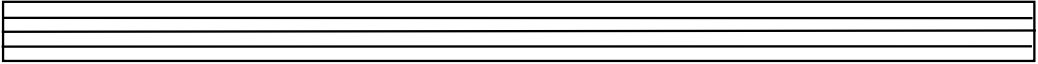
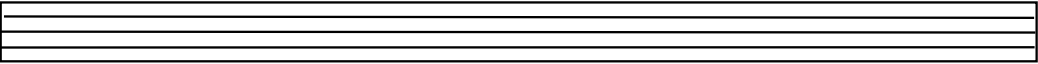

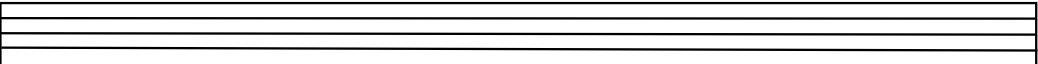
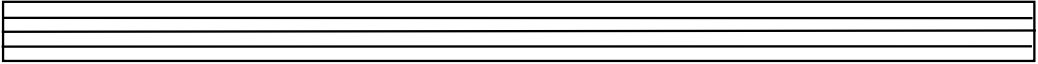
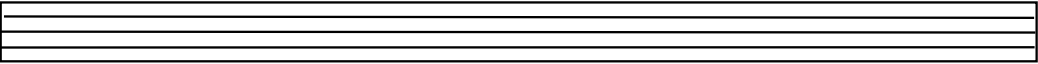

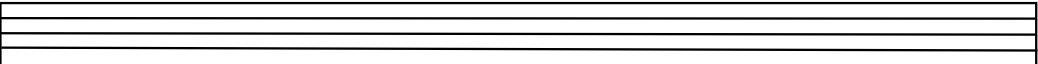
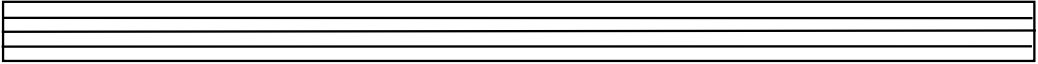
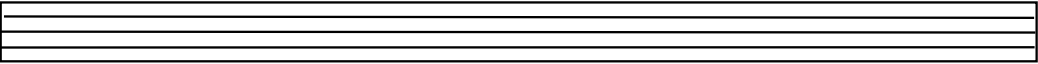

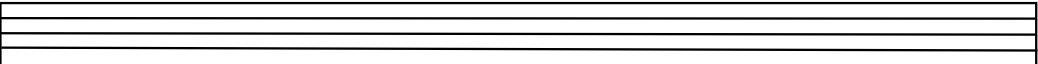
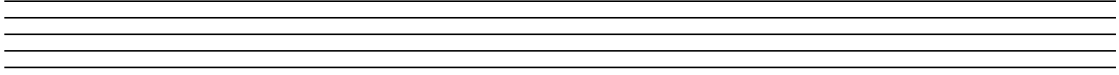


PLANNING FOR SUCCESS

Title	Arboles de la Barranca								
Composer									
Style									
Key Signature									
Time Signature	_____ How many beats per measure? _____ _____ What kind of note gets one beat? _____								
Scales/ Exercises to Practice	<table 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									



Arboles de la Barranca

3

Ranchera

Arranger: Jesus "Chuy" Guzman

Mariachi Los Camperos de Nati Cano

Score

The score is written for a mariachi ensemble. It features two vocal parts (Voice 1 and Voice 2) which are mostly silent in this section. The instrumental parts include Violin 1, Trumpet in Bb, Armonia (harmony), Guitarron, and Guitarron A. The score is divided into two systems, each containing six measures. The key signature is two sharps (F# and C#) and the time signature is 3/4. Measure numbers 1 through 12 are indicated above the staves. The Armonia part includes chord markings 'D' and 'A7'. The Guitarron and Guitarron A parts provide a rhythmic accompaniment. The Violin 1 part has fingering numbers 1, 3, 4, 5, and 6. The Trumpet in Bb part has fingering numbers 1, 3, 4, 5, and 6. The Vln. 1 part has fingering numbers 7, 8, 9, 10, 11, and 12. The Bb Tpt. part has fingering numbers 7, 8, 9, 10, 11, and 12. The Arm. part has fingering numbers 7, 8, 9, 10, 11, and 12. The Gtrn. part has fingering numbers 7, 8, 9, 10, 11, and 12. The Gtrr. part has fingering numbers 7, 8, 9, 10, 11, and 12.

Arboles de La Barranca

13 14 15 16 17 18

Vce. 11

Vce. 22

Vln. 1

B^b Tpt.

Arm.

Gtrn.

Gtrn.

19 20 21 22 23 24

Vce. 11

Vce. 22

Vln. 1

B^b Tpt.

Arm.

Gtrn.

Gtrn.

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

19 20 21 22 23 24

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

19 20 21 22 23 24 A7

Arboles de La Barranca

25 26 27 28 29 30

Vce. 1.1

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

Vce. 2.2

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

25 26 27 28 29 30

Vln. 1

25 26 27 28 29 30

B♭ Tpt.

25 26 D 27 28 29 30

Arm.

25 26 27 28 29 30

Gtrn.

Gtrn.

31 32 33 34 35 36

Vce. 1.1

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

Vce. 2.2

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

31 32 33 34 35 36

Vln. 1

31 32 33 34 35 36

B♭ Tpt.

31 32 A7 33 34 D 35 36

Arm.

31 32 33 34 35 36

Gtrn.

Gtrn.

Arboles de La Barranca

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

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

Vln. 1

B^b Tpt.

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

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

Gtr.

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

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

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

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

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

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

Gtr.

Arboles de La Barranca

Musical score for page 7 of "Arboles de La Barranca". The score includes the following parts:

- Vce. 1.1**: Treble clef, key signature of two sharps (F# and C#). Measure 49 contains a half note G4 with a fermata. Measure 50 contains a half note A4 with a fermata.
- Vce. 2.2**: Treble clef, key signature of two sharps. Measure 49 contains a half note G4 with a fermata. Measure 50 contains a half note A4 with a fermata.
- Vln. 1**: Treble clef, key signature of two sharps. Measure 49 contains a whole rest. Measure 50 contains a whole rest.
- B♭ Tpt.**: Treble clef, key signature of two sharps. Measure 49 contains a half note G4 with a fermata. Measure 50 contains a half note A4 with a fermata.
- Arm.**: Treble clef, key signature of two sharps. Measure 49 contains a whole rest with a slash and the chord symbol *D* above. Measure 50 contains a whole rest with a slash and the chord symbol *A7* above. Measure 51 contains a whole rest with a slash and the chord symbol *D* above.
- Gtr.**: Bass clef, key signature of two sharps. Measure 49 contains a half note G2 with a fermata. Measure 50 contains a half note A2 with a fermata.
- Gtrr.**: Bass clef, key signature of two sharps. Measure 49 contains a half note G2 with a fermata. Measure 50 contains a half note A2 with a fermata.

Arboles de la Barranca

Ranchera

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

Violin 1



1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20 3x al Coda

39 4 4 D.S. al Coda

44 7

Arboles de la Barranca

Ranchera

Arranger: Jesus "Chuy" Guzman

Mariachi Los Camperos de Nati Cano

Trumpet in B \flat



2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

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

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

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

49 50

Arboles de la Barranca

Ranchera

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

Acoustic Guitar



Musical score for Acoustic Guitar, measures 1 through 50. The score is written in treble clef, key of D major (two sharps), and 3/4 time. The notes are represented by stems with flags, and chords are indicated by letters above the staff.

Measures 1-7: Chords D, 3, 4, 5, 6, A7, 7.

Measures 8-13: Chord D.

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

Measures 19-25: Chord A7.

Measures 26-31: Chord D.

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

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

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

Arboles de la Barranca

Ranchera

Arranger: Jesus "Chuy" Guzman

Mariachi Los Camperos de Nati Cano

Guítarron A

Musical score for Guítarron A, measures 1-50. The score is written in bass clef with a key signature of one sharp (F#) and a time signature of 3/4. The notes are as follows:

- Measure 1: Rest
- Measure 2: D4
- Measure 3: E4
- Measure 4: F#4, G4
- Measure 5: A4, B4
- Measure 6: C5, B4
- Measure 7: A4, G4
- Measure 8: F#4, E4
- Measure 9: D4
- Measure 10: C4
- Measure 11: B3
- Measure 12: A3
- Measure 13: G3, F#3
- Measure 14: E3, D3
- Measure 15: C3, B2
- Measure 16: A2, G2
- Measure 17: F#2, E2
- Measure 18: D2, C2
- Measure 19: B1, A1
- Measure 20: G1, F#1
- Measure 21: E1, D1
- Measure 22: C1, B0
- Measure 23: A0, G0
- Measure 24: F#0, E0
- Measure 25: D0, C0
- Measure 26: B0, A0
- Measure 27: G0, F#0
- Measure 28: E0, D0
- Measure 29: C0, B0
- Measure 30: A0, G0
- Measure 31: F#0, E0
- Measure 32: D0, C0
- Measure 33: B0, A0
- Measure 34: G0, F#0
- Measure 35: E0, D0
- Measure 36: C0, B0
- Measure 37: A0, G0
- Measure 38: F#0, E0
- Measure 39: D0, C0
- Measure 40: B0, A0
- Measure 41: G0, F#0
- Measure 42: E0, D0
- Measure 43: C0, B0
- Measure 44: A0, G0
- Measure 45: F#0, E0
- Measure 46: D0, C0
- Measure 47: B0, A0
- Measure 48: G0, F#0
- Measure 49: E0, D0
- Measure 50: C0, B0

Arboles de la Barranca

Ranchera

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

Guítarron

1 2 3 4 5 6 7

8 9 10 11 12 13 14 15

16 17 18 19 20 21 22

23 24 25 26 27 28 29 30

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

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

44 45 46 47 48 49 50

Arboles de la Barranca

Ranchera

Arranger: Jesus "Chuy" Guzman

Mariachi Los Camperos de Nati Cano

Voice 1

2 17 19 20

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

21 22 23 24

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

25 26 27 28

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

29 30 31

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

32 33 34 35

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

36 37 38 3x al Coda

mar a u - na mu - jer

39 40 41 42 43 D.S. al Coda

con la(i) - lu - sión de a - mar

44 45 46

con la(i) - lu - sión de a -

47 48 49 50

mar

Arboles de la Barranca

Ranchera

Arranger: Jesus "Chuy" Guzman

Mariachi Los Camperos de Nati Cano

Voice 2

2 17 19 20

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

21 22 23 24

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

25 26 27 28

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

29 30 31

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

32 33 34 35

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

36 37 38

mar a u - na mu - jer

39 40 41 42 43

con la(i) - lu - sión de a - mar

44 45 46

con la(i) - lu - sión de a -

47 48 49 50

mar

ARBOLES DE LA BARRANCA RANCHERA

Spanish

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

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

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

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

English

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

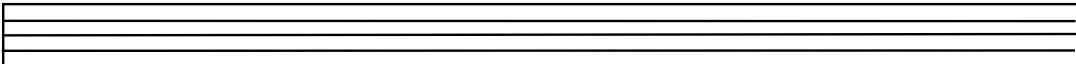
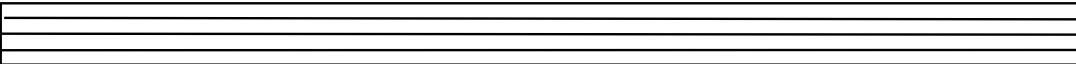
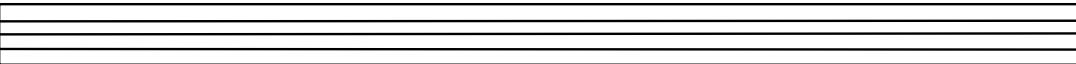
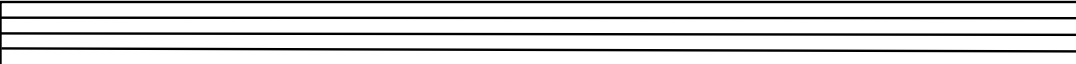
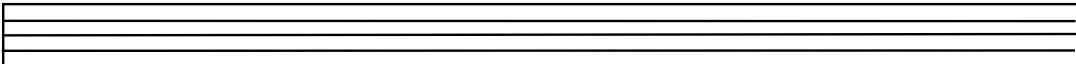
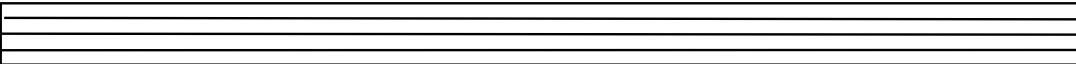
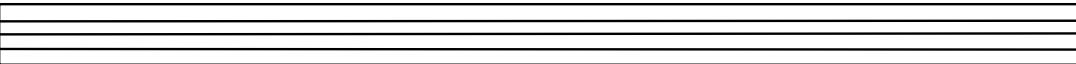
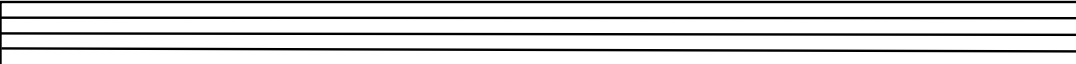
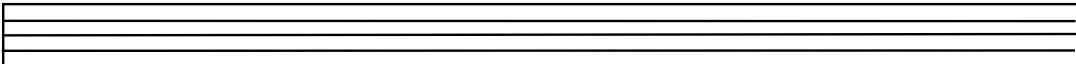
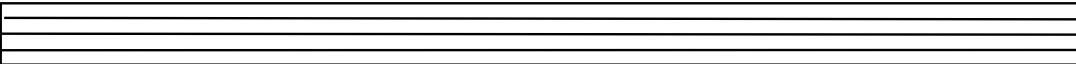
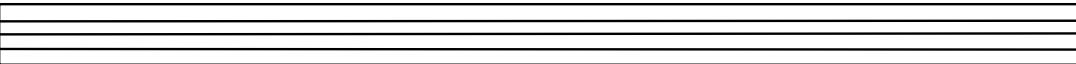
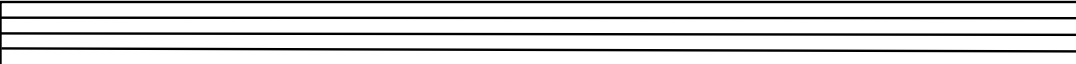
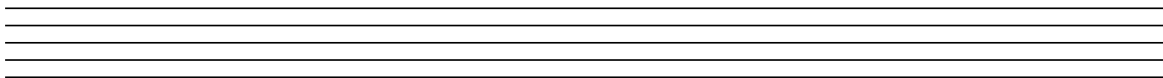
Of those three that are passing by
which of them do you like my good friend.
the one with the white dress
is the best one.
I started loving a women
with the illusion of true love.

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

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

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PLANNING FOR SUCCESS

Title	Cariño								
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 Trumpet</td> <td></td> </tr> <tr> <td>Vihuela/ Guitar</td> <td></td> </tr> <tr> <td>Guitarrón</td> <td></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									



Cariño

Bolero

Juan Escamilla Treviño

Score

Score for Voice 1, Violin 1, Trumpet in B♭ 1, Trumpet in B♭ 2, Armonia, and Guitarron.

The first system of the score includes staves for Voice 1, Violin 1, Trumpet in B♭ 1, Trumpet in B♭ 2, Armonia, and Guitarron. The key signature is one sharp (F#) and the time signature is 4/4. The Violin 1 part begins with a *pizz.* (pizzicato) marking. The Armonia part features a rhythmic pattern of eighth notes with chords G, Em, Am, D7, G, and Em. The Guitarron part provides a simple bass line.

Score for Voice 1, Violin 1, Trumpet in B♭ 1, Trumpet in B♭ 2, Armonia, and Guitarron.

The second system of the score includes staves for Voice 1, Violin 1, Trumpet in B♭ 1, Trumpet in B♭ 2, Armonia, and Guitarron. The lyrics are: "Ca - ri - ño que na - ció de la na - a - da". The Violin 1 part has an *arco* (arco) marking. The Armonia part features a rhythmic pattern of eighth notes with chords Am, D7, A, Em, Am, D7, G, and Em. The Guitarron part provides a simple bass line.

Cariño

Vce. 1

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

Vln. 1

B^b Tpt. 1

B^b Tpt. 2

Arm.

Gtrn.

Am D7 G Em Am D7 G Em

Vce. 1

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

Vln. 1

B^b Tpt. 1

B^b Tpt. 2

Arm.

Gtrn.

Am V D7 V B G Em Am D7 G Em

Trumpet Solo

Cariño

Vce. 1

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

Vln. 1

B^b Tpt. 1

B^b Tpt. 2

Arm.

Am D7 G Em Am D7 G Em

Gtrn.

Vce. 1

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

Vln. 1

Tutti

B^b Tpt. 1

Tutti

B^b Tpt. 2

Tutti

Arm.

Am D7 Em Am D7 G Em

Gtrn.

2X al Coda

2X al Coda

2X al Coda

2X al Coda

2X al Coda

Cariño

Vce. 1

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

Vln. 1

B \flat Tpt. 1

B \flat Tpt. 2

Arm.

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

Gtrn.

Vce. 1

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

Vln. 1

B \flat Tpt. 1

B \flat Tpt. 2

Arm.

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

Gtrn.

Cariño

Vce. 1

Vln. 1

Violin Solo

B \flat Tpt. 1

B \flat Tpt. 2

Arm.

Gtrn.

Vce. 1

Vln. 1

B \flat Tpt. 1

B \flat Tpt. 2

Arm.

Gtrn.

Cariño

D.S. al Coda Φ

Vce. 1

Vln. 1

Tutti

B \flat Tpt. 1

B \flat Tpt. 2

Arm.

Gtrn.

D.S. al Coda Φ

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

D.S. al Coda Φ

A m D7 D.S. al Coda A m D7 G Em A m D7

D.S. al Coda Φ

Vce. 1

Vln. 1

B \flat Tpt. 1

B \flat Tpt. 2

Arm.

