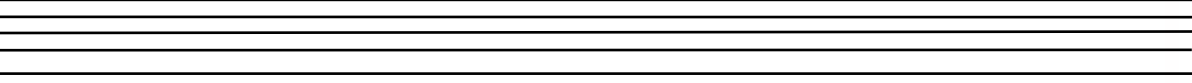
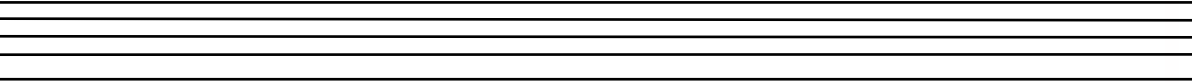
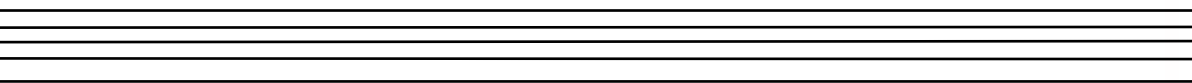
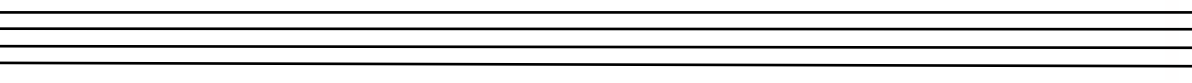
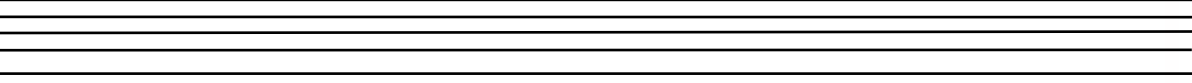
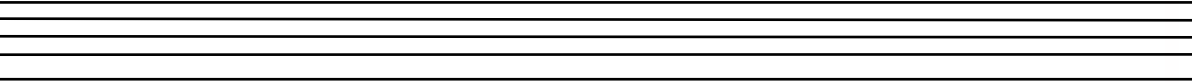
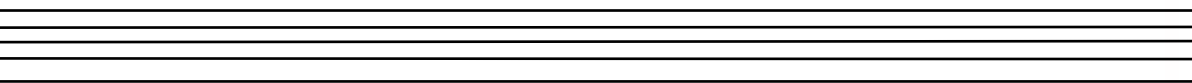
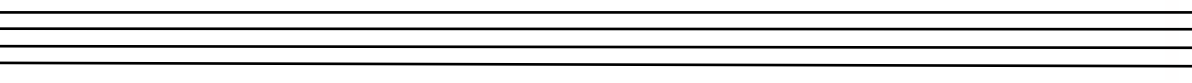
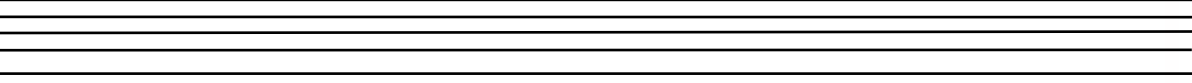
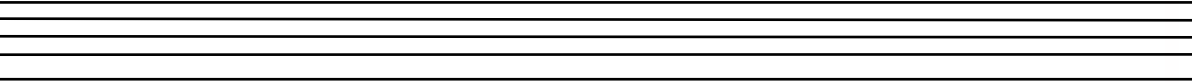
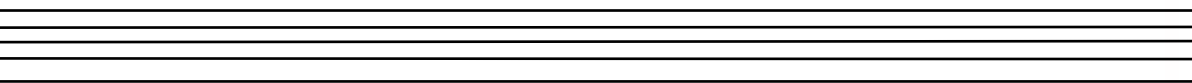
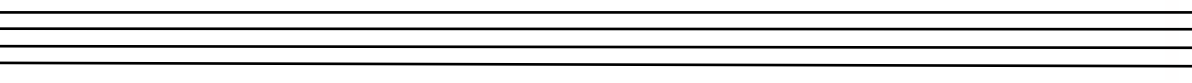
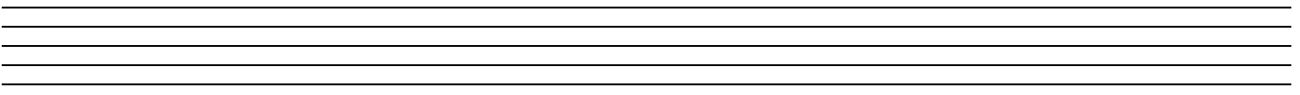


PLANNING FOR SUCCESS

Title	Bajo el Cielo de Chihuahua								
Composer									
Style									
Key Signature									
Time Signature	_____ How many beats per measure? _____ _____ What kind of note gets one beat? _____								
Scales/ Exercises to Practice	<table border="0"> <tr> <td data-bbox="331 653 437 700">Violin</td> <td data-bbox="446 630 1629 712">  </td> </tr> <tr> <td data-bbox="331 747 437 794">B\flat Trumpet</td> <td data-bbox="446 724 1629 806">  </td> </tr> <tr> <td data-bbox="331 842 437 889">Vihuela/ Guitar</td> <td data-bbox="446 818 1629 900">  </td> </tr> <tr> <td data-bbox="331 936 437 983">Guitarrón</td> <td data-bbox="446 912 1629 994">  </td> </tr> </table>	Violin		B \flat Trumpet		Vihuela/ Guitar		Guitarrón	
Violin									
B \flat Trumpet									
Vihuela/ Guitar									
Guitarrón									
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									



Reproducible

This page may be duplicated for student use

Bajo el Cielo de Chihuahua

This musical score is for the piece "Bajo el Cielo de Chihuahua". It is written in the key of A major (indicated by three sharps: F#, C#, G#) and in 2/4 time. The score consists of seven staves, each for a different instrument:

- Violin 1, Violin 2, Violin 3:** These three staves play a melodic line that starts with a quarter rest, followed by eighth and sixteenth notes. The melody is repeated in the second system. A box labeled "A" is placed above the first measure of the second system for each violin part.
- Trumpet in B \flat 1, Trumpet in B \flat 2:** The first trumpet part plays a melodic line with some grace notes and slurs. The second trumpet part plays a more rhythmic accompaniment. Both parts have a box labeled "A" above the first measure of the second system.
- Vihuela:** This part plays a rhythmic accompaniment. Above the staff, the chords A, A, E7, and A are indicated for the first four measures. A box labeled "A" is placed above the first measure of the second system.
- Guitarron:** This part plays a rhythmic accompaniment in the bass clef. A box labeled "A" is placed above the first measure of the second system.

The score is divided into two systems by a double bar line. The first system contains four measures, and the second system contains four measures. The key signature and time signature are consistent throughout.

Bajo Cielo del Chihuahua

The musical score is arranged in a system with six staves. The top three staves are for Violins 1, 2, and 3, all in treble clef with a key signature of two sharps (F# and C#). The Violin parts feature melodic lines with accents and slurs. The middle two staves are for B♭ Trumpets 1 and 2, also in treble clef. The Trumpet 1 part includes a '7' above the first measure and various articulations like slurs and accents. The Trumpet 2 part includes a '7' above the first measure and a 'x' below the eighth measure. The bottom two staves are for Vibraphone (Vih.) and Guitar (Gtr.), both in treble clef. The Vibraphone part has a '7' above the first measure and is accompanied by chords B7, E7, and A. The Guitar part provides a bass line with eighth and sixteenth notes.

Bajo el Cielo de Chihuahua

The musical score is arranged in three systems. The first system contains Violin 1, Violin 2, and Violin 3. The second system contains B♭ Trumpet 1 and B♭ Trumpet 2. The third system contains Vibraphone and Guitar. The key signature is three sharps (F#, C#, G#) and the time signature is 7/8. The score begins at measure 14. The Violin parts feature melodic lines with accents and slurs. The Trumpet parts play a rhythmic accompaniment with slurs and accents. The Vibraphone part consists of a steady eighth-note pattern, with chord changes from E to B7 to E to E7. The Guitar part provides a bass line with slurs and accents. First endings are marked with '1.' and repeat signs.

Bajo Cielo del Chihuahua

This musical score is for the piece "Bajo Cielo del Chihuahua". It is written for a string quartet (Violins 1, 2, and 3, and Viola), two B♭ Trumpets, and a Guitar. The score is in 4/4 time and the key signature has three sharps (F#, C#, G#). The piece begins with a first ending marked "2." and a repeat sign. The first ending leads to a section where the key signature changes to two sharps (F#, C#). This section contains six measures of music. The Violin parts feature various articulations, including accents (V) and slurs. The Viola part has a first ending marked "2." and a repeat sign, leading to a section with a key signature change to two sharps (F#, C#). The Viola part includes a first ending marked "E" and a second ending marked "E7". The Guitar part has a first ending marked "2." and a second ending marked "E7". The B♭ Trumpet parts have first endings marked "2." and second endings marked "B". The key signature changes to one sharp (F#) in the final measure of the section.

Bajo Cielo del Chihuahua

28

Vln. 1

Musical staff for Violin 1, starting at measure 28. The staff contains a melodic line with eighth and sixteenth notes, including some grace notes.

Vln. 2

Musical staff for Violin 2, starting at measure 28. The staff contains a melodic line with eighth and sixteenth notes, including some grace notes.

Vln. 3

Musical staff for Violin 3, starting at measure 28. The staff contains a melodic line with eighth and sixteenth notes, including some grace notes.

28

B♭ Tpt. 1

Musical staff for Trumpet 1, starting at measure 28. The staff contains a melodic line with eighth and sixteenth notes, including some grace notes.

B♭ Tpt. 2

Musical staff for Trumpet 2, starting at measure 28. The staff contains a melodic line with eighth and sixteenth notes, including some grace notes.

28

Vih.

Musical staff for Viola, starting at measure 28. The staff contains a melodic line with eighth and sixteenth notes, including some grace notes. Chord symbols A, E7, A, D#dim, and A are written above the staff.

Gtrr.

Musical staff for Guitar, starting at measure 28. The staff contains a bass line with eighth and sixteenth notes, including some grace notes.

Bajo Cielo del Chihuahua

28

Vln. 1



Musical staff for Violin 1, showing notes and rests across six measures.

Vln. 2



Musical staff for Violin 2, showing notes and rests across six measures.

Vln. 3



Musical staff for Violin 3, showing notes and rests across six measures.

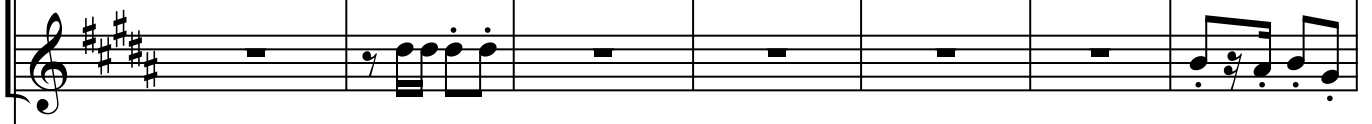
28

B \flat Tpt. 1



Musical staff for Trumpet 1, showing notes and rests across six measures.

B \flat Tpt. 2



Musical staff for Trumpet 2, showing notes and rests across six measures.

28

Vih.



Musical staff for Viola, showing notes and rests across six measures. Chord symbols A, E7, A, D \sharp dim, and A are written above the staff.

Gtrr.



Musical staff for Guitar, showing notes and rests across six measures.

Bajo Cielo del Chihuahua

The musical score is arranged in five systems. The first system contains three violin staves (Vln. 1, 2, 3) with a treble clef and a key signature of three sharps (F#, C#, G#). The second system contains two B♭ trumpet staves (B♭ Tpt. 1, 2) with a treble clef and a key signature of three sharps. The third system contains a Viola (Vih.) staff with a treble clef and a key signature of three sharps, and a Guitar (Gtr.) staff with a bass clef and a key signature of three sharps. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. A first ending bracket labeled '1.' spans measures 35-36 in the trumpet and guitar parts. Chord symbols E7, A, and D are placed above the Viola staff. The piece concludes with a double bar line and repeat dots.

C

10

Bajo Cielo del Chihuahua

41

Vln. 1

Musical staff for Violin 1, showing a melodic line with eighth and sixteenth notes, including a slur and a fermata.

C

Vln. 2

Musical staff for Violin 2, mirroring the melodic line of Violin 1.

C

Vln. 3

Musical staff for Violin 3, mirroring the melodic line of Violin 1.

C

B♭ Tpt. 1

Musical staff for Trumpet 1, showing a melodic line with eighth notes and a slur.

C

B♭ Tpt. 2

Musical staff for Trumpet 2, mirroring the melodic line of Trumpet 1.

C

Vih.

Musical staff for Viola, showing a rhythmic accompaniment with eighth notes and slurs. Chord symbols E7, A7, D, and D7 are placed above the staff.

C

Gtrr.

Musical staff for Guitar, showing a bass line with eighth notes.

Bajo Cielo del Chihuahua

89

Vln. 1

Vln. 2

Vln. 3

49

B♭ Tpt. 1

B♭ Tpt. 2

49

Vih. G B7 Em7 A7 D

Gtr.

Detailed description: This is a page of a musical score for the piece 'Bajo Cielo del Chihuahua'. The score is arranged for a string trio (Violins 1, 2, and 3), two B♭ Trumpets, a Vibraphone (Vih.), and a Guitar (Gtr.). The music is in the key of D major (two sharps) and 8/8 time. The page number '11' is in the top right corner. The title 'Bajo Cielo del Chihuahua' is centered at the top. The score is divided into two systems. The first system (measures 89-94) features the Violins playing a melodic line with rests, and the B♭ Trumpets playing a rhythmic accompaniment. The second system (measures 49-54) features the B♭ Trumpets playing a melodic line, the Vibraphone playing a rhythmic pattern, and the Guitar playing a bass line. Chord symbols G, B7, Em7, A7, and D are written above the Vibraphone staff. The number '49' appears at the beginning of the second system for the B♭ Tpt. 1 and Vih. staves.

Bajo Cielo del Chihuahua

57

Vln. 1

Vln. 2

Vln. 3

B \flat Tpt. 1

B \flat Tpt. 2

Vih. E7 A7 G F#7 B7

Gtrr.

Detailed description of the musical score: The score is for a piece titled 'Bajo Cielo del Chihuahua'. It begins at measure 57. The key signature is two sharps (F# and C#). The instrumentation includes Violins 1, 2, and 3; Trumpets 1 and 2 (both in B-flat); Vibraphone (Vih.); and Guitar (Gtrr.). The Violin parts feature melodic lines with various rhythmic values and phrasing. The Trumpet parts are mostly silent, with some notes appearing in the final measures. The Vibraphone part consists of a steady eighth-note pattern. The Guitar part provides harmonic support with a specific chord progression: E7, A7, G, F#7, B7. The score is presented in a standard musical notation format with a grand staff for each instrument.

Bajo Cielo del Chihuahua

The musical score is arranged in five systems. The first system contains three violin staves (Vln. 1, 2, 3) starting at measure 10. The second system contains two B♭ trumpet staves (B♭ Tpt. 1, 2) starting at measure 64. The third system contains a vibraphone (Vih.) and guitar (Gtr.) staff, also starting at measure 64. The key signature is three sharps (F#, C#, G#). The score includes various musical notations such as slurs, accents, and first endings. Chord symbols E7, A7, and D are indicated above the vibraphone staff. The piece concludes with a double bar line and repeat dots.

Bajo Cielo del Chihuahua

This musical score is for the piece "Bajo Cielo del Chihuahua". It is arranged for a string quartet (Violins 1, 2, and 3, and Viola), two B♭ Trumpets, and a Guitar. The score begins at measure 71. The key signature is D major (two sharps). The tempo and meter are not explicitly stated but are implied by the notation. The Violin parts feature a melodic line with a fermata at the start of measure 71, followed by a rhythmic pattern of eighth notes. The Trumpet parts play a similar rhythmic pattern. The Viola part provides a steady eighth-note accompaniment. The Guitar part features a bass line with a similar rhythmic pattern. Chord changes are indicated by boxes above the staff: D (measures 71-72), Bm (measure 73), and F#7 (measure 74). The score ends with a final cadence in measure 74.

76

Vln. 1

Vln. 2

Vln. 3

B♭ Tpt. 1

B♭ Tpt. 2

Vih.

Gtrr.

B m F#7 B m A E7 A E7 A

Detailed description: This page of a musical score for 'Bajo Cielo del Chihuahua' covers measures 76 to 80. The score is arranged for a string section (Violins 1, 2, and 3), two B♭ Trumpets, a Violin, and a Guitar. The key signature is two sharps (F# and C#), and the time signature is 4/4. Measures 76-77 feature a melodic line in the Violins and Trumpets, with the Violins playing eighth-note patterns and the Trumpets playing a more rhythmic, dotted-note pattern. Measures 78-80 continue this melodic development, with the Violins playing sixteenth-note runs and the Trumpets playing eighth-note patterns. The Violin part in measure 78 features a series of sixteenth-note runs. The Guitar part provides a rhythmic accompaniment, with a bass line that includes a double bar line in measure 77. Chord symbols are provided for the Violin part: B m, F#7, B m, A, E7, A, E7, A.

81

Vln. 1

Vln. 2

Vln. 3

B♭ Tpt. 1

B♭ Tpt. 2

Vih.

Gtrr.

A

A

tr

tr

tr

tr

The musical score is for the piece "Bajo el Cielo de Chihuahua" on page 16. It features six staves: Violins 1, 2, and 3; B♭ Trumpets 1 and 2; Viola; and Guitar. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score begins at measure 81. The Violin parts play a rhythmic melody of eighth notes, with the first violin leading and the others following. The Trumpet parts are mostly silent, with some notes in the final measure. The Viola and Guitar parts provide harmonic support with sustained notes and rhythmic patterns. The score concludes with a fermata and a wavy line indicating a trill or tremolo effect.

Bajo el Cielo de Chihuahua

86

Vln. 1

Vln. 2

Vln. 3

B \flat Tpt. 1

B \flat Tpt. 2

Vih.

Gtrr.

E

E

E

E

E

A

D

E7

93

Vln. 1

Vln. 2

Vln. 3

B \flat Tpt. 1

B \flat Tpt. 2

Vih. A7 D D7 G

Gtrr.

101

Vln. 1

Vln. 2

Vln. 3

B \flat Tpt. 1

B \flat Tpt. 2

Vih.

Gtrr.

B7

Em7

A7

D

E7

Detailed description: This is a page of a musical score for the piece 'Bajo el Cielo de Chihuahua'. The score is arranged for a string quartet (Violins 1, 2, and 3), two B-flat Trumpets, a Violinist (Vih.), and a Guitarist (Gtrr.). The music begins at measure 101. The key signature is two sharps (F# and C#), and the time signature is 4/4. The Violin parts (Vln. 1, 2, 3) play a melodic line starting in measure 5, characterized by eighth and quarter notes with slurs. The Trumpet parts (B \flat Tpt. 1 and 2) play a rhythmic accompaniment of eighth notes, with the first trumpet part featuring a melodic line in the first four measures. The Violinist (Vih.) part consists of a steady eighth-note accompaniment. The Guitarist (Gtrr.) part provides a bass line with a mix of quarter and eighth notes. Chord symbols are placed above the Violinist's staff: B7, Em7, A7, D, and E7. The score is written on a grand staff with five systems of staves.

109

Vln. 1

Vln. 2

Vln. 3

B \flat Tpt. 1

B \flat Tpt. 2

Vih. A7 G F#7 B7 E7

Gtrr.

116

Vln. 1

Vln. 2

Vln. 3

B \flat Tpt. 1

B \flat Tpt. 2

Vih.

Gtrr.

Fine

Fine

Fine

Fine

Fine

Fine

Fine

A7

D

D

Fine

Fine

Detailed description: This page of a musical score contains measures 116 through 120. It features six staves: three violins (Vln. 1, 2, 3), two B-flat trumpets (B \flat Tpt. 1, 2), a vihuela (Vih.), and a guitar (Gtrr.). The key signature is D major (two sharps). The music concludes at measure 120 with a double bar line and the word 'Fine' written below each staff. The guitar part includes chord markings 'A7' above measure 117 and 'D' above measures 118 and 119. The vihuela part consists of rhythmic patterns of eighth notes. The strings play melodic lines with various articulations and phrasing.

Bajo el Cielo de Chihuahua

Violin 1

The musical score is written for Violin 1 in the key of D major (two sharps) and 2/4 time. It consists of ten staves of music. The score is divided into four sections labeled A, B, C, and D. Section A (measures 1-10) includes a first ending bracket. Section B (measures 11-20) includes a second ending bracket. Section C (measures 21-36) includes a first ending bracket. Section D (measures 37-80) includes a first ending bracket and a fermata. The score concludes with a final staff (measures 81-88) featuring a wavy line indicating a trill or tremolo.

A

10

B

21

29

C

37

45

61

D

70

76

81



E

Bajo el Cielo de Chihuahua

The first musical staff begins with a treble clef and a key signature of one sharp (F#). It contains a sequence of notes: a half note G4, a quarter note A4, a quarter rest, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F#3.

97

The second musical staff starts with a measure containing a whole note G4 with an '8' above it. The rest of the staff continues with the same sequence of notes as the first staff: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, and F#3.

113

The third musical staff begins with a treble clef and a key signature of one sharp (F#). It contains a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F#3. The staff ends with a double bar line and the word 'Fine' written below it.

Bajo el Cielo de Chihuahua

Violin 2

10

21

29

37

45

61

70

77

83

A

B

C

D

E

3

4

8

1.

2.

1.

tr

Bajo el Cielo de Chihuahua

Violin 3

The musical score is written for Violin 3 in a 2/4 time signature with a key signature of two sharps (F# and C#). The piece is divided into measures, with measure numbers 10, 21, 29, 37, 44, 60, 68, 76, and 82 marked at the beginning of their respective lines. The score includes various musical notations such as slurs, accents, and dynamic markings. There are four distinct sections labeled A, B, C, and D, each enclosed in a box. Section A is located at the beginning of the first line. Section B is at the start of the second line. Section C is at the start of the fifth line. Section D is at the start of the seventh line. The score concludes with a double bar line at the end of the eighth line.

A

10

B

21

29

C

37

44

60

D

68

76

82

Bajo el Cielo de Chihuahua

Trumpet 1

A

7

15

B

22

C

36

48

63

D

71

79

E

89

Bajo el Cielo de Chihuahua

104

8

Musical staff 104-118: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The staff contains 15 measures of music. Measure 104 starts with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 105 has a quarter rest, then a quarter note G4. Measure 106 has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 107 has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 108 has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 109 has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 110 has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 111 has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 112 has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 113 has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 114 has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 115 has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 116 has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 117 has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 118 has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4.

119

Fine

Musical staff 119-120: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The staff contains 2 measures of music. Measure 119 has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 120 has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The staff ends with a double bar line and the word 'Fine'.

Bajo el Cielo de Chihuahua

Trumpet 2

A

7

15

B

22

C

36

48

63

D

71

79

E

89

Bajo el Cielo de Chihuahua

105

8

Musical staff 105-112: A single staff in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a whole rest, followed by a sequence of eighth and quarter notes with various accidentals, including a trill. The staff concludes with a whole note.

120

Musical staff 120-121: A single staff in treble clef with a key signature of three sharps (F#, C#, G#). It starts with a quarter note, followed by a whole rest, a quarter note, and another whole rest. The staff ends with a double bar line and the word "Fine" written below.

Fine

Bajo el Cielo de Chihuahua

Arm.

Chords and markings in the score:

- Staff 1: A, A, E7, A, B7
- Staff 2: E7, A, E, B7
- Staff 3: E, ¹E7, E², E7, A
- Staff 4: E7, A, E7, A, D[#]dim, A
- Staff 5: E7, A¹, A, D, E7
- Staff 6: A7, D, D7, G, B7
- Staff 7: Em7, A7, D, E7, A7, G
- Staff 8: F[#]7, B7, E7, A7, D
- Staff 9: D, Bm, F[#]7, BmF[#]Bm
- Staff 10: A, E7, A E7 A, A, A

E Bajo el Cielo de Chihuahua

4 A D E7 A7

95 D D7 G B7 Em7

104 A7 D E7 A7 G F#7

113 B7 E7 A7 D D Fine

Bajo el Cielo de Chihuahua

Gtrrn.

A

9

B

19

1. 2.

28

C

37

1.

46

56

D

66

1.

75

E

84

Bajo el Cielo de Chihuahua

93



103

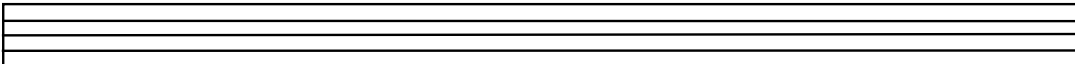
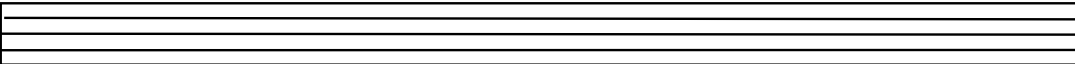
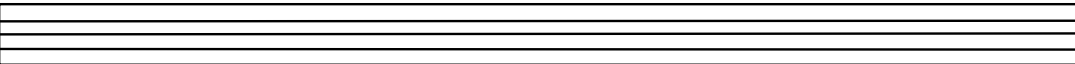
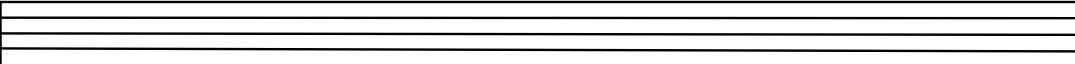
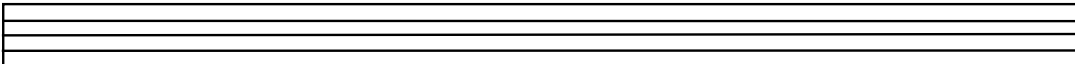
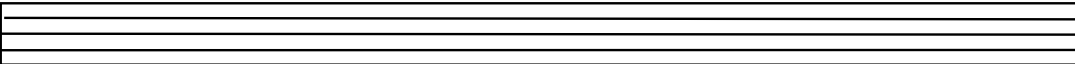
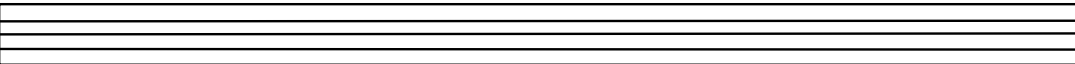
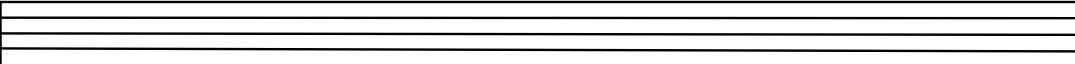
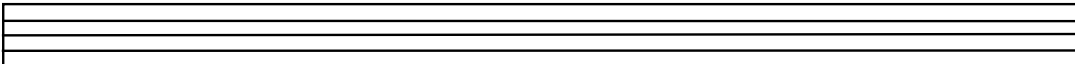
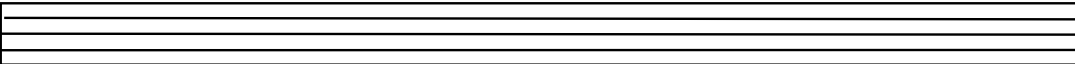
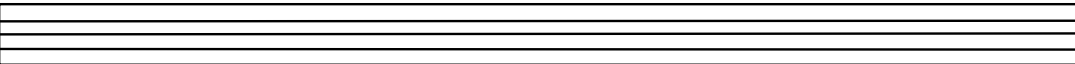
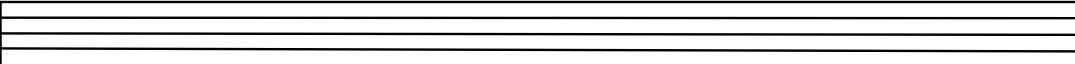
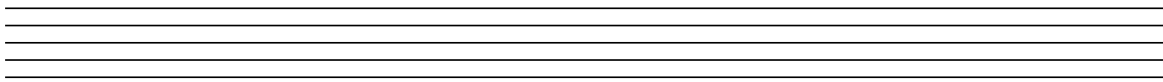


113



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PLANNING FOR SUCCESS

Title	Como Que No								
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 Trumpe</td> <td></td> </tr> <tr> <td>Vihuela/ Guitar</td> <td></td> </tr> <tr> <td>Guitarrón</td> <td></td> </tr> </table>	Violin		B^b Trumpe		Vihuela/ Guitar		Guitarrón	
Violin									
B^b Trumpe									
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									



Como Que No

Angeles Ochoa

Arr: Homero Patron
Trans: E. Ramirez

The musical score is arranged in a system with eight staves. The key signature is one sharp (F#) and the time signature is 2/4. The score is divided into two systems by a double bar line with repeat dots. The first system contains measures 1-2, and the second system contains measures 3-4. The instruments and their parts are as follows:

- Violin A, Violin B, Violin C:** Each staff begins with a 'pizz' (pizzicato) marking. They play a melodic line starting with a dotted quarter note on G4, followed by an eighth note on A4, and then a quarter note on B4. In the second system, they continue with a quarter note on A4, an eighth note on G4, and a quarter note on F#4.
- Trompeta A, Trompeta B:** Both staves play a similar melodic line as the violins in the first system. In the second system, they play a quarter rest, followed by a quarter note on G4, and a quarter note on F#4.
- Voz:** The vocal line consists of a whole rest in every measure of the piece.
- Armonia:** The harmony part is written on a grand staff. It features chords G and D7 in the first system, and G and D7 in the second system. The bass line of the harmony part follows the same melodic pattern as the other instruments.
- Guitarrón:** The guitar part plays a bass line with a dotted quarter note on G2, an eighth note on A2, and a quarter note on B2 in the first system. In the second system, it continues with a quarter note on A2, an eighth note on G2, and a quarter note on F#2.

Repeat signs (double bar lines with dots) are placed at the end of each system.

Como Que No

The musical score is arranged in a system with six staves. The top three staves are for Violins A, B, and C, all in treble clef. The next two staves are for Trumpets A and B, also in treble clef. The fifth staff is for the Voice, in treble clef. The bottom two staves are for the Arm. (Guitar) and Gtn. (Bass), both in treble clef. The key signature is one sharp (F#). The time signature is 6/8. The score is marked with a '6' at the beginning of each staff. The Violin parts feature eighth and sixteenth notes, with some rests. The Trumpet parts have rests for most of the first four measures, followed by eighth notes in the fifth measure. The Voice part has rests throughout. The Arm. part features a rhythmic pattern of eighth notes, with a 'D7' chord marking above the second measure and a 'G' chord marking above the fourth measure. The Gtn. part features a bass line with eighth and sixteenth notes, ending with a sharp sign on the final note.

11

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

11

Arm.

D7 G D7

11

Gtn.

21

Vln. A

Vln. B

Vln. C

21

Tpt. A

Tpt. B

21

Voz

no si'es ta ba'es cri to que te nias que re gre sar

21

Arm.

G D7

21

Gtn.

Detailed description: This is a page of a musical score for the song 'Como Que No'. The score is arranged for a full band and includes a vocal line. The instruments are Violin A, Violin B, Violin C, Trumpet A, Trumpet B, Voice, Arm. (Armstrong), and Guitar. The music is in the key of D major (one sharp) and 4/4 time. The page number '8' is in the top left, and the song title 'Como Que No' is centered at the top. A page number '7' is in the top right. The score begins at measure 21. The vocal line has the lyrics: 'no si'es ta ba'es cri to que te nias que re gre sar'. The guitar part includes chord markings for G and D7. The trumpet parts have melodic lines in the final measures. The violin parts have rests in the first four measures and a short melodic phrase in the fifth measure.

Como Que No

26

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

Arm.

Gtn.

Co mo que no

Co mo que no

Co mo que no

Co mo que no

co mo que no co mo que

D7

26

26

Como Que No

31

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

no que nues tro ni do no'es tan fa cil de'ol vi dar

31

Arm.

D7

G

Gtn.

36

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

Arm.

Gtn.

B

Sa be lo bien

B

Sa be lo bien

B

Sa be lo bien

B

Sa be lo bien

B

Sa be lo bien

B

sa be lo bien sa be lo

B

G

B

41

Vln. A

Vln. B

Vln. C

41

Tpt. A

Tpt. B

41

Voz

bien es tas li ga do'en tre las re des de mi'a mor

41

Arm.

G7

C

41

Gtn.

46

Vln. A

Vln. B

Vln. C

46

Tpt. A

Tpt. B

46

Voz

por que con mi go a pren dis te a que rer por que mis

46

Arm.

