

PLANNING FOR SUCCESS

Title	Con la Mitad								
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

Con la Mitad

Jose Alfredo Jimenez

Trans: E. Ramirez

The musical score is arranged in a system of 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 3/4 time signature. 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 3/4 time signature. The fifth staff is for Voz (Vocal), in treble clef with a key signature of one sharp and a 3/4 time signature, showing rests for the first four measures. The sixth staff is for Armonia (Harmony), in treble clef with a key signature of one sharp and a 3/4 time signature, featuring a D7 chord in the second measure. The bottom two staves are for Guitarrón, in bass clef with a key signature of one sharp and a 3/4 time signature. The score is divided into four measures by vertical bar lines. Repeat signs (double bar lines with dots) are placed at the beginning of the second, third, and fourth measures for the Violin, Trompeta, and Armonia parts. The Guitarrón part has a whole note in the second measure.

Con La Mitad

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 staves are for Trumpets A and B. The fifth staff is for the Voice (Voz), which contains only rests. The sixth staff is for the Arm (likely Horns), showing rhythmic patterns and chord changes to D7 and G. The bottom staff is for the Guitars (Gtn.), providing a bass line. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as eighth notes, quarter notes, and half notes, along with slurs and dynamic markings like '6'.

11 **A**

Vln. A

Vln. B

Vln. C

11 **A**

Tpt. A

11 **A**

Tpt. B

11 **A**

Voz

Con la mi tad del ca ri no que yo te ten go
Con la mi tad de ca mi vi da mi me dia co pa

11 **A**

Arm.

11 **A**

Gtn.

Detailed description: This is a page of a musical score for the piece 'Con La Mitad', page 5. The score is arranged in a system with seven staves. From top to bottom, the staves are: Violin A (Vln. A), Violin B (Vln. B), Violin C (Vln. C), Trumpet A (Tpt. A), Trumpet B (Tpt. B), Voice (Voz), and Guitar (Gtn.). The key signature is one sharp (F#) and the time signature is 4/4. The music is in a major mode. The first measure of each staff is marked with a box containing the letter 'A' and the number '11'. The voice part has lyrics written below the notes. The guitar part has a chord marking 'G' below the first and last notes of the first measure. The trumpet parts have a box with 'A' above the first measure. The violin parts have a box with 'A' above the first measure. The guitar part has a box with 'A' above the first measure. The music consists of a single measure in each staff, with some staves having rests or specific notes.

16

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

16

po a dran qui ha me cer ven go'a to fe liz mar

16

Arm.

D7

Gtn.

16

21

Vln. A

Vln. B

Vln. C

21

Tpt. A

Tpt. B

21

Voz

con la mi tad de los be sos que yo te
por e sos a nos que ri dos cuan do'en tus

21

Arm.

D7

21

Gtn.

Detailed description: This is a page of a musical score for the piece 'Con La Mitad'. The score is arranged in a system with eight staves. The top three staves are for Violins A, B, and C. The next two staves are for Trumpets A and B. The fifth staff is for the vocal line (Voz), which includes the lyrics: 'con la mi tad de los be sos que yo te por e sos a nos que ri dos cuan do'en tus'. The sixth staff is for the Armadura (Arm.), showing a D7 chord. The seventh staff is for the Guitar (Gtn.). The score is in the key of D major (one sharp) and begins at measure 21. The vocal line starts with a rest in measure 21, followed by the lyrics in measures 22-25. The instrumental parts have various rhythmic patterns and rests throughout the measures.

Con La Mitad

26

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

da ba la vi da'en te ra po drias vi vir
bra zos me fui'en se nan do'a su frir y'a mar

26

Arm.

D7

G

26

Gtn.

Con La Mitad

B

31

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

31

31

31

Arm.

Gtn.

con que te quie ran tan
que'a pe sar de tus
G

Con La Mitad

36

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

ti to no mas tan ti to po dras sal var el do
co sas que nun ca se pas lo que'es un cie lo sin

36

Arm.

G

36

Gtn.

41

Vln. A

Vln. B

Vln. C

41

Tpt. A

Tpt. B

41

Voz

lor sol de no que
ya que'a pe

41 D7 D7

Arm.

41

Gtn.

