

About the Tuesday Night Jam (Reading) Session:

Each year, we gather on Tuesday evening in a casual setting to have a reading session and play through a number of the selections provided in all three (Beginning, Intermediate and Advanced) Courses.

We ask that participants play their primary instrument. Feel free to bring along the beverage of your choice for the evening.

This violin book has been prepared for the Beginning Pedagogy Course participants. It contains the 1st, 2nd, and 3rd violin parts from the Intermediate & Advanced Pedagogy courses only so be sure to also bring your Beginning course binder to the Mariachi Jam Session.

*NOTE: This book has been configured to print on both sides of the paper for easier page turns. Feel free to print the book in its entirety or simply print the individual parts you prefer to play for each of the selections.*

# "Anillo de Compromiso"

Comp:Cuco Sanchez.  
Arr:Jose Hernandez.

$\text{♩} = 140$

8 **A**  $\text{♩}$  4 4

20 9

34 6

46

55 **B** 3 2 2

67 **To Coda** 5 2

78 **D.S. al Coda**

84  $\text{♩}$

Violin 2

# "Anillo de Compromiso"

Comp:Cuco Sanchez.  
Arr:Jose Hernandez.

♩ = 140

8 A  $\text{\textcircled{S}}$

20

34

46

55 B

67 **To Coda**

78 **D.S. al Coda**

84  $\text{\textcircled{O}}$



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# Como Que No

Angeles Ochoa

Arr: Homero Patron  
Trans: E. Ramirez

Violin 1

pizz

arco

A

Co mo que no

Co mo que

no

B

Sa be lo bien

Como Que No

Vln 1

42

48

54

60

66

72

78

*D.S. al Coda*

The musical score for Violin 1 consists of seven staves of music. The key signature is one sharp (F#). The first staff (measures 42-47) begins with a treble clef and a key signature of one sharp. It contains a melodic line with a slur over the final two measures. The second staff (measures 48-53) contains whole rests. The third staff (measures 54-59) contains whole rests, followed by a measure with a 'V' marking above a quarter note. The fourth staff (measures 60-65) starts with a boxed 'C' above the first measure, followed by eighth and sixteenth notes. The fifth staff (measures 66-71) continues the rhythmic pattern. The sixth staff (measures 72-77) includes a 'D.S. al Coda' instruction and a Coda symbol. The seventh staff (measures 78-83) begins with a Coda symbol and continues with eighth and sixteenth notes.



Vln 2

Como Que No

42

48

54

60

66

72

78



Vln 3

42

Musical staff 1: Treble clef, key signature of one sharp (F#). Measures 42-47 contain a melodic line with eighth and quarter notes, ending with a half note.

48

Musical staff 2: Treble clef, key signature of one sharp (F#). Measures 48-53 contain whole rests.

54

Musical staff 3: Treble clef, key signature of one sharp (F#). Measures 54-59 contain whole rests. Measure 60 starts with a fermata (V) over a quarter note.

60

Musical staff 4: Treble clef, key signature of one sharp (F#). Measure 60 has a fermata (C) over a half note. Measures 61-65 contain eighth and quarter notes.

66

Musical staff 5: Treble clef, key signature of one sharp (F#). Measures 66-71 contain eighth and quarter notes.

72

Musical staff 6: Treble clef, key signature of one sharp (F#). Measures 72-77 contain eighth and quarter notes. Measure 78 has a fermata (⊕) over a half note. The instruction "D.S. al Coda" is written above the staff.

78

Musical staff 7: Treble clef, key signature of one sharp (F#). Measures 78-83 contain eighth and quarter notes. Measure 84 has a fermata (⊕) over a half note.

# Cuando Quieras Dejame

As performed by Juan Gabriel

Transcribed by:  
Erik Ramirez

Violin 1 score for "Cuando Quieras Dejame". The score is written in treble clef with a common time signature (C). It consists of nine staves of music. The first staff begins with a measure of a whole rest, followed by a four-measure rest, then a sixteenth-note pickup, and a series of eighth and quarter notes. A "pizz" instruction is placed above the first note. The second staff starts with a repeat sign and a boxed "A" above it, followed by a six-measure rest and then eighth-note patterns. The third staff features a melodic line with a slur and two "tr" (trills) above notes. The fourth staff begins with a boxed "B" and a 4-measure rest, followed by a half note and a slur. The fifth staff starts with a 34-measure rest, followed by eighth-note patterns and a final measure with a fermata. The sixth staff has a "1stX only" instruction above a repeat sign, followed by a boxed "C" and eighth-note patterns. The seventh staff continues with eighth-note patterns. The eighth staff starts with a 50-measure rest, followed by eighth-note patterns. The ninth staff begins with a 56-measure rest, followed by a "D.S. al Coda" instruction with a Coda symbol, a 3-measure rest, and a final eighth-note pickup.

# Quando Quieras Dejame

As performed by Juan Gabriel

Transcribed by:  
Erik Ramirez

The musical score is written for Violin 2 in treble clef with a common time signature (C). It consists of nine staves of music. The first staff begins with a triplet of eighth notes marked 'pizz'. The second staff starts at measure 8 and includes a first ending bracket labeled 'A' and a sextuplet of eighth notes. The third staff starts at measure 18 and features two trills marked 'tr'. The fourth staff starts at measure 24 and includes a second ending bracket labeled 'B' with a 4-measure rest, a fermata, and a 'V' marking. The fifth staff starts at measure 33 and includes two 'V' markings. The sixth staff starts at measure 38 and includes a first ending bracket labeled 'C', a fermata, and the instruction '1stX only'. The seventh staff starts at measure 43. The eighth staff starts at measure 49. The ninth staff starts at measure 55 and includes the instruction 'D.S. al Coda' with a fermata and a triplet of eighth notes.

