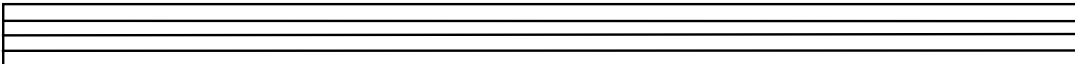
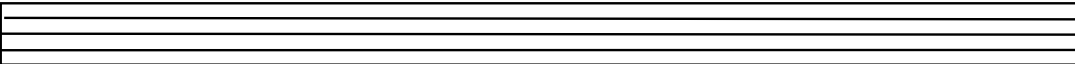
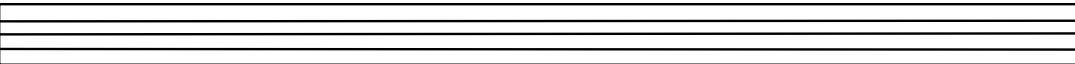
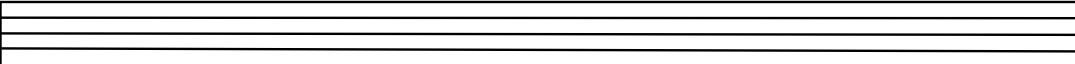
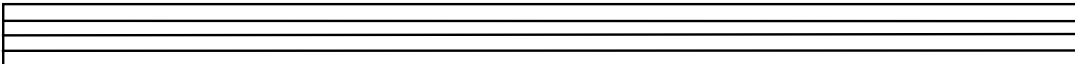
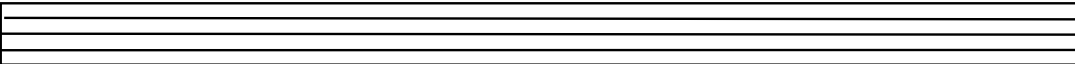
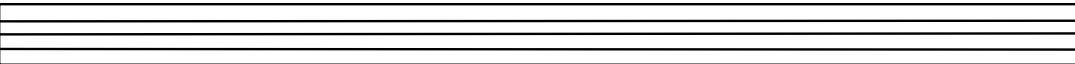
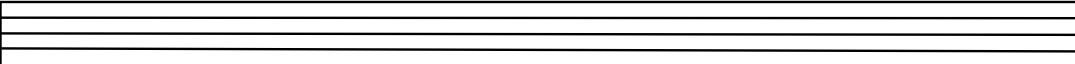
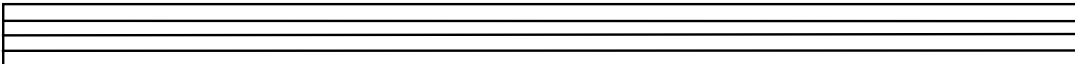
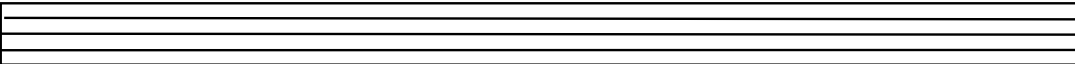
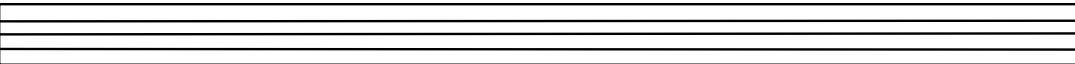
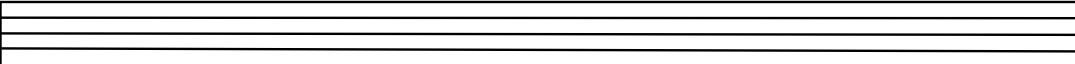
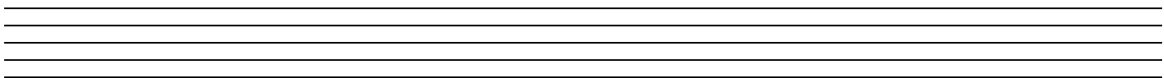


PLANNING FOR SUCCESS

Title	El Golpe Traidor								
Composer									
Style									
Key Signature									
Time Signature	_____ How many beats per measure? _____ _____ What kind of note gets one beat? _____								
Scales/ Exercises to Practice	<table border="0"> <tr> <td style="padding-right: 10px;">Violin</td> <td></td> </tr> <tr> <td style="padding-right: 10px;">B\flat Trumpe</td> <td></td> </tr> <tr> <td style="padding-right: 10px;">Vihuela/ Guitar</td> <td></td> </tr> <tr> <td style="padding-right: 10px;">Guitarrón</td> <td></td> </tr> </table>	Violin		B \flat Trumpe		Vihuela/ Guitar		Guitarrón	
Violin									
B \flat Trumpe									
Vihuela/ Guitar									
Guitarrón									
Chords									
Mánicos (Strumming Patterns)	Be sure to include clef, key signature, and time signature. 								
Vocabulary	List and define the new terms learned. Be sure to illustrate the corresponding markings where appropriate.								
Notes									



EL GOLPE TRAJIDOR

Roberto Lopez Garza

Jesus Guzman

♩ = 140

The musical score is written in 2/4 time with a key signature of three sharps (F#, C#, G#). It consists of seven staves:

- Violin I:** Starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Then, it plays a sixteenth-note triplet (G4, A4, B4) followed by a quarter note G4, a quarter note A4, and a quarter note B4. This pattern repeats.
- Violin II:** Starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Then, it plays a sixteenth-note triplet (G4, A4, B4) followed by a quarter note G4, a quarter note A4, and a quarter note B4. This pattern repeats.
- Violin III:** Starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Then, it plays a sixteenth-note triplet (G4, A4, B4) followed by a quarter note G4, a quarter note A4, and a quarter note B4. This pattern repeats.
- Trumpet in Bb 1:** Starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Then, it plays a sixteenth-note triplet (G4, A4, B4) followed by a quarter note G4, a quarter note A4, and a quarter note B4. This pattern repeats.
- Trumpet in Bb 2:** Starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Then, it plays a sixteenth-note triplet (G4, A4, B4) followed by a quarter note G4, a quarter note A4, and a quarter note B4. This pattern repeats.
- Guitarron:** Starts with a whole rest. In the second measure, it plays a quarter note G2. In the third measure, it plays a quarter note A2. In the fourth measure, it plays a quarter note B2. In the fifth measure, it plays a quarter note G2. In the sixth measure, it plays a quarter note A2. In the seventh measure, it plays a quarter note B2. In the eighth measure, it plays a quarter note G2. In the ninth measure, it plays a quarter note A2. In the tenth measure, it plays a quarter note B2.
- Armonia:** Starts with a whole rest. In the second measure, it plays a quarter note G4. In the third measure, it plays a quarter note A4. In the fourth measure, it plays a quarter note B4. In the fifth measure, it plays a quarter note G4. In the sixth measure, it plays a quarter note A4. In the seventh measure, it plays a quarter note B4. In the eighth measure, it plays a quarter note G4. In the ninth measure, it plays a quarter note A4. In the tenth measure, it plays a quarter note B4.
- Voice:** Starts with a whole rest. In the second measure, it plays a quarter note G4. In the third measure, it plays a quarter note A4. In the fourth measure, it plays a quarter note B4. In the fifth measure, it plays a quarter note G4. In the sixth measure, it plays a quarter note A4. In the seventh measure, it plays a quarter note B4. In the eighth measure, it plays a quarter note G4. In the ninth measure, it plays a quarter note A4. In the tenth measure, it plays a quarter note B4.

Chord symbols are present in the Guitarron and Armonia staves: **A** and **E7**.

EL GOLPE TRAIADOR

This musical score is for the piece "EL GOLPE TRAIADOR". It features a multi-staff arrangement with the following parts:

- Vln. I, Vln. II, Vln. III:** Violin parts in treble clef, playing a rhythmic melody with eighth-note patterns.
- B♭ Tpt. 1, B♭ Tpt. 2:** Trumpet parts in treble clef, mirroring the violin melody.
- Gtr.:** Guitar part in bass clef, providing a harmonic accompaniment with notes D, E7, and A.
- Arm.:** Armadillo part in treble clef, playing a rhythmic accompaniment.
- Solo Staff:** An additional treble clef staff at the bottom, which is mostly empty with some rests.

The score is written in a key signature of three sharps (F#, C#, G#) and begins at measure 6. The guitar part includes the following chord markings: D, E7, and A.

EL GOLPE TRAIADOR

12

Vln. I

Vln. II

Vln. III

B \flat Tpt. 1

B \flat Tpt. 2

Gtrr.

Arm.

12

D

E7

A

E7

12

EL GOLPE TRAIADOR

1

18

Vln. I

Vln. II

Vln. III

18

B \flat Tpt. 1

B \flat Tpt. 2

18

Gtr.

Arm.

A

A

E7

18

Nun - ca pen - se que(al) - gun di - a

EL GOLPE TRAIADOR

24

Vln. I

Vln. II

Vln. III

B \flat Tpt. 1

B \flat Tpt. 2

Gtr.

Arm.

24

24

D E7 A

tu me pa - ga - ri - as con u - na trai - cio - on. tu fal - so(a) -

EL GOLPE TRAIADOR

30

Vln. I

Vln. II

Vln. III

B \flat Tpt. 1

B \flat Tpt. 2

Gtr.

Arm.

30

30

E7

A

mor me de - jo - o he - ri-do del co-ra - zo -

EL GOLPE TRAIADOR



36

2

Vln. I

Vln. II

Vln. III

B♭ Tpt. 1

B♭ Tpt. 2

Gtr.

Arm.

36

A

E7

D

n. Con tus ar - dien - tes ca - ri - cias y tus be - sos bru - jos me(hi) -

EL GOLPE TRAIADOR

42

Vln. I

Vln. II

Vln. III

B \flat Tpt. 1

B \flat Tpt. 2

Gtr.

Arm.

42

E7

A

D

42

cis - te so - na - ar y me de - jas - te - re - cuer - dos

D.S. 2X, al Coda

48

Vln. I

Vln. II

Vln. III

Musical notation for Violin I, II, and III staves. Each staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). The first four measures of each staff contain whole rests. In the fifth measure, all three staves play a quarter note G5, followed by eighth notes A5 and B5 in the next two measures. The notation ends with a double bar line and repeat dots.

D.S. 2X, al Coda

48

B \flat Tpt. 1

B \flat Tpt. 2

Musical notation for B-flat Trumpet 1 and 2 staves. Each staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). The first four measures of each staff contain whole rests. In the fifth measure, both staves play a quarter note G5, followed by eighth notes A5 and B5 in the next two measures. The notation ends with a double bar line and repeat dots.

D.S. 2X, al Coda

48

Gtrr.

Arm.

Musical notation for Guitar and Arm. staves. The Guitar staff (bass clef, key signature of three sharps) has a melodic line starting with a quarter note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The Arm. staff (treble clef, key signature of three sharps) has a rhythmic accompaniment of eighth notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. The notation ends with a double bar line and repeat dots.

D.S. 2X, al Coda

48

que nun - ca(en) la vi - da los he - de(ol) - vi - da - ar.

EL GOLPE TRAIADOR

54

Vln. I

Vln. II

Vln. III

B \flat Tpt. 1

B \flat Tpt. 2

Gtr.

Arm.

54

54

A G G# A

EL GOLPE TRAIADOR

Roberto Lopez Garza
Jesus Guzman

$\text{♩} = 140$

7

14

23

38

53

1

2

8

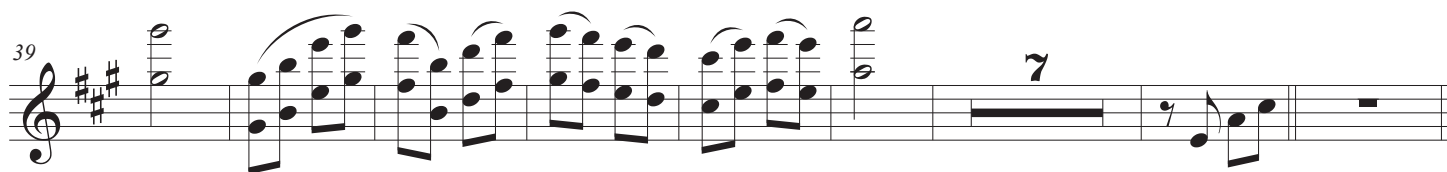
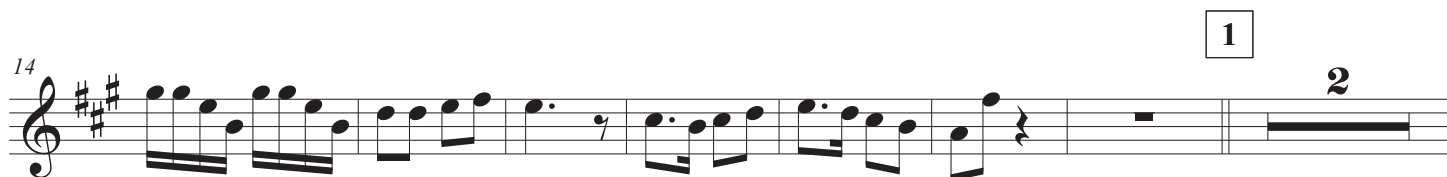
7 D.S. 2X, al Coda

EL GOLPE TRAJIDOR

Roberto Lopez Garza

Jesus Guzman

♩ = 140



EL GOLPE TRAIADOR

Roberto Lopez Garza
Jesus Guzman

♩ = 140

8

14

23

39

54

1

2

2

8

7

EL GOLPE TRAIADOR

Roberto Lopez Garza

Jesus Guzman

$\text{♩} = 140$

6

18

31

52

D.S. 2X, al Coda

1

5

6

2

15

Trumpet in B \flat 2

EL GOLPE TRAIADOR

Roberto Lopez Garza
Jesus Guzman

$\text{♩} = 140$

7

19

32

53

EL GOLPE TRAIADOR

Roberto Lopez Garza

Jesus Guzman

♩ = 140

A

E7

D

E7



A

D

E7

A

8



E7

A

1

A

E7

D

17



E7

A

E7

26



A

2

A

E7

D

E7

A

35



D

E7

A

44



D.S. 2X, al Coda

A

G

G#

A

53



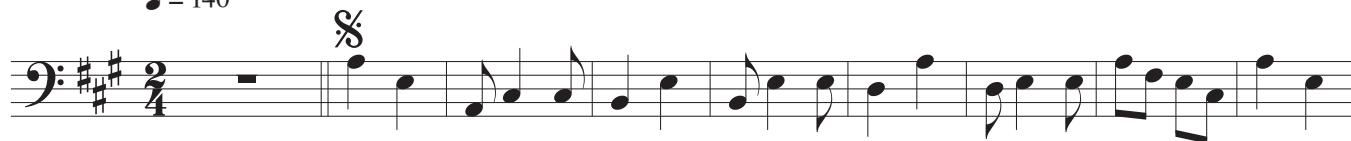
Guitarron

EL GOLPE TRAIADOR

Roberto Lopez Garza

Jesus Guzman

♩ = 140



10



1



2

31

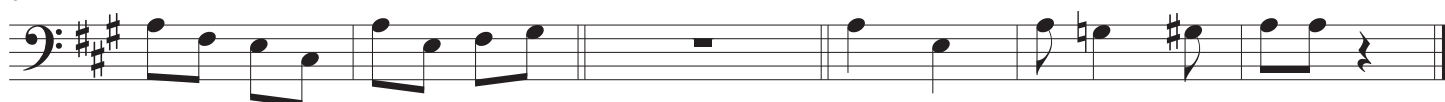


41



51

D.S. 2X, al Coda



EL GOLPE TRAIADOR

Roberto Lopez Garza

Jesus Guzman

$\text{♩} = 140$

1

19

Nun - ca pen - se que(al) - gun di - a tu me pa - ga -

25

ri - as con u - na trai - cio - on. tu fal - so(a) - mor me de - jo - o he - ri - do

2

34

del co - ra - zo - n. Con tus ar - dien - tes ca - ri - cias y tus be - sos bru - jos me(hi) -

42

cis - te so - na - ar y me de - jas - te - re - cuer - dos que nun - ca(en) la vi - da los

50

D.S. 2X, al Coda

he - de(ol) - vi - da - ar.

3

PLANNING FOR SUCCESS

Title	El Maracumbe Viejo								
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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EL Maracumbe Viejo

Alex Gonzalez "El Mantecas"

Violin I

Violin II

Violin III

Trumpet in B \flat 1

Trumpet in B \flat 2

Vihuela

Guitarron

Voice

Vln. I

Vln. II

Vln. III

B \flat Tpt. 1

B \flat Tpt. 2

G

D7

G

G

G

D7

G

C

Vih.

Gtr.

18

Vln. I

Vln. II

Vln. III

B \flat Tpt. 1

B \flat Tpt. 2

C C D7 D7 G D7 D7 G D7 G

Vih.

Gtr.

26

Vln. I

Vln. II

Vln. III

B \flat Tpt. 1

B \flat Tpt. 2

G C C C D7 D7 G D7 G

Vih.

Gtr.

34

Vln. I

Vln. II

Vln. III

B \flat Tpt. 1

B \flat Tpt. 2

D7 G C G D7 G C G

Vih.

Gtrr.

42

Vln. I

Vln. II

Vln. III

B \flat Tpt. 1

B \flat Tpt. 2

C G C G D7 G C G

Vih.

Gtrr.

50

Vln. I

Vln. II

Vln. III

B \flat Tpt. 1

B \flat Tpt. 2

Vih.

Gtrr.

D7 G G G D7 G G G D7

58

Vln. I

Vln. II

Vln. III

B \flat Tpt. 1

B \flat Tpt. 2

Vih.

Gtrr.

D7 G G G D7 G G G D7

66

Vln. I

Vln. II

Vln. III

B \flat Tpt. 1

B \flat Tpt. 2

D7 G G G D7 G G G

Vih.

Gtrr.

74

Vln. I

Vln. II

Vln. III

B \flat Tpt. 1

B \flat Tpt. 2

D7 G G G G G G G

Vih.

Gtrr.

1. Es - teles un ma - ra - cum -

82

Vln. I

Vln. II

Vln. III

B \flat Tpt. 1

B \flat Tpt. 2

G G D7 G G G D7

Vih.

Gtrr.

82

be, que se to - ca por el plan. Es - teles un ma - ra-cum - be, que se to - ca por el

88

Vln. I

Vln. II

Vln. III

B \flat Tpt. 1

B \flat Tpt. 2

G G G C G D7 G G

Vih.

Gtrr.

88

plan. Pa - ra mu - cha - chas bo - ni - tas de la a - gui - li - lla cual co - mal. Pa - ra mu - cha - chas bo -

94

Vln. I

Vln. II

Vln. III

B♭ Tpt. 1

B♭ Tpt. 2

Vih.

Gtr.

G C G D7 G G G G

ni-tas de Te-pe - jelalApat - zin-gan.

101

Vln. I

Vln. II

Vln. III

B♭ Tpt. 1

B♭ Tpt. 2

Vih.

Gtr.

G

El Maracumbe Viejo

Violin 1

Alex Gonzalez "El Mantecas"

2 2

9 2

17

24

31 8

45

53 3 4 4 3 4

64

70 2 2

79 1, 2. 15 3.

99

El Maracumbe Viejo

Violin 2

Alex Gonzalez "El Mantecas"

Musical score for Violin 2, titled "El Maracumbe Viejo" by Alex Gonzalez "El Mantecas". The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The piece consists of 10 staves of music, with measure numbers 9, 17, 24, 31, 45, 52, 60, 69, 78, and 99 marked at the beginning of their respective staves. The score includes various musical notations such as eighth notes, quarter notes, and rests. It features several multi-measure rests: a 2-measure rest at measures 3, 6, 10, and 14; an 8-measure rest at measure 35; a 3-measure rest at measure 53; a 4-measure rest at measure 61; and a 15-measure rest at measure 81. The score also includes dynamic markings like accents (>) and articulation marks. The piece concludes with a final cadence in the 10th staff.

El Maracumbe Viejo

Violin 3

Alex Gonzalez "El Mantecas"

The musical score for Violin 3, titled "El Maracumbe Viejo" by Alex Gonzalez "El Mantecas", is written in G major (one sharp) and 3/4 time. The piece consists of ten staves of music, with measure numbers 9, 17, 24, 31, 45, 52, 60, 69, 78, and 98 marking the beginning of each line.

Key features of the score include:

- Staff 1 (Measures 1-8):** Features two measures with a whole rest marked with a "2", indicating a second ending.
- Staff 2 (Measures 9-16):** Includes another measure with a whole rest marked with a "2".
- Staff 3 (Measures 17-23):** A continuous melodic line.
- Staff 4 (Measures 24-30):** Continues the melodic line with a long note in measure 24.
- Staff 5 (Measures 31-44):** Contains a measure with an 8-measure rest and an accent (>) over a note in measure 44.
- Staff 6 (Measures 45-51):** Features a series of notes with accents (>) under the first, third, and fifth notes of several measures.
- Staff 7 (Measures 52-59):** Includes a measure with a 3-measure rest and a key signature change to 4/4 time.
- Staff 8 (Measures 60-68):** Includes a measure with a 4-measure rest and further time signature changes to 3/4 and 2/4.
- Staff 9 (Measures 69-77):** Features two measures with a whole rest marked with a "2".
- Staff 10 (Measures 78-97):** Includes a first ending marked "1, 2." and a second ending marked "3." with a 15-measure rest.
- Staff 11 (Measures 98-104):** Ends with a melodic line and two notes with accents (>) in the final measures.

El Maracumbe Viejo

Trumpet 1

Alex Gonzalez "El Mantecas"

Musical score for Trumpet 1, El Maracumbe Viejo by Alex Gonzalez "El Mantecas". 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 consists of 102 measures, divided into systems of five staves each. The score includes various musical notations such as rests, eighth notes, quarter notes, and sixteenth notes, along with dynamic markings like accents (>) and slurs. Rehearsal marks are present at measures 9, 18, 26, 33, 40, 47, 55, 62, 70, 96, and 102. The score features several changes in time signature: 4/4 at measure 55, 3/4 at measure 62, 2/4 at measure 70, and 4/4 at measure 96. There are also numerical markings for fingerings or articulation, such as '2', '5', '1, 2', and '15'. The piece concludes with a double bar line at measure 102.

El Maracumbe Viejo

Alex Gonzalez "El Mantecas"

Trumpet 2

9

18

26

33

40

47

55

62

70

96

102

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El Maracumbe Viejo

Armonia

Alex Gonzalez "El Mantecas"

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 ten staves of music, each representing a measure or a group of measures. The chords and rhythmic patterns are as follows:

- Staff 1:** Chords: G, D7, G. Rhythmic pattern: 7 measures of eighth notes.
- Staff 2 (13):** Chords: G, G, D7, G, C, C, C. Rhythmic pattern: eighth notes.
- Staff 3 (20):** Chords: D7, D7 G, D7, D7G, D7, G, G. Rhythmic pattern: eighth notes.
- Staff 4 (27):** Chords: C, C, C, D7, D7 G, D7, D7 G. Rhythmic pattern: eighth notes.
- Staff 5 (34):** Chords: D7, G, C, G, D7, G, C. Rhythmic pattern: eighth notes.
- Staff 6 (41):** Chords: G, C, G, C, G, D7, G. Rhythmic pattern: eighth notes.
- Staff 7 (48):** Chords: C, G, D7, G, G, G, D7. Rhythmic pattern: eighth notes.
- Staff 8 (55):** Chords: G, G, G, D7, D7, G, G. Rhythmic pattern: eighth notes.
- Staff 9 (61):** Chords: G, D7, G, G, G, D7, D7. Rhythmic pattern: eighth notes.
- Staff 10 (67):** Chords: G, G, G, D7, G, G, G. Rhythmic pattern: eighth notes.

74

D7 G G G G G G

81

G G G D7 G G

86

G D7 G G G C G D7

92

G G G C G D7 G G

98

G G G G

El Maracumbe Viejo

Alex Gonzalez "El Mantecas"

Guitarrón

7

14

22

30

38

46

53

60

67

75

1, 2.

El Maracumbe Viejo

83



90



97



Voz

El Maracumbe Viejo

Alex Gonzalez "El Mantecas"

33 8 9 4

57 5

67 12 1, 2.

1. Es - te es un ma - ra - cum - be, _____ que

83 se to - capor el plan. _____ Es - te es un ma - ra - cum - be, _____ que se to - ca por el

88 plan. _____ Pa - ramu - chachaso - ni - tade a - gui - li - lla cual co - mal. _____ Pa -

93 3. 5

ra mu - chachaso - ni - tas de Tepe - je a Apat - zin - gan. _____

102

PLANNING FOR SUCCESS

Title	El Niño Perdido								
Composer									
Style									
Key Signature									
Time Signature	_____ How many beats per measure? _____ _____ What kind of note gets one beat? _____								
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Chords									
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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 Niño Perdido

Composicion
Tradicional

Allegro

Violin I *ff*

Violin II *ff*

Violin III *ff*

Trumpet in B \flat 1 -8-

Trumpet in B \flat 2 -8-

Armonia *ff* Dm Dm A7 Dm

Guitarron *f*

6 Vln. I 1 2 Andante A

6 Vln. II 1 2 A

6 Vln. 1 2 A

6 B \flat Tpt. 1 1 2 A *solo* *f*

6 B \flat Tpt. 2 1 2 A

6 Vih. A7 Dm Dm C7 C7 A

6 Gtrr. 1 2 A

El Niño Perdido

Vln. I
Vln. II
Vln.

