu sa - bes lo que, ha -

D D7 G A7

68

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Arm.

Bajo

Voz

ces.

D

D

A7

A7

72

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Arm.

Bajo

Voz

D

D

A7

8

8

75

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Arm.

Bajo

Voz

78

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Arm.

Bajo

Voz

Se - ño -

81

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Arm.

Bajo

Voz

ra si,us - ted qui - sie - ra ha - cer - me,u - na ca - ri - dad. Se - ño -

85

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Arm.

Bajo

Voz

ra si,us - ted qui - sie - ra ha - cer - me,u - na ca - ri - dad. Par - tie -

89

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Arm.

Bajo

Voz

ra su re - bo - ci - to ay me die - ra la mi - tad pa - ra, ha -

D7 G A7 D

93

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Arm.

Bajo

Voz

cer me, un co - ton ci - to que ya ver - guen - za me da.

D7 G A7 D

97

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Arm. ^{D7} ^G

Bajo

Voz

99

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Arm. ^{A7} ^D ^D

Bajo

Voz

102

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Arm.

Bajo

Voz

106

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Arm.

Bajo

Voz

110

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Arm.

Bajo

Voz

D G A7 D

113

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Arm.

Bajo

Voz

A7 D 2 A7

116

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Arm.

Bajo

Voz

D 2 G D A7

120

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Arm.

Bajo

Voz

D G D A7

124

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Arm.

Bajo

Voz

127

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Arm.

Bajo

Voz

129

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Arm.

Bajo

Voz

G

D

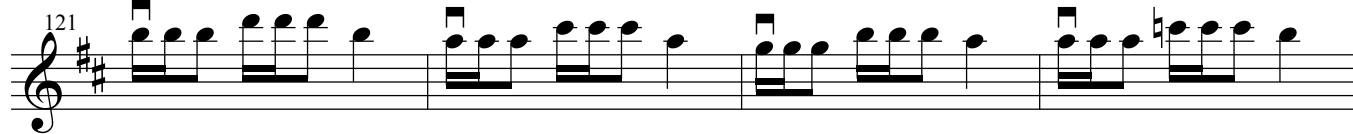
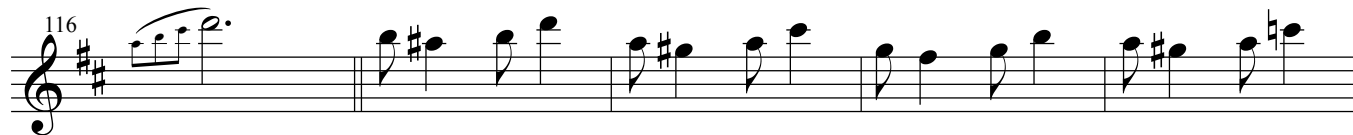
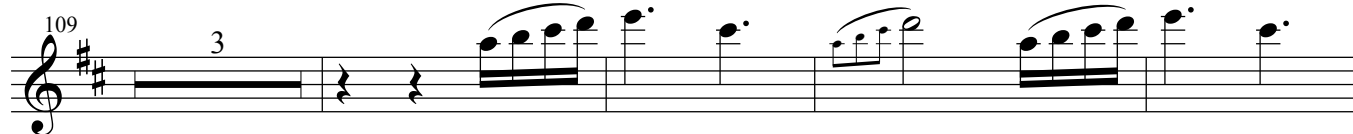
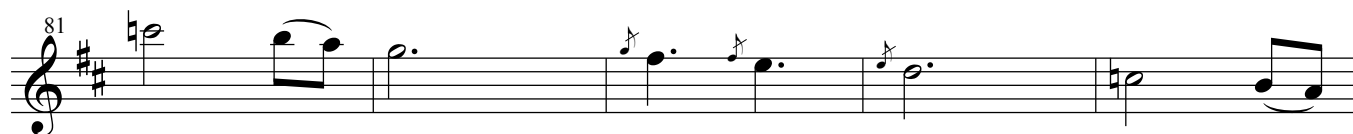
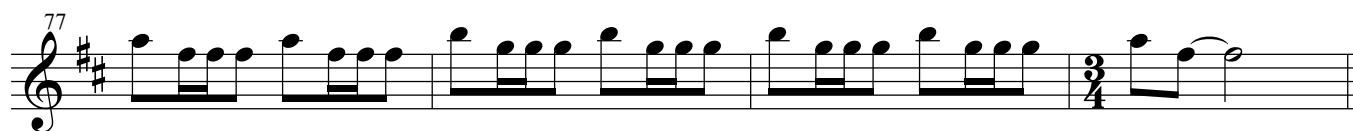
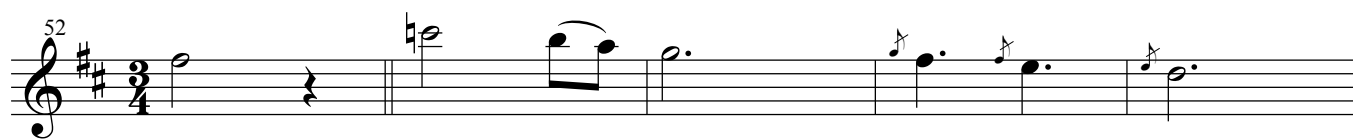
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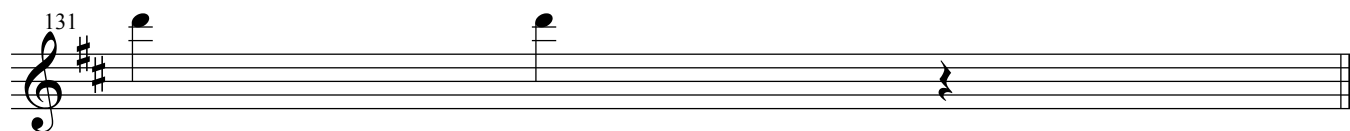
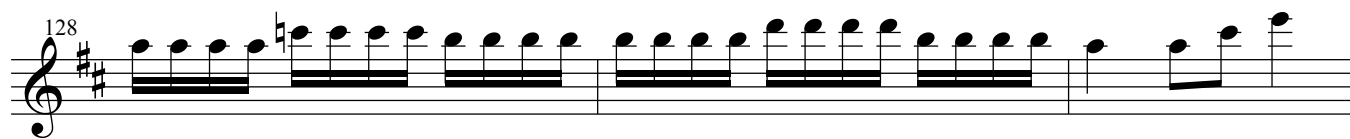
Violin 1

El Cuatro

Vargas / Fuentes

Violin 1 score for "El Cuatro" by Vargas / Fuentes. The score is written in treble clef with a key signature of two sharps (F# and C#). It consists of ten staves of music. The first staff begins with a 6/8 time signature, which changes to 3/4 in the second staff. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers 4, 8, 12, 16, 20, 25, 36, 41, and 47 are indicated at the start of their respective staves. The piece concludes with a 3/4 time signature in the final staff.





Violin 2

El Cuatro

Vargas / Fuentes

4

8

12

16

20

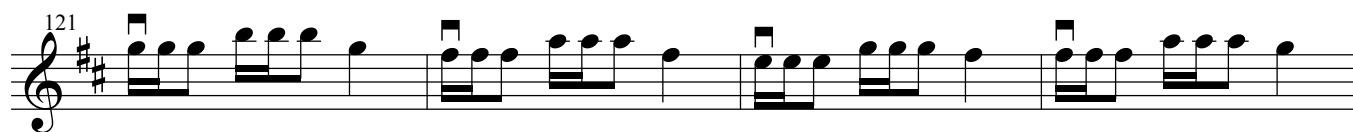
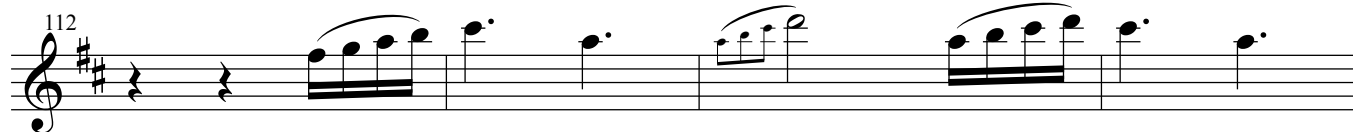
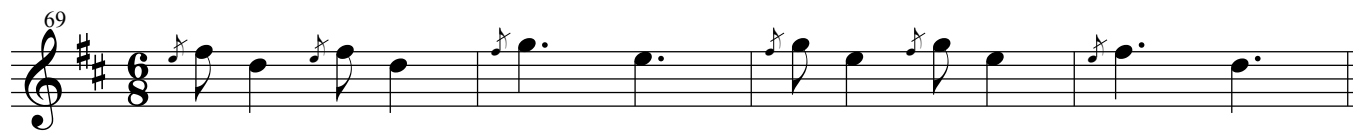
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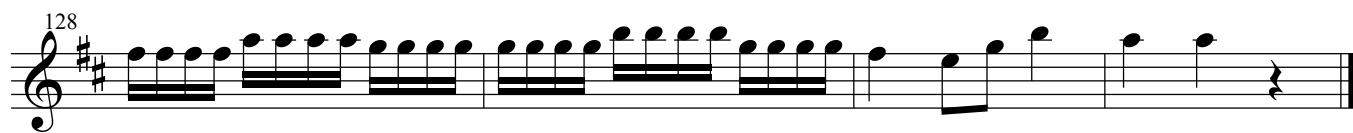
36

41

47

7





El Cuatro

Vargas / Fuentes

4

8

12

16

20

25

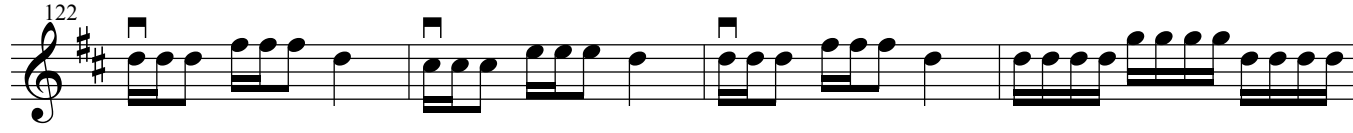
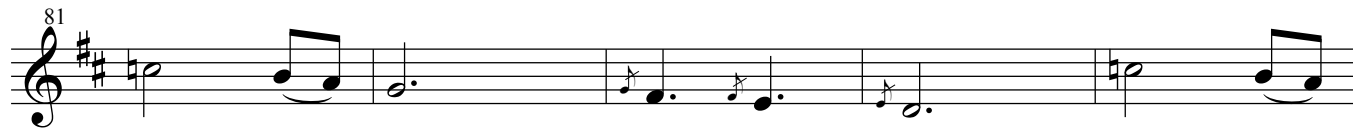
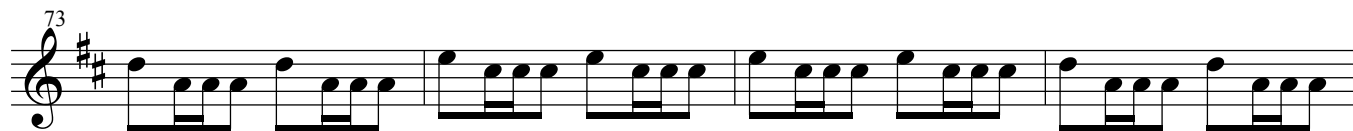
36

41

47

7

3/4



126

Musical notation for measures 126-128. Measure 126: Treble clef, key signature of two sharps (F# and C#), 4/4 time. The melody consists of eighth notes: D5, E5, F#5, G5, A5, B5, A5, G5, F#5, E5, D5. The bass line consists of eighth notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. Measure 127: Treble clef, key signature of two sharps (F# and C#), 4/4 time. The melody consists of eighth notes: D5, E5, F#5, G5, A5, B5, A5, G5, F#5, E5, D5. The bass line consists of eighth notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. Measure 128: Treble clef, key signature of two sharps (F# and C#), 4/4 time. The melody consists of eighth notes: D5, E5, F#5, G5, A5, B5, A5, G5, F#5, E5, D5. The bass line consists of eighth notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4.

129

Musical notation for measure 129, treble clef, key signature of two sharps (F# and C#). The melody consists of eighth and quarter notes.

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Trumpet 1

El Cuatro

Vargas / Fuentes

3

7

7

17

21

8

33

7

44

49

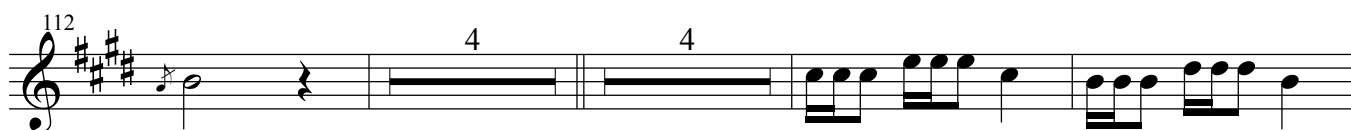
8

61

66

4

74



Trumpet 2

El Cuatro

Vargas / Fuentes

3

7

8

15

8

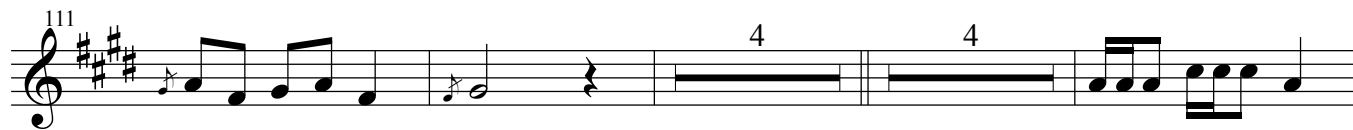
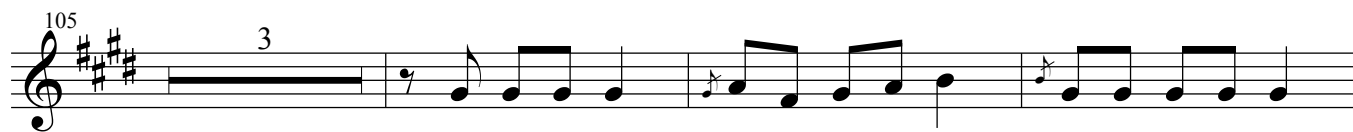
4

7

8

4

101



El Cuatro

Vargas / Fuentes

5

8

12

16

20

24

28

32

36

Chord symbols: G, A7, D, C, D7

41 D A7 A7 D D₂ A7₂

47 A7₂ D₂ D₂ A7₂ A7₂ 3/4

52 D C D7 G A7

56 D C D7 G A7

60 D D7 G A7

64 D D7 G A7

68 D D A7 A7

72 D D₄ A7₄ A7₄

76 D D₄ A7₄ A7₄ 3/4

80 D C D7 G A7

84 D C D7 G A7

88 D D7 G A7

92 D D7 G A7

96 D D7 G

99 A7 D D A7

103 A7 D D A7

107 A7 D G A7 D

111 G A7 D A7 D₂

115 A7 D₂ G D

119 A7 D G D

123 A7 D G D

127 A7 D G D

131 D

Guitarron

El Cuatro

Vargas / Fuentes

5

9

14

19

24

29

34

39

45

51 

56

[illegible]

66

Musical notation for measure 66, bass clef, key of D major. The melody consists of: D2 (quarter), E2 (quarter), F#2 (quarter), G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), D3 (quarter). The bass line consists of: D2 (half), F#2 (half).

70

8

74

8 8 8 8

[illegible]

82

Musical notation for measure 82, featuring a bass clef, key signature of two sharps (F# and C#), and a common time signature (C). The melody consists of eighth notes and quarter notes.