Detailed description: This is a page of a musical score for the piece 'Con La Mitad', page 11. 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 sixth staff is for the vocal line (Voz), which includes the lyrics 'lor sol de no que ya que'a pe'. The seventh staff is for the guitar (Gtn.), which includes chord markings 'D7' and 'D7'. The music is in a key with one sharp (F#) and a 7/8 time signature. The score begins at measure 41. The violin parts play a rhythmic eighth-note pattern. The trumpet parts play a similar rhythmic pattern. The vocal line has a few notes corresponding to the lyrics. The guitar part provides harmonic support with D7 chords.

Con La Mitad

46

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

46

dar te'en el mun do con mu cha pe na con mu cha'an
sar de tu'in fa mia a Dios le pi do te fal te

46

Arm.

D7

Gtn.

46

51

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

gus tia'y pi dien do'a mor
to do'y te so bre'a mor

51

Arm.

G

51

Gtn.

Detailed description: This is a page of a musical score for the piece 'Con La Mitad', page 13. The score is arranged for five parts: Violin A, Violin B, Violin C, Trumpet A, Trumpet B, Voice, Armonica (Arm.), and Guitar (Gtn.). The music is in the key of D major (one sharp) and 4/4 time. The page number '51' is written at the beginning of each staff. The Violin parts (A, B, and C) play a melodic line starting in the fourth measure, consisting of eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. This line is sustained with a fermata. The Trumpet parts play a similar melodic line, with the A trumpet part having a higher register. The Voice part has lyrics: 'gus tia'y pi dien do'a mor / to do'y te so bre'a mor'. The Armonica part plays a rhythmic accompaniment of eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The Guitar part plays a bass line of eighth notes: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3. The score is written in standard musical notation with treble clefs for the strings, trumpets, and voice, and a bass clef for the guitar.

Con La Mitad

56

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

pe ro se que tu vas a pa gar lo que de bes

56

Arm.

G7 C C C

Gtn.

56

C

Detailed description: This is a page of a musical score for the piece 'Con La Mitad'. The page number '14' is in the top left. The score is arranged in a system with seven staves. The top three staves are for Violins A, B, and C, each starting at measure 56 with a treble clef, a key signature of one sharp (F#), and a common time signature (C). They play a melodic line consisting of a quarter note followed by two eighth notes. The next three staves are for Trumpets A and B, also starting at measure 56 with a treble clef and a key signature of three sharps (F#, C#, G#). They play a similar melodic line. The fourth staff is for the Voice (Voz), starting at measure 56 with a treble clef and a key signature of one sharp. It contains the lyrics 'pe ro se que tu vas a pa gar lo que de bes' with a 'C' chord marking above the word 'se'. The fifth staff is for the Arm. (Armonio), starting at measure 56 with a bass clef and a key signature of one sharp. It contains chord markings 'G7', 'C', 'C', and 'C' above the staff. The bottom two staves are for the Gtn. (Guitar), starting at measure 56 with a bass clef and a key signature of one sharp. The first staff of the guitar part has a 'C' chord marking above it. The score is divided into measures by vertical bar lines, with a double bar line at the end of the first measure of each staff.

Con La Mitad

61

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

61

y me sa les de bien do tan to

61

Arm.

D7

G

61

Gtn.

Detailed description: This is a page of a musical score for the piece 'Con La Mitad'. The page is numbered 15 in the top right corner. The score is arranged in a system with seven staves. The top three staves are for Violins A, B, and C, each with a treble clef and a key signature of one sharp (F#). The next two staves are for Trumpets A and B, both with treble clefs and a key signature of three sharps (F#, C#, G#). The fifth staff is for the Voice (Voz), with a treble clef and a key signature of one sharp. The lyrics 'y me sa les de bien do tan to' are written below the voice staff, with a long horizontal line under the word 'to'. The sixth staff is for the Arm. (Armonio), with a guitar-style staff and a key signature of one sharp. It includes two chord changes: 'D7' above the second measure and 'G' above the fourth measure. The bottom staff is for the Gtn. (Guitar), with a bass clef and a key signature of one sharp. A rehearsal mark '61' is placed at the beginning of each of the seven staves.

66

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

que con todas las cosas que tienes

66

Arm.

G D7

66

Gtn.

Detailed description: This is a page of a musical score for the piece 'Con La Mitad'. The page number is 16. The score is arranged in a system with eight staves. The top three staves are for Violins A, B, and C. The next two staves are for Trumpets A and B. The sixth staff is for the vocal line, with the lyrics 'que con todas las cosas que tienes' written below it. The seventh staff is for the guitar, with chord changes to G and D7 indicated above it. The eighth staff is for the double bass. The music is in a key with one sharp (F#) and a 4/4 time signature. The measure number 66 is marked at the beginning of each staff. The vocal line starts with a rest in measure 66, followed by the lyrics in measures 67-70. The instrumental parts feature various rhythmic patterns and melodic lines, with some parts having rests.