24
3
3
3³
3

3rd time D.C. al Coda

B♭ Tpt. 1
B♭ Tpt. 2
Vih.
Gtrr.

24
3rd time D.C. al Coda
3rd time D.C. al Coda
3rd time D.C. al Coda
3rd time D.C. al Coda

decresc.

Vln. I
Vln. II
Vln.
B♭ Tpt. 1
B♭ Tpt. 2
Vih.
Gtrr.

30
Allegro
accel. **ff** *Allegro* **ff**
accel. *Allegro* **ff**
accel. *Allegro* **ff**
accel. *Allegro* **ff**
accel. *Allegro* **ff**
accel. *Allegro* **ff**
accel. *Allegro* **ff**

2/4

36

Vln. I Hey!

Vln. II Hey!

Vln. Hey!

36

B♭ Tpt. 1 Hey!

B♭ Tpt. 2 Hey!

Vih. F Hey! F

36

Gtrr. Hey!

Detailed description: This is a page of a musical score for the piece 'El Niño Perdido'. The page is numbered '6' in the top left corner. The score is arranged in six systems, each representing a different instrument. The first system includes Violin I (Vln. I), Violin II (Vln. II), and Violoncello (Vln.). The second system includes two parts of the B-flat Trumpet (B♭ Tpt. 1 and B♭ Tpt. 2). The third system includes the Viola (Vih.). The fourth system includes the Guitar (Gtrr.). Each instrument part begins with a measure number '36' above the staff. The key signature is one flat (B-flat major or D minor). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The word 'Hey!' is written in the center of each staff, indicating a vocal or instrumental call. The Vih. part includes a chord symbol 'F' above the staff. The score ends with a double bar line at the end of each system.

El Niño Perdido

Violin A

Composicion
Tradicional

Allegro

ff

6

1 2 **Andante** A 6 To Coda

18 **Allegro** 4 3 3rd time D.C. al Coda

ff

28 \emptyset 5 **Allegro** 3 Hey!

El Niño Perdido

Violin B

Composicion
Tradicional

Allegro
ff

Andante

A

6

To Coda

Allegro

3rd time D.C. al Coda

Allegro

Hey!

El Niño Perdido

Violin C

Composicion
Tradicional

Allegro
ff

6 **Andante** **A** **6** **To Coda**

18 **Allegro** **ff** **4** **3** **3** **3rd time D.C. al Coda**

27 **Allegro** **ff** **5** **3** **3** **Hey!**

El Niño Perdido

Composicion
Tradicional

Trumpet A

The musical score for Trumpet A is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It consists of five staves of music. The first staff begins with the tempo marking **Allegro** and a dynamic marking of **f**. It features a first ending (1) and a second ending (2) leading to a section marked **Andante**. A **solo** section is indicated by a box labeled 'A' and a slur. The second staff starts at measure 13 and includes a triplet of eighth notes and a section marked **To Coda**. The third staff begins at measure 20 with the tempo marking **Allegro** and includes a triplet of eighth notes, an **accel.** marking, and a section marked **3rd time D.C. al Coda**. The fourth staff starts at measure 28 and includes a triplet of eighth notes and an **accel.** marking. The fifth staff begins at measure 33 with the tempo marking **Allegro** and includes two triplet markings and the instruction **Hey!** at the end of the piece.

El Niño Perdido

Trumpet B

Composicion
Tradicional

Allegro $\frac{2}{4}$ 7 1 2 Andante A 4 solo

16 To Coda Allegro 4 3 3rd time D.C. al Coda
decresc.

27 Allegro 4 *decresc.* *ff* 3 3

36 Hey!

El Niño Perdido

Armonia

Composicion
Tradicional

Allegro

ff

9 **Andante**

15 **To Coda**

21 **Allegro**

accel.

28 \emptyset

accel.

33 **Allegro**

Hey!

Detailed description of the musical score: The score is written in G minor (one flat) and 2/4 time. It consists of six systems of music. The first system (measures 1-8) is marked 'Allegro' and 'ff', with a first ending bracket over measures 7-8. The second system (measures 9-14) is marked 'Andante' and includes a second ending bracket over measures 10-11. The third system (measures 15-20) is marked 'To Coda'. The fourth system (measures 21-27) is marked 'Allegro' and includes an 'accel.' marking and a '3rd time D.C. al Coda' instruction. The fifth system (measures 28-32) includes a fermata symbol over measure 28 and an 'accel.' marking. The sixth system (measures 33-36) is marked 'Allegro' and ends with the word 'Hey!'.

El Niño Perdido

Guitarron

Composicion
Tradicional

Allegro

f

1 2

10 **Andante**

A

16 **To Coda**

22 **Allegro**

accel.

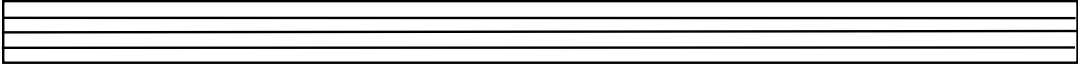
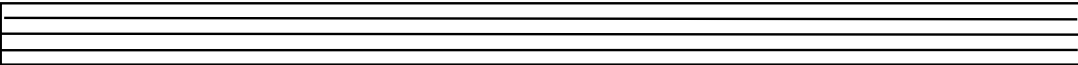
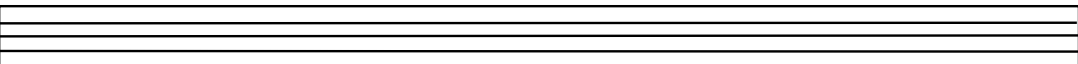
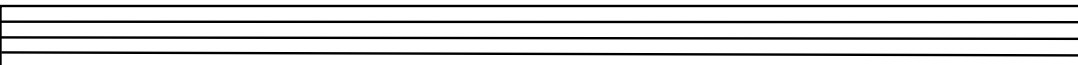
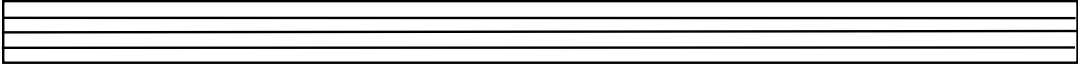
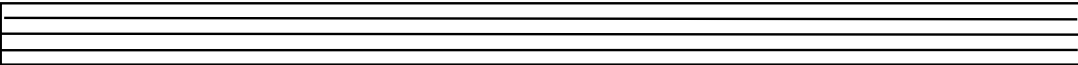
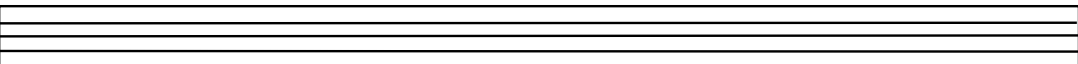
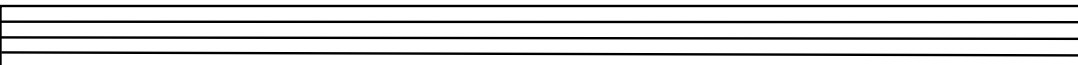
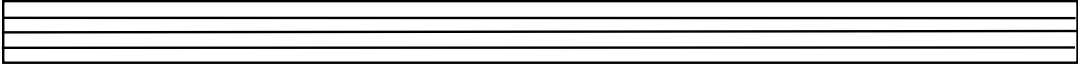
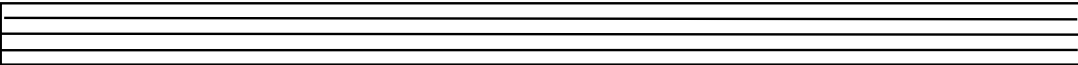
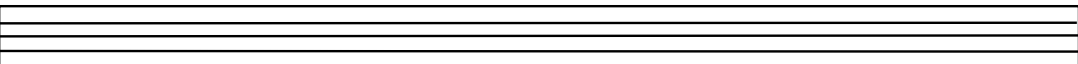
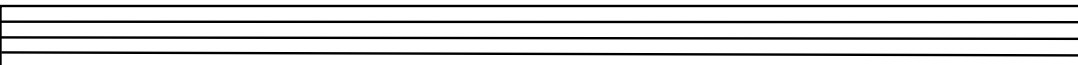
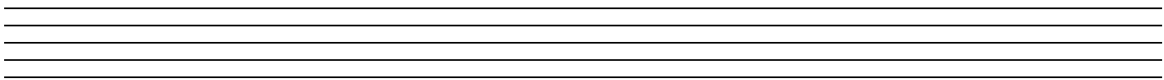
3rd time D.C. al Coda

29 **Allegro**

accel.

Hey!

PLANNING FOR SUCCESS

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



EL TRISTE

Score

Arr: J. GUZMAN

♩ = 120

Score for the first system, measures 1-8. The score includes parts for Voice, Violin 1, Violin 2, Violin 3, Trumpet in B♭ 1, Trumpet in B♭ 2, Guitarron, and Vihuela. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The Guitarron part includes the following chord sequence: D, D, E7, A, D, A, E7, A.

Score for the second system, measures 9-16. This system begins with a first ending bracket (1) and includes vocal lines with lyrics. The lyrics are: "Es te es/el c#lo, que yo pa des co. E cha me tus br zos mi al ma gue ri ta, Si a caso yo lo me res". The instrumental parts for Violin 1, Violin 2, Violin 3, Trumpet 1, Trumpet 2, Guitarron, and Vihuela continue. The Guitarron part includes the following chord sequence: E7, A, D, A, E7.

EL TRISTE

2

16

1. 2.

co Es te/es el Ay no no no. E so no tie ne que ver. Ay si si

Vln. 1

Vln. 2

Vln. 3

B♭ Tpt. 1

B♭ Tpt. 2

Gtrr.

Vih. 1. 2. B7 E B7

3

24

To Coda 1. 2.

si llo ro por, es a tu jer Ay no no jer

Vln. 1 To Coda 1. 2.

Vln. 2 To Coda 1. 2.

Vln. 3 To Coda 1. 2.

B♭ Tpt. 1 To Coda 1. 2.

B♭ Tpt. 2 To Coda 1. 2.

Gtrr. To Coda 1. 2.

Vih. B7 To Coda 1. E 2. E D B7

4

32

Vln. 1

Vln. 2

Vln. 3

B♭ Tpt. 1

B♭ Tpt. 2

Gtr.

Vib.

E D E7 A E

40

Vln. 1

Vln. 2

Vln. 3

B♭ Tpt. 1

B♭ Tpt. 2

Gtr.

Vib.

B7 E

EL TRISTE

The musical score is for the piece "EL TRISTE" and is divided into two systems. The first system covers measures 48 to 56, and the second system covers measures 57 to 64. The score includes parts for Violin 1, Violin 2, Violin 3, B♭ Trumpet 1, B♭ Trumpet 2, Guitar, and Vibraphone. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score features a first ending bracket in measures 54-56, marked "1, 2" and "D.S. al Coda". A Coda symbol (⊕) is placed at the end of the first ending. The guitar part includes chord markings: B7, E, A, E⊕, A, and D. The vibraphone part has a rhythmic pattern of eighth notes. The second system continues the instrumental parts, with the guitar part including chord markings E7, A, D, and A.

EL TRISTE

Violin 1

♩ = 120

Arr: J. GUZMAN

7

15

28

34

40

49

59

1. 2.

1. 2.

1. 2.

1. 2.

1. 2.

1. 2.

1. 2.

1. 2.

2.

To Coda

6

1. 2.

2.

4

4

1. 2.

D.S. al Coda

⊕

EL TRISTE

Violin 2

Arr: J. GUZMAN

♩ = 120

The musical score is written for Violin 2 in the key of A major (three sharps) and 3/4 time. It consists of nine staves of music. The score includes various musical notations such as notes, rests, and dynamic markings. Key features include:

- Staff 1:** Starts with a treble clef, key signature of three sharps, and a 3/4 time signature. It begins with a quarter note G4, followed by a half note A4, and continues with a melodic line. A first ending bracket (1) spans the final two measures.
- Staff 2:** Continues the melodic line. A second ending bracket (2) spans the final two measures, which lead to a Coda symbol.
- Staff 3:** Features a first ending bracket (1) and a second ending bracket (2). A circled number 2 is placed above the first ending. The second ending leads to a Coda symbol.
- Staff 4:** Contains a first ending bracket (1) and a second ending bracket (2). A circled number 3 is placed above the second ending. The second ending leads to a Coda symbol.
- Staff 5:** Continues the melodic line with a circled number 4 above the first measure.
- Staff 6:** Continues the melodic line with a circled number 4 above the first measure.
- Staff 7:** Continues the melodic line with a circled number 4 above the first measure.
- Staff 8:** Features a first ending bracket (1, 2) and a Coda symbol (⊕). Below the staff, the instruction "D.S. al Coda" is written. The music then continues with a melodic line.
- Staff 9:** Continues the melodic line, ending with a double bar line.

EL TRISTE

Violin 3

Arr: J. GUZMAN

♩ = 120

7 **1** $\text{\textcircled{S}}$

15 **1.** **2.** **2** **To Coda** **6** **1.** **2**

28 **2.** **3**

33 **4**

38 **4**

46 **4** **D.S. al Coda** $\text{\textcircled{\Phi}}$

55

EL TRISTE

Trumpet in B \flat 1

Arr: J. GUZMAN

$\text{♩} = 120$

6

18

26

33

42

51

58

To Coda

D.S. al Coda

©

EL TRISTE

Trumpet in B \flat 2

Arr: J. GUZMAN

$\text{♩} = 120$

① §

②

③

④

42

D.S. al Coda ⊕

58

EL TRISTE

Vihuela

Arr: J. GUZMAN

♩ = 120

D D E7 A D A E7

8 A (1) D E7 A D A

15 E7 A 1. A 2. B7 (2) E

21 B7 B7 To Coda 1. E

28 E 2. (3) D B7 E D

35 E7 A (4) E B7

42 E

48 B7 E A 1, 2. D.S. al Coda E

55 A D E7 A D A

EL TRISTE

Guitarron

Arr: J. GUZMAN

♩ = 120

① §

8

16

24

To Coda

32

40

48

D.S. al Coda

56

EL TRISTE

Voice

Arr: J. GUZMAN

♩ = 120

① %

7

Es te es/el cel lo, que yo pa des co. E

13

cha me tus br zos mi al ma gue ri ta, Si a caso yo lo me res co Es te/es el

18

Ay no no no. E so no tie ne que ver. Ay si si si

25

To Coda

llo ro por es a mu jer. Ay no no jer

40

D.S. al Coda

El Son del Triste

Este es el celo que yo padezco
 Échame en tus brazos mi alma güerita si a caso yo lo merezco
 Este es el celo que yo padezco
 Échame en tus brazos mi alma güerita si a caso yo lo merezco

(Coro)

Ay no, no, no eso no tiene que ver
 Ay si, si, si lloro por esa mujer
 Ay no, no, no eso no tiene que ver
 Ay si, si, si lloro por esa mujer

Qué triste estoy quiero llorar
 Pero no por esos ojos mi vida por otros que andan por hay
 Qué triste estoy quiero llorar
 Pero no por esos ojos mi vida por otros que andan por hay

(Coro)

Ay no, no, no eso no tiene que ver
 Ay si, si, si lloro por esa mujer
 Ay no, no, no eso no tiene que ver
 Ay si, si, si lloro por esa mujer

Qué triste estoy porque te vas
 Ay por el camino mi vida me la pagaras
 Qué triste estoy porque me voy
 Ay por el camino mi vida te diré quien soy

(Coro)

Ay no, no, no eso no tiene que ver
 Ay si, si, si lloro por esa mujer
 Ay no, no, no eso no tiene que ver
 Ay si, si, si lloro por esa mujer

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PLANNING FOR SUCCESS

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Composer									
Style									
Key Signature									
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GEMA

Bolero

Luis Cisneros Alvear

Score for the first system, measures 1-5. The score includes parts for Voice 1, Voice 2, Voice 3, Violin I, Violin II, Violin III, Trumpet in B \flat 1, Trumpet in B \flat 2, Guitarron, and Guitar. The key signature is B \flat major (two flats) and the time signature is 4/4. The music features a melodic line in the strings and trumpets, with triplets and slurs. The guitar part provides a rhythmic accompaniment with a bass line. Chords Gm, F, and E \flat are indicated in the guitar part.

Score for the second system, measures 6-10. This system continues the musical themes from the first system. It includes parts for Violin I, Violin II, Violin III, Trumpet in B \flat 1, Trumpet in B \flat 2, Guitarron, and Guitar. The key signature remains B \flat major and the time signature is 4/4. The music features a melodic line in the strings and trumpets, with triplets and slurs. The guitar part provides a rhythmic accompaniment with a bass line. Chords D7, Gm, and D7 are indicated in the guitar part. A 'Tú' vocal cue is present in the voice staves.

11

co-mo pie - dra pre - cio - sa, Co-mo di-vi-na jo - ya va-li-o-sa de ver-

Vln. I

Vln. II

Vln. III

B \flat Tpt. 1

B \flat Tpt. 2

Gtr.

Gtr.

F Eb Eb7

16

dad, Si mis oj-os no me mie - n - ten, Si mis oj-os no me(en)-

Vln. I

Vln. II

Vln. III

B \flat Tpt. 1

B \flat Tpt. 2

Gtr.

Gtr.

D7 Eb D7 Eb7

20

ga - ñan, Tu be - lle-za(es) sin i gual, Tu - ve(u)-na vez la(i)-lu-
Tu - ve(u)-na vez la(i)-lu-
Tu - ve(u)-na vez la(i)-lu-

Vln. I
Vln. II
Vln. III

B♭ Tpt. 1
B♭ Tpt. 2

Gtr.
Gtr.

D7 Eb7 Cm6 D7 G Em Am D7 G

25

sión de te-ner un a - mor, Que me(hi)-cie - ra va - le - r, Lue - go que te vi mu - jer, Yo te pu - de que-
sión de te-ner un a - mor, Que me(hi)-cie - ra va - le - r, Lue - go que te vi mu - jer, Yo te pu - de que-
sión de te-ner un a - mor, Que me(hi)-cie - ra va - le - r, Lue - go que te vi mu - jer, Yo te pu - de que-

Vln. I
Vln. II
Vln. III

B♭ Tpt. 1
B♭ Tpt. 2

Gtr.
Gtr.

Am7 D7 C Bm Am7 E7

30

rer con to-di-ti-ta mi(a) - lma, Er - es la ge - ma que Dios, Con-vir-tie - ra(en) mu - jer pa - ra bien de mi

30

rer con to-di-ti-ta mi(a) - lma, Er - es la ge - ma que Dios, Con-vir-tie - ra(en) mu - jer pa - ra bien de mi

30

rer con to-di-ti-ta mi(a) - lma, Er - es la ge - ma que Dios, Con-vir-tie - ra(en) mu - jer pa - ra bien de mi

Vln. I

Vln. II

Vln. III

B \flat Tpt. 1

B \flat Tpt. 2

Gtr.

Gtr.

Am7 E dim7 G G Dm7 G7



35

vi - da, Por e-so quie - ro can - tar, Y gri-tar que te quie-ro mu - jer con-sen - ti - da,

35

vi - da, Por e-so quie - ro can - tar, Y gri-tar que te quie-ro mu - jer con-sen - ti - da,

35

vi - da, Por e-so quie - ro can - tar, Y gri-tar que te quie-ro mu - jer con-sen - ti - da,

Vln. I

Vln. II

Vln. III

B \flat Tpt. 1

B \flat Tpt. 2

Gtr.

Gtr.

C F7 D7 G Em Am D7 G G G7



GEMA

To Coda

40

Por e-so(e)-le - vo mi voz, Ben-di-cien - do tú nom-bre(y) pi - dien - do - te(a) - mor,

Por e-so(e)-le - vo mi voz, Ben-di-cien - do tú nom-bre(y) pi - dien - do - te(a) - mor,

Por e-so(e)-le - vo mi voz, Ben-di-cien - do tú nom-bre(y) pi - dien - do - te(a) - mor,

Vln. I

Vln. II

Vln. III

B \flat Tpt. 1

B \flat Tpt. 2

Gtr.

Gtr.

F7 Bm7 E7 Am D7 G

45

Que me(hi) - cie - ra va - le - r,

Que me(hi) - cie - ra va - le - r,

Que me(hi) - cie - ra va - le - r,

Que me(hi) - cie - ra va - le - r,

Vln. I

Vln. II

Vln. III

B \flat Tpt. 1

B \flat Tpt. 2

Gtr.

Gtr.

Am D7 C Bm7

48

Con to - di - ti - ta mi(a) - lma,

Con to - di - ti - ta mi(a) - mi(a) - lma,

Con to - di - ti - ta mi(a) - lma,

Vln. I

Vln. II

Vln. III

B \flat Tpt. 1

B \flat Tpt. 2

Gtr.

Gtr.

Am7 E7 Am7 D7 G

51

nom-bre(y) pi - dien - do - te(a) - mor,

pi - dien - do - te(a) - mor,

nom-bre(y) pi - dien - do - te(a) - mor,

Vln. I

Vln. II

Vln. III

B \flat Tpt. 1

B \flat Tpt. 2

Gtr.

Gtr.

Am D7 G G D7

GEMA

Bolero

Luis Cisneros Alvear

6

11

15

32

37

42

48

51

To Coda

D.S. al Coda

©

GEMA

Bolero

Luis Cisneros Alvear

6

11

15

32

37

42

48

51

To Coda

D.S. al Coda

©

GEMA

Bolero

Luis Cisneros Alvear

6

11

15

32

37

42

48

51

To Coda

D.S. al Coda

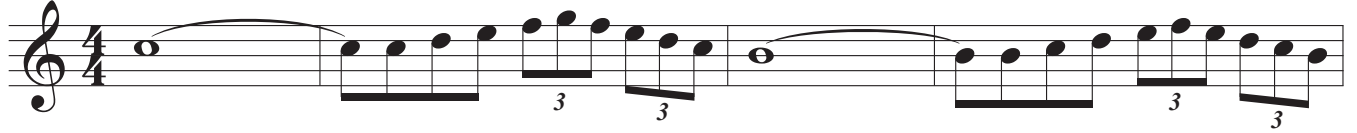
©

Trumpet in B \flat 1

GEMA

Bolero

Luis Cisneros Alvear



27

3

3

3



32

4

39

To Coda

42

3

3

3

3

46

3

D.S. al Coda



51

GEMA

Bolero

Luis Cisneros Alvear

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15

16 17 18

19 20 21 22

27

Musical staff 27-31 in treble clef with key signature of three sharps (F#, C#, G#). It begins with a quarter rest, followed by a triplet of eighth notes (G4, A4, B4), another triplet of eighth notes (C5, B4, A4), a dotted quarter note (G4), and a quarter note (F#4). The staff concludes with a half note (G4) and a quarter note (A4), followed by a quarter rest and a quarter note (B4).



32

Musical staff 32-38 in treble clef with key signature of three sharps. It starts with a dotted quarter note (G4), a quarter rest, and a quarter note (A4). This is followed by a whole rest with a '4' above it. The staff ends with a quarter rest, a quarter note (B4), a quarter note (A4), a quarter note (G4), and a quarter note (F#4).

39

Musical staff 39-41 in treble clef with key signature of three sharps. It begins with a quarter rest, followed by a quarter note (G4), a quarter note (A4), a quarter note (B4), a quarter note (C5), a dotted quarter note (B4), a dotted quarter note (A4), a dotted quarter note (G4), and a quarter note (F#4). The text "To Coda" is positioned above the final measure.

42

Musical staff 42-45 in treble clef with key signature of three sharps. It starts with a dotted quarter note (G4), a quarter note (A4), and a quarter note (B4). This is followed by four groups of eighth notes, each with a '3' below it: (C5, B4, A4), (G4, F#4, E4), (D4, C4, B3), and (A3, G3, F#3). The staff ends with a quarter rest.

46

Musical staff 46-50 in treble clef with key signature of three sharps. It begins with a whole rest, followed by a whole rest with a '3' above it. The staff concludes with a quarter rest, a quarter note (B4), a quarter note (A4), a quarter note (G4), a quarter note (F#4), a quarter note (E4), a quarter note (D4), and a quarter note (C4). The text "D.S. al Coda" is positioned above the final measure.



51

Musical staff 51-55 in treble clef with key signature of three sharps. It starts with a dotted quarter note (G4), a quarter note (A4), a quarter note (B4), a quarter note (C5), a quarter note (B4), a quarter note (A4), a quarter note (G4), a quarter note (F#4), a quarter note (E4), a quarter note (D4), a quarter note (C4), and a quarter note (B3). The staff ends with a quarter rest.

GEMA

Bolero

Luis Cisneros Alvear

Guitar score for "GEMA Bolero" by Luis Cisneros Alvear. The score is written in 4/4 time and consists of eight staves of music. The key signature is B-flat major (two flats). The piece features a steady eighth-note accompaniment throughout.