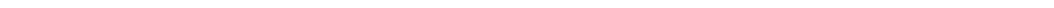
87

92

97

97

102



107



112



116



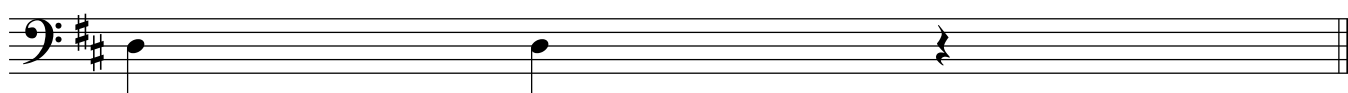
121



126



131



El Cuatro

Vargas / Fuentes

3

3

9

11

Es - te, es el cua - tro men - ta do el

23

rey de to - dos los so - nes es - te, es el cua - tro men - ta - do el

27

rey de to - dos los so - nes. Que - ri - do de las mu - je - res a - pre - cia -

31

do de los hom - bres que - ri - do de las mu - je - res a - pre - cia -

35

15

do de los hom - bres. Que de

53

do - ses que de tre - ses que - rer mal y ha - ci ha - ces que de do -

57

ses que de tre - ces que - rer mal y ha - ci ha - ces. Chi -

61

ni - ta que mal me pa - gas pe - ro tu sa - bes lo que, ha - ces chi -

65

ni - ta que mal me pa - gas pe - ro tu sa - bes lo que, ha - ces.

69

4 7

Se - ño - ra si,us - ted qui - sie -

82

ra ha - cer - me,u - na ca - ri - dad. Se - ño - ra si,us - ted qui - sie -

86

ra ha - cer - me,u - na ca - ri - dad. Par - tie - ra su re - bo - ci -

90

to ay me die - ra la mi - tad pa - ra,ha - cer me,un co - ton ci -

94

20 15

to que ya ver - guen - za me da.

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Violin 1

< EL TREN >
"2012" Las Vegas Latin Chamber of Commerce
Mariachi Festival

Vargas/Fuentes

Mariachi Cobre

Violin 1 musical score for the piece "El Tren". The score is written in treble clef with a key signature of one sharp (F#). It consists of nine staves of music. The first staff begins with a 3/4 time signature, followed by a common time (C) signature, and then returns to 3/4. The second staff starts with a common time signature, followed by 3/4, then 6/8, and ends with a common time signature. The third staff begins with a common time signature. The fourth staff starts with a common time signature, followed by 3/4, and then returns to common time. The fifth staff begins with a common time signature, followed by 3/4, and then returns to common time. The sixth staff starts with a common time signature, followed by 3/4, and then returns to common time. The seventh staff begins with a common time signature, followed by 3/4, and then returns to common time. The eighth staff starts with a common time signature, followed by 3/4, and then returns to common time. The ninth staff begins with a common time signature, followed by 3/4, and then returns to common time. The lyrics are written below the staves: "Oi-gan los sil-bi - dos quee-cha cuan - do ya va ca - mi - nan - do" and "El que se lle-vaa los hom-bres a las o - ri - llas del mar".

6

11

18

22

Oi-gan los sil-bi - dos quee-cha cuan - do ya va ca - mi - nan - do

26

30

34

38

El que se lle-vaa los hom-bres a las o - ri - llas del mar

Vox

Violin 1

< EL TREN >

Violin 1 score for the piece "< EL TREN >". The score is written in treble clef with a key signature of one sharp (F#). It consists of 10 staves of music, with measures numbered 42, 46, 51, 58, 62, 66, 70, 74, 78, and 82-83. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including accents (>) and breath marks (V). The score includes a vocal line (Vox) starting at measure 46, which is a whole note rest. The lyrics are in Spanish and are written below the vocal line. The score ends with a double bar line at measure 83.

42

46

51

58

62

66

70

74

78

82-83

87

90-91

Vox

Que di - ce se - nor me lle - va ya trai - go mi ma - le - ti ta

Has - ta llo - ra - ba lain gra - ta por - que se que - ria en gan - char

Violin 1

< EL TREN >

Violin 1 musical score for the piece "< EL TREN >". The score is written for a single violin in treble clef with a key signature of one sharp (F#). It consists of six staves of music, each with a measure number at the beginning. The first staff (95) starts with a 3/4 time signature and includes a "Vox" marking above a measure. The second staff (100) continues the melody with various "V" markings. The third staff (104) shows a change to common time (C) and then back to 3/4. The fourth staff (108) features a 3/4 time signature and includes the lyrics "Oi - gan los sil - bi - dos" below the notes. The fifth staff (111) has a 3/4 time signature and includes the lyrics "quee - cha cuan - do ya va ca - mi - nan - do Ay". The sixth staff (115) begins with a 6/8 time signature and includes the lyrics "Ay" followed by a long rest, ending with a double bar line and the word "Fine".

95

100

104

108

111

115

Vox

V

V

V

V

V

Oi - gan los sil - bi - dos

quee - cha cuan - do ya va ca - mi - nan - do Ay

Ay

Fine

Violin 2

< EL TREN >
"2012" Las Vegas Latin Chamber of Commerce
Mariachi Festival

Dargas/Fuentes

Mariachi Cobre

6

11

18

22

Oi-gan los sil-bi - dos quee-cha cuan - do ya va ca - mi - nan - d

26

30

34

38

El que se lle-vaa los hom-bres a las o - ri - llas del mar

Violin 2

< EL TREN >

42

46

51

58

62

66

70

74

78

82-83

87

90-91

Vox

Que di - ce se - nor me ¶ lle - va ya trai - go mi ma - le - ti ta ¶

Has - ta llo - ra - ba lain gra - ta por - que se que - riaen gan - char

2

2

Violin 2

< EL TREN >

Violin 2

95

100

104

108

111

115

< EL TREN >

Vox

V

Oi - gan los sil - bi - dos

quee - cha cuan - do ya va ca - mi - nan - do Ay

Ay - - - - - Fine

< EL TREN >
"2012" Las Vegas Latin Chamber of Commerce
Mariachi Festival

Uargas/Fuentes

Mariachi Cobre

6

11

18

22

Oi-gan los sil-bi - dos quee-cha cuan - do ya va ca - mi - nan - do

26

30

34

38

El que se lle-vaa los hom-bres a las o - ri - llas del mar

Violin 3

< EL TREN >

42

46

51

58

62

66

70

74

78

82-83

87

90-91

Vox

Que di - ce se - nor me lle - va ya trai - go mi ma - le - ti ta

Has - ta llo - ra - ba lain gra - ta por - que se que - ria en gan - char

< EL TREN >

[illegible]

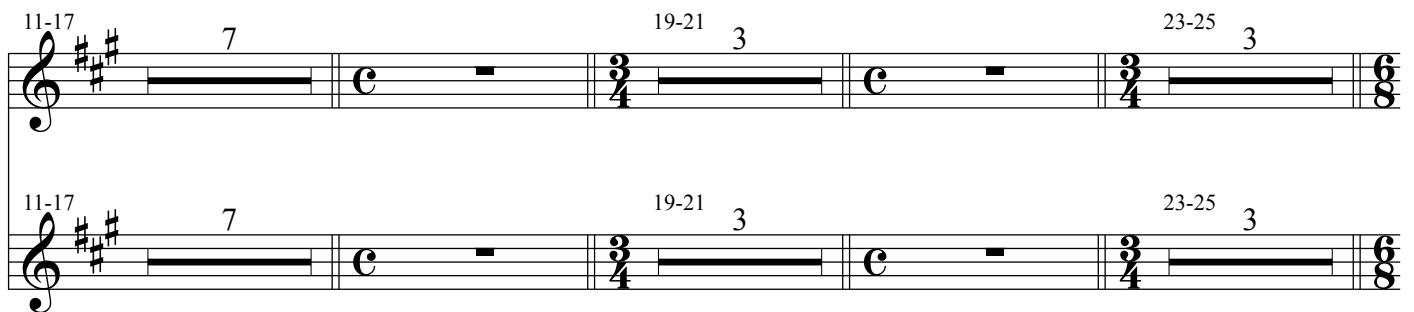
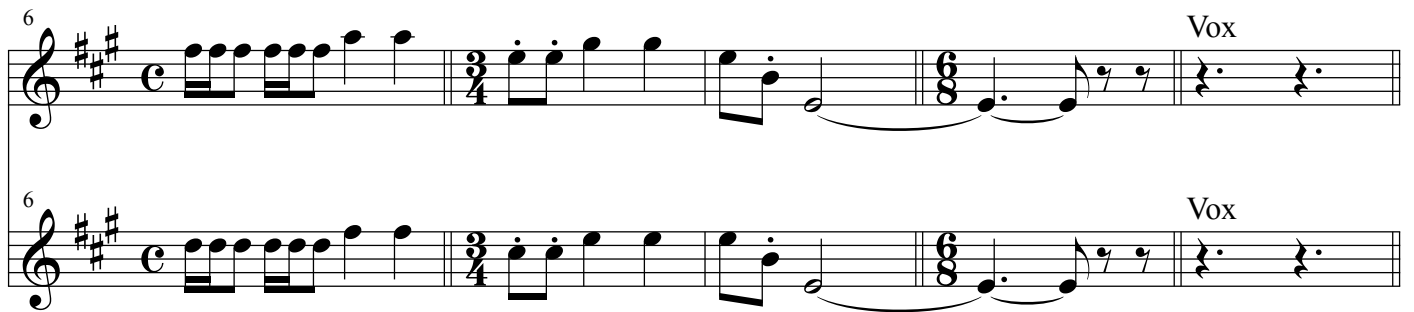
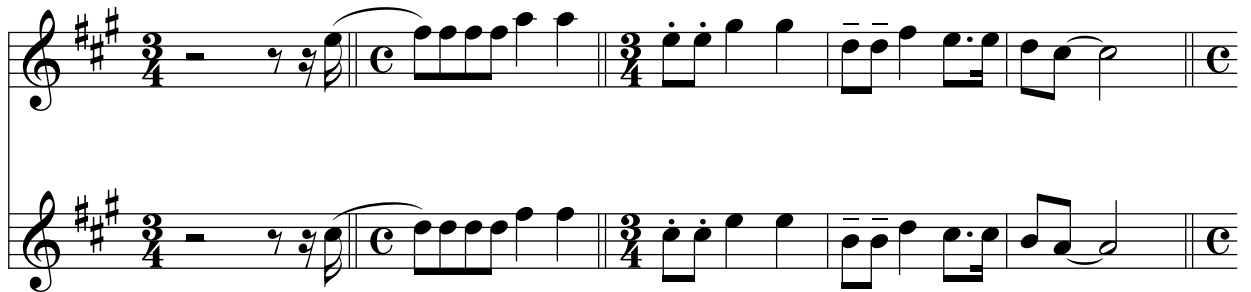
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Trumpets

< EL TREN > "2012" Las Vegas Latin Chamber of Commerce Mariachi Festival

Vargas/Fuentes

Mariachi Cobre



Trumpets

< EL TREN >

42

42

46

50-57 8
Vox

46

50-57 8
Vox

58

59-61 3 63-65 3 66-73 8

58

59-61 3 63-65 3 66-73 8

75-77

75-77 3 79-81 3 84-85 2

75-77

75-77 3 79-81 3 84-85 2

86

86

Trumpets

< EL TREN >

92-93

2

98-105 Vox

8

107-109

3

111-113

3

115

Fine

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Mariachi Cobre

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It consists of two staves: a guitar part and a vocal part. The guitar part is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The vocal part is also in treble clef with the same key signature and time signature. The score is divided into measures, with measure numbers 6, 10, 14, 18, 22, 26, 30, 34, and 38 indicated. Chord diagrams are provided for the guitar part, showing the fretting for C, G, D7, and G chords. The vocal part includes lyrics and a melody line. The score is presented in a clean, black-and-white format, suitable for a music book or sheet music.

Armonía

< EL TREN >

42 G Am7 D7 G

46 G Am7 D7 G

50 Vox G D7 D7 G

54 G D7 D7 G

58 C D7 D7 G

62 C G G D7 D7 G

66 G D7 D7 G

70 G D7 D7 G

74 C D7 D7 G

78 C G G D7 D7 G

82 C G7 G7 C C G7

88 G7 C C G7 G7 C C G7

Armonía

< EL TREN >

96 G7 C Vox G D7

100 D7 G G D7

104 D7 G C D7

108 D7 G C G G D7

112 D7 G C G

116 G G G

Fine

< EL TREN >
"2012" Las Vegas Latin Chamber of Commerce
Mariachi Festival

Vargas/Fuentes

Mariachi Cobre

5

una cuerda doble

10 Vox

16

21

26

32

38

44

50 Vox

Guitarrón

< EL TREN >

54



59



64



70



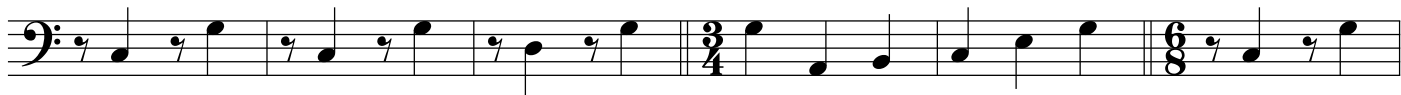
75



80



85



91



97

Vox



103



108



113



Fine

LEAVE BLANK

< EL TREN >

"2012" Las Vegas Latin Chamber of Commerce
Mariachi Festival

Vargas/Fuentes

Mariachi Cobre

3-5 3 7-8 2

10
Oi - gan se - no - res el tren que le - jos me va lle - van - do

14
Oi - gan se - no - res el tren que le - jos me va lle - van - do

18
Oi - gan los sil - bi - dos quee - cha cuan - do ya va ca - mi - nan do

22
Oi - gan los sil - bi - dos quee - cha cuan - do ya va ca - mi - nan - do

26
Oi - gan y oi - gan se - no - res oi - gan el tren ca - mi - nar

30
Oi - gan y oi - gan se - no - res oi - gan el tren ca - mi - nar

34
El que - se lle - vaa los hom - bres a las o - ri - llas del mar

38
El que se lle - vaa los hom - bres a las o - ri - llas del mar

42-49
8

Voz

< EL TREN >

50
Al pa - sar por Za - po - til - tic me di - jou-na muy bo - ni - ta

54
Al pa - sar por Za - po - til - tic me di - jou-na muy bo - ni - ta

58
Que di - ce se - nor me lle - va ya trai - go mi ma - le - ti - ta

62
Que di - ce se - nor me lle - va ya trai - go mi ma - le - ti ta

66
Se - no - ra yo no la lle - vo por - que ten - goa quien lle - var

70
Se - no ra yo no la lle - vo por - que ten - goa quien lle - var

74
Has - ta llo - ra - ba lain gra - ta por - que se que - riaen gan - char

78
Has - ta llo - ra - ba lain gra - ta por - que se que - riaen gan - char

82-87 6 88-89 2

90-95 6 96-97 2

Voz

< EL TREN >

98

Oi - gan se - no - res el tren oi - gan el tren ca - mi - nar

102

Oi - gan se - no - res el tren oi - gan el tren ca - mi - nar

106

Oi - gan los sil - bi - dos quee - cha cuan - do ya va ca - mi - nan - do

110

Oi - gan los sil - bi - dos quee - cha cuan - do ya va ca - mi - nan - do

114

Ay Ay - - - - - Fine

Detailed description: This is a musical score for a voice part, titled '< EL TREN >'. It consists of five staves of music. The first staff starts at measure 98 and ends at measure 101. The second staff starts at measure 102 and ends at measure 105. The third staff starts at measure 106 and ends at measure 109. The fourth staff starts at measure 110 and ends at measure 113. The fifth staff starts at measure 114 and ends with a 'Fine' marking. The music is written in treble clef with a key signature of one sharp (F#). The time signature changes from common time (C) to 3/4 time at measure 106. The lyrics are in Spanish and describe a train. The melody is simple and repetitive, with a focus on the lyrics. The final staff features a long, sustained note with a 'Fine' marking at the end.