Em Am7 D7 G

46

Gtn.

Detailed description: This is a page of a musical score for the song 'Como Que No'. It features seven staves: three for Violins (Vln. A, B, C), two for Trumpets (Tpt. A, B), a vocal line (Voz), an acoustic guitar line (Arm.), and a bass guitar line (Gtn.). The music is in the key of D major (one sharp) and 4/4 time. The score begins at measure 46. The vocal line includes the lyrics 'por que con mi go a pren dis te a que rer por que mis'. The acoustic guitar part shows chords Em, Am7, D7, and G. The bass guitar part provides a simple harmonic accompaniment. The violin and trumpet parts have rests in measures 47-50, with some initial notes in measure 46.

Como Que No

51

Vln. A

Vln. B

Vln. C

51

Tpt. A

Tpt. B

51

Voz

la bios te'en se na ron a be sar y'a don de va yas tu con

51

Arm.

D7

51

Gtn.

56

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

mi go'has de vol ver. _____

56

Arm.

G C G D7

56

Gtn.

Detailed description: This is a page of a musical score for the song 'Como Que No'. The page is numbered 15. The score is arranged for a full orchestra and voice. It includes staves for Violin A, Violin B, Violin C, Trumpet A, Trumpet B, Voice, Arm. (Armadillo), and Guitar. The music is in the key of D major (one sharp) and 4/4 time. The score begins at measure 56. The violin and trumpet parts have a dynamic marking of 'V' (Vibrato) starting in measure 57. The voice part has the lyrics 'mi go'has de vol ver.' with a long note on 'ver.' that spans across the end of the page. The armadillo part features a rhythmic pattern of eighth notes, and the guitar part provides a bass line. The guitar part includes chord markings for G, C, G, and D7.

Como Que No

61 C *8^{va}* (optional)

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

Co mo que no si ya me dis te'el co ra zon y yo tam

Arm.

61 G C D7 G

Gtn.

61 C

66

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

66

bien te di to do mi'a mor co mo que no mi bien

66

Arm.

D7 G D7

66

Gtn.

Detailed description: This is a page of a musical score for the piece 'Como Que No', page 17. The score is arranged for a full orchestra and voice. It features seven staves: Violin A, Violin B, Violin C, Trumpet A, Trumpet B, Voice, and Guitar. The music is in the key of D major (one sharp) and 4/4 time. The score begins at measure 66. The Violin and Trumpet parts have melodic lines with some rests. The Voice part has the lyrics: 'bien te di to do mi'a mor co mo que no mi bien'. The Guitar part provides harmonic support with chords D7, G, and D7. The page number '17' is in the top right corner.

71

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

si so lo jun to'a ti es tan do'a si los dos yo soy fe

71

Arm.

G D7

71

Gtn.

Detailed description: This is a page of a musical score for the song 'Como Que No'. The page is numbered 18 in the top left corner. The title 'Como Que No' is centered at the top. 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#). The next two staves are for Trumpets A and B, both in treble clef with a key signature of three sharps (F#, C#, G#). The fifth staff is for the Voice (Voz) in treble clef with a key signature of one sharp. Below the voice staff are the lyrics: 'si so lo jun to'a ti es tan do'a si los dos yo soy fe'. The sixth staff is for the Arm. (Arranged) part in treble clef, showing a rhythmic pattern of eighth notes with a key signature of one sharp. Above this staff are the chord markings 'G' and 'D7'. The seventh staff is for the Gtn. (Guitar) in bass clef with a key signature of one sharp, showing a simple bass line of quarter notes. A dashed line is drawn across the top of the first three staves, starting from the beginning of the first measure and ending at the end of the fifth measure. The measure numbers 71 are indicated at the start of the first measure of each staff.

Como Que No

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

Vln. A

Vln. B

Vln. C

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

Tpt. A

Tpt. B

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

Voz

liz.

76 G \emptyset G *D.S. al Coda \emptyset G D7 G*

Arm.

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

Gtn.

Detailed description: This page of a musical score, numbered 19, is titled 'Como Que No'. It features eight staves for different instruments and a vocal line. The score begins at measure 76. The first three staves are for Violins A, B, and C. The next two are for Trumpets A and B. The vocal line (Voz) starts with the word 'liz.' and has a rest for the remainder of the page. The Arm. (Arm) staff shows guitar chords: G, G, G, D7, G. The Gtn. (Gtn.) staff provides the bass line. The instruction 'D.S. al Coda' is written above measures 77 and 78 in the Vln. A, Vln. B, Tpt. A, Tpt. B, and Gtn. staves. Empty circle symbols (\emptyset) are placed above measures 76, 77, and 78 in the Vln. A, Vln. B, Tpt. A, Tpt. B, and Gtn. staves, and above measures 76 and 77 in the Voz staff.

Como Que No

81

Vln. A

Vln. B

Vln. C

81

Tpt. A

Tpt. B

81

Voz

81

Arm.

81

Gtn.

Detailed description: This page of a musical score is for the piece 'Como Que No' and is numbered 20. It contains eight staves for different instruments and voice. The staves are: Vln. A, Vln. B, Vln. C, Tpt. A, Tpt. B, Voz, Arm., and Gtn. The score is in a key with one sharp (F#) and a common time signature. The measure number 81 is indicated at the beginning of each staff. The Vln. A, B, and C staves each have a single quarter note on the first line (F#). The Tpt. A and B staves each have a single quarter note on the second line (A). The Voz staff has a single quarter rest. The Arm. staff has a single quarter note on the first line (F#). The Gtn. staff has a single quarter note on the first space (F#). Each staff ends with a double bar line and repeat dots.

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Como Que No

Angeles Ochoa

Arr: Homero Patron
Trans: E. Ramirez

Violin A

The musical score for Violin A is written in treble clef, key of D major (one sharp), and 2/4 time. It begins with a *pizz* (pizzicato) instruction and a repeat sign. The first line contains measures 1-5. The second line, starting at measure 6, includes an *arco* (arco) instruction and a *V* (bow) mark. The third line, starting at measure 12, also features *V* marks. The fourth line, starting at measure 18, contains a boxed section marker **A** and the lyrics "Co mo que no". The fifth line, starting at measure 24, contains the lyrics "Co mo que". The sixth line, starting at measure 30, contains the lyrics "no". The seventh line, starting at measure 36, contains a boxed section marker **B** and the lyrics "Sa be lo bien".

6

12

18

24

30

36

Co mo que no

Co mo que

no

Sa be lo bien

42

48

54

60

66

72

78

Como Que No

Angeles Ochoa

Arr: Homero Patron
Trans: E. Ramirez

Violin B

The musical score for Violin B is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a *pizz* (pizzicato) instruction and a repeat sign. The first line contains measures 1-5. The second line, starting at measure 6, includes an *arco* (arco) instruction. The third line contains measures 12-15. The fourth line, starting at measure 18, includes a boxed section marker 'A' and the lyrics 'Co mo que no'. The fifth line, starting at measure 24, includes the lyrics 'Co mo que'. The sixth line, starting at measure 30, includes the lyrics 'no'. The seventh line, starting at measure 36, includes a boxed section marker 'B' and the lyrics 'Sa be lo bien'. The score concludes with a final note in measure 39.

42

48

54

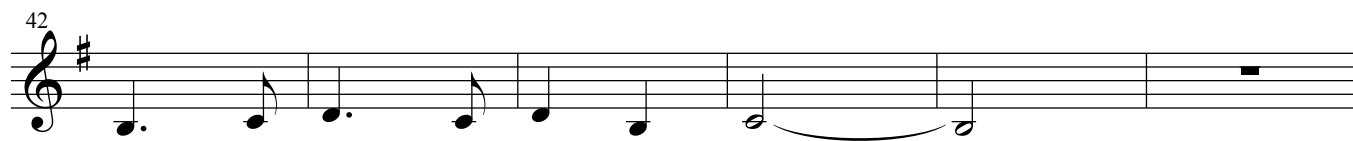
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66

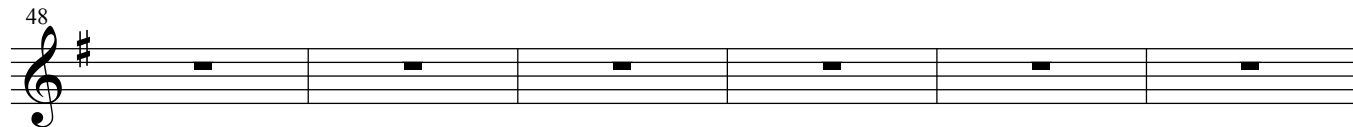
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78

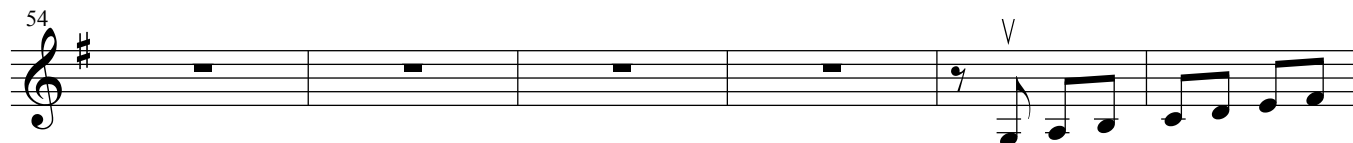
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48



54



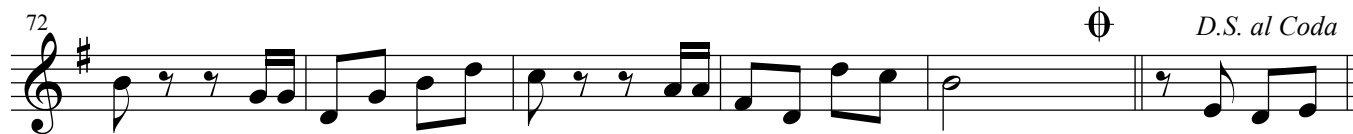
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66



72



78



Como Que No

Angeles Ochoa

Arr: Homero Patron
Trans: E. Ramirez

Trumpet 1

Musical score for Trumpet 1, featuring a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of three sharps, and a 2/4 time signature. It contains a whole note chord, followed by a quarter note, a quarter rest, and a double bar line. A repeat sign with a first ending bracket and a '7' indicates a seven-measure first ending. The second staff starts at measure 12 and continues the melodic line. The third staff starts at measure 16 and includes a boxed 'A' above the staff, with the lyrics 'Co mo que no' below. The fourth staff starts at measure 21 and includes a '4' above the staff. The fifth staff starts at measure 29 and includes a '4' above the staff and the lyrics 'Co mo que no' below. The sixth staff starts at measure 37 and includes a boxed 'B' above the staff and the lyrics 'Sa be lo bien' below. The seventh staff starts at measure 45 and includes an '11' above the staff.

Trumpet 1

Como Que No

60 C

65

70 4 \oplus *D.S. al Coda*

78 \oplus

Trumpet 2

Como Que No

Angeles Ochoa

Arr: Homero Patron
Trans: E. Ramirez

Musical score for Trumpet 2 of the piece "Como Que No" by Angeles Ochoa, arranged by Homero Patron and transcribed by E. Ramirez. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It consists of seven staves of music. The first staff begins with a key signature change from three sharps to two sharps (F#, C#) and a 2/4 time signature. The second staff starts at measure 12. The third staff starts at measure 17 and includes the lyrics "Co mo que no" with a boxed section marker "A" above it. The fourth staff starts at measure 25 and includes the lyrics "Co mo que". The fifth staff starts at measure 30 and includes the lyrics "no". The sixth staff starts at measure 38 and includes the lyrics "Sa be lo bien" with a boxed section marker "B" above it. The seventh staff starts at measure 46 and includes the lyrics "11". The score contains various musical notations including notes, rests, slurs, and dynamic markings.

Armonia

Como Que No

Angeles Ochoa

Arr: Homero Patron
Trans: E. Ramirez

The musical score is written for guitar in 2/4 time. It consists of seven staves of music. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The first measure has a G chord, the second a D7 chord, and the third a G chord. A double bar line with a repeat sign follows. The fourth measure has a D7 chord, and the fifth and sixth measures have a G chord. The second staff starts at measure 6 and contains six measures with chords D7, G, and D7. The third staff starts at measure 12 and contains six measures with chords G, D7, and G. The fourth staff starts at measure 18 and contains six measures with chords G, G, and G. A boxed letter 'A' is placed above the second measure of this staff. The fifth staff starts at measure 24 and contains six measures with chords D7 and D7. The sixth staff starts at measure 30 and contains six measures with chords D7 and G. The seventh staff starts at measure 36 and contains six measures with a G chord. A boxed letter 'B' is placed above the second measure of this staff.

Como Que No

Armonia

42 G7 C Em Am7

48 D7 G D7

54 G C

60 G D7 G C D7 G

66 D7 G D7

72 G D7 G \emptyset G *D.S. al Coda*

78 \emptyset G D7 G

The image shows a guitar chord chart for the piece 'Como Que No'. It consists of seven systems of music, each starting with a measure number. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The chords are indicated by letters above the staff: G7, C, Em, Am7, D7, and G. The melody is written in a simplified style using numbers 1-4 on the staff lines. Measure 60 features a double bar line and a boxed 'C' chord above a 'D7' chord. Measure 72 includes a 'D.S. al Coda' instruction. Measure 78 begins with a Coda symbol (a circle with a cross). The piece concludes with a double bar line at the end of the seventh system.

Como Que No

Angeles Ochoa

Arr: Homero Patron
Trans: E. Ramirez

Guitarron

6

12

18

24

30

36

A

B

42



48



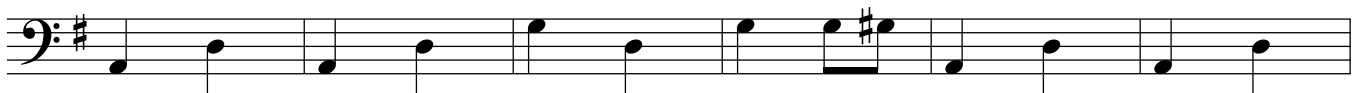
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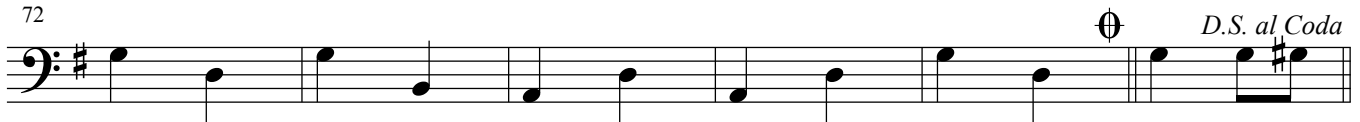
60



66



72



D.S. al Coda

78



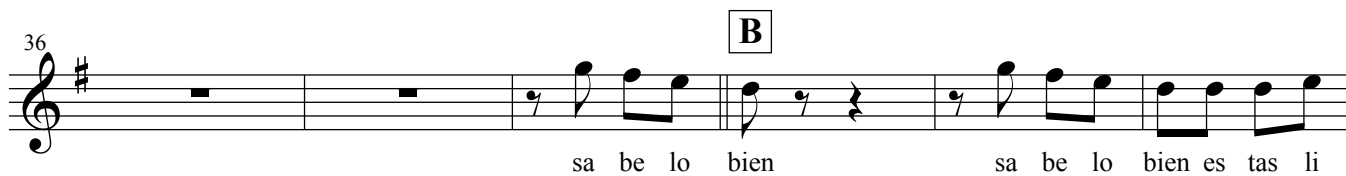
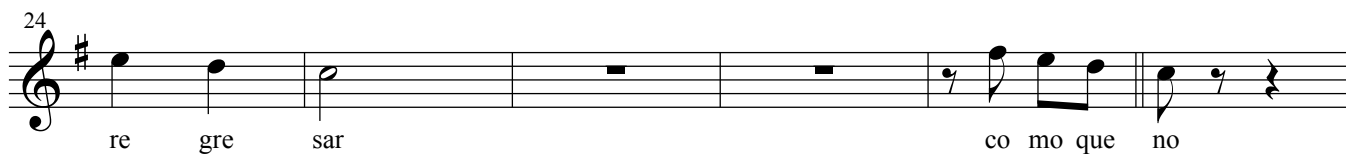
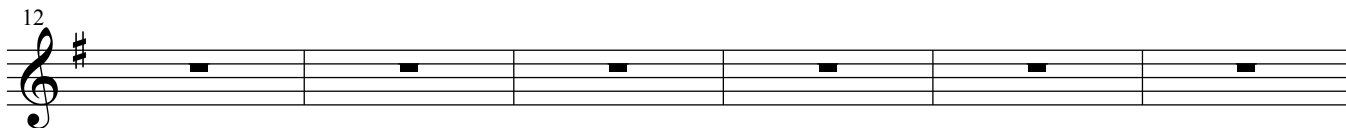
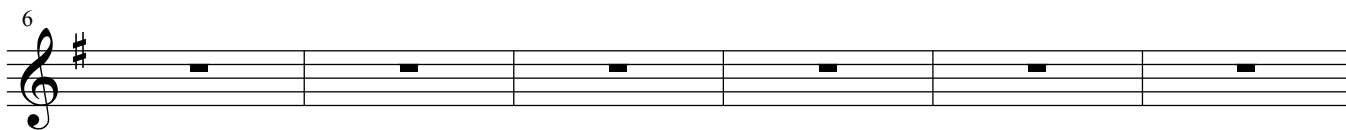
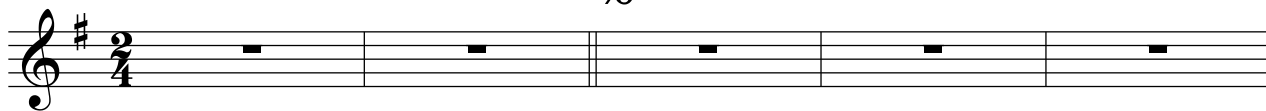
Como Que No

Angeles Ochoa

Arr: Homero Patron
Trans: E. Ramirez

Voz

§



Como Que No

Voz

44

de mi'a mor por que con mi go a pren dis te a que rer

50

por que mis la bios te'en se na ron a be sar y'a don de va yas tu con

56

mi go'has de vol ver. _____ Co mo que

63

me dis te'el co ra zon y yo tam bien te di to do mi'a mor

69

co mo que no mi bien si so lo jun to'a ti es tan do'a si los dos

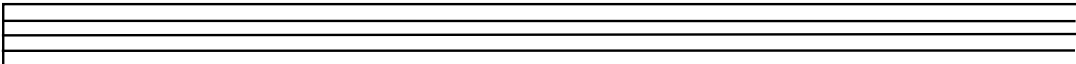
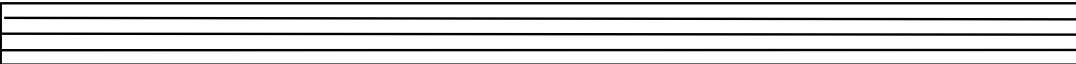
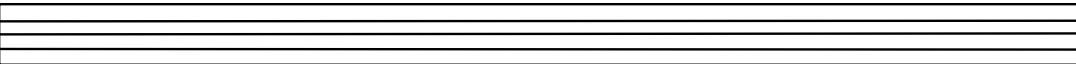
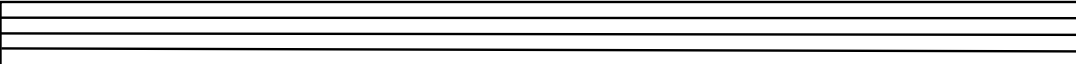
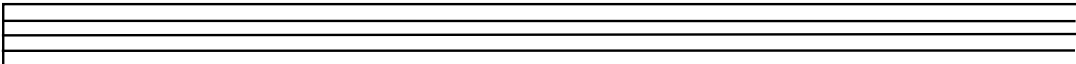
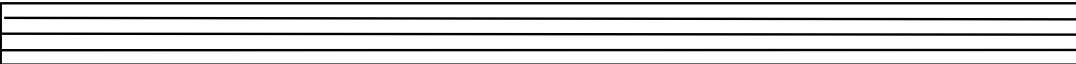
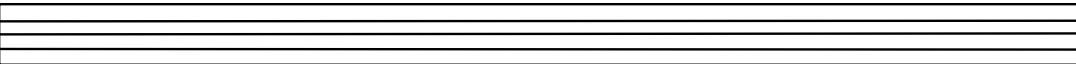
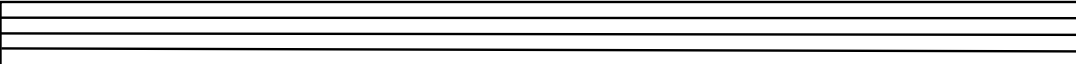
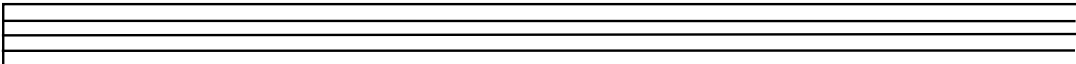
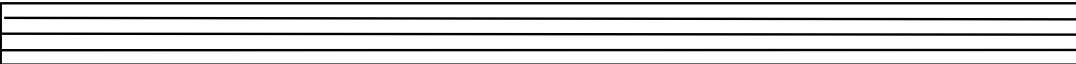
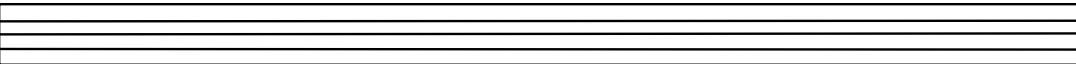
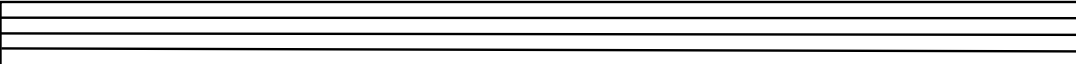
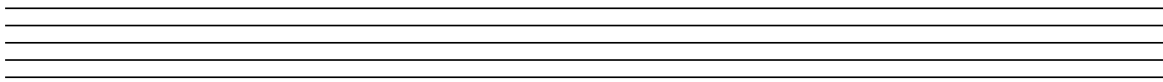
75

yo soy fe liz. \oplus *D.S. al Coda* \oplus

81

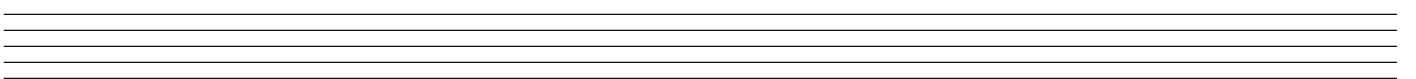
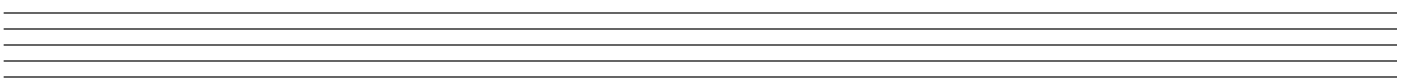
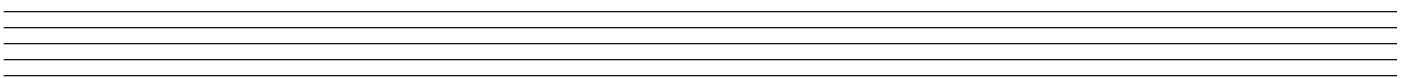
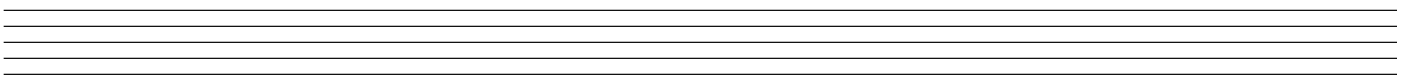
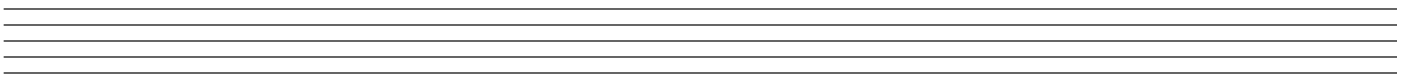
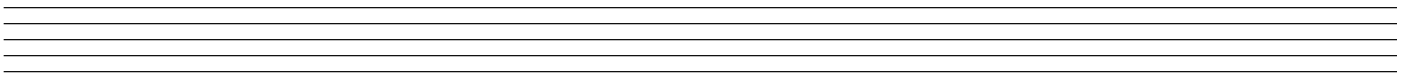
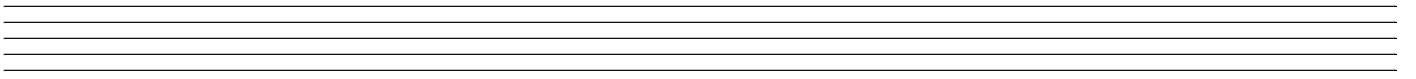
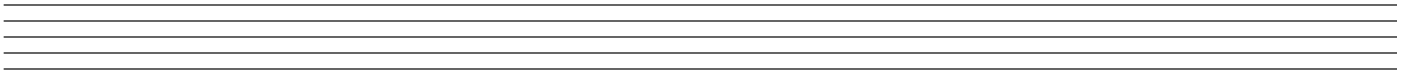
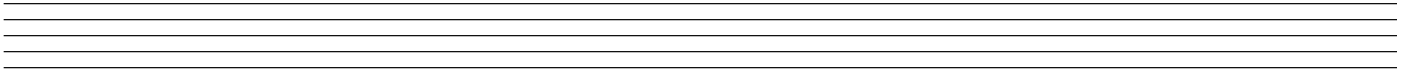
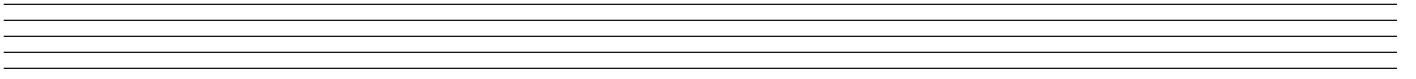
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PLANNING FOR SUCCESS

Title	Como Quien Pierde Una Estrella								
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 Trumpe</td> <td></td> </tr> <tr> <td>Vihuela/ Guitar</td> <td></td> </tr> <tr> <td>Guitarrón</td> <td></td> </tr> </table>	Violin		B^b Trumpe		Vihuela/ Guitar		Guitarrón	
Violin									
B^b Trumpe									
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.



Como Quien Pierde Una Estrella

Humberto Estrada

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

- VLN 1**: Violin 1, Treble clef, 4/4 time. Features a melodic line with a long note at the start of each measure, followed by eighth notes.
- VLN 2**: Violin 2, Treble clef, 4/4 time. Features a harmonic accompaniment with chords and eighth notes.
- VLN 3**: Violin 3, Treble clef, 4/4 time. Features a melodic line similar to VLN 1.
- TPT 1**: Trumpet 1, Treble clef, 4/4 time. Features a rhythmic accompaniment with quarter notes and eighth notes.
- TPT 2**: Trumpet 2, Treble clef, 4/4 time. Features a rhythmic accompaniment similar to TPT 1.
- ARMONIA**: Armonia, Treble clef, 4/4 time. Features a rhythmic accompaniment with chords labeled *Am*, *Am*, *G*, and *G*.
- BASO**: Bass, Bass clef, 4/4 time. Features a rhythmic accompaniment with quarter notes.
- VOZ**: Voice, Treble clef, 4/4 time. The staff is currently empty.

This musical score is for a 12-part ensemble. The instruments are arranged as follows:

- V1:** Violin I (5)
- V2:** Violin II (5)
- V3:** Violin III (5)
- T1:** Trumpet I (5)
- T2:** Trumpet II (5)
- A:** Acoustic Bass (5)
- B:** Bass (5)
- V02:** Vocals (5)
- V1:** Violin I (9)
- V2:** Violin II (9)
- V3:** Violin III (9)
- T1:** Trumpet I (9)
- T2:** Trumpet II (9)
- A:** Acoustic Bass (9)
- B:** Bass (9)
- V02:** Vocals (9)

The score is divided into two systems, each with four measures. The key signature is two sharps (F# and C#). The first system features a key change from F major to E7 in the third measure. The second system features a key change from A major to G major in the third measure. The Acoustic Bass (A) and Bass (B) parts provide a steady rhythmic accompaniment with eighth notes. The Violin and Trumpet parts feature melodic lines with slurs and accents. The Bass part has a consistent eighth-note pattern. The Acoustic Bass part has a consistent eighth-note pattern. The Violin and Trumpet parts have a consistent eighth-note pattern. The Bass part has a consistent eighth-note pattern. The Acoustic Bass part has a consistent eighth-note pattern. The Violin and Trumpet parts have a consistent eighth-note pattern.

V1 13
 V2 13
 V3 13
 T1 13
 T2 13
 A 13
 B 13

Vo2 13
 V1 17
 V2 17
 V3 17
 T1 17
 T2 17
 A 17
 B 17
 Vo2 17

1
 QUIE RO LO DI GO CO MO, UN LA MEN TO

21

V1
V2
V3
T1
T2
A
B
Voz 2

CO MO, UN TE GI DO QUE, EL VIEN TO SE

25

V1
V2
V3
T1
T2
A
B
Voz 2

LLE VA POR DON DE QUIE RA TE QUIE RO

29

V1

V2

V3

T1

T2

A

B

VOZ

Am Am G G

QUE PE NA, HA SER TE PER DI DO

33

V1

V2

V3

T1

T2

A

B

VOZ

G F F F

CO MO QUIEN PIER DE UN A, ES TRE LLA QUE SE LE VA, AL IN FI

2

37

V1

V2

V3

T1

T2

A

B

Vo2

E7 E7 Am Am

NI TO AY

41

V1

V2

V3

T1

T2

A

B

Vo2

G G F F

AY

45

V1

V2

V3

T1

T2

A

B

Voz

E7 E7 Am Am

QUIE RO QUE SE, OI GA MI

49

V1

V2

V3

T1

T2

A

B

Voz

G G F

LLAN TO CO MO ME DO LIO PER DER TE

52

V1

V2

V3

T1

T2

A

B

F E7 E7 Am

VOZ

DES PUES DE QUE VER TE TAN TO AY Des

56

V1

V2

V3

T1

T2

A

B


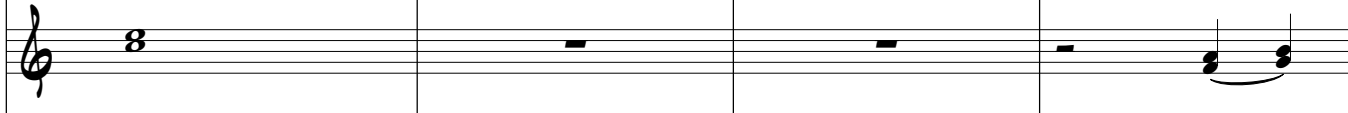
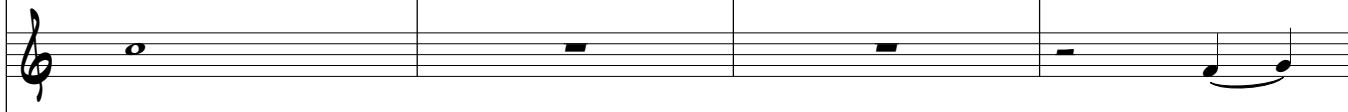





Am G G F

VOZ

56

PUES DE QUE VER LA TAN TO DIO SI TO DA ME CON SUE LO

V1 
 V2 
 V3 
 T1 
 T2 
 A 
 B 
 VO2 

V1 
 V2 
 V3 
 T1 
 T2 
 A 
 B 
 VO2 

AL CODA DA CAPO

V1 68

V2 8

V3

T1 68

T2

A F E7 AL CODA E7 DA CAPO

B AL CODA DA CAPO

VO2 68

V1 72

V2

V3

T1 72

T2

A E7 Am Am Am Am

B

VO2 72

TE QUIE RO

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Como Quien Pierde Una Estrella

Humberto Estrada

VIOLIN I

6

11

16

22

29

35

41

47

53

1

2

V

V

V

Como Quien Pierde Una Estrella

Humberto Estrada

VIOLIN 2

6

11

16

22

29

35

41

47

53

Como Quien Pierde Una Estrella

Humberto Estrada

VIOLIN 3

6

12

17

23

30


36

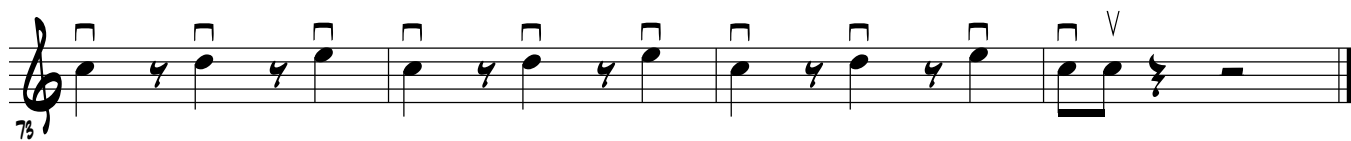
42

48

54

60 

67 

73 

Como Quien Pierde Una Estrella

Humberto Estrada

TRUMPET 1

6

11

17

33

39

45

51

57

63

72

AL CODA

DA CAPO

Como Quien Pierde Una Estrella

Humberto Estrada

TRUMPET 2

6

11

16

32

38

44

50

56

62

71

11

2

3

AL CODA

DA CAPO

Como Quien Pierde Una Estrella

Humberto Estrada

ARMONIA

Armonia sheet music for the song "Como Quien Pierde Una Estrella" by Humberto Estrada. The music is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The piece consists of 48 measures, organized into 10 systems of five measures each. Each measure contains a rhythmic pattern of eighth notes and a chord symbol above it. The chords used are Am, G, F, E7, and F.