Chord progressions for each staff:

- Staff 1: Gm, F
- Staff 2: Eb, D7, Gm, D7
- Staff 3: Gm, F
- Staff 4: Eb, Eb7, D7
- Staff 5: Eb, D7, Eb7, D7
- Staff 6: Eb7, Cm6, D7, G, Em, Am, D7, G
- Staff 7: Am7, D7, C, Bm
- Staff 8: Am7, E7, Am7, Edim7, G



32 G Dm7 G7

35 C F7 D7 G Em Am D7

39 G G G7 F7 Bm7 E7 To Coda

42 Am D7 G

45

48 Am7 E7 Am7 D7 G D.S. al Coda



51 Am D7

GEMA

Bolero

Luis Cisneros Alvear



GEMA

25



29



32

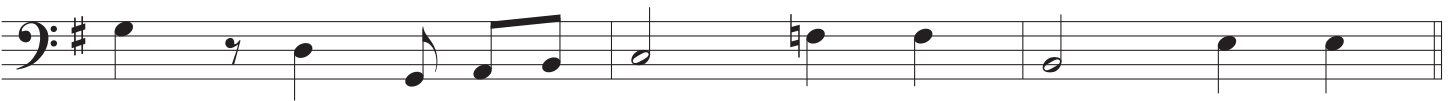


35



39

To Coda



42

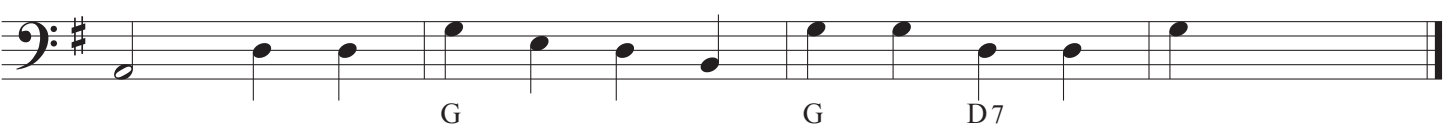


D.S. al Coda

47



51



GEMA

Bolero

Luis Cisneros Alvear

9

Tú co-mo pie - dra pre -

cio - sa, Co - mo di - vi - na jo - ya

va - lio - sa de ver - dad, Si mis oj - os no me

mie - n - ten, Si mis oj - os no me(en) - ga - ñan,

Tu be - lle - za(es) sin i - gual, Tu - ve(u) - na vez la(i) - lu -

sión de te - ner un a - mor, Que me(hi) - cie - ra va - le - r,

Lue - go que te vi mu - jer, Yo te pu - de que - rer con to - di - ti - ta mi(a) - lma,



GEMA

32

Er - es la ge - ma que Dios, Con - vir - tie - ra(en) mu -

34

jer pa - ra bien de mi vi - da, Por e - so quie - ro can -

37

tar, Y gri - tar que te quie - ro mu - jer con - sen -

39

ti - da, Por e - so(e) - le - vo mi voz, Ben - di - cien - do tú

To Coda

42

nom - bre(y) pi - dien - do - te(a) - mor,

45

Que me(hi) - cie - ra va - le - r,

49

Con to - di - ti - ta mi(a) - lma,

D.S. al Coda

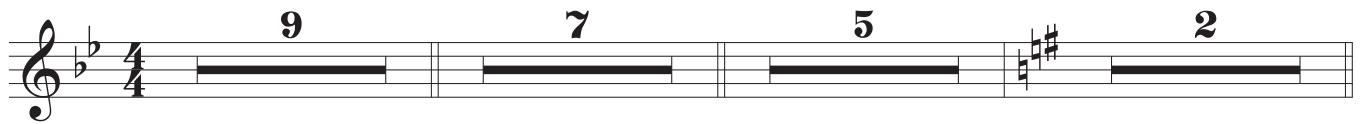
51

nom - bre(y) pi - dien - do - te(a) - mor,

GEMA

Bolero

Luis Cisneros Alvear



24

Tu - ve(u)-na vez la(i)-lu - sión de te-ner un a - mor, Que me(hi)-cie - ra va - le - r,

28

Lue - go que te vi mu - jer, Yo te pu - de que - rer con to - di - ti - ta mi(a) - lma,

32

Er - es la ge - ma que Dios, Con - vir - tie - ra(en) mu - jer pa - ra bien de mi vi - da,

36

Por e - so quie - ro can - tar, Y gri-tar que te quie-ro mu - jer con-sen - ti - da,

40

To Coda

Por e-so(e)-le - vo mi voz, Ben-di-cien - do tú nom-bre(y) pi - dien - do - te(a) - mor,

44

D.S. al Coda

Que me(hi)-cie - ra va - le - r, Con to-di-ti-ta mi(a) - mi(a) - lma,

51

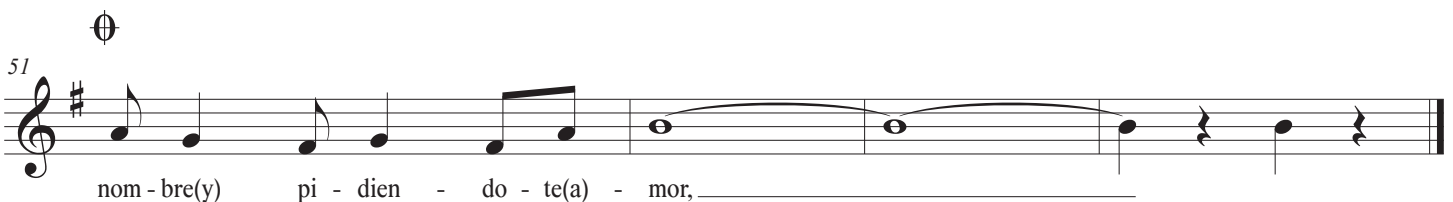
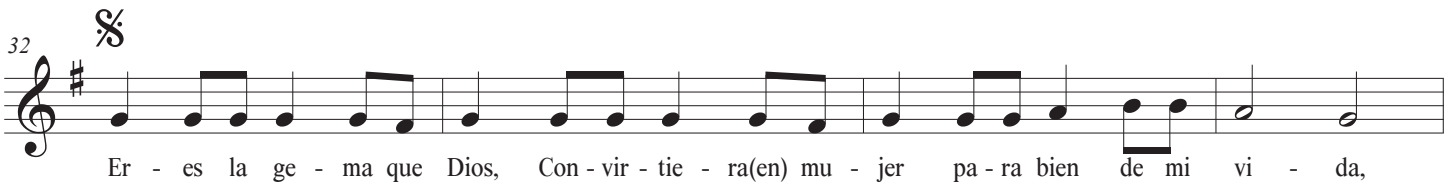
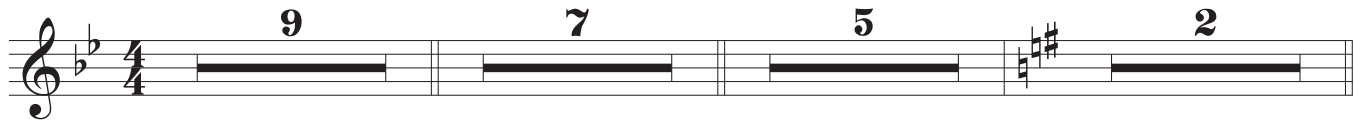
pi - dien - do - te(a) - mor,

Voice 3

GEMA

Bolero

Luis Cisneros Alvear



Gema

Luis Cisneros Alvear

Tú, como piedra preciosa
Como divina joya
Valiosa de verdad
Si mis ojos no me mienten
Si mis ojos no me engañan
Tu belleza es sin igual

Tuve una vez la ilusión
De tener un amor
Que me hiciera valer
Luego que te vi, mujer
Yo te pude querer
Con toditita mi alma

Eres la gema que Dios
Convirtiera en mujer
Para bien de mi vida
Por eso quiero cantar
Y gritar que te quiero
Mujer consentida

Por eso elevo mi voz
Bendiciendo tu nombre
Y pidiéndote amor

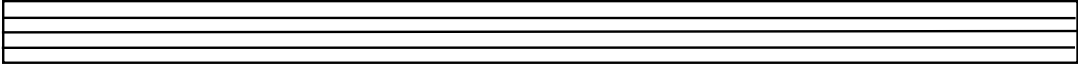
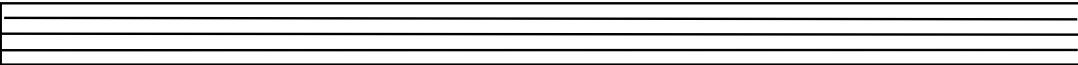
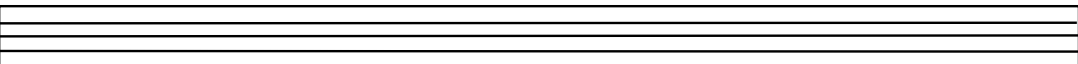
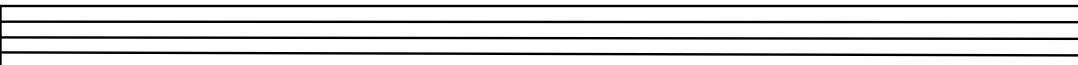
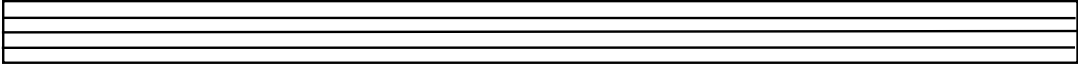
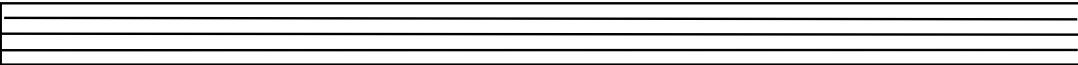
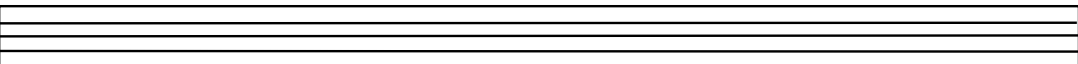
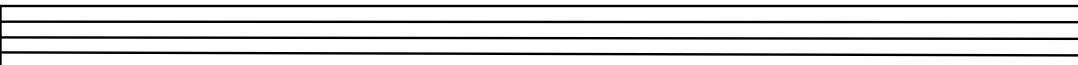
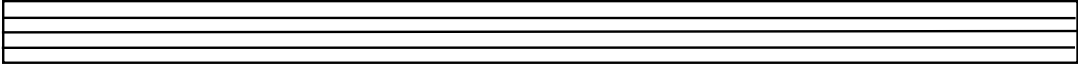
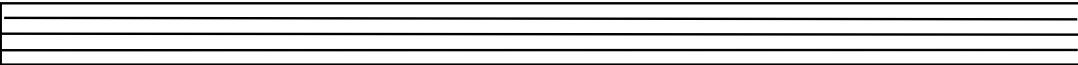
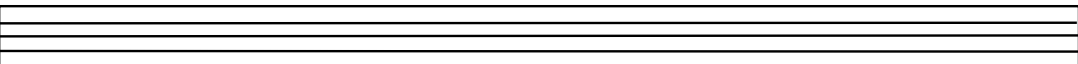
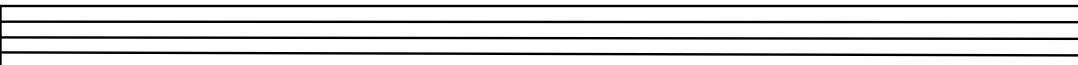
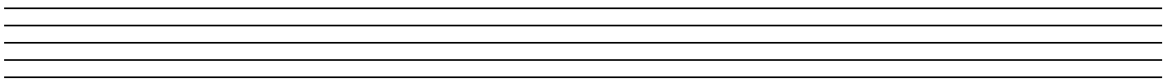
Que me hiciera valer

Con toditita mi alma

Eres la gema que Dios
Convirtiera en mujer
Para bien de mi vida
Por eso quiero cantar
Y gritar que te quiero
Mujer consentida

Por eso elevo mi voz
Bendiciendo tu nombre
Y pidiéndote amor

PLANNING FOR SUCCESS

Title	La Malagueña								
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									



La Malagueña

Score

Huapango

Elpidio Ramírez

The musical score is arranged in a system of eight staves. The top staff is for Voice, which contains two whole rests. The next three staves are for Violin 1, Violin 2, and Violin 3, all in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. Violin 1 starts with a whole rest followed by eighth notes. Violin 2 and 3 play a similar rhythmic pattern. The next two staves are for Trumpet in Bb 1 and Trumpet in Bb 2, both in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. They play a simple melody of quarter notes. The Armonía staff is in treble clef with a key signature of one sharp and a 3/4 time signature, featuring a whole rest followed by a slash and a quarter note. The Guitarrón staff is in bass clef with a key signature of one sharp and a 3/4 time signature, playing a simple bass line of quarter notes. A 'B7' chord marking is placed above the Armonía staff in the second measure.

La Malagueña

Vce. 1

Vln. 1

Vln. 2

Vln. 3

B \flat Tpt. 1

B \flat Tpt. 2

Arm.

Gtrn.

Em

D

Vce. 1

Vln. 1

Vln. 2

Vln. 3

B \flat Tpt. 1

B \flat Tpt. 2

Arm.

Gtrn.

G

C

B7

Vce. 1

Vln. 1

Vln. 2

Vln. 3

B \flat Tpt. 1

B \flat Tpt. 2

Arm.

Gtrn.

Em

1

Vce. 1

Vln. 1

Vln. 2

Vln. 3

B \flat Tpt. 1

B \flat Tpt. 2

Arm.

Gtrn.

Em B7 D

Que bo-ni-tos o-jos tie-nes de-ba-jo de(e)-sas dos ce-jas
 Si por po-bre me des-pre-cias Yo te con-ce-do ra-zón

La Malagueña

Vce. 1

de - ba - jo de(e) - sas dos ce - jas que bo - ni - tos o - jos tie - nes
Yo te con - ce - do ra - zón Si por po - bre me des - pre - cias

Vln. 1

Vln. 2

Vln. 3

B \flat Tpt. 1

B \flat Tpt. 2

Arm.

G C B7

Gtrn.

2

Vce. 1

E - llos me quie - ren mi - rar pe - ro si tu no los de - jas
Yo no te(o) - frez - co ri - quezas Te(o) - frez - co mi co - ra - zón

Vln. 1

Vln. 2

Vln. 3

B \flat Tpt. 1

B \flat Tpt. 2

Arm.

Em B7 Em D

Gtrn.

La Malagueña

Vce. 1

pe - ro si tu no los de - jas ni si - quie - ra par - pa - dear
Te(o) - frez - co mi co - ra - zón A cam - bio de mi po - breza

Vln. 1

Vln. 2

Vln. 3

B \flat Tpt. 1

B \flat Tpt. 2

Arm.

G B7

Gtrn.

3

Vce. 1

Ma - la - gue - ña sa - le - ro - sa

Vln. 1

Vln. 2

Vln. 3

B \flat Tpt. 1

B \flat Tpt. 2

Arm.

Em

Gtrn.

Vce. 1

Vln. 1

Vln. 2

Vln. 3

B \flat Tpt. 1

B \flat Tpt. 2

Arm.

Gtrn.

be - sar tus

Vce. 1

Vln. 1

Vln. 2

Vln. 3

B \flat Tpt. 1

B \flat Tpt. 2

Arm.

Gtrn.

la - bios qui - sie - ra

D

La Malagueña

Vce. 1
be - sar tus la - bios qui - sie - ra Ma - la - gue - ña sa - le - ro - sa

Vln. 1
Vln. 2
Vln. 3

B \flat Tpt. 1
B \flat Tpt. 2

Arm.
G C B7

Gtrn.

5

Vce. 1
Y de - cir

Vln. 1
Vln. 2
Vln. 3

B \flat Tpt. 1
B \flat Tpt. 2

Arm.

Gtrn.

La Malagueña

Vce. 1

Vln. 1

Vln. 2

Vln. 3

B \flat Tpt. 1

B \flat Tpt. 2

Arm.

Gtrn.

te ni - ña(her) - mo - sa.

Em

6

Vce. 1

Vln. 1

Vln. 2

Vln. 3

B \flat Tpt. 1

B \flat Tpt. 2

Arm.

Gtrn.

E - res li - - -

La Malagueña

Vce. 1

nda(y) he - chi - ce - ra

Vln. 1

Vln. 2

Vln. 3

B^b Tpt. 1

B^b Tpt. 2

Arm.

Gtrn.

D

Vce. 1

Er - es lin - da(y) he - chi - ce - ra Co - mo(el) can - dor de(u) - na

Vln. 1

Vln. 2

Vln. 3

B^b Tpt. 1

B^b Tpt. 2

Arm.

Gtrn.

G C

La Malagueña

1.

Vce. 1

Vln. 1

Vln. 2

Vln. 3

B \flat Tpt. 1

B \flat Tpt. 2

Arm.

Gtrn.

ro - sa

B7

2.

Vce. 1

Vln. 1

Vln. 2

Vln. 3

B \flat Tpt. 1

B \flat Tpt. 2

Arm.

Gtrn.

ro - sa Co-mo(el) can - dor

B7

de(u) - na ro - sa

Em B7 Em B7 Em

The musical score is arranged in a system with seven staves. From top to bottom, the staves are: Vce. 1 (Vocal), Vln. 1 (Violin), Vln. 2 (Violin), Vln. 3 (Violin), B♭ Tpt. 1 (Trumpet), B♭ Tpt. 2 (Trumpet), and a combined staff for Arm. (Armonica) and Gtrn. (Guitar). The key signature is one sharp (F#). The vocal line begins with the lyrics 'de(u) - na ro - sa' and features a long note with a fermata. The instrumental parts include various rhythmic patterns and melodic lines. Chord markings 'Em B7 Em B7 Em' are placed below the Armonica and Guitar staves.

La Malagueña

Huapango

Elpidio Ramírez

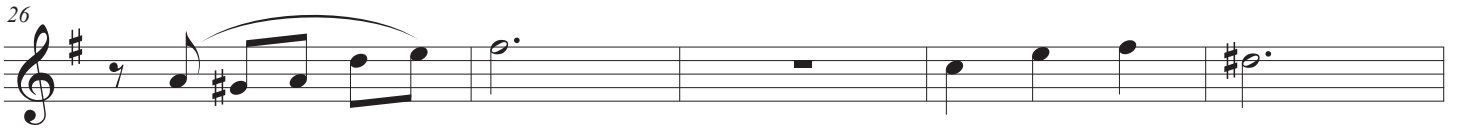
Víolin I



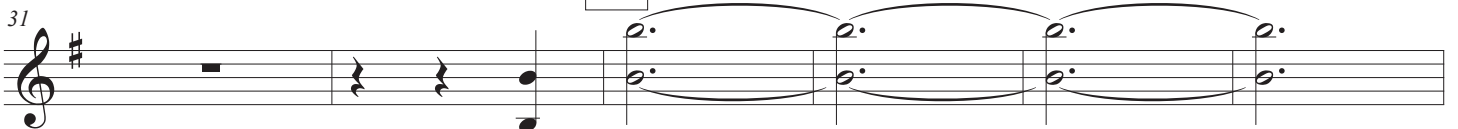
1



2



3



La Malagueña

37

Musical staff 37-41. Treble clef, key signature of one sharp (F#). Measures 37-41. Measure 37: quarter notes G4, A4, B4. Measure 38: quarter notes C5, B4, A4. Measure 39: quarter notes G4, F#4, E4. Measure 40: quarter notes D4, C4, B3. Measure 41: quarter notes A3, G3, F#3. A box with the number '4' is positioned above measure 41.

42

Musical staff 42-46. Treble clef, key signature of one sharp (F#). Measures 42-46. Measure 42: quarter notes G4, A4, B4. Measure 43: quarter notes C5, B4, A4. Measure 44: quarter notes G4, F#4, E4. Measure 45: quarter notes D4, C4, B3. Measure 46: quarter notes A3, G3, F#3. A box with the number '3' is positioned above measure 42.

5

52

6

59

Musical staff 47-51. Treble clef, key signature of one sharp (F#). Measures 47-51. Measure 47: quarter notes G4, A4, B4. Measure 48: quarter notes C5, B4, A4. Measure 49: quarter notes G4, F#4, E4. Measure 50: quarter notes D4, C4, B3. Measure 51: quarter notes A3, G3, F#3. A box with the number '5' is positioned above measure 47. A box with the number '6' is positioned above measure 59.

66

Musical staff 52-65. Treble clef, key signature of one sharp (F#). Measures 52-65. Measure 52: quarter notes G4, A4, B4. Measure 53: quarter notes C5, B4, A4. Measure 54: quarter notes G4, F#4, E4. Measure 55: quarter notes D4, C4, B3. Measure 56: quarter notes A3, G3, F#3. Measure 57: quarter notes E4, D4, C4. Measure 58: quarter notes B3, A3, G3. Measure 59: quarter notes F#3, E3, D3. Measure 60: quarter notes C3, B2, A2. Measure 61: quarter notes G2, F#2, E2. Measure 62: quarter notes D2, C2, B1. Measure 63: quarter notes A1, G1, F#1. Measure 64: quarter notes E1, D1, C1. Measure 65: quarter notes B0, A0, G0. A 'V' symbol is positioned above measure 65.

68

1.

Musical staff 66-70. Treble clef, key signature of one sharp (F#). Measures 66-70. Measure 66: quarter notes G4, A4, B4. Measure 67: quarter notes C5, B4, A4. Measure 68: quarter notes G4, F#4, E4. Measure 69: quarter notes D4, C4, B3. Measure 70: quarter notes A3, G3, F#3. A box with the number '1.' is positioned above measure 66.

71

2.

Musical staff 71-76. Treble clef, key signature of one sharp (F#). Measures 71-76. Measure 71: quarter notes G4, A4, B4. Measure 72: quarter notes C5, B4, A4. Measure 73: quarter notes G4, F#4, E4. Measure 74: quarter notes D4, C4, B3. Measure 75: quarter notes A3, G3, F#3. Measure 76: quarter notes E4, D4, C4. A box with the number '2.' is positioned above measure 71.

77

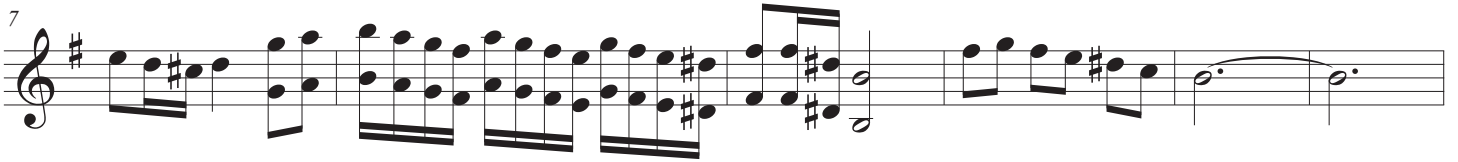
Musical staff 77-81. Treble clef, key signature of one sharp (F#). Measures 77-81. Measure 77: quarter notes G4, A4, B4. Measure 78: quarter notes C5, B4, A4. Measure 79: quarter notes G4, F#4, E4. Measure 80: quarter notes D4, C4, B3. Measure 81: quarter notes A3, G3, F#3.

La Malagueña

Huapango

Elpidio Ramírez

Víolin 2



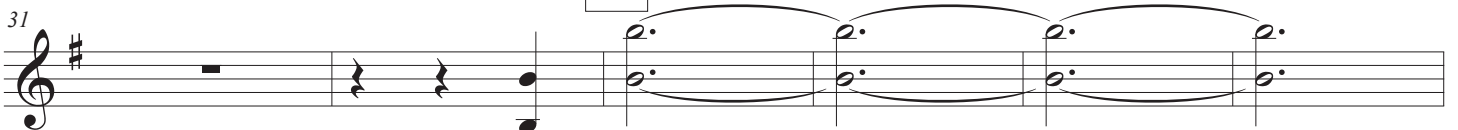
1



2



3



La Malagueña

37

Musical staff 37-41. Treble clef, key signature of one sharp (F#). Measures 37-41. Measure 37: quarter notes G4, A4, B4. Measure 38: quarter notes C5, B4, A4. Measure 39: quarter notes G4, F#4, E4. Measure 40: quarter notes D4, C4, B3. Measure 41: quarter notes A3, G3, F#3. A box with the number '4' is positioned above measure 41.

42

Musical staff 42-46. Treble clef, key signature of one sharp (F#). Measures 42-46. Measure 42: quarter notes G4, A4, B4. Measure 43: quarter notes C5, B4, A4. Measure 44: quarter notes G4, F#4, E4. Measure 45: quarter notes D4, C4, B3. Measure 46: quarter notes A3, G3, F#3. A box with the number '3' is positioned above measure 42.

5

52

7

6

39

Musical staff 47-51. Treble clef, key signature of one sharp (F#). Measures 47-51. Measure 47: quarter notes G4, A4, B4. Measure 48: quarter notes C5, B4, A4. Measure 49: quarter notes G4, F#4, E4. Measure 50: quarter notes D4, C4, B3. Measure 51: quarter notes A3, G3, F#3. A box with the number '5' is positioned above measure 47. A box with the number '6' is positioned above measure 49. A box with the number '7' is positioned above measure 50. A box with the number '6' is positioned above measure 51. A box with the number '39' is positioned above measure 49.

66

Musical staff 52-65. Treble clef, key signature of one sharp (F#). Measures 52-65. Measure 52: quarter notes G4, A4, B4. Measure 53: quarter notes C5, B4, A4. Measure 54: quarter notes G4, F#4, E4. Measure 55: quarter notes D4, C4, B3. Measure 56: quarter notes A3, G3, F#3. Measure 57: quarter notes G4, A4, B4. Measure 58: quarter notes C5, B4, A4. Measure 59: quarter notes G4, F#4, E4. Measure 60: quarter notes D4, C4, B3. Measure 61: quarter notes A3, G3, F#3. Measure 62: quarter notes G4, A4, B4. Measure 63: quarter notes C5, B4, A4. Measure 64: quarter notes G4, F#4, E4. Measure 65: quarter notes D4, C4, B3. A box with the number '5' is positioned above measure 47. A box with the number '6' is positioned above measure 49. A box with the number '7' is positioned above measure 50. A box with the number '6' is positioned above measure 51. A box with the number '39' is positioned above measure 49.

