

PLANNING FOR SUCCESS

Title	Arboles de la Barranca								
Composer									
Style									
Key Signature									
Time Signature	_____ How many beats per measure? _____ _____ What kind of note gets one beat? _____								
Scales/ Exercises to Practice	<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 15%; padding: 5px;">Violin</td> <td style="border: 1px solid black; height: 20px; width: 100%;"></td> </tr> <tr> <td style="padding: 5px;">B^b Trumpet</td> <td style="border: 1px solid black; height: 20px; width: 100%;"></td> </tr> <tr> <td style="padding: 5px;">Vihuela/ Guitar</td> <td style="border: 1px solid black; height: 20px; width: 100%;"></td> </tr> <tr> <td style="padding: 5px;">Guitarrón</td> <td style="border: 1px solid black; height: 20px; width: 100%;"></td> </tr> </table>	Violin		B ^b Trumpet		Vihuela/ Guitar		Guitarrón	
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Notes									



Arboles de la Barranca

Ranchera

Arranger: Jesus "Chuy" Guzman

Mariachi Los Camperos de Nati Cano

Score

The score is written for a Mariachi ensemble. It features two vocal parts (Voice 1 and Voice 2) which are mostly silent in this section. The instrumental parts include Violin 1, Trumpet in Bb, Armonia (a type of accordion), Guitarron (a large guitar), Guitarron A (a smaller guitar), Vce. 11 and Vce. 22 (violas), Vln. 1 (violin), Bb Tpt. (trumpet), Arm. (armónica), Gtrn. (guitar), and Gtrr. (guitar). The music is in 3/4 time and has a key signature of two sharps (F# and C#). The score is divided into two systems, with measures 1-6 in the first system and measures 7-12 in the second system. The Armonia part includes chord markings 'D' and 'A7'. The Guitarron and Guitarron A parts have a consistent bass line. The Violin 1 part has various ornaments and slurs. The Trumpet in Bb part has a steady melodic line. The Vce. 11 and Vce. 22 parts are silent. The Vln. 1 part has a melodic line with slurs and ornaments. The Bb Tpt. part has a steady melodic line. The Arm. part has a steady accompaniment. The Gtrn. and Gtrr. parts have a steady bass line.

Arboles de La Barranca

Musical score for measures 13-18. Instruments: Vce. 11, Vce. 22, Vln. 1, B^b Tpt., Arm., Gtrn., Gtrr.

Measures 13-18 are marked with measure numbers 13, 14, 15, 16, 17, and 18. The Vln. 1 part features a melodic line with slurs and accents. The Arm. part includes chord markings A7 and D. The Gtrn. and Gtrr. parts provide harmonic support with bass lines.

Musical score for measures 19-24. Instruments: Vce. 11, Vce. 22, Vln. 1, B^b Tpt., Arm., Gtrn., Gtrr.

Measures 19-24 are marked with measure numbers 19, 20, 21, 22, 23, and 24. The Vce. 11 and Vce. 22 parts contain the vocal melody with lyrics. The Vln. 1, B^b Tpt., Arm., Gtrn., and Gtrr. parts continue the instrumental accompaniment. The Arm. part includes a chord marking A7 at the end of measure 24.

Lyrics for Vce. 11 and Vce. 22:

Ar - bo - les de la ba - rran - ca por - que no(han)
 De(e) - sas tres voy de que van pa - san - do Cuál - te gus -
 Ya me voy pa la ba - rran - ca a sem - brar

Arboles de La Barranca

25 26 27 28 29 30

Vce. 1.1
en - ver - de - ci - do es que no los han re - ga - do
ta Ba - le - dor? E - sa del ves - ti - do blan - co
sur - cos de(a) - rroz yo te(en) - se - ña - ré cha - ma - ca

Vce. 2.2
en - ver - de - ci - do es que no los han re - ga - do
ta Ba - le - dor? E - sa del ves - ti - do blan - co
sur - cos de(a) - rroz yo te(en) - se - ña - ré cha - ma - ca

Vln. 1

B♭ Tpt.

25 26 D 27 28 29 30

Arm.

Gtrn.

Gtrn.

31 32 33 34 35 36

Vce. 1.1
con a - gua del río flo - ri - do me pu - se(a) - mar a
me pa - re - se - ce man - cuer - nan - jor dos

Vce. 2.2
con a - gua del río flo - ri - do me pu - se(a) - mar a
me pa - re - se - ce man - cuer - nan - jor dos

Vln. 1

B♭ Tpt.

31 32 A7 33 34 D 35 36

Arm.

Gtrn.

Gtrn.

Arboles de La Barranca

Vce. 11
u - na mu - jer con la(i) - lu - sión de a - mar

Vce. 22
u - na mu - jer con la(i) - lu - sión de a - mar

Vln. 1

B^b Tpt.

Arm.
37 38 3x al Coda 39 40 A7 41 42 D

Gtrn.
37 38 3x al Coda 39 40 41 42

Gtr.

Vce. 11
con la(i) - lu - sión de a - mar

Vce. 22
con la(i) - lu - sión de a - mar

Vln. 1
D.S. al Coda 43 44 45 46 47 48

B^b Tpt.
43 D.S. al Coda 44 45 46 47 48 *f*

Arm.
43 D.S. al Coda 44 45 A7 46 47 D 48

Gtrn.
43 D.S. al Coda 44 45 46 47 48

Gtr.

Arboles de La Barranca

Musical score for page 7 of "Arboles de La Barranca". The score includes staves for Vce. 1.1, Vce. 2.2, Vln. 1, B♭ Tpt., Arm., Gtr., and Gtrr. The key signature is D major (two sharps). The score is divided into two measures, 49 and 50. Vce. 1.1 and Vce. 2.2 play a melodic line with a slur over measures 49 and 50. Vln. 1 has rests in both measures. B♭ Tpt. plays a melodic line with a slur over measures 49 and 50. Arm. has chords D, A7, and D in measures 49 and 50. Gtr. and Gtrr. play a bass line with a slur over measures 49 and 50.

Arboles de la Barranca

Ranchera

Arranger: Jesus "Chuy" Guzman
Mariachi Los Camperos de Nati Cano

Violin 1



Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. Measures 1-4. Measure 2 has a fermata. Measure 3 has a '3V' marking above the note. Measure 4 has a fermata.

Musical staff 2: Measures 5-8. Measure 6 has a fermata. Measure 7 has a '7V' marking above the note. Measure 8 has a fermata.

Musical staff 3: Measures 9-12. Measure 10 has a fermata. Measure 11 has a '11V' marking above the note. Measure 12 has a fermata.

Musical staff 4: Measures 13-16. Measure 13 has a 'V' marking above the note. Measure 15 has a '15V' marking above the note. Measures 15-16 are connected by a slur.

Musical staff 5: Measures 17-20. Measure 17 has a slur over measures 17-18. Measure 18 has a fermata. Measure 19 has a fermata. Measure 20 is a whole rest. Text: **20** 3x al Coda

Musical staff 6: Measures 39-43. Measure 39 has a slur over measures 39-43. Measure 40 has a '4' marking above the note. Measure 43 has a fermata. Text: D.S. al Coda

Musical staff 7: Measures 44-50. Measure 44 has a fermata. Measure 44 has a '44' marking above the note. Measure 45 has a '7' marking above the note. Measure 50 has a fermata.

Arboles de la Barranca

Ranchera

Arranger: Jesus "Chuy" Guzman

Mariachi Los Camperos de Nati Cano

Trumpet in B \flat



2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 **20** 3x al Coda

39 **4** 43 D.S. al Coda

44 **3** 47 **f** 48

49 50

Arboles de la Barranca

Ranchera

Arranger: Jesus "Chuy" Guzman
Mariachi Los Camperos de Nati Cano

Acoustic Guitar



Musical score for Acoustic Guitar, 3/4 time signature, key of D major. The score consists of 50 measures across eight staves. Chord markings are placed above the notes. The piece concludes with a Coda symbol at measure 44.

Measure 1: Rest

Measures 2-7: Chords D, 3, 4, 5, 6, A7, 7

Measures 8-13: Chords D, 9, 10, 11, 12, 13

Measures 14-18: Chords A7, 15, 16, D, 17, 18

Measures 19-25: Chords 20, 21, 22, 23, 24, A7, 25

Measures 26-31: Chords D, 27, 28, 29, 30, 31

Measures 32-38: Chords A7, 33, 34, D, 35, 36, 37, 38, 3x al Coda

Measures 39-43: Chords 40, A7, 41, 42, D, 43, D.S. al Coda

Measures 44-50: Coda symbol, Chords 45, A7, 46, 47, D, 48, 49D, A7, 50D

Arboles de la Barranca

Ranchera

Arranger: Jesus "Chuy" Guzman

Mariachi Los Camperos de Nati Cano

Guítarron A

Musical score for Guítarron A, measures 2 through 50. The score is written in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The notes are as follows:

- Measure 2: Rest
- Measure 3: D4
- Measure 4: E4
- Measure 5: F#4
- Measure 6: G4
- Measure 7: A4
- Measure 8: B4
- Measure 9: C5
- Measure 10: D5
- Measure 11: E5
- Measure 12: F#5
- Measure 13: G5
- Measure 14: A5
- Measure 15: B5
- Measure 16: C6
- Measure 17: D6
- Measure 18: E6
- Measure 19: F#6
- Measure 20: G6
- Measure 21: A6
- Measure 22: B6
- Measure 23: C7
- Measure 24: D7
- Measure 25: E7
- Measure 26: F#7
- Measure 27: G7
- Measure 28: A7
- Measure 29: B7
- Measure 30: C8
- Measure 31: D8
- Measure 32: E8
- Measure 33: F#8
- Measure 34: G8
- Measure 35: A8
- Measure 36: B8
- Measure 37: C9
- Measure 38: D9
- Measure 39: E9
- Measure 40: F#9
- Measure 41: G9
- Measure 42: A9
- Measure 43: B9
- Measure 44: C10
- Measure 45: D10
- Measure 46: E10
- Measure 47: F#10
- Measure 48: G10
- Measure 49: A10
- Measure 50: B10

Arboles de la Barranca

Ranchera

Arranger: Jesus "Chuy" Guzman
Mariachi Los Camperos de Nati Cano

Guítarron

1 2 3 4 5 6 7

8 9 10 11 12 13 14 15

16 17 18 19 20 21 22

23 24 25 26 27 28 29 30

31 32 33 34 35 36 37 38 *3x al Coda*

39 40 41 42 43 *D.S. al Coda*

44 45 46 47 48 49 50

Arboles de la Barranca

Ranchera

Arranger: Jesus "Chuy" Guzman

Mariachi Los Camperos de Nati Cano

Voice 1

2 17 19 20

Ar - bo - les
De(e) - sas - tres
Ya - me - voy

21 22 23 24

de - la - ba - rran - ca por - que no(han)
que van pa - san - do Cuál - te gus
pa van la ba - rran - ca a sem - brar -

25 26 27 28

en - ver - de - ci - do es - que no
ta Ba - le - dor? E - sa no
sur - cos de(a) - rroz yo te(en) del
se

29 30 31

los han - re - ga - do con a -
ves - ti - do blan - co me pa -
ña - ré - cha - ma - ca co - mo

32 33 34 35

gua - del río flo - ri - do me pu - se(a) -
re - ce la la me - ri - jor
se man - cuer - nan dos

36 37 38 3x al Coda

mar a u - na mu - jer

39 40 41 42 43 D.S. al Coda

con la(i) - lu - sión de a - mar

44 45 46

con la(i) - lu - sión de a -

47 48 49 50

mar

Arboles de la Barranca

Ranchera

Arranger: Jesus "Chuy" Guzman

Mariachi Los Camperos de Nati Cano

Voice 2

2 17 19 20

Ar - bo - les
De(e) - sas - tres
Ya - me voy

21 22 23 24

de la ba - rran - ca por - que no(han)
que van pa - san - do Cuál - te gus
pa van la ba - rran - ca a sem - brar -

25 26 27 28

en - ver de - ci - do es que no
ta Ba - le - dor? E - sa del
sur - cos de(a) - rroz yo - te(en) - se -

29 30 31

los han re - ga - do con a -
ves ti - do blan - co me pa -
ña - ré cha - ma - ca co - mo

32 33 34 35

gua del río flo - ri - do me pu - se(a) -
re ce la la me - ri - dor
se man - cuer - nan dos

36 37 38

mar a u - na mu - jer

39 40 41 42 43

con la(i) - lu - sión de a - mar

44 45 46

con la(i) - lu - sión de a -

47 48 49 50

mar

ARBOLES DE LA BARRANCA RANCHERA

Spanish

Arboles de la barranca
por que no han enverdecido,
es que no los han regado
con agua del rio florido.
Me Puse a amar a una mujer
con la illusion de amar.

De esas tres que van pasando
cual te gusta valedor
esa de vestido blanco
me parece la mejor.
Me puse amar a una mujer
con la illusion d amar.

Ya me voy a la barranca
a sembrar surcos de arroz,
yo te enseñare chamaca
como se mancuernan dos.
Me puse amar a una mujer
con la illusion de amar.

Arboles de la barranca
por que no han enverdecido,
es que no los han regado
con agua del rio florido.
Me Puse a amar a una mujer
con la illusion de amar.

English

Trees from the deep gully,
why haven't they turned green,
because they haven't watered them
with water from the river full of flowers.
I started loving a women
with the illusion of true love.

Of those three that are passing by
which of them do you like my good friend.
the one with the white dress
is the best one.
I started loving a women
with the illusion of true love.

I am leaving to the deep gully,
to plant grooves of rice,
I shall show you girl
how you unite two.
I started loving a women
with the illusion of true love

Trees from the deep gully,
why haven't they turned green,
because they haven't watered them
with water from the river full of flowers.
I started loving a women
with the illusion of true love.

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PLANNING FOR SUCCESS

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Reproducible

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Cariño

Bolero

Score

Juan Escamilla Treviño

Voice 1

Violín 1

Trumpet in B \flat 1

Trumpet in B \flat 2

Armonía

Guitarron

The first system of the score includes staves for Voice 1, Violín 1, Trumpet in B \flat 1, Trumpet in B \flat 2, Armonía, and Guitarron. The key signature is one sharp (F#) and the time signature is 4/4. The Violín 1 part begins with a *pizz.* marking. The Armonía part features a rhythmic pattern of eighth notes with chords G, Em, Am, D7, G, and Em indicated above it. The Guitarron part provides a steady bass line.

Vce. 1

Vln. 1

B \flat Tpt. 1

B \flat Tpt. 2

Arm.

Gtrn.

Ca - ri - ño que na - ció de la na - a - da

The second system of the score includes staves for Vce. 1, Vln. 1, B \flat Tpt. 1, B \flat Tpt. 2, Arm., and Gtrn. The vocal line (Vce. 1) contains the lyrics "Ca - ri - ño que na - ció de la na - a - da". The Vln. 1 part has an *arco* marking. The B \flat Tpt. 1 and 2 parts have a boxed 'A' above them. The Armonía part has chords Am, D7, A, Em, Am, D7, G, and Em indicated above it. The Gtrn. part continues the bass line.

Cariño

Vce. 1

sin sa-ber que con - vie - er-te en su - bli - me(ob)-se - cion

Vln. 1

B^b Tpt. 1

B^b Tpt. 2

Arm.

Gtrn.

Am D7 G Em Am D7 G Em

Vce. 1

Tu e - e-ras pa-ra mi(in) - di-fe - re - en-te

Vln. 1

B^b Tpt. 1

B^b Tpt. 2

Arm.

Gtrn.

Am V D7 V B G Em Am D7 G Em

Trumpet Solo

Cariño

Vce. 1

sin pen-sar que(al)-gun di - i - a tu se-rias mi a - mor

Vln. 1

B \flat Tpt. 1

B \flat Tpt. 2

Arm.

Gtrn.

Am D7 G Em Am D7 G Em

Vce. 1

C $\text{\$}$ *2X al Coda*

Vln. 1

Tutti **C** $\text{\$}$ *2X al Coda*

B \flat Tpt. 1

Tutti **C** $\text{\$}$ *2X al Coda*

B \flat Tpt. 2

Tutti **C** $\text{\$}$ *2X al Coda*

Arm.

Am D7 **C** $\text{\$}$ *Em Am D7 G Em* *2X al Coda*

Gtrn.

C $\text{\$}$ *2X al Coda*

Cariño

Vce. 1

u-na(e)-ter-ni-dad Te quie - e-ro y no pue - do ne - ga - ar-lo

Vln. 1

B \flat Tpt. 1

B \flat Tpt. 2

Arm.

A m D7 G E m A m D7 G E m

Gtrn.

Vce. 1

si(es) pre-ci - so gri - ta - ar-lo gri-ta-re sin ce - sar

Vln. 1

B \flat Tpt. 1

B \flat Tpt. 2

Arm.

A m D7 G E m A m D7 G E m

Gtrn.

Cariño

Vce. 1

Vln. 1

Violin Solo

B \flat Tpt. 1

B \flat Tpt. 2

Arm.

Gtrn.

Vce. 1

Vln. 1

B \flat Tpt. 1

B \flat Tpt. 2

Arm.

Gtrn.

Cariño

D.S. al Coda Φ

Vce. 1

Vln. 1

Tutti

B \flat Tpt. 1

B \flat Tpt. 2

Arm.

Gtrn.

D.S. al Coda Φ

El Φ u-na(e)-ter-ni-dad Ca ri - i-ño que na-ció de la

D.S. al Coda Φ

*A*m *D*7 *D.S. al Coda* Φ *A*m *D*7 *G* *E*m *A*m *D*7

D.S. al Coda Φ

Vce. 1

Vln. 1

B \flat Tpt. 1

B \flat Tpt. 2

Arm.

Gtrn.

na - a-da sin sa-ber se con - vie - er-te en su - bli - me(ob)-se -

G *E*m *A*m *D*7 *G* *E*m *A*m *D*7

Cariño

Vce. 1
cion Te - quie - e-ro y no pue - do ne -

Vln. 1

B^b Tpt. 1

B^b Tpt. 2

Arm.
G Em Am D7 G Em Am D7

Gtrn.

This system contains the first four measures of the piece. The vocal line begins with a half note 'cion', followed by a quarter rest, then a quarter note 'Te', a quarter note 'quie', a quarter note 'e-ro', and a quarter note 'y'. The violin line has a quarter rest, followed by eighth-note patterns in measures 2 and 3, and quarter notes in measures 4 and 5. The guitar line features a rhythmic pattern of eighth notes with chords G, Em, Am, and D7. The piano accompaniment consists of a steady eighth-note pattern.

Vce. 1
ga - ar-lo el ca - ri - ño que sie - en-to es ca - ri - ño(in)-mor -

Vln. 1

B^b Tpt. 1

B^b Tpt. 2

Arm.
G Em Am D7 G Em Am D7

Gtrn.

This system contains measures 5 through 8. The vocal line continues with a quarter note 'ga', a quarter note 'ar-lo', a quarter rest, a quarter note 'el', a quarter note 'ca', a quarter note 'ri', a quarter note 'ño', a quarter note 'que', a quarter note 'sie', a quarter note 'en-to', a quarter rest, a quarter note 'es', a quarter note 'ca', a quarter note 'ri', and a quarter note 'ño(in)-mor'. The violin line has a quarter rest, followed by quarter notes in measures 7 and 8. The guitar line continues with the same rhythmic pattern and chords. The piano accompaniment remains consistent.

Cariño

Vce. 1

tal Ca - ri - i - ño Ca -

Vln. 1

B \flat Tpt. 1

B \flat Tpt. 2

Arm.

G Em Am D7 G Em Am D7

Gtrn.

Vce. 1

ri - i - ño Ca - ri - ño

Vln. 1

B \flat Tpt. 1

B \flat Tpt. 2

Arm.

G Em Am D7 G

Gtrn.

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Caríño

Bolero

Violín 1

Juan Escamilla Treviño

pizz.

arco

2

12

14

7

Tutti

22

C

3

2X al Coda

28

2

33

D

Violin Solo

Cariño

Vln 1

36

40

Tutti

D.S. al Coda

42

45

49

51

53

57

59

Caríño
Bolero

Trumpet in B \flat 1

Juan Escamilla Treviño

6 A

7

B

14

Trumpet Solo

17

21 C ff

Tutti

3 2X al Coda 25 9

34

7

D.S. al Coda

42 ff

8

51

7

59

3

Caríño

Bolero

Trumpet in B \flat 2

Juan Escamilla Treviño

Musical score for Trumpet in B \flat 2, measures 1-60. The score is written in 4/4 time and the key signature of three sharps (F#, C#, G#). The piece is in a Bolero style. The score consists of seven staves of music. The first staff (measures 1-13) includes a rest for 2 measures, followed by a 4-measure rest, a 7-measure rest, and a 7-measure rest. A box labeled 'A' is placed above the 7-measure rest. The second staff (measures 14-21) begins with a 7-measure rest, followed by eighth-note patterns. The word 'Tutti' is written below the staff. The third staff (measures 22-33) includes a 3-measure rest, a 25-measure rest, and a 9-measure rest. A box labeled 'C' is placed above the 3-measure rest. The fourth staff (measures 34-41) includes a 7-measure rest, followed by eighth-note patterns. The fifth staff (measures 42-50) includes an 8-measure rest, followed by eighth-note patterns. The sixth staff (measures 51-58) includes a 7-measure rest, followed by eighth-note patterns. The seventh staff (measures 59-60) includes a 3-measure rest, followed by quarter notes and eighth notes.

Cariño

Bolero

Acoustic Guitar

Juan Escamilla Treviño

G Em Am D7 G Em
 5 Am D7 **A** G Em Am D7 G Em
 9 Am D7 G Em Am D7 G Em
 13 Am D7 G Em Am D7 G Em
 17 Am D7 G Em Am D7 G Em
 21 Am D7 **C** G Em Am D7 G Em *2X al Coda*
 25 Am D7 G Em Am D7 G Em
 29 Am D7 G Em Am D7 G Em

Accoustic Gtr

33 Am D7 D G Em Am D7 G Em

37 Am D7 G Em Am D7 G Em

41 Am D7 *D.S. al Coda* $\text{\textcircled{C}}$ Am D7 G Em Am D7

45 G Em Am D7 G Em Am D7

49 G Em Am D7 G Em Am D7

53 G Em Am D7 G Em Am D7

57 G Em Am D7 G Em Am D7

61 G Em Am D7 G

Caríño

Bolero

Guitarron

Juan Escamilla Treviño

A



9

B



17

C



2X al Coda



25

D



34

D.S. al Coda



42



49



57



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Caríño

Bolero

Voice 1

Juan Escamilla Treviño

2 3 A

Ca - ri - i - ño

7 que na - ció de la na - a - da sin sa - ber que con - vie - er - te

11 en su - bli - me(ob) - se - cion Tu e - e - ras

15 pa - ra mi(in) - di - fe - re - en - te sin pen - sar que(al) - gun di - i - a

19 tu se - rias mi a - mor el

22 C 2X al Coda

tiem - po te di - ra la rea - li - dad y yo te(a) - do - ra - re

25 u - na(e) - ter - ni - dad Te quie - e - ro y no pue - do ne - ga - ar - lo

29 si(es) pre - ci - so gri - ta - ar - lo gri - ta - re sin ce - sar

Cariño

Voice

33 D 34 7 D.S. al Coda

El

42 u - na(e) - ter - ni - dad Ca ri - i - ño que na - ció de la

45 na - a - da sin sa - ber se con - vie - er - te en su - bli - me(ob)-se -

49 cion Te - quie - e - ro y no pue - do ne -

53 ga - ar - lo el ca - ri - ño que sie - en - to

56 es ca - ri - ño(in)-mor - tal Ca - ri - i - ño

60 Ca - ri - i - ño Ca - ri - ño

Cariño

Cariño, que nació de la nada
Sin saber se convierte en sublime obsesión.
Tú eras, para mi indiferente
Sin pensar que algún día, tú serías mi amor.

El tiempo te dira, la realidad
Y yo te adorare una eternidad
Te quiero y no puedo negarlo
Si es preciso gritarlo
Gritaré sin cesar.

El tiempo te dira, la realidad,
Y yo te adorare una eternidad
Cariño que nació de la nada,
Sin saber se convierte en sublime obsesión.
Te quiero y no puedo negarlo,
El cariño que siento es cariño inmortal.

Cariño, Cariño, Cariño.