Chord progression for the first system (measures 1-5): Am, Am, G, G, G.

Chord progression for the second system (measures 6-10): F, F, E7, E7, Am.

Chord progression for the third system (measures 11-15): Am, G, G, F, F.

Chord progression for the fourth system (measures 16-20): E7, E7, Am, Am, Am.

Chord progression for the fifth system (measures 21-25): G, G, G, F, F.

Chord progression for the sixth system (measures 26-30): F, E7, E7, Am, Am.

Chord progression for the seventh system (measures 31-35): Am, G, G, G, F.

Chord progression for the eighth system (measures 36-40): F, F, E7, E7, Am.

Chord progression for the ninth system (measures 41-45): Am, G, G, F, F.

Chord progression for the tenth system (measures 46-48): E7, E7, Am, Am, G.

50 G F F E7 E7

55 Am Am G G F

60 F E7 E7 Am Am

65 G G F F E7 AL CODA

70 E7 DA CAPO E7 Am Am

75 Am Am

Como Quien Pierde Una Estrella

Humberto Estrada

GUITARRON

The image displays a guitar score for the piece 'Como Quien Pierde Una Estrella' by Humberto Estrada. The score is written for guitar and is in bass clef with a 4/4 time signature. It consists of nine staves of music, each starting with a measure number: 6, 11, 16, 21, 26, 31, 36, and 41. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. There are several sharp accidentals (#) placed above notes in measures 10, 15, 25, 35, and 40. The music is presented in a clean, black-and-white format.

46

Musical staff 46-50 in bass clef with a key signature of one sharp (F#). It contains five measures of music: four measures of eighth notes and one measure of a quarter note. The notes are: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5.

51

Musical staff 51-55 in bass clef with a key signature of one sharp (F#). It contains five measures of music: four measures of eighth notes and one measure of a quarter note. The notes are: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5.

56

Musical staff 56-60 in bass clef with a key signature of one sharp (F#). It contains five measures of music: four measures of eighth notes and one measure of a quarter note. The notes are: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5.

61

Musical staff 61-65 in bass clef with a key signature of one sharp (F#). It contains five measures of music: four measures of eighth notes and one measure of a quarter note. The notes are: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5.

66

AL CODA

Musical staff 66-70 in bass clef with a key signature of one sharp (F#). It contains five measures of music: four measures of eighth notes and one measure of a quarter note. The notes are: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5.

71

DA CAPO

Musical staff 71-75 in bass clef with a key signature of one sharp (F#). It contains five measures of music: four measures of eighth notes and one measure of a quarter note. The notes are: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5.

76

Musical staff 76-78 in bass clef with a key signature of one sharp (F#). It contains three measures of music: two measures of eighth notes and one measure of a quarter note. The notes are: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5.

Como Quien Pierde Una Estrella

Humberto Estrada

15

TE QUIE RO LO DI GO CO MO,UN LA MEN TO

21 CO MO,UN TE SI DO QUE,EL VIEN TO SE LLE VA POR DON DE QUIE RA

27 TE QUIE RO QUE PE NA,HA BER TE PER DI DO

33 CO MO QUIEN PIER DE,UN A,ES TRE LLA QUE SE LE VA,AL IN FI NI TO

39 AY AY

45 QUIE RO QUE SE,OI GA MI LLAN TO CO MO ME DO LIO PER

51 DER TE DES PUES DE QUE RER TE TAN TO AY DES PUES DE QUE RER LA

57 TAN TO DIO SI TO DA ME CON SUE LO PA RA SA CAR ME DE A DEN TRO ES TO QUE ME,ES TA MA

63 TAN DO,AY AY AY AY AY

69 AL CODA DA CAPO

76 TE QUIE RO

PLANNING FOR SUCCESS

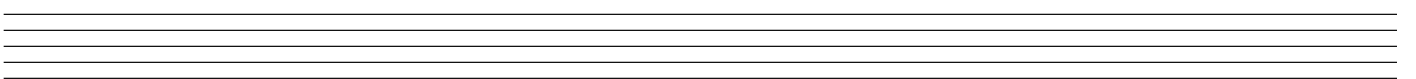
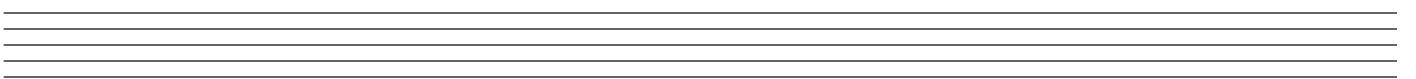
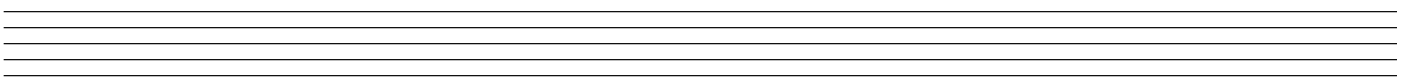
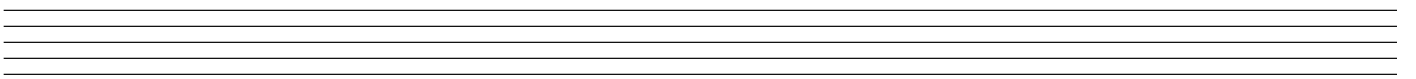
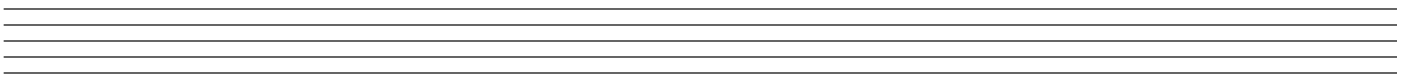
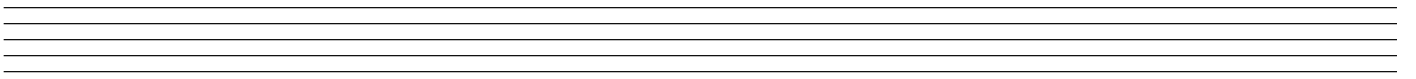
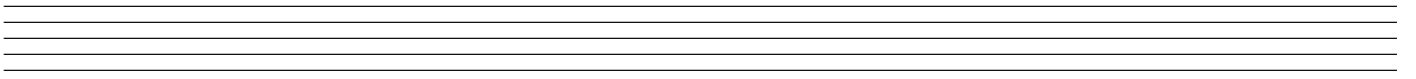
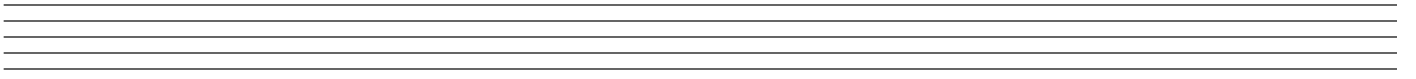
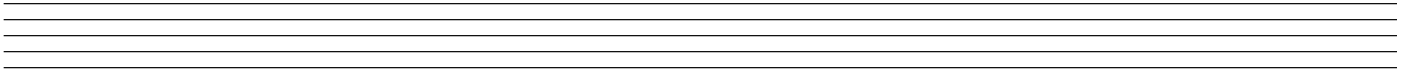
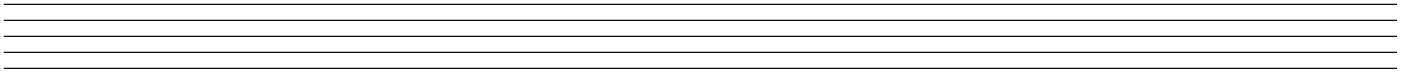
Title	Dos Arbolitos								
Composer									
Style									
Key Signature									
Time Signature	_____ How many beats per measure? _____ _____ What kind of note gets one beat? _____								
Scales/ Exercises to Practice	<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 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

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2.



Dos Arbolitos

Huapango

Score

Chucho Martínez Gil



Score for the first system, measures 1-4. The key signature is one sharp (F#) and the time signature is 3/4. The instruments are Voice, Violín 1, Violín 2, Trumpet in B \flat 1, Trumpet in B \flat 2, Armonía, and Guitarron. The music begins with a rest for the voice and a dynamic marking of *f* for the strings. The strings play a rhythmic pattern of eighth notes. The trumpets play a similar pattern. The armonía and guitar play accompaniment. Chord markings C, G, and D7 are present under the guitar part.

Score for the second system, measures 5-8. The instruments are Vce. 1, Vln. 1, Vln. 2, B \flat Tpt. 1, B \flat Tpt. 2, Arm., and Gtrn. The music continues with the same instruments and key signature. The guitar part includes chord markings G, G7, C, G, and D7.

Dos Arbolitos

Vce. 1

Vln. 1

Vln. 2

B \flat Tpt. 1

B \flat Tpt. 2

Arm.

Gtrn.

G C D7 G D7 G C

A

Vce. 1

Vln. 1

Vln. 2

B \flat Tpt. 1

B \flat Tpt. 2

Arm.

Gtrn.

G C D7 G

Han na - ci - do, en mi ran - cho dos ar - bo - li - tos,
 Nun - ca, es - tán se - pa ra dos u - no del o - tro,

Han na - ci - do, en

Dos Arbolitos

Vce. 1

Dos ar - bo - li - tos que pa - re - cen ge - me - los,
 Por - que, a - sí qui - so Dios que los dñs na - cie - ran,

Vln. 1

Vln. 2

B \flat Tpt. 1

B \flat Tpt. 2

Arm.

G7 C

Gtrn.

mi ran - cho - dos

Vce. 1

Y des - de mi ca - si - ta los veo so - li - tos,
 Y con sus mis - mas ra - mas se, ha - cen ca - ri - cias,

Vln. 1

Vln. 2

B \flat Tpt. 1

B \flat Tpt. 2

D7

Arm.

Gtrn.

ar - bo - li - tos, Dos

Dos Arbolitos

Vce. 1

Vln. 1

Vln. 2

B \flat Tpt. 1

B \flat Tpt. 2

Arm.

Gtrn.

Ba - jo, el am - pa - ro san - to, y la luz del cie - lo.
Co - mo si fue - ran no - vios que se qui - sie - ran.

ar - bo - li - tos - que pa - re -

G

B

Vce. 1

Vln. 1

Vln. 2

B \flat Tpt. 1

B \flat Tpt. 2

Arm.

Gtrn.

Ar - bo - li - to, ar - bo - li - to, ba - jo tu so -
Ar - bo - li - to, ar - bo - li - to, Me sien - to so -

cen - ge -

G

Dos Arbolitos

2X al Coda

Vce. 1
mbra, lo. Voy a, es - pe - rar que, el dí - a can - sa - do

Vln. 1

Vln. 2

B \flat Tpt. 1

B \flat Tpt. 2

Arm. me - los, Y des - de mi

Gtrn. C

Vce. 1
mue - ra, Y cuan - do, es - toy so - li - to, mi - ran - do, al

Vln. 1

Vln. 2

B \flat Tpt. 1

B \flat Tpt. 2

Arm. ca D7

Gtrn.

Dos Arbolitos

Vce. 1

Vln. 1

Vln. 2

B \flat Tpt. 1

B \flat Tpt. 2

Arm.

Gtrn.

cie

Vce. 1

Vln. 1

Vln. 2

B \flat Tpt. 1

B \flat Tpt. 2

Arm.

Gtrn.

D.S. al Coda

Pi - do pa' que me man - de, u-na com-pa - ñe - ra.

si - ta los veo so - li-tos,

G

Dos Arbolitos



Vce. 1

Qui - ro que me, a-com - pa - ñes, Ha - sta que mue - ra.

Vln. 1

Vln. 2

B \flat Tpt. 1

B \flat Tpt. 2

Arm.

Gtrn.

A7 D7 G

Vce. 1

Vln. 1

Vln. 2

B \flat Tpt. 1

B \flat Tpt. 2

Arm.

Gtrn.

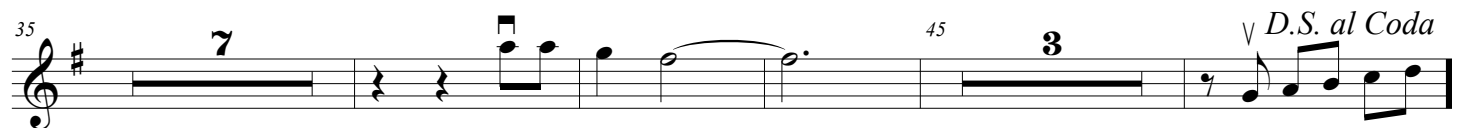
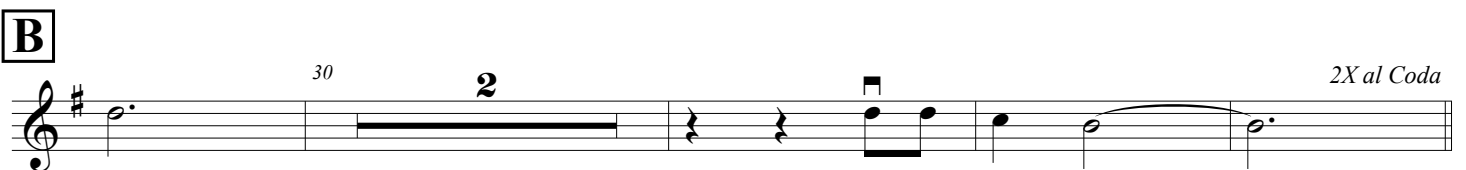
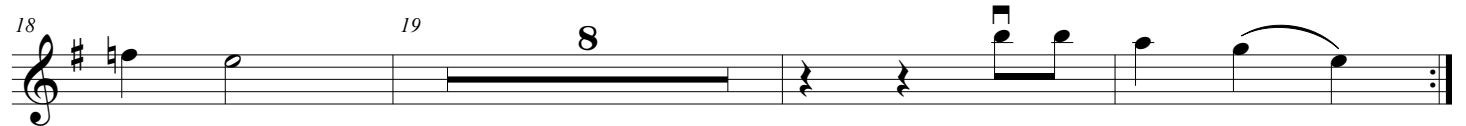
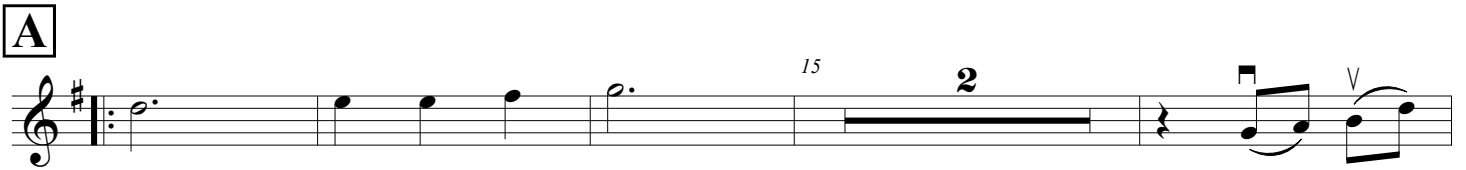
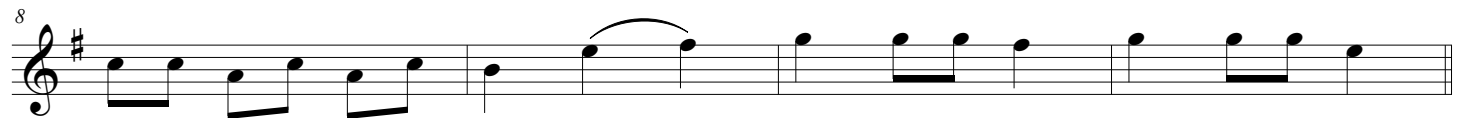
Dos Arbolitos

Huapango

Violín 1

Chucho Martínez Gil

§



Dos Arbolitos

Huapango

Violín 2

Chucho Martínez Gil

5

8

A

15 2

19 8

B

30 2 2X al Coda

35 7 45 3 V D.S. al Coda

49 4

Dos Arbolitos

Huapango

Trumpet in B \flat 1

Chucho Martinez Gil



6

A

B

21

35

49

Dos Arbolitos

Huapango

Chucho Martínez Gil

Acoustic Guitar



Musical staff 1: Treble clef, key signature of one sharp (F#), 3/4 time signature. Chords: C, G, D7. Includes rhythmic notation with strumming patterns and a repeat sign.

Musical staff 2: Treble clef, key signature of one sharp (F#), 3/4 time signature. Chords: G, G7, C, G, D7. Includes rhythmic notation with strumming patterns and a repeat sign.

Musical staff 3: Treble clef, key signature of one sharp (F#), 3/4 time signature. Chords: G, C, D7, G, D7, G, C. Includes rhythmic notation with strumming patterns and a repeat sign.

Musical staff 4: Treble clef, key signature of one sharp (F#), 3/4 time signature. Chords: G, C, D7, G. Includes lyrics: Han na - ci - do, en. Includes rhythmic notation with strumming patterns and a repeat sign.

Musical staff 5: Treble clef, key signature of one sharp (F#), 3/4 time signature. Chords: G7, C. Includes lyrics: mi fan - cho dos. Includes rhythmic notation with strumming patterns and a repeat sign.

Musical staff 6: Treble clef, key signature of one sharp (F#), 3/4 time signature. Chord: D7. Includes lyrics: ar - bo - li - tos, Dos. Includes rhythmic notation with strumming patterns and a repeat sign.

Musical staff 7: Treble clef, key signature of one sharp (F#), 3/4 time signature. Chord: G. Includes lyrics: ar - bo - li - tos que pa - re. Includes rhythmic notation with strumming patterns and a repeat sign.

Musical staff 8: Treble clef, key signature of one sharp (F#), 3/4 time signature. Chord: G. Includes lyrics: cen - ge. Includes rhythmic notation with strumming patterns and a repeat sign.

A

B

Dos Arbolitos

32 *2X al Coda*

35 *C D7*

me - los, Y des - de mi ca -

38

42

si - ta los veo

46 *G D.S. al Coda*

so - li - tos,

49 *A7 D7 G*

Dos Arbolitos

Huapango

Guitarron

Chucho Martinez Gil

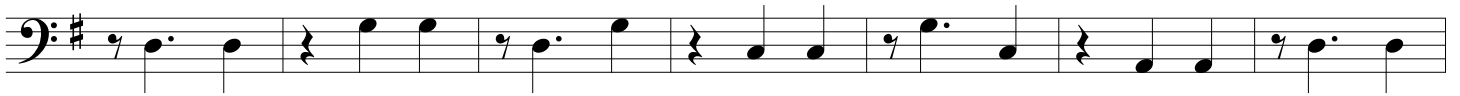


A

8



15



22



B

2X al Coda



35



43

D.S. al Coda



49



Dos Arbolitos

Huapango

Voice

Chucho Martínez Gil

A

f

10

Han na - ci - do, en mi ran - cho dos ar - bo - li - tos, _____
 Nun - ca, es - tán se - pa - ra - dos u - no del o - tro, _____

15

Dos ar - bo - li - tos que pa - re - cen ge - me - los, _____ Y des - de mi ca - si - ta los veo so - li - tos, _____
 Porque, a - sí qui - so Dios que los dos na - cie - ran, _____ Y con sus mis - mas ra - masse, ha - cen ca - ri - cias, _____

24

B

Ba - jo, el am - pa - ro san - to, y la luz del cie - lo, _____
 Co - mo si fue - ran no - vios que se qui - sie - ran. _____

2X al Coda

Ar - bo - li - to, ar - bo - li - to, ba - jo tu so - mbra, _____
 Ar - bo - li - to, ar - bo - li - to, Me sien - to so - lo, _____

35

Voy a, es - pe - rar que, el dí - a can - sa - do mue - ra, _____ Y cuan - do, es - toy so - li - to, mi - ran - do, al cie -

43

D.S. al Coda

lo, _____ Pi - do pa' que me man - de, u - na com - pa - ñe - ra.

49

Quie - ro que me, a - com - pa - ñes, _____ Ha - sta que mue - ra. _____

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PLANNING FOR SUCCESS

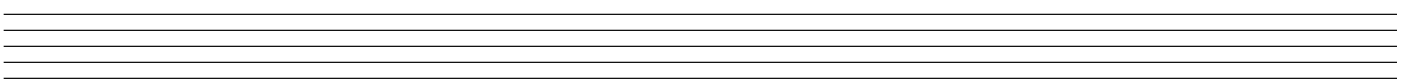
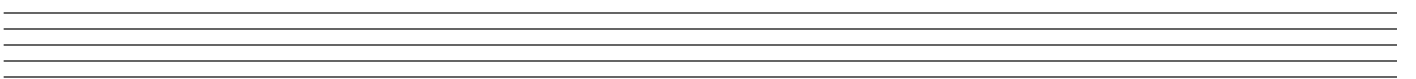
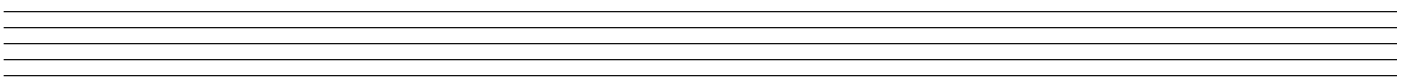
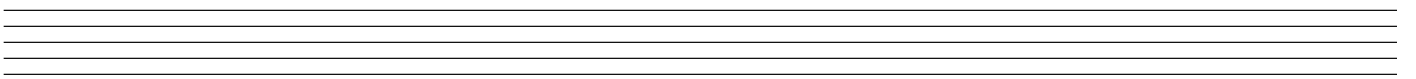
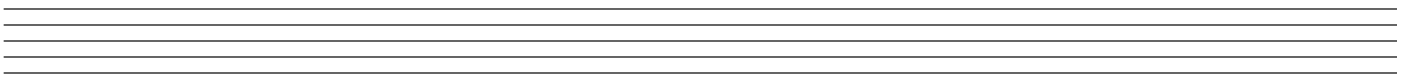
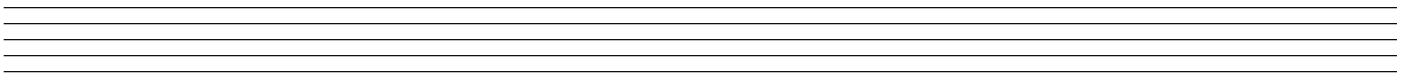
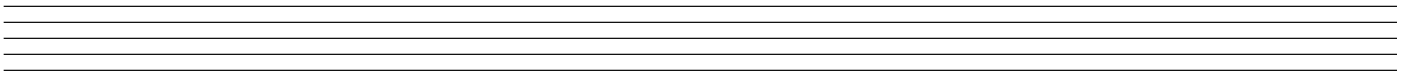
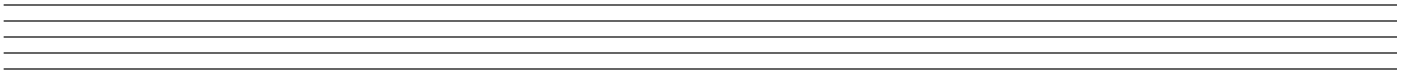
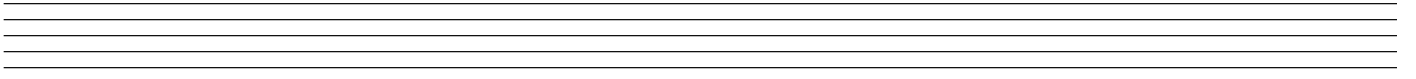
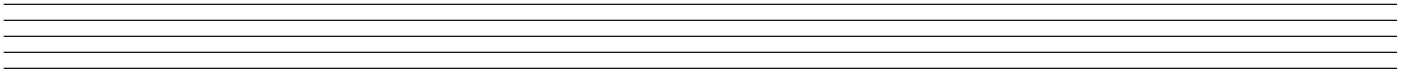
Title	El Silencio De La Noche								
Composer									
Style									
Key Signature									
Time Signature	_____ How many beats per measure? _____ _____ What kind of note gets one beat? _____								
Scales/ Exercises to Practice	<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 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									



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2.



Score

El Silencio De La Noche

Jose Alfredo Jimenez

Moderato

The musical score is for the piece "El Silencio De La Noche" by Jose Alfredo Jimenez, marked "Moderato". It is written in 3/4 time with a key signature of three sharps (F#, C#, G#). The score includes parts for Trumpet in Bb 1, Trumpet in Bb 2, Violin I, Violin II, Violin III, Voice, Guitarron, and Guitar. The first three measures are mostly rests for all instruments. In the fourth measure, the Violin I, II, and III parts begin with a series of sixteenth notes. The Voice part has a rest in the fourth measure, followed by a note in the fifth measure. The Trumpet parts have notes in the first and second measures, with the second trumpet playing a long note in the fourth measure. The Guitarron and Guitar parts have rests throughout the first three measures.

1. Yo

13

B \flat Tpt. 1

13

B \flat Tpt. 2

13

Vln. I

13

Vln. II

13

Vln. III

13

Yo quie - ro que un ra - yi - to de la
Yo quie - ro que tus la - bios y mi

13

Gtr.

13

Gtr.

19

B \flat Tpt. 1

B \flat Tpt. 2

Vln. I

Vln. II

Vln. III

lu - na nos co - bi - je. Y
 la - bios no se'en - ga - nen. Y

Gtr.

D G Em7 A7

Gtr.

El Silencio De La Noche

25

B \flat Tpt. 1

25

B \flat Tpt. 2

25

Vln. I

25

Vln. II

25

Vln. III

25

quie - ro que le - van - te ya por fin la nie - bla.
quie - ro que se'a - do - ren mas de lo que su - fren.

25

Gtr.

25

Gtr.

A7 G Em7 A7

31

B \flat Tpt. 1

B \flat Tpt. 2

Vln. I

Vln. II

Vln. III

31

Y com - pren - das por fa - vor lo que te di -
Y que'el tiem - po y'el a - mor nos a - com - pa -

31

Gtr.

D

31

Gtr.

Detailed description: This is a page of a musical score for the piece 'El Silencio De La Noche'. The page is numbered 8. It features a score for six instruments and a vocal line. The instruments are Bb Trumpet 1, Bb Trumpet 2, Violin I, Violin II, Violin III, and Guitar. The score begins at measure 31. The key signature is three sharps (F#, C#, G#). The vocal line includes the lyrics: 'Y com - pren - das por fa - vor lo que te di -' and 'Y que'el tiem - po y'el a - mor nos a - com - pa -'. The guitar part includes a chord marking 'D' in the final measure. The score is written in a standard musical notation style with a common time signature.

38

B♭ Tpt. 1

B♭ Tpt. 2

Vln. I

Vln. II

Vln. III

je. _____
nen. _____

Y'u - na vez com - pren - di - dos los dos

Gtr.

G

Gtr.

Detailed description: This is a page of a musical score for the piece 'El Silencio De La Noche'. The page is numbered 9 in the top right corner. The score is arranged in a system with eight staves. The first three staves are for B♭ Trumpets 1 and 2, and Violins I, II, and III. The fourth staff is for the vocal line, with lyrics written below it. The fifth staff is for the electric guitar (Gtr.) in the bass clef, and the sixth staff is for the electric guitar in the treble clef. The music is in the key of D major (indicated by two sharps) and begins at measure 38. The vocal line has lyrics: 'je. _____', 'nen. _____', 'Y'u - na vez com - pren - di - dos los dos'. The guitar part in the bass clef has a 'G' chord marking in the third measure. The guitar part in the treble clef consists of rhythmic patterns of eighth notes.

44

B \flat Tpt. 1

B \flat Tpt. 2

Vln. I

Vln. II

Vln. III

44

al - za - re - mos las ma - nos al mun - do. Y da - re - mos las gra - cias a

Gtr.

A7 D

Gtr.

To Coda

51

B \flat Tpt. 1

B \flat Tpt. 2

Vln. I

Vln. II

Vln. III

51

To Coda

dios por tu'a - mor y mi'a - mor tan pro - fun - do.

51

To Coda

Gtrr.

A7

To Coda

D

Gtr.

57

B \flat Tpt. 1

B \flat Tpt. 2

Vln. I

Vln. II

Vln. III

57

Gtr.

A7 G Em7 A7 A7 G Em7 A7

Gtr.

64 **D.S. al Coda** \ominus

B \flat Tpt. 1

64 **D.S. al Coda** \ominus

B \flat Tpt. 2

64 **D.S. al Coda** \ominus

Vln. I

64 **D.S. al Coda** \ominus

Vln. II

64 **D.S. al Coda** \ominus

Vln. III

64 **D.S. al Coda** \ominus

Yo fun - do

64 **D.S. al Coda** \ominus

Gtr.

D

64 **D.S. al Coda** \ominus

Gtr.

70

B♭ Tpt. 1

B♭ Tpt. 2

Vln. I

Vln. II

Vln. III

Yo quie - ro que'el si - len - cio de la no - che nos en - vuel -

Gtr.

D

Gtr.

D

Detailed description: This is a page of a musical score for the piece 'El Silencio De La Noche'. The page is numbered 14. The score includes parts for two B♭ Trumpets (Tpt. 1 and Tpt. 2), three Violins (Vln. I, Vln. II, and Vln. III), a vocal line, and two Guitar (Gtr.) parts. The key signature is D major (two sharps) and the time signature is 4/4. The music begins at measure 70. The trumpet parts are mostly silent, with some notes in the final measure. The violin parts feature long, sustained notes with slurs. The vocal line has lyrics: 'Yo quie - ro que'el si - len - cio de la no - che nos en - vuel -'. The guitar parts include a bass line with a 'D' chord and a treble line with a diamond symbol. The score ends with a double bar line and repeat signs.

76

B \flat Tpt. 1

B \flat Tpt. 2

Vln. I

Vln. II

Vln. III

va

Gtr.

A7 D A7 D

Gtr.

Detailed description: This page of a musical score contains measures 76 through 79. The score is arranged in a system of eight staves. The top six staves are for woodwinds and strings: B \flat Tpt. 1, B \flat Tpt. 2, Vln. I, Vln. II, and Vln. III. The seventh staff is a vocal line with the lyrics 'va' written below it. The eighth and ninth staves are for guitar (Gtr.), with the eighth staff in bass clef and the ninth in treble clef. The guitar part includes chord diagrams for A7 and D. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music concludes at the end of measure 79.

El Silencio De La Noche

Jose Alfredo Jimenez

Moderato

3

2

A

Grave

19

5

31

3

41

2

To Coda

50

5

D.S. al Coda

62

70

2

El Silencio De La Noche

Jose Alfredo Jimenez

Moderato

3

2

A

Grave

19

5

3

2

To Coda

5

D.S. al Coda

3

2

El Silencio De La Noche

Jose Alfredo Jimenez

Moderato

A Grave

2 4

12 15

B 5 2

46 4 To Coda **C**

57

65 D.S. al Coda Φ 7

78

El Silencio De La Noche

Trumpet in B \flat 2

Jose Alfredo Jimenez

Moderato ♩ **A** **Grave**

Trumpet in B \flat

Tpt.

12 15

Tpt.

33 5 2

Tpt.

46 To Coda 5

Tpt.

58

Tpt.

66 D.S. al Coda ⊕ 7

El Silencio De La Noche

Jose Alfredo Jimenez

Moderato $\frac{3}{4}$ **6** $\frac{4}{4}$ **A** **Grave**
D

Guitar

18

Gtr.

D G Em7 A7

27

Gtr.

A7 G Em7 A7

36

Gtr.

D G

45

Gtr.

A7 D A7

54 **To Coda**

Gtr.

D A7 G Em7 A7 A7 G Em7

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

Gtr.