1.

68

Musical staff 66-70. Treble clef, key signature of one sharp (F#). Measures 66-70. Measure 66: quarter notes G4, A4, B4. Measure 67: quarter notes C5, B4, A4. Measure 68: quarter notes G4, F#4, E4. Measure 69: quarter notes D4, C4, B3. Measure 70: quarter notes A3, G3, F#3. A box with the number '1.' is positioned above measure 66.

2.

71

Musical staff 71-76. Treble clef, key signature of one sharp (F#). Measures 71-76. Measure 71: quarter notes G4, A4, B4. Measure 72: quarter notes C5, B4, A4. Measure 73: quarter notes G4, F#4, E4. Measure 74: quarter notes D4, C4, B3. Measure 75: quarter notes A3, G3, F#3. Measure 76: quarter notes G4, A4, B4. A box with the number '2.' is positioned above measure 71.

77

Musical staff 77-81. Treble clef, key signature of one sharp (F#). Measures 77-81. Measure 77: quarter notes G4, A4, B4. Measure 78: quarter notes C5, B4, A4. Measure 79: quarter notes G4, F#4, E4. Measure 80: quarter notes D4, C4, B3. Measure 81: quarter notes A3, G3, F#3.

La Malagueña

Huapango

Elpidio Ramírez

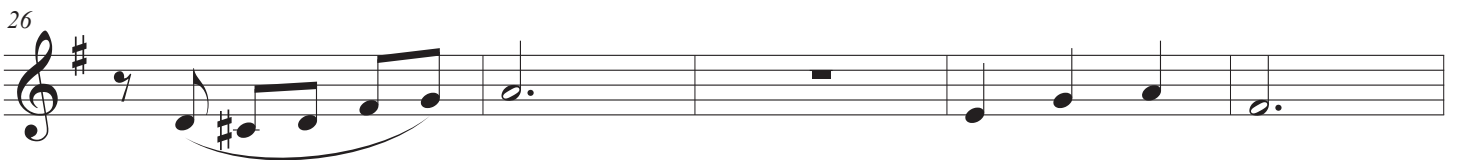
Violín 3



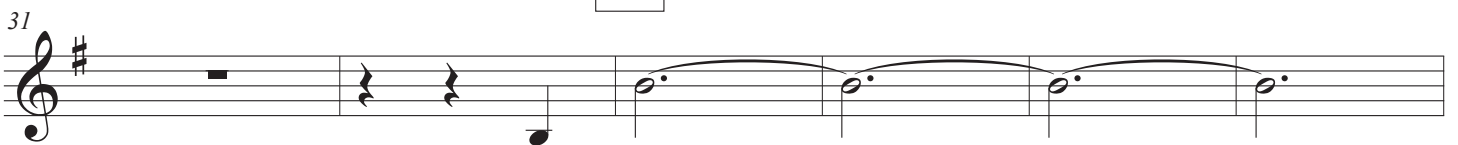
1



2



3



La Malagueña

37 4

Musical staff 37-41 in G major. It features a melodic line with a triplet of eighth notes (measures 37-39) and a series of dotted half notes (measures 40-41) under a slur.

42 3

Musical staff 42-46 in G major. It begins with a triplet of eighth notes (measures 42-44) followed by a series of quarter notes (measures 45-46) under a slur.

5 6

52 7 59 6

Musical staff 47-51 in G major. It contains several rests and melodic fragments, including a triplet of eighth notes (measures 47-49) and a series of quarter notes (measures 50-51).

66

Musical staff 52-56 in G major. It features a series of eighth notes (measures 52-54) and quarter notes (measures 55-56).

1.

68

Musical staff 57-67 in G major. It contains a first ending bracket over measures 57-67, featuring a series of eighth notes and quarter notes.

2.

71

Musical staff 68-70 in G major. It features a second ending bracket over measures 68-70, with a fermata over the final note.

77

Musical staff 71-76 in G major. It begins with a fermata over a whole note (measure 71) and continues with a series of quarter notes and eighth notes (measures 72-76).

La Malagueña

Huapango

Elpidio Ramirez

Trumpet in B \flat 1

6

10

13

52

55

68

71

1 2 3 4 5

9 3 7 7 7 2

3 3

6 8

1. 2.

6

La Malagueña

Trumpet in B \flat 2

Huapango

Elpidio Ramírez

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. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

La Malagueña

Acoustic Guitar

Huapango

Elpidio Ramirez

B7 Em D

6 G C B7

11 Em Em B7

16 D G C

21 B7 Em B7 Em

26 D G B7

31

36 Em

1

2

3

4

La Malagueña

41 D

Musical staff 41-45: Treble clef, key signature of one sharp (F#). The staff contains five measures of music. Each measure begins with an 'x' on the first line, indicating a muted string. The notes are quarter notes, and there are diagonal slashes above the notes in each measure, indicating a specific rhythmic pattern. The key signature is F#.

46 5

G C B7

Musical staff 46-50: Treble clef, key signature of one sharp (F#). The staff contains five measures of music. Each measure begins with an 'x' on the first line. Above the staff, the chords G, C, and B7 are indicated. A box containing the number '5' is positioned above the fourth measure. The key signature is F#.

51 Em

Musical staff 51-55: Treble clef, key signature of one sharp (F#). The staff contains five measures of music. Each measure begins with an 'x' on the first line. Above the staff, the chord Em is indicated. The key signature is F#.

56 6

Musical staff 56-60: Treble clef, key signature of one sharp (F#). The staff contains five measures of music. Each measure begins with an 'x' on the first line. A box containing the number '6' is positioned above the third measure. The key signature is F#.

61 D

Musical staff 61-65: Treble clef, key signature of one sharp (F#). The staff contains five measures of music. Each measure begins with an 'x' on the first line. Above the staff, the chord D is indicated. The key signature is F#.

66 1.

G C B7

Musical staff 66-70: Treble clef, key signature of one sharp (F#). The staff contains five measures of music. Each measure begins with an 'x' on the first line. Above the staff, the chords G, C, and B7 are indicated. A first ending bracket labeled '1.' spans the last two measures. The key signature is F#.

71 2.

B7

Musical staff 71-76: Treble clef, key signature of one sharp (F#). The staff contains six measures of music. Each measure begins with an 'x' on the first line. Above the staff, the chord B7 is indicated. A second ending bracket labeled '2.' spans the last two measures. The key signature is F#.

77 Em B7 Em B7 Em

Musical staff 77-81: Treble clef, key signature of one sharp (F#). The staff contains five measures of music. Each measure begins with an 'x' on the first line. Above the staff, the chords Em, B7, Em, B7, and Em are indicated. The key signature is F#.

La Malagueña

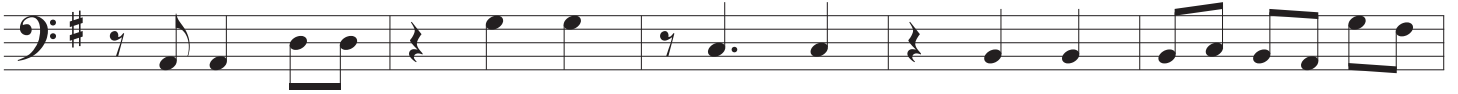
Guitarra

Huapango

Elpidio Ramírez



6

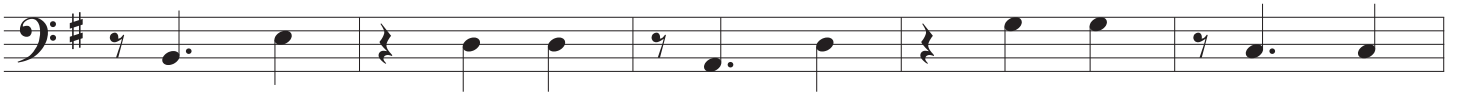


1

11

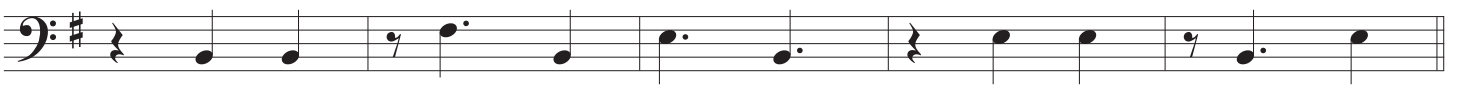


16



2

21



26



3

31



4

36



41



5

46



51



6

56



61



66



71



77



La Malagueña

Huapango

Elpidio Ramírez

Voice

1



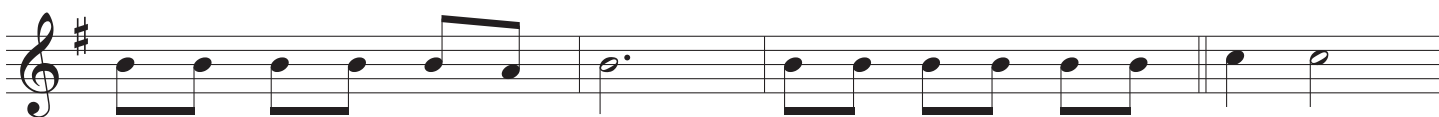
Que bo - ni - tos o - jos tie - nes de - ba - jo de(e) - sas dos
Si por po - bre me des - pre - cias Yo te con - ce - do ra -



ce - jas de - ba - jo de(e) - sas dos ce - jas
zón _____ Yo te con - ce - do ra - zón _____



que bo - ni - tos o - jos tie - nes _____
Si por po - bre me des - pre - cias _____

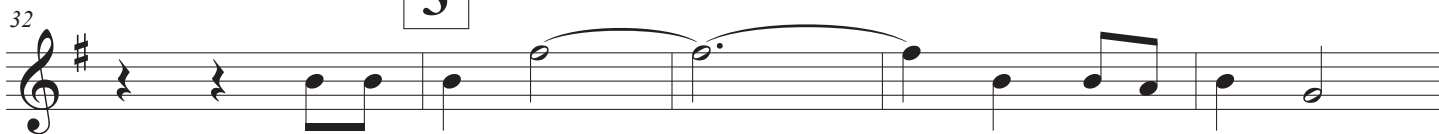


E - llos me quie - ren mi - rar pe - ro si tu no los de - jas
Yo no te(o) - frez - co ri - quezas Te(o) - frez - co mi co - ra - zón _____



pe - ro si tu no los de - jas ni si - quie - ra par - pa - dear _____
Te(o) - frez - co mi co - ra - zón _____ A cam - bio de mi po - breza _____

3



Ma - la - gue - - - ña sa - le - ro - sa

La Malagueña

37 4

be - sar tus _____ la - bios qui - sie - ra

45

be - sar tus la - bios qui - sie - ra Ma - la - gue - ña sa - le - ro - sa _____

49 5

— Y de - cir - - - - te ni - ña (her) - mo - sa.

56 6

E - res li - - - - -

63

- nda(y) he - chi - ce - ra Er - es lin - da(y) he - chi -

66 1.

ce - ra Co - mo (el) can - dor de (u) - na ro - sa _____

71 2.

ro - sa _____ Co - mo (el) can - dor _____ de (u) - na ro - sa _____

La Malagueña

Que bonitos ojos tienes debajo de ésas dos cejas
 Debajo de ésas dos cejas, que bonitos ojos tienes.
 Ellos me quieren mirar pero si tú no los dejas
 Pero si tú no los dejas ni siquiera parpadear.

Malagueña salerosa
 Besar tus labios quisiera, besar tus labios quisiera.
 Malagueña salerosa, y decirte niña hermosa.
 Que eres linda y hechicera,
 Que eres linda y hechicera como el candor de una
 rosa.

Si por pobre me desprecias yo te concedo razon
 Yo te concedo razon si por pobre me desprecias.
 Yo no te ofrezco riquezas, te ofrezco mi corazón
 Te ofrezco mi corazón a cámbio de mi pobreza.

Malagueña salerosa...

other optional verses:

Con tus ojos me anunciabas que me amabas
 tiernamente
 Que me amabas tiernamente, con tus ojos me
 anunciabas.
 Ingrata me traicionabas cuando de tí estaba ausente
 Cuando de tí estaba ausente, de mi pasión te
 burlabas.

Malagueña salerosa...

PLANNING FOR SUCCESS

| | | | | | | | | | |
|--|---|--------|--|------------------------|--|--------------------|--|-----------|--|
| Title | La Verdolaga | | | | | | | | |
| 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^b 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 ^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.

<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> | | | | | | | | |
| | | | | | | | | | |
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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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LA VERDOLAGA

(Huapango)

Alberto Cervantes/Ruben Fuentes

GRM Publications

The musical score is written for a 3/4 time signature in the key of D major. It consists of seven staves:

- Voice:** The vocal line is mostly silent, with a final melodic phrase at the end of the piece.
- Violin I, II, and III:** These instruments play a melodic line that begins with a whole note rest, followed by a series of dotted notes and a final phrase.
- Trumpet in B \flat 1 and 2:** Both trumpets play a rhythmic, eighth-note pattern that starts with a whole note rest and continues throughout the piece.
- Guitarron:** The Guitarron part is written in bass clef and includes a chord progression: D, C, D, C, D.
- Armonia:** The Armonia part is written in treble clef and features a rhythmic pattern of eighth notes with 'x' marks above them, indicating a specific playing technique.

LA VERDOLAGA

5

5

Vln. I

Vln. II

Vln. III

B♭ Tpt. 1

B♭ Tpt. 2

Gtrr.

Arm.

B♭ F7 B♭ F7 B♭ F7 B♭

Detailed description: This system contains measures 5 through 8. The key signature is B-flat major. The strings (Vln. I, II, III) play a rhythmic pattern of eighth notes. The brass (B♭ Tpt. 1, 2) plays a simple melodic line. The guitar (Gtrr.) plays a bass line with quarter notes. The arm (Arm.) plays a rhythmic pattern with chords. Chord changes are indicated as B♭, F7, B♭, F7, B♭, F7, B♭.

9

9

Vln. I

Vln. II

Vln. III

B♭ Tpt. 1

B♭ Tpt. 2

Gtrr.

Arm.

A7 D A7 D

Detailed description: This system contains measures 9 through 12. The key signature changes to D major. The strings (Vln. I, II, III) play a rhythmic pattern of eighth notes. The brass (B♭ Tpt. 1, 2) plays a simple melodic line. The guitar (Gtrr.) plays a bass line with quarter notes. The arm (Arm.) plays a rhythmic pattern with chords. Chord changes are indicated as A7, D, A7, D.

13

13

Vln. I

Vln. II

Vln. III

B \flat Tpt. 1

B \flat Tpt. 2

Gtrr.

Arm.

D G A7 D G A7

18

Hay de(a) - quel que(a) las mu - je - res les da(el) a - mor y(el) di - ne - ro
 No(hay) que(e) - star com - pro - me - ti - do en las co - sas del que - re - r
 Los a - mo - res mas bo - ni - tos son co - mo la ver - do - la - ga

18

Vln. I

Vln. II

Vln. III

B \flat Tpt. 1

B \flat Tpt. 2

Gtrr.

Arm.

A7 D

LA VERDOLAGA

23

cuan - do me - nos se lo pien - sa se que - da(en) el pu - ro cue - ro. Por
 sol - te - ras o con ma - ri - do siem - pre(es) bue - na la mu - je - r. Aun -
 no - más le po - nes tan - ti - to y cre - cen co - mo(u) - na pla - ga Y

Vln. I

Vln. II

Vln. III

B \flat Tpt. 1B \flat Tpt. 2

Gtrr.

Arm.

23

A7

D

27

e - so yo vi - vo(e) - rran - te sin con - fiar en la mu - je -
 que me veas i - no - cen - te en las co - sas del a - mo -
 tie - nes o - tra ven - ta - ja si cul - ti - vas e - (se)(a) - mo -

Vln. I

Vln. II

Vln. III

B \flat Tpt. 1B \flat Tpt. 2

Gtrr.

Arm.

27

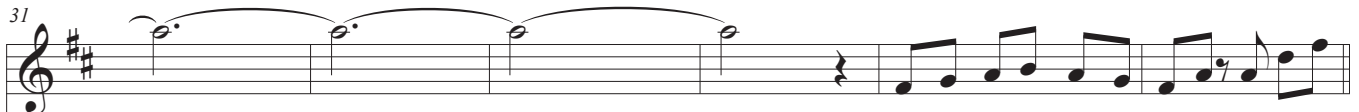
D7

G

E7

A7

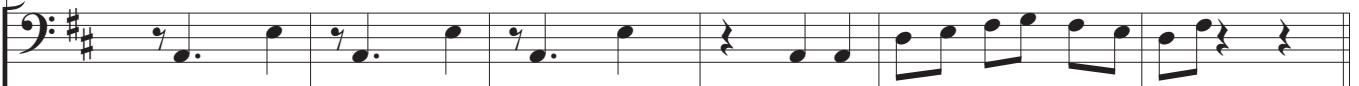
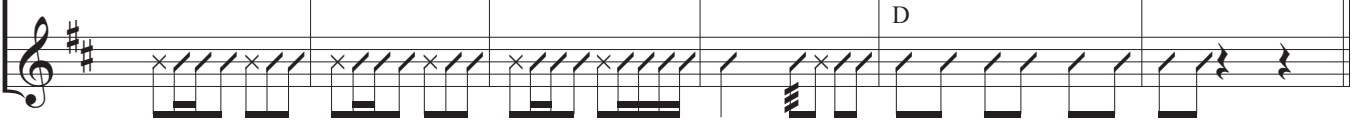
LA VERDOLAGA

31 

r ca - ri - ñi - tos de(un) in - stan - te y no vol -
 r no me gus - ta lo co - rrien - te con - su - mo
 r que cuan - do ya se te pa - sa con un ja -

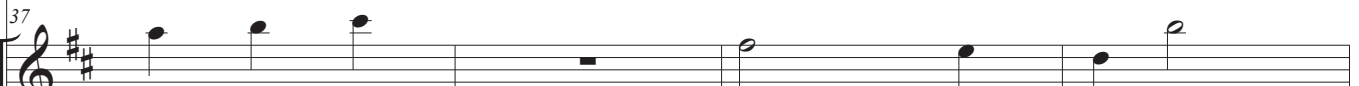
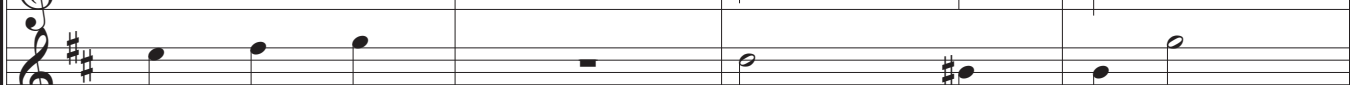
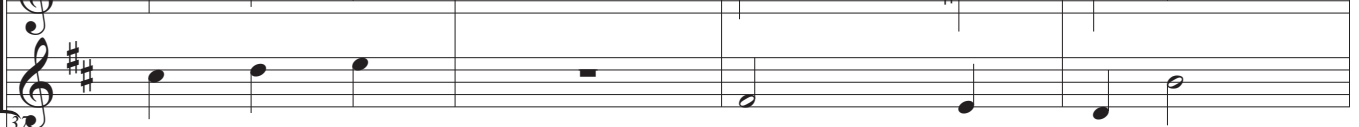
Vln. I 
 Vln. II 
 Vln. III 

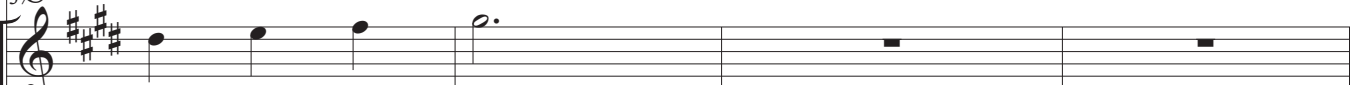
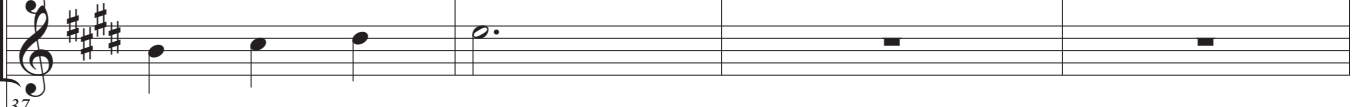
B \flat Tpt. 1 
 B \flat Tpt. 2 

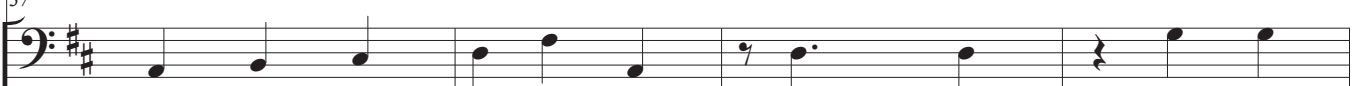

Gtrr. 
 Arm. 

37 

ver - nos a ver. Por e - so yo vi - vo(e) - rran - te sin con -
 de lo me - jor Aun - que me veas i - no - cen - te en las
 lón se(a) - ca - bó Y tie - nes o - tra ven - ta - ja si cul -

Vln. I 
 Vln. II 
 Vln. III 

B \flat Tpt. 1 
 B \flat Tpt. 2 

Gtrr. 
 Arm. 

A7 D D7 G

LA VERDOLAGA

41

fiar en la mu - je - - - - - r
 co - sas del a - mo - - - - - r
 ti - vas e - (se)(a)-mo - - - - - r

Vln. I
 Vln. II
 Vln. III
 B \flat Tpt. 1
 B \flat Tpt. 2
 Gtr.
 Arm.

E7 A7

47

ca - ri - ñi - tos de(un) in - stan - te y no vol - ver - nos a ver.
 no me gus - ta lo co - rrien - te con - su - mo de lo me - jor
 que cuan - do ya se te pa - sa con un ja

Vln. I
 Vln. II
 Vln. III
 B \flat Tpt. 1
 B \flat Tpt. 2
 Gtr.
 Arm.

D A7 D

1, 2.

52 3.

lón se(a) - ca - bó

Vln. I

Vln. II

Vln. III

B \flat Tpt. 1

B \flat Tpt. 2

Gtrr.

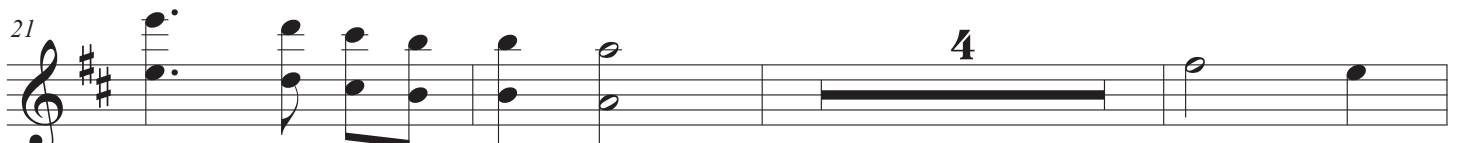
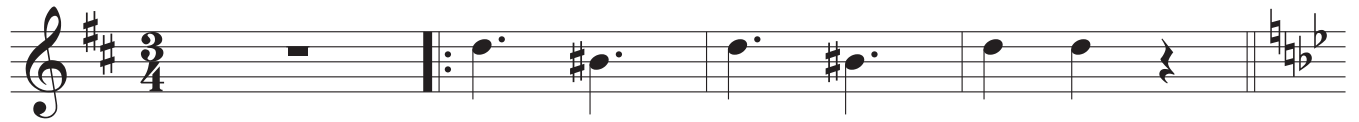
Arm.

A7 D A7 D

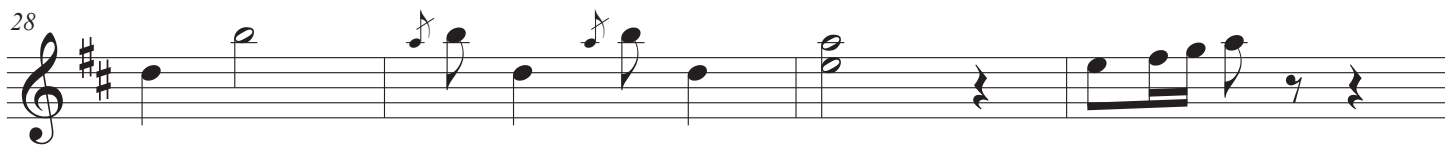
LA VERDOLAGA

(Huapango)

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28



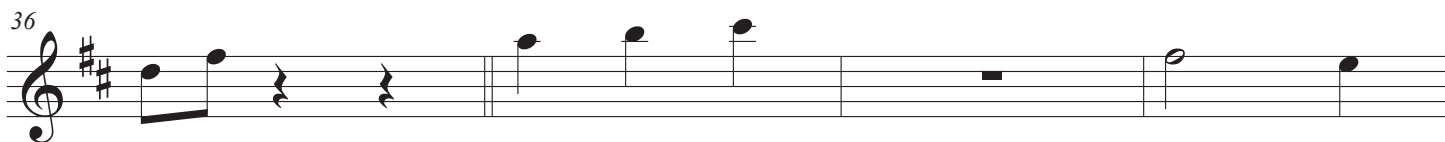
Musical staff 28-31: Treble clef, key signature of two sharps (F# and C#). Measure 28: quarter note G4, quarter note A4. Measure 29: quarter note B4, quarter note C5. Measure 30: quarter note B4, quarter note A4. Measure 31: quarter note G4, quarter note F#4.