3 pizz

8 **A** 6

18 tr tr

24 **B** 4 V

33 V V

38 1stX only **C**

43

49

55 D.S. al Coda 3

# Quando Quieras Dejame

As performed by Juan Gabriel

Transcribed by:  
Erik Ramirez

The musical score is written for Violin 3 in C major, 4/4 time. It consists of nine staves of music. The first staff (measures 1-8) begins with a four-measure rest, followed by a *pizz* (pizzicato) section. The second staff (measures 9-18) starts with a first ending bracket labeled 'A' and includes a *arco* (arco) section with a six-measure rest. The third staff (measures 19-24) features two *tr* (trills) over eighth notes. The fourth staff (measures 25-33) begins with a second ending bracket labeled 'B' and a 4/4 time signature, followed by a *V* (vibrato) marking. The fifth staff (measures 34-39) continues with *V* markings and ends with a repeat sign. The sixth staff (measures 40-44) starts with a first ending bracket labeled 'C' and a *1stX\_only* marking. The seventh staff (measures 45-49) continues the melodic line. The eighth staff (measures 50-55) continues the melodic line. The ninth staff (measures 56-60) concludes with a *D.S. al Coda* instruction, a Coda symbol, and a three-measure rest.

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# Flor Silvestre

Cuates Castilla

Arr: Los Camperos de Nati Cano  
Trans. By E. Ramirez

5

9

15

19

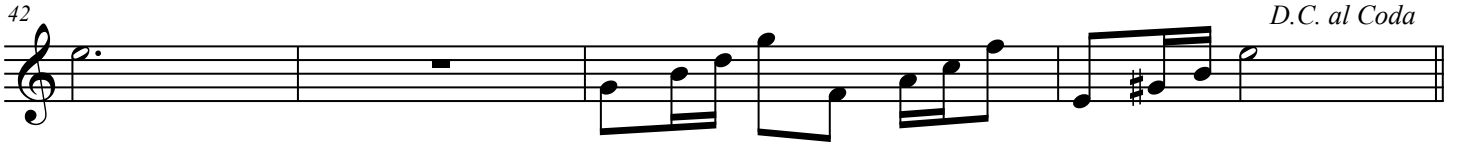
23

34

38

Vln 1

42 *D.C. al Coda*



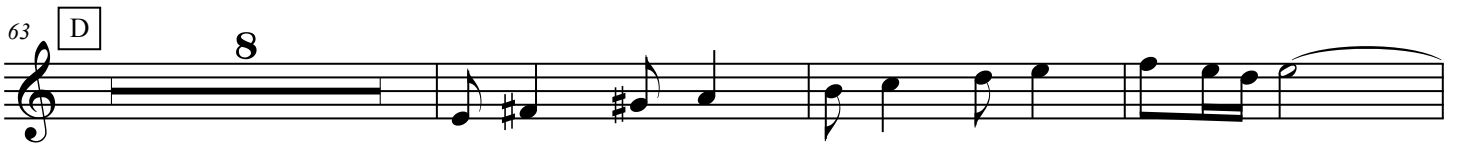
46



50 **C** **10**



63 **D** **8**



74 **5**



82



86 **5**





Vln 2

42 *D.C. al Coda*

46

50

8

74

82

86

# Flor Silvestre

Cuates Castilla

Arr: Los Camperos de Nati Cano  
Trans. By E. Ramirez

Musical score for Violin 3, piece 'Flor Silvestre'. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. The second staff starts with a measure rest labeled '5'. The third staff starts with a measure rest labeled '9' and includes a first ending bracket labeled 'A' with a '3' below it. The fourth staff starts with a measure rest labeled '15'. The fifth staff starts with a measure rest labeled '19'. The sixth staff starts with a measure rest labeled '2B' and an '8' above the staff. The seventh staff starts with a measure rest labeled '34'. The eighth staff starts with a measure rest labeled '38'. The piece concludes with a double bar line and a repeat sign.

Flor Silvestre

Vln 3

42 *D.C. al Coda*

Musical staff 42-45: Treble clef, key signature of one sharp (F#). Measure 42 starts with a quarter rest. Measures 43-45 contain eighth and sixteenth notes, ending with a quarter note G#.

46

Musical staff 46-49: Treble clef, key signature of one sharp (F#). Measure 46 starts with a C-clef (soprano clef) and a quarter rest. Measures 47-49 contain eighth and sixteenth notes, ending with a quarter note G#.

50 **C** 10

Musical staff 50-52: Treble clef, key signature of one sharp (F#). Measure 50 contains a quarter note G# and a half note G# tied to the next measure. Measure 51 contains a whole note G#. Measure 52 contains a whole rest for 10 measures, marked with a box containing 'C'.

63 **D** 8

Musical staff 63-65: Treble clef, key signature of one sharp (F#). Measure 63 contains a whole rest for 8 measures, marked with a box containing 'D'. Measures 64-65 contain eighth and sixteenth notes, ending with a quarter note G#.

74 5

Musical staff 74-76: Treble clef, key signature of one sharp (F#). Measure 74 contains a quarter rest. Measure 75 contains a whole rest for 5 measures. Measure 76 contains a half note G# and a half note G# tied to the next measure.

82

Musical staff 82-85: Treble clef, key signature of one sharp (F#). Measures 82-85 contain eighth and sixteenth notes, ending with a quarter note G#.

86 5

Musical staff 86-88: Treble clef, key signature of one sharp (F#). Measure 86 contains a quarter rest. Measure 87 contains a whole rest for 5 measures. Measure 88 contains a whole note G#.