A7 D D D 4

75

Gtr.

D A7 D A7 D

El Silencio De La Noche

Jose Alfredo Jimenez

Moderato $\frac{3}{4}$ 6 $\frac{3}{4}$ 4 Grave **A**

17

27

37

46

To Coda

55

64

D.S. al Coda \oplus 4

75

El Silencio De La Noche

Jose Alfredo Jimenez

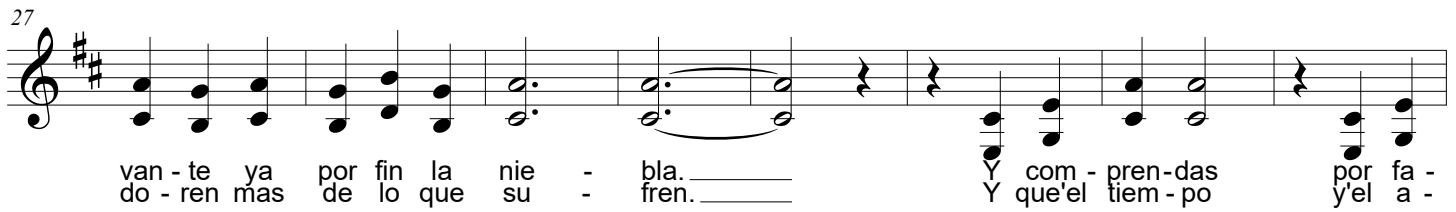
Moderato



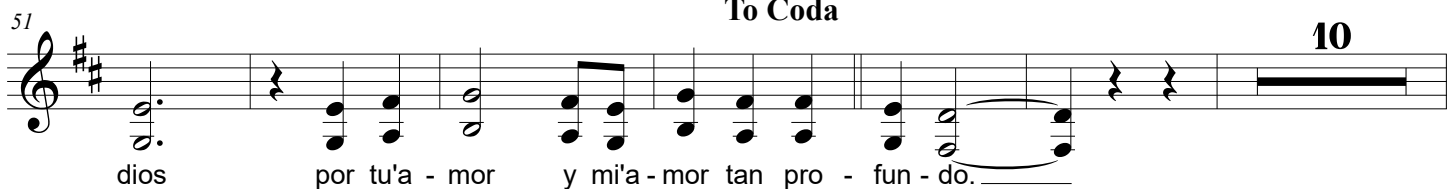
A

Grave

1. Yo quie-ro que el si-len-cio de la no-che nos en -
 2. quie-ro que tu vi-da'y que mi vi-da no se'in -



To Coda



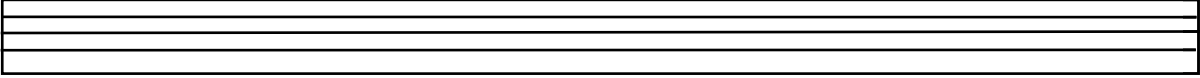
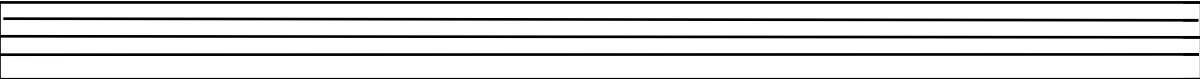
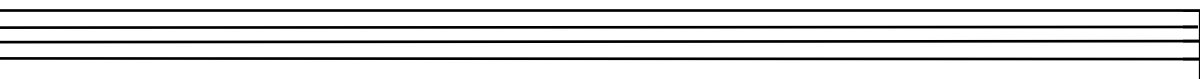
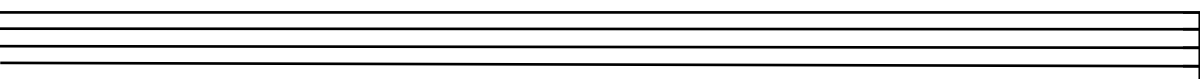
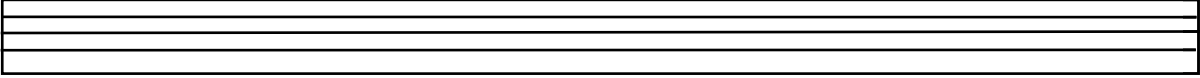
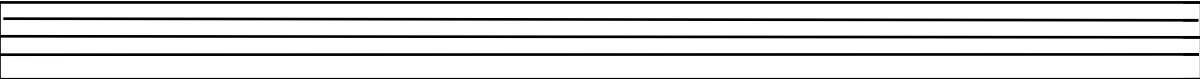
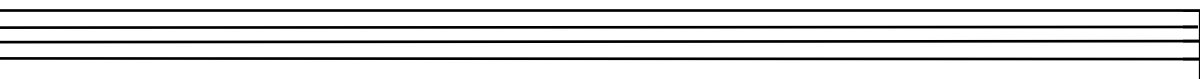
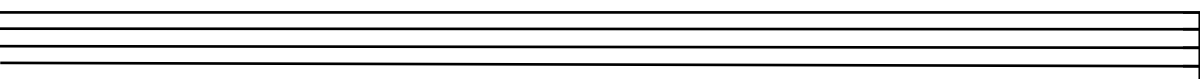
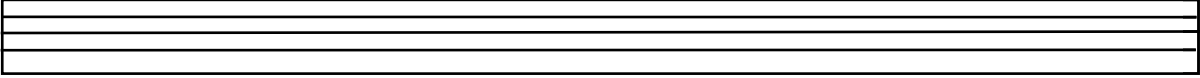
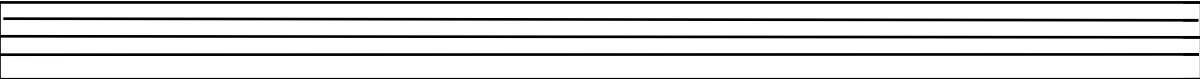
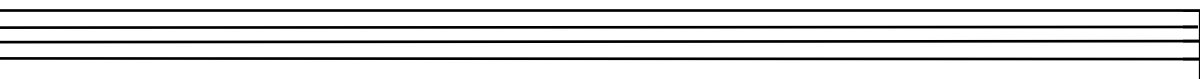
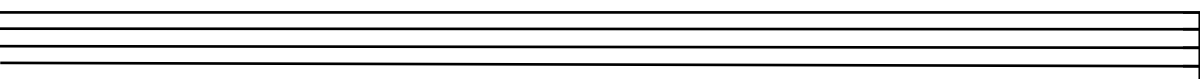
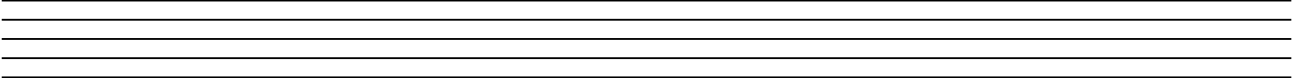
D.S. al Coda



74

en - vuel - va

PLANNING FOR SUCCESS

Title	Entrada- Danza de los Viejos								
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\flat Trumpe</td> <td></td> </tr> <tr> <td>Vihuela/ Guitar</td> <td></td> </tr> <tr> <td>Guitarrón</td> <td></td> </tr> </table>	Violin		B\flat Trumpe		Vihuela/ Guitar		Guitarrón	
Violin									
B\flat Trumpe									
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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Entrada-Danza de Viejos

Score

Michoacan

♩. = 113

A

The musical score is arranged in a system with eight staves. The top staff is for Voice, which contains whole rests. The next three staves are for Violin 1, Violin 2, and Violin 3, all playing a rhythmic melody of eighth notes with accents. The two staves below are for Trumpet in B \flat 1 and Trumpet in B \flat 2, both containing whole rests. The Guitarron staff is in bass clef and plays a simple bass line of quarter notes, with a 'D' chord marking below the first two measures. The Vihuela staff is in treble clef and plays a rhythmic accompaniment of eighth notes, indicated by diagonal slashes.

The musical score is arranged in a system with six staves. The top staff is empty. The second staff (Vln. 1) and third staff (Vln. 2) contain identical notation: a half note G4, a half note A4 with a 'V' above it, a half note B4, a half note A4 with a 'V' above it, and a quarter note G4 with a 'V' above it, followed by a quarter note F#4 with a 'V' above it. The fourth staff (Vln. 3) contains: a half note G4, a half note A4 with a 'V' above it, a half note B4, a half note A4 with a 'V' above it, and a quarter note G4 with a 'V' above it, followed by a quarter note F#4 with a 'V' above it. The fifth staff (B♭ Tpt. 1) and sixth staff (B♭ Tpt. 2) contain: a half note G4, a half note A4, a half note B4, a half note A4, and a quarter rest. The seventh staff (Gtr.) contains: a half note G2, a quarter note A2, a half note B2, a quarter note A2, a half note G2, a quarter note F#2, a half note G2, a quarter note A2, a half note B2, a quarter note A2, a half note G2, a quarter note F#2, a half note G2, a quarter note A2, a half note B2, a quarter note A2, a half note G2, a quarter note F#2, a half note G2, a quarter note A2. The eighth staff (Vih.) contains: a half note G4, a half note A4, a half note B4, a half note A4, and a quarter note G4, followed by a quarter note F#4. The score is in the key of D major (two sharps) and 6/8 time. The number '6' is written above the first measure of each staff.

Entrada-Danza de Viejos

11

Vln. 1

11

Vln. 2

Vln. 3

B♭ Tpt. 1

11

B♭ Tpt. 2

Gtrr.

11

Vih.

11

G

Entrada-Danza de Viejos

1. 2. **B**

16

Vln. 1

16

Vln. 2

Vln. 3

B \flat Tpt. 1

16

B \flat Tpt. 2

Gtrr.

16

Vih.

16

Entrada-Danza de Viejos

21

Vln. 1

Vln. 2

Vln. 3

21

Bb Tpt. 2

Gtr.

Vih.

27

Vln. 1

Vln. 2

Vln. 3

B♭ Tpt. 1

B♭ Tpt. 2

Gtr.

Vih.

D

G

33 **To Coda**

Vln. 1 33 **To Coda**

Vln. 2 **To Coda**

Vln. 3 **To Coda**

B♭ Tpt. 1 33 **To Coda**

B♭ Tpt. 2 **To Coda**

Gtrr. 33 **To Coda**

Vih. 33 **To Coda**

D A7

Entrada-Danza de Viejos



39 **D.S. al Fine**



Vln. 1 39 **D.S. al Fine**



Vln. 2 **D.S. al Fine**



Vln. 3 **D.S. al Fine**



B \flat Tpt. 1 39 **D.S. al Fine**



B \flat Tpt. 2 **D.S. al Fine**



Gtrr. 39 **D.S. al Fine**



Vih. 39 **D.S. al Fine** D A7 D

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Entrada-Danza de Viejos

Violin 1

Michoacan

♩. = 113

A

7

14

1. **B**

22

29

35

To Coda

D.S. al Fine

42

Entrada-Danza de Viejos

Violin 2

Michoacan

$\text{♩} = 113$

A

7

14

1. **B**

22

29

35 **To Coda** **D.S. al Fine**

42

Entrada-Danza de Viejos

Violin 3

Michoacan

♩. = 113

A

7

15

B

22

29

35

To Coda

D.S. al Fine

42

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Entrada-Danza de Viejos

Trumpet in B \flat 1

Michoacan

$\text{♩} = 113$ A S

9 1.

18 B

2.

26

33 To Coda

39 \emptyset

D.S. al Fine

Entrada-Danza de Viejos

Vihuela

Michoacan

A



♩ = D 13

Musical staff with treble clef, key signature of two sharps (F# and C#), and a 3/4 time signature. It begins with a whole note chord and a quarter rest, followed by a series of eighth notes.

Musical staff starting at measure 7. Chords G and A7 are indicated above the staff. The melody consists of eighth notes.

Musical staff starting at measure 13. Chords G and D are indicated. A first ending bracket spans measures 19-21, leading to a second ending (D) in measure 22.

Musical staff starting at measure 19, marked with a boxed 'B'. Chords G and D are indicated. The melody continues with eighth notes.

Musical staff starting at measure 25. Chords A7, D, and G are indicated. The melody continues with eighth notes.

Musical staff starting at measure 31. Chords D and A7 are indicated. The melody continues with eighth notes.

Musical staff starting at measure 37. It includes the instruction 'To Coda' and 'D.S. al Fine'. A double bar line with a circle and cross symbol (Coda symbol) is present. Chords D and D are indicated.

Musical staff starting at measure 43. Chords D, A7, and D are indicated. The staff concludes with a whole note chord and a quarter rest.

Entrada-Danza de Viejos

Guitarron

Michoacan

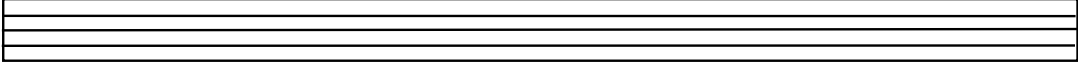
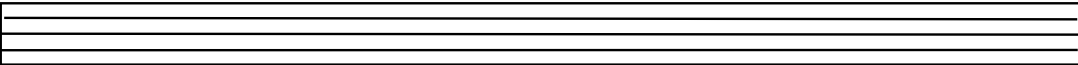
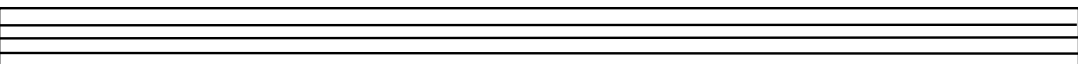
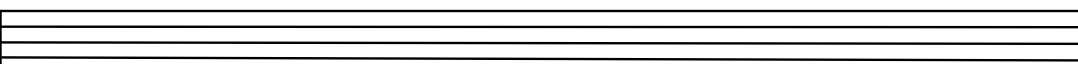
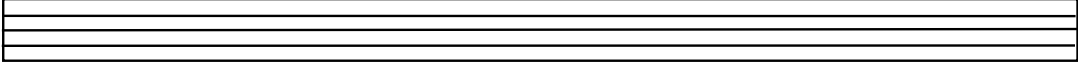
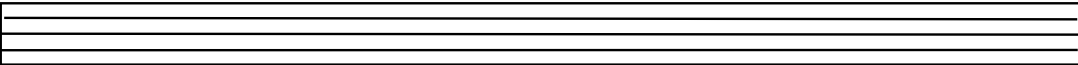
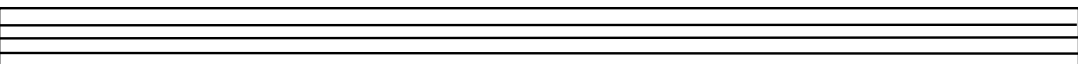
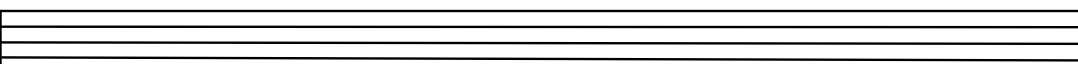
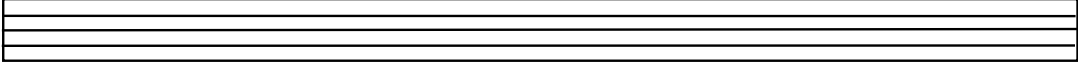
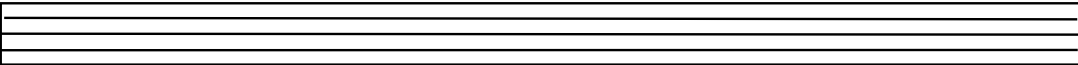
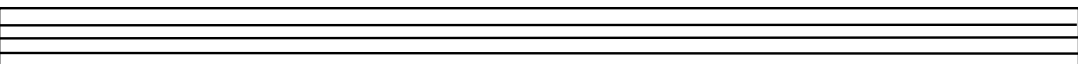
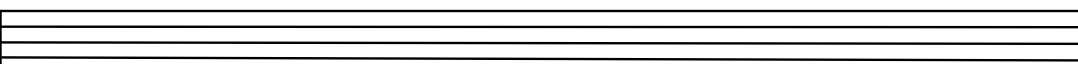
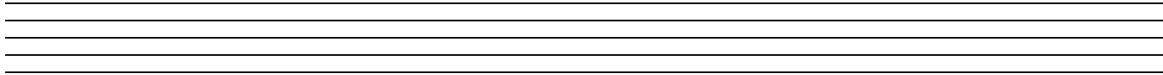
♩. = 113

§
A



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PLANNING FOR SUCCESS

Title	Flor Silvestre								
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 Trumpe</td> <td></td> </tr> <tr> <td>Vihuela/ Guitar</td> <td></td> </tr> <tr> <td>Guitarrón</td> <td></td> </tr> </table>	Violin		B^b Trumpe		Vihuela/ Guitar		Guitarrón	
Violin									
B^b Trumpe									
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									



Flor Silvestre

Cuates Castilla

Arr: Los Camperos de Nati Cano

Trans. By E. Ramirez

The musical score is arranged in a standard orchestral format with seven staves. The top staff is empty. The Violin 1, Violin 2, and Violin 3 staves contain a melodic line in 3/4 time, starting with a quarter rest and followed by eighth-note patterns. The Trumpet 1 and Trumpet 2 staves are empty. The Guitars staff shows a chord progression: Am, G, F, E7. The Bass staff provides a simple bass line with quarter notes. The score concludes with a double bar line and a circled phi symbol (ϕ) on each staff.

5

V 1

V 2

V 3

T 1

T 2

Am G F E7

5

5

Detailed description: This page of a musical score for 'Flor Silvestre' contains measures 4 through 7. The score is arranged for a string quartet (Violins 1, 2, and 3, and Trombones 1 and 2) and piano accompaniment. The top staff shows a treble clef with a whole rest in each of the four measures. The three violin staves (V1, V2, V3) play a rhythmic melody of eighth notes, starting on G4 and moving up stepwise to B4. The two trombone staves (T1, T2) also play whole rests. The piano accompaniment section at the bottom consists of two staves. The upper staff shows guitar chords: Am, G, F, and E7, each with a specific fingering pattern for the guitar. The lower staff shows a bass line with notes G2, A2, B2, C3, D3, E3, and F3, with a sharp sign above the final note in the fourth measure.

9

A

Flor Sil vestre/y cam pe

V 1

V 2

V 3

T 1

T 2

E7 Am A

A

Flor Silvestre

13

si na flor sen ci lla/ y na tu ral no te creen u na flor

V 1

V 2

V 3

T 1

T 2

13

G

13

17

fi na por vi vir _____ jun to/al no

V 1

V 2

V 3

T 1

T 2

17 F

17

Flor Silvestre

21

pal No/e res flor no e res li rio

V 1

V 2

V 3

T 1

T 2

E7 Am E7 Am

21

25

mu cho me nos flor de lis tu per fu me/es mi mar ti rio y con

V 1

V 2

V 3

T 1

T 2

G

F

25

25

Flor Silvestre

29

el me/ha ces fe liz

V 1

V 2

V 3

T 1

T 2

E7

29

33

Co mo tu

V 1

V 2

V 3

T 1

T 2

33

E7

Flor Silvestre

37

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

V 1

V 2

V 3

T 1

T 2

37

Am Am E7

37

41

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

V 1

V 2

V 3

T 1

T 2

41 Am Am E7 Am G F

Detailed description of the musical score: The score is for a piece by Flor Silvestre, page 13. It features a vocal line with lyrics and three vocal parts (V1, V2, V3). There are also two tenor parts (T1, T2) and a piano accompaniment. The piano part includes a guitar-style chord chart with chords Am, Am, E7, Am, G, and F. The score is in 4/4 time and G major. The lyrics are 'mor nun ca su po de la suer te mu cho me nos del do'. The piano accompaniment starts with a guitar-style chord chart and a bass line.

45 *D.C. al Coda* \oplus

lor

V 1 *D.C. al Coda* \oplus

V 2 *D.C. al Coda* \oplus

V 3 *D.C. al Coda* \oplus

T 1 *D.C. al Coda* \oplus

T 2 *D.C. al Coda* \oplus

45 *D.C. al Coda* \oplus

E7 *D.C. al Coda* \oplus Am G F

45 *D.C. al Coda* \oplus

49

V 1

V 2

V 3

T 1

T 2

49 E7 E7 A m

49

Detailed description: This is a musical score for a piece by Flor Silvestre, page 15, starting at measure 49. The score is arranged for a string quartet (Violins V1, V2, V3 and Tenors T1, T2), guitar, and bass. The key signature is two sharps (F# and C#), and the time signature is 4/4. The first staff (unlabeled) shows rests for all instruments. Violin V1 and Tenor T1 play a melodic line starting with a half note G4, followed by eighth notes A4, B4, C5, and D5. Violin V2 and Tenor T2 play a similar line, starting with a half note G4, followed by eighth notes A4, B4, C5, and D5. Violin V3 and Tenor T2 play a line starting with a half note G4, followed by eighth notes A4, B4, C5, and D5. The guitar part consists of a rhythmic pattern of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, D159, E159, F#159, G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, G180, A180, B180, C181, D181, E181, F#181, G181, A181, B181, C182, D182, E182, F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A35

57

yo te brin do/a ti mi can to flo re ci ta/an ge li

V 1

V 2

V 3

T 1

T 2

57

F

57

57

Flor Silvestre

61 cal Mien tras duer mes en el sue lo

V 1

V 2

V 3

T 1

T 2

E7 A m E7 A m

61

65

te pro te je/el ma to rral el car di llo/y cor ni zue lo for man

V 1

V 2

V 3

T 1

T 2

65

65

G F

65

69

tu va lla nup cial

V 1

V 2

V 3

T 1

T 2

69

E7

69

69

Detailed description: This is a musical score for a piece by Flor Silvestre, page 20. The score is written for voice and piano. It features a vocal line at the top with lyrics 'tu va lla nup cial'. Below the vocal line are three vocal staves (V 1, V 2, V 3) and two tenor staves (T 1, T 2). The piano accompaniment consists of a right-hand part with a rhythmic pattern of eighth notes and a left-hand part with a bass line. The score is marked with measure numbers 69 and 70. The key signature has two sharps (F# and C#). The tempo is marked '69'. The piano part includes a chord marking 'E7' in the right hand.

73

Siem pre'has si siem pre'has si siem pre'has

V 1

V 2

V 3

T 1

T 2

73 E7

73

Detailed description: This is a musical score for a piece by Flor Silvestre, page 21. The score is arranged for a vocal ensemble and guitar/bass. It begins at measure 73. The vocal lines (V1, V2, V3) and tenor lines (T1, T2) are in treble clef with a key signature of one sharp (F#). The lyrics are 'Siem pre'has si siem pre'has si siem pre'has'. The guitar part is in standard tuning and features a rhythmic pattern of eighth notes with some accents. The bass line is in bass clef and provides a simple harmonic accompaniment. The score is divided into four measures, with a bar line after the second measure.

Flor Silvestre

77

si do mi/es pe ran za lin da flor es pi ri

V 1

V 2

V 3

T 1

T 2

Am Am E7

81

tual yo te brin do/a ti mi can to flo re ci ta del zar

V 1

V 2

V 3

T 1

T 2

81 Am Am E7 Am E7

81

85

zal Ay ay

V 1

V 2

V 3

T 1

T 2

85 Am E7 Am

85

89

V 1

V 2

V 3

T 1

T 2

89

Am

89

Detailed description: This is a page of a musical score for the piece 'Flor Silvestre'. The page number is 25. The score is arranged in a system with multiple staves. At the top, there is a single staff with a treble clef and a key signature of two sharps (F# and C#). It contains a melodic line with a fermata over the first two measures and a final measure with a repeat sign. Below this are three staves for Violins 1, 2, and 3, each with a treble clef and a key signature of two sharps. Each violin staff has a single measure with a whole note chord. Below these are two staves for Trombones 1 and 2, each with a treble clef and a key signature of two sharps. Each trombone staff has a single measure with a whole note chord. At the bottom, there is a piano accompaniment section. The upper part of this section is a right-hand part with a treble clef and a key signature of two sharps, featuring a rhythmic pattern of eighth notes and chords, with some notes marked with an 'x'. The lower part is a bass line with a bass clef and a key signature of two sharps, featuring a simple bass line with quarter and eighth notes. The number '89' is written at the beginning of the piano accompaniment section. The chord 'Am' is written above the piano accompaniment in the third measure.

Flor Silvestre

Cuates Castilla

Arr: Los Camperos de Nati Cano

Trans. By E. Ramirez

Violin 1



42 *D.C. al Coda*



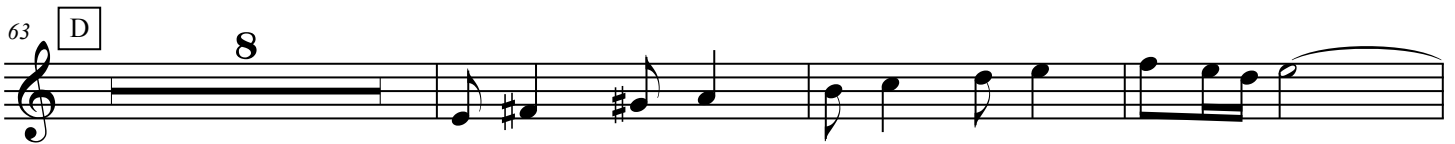
46



50 **C** **10**



63 **D** **8**



74 **5**



82



86 **5**



Flor Silvestre

Cuates Castilla

Arr: Los Camperos de Nati Cano

Trans. By E. Ramirez

Violin 2

5

9

15

19

23

34

38

A

3

B

8

Flor Silvestre

Cuates Castilla

Arr: Los Camperos de Nati Cano

Trans. By E. Ramirez

Violin 3

The musical score is written for Violin 3 in 3/4 time. It consists of eight staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a series of eighth and sixteenth notes, with some triplets. A double bar line with a circled cross symbol (⊕) appears at the end of the first staff. The second staff continues the melodic line. The third staff includes a measure with a circled 'A' and a triplet of eighth notes. The fourth staff features a measure with a circled 'B' and an eighth-note triplet. The fifth staff contains a measure with a circled '8' and an eighth-note triplet. The sixth staff begins with a double bar line and a circled 'B', followed by a series of quarter notes. The seventh staff continues with quarter notes. The eighth staff concludes the piece with quarter notes and a final sharp sign.

Flor Silvestre

42 *D.C. al Coda*

46

50 **C** 10

63 **D** 8

74 5

82

86 5

Flor Silvestre

Cuates Castilla

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

Trumpet 1

The musical score for Trumpet 1 consists of five staves of music in G major (one sharp) and 3/4 time. The score includes various annotations and performance directions:

- Staff 1:** Starts with a whole rest, followed by a measure with a fermata and a 4-measure rest. The staff concludes with a melodic phrase of eighth notes.
- Staff 2:** Labeled with measure number 12 and section letter **A**. It features a 9-measure rest followed by a melodic phrase. Section letter **B** is placed at the end of the staff.
- Staff 3:** Labeled with measure number 24. It contains a melodic phrase of quarter notes.
- Staff 4:** Labeled with measure number 28. It begins with a 7-measure rest, followed by a double bar line, a 4-measure rest, and the instruction **D.C. al Coda** with a Coda symbol. The staff ends with a melodic phrase.
- Staff 5:** Labeled with measure number 51. It starts with a melodic phrase, followed by section letter **C**, a 10-measure rest, section letter **D**, a 12-measure rest, and finally a 17-measure rest.

Flor Silvestre

Cuates Castilla

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

Trumpet 2

The musical score for Trumpet 2 consists of five staves of music in G major and 3/4 time. The first staff begins with a whole rest and a 4-measure rest, followed by a melodic phrase. The second staff starts at measure 12 with section marker A, followed by a 9-measure rest and a melodic phrase ending with section marker B. The third staff starts at measure 24 with a melodic phrase. The fourth staff starts at measure 28 with a 7-measure rest, followed by the instruction "D.C. al Coda", a 4-measure rest, and a melodic phrase. The fifth staff starts at measure 51 with a melodic phrase, followed by section marker C, a 10-measure rest, section marker D, a 12-measure rest, and a final 17-measure rest.

Flor Silvestre

Cuates Castilla

Arr: Los Camperos de Nati Cano

Trans. By E. Ramirez

Armonia

The musical score is written for guitar in 3/4 time. It consists of ten staves of music, each representing a measure or a group of measures. The chords and rhythmic patterns are as follows:

- Staff 1:** Chords: Am, G, F, E7. Ends with a double bar line and a circled phi symbol (∅).
- Staff 2 (Measures 5-8):** Chords: Am, G, F, E7. Rhythmic pattern: quarter notes with eighth notes, marked with 'x' on the strings.
- Staff 3 (Measures 9-12):** Chords: E7, Am, A, Am. Rhythmic pattern: quarter notes with eighth notes, marked with 'x' on the strings.
- Staff 4 (Measures 13-16):** Chord: G. Rhythmic pattern: quarter notes with eighth notes, marked with 'x' on the strings.
- Staff 5 (Measures 17-20):** Chord: F. Rhythmic pattern: quarter notes with eighth notes, marked with 'x' on the strings.
- Staff 6 (Measures 21-24):** Chords: E7, Am, E7, Am. Rhythmic pattern: quarter notes with eighth notes, marked with 'x' on the strings.
- Staff 7 (Measures 25-28):** Chords: G, F. Rhythmic pattern: quarter notes with eighth notes, marked with 'x' on the strings.
- Staff 8 (Measures 29-32):** Chord: E7. Rhythmic pattern: quarter notes with eighth notes, marked with 'x' on the strings.
- Staff 9 (Measures 33-36):** Chord: E7. Rhythmic pattern: quarter notes with eighth notes, marked with 'x' on the strings.
- Staff 10 (Measures 37-40):** Chords: Am, Am, E7. Rhythmic pattern: quarter notes with eighth notes, marked with 'x' on the strings.

Flor Silvestre

41 Am Am E7 Am G F

45 E7 D.C. al Coda Am G F

49 E7 E7 Am

53 C Am G

57 F

61 E7 D Am E7 Am

65 G F

69 E7

73 E7

Flor Silvestre

77

Musical staff for measures 77-80. Chords: A m, A m, E7.

81

Musical staff for measures 81-84. Chords: A m, A m, E7, A m, E7.

85

Musical staff for measures 85-88. Chords: A m, E7, A m.

89

Musical staff for measures 89-92. Chord: A m.

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Flor Silvestre

Cuates Castilla

Arr: Los Camperos de Nati Cano

Trans. By E. Ramirez

Guitarron

6

11 A

16

21 B

26

31

36

41 *D.C. al Coda*

46 \emptyset

The musical score is written in bass clef with a 3/4 time signature. It consists of nine staves of music. The first staff begins with a whole rest, followed by a series of notes. A double bar line with repeat dots is present. The second staff continues the melody. The third staff starts with a measure rest, followed by notes, and includes a boxed 'A' above the second measure. The fourth staff continues the melody. The fifth staff starts with a measure rest, followed by notes, and includes a boxed 'B' above the second measure. The sixth staff continues the melody. The seventh staff continues the melody. The eighth staff continues the melody and ends with a double bar line and the instruction 'D.C. al Coda'. The ninth staff begins with a whole rest, followed by notes, and ends with a double bar line.