PLANNING FOR SUCCESS

Title	Cerca del Mar								
Composer									
Style									
Key Signature									
Time Signature	_____ How many beats per measure? _____ _____ What kind of note gets one beat? _____								
Scales/ Exercises to Practice	<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 15%; padding: 5px;">Violin</td> <td style="border: 1px solid black; height: 30px;"></td> </tr> <tr> <td style="padding: 5px;">B\flat Trumpet</td> <td style="border: 1px solid black; height: 30px;"></td> </tr> <tr> <td style="padding: 5px;">Vihuela/ Guitar</td> <td style="border: 1px solid black; height: 30px;"></td> </tr> <tr> <td style="padding: 5px;">Guitarrón</td> <td style="border: 1px solid black; height: 30px;"></td> </tr> </table>	Violin		B \flat Trumpet		Vihuela/ Guitar		Guitarrón	
Violin									
B \flat Trumpet									
Vihuela/ Guitar									
Guitarrón									
Chords									
Mánicos (Strumming Patterns)	Be sure to include clef, key signature, and time signature. _____ _____ _____								
Vocabulary	List and define the new terms learned. Be sure to illustrate the corresponding markings where appropriate.								
Notes									



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Cerca del Mar

Bolero-Beginner

Ezequiel Cisneros

Music score for the first system, including staves for Voice 1, Voice 2, Violin 1, Trumpet in B♭ 1, Armonia, and Guitarron. The lyrics "Cer-ca del mar" are written below the vocal staves.

Music score for the second system, including staves for Voice 1, Voice 2, Trombone 1 (t. 1), Trombone 2 (tr. 2), and Trombone 3 (tr. 3). The lyrics "Yo me(e)-na-mo - ré Y co - mo la lu - na, La bri - sa(y) la(e)-spu - ma Tam-bién te be-" are written below the vocal staves.

Cerca del Mar

12

sé. La no - che(a) - zul, No - che tro - pi -

sé. La no - che(a) - zul, No - che tro - pi -

Vln. 1

Tpt. 1

Arm.

Gtr.

G D7

16

cal Com-pren-dió mis pe - nas Y(en)-tre sus a - re - nas Yo pu - de so - ñar. El

cal Com-pren-dió mis pe - nas Y(en)-tre sus a - re - nas Yo pu - de so - ñar. El

Vln. 1

Tpt. 1

Arm.

Gtr.

G D7 C D7 G

22

mar nos arrulló Pen -

mar nos arrulló Pen -

Vln. 1

B♭ Tpt. 1

Arm. C G

Gtr.

26

san do en nues-tro(a) mor Y(al) des-per-tar

san do en nues-tro(a) mor Y(al) des-per-tar

Vln. 1

B♭ Tpt. 1

Arm. A7 D7 C D7

Gtr.

Cerca del Mar

31 2x to Coda

— de(a)-que-lla(i)-lu - sión — Un be - so nos di - mos y(en) el be-so(u) - ni - mos Tu(a)-mor y mi(a)-
2x to Coda

31 2x to Coda

— de(a)-que-lla(i)-lu - sión — Un be - so nos di - mos y(en) el be-so(u) - ni - mos Tu(a)-mor y mi(a)-
2x to Coda

Vln. 1

B \flat Tpt. 1 2x to Coda

Arm. 2x to Coda

Gtr. 2x to Coda

G D7

36 mor.

36 mor.

Vln. 1

B \flat Tpt. 1 2x to Coda

Arm. 2x to Coda

Gtr. 2x to Coda

G D7 G

Cerca del Mar

42 *D.S. al Coda* 

42 *D.S. al Coda* 

42 *D.S. al Coda* 

42 *D.S. al Coda* 

42 *D.S. al Coda* 

42 *D.S. al Coda* 

Vln. 1

B \flat Tpt. 1

Arm.

Gtr.

D7 G

47 *Fine*

Tu(a) - mor _____ y mi(a) - mor. _____

47 *Fine*

Tu(a) - mor _____ y mi(a) - mor. _____

47 *Fine*

47 *Fine*

47 *Fine*

47 *Fine*

Vln. 1

B \flat Tpt. 1

Arm.

Gtr.

C G

Cerca del Mar

Bolero- Beginner

Ezequiel Cisneros

Violin 1

Vln. 1

Vln. 1

Vln. 1

Vln. 1

Vln. 1

Vln. 1

Vln. 1

Vln. 1

Fine

Cerca del Mar

Bolero- Beginner

Ezequiel Cisneros

Trumpet in B \flat 1

B \flat Tpt. 1

B \flat Tpt. 1

B \flat Tpt. 1

B \flat Tpt. 1

B \flat Tpt. 1

B \flat Tpt. 1

Cerca del Mar

Bolero- Beginner

Ezequiel Cisneros

Armonia

m. 5

m. 9

m. 13

m. 17



m. 21

m. 25

m. 29

33 Arm. *D7* *2x to Coda* *G*

37 Arm. *D7* *G*

41 Arm. *D7* *G*

45 Arm. *D.S. al Coda* *G* *C*

49 Arm. *G* *Fine*

Cerca del Mar

Bolero-Beginner

Ezequiel Cisneros

Guitarron

3 4

Gtrr.

9

Gtrr.

17

§

Gtrr.

25

Gtrr.

33

2x to Coda

Gtrr.

41

D.S. al Coda

Gtrr.

46

⊙

Fine

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Cerca del Mar

Bolero- Beginner

Ezequiel Cisneros

Voice 1

4

Cer - ca del mar _____ Yo me(e)-na - mo - ré _____

9

— Y co - mo la lu - na, La bri - sa(y) la(e) - spu - ma Tam-bién te be - sé.

13

La no - che(a) - zul, _____ No-che tro - pi - cal _____ Com-pren - dió mis

18

pe - nas Y(en) - tre sus a - re - nas Yo pu - de so - ñar. _____ El

22

mar _____ nos a - rru - lló _____ Pen - san - do _____ en nues-tro(a) - mor _____

29

— Y(al) des - per - tar _____ de(a) - que - lla(i) - lu - sión _____

33

Un be - so nos di - mos y(en) el be - so(u) - ni - mos Tu(a) - mor y mi(a) -

2x to Coda

36

mor. _____ El

D.S. al Coda

7

46

mor. _____ Tu(a) - mor _____ y mi(a) - mor. _____

Fine

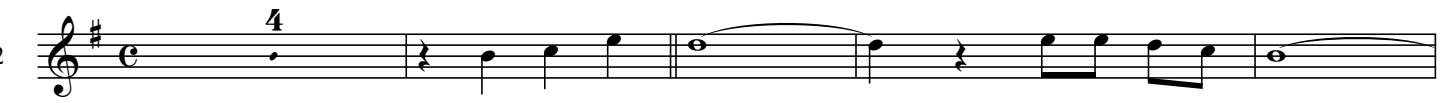
Cerca del Mar

Bolero-Beginner

15

Ezequiel Cisneros

Voice 2



Cer - ca del mar _____ Yo me(e) - na - mo - ré _____



— Y co - mo la lu - na, La bri - sa(y) la(e) - spu - ma Tam - bién te be - sé.



La no - che(a) - zul, _____ No - che tro - pi - cal _____ Com - pren - dió mis



pe - nas Y(en) - tre sus a - re - nas Yo pu - de so - ñar. _____ El



mar _____ nos a - rru - lló _____ Pen - san - do _____ en nues - tro(a) - mor _____ Y(al) des - per -



tar _____ de(a) - que - lla(i) - lu - sión _____ Un be - so nos



di - mos y(en) el be - so(u) - ni - mos Tu(a) - mor y mi(a) - mor. *2x to Coda*



D.S. al Coda

El



mor. Tu(a) - mor _____ y mi(a) - mor. _____ *Fine*

CERCA DEL MAR

Spanish	English
Cerca del mar Yo me enamoré. Y como la luna, la brisa y la espuma, tambien te besé.	Near the sea I fell in love. Like the moon, the breeze and the foam I also kissed you.
La noche azul, noche tropical. Comprendió mis penas, y entre sus arenas, yo puede soñar.	The blue night, tropical night. Understood my suffering, and in-between its sands, I was able to dream.
El mar nos arrulló, pensando en nuestro amor. Y al despertar de aquella ilusión. Un beso nos dimos y en el beso unimos tu amor y mi amor.	The sea cradled us, thinking about our love. Upon waking up from that illusion. We gave each other a kiss and in that kiss we united your love and my love.
Tu amor y mi amor.	Your love and my love.

PLANNING FOR SUCCESS

Title	El Caballito								
Composer									
Style									
Key Signature									
Time Signature	_____ How many beats per measure? _____ _____ What kind of note gets one beat? _____								
Scales/ Exercises to Practice	<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 15%; padding: 5px;">Violin</td> <td style="border: 1px solid black; height: 20px; width: 100%;"></td> </tr> <tr> <td style="padding: 5px;">B\flat Trumpet</td> <td style="border: 1px solid black; height: 20px; width: 100%;"></td> </tr> <tr> <td style="padding: 5px;">Vihuela/ Guitar</td> <td style="border: 1px solid black; height: 20px; width: 100%;"></td> </tr> <tr> <td style="padding: 5px;">Guitarrón</td> <td style="border: 1px solid black; height: 20px; width: 100%;"></td> </tr> </table>	Violin		B \flat Trumpet		Vihuela/ Guitar		Guitarrón	
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Vocabulary	List and define the new terms learned. Be sure to illustrate the corresponding markings where appropriate.								
Notes									



El Caballito

Son Jalisciense

Score

Mexican Folk Song

Violin 1

Violin 2

Trumpet in B \flat 1

Trumpet in B \flat 2

Armonia

Armonia A

Guitarron

Detailed description: This block contains the first system of the musical score. It features seven staves. The Violin 1 and Violin 2 staves are in treble clef with a 3/4 time signature. The Trumpet in B \flat 1 and Trumpet in B \flat 2 staves are in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The Armonia and Armonia A staves are in treble clef with a 3/4 time signature. The Guitarron staff is in bass clef with a 3/4 time signature. The music begins with a rest for the first two measures, followed by a series of eighth and quarter notes. There are repeat signs with first and second endings. The Guitarron part includes a G7 chord marking in the fourth measure.

Vln. 1

Vln. 2

B \flat Tpt. 1

B \flat Tpt. 2

Vih.

Armonia

Gtm.

Detailed description: This block contains the second system of the musical score. It features seven staves. The Vln. 1 and Vln. 2 staves are in treble clef with a 3/4 time signature. The B \flat Tpt. 1 and B \flat Tpt. 2 staves are in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The Vih. and Armonia staves are in treble clef with a 3/4 time signature. The Gtm. staff is in bass clef with a 3/4 time signature. The music continues with eighth and quarter notes. There are repeat signs with first and second endings. The Vih. and Armonia parts include a G7 chord marking in the fourth measure. The Gtm. part includes a 'c' marking in the first measure of the system.

El Caballito

10

Score for measures 1-4:

- Vln. 1
- Vln. 2
- B \flat Tpt. 1
- B \flat Tpt. 2
- Vih. (Cymbal) *c*
- Arm. (Cymbal) *c*
- Gtm. (Drum) *c*

Measures 3 and 4 include *G7* chord markings and accents (>) on the Vih. and Arm. parts.

Score for measures 5-8:

- Vln. 1
- Vln. 2
- B \flat Tpt. 1
- B \flat Tpt. 2
- Vih. (Cymbal) *c*
- Arm. (Cymbal) *c*
- Gtm. (Drum) *c*

Measures 7 and 8 include *G7* chord markings and accents (>) on the Vih. and Arm. parts.

El Caballito

5

18

First system of the musical score, measures 18-21. It includes staves for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Trumpet 1 (B \flat Tpt. 1), Trumpet 2 (B \flat Tpt. 2), Violin (Vih.), Acoustic Guitar (Arm.), and Electric Guitar (Gtm.). The key signature is two sharps (F# and C#). The music features a mix of eighth and quarter notes, with some rests. The guitar parts include a steady eighth-note accompaniment with accents. Chord markings C, G, and D7 are present above the guitar staves.

Second system of the musical score, measures 22-25. It includes staves for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Trumpet 1 (B \flat Tpt. 1), Trumpet 2 (B \flat Tpt. 2), Violin (Vih.), Acoustic Guitar (Arm.), and Electric Guitar (Gtm.). The key signature is two sharps (F# and C#). The music continues with similar rhythmic patterns and melodic lines. Chord markings G and D7 are present above the guitar staves.

El Caballito

26

Vln. 1

Vln. 2

B \flat Tpt. 1

B \flat Tpt. 2

Vih.

Arm.

Gtm.

Vln. 1

Vln. 2

B \flat Tpt. 1

B \flat Tpt. 2

Vih.

Arm.

Gtm.

2X al Coda

El Caballito

The musical score for 'El Caballito' is arranged for a full orchestra. It consists of seven staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Horn 1 (B♭ Tpt. 1), Horn 2 (B♭ Tpt. 2), Violoncello (Vih.), Contrabass (Arm.), and Double Bass (Gtm.). The key signature is G major (one sharp) and the time signature is 4/4. The score is divided into four measures. The first two measures are marked with a 'V' (Vibrato) above the notes. The third measure is marked with 'D.S. al Coda' (Da Capo al Coda), and the fourth measure is marked with a Coda symbol (⊕). The Violoncello and Contrabass parts include dynamic markings 'G' and 'G7' above the notes. The Double Bass part includes dynamic markings '>' (accent) above the notes. The Horn parts include dynamic markings '^' (accents) above the notes. The Violin parts include dynamic markings 'V' (Vibrato) above the notes.

El Caballito

Son Jalisciense

Violín 1

Mexican Folk Song

Violín 1

/ln. 1

10

/ln. 1

18

/ln. 1

26

/ln. 1

33

El Caballito

Son Jalisciense

Violin 2

Mexican Folk Song

Violin 2

5

10

9

13

18

17

21

26

25

29

2X al Coda

33

D.S. al Coda

The musical score is written for Violin 2 in 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The piece starts with a whole rest, followed by a quarter rest, and then a quarter note G4. A first ending bracket covers measures 5 through 9, ending with a double bar line. A second ending bracket covers measures 10 through 17, ending with a double bar line. A third ending bracket covers measures 18 through 21, ending with a double bar line. A fourth ending bracket covers measures 22 through 25, ending with a double bar line. A fifth ending bracket covers measures 26 through 29, ending with a double bar line. The score concludes with a double bar line and a fermata over the final note. Performance markings include 'V' for vibrato and 'D.S. al Coda' with a Coda symbol.

El Caballito

Son Jalisciense

Trumpet in B \flat 1

Mexican Folk Song

Trumpet in B \flat 1

pt. 1

pt. 1

10

pt. 1

pt. 1

18

pt. 1

pt. 1

26

pt. 1

29

2X al Coda

pt. 1

33

D.S. al Coda

El Caballito

Son Jalisciense

Trumpet in B \flat 2

Mexican Folk Song

Trumpet in B \flat 2

5

10

9

13

18

17

21

26

25

29

2X al Coda

33

D.S. al Coda

The musical score is written for a Trumpet in B \flat 2. It consists of nine staves of music. The key signature is two sharps (F# and C#), and the time signature is 3/4. The score begins with a treble clef and a key signature of two sharps. The first staff starts with a repeat sign. The second staff has a measure number '5' above it. The third staff has a measure number '10' in a box below it. The fourth staff has a measure number '9' above it. The fifth staff has a measure number '13' above it. The sixth staff has a measure number '18' in a box below it. The seventh staff has a measure number '17' above it. The eighth staff has a measure number '21' above it. The ninth staff has a measure number '26' in a box below it. The tenth staff has a measure number '25' above it. The eleventh staff has a measure number '29' above it and the instruction '2X al Coda' to the right. The twelfth staff has a measure number '33' above it and the instruction 'D.S. al Coda' above it. The score ends with a double bar line and repeat dots.

El Caballito

Son Jalisciense

Acoustic Guitar

Mexican Folk Song

Armonía A

The sheet music is written for acoustic guitar in 3/4 time. It consists of eight staves of music, each labeled 'Armonía A' on the left. The music is in the key of G major (one sharp) and features a consistent rhythmic pattern of quarter notes. Chord changes are indicated above the staff lines: C, G7, G, D7, and G. Measure numbers 5, 9, 13, 17, 21, 25, 29, and 33 are placed at the beginning of their respective staves. Boxed measure numbers 10, 18, and 26 are placed between staves. The piece concludes with a double bar line and a repeat sign at the end of the eighth staff. A 'Coda' symbol is placed above the final measure, and the instruction 'D.S. al Coda' is written above the staff. The final measure is marked with '2X al Coda' and a repeat sign.

El Caballito

Son Jalisciense

Armonía

Mexican Folk Song

Armonia

Measures 1-7. Chords: G7, C.

Vih.

Measures 8-17. Chords: G7, C. Boxed number: 10.

Vih.

Measures 15-20. Chords: G7, C, G, D7. Boxed number: 18.

Vih.

Measures 21-26. Chords: G, D7. Boxed number: 26.

Vih.

Measures 27-32. Chords: D7, G, D7. Instruction: 2X al Coda.

Vih.

Measures 33-36. Chords: G, G7. Instruction: D.S. al Coda.

El Caballito

Son Jalisciense

Guitarron

Mexican Folk Song

Guitarron

Gtrn.

10

Gtrn.

Gtrn.

18

Gtrn.

Gtrn.

26

Gtrn.

Gtrn.

2X al Coda

Gtrn.

PLANNING FOR SUCCESS

Title	El Candor Pasa								
Composer									
Style									
Key Signature									
Time Signature	_____ How many beats per measure? _____ _____ What kind of note gets one beat? _____								
Scales/ Exercises to Practice	<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 15%; padding: 5px;">Violin</td> <td style="border: 1px solid black; height: 30px;"></td> </tr> <tr> <td style="padding: 5px;">B\flat Trumpet</td> <td style="border: 1px solid black; height: 30px;"></td> </tr> <tr> <td style="padding: 5px;">Vihuela/ Guitar</td> <td style="border: 1px solid black; height: 30px;"></td> </tr> <tr> <td style="padding: 5px;">Guitarrón</td> <td style="border: 1px solid black; height: 30px;"></td> </tr> </table>	Violin		B \flat Trumpet		Vihuela/ Guitar		Guitarrón	
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Guitarrón									
Chords									
Mánicos (Strumming Patterns)	Be sure to include clef, key signature, and time signature. _____ _____ _____								
Vocabulary	List and define the new terms learned. Be sure to illustrate the corresponding markings where appropriate.								
Notes									



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El Condor Pasa

Mariachi Vargas de Tecalitlan

Arranged by: Erik Ramirez

The musical score is arranged in a system with eight staves. The top three staves are for Violin A, Violin B, and Violin C, all in treble clef with a key signature of one sharp (F#) and a common time signature (C). Violin A has a melodic line starting in the second measure, while Violin B and C have whole rests. The next two staves are for Trompeta A and Trompeta B, both in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). Trompeta A has a melodic line, while Trompeta B has whole rests. The fifth staff is for Voz, in treble clef with a key signature of one sharp (F#) and a common time signature (C), containing whole rests. The sixth staff is for Armonia, in treble clef with a key signature of one sharp (F#) and a common time signature (C), showing three measures of Em chords. The bottom two staves are for Guitarrón, in bass clef with a key signature of one sharp (F#) and a common time signature (C), containing whole rests.

This musical score page includes parts for Violin A, Violin B, Violin C, Trumpet A, Trumpet B, Voice, Arm., and Guitar. The key signature is one sharp (F#) and the time signature is 6/8. A rehearsal mark 'A' is enclosed in a box and appears above the first staff of each instrument group. The Arm. part shows chord symbols B7, Em, and Em. The Gtn. part features a bass line with a '6' above the first measure and a boxed 'A' above the third measure.

11

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

11

Arm.

B7 Em Em B7 Em B7

Gtn.

11

Detailed description: This is a page of a musical score, page 5, containing measures 11 through 15. The score is arranged in a system with eight staves. The top three staves are for Violins A, B, and C, all in treble clef with a key signature of one sharp (F#). Violin A starts with a half note G4, followed by a quarter rest, and then a half note G4 with a slur. Violin B starts with a half note G4, followed by a quarter rest, and then two eighth notes G4 and A4. Violin C starts with a half note G4, followed by a quarter rest, and then a half note G4. The next three staves are for Trumpets A and B, and Voice. Trumpet A and B are in treble clef with a key signature of three sharps (F#, C#, G#). Both start with a whole rest. The Voice staff is in treble clef with a key signature of one sharp (F#) and contains a whole rest. The seventh staff is for the Arm. (Armonica), in treble clef with a key signature of one sharp (F#). It starts with a whole rest, then has a diamond-shaped symbol with a slash, followed by a diamond with a slash and a vertical line. The eighth staff is for the Gtn. (Guitar), in bass clef with a key signature of one sharp (F#). It starts with a half note G2, followed by a quarter rest, and then a half note G2 with a slur. The score is divided into five measures by vertical bar lines. Above the Arm. staff, the chords B7, Em, Em, B7, Em, and B7 are indicated above the first six measures. The number '11' is written above the first measure of each of the four systems.

16 **B**

Vln. A

Vln. B

Vln. C

16 **B** (1st X only)

Tpt. A

16 **B** (2nd X only)

Tpt. B

16 **B**

Voz

16 **B_m** D7 G D7 G D7

Arm.

16 **B**

Gtn.

Detailed description: This page of a musical score covers measures 16, 17, and 18. It features seven staves: Violin A, Violin B, Violin C, Trumpet A, Trumpet B, Voice, and Guitar. The key signature is B major (two sharps). Measure 16 begins with a double bar line and a repeat sign. The Violin parts (A, B, C) have rests in measure 16 and enter in measure 17 with eighth-note patterns. The Trumpet parts (A and B) play a melodic line in measure 16, with the first part marked '(1st X only)' and the second '(2nd X only)'. The Voice part has a whole rest in measure 16. The Arm. part plays a rhythmic pattern of eighth notes with chords Bm, D7, G, D7, G, D7. The Gtn. part plays a bass line of eighth notes.

Musical score for measures 19-22. The score includes parts for Violin A, Violin B, Violin C, Trumpet A, Trumpet B, Voice (Voz), Arm (Acoustic Guitar), and Gtn (Electric Guitar). The key signature is one sharp (F#) and the time signature is 4/4. Measure 19 is marked with a '19' above the staff. The score features various musical notations including notes, rests, and dynamic markings like 'v'. Chord symbols are provided for the Arm part: G, B7, Em, B7, Em, B7, Em, D7. A 'C' symbol is placed in a box above the staff for measures 21 and 22. The Gtn part features a rhythmic pattern of eighth notes.

23

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

Arm.

Gtn.

G D7 G D7 G B7 Em B7

Detailed description: This page of a musical score covers measures 23 to 26. It features seven staves: Violin A, Violin B, Violin C, Trumpet A, Trumpet B, Voice, and Arm. (Arpeggiator). The Gtn. (Guitar) staff is at the bottom. The key signature is one sharp (F#). The Violin parts have melodic lines with some slurs and accents. The Trumpet and Voice parts are mostly silent, indicated by rests. The Arm. part consists of a rhythmic pattern of eighth notes with a slash through each notehead, suggesting an arpeggiated texture. The Gtn. part has a bass line with eighth notes. Chord symbols G, D7, B7, and Em are placed above the Arm. staff. Measure numbers 23, 24, 25, and 26 are indicated at the start of each measure.

27 **D**

Vln. A

Vln. B

Vln. C

27 **D**

Tpt. A

Tpt. B

27 **D**

Voz

27 **D**

Arm. Em B7 **D** G

27 **D**

Gtn.

Detailed description: This is a page of a musical score for a string quartet and other instruments. The score is divided into eight staves. The top three staves are for Violins A, B, and C. The next two are for Trumpets A and B. The fifth staff is for the Voice (Voz), which is mostly silent with rests. The sixth staff is for the Arm (likely a guitar or piano), showing a rhythmic pattern of eighth notes and chord changes from Em to B7 to D to G. The seventh staff is for the Gtn. (likely a guitar or piano), showing a bass line with eighth notes. The eighth staff is for the Gtn. (likely a guitar or piano), showing a bass line with eighth notes. The score is in the key of D major (one sharp) and starts at measure 27. Chord markings 'D', 'Em', 'B7', and 'G' are placed above the corresponding staves. The music features various note values, including quarter notes, eighth notes, and sixteenth notes, with some notes beamed together. There are also rests and dynamic markings like 'f' and 'p'.

This musical score page, numbered 10, contains eight staves of music starting at measure 31. The staves are labeled as follows:

- Vln. A:** Violin A, Treble clef, key signature of one sharp (F#).
- Vln. B:** Violin B, Treble clef, key signature of one sharp (F#).
- Vln. C:** Violin C, Treble clef, key signature of one sharp (F#).
- Tpt. A:** Trumpet A, Treble clef, key signature of three sharps (F#, C#, G#).
- Tpt. B:** Trumpet B, Treble clef, key signature of three sharps (F#, C#, G#).
- Voz:** Voice, Treble clef, key signature of one sharp (F#).
- Arm.:** Arms, Treble clef, key signature of one sharp (F#).
- Gtn.:** Guitar, Bass clef, key signature of one sharp (F#).