Gtrn.

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

G Em A m D7 G Em A m D7

Cariño

Vce. 1

tal Ca - ri - i - ño Ca -

Vln. 1

B \flat Tpt. 1

B \flat Tpt. 2

Arm.

G Em Am D7 G Em Am D7

Gtrn.

Vce. 1

ri - i - ño Ca - ri - ño

Vln. 1

B \flat Tpt. 1

B \flat Tpt. 2

Arm.

G Em Am D7 G

Gtrn.

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Caríño

Bolero

Violín 1

Juan Escamilla Treviño

pizz.

arco

2

7

Tutti

C 3 2X al Coda

D

Violin Solo

Cariño

Vln 1

36

40

42

45

49

51

53

57

59

Caríño

Bolero

Trumpet in B \flat 1

Juan Escamilla Treviño

6 A

7

B

14

Trumpet Solo

17

21 C $\frac{3}{4}$

3 *2X al Coda* ²⁵ **9**

Tutti

34

7

D.S. al Coda

42 Φ

8

51

7

59

3

Caríño

Bolero

Trumpet in B \flat 2

Juan Escamilla Treviño

Musical score for Trumpet in B \flat 2, measures 1-60. The score is in 4/4 time and A major. It features several measures with rests and some with eighth-note patterns. Measure numbers 2, 4, 6, 7, 14, 22, 25, 34, 42, 51, and 59 are indicated. Section markers A, B, and C are present. The word *Tutti* is written below the staff at measure 14.

Cariño

Bolero

Acoustic Guitar

Juan Escamilla Treviño

Chord progression: G Em Am D7 G Em

5 Am D7 **A** G Em Am D7 G Em

9 Am D7 G Em Am D7 G Em

13 Am D7 G Em Am D7 G Em

17 Am D7 G Em Am D7 G Em

21 Am D7 **C** G Em Am D7 G Em *2X al Coda*

25 Am D7 G Em Am D7 G Em

29 Am D7 G Em Am D7 G Em

Accoustic Gtr

33 Am D7 D G Em Am D7 G Em

37 Am D7 G Em Am D7 G Em

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

45 G Em Am D7 G Em Am D7

49 G Em Am D7 G Em Am D7

53 G Em Am D7 G Em Am D7

57 G Em Am D7 G Em Am D7

61 G Em Am D7 G

Caríño

Bolero

Guitarron

Juan Escamilla Treviño

A

Musical staff for section A, measures 1-8. The staff is in bass clef, key of D major (one sharp), and 4/4 time. It begins with a whole rest for the first measure, followed by a sequence of eighth and quarter notes.

9

B

Musical staff for section B, measures 9-16. The staff continues the melodic line from section A, featuring a mix of eighth and quarter notes.

17

C



2X al Coda

Musical staff for section C, measures 17-24. This section is marked with a coda symbol and '2X al Coda', indicating it is repeated twice. The notation includes eighth and quarter notes.

25

D

Musical staff for section D, measures 25-33. The staff continues the melodic line with eighth and quarter notes.

34

D.S. al Coda

Musical staff for section D.S. al Coda, measures 34-41. This section is marked 'D.S. al Coda' and contains eighth and quarter notes.

42



Musical staff for section Coda, measures 42-48. The staff continues the melodic line with eighth and quarter notes.

49

Musical staff for section Coda, measures 49-56. The staff continues the melodic line with eighth and quarter notes.

57

Musical staff for section Coda, measures 57-64. The staff concludes the piece with eighth and quarter notes, ending with a final cadence.

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Caríño

Bolero

Voice 1

Juan Escamilla Treviño

2 3 A

Ca - ri - i - ño

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

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

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

19 tu se - rias mi a - mor el

22 C 2X al Coda

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

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

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

Cariño

Voice

33 D 34 7 D.S. al Coda

El

42 Φ

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

45

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

49

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

53

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

56

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

60

Ca - ri - i - ño Ca - ri - ño

Cariño

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

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

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

Cariño, Cariño, Cariño.

PLANNING FOR SUCCESS

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



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Cerca del Mar

Bolero-Beginner

Ezequiel Cisneros

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

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

12

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

12

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

Vln. 1

Tpt. 1

Arm.

Gtr.

G D7

16

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

16

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

Vln. 1

Tpt. 1

Arm.

Gtr.

G D7 C D7 G

22

mar nos arrulló Pen -

mar nos arrulló Pen -

Vln. 1

B♭ Tpt. 1

Arm. C G

Gtr.

26

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

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

Vln. 1

B♭ Tpt. 1

Arm. A7 D7 C D7

Gtr.

Cerca del Mar

31 2x to Coda

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

31 2x to Coda

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

Vln. 1

B \flat Tpt. 1 2x to Coda

31 2x to Coda

Arm. 2x to Coda

Gtr. 2x to Coda

G D7

36 mor.

36 mor.

Vln. 1

B \flat Tpt. 1

36 2x to Coda

Arm. 2x to Coda

Gtr. 2x to Coda

G D7 G

Cerca del Mar

42 *D.S. al Coda* 

42 *D.S. al Coda* 

42 *D.S. al Coda* 

42 *D.S. al Coda* 

42 *D.S. al Coda* 

42 *D.S. al Coda* 

Vln. 1

B \flat Tpt. 1

Arm.

Gtr.

D7 G

47 *Fine*

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

47 *Fine*

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

47 *Fine*

47 *Fine*

47 *Fine*

47 *Fine*

Vln. 1

B \flat Tpt. 1

Arm.

Gtr.

C G

Cerca del Mar

Bolero- Beginner

Ezequiel Cisneros

Violin 1



Vln. 1



Vln. 1



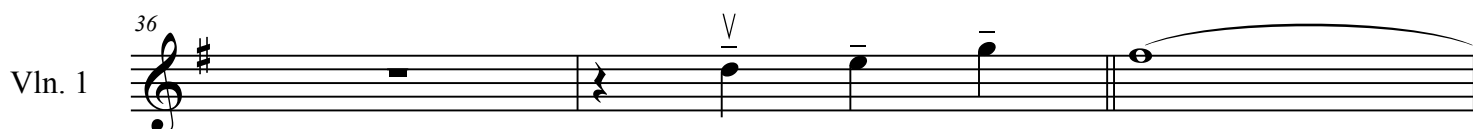
Vln. 1



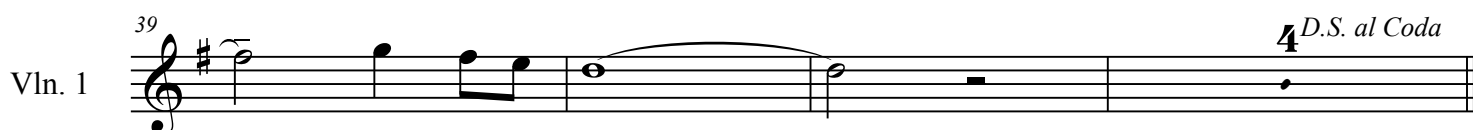
Vln. 1



Vln. 1



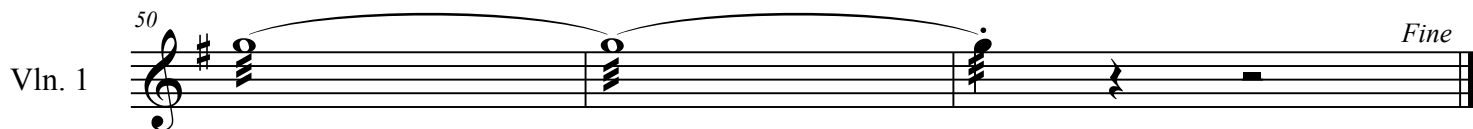
Vln. 1



Vln. 1



Vln. 1



Cerca del Mar

Bolero- Beginner

Ezequiel Cisneros

Trumpet in B \flat 1

B \flat Tpt. 1

B \flat Tpt. 1

B \flat Tpt. 1

B \flat Tpt. 1

B \flat Tpt. 1

B \flat Tpt. 1

Cerca del Mar

Bolero- Beginner

Ezequiel Cisneros

Armonia

D7 3 4G

m. 5

D7 G

m. 9

D7 G

m. 13

D7 G

m. 17

D7 C D7 G



m. 21

C G

m. 25

A7 D7 C

m. 29

D7 G

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

37 Arm. *D7* *G*

41 Arm. *D7* *G*

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

49 Arm. *G* *Fine*

Cerca del Mar

Bolero-Beginner

Ezequiel Cisneros

Guitarron

3 4

Gtrr.

9

Gtrr.

17

Gtrr.

25

Gtrr.

33 2x to Coda

Gtrr.

41 D.S. al Coda

Gtrr.

46 $\text{\textcircled{O}}$ Fine

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Cerca del Mar

Bolero- Beginner

Ezequiel Cisneros

Voice 1

4

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

9

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

13

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

18

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

22

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

29

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

33

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

36

mor. _____ El *D.S. al Coda*

46

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

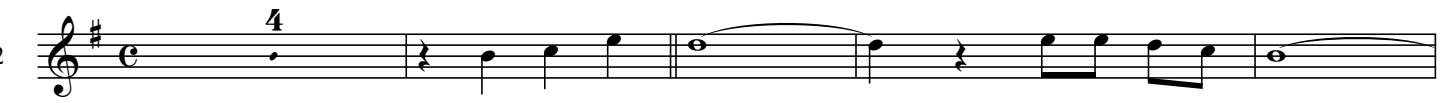
Cerca del Mar

Bolero-Beginner

15

Ezequiel Cisneros

Voice 2



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



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



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



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



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



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



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



El



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

CERCA DEL MAR

Spanish

Cerca del mar
Yo me enamoré.
Y como la luna,
la brisa y la espuma,
tambien te besé.

La noche azul,
noche tropical.
Comprendió mis penas,
y entre sus arenas,
yo puede soñar.

El mar nos arrulló,
pensando en nuestro amor.
Y al despertar
de aquella ilusión.
Un beso nos dimos
y en el beso unimos
tu amor y mi amor.

Tu amor y mi amor.

English

Near the sea
I fell in love.
Like the moon,
the breeze and the foam
I also kissed you.

The blue night,
tropical night.
Understood my suffering,
and in-between its sands,
I was able to dream.

The sea cradled us,
thinking about our love.
Upon waking up
from that illusion.
We gave each other a kiss
and in that kiss we united
your love and my love.

Your love and my love.

PLANNING FOR SUCCESS

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



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El Caballito

Son Jalisciense

Score

Mexican Folk Song

The first system of the score includes the following parts:

- Violin 1**: Treble clef, 3/4 time signature. Starts with a whole rest, followed by a quarter note G4, then eighth notes A4, G4, F4, E4, D4.
- Violin 2**: Treble clef, 3/4 time signature. Starts with a whole rest, followed by a quarter note G4, then eighth notes A4, G4, F4, E4, D4.
- Trumpet in B♭ 1**: Treble clef, key signature of one sharp (F#), 3/4 time signature. Starts with a whole rest, followed by a quarter note G4, then eighth notes A4, G4, F4, E4, D4.
- Trumpet in B♭ 2**: Treble clef, key signature of one sharp (F#), 3/4 time signature. Starts with a whole rest, followed by a quarter note G4, then eighth notes A4, G4, F4, E4, D4.
- Armonia**: Treble clef, 3/4 time signature. Starts with a whole rest, followed by eighth notes G4, A4, G4, F4, E4, D4.
- Armonia A**: Treble clef, 3/4 time signature. Starts with a whole rest, followed by eighth notes G4, A4, G4, F4, E4, D4.
- Guitarron**: Bass clef, 3/4 time signature. Starts with a whole rest, followed by quarter notes G3, F3, E3, D3.

Rehearsal marks (S) are placed at the beginning of measures 2, 3, and 4. Accents (>) are placed over the eighth notes in measures 3 and 4 of the Armonia and Armonia A parts.

The second system of the score includes the following parts:

- Vln. 1**: Treble clef, 3/4 time signature. Continues with eighth notes A4, G4, F4, E4, D4.
- Vln. 2**: Treble clef, 3/4 time signature. Continues with eighth notes A4, G4, F4, E4, D4.
- B♭ Tpt. 1**: Treble clef, key signature of one sharp (F#), 3/4 time signature. Continues with eighth notes A4, G4, F4, E4, D4.
- B♭ Tpt. 2**: Treble clef, key signature of one sharp (F#), 3/4 time signature. Continues with eighth notes A4, G4, F4, E4, D4.
- Vih.**: Treble clef, 3/4 time signature. Continues with eighth notes G4, A4, G4, F4, E4, D4.
- Arm.**: Treble clef, 3/4 time signature. Continues with eighth notes G4, A4, G4, F4, E4, D4.
- Gtm.**: Bass clef, 3/4 time signature. Continues with quarter notes G3, F3, E3, D3.

Rehearsal marks (S) are placed at the beginning of measures 2, 3, and 4. Accents (>) are placed over the eighth notes in measures 3 and 4 of the Vih. and Arm. parts. A 'c' (crescendo) marking is placed above the first measure of the Vih. and Arm. parts.

El Caballito

10

The first system of the musical score includes staves for Violin 1 (Vln. 1), Violin 2 (Vln. 2), two parts of B-flat Trumpet (B \flat Tpt. 1 and B \flat Tpt. 2), Vibraphone (Vib.), and a grand staff for Piano (Arm. and Gtm.). The key signature is one sharp (F#). The music is in 4/4 time. The first three measures are marked with a 'c' (crescendo) and feature a melodic line in the strings and trumpets. The fourth measure is marked with a 'G7' chord and features a rhythmic pattern in the vibraphone and piano.

The second system of the musical score continues the arrangement from the first system, featuring the same instruments: Violin 1 (Vln. 1), Violin 2 (Vln. 2), two parts of B-flat Trumpet (B \flat Tpt. 1 and B \flat Tpt. 2), Vibraphone (Vib.), and a grand staff for Piano (Arm. and Gtm.). The key signature remains one sharp (F#). The musical notation and dynamics (crescendo and G7) are consistent with the first system, showing the continuation of the melodic and rhythmic themes.

El Caballito

5

18

First system of the musical score, measures 18-21. It includes staves for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Trumpet 1 (B \flat Tpt. 1), Trumpet 2 (B \flat Tpt. 2), Violin (Vih.), Acoustic Guitar (Arm.), and Electric Guitar (Gtm.). The key signature is two sharps (F# and C#). The music features a melodic line in the strings and trumpets, and a rhythmic accompaniment in the guitars. Chord markings C, G, and D7 are present above the guitar staves.

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

El Caballito

26

Vln. 1

Vln. 2

B \flat Tpt. 1

B \flat Tpt. 2

Vih.

Arm.

Gtm.

Vln. 1

Vln. 2

B \flat Tpt. 1

B \flat Tpt. 2

Vih.

Arm.

Gtm.

2X al Coda

El Caballito

7

The musical score for "El Caballito" is arranged for a full orchestra. It consists of seven staves:

- Vln. 1**: Violin I, Treble clef, key signature of two sharps (F# and C#). It features a melodic line with accents and dynamic markings.
- Vln. 2**: Violin II, Treble clef, key signature of two sharps. It follows a similar melodic pattern to the first violin.
- B♭ Tpt. 1**: Trumpet I, Treble clef, key signature of two sharps. It plays a melodic line with accents.
- B♭ Tpt. 2**: Trumpet II, Treble clef, key signature of two sharps. It plays a similar melodic line to the first trumpet.
- Vih.**: Violoncello, Treble clef, key signature of two sharps. It provides harmonic support with chords marked *G* and *G7*.
- Arm.**: Contrabass, Treble clef, key signature of two sharps. It also provides harmonic support with chords marked *G* and *G7*.
- Gtm.**: Double Bass, Bass clef, key signature of two sharps. It plays a rhythmic accompaniment.

Key performance instructions include *D.S. al Coda* (Da Capo al Coda) and accents (>) throughout the piece. The score concludes with a Coda symbol (⊕).

El Caballito

Son Jalisciense

Violín 1

Mexican Folk Song

Violín 1

5

/ln. 1

10

9

/ln. 1

13

/ln. 1

18

17

/ln. 1

21

/ln. 1

26

25

/ln. 1

29

/ln. 1

2X al Coda

33

/ln. 1

D.S. al Coda

El Caballito

Son Jalisciense

Violin 2

Mexican Folk Song

Violin 2

5

10

9

13

18

17

21

26

25

29

2X al Coda

33

D.S. al Coda

The musical score is written for Violin 2 in 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The piece starts with a whole rest, followed by a quarter rest, and then a quarter note G4. A first ending bracket spans measures 5 through 9, with a repeat sign at the end. A second ending bracket spans measures 10 through 13, also with a repeat sign. A third ending bracket spans measures 14 through 17, with a repeat sign. A fourth ending bracket spans measures 18 through 21, with a repeat sign. A fifth ending bracket spans measures 22 through 25, with a repeat sign. A sixth ending bracket spans measures 26 through 29, with a repeat sign. The piece concludes with a double bar line and a fermata. Performance markings include 'V' for vibrato, a first ending symbol (S), and 'D.S. al Coda' with a Coda symbol.

El Caballito

Son Jalisciense

Trumpet in B \flat 1

Mexican Folk Song

Trumpet in B \flat 1

pt. 1

pt. 1

10

pt. 1

pt. 1

18

pt. 1

pt. 1

26

pt. 1

29

2X al Coda

pt. 1

33

D.S. al Coda

El Caballito

Son Jalisciense

Trumpet in B \flat 2

Mexican Folk Song

Trumpet in B \flat 2

5

10

9

13

18

17

21

26

25

29

2X al Coda

33

D.S. al Coda

♯

El Caballito

Son Jalisciense

Acoustic Guitar

Mexican Folk Song

Armonía A

5

9

13

17

21

25

29

33

10

18

26

2X al Coda

D.S. al Coda

El Caballito

Son Jalisciense

Armonía

Mexican Folk Song

Armonia

Measures 1-7. Chords: G7, C.