51

C



56



61

D



66



71



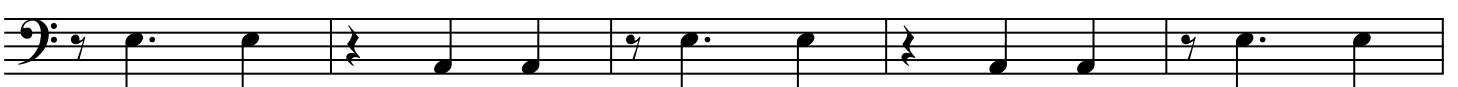
76



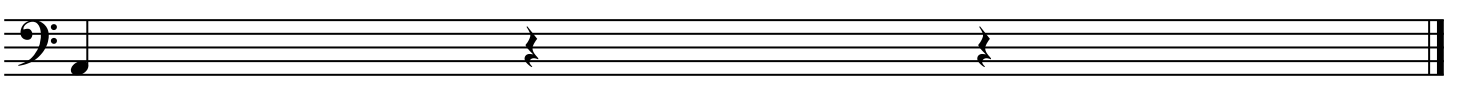
81



86



91



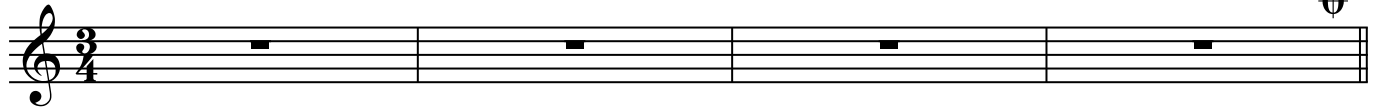
Flor Silvestre

VOZ

Cuates Castilla

Arr: Los Camperos de Nati Cano

Trans. By E. Ramirez



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



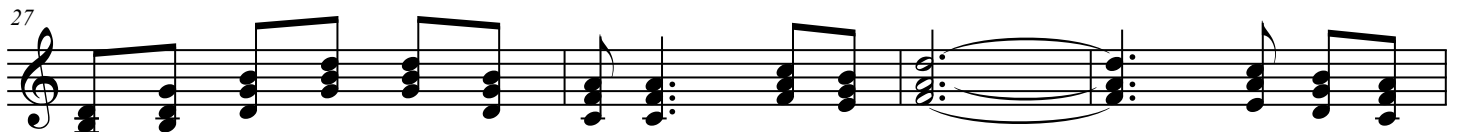
ral no te creen u na flor fi na por vi vir



jun to/al no pal



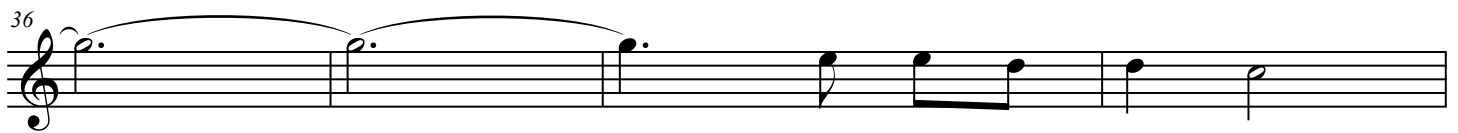
No/e res flor no e res li rio mu cho me nos flor de lis



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



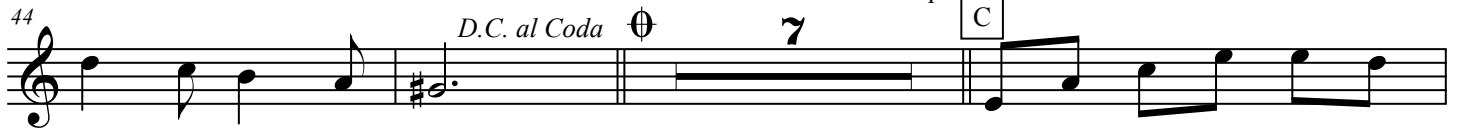
liz Co mo tu



mi Flor Sil ves tre




tu ve/en la sie rra/un a mor nun ca su po de la suer te mu cho





me nos del do lor Flor Sil ves tre flor del

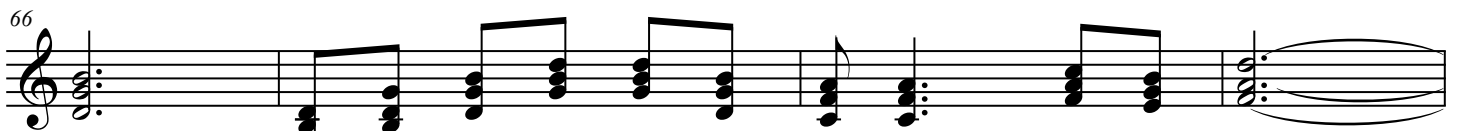
D.C. al Coda

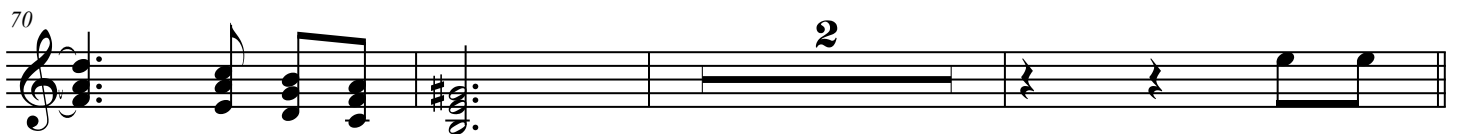
Flor Silvestre

54

 cam po que/en ga la nas el zar zal yo te brin do/a ti mi

58

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


62

 Mien tras duer mes en el sue lo te pro te je/el ma to


66

 rral el car di llo/y cor ni zue lo for man tu _____

70

 — va lla nup cial **2** Siem pre'has

75

 si _____ siem pre'has si _____ siem pre'has si _____ do mi/es pe

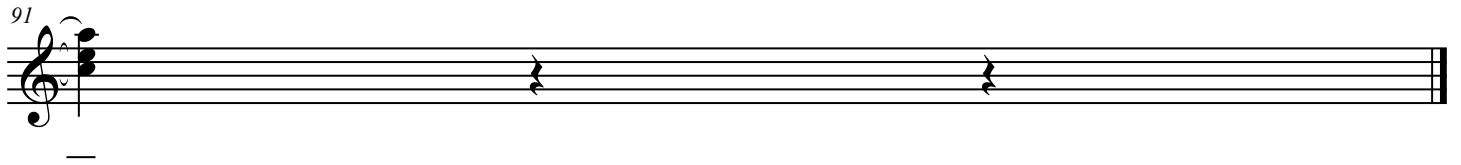
79

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

83

 can to flo re ci ta del zar zal Ay

87

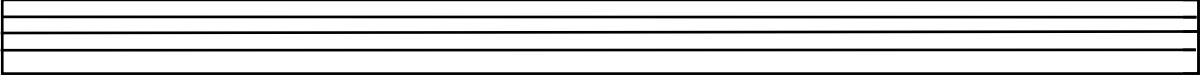
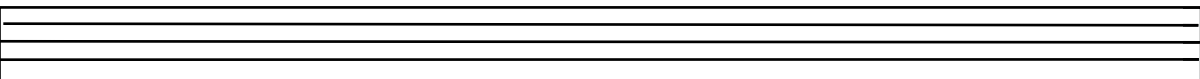
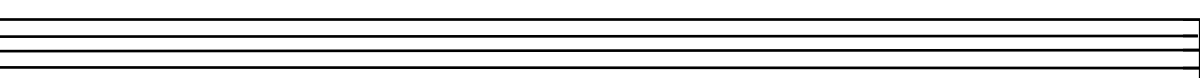
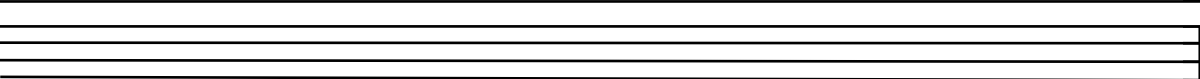
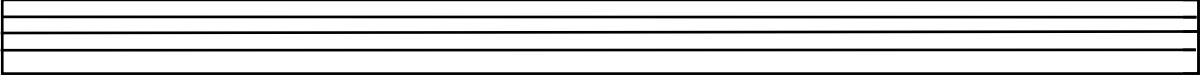
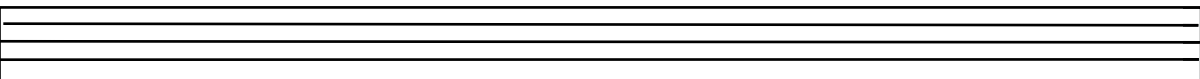
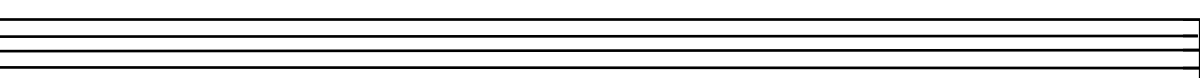
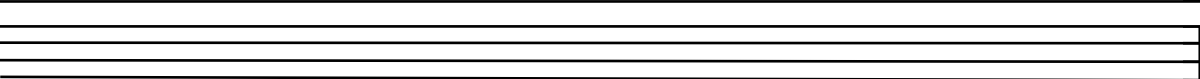
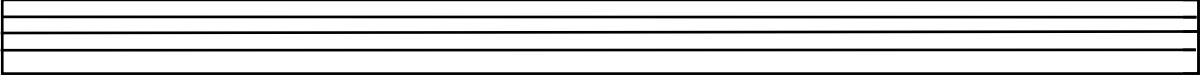
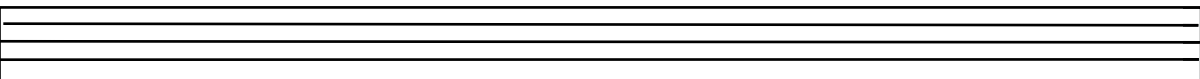
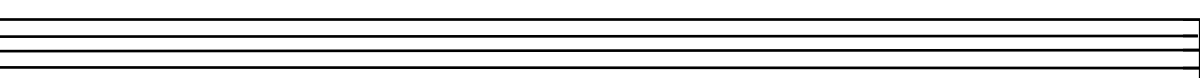
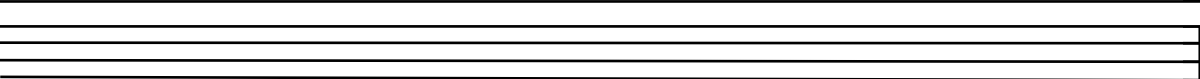
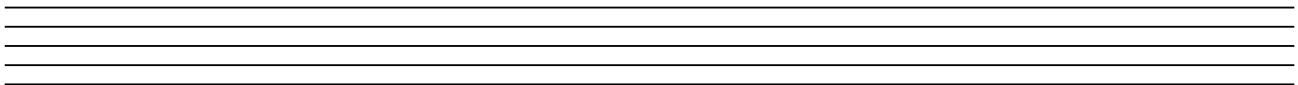
 ay _____

91



A musical staff in treble clef. It begins with a chord consisting of three notes: a half note G4, a quarter note A4, and a quarter note B4. A fermata is placed over this chord. The staff continues with a long horizontal line, indicating a sustained or held note. There are two small, dark, arrow-like marks on the staff line, one near the beginning and one near the end. The staff concludes with a double bar line.

PLANNING FOR SUCCESS

Title	Juan Colorado								
Composer									
Style									
Key Signature									
Time Signature	_____ How many beats per measure? _____ _____ What kind of note gets one beat? _____								
Scales/ Exercises to Practice	<table border="0"> <tr> <td data-bbox="331 653 419 689">Violin</td> <td data-bbox="442 630 1633 707">  </td> </tr> <tr> <td data-bbox="331 743 419 778">B\flat Trumpet</td> <td data-bbox="442 719 1633 797">  </td> </tr> <tr> <td data-bbox="331 832 419 891">Vihuela/ Guitar</td> <td data-bbox="442 809 1633 886">  </td> </tr> <tr> <td data-bbox="331 921 419 957">Guitarrón</td> <td data-bbox="442 898 1633 976">  </td> </tr> </table>	Violin		B \flat Trumpet		Vihuela/ Guitar		Guitarrón	
Violin									
B \flat Trumpet									
Vihuela/ Guitar									
Guitarrón									
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									



Reproducible

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Juan Colorado

J. Mendoza / arr. J. Hernandez

The musical score for page 3 of "Juan Colorado" is arranged for a large ensemble. It consists of the following parts:

- Vln 1, Vln 2, Vln 3:** Violin parts with a melodic line starting on a quarter rest, followed by eighth notes. A dynamic marking 'V' is present at the beginning of each staff.
- Tpt 1, Tpt 2:** Trumpet parts with a similar melodic line, starting on a quarter rest.
- Arm:** Arm (likely Trombone) part with a rhythmic accompaniment of eighth notes. Chord markings 'F', 'C7', and 'F' are placed above the staff.
- Bajo:** Bass part with a rhythmic accompaniment of eighth notes.
- Voice:** Voice part with a whole rest in every measure, indicating it is silent on this page.

The score is in 3/4 time and has a key signature of one flat (B-flat). It features a repeating melodic motif in the strings and horns, and a rhythmic accompaniment in the arm and bass. The voice part is currently silent.

The image shows a musical score for six staves, labeled V1, V2, V3, T1, T2, A, and B. A sixth staff at the bottom is empty. The score is in 6/8 time and features a key signature of one flat (Bb).
- **V1, V2, V3:** Violin parts with melodic lines and accents.
- **T1, T2:** Trumpet parts with melodic lines.
- **A:** Acoustic guitar part with a rhythmic pattern of eighth notes and chords (C7, F, C7, F, F, F).
- **B:** Bass line with a rhythmic pattern of eighth notes and quarter notes.
- **Staff 6:** Empty staff.

The musical score consists of eight staves. The first three staves (V1, V2, V3) are for vocal parts in a key with one flat (B-flat major). The next three staves (T1, T2, A) are for instrumental parts. The T1 and T2 staves are in a key with one sharp (F# major). The A staff is a guitar accompaniment with a treble clef and a key signature of one flat, featuring a rhythmic pattern of eighth notes and chords marked 'F'. The B staff is a bass line in a key with one flat, featuring a rhythmic pattern of eighth notes. The final staff is a vocal line in a key with one flat, featuring a melodic line with a fermata over the final note. A rehearsal mark '12' is placed at the beginning of each staff. A first ending bracket labeled '1' is placed over the first measure of the V1 staff.

- 1. Juan _____
- 2. Por _____
- 3. _____

18

V1

V2

V3

18

T1

T2

18

A

B

18

_____ Co lo ra do me lla man soy se nor____ es de Mi choa can
 _____ las mon ta nas y va lles en mi cua co cru zo ve can
 loz

23

V1

V2

V3

23

T1

T2

23

A C7 C7 C7 C7 C7 C7

B

23

Y'has _____
Y'en _____

29

V1

V2

V3

29

T1

T2

29

A

C7 C7 C7 F F

B

29

— ta los mas sa li do res al mi rar — me mus tios se van
 — ca da pue blo que pa so de jo siem — pre vi vo'un a mor

2

34

V1

V2

V3

34

T1

T2

34

A

F F F F F

B

34

Trai _____
 Cuan _____
 Ya _____

39

V1

V2

V3

39

T1

T2

39

A

B

39

go'en mi cua co'u na si lla que'es de cue
do me'en cuen tro'un va lien te que de fren
se va Juan Co lo ra do ya los vi__

43

V1

V2

V3

43

T1

T2

43

A

F C7 C7 C7 C7

B

43

— ro pla ta'y mar fil
 — te que ra pè le ar
 — no a sa lu dar

48

V1

V2

V3

48

T1

T2

48

A C7 C7 C7 C7 C7 B \flat

B

48

Y _____ dos pis to las al cin to pa ra'a quel
 Con _____ mi pis to la'y ma che te por mi suer
 Y'el _____ que me bus que me'en cuen tre por el rum

53

V1

V2

V3

53

T1

T2

53

A

B

53

am gm F F C7

— que no'en tre'al re dir Que vi va mi tie rra Mi choa can que trai gan cha
 — te yo'he de ga nar.
 — bo de'A pat zin gar.

57 *2X to Coda*

V1 *2X to Coda*

V2 *2X to Coda*

V3 *2X to Coda*

T1 *2X to Coda*

T2 *2X to Coda*

A *57 C7 F F 2X to Coda C7*

B *2X to Coda*

57 *2X to Coda*

ra na pa brin dar — que Juan Co lo ra do'a qui'es ta ya mon ta do'en su

61

V1 *D.S. al Coda* \oplus

V2 *D.S. al Coda* \oplus

V3 *D.S. al Coda* \oplus

T1 *D.S. al Coda* \oplus

T2 *D.S. al Coda* \oplus

A *D.S. al Coda* \oplus

B *D.S. al Coda* \oplus

61 *D.S. al Coda* \oplus

cua co'el hu ra can _____ mon ta do'en su cua co'el hu ra can

66 *(Coro)*

V1 *(Coro)*

V2 *(Coro)*

V3 *(Coro)*

T1

T2

66 F F C7 C7 F

A

B

66

— Que Vi va mi tie rra Mi choa can — que trai gan cha ra na pa brin dar — que Juan co lo

71

V1

V2

V3

T1

T2

A

B

71

F C7 C7 F F

ra do'a qui'es ta ya____ mon ta do'en su cua co'el hu ra can_____

Musical score for measures 76-79. The score includes staves for Violins (V1, V2, V3), Trumpets (T1, T2), Acoustic Guitar (A), Bass (B), and a final Violin staff. The key signature is B-flat major (one flat). The time signature is 4/4. The score features a variety of musical textures, including sustained chords in the violins, rhythmic patterns in the trumpets, and chordal accompaniment in the guitar and bass.

76

V1

V2

V3

76

T1

T2

76

A

F F C7 F

B

76

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Juan Colorado

J. Mendoza / arr. J. Hernandez

Violin 1

The score is written for Violin 1 in a 3/4 time signature with a key signature of one flat (B-flat). It consists of ten staves of music. The first staff begins with a violin bowing mark (V) and a section symbol (§). The piece features several first, second, and third endings, indicated by boxes containing the numbers 1, 2, and 3. The first ending (1) is marked with a '1' and a fermata. The second ending (2) is marked with a '2' and a fermata. The third ending (3) is marked with a '3' and a fermata. The score includes various musical notations such as slurs, accents, and dynamic markings. The piece concludes with a Coda section, marked with a circled cross symbol (⊕), and a section labeled '(Coro)' consisting of block chords. The final staff (68-75) features a series of block chords.

6

12

24

35

44

50

56

62

68

1

2

3

6

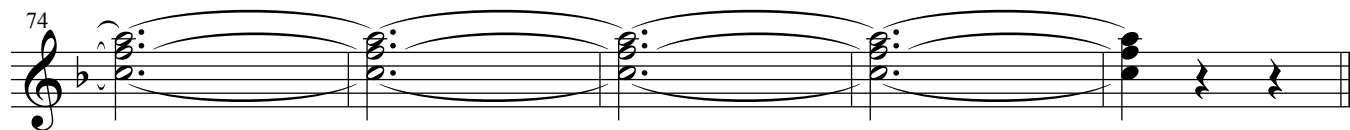
7

2X to Coda

D.S. al Coda ⊕

(Coro)

74



Musical score for measures 74-78. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The first measure (74) begins with a fermata over a whole note chord consisting of G2, B1, and D2. This is followed by four measures (75-78) of whole notes, each with a fermata, containing the same G2, B1, and D2 chord. The final measure (79) contains a whole note chord of G2, B1, and D2, followed by two eighth notes: G2 and B1, and a final double bar line.

Juan Colorado

J. Mendoza / arr. J. Hernandez

Violin 2

The musical score for Violin 2 is written in 3/4 time with a key signature of one flat (Bb). It consists of ten staves of music. The score begins with a treble clef and a key signature of one flat. A section symbol (§) is placed above the first staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several measures with fingerings indicated by numbers 2, 3, 6, and 7. The score includes dynamic markings such as *2X to Coda* and *D.S. al Coda*. A section labeled *(Coro)* begins at measure 62, characterized by dense chordal textures. The piece concludes with a final chord in measure 68.

6

12

24

35

44

50

56

62

68

§

2X to Coda

D.S. al Coda ⊕

(Coro)

74



Musical notation for measures 74-77. Measure 74 begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The first four measures (74-77) each contain a whole note chord with a slur above it. The chords are: G4-Bb4-D5 (74), G4-Bb4-D5 (75), G4-Bb4-D5 (76), and G4-Bb4-D5 (77). The final measure (78) contains a whole note chord of G4-Bb4-D5, followed by two eighth notes: G4 and Bb4, and a final double bar line.

Juan Colorado

J. Mendoza / arr. J. Hernandez

Violin 3

6

12

24

35

44

50

56

62

68

2X to Coda

D.S. al Coda

(Coro)

1998

74

Musical notation for measures 74-78. Measure 74: Treble clef, key signature of one flat, quarter note G4 with a fermata. Measure 75: Quarter note G4 with a fermata. Measure 76: Quarter note G4 with a fermata. Measure 77: Quarter note G4 with a fermata. Measure 78: Quarter note G4 with a fermata, followed by two eighth notes G4 and A4, and a double bar line.

Juan Colorado

J. Mendoza / arr. J. Hernandez

Trumpet 1

The musical score for Trumpet 1 is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piece begins with a repeat sign. The notation includes various rhythmic patterns such as eighth and sixteenth notes, as well as rests. Measure numbers 6, 12, 27, 39, 59, and 75 are indicated at the start of their respective lines. Performance instructions include '2X to Coda' at measure 59 and 'D.S. al Coda' at measure 63. Numerical figures (7, 10, 2, 10, 3) are placed above the staff to indicate specific rhythmic or melodic segments. The score concludes with a double bar line.

Juan Colorado

J. Mendoza / arr. J. Hernandez

Trumpet 2

The musical score for Trumpet 2 is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piece begins with a repeat sign. The notation includes various rhythmic patterns such as eighth and sixteenth notes, as well as rests. Measure numbers 6, 12, 27, 39, 59, and 75 are indicated at the start of their respective lines. Performance instructions include '2X to Coda' at measure 59, 'D.S. al Coda' at measure 67, and a Coda symbol at measure 75. Fingerings (7, 10, 7, 3) and slurs are used throughout the score.

Juan Colorado

J. Mendoza / arr. J. Hernandez

Armonia

2 $\text{\textcircled{S}}$ F C7 F C7

7 F C7 F F F F

13 F F F F F F

19 F F F C7 C7 C7

25 C7 C7 C7 C7 C7 C7

31 C7 F F F F F

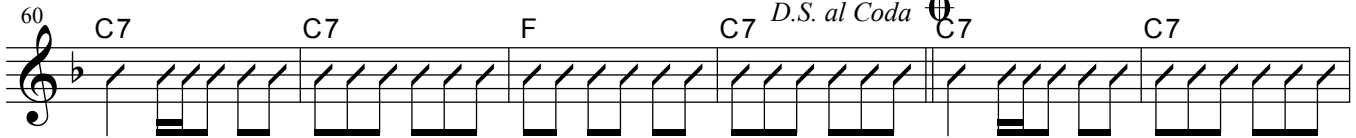
37 F F F F F F

43 F C7 C7 C7 C7 C7

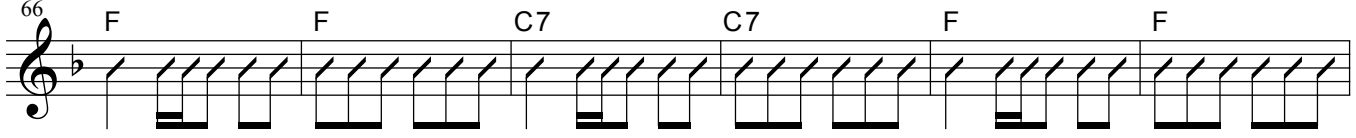
49 C7 C7 C7 C7 B \flat am gm F

55 F C7 C7 F F 2X to Coda

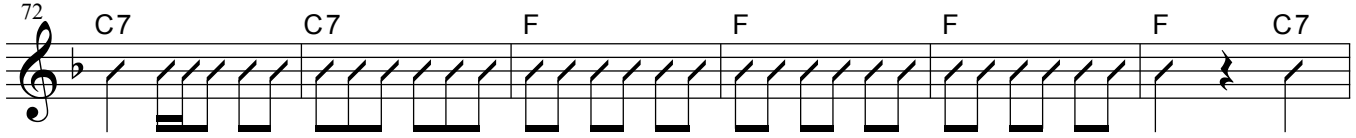
60 C7 C7 F C7 *D.S. al Coda* C7 C7

Musical staff 60-65: Treble clef, key signature of one flat (Bb). The staff contains six measures of music. Measures 60-64 feature a rhythmic pattern of eighth notes with stems pointing up, grouped in pairs. Measure 65 features a similar pattern but with stems pointing down. Chord symbols C7, F, and C7 are placed above the staff. A double bar line with repeat dots is at the end of measure 64. A Coda symbol (a circle with a vertical line) is at the start of measure 65. The instruction "D.S. al Coda" is written above the staff between measures 64 and 65.

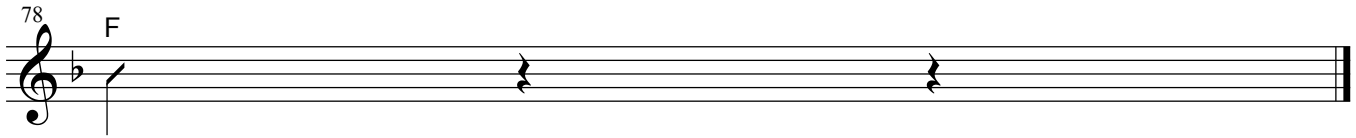
66 F F C7 C7 F F

Musical staff 66-71: Treble clef, key signature of one flat (Bb). The staff contains six measures of music. Measures 66-70 feature a rhythmic pattern of eighth notes with stems pointing up, grouped in pairs. Measure 71 features a similar pattern but with stems pointing down. Chord symbols F, C7, and F are placed above the staff.

72 C7 C7 F F F F C7

Musical staff 72-77: Treble clef, key signature of one flat (Bb). The staff contains six measures of music. Measures 72-76 feature a rhythmic pattern of eighth notes with stems pointing up, grouped in pairs. Measure 77 features a similar pattern but with stems pointing down. Chord symbols C7, F, and C7 are placed above the staff.

78 F

Musical staff 78: Treble clef, key signature of one flat (Bb). The staff contains one measure of music. It features a rhythmic pattern of eighth notes with stems pointing up, grouped in pairs. A chord symbol F is placed above the staff. The staff ends with a double bar line.

Juan Colorado

J. Mendoza / arr. J. Hernandez

Guitarron

2

7

13

19

25

31

37

43

49

55

2X to Coda

61

D.S. al Coda $\text{\textcircled{C}}$

31



67



73



Juan Colorado

J. Mendoza / arr. J. Hernandez

Voz

2 11

17

1. Juan
2. Por
3.

22

Co lo ra do me lla man soy se nor es de Mi choa
las mon ta nas y va lles en mi cua co cru zo ve

29

can
loz

Y'has
Y'en

34

— ta los mas sa li do res al mi rar me mus tios se van
— ca da pue blo que pa so de jo sies pre vi vo un a mor

41

Trai
Cuan
Ya

45

— go'en mi cua co'u na si lla que'es de cue ro pla ta'y mar fil
— do me'en cuen tro'un va lien te que de fren te que ra pe le ar
— se va Juan Co lo ra do ya los vi no a sa lu dar

51

Y
Con
Y'el

55

— dos pis to las al cin to pa ra'a quel que no'en tre'al re dir Que vi va mi
— mi pis to la'y ma che te por mi suer te yo'he de ga nar.
— que me bus que me'en cuen tre por el rum bo de'A pat zin gar.

59

tie rra Mi choa can que trai gan cha ra na pa brin dar que Juan Co lo
2X to Coda *D.S. al Coda*

ra do'a qui'es ta ya mon ta do'en su cuo sco'el hu ra can

64 \emptyset

mon ta do'en su cua co'el hu ra can___ Que Vi va mi tie rra Mi choa can___ que trai gan cha

69

ra na pa brin dar___ que Juan co lo ra do'a qui'es ta ya___ mon ta do'en su cua co'el hu ra can

74

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PLANNING FOR SUCCESS

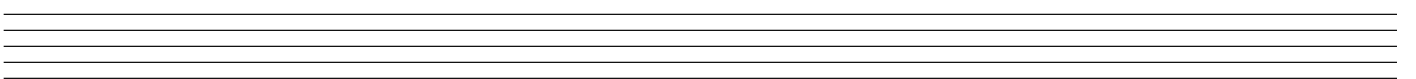
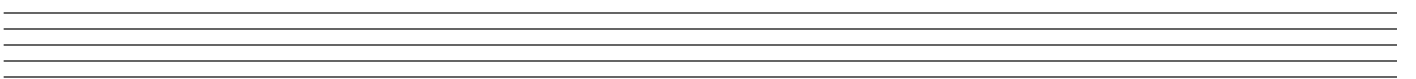
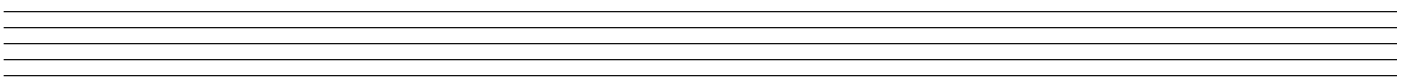
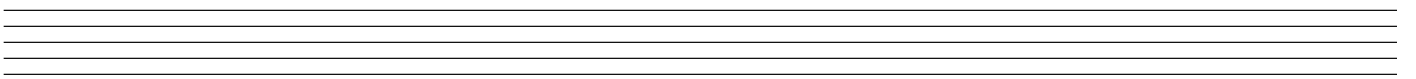
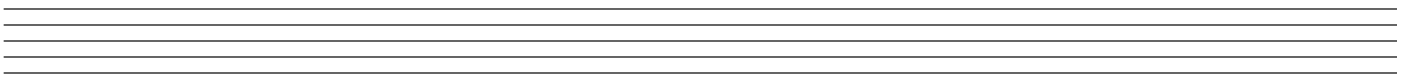
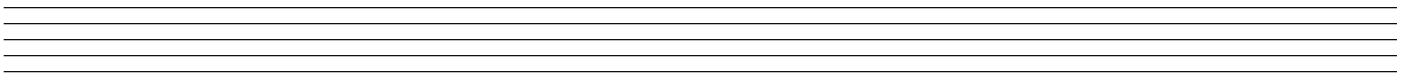
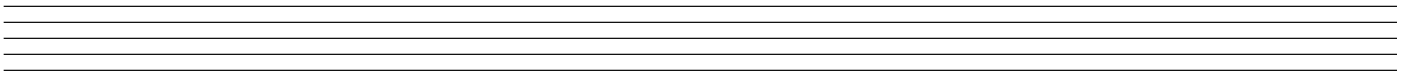
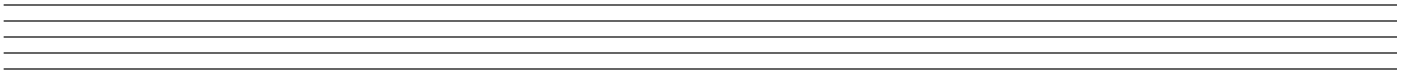
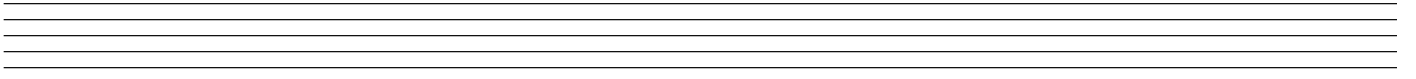
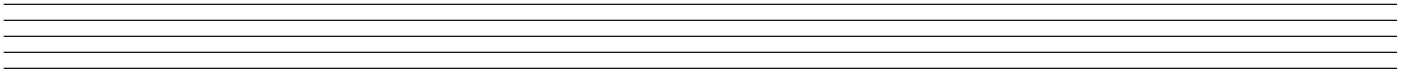
Title	Las Botas De Charro								
Composer									
Style									
Key Signature									
Time Signature	_____ How many beats per measure? _____ _____ What kind of note gets one beat? _____								
Scales/ Exercises to Practice	<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 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									
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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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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.