71

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

no cu bres la deu da que me'es ta ma tan do._____

71 D7 G

Arm.

Gtn.

Detailed description: This is a page of a musical score for the piece 'Con La Mitad', page 17. 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 sixth staff is for the Voice (Voz), with lyrics written below the notes. The seventh staff is for the Guitar (Gtn.). The bottom two staves are for the Arm (likely a double bass or electric guitar), with chord diagrams and chord names 'D7' and 'G' indicated. The key signature is one sharp (F#), and the time signature is 4/4. The score begins at measure 71. There are several rests and a fermata in the violin and trumpet parts. The voice part has a long note on 'do' that extends across the end of the page. The guitar part has a bass line with some chords. The arm part has a rhythmic pattern of eighth notes.

76 *D.S. al Coda* \oplus

Vln. A

Vln. B

Vln. C

Tpt. A

Tpt. B

Voz

76 *D.S. al Coda* \oplus

tan do. _____

76 *D.S. al Coda* \oplus

D7 G G D7

Arm.

76 *D.S. al Coda* \oplus

Gtn.

Con la Mitad

Jose Alfredo Jimenez

Trans: E. Ramirez

Violin A

The musical score for Violin A consists of nine staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as rests, slurs, and dynamic markings. The first staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. The music starts with a quarter rest, followed by a series of eighth and quarter notes. A double bar line with a repeat sign is placed after the first measure. The second staff starts at measure 6 and features a slur over a series of notes, with a box labeled 'A' above the final note. The third staff starts at measure 12 and includes a six-measure rest (marked '6') followed by a series of eighth notes. The fourth staff starts at measure 23 and includes a six-measure rest (marked '6') followed by a series of notes. The fifth staff starts at measure 34 and includes a seven-measure rest (marked '7') followed by a series of notes. The sixth staff starts at measure 46 and includes a three-measure rest (marked '3') at the end. The seventh staff starts at measure 54 and includes an eight-measure rest (marked '8') followed by a series of notes. The eighth staff starts at measure 67 and includes a four-measure rest (marked '4'), a measure with a fermata (marked with a circle containing a vertical line), and a two-measure rest (marked '2'). The piece concludes with the instruction 'D.S. al Coda' and a final staff starting at measure 77 with a fermata over the first note.

Con la Mitad

Jose Alfredo Jimenez

Trans: E. Ramirez

Violin B

Musical score for Violin B, starting with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The score includes various musical notations such as rests, slurs, and fingerings.

The score is divided into measures, with measure numbers 6, 12, 23, 34, 46, 54, 67, and 77 indicated. Key features include:

- Measure 6: A boxed letter **A** above the staff.
- Measure 12: A finger number **6** above the staff.
- Measure 23: A finger number **6** above the staff.
- Measure 34: A boxed letter **B** above the staff and a finger number **7** above the staff.
- Measure 46: A finger number **3** above the staff.
- Measure 54: A boxed letter **C** above the staff and a finger number **8** above the staff.
- Measure 67: A finger number **4** above the staff, a fermata symbol (ϕ) above the staff, a finger number **2** above the staff, and the instruction *D.S. al Coda* to the right.
- Measure 77: A fermata symbol (ϕ) above the staff.

Con la Mitad

Jose Alfredo Jimenez

Trans: E. Ramirez

Violin C



The musical score is written for Violin C in treble clef, with a key signature of one sharp (F#) and a 3/4 time signature. The score consists of nine staves of music. The first staff begins with a treble clef, a sharp sign, and a 3/4 time signature. The music is written in a single line. The score includes several measures with rests, indicated by a horizontal line with a vertical tick mark. There are also measures with notes, some of which are beamed together. The score is divided into sections by boxed letters: 'A' at measure 6, 'B' at measure 34, and 'C' at measure 54. There are also boxed numbers: '6' at measure 12, '7' at measure 34, '8' at measure 54, and '3' at measure 46. The score ends with a double bar line and a repeat sign. The text 'D.S. al Coda' is written at the end of the score.