Vih.

Measures 8-17. Chords: G7, C.

Vih.

Measures 18-20. Chords: G, D7.

Vih.

Measures 21-26. Chords: G, D7.

Vih.

Measures 27-32. Chords: D7, G, D7.

Vih.

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

El Caballito

Son Jalisciense

Guitarron

Mexican Folk Song

Guitarron

Gtrn.

10

Gtrn.

Gtrn.

18

Gtrn.

Gtrn.

26

Gtrn.

Gtrn.

2X al Coda

Gtrn.

D.S. al Coda

PLANNING FOR SUCCESS

Title	El Candor Pasa								
Composer									
Style									
Key Signature									
Time Signature	_____ How many beats per measure? _____ _____ What kind of note gets one beat? _____								
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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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El Condor Pasa

Mariachi Vargas de Tecalitlan

Arranged by: Erik Ramirez

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

This musical score page, numbered 4, features eight staves for different instruments and voice. The key signature is one sharp (F#) and the time signature is 6/8. A '6' marking is placed above the first measure of each staff. The Vln. A staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The Vln. B and Vln. C staves have rests in the first two measures, then enter in the third measure with quarter notes G4 and F#4. The Tpt. A staff has a half note G4 in the first measure and rests thereafter. The Tpt. B staff has rests throughout. The Voz staff has rests throughout. The Arm. staff shows a sequence of chords: B7, Em, A/Em, and Em. The Gtn. staff has rests in the first two measures, then enters in the third measure with a half note G2, followed by quarter notes A2, B2, and C3.

11

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

11

Arm.

B7 Em Em B7 Em B7

Gtn.

11

Detailed description: This is a page of a musical score, page 5, containing measures 11 through 15. The score is arranged in a system with eight staves. The top three staves are for Violins A, B, and C, all in treble clef with a key signature of one sharp (F#). Violin A starts with a half note G4, followed by a quarter rest, and then a half note G4 with a slur. Violin B starts with a half note G4, followed by a quarter rest, and then two eighth notes G4 and A4. Violin C starts with a half note G4, followed by a quarter rest, and then a half note G4. The next three staves are for Trumpets A and B, and Voice. Trumpet A and B are in treble clef with a key signature of three sharps (F#, C#, G#). Both start with a whole rest. The Voice staff is in treble clef with a key signature of one sharp (F#) and contains a whole rest. The seventh staff is for the Arranger (Arm.), shown as a guitar chord diagram with a key signature of one sharp (F#). It shows chords for measures 11-15: B7, Em, Em, B7, Em, B7. The eighth staff is for the Guitar (Gtn.) in bass clef with a key signature of one sharp (F#). It starts with a half note G2, followed by a quarter rest, and then a half note G2 with a slur. In measures 12-15, it plays a rhythmic pattern of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3.

16 **B**

Vln. A

Vln. B

Vln. C

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

Tpt. A

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

Tpt. B

16 **B**

Voz

16 **B_m** D7 G D7 G D7

Arm.

16 **B**

Gtn.

Detailed description: This page of a musical score covers measures 16, 17, and 18. It features seven staves: Violin A, Violin B, Violin C, Trumpet A, Trumpet B, Voice, and Guitar. The key signature is B major (two sharps). Measure 16 begins with a double bar line and a rehearsal mark 'B'. The Violin parts (A, B, C) are mostly silent, with some notes in measures 17 and 18. The Trumpet parts (A and B) play a rhythmic eighth-note pattern in measure 16, followed by a half note in measure 17, and a quarter note in measure 18. The Voice part is silent throughout. The Arm. (Arpeggiated) part consists of a rhythmic eighth-note pattern with chords Bm, D7, G, D7, G, D7. The Guitar part plays a bass line of eighth notes in measure 16, followed by quarter notes in measures 17 and 18.

23

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

Arm.

Gtn.

23

23

G D7 G D7 G B7 Em B7

Detailed description: This page of a musical score covers measures 23 to 26. It features six staves: Violin A, Violin B, Violin C, Trumpet A, Trumpet B, and Voice, all of which are silent (indicated by a flat line) for these measures. The Arm. (Arpeggiator) staff shows a rhythmic pattern of eighth notes with upward slashes, corresponding to the chord changes: G, D7, G, D7, G, B7, Em, and B7. The Gtn. (Guitar) staff provides a bass line with quarter and eighth notes in the key of D major.

This musical score page contains eight staves for different instruments and voice. The key signature is one sharp (F#) and the time signature is 4/4. Measure numbers 27, 28, 29, and 30 are indicated at the beginning of each staff. Chord markings are placed above the staves: 'D' for Violins, Trumpets, and Guitar; 'Em', 'B7', and 'G' for the Arm. Staff. The Violin and Trumpet parts feature melodic lines with slurs and accents. The Arm. staff shows a rhythmic pattern of eighth notes. The Guitar part provides a bass line with a steady eighth-note accompaniment.

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

Arm.

Gtn.

27

27

27

27

27

27

27

27

D

D

D

D

D

D

Em B7 D G

D

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

- Vln. A, Vln. B, Vln. C:** Violin parts in treble clef with a key signature of one sharp (F#). Measures 31-32 show a melodic line with a half note and a quarter note. Measures 33-34 show a melodic line with a quarter note, a half note, and a dotted quarter note, all beamed together.
- Tpt. A, Tpt. B:** Trumpet parts in treble clef with a key signature of three sharps (F#, C#, G#). Measures 31-34 show a complex melodic line with eighth and sixteenth notes.
- Voz:** Vocal part in treble clef with a key signature of one sharp (F#). It consists of four measures of whole rests.
- Arm.:** Arm. part in treble clef. It features a rhythmic pattern of eighth notes with stems pointing up. Chord changes are indicated by 'C' above the staff in measure 32 and 'G' above the staff in measure 34.
- Gtn.:** Guitar part in bass clef with a key signature of one sharp (F#). Measures 31-34 show a bass line with quarter and eighth notes.

35

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

35

35

35

Arm.

Gtn.

B7 Em B7 Em B7 Em

1

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

This musical score page contains eight staves for different instruments and voices, covering measures 39, 40, and 41. The key signature is one sharp (F#) and the time signature is 4/4.
 - **Vln. A:** Measure 39 has a treble clef, a sharp key signature, and a first ending bracket with a '2' above it. Measure 40 has a boxed 'E' chord above the staff.
 - **Vln. B:** Measure 40 has a boxed 'E' chord above the staff.
 - **Vln. C:** Measure 40 has a boxed 'E' chord above the staff.
 - **Tpt. A:** Measure 40 has a boxed 'E' chord above the staff.
 - **Tpt. B:** Measure 40 has a boxed 'E' chord above the staff.
 - **Voz:** Measure 40 has a boxed 'E' chord above the staff.
 - **Arm.:** Measure 39 has a guitar chord of 'Em'. Measure 40 has a boxed 'E' chord above the staff and a guitar chord of 'Em' below the staff.
 - **Gtn.:** Measure 40 has a boxed 'E' chord above the staff.
 The score is written in treble clef for all instruments except the guitar, which is in bass clef.

42

Vln. A

Vln. B

Vln. C

42

Tpt. A

Tpt. B

42

Voz

42

Arm.

Em D7 G Em

42

Gtn.

Detailed description: This page of a musical score contains measures 42, 43, and 44. The score is arranged in a system with seven staves. The top three staves are for Violins A, B, and C, all in treble clef with a key signature of one sharp (F#). They play a melodic line consisting of eighth and quarter notes. The next two staves are for Trumpets A and B, also in treble clef with a key signature of three sharps (F#, C#, G#). Both staves are mostly empty, with a few short horizontal lines indicating rests. The fifth staff is for the Voice, in treble clef with a key signature of one sharp, and is also empty with short horizontal lines. The sixth staff is for the Arm. (Guitar), in treble clef with a key signature of one sharp. It features a rhythmic pattern of eighth notes with 'x' marks above them, indicating muted notes. Above this staff, the chords Em, D7, and G are written for the first, second, and third measures respectively. The bottom staff is for the Gtn. (Bass), in bass clef with a key signature of one sharp, playing a bass line of eighth and quarter notes.

45

Vln. A

Vln. B

Vln. C

45

Tpt. A

Tpt. B

45

Voz

45

Arm.

G

45

Gtn.

Detailed description of the musical score: The score is for page 14, measures 45-47. It features seven staves: Violin A, Violin B, Violin C, Trumpet A, Trumpet B, Voice, and Guitar. The key signature is one sharp (F#) and the time signature is 4/4. Measures 45-47 are marked with a '45' at the beginning of each staff. The Violin parts (A, B, C) play a melodic line starting with a quarter note followed by eighth notes. The Trumpet parts (A, B) play a rhythmic pattern of eighth notes with accents. The Voice part is silent, indicated by a whole rest. The Arm. (Armonica) part plays a rhythmic pattern of eighth notes with 'x' marks above the notes. The Guitar part (Gtn.) plays a bass line with quarter notes and eighth notes. A 'G' chord marking is present above the Arm. staff in measure 46.

48

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

48

Arm.

48

Gtn.

C G B7 Em

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

51

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

51

Arm.

51

Gtn.

Detailed description of the musical score for page 16, measures 51-52. The score is arranged in systems for Violins (Vln. A, B, C), Trumpets (Tpt. A, B), Voice (Voz), and Horns (Arm., Gtn.).
- **Violins (Vln. A, B, C):** In measure 51, each violin part plays a melodic line consisting of eighth notes: G4, A4, B4, C5, B4, A4, G4. In measure 52, each violin part plays a half note: G4.
- **Trumpets (Tpt. A, B) and Voice (Voz):** These parts have whole rests in both measure 51 and measure 52.
- **Horns (Arm., Gtn.):** In measure 51, both parts have whole rests. In measure 52, both parts play a half note: G2.
- **Key Signature:** One sharp (F#).
- **Time Signature:** 4/4.
- **Measure Numbers:** The number '51' is written above the first staff of each system.

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Violin 1

El Condor Pasa

Mariachi Vargas de Tecalitlan

Arranged by: Erik Ramirez

The musical score is written for Violin 1 in the key of D major (one sharp) and common time (C). It consists of ten staves of music. The first staff begins with a whole rest followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The second staff, starting at measure 6, contains a first ending bracket labeled 'A' over measures 6-7. The third staff, starting at measure 12, contains a second ending bracket labeled 'B' over measures 12-13, with a fermata and a repeat sign. The fourth staff, starting at measure 18, contains a third ending bracket labeled 'C' over measures 18-19, with a fermata and a repeat sign. The fifth staff, starting at measure 23, contains a fourth ending bracket labeled 'D' over measures 23-24, with a fermata and a repeat sign. The sixth staff, starting at measure 29, contains a first ending bracket labeled 'E' over measures 29-30, with a fermata and a repeat sign. The seventh staff, starting at measure 35, contains a first ending bracket labeled '1' over measures 35-36 and a second ending bracket labeled '2' over measures 37-38, both with fermatas and repeat signs. The eighth staff, starting at measure 40, contains a first ending bracket labeled 'E' over measures 40-41, with a fermata and a repeat sign. The ninth staff, starting at measure 46, contains a first ending bracket labeled '3' over measures 46-47, with a fermata and a repeat sign. The tenth staff, starting at measure 52, contains a whole rest followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4.

Violin 2

El Condor Pasa

Mariachi Vargas de Tecalitlan

Arranged by: Erik Ramirez

7 **A**

12 **B**

18 **C**

23 **D**

29

35 **E**

40

46

52

Violin 3

El Condor Pasa

Mariachi Vargas de Tecalitlan

Arranged by: Erik Ramirez

The musical score for Violin 3 of "El Condor Pasa" is written in G major (one sharp) and common time (C). The piece is arranged by Erik Ramirez. The score consists of nine staves of music, with measures numbered 7, 12, 18, 23, 29, 35, 40, 46, and 52. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Key markings include a 7-measure rest at measure 7, a 2-measure rest at measure 12, a 2-measure rest at measure 35, and a 3-measure rest at measure 46. The score is divided into sections labeled A, B, C, D, and E. Section A is marked with a square box containing the letter 'A'. Section B is marked with a square box containing the letter 'B'. Section C is marked with a square box containing the letter 'C'. Section D is marked with a square box containing the letter 'D'. Section E is marked with a square box containing the letter 'E'. The score also includes dynamic markings such as 'v' (vibrato) and '1' and '2' (first and second endings). The piece concludes with a final double bar line at measure 52.

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El Condor Pasa

Trumpet 1

Mariachi Vargas de Tecalitlan

Arranged by: Erik Ramirez

The musical score is written for a single trumpet in the key of A major (three sharps) and common time (C). It consists of eight staves of music. The first staff begins with a treble clef, a key signature of three sharps, and a common time signature. The melody starts with a whole rest, followed by a series of quarter and eighth notes. The second staff, starting at measure 6, includes a boxed section labeled 'A' with a fermata and the number '6' below it. The third staff, starting at measure 16, includes a boxed section labeled 'B' with '(1st X only)' next to it. The fourth staff, starting at measure 21, includes boxed sections labeled 'C' and 'D'. The fifth staff starts at measure 30. The sixth staff, starting at measure 35, includes first and second endings. The seventh staff, starting at measure 40, includes a boxed section labeled 'E' and a fermata with the number '3' below it. The eighth staff, starting at measure 46, ends with a fermata and the number '3' below it.

El Condor Pasa

Mariachi Vargas de Tecalitlan

Arranged by: Erik Ramirez

The musical score is written for Trumpet 2 in the key of A major (three sharps) and common time (C). It consists of eight staves of music. The first staff contains measures 1 through 16, featuring three whole rests labeled '7', '6', and '2', followed by a melodic phrase in measures 17-16 labeled 'B (2nd X only)'. The second staff contains measures 17 through 21. The third staff contains measures 22 through 30, with a whole rest labeled '5' in measure 22 and a melodic phrase labeled 'D' in measure 23. The fourth staff contains measures 31 through 35. The fifth staff contains measures 36 through 39, with two first endings labeled '1' and '2' in measures 38 and 39. The sixth staff contains measures 40 through 45, with a melodic phrase labeled 'E' in measure 40 and a whole rest labeled '3' in measure 45. The seventh staff contains measures 46 through 49. The eighth staff contains measures 50 through 53, with a whole rest labeled '3' in measure 50.

El Condor Pasa

Guitarron

Mariachi Vargas de Tecalitlan

Arranged by: Erik Ramirez

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

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Armonia

El Condor Pasa

Mariachi Vargas de Tecalitlan

Arranged by: Erik Ramirez

The musical score is written for guitar and consists of ten systems of music. Each system begins with a measure number and a set of chords. The time signature is common time (C). The key signature has one flat (B-flat).

System 1: Measures 1-5. Chords: Em, Em, Em, Em, Em.

System 2: Measures 6-11. Chords: B7, Em, Em (labeled **A**), Em, Em.

System 3: Measures 12-16. Chords: B7, Em, Em, B7, Em, B7, Em (labeled **B**), D7.

System 4: Measures 17-20. Chords: G, D7, G, D7, G, B7, Em, B7.

System 5: Measures 21-24. Chords: Em, B7, Em (labeled **C**), D7, G, D7, G, D7.

System 6: Measures 25-28. Chords: G, B7, Em, B7, Em, B7, Em (labeled **D**), C.

System 7: Measures 29-32. Chords: G, C.

System 8: Measures 33-36. Chords: G, B7, Em, B7.

System 9: Measures 37-40. Chords: Em, B7, Em, Em (labeled **E**), Em.

System 10: Measures 41-44. Chords: Em, D7, G.

The score includes various musical notations such as slurs, repeat signs, and dynamic markings (e.g., \times for accents).

44
Em

G

47

C G B7 Em

51

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PLANNING FOR SUCCESS

Title	Ella								
Composer									
Style									
Key Signature									
Time Signature	_____ How many beats per measure? _____ _____ What kind of note gets one beat? _____								
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Violin									
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Guitarrón									
Chords									
Mánicos (Strumming Patterns)	Be sure to include clef, key signature, and time signature. _____ _____ _____								
Vocabulary	List and define the new terms learned. Be sure to illustrate the corresponding markings where appropriate.								
Notes									



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Ella

Score

Ranchera Valseada

Jose Alfredo Jimenez

The musical score is written for a 3/4 time signature and consists of ten staves. The first two staves are for Voice 1 and Voice 2, both of which are currently blank. The next three staves are for Violin 1, Violin 2, and Violin 3, each featuring a melodic line with various note values and rests. The fifth and sixth staves are for Trumpet in Bb 1 and Trumpet in Bb 2, with the first staff containing a melodic line and the second being blank. The seventh staff is for Armonia, showing a rhythmic accompaniment of eighth notes with chord markings 'F', 'G7', and 'C' above it. The eighth and ninth staves are for Guitarron and Guitarron A, both providing a bass line with dotted and quarter notes.

Ella

4

Vce. 1
SLOW Me can - sé de ro - gar - le me can - sé de de - cir - le
Me can - sé de ro - gar - le con el llan-to/en los o - jos

Vce. 2

Vln. 1
SLOW

Vln. 2
SLOW

Vln. 3
SLOW

B♭ Tpt. 1
SLOW

B♭ Tpt. 2
SLOW

Arm.
G7 SLOW C

Gtr.
SLOW

Gtr. A
SLOW

SLOW

Detailed description: This is a page of a musical score for the song 'Ella'. It features a vocal line for the lead singer (Vce. 1) with lyrics in Spanish. The score includes parts for a second voice (Vce. 2), three violins (Vln. 1, 2, 3), two B-flat trumpets (B♭ Tpt. 1, 2), an arm (Arm.), guitar (Gtr.), and guitar A (Gtr. A). The tempo is marked 'SLOW' throughout. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into measures, with some measures containing rests. The lyrics are: 'Me can - sé de ro - gar - le me can - sé de de - cir - le / Me can - sé de ro - gar - le con el llan-to/en los o - jos'. The guitar part includes chords G7 and C.