32



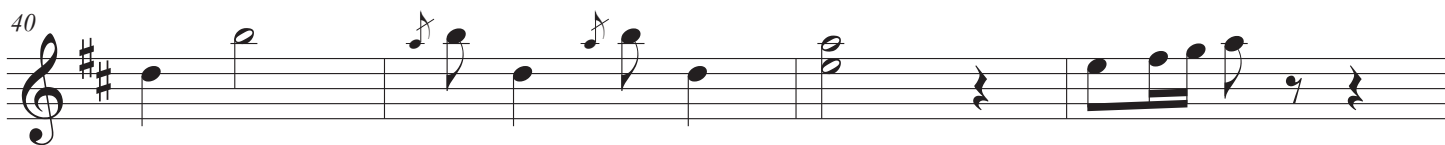
Musical staff 32-35: Treble clef, key signature of two sharps. Measure 32: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 33: quarter note B4, quarter note A4, quarter note G4, quarter note F#4. Measure 34: quarter note E5, quarter note D5, quarter note C5, quarter note B4. Measure 35: quarter note A4, quarter note G4, quarter note F#4, quarter note E4.

36



Musical staff 36-39: Treble clef, key signature of two sharps. Measure 36: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 37: quarter note B4, quarter note A4, quarter note G4, quarter note F#4. Measure 38: quarter note E5, quarter note D5, quarter note C5, quarter note B4. Measure 39: quarter note A4, quarter note G4, quarter note F#4, quarter note E4.

40



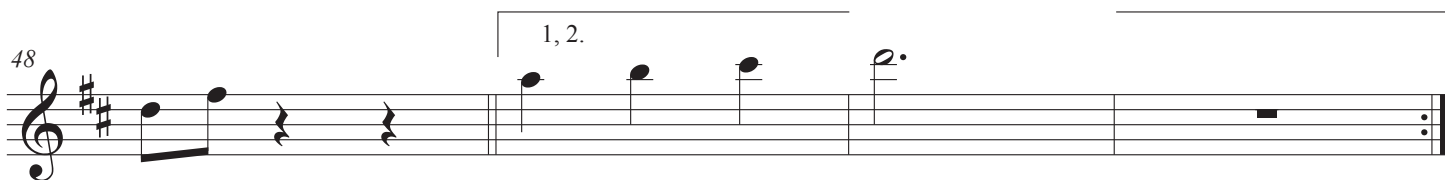
Musical staff 40-43: Treble clef, key signature of two sharps. Measure 40: quarter note G4, quarter note A4. Measure 41: quarter note B4, quarter note C5. Measure 42: quarter note B4, quarter note A4. Measure 43: quarter note G4, quarter note F#4.

44



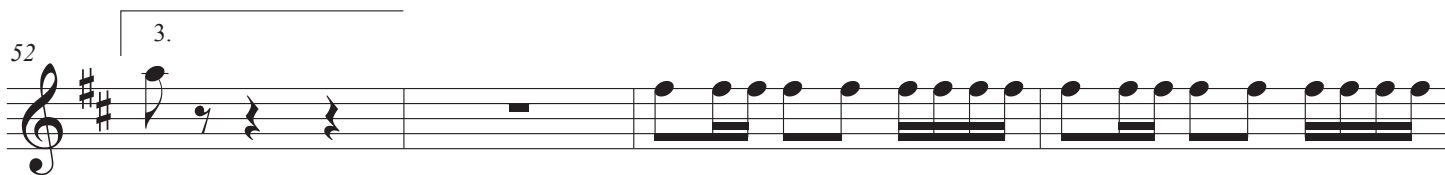
Musical staff 44-47: Treble clef, key signature of two sharps. Measure 44: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 45: quarter note B4, quarter note A4, quarter note G4, quarter note F#4. Measure 46: quarter note E5, quarter note D5, quarter note C5, quarter note B4. Measure 47: quarter note A4, quarter note G4, quarter note F#4, quarter note E4.

48



Musical staff 48-51: Treble clef, key signature of two sharps. Measure 48: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 49: quarter note B4, quarter note A4, quarter note G4, quarter note F#4. Measure 50: quarter note E5, quarter note D5, quarter note C5, quarter note B4. Measure 51: quarter note A4, quarter note G4, quarter note F#4, quarter note E4. First ending bracket above measures 49-50 with '1, 2.' above it.

52



Musical staff 52-55: Treble clef, key signature of two sharps. Measure 52: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 53: quarter note B4, quarter note A4, quarter note G4, quarter note F#4. Measure 54: quarter note E5, quarter note D5, quarter note C5, quarter note B4. Measure 55: quarter note A4, quarter note G4, quarter note F#4, quarter note E4. Second ending bracket above measures 54-55 with '3.' above it.

56



Musical staff 56-59: Treble clef, key signature of two sharps. Measure 56: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 57: quarter note B4, quarter note A4, quarter note G4, quarter note F#4. Measure 58: quarter note E5, quarter note D5, quarter note C5, quarter note B4. Measure 59: quarter note A4, quarter note G4, quarter note F#4, quarter note E4.

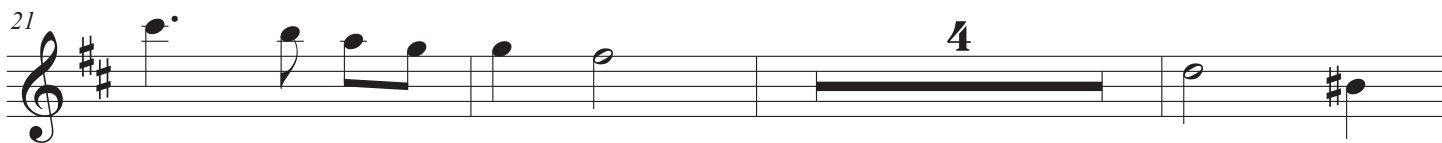
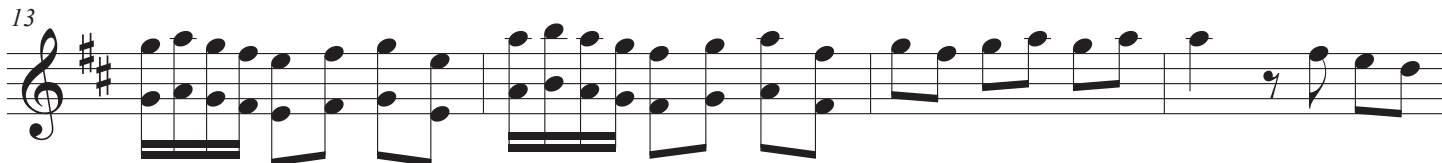
LA VERDOLAGA

Violin II

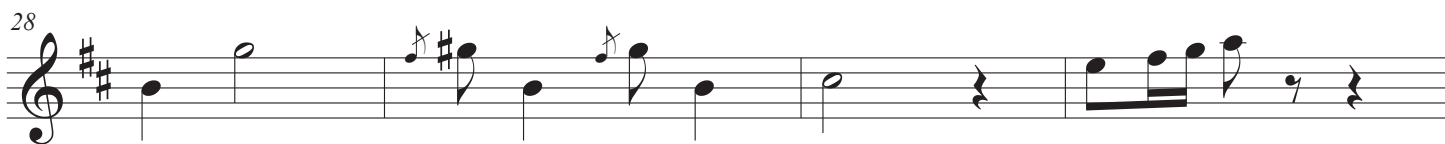
(Huapango)

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28



Musical staff 28-31: Treble clef, key signature of two sharps (F# and C#). Measures 28-31 contain a melodic line with quarter and eighth notes, including rests.

32



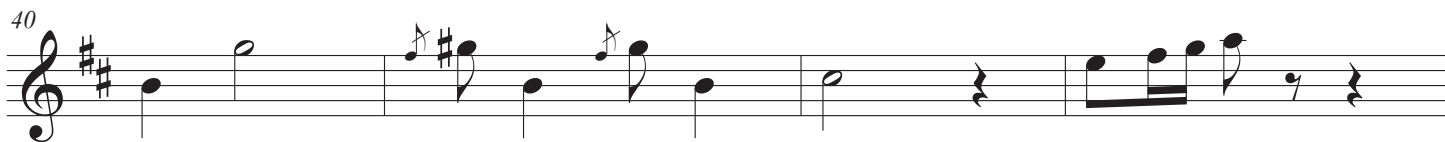
Musical staff 32-35: Treble clef, key signature of two sharps. Measures 32-35 feature a rhythmic pattern of eighth-note beamed pairs followed by quarter notes and rests.

36



Musical staff 36-39: Treble clef, key signature of two sharps. Measures 36-39 show a melodic line with quarter notes and a whole note, ending with a sharp sign on the final note.

40



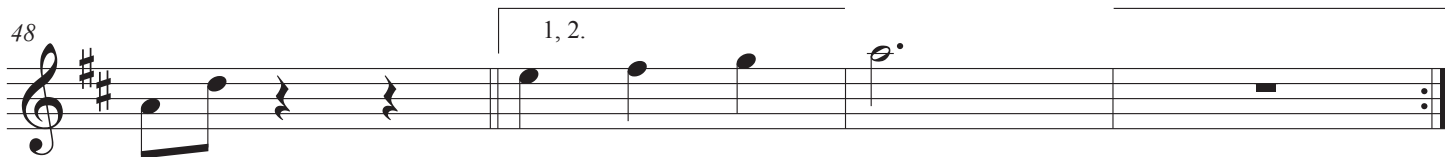
Musical staff 40-43: Treble clef, key signature of two sharps. Measures 40-43 contain a melodic line with quarter and eighth notes, including rests.

44



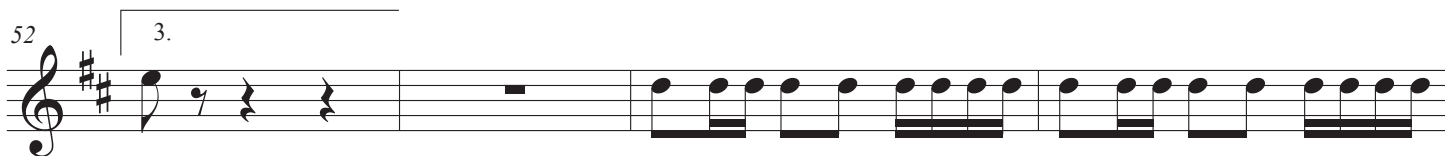
Musical staff 44-47: Treble clef, key signature of two sharps. Measures 44-47 feature a rhythmic pattern of eighth-note beamed pairs followed by quarter notes and rests.

48



Musical staff 48-51: Treble clef, key signature of two sharps. Measures 48-51 show a melodic line with quarter notes and a half note. A first ending bracket labeled "1, 2." spans measures 49-50. The staff ends with a repeat sign.

52



Musical staff 52-55: Treble clef, key signature of two sharps. Measures 52-55 show a melodic line with quarter notes and a half note. A first ending bracket labeled "3." spans measures 53-54. The staff ends with a repeat sign.

56



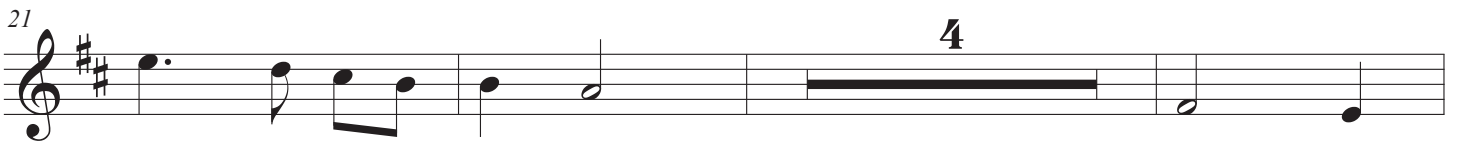
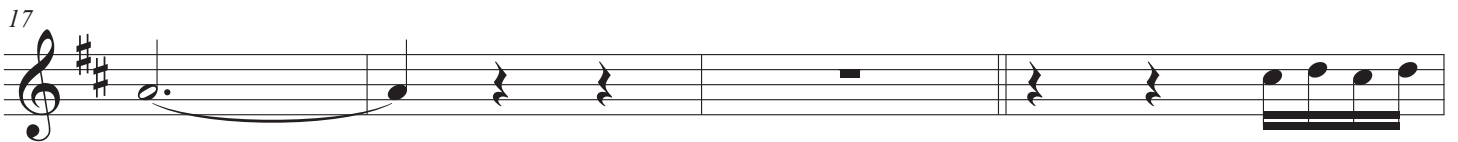
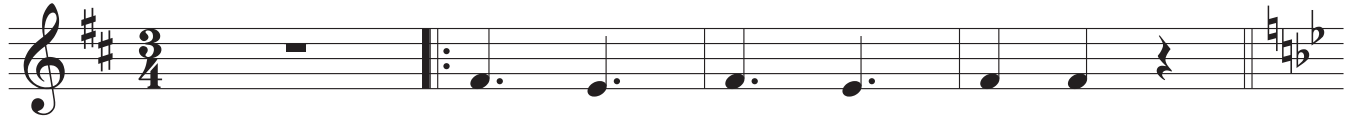
Musical staff 56-59: Treble clef, key signature of two sharps. Measures 56-59 contain a melodic line with quarter notes and rests. The staff ends with a repeat sign.

LA VERDOLAGA

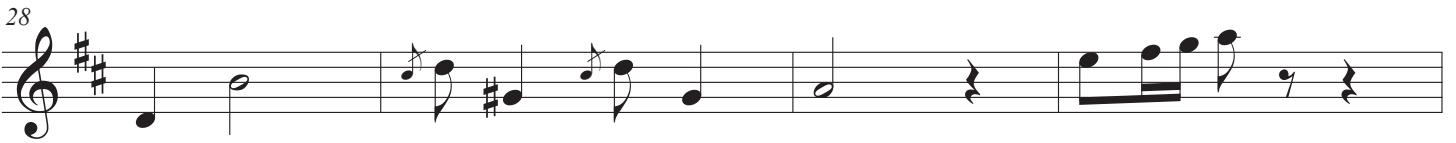
(Huapango)

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28



Musical staff 28-31: Treble clef, key signature of two sharps (F# and C#). Measures 28-31 contain a sequence of notes and rests, including eighth and sixteenth notes, and a dotted quarter note.

32



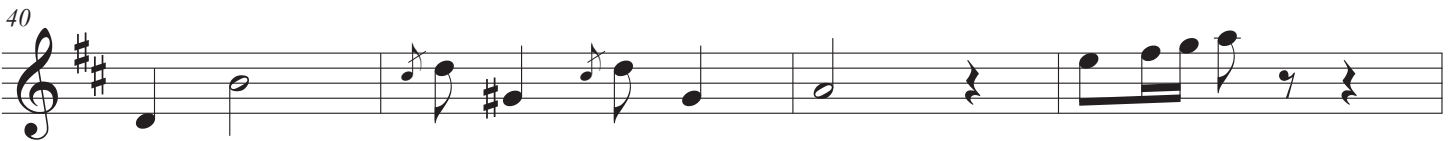
Musical staff 32-35: Treble clef, key signature of two sharps. Measures 32-35 feature a rhythmic pattern of eighth notes followed by a quarter note, with some measures containing rests.

36



Musical staff 36-39: Treble clef, key signature of two sharps. Measures 36-39 show a sequence of notes, including a half note, a quarter note, and a dotted half note.

40



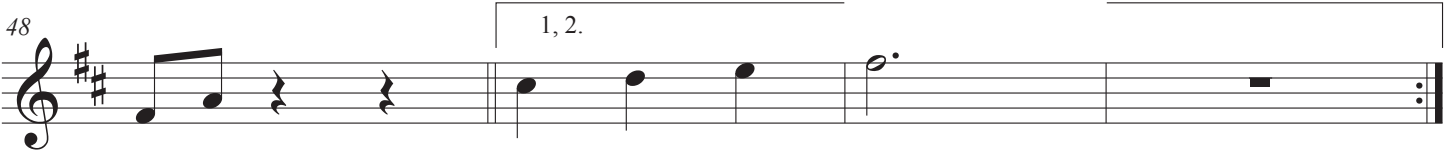
Musical staff 40-43: Treble clef, key signature of two sharps. Measures 40-43 contain a sequence of notes and rests, including a dotted quarter note and an eighth note.

44



Musical staff 44-47: Treble clef, key signature of two sharps. Measures 44-47 feature a rhythmic pattern of eighth notes followed by a quarter note, with some measures containing rests.

48



Musical staff 48-51: Treble clef, key signature of two sharps. Measures 48-51 show a sequence of notes, including a half note, a quarter note, and a dotted half note. A bracket above measures 49-50 is labeled "1, 2.", indicating a first and second ending.

52



Musical staff 52-55: Treble clef, key signature of two sharps. Measures 52-55 feature a rhythmic pattern of eighth notes followed by a quarter note, with some measures containing rests. A bracket above measures 53-55 is labeled "3.", indicating a third ending.

56



Musical staff 56-59: Treble clef, key signature of two sharps. Measures 56-59 contain a sequence of notes and rests, including a dotted quarter note and an eighth note.

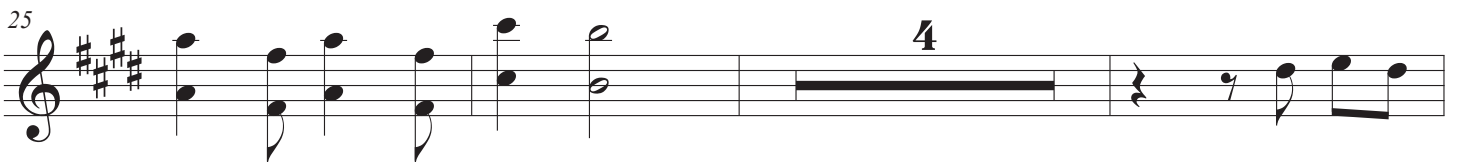
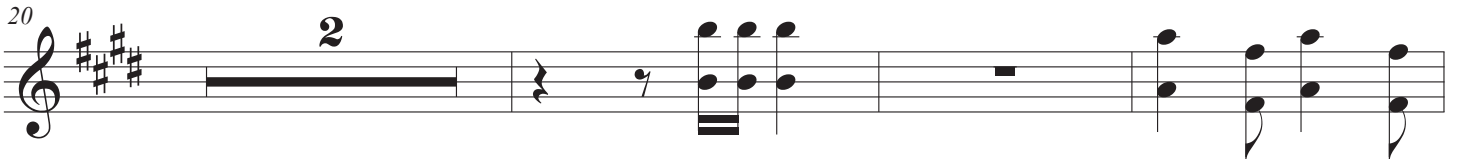
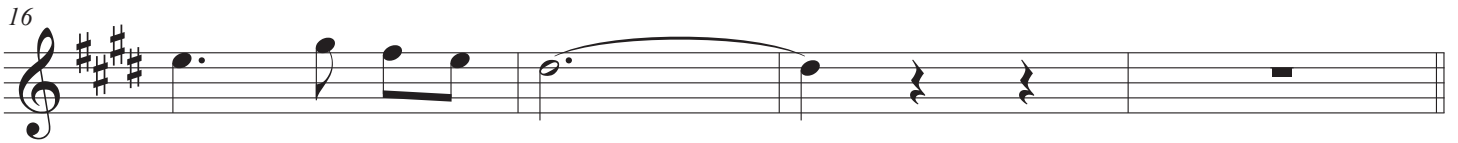
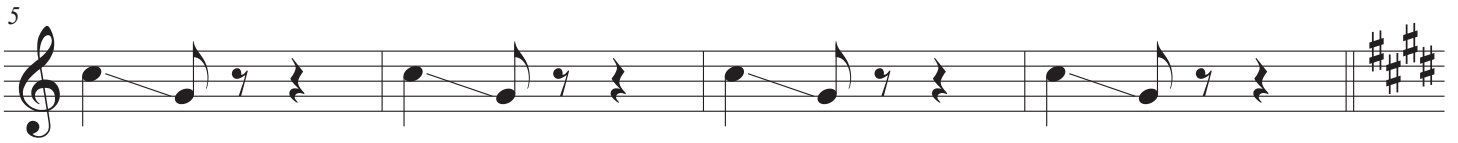
Trumpet in B \flat 1

LA VERDOLAGA

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32



Musical staff 32-35: Treble clef, key signature of three sharps (F#, C#, G#). Measures 32-35 contain eighth and quarter notes with rests.

36



Musical staff 36-42: Treble clef, key signature of three sharps. Measures 36-42 include a quarter note, a dotted half note, and a four-measure rest.

43



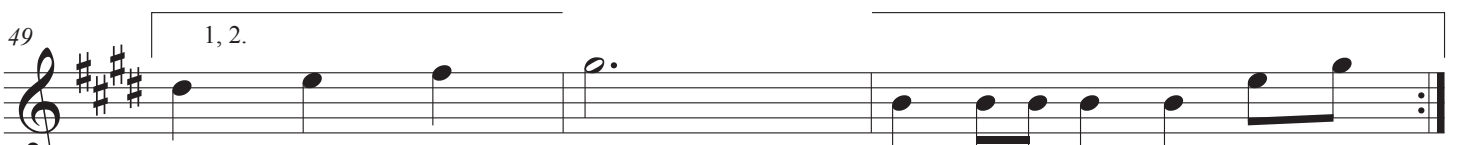
Musical staff 43-46: Treble clef, key signature of three sharps. Measures 43-46 contain eighth and quarter notes with rests.

47



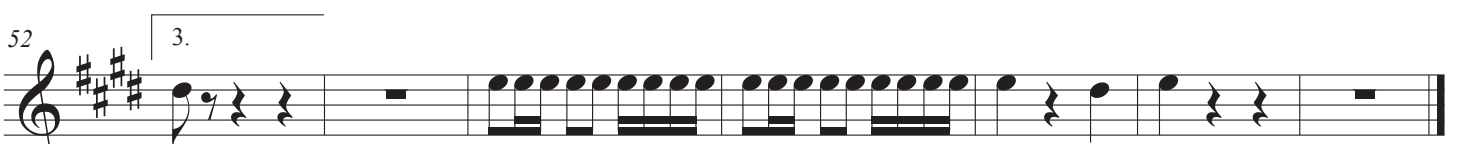
Musical staff 47-48: Treble clef, key signature of three sharps. Measures 47-48 contain eighth and quarter notes.

49



Musical staff 49-51: Treble clef, key signature of three sharps. Measure 49 has a first ending bracket labeled '1, 2.' above it. Measures 50-51 contain eighth and quarter notes.

52



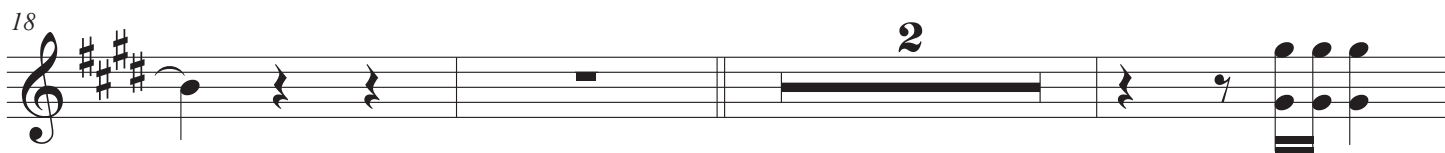
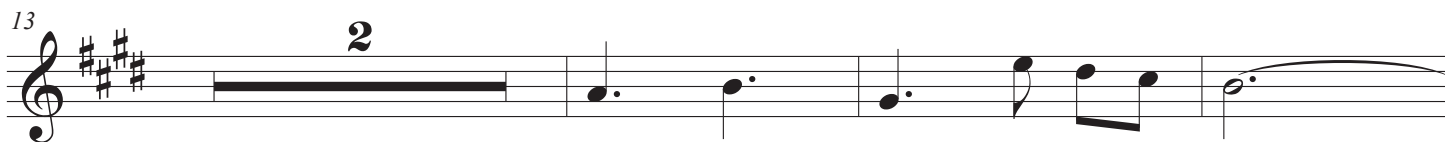
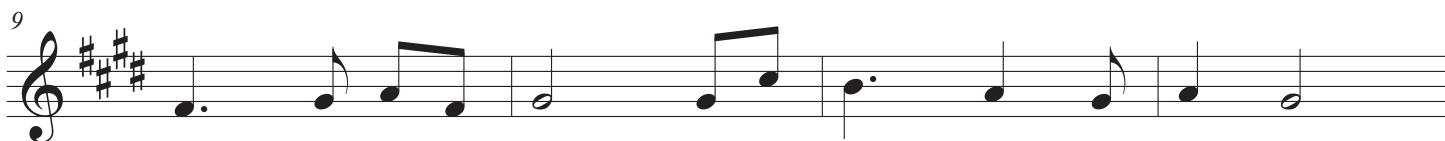
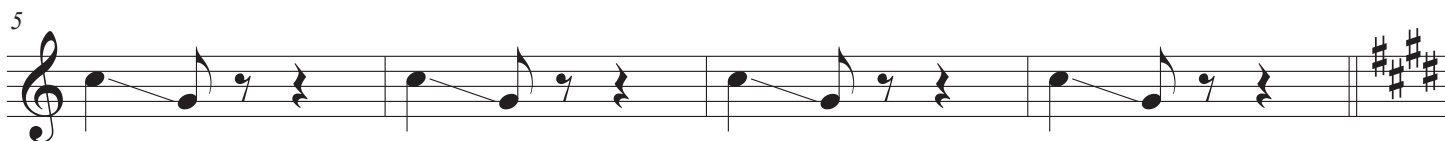
Musical staff 52-58: Treble clef, key signature of three sharps. Measure 52 has a first ending bracket labeled '3.' above it. Measures 53-58 contain eighth and quarter notes, including a sixteenth-note triplet.