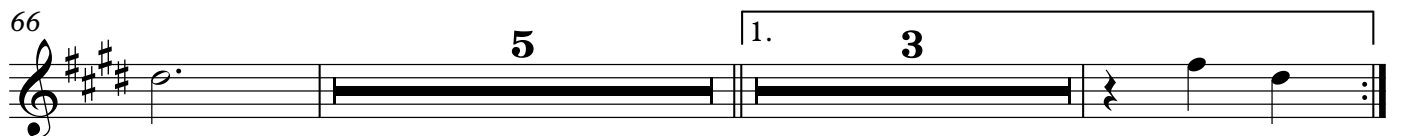
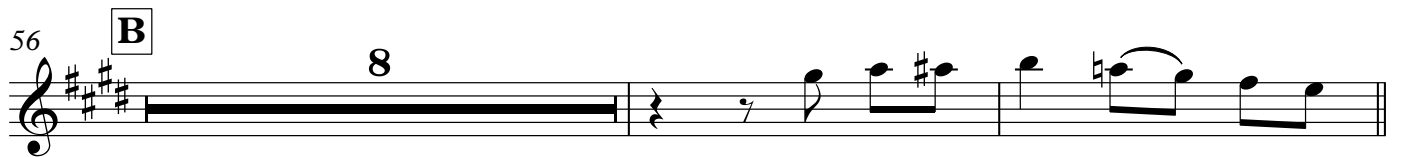
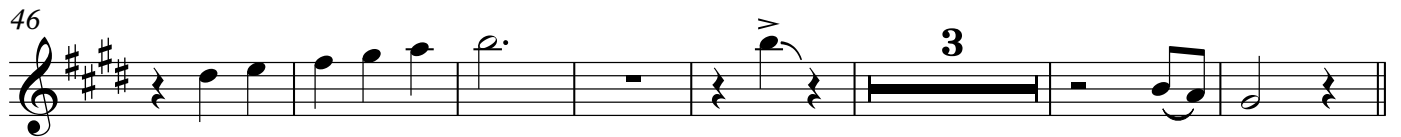
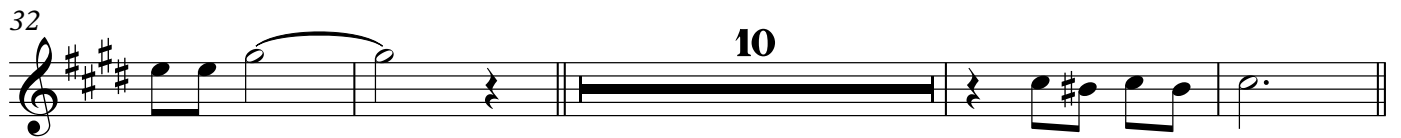
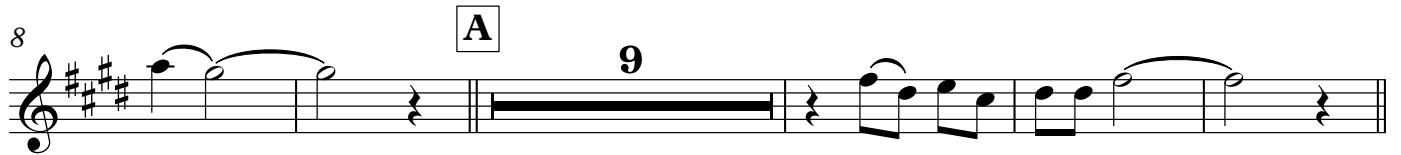
Guitarrón

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

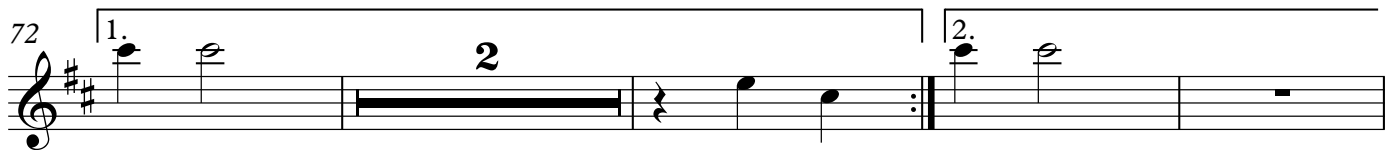
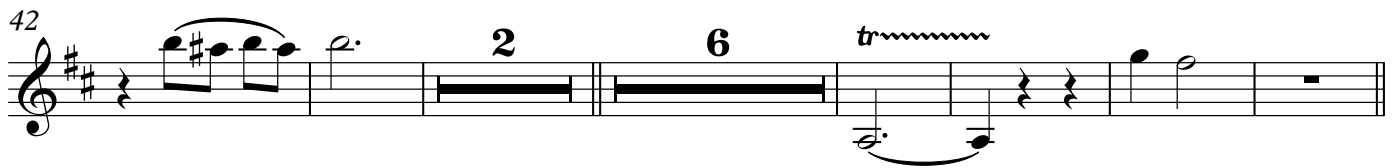
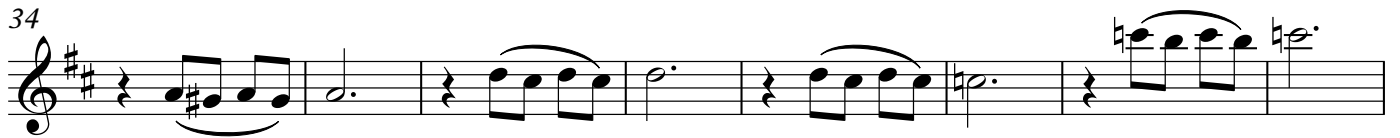
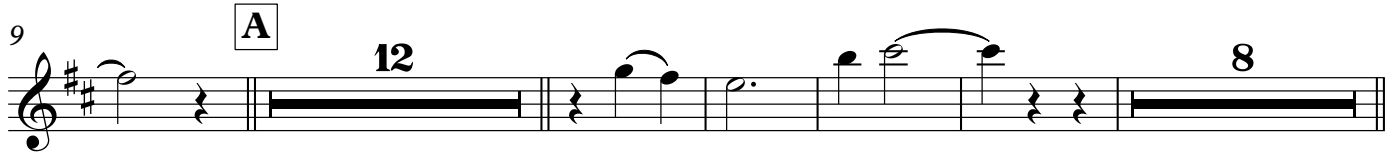
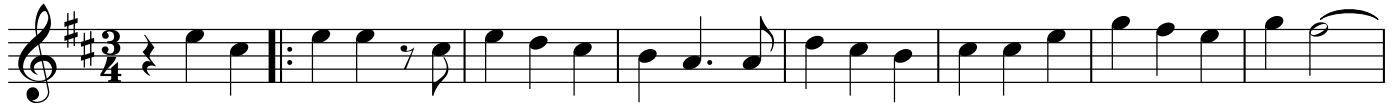
Las Botas de Charro

Mariachi Sol de Mexico

Arranged By: Jose Hernandez

Transcribed by Jorge I. Vázquez

♩ = 135
Vals Ranchero



Violin 2

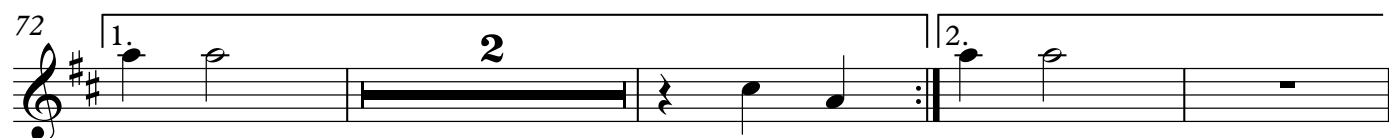
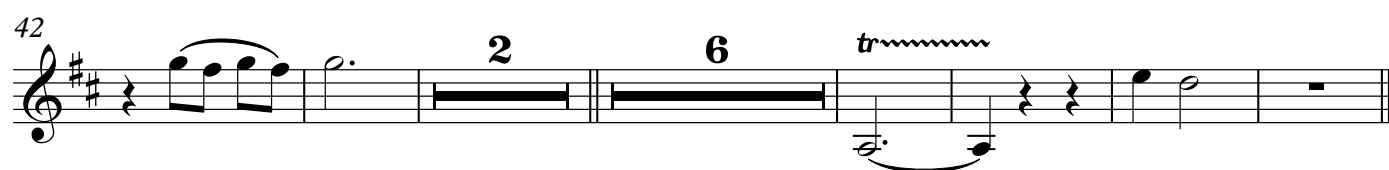
Las Botas de Charro

Mariachi Sol de Mexico

Arranged By: Jose Hernandez
Transcribed by Jorge I. Vázquez

♩ = 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

9 **A**

34

42

56 **B**

63

72

78

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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

60 A⁷ D

66 A⁷ D A⁷

72 1. D 2. A⁷

77 D A⁷ D

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



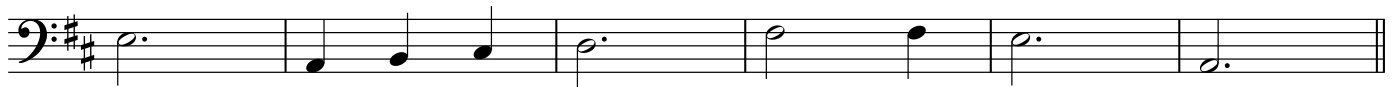
39



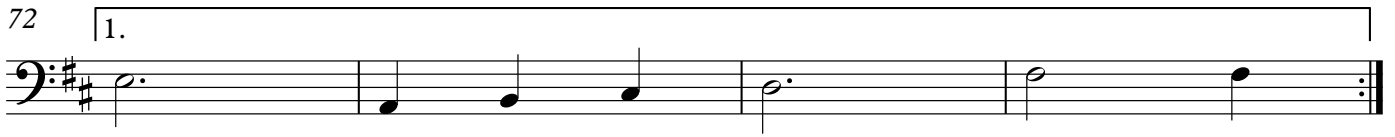
46

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 -

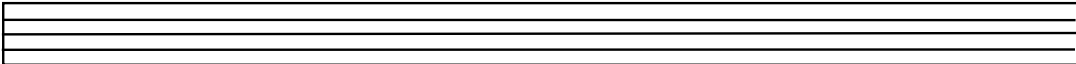
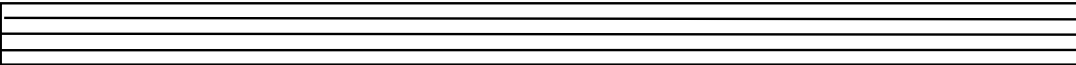
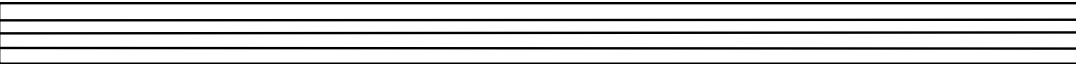
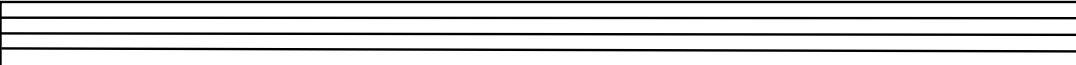
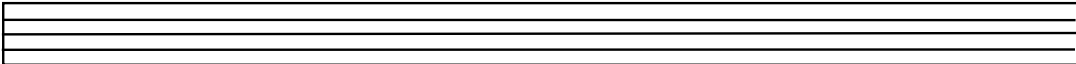
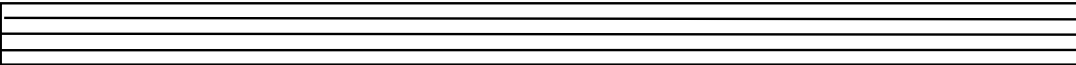
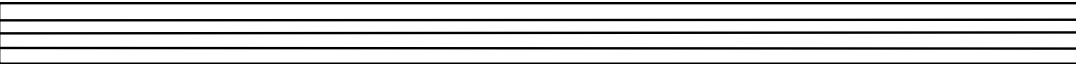
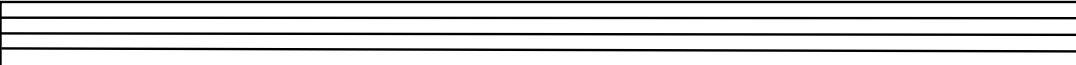
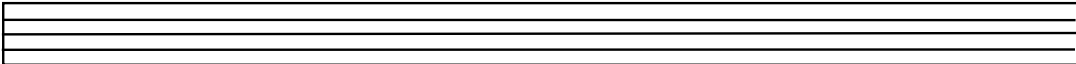
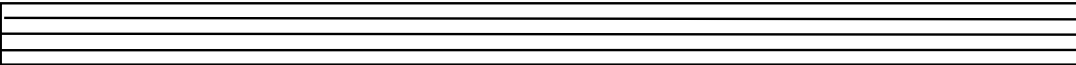
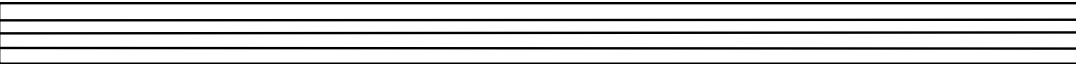
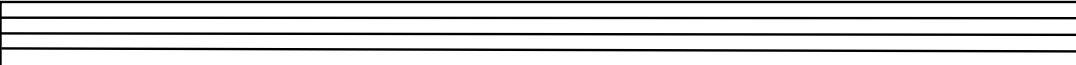
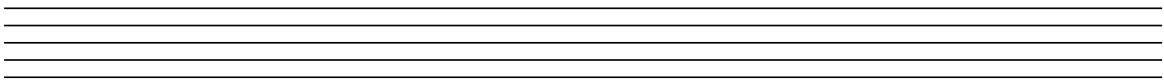
69

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

77

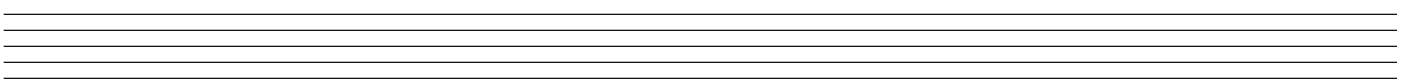
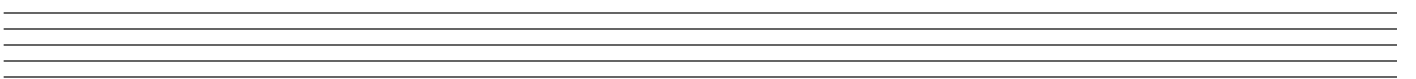
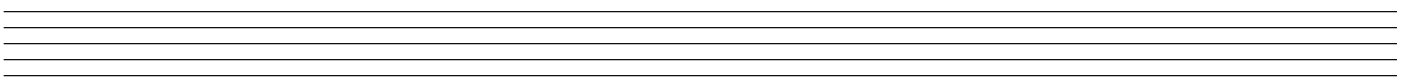
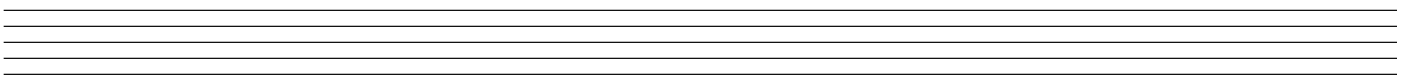
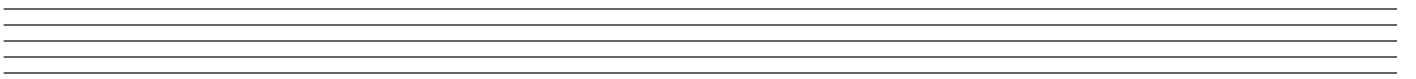
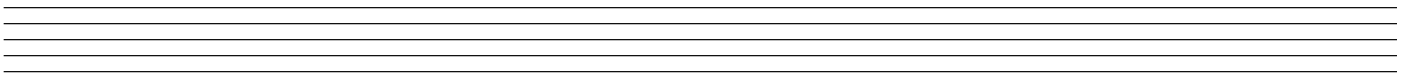
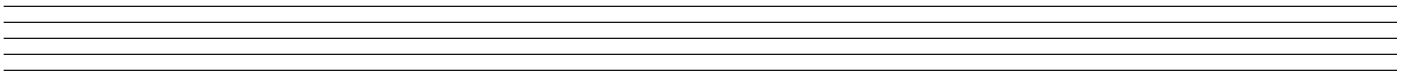
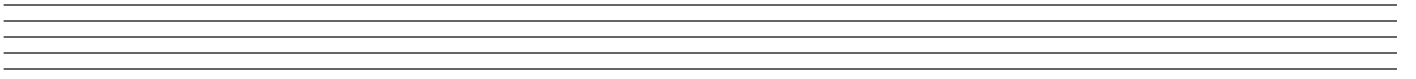
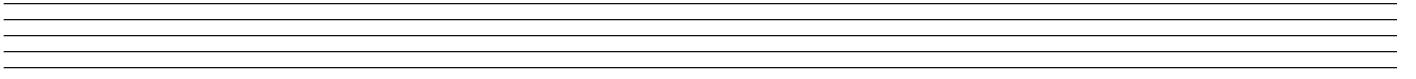
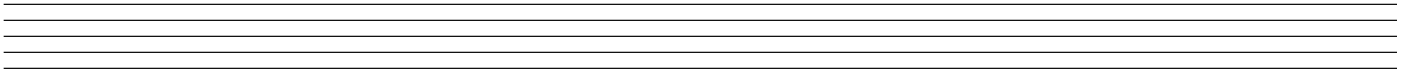
bo - tas de cha - rro.

PLANNING FOR SUCCESS

Title	Las Copetonas								
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									



2.



" LAS COPETONAS "

MARIACHI COBRE
S. CARRILLO

The musical score is written for a Mariachi Cobres ensemble. It consists of eight staves:

- VIOLIN 1**: Treble clef, 3/4 time signature. The melody starts with a quarter rest, followed by a quarter note G4, and continues with eighth and quarter notes.
- VIOLIN 2**: Treble clef, 3/4 time signature. The melody starts with a quarter rest, followed by a quarter note G4, and continues with eighth and quarter notes.
- VIOLIN 3**: Treble clef, 3/4 time signature. The melody starts with a quarter rest, followed by a quarter note G4, and continues with eighth and quarter notes.
- TRUMPET 1**: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The melody starts with a quarter rest, followed by a quarter note G4, and continues with eighth and quarter notes.
- TRUMPET 2-3**: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The melody starts with a quarter rest, followed by a quarter note G4, and continues with eighth and quarter notes.
- VOZ**: Treble clef, 3/4 time signature. The staff contains five whole rests.
- ARMONIA**: Treble clef, 3/4 time signature. The staff contains five whole rests, followed by a rhythmic pattern of eighth notes in the final two measures. Above the staff, the chords G7 and C are indicated.
- GUITARRON**: Bass clef, 3/4 time signature. The staff contains five whole rests, followed by a rhythmic pattern of eighth notes in the final two measures.

VLN. 1

VLN. 2

VLN. 3

TRP. 1

TRP. 2-3

T

ARM.

GUISTRN.

11 8

G7 C G7

11 8

Detailed description: This is a page of a musical score for a string and brass ensemble. It features six staves. The top three staves are for Violins 1, 2, and 3, all in treble clef. The next two staves are for Trumpet 1 and Trumpets 2-3, also in treble clef with a key signature of two sharps (F# and C#). The Tuba (T) staff is in treble clef with a low octave sign (8). The Arms (ARM.) staff is in treble clef with a low octave sign (11) and contains rhythmic notation with stems and beams. The Guitars (GUISTRN.) staff is in bass clef with a low octave sign (8). The score is divided into four measures. The first measure has a fermata over the first two notes. The second measure has a fermata over the last two notes. The third measure has a fermata over the last two notes. The fourth measure has a fermata over the last two notes. Chord symbols G7 and C are placed above the Arms staff in the first, second, and third measures respectively.

6

VLN. 1

VLN. 2

VLN. 3

TRP. 1

TRP. 2-3

T

ARM.

QUITREN.

16

8

16

8

A

A

A

A

A

A

A

A

CUAN DO

AVA QUE

YAS ME

AL QUI

FAN RES

DAN MU

GO CHO

PON NO

TE ME

TU SU

NA BAS

GUA TAN

2A SA

80 RI

A - 221 -

VLN. 1

VLN. 2

VLN. 3

TRP. 1

TRP. 2-3

T

8

26

VA YAS AL FAN DAN GO PON TE TU NA GUA RA SO NAS PA' QUE SAL GAS A BAI LAR
 QUE ME QUIE - RES MU CHO NO ME SU-BAS TAN A-REI SA QUE LAS HO - GAS EN EL AR-BOL

ARM.

QUITREN.

8

26

Musical score for measures 36-40. The score includes parts for Violins 1, 2, and 3; Trumpets 1 and 2-3; Trombone; Arm; and Guitar. The key signature is one sharp (F#) and the time signature is 4/4. Measure numbers 36, 37, 38, 39, and 40 are indicated at the start of each staff. The Violin parts feature melodic lines with eighth and sixteenth notes. The Trumpet and Trombone parts are mostly rests with some dynamic markings. The Arm part shows a rhythmic pattern of eighth notes with chords D7 and G. The Guitar part features a bass line with eighth notes and rests.

This musical score page includes the following parts:

- VLN. 1, 2, 3:** Violin parts in treble clef with a key signature of one sharp (F#). The first measure shows a melodic line, while the subsequent four measures contain rests.
- TRP. 1, 2-3:** Trumpet parts in treble clef with a key signature of three sharps (F#, C#, G#). They play a melodic line with eighth-note patterns.
- T:** Trombone part in treble clef with a key signature of one sharp (F#), containing rests.
- ARM.:** Arm part in treble clef with a key signature of one sharp (F#). It features a rhythmic pattern of eighth notes with chordal markings 'G', 'D7', and 'G' above the staff.
- GIITREN.:** Guitar part in bass clef with a key signature of one sharp (F#). It plays a simple bass line of eighth notes.

Musical score for page 17, featuring Violins 1-3, Trumpets 1-3, Trombone, Horns, and Guitar. The score is in 4/4 time with a key signature of one flat (Bb). The tempo is marked 70. The music is divided into four measures. The Violin parts (VLN. 1, 2, 3) play a melodic line starting in the second measure. The Trumpet parts (TRP. 1, 2-3) play a similar melodic line, with TRP. 1 starting in the first measure. The Trombone (T) part is mostly silent. The Horns (ARM.) part plays a rhythmic pattern of eighth notes. The Guitar (GUITREN.) part plays a bass line. Chord markings include E, C7, F, and EA7. A dynamic marking of 8 is present in the Trombone and Guitar parts.

This musical score page, numbered 21, contains the following parts and details:

- Violins (VLN. 1, 2, 3):** Three staves in treble clef, key of B-flat major, tempo 80. Each staff begins with a square box containing a circled cross symbol.
- Trumpets (TRP. 1, 2-3):** Two staves in treble clef, key of D major, tempo 80. Each staff begins with a square box containing a circled cross symbol.
- Trombone (T):** One staff in treble clef, key of B-flat major, tempo 80. It begins with a square box containing a circled cross symbol.
- Arms (ARM.):** One staff in bass clef, key of B-flat major, tempo 90. It features a rhythmic pattern of eighth notes and rests, with chord symbols F, C7, F, C, and G7 written above the staff. It begins with a square box containing a circled cross symbol.
- Guitar (GUITREN.):** One staff in bass clef, key of B-flat major, tempo 90. It begins with a square box containing a circled cross symbol.

This musical score page, numbered 22, features five staves. The top three staves are for Violins 1, 2, and 3 (VLN. 1, 2, 3), each starting at measure 95. The fourth and fifth staves are for Trumpet 1 (TRP. 1) and Trumpets 2-3 (TRP. 2-3), both in a key of two sharps (F# and C#) and starting at measure 95. The sixth staff is for Trombone (T), starting at measure 95. The seventh staff is for Percussion (ARM.), showing a drum pattern with chords C, F, and G7. The eighth staff is for Guitar (GUITREN.), starting at measure 95. Each staff concludes with a double bar line and the word 'Fine'.

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" LAS COPETONAS "

VIOLIN 1

MARIACHI COBRE
S. CARRILLO

6

12

18 A

31 B

37 C

50

63 D

69 E

75

81 *pp*

Musical staff 81-86: Treble clef, key signature of one flat, 3/4 time signature. The staff contains a melodic line starting with a quarter rest, followed by eighth and quarter notes. A piano (*pp*) dynamic marking is present. The staff ends with a fermata over a whole note.

87 2X to Coda a la "A" y Coda

Musical staff 87-92: Treble clef, key signature of one flat, 3/4 time signature. The staff contains a melodic line with a fermata over a whole note at the beginning. Above the staff, the text "2X to Coda" and "a la 'A' y Coda" is written. A Coda symbol is placed above the staff. The staff ends with a melodic phrase.

93

Musical staff 93-98: Treble clef, key signature of one flat, 3/4 time signature. The staff contains a melodic line with a fermata over a whole note at the end. The staff ends with a melodic phrase.

99 Fine

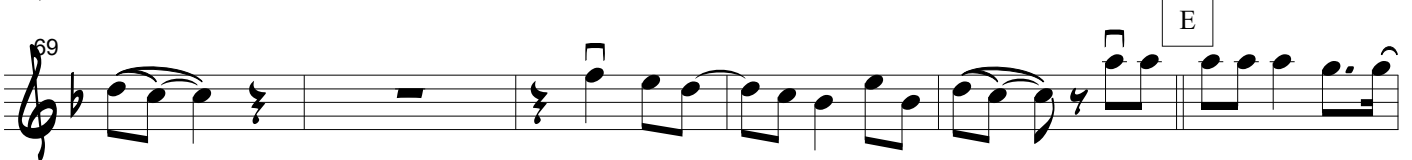
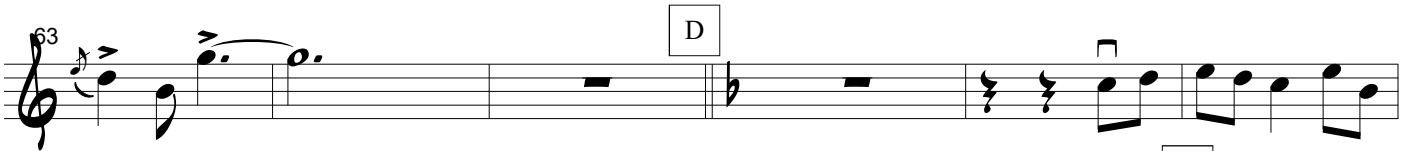
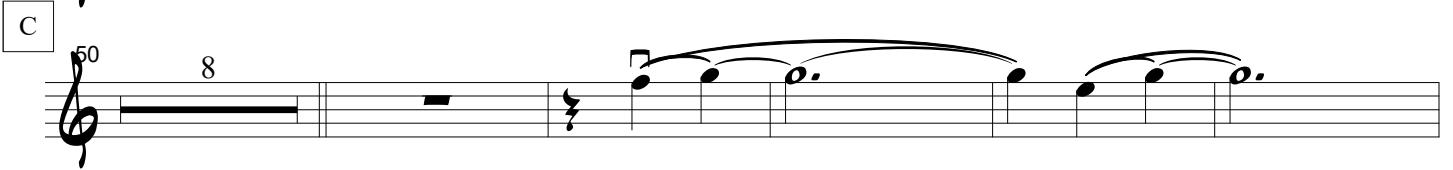
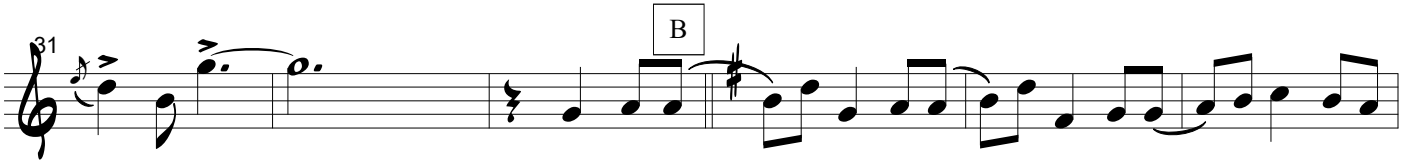
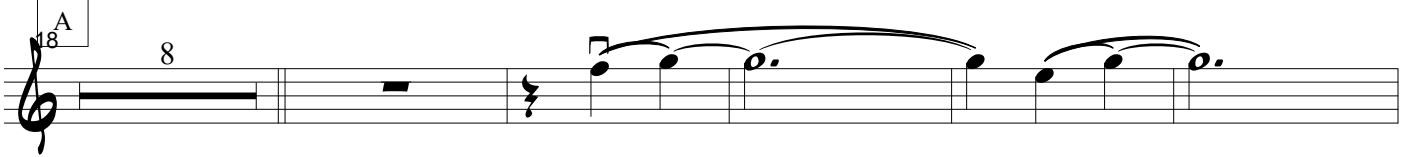
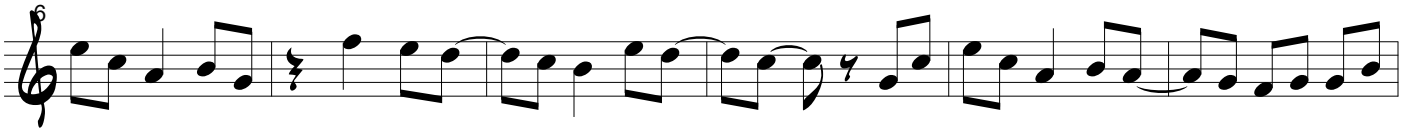
Musical staff 99-100: Treble clef, key signature of one flat, 3/4 time signature. The staff contains a melodic line with a fermata over a whole note. The word "Fine" is written above the staff. The staff ends with a double bar line.

" LAS COPETONAS "

VIOLIN 2

MARIACHI COBRE

S. CARRILLO



81 *pp*

87 2X to Coda a la "A" y Coda

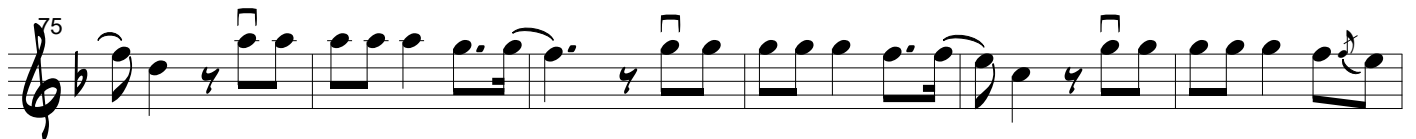
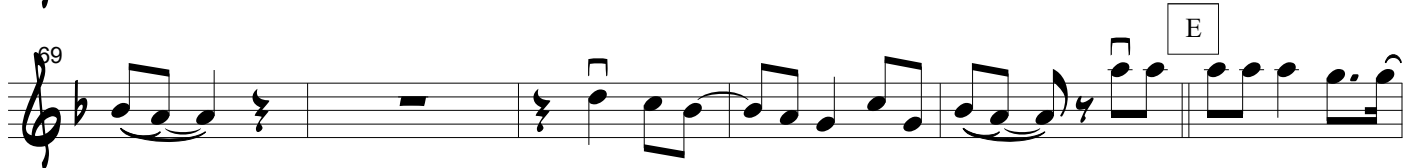
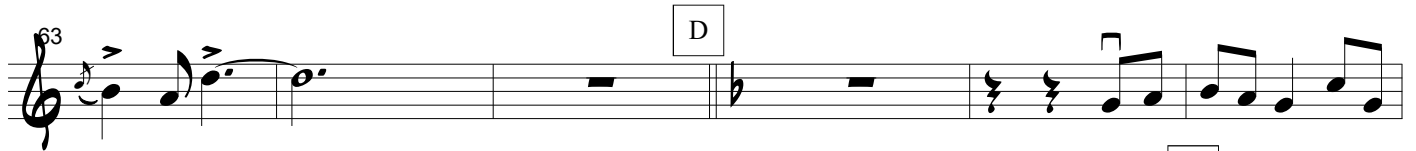
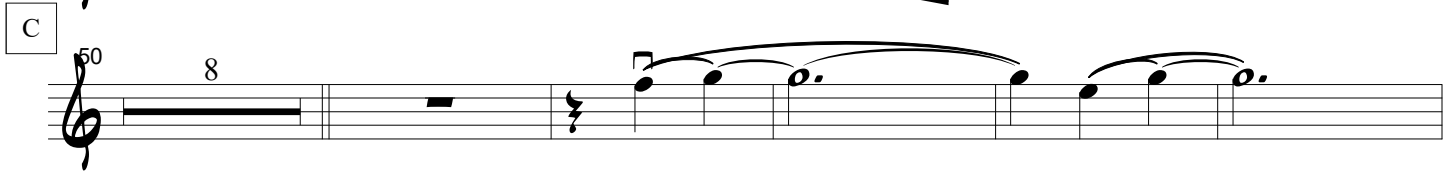
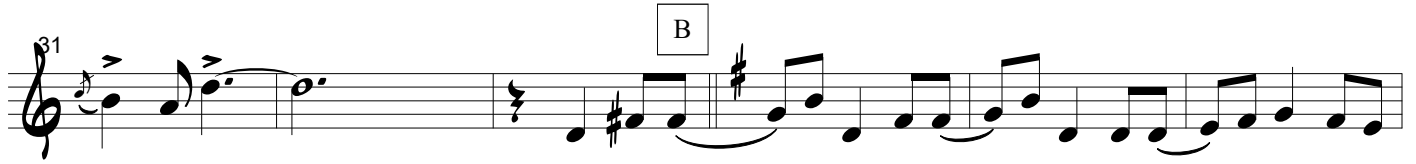
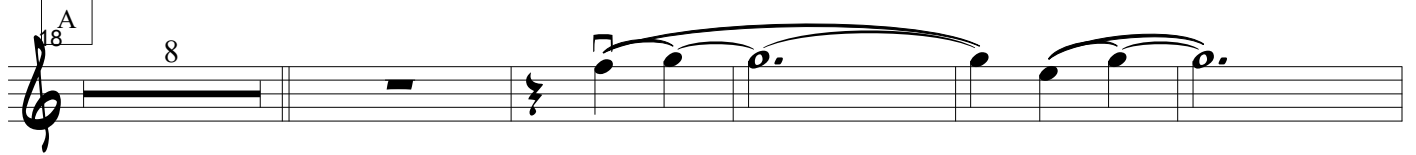
93

99 *Fine*

" LAS COPETONAS "

VIOLIN 3

MARIACHI COBRE
S. CARRILLO



81

pp

87

2X to Coda

a la " A " y Coda

Coda

93

99

Fine

" LAS COPETONAS "

MARIACHI COBRE

S. CARRILLO

TRUMPET 1

The musical score for Trumpet 1 is written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The piece consists of 99 measures. The score includes several marked sections: Section A (measures 13-20), Section B (measures 26-33), Section C (measures 45-52), Section D (measures 58-65), and Section E (measures 70-77). There are also repeat signs with first and second endings. A 'Coda' section is indicated by a circled cross symbol at measure 87. The score concludes with a 'Fine' marking at measure 99. Performance instructions include '2X to Coda' and 'a la "A" y Coda'.