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EL VIAJERO

< EL VIAJERO >

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Mariachi Festival

Sierra/Martínez

Mariachi Cobre

Violin 1 musical score for "El Viajero". The score is written in 3/4 time and includes various dynamics and articulations. The key signature is one sharp (F#).

Measures 1-4: *f* (forte). Measure 1 includes a repeat sign.

Measures 5-10: *p* (piano) to *f* (forte) crescendo. Measure 5 includes a measure rest.

Measures 11-16: *p* (piano) decrescendo. Measure 11 includes a measure rest.

Measures 17-24: *f* (forte). Measure 17 includes a measure rest. Measure 24 includes a vocal line labeled "Vox".

Measures 25-32: *mf* (mezzo-forte). Measure 25 includes a measure rest.

Measures 33-40: *f* (forte) to *p* (piano) decrescendo, then *f* (forte) to *p* (piano) decrescendo. Measure 33 includes a measure rest.

Measures 41-48: *f* (forte). Measure 41 includes a measure rest. Measure 48 includes a measure rest.

Measures 49-52: *f* (forte) to *p* (piano) decrescendo, then *f* (forte) to *p* (piano) decrescendo. Measure 49 includes a measure rest.

Measures 53-56: *p* (piano) decrescendo. Measure 53 includes a measure rest.

Measures 57-64: *f* (forte). Measure 57 includes a measure rest.

Violin 1

2

El Viajero

65 *p* *f* *p* *f*

75

83

90

95 *f* *To Coda* **3** 99-101

102 *f*

106 *D.S. al Coda*

111 Mi Me - xi - co, Me - xi - co te

116 lle - vo'en el co - ra - zon. *Fine*

< EL VIAJERO >

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Mariachi Festival

Sierra/Martínez

Mariachi Cobre

Violin 2 score for "EL VIAJERO". The score is written in 3/4 time and includes various musical notations such as notes, rests, and dynamic markings. The score is divided into systems, with measures 5, 11, 17, 25, 33, 41-48, 49, 53, and 57 marked. The score includes a key signature change to one sharp (F#) and a section marked "Vox".

Measures 5, 11, 17, 25, 33, 49, 53, and 57 are marked with measure numbers. The score includes dynamic markings such as *f* (forte), *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). The score also includes a section marked "Vox" and a section marked "8".

Violin 2
2

El Viajero

65 *p* *f* *p* *f*

75

83

90

95 *3* To Coda
99-101

102 *f*

106 *D.S. al Coda*

111 Mi Me - xi - co, Me - xi - co te

116 lle - vo'en el co - ra - zon. *Fine*

< EL VIAJERO >

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Mariachi Festival

Sierra/Martínez

Mariachi Cobre

Violin 3 musical score for "El Viajero". The score is written in 3/4 time and includes various musical notations such as notes, rests, dynamics, and articulation marks.

Measure numbers: 5, 11, 17, 25, 33, 41-48, 49, 53, 57.

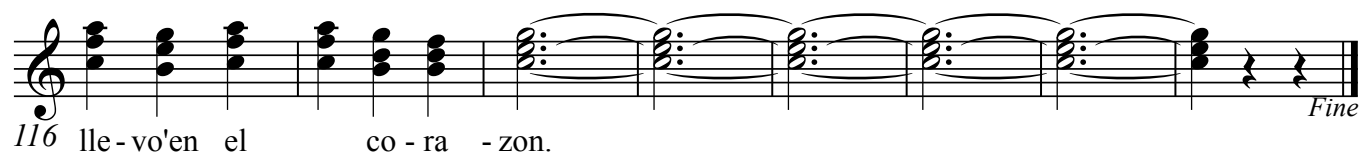
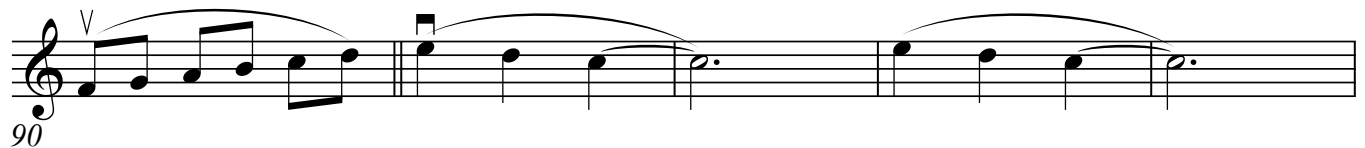
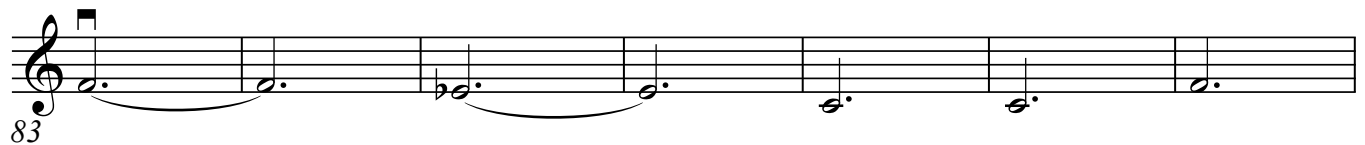
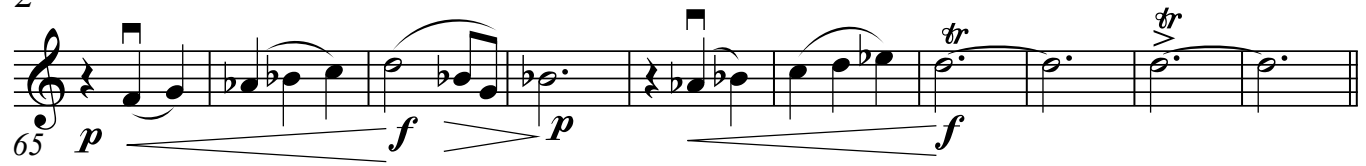
Dynamics: *f* (forte), *p* (piano), *mf* (mezzo-forte), *Vox* (voice).

Articulation: *acc.* (accents), *trill* (trills).

Rehearsal mark: 8.

Violin 3
2

El Viajero



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< EL VIAJERO >
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Sierra/Martínez

Mariachi Cobre

f *5-7*

f *13-15*

16

20 *Vox* *25-32*

Trumpets
2

El Viajero

33-40

49-56 57-58 61-62

65 *corno unis*-----/

73 79-81

82 83-88

Trumpets

El Viajero

94 95-96 100-101 *To Coda* ³

102 103-109 *f* *D.S. al Coda*

111 116-117

119 *Fine*

< EL VIAJERO >

"2012" Las Vegas Latin Chamber of Commerce
Mariachi Festival

Sierra/Martínez

Mariachi Cobre

6

12

17

25

31

41

47

57

63

p *f*

Chords: Dm7, G7, Dm7, G7, CMaj7, C6, CMaj7, C#°, Dm7, G7, Dm7, G7, CMaj7, C6, CMaj7, Dm6, E7, Am7, Am7, Am7, D7, G7, G7, Vox, C, C, Dm7, G7, Dm7, G7, C, C, Fm7, Bb7, EbM7, EbM7, Ab, Fm6, G7, G7, C, C7, F, F, Dm7, G7, C, C, Fm7, Bb7, Eb, Eb.

69 *p* *f*

A^b Fm6 G7 G7 G7 G7

75

C C Am Am F F

81

G7 G7 Fm7 B^b7 E^b E^b

87

A^b A^b G7 G7 C

92

C Am Am F F

97

G7 G7 G7 G7 G7 G7 *To Coda*

102

C G7 C G7 C F C G7 C *D.S. al Coda*

111

C G7 C C Am Am F G7

118

C C F F C C *Fine*

< EL VIAJERO >

"2012" Las Vegas Latin Chamber of Commerce
Mariachi Festival

Sierra/Martínez



Mariachi Cobre

6

13 una cuerda doble

19 una cuerda doble Vox

25

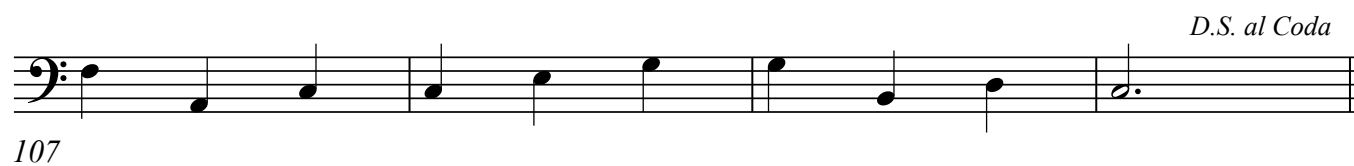
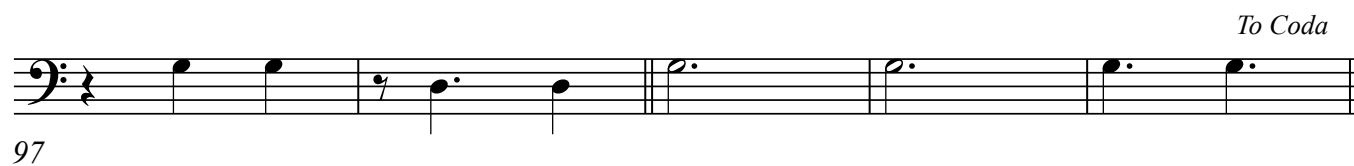
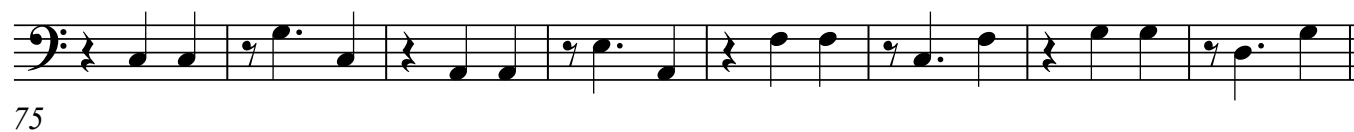
33

41

49

57

65 *p* *f*



< EL VIAJERO >

"2012" Las Vegas Latin Chamber of Commerce
Mariachi Festival

Sierra/Martínez

Mariachi Cobre

1-8 9-16 17-23 Yo soy e - se via -
Pi - rá - mi - des la -

25 je - ro que va por el ca - mi - no Por bre - chas y ve - re - das bus - can - do su des -
bra - das cin - ce - les de pa - sión Pi - ta - yos co - ro - na - dos un á - gui - la'en ac -

31 ti - no Es - cu - cho'a - le - gre tri - nos del a - ve'al - bo - re - ra
ción Ser - pien - tes em - plu - ma - das en re - cio no - pal

36 Ru - mor de fres - ca bri - sa de tie - rra mo - re - na Y mi - ro'en las es - pi - gas do -
Es - cu - do me - xi - ca - no va - lor na - cio - nal Pi - le - tas co - mo'es - pe - jos y

42 ra - dos sus tri - ga - les Co - mo'o - las que se me - cen muy ver - des los mai - za - les
ti - bias sus la - gu - nas Se pei - nan con el vien - to en - ca - jes las - es - pu - mas

48 Y ser - pen - tean las bar - das de pie - dras que - bra - das Ca - si - tas con ar -
De pie - dras mol - ca - je - tes vol - ca - nes ne - va - dos El Po - po'el Iz - tac -

53 con - es de'a - do - be blan - quea - das La vir - gen del ce - rri - to que'a -
cí - huatl a - man - tes pos - tra - dos Me que - do'en es - te sue - lo tan

58 li - via nues - tros ma - les Nos da sus ben - di - ción - es mi - la - gros y bon -
lin - do'y tan se - re - no Por - que'he'en - con tra - do can - tos ca - ri - cías y con -

63 da - des Con fe los me - xi - ca - nos le brin - dan su can - to Y to - dos la vi -
sue - los Por tan - tas co - sas be - llas me que - do'en tu se - no Go - zan - do tus pre -

69 si - tan el día de su san - to
go - nes te can - ta'el via - je - ro

75 Me'-xi-co Mé-xi-co Te lle-vo'en el - co-ra-zón

83 Con la'a-le - grí - a del ma - ria - chi me bro - ta la'in-spi - ra - ción

90

Mé-xi-co Mé-xi-co de bron-ce tu co-ra-zón

99 No'hay co-mo so-nes ja-ro-chos can-ta-das con e-mo-ción 103-110 Mi

112 Mé - xi - co Mé - xi - co te lle - vo'en el co - ra - zón

120

Fine

LEAVE BLANK

Ella

Score

2007 CCSD MariachiFest Conference & Festival

Jose Alfredo Jimenez
Adapted by: Adam Romo

The musical score for "Ella" is written for a mariachi ensemble. It consists of two systems of staves. The first system includes Violin 1, Violin 2, Violin 3, Trumpet 1, Trumpet 2, Voice, Armonia, and Guitarron. The second system includes Violin 1, Violin 2, Violin 3, Trumpet 1, Trumpet 2, Armonia, and Guitarron. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score includes various musical notations such as notes, rests, and accidentals. The Armonia part includes chord symbols: D, D, D, E7, A, A, A, A, E7, E7. The Guitarron part includes chord symbols: E7, E7, A, A, A, A, A, A, A, A, E7. The Voice part is mostly empty, indicating a vocal line that is not present in this version of the score.

Violin 1

Violin 2

Violin 3

Trumpet 1

Trumpet 2

Voice

Armonia

Guitarron

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Arm.

Gtr.

25

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Arm.

Gtrr.

37

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Arm.

Gtrr.

E7 E7 E7 E7 E7 E7 E7 E7 E7 E7 E7 A

A A A A A A A A Em A7 D

49

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Arm.

Gtrr.

2x To Coda

D D D D D D E7 A A A 2x To Coda E7

61

Vln. 1

Vln. 2

Vln. 3

Tpt. 1

Tpt. 2

Arm.

Gtrr.

D.S. al Coda

E7 E7 E7 A A A A D.S. al Coda E7 E7 E7 A

[illegible]

Ella

Violin 1

2007 CCSD MariachiFest Conference & Festival

Jose Alfredo Jimenez
Adapted by: Adam Romo

Violin 1

Violin 1

ln. 1

ln. 1

ln. 1

ln. 1

ln. 1

ln. 1

ln. 1

ln. 1

ln. 1

ln. 1

ln. 1

ln. 1

Fine

Ella

Violin 2

2007 CCSD MariachiFest Conference & Festival

Jose Alfredo Jimenez
Adapted by: Adam Romo

Violin 2

9

ln. 2

17

ln. 2

25

ln. 2

46

ln. 2

62

ln. 2

73

ln. 2

Fine

Jose Alfredo Jimenez
Adapted by: Adam Romo

Violin 3

9

17

25

46

62

73

3

12

2x 8

Coda

D.S. al Coda

3

Fine

Ella

Trumpet 1

2007 CCSD MariachiFest Conference & Festival

Jose Alfredo Jimenez
Adapted by: Adam Romo

Trumpet 1

Measures 1-8. Key signature: three sharps (F#, C#, G#). Time signature: 3/4. The notation includes a repeat sign at measure 4.

pt. 1

Measures 9-12. The notation includes a repeat sign at measure 12.

pt. 1

Measures 28-36. The notation includes a repeat sign at measure 36.

pt. 1

Measures 37-46. The notation includes a repeat sign at measure 46.

pt. 1

Measures 60-68. The notation includes a repeat sign at measure 68.

pt. 1

Measures 74-78. The notation includes a repeat sign at measure 78.

Fine

Trumpet 2

Jose Alfredo Jimenez
Adapted by: Adam Romo

Trumpet 2

pt. 2

pt. 2

pt. 2

pt. 2

pt. 2

pt. 2

Fine

Ella

Armonia

2007 CCSD MariachiFest Conference & Festival

Jose Alfredo Jimenez
Adapted by: Adam Romo

Armonia

9

Arm.

17

Arm.

25

Arm.

33

Arm.