Ella

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

Vce. 1

Vce. 2

Vln. 1

Vln. 2

Vln. 3

B \flat Tpt. 1

B \flat Tpt. 2

Arm.

Gtr.

Gtr. A

mp

mp

G7

Detailed description: This is a page of a musical score for the song 'Ella'. It features a vocal line at the top with lyrics in Spanish. Below the vocal line are staves for two violas (Vce. 1 and Vce. 2), three violins (Vln. 1, 2, 3), two B-flat trumpets (B \flat Tpt. 1 and 2), an arm (Arm.), guitar (Gtr.), and guitar A (Gtr. A). The score includes dynamic markings such as *mp* and a chord marking G7. The music is written in a key with two sharps (F# and C#) and a 4/4 time signature.

Ella

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

Vce. 1

Vce. 2

Vln. 1

Vln. 2

Vln. 3

B♭ Tpt. 1

B♭ Tpt. 2

Arm.

Gtr.

Gtr. A

C

Ella

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

Qui - sel ha -
E - lla

solo w/voice

1st trpt solo

C7 F

Arm.

Gtrn.

Gtr. A

Vce. 1

Vce. 2

Vln. 1

Vln. 2

Vln. 3

B♭ Tpt. 1

B♭ Tpt. 2

Ella

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

Vce. 1

Vce. 2

Vln. 1

Vln. 2

Vln. 3

B \flat Tpt. 1

B \flat Tpt. 2

Arm.

Gtr.

Gtr. A

G7 C G7

Detailed description of the musical score: The score is for a song titled 'Ella'. It features two vocal parts (Vce. 1 and Vce. 2) with lyrics in Spanish. The lyrics are: 'llar el ol - vi - do al es - ti - lo Ja - lis - co pe-roja-que-llos ma - ria - chis yla - qui - so que - dar - se cuan-do vió mi tris - te - za pe-ro ya'es - ta - bajas - cri - to que|a-'. The instrumental parts include three violins (Vln. 1, 2, 3), two B-flat trumpets (B \flat Tpt. 1, 2), an arm (Arm.), guitar (Gtr.), and guitar A (Gtr. A). The guitar part includes chord markings: G7, C, and G7. The score is written in a key signature of one sharp (F#) and a common time signature (C).

Ella

1. 2.

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

Vce. 1

Vce. 2

Vln. 1

Vln. 2

Vln. 3

B♭ Tpt. 1

B♭ Tpt. 2

Arm.

Gtr.

Gtr. A

C C7 G7

1. 2.

Detailed description: This is a page of a musical score for the song 'Ella'. It features a vocal line with two parts (Vce. 1 and Vce. 2) and instrumental parts for Violins 1, 2, and 3; two B-flat Trumpets; an Arranger (Arm.); and two Guitars (Gtr. and Gtr. A). The score is divided into two systems, each with a first ending (1.) and a second ending (2.). The lyrics are in Spanish. The instrumental parts include a guitar solo in the second system with specific chord markings (C, C7, G7). The key signature has one sharp (F#) and the time signature is 4/4.

Ella

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

- Vce. 1**: Vocal line with a melodic phrase in the first measure, followed by rests.
- Vce. 2**: Vocal line with a *mor.* (more) marking and rests throughout.
- Vln. 1, 2, 3**: Violin parts with rhythmic accompaniment and melodic lines.
- B♭ Tpt. 1, 2**: Trumpet parts with rhythmic accompaniment.
- Arm.**: Horns with rhythmic accompaniment.
- Gtrn.**: Rhythm guitar part with a steady bass line.
- Gtrr. A**: Acoustic guitar part with a steady bass line.

Chord markings are present in the **B♭ Tpt. 2** staff: *C* (first measure), *G7* (second measure), and *C* (third measure).

Ella

Violin 1

Ranchera Valseada

Jose Alfredo Jimenez

Musical staff 1: Treble clef, 2/4 time signature. Measures 1-6. Measure 1 has a fermata. Measure 6 has a 'V' above it.

Musical staff 2: Treble clef. Measures 7-12. Measure 12 ends with a double bar line and repeat sign.

Musical staff 3: Treble clef. Measures 13-16. Measure 13 has a fermata. Measure 14 changes to 3/4 time signature. Measures 15-16 have fermatas.

SLOW

Musical staff 4: Treble clef. Measures 17-22. Measures 18-19 and 21-22 have slurs.

Musical staff 5: Treble clef. Measures 23-26. Measure 24 has a fermata. Measure 25 has a '15' above it. Measure 26 has a 'V' above it.

Musical staff 6: Treble clef. Measures 27-32. Measures 28-29 and 31-32 have slurs. Measures 28 and 30 have 'V' above them.

Musical staff 7: Treble clef. Measures 33-38. Measure 33 has a fermata. Measure 34 has a '52' above it. Measure 35 has a '10' above it. Measure 36 has a '621.' above it. Measure 37 has a '4' above it. Measure 38 has a fermata.

Musical staff 8: Treble clef. Measures 39-44. Measure 39 has a '68' above it. Measure 40 has a '2.' above it. Measure 41 has a '3' above it. Measures 42-43 have slurs. Measures 43-44 have 'V' above them.

Ella

Violin 2

Ranchera Valseada

Jose Alfredo Jimenez

7

13

SLOW

17

23

26

15

44

50

52

10

62

4

68

3

Ella

Jose Alfredo Jimenez

Violín 3

Ranchera Valseada

7

13

SLOW

17

26

48

68

15

10

4

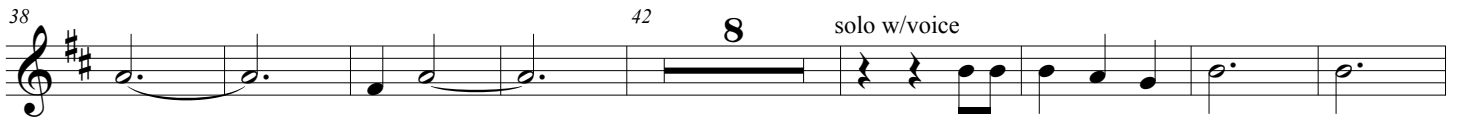
3

Ella

Ranchera Valseada

Jose Alfredo Jimenez

Trumpet in B \flat 1



Ella

Ranchera Valseada

Jose Alfredo Jimenez

Trumpet in B \flat 2

1 2 3 10 16 12

SLOW

28 *mp*

37

42 20 62 4

68 3

Ella

Ranchera Valseada

Acoustic Guitar

Jose Alfredo Jimenez

1 2 F G7 C

11 G7 C

SLOW

20 G7

29 C

38 C7

47 F G7

56 C G7 1. C

65 C7 2. G7 69 2 C G7 C

Ella

Guitarron A

Ranchera Valseada

Jose Alfredo Jimenez

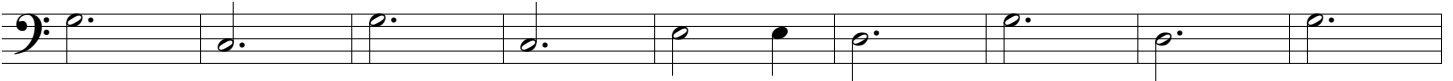


10



SLOW

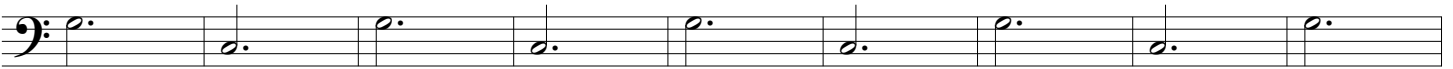
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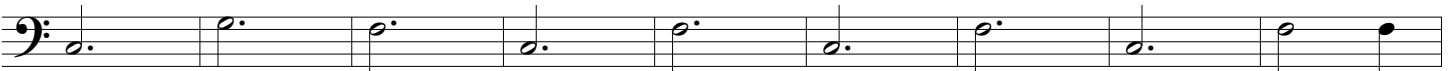
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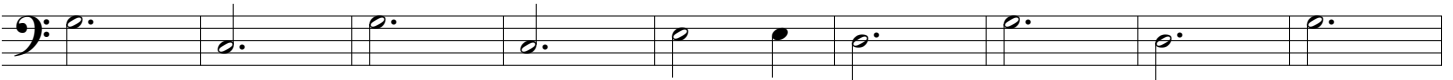
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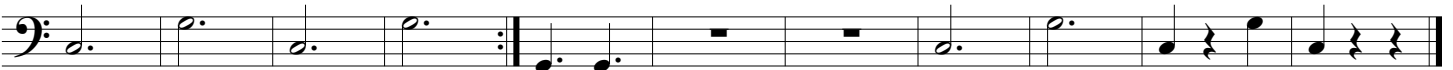
46



55



64



Ella

Guitarron

Ranchera Valseada

Jose Alfredo Jimenez

1 2

11

SLOW

21

33

44

55

62 1.

68 2. 69 2

Ella

Voice 1

Ranchera Valseada

Jose Alfredo Jimenez

1 2 3 10

SLOW

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

18

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

27

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

36

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

46

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

55

1.

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

64

66 2. 2.

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

Ella

Voice 2

Ranchera Valseada

Jose Alfredo Jimenez

1 2 3 10 6 8 14 36

50

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

58 4 62 6 68 7

Ella

Jose Alfredo Jimenez

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

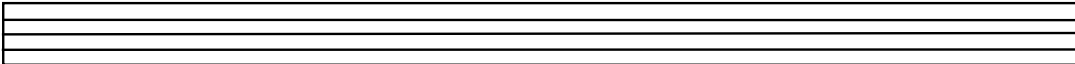
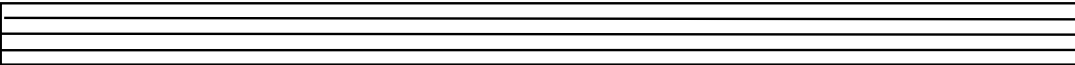
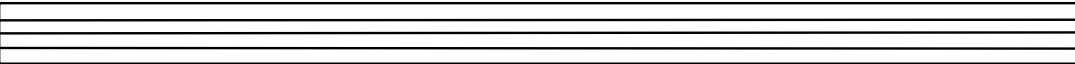
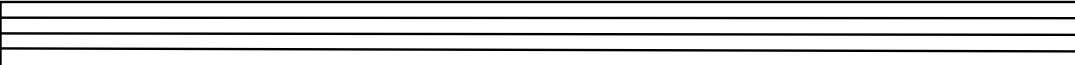
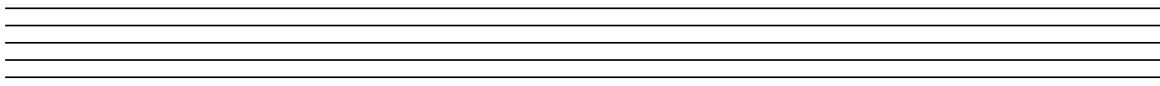
Yo senti que mi vida se perdia en un abismo profundo
y negro como mi suerte, quise hayar el olvido al estilo Jalisco (coro: no
te rajés)
pero aquellos mariachis y aquel tequila me hicieron llorar.

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

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

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PLANNING FOR SUCCESS

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



El Jinete

Jose Alfredo Jimenez

Arr by: Erik Ramirez

The musical score is arranged in a system with eight staves. The top three staves are for Violin A, Violin B, and Violin C, each starting with a *mf* dynamic, a tempo marking of $\text{♩} = 105$, and a *V* (Violin) instruction. The next two staves are for Trompeta A and Trompeta B, both starting with a *mf* dynamic and a tempo marking of $\text{♩} = 105$. The Voz staff is empty. The Armonia staff shows guitar chord diagrams for Em, C, D, C, and B7, with a *mf* dynamic and a tempo marking of $\text{♩} = 105$. The Guitarrón staff starts with a *mf* dynamic and a tempo marking of $\text{♩} = 105$. The score is in 3/4 time with a key signature of one sharp (F#).

6

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

Am Em Am6 B7 Em

Arm.

Gtn.

♩ = 95

11 A

Vln. A *p*

Vln. B *p*

Vln. C *p*

Tpt. A *p*

Tpt. B *p*

Voz

11 A

11 A

Arm. *p*

Gtn. *p*

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

15

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

Arm.

Gtn.

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

33

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

33

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

33

Arm.

33

Gtn.

Detailed description: This is a page of a musical score for a string quartet, trumpet duo, voice, and guitar. The score is in G major (one sharp) and 4/4 time. It begins at measure 33. The string parts (Vln. A, B, and C) play a rhythmic pattern of eighth notes, with the first violin and second violin parts having a melodic line. The trumpet parts (Tpt. A and B) have rests for the first two measures and then enter with a rhythmic pattern of eighth notes. The voice part has lyrics: "Am la per-dio pa - ra ~~sem~~ - pre por Am so lle - va un-a he - ~~em~~ - da por". The guitar part has four chords: Am, G, Am, and G. The arm part has a rhythmic pattern of eighth notes with 'x' marks above the notes, indicating muted strings.

37

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

37

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

37

Arm.

37

Gtn.

Detailed description of the musical score: The score is for page 11, measures 37-41. It features five systems of staves. The first system contains three violin staves (Vln. A, B, C), all of which contain whole rests. The second system contains two trumpet staves (Tpt. A, B) with melodic lines. The third system contains a vocal line (Voz) with the lyrics: "so bus - ca la par - te por A so lle - va un - a he Em - da por e -". The fourth system contains an arm. (guitar) staff with chord diagrams for B7, A7, and E7, and a strumming pattern of eighth notes. The fifth system contains a guitar (Gtn.) staff with a bass line. The key signature is one sharp (F#), and the time signature is 4/4.

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

Vln. A *f*

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

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

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

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

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

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

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

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

Arm. *f*

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

Gtn. *f*

47

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

47

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

47

Arm.

47

Gtn.

51

Vln. A

Vln. B

Vln. C

51

Tpt. A

Tpt. B

51

Voz

Em

51

Arm.

51

Gtn.

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

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Violin 1

El Jinete

Jose Alfredo Jimenez

Arr by: Erik Ramirez

♩ = 105
mf V

6
♩ = 95 A
p

12

18 B 2

25

31 C
mf

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

49

El Jinete

Jose Alfredo Jimenez

Arr by: Erik Ramirez

The musical score for Violin 2, titled "El Jinete" by Jose Alfredo Jimenez and arranged by Erik Ramirez, is presented in 3/4 time and the key of D major. The piece begins with a tempo marking of quarter note = 105 and a dynamic of *mf*. The first staff (measures 1-5) features a series of eighth notes, a triplet of eighth notes, and a half note. A *V* (vibrato) marking is placed above the first measure. The second staff (measures 6-11) continues with eighth notes and a half note, with a tempo change to quarter note = 95 and a dynamic of *p*. A boxed letter **A** is placed above the final measure of this staff. The third staff (measures 12-17) consists of chords and rests. The fourth staff (measures 18-24) includes a boxed letter **B** above a measure with a fermata, followed by a measure with a fermata and a dynamic of *p*. The fifth staff (measures 25-30) continues with chords and rests. The sixth staff (measures 31-35) features a rapid sixteenth-note passage, starting with a boxed letter **C** and a dynamic of *mf*. The seventh staff (measures 36-48) includes a measure with a fermata and a dynamic of *p*, followed by a measure with a fermata and a dynamic of *p*. A boxed letter **D** is placed above the final measure of this staff. The eighth staff (measures 49-50) concludes with a series of sixteenth notes and a half note. Performance instructions include *D.S. al Coda* and *V*.

El Jinete

Jose Alfredo Jimenez

Arr by: Erik Ramirez

mf $\text{♩} = 105$ V $\text{♩} = 95$ 3 A *p* B 2 C *mf* 5 *D.S. al Coda V* 4

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Trumpet 1

El Jinete

Jose Alfredo Jimenez

Arr by: Erik Ramirez

♩ = 105

mf

2

7

♩ = 95

A 10

p

21

B

26

3 3

C 4

mf

36

41

⊕

D.S. al Coda ⊕ 4

49

Trumpet 2

El Jinete

Jose Alfredo Jimenez

Arr by: Erik Ramirez

♩ = 105

mf

2

7

♩ = 95

A 10

p

21

B

26

3 3 C 4

mf

36

41

∅ D.S. al Coda ∅ 4

49

Armonia

El Jinete

Jose Alfredo Jimenez

Arr by: Erik Ramirez

Tempo: ♩ = 105
Time Signature: 3/4
Initial Dynamics: *mf*

Chord Diagrams:
Em: 022100
C: 032103
D: xx0232
B7: xx0212
Am: 022100
Am6: 022100
B7: xx0212
C: 032103

Section A: Measures 7-12 (Dynamics: *p*)

Section B: Measures 19-24

Section C: Measures 31-36 (Dynamics: *mf*)

Section 2: Measures 43-48 (Dynamics: *f*)

Structural Markings: *D.S. al Coda*, *mf*, *p*, *f*

Guitarron

El Jinete

Jose Alfredo Jimenez

Arr by: Erik Ramirez

♩=105

mf

6

♩=95

p

A

12

18

B

24

30

mf

C

36

42

f

D.S. al Coda

48

Voz

El Jinete

Jose Alfredo Jimenez

Arr by: Erik Ramirez

$\text{♩} = 105$ 3/4 mf 9 **A**

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

13
va ca-bal-gan-do un ji - ne - te va - ga so - li - to en el mun - do y ve de -
se pa - sa no - ches en - te - ras hom - bre y gui - ta - rra llo - ran - do a la lu - -

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

23
va con su al - ma des - tro - sa - da qui - sie - ra per - der - la vi - da y reu -
y aun - que la no - che es muy be - lla el va pi - dien - do - le a Di - os que se

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

32
vi - da y la per - dio pa - ra siem - pre por e - so lle - va un - a he - ri - da por

37
e - so bus - ca la muer - te por e - so lle - va un - a he - ri - da por e - so - - -

42 *D.S. al Coda* f
- - - bus - ca la muer - te. bus - ca la muer - te -

48

PLANNING FOR SUCCESS

Title	El Rey								
Composer									
Style									
Key Signature									
Time Signature	_____ How many beats per measure? _____ _____ What kind of note gets one beat? _____								
Scales/ Exercises to Practice	<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 15%; 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									



Reproducible

This page may be duplicated for student use

El Rey

Ranchera Valseada

Score

José Alfredo Jiménez
Transcription by Jeff Nevín

The musical score is written for a 3/4 time signature in the key of D major (two sharps). It consists of ten staves. The first two staves are for Voice 1 and Voice 2, both of which are currently silent. The next three staves are for Violin 1, Violin 2, and Violin A, each playing a melodic line. The following three staves are for Trumpet in B♭ 1, Trumpet in B♭ 2, and Trumpet in B♭, each playing a rhythmic accompaniment. The next staff is for Armonía, which plays a series of chords, with an 'A7' chord indicated above the first measure. The final two staves are for Guitarron and Guitarron A, both playing a rhythmic accompaniment. The score is divided into two measures by a double bar line, with the first measure containing a repeat sign.