# LA CULEBRA

RUBEN FUENTES;  
SILVESTRE VARGAS

5

9 **TO CODA**

13

19

23

27

31

35 **1st ENDING**

39 **2nd ENDING**

43 **D.S. 2x THEN CODA**

**A** **B** **C** **D** **E** **3**

# LA CULEBRA

RUBEN FUENTES;  
SILVESTRE VARGAS

5

9 TO CODA

13

19

23

27

31

35 1 ENDING

39 2 ENDING

43 D.S. 2x THEN CODA

# LA CULEBRA

RUBEN FUENTES;  
SILVESTRE VARGAS

5

9

13

19

23

27

31

35

39

43

**A**

**B**

TO CODA

3

**E**

1 ENDING

2 ENDING

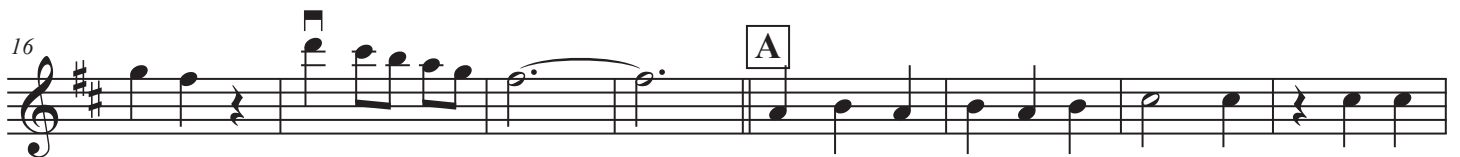
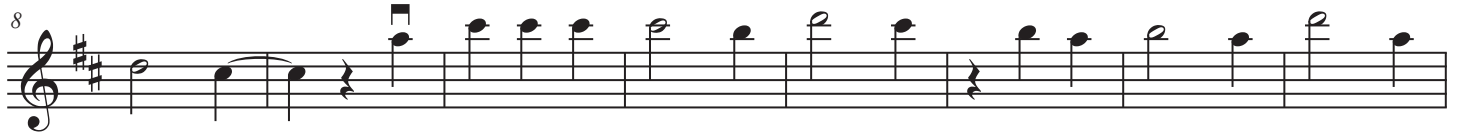
D.S. 2X THEN CODA

# La Feria de Las Flores

Mariachi Sol de Mexico

Arreglo: Jose Hernandez

Transcribed by: E. Ramirez



Me gus ta can tar le'al vien to por que  
En mi ca ba llo re tin to he ve  
Aun que'o tro quie ra cor tar la yo la



vue lan mis can ta res, y di go lo que yo  
ni do de muy le jos, y traig go pis to la'al  
de vi se pri me ro, y ju ro que'he de ro



sien to por to di tos los lu ga res. A  
sin to y con e lla doy con se jos. A  
bar la aun que ten ga jar di ne ro. Yo



qui vi ne por que vi ne a la fe ria de las flo res,  
tra ve sa la mon ta na por ve nir a ver las flo res,  
la'he de ver trans plan ta da en el huer to de mi ca sa,



no'hay ce rro que se me'em pi ne ni cua co qu se me'a  
a qui'hay un a ro sa'hu ra na que'es la flor de se mis a  
y si sa le'el jar di ne ro pue a



**D.S. al Coda**  
to re. ver a ver que pa sa  
mo res.

# La Feria de Las Flores

Mariachi Sol de Mexico

Arreglo: Jose Hernandez

Transcribed by: E. Ramirez

8

16 **A**

Me gus ta can tar le'al vien to por que  
 En mi ca ba llo re tin to he ve  
 Aun que'o tro quie ra cor tar la yo la

24

vue lan mis can ta res, y di go lo que yo  
 ni do de muy le jos, y traig go pis to la'al  
 de vi se pri me ro, y ju ro que'he de ro

32

sien to por to di tos los lu ga res. A  
 sin to y con e lla doy con se jos. A  
 bar la aun que ten ga jar di ne ro. Yo

40 **B**

qui vi ne por que vi ne a la fe ria de las flo res,  
 tra ve sa la mon ta na por ve nir a ver las flo res,  
 la'he de ver trans plan ta da en el huer to de mi ca sa,

48

no'hay ce rro que se me'em pi ne ni cua co qu se me'a  
 a qui'hay un a ro sa'hu ra na que'es la flor de se mis a  
 y si sa le'el jar di ne ro pue a

56 **D.S. al Coda**  $\Theta$

to re. ver a ver que pa sa  
 mo res.

# La Feria de Las Flores

Mariachi Sol de Mexico

Arreglo: Jose Hernandez

Transcribed by: E. Ramirez

8

16 **A**

Me gus ta can tar le'al vien to por que  
 En mi ca ba llo re tin to he ve  
 Aun que'o tro quie ra cor tar la yo la

24

vue lan mis can ta res, y di go lo que yo  
 ni do de muy le jos, y traig go pis to la'al  
 de vi se pri me ro, y ju ro que'he de ro

32

sien to por to di tos los lu ga res. A  
 sin to y con e lla doy con se jos. A  
 bar la aun que ten ga jar di ne ro. Yo

40 **B**

qui vi ne por que vi ne a la fe ria de las flo res,  
 tra ve sa la mon ta na por ve nir a ver las flo res,  
 la'he de ver trans plan ta da en el huer to de mi ca sa,

48

no'hay ce rro que se me'em pi ne ni cua co qu se me'a  
 a qui'hay un a ro sa'hu ra na que'es la flor de se mis a  
 y si sa le'el jar di ne ro pue a

56 **D.S. al Coda**

to re. ver a ver que pa sa  
 mo res.

# La Llorona

Inspired by Mariachi Sol de Mexico

Arr: Jose Hernandez  
Adapted by: Ramirez

The musical score is written for Violin 1 in G major (one sharp) and 3/4 time. It consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The piece starts with a repeat sign. The second staff begins at measure 6. The third staff begins at measure 12 and includes a 'pizz' (pizzicato) instruction. The fourth staff begins at measure 18 and includes an 'arco' instruction. This staff contains two boxed sections, 'A' and 'B', with measure counts '8' and '7' respectively. The fifth staff begins at measure 37 and includes a boxed section 'C'. The sixth staff begins at measure 43 and includes a boxed section 'D'. The seventh staff begins at measure 49. The eighth staff begins at measure 54 and includes a measure count '6'. The score concludes with a double bar line.

# La Llorona

Inspired by Mariachi Sol de Mexico

Arr: Jose Hernandez

Adapted by: Ramirez

The musical score is written for Violin 2 in the key of D major (one sharp) and 3/4 time. It consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music starts with a repeat sign and a first ending bracket. The second staff continues the melody. The third staff includes a 'pizz' (pizzicato) instruction. The fourth staff starts at measure 18 with an 'arco' instruction and includes two first ending brackets labeled 'A' (8 measures) and 'B' (7 measures). The fifth staff starts at measure 37 with a 'C' first ending bracket and includes 'V' (vibrato) markings. The sixth staff starts at measure 43 with a 'D' first ending bracket. The seventh staff starts at measure 49 and ends with a double bar line and repeat sign. The eighth staff starts at measure 54 and includes a '6' (sixteenth note) marking.