41

Arm.

49

Arm.

57

Arm.

65

Arm.

73

Arm.

Fine

Ella

Guitarron

2007 CCSD MariachiFest Conference & Festival

Jose Alfredo Jimenez
Adapted by: Adam Romo

Guitarron

10

Gtrr.

20

Gtrr.

30

Gtrr.

40

Gtrr.

49

Gtrr.

59

2x To Coda Θ

D.S. al C

Gtrr.

68

Θ

Gtrr.

76

Gtrr.

Fine

Ella

Voice

2007 CCSD MariachiFest Conference & Festival

Jose Alfredo Jimenez
Adapted by: Adam Romo

Voice

The musical score is written for voice in treble clef, key of D major (two sharps), and 3/4 time. It consists of four staves of music. The first staff begins with a treble clef, key signature of two sharps, and a 3/4 time signature. It contains a whole rest for 2 measures, followed by a repeat sign, then a whole rest for 11 measures. The melody then begins with a quarter rest, followed by a series of eighth and quarter notes. The second staff starts at measure 18 and continues the melody with eighth and quarter notes, including a triplet of eighth notes. The third staff starts at measure 26 and continues the melody, ending with a whole rest for 9 measures, followed by a whole rest for 10 measures. The fourth staff starts at measure 50 and contains several measures of whole rests, with annotations 'To Coda' and 'D.S. al Coda' above some of them. It ends with a half note, a quarter note, and a final whole rest. The word 'Fine' is written at the end of the staff.

18

26

50

To Coda

D.S. al Coda

Fine

Violin I

La Bikina

Ruben Fuentes

Mariachi Vargas de Tecalitlan

Adapted by Felipe Diaz Jr.

Violin I score for 'La Bikina' by Ruben Fuentes, adapted by Felipe Diaz Jr. for Mariachi Vargas de Tecalitlan. The score is written for Violin I and includes various musical notations such as notes, rests, dynamics, and articulation marks.

The score is divided into sections labeled A, B, C, and D.

Section A: Measures 1-10. Dynamics: *f*, *mf*, *f*. Includes a 6-measure rest and a 7-measure rest.

Section B: Measures 11-30. Includes a 31-measure rest.

Section C: Measures 31-46. Labeled *Coros*. Includes lyrics: La Bi - ki - na _____ tie - ne pe - na, y do - lor! _____

Section D: Measures 47-70. Includes lyrics: La Bi - ki - na _____ no co - no-ce, el a - mor! *f*

Section E: Measures 71-80. Includes lyrics: _____ *al coda* _____ *D.C. al Coda*

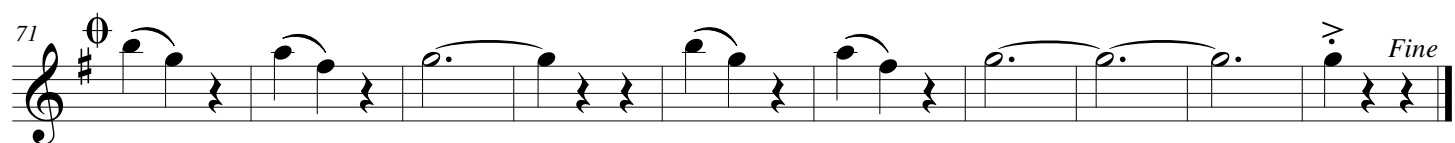
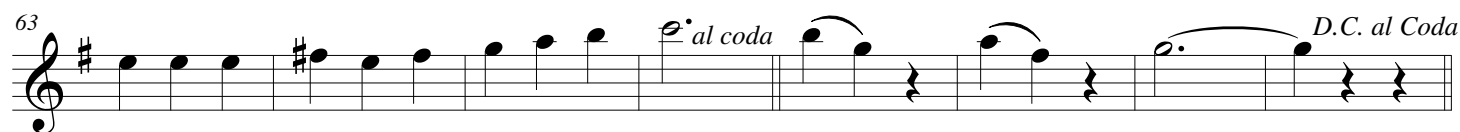
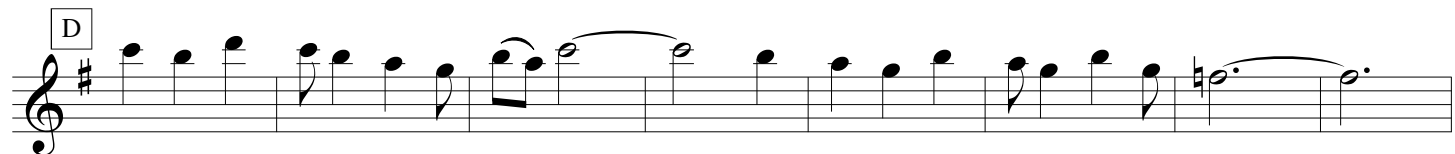
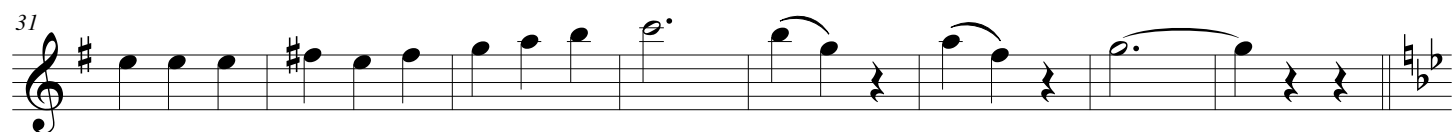
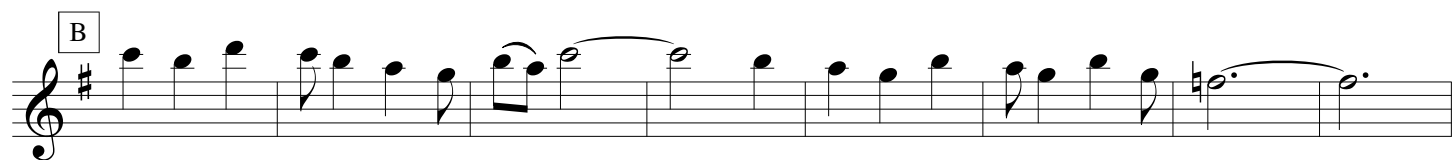
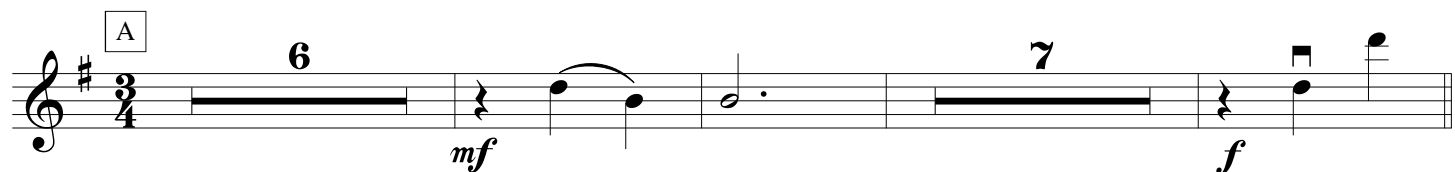
Section F: Measures 81-90. Includes lyrics: _____ *Fine*

Violin II

La Bikina

Ruben Fuentes

Mariachi Vargas de Tecalitlan
Adapted by Felipe Diaz Jr.



Violin III

La Bikina

Ruben Fuentes

Mariachi Vargas de Tecalitlan

Adapted by Felipe Diaz Jr.

f

A *mf* *f*

B

31

C *Coros*

La Bi - ki - na _____ tie - ne pe - na, y do - lor! _____

47

La Bi - ki - na _____ no co - no-ce, el a - mor! *f*

D

63 *al coda* *D.C. al Coda*

71 *Fine*

Trumpet 1

La Bikina

Ruben Fuentes

Mariachi Vargas de Tecalitlan

Adapted by Felipe Diaz Jr.

p *mf*

A

15

B corno *p*

31 liso *mf*

C Coros

La Bi - ki - na tie - ne pe - na, y do - lor!

47 corno *p*

D corno *p*

63 liso *al coda* *D.C. al Coda*

71 *Fine*

Trumpet 2

La Bikina

Ruben Fuentes

Mariachi Vargas de Tecalitlan

Adapted by Felipe Diaz Jr.

p *mf*

A

15

B corno *p*

31 liso *mf*

C Coros

La Bi - ki - na tie - ne pe - na, y do - lor!

47 corno

D corno *p*

63 liso *al coda* *D.C. al Coda*

71 *Fine*

Trumpet 3

La Bikina

Ruben Fuentes

Mariachi Vargas de Tecalitlan
Adapted by Felipe Diaz Jr.

Sheet music for Trumpet 3, featuring musical notation, lyrics, and performance instructions.

Measure 1: *p* (piano), *mf* (mezzo-forte). Time signature: 3/4. Key signature: three sharps (F#, C#, G#).

Section A: Musical notation starting at measure 15.

Section B: *p* (piano). Musical notation starting at measure 31. Label: **B** corno.

Section C: *mf* (mezzo-forte). Musical notation starting at measure 47. Label: **C** Coros. Lyrics: La Bi - ki - na tie - ne pe - na, y do - lor!

Section D: *p* (piano). Musical notation starting at measure 63. Label: **D** corno.

Section E: *al coda*. Musical notation starting at measure 71. Label: **al coda**. *D.C. al Coda*.

Section F: Musical notation starting at measure 71. Label: **Fine**.

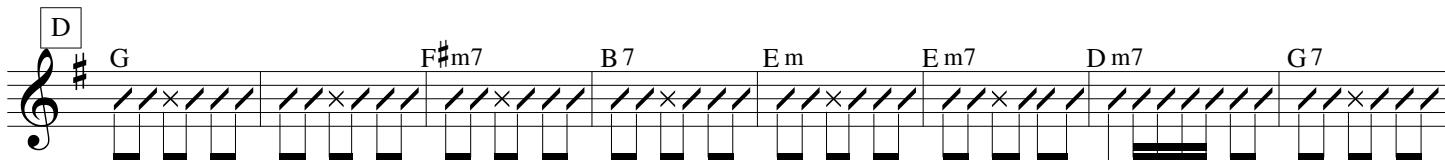
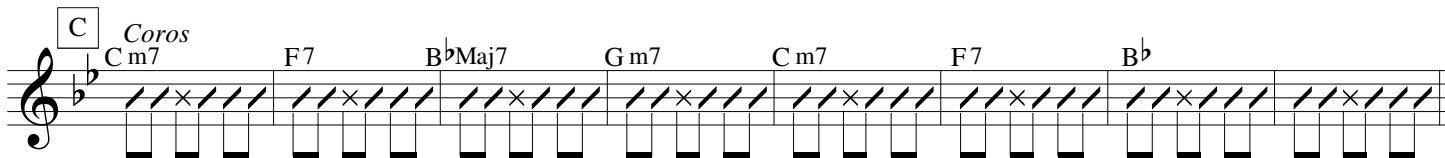
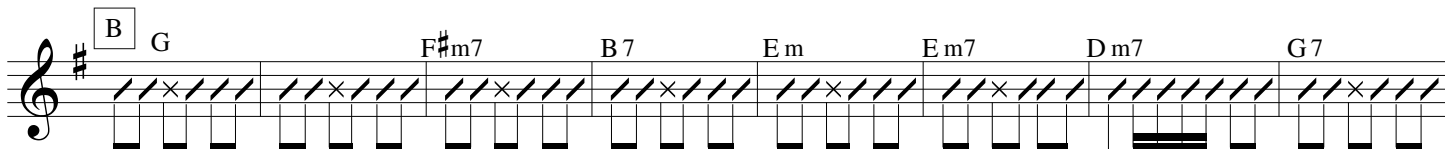
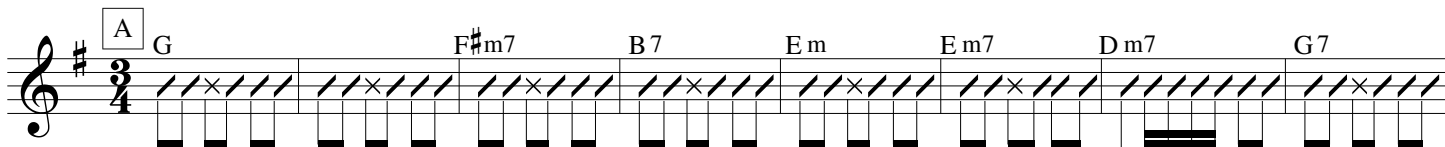
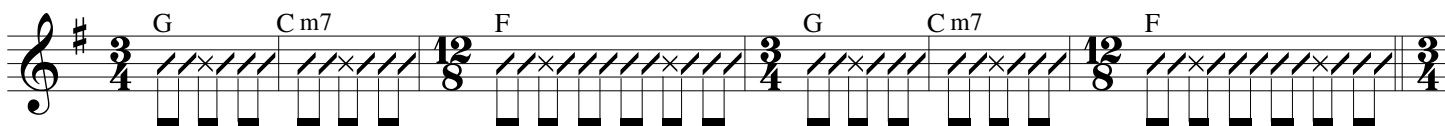
Armonia

La Bikina

Ruben Fuentes

Mariachi Vargas de Tecalitlan

Adapted by Felipe Diaz Jr.



Guitarron

La Bikina

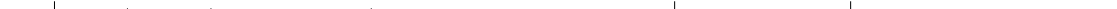
Ruben Fuentes

Mariachi Vargas de Tecalitlan

Adapted by Felipe Diaz Jr.

A

15

[illegible]

31

Musical notation for measure 31, bass clef, key of D major. The melody consists of eighth and quarter notes: D2, E2, F#2, G2, A2, B2, C#3, D3, E3, F#3, G3, A3, B3, C#4, D4. The measure ends with a double bar line and a key signature change to B minor.

C *Coros*

The musical notation for Coros part C is written on a single staff in bass clef with one flat (B-flat). The key signature is B-flat major or D minor. The melody consists of the following notes: G2 (half), A2 (quarter), Bb2 (quarter), C3 (half), D3 (quarter), E3 (quarter), F3 (half), G3 (quarter), A3 (quarter), Bb3 (quarter), C4 (half), D4 (quarter), E4 (quarter), F4 (half), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (half).

[illegible]

63 *al coda* *D.C. al Coda*

71 

LA BIKINA

RUBEN FUENTES

Solitaria camina La Bikina la gente se pone a murmurar
dicen que tiene una pena, dicen que tiene una pena que la hace
llorar

Altanera, preciosa, y orgullosa, no permite la quieran consolar.
Pasa luciendo su real majestad, pasa, camina, los mira sin verlos
jamás.

La Bikina tiene pena y dolor. La Bikina, no conoce el amor.
Altanera, preciosa y orgullosa, no permite la quieran consolar.

Dicen que alguien ya vino y se fue.
Dicen que pasa las noches llorando por el...

LEAVE BLANK

Score

**Mendez/Fuentes
Trans. A Torres**

Violin 1

Violin 2

Violin 3

Trumpet in B♭ 1

Trumpet in B♭ 2

Guitarron

Vihuela

Vln. 1

Vln. 2

Vln. 3

B♭ Tpt. 1

B♭ Tpt. 2

Gtrr.

Vih.

La Faceta

2

20

Vln. 1

Vln. 2

Vln. 3

B♭ Tpt. 1

B♭ Tpt. 2

Gtrr.

Vih.

G D7 D7 D7 D7 G G G G D7 D7

31

Vln. 1

Vln. 2

Vln. 3

B♭ Tpt. 1

B♭ Tpt. 2

Gtrr.

Vih.

D7 D7 G G G D7 D7 G G D7

La Faceta

3

41

Vln. 1

Vln. 2

Vln. 3

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Gtrr.

Vih.