The score is divided into four measures. The first measure (31) shows the beginning of the piece. The second measure (32) contains a whole rest for the Violin parts and a whole note for the Trumpet parts. The third measure (33) features a dynamic marking of mf and a fermata over the first two notes. The fourth measure (34) continues the melodic lines. The Arms staff shows a rhythmic pattern of eighth notes with a dynamic marking of mf . The Guitar staff provides a bass line with a dynamic marking of mf . The key signature changes to C major in the second measure, indicated by the letter 'C' above the staff, and returns to G major in the fourth measure, indicated by the letter 'G' above the staff.

35

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

35

35

35

Arm.

Gtn.

B7 Em B7 Em B7 Em

1

Detailed description: This page of a musical score contains measures 35 through 38. The score is arranged in a system with eight staves. The top three staves are for Violins A, B, and C. The next two staves are for Trumpets A and B. The fourth staff is for the Voice (Voz), which is mostly silent with rests. The fifth staff is for the Arm (likely a guitar or piano accompaniment), showing a rhythmic pattern of eighth notes and chords labeled B7 and Em. The bottom two staves are for the Gtn. (Guitar). The key signature has one sharp (F#). Measure 35 starts with a rehearsal mark. Measures 36 and 37 continue the instrumental parts. Measure 38 features a first ending bracket over the final two measures of the system, with a '1' above the first measure of the ending.

This musical score page contains eight staves for different instruments and voices, covering measures 39, 40, and 41. The key signature is one sharp (F#).

- Vln. A:** Measure 39 has a treble clef, a sharp key signature, and a first ending bracket labeled '2' over a dotted quarter note. Measure 40 has a whole rest. Measure 41 has a whole rest. A boxed 'E' chord symbol is placed above the staff in measure 40.
- Vln. B:** Measure 39 has a treble clef, a sharp key signature, and a dotted quarter note. Measure 40 has a whole rest. Measure 41 has a whole rest. A boxed 'E' chord symbol is placed above the staff in measure 40.
- Vln. C:** Measure 39 has a treble clef, a sharp key signature, and a dotted quarter note. Measure 40 has a whole rest. Measure 41 has a whole rest. A boxed 'E' chord symbol is placed above the staff in measure 40.
- Tpt. A:** Measure 39 has a treble clef, a sharp key signature, and a whole rest. Measure 40 has a sixteenth-note rhythmic pattern. Measure 41 has a sixteenth-note rhythmic pattern. A boxed 'E' chord symbol is placed above the staff in measure 40.
- Tpt. B:** Measure 39 has a treble clef, a sharp key signature, and a whole rest. Measure 40 has a sixteenth-note rhythmic pattern. Measure 41 has a sixteenth-note rhythmic pattern. A boxed 'E' chord symbol is placed above the staff in measure 40.
- Voz:** Measure 39 has a treble clef, a sharp key signature, and a whole rest. Measure 40 has a whole rest. Measure 41 has a whole rest. A boxed 'E' chord symbol is placed above the staff in measure 40.
- Arm.:** Measure 39 has a guitar chord diagram for Em and a rhythmic pattern of eighth notes. Measure 40 has a guitar chord diagram for Em and a rhythmic pattern of eighth notes with 'x' marks above some notes. Measure 41 has a rhythmic pattern of eighth notes with 'x' marks above some notes. A boxed 'E' chord symbol is placed above the staff in measure 40.
- Gtn.:** Measure 39 has a bass clef, a sharp key signature, and a dotted quarter note. Measure 40 has a quarter-note rhythmic pattern. Measure 41 has a quarter-note rhythmic pattern. A boxed 'E' chord symbol is placed above the staff in measure 40.

42

Vln. A

Vln. B

Vln. C

42

Tpt. A

Tpt. B

42

Voz

42

Arm.

Em D7 G Em

42

Gtn.

Detailed description: This page of a musical score contains measures 42, 43, and 44. The score is arranged in a system with seven staves. The top three staves are for Violins A, B, and C, all in treble clef with a key signature of one sharp (F#). They play a melodic line consisting of eighth and quarter notes. The next two staves are for Trumpets A and B, also in treble clef with a key signature of three sharps (F#, C#, G#). Both staves contain a whole rest in every measure. The fourth staff is for the Voice, in treble clef with a key signature of one sharp, also containing a whole rest. The fifth staff is for the Arm. (Guitar), in treble clef with a key signature of one sharp. It features a rhythmic pattern of eighth notes with a slash through each note, and an 'x' above every other note. Above this staff, the chords Em, D7, and G are indicated for the first, second, and third measures respectively. The bottom two staves are for the Gtn. (Bass), in bass clef with a key signature of one sharp. They play a bass line of eighth and quarter notes.

45

Vln. A

Vln. B

Vln. C

45

Tpt. A

Tpt. B

45

Voz

45

Arm.

G

45

Gtn.

Detailed description: This page of a musical score contains measures 45, 46, and 47. The score is for a full orchestra and voice. The key signature is one sharp (F#), and the time signature is 4/4. The first three staves are for Violins A, B, and C, each playing a melodic line starting with a quarter note followed by eighth notes. The next two staves are for Trumpets A and B, playing a rhythmic pattern of eighth notes with accents. The voice part (Voz) is silent, indicated by a whole rest. The Arm. (Armed) part consists of a rhythmic pattern of eighth notes with 'x' marks above them. The Gtn. (Guitar) part plays a bass line of quarter notes. A 'G' chord marking is present above the Arm. staff in measure 46.

48

Vln. A

Vln. B

Vln. C

48

Tpt. A

Tpt. B

48

Voz

48

Arm. C G B7 Em

48

Gtn.

Detailed description: This page of a musical score contains measures 48, 49, and 50. The score is arranged in a system with seven staves. The top three staves are for Violins A, B, and C, all in treble clef with a key signature of one sharp (F#). Measures 48 and 49 show rests for all three violins, while measure 50 features a rhythmic pattern of eighth notes. The next two staves are for Trumpets A and B, also in treble clef with a key signature of three sharps (F#, C#, G#). Both trumpets play a melodic line of eighth notes in measures 48 and 49, with a sharp sign indicating a change in pitch for the second measure of measure 49. Measure 50 shows rests for both trumpets. The third staff is for the Voice (Voz), which has rests in all three measures. The fourth staff is for the Arm. (Guitar), showing a rhythmic pattern of eighth notes with 'x' marks above the notes, and chord changes labeled C, G, B7, and Em above the staff. The bottom two staves are for the Gtn. (Bass), in bass clef with a key signature of one sharp (F#). The bass line consists of eighth notes in measures 48 and 49, and rests in measure 50.

51

Vln. A

Vln. B

Vln. C

51

Tpt. A

Tpt. B

51

Voz

51

Arm.

51

Gtn.

Detailed description: This page of a musical score covers measures 51 and 52. It features six staves: Violins A, B, and C; Trumpets A and B; Voice; and Horns/Guitars. The key signature is one sharp (F#). The Violin parts play a rhythmic eighth-note pattern in measure 51, which then transitions to a sustained whole note in measure 52. The Trumpet and Voice parts are silent, indicated by a horizontal line with a bar. The Horn and Guitar parts play a sustained whole note in measure 51, which then transitions to a sustained whole note in measure 52, marked with a diamond-shaped articulation symbol.

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Violin 1

El Condor Pasa

Mariachi Vargas de Tecalitlan

Arranged by: Erik Ramirez

The musical score is written for Violin 1 in the key of D major (one sharp) and common time (C). It consists of ten staves of music. The first staff begins with a whole rest followed by a half note D5, a quarter note E5, a quarter note F#5, a quarter note G5, a quarter note A5, and a quarter note B5. The second staff, starting at measure 6, contains a section labeled 'A' with a repeat sign. The third staff, starting at measure 12, contains a section labeled 'B' with a fermata over a whole note D5 and a second ending. The fourth staff, starting at measure 18, contains a section labeled 'C' with a fermata over a whole note D5 and a trill on E5. The fifth staff, starting at measure 23, contains a section labeled 'D' with a repeat sign. The sixth staff, starting at measure 29, contains a section with a fermata over a whole note D5. The seventh staff, starting at measure 35, contains a section with a fermata over a whole note D5 and a first ending. The eighth staff, starting at measure 40, contains a section labeled 'E' with a fermata over a whole note D5 and a second ending. The ninth staff, starting at measure 46, contains a section with a fermata over a whole note D5 and a third ending. The tenth staff, starting at measure 52, contains a whole rest.

Violin 2

El Condor Pasa

Mariachi Vargas de Tecalitlan

Arranged by: Erik Ramirez

7 **A**

12 **B**

18 **C**

23 **D**

29

35 **E**

40 **E**

46 **E**

52

Violin 3

El Condor Pasa

Mariachi Vargas de Tecalitlan

Arranged by: Erik Ramirez

The musical score for Violin 3 of "El Condor Pasa" is written in G major and common time. It consists of nine staves of music, each starting with a measure number and a key signature of one sharp (F#).

- Staff 1 (Measures 7-11):** Starts with a 7-measure rest, followed by a boxed letter **A** above a measure rest. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a dotted quarter note B4, and a quarter note A4.
- Staff 2 (Measures 12-15):** Starts with a 12-measure rest, followed by a 2-measure rest, then a boxed letter **B** above a measure rest. The melody continues with a quarter note G4, a quarter note A4, and a quarter note B4.
- Staff 3 (Measures 18-22):** Starts with a 18-measure rest, followed by a boxed letter **C** above a measure rest. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a dotted quarter note B4, and a quarter note A4.
- Staff 4 (Measures 23-28):** Starts with a 23-measure rest, followed by a boxed letter **D** above a measure rest. The melody continues with a quarter note G4, a quarter note A4, and a quarter note B4.
- Staff 5 (Measures 29-34):** Starts with a 29-measure rest, followed by a boxed letter **E** above a measure rest. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a dotted quarter note B4, and a quarter note A4.
- Staff 6 (Measures 35-39):** Starts with a 35-measure rest, followed by a boxed letter **E** above a measure rest. The melody continues with a quarter note G4, a quarter note A4, and a quarter note B4.
- Staff 7 (Measures 40-45):** Starts with a 40-measure rest, followed by a boxed letter **E** above a measure rest. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a dotted quarter note B4, and a quarter note A4.
- Staff 8 (Measures 46-51):** Starts with a 46-measure rest, followed by a boxed letter **E** above a measure rest. The melody continues with a quarter note G4, a quarter note A4, and a quarter note B4.
- Staff 9 (Measures 52-56):** Starts with a 52-measure rest, followed by a boxed letter **E** above a measure rest. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a dotted quarter note B4, and a quarter note A4.

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El Condor Pasa

Trumpet 1

Mariachi Vargas de Tecalitlan

Arranged by: Erik Ramirez

The musical score is written for a single trumpet in the key of A major (three sharps) and common time (C). It consists of eight staves of music. The first staff begins with a treble clef, a key signature of three sharps, and a common time signature. The melody starts with a whole rest, followed by a series of quarter and eighth notes. The second staff, starting at measure 6, includes a boxed section labeled 'A' with a '6' below it, indicating a six-measure rest. The third staff, starting at measure 16, includes a boxed section labeled 'B (1st X only)' with a repeat sign. The fourth staff, starting at measure 21, includes boxed sections labeled 'C' and 'D', with a '5' below 'C' indicating a five-measure rest. The fifth staff starts at measure 30. The sixth staff, starting at measure 35, includes two boxed sections labeled '1' and '2', indicating first and second endings. The seventh staff, starting at measure 40, includes a boxed section labeled 'E' and a '3' below it, indicating a triplet. The eighth staff, starting at measure 46, also includes a '3' below it, indicating another triplet. The score concludes with a double bar line.

El Condor Pasa

Mariachi Vargas de Tecalitlan

Arranged by: Erik Ramirez

The musical score is written for Trumpet 2 in the key of A major (three sharps) and common time (C). It consists of eight staves of music. The first staff contains measures 1 through 16, featuring three measures of rests with fingerings 7, 6, and 2, followed by a melodic phrase in measure 16 labeled 'B (2nd X only)'. The second staff contains measures 17 through 21. The third staff contains measures 22 through 30, with measure 22 labeled 'C' and measure 23 labeled 'D'. The fourth staff contains measures 31 through 35. The fifth staff contains measures 36 through 39, with measures 38 and 39 labeled '1' and '2' respectively. The sixth staff contains measures 40 through 45, with measure 40 labeled 'E' and measure 44 labeled '3'. The seventh staff contains measures 46 through 49. The eighth staff contains measures 50 through 53, with measure 50 labeled '3'. The score concludes with a double bar line at the end of measure 53.

El Condor Pasa

Guitarron

Mariachi Vargas de Tecalitlan

Arranged by: Erik Ramirez

Musical score for Guitarron, arranged by Erik Ramirez. The score is written in bass clef, key of D major (one sharp), and common time (C). It consists of ten staves of music, with measure numbers 7, 12, 17, 22, 27, 32, 37, 42, 47, and 52 indicated at the beginning of each staff. The score includes five chord diagrams labeled A, B, C, D, and E. Staff 1 (measures 7-11) features a whole note chord A. Staff 2 (measures 12-16) features a whole note chord B. Staff 3 (measures 17-21) continues the melodic line. Staff 4 (measures 22-26) features a whole note chord C. Staff 5 (measures 27-31) features a whole note chord D. Staff 6 (measures 32-36) continues the melodic line. Staff 7 (measures 37-41) features a whole note chord E, with first and second endings indicated by '1' and '2'. Staff 8 (measures 42-46) continues the melodic line. Staff 9 (measures 47-51) continues the melodic line. Staff 10 (measures 52) shows the final measure of the piece.

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Armonia

El Condor Pasa

Mariachi Vargas de Tecalitlan

Arranged by: Erik Ramirez

The musical score is written for guitar and consists of ten staves of music. The key signature is one flat (B-flat) and the time signature is common time (C). The score is divided into measures, with measure numbers 6, 12, 17, 21, 25, 29, 33, 37, and 41 marked at the beginning of their respective staves.

The chords used in the score are:

- Em (E minor)
- B7 (Dominant Seventh)
- A (Major)
- B (Major)
- G (Major)
- D7 (Dominant Seventh)
- C (Major)
- E (Major)

The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Some measures contain a double bar line with repeat dots, indicating a repeat. The final measure of the score (measure 41) contains a double bar line with repeat dots and a final chord (G).

44
Em G

47 C G B7 Em

51

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PLANNING FOR SUCCESS

Title	Ella								
Composer									
Style									
Key Signature									
Time Signature	_____ How many beats per measure? _____ _____ What kind of note gets one beat? _____								
Scales/ Exercises to Practice	<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 15%; padding: 5px;">Violin</td> <td style="border: 1px solid black; height: 30px;"></td> </tr> <tr> <td style="padding: 5px;">B\flat Trumpet</td> <td style="border: 1px solid black; height: 30px;"></td> </tr> <tr> <td style="padding: 5px;">Vihuela/ Guitar</td> <td style="border: 1px solid black; height: 30px;"></td> </tr> <tr> <td style="padding: 5px;">Guitarrón</td> <td style="border: 1px solid black; height: 30px;"></td> </tr> </table>	Violin		B \flat Trumpet		Vihuela/ Guitar		Guitarrón	
Violin									
B \flat Trumpet									
Vihuela/ Guitar									
Guitarrón									
Chords									
Mánicos (Strumming Patterns)	Be sure to include clef, key signature, and time signature. _____ _____ _____								
Vocabulary	List and define the new terms learned. Be sure to illustrate the corresponding markings where appropriate.								
Notes									



Reproducible

This page may be duplicated for student use

Ella

Score

Ranchera Valseada

Jose Alfredo Jimenez

The musical score is written for a 3/4 time signature and a key signature of one sharp (F#). It consists of ten staves:

- Voice 1**: Treble clef, mostly rests.
- Voice 2**: Treble clef, mostly rests.
- Violin 1**: Treble clef, melodic line with accents and a 'V' marking.
- Violin 2**: Treble clef, melodic line with accents and a 'V' marking.
- Violin 3**: Treble clef, melodic line with accents and a 'V' marking.
- Trumpet in Bb 1**: Treble clef, melodic line with a key signature change to one sharp.
- Trumpet in Bb 2**: Treble clef, mostly rests.
- Armonia**: Treble clef, accompaniment with a key signature change to one sharp and chord markings F, G7, and C.
- Guitarron**: Bass clef, accompaniment.
- Guitarron A**: Bass clef, accompaniment.

Ella

4

Vce. 1 *Vce. 2* *Vln. 1* *Vln. 2* *Vln. 3* *B♭ Tpt. 1* *B♭ Tpt. 2* *Arm.* *Gtr.* *Gtr. A*

SLOW Me can - sé de ro - gar - le me can - sé de de - cir - le
Me can - sé de ro - gar - le con el llan-to/en los o - jos

G7 *SLOW* *C*

SLOW *SLOW* *SLOW* *SLOW*

SLOW

Ella

que yo sin e - lla de pe - na mue - ro. Ya no qui - soles - cu - char - me si sus
al - cé mi co - pa'y brin - de por e - lla. No po - dia des - pre - ciar - me e - rajel

Vce. 1

Vce. 2

Vln. 1

Vln. 2

Vln. 3

B \flat Tpt. 1

B \flat Tpt. 2

Arm.

Gtr.

Gtr. A

mp

mp

G7

Detailed description: This is a page of a musical score for the song 'Ella'. It features a vocal line at the top with lyrics in Spanish. Below the vocal line are staves for two violas (Vce. 1 and Vce. 2), three violins (Vln. 1, 2, 3), two B-flat trumpets (B \flat Tpt. 1 and 2), an arm (Arm.), guitar (Gtr.), and guitar A (Gtr. A). The score includes dynamic markings like *mp* and a chord marking G7. The vocal line has lyrics: 'que yo sin e - lla de pe - na mue - ro. Ya no qui - soles - cu - char - me si sus al - cé mi co - pa'y brin - de por e - lla. No po - dia des - pre - ciar - me e - rajel'. The instrumental parts include a guitar line with a G7 chord marking and an arm part with rhythmic notation.

Ella

Vce. 1
 la - bios se - la - brie - ron fue pa - ra de - cir - me: "ya no te quie - ro." Yo sen - tí que mi vi - da
 úl - ti - mo brin - dis de un bo - hé - mio por u - na rei - na. Los ma - ria - chis ca - lla - ron

Vce. 2

Vln. 1

Vln. 2

Vln. 3

B \flat Tpt. 1

B \flat Tpt. 2

Arm.

Gtr.

Gtr. A

C

The musical score is arranged in a standard orchestral format. The vocal parts (Vce. 1 and Vce. 2) are at the top, with lyrics in Spanish. Below them are three violin staves (Vln. 1, 2, 3), two trombone staves (B \flat Tpt. 1, 2), an armistice part (Arm.), a guitar part (Gtr.), and a guitar A part (Gtr. A). The score includes various musical notations such as notes, rests, and dynamic markings.

Ella

se per - día en un ja - bis - mo pro - fun - doly ne - gro co - mo mi suer - te. Qui - sel ha -
de mi ma - no sin fuer - za ca - yó mi co - pa sin dar - me cuen - ta. E - lla

Qui - sel ha -
E - lla

solo w/voice

1st trpt solo

C7 F

Arm.

Gtrn.

Gtr. A

Vce. 1

Vce. 2

Vln. 1

Vln. 2

Vln. 3

B♭ Tpt. 1

B♭ Tpt. 2

Ella

llar el ol - vi - do al es - ti - lo Ja - lis - co pe-roja-que-llos ma - ria - chis yla -
 qui - so que - dar - se cuan-do vió mi tris - te - za pe-ro ya es - ta - bajas - cri - to que a -

Vce. 1

Vce. 2

Vln. 1

Vln. 2

Vln. 3

B \flat Tpt. 1

B \flat Tpt. 2

Arm.

Gtr.

Gtr. A

G7 C G7

Ella

1. 2.

quél te - qui - la me|hi - cie - ron llo - rar. no - che per - die - ra su|ja -
que - lla

Vce. 1

Vce. 2

Vln. 1

Vln. 2

Vln. 3

B♭ Tpt. 1

B♭ Tpt. 2

Arm.

Gtr.

Gtr. A

C C7 G7

1. 2.

Detailed description: This is a page of a musical score for the song 'Ella'. The score is arranged for a vocal duo and a full band. The vocal parts (Vce. 1 and Vce. 2) are in the top two staves, with lyrics written below them. The instrumental parts include Violins 1, 2, and 3; two B-flat Trumpets; an Arranger's Horn; and two Guitars (Electric and Acoustic). The score is divided into two systems, each with a first and second ending. The key signature has one sharp (F#), and the time signature is 4/4. The arrangement features a mix of melodic lines and rhythmic accompaniment, with the guitar parts providing a steady groove. The vocal lines are melodic and expressive, with the lyrics 'quél te - qui - la me|hi - cie - ron llo - rar. no - che per - die - ra su|ja - que - lla'.

Ella

This musical score is for the song "Ella" and consists of ten staves. The instruments and parts are as follows:

- Vce. 1:** Vocal line 1, starting with a long note and a slur.
- Vce. 2:** Vocal line 2, marked "mor." (more).
- Vln. 1, 2, 3:** Violin parts with various melodic lines and accents.
- B♭ Tpt. 1, 2:** Trumpet parts with rhythmic patterns.
- Arm.:** Arranger's part with notes and rests.
- Gtr.:** Guitar part with a bass line.
- Gtr. A:** Acoustic guitar part with a bass line.

Chord markings are present in the Arranger's part: **C** (first measure), **G7** (second measure), and **C** (third measure).

Ella

Violin 1

Ranchera Valseada

Jose Alfredo Jimenez

7

13

SLOW

17

23

26

15

44

50

52

10

621.

4

68

2.

3

Ella

Violin 2

Ranchera Valseada

Jose Alfredo Jimenez

7

13

SLOW

17

23

26

15

44

50

52

10

62

4

68

3

Ella

13

Jose Alfredo Jimenez

Violín 3

Ranchera Valseada

7

13

SLOW

17

26

15

48

52

10

62

4

68

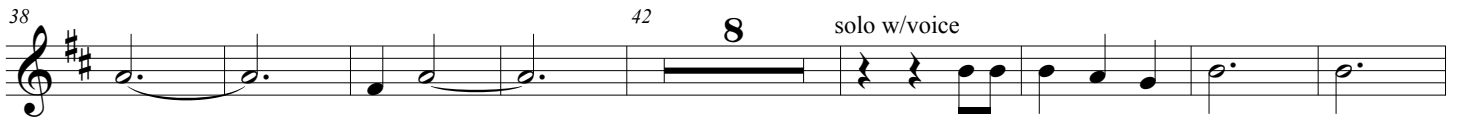
3

Ella

Ranchera Valseada

Jose Alfredo Jimenez

Trumpet in B \flat 1



Ella

Ranchera Valseada

Jose Alfredo Jimenez

Trumpet in B \flat 2

1 2 3 10 16 12

SLOW

28 *mp*

37

42 20 62 4

68 3

Ella

Ranchera Valseada

Acoustic Guitar

Jose Alfredo Jimenez

1 2 F G7 C

11 G7 C

SLOW

20 G7

29 C

38 C7

47 F G7

56 C G7 1. C

65 C7 2. G7 69 2 C G7 C

Ella

Guitarron A

Ranchera Valseada

Jose Alfredo Jimenez

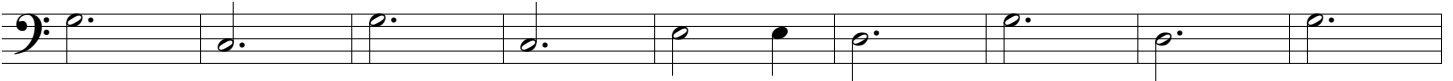


10



SLOW

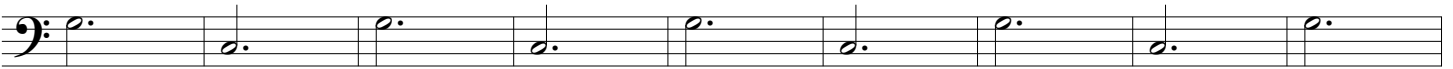
19



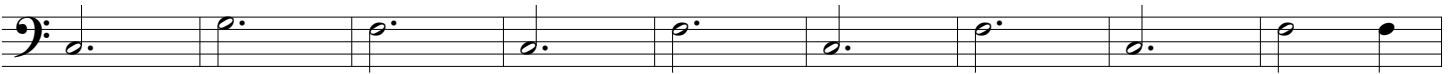
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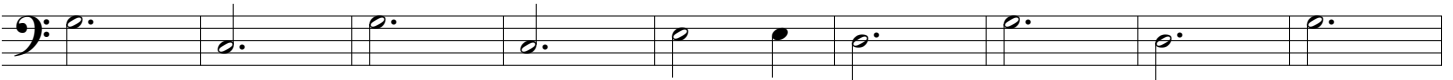
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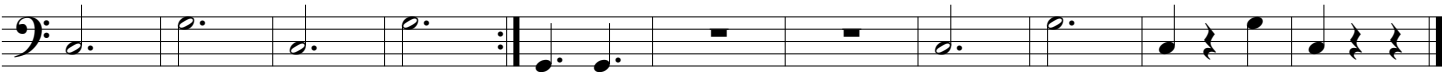
46



55



64



Ella

Guitarron

Ranchera Valseada

Jose Alfredo Jimenez

1 2

11

SLOW

21

33

44

55

62 1.