El Rey

4

Musical score for the piece "El Rey". The score is written for a full orchestra and guitar. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score consists of ten staves:

- Vc. 1**: Violin 1, Treble clef, playing whole notes on the first string.
- Vc. 2**: Violin 2, Treble clef, playing whole notes on the second string.
- Vln. 1**: Violin 1, Treble clef, playing eighth notes in the first measure, then whole notes.
- Vln. 2**: Violin 2, Treble clef, playing eighth notes in the first measure, then whole notes.
- Vln.**: Viola, Treble clef, playing eighth notes in the first measure, then whole notes.
- B♭ Tpt. 1**: Trumpet 1, Treble clef, playing eighth notes in the first measure, then whole notes.
- B♭ Tpt. 2**: Trumpet 2, Treble clef, playing eighth notes in the first measure, then whole notes.
- B♭ Tpt.**: Trombone, Treble clef, playing eighth notes in the first measure, then whole notes.
- Arm.**: Horns, Treble clef, playing eighth notes in the first measure, then whole notes.
- Gtr.**: Guitar, Bass clef, playing whole notes on the low E string.
- Gtr. A**: Acoustic guitar, Bass clef, playing whole notes on the low E string.

El Rey

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

El Rey

Vce. 1

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

Vce. 2

Vln. 1

Vln. 2

Vln.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt.

Arm.

Gtrn.

Gtrn. A

D

El Rey

Vce. 1

Vce. 2

Vln. 1

Vln. 2

Vln.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt.

Arm.

Gtr.

Gtr. A

rar. dar

Di - rás que no me qui - sis - te Pe - ro vas a(es) - tar muy
Des - pués me di - jo(un) a - rrie - ro Queno(hay)que lle - gar pri -

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

A7

El Rey

tris - te Y(a) - sí te me vas - a que - dar.
me - ro Pe - ro hay que sa - ber lle - gar.

Vce. 1
Vce. 2
Vln. 1
Vln. 2
Vln.
B \flat Tpt. 1
B \flat Tpt. 2
B \flat Tpt.
Arm.
Gtrn.
Gtrn. A

D

Detailed description: This is a page of a musical score for the piece 'El Rey'. It features a vocal line with lyrics in Spanish, and instrumental parts for two violins, three trumpets, an arm (likely a horn), and two guitars. The score is written in G major (one sharp) and 3/4 time. A double bar line with repeat dots appears after the first measure of each staff. The vocal line begins with a melodic phrase in the first measure, followed by a rest. The instrumental parts provide accompaniment, with the violins playing sustained notes and the trumpets and guitar providing harmonic support. A dynamic marking 'D' is present above the arm part in the second measure.

El Rey

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

Vce. 2

Vln. 1

Vln. 2

Vln.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt.

Arm. *G*

Gtrn.

Gtrn. A

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

El Rey

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

Vce. 2

Vln. 1

Vln. 2

Vln.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt.

Arm.

Gtr.

Gtr. A

Detailed description: This is a page of a musical score for the piece 'El Rey'. The score is arranged in a system with ten staves. The top two staves are for vocalists: Vce. 1 and Vce. 2. Vce. 1 has lyrics: 'Ha - go siem - pre lo que quie - ro'. The next three staves are for violins: Vln. 1, Vln. 2, and Vln. (unspecified). The next three staves are for trumpets: B♭ Tpt. 1, B♭ Tpt. 2, and B♭ Tpt. (unspecified). The next staff is for the Arm. (Armonica). The bottom three staves are for guitar: Gtr., Gtr. A, and Gtr. (unspecified). The key signature is one sharp (F#) and the time signature is 4/4. The music consists of four measures. The vocalists play a simple melody. The violins play a melodic line with slurs. The trumpets play a rhythmic pattern. The arm. and guitar parts provide harmonic support.

El Rey

The musical score is arranged in a standard orchestral layout. It includes the following parts:

- Vce. 1:** Lead vocal line with lyrics: "Y mi pa - la - bra(es) la ley".
- Vce. 2:** Second vocal line, currently silent.
- Vln. 1, Vln. 2, Vln.:** Violin parts, each starting with a half note in the first measure and a dotted half note in the second measure.
- B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt.:** Trumpet parts, each starting with a half note in the first measure and a dotted half note in the second measure.
- Arm.:** Horns, playing a rhythmic pattern of eighth notes.
- Gtr.:** Rhythm guitar, playing a bass line with a key signature change to one sharp in the third measure.
- Gtr. A:** Acoustic guitar, playing a bass line.

Chord markings *E7* and *A7* are present above the Arm. staff in the third and fourth measures, respectively.

El Rey

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

No ten - go

The musical score is written for a full orchestra and vocal ensemble. It features two vocal parts (Vce. 1 and Vce. 2), three violin parts (Vln. 1, Vln. 2, and Vln.), three trumpet parts (B♭ Tpt. 1, B♭ Tpt. 2, and B♭ Tpt.), an armistice part (Arm.), and three guitar parts (Gtrn., Gtrn. A, and Gtrn. B). The score is in the key of D major and 4/4 time. The vocal line includes the lyrics "No ten - go".

El Rey

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

- Vce. 1**: Vocal line with lyrics: tro - no ni rei - na Ni na - die
- Vce. 2**: Vocal line, currently silent.
- Vln. 1**: Violin 1, currently silent.
- Vln. 2**: Violin 2, currently silent.
- Vln.**: Viola, currently silent.
- B♭ Tpt. 1**: Trumpet 1, playing a melodic line.
- B♭ Tpt. 2**: Trumpet 2, playing a melodic line.
- B♭ Tpt.**: Trombone, playing a harmonic line.
- Arm.**: Horns, playing a rhythmic pattern.
- Gtrn.**: Guitar, playing a bass line.
- Gtrn. A**: Acoustic guitar, playing a bass line.

The score is in the key of D major (two sharps) and consists of four measures. The vocal line in the first measure contains the lyrics: tro - no ni rei - na. The second measure contains the lyrics: Ni na - die. The instrumental parts provide accompaniment for the vocal lines.

El Rey

14

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

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

Detailed description: This is a page of a musical score for the piece 'El Rey'. It features a vocal line with two parts, Vce. 1 and Vce. 2, and a full instrumental ensemble. The vocalists sing the lyrics 'que me comprenda Pero si go sien' and 'Pero si go sien'. The instrumental parts include Violins 1 and 2, Violoncello, three Trumpets (B-flat), Arms, and two Guitars (Gtrn. and Gtrn. A). The score is written in a key signature of two sharps (D major or F# minor) and a 4/4 time signature. The music consists of four measures. The vocalists enter in the first measure and continue through the fourth. The instrumental parts provide accompaniment, with the violins playing a melodic line and the guitar providing a rhythmic and harmonic foundation.

El Rey

The musical score is arranged in a standard orchestral format with the following parts:

- Vce. 1**: Vocal line 1, starting with a whole note G4 (do) and a half note E5 (el).
- Vce. 2**: Vocal line 2, mirroring Vce. 1.
- Vln. 1, 2, Vln.**: Violin parts, mostly resting in the first system and playing chords in the second and third systems.
- B♭ Tpt. 1, 2, B♭ Tpt.**: Trumpet parts, resting in the first system and playing chords in the second and third systems.
- Arm.**: Horn part, playing a rhythmic pattern of eighth notes in the first system and chords in the second and third systems.
- Gtrn.**: Guitar part, playing a rhythmic pattern of eighth notes in the first system and chords in the second and third systems.
- Gtrn. A**: Acoustic guitar part, playing a rhythmic pattern of eighth notes in the first system and chords in the second and third systems.

The score is divided into three systems, each with a first and second ending. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics "do(el)" and "rey" are written below the vocal staves.

El Rey

The musical score for 'El Rey' is arranged for a full band and two vocalists. The score is written in the key of D major (two sharps) and consists of three measures. The vocal parts (Vce. 1 and Vce. 2) feature a melodic line in the first measure, followed by rests in the second and third measures. The instrumental parts include Violin 1 and Violin 2, which play a rhythmic melody in the first measure. The Violin 1 part includes dynamic markings 'v' and 'V'. The Violin 2 part includes dynamic markings 'v' and 'V'. The Viola part follows a similar rhythmic pattern. The Trumpet section consists of three parts: B♭ Tpt. 1, B♭ Tpt. 2, and B♭ Tpt., all playing a rhythmic melody. The Arm. (Armonica) part includes dynamic markings 'D', 'A7', and 'D'. The Guitar section includes Gtr. and Gtr. A, both playing a rhythmic pattern.

El Rey

Ranchera Valseada

Violín 1

José Alfredo Jiménez
Transcription by Jeff Nevin

Violín 1

6

12

15

6

22

26

2

30

36

40

6

46

48

2

1.

52

2.

V

V

El Rey

Ranchera Valscada

Violín 2

José Alfredo Jiménez
Transcription by Jeff Nevin

Violín 2

6

12

15

6

22

26

2

30

36

40

6

46

48

2

1.

52

2.

V

V

El Rey

Ranchera Valscada

Trumpet in B \flat 1

José Alfredo Jiménez
Transcription by Jeff Nevin

Musical score for Trumpet in B \flat 1, measures 1-52. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The piece is titled "El Rey" and is a "Ranchera Valscada" by José Alfredo Jiménez, transcribed by Jeff Nevin. The score consists of eight staves of music. The first staff (measures 1-4) begins with a key signature change to three sharps and a 3/4 time signature. The second staff (measures 5-8) continues the melody. The third staff (measures 9-14) includes a key signature change to 4/4 time at measure 14. The fourth staff (measures 15-25) features a 7-measure rest at measure 15 and a key signature change to 3/4 time at measure 25. The fifth staff (measures 26-33) includes 2-measure rests at measures 26 and 30. The sixth staff (measures 34-41) includes 4-measure rests at measures 34 and 40. The seventh staff (measures 42-51) includes a 6-measure rest at measure 44 and a first ending bracket at measures 50-51. The eighth staff (measures 52-56) includes a second ending bracket at measures 52-53 and concludes with a double bar line.

El Rey

Ranchera Valscada

Trumpet in B \flat 2

José Alfredo Jiménez
Transcription by Jeff Nevin

5

9

15

26

34

42

52

7

2

30

2

4

40

2

44

6

1.

2.

El Rey

Ranchera Valscada

Acoustic Guitar

José Alfredo Jiménez
Transcription by Jeff Nevin

8 *A7*

9 *D*

15 *D* *A7*

22 *D* *G*

30 *E7*

36 *A7*

44 *D*

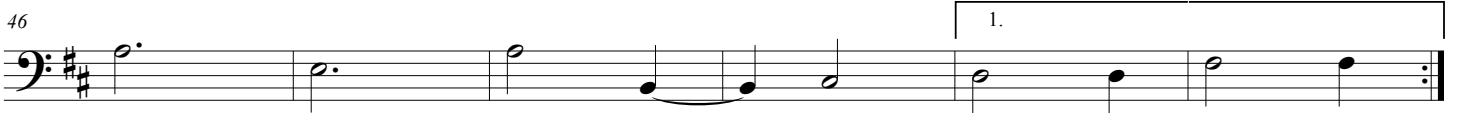
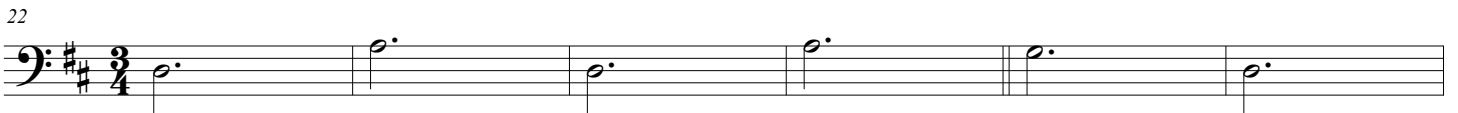
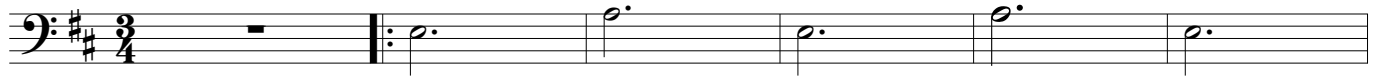
52 *D* *A7* *D*

El Rey

Ranchera Valseada

Guitarron A

José Alfredo Jiménez
Transcription by Jeff Nevin

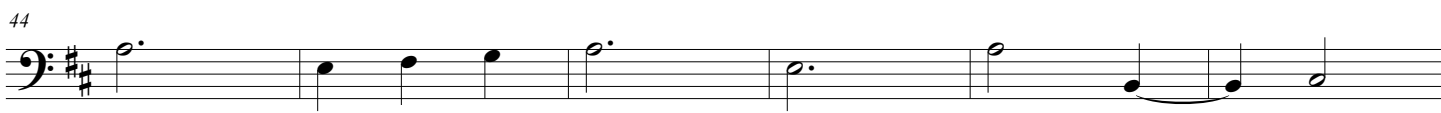
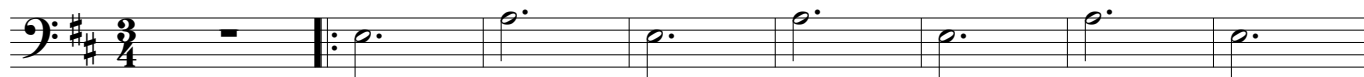


El Rey

Ranchera Valseada

Guitarron

José Alfredo Jiménez
Transcription by Jeff Nevin



El Rey

Ranchera Valscada

Voice 1

José Alfredo Jiménez
Transcription by Jeff Nevin

Voice 1

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

16

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

20

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

23

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

31

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

38

No ten - go tro - no ni reí - na Ni

44

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

50

rey. _____ rey. _____

El Rey

Ranchera Valscada

Voice 2

José Alfredo Jiménez
Transcription by Jeff Nevin

Musical score for Voice 2, featuring a treble clef, key signature of two sharps (F# and C#), and a 3/4 time signature. The score is divided into four systems of music. The first system (measures 1-17) includes a repeat sign with first and second endings, and a 4/4 time signature change. The second system (measures 18-21) continues the melody with triplets. The third system (measures 22-26) includes a 4/4 time signature change and a first ending. The fourth system (measures 52-55) includes a second ending. The lyrics are: "Llo-rar y llo-rar / Ro-dar y ro-dar / Pe-ro si-go sien-do(el) rey. / rey."

2 12 14 3

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

18 20 2

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

22 4 26 21 1.

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

52 2.

rey.

El Rey

Jose Alfredo Jimenez

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

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

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

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

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

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

PLANNING FOR SUCCESS

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



Reproducible

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El Son de Los Aguacates

Son

West Prep Intermediate Mariachi

Transcribed by: E. Ramirez

The musical score is arranged in a system with eight staves. The key signature is two sharps (F# and C#), and the time signature is 3/4. The score is divided into two measures by a double bar line. The first measure is marked with a repeat sign. The instruments and their parts are as follows:

- Violin A:** Melodic line with eighth and sixteenth notes.
- Violin B:** Harmonic accompaniment with chords and eighth notes.
- Violin C:** Melodic line with eighth and sixteenth notes.
- Trompeta A:** Melodic line with eighth and sixteenth notes.
- Trompeta B:** Harmonic accompaniment with eighth notes.
- Voz:** Vocal line, currently silent.
- Armonia:** Accompaniment with chords, labeled with **D** and **A7**.
- Guitarrón:** Bass line with eighth and sixteenth notes.

The score concludes with a double bar line and repeat signs at the end of each staff.

7

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

Arm.

Gtn.

D A7

The musical score is arranged in a system with eight staves. The top three staves are for Violins A, B, and C. The next two are for Trumpets A and B. The fifth staff is for the Voice (Voz), which contains rests. The sixth staff is for the Arm (likely a guitar or piano accompaniment), showing a D chord and an A7 chord. The bottom staff is for the Gtn. (likely a guitar or bass). The key signature has two sharps (F# and C#). The time signature changes from 3/4 to 2/4 at the beginning of the second measure. The score is marked with a '7' at the start of each staff.

19

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

Arm.

Gtn.

A

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

A

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

A

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

A

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

A

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

A

A7 D D A7

A

25

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

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

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

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

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

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

Arm.
A7 D D A7

Gtn.
25

31

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

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

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

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

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

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

Arm.
 D A7 D

Gtn.
 31

37 **B** **C**

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

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

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

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

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

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

Arm.
 A7 A7 D D7

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

43

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

43

Arm.

G E7 A7 A7

43

Gtn.

Detailed description of the musical score: The score is for measures 43 through 48. It features six staves: Violin A, Violin B, Violin C, Trumpet A, Trumpet B, and Voice. The Violin and Trumpet parts have melodic lines with eighth-note patterns in measures 43 and 44, followed by quarter notes in measures 45-48. The Voice part consists of rests in all measures. The Arm. (Guitar) part shows a rhythmic pattern of eighth notes with chords G, E7, and A7 indicated above the staff. The Gtn. (Bass) part has a simple bass line with quarter notes and rests.