D7 G G D7 D7

La Faceta

4

Vln. 1
 Vln. 2
 Vln. 3
 B♭ Tpt. 1
 B♭ Tpt. 2
 Gtrr.
 Vih.

63
 63
 63
 63
 63

C C C C C C G7 G7 G7 G7 G7 G7
 G7 G7 C C C C C C Am Am Dm Dm

75

Vln. 1

Vln. 2

Vln. 3

B♭ Tpt. 1

B♭ Tpt. 2

Gtrr.

F F C C G7 G7 C C C C C C

Vih.

5

87

Vln. 1

Vln. 2

Vln. 3

B♭ Tpt. 1

B♭ Tpt. 2

Gtrr.

C C G7 G7 G7 G7 G7 G7 G7 G7 C C

Vih.

5

La Faceta

6

99

Vln. 1

Vln. 2

Vln. 3

B♭ Tpt. 1

B♭ Tpt. 2

Gtrr.

C C C C A m A m D m D m F G7 C C

Vih.

111

Vln. 1

Vln. 2

Vln. 3

B♭ Tpt. 1

B♭ Tpt. 2

Gtrr.

G7 G7 C C

Vih.

D.S. al Coda

LEAVE BLANK

La Faceta

Violin 1

Mariachi Spectacular
Albuquerque, NM

Mendez/Fuentes
Trans. A Torres

Violin 1 musical score for "La Faceta". The score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of eight staves of music. The first staff begins with a measure rest, followed by a first ending bracket labeled "1" and a repeat sign. The subsequent staves contain various musical notations including eighth and sixteenth notes, rests, and repeat signs. The second ending bracket labeled "2" appears on the third staff. The third ending bracket labeled "3" appears on the fifth staff. The fourth ending bracket labeled "4" appears on the seventh staff, with the instruction "To Coda" written above it. The score concludes with a final staff starting at measure 58.

1

9

16

24

32

40

48

58

To Coda

La Faceta

2

69

80

91

102

113

With no repeats
Coda to Coda

D.S. al Coda

The image shows a musical score for a piece titled "La Faceta". It consists of five staves of music, all in treble clef. The first staff begins at measure 69 and ends with a whole note. The second staff begins at measure 80 and includes a fingering "5" above a note. The third staff begins at measure 91. The fourth staff begins at measure 102. The fifth staff begins at measure 113 and contains performance instructions: "With no repeats" and "Coda to Coda" above the staff, and "D.S. al Coda" above a double bar line. The piece concludes with a double bar line and repeat dots.

La Faceta

Violin 2

Mariachi Spectacular
Albuquerque, NM

Mendez/Fuentes
Trans. A Torres

1 %

9

17 2

25

33 3

41

49 To Coda 4

59

The musical score is written for Violin 2 in treble clef, key of D major (one sharp), and 2/4 time. It consists of eight staves of music. The first staff begins with a first ending bracket labeled '1' and a repeat sign. The second staff starts at measure 9. The third staff has a second ending bracket labeled '2' at measure 17. The fourth staff starts at measure 25. The fifth staff has a third ending bracket labeled '3' at measure 33. The sixth staff starts at measure 41. The seventh staff starts at measure 49 and includes the instruction 'To Coda' above the staff. The eighth staff starts at measure 59. The score features various musical notations including eighth and sixteenth notes, rests, and repeat signs.

La Faceta

2

70

81

5

92

103

D.S. al C

115

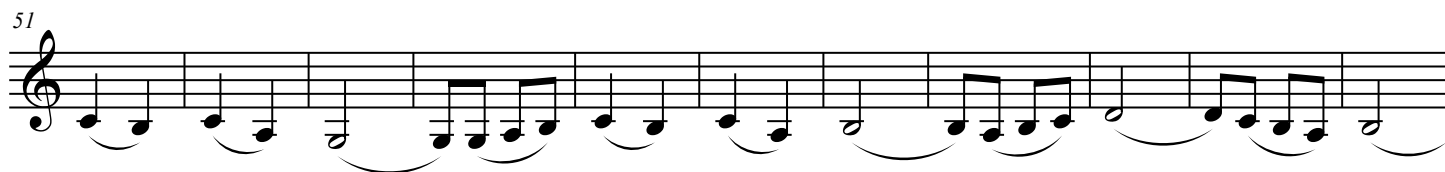
$\emptyset$

La Faceta

Violin 3

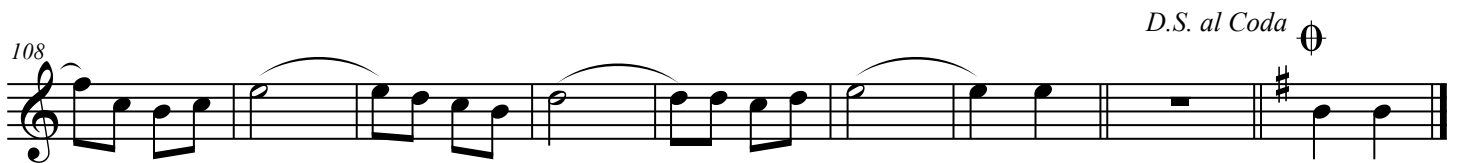
Mariachi Spectacular
Albuquerque, NM

Mendez/Fuentes
Trans. A Torres



La Faceta

2



La Faceta

Trumpet in B $\flat$ 1

Mariachi Spectacular
Albuquerque, NM

Mendez/Fuentes
Trans. A Torres

1 $\%$

8

16 2

25

34 3

42

49 *To Coda* 4

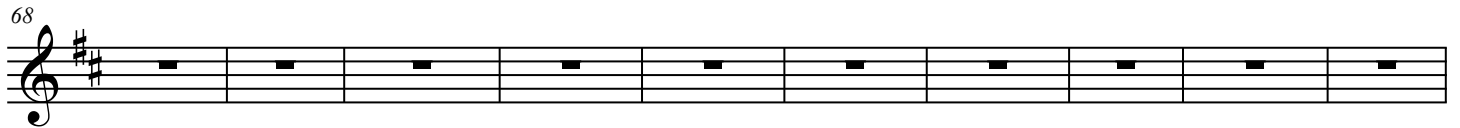
58

The musical score is written for a single trumpet in B-flat. It begins in the key of D major (two sharps) and 2/4 time. The first staff contains measures 1 through 7, with a first ending bracket labeled '1' and a repeat sign. The second staff contains measures 8 through 15. The third staff contains measures 16 through 24, with a second ending bracket labeled '2'. The fourth staff contains measures 25 through 33. The fifth staff contains measures 34 through 41, with a third ending bracket labeled '3'. The sixth staff contains measures 42 through 48. The seventh staff contains measures 49 through 57, with the instruction 'To Coda' above measure 49 and a fourth ending bracket labeled '4'. The eighth staff contains measures 58 through 65, which are whole rests.

La Faceta

2

68



78



88



99



110



D.S. al Coda Θ

La Faceta

Trumpet in B $\flat$ 2

Mariachi Spectacular
Albuquerque, NM

Mendez/Fuentes
Trans. A Torres

1

8

16

2

25

34

3

42

49

To Coda

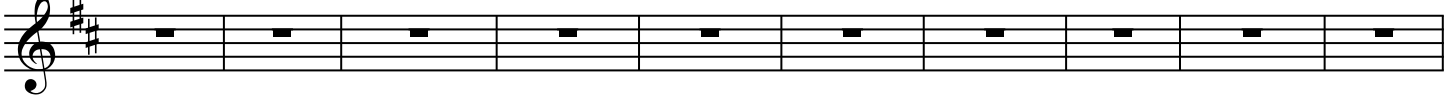
4

58

Detailed description: This is a musical score for a Trumpet in B-flat 2. The piece is titled 'La Faceta' and is from the 'Mariachi Spectacular' in Albuquerque, NM, arranged by A. Torres. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It consists of eight staves of music. The first staff begins with a measure rest, followed by a measure with a quarter note G5, a quarter rest, and a repeat sign. A box with the number '1' is placed above the first measure of the repeat. The second staff continues the melody with eighth and sixteenth notes. The third staff has a measure rest, followed by a measure with a quarter note G5, a quarter rest, and a repeat sign. A box with the number '2' is placed above the first measure of the repeat. The fourth staff continues the melody. The fifth staff has a measure rest, followed by a measure with a quarter note G5, a quarter rest, and a repeat sign. A box with the number '3' is placed above the first measure of the repeat. The sixth staff continues the melody. The seventh staff has a measure rest, followed by a measure with a quarter note G5, a quarter rest, and a repeat sign. A box with the number '4' is placed above the first measure of the repeat. The eighth staff continues the melody. The score ends with a double bar line.

2

68



78



88



99



D.S. al Coda

110



La Faceta

Vihuela

Mariachi Spectacular
Albuquerque, NM

Mendez/Fuentes
Trans. A Torres

1

2

3

4

To Coda

D7 G D7 D7 G G D7 D7

G G D7 D7 G G C D7 G G

G D7 D7 D7 D7 G G G G

D7 D7 D7 D7 G G G D7 D7

G G D7 D7 G G D7 D7 G G

C D7 G To Coda C C C C C C

G7 G7 G7 G7 G7 G7 G7 G7 C C

C C C C Am Am Dm Dm F F

La Faceta

2

77

C C G7 G7 C C 5 C C C C

87

C C G7 G7 G7 G7 G7 G7 G7 G7

97

C C C C C C A m A m D m D m

107

F G7 C C G7 G7 C C

115

G

D.S. al Fine

La Faceta

Guitarron

Mariachi Spectacular
Albuquerque, NM

Mendez/Fuentes
Trans. A Torres

1

11

22

33

44

To Coda

55

66

77

2

3

4

5

Detailed description: This is a musical score for a Guitarron, written in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The score consists of eight staves of music. The first staff begins with a measure rest, followed by a repeat sign and a first ending bracket labeled '1' with a double bar line and a repeat sign. The second staff starts at measure 11 and includes a second ending bracket labeled '2'. The third staff starts at measure 22. The fourth staff starts at measure 33 and includes a third ending bracket labeled '3'. The fifth staff starts at measure 44, contains the instruction 'To Coda' above the staff, and includes a fourth ending bracket labeled '4'. The sixth staff starts at measure 55. The seventh staff starts at measure 66. The eighth staff starts at measure 77 and includes a fifth ending bracket labeled '5'. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, repeat signs, and first/second endings.

La Faceta

2

89



100



D.S. al Coda



112



LEAVE BLANK

La Fiesta Del Mariachi

Violin 1

2010 C.C.S.D. Mariachi Conference and Festival

Jose "Pepe" Martinez

♩ = 140

3/4

7

15

22

28

36

57

70

82

87

89

8

10

5

5

7

4

3x To Coda

D.S. al Coda

Fine

La Fiesta Del Mariachi

Violin 2

2010 C.C.S.D. Mariachi Conference and Festival

Jose "Pepe" Martinez

♩ = 140

3/4

7

15

22

28

36

57

70

82

87

89

8

10

5

5

7

4

D.S. al Coda

3x To Coda

Fine

La Fiesta Del Mariachi

Violin 3

2010 C.C.S.D. Mariachi Conference and Festival

Jose "Pepe" Martinez

$\text{♩} = 140$ 



7

15

22

28

36

57

70

82

87

89

8

10

5

5

7

3x To Coda

D.S. al Coda

Fine

La Fiesta Del Mariachi

Trumpet 1

2010 C.C.S.D. Mariachi Conference and Festival

Jose "Pepe" Martinez

Trumpet 1

♩ = 140

6

11

16

21

27

32

37

42

47

pt. 1

pt. 1

pt. 1

pt. 1

pt. 1

pt. 1

pt. 1

pt. 1

pt. 1

pt. 1

This musical score is for the Trumpet 1 part of 'La Fiesta Del Mariachi'. It 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 quarter note = 140. The score begins with a repeat sign. The first staff (labeled 'Trumpet 1') contains measures 1 through 5. The subsequent staves are labeled 'pt. 1' and contain measures 6 through 47. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. There are also dynamic markings like accents (>) and a fermata over a measure at measure 21. The piece concludes with a double bar line at measure 47.

2 La Fiesta Del Mariachi

pt. 1

53

pt. 1

58

pt. 1

66

pt. 1

73

pt. 1

77

pt. 1

87

D.S. al Coda

pt. 1

89

pt. 1

94

Fine

La Fiesta Del Mariachi

Trumpet 2

2010 C.C.S.D. Mariachi Conference and Festival

Jose "Pepe" Martinez

Trumpet 2

♩ = 140

6

11

16

21

27

32

37

42

47

pt. 2

pt. 2

pt. 2

pt. 2

pt. 2

pt. 2

pt. 2

pt. 2

pt. 2

pt. 2

This musical score is for the Trumpet 2 part of 'La Fiesta Del Mariachi'. It 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 quarter note = 140. The score consists of ten staves, each labeled with a measure number at the beginning (6, 11, 16, 21, 27, 32, 37, 42, 47) and a part number 'pt. 2' on the left. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, rests, and dynamic markings such as accents and slurs. A repeat sign is present at the beginning of the first staff, and a double bar line appears at the end of the tenth staff.

2
53 La Fiesta Del Mariachi

pt. 2

60

pt. 2

66

pt. 2

72

pt. 2

77

pt. 2

87

pt. 2

89

pt. 2

95

pt. 2

Fine

3x To Coda

D.S. al Coda

3

Jose "Pepe" Martinez

Armonia

♩ = 140

6

11

16

21

26

31

36

41

46

F G7 C F G7 C

F G7 C F G7 C C F

G7 C C F G7

C F G7 C F

G7 G7 C F

G7 C F G7

C C G7

C C G7

C C G7

2
51 C C G7 C

arm.

57 C7 F G7 C

arm.

61 F G7 C C7

arm.

66 F G7 C F G7

arm.

71 C G7

arm.

76 C G7 C

arm.

82 G7 C G7 3x To Coda

arm.

87 c D.S. al Coda

arm.

89 G7 C F G7

arm.

94 C C C C

arm.

Fine

La Fiesta Del Mariachi

Guitarron

2010 C.C.S.D. Mariachi Conference and Festival

Jose "Pepe" Martinez

$\text{♩} = 140$



Guitarron



6

Gtrr.



11

Gtrr.



16

Gtrr.



21

Gtrr.



26

Gtrr.



31

Gtrr.



36

Gtrr.



41

Gtrr.



47

Gtrr.



2
51

56

61

66

71

76

81

3x To Coda 

87

Gtrr.

95

Fine

La Fiesta Del Mariachi

Harp

2010 C.C.S.D. Mariachi Conference and Festival

Jose "Pepe" Martinez

♩ = 140

♩ = 140

Harp

Measures 1-5: Treble clef has whole rests. Bass clef has a rhythmic pattern of eighth and quarter notes. A repeat sign is at the end of measure 5.

6

Hp.

Measures 6-10: Treble clef has whole rests. Bass clef continues the rhythmic pattern.

11

Hp.

Measures 11-15: Treble clef has whole rests. Bass clef continues the rhythmic pattern.

16

Hp.

Measures 16-20: Treble clef has whole rests. Bass clef continues the rhythmic pattern.

21

Hp.

Measures 21-25: Treble clef has whole rests. Bass clef continues the rhythmic pattern.

La Fiesta Del Mariachi

2
26

Hp.

Measures 26-30 of the piano accompaniment. The right hand (treble clef) plays a steady eighth-note accompaniment on a single note. The left hand (bass clef) plays a rhythmic pattern of eighth and sixteenth notes.

31

Hp.

Measures 31-35 of the piano accompaniment. The right hand (treble clef) continues the eighth-note accompaniment. The left hand (bass clef) continues the rhythmic pattern, with some variations in note values.

36

Hp.

Measures 36-40 of the piano accompaniment. The right hand (treble clef) continues the eighth-note accompaniment. The left hand (bass clef) continues the rhythmic pattern, with some variations in note values.

41

Hp.