7
13
26
45
58
70
78
87
93
99

A
B
C
D
E

8
8
7
8
7
3
4

2X to Coda
a la "A" y Coda

pp
Fine

" LAS COPETONAS "

MARIACHI COBRE
S. CARRILLO

TRUMPET 2

The musical score for Trumpet 2 is written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The piece consists of ten staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. The music features a mix of eighth and quarter notes, with some rests. The second staff continues the melody. The third staff includes a measure rest for 12 measures. The fourth staff contains two measures of eighth notes, each marked with an '8', followed by a measure rest for 7 measures, and then continues with eighth notes. The fifth staff continues the eighth-note pattern. The sixth staff includes a measure rest for 43 measures, followed by eighth notes, and then a measure rest for 48 measures. The seventh staff contains a measure rest for 8 measures, followed by a measure rest for 7 measures, and then eighth notes. The eighth staff includes a measure rest for 66 measures. The ninth staff contains eighth notes and is marked with an 'E' above it. The tenth staff includes a measure rest for 72 measures, followed by eighth notes, and is marked with '2X to Coda' above it. The eleventh staff includes a measure rest for 77 measures, followed by eighth notes, and is marked with 'a la "A" y Coda' above it. The twelfth staff includes a measure rest for 89 measures, followed by eighth notes, and is marked with a circled cross symbol above it. The final staff includes a measure rest for 94 measures, followed by eighth notes, and ends with the word 'Fine' above it.

" LAS COPETONAS "

ARMONIA

MARIACHI COBRE
S. CARRILLO

The musical score consists of ten staves of guitar accompaniment. The first staff begins with a 3/4 time signature and a measure rest for two measures. The notation includes various chords such as G7, A7, and D7, along with rhythmic patterns of eighth and sixteenth notes. Some measures are marked with 'c' for common time or 'v' for accents. There are also boxed letters 'A', 'B', and 'C' indicating specific sections or techniques. The score concludes with a double bar line at the end of the tenth staff.

60 C G7 C C7

D 66 F C7 F C7

72 F E A7 Dm A7 Dm

78 G7 C G7 C C7 F pp

84 C7 F 2X to Coda F C7 F a la "A" y Coda

90 F C7 F C G7

95 C F G7 C Fine

" LAS COPETONAS "

QUITARRON

MARIACHI COBRE
S. CARRILLO

2

7

13

19

25

31

37

43

49

55

A

B

C

61 D

67

E

73

79

85 2X to Coda a la " A " y Coda Coda

91

97 Fine

Las Copetonas

Mariachi Cobre

Vocals

16

Cuan do va yas al fan dan — go pon te tu na gua ra bo
que me qui - res mu - cho no me su - bas tan a - rri -

21

Vox.

— nas pa' que sal gas a bai lar — el son de — las co pe to — nas. Cuan do
que las ho - jas en el ar - bol no du - ran — to - da la vi - da. Di - ces

26

Vox.

va yas al fan dan — go pon te tu na gua ra bo — nas pa' que sal gas a bai lar
que me que - res mu - cho no me su - bas tan a - rri - ba que las ho - jas en el, ar - bol

31

Vox.

al 3 **B** 8 7

— el son de — las co pe to — nas. — Cuan - do
— No du - ran — to - da la vi - da. — Cha - ti -

50

Vox.

va yas al fan - dan — go pon te tus na guas a - zu — les Pa' que sal - gas a Bai - lar
ta del al - ma mi - a di - me quien me lo di - je - ra, que yo pu - sie - ra, el colum - pio

55

Vox.

— sa - ba - do — Do - min - go, Y Lu - nes. Cuan do va yas al fan dan — go pon te
— Pa - ra que — o - tro se, me - sie - ra. Cha - ti - ta del al - ma - mi - a Di - me

60

Vox.

al 3

tu na guas a - zu - lez pa' que sal gas a bai lar — Sa - ba - do — Do - min - go, Y Lu -
quien me lo di - je - ra Que yo pu - sie - ra, el co - lumbio — pa - ra que, o - tro se me - sie

65

Vox.

D 8 **13** 2X to Coda a la " A " y Coda

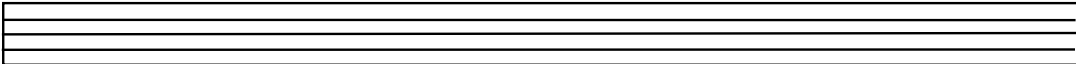
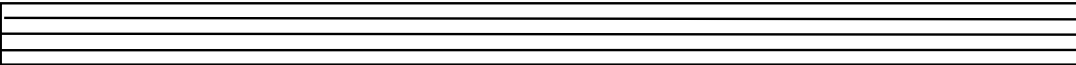
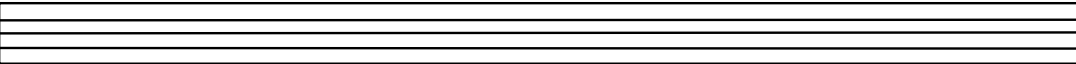
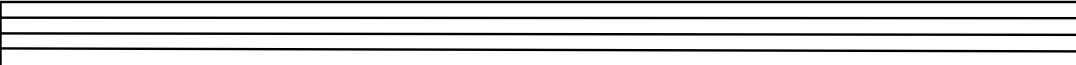
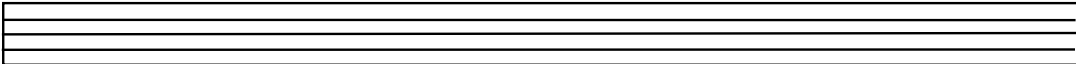
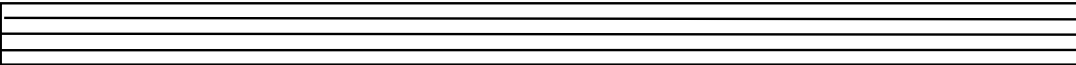
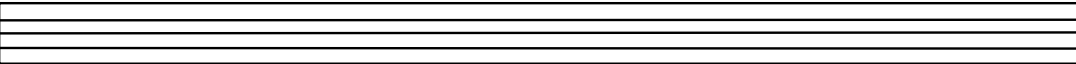
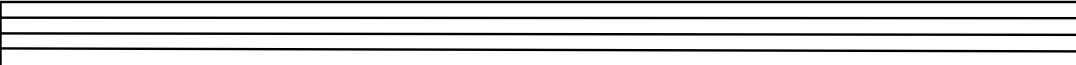
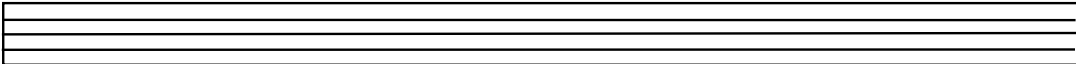
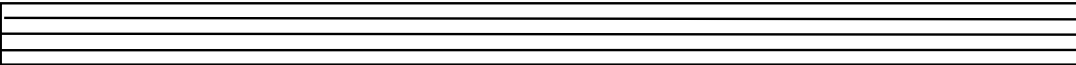
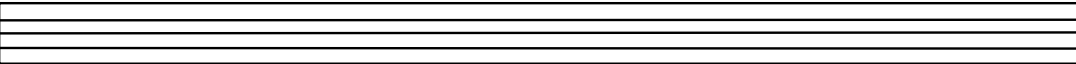
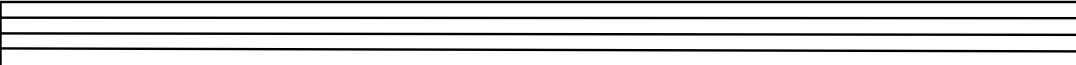
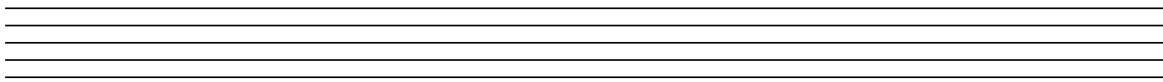
— nes. — Di - ces
— ra —

90

Vox.

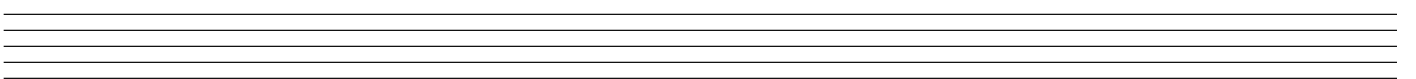
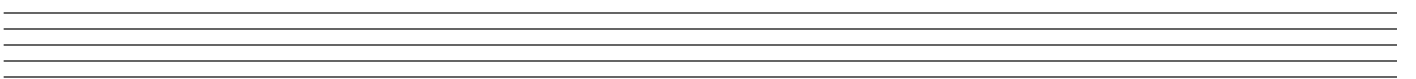
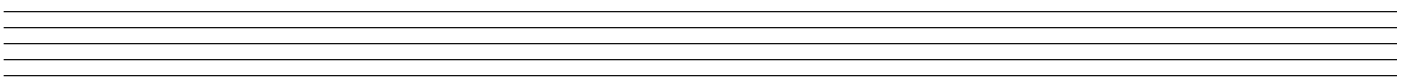
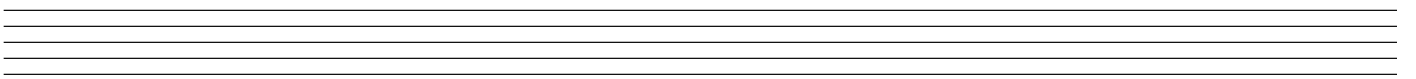
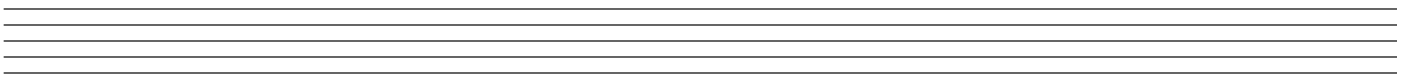
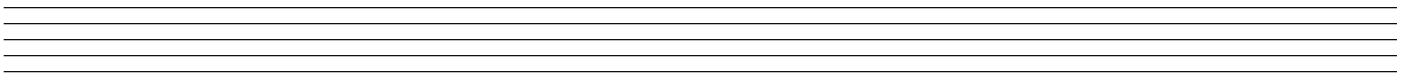
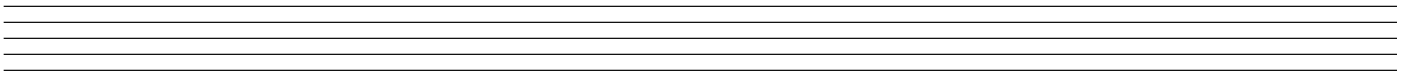
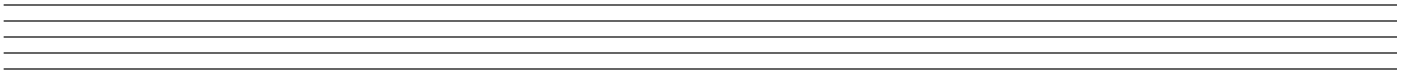
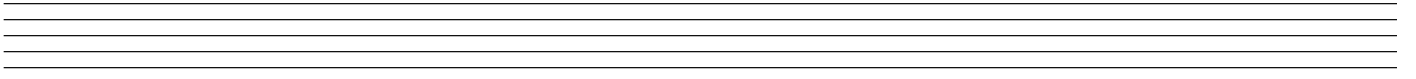
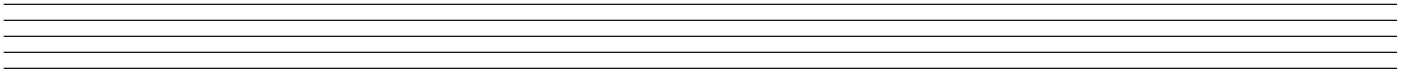
2 6 File

PLANNING FOR SUCCESS

Title	Los Peces En El Rio								
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 Trumpe</td> <td></td> </tr> <tr> <td>Vihuela/ Guitar</td> <td></td> </tr> <tr> <td>Guitarrón</td> <td></td> </tr> </table>	Violin		B^b Trumpe		Vihuela/ Guitar		Guitarrón	
Violin									
B^b Trumpe									
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 Peces en el Rio

Traditional Holiday Song

West Prep Intermediate Mariachi

Transcribed by: E. Ramirez

The musical score is arranged in a system with seven staves. The top three staves are for Violin A, Violin B, and Violin C, all in treble clef with a key signature of one flat (Bb) and a common time signature (C). The next two staves are for Trompeta A and Trompeta B, both in treble clef with a key signature of one sharp (F#) and a common time signature (C). The Voz staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). The Armonia staff is in treble clef with a common time signature (C) and includes chord markings 'Dm' and 'A7'. The Guitarrón staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C). The score is divided into three measures. The first measure contains rests for all instruments. The second measure begins with a repeat sign and contains the main melody for all instruments. The third measure continues the melody. The violin parts feature a melodic line with a final sixteenth-note flourish. The trumpet parts play a rhythmic accompaniment. The vocal part is silent. The harmony part shows a Dm chord in the second measure and an A7 chord in the third. The guitarrón part provides a bass line.

This musical score page contains measures 4 through 7. The instruments and their parts are as follows:

- Vln. A, B, C:** Violin parts in G minor. Measure 4 starts with a 4-measure rest. Measures 5-7 feature melodic lines with slurs and accents.
- Tpt. A, B:** Trumpet parts in G major. Measure 4 starts with a 4-measure rest. Measures 5-7 feature rhythmic patterns with slurs and accents.
- Voz:** Voice part in G minor, consisting of a 4-measure rest in measure 4 and a whole note in measures 5-7.
- Arm.:** Arm. (Guitar) part in G minor, showing chord diagrams and rhythmic notation. Chords Dm and A7 are explicitly labeled above the staff.
- Gtn.:** Gtn. (Bass) part in G minor, featuring a simple bass line with slurs and accents.

8

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

Arm.

Gtn.

A

La Vir gen se'es ta pei na___ n do
Es ta no che'es no che bue___ na

A

La Vir gen se'es ta pei na___ n do
Es ta no che'es no che bue___ na

A

La Vir gen se'es ta pei na___ n do
Es ta no che'es no che bue___ na

A

La Vir gen se'es ta pei na___ n do
Es ta no che'es no che bue___ na

A

La Vir gen se'es ta pei na___ n do
Es ta no che'es no che bue___ na

A

8

Dm Dm A7

A

12

Vln. A

en tre cor ti na'y cor ti na sus ca be llos son de o ro
y ma na na Na vi da d los po llos en la ca zue la

Vln. B

en tre cor ti na'y cor ti na sus ca be llos son de o ro
y ma na na Na vi da d los po llos en la ca zue la

Vln. C

en tre cor ti na'y cor ti na sus ca be llos son de o ro
y ma na na Na vi da d los po llos en la ca zue la

12

Tpt. A

en tre cor ti na'y cor ti na sus ca be llos son de o ro
y ma na na Na vi da d los po llos en la ca zue la

Tpt. B

en tre cor ti na'y cor ti na sus ca be llos son de o ro
y ma na na Na vi da d los po llos en la ca zue la

12

Voz

en tre cor ti na'y cor ti na sus ca be llos son de o ro
y ma na na Na vi da d los po llos en la ca zue la

12

Arm.

Dm Dm A7

12

Gtn.

16

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

Arm.

Gtn.

su pei ne de pla ta fi na. Pe ro mi ra co mo be ben los
y la ca sa sin fre ga r.

su pei ne de pla ta fi na. Pe ro mi ra co mo be ben los
y la ca sa sin fre ga r.

su pei ne de pla ta fi na. Pe ro mi ra co mo be ben los
y la ca sa sin fre ga r.

su pei ne de pla ta fi na. Pe ro mi ra co mo be ben los
y la ca sa sin fre ga r.

su pei ne de pla ta fi na. Pe ro mi ra co mo be ben los
y la ca sa sin fre ga r.

su pei ne de pla ta fi na. Pe ro mi ra co mo be ben los
y la ca sa sin fre ga r.

Dm Dm

B B B B

19

Vln. A
pe ces en el ri o pe ro mi ra co mo be ben por ver a Dios na ci do

Vln. B
pe ces en el ri o pe ro mi ra co mo be ben por ver a Dios na ci do

Vln. C
pe ces en el ri o pe ro mi ra co mo be ben por ver a Dios na ci do

Tpt. A
pe ces en el ri o pe ro mi ra co mo be ben por ver a Dios na ci do

Tpt. B
pe ces en el ri o pe ro mi ra co mo be ben por ver a Dios na ci do

Voz
pe ces en el ri o pe ro mi ra co mo be ben por ver a Dios na ci do

Arm.
19 Dm A7 A7 A7 Dm

Gtn.
19

22

Vln. A
be ben y be ben y vuel ven a be ber los pe ces en el ri o por ver a Dios na

Vln. B
be ben y be ben y vuel ven a be ber los pe ces en el ri o por ver a Dios na

Vln. C
be ben y be ben y vuel ven a be ber los pe ces en el ri o por ver a Dios na

Tpt. A
be ben y be ben y vuel ven a be ber los pe ces en el ri o por ver a Dios na

Tpt. B
be ben y be ben y vuel ven a be ber los pe ces en el ri o por ver a Dios na

Voz
be ben y be ben y vuel ven a be ber los pe ces en el ri o por ver a Dios na

Arm.
22 Dm Dm A7 A7 A7

Gtn.
22

29

Vln. A
pe ces en el ri o pe ro mi ra co mo be ben por ver a Dios na ci do

Vln. B
pe ces en el ri o pe ro mi ra co mo be ben por ver a Dios na ci do

Vln. C
pe ces en el ri o pe ro mi ra co mo be ben por ver a Dios na ci do

Tpt. A
pe ces en el ri o pe ro mi ra co mo be ben por ver a Dios na ci do

Tpt. B
pe ces en el ri o pe ro mi ra co mo be ben por ver a Dios na ci do

Voz
pe ces en el ri o pe ro mi ra co mo be ben por ver a Dios na ci do

Arm.
29 Dm A7 A7 A7 Dm

Gtn.
29

32

Vln. A
be ben y be ben y vuel ven a be ber los pe ces en el ri o por ver a Dios na

Vln. B
be ben y be ben y vuel ven a be ber los pe ces en el ri o por ver a Dios na

Vln. C
be ben y be ben y vuel ven a be ber los pe ces en el ri o por ver a Dios na

Tpt. A
be ben y be ben y vuel ven a be ber los pe ces en el ri o por ver a Dios na

Tpt. B
be ben y be ben y vuel ven a be ber los pe ces en el ri o por ver a Dios na

Voz
be ben y be ben y vuel ven a be ber los pe ces en el ri o por ver a Dios na

Arm.
32 Dm Dm A7 A7 A7

Gtn.
32

36

Vln. A
cer.

Vln. B
cer.

Vln. C
cer.

Tpt. A
cer.

Tpt. B
cer.

Voz
cer.

36 Dm Dm

Arm.

36

Gtn.

Los Peces en el Rio

Traditional Holiday Song

Transcribed by: E. Ramirez

Violin 1

The musical score is written for Violin 1 in a single system. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The piece features a mix of melodic lines and chordal textures. The lyrics are in Spanish and describe the tradition of eating fish during the Christmas season. The score includes several sections marked with letters A, B, and C. Section A starts at measure 9, Section B at measure 17, and Section C at measure 25. The piece concludes with a final cadence in common time.

5

9 **A**

13

17 **B**

21

25 **C**

29

33

37

La Vir gen se'es ta pei na_____ n do en tre cor ti na'y cor
 Es ta no che'es no che bue_____ na y ma na na Na vi

ti_____ na sus ca be llos son de o_____ ro su pei ne de pla ta
 da_____ d **B** po llos en la ca zue_____ la y la ca sa sin fre

fi_____ na. Pe ro mi ra co mo be ben los pe ces en el ri o pe ro mi ra co mo be ben por
 ga_____ r.

ver a Dios na ci do be ben y be ben y vuel ven a be ber los pe ces en el ri o por

ver a Dios na cer. cer. Pe ro mi ra co mo be ben los

pe ces en el ri o pe ro mi ra co mo be ben por ver a Dios na ci do be ben y be ben y

vuel ven a be ber los pe ces en el ri o por ver a Dios na cer.

Los Peces en el Rio

Traditional Holiday Song

Transcribed by: E. Ramirez

Violin 2

The musical score is written for Violin 2 in a single system. It begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The piece features a mix of melodic lines and chordal textures. There are three distinct sections marked with letters A, B, and C. Section A starts at measure 9, Section B at measure 17, and Section C at measure 25. The score includes lyrics in Spanish, with some words underlined to indicate phrasing. The piece concludes with a final cadence in common time.

5

9 **A**

13

17 **B**

21

25 **C**

29

33

37

La Vir gen se'es ta pei na_____ n do en tre cor ti na'y cor
 Es ta no che'es no che bue_____ na y ma na na Na vi
 ti_____ na sus ca be llos son de o_____ ro su pei ne de pla ta
 da_____ d **B** po llos en la ca zue_____ la y la ca sa sin fre
 fi_____ na. Pe ro mi ra co mo be ben los pe ces en el ri o pe ro mi ra co mo be ben por
 ga_____ r.
 ver a Dios na ci do be ben y be ben y vuel ven a be ber los pe ces en el ri o por
 ver a Dios na cer. 1 2 Pe ro mi ra co mo be ben los
 pe ces en el ri o pe ro mi ra co mo be ben por ver a Dios na ci do be ben y be ben y
 vuel ven a be ber los pe ces en el ri o por ver a Dios na cer.

Los Peces en el Rio

Traditional Holiday Song

Transcribed by: E. Ramirez

Violin 3

5

9 **A**

13

17 **B**

21

25 **C**

29

33

37

La Vir gen se'es ta pei na_____ n do en tre cor ti na'y cor
 Es ta no che'es no che bue_____ na y ma na na Na vi

ti_____ na sus ca be llos son de o_____ ro su pei ne de pla ta
 da_____ d **B** po llos en la ca zue_____ la y la ca sa sin fre

fi_____ na. Pe ro mi ra co mo be ben los pe ces en el ri o pe ro mi ra co mo be ben por
 ga_____ r.

ver a Dios na ci do be ben y be ben y vuel ven a be ber los pe ces en el ri o por

ver a Dios na cer. 1 2 Pe ro mi ra co mo be ben los

pe ces en el ri o pe ro mi ra co mo be ben por ver a Dios na ci do be ben y be ben y

vuel ven a be ber los pe ces en el ri o por ver a Dios na cer.

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Los Peces en el Rio

Traditional Holiday Song

Transcribed by: E. Ramirez

Trumpet 1

The musical score is written for Trumpet 1 in G major (one sharp) and common time. It consists of 37 measures. The score includes a key signature change to C major at measure 25 and a time signature change to 2/4 at measure 21. The lyrics are in Spanish and describe the benefits of drinking water from a river.

5

10 **A**

La Vir gen se'es ta pei na_____ n do en tre cor ti na'y cor ti_____ na
Es ta no che'es no che bue_____ na y ma na na Na vi da_____ d

14

18 **B**

sus ca be llos son de o_____ ro su pei ne de pla ta fi_____ na. Pe ro
po llos en la ca zue_____ la y la ca sa sin fre ga_____ r.

21

25 **C**

ver a Dios na ci do be ben y be ben y vuel ven a be ber los pe ces en el ri o por
ver a Dios na cer. cer. Pe ro mi ra co mo be ben los

29

33

37

Los Peces en el Rio

Traditional Holiday Song

West Prep Intermediate Mariachi

Transcribed by: E. Ramirez

Trumpet 2

The musical score is written for Trumpet 2 in G major (one sharp) and common time. It consists of 37 measures. The score includes a key signature of one sharp (F#) and a time signature of common time (C). The music is divided into several systems, with measure numbers 5, 9, 13, 17, 21, 25, 29, 33, and 37 marked at the beginning of their respective lines. The lyrics are written below the notes, with some words underlined. There are three boxed letters: 'A' above measure 9, 'B' above measure 17, and 'C' above measure 25. The score ends with a double bar line and repeat dots.

5

9 **A**

13

17 **B**

21

25 **C**

29

33

37

La Vir gen se'es ta pei na n do en tre cor ti na'y cor
 Es ta no che'es no che bue na y ma na na Na vi
 ti na sus ca be llos son de o ro su pei ne de pla ta
 da d **B** po llos en la ca zue la y la ca sa sin fre
 fi na. Pe ro mi ra co mo be ben los pe ces en el ri o pe ro mi ra co mo be ben por
 ga r.
 ver a Dios na ci do be ben y be ben y vuel ven a be ber los pe ces en el ri o por
 ver a Dios na cer. cer. Pe ro mi ra co mo be ben los
 pe ces en el ri o pe ro mi ra co mo be ben por ver a Dios na ci do be ben y be ben y
 vuel ven a be ber los pe ces en el ri o por ver a Dios na cer.

Los Peces en el Rio

Traditional Holiday Song

West Prep Intermediate Mariachi

Transcribed by: E. Ramirez

Armonia

The musical score is written for guitar and consists of eight staves of music. The key signature is one flat (B-flat), and the time signature is 3/4. The score includes various chords and rhythmic patterns, with some sections marked with letters A, B, and C.

Staff 1: Starts with a common time signature (C). The first measure is a whole rest. The second measure is marked with a Dm chord. The third and fourth measures are marked with an A7 chord. The rhythm consists of eighth notes with 'x' marks above them, indicating muted notes.

Staff 2: Measures 5 through 8. Measures 5 and 6 are marked with Dm, and measures 7 and 8 are marked with A7. The rhythm continues with eighth notes and muted notes.

Staff 3: Measures 9 through 12. Measure 9 is marked with a boxed 'A' and a Dm chord. Measures 10 and 11 are marked with A7, and measures 12 and 13 are marked with Dm.

Staff 4: Measures 14 through 17. Measure 14 is marked with A7. Measure 15 is marked with a boxed 'B' and a Dm chord. Measures 16 and 17 are marked with Dm and A7.

Staff 5: Measures 18 through 22. Measures 18 and 19 are marked with A7. Measures 20 and 21 are marked with Dm, and measure 22 is marked with A7. The time signature changes to 2/4 at the end of this staff.

Staff 6: Measures 23 through 26. Measure 23 is marked with A7. Measure 24 is marked with a boxed 'C' and a Dm chord. Measures 25 and 26 are marked with Dm.

Staff 7: Measures 27 through 32. Measures 27 and 28 are marked with Dm, and measures 29 and 30 are marked with A7. Measures 31 and 32 are marked with Dm and A7.

Staff 8: Measures 33 through 36. Measure 33 is marked with A7. Measure 34 is marked with a boxed '2' and a 2/4 time signature. Measures 35 and 36 are marked with Dm.

Los Peces en el Rio

Traditional Holiday Song

Transcribed by: E. Ramirez

Voz

A



La Vir gen se'es ta pei na n do
Es ta no che'es no che bue na

12



en tre cor ti na'y cor ti na sus ca be llos son de o ro su pei ne de pla ta
y ma na na Na vi da d los po llos en la ca zue la y la ca sa sin fre

B

17



fi na. Pe ro mi ra co mo be ben los pe ces en el ri o pe ro mi ra co mo be ben por ver a Dios na ci do
ga r.

22



be ben y be ben y vuel ven a be ber los pe ces en el ri o por ver a Dios na cer.

C

27



cer. Pe ro mi ra co mo be ben los pe ces en el ri o pe ro mi ra co mo be ben por ver a Dios na ci do

32

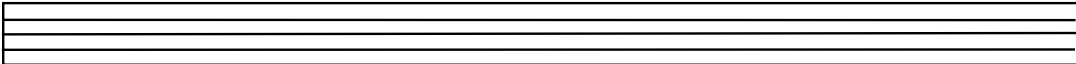
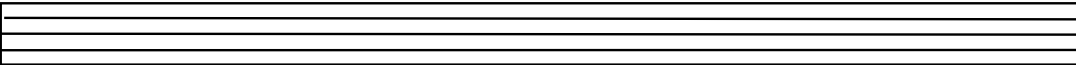
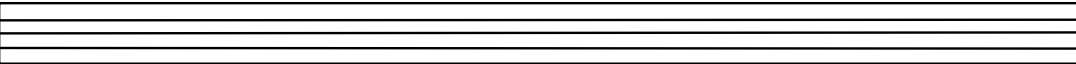
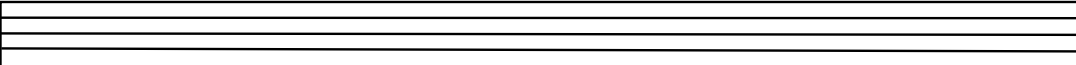
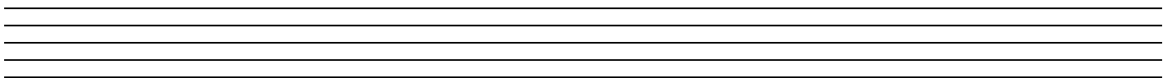


be ben y be ben y vuel ven a be ber los pe ces en el ri o por ver a Dios na cer.

37

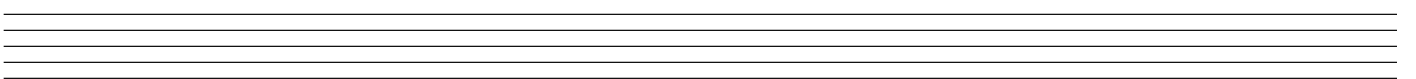
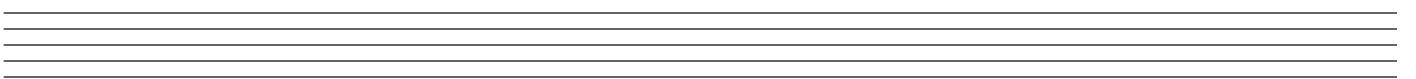
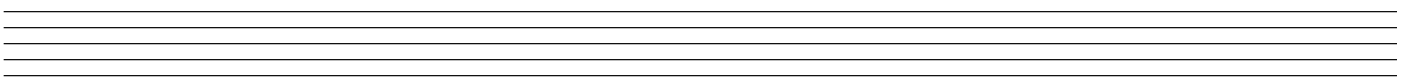
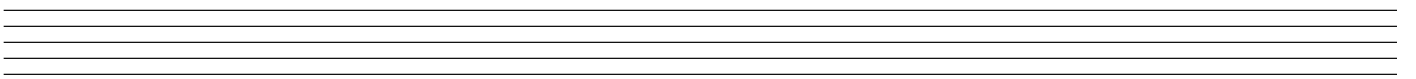
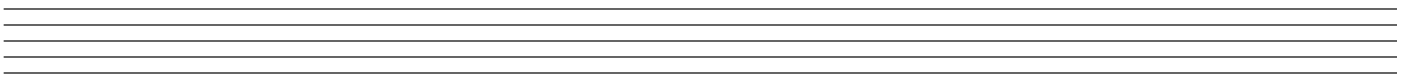
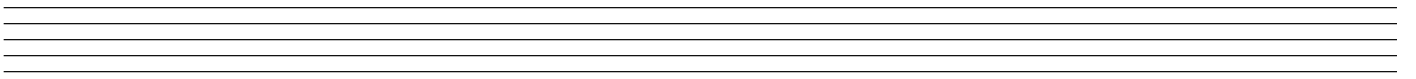
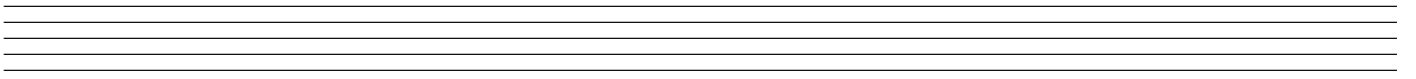
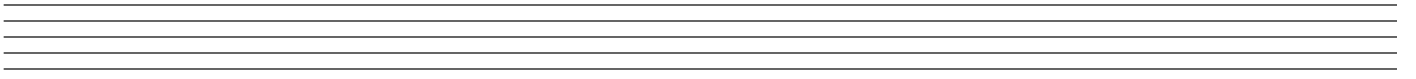
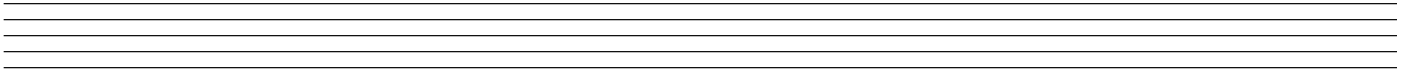
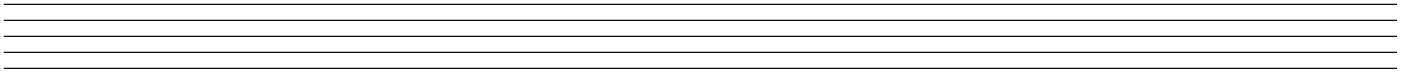


PLANNING FOR SUCCESS

Title	Si Nos Dejan
Composer	Jose Alfredo Jimenez
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 Trumpe</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.