# La Llorona

Inspired by Mariachi Sol de Mexico

Arr: Jose Hernandez  
Adapted by: Ramirez

The musical score is written for Violin 3 in G major (one sharp) and 3/4 time. It consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The piece starts with a repeat sign. The second staff begins at measure 6. The third staff begins at measure 12 and includes a 'pizz' (pizzicato) instruction. The fourth staff begins at measure 18 and includes an 'arco' instruction, followed by two fermatas and then measures 19 and 20. Measure 19 contains a boxed 'A' and the number '8', indicating an 8-measure rest. Measure 20 contains a boxed 'B' and the number '7', indicating a 7-measure rest. The fifth staff begins at measure 37 and includes a boxed 'C' and two 'V' (vibrato) markings. The sixth staff begins at measure 43 and includes a boxed 'D'. The seventh staff begins at measure 49 and ends with a double bar line and repeat sign. The eighth staff begins at measure 54 and includes a boxed '6', indicating a 6-measure rest.

# Los Aguacates

Level 2

arr. Jeff Nevin

**Son**

5

11

18 **B**

canta:

Es el son, es el son, es el son de Los A-gua-ca - tes

25 **C**

32 **D**

Que\_a-lla en la cam-pi-ña ver - de se re - fres-can sus mo-lla - repeat 3 times

38 **E**

tes Es-te\_es un son muy a - le-gre, es el son de Los A - gua - ca - tes.

45

canta:

To-quen-me Los A - gua - ca - tes!

1.  
 (solo) Este es un son muy alegre  
 (todos) Es el son, es el son, es el son de Los Aguacates  
 (solo) Que alla en la campiña verde se refrescan sus mollates  
 (todos) Que alla en la campiña verde se refrescan sus mollates  
 (todos) Este es un son muy alegre, es el son de Los Aguacates.

2.  
 (solo) Estoy cebando puerquitos  
 (todos) para cuan, para cuan, para cuando yo me muera  
 (solo) que me toquen los mariachis al son de la borrachera  
 (todos) que me toquen los mariachis al son de la borrachera  
 (todos) Estoy cebando puerquitos con la ayuda de mi suegra.

3.  
 (solo) Estoy guardando tostones  
 (todos) para cuan, para cuan, para cuando yo me muera  
 (solo) que me toquen los mariachis y me canten mis rancheras  
 (todos) que me toquen los mariachis y me canten mis rancheras  
 (todos) Estoy guardando tostones y llenando las talegas.

4.  
 (solo) Desde oritita les digo  
 (todos) a todi, a todi, a todititos mis cuates,  
 (solo) que me toquen suavcito el son de Los Aguacates  
 (todos) que me toquen suavcito el son de Los Aguacates  
 (todos) desde oritita les digo a todititos mis cuates.

(todos) Toquenme Los Aguacates

# Violin. 2

for Southwestern College Mariachis

32

# Los Aguacates

Level 2

arr. Jeff Nevin

**Son**

5

11

18 **B** <sup>2</sup> *canta:*

25 **C** <sup>3</sup>

32 **D** *repeat 3 times*

38 **E**

45 *canta:*

To - quen - me Los A - gua - ca - tes!

1.  
 (solo) Este es un son muy alegre  
 (todos) Es el son, es el son, es el son de Los Aguacates  
 (solo) Que alla en la campiña verde se refrescan sus mollates  
 (todos) Que alla en la campiña verde se refrescan sus mollates  
 (todos) Este es un son muy alegre, es el son de Los Aguacates.

2.  
 (solo) Estoy cebando puerquitos  
 (todos) para cuan, para cuan, para cuando yo me muera  
 (solo) que me toquen los mariachis al son de la borrachera  
 (todos) que me toquen los mariachis al son de la borrachera  
 (todos) Estoy cebando puerquitos con la ayuda de mi suegra.

3.  
 (solo) Estoy guardando tostones  
 (todos) para cuan, para cuan, para cuando yo me muera  
 (solo) que me toquen los mariachis y me canten mis rancheras  
 (todos) que me toquen los mariachis y me canten mis rancheras  
 (todos) Estoy guardando tostones y llenando las talegas.

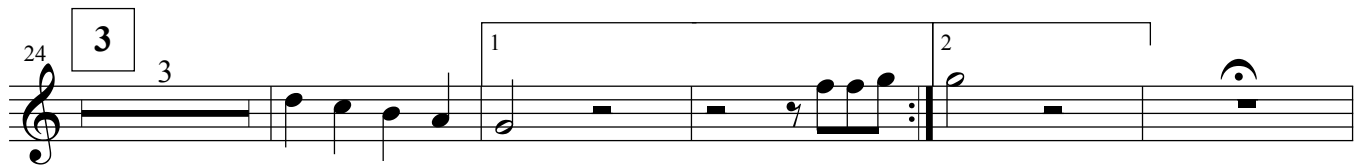
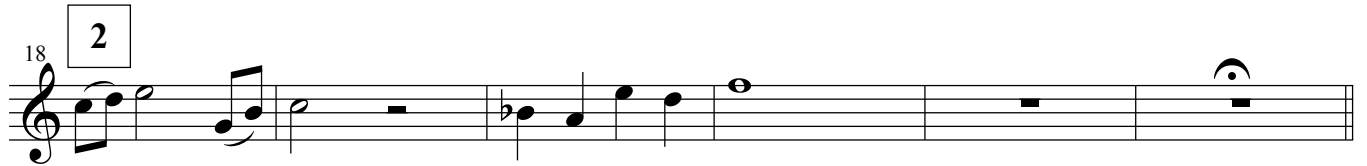
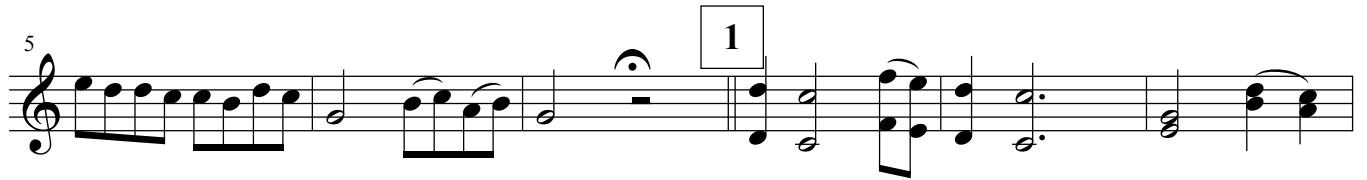
4.  
 (solo) Desde oritita les digo  
 (todos) a todi, a todi, a toditos mis cuates,  
 (solo) que me toquen suavcito el son de Los Aguacates  
 (todos) que me toquen suavcito el son de Los Aguacates  
 (todos) desde oritita les digo a toditos mis cuates.