68 2. 69 2.

Ella

Voice 1

Ranchera Valseada

Jose Alfredo Jimenez

1 2 3 10

SLOW

Me can - sé de ro - gar - le _____
 Me can - sé de ro - gar - le _____

18

me can - sé de de - cir - le que yo sín e - lla de pe - na mue - ro. _____ Ya no
 con el llan-to/en los o - jos al - cé mi co - pa/y brin - dé por e - lla. _____ No po -

27

quí-so/es-cu - char-me _____ si sus la - bios se/la - brie-ron fue pa - ra de - cir-me: "ya no te
 día des - pre - ciar - me _____ e - rajel úl - ti - mo brin - dis de un bo - hé - mio por u - na

36

quí-ro." _____ Yo sen - tí que mi vi - da _____ se per - día en un/a - bis - mo pro - fun - do/y
 reí - na. _____ Los ma - ria - chis ca - lla - ron _____ de mi ma - no sín fuer - za ca - yó mi

46

ne - gro co - mo mi suer - te. Quí-se/ha - llar el ol - vi - do al es -
 co - pa sín dar - me cuen - ta. E - lla quí - so que - dar - se cuan - do

55

1.

ti - lo Ja - lis - co pe-ro/a - que - llos ma - ria - chis y/a - qué/ te - qui - la me/hi - cie - ron llo -
 vió mi tris - te - za pe - ro ya/es - ta - ba/es - cri - to que/a - que - lla _____

64

66 2. 2.

rar. _____ no - che per - die - ra su/a - mor. _____

Ella

Voice 2

Ranchera Valseada

Jose Alfredo Jimenez

1 2 3 10 6 8 14 36

50

Qui-selha - llar el ol - vi - do al es - ti - lo Ja - lis - co
E - lla qui - so que - dar - se cuan-do vió mi tris - te - za

58 4 62 6 68 7

Ella

Jose Alfredo Jimenez

Me canse de rogarle
Me canse de decirle,
que yo sin ella de pena muero,
Ya no quiso escucharme
Si sus labios se abrieron,
fue pa' decirme ya no te quiero.

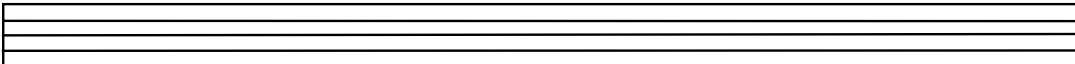
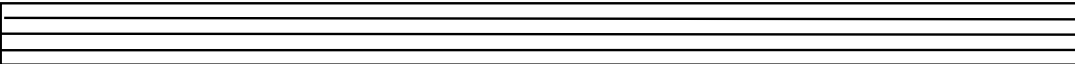
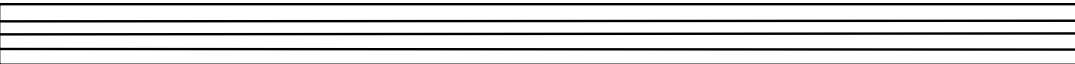
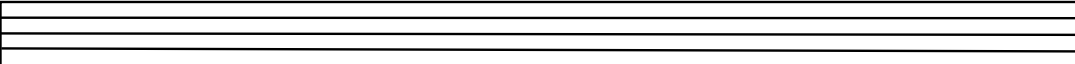
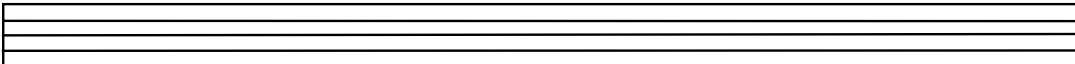
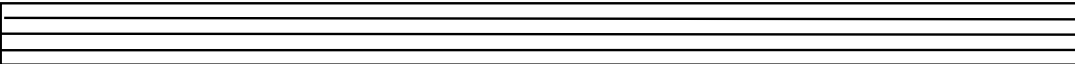
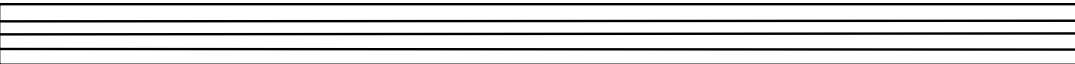
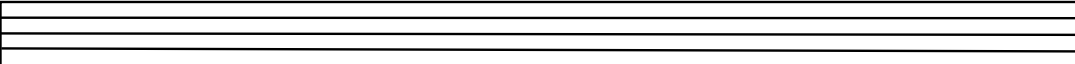
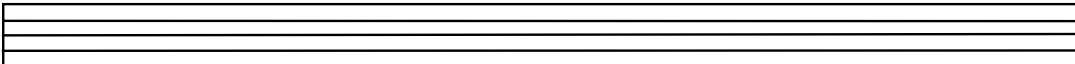
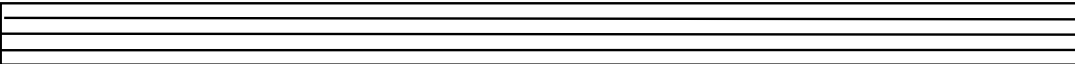
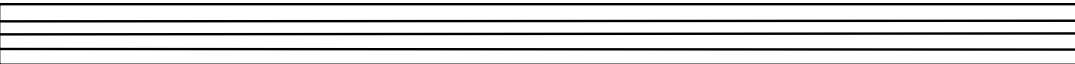
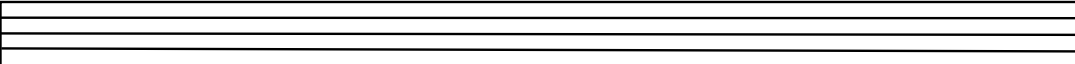
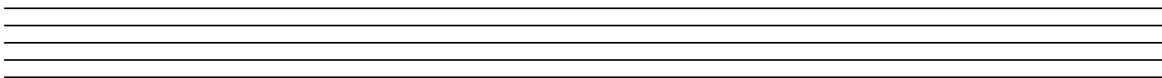
Yo senti que mi vida se perdia en un abismo profundo
y negro como mi suerte, quise hayar el olvido al estilo Jalisco (coro: no
te rajés)
pero aquellos mariachis y aquel tequila me hicieron llorar.

Me canse de rogarle.
Con el llanto en mis ojos alze mi copa y brinde con ella,
no podia despreciarme era el ultimo brindis de un bohemio con una
reina.
los mariachis callaron.

De mi mano sin fuerza cayo mi copa sin darme cuenta
ella quizo quedarse cuando vio mi tristeza
pero ya estaba escrito que aquella noche perdiera su amor.

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PLANNING FOR SUCCESS

Title	El Jinete								
Composer									
Style									
Key Signature									
Time Signature	_____ How many beats per measure? _____ _____ What kind of note gets one beat? _____								
Scales/ Exercises to Practice	<table border="1"> <tr> <td>Violin</td> <td></td> </tr> <tr> <td>B^b Trumpet</td> <td></td> </tr> <tr> <td>Vihuela/ Guitar</td> <td></td> </tr> <tr> <td>Guitarrón</td> <td></td> </tr> </table>	Violin		B^b Trumpet		Vihuela/ Guitar		Guitarrón	
Violin									
B^b Trumpet									
Vihuela/ Guitar									
Guitarrón									
Chords									
Mánicos (Strumming Patterns)	Be sure to include clef, key signature, and time signature. 								
Vocabulary	List and define the new terms learned. Be sure to illustrate the corresponding markings where appropriate.								
Notes									



El Jinete

Jose Alfredo Jimenez

Arr by: Erik Ramirez

The musical score is arranged in a system with eight staves. The top three staves are for Violin A, Violin B, and Violin C, each starting with a tempo marking of $\text{♩} = 105$ and a dynamic of *mf*. The next two staves are for Trompeta A and Trompeta B, also with $\text{♩} = 105$ and *mf*. The Voz staff is empty. The Armonia staff shows guitar chords: Em, C, D, C, and B7. The Guitarrón staff is in the bass clef with $\text{♩} = 105$ and *mf*. The score includes various musical notations such as rests, eighth notes, triplets, and dynamic markings.

6

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

Am Em Am6 B7 Em

6

Arm.

Gtn.

♩ = 95

Detailed description: This is a page of a musical score for a string quartet, two trumpets, a voice, an armistice (likely a double bass), and a guitar. The score is in the key of D major (one sharp) and 6/8 time. It consists of eight staves. The first three staves are for Violins A, B, and C, which play a melodic line with eighth-note patterns and a long phrase starting at measure 4. The next two staves are for Trumpets A and B, playing a more rhythmic accompaniment. The voice part (Voz) has a vocal line with some rests. The armistice part (Arm.) shows a rhythmic pattern with 'x' marks indicating muted notes. The guitar part (Gtn.) provides a bass line with a 7th fret barre in the first measure. Chord diagrams for Am, Em, Am6, B7, and Em are provided above the guitar staff. A tempo marking of 95 is indicated in the first measure of each staff.

11 A

Vln. A *p*

Vln. B *p*

Vln. C *p*

Tpt. A *p*

Tpt. B *p*

Voz *p*

Arm. *p*

Gtn. *p*

Por ~~En~~ le - ja - na mon - ta - ña va ca - bal - gan-do un ji - ðe - te
 Con ~~o~~ ^o ~~son~~ ^o gui - ta - rra can - tan - do se pa - sa no - ches en - to - ras

11 A

15

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

Arm.

Gtn.

va - ga so - li - to en el **mp** - do y ve **mf** - - - - - sean - do la
hom - bre y gui - ta - rra llo - - - - - do a la **mf** - - - - - z de las es -

24

Vln. A

Vln. B

Vln. C

24

Tpt. A

Tpt. B

24

Voz

- da qui-sie-ra per-der - la En - da y reu - bir - - - -
 be-lla el va pi-dien-do - le a Do - os que se los - - - -

24

Arm.

24

Gtn.

Detailed description: This is a page of a musical score for a string quartet, two trumpets, voice, guitar, and arm. The score is in 4/4 time and the key signature has one sharp (F#). The music begins at measure 24. The violin parts (Vln. A, B, C) play a melodic line with eighth notes and quarter notes. The trumpet parts (Tpt. A, B) play a simple harmonic accompaniment. The voice part (Voz) has lyrics in Spanish. The guitar part (Gtn.) plays a bass line with eighth notes and quarter notes. The arm part (Arm.) plays a rhythmic accompaniment with eighth notes and quarter notes. The score includes guitar chord diagrams for the voice part.

29 C

Vln. A *mf*

Vln. B *mf*

Vln. C *mf*

Tpt. A *mf*

Tpt. B *mf*

Voz

- - se con su a - em - da. *mf* Aun - ria mas que a su Evin - da

- lle - ve con - lla.

29 C

Arm. *mf*

Gtn. *mf*

33

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

33

Am la per-dio pa - ra ~~sem~~ - pre por Am so lle - va un-a he - Em - da por

33

Arm.

33

Gtn.

37

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

37

so bus - ca la par - te por An - so lle - va un - a he Em - da por e -

37

Arm.

37

Gtn.

Detailed description of the musical score: The score is for page 11, measures 37-41. It features five systems of staves. The first system contains three violin parts (Vln. A, B, C), all of which are marked with rests throughout the measures. The second system contains two trumpet parts (Tpt. A and B), both playing a melodic line that starts with a half note G4 and moves through various intervals. The third system contains the vocal line (Voz) with lyrics: "so bus - ca la par - te por An - so lle - va un - a he Em - da por e -". The lyrics are written below the staff, with some words in bold. The fourth system contains the guitar accompaniment (Arm.) with chord diagrams for B7, E7, A7, E7, and B7. The fifth system contains the bass line (Gtn.) which provides a rhythmic and harmonic foundation with eighth and quarter notes.

42 \emptyset *D.S. al Coda* \emptyset

Vln. A *f*

Vln. B *D.S. al Coda* \emptyset *f*

Vln. C *D.S. al Coda* \emptyset *f*

42 \emptyset *D.S. al Coda* \emptyset *f*

Tpt. A *D.S. al Coda* \emptyset *f*

Tpt. B *D.S. al Coda* \emptyset *f*

42 *D.S. al Coda* \emptyset *f*

Voz - - - - B7 bus-ca la ~~per~~-te. B7 bus-ca la

42 \emptyset *D.S. al Coda* \emptyset *f*

Arm. *f*

42 \emptyset *D.S. al Coda* \emptyset *f*

Gtn. *f*

47

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

47

muer - te - - - - Em - C - Am - - B7 - -

47

Arm.

47

Gtn.

51

Vln. A

Vln. B

Vln. C

51

Tpt. A

Tpt. B

51

Voz

Em

51

Arm.

51

Gtn.

Detailed description: This page of a musical score covers measures 51 to 54. It features seven staves: Violin A, Violin B, Violin C, Trumpet A, Trumpet B, Voice, and Guitar. The Violin and Trumpet parts begin with a half note in measure 51, followed by rests. The Voice part has a half note in measure 51 and rests thereafter. The Guitar part has a bass line starting with a half note in measure 51, followed by quarter notes in measures 52 and 53, and rests in measures 54 and 55. The Arm. (Arpeggiator) part shows a sequence of chords and rests. A guitar chord diagram for Em is provided above the Arm. staff in measure 51. The key signature is one sharp (F#).

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Violin 1

El Jinete

Jose Alfredo Jimenez

Arr by: Erik Ramirez

♩ = 105
mf

V

3

6

♩ = 95
p

A

12

18

B

2

25

31

C

mf

36

5

⊕

D.S. al Coda

⊕

4

49

El Jinete

Jose Alfredo Jimenez

Arr by: Erik Ramirez

The musical score for Violin 2, titled "El Jinete" by Jose Alfredo Jimenez, arranged by Erik Ramirez, consists of 50 measures. The piece is in 3/4 time and the key signature has one sharp (F#). The tempo is marked as quarter note = 105. The score begins with a dynamic of *mf* and includes a violin bowing instruction (V) and a fermata. The first line (measures 1-5) features a triplet of eighth notes. The second line (measures 6-11) includes a dynamic of *p* and a section marker labeled 'A'. The third line (measures 12-17) continues the melodic line. The fourth line (measures 18-24) includes a section marker labeled 'B' and a double bar line. The fifth line (measures 25-30) continues the melodic line. The sixth line (measures 31-35) includes a section marker labeled 'C' and a dynamic of *mf*. The seventh line (measures 36-48) includes a section marker labeled '5', a fermata, the instruction "D.S. al Coda", another fermata, and a section marker labeled '4'. The eighth line (measures 49-50) concludes the piece with a final melodic phrase.

El Jinete

Jose Alfredo Jimenez

Arr by: Erik Ramirez

♩ = 105
mf V

6
♩ = 95
p A

12

18
B 2

25

31
mf C

36
5 \emptyset D.S. al Coda V \emptyset 4

49

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Trumpet 1

El Jinete

Jose Alfredo Jimenez

Arr by: Erik Ramirez

♩ = 105

mf

2

7

♩ = 95

A 10

p

21

B

26

3 3 C 4

mf

36

41

⊕ D.S. al Coda ⊕ 4

49

Trumpet 2

El Jinete

Jose Alfredo Jimenez

Arr by: Erik Ramirez

$\text{♩} = 105$
mf

2

7 $\text{♩} = 95$ A 10 *p*

21 B

26 3 3 C 4 *mf*

36

41 \emptyset D.S. al Coda \emptyset 4

49

Armonia

El Jinete

Jose Alfredo Jimenez

Arr by: Erik Ramirez

Staff 1: $\text{♩} = 105$, mf , Em , C , D , C , B7 , Am

Staff 2: Em , Am6 , B7 , Em , Em , A , Em , p

Staff 3: 13, C , Em , B7

Staff 4: 19, Em , B , Em , C

Staff 5: 25, Em , B7 , Em

Staff 6: **C** 31, Am , Em , Am , Em , Am , Em , mf

Staff 7: 37, B7 , Em , Am , Em , B7 , Em

Staff 8: 43, B7 , Em , B7 , Em , C , Em , C , D.S. al Coda , 2

Staff 9: 50, Am , B7 , Em

Guitarron

El Jinete

Jose Alfredo Jimenez

Arr by: Erik Ramirez

The musical score is written for Guitarron in bass clef, 3/4 time, with a key signature of one sharp (F#). It consists of nine staves of music. The first staff begins with a tempo marking of quarter note = 105 and a dynamic of *mf*. A repeat sign with first and second endings is present. The second staff starts at measure 6 with a tempo change to quarter note = 95 and a dynamic of *p*. It includes a boxed section labeled 'A'. The third staff continues the piece. The fourth staff starts at measure 18 with a boxed section labeled 'B'. The fifth staff continues. The sixth staff starts at measure 30 with a boxed section labeled 'C' and a dynamic of *mf*. The seventh staff continues. The eighth staff starts at measure 42 with a dynamic of *f* and includes the instruction 'D.S. al Coda' with a Coda symbol. The ninth staff concludes the piece.

Voz

El Jinete

Jose Alfredo Jimenez

Arr by: Erik Ramirez

$\text{♩} = 105$

mf

A

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

13

va ca-bal-gan-do un ji - ne - te va - ga so - li - to en el mun - do y ve de -
se pa - sa no - ches en - te - ras hom - bre y gui - ta - rra llo - ran - do a la lu -

18

B

- - - sean-do la muer - te. Lle - va en su pe - cho un - a he - ri - da
- - - z de las es - tre - llas. Lue - go se pier - de en la no - che

23

va con su al - ma des - tro - sa - da qui - sie - ra per - der - la vi - da y reu -
y aun - que la no - che es muy be - lla el va pi - dien - do - le a Di - os que se

27

C

nir - - - - se con su a - ma - da. *mf* La que - ria mas que a su
lo - - - - lle - ve con e - lla.

32

vi - da y la per - dio pa - ra siem - pre por e - so lle - va un - a he - ri - da por

37

e - so bus - ca la muer - te por e - so lle - va un - a he ri - da por e - so - - -

42

D.S. al Coda

- - - bus - ca la muer - te. *f* bus - ca la muer - te -

48

PLANNING FOR SUCCESS

Title	El Rey								
Composer									
Style									
Key Signature									
Time Signature	_____ How many beats per measure? _____ _____ What kind of note gets one beat? _____								
Scales/ Exercises to Practice	<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 15%; vertical-align: top; padding: 5px;">Violin</td> <td style="border: 1px solid black; height: 40px;"></td> </tr> <tr> <td style="vertical-align: top; padding: 5px;">B\flat Trumpet</td> <td style="border: 1px solid black; height: 40px;"></td> </tr> <tr> <td style="vertical-align: top; padding: 5px;">Vihuela/ Guitar</td> <td style="border: 1px solid black; height: 40px;"></td> </tr> <tr> <td style="vertical-align: top; padding: 5px;">Guitarrón</td> <td style="border: 1px solid black; height: 40px;"></td> </tr> </table>	Violin		B \flat Trumpet		Vihuela/ Guitar		Guitarrón	
Violin									
B \flat Trumpet									
Vihuela/ Guitar									
Guitarrón									
Chords									
Mánicos (Strumming Patterns)	Be sure to include clef, key signature, and time signature. <table style="width: 100%; border-collapse: collapse;"> <tr><td style="border-bottom: 1px solid black; height: 15px;"></td></tr> <tr><td style="border-bottom: 1px solid black; height: 15px;"></td></tr> <tr><td style="border-bottom: 1px solid black; height: 15px;"></td></tr> <tr><td style="border-bottom: 1px solid black; height: 15px;"></td></tr> </table>								
Vocabulary	List and define the new terms learned. Be sure to illustrate the corresponding markings where appropriate.								
Notes									



Reproducible

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El Rey

Ranchera Valseada

Score

José Alfredo Jiménez
Transcription by Jeff Nevín

The score is written for a 3/4 time signature in the key of D major. It features the following parts:

- Voice 1**: Treble clef, mostly rests.
- Voice 2**: Treble clef, mostly rests.
- Violin 1**: Treble clef, starts with a quarter rest, then plays a series of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.
- Violin 2**: Treble clef, starts with a quarter rest, then plays a series of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.
- Violin A**: Treble clef, starts with a quarter rest, then plays a series of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.
- Trumpet in B♭ 1**: Treble clef, starts with a quarter rest, then plays a series of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.
- Trumpet in B♭ 2**: Treble clef, starts with a quarter rest, then plays a series of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.
- Trumpet in B♭**: Treble clef, starts with a quarter rest, then plays a series of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.
- Armonía**: Treble clef, mostly rests, with a few notes in the second measure. An *A7* chord marking is present above the staff.
- Guitarron**: Bass clef, mostly rests, with a few notes in the second measure.
- Guitarron A**: Bass clef, mostly rests, with a few notes in the second measure.

El Rey

4

Musical score for the piece "El Rey". The score is written for a full orchestra and includes the following parts:

- Vc. 1**: Violin 1, Treble clef, key signature of two sharps (F# and C#).
- Vc. 2**: Violin 2, Treble clef, key signature of two sharps (F# and C#).
- Vln. 1**: Violin 1, Treble clef, key signature of two sharps (F# and C#).
- Vln. 2**: Violin 2, Treble clef, key signature of two sharps (F# and C#).
- Vln.**: Violin, Treble clef, key signature of two sharps (F# and C#).
- B♭ Tpt. 1**: Trumpet 1, Treble clef, key signature of two sharps (F# and C#).
- B♭ Tpt. 2**: Trumpet 2, Treble clef, key signature of two sharps (F# and C#).
- B♭ Tpt.**: Trumpet, Treble clef, key signature of two sharps (F# and C#).
- Arm.**: Horn, Treble clef, key signature of two sharps (F# and C#).
- Gtr.**: Guitar, Bass clef, key signature of two sharps (F# and C#).
- Gtr. A**: Guitar A, Bass clef, key signature of two sharps (F# and C#).

The score consists of four measures. The first measure features a melodic line in the strings and woodwinds, with a *V* marking above the first violin part. The second measure continues the melodic development. The third and fourth measures feature sustained notes in the strings and woodwinds, providing a harmonic foundation.

El Rey

This musical score is for the piece "El Rey" and is page 5 of the score. It features ten staves for different instruments and voices. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is divided into four measures. The vocal parts (Vce. 1 and Vce. 2) have rests in all measures. The violin parts (Vln. 1, Vln. 2, and Vln.) play a melodic line starting with a quarter rest, followed by quarter notes, and ending with a half note. The trumpet parts (B♭ Tpt. 1, B♭ Tpt. 2, and B♭ Tpt.) play a similar melodic line. The arm (Arm.) part has a rhythmic pattern of quarter notes. The guitar parts (Gtrn. and Gtrn. A) provide a harmonic accompaniment with quarter notes and half notes. A dynamic marking "D" is present above the Gtrn. A staff in the fourth measure.

El Rey

Vce. 1

Yo sé bien que(es)-toy a - fue - ra Pe - ro(el) día(en) que yo me mue - ra Sé que ten-drás que llo -
 U - na pied-ra(en) el ca - mi - no Me(en)-se - ño que mi des - ti - no E - ra ro - dar y ro -

Vce. 2

Vln. 1

Vln. 2

Vln.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt.

Arm.

Gtrn.

Gtrn. A

D

El Rey

Vce. 1

Vce. 2

Vln. 1

Vln. 2

Vln.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt.

Arm.

Gtr.

Gtr. A

rar. dar

Di - rás que no me qui - sis - te Pe - ro vas a(es) - tar muy

Des - pués me di - jo(un) a - rrie - ro Queno(hay)que lle - gar pri -

Llo-rar y llo - rar, llo-rar y llo - rar

Ro-dar y ro - dar, ro-dar y ro - dar

A7

El Rey

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Vce. 1**: Lead vocal line with lyrics: tris - te me - ro Y(a) - sí Pe - ro te me vas a que - dar. hay que sa - ber lle - gar.
- Vce. 2**: Second vocal line, currently silent.
- Vln. 1**, **Vln. 2**, **Vln.**: Violin parts, playing sustained notes with a *D* dynamic marking.
- B^b Tpt. 1**, **B^b Tpt. 2**, **B^b Tpt.**: Trumpet parts, playing rhythmic patterns.
- Arm.**: Horn part, playing rhythmic patterns.
- Gtrn.**: Electric guitar part, playing a rhythmic accompaniment.
- Gtrn. A**: Acoustic guitar part, playing a sustained bass line.

The score is in the key of D major (two sharps) and 3/4 time. A double bar line with repeat dots appears after the first measure of each part.

El Rey

Vce. 1
Con di - ne - ro(y) sin di - ne - ro

Vce. 2

Vln. 1

Vln. 2

Vln.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt.

Arm. *G*

Gtrn.