Con la Mitad

Jose Alfredo Jimenez

Trans: E. Ramirez

Trompeta A



6

11 **A**

21

32 **B**

43

53 **C**

60

69

74 *D.S. al Coda* \oplus

80

Con la Mitad

Jose Alfredo Jimenez

Trans: E. Ramirez



6

11 **A**

21

32 **B**

43

53 **C**

60

69 \oplus

74 *D.S. al Coda* \oplus

80

Con la Mitad

Jose Alfredo Jimenez

Trans: E. Ramirez

Armonia

$\frac{3}{4}$

D7

6

D7 G G

12

G

18

D7 D7

24

D7

30

G B G

36

G D7

42

D7

48

D7 G

54

G7 C

A

B

C

60

C

D7

G

A musical staff containing six measures of music. Each measure begins with a treble clef and a key signature of one sharp (F#). The notes in each measure are: G4, A4, B4, C5, G4, F#4. Above the staff, the chord 'C' is written above the first measure, 'D7' above the fourth measure, and 'G' above the fifth measure.

66

G

D7

A musical staff containing six measures of music. Each measure begins with a treble clef and a key signature of one sharp (F#). The notes in each measure are: G4, A4, B4, C5, G4, F#4. Above the staff, the chord 'G' is written above the third measure and 'D7' above the fifth measure.

72

D7

⊖

G

D.S. al Coda
D7

⊖

G

A musical staff containing six measures of music. Each measure begins with a treble clef and a key signature of one sharp (F#). The notes in each measure are: G4, A4, B4, C5, G4, F#4. Above the staff, the chord 'D7' is written above the first measure, 'G' above the third measure, and 'D7' above the fifth measure. The instruction '*D.S. al Coda*' is written above the fifth measure. Above the sixth measure, there is a Coda symbol (⊖) and the chord 'G'.

78

G

D7

A musical staff containing six measures of music. Each measure begins with a treble clef and a key signature of one sharp (F#). The notes in each measure are: G4, A4, B4, C5, G4, F#4. Above the staff, the chord 'G' is written above the third measure and 'D7' above the fifth measure. The staff ends with a double bar line.

Con la Mitad

Jose Alfredo Jimenez

Trans: E. Ramirez

Guitarron



The score is written for guitar in bass clef, with a key signature of one sharp (F#) and a 3/4 time signature. It consists of ten staves of music, each starting with a measure number. The notation includes quarter notes, eighth notes, and rests. Three specific sections are marked with boxed letters: 'A' at the end of the second staff, 'B' at the end of the sixth staff, and 'C' at the end of the ninth staff.

6 A

12

18

24

30 B

36

42

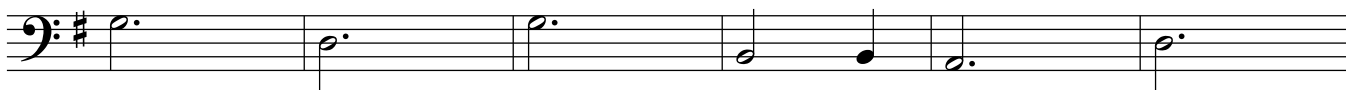
48

54 C

60



66

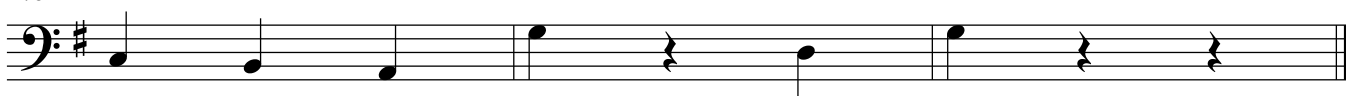


72



D.S. al Coda

78



Con la Mitad

Jose Alfredo Jimenez

Trans: E. Ramirez

Voz

9

A

Con la mitad del carino que
Con la mitad de mi vida mi

14

yo te tengo po- dran ha- cer te fe- liz
me dia co- pa a qui me ven go'a to mar

22

con la mitad de los be- sos que yo en- te da- ba la vi- da en
por e- sos a nos que ri- dos cuan do en- tus bra- zos me fui en se

B

28

te ra po- drias vi- vir con que te
nan do'a su- frir y'a mar por que'a pe

35

quie- ran tan- ti to- no mas tan- ti to- po- dras sal- var el do-
sar de tus co- sas que nun- ca se pa- so lo que es un cie- lo sin

41

3

lor de no que dar te en el mun do con mu cha
sol ya que'a pe- sar de tu in- fa- mia a Dios le

49

3

pe na con mu cha an- gus- tia y pi- dien do'a mor
pi do te fal- te to do y te so- bre a mor

57

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

se que tu que me es ta ma- tan do. tan do.