(todos) Toquenme Los Aguacates



# Me Equivoqué Contigo

José Alfredo Jiménez



Vln 3

Me Equivoqué Contigo

José Alfredo Jiménez

# Terco Corazon

Mariachi Sol de Mexico

Arr: Jose Hernandez

Trans: E. Ramirez

Violin 1 score for Terco Corazon. The score is written in 3/4 time and consists of ten staves of music. The key signature has one sharp (F#). The score includes various musical notations such as slurs, accents, and dynamic markings. It also features four marked sections: A (measures 12-19), B (measures 25-30), C (measures 43-48), and D (measures 49-56). Section A has a duration of 8 measures, section D has a duration of 7 measures, and section C has a duration of 2 measures. The score concludes with a double bar line and repeat dots at the end of the final staff.

6

12 **A** 8

25 **B**

31

37

43 **C**

49 **D** 7

61 2

68 *D.C. al Coda*  $\text{\textcircled{C}}$

74

# Terco Corazon

Mariachi Sol de Mexico

Arr: Jose Hernandez

Trans: E. Ramirez

6

12

25

31

37

43

49

61

68 *D.C. al Coda*

74

A 8

B

C

D 7

2

V

# Terco Corazon

Mariachi Sol de Mexico

Arr: Jose Hernandez

Trans: E. Ramirez

6

12 **A** 8

25 **B**

31

37

43 **C**

49 **D** 7

61 2

68 *D.C. al Coda*  $\oplus$  V

74

# Una Pagina Mas

(Bolero)

Composed By:  
Raúl Ramirez Garcia

Violin 1 score for "Una Pagina Mas (Bolero)". The score is written in treble clef, key of D major (one sharp), and common time (C). It consists of eight staves of music. The first staff begins with a repeat sign and a section symbol. The second staff starts at measure 3. The third staff starts at measure 6 and features accents (>) over several notes. The fourth staff starts at measure 9 and includes a first ending bracket labeled "1". The fifth staff starts at measure 12. The sixth staff starts at measure 15 and ends with a double bar line and a repeat sign. The seventh staff starts at measure 18 and includes a first ending bracket labeled "1". The eighth staff starts at measure 21, includes a second ending bracket labeled "2", and contains the instruction "D.S. al Coda" above the staff. The piece concludes with a double bar line and a repeat sign.

# Una Pagina Mas

(Bolero)

Composed By:  
Raúl Ramirez Garcia

1

3

6

9

12

15

18

21

2

*D.S. al Coda*

The musical score is written for Violin 2 in G major (one sharp) and 3/4 time. It consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music starts with a quarter rest, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. A repeat sign with first and second endings is placed above the first two measures. The second ending leads to a whole note G4. The second staff starts with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The third staff features eighth notes with accents (>) on G4, A4, B4, C5, B4, A4, G4. The fourth staff begins with a first ending bracket over measures 9 and 10, containing eighth notes G4, A4, B4, C5, B4, A4, G4. The fifth staff continues with eighth notes G4, A4, B4, C5, B4, A4, G4. The sixth staff starts with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The seventh staff begins with a first ending bracket over measures 18 and 19, containing eighth notes G4, A4, B4, C5, B4, A4, G4. The eighth staff starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, G4. The piece concludes with a double bar line and repeat dots.

# Una Pagina Mas

(Bolero)

Composed By:  
Raúl Ramirez Garcia

1

3

6

9

12

15

18

21

1

2

*D.S. al Coda*

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# Advanced Violin Parts for Jam Session

*NOTE: Configured to print on both sides for ease of page turns, if desired.*

# Corrido de Chihuahua

## Valseada

A

B

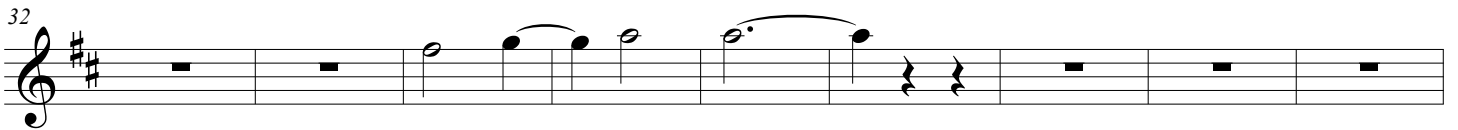
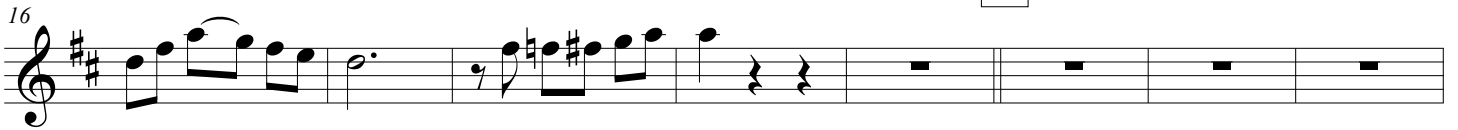
D.S. al Coda