Measures 41-45 of the piano accompaniment. The right hand (treble clef) continues the eighth-note accompaniment. The left hand (bass clef) continues the rhythmic pattern, with some variations in note values.

46

Hp.

Measures 46-50 of the piano accompaniment. The right hand (treble clef) continues the eighth-note accompaniment. The left hand (bass clef) continues the rhythmic pattern, with some variations in note values.

La Fiesta Del Mariachi

3

51

Hp.

Measures 51-55: The right hand (treble clef) plays a series of whole rests. The left hand (bass clef) plays a rhythmic pattern of eighth and quarter notes.

56

Hp.

Measures 56-60: The right hand (treble clef) plays a series of whole rests. The left hand (bass clef) plays a rhythmic pattern of eighth and quarter notes.

61

Hp.

Measures 61-65: The right hand (treble clef) plays a series of whole rests. The left hand (bass clef) plays a rhythmic pattern of eighth and quarter notes.

66

Hp.

Measures 66-70: The right hand (treble clef) plays a series of whole rests. The left hand (bass clef) plays a rhythmic pattern of eighth and quarter notes.

71

Hp.

Measures 71-75: The right hand (treble clef) plays a series of whole rests. The left hand (bass clef) plays a rhythmic pattern of eighth and quarter notes.

La Fiesta Del Mariachi

4
76

Hp.

Measures 76-80. Treble clef has whole rests. Bass clef has a rhythmic pattern of eighth notes and quarter notes.

81

Hp.

Measures 81-85. Treble clef has whole rests. Bass clef continues the rhythmic pattern.

86

3x To Coda Θ

D.S. al Coda Θ

Hp.

Measures 86-90. Treble clef has whole rests. Bass clef has a rhythmic pattern. Measure 86 includes a double bar line and repeat sign.

91

Hp.

Measures 91-95. Treble clef has whole rests. Bass clef has a rhythmic pattern.

96

Hp.

Measures 96-99. Treble clef has whole rests. Bass clef has a rhythmic pattern.

98

Hp.

Fine

The musical score for the Harp (Hp.) part on page 5 of 'La Fiesta Del Mariachi' consists of two measures, 98 and 99. Measure 98 features a whole rest in the treble staff and a quarter note in the bass staff. Measure 99 features a whole rest in the treble staff and a quarter rest in the bass staff. The piece concludes with a double bar line and the word 'Fine' written in the treble staff.

La Fiesta Del Mariachi

Vocals

2010 C.C.S.D. Mariachi Conference and Festival

Jose "Pepe" Martinez

$\text{♩} = 140$ 3/4 27

La fies - ta va/ha co - men - zar, a -
La fies - ta si - que bo - nita to -

32 dor-nen es - os por - to - nes la fies - ta va/ha co - men - zar, a - dor-nen e - sos por -
da lle - na de/a - le - gri - a, la fies - ta si - gue bo - nita to - da lle - na de/a - le -

37 to - nes. Ya _____ va lle-gan-do/el ma - ria-chi can-tan-do so - nes con sus gui - ta - ras y gui-ta-rro -
gri - a. Si - gue to-can-do/el ma - ria-chi con sus vio - li - nes con sus trom-pe - tas y la vi-hue -

42 - nes. pa' que se/a - le - gran y se re - to - sen los co - ra - zó - nes.
la. pa' que se/a - le - gre y se con-ten - te mi lin - da sue - gra.

47 Ya _____ va lle-gan-do/el ma - ria-chi can-tan-do so - nes con sus gui - ta - ras y gui-ta-rro -
Si - gue to-can-do/el ma - ria-chi con sus vio - li - nes con sus trom-pe - tas y la vi-hue -

52 - nes. pa' que se/a - le - gran y se re - to - sen los co - ra - zó - nes.
la. pa' que se/a - le - gre y se con-ten - te mi lin - da sue - gra.

57 Ay, la, la, la, la _____ la, lay Ay, la, la, la, la _____ la, lay a - ga - rre su/a-po -

62 - lla pa' que se bai - le/es te lin-do son. _____ Ay, la, la, la, la _____ la, lay

67 Ay, la, la, la, la _____ la, lay sa - que pol - va - de ra pa' que re - to -

71 14 2x To Coda Coda D.S. al Coda

89 se mi co - ra - zón. _____

Es la fiesta del maria - chi, la que/a - legra/el cora-zón _____ Fine

LEAVE BLANK

Vln 1

La Goyita

arr. Jose Hernandez

6 **A**

6 *tacet 1 x only*

12

18 2

23

29 **B** %

35

41 *al CODA*

46 *tacet 2 x only* V V

51

72 

84 Musical score for the 84th measure. The key signature has one flat (B-flat). The melody starts with a quarter note G4, followed by a quarter note A4, then a quarter note B4. There is a fermata over the B4 note. After the fermata, the melody continues with a quarter note A4, then a quarter note G4, then a quarter note F4. The measure ends with a double bar line. Above the staff, there are two 'V' marks with arrows pointing to the first and second notes. To the right of the staff, the text 'D.S. al CODA' is written, followed by a Coda symbol (a circle with a cross inside).

D.S. al CODA

Vln 2

La Goyita

arr. Jose Hernandez

6 *tacet 1 x only*

12

18 2

23

29 **B** %

35

41 *al CODA*

46 *tacet 2 x only*

51

A

B

V

V

57

62

4

C

Exercise 62 is a single-measure rest in C major. The notation shows a treble clef, a key signature of one flat (B-flat), and a 4-measure rest. The key signature is indicated by a box labeled 'C' above the staff.

67

68

72



84  **D.S. al CODA**

Vln 3

La Goyita

arr. Jose Hernandez

6 *tacet 1 x only*

12

18 2

23

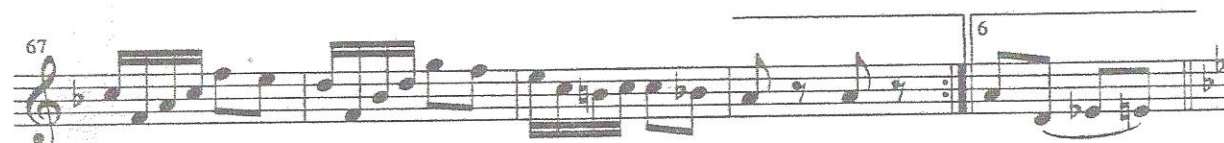
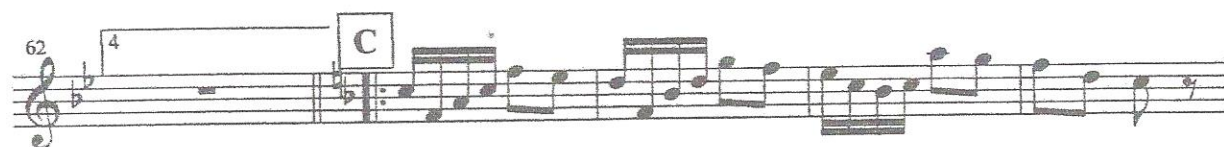
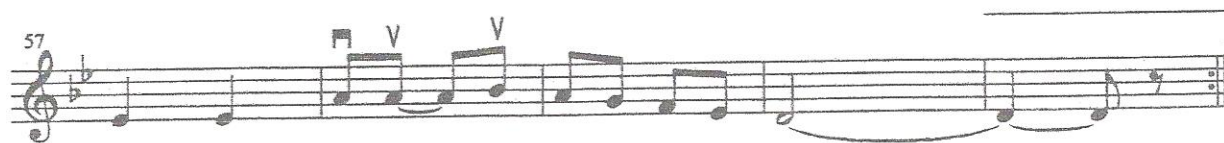
29 **B** %

35

41 *al CODA*

46 *tacet 2 x only*

51



Arm

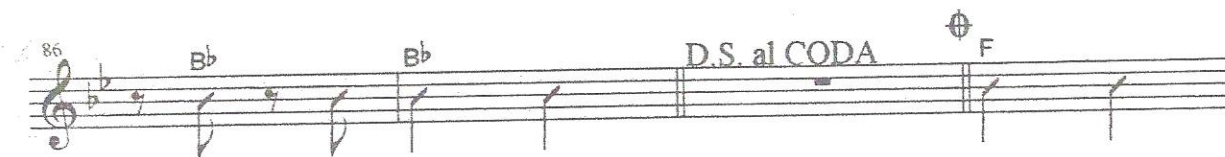
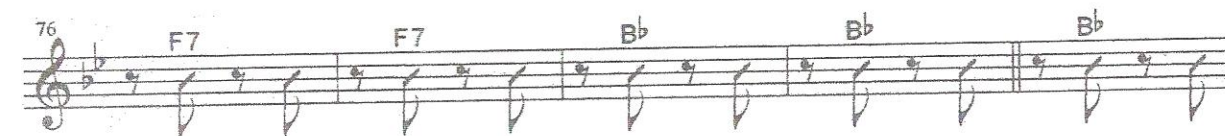
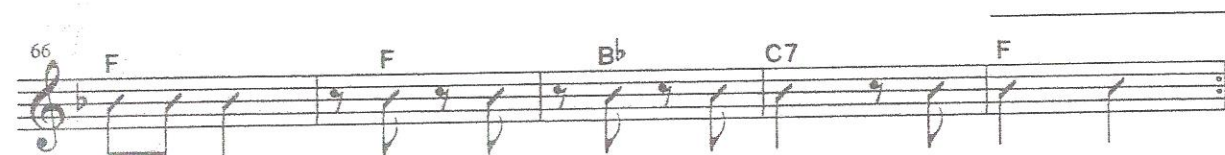
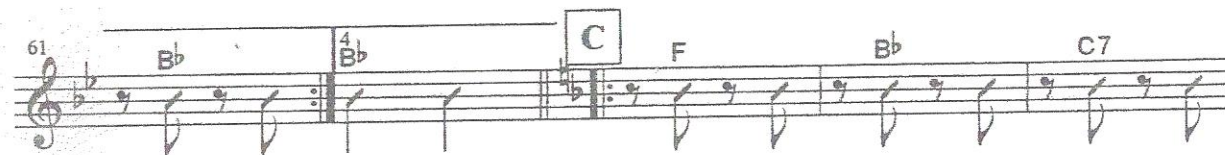
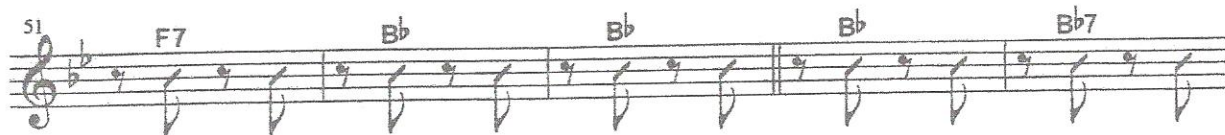
La Goyita

art. Jose Hernandez

Musical score for "The Girl on the Train" by Lisa Fiedler. The score is written for piano in F major (one flat) and 2/4 time. It consists of 12 staves of music, with chord symbols and a key signature of one flat. The piece includes a repeat sign at measure 21 and a coda section starting at measure 41.

Chord symbols and measures:

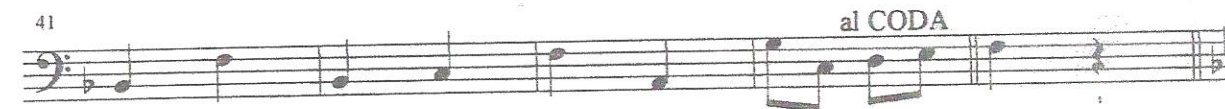
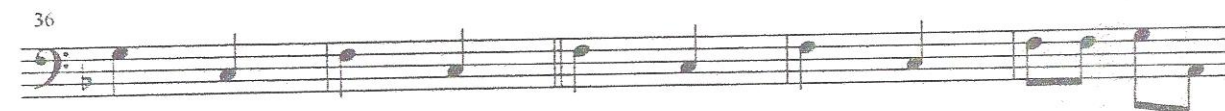
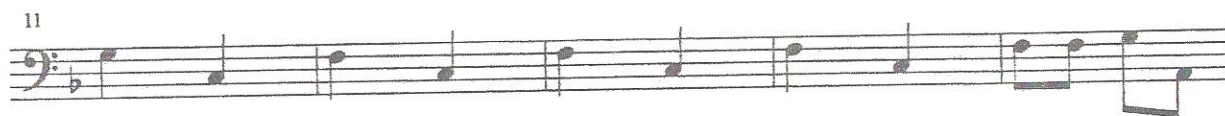
- Staff 1: Measures 1-5. Chords: C, C, C, C, A (boxed), F.
- Staff 2: Measures 6-10. Chords: F, F, C7, C7, C7.
- Staff 3: Measures 11-15. Chords: C7, F, F, F, F7.
- Staff 4: Measures 16-20. Chords: Bb, Bb, C7, F, C7, F.
- Staff 5: Measures 21-25. Chords: F (boxed), G7, C, G7, C. A repeat sign is present at measure 21.
- Staff 6: Measures 26-30. Chords: G7, C, G7, C, B (boxed), F. A section symbol (§) is present at measure 26.
- Staff 7: Measures 31-35. Chords: F, F, C7, C7, C7.
- Staff 8: Measures 36-40. Chords: C7, F, F, F, F7.
- Staff 9: Measures 41-45. Chords: Bb, Bb, C7, F, C7, al CODA, F. A double bar line and repeat sign are present at measure 41.
- Staff 10: Measures 46-50. Chords: Bb, Bb7, Eb, Eb, F7.