LA VERDOLAGA

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27 **4**

Musical staff 27-33: Treble clef, key signature of three sharps (F#, C#, G#). Measure 27: whole rest. Measure 28: whole rest. Measure 29: quarter rest, eighth note G4, quarter note F#4. Measure 30: quarter rest, eighth note G4, quarter note F#4. Measure 31: quarter rest, eighth note G4, quarter note F#4. Measure 32: quarter rest, eighth note G4, quarter note F#4. Measure 33: quarter rest, eighth note G4, quarter note F#4.

34

Musical staff 34-37: Treble clef, key signature of three sharps. Measure 34: quarter note G4, quarter note F#4, quarter rest. Measure 35: quarter note G4, quarter note F#4, quarter note E4. Measure 36: quarter note G4, quarter note F#4, quarter note E4. Measure 37: quarter note G4, quarter note F#4, quarter note E4.

38 **4**

Musical staff 38-44: Treble clef, key signature of three sharps. Measure 38: half note G4. Measure 39: whole rest. Measure 40: quarter rest, eighth note G4, quarter note F#4. Measure 41: quarter rest, eighth note G4, quarter note F#4. Measure 42: quarter rest, eighth note G4, quarter note F#4. Measure 43: quarter rest, eighth note G4, quarter note F#4. Measure 44: quarter rest, eighth note G4, quarter note F#4.

45

Musical staff 45-48: Treble clef, key signature of three sharps. Measure 45: quarter rest, eighth note G4, quarter note F#4. Measure 46: quarter note G4, quarter note F#4, quarter rest. Measure 47: quarter note G4, quarter note F#4, quarter note E4. Measure 48: quarter note G4, quarter note F#4, quarter note E4.

49 1, 2.

Musical staff 49-51: Treble clef, key signature of three sharps. Measure 49: quarter note G4, quarter note F#4, quarter note E4. Measure 50: half note G4. Measure 51: quarter note G4, quarter note F#4, quarter note E4.

52 3.

Musical staff 52-57: Treble clef, key signature of three sharps. Measure 52: quarter note G4, quarter rest, quarter rest. Measure 53: whole rest. Measure 54: eighth note G4, eighth note F#4, eighth note E4, eighth note D4. Measure 55: eighth note G4, eighth note F#4, eighth note E4, eighth note D4. Measure 56: eighth note G4, eighth note F#4, eighth note E4, eighth note D4. Measure 57: quarter note G4, quarter note F#4, quarter note E4.

LA VERDOLAGA

(Huapango)

Alberto Cervantes/Ruben Fuentes

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The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It consists of seven systems of music, each starting with a measure number and a chord. The notation includes rhythmic patterns of eighth and sixteenth notes, often with 'x' marks above them, and some measures with a diamond symbol. The score concludes with a key signature change to one sharp (F#).

System 1: Measure 1 (rest), Measure 2 (D), Measure 3 (C), Measure 4 (D), Measure 5 (C), Measure 6 (D).
 System 2: Measure 7 (Bb), Measure 8 (F7), Measure 9 (Bb), Measure 10 (F7), Measure 11 (Bb), Measure 12 (F7), Measure 13 (Bb).
 System 3: Measure 14 (A7), Measure 15 (D), Measure 16 (A7), Measure 17 (D).
 System 4: Measure 18 (D), Measure 19 (G), Measure 20 (A7), Measure 21 (D), Measure 22 (G).
 System 5: Measure 23 (A7), Measure 24 (A7).
 System 6: Measure 25 (D), Measure 26 (A7).
 System 7: Measure 27 (D), Measure 28 (D7), Measure 29 (G).

29 E7 A7

33 D

37 A7 D D7 G

41 E7 A7

45 D

1, 2.

49 A7 D

3.

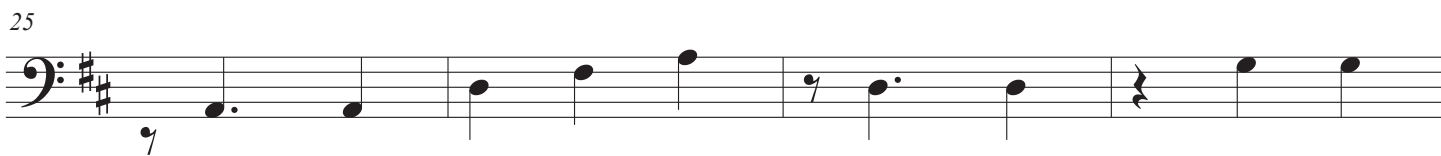
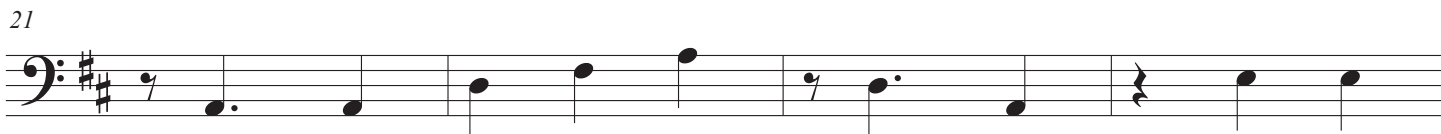
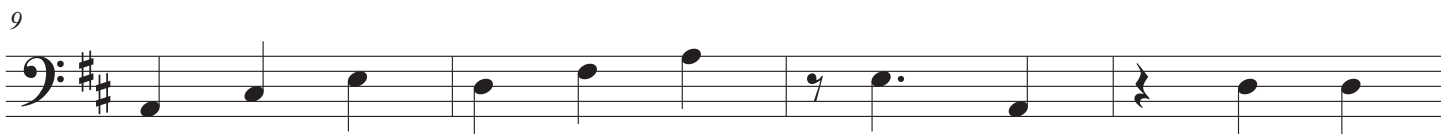
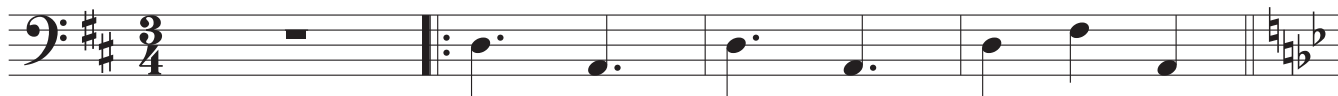
52 A7 D A7 D

LA VERDOLAGA

(Huapango)

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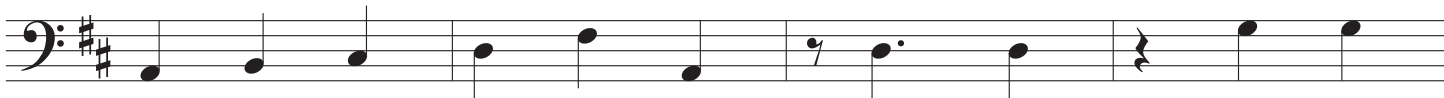
29



33



37



41



45



49



52



LA VERDOLAGA

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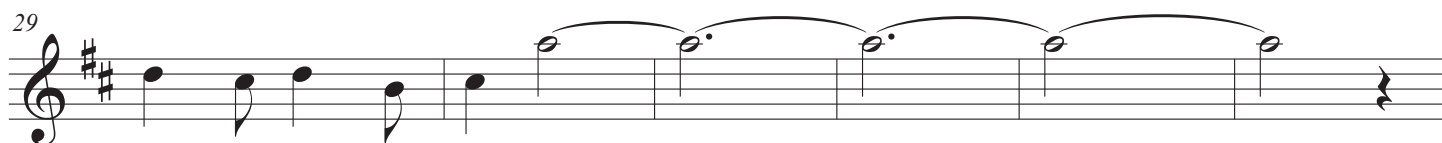
Hay de(a) - quel que(a) las mu - je - res les
 No(hay) que(e) - star com - pro - me - ti - do en
 Los a - mo - res mas bo - ni - tos son



da(el) a - mor y(el) di - ne - ro cuan - do me - nos se lo pien - sa se
 las co - sas del que - re - r sol - te - ras o con ma - ri - do siem -
 co - mo la ver - do - la - ga no - más le po - nes tan - ti - to y



que - da(en) el pu - ro cue - ro. Por e - so yo vi - vo(e) - rran - te sin con -
 pre(es) bue - na la mu - je - r. Aun - que me veas i - no - cen - te en las
 cre - cen co - mo(u) - na pla - ga Y tie - nes o - tra ven - ta - ja si cul -



fiar en la mu - je - - - - r
 co - sas del a - mo - - - - r
 ti - vas e - (se)(a) - mo - - - - r



ca - ri - ñi - tos de(un) in - stan - te y no vol - ver - nos a
 no me gus - ta lo co - rrien - te con - su - mo de lo me -
 que cuan - do ya se te pa - sa con un ja - lón se(a) - ca -

38

ver. Por e - so yo vi - vo(e) - rran - te sin con -
 jor Aun - que me veas i - no - cen - te en las
 bó Y tie - nes o - tra ven - ta - ja si cul -

41

fiar en la mu - je - - - - r
 co - sas del a - mo - - - - r
 ti - vas e - (se)(a)-mo - - - - r

47

ca - ri - ñi - tos de(un) in - stan - te y no vol -
 no me gus - ta lo co - rrien - te con - su - mo
 que cuan - do ya se te pa - sa con un ja

49

1, 2.

ver - nos a - ver.
 de lo me - jor

52

3.

lón se(a) - ca - bó

La Verdolaga

Hay de aquel que a las mujeres
les da el amor y el dinero
cuando menos se lo piensa
se queda en el puro cuero.

Por eso yo vivo errante
sin confiar en la mujer
cariñitos de un instante
y no volvernos a ver.

Por eso yo vivo errante
sin confiar en la mujer
cariñitos de un instante
y no volvernos a ver

(Musica)

No hay que estar comprometido
en las cosas del querer
solteras o con marido
siempre es buena la mujer.

Aunque me veas inocente
en las cosas del amor

no me gusta lo corriente
consumo de lo mejor

Aunque me veas inocente
en las cosas del amor

no me gusta lo corriente
consumo de lo mejor

(Musica)

Los amores mas bonitos
son como la verdolaga
nomás le pones tantito
y crecen como una plaga

Y tienes otra ventaja
si cultivas ese amor

que cuando ya se te pasa
con un jalón se acabó

Y tienes otra ventaja

Si cultivas ese amor
que cuando ya st te pasa
con Jalon se acabo

PLANNING FOR SUCCESS

| | | | | | | | | | |
|--|---|--------|--|-------------------|--|--------------------|--|-----------|--|
| Title | Las Altenitas | | | | | | | | |
| 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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LAS ALTEÑITAS

Polka

Juan Jose Espinoza

Violin I

Violin II

Violin III

Trumpet in B \flat 1

Trumpet in B \flat 2

Guitarron

Armonia

C

B \flat

G7

LAS ALTEÑITAS

6

Vln. I

Vln. II

Vln. III

B \flat Tpt. 1

B \flat Tpt. 2

Gtrr.

Arm.

C

D7

13

Vln. I

Vln. II

Vln. III

B \flat Tpt. 1

B \flat Tpt. 2

Gtrr.

Arm.

G7

C

C

A

19

Vln. I

Vln. II

Vln. III

B \flat Tpt. 1

B \flat Tpt. 2

Gtrr.

Arm.

D7 G7

26

Vln. I

Vln. II

Vln. III

B \flat Tpt. 1

B \flat Tpt. 2

Gtrr.

Arm.

C

34

Vln. I

Vln. II

Vln. III

B \flat Tpt. 1

B \flat Tpt. 2

Gtrr.

Arm.

A7

Dm

41

Vln. I

Vln. II

Vln. III

B \flat Tpt. 1

B \flat Tpt. 2

Gtrr.

Arm.

F

Fm

C

D7

G7

C

B

Vln. I
49

Vln. II
49

Vln. III
49

B \flat Tpt. 1
49

B \flat Tpt. 2
49

Gtrr.
49

Arm.
49

Vln. I
55

Vln. II
55

Vln. III
55

B \flat Tpt. 1
55

B \flat Tpt. 2
55

Gtrr.
55

Arm.
55

61 **2X To Coda** **D.C. al Coda**

Vln. I
Vln. II
Vln. III
B \flat Tpt. 1
B \flat Tpt. 2
Gtr.
Arm. D7 G

66

Vln. I
Vln. II
Vln. III
B \flat Tpt. 1
B \flat Tpt. 2
Gtr.
Arm. G Am Bm C D7 G

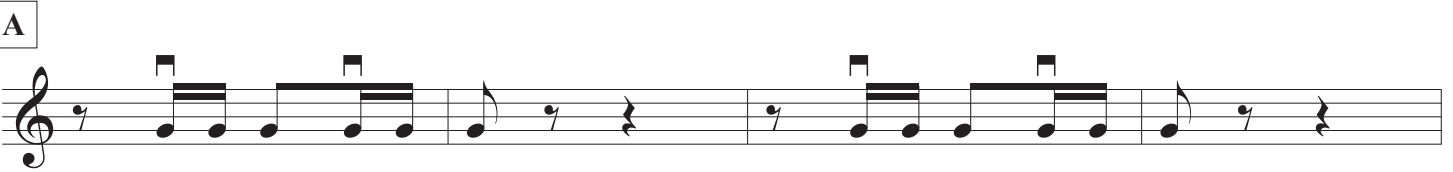
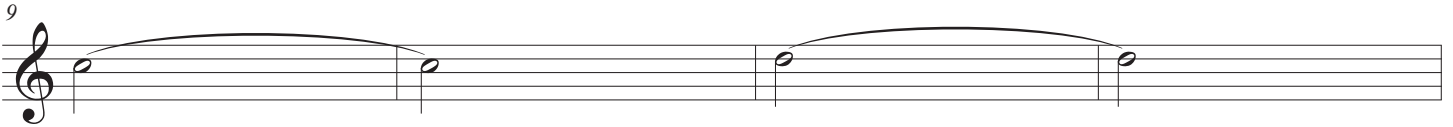
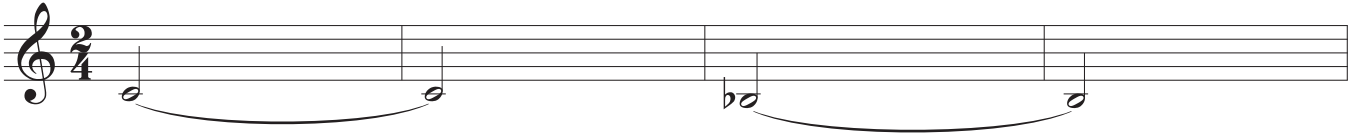
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LAS ALTEÑITAS

Violin I

Polka

Juan Jose Espinoza



33

37

41

44

B

53

57

61

2X To Coda D.C. al Coda

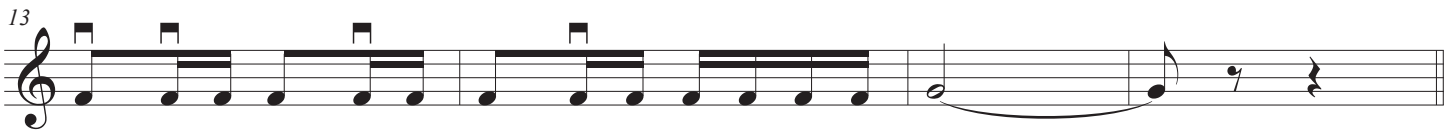
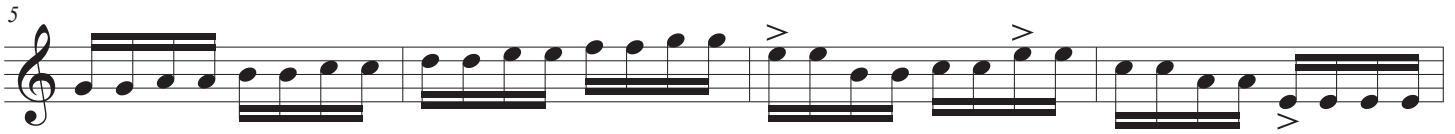
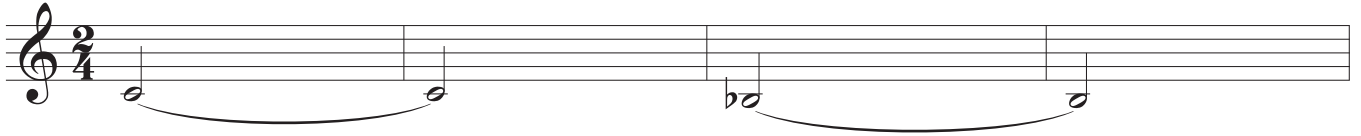
66

LAS ALTEÑITAS

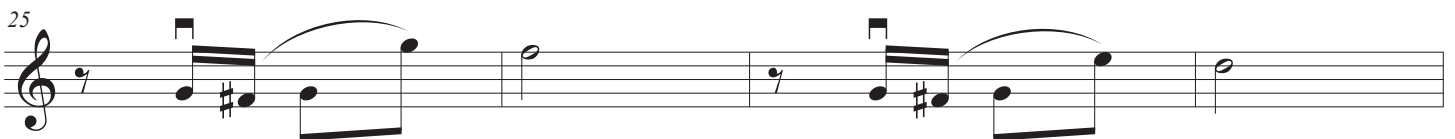
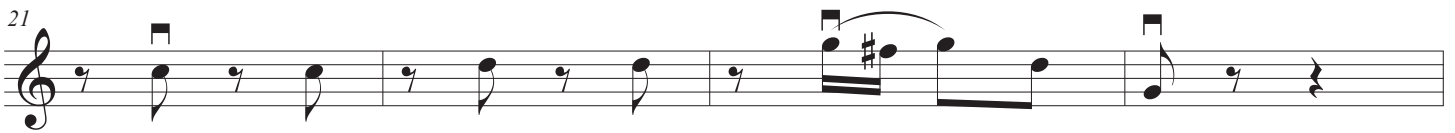
Violin II

Polka

Juan Jose Espinoza



A



33

Musical staff 33-36: Treble clef, key signature of one sharp (F#). Measures 33-34 contain eighth notes with accents. Measures 35-36 feature triplet eighth notes with a '3' above them and a 'V' above the final note of each triplet.

37

Musical staff 37-40: Treble clef, key signature of one sharp (F#). Measures 37-40 show a melodic line with a half note, a quarter note, and a half note, ending with a slur over the last two notes.

41

Musical staff 41-44: Treble clef, key signature of one sharp (F#). Measures 41-44 show a melodic line with a half note, a quarter note, a half note, and a quarter note, ending with a slur over the last two notes.

45

Musical staff 45-48: Treble clef, key signature of one sharp (F#). Measures 45-48 show a melodic line with eighth notes and a half note, ending with a slur over the last two notes.

B

Musical staff 49-52: Treble clef, key signature of one sharp (F#). Measures 49-52 show a rhythmic pattern of eighth notes.

53

Musical staff 53-56: Treble clef, key signature of one sharp (F#). Measures 53-56 show a rhythmic pattern of eighth notes.

57

Musical staff 57-60: Treble clef, key signature of one sharp (F#). Measures 57-60 show a rhythmic pattern of eighth notes.

61

2X To Coda D.C. al Coda

Musical staff 61-65: Treble clef, key signature of one sharp (F#). Measures 61-65 show a rhythmic pattern of eighth notes, ending with a Coda symbol.

66

Musical staff 66-70: Treble clef, key signature of one sharp (F#). Measures 66-70 show a rhythmic pattern of eighth notes, ending with a Coda symbol.

LAS ALTEÑITAS

Violin III

Polka

Juan Jose Espinoza

5

9

13

A

21

25

29

3

V

33

Musical staff 33-36: Treble clef, key signature of one sharp (F#). Measures 33-34 contain eighth notes with accents. Measures 35-36 feature a triplet of eighth notes followed by a quarter note, with a 'V' marking above the quarter note.

37

Musical staff 37-40: Treble clef, key signature of one sharp. Measures 37-40 consist of a sequence of eighth and quarter notes, with a slur under the final two measures.

41

Musical staff 41-44: Treble clef, key signature of one sharp. Measures 41-44 include eighth notes, quarter notes, and a quarter rest, ending with a 'V' marking above a quarter note.

45

Musical staff 45-52: Treble clef, key signature of one sharp. Measures 45-52 feature a series of eighth notes with accents, followed by a half note with a slur, and ending with a quarter rest and a sharp sign at the end of the line.

B

Musical staff 53-56: Treble clef, key signature of one sharp. Measures 53-56 contain a continuous eighth-note pattern with a final quarter rest.

53

Musical staff 53-56: Treble clef, key signature of one sharp. Measures 53-56 contain a continuous eighth-note pattern with a final quarter rest.

57

Musical staff 57-60: Treble clef, key signature of one sharp. Measures 57-60 contain a continuous eighth-note pattern with a final quarter rest.

61

2X To Coda D.C. al Coda

Musical staff 61-65: Treble clef, key signature of one sharp. Measures 61-65 contain a continuous eighth-note pattern, followed by a double bar line and a quarter rest.

66

Musical staff 66-70: Treble clef, key signature of one sharp. Measures 66-70 feature a sequence of quarter notes with accents, followed by a slur under the final two measures.

LAS ALTEÑITAS

Trumpet in B \flat 1

Polka

Juan Jose Espinoza

5 **4**

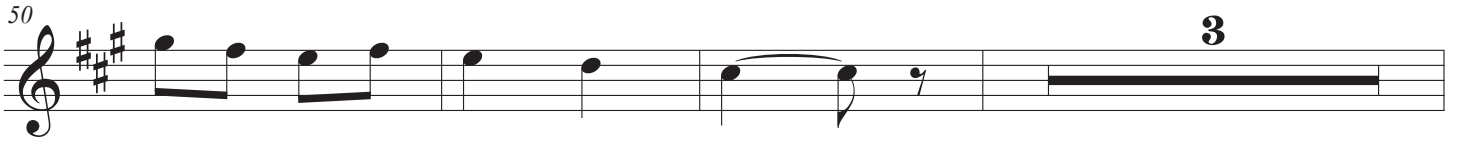
12 **3** **A**

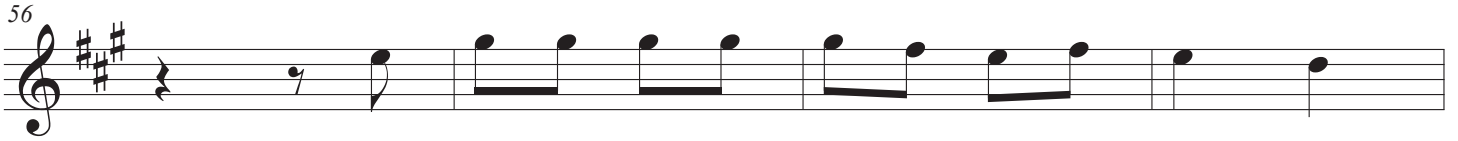
18 **3** **3**

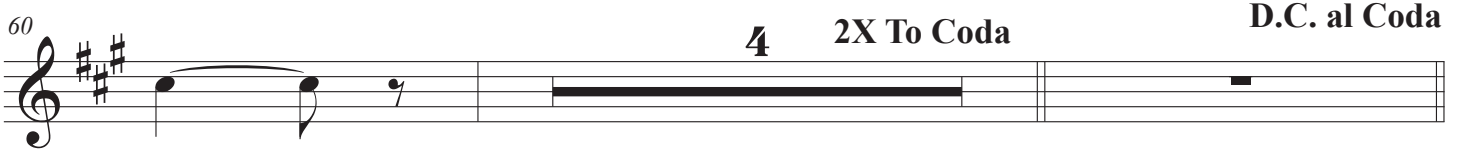
22 **3**

26 **3** **3**

31 **15** **B**

50 

56 

60 

66 

70 

LAS ALTEÑITAS

Trumpet in B \flat 2

Polka

Juan Jose Espinoza

5

12

18

22

26

31

A

B

4

3

3

3

3

15

LAS ALTEÑITAS

50

3

56

60

4 2X To Coda

D.C. al Coda

66

⊕

70

LAS ALTEÑITAS

Armonia

Polka

Juan Jose Espinoza

C B \flat G7

6 C

11 D7 G7 C

16 A_C

21 D7 G7

26

31 C

36 A7 Dm

41 F Fm C D7

46 G7 C **B** D7

51 G D7

56 G D7 G

61 D7 G 2X To Coda D.C. al Coda



66 G Am Bm C D7 G

LAS ALTEÑITAS

Polka

Juan Jose Espinoza

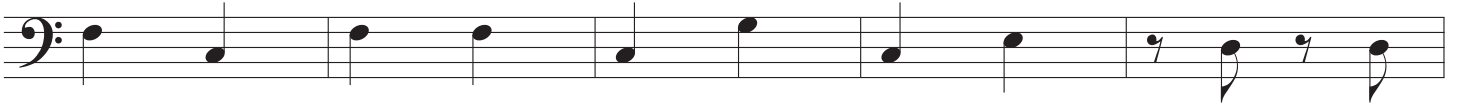
Guitarron



36



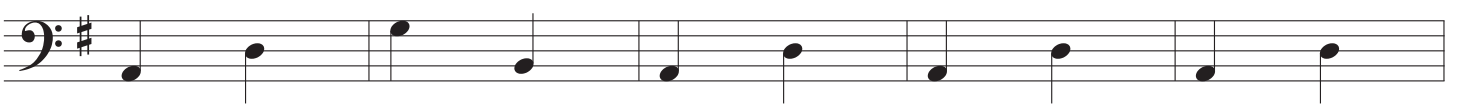
41



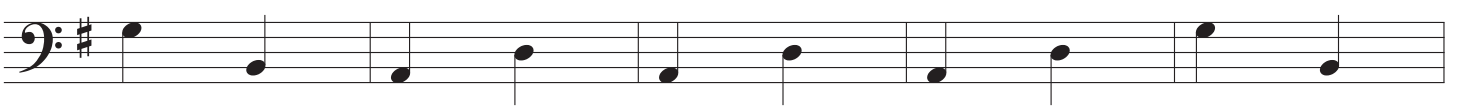
46



51



56



61



2X To Coda

D.C. al Coda

66



PLANNING FOR SUCCESS

| | | | | | | | | | |
|--|--|--------|--|-----------------------|--|--------------------|--|-----------|--|
| Title | Perfidia | | | | | | | | |
| Composer | | | | | | | | | |
| Style | | | | | | | | | |
| Key Signature | | | | | | | | | |
| Time Signature | _____ How many beats per measure? _____
_____ What kind of note gets one beat? _____ | | | | | | | | |
| Scales/
Exercises
to Practice | <table border="0" style="width: 100%;"> <tr> <td style="width: 150px; vertical-align: top;">Violin</td> <td style="border: 1px solid black; height: 40px;"></td> </tr> <tr> <td style="vertical-align: top;">B^b Trumpe</td> <td style="border: 1px solid black; height: 40px;"></td> </tr> <tr> <td style="vertical-align: top;">Vihuela/
Guitar</td> <td style="border: 1px solid black; height: 40px;"></td> </tr> <tr> <td style="vertical-align: top;">Guitarrón</td> <td style="border: 1px solid black; height: 40px;"></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.