# Corrido de Chihuahua

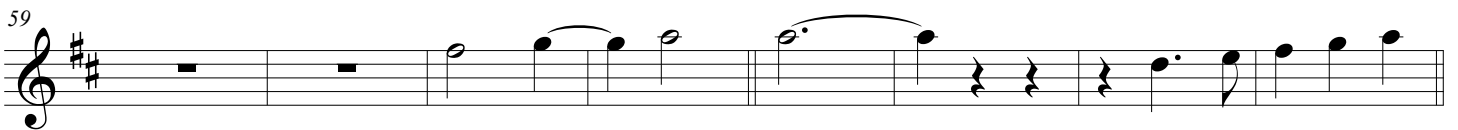
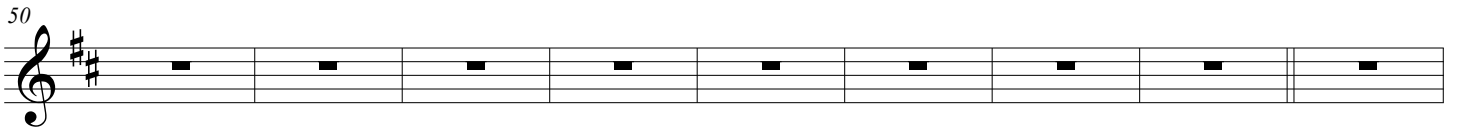
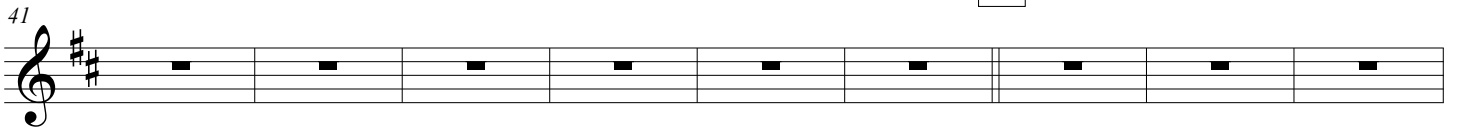
## Valseada



A



B



# Corrido de Chihuahua

## Valseada

8

16

24

32

41

50

59

67

A

B

8va - - - - -

6 (8va) - - - - -

14 2 2

21 2 3 2

31 2

38 2

44 4

8va - - - - -

52 (8va) - - - - -

58 (8va) - - - - -

63 (8va) - - - - -

68

Detailed description of the musical score: The score is for Violin 1 and is in G major. It begins with a treble clef and a key signature of one sharp (F#). The first staff starts with a repeat sign and a dynamic marking of 8va. The music consists of eighth and sixteenth notes, often beamed together. The second staff has a measure rest followed by a triplet of eighth notes. The third staff features two measures with a '2' above the staff, indicating a double bar line or a specific rhythmic pattern. The fourth staff has a measure rest followed by a '2' above the staff, and then a triplet of eighth notes. The fifth staff has a measure rest followed by a '2' above the staff. The sixth staff has a measure rest followed by a '2' above the staff. The seventh staff has a measure rest followed by a '4' above the staff. The eighth staff starts with a dynamic marking of 8va. The ninth staff has a dynamic marking of (8va). The tenth staff has a dynamic marking of (8va). The score ends with a double bar line.

# El Cuervo

Vargas / Fuentes

The musical score for Violin 2, titled "El Cuervo" by Vargas / Fuentes, is presented in G major. The piece begins with a treble clef and a key signature of one sharp (F#). The score is divided into ten staves, each starting with a measure number. The first staff (measures 1-5) features a melodic line with eighth and sixteenth notes. The second staff (measures 6-13) includes a triplet of eighth notes. The third staff (measures 14-20) contains two double bar lines with the number "2" above them, indicating a fermata. The fourth staff (measures 21-27) features another triplet and a fermata. The fifth staff (measures 28-37) includes a 3/4 time signature change and a fermata. The sixth staff (measures 38-43) contains a fermata and a 3/4 time signature change. The seventh staff (measures 44-51) features a fermata and a 4-measure rest. The eighth staff (measures 52-57) continues the melodic line. The ninth staff (measures 58-62) includes a sixteenth-note run. The tenth staff (measures 63-67) concludes the piece with a final cadence.

# El Cuervo

6

14

21

31

38

44

52

58

63

68

# El Son del Pitayero

Tradicional

Trans. A Romo

Spirito

Violin 1

Vln. 1

5

Vln. 1

9

Vln. 1

13

Vln. 1

17

Vln. 1

21

Vln. 1

25

Vln. 1

29

Vln. 1

33

Vln. 1

37

Vln. 1

45

5

4 3x To Coda ⊕



Violin 2  
10

# El Son del Pitayero

Tradicional  
Trans. A Romo

**Spirito**

Violin 2

Vln. 2

Vln. 2

Vln. 2

Vln. 2

Vln. 2

Vln. 2

Vln. 2

Vln. 2

Vln. 2

Vln. 2

52 Vln. 2

An - da - le gue - ri - ta, an - da - le gue - ri - ta va - mo - nos al or - ga - nal,

56 Vln. 2

1.

al cor - tar pi - ta - yas, al cor - tar pi - ta - yas, co - men - zan - do/a ma - du - rar.

60 Vln. 2

2. **D.S. al Coda**  $\Theta$

An - da - le gue - ri - ta, an - da - le gue - ri - ta va - mo - nos al or - ga -

64 Vln. 2

nal, al cor - tar pi - ta - yas, al cor - tar pi - ta - yas, co - men - zan - do/a ma - du -

68 Vln. 2

1. 2.

rar.

72 Vln. 2

76 Vln. 2

80 Vln. 2

84 Vln. 2

88 Vln. 2

12

El Son del Pitayero

3

Vln. 2

92

Vln. 2

95

**Fine**

# El Son del Pitayero

Violin 3

Tradicional  
Trans. A Romo

**Spirito**

Violin 3

Vln. 3

5

Vln. 3

9

Vln. 3

13

Vln. 3

17

Vln. 3

21

Vln. 3

25

Vln. 3

29

Vln. 3

33

Vln. 3

37

El Son del Pitayero

4 3x To Coda ⊕

Vln. 3 45

Vln. 3 52

An - da - le gue - ri - ta, an - da - le gue - ri - ta va - mo - nos al or - ga - nal,

Vln. 3 56

1.

Vln. 3 60

2. **D.S. al Coda** ⊕

al cor - tar pi - ta - yas, al cor - tar pi - ta - yas, co - men - zan - do/a ma - du - rar.

Vln. 3 64

nal, al cor - tar pi - ta - yas, al cor - tar pi - ta - yas, co - men - zan - do/a ma - du -

Vln. 3 68

1. 2.

rar.