Bajo

La Goyita

arr. Jose Hernandez



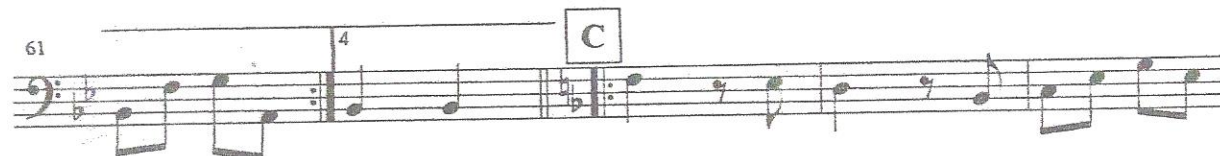
51



56



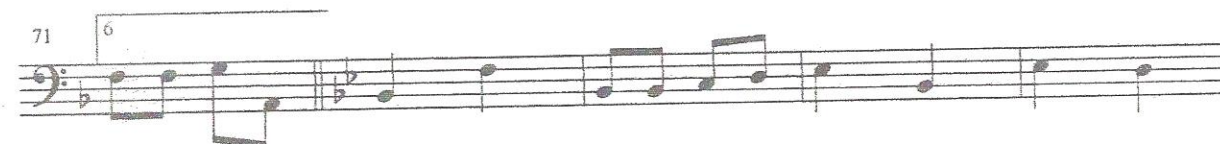
61



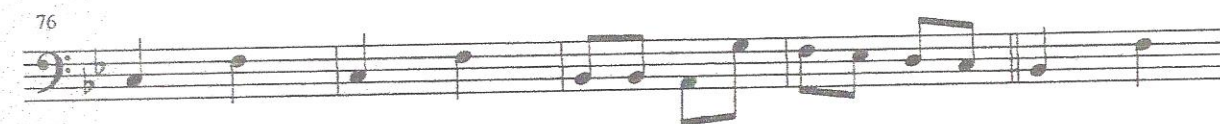
66



71



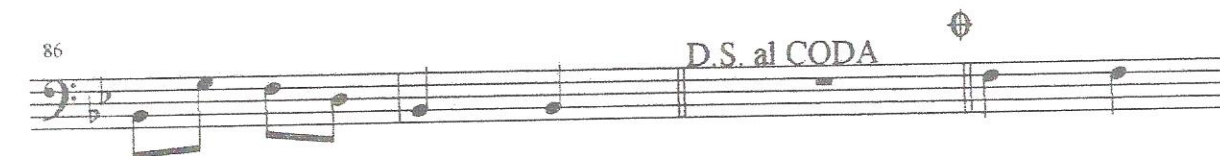
76



81



86



Tpt 1

La Goyita

arr. Jose Hernandez

A

6

11

16

21

2

8

B

33

38

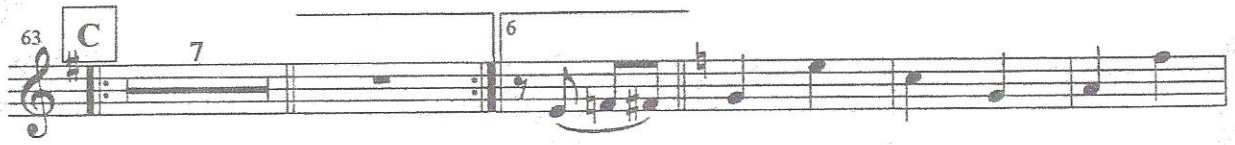
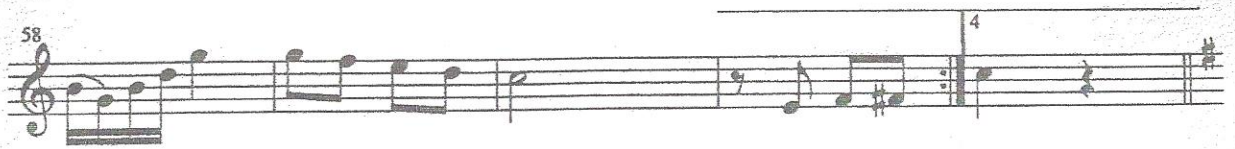
43

al GODA

tacet 1 x only

48

53



Tpt 2

La Goyita

arr. Jose Hernandez

A

6

12

17

22

8

B

34

39

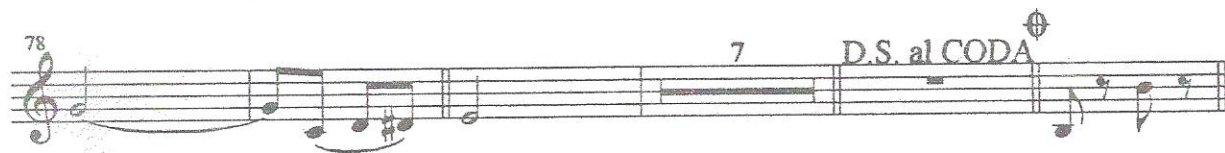
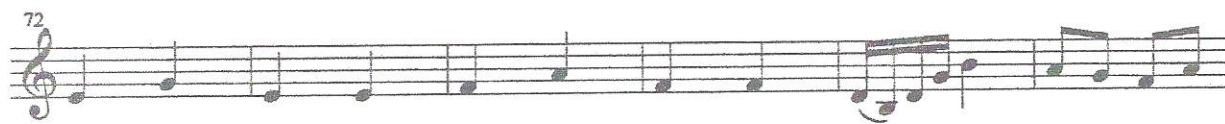
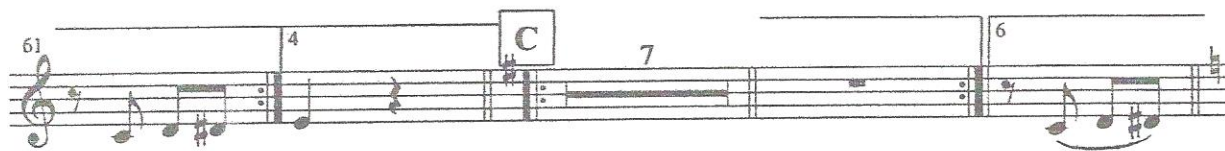
44

al CODA

tacet 1 x only

49

55



Las Indias

VARGAS / FUENTES

Musical score for the first system of "Las Indias". The score is written for seven instruments: Violin 1, Violin 2, Violin 3, Trumpet 1, Armonia, Guitarron, and Voz. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music features a melodic line for the violins and trumpet, with the armonia and guitarron providing harmonic support. The vocal line (Voz) is currently silent.

Musical score for the second system of "Las Indias". The score continues for the same seven instruments: VLN. 1, VLN. 2, VLN. 3, TPT. 1, ARM., GTRON., and VOZ. The key signature remains two sharps (F# and C#), and the time signature is 3/4. The music features a melodic line for the violins and trumpet, with the armonia and guitarron providing harmonic support. The vocal line (VOZ) is currently silent. The armonia part includes a series of A7 chords.

2

VLN. 1

VLN. 2

VLN. 3

TPT. 1

ARM.

GTRON.

VOZ

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

VLN. 1

VLN. 2

VLN. 3

TPT. 1

ARM.

GTRON.

VOZ

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

16

VLN. 1

VLN. 2

VLN. 3

TPT. 1

ARM.

GTRON.

VOZ

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

20

VLN. 1

VLN. 2

VLN. 3

TPT. 1

ARM.

GTRON.

VOZ

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

24

VLN. 1

VLN. 2

VLN. 3

TPT. 1

ARM.

GTRON.

VOZ

Ay la la la Ay la la la la la

28

VLN. 1

VLN. 2

VLN. 3

TPT. 1

ARM.

GTRON.

VOZ

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

32

VLN. 1

VLN. 2

VLN. 3

TPT. 1

ARM.

GTRON.

VOZ

Ay la la la Ay la la la la la

36

VLN. 1

VLN. 2

VLN. 3

TPT. 1

ARM.

GTRON.

VOZ

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

40 1. 2. 3

VLN. 1

VLN. 2

VLN. 3

TPT. 1

ARM.

GTRON.

VOZ

44

VLN. 1

VLN. 2

VLN. 3

TPT. 1

ARM.

GTRON.

VOZ

48 4

VLN. 1

VLN. 2

VLN. 3

TPT. 1

ARM.

GTRON.

VOZ

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

52

VLN. 1

VLN. 2

VLN. 3

TPT. 1

ARM.

GTRON.

VOZ

56

VLN. 1

VLN. 2

VLN. 3

56

TPT. 1

56

ARM.

D7

G

GTRON.

56

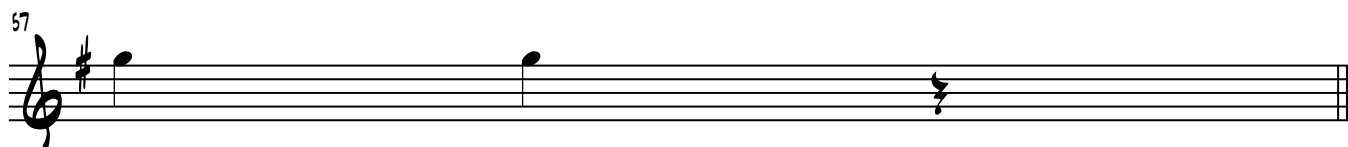
VOZ

The musical score is written in treble clef with a key signature of one sharp (F#). It consists of six staves: Violin 1, Violin 2, Violin 3, Trumpet 1, Arms, and Guitar. The first four staves (Violins and Trumpet) have a melodic line starting on measure 56. The Arms staff has chords D7 and G. The Guitar staff has a bass line. The Voice staff has rests in measures 56-58 and a note in measure 59.

Las Indias

Violin 1

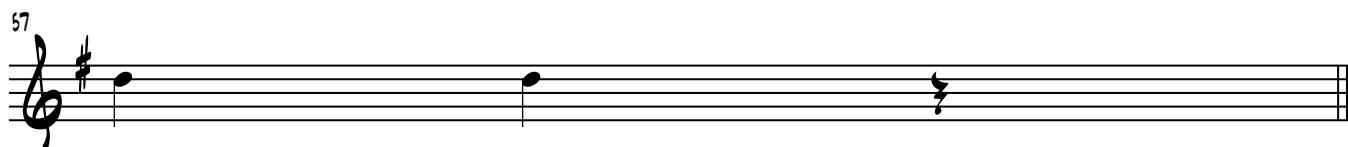
VARGAS / FUENTES



Las Indias

Violin 2

VARGAS / FUENTES



Las Indias

Violin 3

VARGAS / FUENTES

6

15

8

33

7

1. 2. 3

45

4

52

Trumpet

Las Indias

VARGAS / FUENTES

6

15 4

29

7 1, 2, 3

41

47 4

53

Las Indias

VARGAS / FUENTES

6

12

18

24

30

36

41

47

53

58

1. 2. 3.

Chord symbols: D, A7, G, D7

Las Indias

VARGAS / FUENTES

7

14

21

28

35

42

49

56

1. 2. 3.

4

Las Indias

VARGAS / FUENTES

7

10

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

13

dias des - de Tux - pan sin i - gual. Del
 dias con su blan - co co - lo - tón. Y
 dias cuan - do quie - ren de ver - dad. Mon
 dias cuan - do sa - len a bai - lar. El

16

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

20

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

23

Del me - ri - ti - to Ja - lis - co don - de, hay pu -
 Y su sa - ba - ni - lla ne - gra y su fal -
 Mon - tan al in - dio, en el bu - rro y, e - llas se
 el son del "Pe - ri - co Lo - ro" que se to -

28

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

32

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

37

Ay la la la Ay la la la la la la

41

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

7

1, 2, 3

Del
 Y
 Mon
 el

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

LEAVE BLANK

Me Gustas Mucho

Score

Juan Gabriel

The musical score is written for a 2/4 time signature and a key signature of one flat (Bb). It consists of two systems of staves. The first system includes Violin 1, Violin 2, Violin 3, Trumpet in Bb 1, Trumpet in Bb 2, Guitarron, and Guitar. The second system includes Violin 1, Violin 2, Violin 3, Trumpet in Bb 1, Trumpet in Bb 2, Guitarron, and Guitar. The score features various musical notations, including eighth notes, sixteenth notes, and rests. A double bar line with repeat dots is present in the second system for each instrument.

Violin 1

Violin 2

Violin 3

Trumpet in B $\flat$ 1

Trumpet in B $\flat$ 2

Guitarron

Guitar

Vln. 1

Vln. 2

Vln. 3

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Gtrr.

Gtr.

Me Gustas Mucho

2

23

Vln. 1

Vln. 2

Vln. 3

B♭ Tpt. 1

B♭ Tpt. 2

Gtrr.

Gtr.

34

1.

Vln. 1

Vln. 2

Vln. 3

B♭ Tpt. 1

B♭ Tpt. 2

Gtrr.

Gtr.

Me Gustas Mucho

3

48

Vln. 1

Vln. 2

Vln. 3

B♭ Tpt. 1

B♭ Tpt. 2

Gtrr.

Gtr.

61

Vln. 1

Vln. 2

Vln. 3

B♭ Tpt. 1

B♭ Tpt. 2

Gtrr.

Gtr.

Me Gustas Mucho

4

75

Vln. 1

Vln. 2

Vln. 3

B♭ Tpt. 1

B♭ Tpt. 2

Gtrr.

Gtr.

88

Vln. 1

Vln. 2

Vln. 3

B♭ Tpt. 1

B♭ Tpt. 2

Gtrr.

Gtr.

Violin I

QUE BONITO AMOR

JOSE ALFREDO JIMENEZ

mf

8 **A**

15 **8** **5**

35 **B** **4**

47 **7 To Coda**

60 **D** **4**

73 **5**

D.S. al Coda

87

96 **Tremolo** *Fine*

Violin II

QUE BONITO AMOR

JOSE ALFREDO JIMENEZ

mf

8

15 A 8 5

35 B % 4

47 7 To Coda C 4

60 D 4

73 5 D.S. al Coda

87

96 Tremolo Fine

Violin III

QUE BONITO AMOR

JOSE ALFREDO JIMENEZ

mf

8

15 **A**

35 **B** $\%$

47 **7 To Coda** **C**

60 **D**

73 **5** *D.S. al Coda*

87 Φ

96 *Tremolo* *Fine*

Trumpet 1

QUE BONITO AMOR

JOSE ALFREDO JIMENEZ

mf

8

15 A 4

26 9 B %

43 8 To Coda

58 C 7 D 4

73 5 D.S. al Coda

87 5 *p* 2 *Fine*

Trumpet 2

QUE BONITO AMOR

JOSE ALFREDO JIMENEZ

mf

8

15

26

43

58

78

87

p

To Coda

D.S. al Coda

Fine

Armonia

QUE BONITO AMOR

JOSE ALFREDO JIMENEZ

2

C D7 G Em Am7 D7

11 G A G

21 D7

31 G Em Am7 D7 B $\frac{5}{4}$ G

41 G7 C

51 D7 G To Coda C E7 Am7

61 D7 G D D7

71 G D7

81 G Em Am7 D7 $\emptyset$ E7 Am7 D7
D.S. al Coda

91 G *Fine*

Guitarron

QUE BONITO AMOR

JOSE ALFREDO JIMENEZ

2

11 A

21

31 § B

41

51 To Coda C

61 D

71

81 D.S. al Coda Ø

91 Fine

Voice

QUE BONITO AMOR

JOSE ALFREDO JIMENEZ

2 10 A 2

Que bo - ni - to, a - mor!

18

que bo - ni - to cie - lo que bo - ni - ta lu - na que bo - ni - to sol!

25

Que bo - ni - to, a - mor yo lo quie-ro mu - cho

32

— por-que sien-te to - do lo que sien - to yo! Ven jun - ti - to, a

39 B

mi. quie-ro que tus ma-nos me, ha-gan mil ca - ri-cias quie-ro, es-tar en
mor que bo - ni - to cie - lo que bo - ni ta lu - na que bo - ni - to

47

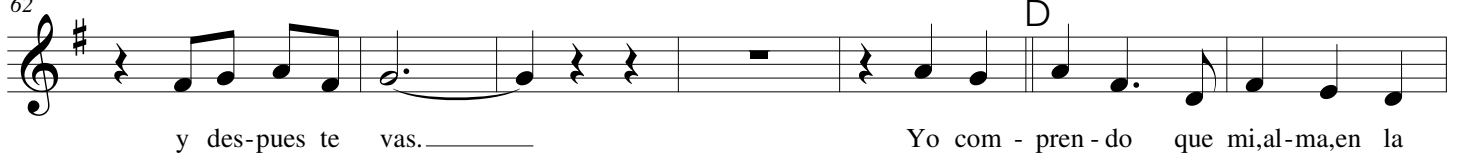
ti! da - me mas a - mor pe-ro mas y
sol! si, al-go, en mi cam - bio te lo de - bo, a -

55 To Coda C

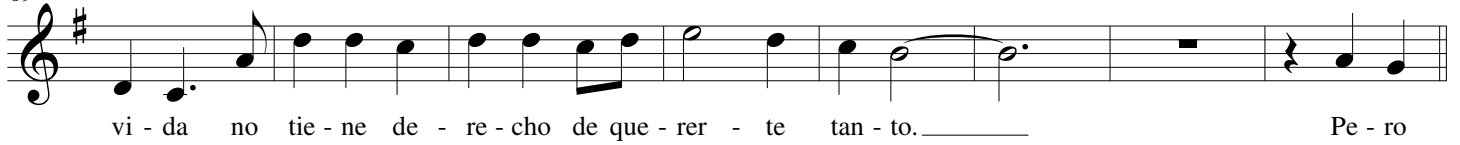
mas! quie-ro que me be - ses co-mo tu me be - sas
ti

QUE BONITO AMOR - VOICE

2
62



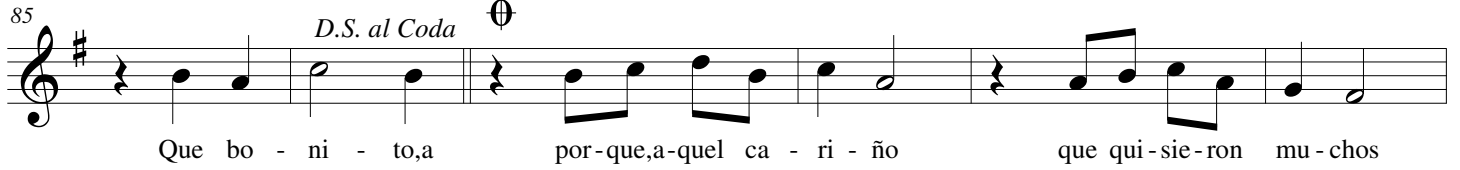
69



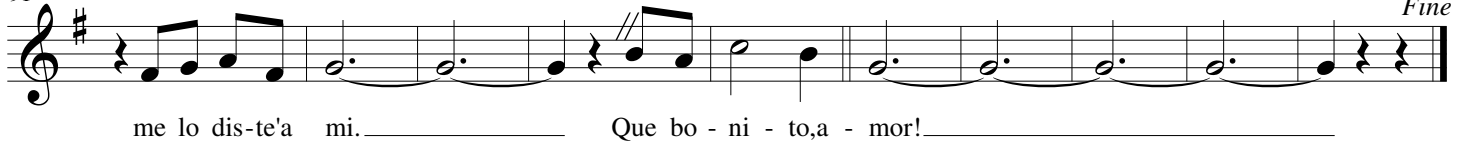
77



85



91



LEAVE BLANK

Ranchera

Jorge Negrete
Trans. Adam Romo

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This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a piano and guitar arrangement with vocal harmonies. The score is written for a 12-voice choir, with parts for Violins 1, 2, and 3; Viola; Contrapiano (TPA); Contrabass (TPB); Voice (VOZ); and Arms (Arm.). The guitar part is written for a 6-string guitar (Gtr.).