<table border="0" style="width: 100%;"> <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 | | | | | | | | | |



Perfidia

Mariachi Reyna De Los Angeles

Arr. Jose Hernandez
Trans. Adrian Mendoza

A

♩ = 78
Bolero Rubato

Violin 1 *violin solo Rubato*

Vih./Guit. *Gm Cm D7 Gm Gm*

Guitarron

Voice

Trumpet 1

Trumpet 2

7

Voice

com-pren-de lo que su-fro yo_____ Can to_____ pues ya no pue-do

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Gtr./Vih. *Cm D7*

Guitrn.

12 $\text{♩} = 85$

Voice: so-llo zar_ So la_ tem-blan-do de an-sie-dad es-toy

Tpt. 1

Tpt. 2

Vln. 1 *tr*

Vln. 2

Vln. 3

Gtr./Vih. Gm Gm G7 Cm

Guitrn.



18 $\text{♩} = 90$

Voice: To dos_ me mi-ran y se van

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Gtr./Vih. Am^{7(b5)} D7 G Em Am D7 G Em

Guitrn.

B

23

Voice: Mu - jer Si pue-des tu con Dios ha blar_ pre-gun-ta-le si

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Am D7 G Em Am D7 G Em Am D7

Gtr./Vih.

Guitrn.



28

Voice: yo al-gu-na vez te he de-ja-do de a-do-rar Al mar

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

G Em Am D7 G E7 Am D7 G Em

Gtr./Vih.

Guitrn.

33

Voice

es - pe - jo de mi co - ra - zon_ las ve - ces - que me ha vis - to llo - rar la

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Gtr./Vih.

Guitrn.

Am D7 G Em Am D7 G Em



37

Voice

per - fi - dia de tu a - mor Te he bus - ca - do don - de quie ra_ que yo

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Gtr./Vih.

Guitrn.

Am D7 B7 C B7 C B7 C B7 C

41

Voice

voy y no te pue-do ha-llar Pa-ra que quie-ro tus be- sos_ si tus

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Gtr./Vih.

Guitrn.

C B⁷ C B⁷ C B⁷ C B⁷ C B⁷ Am

45

Voice

la bios_ no me quie-ren ya be - sar Y tu

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Gtr./Vih.

Guitrn.

D⁷ C B⁷ Am⁷ D⁷ G Em

49 **To Coda**

Voice: quien sa - be por don de an - da - ras. — quien sa - be que a - ven - tu - ras ten - dras que

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Gtr./Vih.

Guitrn.

Am D7 G Em Am D7 G Em

53 **C**

Voice: le - jos es - tas de mi

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Gtr./Vih.

Guitrn.

Am D7 G Em Am D7 G Em Am D7

58

Voice

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Gtr./Vih.

Guitrn.

G Em Am D7 G Em Am D7 Bm7 E7



63

Voice

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Gtr./Vih.

Guitrn.

Am D7 G Em Am D7 G Em

67

Voice

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Gtr./Vih.

Guitrn.

Am D7 G Em Am D7 B7 C B7 C B7 C B7 C

72

Voice

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Gtr./Vih.

Guitrn.

tu - ras ten - dras que le - jos es - tas de mi

G Em Am D7 G Em

75

Voice

de mi

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Am D7 G Em Am D7 G

Gtr./Vih.

Guitrn.

12
Violin 1

Perfidia

Mariachi Reyna De Los Angeles

Arr. Jose Hernandez
Trans. Adrian Mendoza

♩ = 78
Bolero

Rubato

violin solo V

Measures 1-5: Violin solo V. The staff shows a melodic line in 4/4 time with a key signature of two flats. It begins with a half rest followed by eighth notes, then a series of sixteenth notes, and ends with a half note and a whole note.

Measures 6-9: Measure 6 is marked with a boxed 'A'. The staff features a half note, followed by eighth notes, and then a series of triplets of eighth notes. A fermata is placed over the final eighth note of the triplet.

Measures 10-13: The staff continues the melodic line with eighth and sixteenth notes. Measure 13 ends with a trill.

Measures 14-19: Measure 14 is marked with a tempo change to ♩ = 85. The staff shows a series of eighth notes and quarter notes.

Measures 20-23: Measure 20 is marked with a tempo change to ♩ = 90. The staff continues with eighth notes and quarter notes.

Measures 24-31: Measure 24 is marked with a boxed 'B'. The staff features a whole note with a fermata, followed by eighth notes and quarter notes. A triplet of eighth notes is shown at the end.

Measures 32-34: The staff features a series of eighth notes with triplets.

Measures 35-39: Measure 35 is marked with a boxed '3'. The staff features eighth notes with triplets, followed by a whole note with a fermata, and then eighth notes with triplets. A fermata is placed over the final eighth note of the triplet.

Measures 40-43: Measure 40 is marked with a boxed '2'. The staff features a whole note with a fermata, followed by eighth notes and quarter notes.

Violin 1

43

48

51 **To Coda**

56 **C**

61

64

70

75

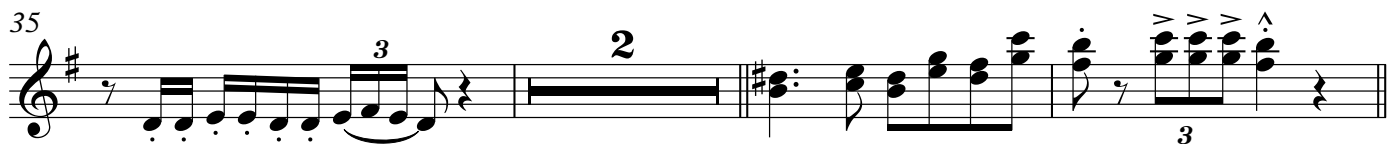
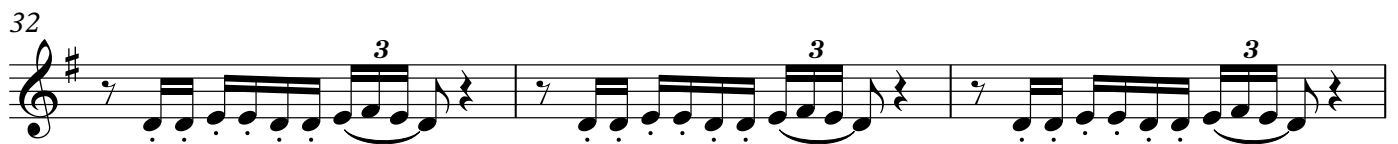
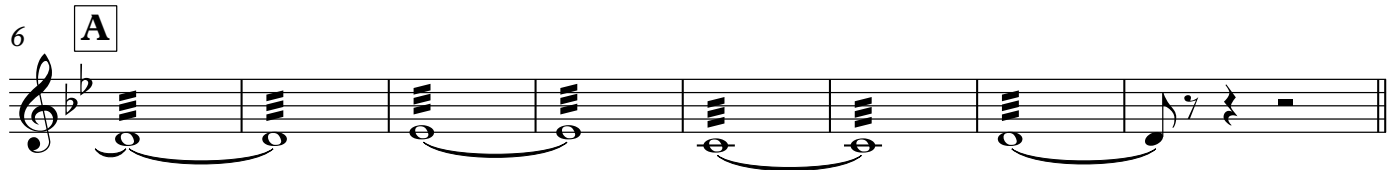
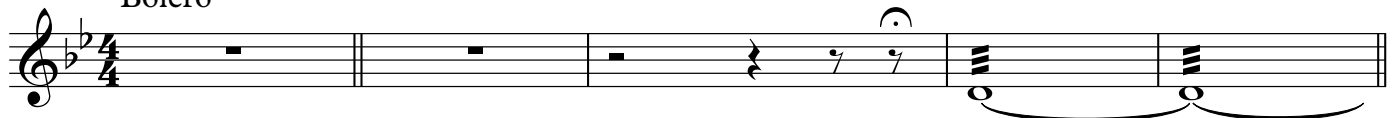
Violin 2

Perfidia

Mariachi Reyna De Los Angeles

Arr. Jose Hernandez
Trans. Adrian Mendoza

♩ = 78
Bolero



Violin 2

51 **To Coda**

56 **C**

60

64

70

75

Perfidia

Mariachi Reyna De Los Angeles

Arr. Jose Hernandez
Trans. Adrian Mendoza

♩ = 78
Bolero

6 **A**

14 ♩ = 85

19 ♩ = 90

24 **B**

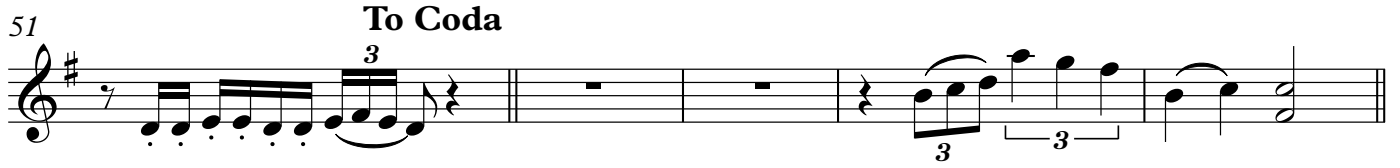
32

35

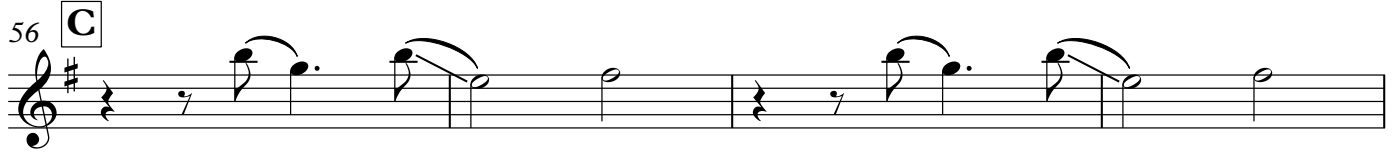
40

47

51 **To Coda**



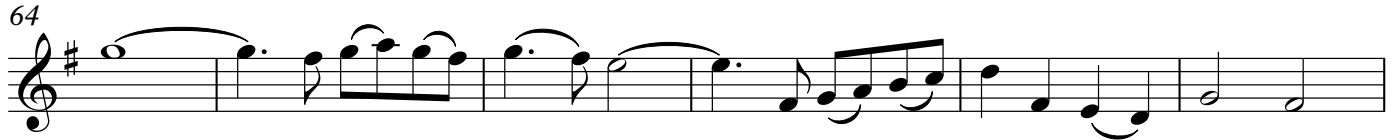
56 **C**



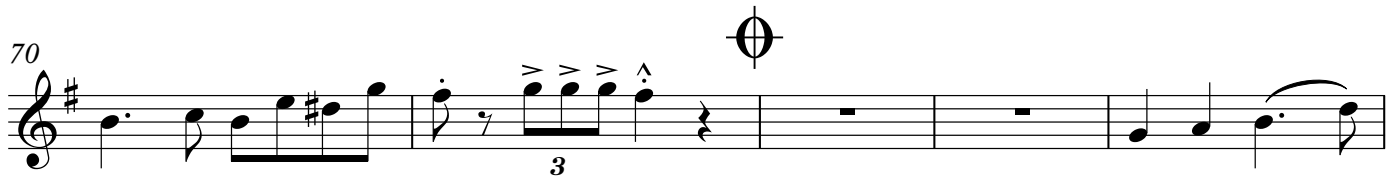
60



64



70



75



Trumpet 1

Perfidia

Mariachi Reyna De Los Angeles

Arr. Jose Hernandez
Trans. Adrian Mendoza

♩ = 78
Bolero

4 A 8

14 ♩ = 85 6 ♩ = 90

24 B 6

32 4

38 3 2

43 3 3

48 2 To Coda

56 C 3

60 3

64

Musical staff 64: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains four measures of music, each starting with a rest followed by a rhythmic pattern of eighth and quarter notes.

68

Musical staff 68: Treble clef, key signature of three sharps. The staff contains five measures. Measure 1 has a fermata and a "2" above it. Measure 2 has a quarter note. Measure 3 has a triplet of eighth notes with a "3" below and an accent (^) above. Measure 4 has a quarter note and a fermata symbol. Measure 5 has a quarter note.

74

Musical staff 74: Treble clef, key signature of three sharps. The staff contains five measures of music, primarily consisting of eighth and quarter notes.

Trumpet 2

Perfidia

Mariachi Reyna De Los Angeles

Arr. Jose Hernandez
Trans. Adrian Mendoza

♩ = 78
Bolero

A

4 8

14 ♩ = 85 6 ♩ = 90

24 **B** 6

32 4

38 2

43 3

48 2 To Coda

56 **C** 8

66 2

70

Musical notation for measures 70-74. Measure 70: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 71: Quarter rest, eighth note G4, eighth note A4, eighth note B4, eighth note C5, quarter rest. Measure 72: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 73: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 74: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. A circled cross symbol is positioned above measure 72.

75

Musical notation for measures 75-79. Measure 75: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 76: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 77: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 78: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 79: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. The piece ends with a double bar line.

Vih./Guit.

Perfidia

Mariachi Reyna De Los Angeles

Arr. Jose Hernandez
Trans. Adrian Mendoza

♩ = 78
Bolero

Gm Cm D7 Gm

6 Gm **A** Cm D7 Gm

13 ♩ = 85 Gm G7 Cm Am7(b5)

19 ♩ = 90 D7 G Em Am D7 G Em

23 Am D7 **B** G Em Am D7 G Em

27 Am D7 G Em Am D7 G E7

31 Am D7 G Em Am D7 G Em

35 Am D7 G Em Am D7

38 B7 C B7 C B7 C B7 C 3 B7 C C

Vih./Guit.

42 B⁷ C B⁷ C B⁷ C B⁷ C B⁷ Am D⁷ C

46 B⁷ Am⁷ D⁷ G Em Am D⁷

To Coda

50 G Em Am D⁷ G Em Am D⁷

54 G Em Am D⁷ **C** G Em Am D⁷

58 G Em Am D⁷ G Em Am D⁷

62 Bm⁷ E⁷ Am D⁷ G Em Am D⁷

66 G Em Am D⁷ G Em Am D⁷

70 B⁷ C B⁷ C B⁷ C B⁷ C B⁷ G Em Am D⁷

74 G Em Am D⁷

76 G Em Am D⁷ G

Perfidia

Mariachi Reyna De Los Angeles

Arr. Jose Hernandez
Trans. Adrian Mendoza

♩ = 78
Bolero

6 **A**

12 ♩ = 85

18 ♩ = 90

24 **B**

31

36

40

46

To Coda

52



56 C



62



68



74



Voice

Perfidia

Mariachi Reyna De Los Angeles

Arr. Jose Hernandez
Trans. Adrian Mendoza

♩ = 78

Bolero
Rubato

A

4

Na die_ com-pren-de lo que su-fro yo__

9

Can to__ pues ya no pue-do so-llo-zar__

14

♩ = 85

So - la__ tem-blan-do de an-sie - dad es - toy

18

♩ = 90

2

To dos_ me mi-ran y se van Mu

24

B

jer Si pue-des tu con Dios ha blar pre-gun-ta-le si yo al-gu-na vez te he

29

de - ja - do de a - do - rar Al mar es-pe-jo de mi

34

co - ra - zon__ las ve-ces-que me ha vis - to llo - rar la per - fi - dia de tu a -

38

mor Te he bus - ca do don - de quie ra__ que yo voy y no te pue - do ha - llar

43

Pa - ra que quie - ro tus be sos__ si tus la bios no me quie - ren ya be - sar

V.S.

47 **To Coda**

Y tu quien sa-be por don de an-da ras_ quien sa-be que a-ven

52

tu - ras ten - dras que le - jos es - tas de mi

56 **C**

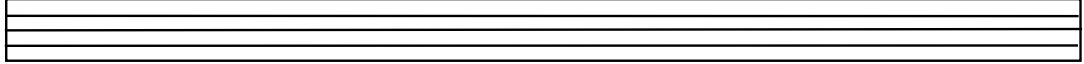
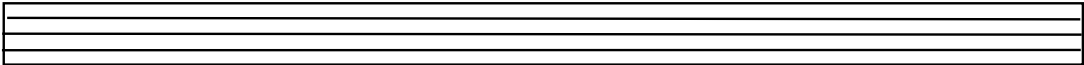
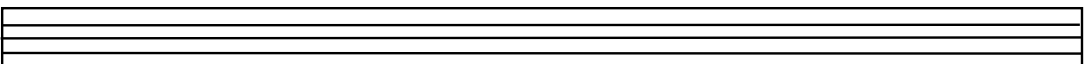
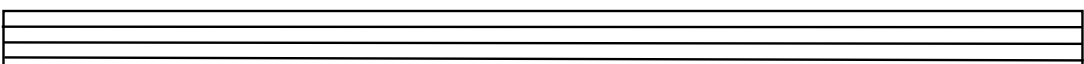
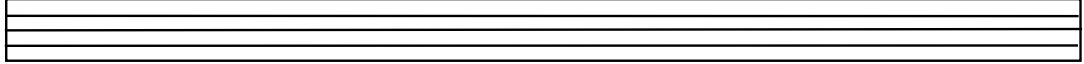
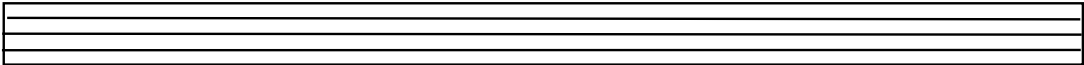
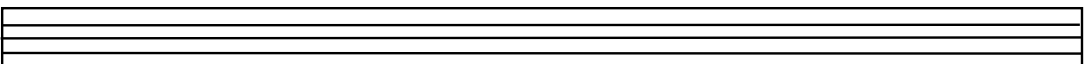
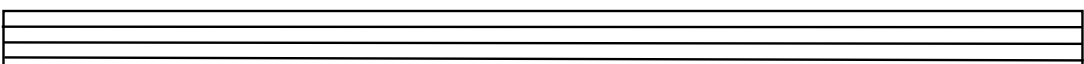
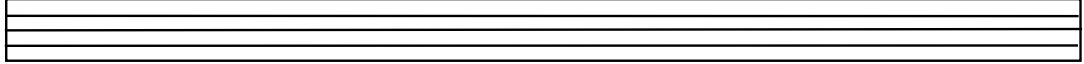
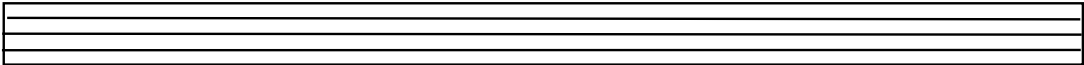
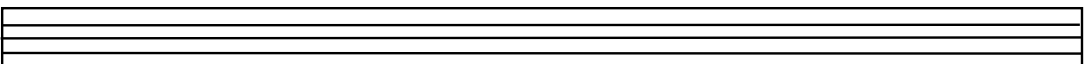
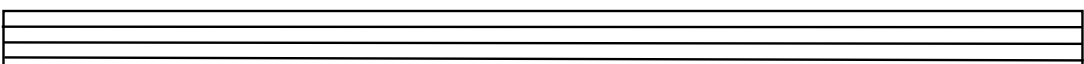
tu - ras ten - dras que

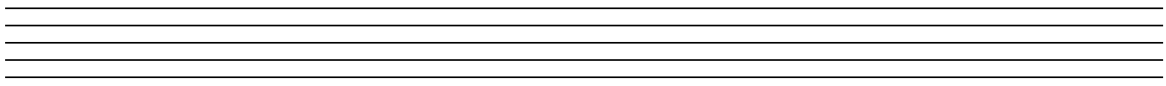
73

le - jos es - tas de mi_ de mi_

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PLANNING FOR SUCCESS

| | | | | | | | | | |
|--|--|--------|--|-------------------|--|--------------------|--|-----------|--|
| Title | Perfume De Gardenia | | | | | | | | |
| Composer | | | | | | | | | |
| Style | | | | | | | | | |
| Key Signature | | | | | | | | | |
| Time Signature | _____ How many beats per measure? _____
_____ What kind of note gets one beat? _____ | | | | | | | | |
| Scales/
Exercises
to Practice | <table border="0"> <tr> <td data-bbox="315 562 412 625">Violin</td> <td data-bbox="412 562 1490 625">  </td> </tr> <tr> <td data-bbox="315 646 412 709">B\flat Trumpet</td> <td data-bbox="412 646 1490 709">  </td> </tr> <tr> <td data-bbox="315 730 412 793">Vihuela/
Guitar</td> <td data-bbox="412 730 1490 793">  </td> </tr> <tr> <td data-bbox="315 814 412 877">Guitarrón</td> <td data-bbox="412 814 1490 877">  </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 | | | | | | | | | |



Perfume De Gardenia

Bolero

Score

Rafael Hernandez Marin
Transcription by Jesus "Chuy" Guzman

Musical score for the first system of 'Perfume De Gardenia'. The score includes staves for Voice, Violin 1, Violin 2, Violin 3, Trumpet in B♭ 1, Trumpet in B♭ 2, Armonia, and Guitarron. The key signature is one flat (B♭) and the time signature is 4/4. The music begins with a rest for the first four measures, followed by an entry for the strings and trumpets. The Armonia part features a series of chords: F, Gm, Am, B♭, A7, Dm, Gm, C7, F, and C7. The Guitarron part provides a rhythmic accompaniment with a steady eighth-note pattern.

1

Musical score for the second system of 'Perfume De Gardenia'. This system includes the vocal line and instrumental accompaniment. The vocal line begins with the lyrics: "Per-fu-me de gar - de - nia ri - ma tie - ne tu bo - ca be - lli - si - mos des - de(a) - le - gres gres no - se mue-ven tus ca -". The instrumental parts (Violin 1, Violin 2, Violin 3, Trumpet 1, Trumpet 2, Armonia, and Guitarron) continue from the first system. The Armonia part features a series of chords: F, F, A7, Dm, C, B♭, Gm, and C7. The Guitarron part provides a rhythmic accompaniment with a steady eighth-note pattern.

Perfume De Gardenia

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

- Vce. 1:** Vocal line with lyrics: *- be - te - llos de - cuál luz en tu mi - rar. Tu ri - sa(es) u - na*
- Vln. 1, 2, 3:** Violin parts with various melodic and harmonic lines.
- B♭ Tpt. 1, 2:** Trumpet parts with melodic lines.
- Arm.:** Arranged Horns playing a rhythmic pattern.
- Gtrn.:** Guitar part with a bass line.

The score is divided into two systems. The first system covers measures 1-4, and the second system covers measures 5-8. The key signature is one flat (Bb), and the time signature is 4/4. The first system includes a first ending bracket over measures 1-4. The second system includes a second ending bracket over measures 5-8. The guitar part includes chord markings: F, Dm7, G7, C7, Gm7, C7 in the first system, and G7, C7, F in the second system. The trumpet parts include a triplet marking (3₃) in the second system.

Perfume De Gardenia

2

Vce. 1

co - pia de Ve - nus de Ci - te - res que(en)-vi - dian las mu - je - res cuan -
al - ma la vir - ginal pu - re - za, por e - so(es) tu be - lle - za de(un)

Vln. 1

Vln. 2

Vln. 3

B \flat Tpt. 1

B \flat Tpt. 2

Arm.

Gtrn.

Dm A7 Dm Gm Dm

Vce. 1

do te ven pa - sar. Y lle - vas en tu

Vln. 1

Vln. 2

Vln. 3

B \flat Tpt. 1

B \flat Tpt. 2

Arm.

Gtrn.

A7 Dm

Perfume De Gardenia

3

Vce. 1 *2,4*
mi - sti - co can - dor. Per - fu - me de gar - de - nia

Vln. 1

Vln. 2

Vln. 3

B \flat Tpt. 1

B \flat Tpt. 2 *3*

Arm. *Gm7 C7 F F*

Gtrn.