Gtrn. A

Detailed description: This is a page of a musical score for the piece 'El Rey'. The score is arranged in a standard orchestral format with multiple staves. At the top, the title 'El Rey' is written in a large, stylized font, and the page number '9' is in the upper right corner. The score begins with a key signature of two sharps (F# and C#) and a common time signature. The vocal parts are the most prominent, with the first voice part (Vce. 1) carrying the melody and lyrics: 'Con di - ne - ro(y) sin di - ne - ro'. The second voice part (Vce. 2) is mostly silent. The instrumental sections include strings (Violins 1 and 2, and Viola), three types of trumpets (B-flat 1, B-flat 2, and B-flat), an Armadillo (Arm.), and two guitar parts (Gtrn. and Gtrn. A). The strings and brass parts provide harmonic support and texture, while the guitars play a steady bass line. The score is divided into four measures, with a double bar line after the second measure. The lyrics are placed below the first vocal staff.

El Rey

Vce. 1
Ha - go siem - pre lo que quie - ro

Vce. 2

Vln. 1

Vln. 2

Vln.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt.

Arm.

Gtrn.

Gtrn. A

Detailed description: This is a page of a musical score for the piece 'El Rey'. It features ten staves. The top two staves are for vocalists (Vce. 1 and Vce. 2). The Vce. 1 staff contains the lyrics 'Ha - go siem - pre lo que quie - ro' under a melodic line. The Vce. 2 staff is empty. The next three staves are for violins (Vln. 1, Vln. 2, and Vln.). The Vln. 1 staff starts with a half note G4, followed by a half note A4 with a sharp sign, and a half note B4 with a sharp sign, all under a slur. The Vln. 2 and Vln. staves have a half note G4, followed by a half note A4 with a sharp sign, and a half note B4 with a sharp sign, all under a slur. The next three staves are for trumpets (B♭ Tpt. 1, B♭ Tpt. 2, and B♭ Tpt.). The B♭ Tpt. 1 and B♭ Tpt. 2 staves have a half note G4, followed by a half note A4 with a sharp sign, and a half note B4 with a sharp sign, all under a slur. The B♭ Tpt. staff has a half note G4, followed by a half note A4 with a sharp sign, and a half note B4 with a sharp sign, all under a slur. The next three staves are for guitar (Arm., Gtrn., and Gtrn. A). The Arm. staff has a half note G4, followed by a half note A4 with a sharp sign, and a half note B4 with a sharp sign, all under a slur. The Gtrn. and Gtrn. A staves have a half note G4, followed by a half note A4 with a sharp sign, and a half note B4 with a sharp sign, all under a slur.

El Rey

The musical score is arranged in a system with the following parts from top to bottom:

- Vce. 1**: Vocal line with lyrics: "Y mi pa - la - bra(es) la ley".
- Vce. 2**: Empty vocal line.
- Vln. 1**: Violin 1 part.
- Vln. 2**: Violin 2 part.
- Vln.**: Violoncello part.
- B♭ Tpt. 1**: Trumpet 1 part.
- B♭ Tpt. 2**: Trumpet 2 part.
- B♭ Tpt.**: Trombone part.
- Arm.**: Armónica (Harmonica) part, with chord markings *E7* and *A7*.
- Gtr.**: Electric guitar part.
- Gtr. A**: Acoustic guitar part.

The score is in the key of D major (two sharps) and 4/4 time. The vocal line spans four measures, with the lyrics "Y mi pa - la - bra(es) la ley" under the notes. The instrumental parts provide accompaniment, with the guitar parts featuring a steady rhythm and the armónica playing chords.

El Rey

The musical score is arranged in a system of ten staves. The top two staves are for vocalists (Vce. 1 and Vce. 2). The next three staves are for string instruments: Violin 1 (Vln. 1), Violin 2 (Vln. 2), and Viola (Vln.). The following three staves are for brass instruments: Trumpet 1 (B♭ Tpt. 1), Trumpet 2 (B♭ Tpt. 2), and Trombone (B♭ Tpt.). The bottom three staves are for guitar: Arm. (Arm.), Gtr., and Gtr. A. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics "No ten - go" are written under the first vocal staff.

El Rey

The musical score is arranged in a system of ten staves. The top two staves are for vocalists: Vce. 1 and Vce. 2. Vce. 1 has lyrics: tro - no ni rei - na Ni na - die. The next three staves are for string instruments: Vln. 1, Vln. 2, and Vln. The following three staves are for brass instruments: B♭ Tpt. 1, B♭ Tpt. 2, and B♭ Tpt. The next staff is for the Arm. (Trumpet). The bottom two staves are for guitar: Gtr. and Gtr. A. The score is in the key of D major (two sharps) and consists of four measures. The vocal line in the first measure contains the lyrics 'tro - no ni rei - na' and in the second measure 'Ni na - die'. The instrumental parts provide accompaniment for the vocal line.

El Rey

14

que me com - pren - da Pe - ro si - go sien -
Pe - ro si - go sien -

Vce. 1
Vce. 2
Vln. 1
Vln. 2
Vln.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt.
Arm.
Gtrn.
Gtrn. A

Detailed description: This is a page of a musical score for the piece 'El Rey'. It features a vocal line with two parts, 'Vce. 1' and 'Vce. 2', and a full instrumental ensemble. The vocalists sing the lyrics 'que me comprenda Pero si go sien' and 'Pero si go sien'. The instrumental parts include Violins 1 and 2, Violoncello, three Trumpets (B♭), Arms, and two Guitars (Gtrn. and Gtrn. A). The score is written in a key signature of two sharps (D major) and a 4/4 time signature. The page number '14' is located at the top left, and the title 'El Rey' is centered at the top.

El Rey

The musical score is arranged in a system of ten staves. The top two staves are for vocalists (Vce. 1 and Vce. 2), both in treble clef with a key signature of two sharps (F# and C#). The lyrics 'do(el)' and 'rey' are written below the notes. The next three staves are for strings (Vln. 1, Vln. 2, and Vln.), all in treble clef. The following three staves are for brass (B♭ Tpt. 1, B♭ Tpt. 2, and B♭ Tpt.), all in treble clef with a key signature of three sharps (F#, C#, and G#). The next three staves are for guitar (Arm., Gtrn., and Gtrn. A), all in bass clef with a key signature of two sharps. The score is divided into two main sections, each with a first and second ending. The first ending is marked '1.' and the second ending is marked '2.'. The music features a mix of whole, half, and quarter notes, with some rests and dynamic markings like 'D'.

El Rey

This musical score is for the piece "El Rey" and is page 16. It features a variety of instruments and vocalists. The vocal parts (Vce. 1 and Vce. 2) are in the soprano range, with a melodic line that is sustained across the first two measures and then rests. The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), and Viola (Vln.), all playing a rhythmic pattern of quarter notes. The brass section consists of three Trumpets (B♭ Tpt. 1, B♭ Tpt. 2, and B♭ Tpt.), each playing a similar rhythmic pattern. The guitar parts include an Acoustic Guitar (Arm.) with a simple harmonic accompaniment, and two Electric Guitars (Gtrn. and Gtrn. A) providing a bass line. The score is written in a key signature of two sharps (D major) and a 4/4 time signature. The first measure contains a melodic phrase, while the second and third measures are primarily rests for the vocalists and strings, with the brass and guitar parts continuing their rhythmic accompaniment. Chord markings for D, A7, and D are present above the Acoustic Guitar staff in the second, third, and fourth measures respectively.

El Rey

Ranchera Valseada

Violín 1

José Alfredo Jiménez
Transcription by Jeff Nevin

Violín 1

6

12

15

6

22

26

2

30

36

40

6

46

48

2

1.

52

2.

V

V

El Rey

Ranchera Valscada

Violín 2

José Alfredo Jiménez
Transcription by Jeff Nevin

Violín 2

6

12

15

6

22

26

2

30

36

40

6

46

48

2

1.

52

2.

V

V

El Rey

Ranchera Valscada

Trumpet in B \flat 1

José Alfredo Jiménez
Transcription by Jeff Nevin

Musical score for Trumpet in B \flat 1, measures 1-52. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The music consists of a single melodic line with various rhythmic patterns and rests. Measure numbers 5, 9, 15, 26, 34, 42, and 52 are indicated at the start of their respective lines. Rehearsal marks with first and second endings are present at measures 44 and 52. A 4/4 time signature change occurs at measure 9.

El Rey

Ranchera Valscada

Trumpet in B \flat 2

José Alfredo Jiménez
Transcription by Jeff Nevin

5

9

15

26

34

42

52

7

2

30

2

4

40

2

6

1.

2.

El Rey

Ranchera Valseada

Acoustic Guitar

José Alfredo Jiménez
Transcription by Jeff Nevin

8 *A7*

9 *D*

15 *D A7*

22 *D G*

30 *E7*

36 *A7*

44 *1. D*

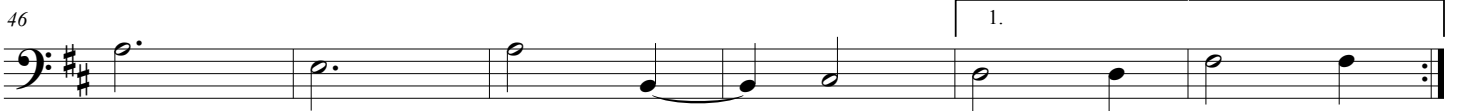
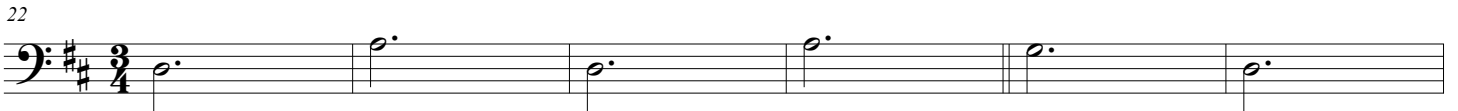
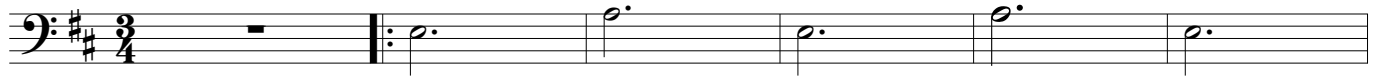
52 *2. D A7 D*

El Rey

Ranchera Valseada

Guitarron A

José Alfredo Jiménez
Transcription by Jeff Nevin

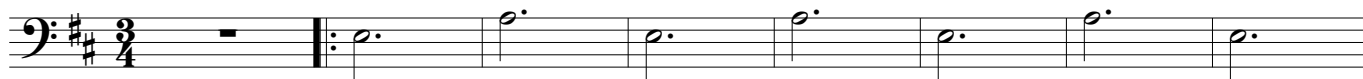


El Rey

Ranchera Valseada

Guitarron

José Alfredo Jiménez
Transcription by Jeff Nevin



El Rey

Ranchera Valscada

Voice 1

José Alfredo Jiménez
Transcription by Jeff Nevin

Voice 1

Yo sé bien que(es)-toy a - fue-ra Pe - ro(el) día(en) que yo me
U - na pied - ra(en) el ca - mi - no Me(en) - se - ño que mi des -

16

mue - ra Sé que ten - drás que llo - rar. Di - rás que no me qui -
ti - no E - ra ro - dar y ro - dar Des - pués me di - jo(un) a -

20

sis - te Pe - ro vas a(es) - tar muy tris - te Y(a) - sí te me vas a que - dar.
rrie - ro Que no(hay) que lle - gar pri - me - ro Pe - ro hay que sa - ber lle - gar.

23

Con di - ne - ro(y) sín di - ne - ro Ha - go siem - pre

31

lo que que - ro Y mi pa - la - bra(es) la ley _____

38

No ten - go tro - no ni reí - na Ni

44

na - die que me com - pren - da Pe - ro si - go sien - do(el)

50

rey. _____ rey. _____

El Rey

Ranchera Valscada

Voice 2

José Alfredo Jiménez
Transcription by Jeff Nevin

Musical score for Voice 2 of "El Rey" (Ranchera Valscada). The score is written in treble clef with a key signature of two sharps (F# and C#). The time signature is 3/4. The score consists of four staves of music with lyrics underneath. The lyrics are: "Llo-rar y llo-rar", "Ro-dar y ro-dar", "rar, dar, llo-rar y llo-rar", "ro-dar y ro-dar", "Pe-ro si-go sien-do(el) rey.", "rey.".

2 12 14 3

3 Llo-rar y llo-rar
Ro-dar y ro-dar

18 20 2

3 rar, dar, llo-rar y llo-rar
ro-dar y ro-dar

22 4 26 21 1.

Pe - ro si - go sien - do(el) rey. _____

52 2.

rey. _____

El Rey

Jose Alfredo Jimenez

Yo sé bién que estoy afuera
Pero el día en que yo me muera
Sé que tendrás que llorar.
<Llorar y llorar, llorar y llorar>

Dirás que no me quisiste
Pero vas a estar muy triste
Y así te me vas a quedar.

Con dinero y sín dinero
Yo hago siempre lo que quiero
Y mi palabra es la ley
No tengo trono ni reína
Ni nadie que me comprenda
Pero sigo siendo el rey.

Una piedra en el camino
Me enseñó que mi destino
Era rodar y rodar
<Rodar y rodar, rodar y rodar>

Después me dijo un arriero
Que no hay que llegar primero
Pero hay que saber llegar.

Con dinero y sín dinero
Hago siempre lo que quiero
Y mi palabra es la ley
No tengo trono ni reína
Ni nadie que me comprenda
Pero sigo siendo el rey

PLANNING FOR SUCCESS

Title	El Son de los Aguacates								
Composer									
Style									
Key Signature									
Time Signature	_____ How many beats per measure? _____ _____ What kind of note gets one beat? _____								
Scales/ Exercises to Practice	<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 15%; padding: 5px;">Violin</td> <td style="border: 1px solid black; height: 30px;"></td> </tr> <tr> <td style="padding: 5px;">B\flat Trumpet</td> <td style="border: 1px solid black; height: 30px;"></td> </tr> <tr> <td style="padding: 5px;">Vihuela/ Guitar</td> <td style="border: 1px solid black; height: 30px;"></td> </tr> <tr> <td style="padding: 5px;">Guitarrón</td> <td style="border: 1px solid black; height: 30px;"></td> </tr> </table>	Violin		B \flat Trumpet		Vihuela/ Guitar		Guitarrón	
Violin									
B \flat Trumpet									
Vihuela/ Guitar									
Guitarrón									
Chords									
Mánicos (Strumming Patterns)	Be sure to include clef, key signature, and time signature. <table style="width: 100%; border-collapse: collapse;"> <tr><td style="border-bottom: 1px solid black; height: 15px;"></td></tr> <tr><td style="border-bottom: 1px solid black; height: 15px;"></td></tr> <tr><td style="border-bottom: 1px solid black; height: 15px;"></td></tr> <tr><td style="border-bottom: 1px solid black; height: 15px;"></td></tr> </table>								
Vocabulary	List and define the new terms learned. Be sure to illustrate the corresponding markings where appropriate.								
Notes									



El Son de Los Aguacates

Son

West Prep Intermediate Mariachi

Transcribed by: E. Ramirez

Violin A

Violin B

Violin C

Trompeta A

Trompeta B

Voz

Armonia

Guitarrón

D A7

The musical score is written for a Mariachi ensemble. It consists of eight staves. The top three staves are for Violin A, Violin B, and Violin C. The next two staves are for Trompeta A and Trompeta B. The fifth staff is for Voz (Vocal). The sixth staff is for Armonia (Harmonica), and the seventh staff is for Guitarrón (Guitar). The score is in 3/4 time and has a key signature of one sharp (F#). The first measure of each staff is marked with a repeat sign. The Armonia part includes chord markings 'D' and 'A7' above the first two measures. The Guitarrón part is in bass clef. The Voz part is in treble clef and contains rests throughout the piece.

7

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

7

Arm.

D A7

7

Gtn.

Detailed description of the musical score: The score is for page 4 of a piece. It features eight staves: Violin A, Violin B, Violin C, Trumpet A, Trumpet B, Voice, Arm. (Arpeggiated), and Guitar. The key signature is one sharp (F#). The time signature is primarily 3/4, but it changes to 2/4 in measures 2, 3, 4, 5, and 6. Measure 1 is in 3/4. Measures 2-6 are in 2/4. Measure 7 returns to 3/4. The Violin parts have melodic lines with some rests. The Trumpet parts have rhythmic patterns. The Voice part is silent. The Arm. part has a rhythmic accompaniment with chords D and A7. The Guitar part has a bass line.

13

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

13

Arm.

G E7 A7 A7

13

Gtn.

Detailed description of the musical score: The score is for page 5, starting at measure 13. It features six staves: Violin A, Violin B, Violin C, Trumpet A, Trumpet B, and Voice. The key signature is two sharps (F# and C#) and the time signature is 3/4. The Violin parts have complex rhythmic patterns, including eighth and sixteenth notes. The Trumpet parts have similar rhythmic patterns. The Voice part is silent, indicated by a horizontal line. The Arm. (Arpeggiator) part shows a sequence of chords: G, E7, A7, and A7. The Guitar part (Gtn.) has a bass line with various rhythmic patterns, including eighth and sixteenth notes.

19

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

Arm.

Gtn.

A

Es - te es un son muy a - le - gre es - te
 Es - toy guar - dan - do tos - to - nes pa - ra
 Des - de o - ri - ti - ta les di - go a to -

A

Es - te es un son muy a - le - gre es - te
 Es - toy guar - dan - do tos - to - nes pa - ra
 Des - de o - ri - ti - ta les di - go a to -

A

Es - te es un son muy a - le - gre es - te
 Es - toy guar - dan - do tos - to - nes pa - ra
 Des - de o - ri - ti - ta les di - go a to -

A

Es - te es un son muy a - le - gre es - te
 Es - toy guar - dan - do tos - to - nes pa - ra
 Des - de o - ri - ti - ta les di - go a to -

A

Es - te es un son muy a - le - gre es - te
 Es - toy guar - dan - do tos - to - nes pa - ra
 Des - de o - ri - ti - ta les di - go a to -

A

A7 D D A7

A

25

Vln. A
son cuan' es-te son es-te son de los a-gua-ca - tes a - lla_en la cam - pi - na ver-de se re-
di' pa-ra cuan' pa-ra cuan-do yo__ me mue - ra que me to-quen cien Ma-ria-chis y me
a to di' a to a to di - tos__ mis cua - tes que me to-quen sua-ve - ci - to el Son

Vln. B
son cuan' es-te son es-te son de los a-gua-ca - tes a - lla_en la cam - pi - na ver-de se re-
di' pa-ra cuan' pa-ra cuan-do yo__ me mue - ra que me to-quen cien Ma-ria-chis y me
a to di' a to a to di - tos__ mis cua - tes que me to-quen sua-ve - ci - to el Son

Vln. C
son cuan' es-te son es-te son de los a-gua-ca - tes a - lla_en la cam - pi - na ver-de se re-
di' pa-ra cuan' pa-ra cuan-do yo__ me mue - ra que me to-quen cien Ma-ria-chis y me
a to di' a to a to di - tos__ mis cua - tes que me to-quen sua-ve - ci - to el Son

Tpt. A
son cuan' es-te son es-te son de los a-gua-ca - tes a - lla_en la cam - pi - na ver-de se re-
di' pa-ra cuan' pa-ra cuan-do yo__ me mue - ra que me to-quen cien Ma-ria-chis y me
a to di' a to a to di - tos__ mis cua - tes que me to-quen sua-ve - ci - to el Son

Tpt. B
son cuan' es-te son es-te son de los a-gua-ca - tes a - lla_en la cam - pi - na ver-de se re-
di' pa-ra cuan' pa-ra cuan-do yo__ me mue - ra que me to-quen cien Ma-ria-chis y me
a to di' a to a to di - tos__ mis cua - tes que me to-quen sua-ve - ci - to el Son

Voz
son cuan' es-te son es-te son de los a-gua-ca - tes a - lla_en la cam - pi - na ver-de se re-
di' pa-ra cuan' pa-ra cuan-do yo__ me mue - ra que me to-quen cien Ma-ria-chis y me
a to di' a to a to di - tos__ mis cua - tes que me to-quen sua-ve - ci - to el Son

Arm.
A7 D D A7

Gtn.
25

31

Vln. A
fres-can sus fo lla-jes a-lla en la cam-pi-na ver-de se re fle-jan sus fo lla-jes
can-ten mis ran che-ras que me to-quen cien Ma ria-chis y me can-ten mis ran che-ras
de los A-gua ca-tes que me to-quen sua-ve ci-to el Son de los A-gua ca-tes

Vln. B
fres-can sus fo lla-jes a-lla en la cam-pi-na ver-de se re fle-jan sus fo lla-jes
can-ten mis ran che-ras que me to-quen cien Ma ria-chis y me can-ten mis ran che-ras
de los A-gua ca-tes que me to-quen sua-ve ci-to el Son de los A-gua ca-tes

Vln. C
fres-can sus fo lla-jes a-lla en la cam-pi-na ver-de se re fle-jan sus fo lla-jes
can-ten mis ran che-ras que me to-quen cien Ma ria-chis y me can-ten mis ran che-ras
de los A-gua ca-tes que me to-quen sua-ve ci-to el Son de los A-gua ca-tes

Tpt. A
fres-can sus fo lla-jes a-lla en la cam-pi-na ver-de se re fle-jan sus fo lla-jes
can-ten mis ran che-ras que me to-quen cien Ma ria-chis y me can-ten mis ran che-ras
de los A-gua ca-tes que me to-quen sua-ve ci-to el Son de los A-gua ca-tes

Tpt. B
fres-can sus fo lla-jes a-lla en la cam-pi-na ver-de se re fle-jan sus fo lla-jes
can-ten mis ran che-ras que me to-quen cien Ma ria-chis y me can-ten mis ran che-ras
de los A-gua ca-tes que me to-quen sua-ve ci-to el Son de los A-gua ca-tes

Voz
fres-can sus fo lla-jes a-lla en la cam-pi-na ver-de se re fle-jan sus fo lla-jes
can-ten mis ran che-ras que me to-quen cien Ma ria-chis y me can-ten mis ran che-ras
de los A-gua ca-tes que me to-quen sua-ve ci-to el Son de los A-gua ca-tes

Arm.
D A7 D

Gtn.
31

37 **B** **C**

Vln. A
 es - te es un son muy a - le - gre es - te son de los a - gua - ca - tes.
 es - toy guar - dan - do tos - to - nes y lle - nan - do las - ta - le - gas.
 des - de o - ri - ti - ta les di - go a to - di - ti - tos - mis cua - tes.

Vln. B
 es - te es un son muy a - le - gre es - te son de los a - gua - ca - tes.
 es - toy guar - dan - do tos - to - nes y lle - nan - do las - ta - le - gas.
 des - de lo - ri - ti - ta les di - go a to - di - ti - tos - mis cua - tes.

Vln. C
 es - te es un son muy a - le - gre es - te son de los a - gua - ca - tes.
 es - toy guar - dan - do tos - to - nes y lle - nan - do las - ta - le - gas.
 des - de lo - ri - ti - ta les di - go a to - di - ti - tos - mis cua - tes.

Tpt. A
 es - te es un son muy a - le - gre es - te son de los a - gua - ca - tes.
 es - toy guar - dan - do tos - to - nes y lle - nan - do las - ta - le - gas.
 des - de o - ri - ti - ta les di - go a to - di - ti - tos - mis cua - tes.

Tpt. B
 es - te es un son muy a - le - gre es - te son de los a - gua - ca - tes.
 es - toy guar - dan - do tos - to - nes y lle - nan - do las - ta - le - gas.
 des - de o - ri - ti - ta les di - go a to - di - ti - tos - mis cua - tes.

Voz
 es - te es un son muy a - le - gre es - te son de los a - gua - ca - tes.
 es - toy guar - dan - do tos - to - nes y lle - nan - do las - ta - le - gas.
 des - de o - ri - ti - ta les di - go a to - di - ti - tos - mis cua - tes.

Arm.
 A7 A7 D D7

Gtn.
 37 **B** **C**

Detailed description: This is a page of a musical score for page 9. It contains parts for Violin A, Violin B, Violin C, Trumpet A, Trumpet B, Voice, and Guitar. The music is in a key with two sharps (D major) and 3/4 time. The score is divided into two systems. The first system covers measures 37 to 44, and the second system covers measures 45 to 52. Each system has a repeat sign at the end. Chord markings B, C, A7, and D7 are placed above the guitar part. The lyrics are in Spanish and describe a scene of people enjoying water. The vocal line is in a soprano or alto range. The instrumental parts provide harmonic support and rhythmic accompaniment.

43

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

43

Arm.

G E7 A7 A7

43

Gtn.