Vln. 3 72

Vln. 3 76

Vln. 3 80

Vln. 3 84

Vln. 3 88

92

Musical staff for measures 92-94. The key signature is two sharps (F# and C#). The staff contains the following notes: Measure 92: quarter notes G4, A4, B4, C5. Measure 93: quarter notes B4, A4, G4, quarter rest. Measure 94: quarter notes G4, F#4, E4, quarter rest.

95

Musical staff for measure 95. The key signature is two sharps (F# and C#). The staff contains the following notes: quarter notes G4, F#4, E4, quarter rest. The staff ends with a double bar line and the word "Fine" below it.

**Fine**



# EL TRISTE

♩ = 120

① %



Violin 1

# La Derrota

Joan Sebastian  
arr. de Rigoberto Alfaro

5  $\text{\textcircled{S}}$

10  $\text{\textcircled{3}}$

18  $\text{\textcircled{3}}$

27  $\text{\textcircled{4}}$

36 al OJO

42 al  $\text{\textcircled{S}}$   
brinea del 1 al 3  
y al OJO

# La Derrota

Joan Sebastian  
arr. de Rigoberto Alfaro

5

10

18

27

36

42

al OJO

al  $\text{S}$

brinea del 1 al 3  
y al OJO

Violin 3

# La Derrota

Joan Sebastian  
arr. de Rigoberto Alfaro

5

10

18

27

36

42

al  $\text{C}$

brinea del 1 al 3  
y al OJO

al OJO

# La Feria de Las Flores

Mariachi Sol de Mexico

Arreglo: Jose Hernandez

Transcribed by: E. Ramirez

Me gus ta can tar le'al vien to por que  
 En mi ca ba llo re tin to he ve  
 Aun que'o tro quie ra cor tar la yo la

vue lan mis can ta res, y di go lo que yo  
 ni do de muy le jos, y traig go pis to la'al  
 de vi se pri me ro, y ju ro que'he de ro

sien to por to di tos los lu ga res. A  
 sin to y con e lla doy con se jos. A  
 bar la aun que ten ga jar di ne ro. Yo

qui vi ne por que vi ne a la fe ria de las flo res,  
 tra ve sa la mon ta na por ve nir a ver las flo res,  
 la'he de ver trans plan ta da en el huer to de mi ca sa,

no'hay ce rro que se me'em pi ne ni cua co qu se me'a  
 a qui'hay un a ro sa'hu ra na que'es la flor de se mis a  
 y si sa le'el jar di ne ro pue a

to re. ver a ver que pa sa  
 mo res.

# La Feria de Las Flores

Mariachi Sol de Mexico

Arreglo: Jose Hernandez

Transcribed by: E. Ramirez

8

16

24

32

40

48

56

**A**

**B**

**D.S. al Coda**

Me gus ta can tar le'al vien to por que  
 En mi ca ba llo re tin to he ve  
 Aun que'o tro quie ra cor tar la yo la

vue lan mis can ta res, y di go lo que yo  
 ni do de muy le jos, y traig go pis to la'al  
 de vi se pri me ro, y ju ro que'he de ro

sien to por to di tos los lu ga res. A  
 sin to y con e lla doy con se jos. A  
 bar la aun que ten ga jar di ne ro. Yo

qui vi ne por que vi ne a la fe ria de las flo res,  
 tra ve sa la mon ta na por ve nir a ver las flo res,  
 la'he de ver trans plan ta da en el huer to de mi ca sa,

no'hay ce rro que se me'em pi ne ni cua co qu se me'a  
 a qui'hay un a ro sa'hu ra na que'es la flor de se mis a  
 y si sa le'el jar di ne ro pue a

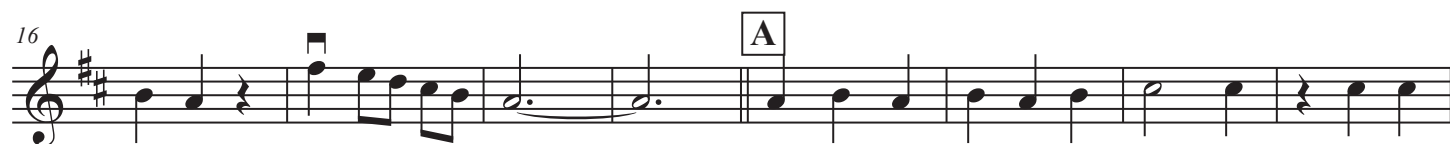
to re.  
 mo res. ver a ver que pa sa

# La Feria de Las Flores

Mariachi Sol de Mexico

Arreglo: Jose Hernandez

Transcribed by: E. Ramirez



Me gus ta can tar le'al vien to por que  
En mi ca ba llo re tin to he ve  
Aun que'o tro quie ra cor tar la yo la



vue lan mis can ta res, y di go lo que yo  
ni do de muy le jos, y traig go pis to la'al  
de vi se pri me ro, y ju ro que'he de ro



sien to por to di tos los lu ga res. A  
sin to y con e lla doy con se jos. A  
bar la aun que ten ga jar di ne ro. Yo



qui vi ne por que vi ne a la fe ria de las flo res,  
tra ve sa la mon ta na da por ve nir a ver las flo res,  
la'he de ver trans plan ta da en el huer to de mi ca sa,



no'hay ce rro que se me'em pi ne ni cua co qu se me'a  
a qui'hay un a ro sa'hu ra na que'es la flor de se mis a  
y si sa le'el jar di ne ro pue a



**D.S. al Coda**  
to re. ver a ver que pa sa  
mo res.

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# "LORENZO GARZA"

MARIACHI SOL DE MEXICO

COMP: D.A.R  
TRANS: JORGE CONTRERAS.  
7/JUN/2016

♩ = 120

9

15

23

**A**

31

37

1.

49

3

57

3

65

3

6







# "LORENZO GARZA"

## MARIACHI SOL DE MEXICO

COMP: D.A.R  
TRANS: JORGE CONTRERAS  
7/JUN/2016

$\text{♩} = 120$

9

15

23 **A**

31

37

49

57

65

79

VIOLIN 3

Musical staff 1: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes, followed by a quarter rest, a half rest, and a quarter note. The final measure features a double bar line, a quarter rest, and a quarter note with a fermata. A fingering '2' is written above the final note.