49

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

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

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

49

Tpt. A

Tpt. B

49

Voz

49

Arm. D D D A7

49

Gtn.

Detailed description: This page of a musical score contains measures 49 through 54. The score is for a full orchestra and voice. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal line (Voz) has the lyrics 'to-quen me Los A-gua - ca - tes.' written under the first three notes of each violin part. The violin parts (Vln. A, B, and C) play a melodic line in the first measure, followed by sustained chords in the second, third, and fourth measures. The trumpet parts (Tpt. A and B) are silent in the first two measures and then play a rhythmic pattern of eighth notes in the third, fourth, and fifth measures. The guitar (Arm.) and bass (Gtn.) parts provide harmonic support with rhythmic patterns and chords. The guitar part has a D major chord indicated above the staff in measures 50, 51, and 52, and an A7 chord in measure 54. The bass part plays a simple bass line with quarter notes and rests.

55

Vln. A

Vln. B

Vln. C

55

Tpt. A

Tpt. B

55

Voz

55

Arm. D

55

Gtn.

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El Son de Los Aguacates

Violin 1

Son

Adapted by: E. Ramirez

The musical score is written for Violin 1 in G major (one sharp) and consists of 49 measures. It features a variety of time signatures: 3/4, 2/4, and 3/2. The piece includes vocal lines with Spanish lyrics and instrumental sections marked with letters A, B, and C. The lyrics describe the qualities of avocados and the 'Son de los Aguacates'.

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

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

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

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

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

El Son de Los Aguacates

Son

Adapted by: E. Ramirez

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

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

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

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

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

Violin 3

El Son de Los Aguacates

Son

Adapted by: E. Ramirez

Musical score for Violin 3, featuring a melody in G major (one sharp) with a 2/4 time signature. The score includes a key signature change to D major (two sharps) at measure 11. The piece is divided into sections A, B, and C. Section A (measures 22-26) contains the first vocal line. Section B (measures 32-37) contains the second vocal line. Section C (measures 38-42) contains the third vocal line. The score concludes with a double bar line and a fermata.

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

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

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

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

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

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Trumpet 1

El Son de Los Aguacates

Son

Adapted by: E. Ramirez

The musical score is written for a single trumpet part in G major (one sharp) and 2/4 time. It consists of 51 measures. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The music is divided into several systems, with measure numbers 6, 12, 17, 23, 28, 33, 39, 44, and 51 indicated. The score includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are also dynamic markings such as '2' (second ending) and 'A', 'B', 'C' (sections). The lyrics are in Spanish and are written below the staff.

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

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

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

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

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

El Son de Los Aguacates

Son

Adapted by: E. Ramirez

The musical score is written for a Trumpet 2 part in the key of D major (indicated by two sharps) and a 2/4 time signature. It consists of ten staves of music. The first five staves contain the instrumental melody, which includes various rhythmic patterns and rests. The sixth staff begins the vocal line with the lyrics: "Es - te es un / Es - toy guar - / Des - de o - ri -". The seventh and eighth staves continue the vocal line with lyrics: "son muy a - le - gre es - te son, es - te son, es - te son de los a - gua - ca - / dan - do tos - to - nes pa - ra cuan', pa - ra cuan', pa - ra cuan - do yo me mue - / ti - ta les di - go a to - di' a to - di' a to - di - tos mis cua -". The ninth staff continues with lyrics: "tes a - lla en la cam - pi - na ver - de se re - fres - can sus fo - lla - jes a - lla en / - ra que me to - quen cien Ma - ria - chis y me can - ten mis ran - che - ras que me / - tes que me to - quen sua - ve - ci - to el Son de los A - gua - ca - tes que me". The tenth staff continues with lyrics: "la cam - pi - na ver - de se re - fle - jan sus fo - lla - jes es - te es un son muy a - / to - quen cien Ma - ria - chis y me can - ten mis ran - che - ras es - toy guar - dan - do tos - / to - quen sua - ve - ci - to el Son de los A - gua - ca - tes des - de o - ri - ti - ta les". The score concludes with a final instrumental staff (staff 10) and a double bar line.

Armonia

El Son de Los Aguacates

Son

Adapted by: E. Ramirez

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

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

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

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

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

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

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

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

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

Staff 9: Chords: A7, D, D.

Staff 10: Chords: D, A7, D.

El Son de Los Aguacates

Son

Adapted by: E. Ramirez

Musical score for Guitarron, titled "El Son de Los Aguacates". The score is written in bass clef with a key signature of two sharps (F# and C#). The piece is in 2/4 time and consists of 52 measures. The score is divided into sections labeled A, B, and C.

The score is written in bass clef with a key signature of two sharps (F# and C#). The piece is in 2/4 time and consists of 52 measures. The score is divided into sections labeled A, B, and C.

Measures 1-5: 2/4 time signature, key signature of two sharps. The melody starts with a quarter note G4, followed by quarter notes A4, B4, C5, and D5. Measure 2 is a whole rest. Measure 3 is 3/4 time, starting with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 4 is 2/4 time, starting with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 5 is 2/4 time, starting with a quarter note G4, followed by quarter notes A4, B4, and C5.

Measures 6-10: 2/4 time signature, key signature of two sharps. Measure 6 is a whole rest. Measure 7 is 3/4 time, starting with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 8 is 2/4 time, starting with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 9 is 3/4 time, starting with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 10 is 2/4 time, starting with a quarter note G4, followed by quarter notes A4, B4, and C5.

Measures 11-15: 2/4 time signature, key signature of two sharps. Measure 11 starts with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 12 is a whole rest. Measure 13 is 3/4 time, starting with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 14 is a whole rest. Measure 15 starts with a quarter note G4, followed by quarter notes A4, B4, and C5.

Measures 16-21: 2/4 time signature, key signature of two sharps. Measure 16 starts with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 17 starts with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 18 starts with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 19 starts with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 20 starts with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 21 starts with a quarter note G4, followed by quarter notes A4, B4, and C5.

Measures 22-27: 2/4 time signature, key signature of two sharps. Measure 22 is a whole rest. Measure 23 starts with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 24 starts with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 25 starts with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 26 starts with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 27 starts with a quarter note G4, followed by quarter notes A4, B4, and C5.

Measures 28-33: 2/4 time signature, key signature of two sharps. Measure 28 starts with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 29 starts with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 30 starts with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 31 starts with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 32 starts with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 33 starts with a quarter note G4, followed by quarter notes A4, B4, and C5.

Measures 34-39: 2/4 time signature, key signature of two sharps. Measure 34 starts with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 35 starts with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 36 starts with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 37 starts with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 38 starts with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 39 starts with a quarter note G4, followed by quarter notes A4, B4, and C5.

Measures 40-45: 2/4 time signature, key signature of two sharps. Measure 40 starts with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 41 starts with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 42 starts with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 43 starts with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 44 starts with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 45 starts with a quarter note G4, followed by quarter notes A4, B4, and C5.

Measures 46-51: 2/4 time signature, key signature of two sharps. Measure 46 starts with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 47 starts with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 48 starts with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 49 starts with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 50 starts with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 51 starts with a quarter note G4, followed by quarter notes A4, B4, and C5.

Measures 52-56: 2/4 time signature, key signature of two sharps. Measure 52 starts with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 53 starts with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 54 starts with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 55 starts with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 56 starts with a quarter note G4, followed by quarter notes A4, B4, and C5.

Voz

El Son de Los Aguacates

Son

Adapted by: E. Ramirez

2

2

7

2

2

13

9

A

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

26

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

31

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

36

B

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

41

C

14

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

PLANNING FOR SUCCESS

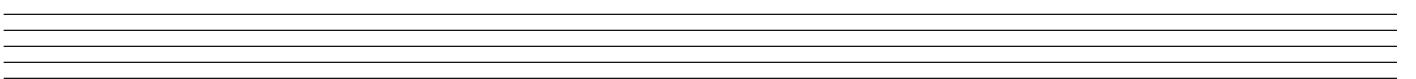
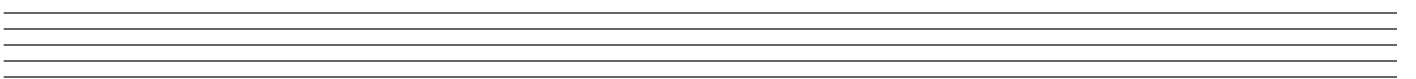
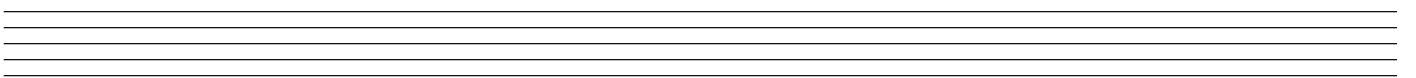
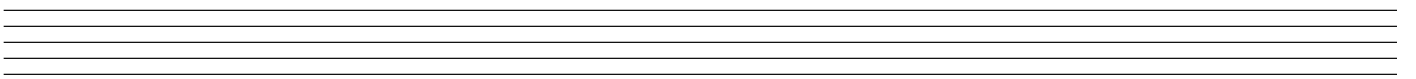
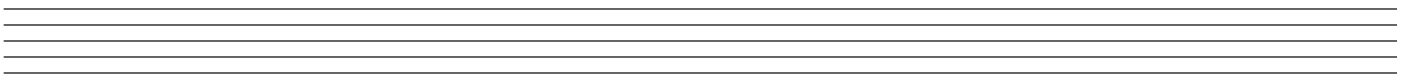
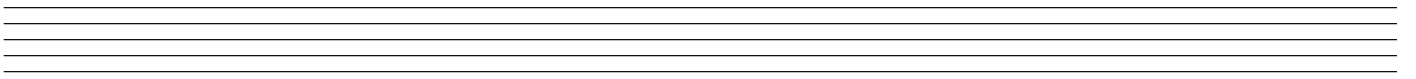
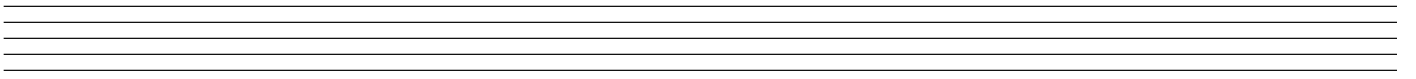
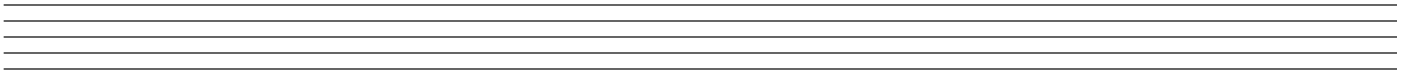
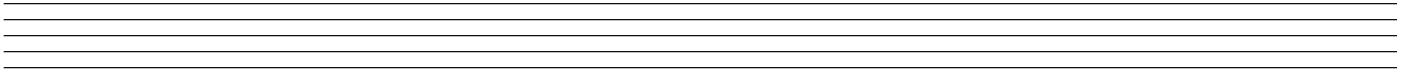
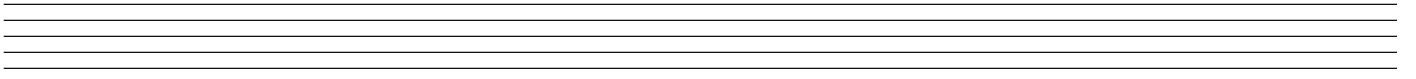
Title	Los Barrandales del Puente								
Composer									
Style									
Key Signature									
Time Signature	_____ How many beats per measure? _____ _____ What kind of note gets one beat? _____								
Scales/ Exercises to Practice	<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: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



Los Barandales Del Puente

tradicional
arreglo de Rigoberto Alfaro

Voz

Violín 1

Violín 2

Violín 3

Trompeta 1

Trompeta 2

Armonia

Guitarrón

Voz

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Gtrón.

Los Barrandales Del Puente

15 **1**

Voz

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

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm. *G G D7 D7 D7 D7*

Gtrón.

21

Voz

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

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm. *D7 D7 G G D7 D7*

Gtrón.

Detailed description: This is a page of a musical score for a piece titled 'Los Barrandales Del Puente'. The page is numbered '4' in the top left corner. The score is written in G major (one sharp) and 4/4 time. It features a vocal line and instrumental parts for Violins 1, 2, and 3; Trumpets 1 and 2; Armónica; and Guitar. The music is divided into two systems. The first system starts at measure 15, marked with a '1' in a box. The vocal line begins with the lyrics 'Los barrandales del puente se estre me - Si está cayendo que caiga que caiga'. The instrumental parts include a guitar line with a bass line and an armónica line with chords G, G, D7, D7, D7, D7. The second system starts at measure 21. The vocal line continues with 'cen cuando pa so more na mí a da me un a - po co a po co el to me re na mí a da me un be -'. The instrumental parts continue with similar patterns, including chords D7, D7, G, G, D7, D7 in the armónica part.

Los Barrandales Del Puente

27 2

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

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm. G G G G G G D7

Gtrón.

34

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

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm. D7 D7 D7 D7 D7 G

Gtrón.

40

Voz *al OJO*

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

Vln. 1 *al OJO*

Vln. 2 *al OJO*

Vln. 3 *al OJO*

Tpta. 1 *al OJO*

Tpta. 2 *al OJO*

Arm. *al OJO*
 G D7 D7 G G

Gtrón. *al OJO*

46

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

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

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

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

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

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

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

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

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Los Barandales Del Puente

Tradicional
Arreglo de Rigoberto Alfaro

Violin 1

The musical score is written for Violin 1 in G major (one sharp) and 3/4 time. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The second staff begins at measure 8 and includes a repeat sign with a first ending bracket labeled '3'. The third staff begins at measure 18 and features a series of eighth notes with slurs. The fourth staff begins at measure 26 and includes a first ending bracket labeled '11' and the instruction 'al OJO' above the staff. The fifth staff begins at measure 44 and includes a first ending bracket labeled '2', the instruction 'al DC 2 VECES' above the staff, and the instruction 'y de OJO a OJO' below the staff. The score concludes with a double bar line.

Los Barandales Del Puente

Tradicional
Arreglo de Rigoberto Alfaro

Violin 2

8

18

26

44

11

al OJO 1

2

al DC 2 VECES

y de OJO a OJO

>

Los Barandales Del Puente

Tradicional
Arreglo de Rigoberto Alfaro

Violin 3

8

18

26

44

11

al OJO 1

2

al DC 2 VECES

y de OJO a OJO

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Los Barandales Del Puente

Tradicional
Arreglo de Rigoberto Alfaro

Trumpet 1

The musical score for Trumpet 1 is written in treble clef, key of D major (one sharp), and 3/4 time. It consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The second staff begins at measure 8 and includes a repeat sign with a first ending bracket labeled '4'. The third staff begins at measure 19 and includes a second ending bracket labeled '4'. The fourth staff begins at measure 30 and includes a first ending bracket labeled '2'. The fifth staff begins at measure 38 and includes a first ending bracket labeled '2', a second ending bracket labeled '2', and a third ending bracket labeled '2'. The sixth staff includes the instruction 'al DC 2 VECES' and 'y de OJO a OJO'. The seventh staff begins at measure 48 and includes a common time signature (C) and a key signature change to D major (two sharps).

Los Barandales Del Puente

Tradicional
Arreglo de Rigoberto Alfaro

Trumpet 2

Los Barandales Del Puente

Tradicional
Arreglo de Rigoberto Alfaro

Guitarron

9

17

26

34

al OJO

43

al DC 2 VECES
y de OJO a OJO

50

Los Barandales Del Puente

Tradicional
Arreglo de Rigoberto Alfaro

Voice

14 1

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

20

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

27 2

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

36 al OJO

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

43 1 2 **al DC 2 VECES**

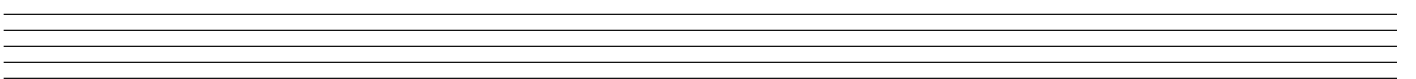
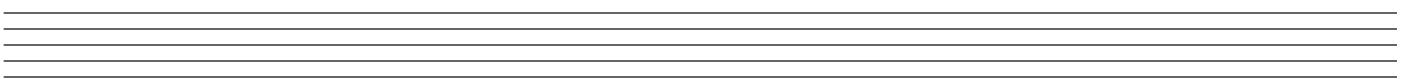
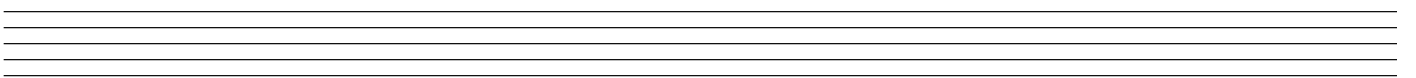
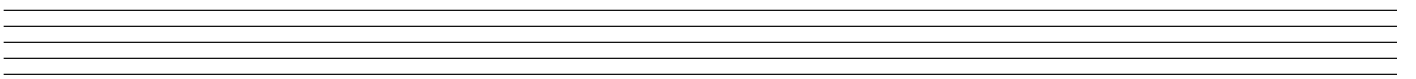
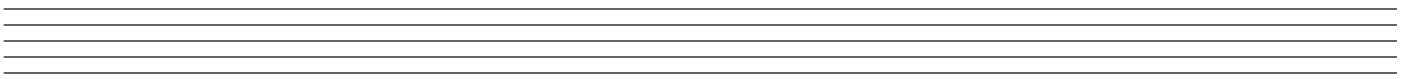
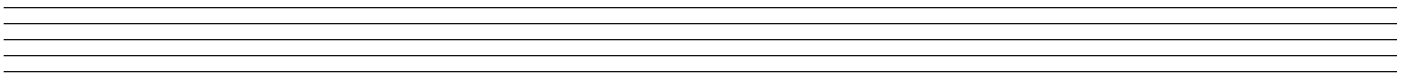
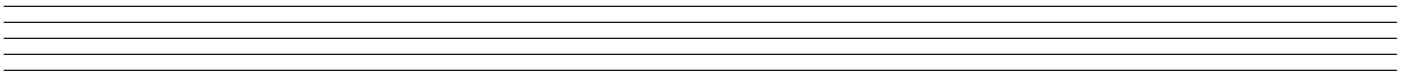
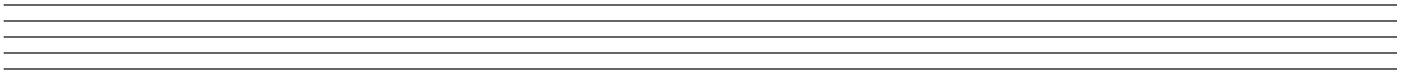
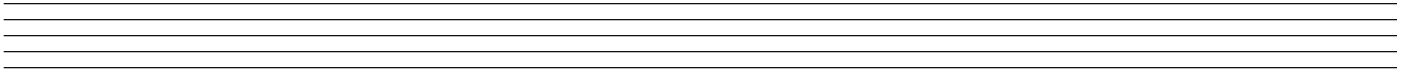
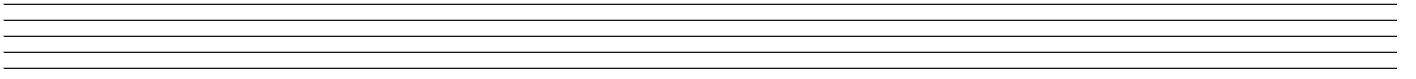
frí - a. **y de OJO a OJO**
zón.