Detailed description of the musical score: The score is for measures 43 through 48. It features six staves: Violin A, Violin B, Violin C, Trumpet A, Trumpet B, and Voice. The key signature is two sharps (F# and C#). The time signature is 4/4. The Violin and Trumpet parts have melodic lines with eighth-note patterns in measures 43 and 44, followed by sustained notes. The Voice part consists of six rests. The Arm. part shows a rhythmic pattern of eighth notes with chord changes: G in measure 43, E7 in measure 44, and A7 in measures 45 and 46. The Gtn. part has a bass line with eighth notes and rests.

49

Vln. A
to-quen me Los A-gua - ca - tes.

Vln. B
to-quen me Los A-gua - ca - tes.

Vln. C
to-quen me Los A-gua - ca - tes.

49

Tpt. A

Tpt. B

49

Voz

49

Arm. D D D A7

49

Gtn.

55

Vln. A

Vln. B

Vln. C

55

Tpt. A

Tpt. B

55

Voz

55

Arm. D

55

Gtn.

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El Son de Los Aguacates

Violin 1

Son

Adapted by: E. Ramirez

Musical score for Violin 1, featuring a melody in G major with various time signatures (3/4, 2/4, 3/4, 4/4). The score includes lyrics in Spanish and is divided into sections A, B, and C.

Lyrics:
 Es - te es un son muy a - le - gre es - te son es - te son es - te
 Es - toy guar - dan - do tos - to - ñes pa - ra cuan' pa - ra cuan' pa - ra
 Des - de o - ri - ti - ta les di - go a to - di' a to - di' a to -

Section A (Measures 22-26):
 son de los a - gua - ca - tes a - lla en la cam - pi - na ver - de se re - fres - can sus fo -
 cuan - do yo me mue - ra que me to - quen cien Ma - ria - chis y me can - ten mis ran -
 di - tos mis cua - tes que me to - quen sua - ve - ci - to el Son de los A - gua -

Section B (Measures 32-37):
 lla - jes a - lla en la cam - pi - na ver - de se re - fle - jan sus to - lla - jes es - te es un
 che - ras que me to - quen cien Ma - ria - chis y me can - ten mis ran - che - ras es - toy guar -
 ca - tes que me to - quen sua - ve - ci - to el Son de los A - gua - ca - tes des - de o - ri -

Section C (Measures 38-42):
 son muy a - le - gre es - te son de los a - gua - ca - tes.
 dan - do tos - to - ñes y lle - nan - do las ta - le - gas.
 ti - ta les di - go a to - di - ti - tos mis cua - tes.

to - quen me Los A - gua - ca - tes.

El Son de Los Aguacates

Son

Adapted by: E. Ramirez

Es - te es un son muy a - le - gre es - te son es - te son es - te
 Es - toy guar - dan - do tos - to - ñes pa - ra cuan' pa - ra cuan' pa - ra
 Des - de o - ri - ti - ta les - di - go a to - di a to - di a to -

son de los a - gua - ca - tes a - lla en la cam - pi - na ver - de se re - fres - can sus fo -
 quan - do yo me mue - ra que me to - quen cien Ma - ría - chis y me can - ten mis ran -
 di - tos mis cua - tes que me to - quen sua - ve - ci - to el Son de los A - gua -

lla - jes a - lla en la cam - pi - na ver - de se re - fle - jan sus to - lla - jes es - te es un
 che - ras que me to - quen cien Ma - ría - chis y me can - ten mis ran - che - ras es - toy guar -
 ca - tes que me to - quen sua - ve - ci - to el Son de los A - gua - ca - tes des - de lo - ri -

son muy a - le - gre es - te son de los a - gua - ca - tes.
 dan - do tos - to - ñes y lle - nan - do las ta - le - gas.
 ti - ta les - di - go a to - di - ti - tos mis cua - tes.

to - quen me Los A - gua - ca - tes.

Violin 3

El Son de Los Aguacates

Son

Adapted by: E. Ramirez

Musical score for Violin 3, featuring a melody in G major (one sharp) with a 2/4 time signature. The score includes a key signature change to D major (two sharps) at measure 11. The piece is divided into sections A, B, and C.

Section A (Measures 22-27):

 Es - te es un son muy a - le - gre es - te son es - te son es - te

 Es - toy guar - dan - do tos - to - nes pa - ra cuan' pa - ra cuan' pa - ra

 Des - de o - ri - ti - ta les di - go a to - di' a to - di' a to -

Section B (Measures 32-38):

 son de los a - gua - ca - tes a - lla en la cam - pi - na ver - de se re - fres - can sus fo -

 cuan - do yo me mue - ra que me to - quen cien Ma - ria - chis y me can - ten mis ran -

 di - tos mis cua - tes que me to - quen sua - ve - ci - to el Son de los A - gua -

Section C (Measures 43-49):

 son muy a - le - gre es - te son de los a - gua - ca - tes.

 dan - do tos - to - nes y lle - nan - do las ta - le - gas.

 ti - ta les di - go a to - di - ti - tos mis cua - tes.

to - quen me Los A - gua - ca - tes.

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Trumpet 1

El Son de Los Aguacates

Son

Adapted by: E. Ramirez

The musical score is written for a single trumpet part in G major (one sharp) and 2/4 time. It consists of 51 measures. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The music is divided into sections A, B, and C. Section A starts at measure 17 and ends at measure 22. Section B starts at measure 33 and ends at measure 38. Section C starts at measure 39 and ends at measure 43. The score includes lyrics in Spanish and a final cadence at the end.

Es - te es un
Es - toy guar -
Des - de o - ri -

son muy a - le - gre es - te son es - te son es - te son de los a - gua - ca -
dan - do tos - to - ñes pa - ra cuan' pa - ra cuan' pa - ra cuan - do yo me mue -
ti - ta les di - go a to - di' a to - di' a to - di - tos mis cua -

- tes a - lla en la cam - pi - na ver - de se re - fres - can sus fo - lla - jes a - lla en
- ra que me to - quen cien Ma - ria - chis y me can - ten mis ran - che - ras que me
- tes que me to - quen sua - ve - ci - to el Son de los A - gua - ca - tes que me

la cam - pi - na ver - de se re - fle - jan sus fo - lla - jes es - te es un son muy a -
to - quen cien Ma - ria - chis y me can - ten sus ran - che - ras es - toy guar - dan - do tos -
to - quen sua - ve - ci - to el Son de los A - gua - ca - tes des - de o - ri - ti - ta les

le - gre es - te son de los a - gua - ca - tes.
to - ñes y lle - nan - do las ta - le - gas.
di - go a to - di - ti - tos mis cua - tes.

El Son de Los Aguacates

Son

Adapted by: E. Ramirez

The musical score is written for a Trumpet 2 part in the key of D major (indicated by two sharps) and a 2/4 time signature. It consists of ten staves of music. The first five staves contain the instrumental melody, which includes various rhythmic patterns and rests. The sixth staff begins the vocal line with the lyrics: "Es - te es un / Es - toy guar - / Des - de o - ri -". The seventh and eighth staves continue the vocal line with lyrics: "son muy a - le - gre es - te son, es - te son, es - te son de los a - gua - ca - / dan - do tos - to - nes pa - ra cuan', pa - ra cuan', pa - ra cuan - do yo me mue - / ti - ta les di - go a to - di' a to - di' a to - di - tos mis cua -". The ninth and tenth staves continue the vocal line with lyrics: "tes a - lla en la cam - pi - na ver - de se re - fres - can sus fo - lla - jes a - lla en / - ra que me to - quen cien Ma - ria - chis y me can - ten mis ran - che - ras que me / - tes que me to - quen sua - ve - ci - to el Son de los A - gua - ca - tes que me /". The eleventh and twelfth staves continue the vocal line with lyrics: "la cam - pi - na ver - de se re - fle - jan sus fo - lla - jes es - te es un son muy a - / to - quen cien Ma - ria - chis y me can - ten mis ran - che - ras es - toy guar - dan - do tos - / to - quen sua - ve - ci - to el Son de los A - gua - ca - tes des - de o - ri - ti - ta les". The thirteenth and fourteenth staves continue the instrumental melody with lyrics: "le - gre es - te son de los a - gua - ca - tes. / to - nes y lle - nan - do las ta - le - gas. / di - go a to - di - ti - tos mis cua - tes." The score concludes with a final instrumental staff.

Armonia

El Son de Los Aguacates

Son

Adapted by: E. Ramirez

The musical score is written for guitar and consists of ten staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various chords and melodic lines with slurs and accents.

Staff 1: Chords: D, A7. Measure 4 contains a double bar line and a fermata over a whole note. Measure 5 contains a double bar line and a fermata over a whole note with a '2' above it, indicating a second ending.

Staff 2: Measure 6 contains a double bar line and a fermata over a whole note. Chords: D, A7. Measure 8 contains a double bar line and a fermata over a whole note with a '2' above it.

Staff 3: Measure 12 contains a double bar line and a fermata over a whole note. Chords: G, E7, A7.

Staff 4: Chords: A7, A7, D. Measure 17 contains a double bar line and a fermata over a whole note, labeled with a boxed 'A'.

Staff 5: Chords: D, A7, A7, D.

Staff 6: Chords: D, A7, D, A7.

Staff 7: Measure 35 contains a double bar line and a fermata over a whole note, labeled with a boxed 'B'. Chords: D, A7, A7.

Staff 8: Measure 41 contains a double bar line and a fermata over a whole note, labeled with a boxed 'C'. Chords: D, D7, G, E7, A7.

Staff 9: Chords: A7, D, D.

Staff 10: Chords: D, A7, D.

El Son de Los Aguacates

Son

Adapted by: E. Ramirez

6

11

16

22

A

28

34

B

40

C

46

52

Voz

El Son de Los Aguacates

Son

Adapted by: E. Ramirez

2

2

7

2

2

13

9

A

Es - te es un son muy a - le - gre es - te son es - te
 Es - toy guar - dan - do tos - to - nes pa - ra cuan' pa - ra
 Des - de o - ri - ti - ta les di - go a to - di' a to -

26

son es - te son de los a - gua - ca - tes a - lla en la cam - pi - na ver - de se re -
 cuan' pa - ra cuan - do yo me mue - ra que me to - quen cien Ma - ria - chis y me
 di' a to - di - tos mis cua - tes que me to - quen sua - ve - ci - to el Son

31

fres - can sus fo - lla - jes a - lla en la cam - pi - na ver - de se re - fle - jan sus fo -
 can - ten mis ran - che - ras que me to - quen cien Ma - ria - chis y me can - ten mis ran -
 de los A - gua - ca - tes que me to - quen sua - ve - ci - to el Son de los A - gua -

36

B

lla - jes es - te es un son muy a - le - gre es - te son de los a - gua - ca -
 che - ras es - toy guar - dan - do tos - to - nes y lle - nan - do las ta - le -
 ca - tes des - de o - ri - ti - ta les di - go a to - di - ti - tos mis cua -

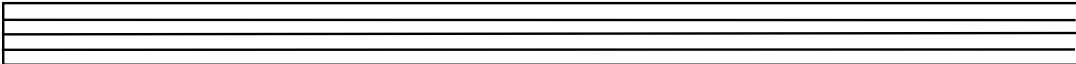
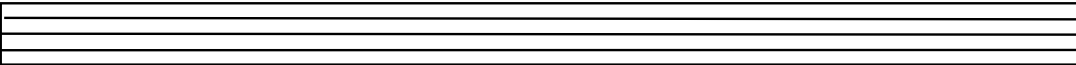
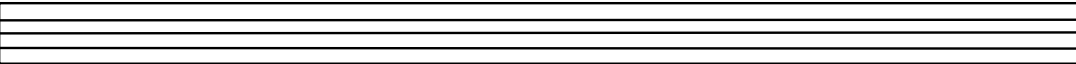
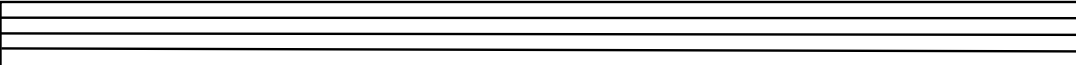
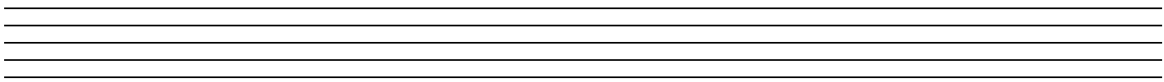
41

C

14

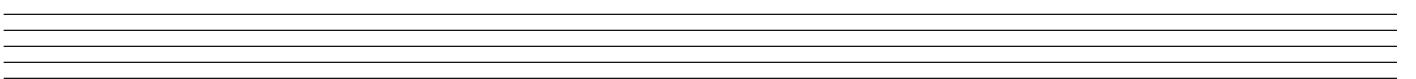
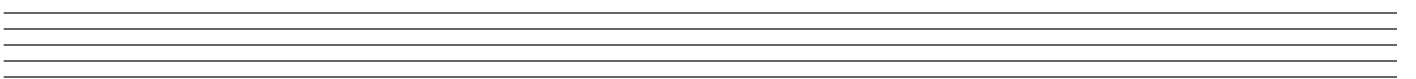
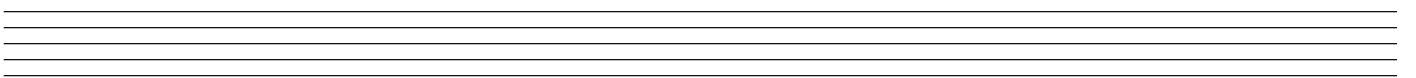
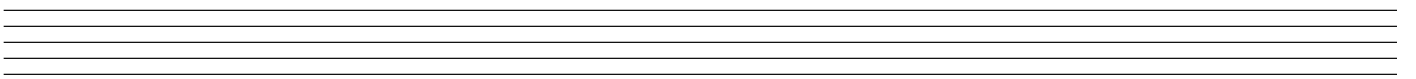
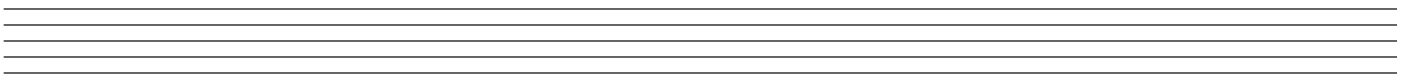
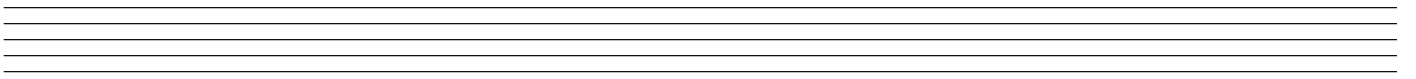
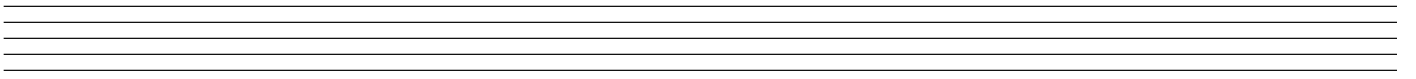
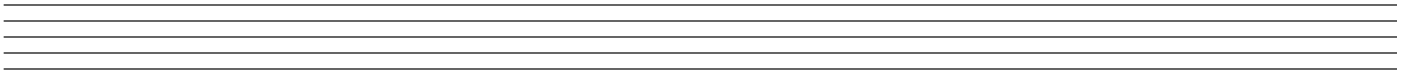
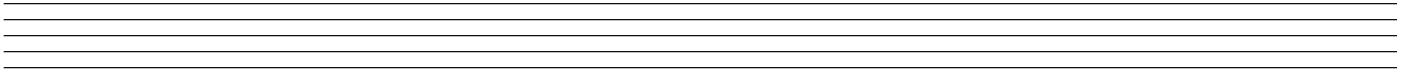
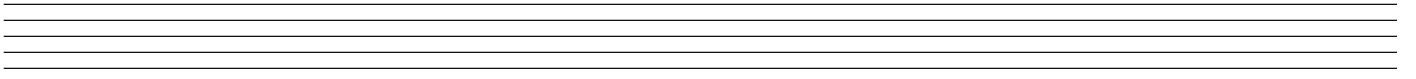
- - - tes.
 - - - gas.
 - - - tes.

PLANNING FOR SUCCESS

Title	Los Barrandales del Puente
Composer	
Style	
Key Signature	
Time Signature	<p>How many beats per measure? _____</p> <p>What kind of note gets one beat? _____</p>
Scales/ Exercises to Practice	<p>Violin</p>  <p>B^b Trumpet</p>  <p>Vihuela/ Guitar</p>  <p>Guitarrón</p> 
Chords	
Mánicos (Strumming Patterns)	<p>Be sure to include clef, key signature, and time signature.</p> 
Vocabulary	<p>List and define the new terms learned. Be sure to illustrate the corresponding markings where appropriate.</p>
Notes	



2.



Los Barandales Del Puente

tradicional
arreglo de Rigoberto Alfaro

Voz

Violín 1

Violín 2

Violín 3

Trompeta 1

Trompeta 2

Armonia

Guitarrón

Voz

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Gtrón.

Los Barrandales Del Puente

15 **1**

Voz

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Gtrón.

Los ba - ran - da - les del puen - te se es - tre - me -
Si es - tá ca - yen - do que cai - ga que cai - ga

21

Voz

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Gtrón.

cen cuan - - - do pa - so mo - re - na mí - a da - me un a -
po - co a po - co el - to me - re - na mí - a da - me un be -

D7 G D7 G D7 D7

Los Barradales Del Puente

27 2

Voz: bra - zo. Da - me tu ma - no mo - re - na
 si - to. Si es - tá ca - yen - do que cai - ga

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm. G G G G G G D7

Gtrón.

34

Voz: pa - ra su - bir al tran - - - ví - a
 y a - so - ma - te a tu bal - - - con

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm. D7 D7 D7 D7 D7 G

Gtrón.

40

Voz **al OJO**

que es - tá ca - yen - do la ni - ña frí - a.
 da - me un be - si - to de co - ra - zón.

Vln. 1 **al OJO**

Vln. 2 **al OJO**

Vln. 3 **al OJO**

Tpta. 1 **al OJO**

Tpta. 2 **al OJO**

Arm. **al OJO**
 G D7 D7 G G

Gtrón. **al OJO**

46

Voz **al DC 2 VECES**
 y de OJO a OJO

Vln. 1 **al DC 2 VECES**
 y de OJO a OJO

Vln. 2 **al DC 2 VECES**
 y de OJO a OJO

Vln. 3 **al DC 2 VECES**
 y de OJO a OJO

Tpta. 1 **al DC 2 VECES**
 y de OJO a OJO

Tpta. 2 **al DC 2 VECES**
 y de OJO a OJO

Arm. **al DC 2 VECES**
 G G G D7 G

Gtrón. **al DC 2 VECES**
 y de OJO a OJO

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Los Barandales Del Puente

Tradicional
Arreglo de Rigoberto Alfaro

Violin 1

The musical score is written for Violin 1 in G major (one sharp) and 3/4 time. It consists of five 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 melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The second staff begins at measure 8 and features a triplet of quarter notes (G4, A4, B4) in the final measure. The third staff begins at measure 18 and contains a series of eighth notes with slurs. The fourth staff begins at measure 26 and includes a measure rest for 11 measures, followed by a measure with a first ending bracket labeled '1' and the instruction 'al OJO'. The fifth staff begins at measure 44 and includes a measure rest for 2 measures, followed by the instruction 'al DC 2 VECES' and the lyrics 'y de OJO a OJO'. The final measure of the fifth staff contains four eighth notes with accents (>) and a fermata over the last note.

Los Barandales Del Puente

Tradicional
Arreglo de Rigoberto Alfaro

Violin 2

8

18

26

44

11

al OJO

1

2

al DC 2 VECES

y de OJO a OJO

>

>

>

>

Los Barandales Del Puente

Tradicional
Arreglo de Rigoberto Alfaro

Violin 3

8

18

26

44

11

al OJO 1

2

al DC 2 VECES

y de OJO a OJO

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Los Barandales Del Puente

Tradicional
Arreglo de Rigoberto Alfaro

Trumpet 1

8

19

30

38

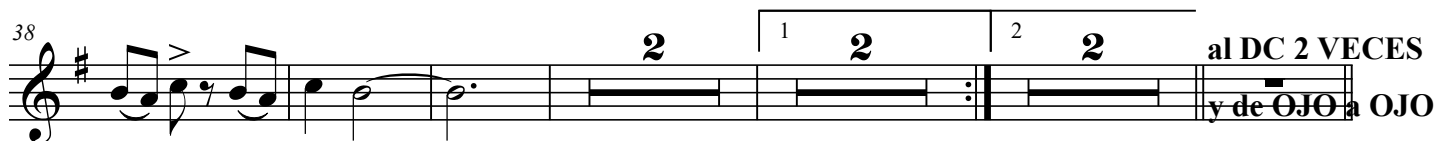
48

al DC 2 VECES
y de OJO a OJO

Los Barandales Del Puente

Tradicional
Arreglo de Rigoberto Alfaro

Trumpet 2



Los Barandales Del Puente

Tradicional
Arreglo de Rigoberto Alfaro

Armonia

Armonia

8

15

22

29

36

43

50

al OJO

al DC 2 VECES

y de OJO a OJO

Detailed description: The image shows a guitar harmony score for the song 'Los Barandales Del Puente'. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The music consists of a series of chords (G and D7) with rhythmic notation indicating the timing of each chord. The score is divided into measures, with measure numbers 8, 15, 22, 29, 36, 43, and 50 marked. There are repeat signs and first/second endings at measures 43-44. The text 'al OJO' appears above the final measure of the 36-42 range, and 'al DC 2 VECES' and 'y de OJO a OJO' are written below the staff at measures 43-44. The final measure (50) ends with a double bar line.