96

Musical staff 2: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff begins with a double bar line. It contains a sequence of eighth and sixteenth notes, followed by a quarter rest, a quarter note, and a quarter note with a fermata. The final measure features a double bar line, a quarter rest, and a quarter note with a fermata. A fingering '2' is written above the final note.

104

Musical staff 3: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff begins with a double bar line. It contains a sequence of eighth and sixteenth notes, followed by a quarter rest, a quarter note with a fermata, and a quarter note with a fermata. The final measure features a double bar line, a quarter rest, and a quarter note with a fermata. A fingering '2' is written above the final note.

# Me Desperto La Realidad

Violin 1

Juan Gabriel  
Jesus Rodriguez De Hajar

$\text{♩} = 86$   $\text{§}$  2x skip to 2

1

7

13

19

25

31

To Coda

D.S. al Coda

37

43

*pp* *mf* *pizz.* *arco*

# Me Desperto La Realidad

Violin 2

Juan Gabriel  
Jesus Rodriguez De Hajar

♩ = 86      %

**1**  
2x skip to 2

*pp*      *mf*

pizz.      arco

8

**2**

14

**3**

20

**4**

29

To Coda      D.S. al Coda

36

*pp*

43

# Me Desperto La Realidad

Violin 3

Juan Gabriel  
Jesus Rodriguez De Hajar

$\text{♩} = 86$   $\text{C}$

**1**  
2x skip to 2

*pp*  
pizz. *mf*  
pizz. arco

8

**2**

14

**3**

20

**4**

29

To Coda D.S. al Coda

36  $\text{C}$   
*pp*

43

# No Me Amenaces

Violin 1

Jose Alfredo Jimenez

8

A

17

26

B

35

43

52

To Coda

D.S. al Coda

61

# No Me Amenaces

Jose Alfredo Jimenez

8

17

26

35

43

52

61

To Coda

D.S. al Coda

# No Me Amenaces

Violin 3

Jose Alfredo Jimenez

Musical score for Violin 3, titled "No Me Amenaces" by Jose Alfredo Jimenez. The score is in 3/4 time with a key signature of one sharp (F#). It consists of eight staves of music. The first staff begins with a repeat sign. The second staff is marked with a box "A" above it. The third staff begins with the number "8" above it. The fourth staff begins with the number "17" above it. The fifth staff begins with the number "26" above it. The sixth staff is marked with a box "B" above it. The seventh staff begins with the number "35" above it. The eighth staff begins with the number "43" above it. The ninth staff begins with the number "52" above it and contains the markings "To Coda" and "D.S. al Coda". The tenth staff begins with the number "61" above it and ends with a double bar line. A circled cross symbol is placed above the first measure of the tenth staff.

# Por Tu Maldito Amor

Federico Mendez

6 1

12 3 2

20 2 3 8

34

41

47 2

52 pizz.

## Violin 2

## Por Tu Maldito Amor

Federico Mendez

6

12

20

34

41

47

52

pizz.

# Por Tu Maldito Amor

Federico Mendez

6

12

20

34

41

47

52

pizz.

# Sabes Un Cosa

Letra: Manuel Lorenzo Gallo

Musica: Ruben Fuentes

This is a violin score for the piece "Sabes Un Cosa". It consists of ten staves of music in treble clef, with a key signature of one flat (B-flat) and a 3/4 time signature. The score includes various musical notations such as eighth notes, quarter notes, and half notes, often grouped with slurs. Measure numbers 5, 9, 13, 17, 21, 25, 34, 38, and 42 are indicated at the beginning of their respective staves. A box labeled "B" is placed above the staff at measure 34, and a "6" is placed above the staff at measure 25, likely indicating fingerings. The piece concludes with a fermata over a half note in the final measure.

Sabes Un Cosa

The musical score is written on eight staves, all using a treble clef. The first staff (measures 46-49) features a melodic line with a slur and a trill-like ornament (tr) above the first measure. The second staff (measures 50-53) contains a series of triplet eighth notes, each group of three notes being bracketed with a '3' and a slur. The third staff (measures 54-57) continues the triplet eighth note pattern. The fourth staff (measures 58-61) shows the end of the triplet pattern, followed by a whole note chord and a half note chord. The fifth staff (measures 62-65) begins with a box labeled 'C' above a measure, followed by sustained chords. The sixth staff (measures 66-69) continues with sustained chords. The seventh staff (measures 70-73) features chords with flats (B-flat, E-flat) and sustained notes. The eighth staff (measures 74-77) concludes with a series of chords and a final melodic phrase.

78

Musical staff 78: Treble clef, starting with a key signature change to two sharps (F# and C#). The first two measures contain eighth notes. The next four measures contain quarter notes. The final two measures contain eighth notes with accents (v) above them.

82

Musical staff 82: Treble clef, starting with a whole rest. The next four measures contain quarter notes. The final two measures contain eighth notes with accents (v) above them.

86

Musical staff 86: Treble clef, starting with a whole rest. The next four measures contain quarter notes. The final two measures contain eighth notes with accents (v) above them.

90

Musical staff 90: Treble clef, starting with a whole rest. The next four measures contain quarter notes. The final two measures contain eighth notes with accents (v) above them.

94

Musical staff 94: Treble clef, starting with a whole rest. A repeat sign follows. The next six measures contain eighth notes. The final measure contains a half note with a slur above it.

98

Musical staff 98: Treble clef, starting with a quarter rest. The next four measures contain eighth notes with slurs above them. The final measure contains a half note with a slur above it.

102

Musical staff 102: Treble clef, starting with a half note with a slur above it. The next two measures contain quarter notes. The final measure contains a half note with an accent (v) above it.

# Sabes Un Cosa

Letra: Manuel Lorenzo Gallo

Musica: Ruben Fuentes

Musical score for Violin C-D, consisting of ten staves of music. The score begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The first staff contains the initial melodic line. The second staff starts at measure 8. The third staff starts at measure 16. The fourth staff starts at measure 25 and includes a six-measure rest. The fifth staff starts at measure 38 and features a series of chords. The sixth staff starts at measure 45 and includes trills and triplets. The seventh staff starts at measure 52 and continues with triplets. The eighth staff starts at measure 56 and continues with triplets. The ninth staff starts at measure 63 and features a series of chords.