The score is divided into three systems, each containing staves for the instruments and voices. The first system covers measures 1 to 53. The second system covers measures 53 to 68. The third system covers measures 68 to the end of the piece. The key signature is one sharp (F#), and the time signature is 4/4.

Key features of the score include:

- Violins 1, 2, and 3:** Play the main melody and harmonic support.
- Viola (Vln. 3):** Provides harmonic support and counter-melody.
- Contrapiano (TPA) and Contrabass (TPB):** Provide low-frequency support and harmonic foundation.
- Voice (VOZ):** Sings the lead vocal melody.
- Arms (Arm.):** Provides harmonic support and counter-melody.
- Guitar (Gtr.):** Provides harmonic support and counter-melody.

The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The piece concludes with a "Fine" marking.

LEAVE BLANK

Tequila con Limon

Violin 1

Ranchera

Jorge Negrete
Trans. Adam Romo

Violin 1

6

11

27

38

43

48

53

67

72

To Coda

7

6

7

2, 4.

accel.

140

10

2.

0

The musical score for Violin 1 is written in 3/4 time and consists of nine staves. The key signature has two sharps (F# and C#). The score begins with a treble clef and a key signature of two sharps. The first staff contains measures 1 through 5, ending with a repeat sign. The second staff contains measures 6 through 10, ending with a repeat sign. The third staff contains measures 11 through 15, with a repeat sign at the beginning and a measure rest of 7 measures. The fourth staff contains measures 16 through 26, with a measure rest of 7 measures at the end. The fifth staff contains measures 27 through 37, ending with a repeat sign. The sixth staff contains measures 38 through 42, ending with a repeat sign. The seventh staff contains measures 43 through 47, ending with a repeat sign. The eighth staff contains measures 48 through 52, with a measure rest of 10 measures. The ninth staff contains measures 53 through 71, ending with a repeat sign. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are also dynamic markings like 'accel.' and a tempo marking of 140. The score concludes with a 'To Coda' instruction and a Coda symbol.

2
77

Tequila con Limon

0

ln. 1

82

ln. 1

87

ln. 1

90

ln. 1

D.S. al Coda

Fine

The image displays a musical score for a piece titled "Tequila con Limon". It consists of four staves, each labeled "ln. 1" on the left. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/77 time signature. It contains a melodic line with eighth and quarter notes, followed by a double bar line, a key signature change to one sharp (F#), and a measure with a whole rest. This is followed by the instruction "D.S. al Coda" in a stylized font, with a Coda symbol (a circle with a cross) above it. The second staff continues the melody with eighth and quarter notes, ending with a half note. The third staff features a series of eighth notes, mostly beamed together, with a final quarter note. The fourth staff starts with a quarter note, followed by two measures with whole rests, and concludes with a double bar line and the word "Fine" in italics.

Tequila con Limon

Violin 2

Ranchera

Jorge Negrete
Trans. Adam Romo



Violin 2

Violin 2

6

11

7

6

27

7

38

43

1, 3.

48

2, 4.

accel >

♩ = 140

53

10

67

72

To Coda

2
77

Tequila con Limon

0

ln. 2

82

ln. 2

87

ln. 2

90

ln. 2

D.S. al Coda

Fine

The image displays a musical score for a piece titled "Tequila con Limon". It consists of four staves, each labeled "ln. 2" on the left. The first staff begins at measure 77 and contains a Coda symbol (a circle with a cross) at the end. The second staff starts at measure 82. The third staff starts at measure 87. The fourth staff starts at measure 90 and concludes with a double bar line and the word "Fine". The music is written in treble clef with a key signature of two sharps (F# and C#). The notation includes various note values, rests, and articulation marks such as accents and slurs.

Tequila con Limon

Violin 3

Ranchera

Jorge Negrete
Trans. Adam Romo

Violin 3

6

11

27

38

43

48

53

67

72

To Coda

7

6

7

1, 3.

2, 4.

accel.

♩=140

10

Φ

D.♯ al Coda

Fine

Tequila con Limon

Trumpet A

Ranchera

Jorge Negrete
Trans. Adam Romo

Trumpet A

6

11

22

37

47

52

66

85

90

1, 3.

2, 4.

accel.

4

4

5

7

6

10

8

To Coda

5

D.S. al Coda

4

Fine

Tequila con Limon

Trumpet B

Ranchera

Jorge Negrete
Trans. Adam Romo



Trumpet B



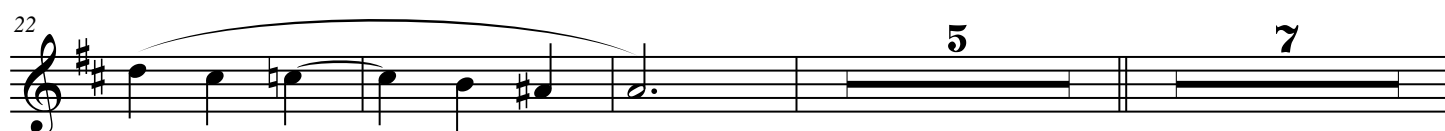
TP B



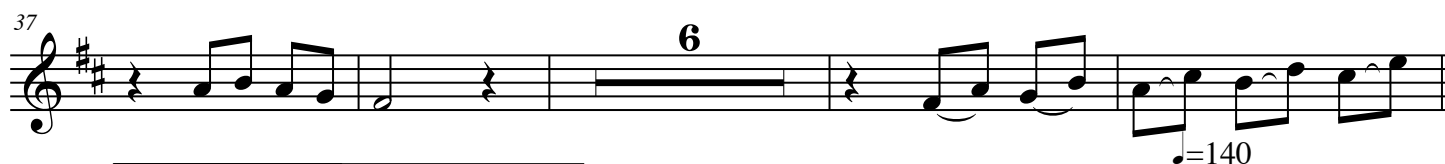
TP B



TP B



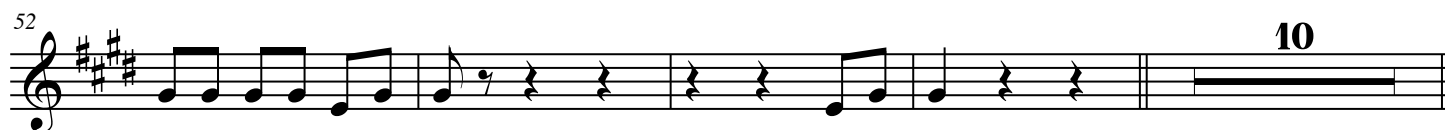
TP B



TP B



TP B



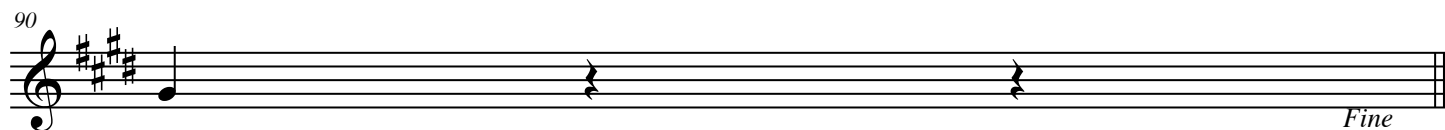
TP B



TP B



TP B



Tequila con Limon

Armonia

Ranchera

Jorge Negrete
Trans. Adam Romo

Armonia

6

Arm.

11

Arm.

16

Arm.

21

Arm.

26

Arm.

31

Arm.

36

Arm.

41

Arm.

46

1, 3. C

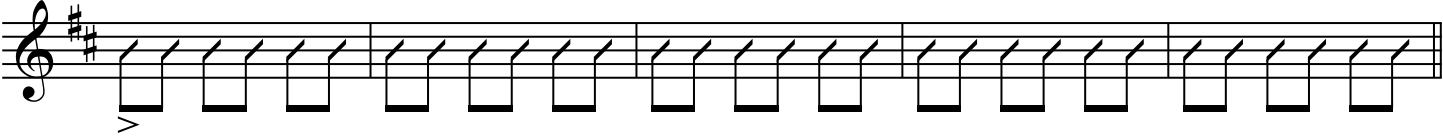
C2, 4.

acceA7

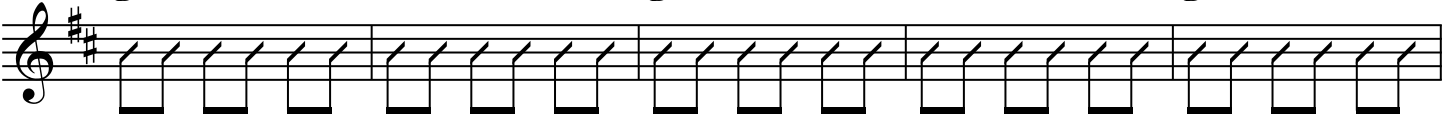
D

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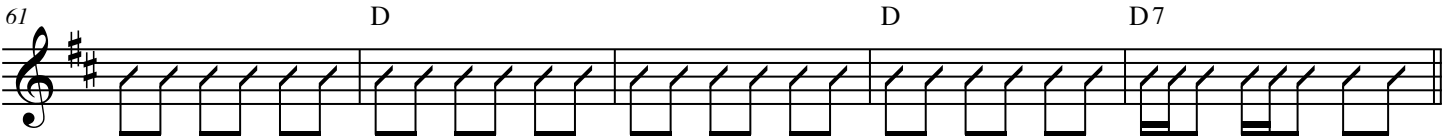
2 $\text{♩} = 140$ Tequila con Limon
51 D D

Arm. 

56 D D D

Arm. 

61 D D D7

Arm. 

66 G G# A7 D

Arm. 

71 A7 D A7 To Coda D G

Arm. 

76 A7 D D

Arm. 

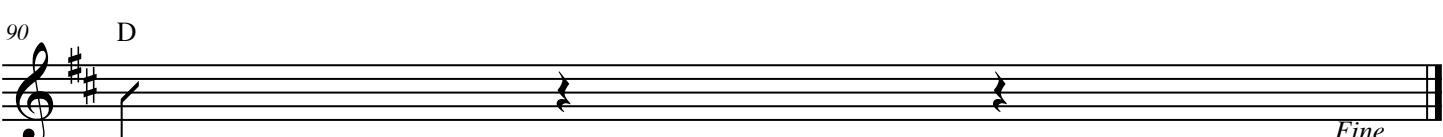
81 D D G A7 A7

Arm. 

86 D D D A7

Arm. 

90 D

Arm. 

Fine

Tequila con Limon

Guitarron

Ranchera

Jorge Negrete
Trans. Adam Romo



Guitarron



6

Gtrr.



11

Gtrr.



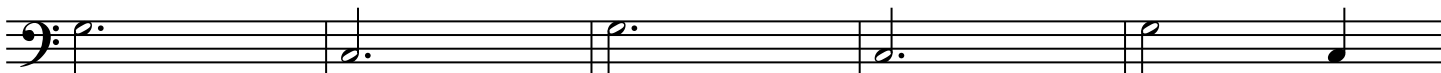
16

Gtrr.



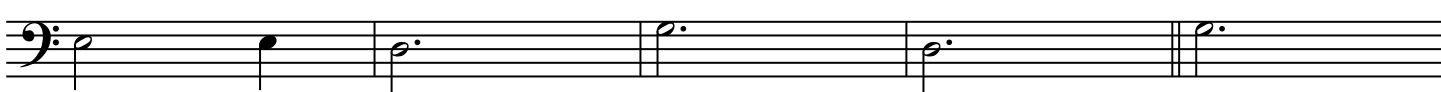
21

Gtrr.



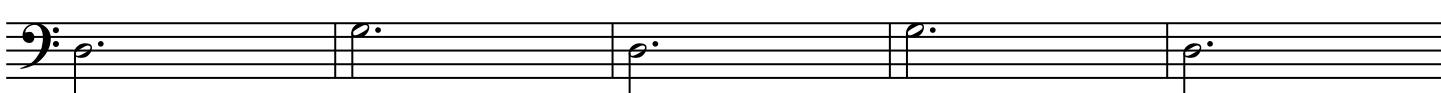
26

Gtrr.



31

Gtrr.



36

Gtrr.



41

Gtrr.



46

Gtrr.



2 $\text{♩} = 140$
51

Tequila con Limon

Gtrr.



56

Gtrr.



61

Gtrr.



66

Gtrr.



71

To Coda Coda symbol

Gtrr.



76

Gtrr.



Coda symbol

81

Gtrr.



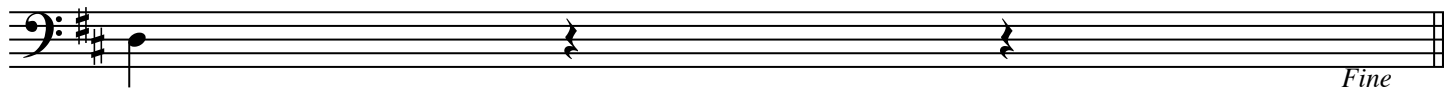
86

Gtrr.



90

Gtrr.



Tequila con Limon

Voice

Ranchera

Jorge Negrete
Trans. Adam Romo

Score for Voice and Piano (VOZ and VOZ parts).

Key signature: 3/4 time signature.

Measure 1: Voice part starts with a whole rest, followed by a 9-measure rest, then a repeat sign and a melodic line.

Measure 14: VOZ part starts with a melodic line.

Measure 19: VOZ part continues with a melodic line.

Measure 24: VOZ part continues with a melodic line, ending with a 2-measure rest.

Measure 30: VOZ part continues with a melodic line.

Measure 35: VOZ part continues with a melodic line.

Measure 40: VOZ part continues with a melodic line.

Measure 45: VOZ part continues with a melodic line, followed by a 1, 3. and 2, 4. section, then an *accel.* section with a 2-measure rest.

Measure 51: VOZ part continues with a melodic line, followed by a 4-measure rest.

Measure 59: VOZ part continues with a melodic line.

Tempo: ♩=140

Tequila con Limon

2
64

VOZ

69

VOZ

To Coda

74

VOZ

79

VOZ

D.S. al Coda

84

VOZ

89

VOZ

90

VOZ

Fine