PLANNING FOR SUCCESS

Title	Las Botas De Charro								
Composer									
Style									
Key Signature									
Time Signature	_____ How many beats per measure? _____ _____ What kind of note gets one beat? _____								
Scales/ Exercises to Practice	<table 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									



2.



Las Botas de Charro

Mariachi Sol de Mexico

Arranged By: Jose Hernandez
Transcribed by Jorge I. Vázquez

♩ = 135
Vals Ranchero

A

Music score for the first system (measures 1-8). The score includes staves for Voice, Trumpet 1, Trumpet 2, Violin 1, Violin 2, Violin 3, Vih./Gtr., and Guitarrón. The key signature is one sharp (F#) and the time signature is 3/4. The music features a repeating melodic phrase in the strings and brass, with a vocal line that begins in measure 8. Chord markings A7 and D are present under the violin parts.



Music score for the second system (measures 9-16). The score includes staves for Voice, Tpt. 1, Tpt. 2, Vln. 1, Vln. 2, Vln. 3, Vih./Gtr., and Guitarrón. The key signature is one sharp (F#) and the time signature is 3/4. The music continues with the instrumental accompaniment and a vocal line starting at measure 11. A chord marking A7 is present under the violin parts.

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

Voice

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Vih./Gtr.

Guitarrón

2.

A7 D A7 D

Detailed description of the musical score: The score is for page 75, measures 75-80. It is in the key of D major (two sharps). The music is in 4/4 time. The first ending (measures 75-77) is followed by a second ending (measures 78-80). The Voice part has a melodic line with a slur over measures 78-79. The Tpt. 1 and 2 parts have similar melodic lines. The Vln. 1 and 2 parts have a more active melodic line. The Vln. 3 part has a simpler line. The Vih./Gtr. part has a rhythmic pattern of eighth notes. The Guitarrón part has a bass line. Chord markings A7 and D are placed under the Vln. 3 staff at measures 76, 78, 79, and 80.

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

9 **A**

34

42

56 **B**

63

72

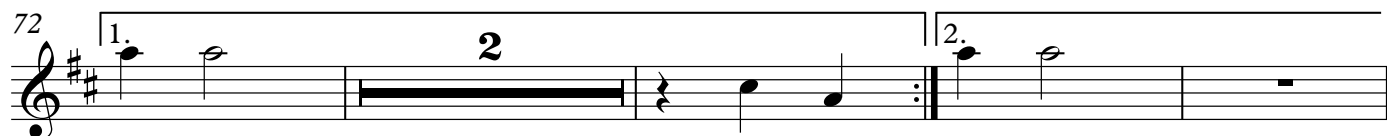
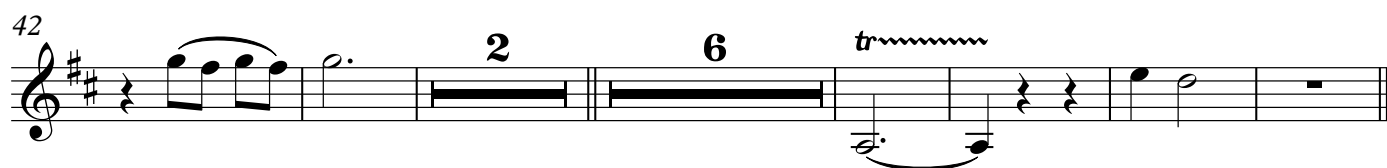
78

Violin 2

Las Botas de Charro

Mariachi Sol de Mexico

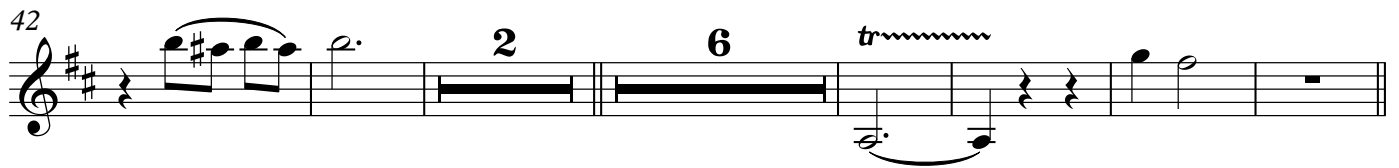
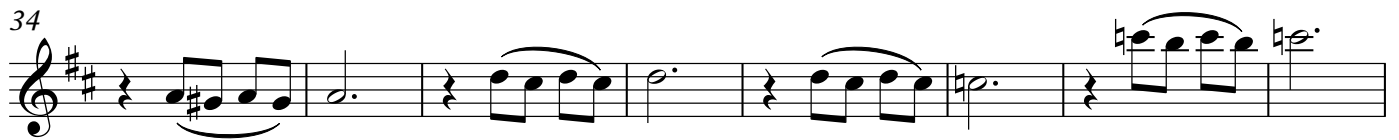
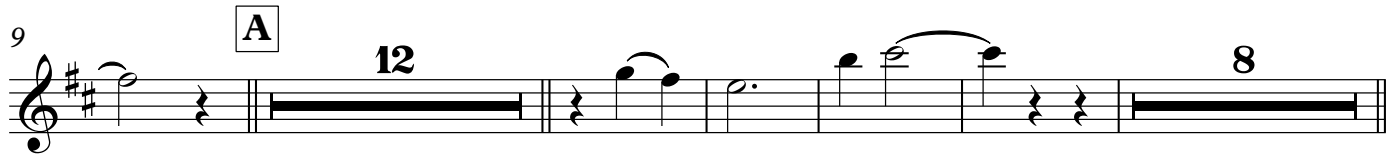
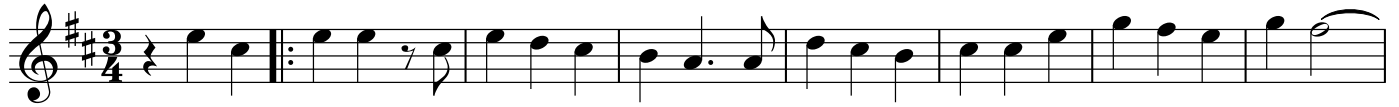
 Arranged By: Jose Hernandez
 Transcribed by Jorge I. Vázquez

 ♩ = 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

Violin 2

Las Botas de Charro

Mariachi Sol de Mexico

Arranged By: Jose Hernandez
Transcribed by Jorge I. Vázquez

♩ = 135
Vals Ranchero

Musical notation for measures 1-8. The piece is in 3/4 time and D major. It begins with a 2-measure rest followed by a repeat sign. The melody consists of eighth and quarter notes.

Musical notation for measures 9-16. Measure 9 starts with a box labeled 'A'. Measures 10-11 are a 12-measure rest. Measures 12-13 contain a melodic phrase. Measures 14-15 are an 8-measure rest.

Musical notation for measures 17-23. The melody features eighth-note patterns and slurs.

Musical notation for measures 24-33. Measures 24-25 contain a melodic phrase. Measures 26-27 are a 2-measure rest. Measures 28-29 are a 6-measure rest. Measures 30-31 include a trill. Measures 32-33 conclude the phrase.

Musical notation for measures 34-55. A box labeled 'B' is positioned above measure 34. The section is characterized by block chords and eighth-note accompaniment.

Musical notation for measures 56-71. Measure 56 begins with a 3-measure rest. The rest of the section continues with block chords and eighth notes.

Musical notation for measures 72-77. Measure 72 has a first ending bracket labeled '1.' and a 2-measure rest. Measure 73 has a second ending bracket labeled '2.'.

Musical notation for measures 78-84. The piece concludes with a final melodic phrase and a double bar line.

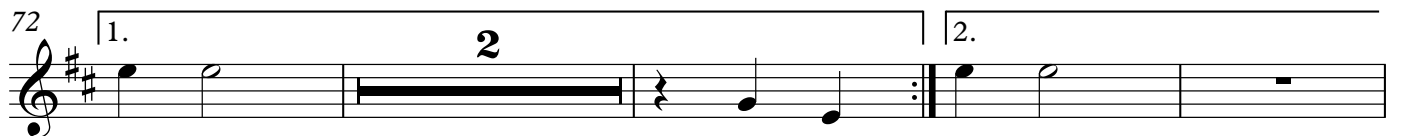
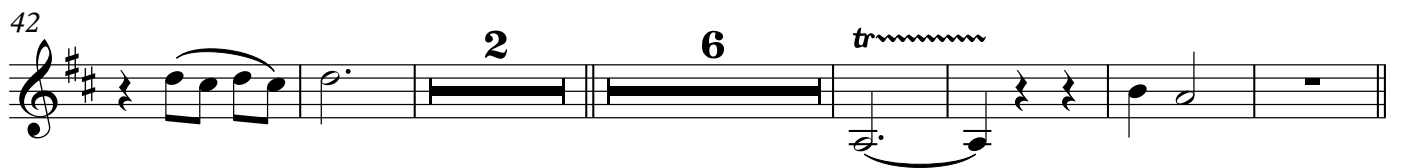
Violin 3

Las Botas de Charro

Mariachi Sol de Mexico

Arranged By: Jose Hernandez
 Transcribed by Jorge I. Vázquez

$\text{♩} = 135$
 Vals Ranchero



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Vih./Gtr.

Las Botas de Charro

Mariachi Sol de Mexico

Arranged By: Jose Hernandez
Transcribed by Jorge I. Vázquez

♩ = 135

Vals Ranchero

A⁷

D

A⁷

D

9 A

16 A⁷

22

28 D

34 D⁷

40 G

46 A⁷ D A⁷

54 D **B** A⁷ D

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



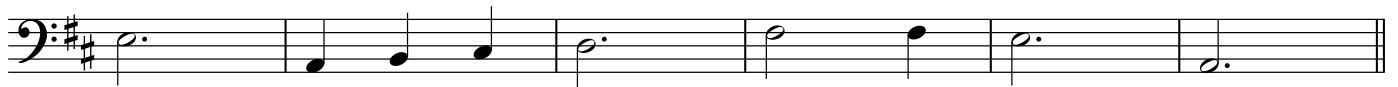
39



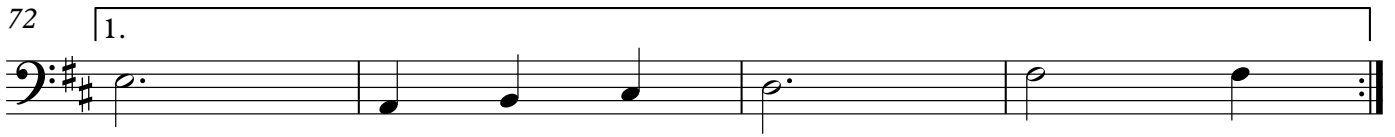
46

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

cu - er - 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. Si - en - pre jun - tos cre - cíó mi ca - ri - ño y_un dia me gri -
 bo - ca ce - rra - da. No te pu - de de - cir que te fue - ras, ni qui - se que

38

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

46

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

53 B

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

61

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

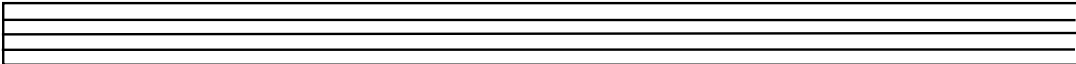
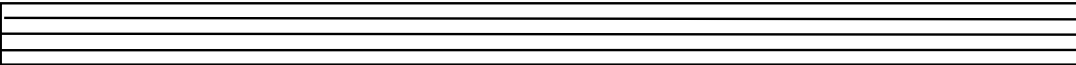
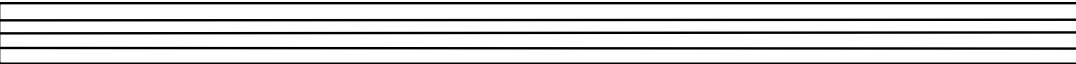
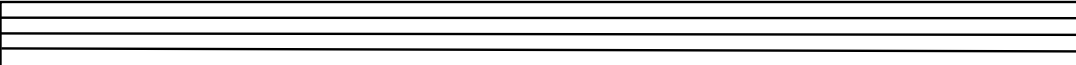
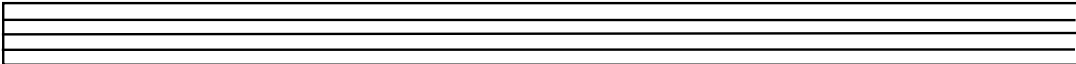
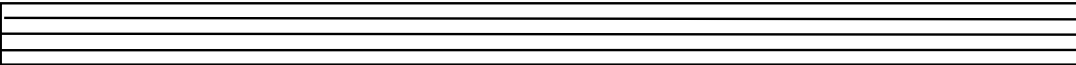
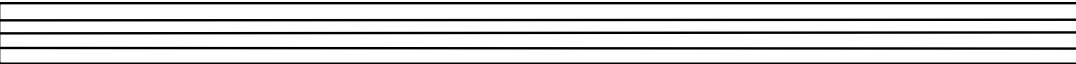
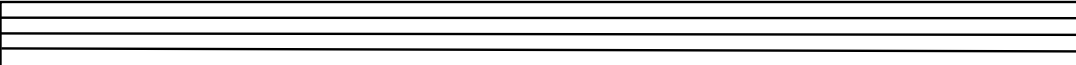
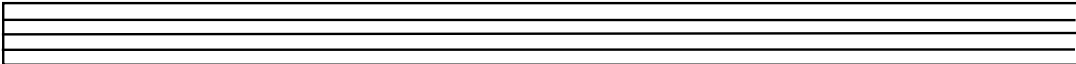
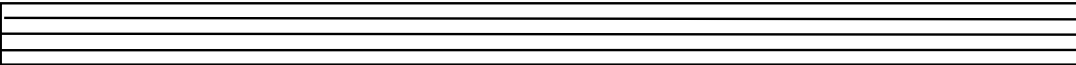
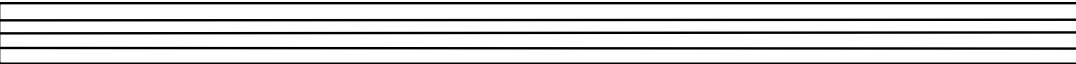
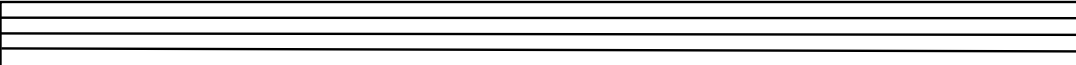
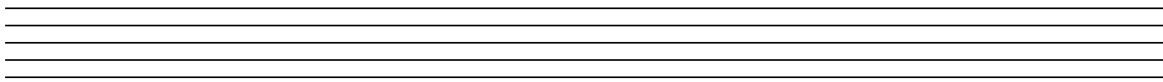
69

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

77

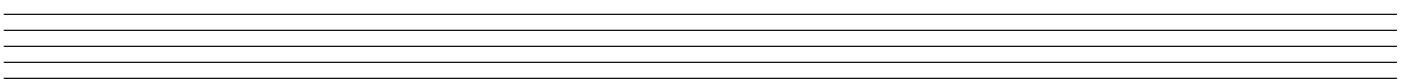
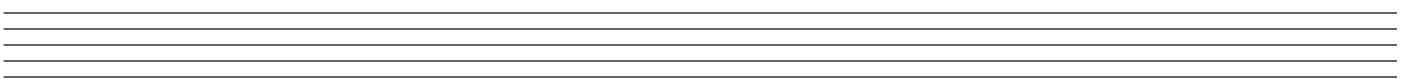
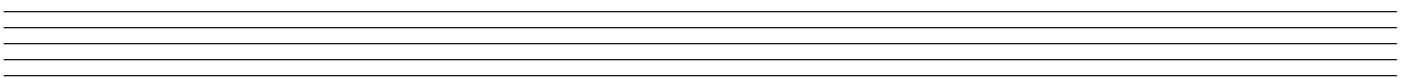
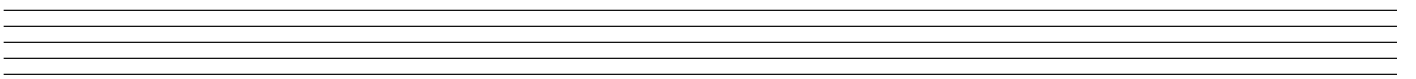
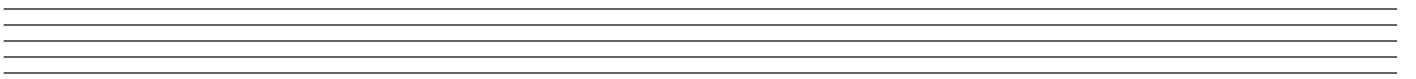
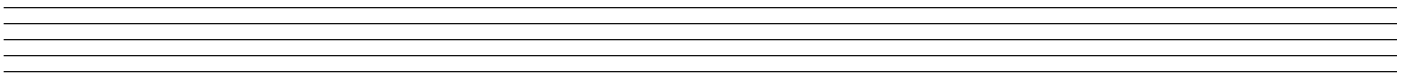
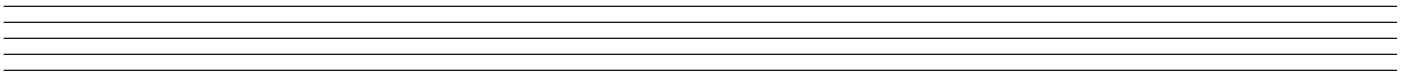
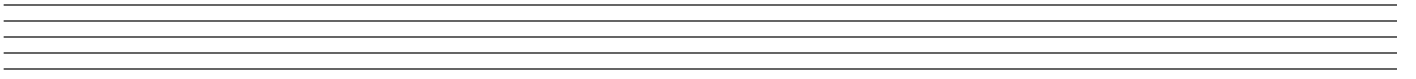
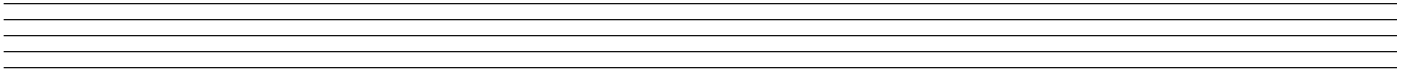
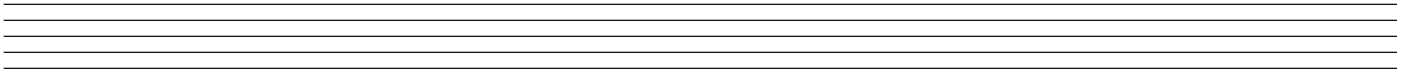
bo - tas de cha - rro.