Los Barandales Del Puente

Tradicional
Arreglo de Rigoberto Alfaro

Guitarron

9

17

26

34

al OJO

43

al DC 2 VECES
y de OJO a OJO

50

Los Barandales Del Puente

Tradicional
Arreglo de Rigoberto Alfaro

Voice

14 1

Los ba - ran - da - les del puen - te
Si es - tá ca - yen - do que cai - ga

20

se es - tre - me - cen cuan - do pa - so mo - re - na mí - a da - me un a -
que cai - ga po - co a po - qui - to mo - re - na mí - a da - me un be -

27 2

bra - zo. Da - me tu ma - no mo - re - na
si - to. Si es - tá ca - yen - do que cai - ga

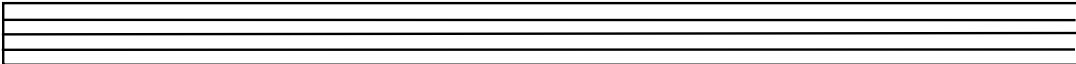
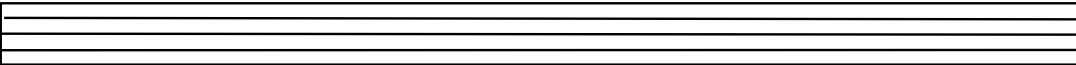
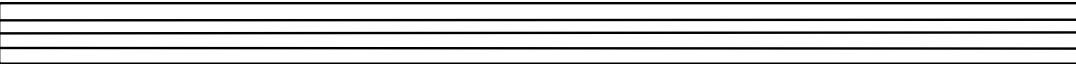
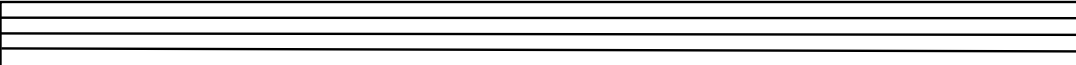
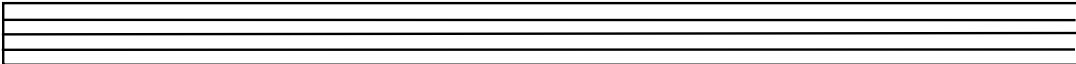
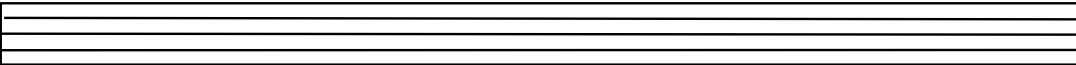
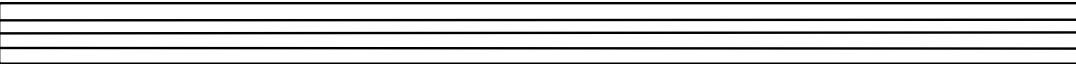
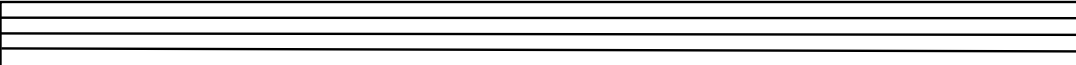
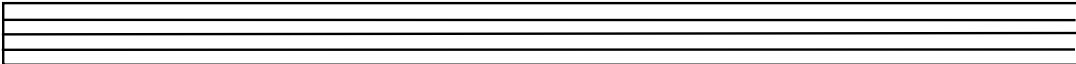
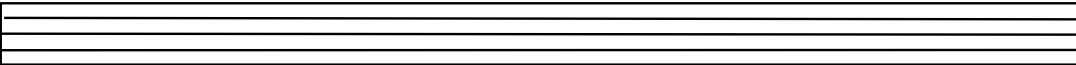
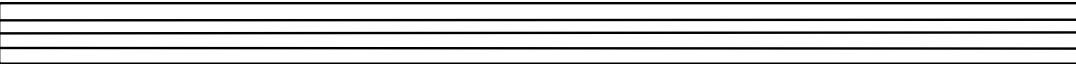
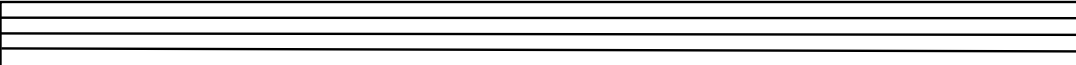
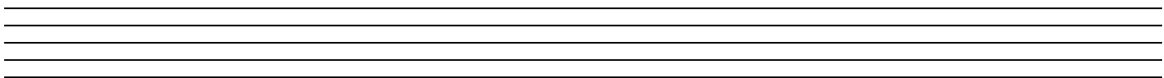
36 al OJO

pa - ra su - bir al tran - ví - a que es - tá ca - yen - do la nie - ve
y a - so - ma - te a tu bal - con da - me un be - si - to de co - ra -

43 1 2 **al DC 2 VECES**

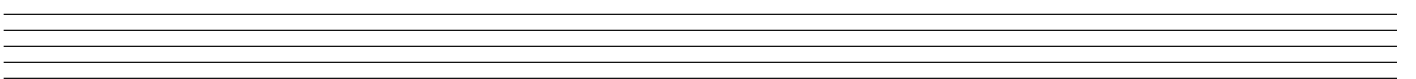
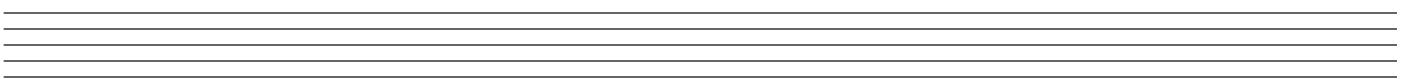
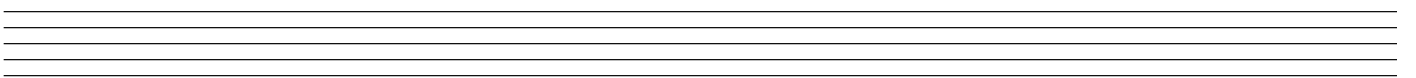
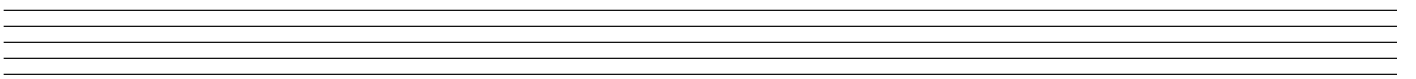
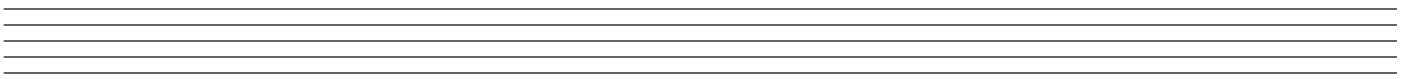
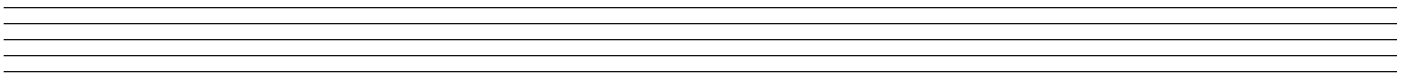
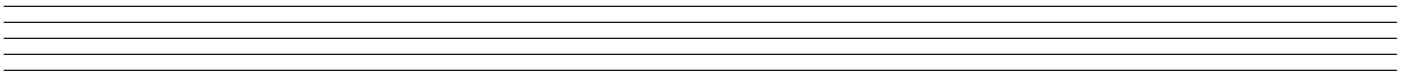
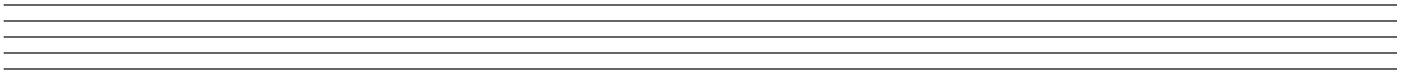
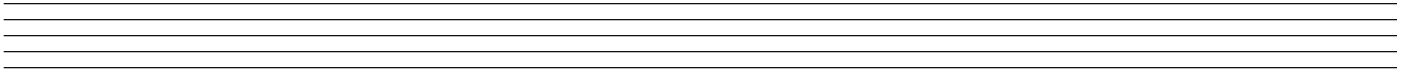
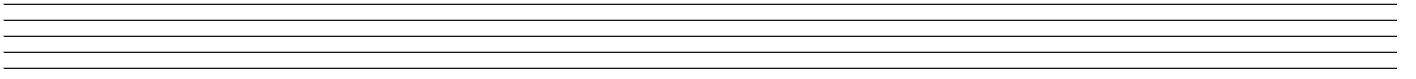
frí - a. y de OJO a OJO
zón.

PLANNING FOR SUCCESS

Title	Las Botas De Charro								
Composer									
Style									
Key Signature									
Time Signature	_____ How many beats per measure? _____ _____ What kind of note gets one beat? _____								
Scales/ Exercises to Practice	<table border="1"> <tr> <td>Violin</td> <td></td> </tr> <tr> <td>B♭ Trumpet</td> <td></td> </tr> <tr> <td>Vihuela/ Guitar</td> <td></td> </tr> <tr> <td>Guitarrón</td> <td></td> </tr> </table>	Violin		B♭ Trumpet		Vihuela/ Guitar		Guitarrón	
Violin									
B♭ Trumpet									
Vihuela/ Guitar									
Guitarrón									
Chords									
Mánicos (Strumming Patterns)	Be sure to include clef, key signature, and time signature. 								
Vocabulary	List and define the new terms learned. Be sure to illustrate the corresponding markings where appropriate.								
Notes									



2.



Las Botas de Charro

Mariachi Sol de Mexico

Arranged By: Jose Hernandez
Transcribed by Jorge I. Vázquez

♩ = 135
Vals Ranchero

A

Score for measures 1-10:

- Voice:** Rests for the first 8 measures, then enters with a melodic line in measures 9-10.
- Trumpet 1 & 2:** Play a rhythmic melody with eighth notes and quarter notes.
- Violin 1, 2, & 3:** Play a rhythmic melody with eighth notes and quarter notes.
- Vih./Gtr.:** Play a rhythmic accompaniment with eighth notes.
- Guitarrón:** Play a bass line with quarter notes.

Chord markings: A⁷, D, A⁷, D



Score for measures 11-20:

- Voice:** Continues the melodic line from measure 9.
- Tpt. 1 & 2:** Enter in measure 11 with a melodic line.
- Vln. 1, 2, & 3:** Remain silent.
- Vih./Gtr.:** Continues the rhythmic accompaniment.
- Guitarrón:** Continues the bass line.

Chord marking: A⁷

21

Voice

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Vih./Gtr.

Guitarrón

D



31

Voice

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Vih./Gtr.

Guitarrón

D⁷

40

Voice

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Vih./Gtr.

Guitarrón

G A⁷ D

50

B

Voice

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Vih./Gtr.

Guitarrón

A⁷ D A⁷ D

59

Voice

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Vih./Gtr.

Guitarrón

A⁷ D A⁷



68

Voice

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Vih./Gtr.

Guitarrón

D A⁷ D

1.

75

2.

Voice

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Vih./Gtr.

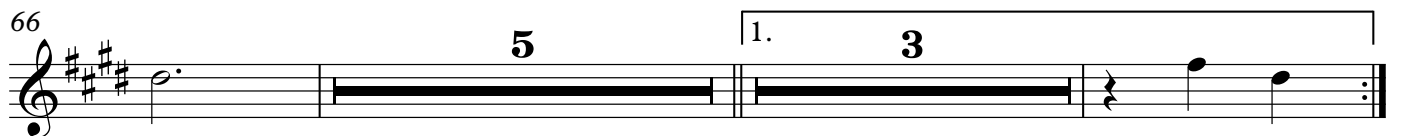
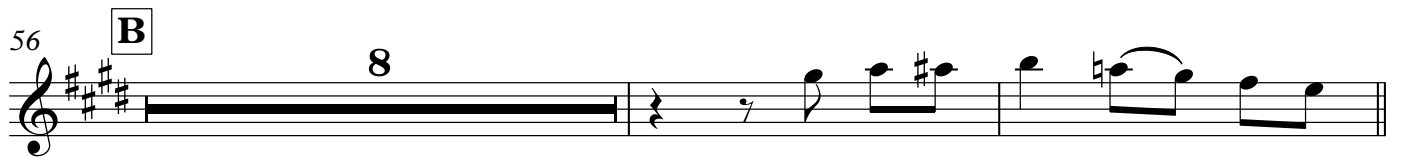
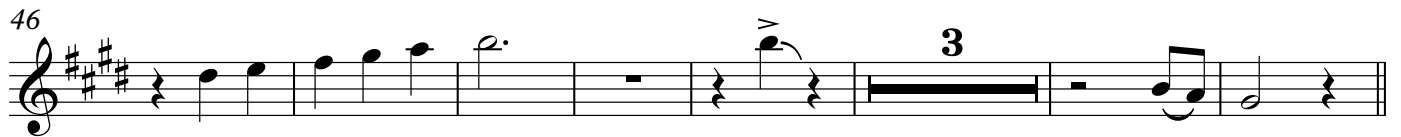
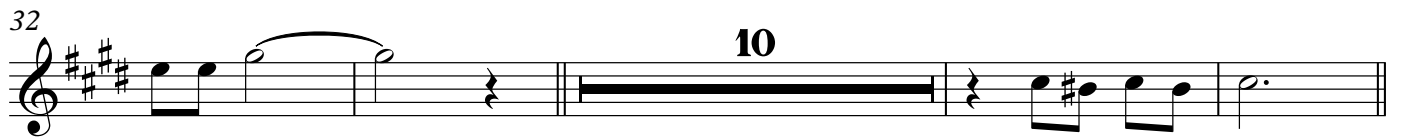
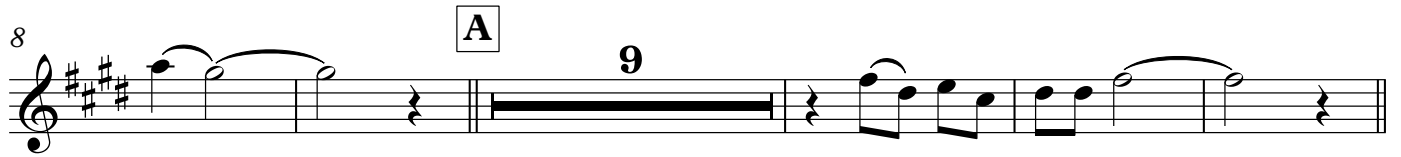
Guitarrón

A7 D A7 D

Trumpet 1

Las Botas de Charro

Mariachi Sol de Mexico

Arranged By: Jose Hernandez
Transcribed by Jorge I. Vázquez♩ = 135
Vals Ranchero

Las Botas de Charro

Mariachi Sol de Mexico

Trumpet 2

Arranged By: Jose Hernandez
Transcribed by Jorge I. Vázquez

♩ = 135
Vals Ranchero

Violin 1

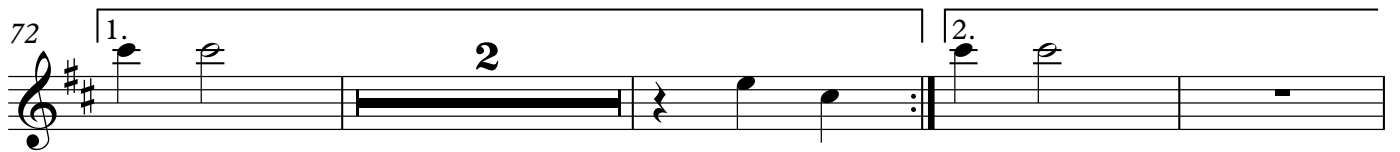
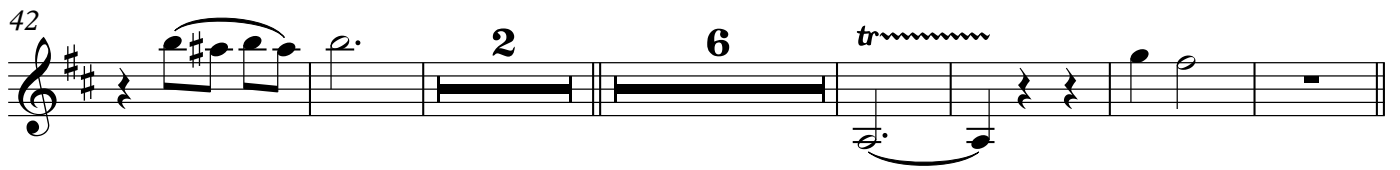
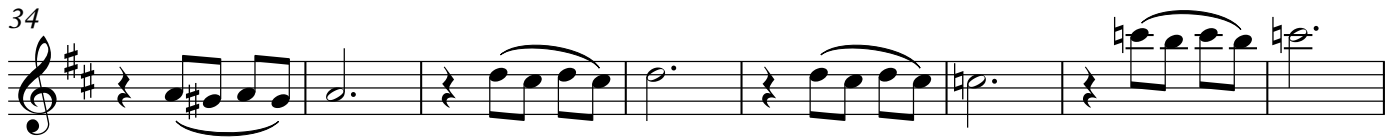
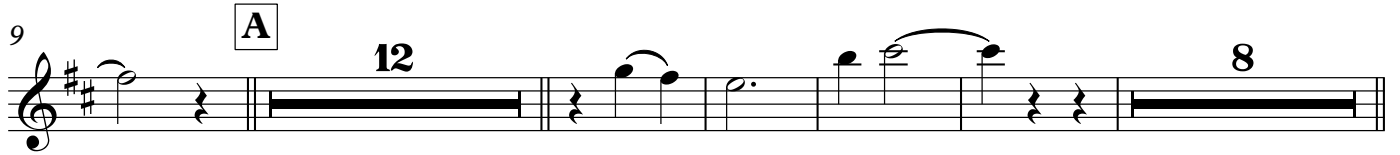
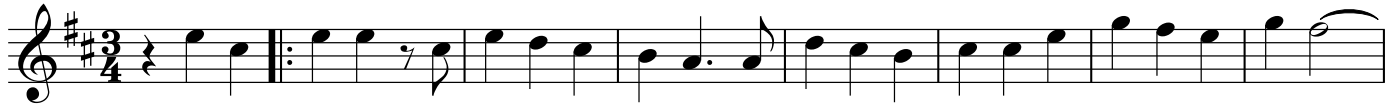
Las Botas de Charro

Mariachi Sol de Mexico

Arranged By: Jose Hernandez

Transcribed by Jorge I. Vázquez

♩ = 135
Vals Ranchero



Violin 2

Las Botas de Charro

Mariachi Sol de Mexico

Arranged By: Jose Hernandez
Transcribed by Jorge I. Vázquez

$\text{♩} = 135$
Vals Ranchero

9 A

34

42

56 B

63

72

78

Violin 1

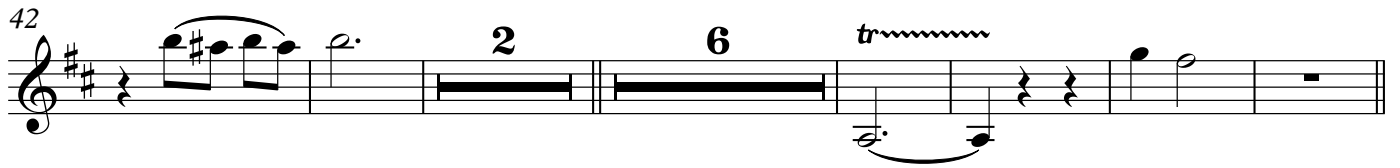
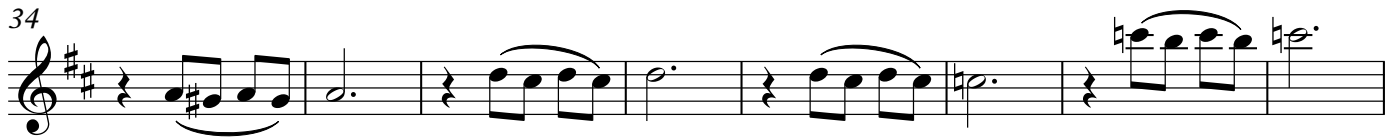
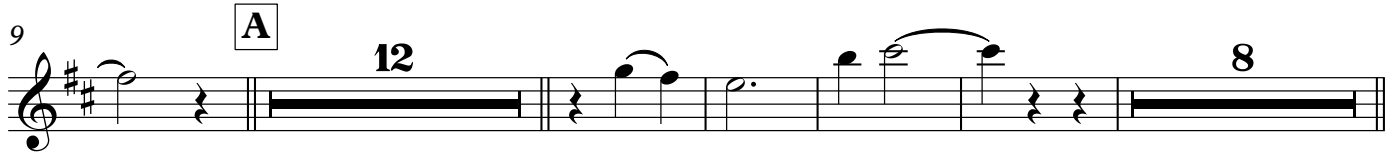
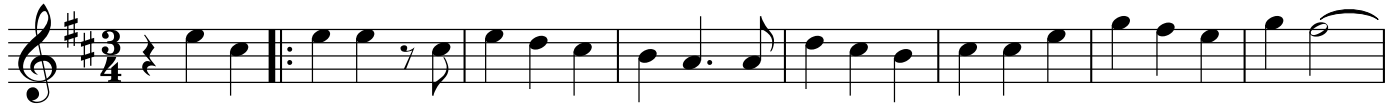
Las Botas de Charro

Mariachi Sol de Mexico

Arranged By: Jose Hernandez

Transcribed by Jorge I. Vázquez

♩ = 135
Vals Ranchero



Violin 2

Las Botas de Charro

Mariachi Sol de Mexico

Arranged By: Jose Hernandez

Transcribed by Jorge I. Vázquez

♩ = 135
Vals Ranchero

9 A

34

42

56 B

63

72

78 -

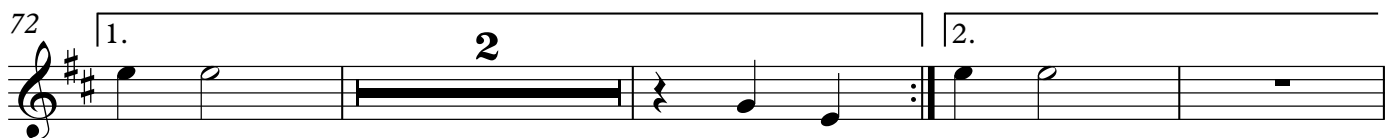
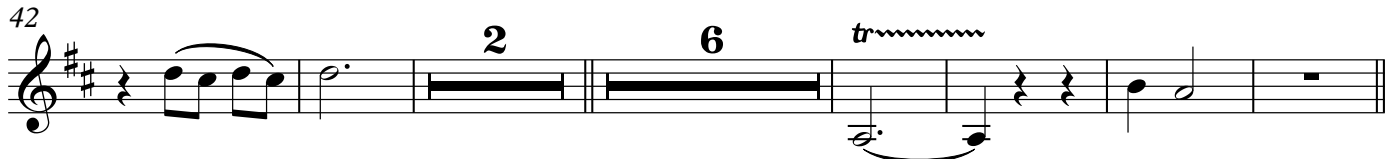
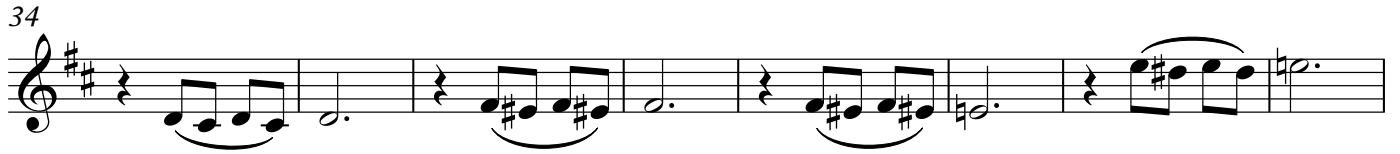
Violin 3

Las Botas de Charro

Mariachi Sol de Mexico

Arranged By: Jose Hernandez
Transcribed by Jorge I. Vázquez

♩ = 135
Vals Ranchero



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Vih./Gtr.

Las Botas de Charro

Mariachi Sol de Mexico

Arranged By: Jose Hernandez
Transcribed by Jorge I. Vázquez

♩ = 135

Vals Ranchero

A⁷

D

A⁷

D

9 A

16 A⁷

22

28 D

34 D⁷

40 G

46 A⁷ D A⁷

54 D **B** A⁷ D

Musical staff for measures 54-59. Measure 54 has a D chord. Measure 55 has a boxed 'B' chord. Measure 56 has an A⁷ chord. Measure 57 has a D chord. Measures 58 and 59 continue the D chord pattern.

60 A⁷ D

Musical staff for measures 60-65. Measure 60 has an A⁷ chord. Measure 61 has a D chord. Measures 62-65 continue the D chord pattern.

66 A⁷ D A⁷

Musical staff for measures 66-71. Measure 66 has an A⁷ chord. Measure 67 has a D chord. Measure 68 has an A⁷ chord. Measures 69-71 continue the A⁷ chord pattern.

72 1. D 2. A⁷

Musical staff for measures 72-76. Measure 72 has a first ending bracket over measures 72-75 with a D chord. Measure 76 has a second ending bracket over measures 76-77 with an A⁷ chord.

77 D A⁷ D

Musical staff for measures 77-81. Measure 77 has a D chord. Measure 78 has an A⁷ chord. Measure 79 has a D chord. Measures 80-81 continue the D chord pattern.

Guitarrón

Las Botas de Charro

Mariachi Sol de Mexico

Arranged By: Jose Hernandez
Transcribed by Jorge I. Vázquez

♩ = 135

Vals Ranchero

10 **A**

21



31



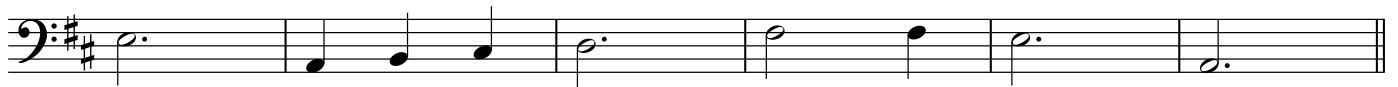
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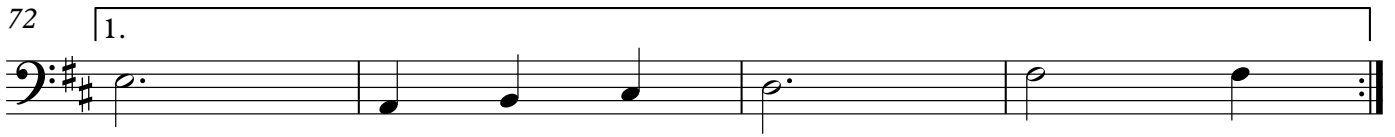
46

56 **B**

66



72 1.



76 2.



Voice

Las Botas de Charro

Mariachi Sol de Mexico

Jose Alfredo Jimenez
 Arranged by Jose Hernandez
 Transcribed by Jorge I Vazquez

Vals Ranchero

7 A

Cuan-to tiem-po bus - que tu ca - ri - ño, y_an - du - ve bo -
 Fui de - jan - do Que_el tiem-po pa - sa - ra, lu - che con - tra

14

rra - cho; bo - rra - cho_y per - di - do de tan - to que - rer - te. Yo me_a -
 to - do, sen - ti que los a - ños ca - ñan en mi_es - pal - da. Y_u - na

22

cuer - do que_es - ta - ba chi - qui - llo y no i - ba_a la_es - cue - la por - que no_a - guan - ta - ba seis
 no - che que no te_es - pe - ra - ba, vol - vis - te_en si - len - cio, y le dis - te_un be - so_a mi

29

ho - ras sin ver - te. Siem - pre jun - tos cre - cíó mi ca - ri - ño y_un dia me gri -
 bo - ca ce - rra - da. No te pu - de de - cir que te fue - ras, ni qui - se que

38

tas - te, "me gus - tan los hom - bres, me_a - bu - rren los ni - ños". y_hay te
 vie - ras que_es - tu - ve_es - cri - bien - do mil ve - ces tu nom - bre. So - lo

46

voy a que - brar mi des - ti - no, y_en u - na can - ti - na cam - bie mis ca - ni - cas por
 se que te pu - se_en mis bra - zos, de - je que mi_or gu - llo se_hi - cie - ra pe - da - zos; al

53 B

co - pas de vi - no. Que co - ra - je me da - ba con - mi - go; no te - nia bi - go - te,
 fi ya_e - ra_un hom - bre.