Score

Si Nos Dejan

(Female Voice)

Jose Alfredo Jimenez

The musical score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). The score includes parts for Trumpet in Bb 1, Trumpet in Bb 2, Violin I, Violin II, Voice, Guitarron, Guitar, and Harp. The voice part begins with a rest in the first three measures and then sings the word "Sinos" in the fourth measure. The guitar part features a rhythmic accompaniment of eighth notes with a slash through the stem, and the harp part provides a melodic line with slurs and ties. The Guitarron part includes chord markings: G, Em7, Am7, and D7.

A

de-jan. Nos va-mos ha que-rer to-da la vi-da. ___ Si nos

G G E7 Am7 D7

The musical score is for the piece "Si Nos Dejan". It features a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The score includes parts for Bb Tpt. 1, Bb Tpt. 2, Vln. I, Vln. II, Gtrr. (Electric Guitar), and Hp. (Piano). The lyrics are: "de-jan. Nos va-mos ha que-rer to-da la vi-da. ___ Si nos". The guitar part includes chords: G, G, E7, Am7, and D7. The piano part has a melodic line in the right hand and a bass line in the left hand. The strings play a rhythmic pattern of eighth notes. The brass parts have rests in the first two measures and enter in the third measure.

9

B \flat Tpt. 1

B \flat Tpt. 2

Vln. I

Vln. II

de-jan nos va-mos ha vi-vir ha un mun - do nue-vo. Yo

Gtrr.

Am7 D7 G G

Gtr.

Hp.

Detailed description: This is a page of a musical score for the piece "Si Nos Dejan". The score is for measures 9 through 12. It features a vocal line with lyrics: "de-jan nos va-mos ha vi-vir ha un mun - do nue-vo. Yo". The instrumental parts include two B-flat Trumpets (Tpt. 1 and Tpt. 2), two Violins (Vln. I and Vln. II), a Guitar (Gtr.) with a bass line and a treble line featuring a rhythmic strumming pattern, and a Piano (Hp.) with a treble and bass line. The key signature is one sharp (F#) and the time signature is 4/4. The score is marked with a fermata (9) at the beginning of measure 9. The guitar part includes chord markings: Am7, D7, G, and G.

13

B \flat Tpt. 1

B \flat Tpt. 2

Vln. I

Vln. II

13

creo po - de-mos ver, el nue-vo,a-ma-ne-cer de,un nue-vo di - a Yo

Gtr.

G Am7 Bm7 Bbdim7 Am7 D7

Gtr.

13

Hp.

13

17

B♭ Tpt. 1

B♭ Tpt. 2

Vln. I

Vln. II

pie-nso que tu yo po - de-mos ser fe-li-ces to - da vi-da. Si nos

Gtr.

Am7 D7 Bm7 E7 Am7 D7

Gtr.

Hp.

Detailed description: This is a page of a musical score for the piece 'Si Nos Dejan', page 7. The score is arranged for a band and includes parts for two B♭ trumpets, two violins, guitar, and piano. The key signature is one sharp (F#) and the time signature is 4/4. The music begins at measure 17. The vocal line (soprano) has the lyrics: 'pie-nso que tu yo po - de-mos ser fe-li-ces to - da vi-da. Si nos'. The guitar part includes chord changes: Am7, D7, Bm7, E7, Am7, and D7. The piano part features a rising scale in the right hand at the end of the page.

Si Nos Dejan

B

B \flat Tpt. 1

B \flat Tpt. 2

Vln. I

Vln. II

de-jan bus - cam-mos un rin-con ser-cas de,el cie-lo. Si nos

Gtrr.

Gtr.

Hp.

G G E7 Am7 D7

25

B \flat Tpt. 1

B \flat Tpt. 2

Vln. I

Vln. II

de-jan a - re-mos de las nu-bes ter-cio pe - lo. Yah-

Gtrr.

Gtr.

Hp.

Am7 B7 Em7 Dm7 G7

Detailed description: This is a page of a musical score for the piece "Si Nos Dejan". The score is arranged for a full band and includes vocal lines. The key signature is one sharp (F#), and the time signature is 4/4. The page number is 9. The score begins at measure 25. The instruments are: Bb Trumpet 1 and 2, Violin I and II, Guitar (Gtr.), and Harp (Hp.). The vocal line has the lyrics: "de-jan a - re-mos de las nu-bes ter-cio pe - lo. Yah-". The guitar part includes chord changes: Am7, B7, Em7, Dm7, and G7. The harp part features a decorative flourish in the final measure. The trumpet parts have triplet markings. The violin parts have trill markings (tr) in the first measure of each staff.

29

B \flat Tpt. 1

B \flat Tpt. 2

Vln. I

Vln. II

29

3 3 3

i jun-ti-tos los dos ser-qui-tas de dios se-ra lo que so - na - mos. —

Gtr.

29

C C \sharp dim7 Bm7 G F

Gtr.

29

Hp.

D.S. al Coda

B \flat Tpt. 1

37

D.S. al Coda

37

D.S. al Coda

37

D.S. al Coda

37

D.S. al Coda

37

D.S. al Coda

37

G Em7 Am7 D7 G Em7 Am7

37

D.S. al Coda

37

37

va - mos

D.S. al Coda

Finis

B \flat Tpt. 2

Vln. I

Vln. II

Gtrr.

Gtr.

Hp.

41 \emptyset

B \flat Tpt. 1

B \flat Tpt. 2

Vln. I

Vln. II

41 \emptyset

va-mos Si nos de-jan de to-do lo de-mas nos ol-vi - da - mos

Gtr.

41 \emptyset

G Dm7 G7 C Am7 D7 G Em7

Gtr.

41 \emptyset

Hp.

Detailed description: This is a page of a musical score for the piece 'Si Nos Dejan'. The page is numbered 13. The score is arranged for a full orchestra and includes a vocal line. The instruments listed are Bb Trumpet 1, Bb Trumpet 2, Violin I, Violin II, Guitar, and Harp. The music is in the key of G major (one sharp) and 4/4 time. The score begins at measure 41. The vocal line has the lyrics: 'va-mos Si nos de-jan de to-do lo de-mas nos ol-vi - da - mos'. The guitar part includes a bass line and a treble line with a rhythmic accompaniment of eighth notes. The harp part has a bass line. The trumpet and violin parts have rests in the first two measures and then enter in the third measure. The harp part has rests in the first two measures and then enters in the third measure.

45

B \flat Tpt. 1

B \flat Tpt. 2

Vln. I

Vln. II

— Si nos de - jan — Si nos de-jan.

Gtr.

Am7 D7 G Em Am7 D7 G

Gtr.

Hp.

Detailed description: This is a page of a musical score for the piece 'Si Nos Dejan'. The page is numbered 14. The score is arranged for a full orchestra and guitar. It features six staves: two for Bb Trumpets (1 and 2), two for Violins (I and II), a vocal line with lyrics, and two for Guitar (Gtr.) and Piano (Hp.). The key signature is one sharp (F#) and the time signature is 4/4. The music begins at measure 45. The vocal line has the lyrics 'Si nos de - jan' and 'Si nos de-jan.' The guitar part includes chord changes: Am7, D7, G, Em, Am7, D7, G. The piano part has a melodic line in the right hand and a bass line in the left hand.

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Si Nos Dejan

Violin I

(Female Voice)

Jose Alfredo Jimenez

A

7

13

19

25

31

To Coda

3

D.S. al Coda

39

45

Si Nos Dejan

(Female Voice)

Violin II

Jose Alfredo Jimenez

7

13

19

25

31

39

45

A

B

To Coda

3

D.S. al Coda

⊕

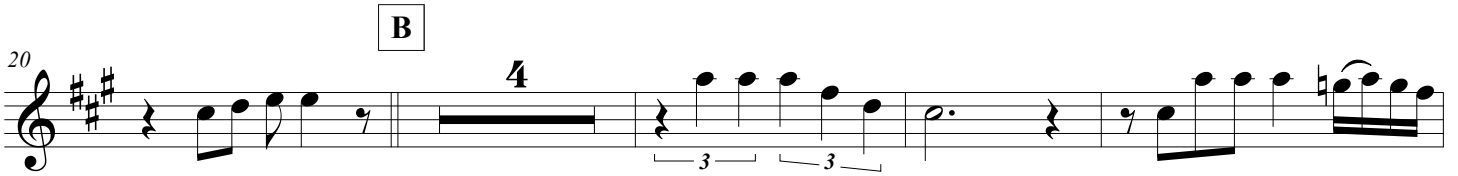
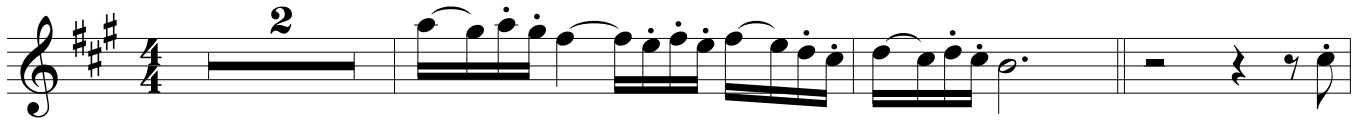
Si Nos Dejan

(Female Voice)

Jose Alfredo Jimenez

Trumpet in B, 1

A



Si Nos Dejan

Trumpet in B \flat 2

(Female Voice)

Jose Alfredo Jimenez

A

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. Measure 1 contains a whole rest with a '2' above it. Measures 2-5 contain eighth-note patterns. Measure 6 contains a quarter rest followed by a quarter note.

Musical staff 2: Treble clef, key signature of three sharps, 4/4 time signature. Measure 6 contains a quarter note, followed by a quarter rest, a half rest, and a quarter note. Measures 7-8 contain eighth-note patterns. Measure 9 contains a quarter rest followed by a quarter note. Measure 10 contains a half rest followed by a quarter note.

Musical staff 3: Treble clef, key signature of three sharps, 4/4 time signature. Measure 12 contains a quarter note, followed by a quarter rest, a half note, and a quarter note. Measure 13 contains a whole rest with a '4' above it. Measure 14 contains a half rest followed by a quarter note. Measure 15 contains a half note followed by a quarter note. Measure 16 contains a quarter rest followed by a quarter note.

B

Musical staff 4: Treble clef, key signature of three sharps, 4/4 time signature. Measure 20 contains a quarter note, followed by a quarter rest, a half note, and a quarter note. Measure 21 contains a whole rest with a '4' above it. Measures 22-23 contain eighth-note patterns with a '3' below them. Measure 24 contains a half note with a sharp sign. Measure 25 contains a quarter rest followed by a quarter note. Measure 26 contains eighth-note patterns.

Musical staff 5: Treble clef, key signature of three sharps, 4/4 time signature. Measure 28 contains a half note, followed by a quarter rest, a half note, and a quarter note. Measure 29 contains a whole rest with a '5' above it. Measures 30-32 contain eighth-note patterns. Measure 33 contains a half note with a sharp sign. Measure 34 contains a half note with a sharp sign. Measure 35 contains a whole rest with a '2' above it.

To Coda

Musical staff 6: Treble clef, key signature of three sharps, 4/4 time signature. Measure 39 contains eighth-note patterns. Measure 40 contains a half note with a sharp sign. Measure 41 contains a half note with a sharp sign. Measure 42 contains a whole rest with a '5' above it. Measure 43 contains eighth-note patterns. Measure 44 contains eighth-note patterns. Measure 45 contains eighth-note patterns.

D.S. al Coda

Musical staff 7: Treble clef, key signature of three sharps, 4/4 time signature. Measure 47 contains eighth-note patterns. Measure 48 contains eighth-note patterns. Measure 49 contains eighth-note patterns. Measure 50 contains eighth-note patterns. Measure 51 contains a quarter rest followed by a quarter note. Measure 52 contains a half rest.

Si Nos Dejan

(Female Voice)

Jose Alfredo Jimenez

Guitar

Guitar notation for the song "Si Nos Dejan" (Female Voice) by Jose Alfredo Jimenez. The piece is in 4/4 time and G major. The notation consists of seven staves of guitar chords, each with a treble clef and a key signature of one sharp (F#).

Staff 1 (Measures 1-7): G Em7 Am7 D7 | G Em7 Am7 D7 | **A** G | G E7 Am7

Staff 2 (Measures 8-14): D7 | Am7 | D7 | G | G | G Am7 Bm7 Bbdim7

Staff 3 (Measures 15-21): Am7 | D7 | Am7 | D7 | Bm7 E7 Am7 D7 | **B** G

Staff 4 (Measures 22-28): G E7 Am7 | D7 | Am7 | B7 | Em7 | Dm7 G7

Staff 5 (Measures 29-35): C | C C#dim7 Bm7 G F E7 | Am7 | D7

Staff 6 (Measures 36-42): **To Coda** Am7 D7 | G Em7 Am7 D7 | G Em7 Am7 D7 | **D.S. al Coda** \emptyset G Dm7G7 C

Staff 7 (Measures 43-49): Am7 D7 | G Em7 Am7 D7 | G Em Am7 D7 | G

Si Nos Dejan

Guitarron

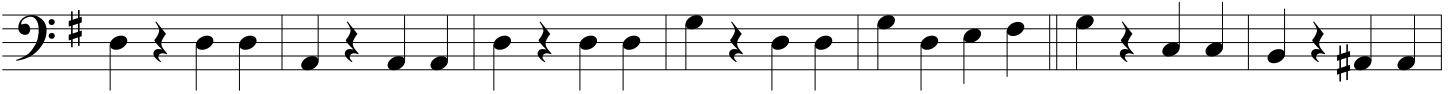
(Female Voice)

Jose Alfredo Jimenez

A



8

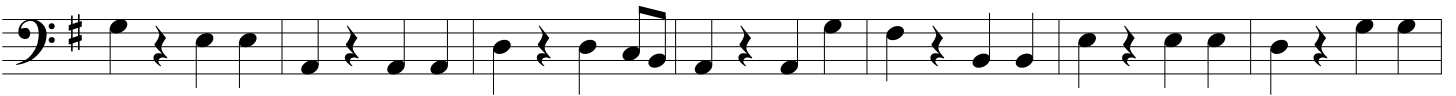


B

15



22



29



36

To Coda

D.S. al Coda



43

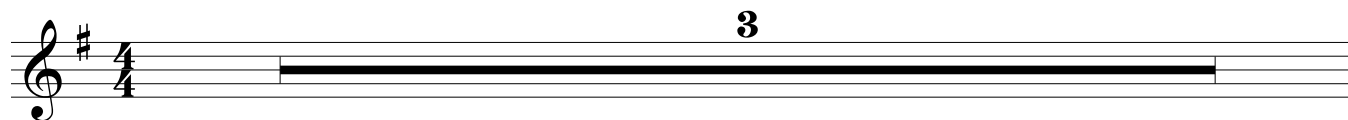


Si Nos Dejan

(Female Voice)

Jose Alfredo Jimenez

Voice



A



B



To Coda

D.S. al Coda



36

zon y,a-hi nos va - mos _____ Si nos va-mos Si nos

42

de-jan ___ de to-do lo de-mas nos ol-vi - da-mos _____ Si nos de-jan _____

47

— Si nos de - jan.

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PLANNING FOR SUCCESS

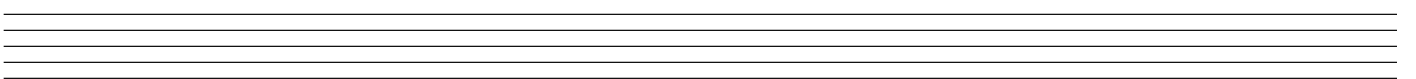
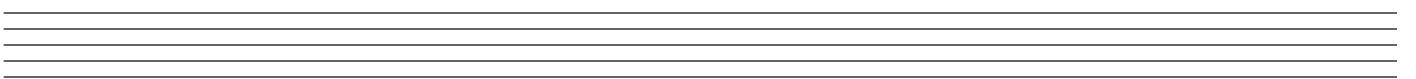
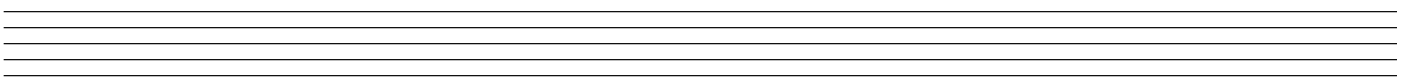
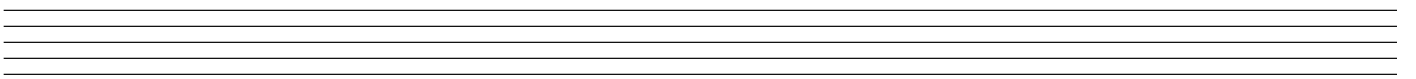
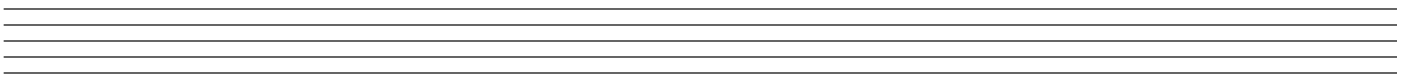
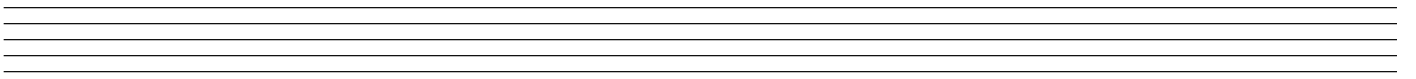
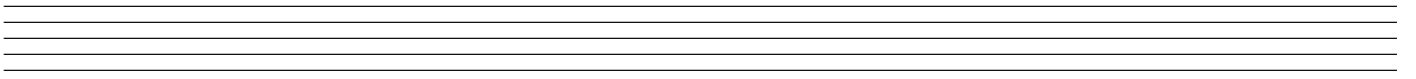
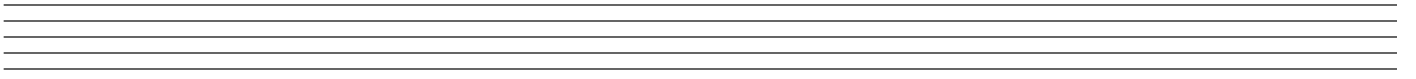
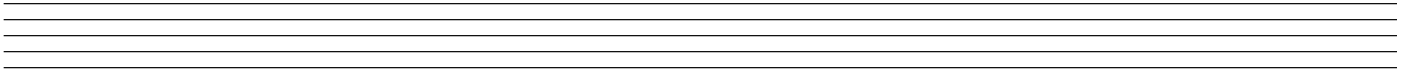
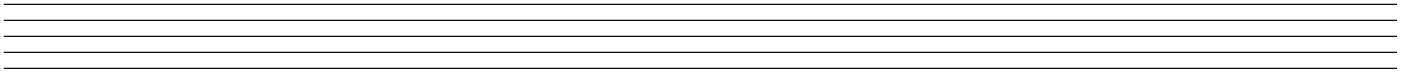
Title	Sufriendo a Solas								
Composer									
Style									
Key Signature									
Time Signature	_____ How many beats per measure? _____ _____ What kind of note gets one beat? _____								
Scales/ Exercises to Practice	<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 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

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2.



Sufriendo A Solas

Score

Jose Angel Espinoza

Score for the first system, measures 1-8. The score includes parts for Voice, Violin 1, Violin 2, Violin 3, Trumpet in B \flat 1, Trumpet in B \flat 2, Acoustic Guitar, and Guitarron. The key signature is one sharp (F#) and the time signature is 3/4. The Acoustic Guitar part includes chord markings: F, G7, C, and G7.

Score for the second system, measures 9-16. The score includes parts for Vce. 1, Vln. 1, Vln. 2, Vln. 3, B \flat Tpt. 1, B \flat Tpt. 2, Ac.Gtr., and Gtrn. The Acoustic Guitar part includes a chord marking: C. The Vce. 1 part has a "Quiet" marking at the end of the system.

Sufriendo A Solas

Vce. 1

Que mis a - mi - gos sin que se, o - lán Me de - jen so - la.

Vln. 1

Vln. 2

Vln. 3

B♭ Tpt. 1

B♭ Tpt. 2

Ac.Gtr.

Gtrn.

C

Vce. 1

Por que me da ver - güen - za Llo - rar con e - llos mis su - fri - mie - n - to.

Vln. 1

Vln. 2

Vln. 3

B♭ Tpt. 1

B♭ Tpt. 2

Ac.Gtr.

Gtrn.

G7

Sufriendo A Solas

Vce. 1
Vln. 1
Vln. 2
Vln. 3
B^b Tpt. 1
B^b Tpt. 2
Ac.Gtr.
Gtrm.

Aun-que les gra-dez-co que se preo-cu-pen por mi do-lo

Vce. 1
Vln. 1
Vln. 2
Vln. 3
B^b Tpt. 1
B^b Tpt. 2
Ac.Gtr.
Gtrm.

Pien-so que,es pre-fe-ri-ble su-frir a so-las mi cruel tor-men-ta

C

Sufriendo A Solas

Vce. 1

Vln. 1

Vln. 2

Vln. 3

B \flat Tpt. 1

B \flat Tpt. 2

Ac.Gtr.

Gtrm.

de sur - gir del cie - lo del in - fi - ni - to del mas a - ll - á.

c

Vce. 1

Vln. 1

Vln. 2

Vln. 3

B \flat Tpt. 1

B \flat Tpt. 2

Ac.Gtr.

Gtrm.

El día que ne - ce - si - to que me rea - ni - men y me con - sue - le

G7

Sufriendo A Solas

Vce. 1
n. Quie-ro que se me bo-rren to-das las pe-nas que me de-jo -

Vln. 1

Vln. 2

Vln. 3

B> Tpt. 1

B> Tpt. 2

Ac.Gtr.

Gtrn.

Vce. 1
E-ra,a quien yo,a-do - ra - ba Y sin em - bar-go me,a-ban-do - no.

Vln. 1

Vln. 2

Vln. 3

B> Tpt. 1

B> Tpt. 2

Ac.Gtr.

Gtrn.

c

Sufriendo A Solas

Vce. 1

Vln. 1

Vln. 2

Vln. 3

B♭ Tpt. 1

B♭ Tpt. 2

Ac.Gtr.

Gtr.

Car-tas re-trá-tos vi-vi-jos ha-cen mas tri-ste mi so-le-da ad. Por que

Vce. 1

Vln. 1

Vln. 2

Vln. 3

B♭ Tpt. 1

B♭ Tpt. 2

Ac.Gtr.

Gtr.

me traen re-cuer-dos de,ho-ras fe-li-ces que no ven-drá - - - n. Cru-zan por mí me-

F

Sufriendo A Solas

2X to Coda

Vce. 1
mo-ria sus-ju-ra-men-tos sus-ru-se-da-des que pa-mi-siem-pre te-qui-da-des pe-ro-que ho-

Vln. 1
Vln. 2
Vln. 3

B♭ Tpt. 1
B♭ Tpt. 2

Ac.Gtr. G7 C G7

Gtrn.

Vce. 1
- y trai-cio-nes so-

Vln. 1
Vln. 2
Vln. 3

B♭ Tpt. 1
B♭ Tpt. 2

Ac.Gtr. C C7 F G7 C

Gtrn.

Sufriendo A Solas

Vce. 1

Vln. 1

Vln. 2

Vln. 3

B♭ Tpt. 1

B♭ Tpt. 2

Ac.Gtr.

Gtr.

G7

C

D.S. al Coda

Vce. 1

Vln. 1

Vln. 2

Vln. 3

B♭ Tpt. 1

B♭ Tpt. 2

Ac.Gtr.

Gtr.

ho - - - y trai - cio - nes so

C7

C

G7

C

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Sufriendo A Solas

Violín 1

Jose Angel Espinoza

Musical staff 1: Treble clef, 3/4 time signature. Measures 1-10. Includes a fermata over measure 10.

Musical staff 2: Treble clef. Measures 11-20. Includes a fermata over measures 11-13 and a measure rest for 5 measures.

Musical staff 3: Treble clef. Measures 25-33. Includes a measure rest for 2 measures and a measure rest for 17 measures.

Musical staff 4: Treble clef. Measures 52-61. Includes a measure rest for 10 measures.

Musical staff 5: Treble clef. Measures 71-80. Includes a measure rest for 18 measures and a measure rest for 10 measures.

Musical staff 6: Treble clef. Measures 107-135. Includes a measure rest for 24 measures and a measure rest for 6 measures. Marking: 2X to Coda.

Musical staff 7: Treble clef. Measures 145-154. Includes a fermata over measures 145-147.

Musical staff 8: Treble clef. Measures 155-159. Includes a measure rest for 5 measures. Marking: D.S. al Coda.

Sufriendo A Solas

Violín 2

Jose Angel Espinoza

11 20 5

25 28 2 33 17

52 53 10

71 72 18 93 10

107 111 2X to Coda 24 135 6

145

155 D.S. al Coda 159 5

Sufriendo A Solas

Violín 3

Jose Angel Espinoza

11

20 **5**

25 **2** 28 **17** 33

52 **10** 53

71 **18** 72 **10** 93

107 **24** 111 *2X to Coda* 135 **6**

145

155 *D.S. al Coda* 159 **5**

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Sufriendo A Solas

Trumpet in B \flat 1

Jose Angel Espinoza

11 20 10

30 33 7 43 7

52 53 6 63 7 72 8

80 83 7 93 6

101 103 7 113 6 123 ^{2X to Coda} 12

135 138 3

147 D.S. al Coda

159 162 2

Sufriendo A Solas

Trumpet in B \flat 2

Jose Angel Espinoza

1 **11**

12 **20**

40 **16**

63 **7** **8** **16**

99 **7** **6**

119 **12** **14**

152 *D.S. al Coda*

162 **2**

Sufriendo A Solas

Acoustic Guitar

Jose Angel Espinoza

F G7 C G7

11 C 20 9

29 C

39 G7

49

59 C C

69

79 G7

Sufriendo A Solas

89



99 C



109



119 F G7 C



129 G7 2X to Coda



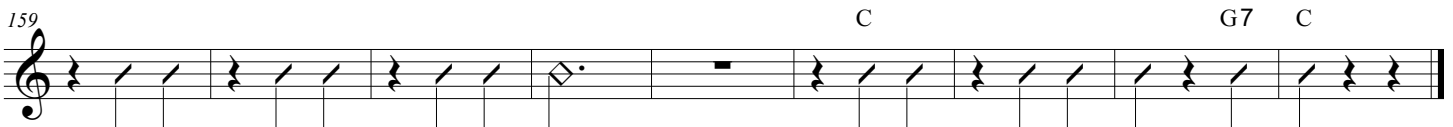
139 C C7 F G7 C



149 G7 C D.S. al Coda C7



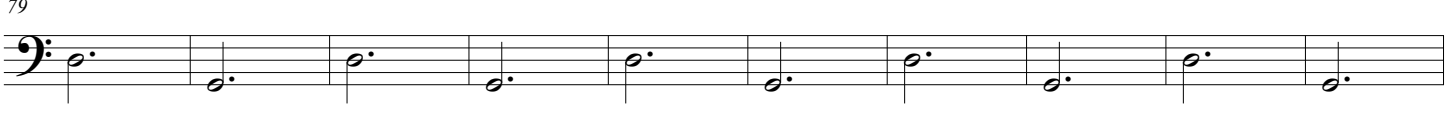
159 C G7 C



Sufriendo A Solas

Guitarron

Jose Angel Espinoza



Sufriendo A Solas

89



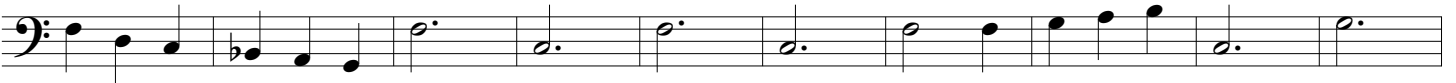
99



109



119



129

2X to Coda



139

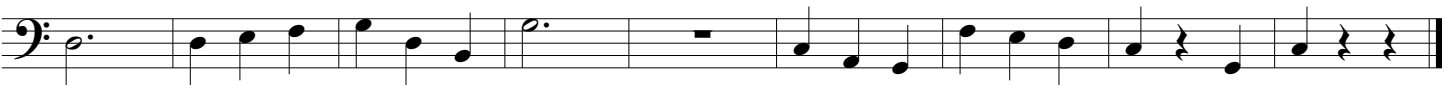


149

D.S. al Coda



159



Sufriendo A Solas

Voice

Jose Angel Espinoza

1 19 25 3

Quie-ro _____ Que mis a - mi - gos _____ sin que se, o - fen - dan Me de - jen

29 31 2

so - la. _____ Por que me da ver - güen - za Llo - rar con e - llos

38

mis su - fri - mie - n - to - s. Aun - que les a - gra - dez - co

46

que se preo - cu - pen por mi do - lo - r. Pien - so

54 61 2

que, es pre - fe - ri - ble su - frir a so - las mi cruel tor - men - to.

63

A de sur - gir del cie - lo del in - fi - ni - to del mas a - ll - á. _____

71

_____ El día que ne - ce - si - to que me rea - ni - men y me con -

79

sue - le - n. Quie - ro que se me bo - rren to - das las

Sufriendo A Solas

23

87



pe - nas que me de - jo - o. _____ E - ra, a quien yo, a - do -

95



ra - ba Y sin em - bar - go me, a - ban - do - no. _____ Car - tas

101 **2**

104



re - tra - tos vie - jos ha - cen mas tri - ste mi so - le - da - - - ad.

113



Por que me traen re - cuer - dos de, ho - ras fe - li - ces que no ven - drá -

121



- n. Cru - zan por mi me - mo - ria sus ju - ra - men - tos sus fal - se - da - des

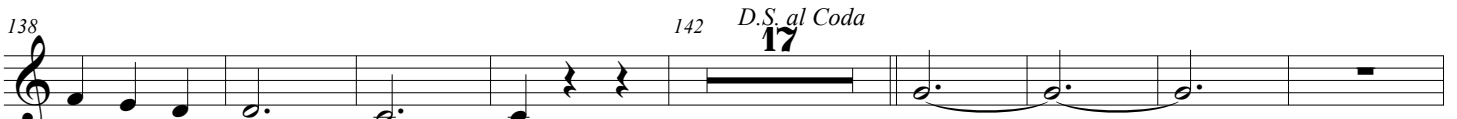
130



que pa' mi siem - pre fue - ron ver - da - des pe - ro que ho - y

2X to Coda

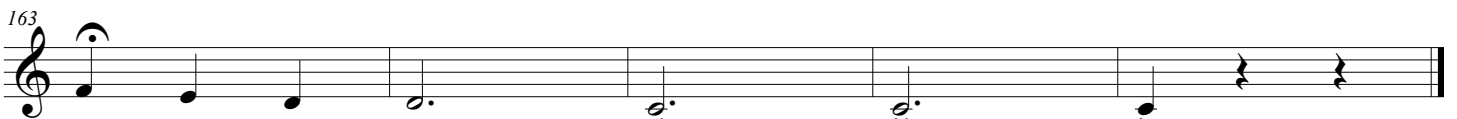
138



traí - cio - nes so - n. ho - y

142 **17** D.S. al Coda

163



traí - cio - nes so - - - - - n.