PLANNING FOR SUCCESS

Title	Los Laureles								
Composer									
Style									
Key Signature									
Time Signature	_____ How many beats per measure? _____ _____ What kind of note gets one beat? _____								
Scales/ Exercises to Practice	<table 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 Laureles

Score

Gilberto Parra

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

Score for the second system, measures 8-14. This system continues the musical themes from the first system. The Voice part begins with the lyrics "¡Ay, — que lau -". The instrumental parts continue with their respective melodic and rhythmic patterns. The Armonia part includes chord markings for D7 and G. The Guitarron part provides a steady bass line.

Los Laureles

4



17

re - les tan ver - - de - s.

Vln. 1

Vln. 2

Vln. 3

B \flat Tpt. 1

B \flat Tpt. 2

Arm.

Gtr.

22

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

Vln. 1

Vln. 2

Vln. 3

B \flat Tpt. 1

B \flat Tpt. 2

Arm.

Gtr.

D7

D7

Los Laureles

29

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

Vln. 1

Vln. 2

Vln. 3

B \flat Tpt. 1

B \flat Tpt. 2

Arm. G

Gtrr.

36

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

Vln. 1

Vln. 2

Vln. 3

B \flat Tpt. 1

B \flat Tpt. 2

Arm. D7 G

Gtrr.

Los Laureles

6

43

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

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

Vln. 1

Vln. 2

Vln. 3

B \flat Tpt. 1

B \flat Tpt. 2

Arm. G D7

Gtr.

50

o
s

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

Son las ben -

Vln. 1

Vln. 2

Vln. 3

B \flat Tpt. 1

B \flat Tpt. 2

Arm. D7

Gtr.

Los Laureles

57 *2X to Coda*

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

Vln. 1

Vln. 2

Vln. 3

B \flat Tpt. 1

B \flat Tpt. 2

Arm. G G D7

Gtr.

64

el tu - - - - -

Vln. 1

Vln. 2

Vln. 3

B \flat Tpt. 1

B \flat Tpt. 2

Arm. G G D7

Gtr.

Los Laureles

8

71

Vln. 1

Vln. 2

Vln. 3

B♭ Tpt. 1

B♭ Tpt. 2

Arm.

Gtr.

78

D.S. al Coda ☉

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

Vln. 1

Vln. 2

Vln. 3

B♭ Tpt. 1

B♭ Tpt. 2

Arm.

Gtr.

Los Laureles

85

Fine

85 lau - re - - - - - le V

Vln. 1

Vln. 2

Vln. 3

B \flat Tpt. 1

B \flat Tpt. 2

85 G D7 G D7 G

Arm.

85

Gtr.

Detailed description: This is a page of a musical score for the piece 'Los Laureles'. The page is numbered 9 in the top right corner. The score begins at measure 85. The vocal line is written in treble clef with a key signature of two sharps (F# and C#). The lyrics 'lau - re - - - - - le' are written below the vocal staff, with a 'V' marking the start of the vocal line. The instrumental parts include three Violin staves (Vln. 1, 2, 3), two B-flat Trumpet staves (B \flat Tpt. 1, 2), an Armonica (Arm.) part, and a Guitar (Gtr.) part. The Armonica part includes chord markings: G, D7, G, D7, G. The score concludes with a double bar line and the word 'Fine'.

Los Laureles

Gilberto Parra

Violin 1

9

18

28

41

53

66

74

83

D.S. al Coda

Fine

Los Laureles

Violin 2

Gilberto Parra

9

18

28

41

53

66

74

82

D.S. al Coda

2X 3o Coda

Fine

Los Laureles

12

Violin 3

Gilberto Parra

9

18

28

41

53

66

74

82

D.S. al Coda Φ

2X to Coda

Fine

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Los Laureles

Trumpet in B \flat 1

Gilberto Parra

9

18

28

41

53

66

74

82

D.S. al Coda Φ

2X to Coda

Fine

Los Laureles

Trumpet in B \flat 2

Gilberto Parra

9

18

29

49

59

70

76

83

2X to Coda

D.S. al Coda

Fine

The musical score is written for a Trumpet in B-flat 2. It is in the key of A major (three sharps) and 3/4 time. The piece consists of nine staves of music. The first staff (measures 1-8) is a continuous eighth-note melody. The second staff (measures 9-17) features a similar melody with a fermata and a dynamic marking of '2'. The third staff (measures 18-28) includes a section marked with a 'C' symbol and a dynamic marking of '4'. The fourth staff (measures 29-48) contains several measures with dynamic markings of '3' and '6'. The fifth staff (measures 49-58) has a dynamic marking of '3'. The sixth staff (measures 59-69) is marked '2X to Coda' and contains two measures with a dynamic marking of '3'. The seventh staff (measures 70-75) continues the eighth-note melody. The eighth staff (measures 76-82) is marked 'D.S. al Coda' and includes a fermata. The ninth staff (measures 83-88) begins with a 'C' symbol and a dynamic marking of '2', ending with a double bar line and the word 'Fine'.

Los Laureles

Armonia

Gilberto Parra

The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of nine staves of music, each starting with a measure number. The notation includes rhythmic stems with flags, chord symbols (D7 and G), and dynamic markings. The first staff begins with a 2-measure rest. The second staff includes a 2-measure rest and a section marked with a double bar line and a '2' over it. The eighth staff is marked 'D.S. al Coda' and ends with a double bar line. The final staff ends with a double bar line and the word 'Fine'.

12

23

33

43

53

62

73

83

2X to Coda

D.S. al Coda

Fine

Los Laureles

Guitarron

Gilberto Parra

2

11

2

S

23

34

43

54

2X to Coda

62

73

D.S. al Coda

83

Fine

Los Laureles

Voice

Gilberto Parra

2 11 §

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

22
Que ro - sas tan en - cen - di - da - s! Si pien - sas
Que so - lo(en) ma - yo se ve — Qui - sie - ra(ha) -

29
a - ban - do - nar - me me - jor qui - ta - me la vi - da
cer - te(un) in - vi - te Pe - ro la ver - dad no se —

34
Al - za los o - jos a ver - me Si no(es) - tas com - pro - me - ti - do —
Si tie - nes quien te lo(e) - vi - te Me - jor me se - pa - ra - ré —

41
E - res ma - tade(al) - go - do - n — Que vi - ves en el ca - pu - ll - o —
Por ahí va la des - pe - di - da — Chi - ni - to por tus que - re - re - s —

51
— Ay que tris - te - za me — da Cuan - do te lle - nas de(or) - gu -
La per - di - ción de los hom - bres Son las ben - di - tas mu - jer - es

59 *2X to Coda*
llo De ver a mi co - ra - zó - n En - re - da - do con el tu - - -
Y(a) - qui se(a) - ca - ban can - tan - do —

66 *14 D.S. al Coda*
- - - - - yo Er - es ro - sa de

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

PLANNING FOR SUCCESS

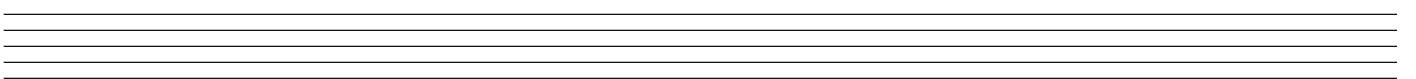
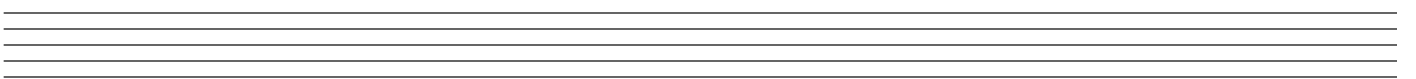
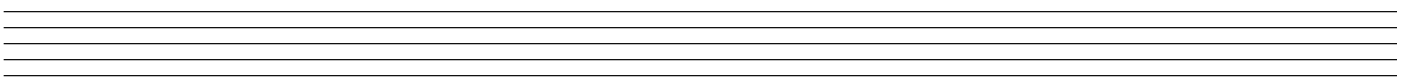
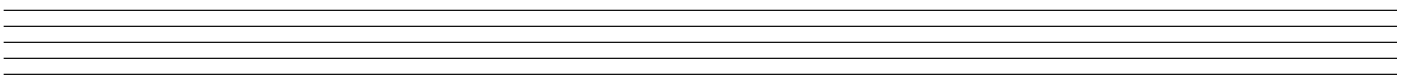
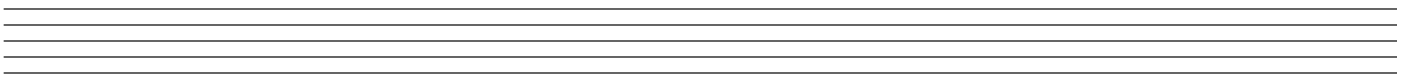
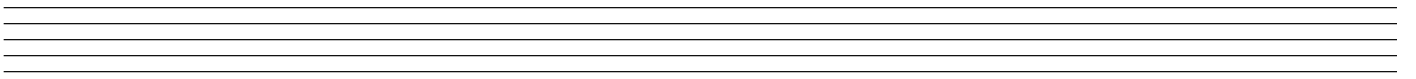
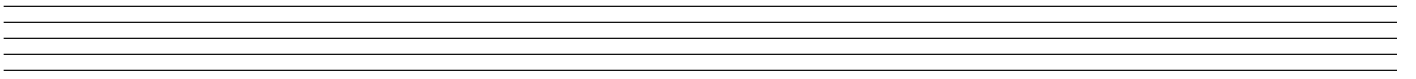
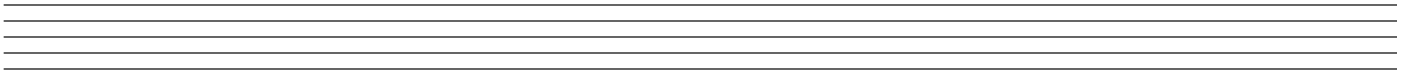
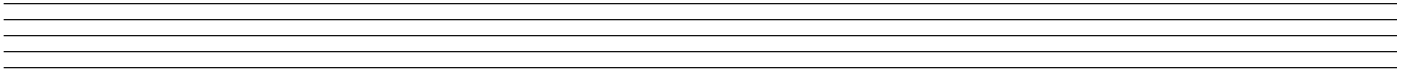
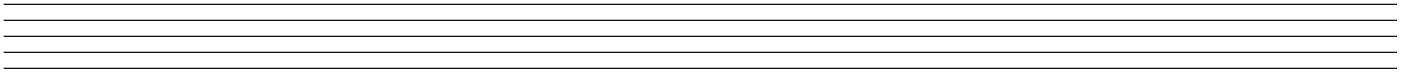
Title	Marieta								
Composer									
Style									
Key Signature									
Time Signature	_____ How many beats per measure? _____ _____ What kind of note gets one beat? _____								
Scales/ Exercises to Practice	<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 15%; padding: 5px;">Violin</td> <td style="border: 1px solid black; height: 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.



MARIETA

Arr.by:Jose Hernandez

Corrido Norteño

ALLEGRO

♩ = 120

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Pizz **A**

Pizz

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

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

13

Vln. 1

Vln. 2

Tpt. 1

Tpt. 2

V/G

Guitn.

G

D7

B

19

Vln. 1

Vln. 2

Tpt. 1

Tpt. 2

V/G

Guitn.

Arco

V

B

G

G

24

Vln. 1

Vln. 2

Tpt. 1

Tpt. 2

V/G

Guitn.

D7

G

29

Vln. 1

Vln. 2

Tpt. 1

Tpt. 2

V/G

Guitn.

G

D

A7

D

35

1.2. Pizz

Vln. 1

Vln. 2

Tpt. 1

Tpt. 2

V/G

Guitn.

Arco V

Arco V

A⁷ D⁷

G G D⁷ G

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MARIETA

Violin 1 (opt.Flute 1)

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Corrido Norteño

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Pizz **A**

7

13 **5** **B**

23

24 **6**

35 **1.2.** Pizz

Arco V

41

MARIETA

Violin 2 (opt.Flute 2)

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Corrido Norteño

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Pizz **A**

7

13

5

Arco **B**

23

24

6

35

1.2. Pizz

Arco V

41

MARIETA

Trumpet 1

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Corrido Norteño

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♩ = 120

7

13

19

3

B

24

3

32

35

1.2.

41

MARIETA

Arr.by:Jose Hernandez

Trumpet 2

Corrido Norteño
ALLEGRO

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♩ = 120

7

Musical staff 1: Measures 1-7. Measure 7 is a whole rest.

13

Musical staff 2: Measures 8-13. Measure 13 is a whole rest.

19

3

Musical staff 3: Measures 14-19. Measure 19 is a whole rest.

24

3

Musical staff 4: Measures 20-24. Measure 24 is a whole rest.

32

Musical staff 5: Measures 25-32.

35

1.2.

Musical staff 6: Measures 33-35. Measure 35 is a whole rest.

41

Musical staff 7: Measures 36-41. Measure 41 is a whole rest.

Vihuela/Guitar

MARIETA

Arr.by:Jose Hernandez

Corrido Norteño

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Musical notation for measures 1-6. Chords: D7, G, A, G. Includes a repeat sign and a fermata.

Musical notation for measures 7-12. Chord: D7. Includes the instruction *sim.*

Musical notation for measures 13-18. Chords: G, D7. Includes a fermata.

Musical notation for measures 19-23. Chords: G, B, G.

Musical notation for measures 24-29. Chords: D7, G, G.

Musical notation for measures 30-34. Chords: D, A7, D.

Musical notation for measures 35-40. Chords: A7, D7 (first ending), G, G, D7.

Musical notation for measures 41-42. Chord: G.

MARIETA

Guitarrón

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Corrido Norteño

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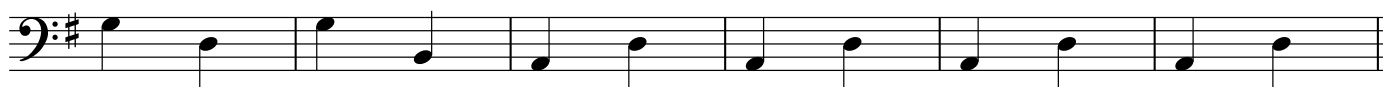
A



7

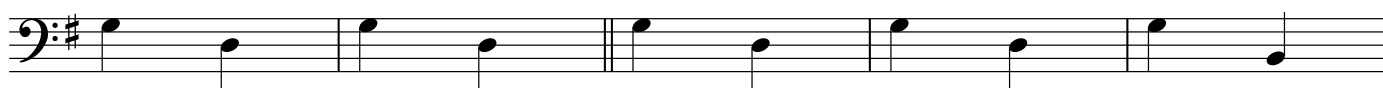


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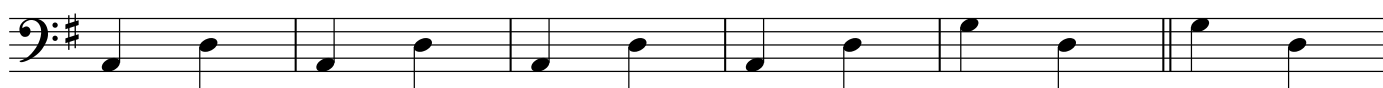


19

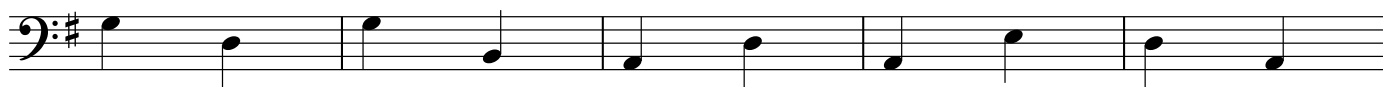
B



24



30



35

1.2.



⊕



41