61

ni ta - ía pis - to - la, ni_an - da - ba_a ca - ba - llo. Que co - rra - je me da - ba con - mi - go yo_an -

69

1 2
 da - ba des - cal - zo, y_a ti te gus - ta - ban las bo - tas de cha - rro, ta - ban las

77

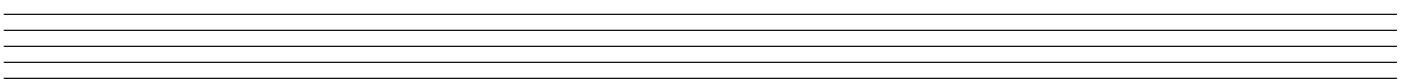
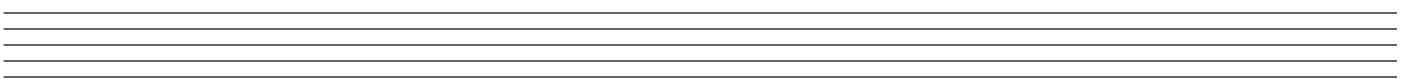
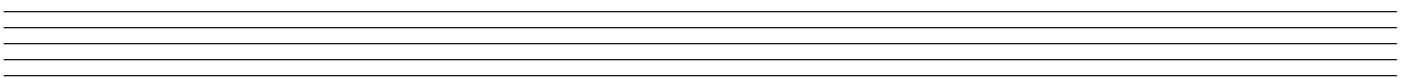
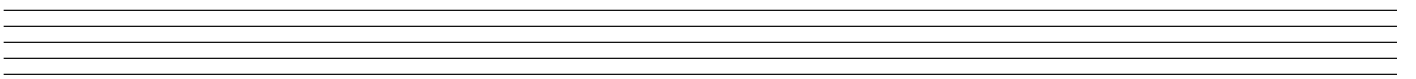
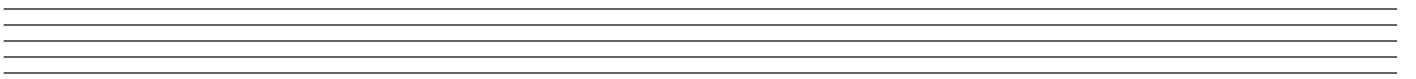
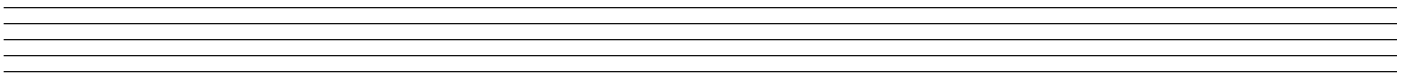
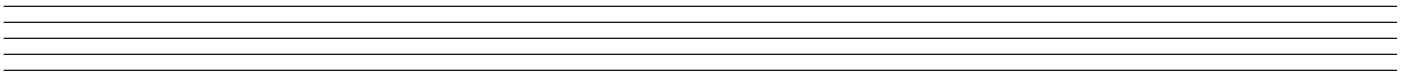
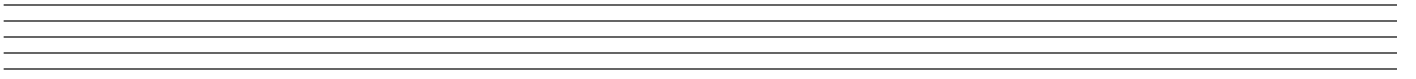
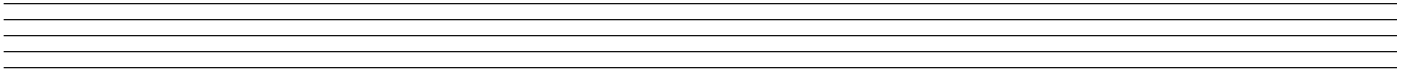
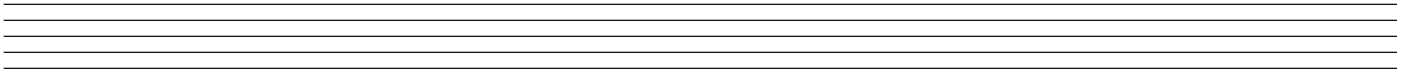
bo - tas de cha - rro.

PLANNING FOR SUCCESS

Title	Los Laureles								
Composer									
Style									
Key Signature									
Time Signature	_____ How many beats per measure? _____ _____ What kind of note gets one beat? _____								
Scales/ Exercises to Practice	<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 15%; padding: 5px;">Violin</td> <td style="border: 1px solid black; height: 30px;"></td> </tr> <tr> <td style="padding: 5px;">B\flat Trumpet</td> <td style="border: 1px solid black; height: 30px;"></td> </tr> <tr> <td style="padding: 5px;">Vihuela/ Guitar</td> <td style="border: 1px solid black; height: 30px;"></td> </tr> <tr> <td style="padding: 5px;">Guitarrón</td> <td style="border: 1px solid black; height: 30px;"></td> </tr> </table>	Violin		B \flat Trumpet		Vihuela/ Guitar		Guitarrón	
Violin									
B \flat Trumpet									
Vihuela/ Guitar									
Guitarrón									
Chords									
Mánicos (Strumming Patterns)	Be sure to include clef, key signature, and time signature. _____ _____ _____								
Vocabulary	List and define the new terms learned. Be sure to illustrate the corresponding markings where appropriate.								
Notes									



2.



Los Laureles

Score

Gilberto Parra

Score for the first system, measures 1-7. The score includes parts for Voice, Violin 1, Violin 2, Violin 3, Trumpet in B♭ 1, Trumpet in B♭ 2, Armonia, and Guitarron. The key signature is one sharp (F#) and the time signature is 3/4. The music features a melodic line in the violins and trumpets, with a rhythmic accompaniment in the Armonia and Guitarron. Chord markings D7 and G are present in the Armonia part.

Score for the second system, measures 8-14. This system continues the musical themes from the first system. It includes parts for Violin 1, Violin 2, Violin 3, B♭ Trumpet 1, B♭ Trumpet 2, Armonia, and Guitarron. The key signature remains one sharp (F#) and the time signature is 3/4. The lyrics "¡Ay, — que lau -" are written under the Violin 1 staff. Chord markings D7 and G are present in the Armonia part.

Los Laureles

4



17

re - les tan ver - - de - s.

Vln. 1

Vln. 2

Vln. 3

B \flat Tpt. 1

B \flat Tpt. 2

Arm.

Gtr.

22

Que ro - sas tan en - cen - di - da - s! Si pien - sas
Que so - lo(en) ma - yo se ve. Qui - sie - ra(ha) -

Vln. 1

Vln. 2

Vln. 3

B \flat Tpt. 1

B \flat Tpt. 2

Arm.

Gtr.

D7

D7

Los Laureles

29

a - ban - do - nar - me me - jor qui - ta - me la vi - da Al - za los o - jos a
cer - te(un) in - vi - te Pe - ro la ver - dad no se _____ Si tie - nes quien te lo(e) -

Vln. 1

Vln. 2

Vln. 3

B \flat Tpt. 1

B \flat Tpt. 2

Arm. G

Gtr.

36

ver - me Si no(es) - tas com - pro - me - ti - do _____
vi - te Me - jor me se - pa - ra - ré _____

Vln. 1

Vln. 2

Vln. 3

B \flat Tpt. 1

B \flat Tpt. 2

Arm. D7 G

Gtr.

Los Laureles

6

43

E - res ma - ta de(al) - go - do - n
Por ahí va ta la des - pe - di - da

Que vi - ves en el ca - pu - ll -
Chi - ni - to por tus que - re - re -

Vln. 1

Vln. 2

Vln. 3

B \flat Tpt. 1

B \flat Tpt. 2

Arm. G D7

Gtr.

50

o
s

Ay que tris - te - za me
La per - di - ción de los hom - bres da Cuan - do

Son las ben -

Vln. 1

Vln. 2

Vln. 3

B \flat Tpt. 1

B \flat Tpt. 2

Arm. D7

Gtr.

Los Laureles

57 *2X to Coda*

te lle - nas de(or) - gu llo De ver se(a) a mi co - ra - zó - n En - re - da - do con
di - tas mu - jer - es Y(a) - qui se(a) - ca - ban can - tan - do

Vln. 1

Vln. 2

Vln. 3

B \flat Tpt. 1

B \flat Tpt. 2

Arm. G G D7

Gtr.

64

el tu - - - - -

Vln. 1

Vln. 2

Vln. 3

B \flat Tpt. 1

B \flat Tpt. 2

Arm. G G D7

Gtr.

Los Laureles

8

71

Vln. 1

Vln. 2

Vln. 3

B♭ Tpt. 1

B♭ Tpt. 2

Arm.

Gtr.

78

D.S. al Coda ☉

yo Er - es ro - sa de Cas - Los ver - sos de los

Vln. 1

Vln. 2

Vln. 3

B♭ Tpt. 1

B♭ Tpt. 2

Arm.

Gtr.

Los Laureles

85

Fine

Vln. 1

Vln. 2

Vln. 3

B \flat Tpt. 1

B \flat Tpt. 2

Arm.

Gtr.

lau - re - - - - le

G D7 G D7 G

V

Los Laureles

Gilberto Parra

Violin 1

9

18

28

41

53

66

74

83

p.

2X to Coda

D.S. al Coda

Fine

Los Laureles

Violin 2

Gilberto Parra

9

18

28

41

53

66

74

82

D.S. al Coda Φ

2X^{do} Coda

Fine

Los Laureles

Gilberto Parra

Violin 3

9

18

28

41

53

66

74

82

D.S. al Coda Φ

2X to Coda

Fine

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Los Laureles

Trumpet in B \flat 1

Gilberto Parra

9

18

28

41

53

66

74

82

D.S. al Coda Φ

2X to Coda

Fine

Los Laureles

Trumpet in B \flat 2

Gilberto Parra

9

18

29

49

59

70

76

83

2X to Coda

D.S. al Coda

Fine

The musical score is written for a Trumpet in B \flat 2. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The piece is marked with various articulations and dynamics throughout. The first staff (measures 1-8) features a steady eighth-note pattern. The second staff (measures 9-17) includes a fermata and a dynamic marking of '2'. The third staff (measures 18-28) starts with a section sign and includes a dynamic marking of '4'. The fourth staff (measures 29-48) contains several dynamic markings of '3' and '6'. The fifth staff (measures 49-58) features a dynamic marking of '3'. The sixth staff (measures 59-69) is marked '2X to Coda' and includes dynamic markings of '3'. The seventh staff (measures 70-75) continues the melodic line. The eighth staff (measures 76-82) is marked 'D.S. al Coda' and includes a dynamic marking of '3'. The final staff (measures 83-88) begins with a section sign and a dynamic marking of '2', ending with a double bar line and the word 'Fine'.

Los Laureles

Gilberto Parra

Armonia

Musical score for guitar harmony in treble clef, key of G major (one sharp), and 3/4 time signature. The score consists of nine staves of music.

- Staff 1:** Starts with a 2-measure rest, followed by a sequence of eighth notes. Chords D7, G, and D7 are indicated above the staff.
- Staff 2:** Starts at measure 12. Includes a 2-measure rest and a section marked with a double bar line and a '3' symbol. Chords G and G are indicated.
- Staff 3:** Starts at measure 23. Chords D7 and D7 are indicated.
- Staff 4:** Starts at measure 33. Chords G, D7, and G are indicated.
- Staff 5:** Starts at measure 43. Chords G and D7 are indicated.
- Staff 6:** Starts at measure 53. Chords D7, G, G, and D7 are indicated. Includes the instruction *2X to Coda*.
- Staff 7:** Starts at measure 62. Chords G, G, D7, and G are indicated.
- Staff 8:** Starts at measure 73. Chords D7 and G are indicated. Includes the instruction *D.S. al Coda*.
- Staff 9:** Starts at measure 83. Chords G, D7, G, D7, and G are indicated. Ends with a double bar line and the instruction *Fine*.

Los Laureles

Guitarron

Gilberto Parra

2

11

2 3

34

43

54 2X to Coda

62

73 D.S. al Coda

83

Fine

Los Laureles

Voice

Gilberto Parra

2 11 §

¡Ay, — que lau - re-les tan ver - de - s. — — — — —

22

Que ro - sas tan en - cen - di - da - s! Si pien - sas
Que so - lo(en) ma - yo se ve — — — — — Qui - sie - ra(ha) -

29

a - ban - do - nar - me me - jor qui - ta - me la vi - da
cer - te(un) in - vi - te Pe - ro la ver - dad no se — — — — —

34

Al - za los o - jos a ver - me Si no(es) - tas com - pro - me - ti - do — — — — —
Si tie - nes quien te lo(e) - vi - te Me - jor me se - pa - ra - ré — — — — —

41

E - res ma - tade(al) - go - do - n — — — — — Que vi - ves en el ca - pu - ll - o — — — — —
Por ahí va la des - pe - di - da — — — — — Chi - ni - to por tus que - re - re - s — — — — —

51

— — — — — Ay que tris - te - za me — — — — — da Cuan - do te lle - nas de(or) - gu -
La per - di - ción de los hom - bres Son las ben - di - tas mu - jer - es

59 *2X to Coda*

llo De ver a mi co - ra - zó - n En - re - da - do con el tu - - -
Y(a) - qui se(a) - ca - ban can - tan - do — — — — —

66 *D.S. al Coda*

14

— — — — — yo Er - es ro - sa de

83

— — — — — Cas - Los ver - sos de los lau - re - - - - le *Fine*

PLANNING FOR SUCCESS

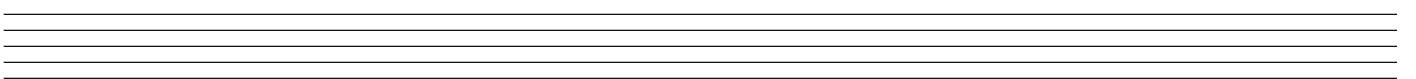
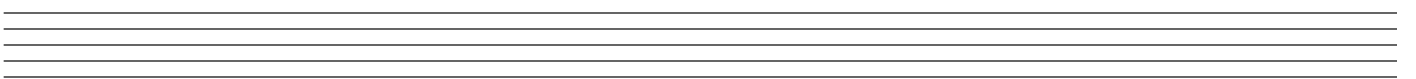
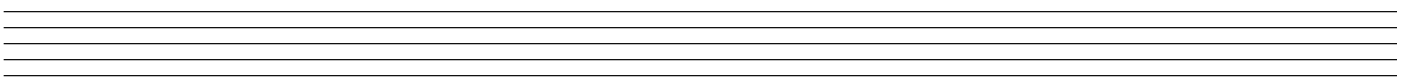
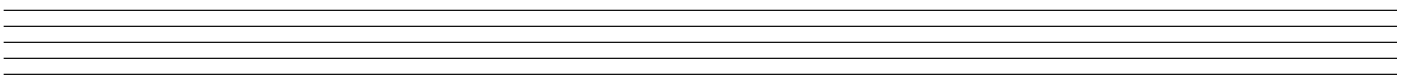
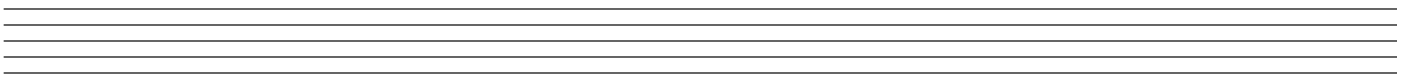
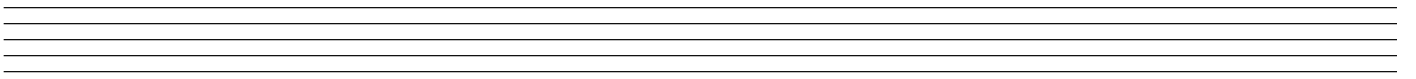
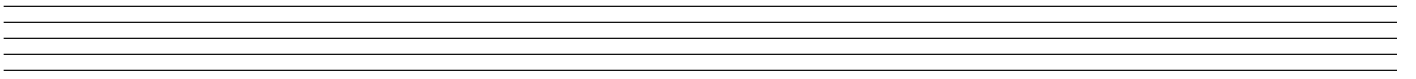
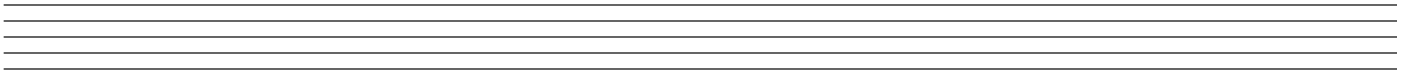
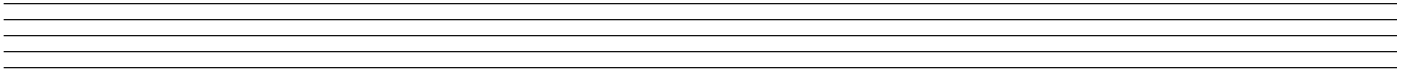
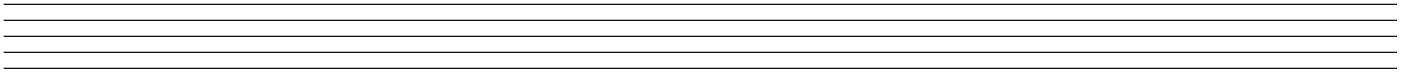
Title	Marieta																								
Composer																									
Style																									
Key Signature																									
Time Signature	_____ How many beats per measure? _____ _____ What kind of note gets one beat? _____																								
Scales/ Exercises to Practice	<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 15%; padding: 5px;">Violin</td> <td style="border: 1px solid black; height: 20px;"></td> </tr> <tr> <td style="padding: 5px;"></td> <td style="border: 1px solid black; height: 20px;"></td> </tr> <tr> <td style="padding: 5px;"></td> <td style="border: 1px solid black; height: 20px;"></td> </tr> <tr> <td style="padding: 5px;">B\flat Trumpet</td> <td style="border: 1px solid black; height: 20px;"></td> </tr> <tr> <td style="padding: 5px;"></td> <td style="border: 1px solid black; height: 20px;"></td> </tr> <tr> <td style="padding: 5px;"></td> <td style="border: 1px solid black; height: 20px;"></td> </tr> <tr> <td style="padding: 5px;">Vihuela/ Guitar</td> <td style="border: 1px solid black; height: 20px;"></td> </tr> <tr> <td style="padding: 5px;"></td> <td style="border: 1px solid black; height: 20px;"></td> </tr> <tr> <td style="padding: 5px;"></td> <td style="border: 1px solid black; height: 20px;"></td> </tr> <tr> <td style="padding: 5px;">Guitarrón</td> <td style="border: 1px solid black; height: 20px;"></td> </tr> <tr> <td style="padding: 5px;"></td> <td style="border: 1px solid black; height: 20px;"></td> </tr> <tr> <td style="padding: 5px;"></td> <td style="border: 1px solid black; height: 20px;"></td> </tr> </table>	Violin						B \flat Trumpet						Vihuela/ Guitar						Guitarrón					
Violin																									
B \flat Trumpet																									
Vihuela/ Guitar																									
Guitarrón																									
Chords																									
Mánicos (Strumming Patterns)	Be sure to include clef, key signature, and time signature. _____ _____ _____ _____																								
Vocabulary	List and define the new terms learned. Be sure to illustrate the corresponding markings where appropriate.																								
Notes																									



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2.



MARIETA

Arr.by:Jose Hernandez

Corrido Norteño

ALLEGRO

♩ = 120

Public Domain

Pizz **A**

Pizz

Musical score for the first system of Marieta, measures 1-6. The score includes parts for Violin 1 (opt. Flute 1), Violin 2 (opt. Flute 2), Trumpet 1, Trumpet 2, Vihuela/Guitar, and Guitarrón. The key signature is one sharp (F#) and the time signature is 2/4. The Vihuela/Guitar part features a rhythmic pattern of eighth notes with chords D7 and G. The Guitarrón part has a bass line with eighth notes. A double bar line with repeat dots is at the end of measure 6. Above the Vihuela/Guitar staff, there are notes: D7, V, V, V, V, D7, D7, D7, G, V, V.

Musical score for the second system of Marieta, measures 7-12. The score includes parts for Violin 1, Violin 2, Trumpet 1, Trumpet 2, Vihuela/Guitar, and Guitarrón. The key signature is one sharp (F#) and the time signature is 2/4. The Vihuela/Guitar part has a rhythmic pattern of eighth notes with chords D7 and G. The Guitarrón part has a bass line with eighth notes. A double bar line with repeat dots is at the end of measure 12. Above the Vihuela/Guitar staff, there are notes: D7, G.

13

Vln. 1

Vln. 2

Tpt. 1

Tpt. 2

V/G

Guitn.

G D7

⊕

19

B

Vln. 1

Vln. 2

Tpt. 1

Tpt. 2

V/G

Guitn.

Arco V

Arco V

G G

24

Vln. 1

Vln. 2

Tpt. 1

Tpt. 2

V/G

Guitn.

D7

G

29

Vln. 1

Vln. 2

Tpt. 1

Tpt. 2

V/G

Guitn.

G

D

A7

D

35

1.2. Pizz

Vln. 1

Vln. 2

Tpt. 1

Tpt. 2

V/G

Guitn.

A7 D7

Arco V

Arco V

G G D7 G

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MARIETA

Violin 1 (opt.Flute 1)

Arr.by:Jose Hernandez

Corrido Norteño

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Pizz **A**

7

13 **5** **B**

Arco V

23

24 **6**

35 **1.2.** Pizz

Arco V

41

MARIETA

Arr.by:Jose Hernandez

Violin 2 (opt.Flute 2)

Corrido Norteño

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Pizz **A**

7

13

5

Arco **B**

23

24

6

35

1.2. Pizz

Arco V

41

MARIETA

Trumpet 1

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Corrido Norteño

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7

13

19

3

B

24

3

32

35

1.2.

41

MARIETA

Arr.by:Jose Hernandez

Trumpet 2

Corrido Norteño
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7

13

19

B

3

24

3

32

35

1.2.

41

Vihuela/Guitar

MARIETA

Arr.by:Jose Hernandez

Corrido Norteño

ALLEGRO

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Musical staff 1 (measures 1-6):

Chords: D7, G, D7, D7, D7, A, G

Musical staff 2 (measures 7-12):

Chords: D7, G

sim.

Musical staff 3 (measures 13-18):

Chords: G, D7

Musical staff 4 (measures 19-23):

Chords: G, B, G

Musical staff 5 (measures 24-29):

Chords: D7, G, G

Musical staff 6 (measures 30-34):

Chords: D, A7, D

Musical staff 7 (measures 35-40):

Chords: A7, D7, G, G, D7

1.2.

Musical staff 8 (measures 41-42):

Chord: G

MARIETA

Guitarrón

Arr.by:Jose Hernandez

Corrido Norteño

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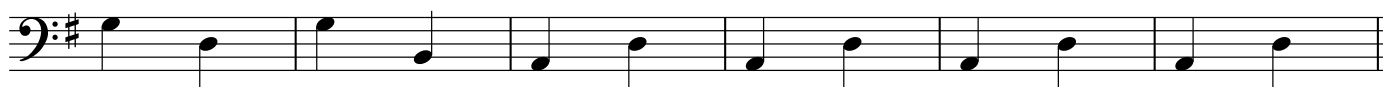
A



7

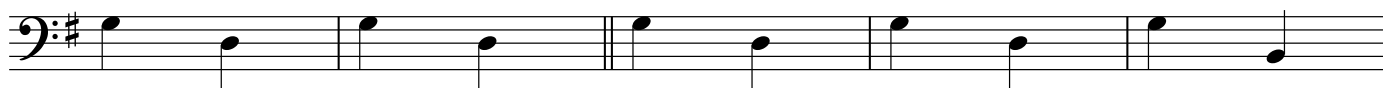


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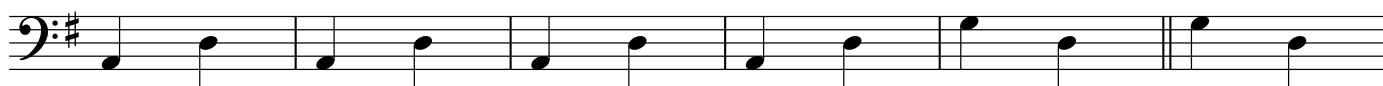


19

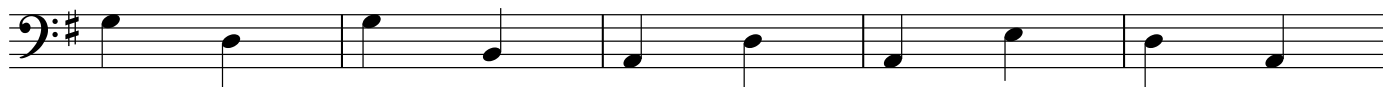
B



24



30



35

1.2.



⊕



41