Vce. 1 *3*
tie - ne tu bo - ca per - fu - me de gar - de - nia, per - fu - me del a -

Vln. 1

Vln. 2

Vln. 3

B \flat Tpt. 1

B \flat Tpt. 2

Arm. *A7 Dm C B \flat Gm C7 F Dm7 G7 C7*

Gtrn.

Perfume De Gardenia

4

Vce. 1 *mor.*

Vln. 1

Vln. 2

Vln. 3

B \flat Tpt. 1

B \flat Tpt. 2

Arm.

Gtrm.

F F Gm Am B \flat A7

D.S. al Coda

Vce. 1

Vln. 1

Vln. 2

Vln. 3

B \flat Tpt. 1

B \flat Tpt. 2

Arm.

Gtrm.

Dm Gm C7 F C7 F

Y lle-vas en tu

Perfume De Gardenia

⊕

Vce. 1

mor.

Vln. 1

Vln. 2

Vln. 3

B♭ Tpt. 1

B♭ Tpt. 2

Arm.

Gtr.

F F Gm C7 F C7 F F

Detailed description: This is a page of a musical score for the piece 'Perfume De Gardenia'. The score is arranged for a full band and includes a vocal line. The vocal part (Vce. 1) begins with a whole rest and a fermata, followed by a measure of rest. The string section (Vln. 1, 2, 3) starts with a whole rest and a fermata, then enters in the fourth measure with a melodic line. The brass section (B♭ Tpt. 1, 2) plays a rhythmic pattern of eighth notes. The guitar (Gtr.) and arm (Arm.) parts provide harmonic support with chords and rhythmic patterns. The key signature has one flat (Bb), and the time signature is 4/4. The score is divided into four measures, with a double bar line at the end of the fourth measure.

Perfume De Gardenia

Bolero

Rafael Hernandez Marin

Transcription by Jesus "Chuy" Guzman

Violin 1

The musical score for Violin 1 is written in 4/4 time with a key signature of one flat (Bb). It consists of ten staves of music. The score includes various musical notations such as rests, notes, slurs, and dynamic markings. Measure numbers 1, 7, 15, 18, 29, 34, 39, 44, and 47 are indicated at the beginning of their respective staves. There are four first endings, each enclosed in a box and numbered 1, 2, 3, and 4. A 'D.S. al Coda' instruction is placed above the staff starting at measure 44. The score concludes with a double bar line at the end of the final staff.

Perfume De Gardenia

Bolero

Violín 2

Rafael Hernandez Marín

Transcription by Jesus "Chuy" Guzman

1

4

7

1

15

18

2

1,3

29

2,4

3

34

4

39

3

V

44

D.S. al Coda

47

48

2

>

>

>

Detailed description of the musical score: The score is for Violín 2 in 4/4 time, key of B-flat major. It consists of 48 measures. The first measure has a first ending bracket labeled '4'. Measures 7-14 contain a melodic line with a first ending bracket labeled '1'. Measures 15-17 are a first ending with a repeat sign and a first ending bracket labeled '1.'. Measures 18-20 are a second ending with a repeat sign and a first ending bracket labeled '2.'. Measures 21-28 are a second ending with a repeat sign and a first ending bracket labeled '2'. Measures 29-33 are a third ending with a repeat sign and a first ending bracket labeled '3'. Measures 34-38 are a fourth ending with a repeat sign and a first ending bracket labeled '4'. Measures 39-43 are a fifth ending with a repeat sign and a first ending bracket labeled '3'. Measures 44-46 are a sixth ending with a repeat sign and a first ending bracket labeled '2'. Measures 47-48 are a seventh ending with a repeat sign and a first ending bracket labeled '2'. The score includes various musical notations such as slurs, ties, and dynamic markings like 'D.S. al Coda' and accents (>).

Perfume De Gardenia

Bolero

Rafael Hernandez Marín

Transcription by Jesus "Chuy" Guzman

Violín 3

The musical score is written for Violin 3 in a 4/4 time signature with a key signature of one flat (B-flat). It consists of ten staves of music. The score includes various musical notations such as rests, notes, slurs, and dynamic markings. There are four first endings marked with '1' in a box, and three second endings marked with '2' in a box. A 'V' marking is present above the staff at measures 1, 39, and 48. The piece concludes with the instruction 'D.S. al Coda' at measure 44. The score ends with a double bar line at measure 50.

Perfume De Gardenia

Bolero

Trumpet in B \flat 1

Rafael Hernandez Marin
Transcription by Jesus "Chuy" Guzman

The musical score is written for a Trumpet in B \flat 1 in 4/4 time, G major. It consists of 24 measures. The notation includes rests, eighth notes, quarter notes, and slurs. Performance markings include first, second, and third endings, and first and second endings. The score is divided into two systems, each starting with a boxed measure number (1 and 2).

Measure 1: Rest, eighth rest, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4.

Measure 2: Eighth rest, eighth note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4.

Measure 3: Eighth rest, eighth note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4.

Measure 4: Eighth rest, eighth note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4.

Measure 5: Eighth rest, eighth note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4.

Measure 6: Eighth rest, eighth note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4.

Measure 7: Eighth rest, eighth note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4.

Measure 8: Eighth rest, eighth note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4.

Measure 9: Eighth rest, eighth note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4.

Measure 10: Eighth rest, eighth note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4.

Measure 11: Eighth rest, eighth note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4.

Measure 12: Eighth rest, eighth note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4.

Measure 13: Eighth rest, eighth note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4.

Measure 14: Eighth rest, eighth note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4.

Measure 15: Eighth rest, eighth note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4.

Measure 16: Eighth rest, eighth note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4.

Measure 17: Eighth rest, eighth note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4.

Measure 18: Eighth rest, eighth note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4.

Measure 19: Eighth rest, eighth note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4.

Measure 20: Eighth rest, eighth note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4.

Measure 21: Eighth rest, eighth note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4.

Measure 22: Eighth rest, eighth note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4.

Measure 23: Eighth rest, eighth note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4.

Measure 24: Eighth rest, eighth note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4.

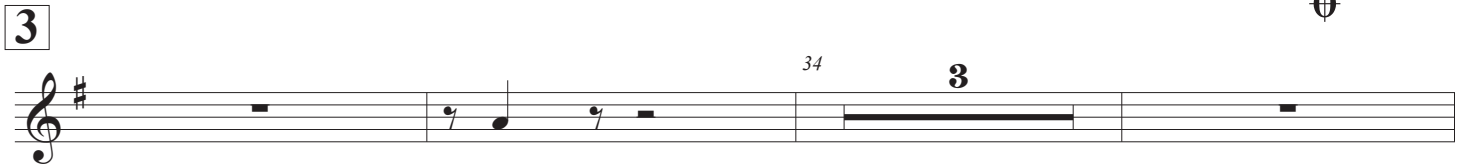
Perfume De Gardenia

29 2,4



3

34 **3**



4



40



43 **2**



D.S. al Coda

47 ⊕



50



Perfume De Gardenia

Bolero

Trumpet in B \flat 2

Rafael Hernandez Marín
Transcription by Jesus "Chuy" Guzman

Musical score for Trumpet in B \flat 2, measures 1-19. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers 3, 6, 12, and 16 are indicated. First and second endings are marked with '1' and '2' in boxes. Trills and triplets are also present.

Perfume De Gardenia

Bolero

Acoustic Guitar

Rafael Hernandez Marin
Transcription by Jesus "Chuy" Guzman

F Gm Am B \flat A7 Dm

6 Gm C7 F C7 F

1

F A7 Dm C

13 B \flat Gm C7 F Dm7

15 1. G7 C7 Gm7 C7

18 2. G7 C7 F

2

Dm A7 Dm Gm Dm

Perfume De Gardenia

26 1,3
A7 Dm

29 2,4
Gm7 C7 F

31 3
F A7

34 Dm C Bb Gm C7

36 F Dm7 G7 C7

4 F F Gm Am Bb A7 Dm

43 Gm C7 F C7 F D.S. al Coda

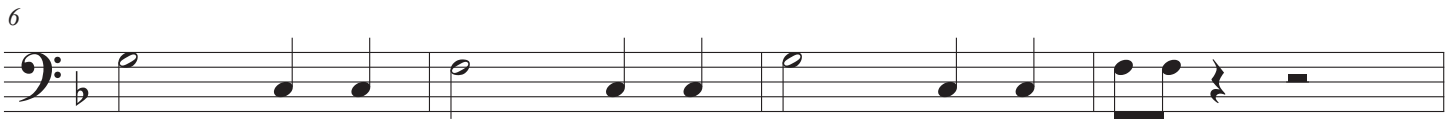
47 F F Gm C7 F C7 F F

Perfume De Gardenia

Bolero

Guitarron

Rafael Hernandez Marín
Transcription by Jesus "Chuy" Guzman



1



2



Perfume De Gardenia

25

1,3

29

2,4

3

34

⊕

4

4

43

D.S. al Coda

47

⊕

Perfume De Gardenia

Bolero

Voice

Rafael Hernandez Marin

Transcription by Jesus "Chuy" Guzman

1 8

1

Per - fu - me de gar -

de - nia
ri - ma

tie - ne tu bo - ca
de(a) - le - gres gres no - - -

be - lli - si - mos des -
se mue - ven tus ca -

14

1.

- be te - llos de
- llos llos cuál luz en tu mi - rar. Tu ri - sa(es) u - na

18

2.

2

on - das en el _____ Tu cuer - po(es) u - na

co - pia de Ve - nus
al - ma ma la vir - ginal de Ci -

23

te - res que(en) - vi - dian las mu - je - res cuan -
za, _____ por e - so(es) tu be - lle - za de(un)

26

1,3

3

do te ven pa - sar. Y lle - vas en tu

29

2,4

3

3

mi - sti - co can - dor. Per - fu - me de gar -

de - nia tie - ne tu bo - ca

Perfume De Gardenia

35



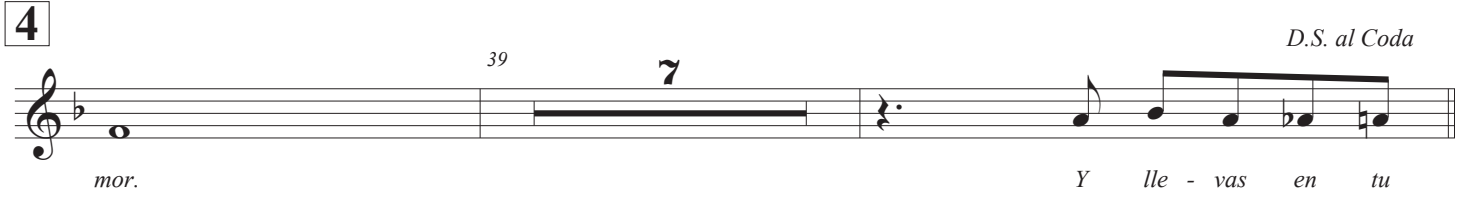
per - fu - me de gar - de - nia, per - fu - me del a -

4

39

7

D.S. al Coda

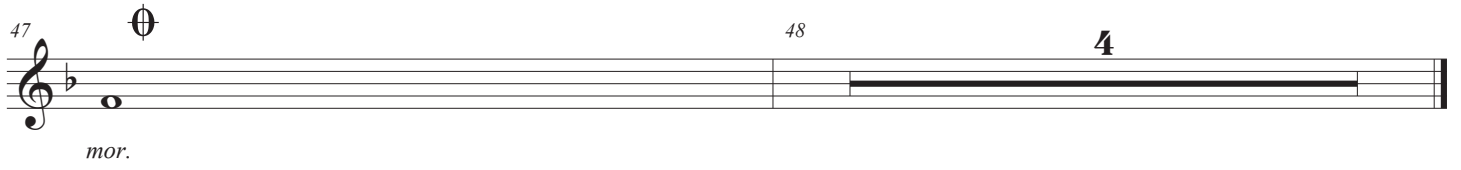


mor. Y lle - vas en tu

47

48

4



mor.

Perfume de gardenias

Perfume de gardenia tiene tu boca
bellísimos destellos de luz en tu mirar.

Tu risa es una rima de alegres notas
se mueven tus cabellos cuál ondas en el mar.

Tu cuerpo es una copia de Venus de Citeres
que envidian las mujeres cuando te ven pasar.

Y llevas en tu alma la virginal pureza,
por eso es tu belleza de un místico candor.

Perfume de gardenia tiene tu boca
perfume de gardenia, perfume del amor.

Tu cuerpo es una copia de Venus de Citeres
que envidian las mujeres cuando te ven pasar.

Y llevas en tu alma la virginal pureza,
por eso es tu belleza de un místico candor.

Perfume de gardenia tiene tu boca
perfume de gardenia, perfume del amor.

PLANNING FOR SUCCESS

| | | | | | | | | | |
|--|---|--------|--|-------------------|--|--------------------|--|-----------|--|
| Title | Son de Mi Tierra | | | | | | | | |
| 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/
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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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SON DE MI TIERRA

Jeronimo Mendez

Jon Clark, Miguel Martinez, & John Rialson

♩ = 160

Score for the first system, measures 1-7. The score includes parts for Voice, Violin I, Violin II, Violin III, Trumpet in B♭ 1, Trumpet in B♭ 2, Guitarron, and Vihuela. The key signature is one sharp (F#) and the time signature is 3/4. The Guitarron part includes chord markings for G and D7.

Score for the second system, measures 8-14. This system continues the instrumental parts from the first system, including Violin I, Violin II, Violin III, Trumpet in B♭ 1, Trumpet in B♭ 2, Guitarron, and Vihuela. The Guitarron part includes chord markings for G and D7. Measure numbers 8, 9, 10, 11, 12, 13, and 14 are indicated at the start of their respective staves.

A

16

1. An - do(au) - sen - te de Ja - lis - co, ha - ce tiem - po que no(es) - toy. _____ Aun - que le - jos de mi
 2. Soy na - ci - do(en) es - ta tie - rra y(en) el puen - te les di - rah, _____ soy de(un) pue - bli - to chi -
 3. To - dos so - mos de Ja - lis - co, los que(an) - da - mos por a - qui. _____ Tie - rra Lin - da(y) so - be -

Vln. I

Vln. II

Vln. III

B \flat Tpt. 1

B \flat Tpt. 2

Gtrr.

Vih.

G

D7

22

tie - rra, si Dios quie - re pron - to voy. _____ An - do(au) - sen - te de Ja - lis - co, ha - ce tiem - po que no(es) - toy,
 qui - to, se la - ma - Jua - na - cat - lah. _____ Soy na - ci - do(en) es - ta tie - rra y(en) el puen - te les di - rah,
 ra - na, te sa - lu - do des - de(a) - qui. _____ To - dos so - mos de Ja - lis - co, los que(an) - da - mos por a - qui.

Vln. I

Vln. II

Vln. III

B \flat Tpt. 1

B \flat Tpt. 2

Gtrr.

Vih.

G

B

28

Vln. I

Vln. II

Vln. III

B \flat Tpt. 1

B \flat Tpt. 2

Gtr.

Vih.

28

Aun - que le - jos de mi tie - rra, si Djos quie - re, pron - to yoy. Que lin - da -
 soy de(un) pue - bli - to chi - qui - to, se lla - ma - Jua - na - cat - lan. Son sus ba -
 de - rra Lin - da(y) so - be - ra - na, te sa - lu - do des - de(a) - qui. A - dios ba -

34

Vln. I

Vln. II

Vln. III

B \flat Tpt. 1

B \flat Tpt. 2

Gtr.

Vih.

34

tie - rra, que he - lla es. con sus cas - ca - das y(el) rio(a) la vez. Que lin - da -
 rran - cas, sus lin - das 2 flo - res la bri - sa(ex) - ha - la, ni - do de(a) mo - res. Son sus ba -
 rran - cas don - de(he) vi 3. Vi - de ten - lo pre - sen - te que no te(ol) vi - do. - A - dios ba -

D7

G

G

C

D7

G

D7

G

42

tie - rra, que he - lla es, con sus cas - ca - das y (el) rio(a) la vez.
 rran - cas, sus lin - das flo - res la bri - sa (ex) - ha - la, hi - do de(a) mo - res.
 rran - cas don - de (he) vi Vi - de ten - lo pre - sen - te que no te (ol) vi - do.

Gtr. C D7 G D7 G G7

50

Vln. I

Vln. II

Vln. III

Bb Tpt. I

Bb Tpt. II

Gtr. C F G7 C G7

Vih.

58

Vln. I

Vln. II

Vln. III

B♭ Tpt. 1

B♭ Tpt. 2

Gtr.

Vih.

C F G7 C

65

Vln. I

Vln. II

Vln. III

B♭ Tpt. 1

B♭ Tpt. 2

Gtr.

Vih.

G D7 D7 G G

SON DE MI TIERRA

Jeronimo Mendez

Jon Clark, Miguel Martinez, & John Rialson

♩ = 160

7

14

A

10

30

B

14

C

51

58

65

72

SON DE MI TIERRA

Jeronimo Mendez

Jon Clark, Miguel Martinez, & John Rialson

♩ = 160

The musical score is written for Violin II in 3/4 time with a key signature of one sharp (F#). It consists of seven staves of music. The first staff begins with a tempo marking of ♩ = 160. The score includes several measures of music, with some measures containing rests. There are three boxed sections labeled A, B, and C. Section A is a whole rest for 10 measures starting at measure 14. Section B is a whole rest for 16 measures starting at measure 30. Section C is a whole rest for 16 measures starting at measure 36. The score concludes with a double bar line at the end of the seventh staff.

SON DE MI TIERRA

Jeronimo Mendez

Jon Clark, Miguel Martinez, & John Rialson

$\text{♩} = 160$

7

14

A

10

30

B

C

16

53

61

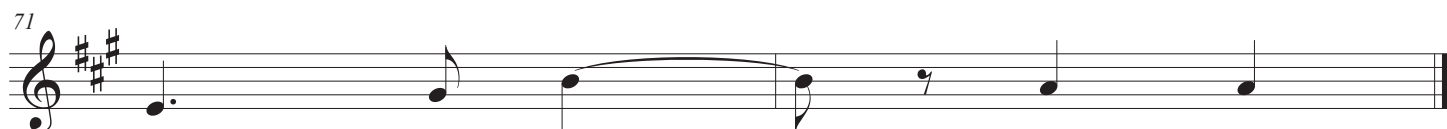
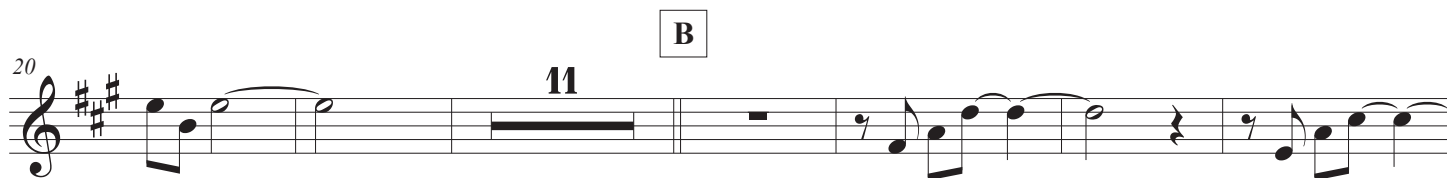
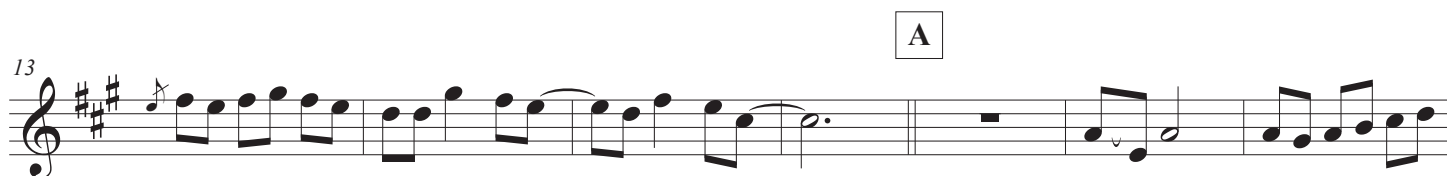
67

Trumpet in B \flat 1

SON DE MI TIERRA

Jeronimo Mendez

Jon Clark, Miguel Martinez, & John Rialson

 $\text{♩} = 160$ 

SON DE MI TIERRA

Jeronimo Mendez

Jon Clark, Miguel Martinez, & John Rialson

 $\text{♩} = 160$

6

13

20

37

51

58

65

71

A

B

C

11

7

Guitarron

SON DE MI TIERRA

Jeronimo Mendez

Jon Clark, Miguel Martinez, & John Rialson

♩ = 160

8

A

16

24

B

32

40

C

48

56

64

72

SON DE MI TIERRA

Jeronimo Mendez

Jon Clark, Miguel Martinez, & John Rialson

♩ = 160

G

D7

G

D7

7

Text

G

A

13

D7

G

19

D7

25

G

BG

C

D7

G

31

D7

G

C

37

D7

G

D7

G

43

SON DE MI TIERRA

C G7 C F G7

55

V V V V V

61

G7 C G

67

D7 D7 G G

SON DE MI TIERRA

Jeronimo Mendez

Jon Clark, Miguel Martinez, & John Rialson

♩ = 160

A



1. An - do(au) - sen - te de Ja - lis - co, ha - ce tiem - po que no(es) - toy.
 2. Soy na - ci - do(en) es - ta - tie - rra y(en) - el puen - te les di - rah,
 3. To - dos so - mos de Ja - lis - co, los que(an) - da - mos por a - qui.



— Aun - que le - jos de mi tie - rra, si Dios quie - re, pron - to voy. —
 — soy de(un) pue - bli - to chi - qui - to, se lla - ma — Jua - na - cat - lan. —
 — Tie - rra Lin - da(y) so - be - ra - na, te sa - lu - do des - de(a) - qui. —



An - do(au) - sen - te de Ja - lis - co, ha - ce tiem - po que no(es) - toy. —
 Soy na - ci - do(en) es - ta - tie - rra y(en) - el puen - te les di - rah. —
 To - dos so - mos de Ja - lis - co, los que(an) - da - mos por **B** a - qui. —



Aun - que le - jos de mi tie - rra, si Dios quie - re, pron - to voy. —
 soy de(un) pue - bli - to chi - qui - to, se lla - ma — Jua - na - cat - lan. —
 Tie - rra Lin - da(y) so - be - ra - na, te sa - lu - do des - de(a) - qui. —
 Que lin - da tie - rra,
 Son sus ba - rran - cas,
 A - dios ba - rran - cas



que be - lla es, con sus cas - ca - das y(el) rio(a) la vez. Que lin - da
 sus lin - das 2. flo - res la bri - sa(ex) - ha - la, ni - do de(a) mo - res. Son sus ba -
 don - de(he) vi 3. Vi - do ten - lo pre - sen - te que no te(ol) vi - do. A - dios ba -



tie - rra, que be - lla es, con sus cas - ca - das y(el) rio(a) la vez.
 rran - cas, sus lin - das 2. flo - res la bri - sa(ex) - ha - la, ni - do de(a) mo - res.
 rran - cas don - de(he) vi Vi - do ten - lo pre - sen - te que no te(ol) vi - do.



Son De Mi Tierra

Ando ausente de Jalisco
Hace tiempo que no estoy
Aunque lejos de mi tierra
Si Dios quiere pronto voy.
(se repite)
¡Qué linda tierra!, ¡qué bella es!
Con sus casadas, y el río a la vez
(se repite)

Soy nacido en esta tierra y en
Y en el puente les diran
Soy de un pueblito chiquito
Se llama Juanacatlán
(se repite)
Son sus barrancas, sus lindas flores
La brisa exhala, nido de amores
(se repite)

Todos somos de Jalisco
Los que andamos por aquí
Tierra linda y soberana
Te saludo desde aquí
(se repite)
Adiós, barrancas donde he vivido
Tenlo presente, que no te olvido
¡Viva Jalisco!, tierra de amores
Lindas mujeres, como las flores.

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PLANNING FOR SUCCESS

| | | | | | | | | | |
|--|---|--------|--|------------------------|--|--------------------|--|-----------|--|
| Title | Ya Para Que | | | | | | | | |
| Composer | | | | | | | | | |
| Style | | | | | | | | | |
| Key Signature | | | | | | | | | |
| Time Signature | _____ How many beats per measure? _____
_____ What kind of note gets one beat? _____ | | | | | | | | |
| Scales/
Exercises
to Practice | <table border="0" style="width: 100%;"> <tr> <td style="width: 150px; vertical-align: top;">Violin</td> <td style="border: 1px solid black; height: 40px;"></td> </tr> <tr> <td style="vertical-align: top;">B^b Trumpet</td> <td style="border: 1px solid black; height: 40px;"></td> </tr> <tr> <td style="vertical-align: top;">Vihuela/
Guitar</td> <td style="border: 1px solid black; height: 40px;"></td> </tr> <tr> <td style="vertical-align: top;">Guitarrón</td> <td style="border: 1px solid black; height: 40px;"></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.

<table border="0" style="width: 100%;"> <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> | | | | | | | | |
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| | | | | | | | | | |
| Vocabulary | List and define the new terms learned. Be sure to illustrate the corresponding markings where appropriate. | | | | | | | | |
| Notes | | | | | | | | | |



YA PARA QUE

3

Score

Ranchera

Juan Gabriel

Beto Jimenez

The musical score is written for a Ranchera style piece. It features eight staves: two for voices (Voice 1 and Voice 2), three for violins (Violin I, II, and III), two for trumpets (Trumpet in B \flat 1 and 2), one for Guitarron, and one for Vihuela. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music is in a 3/4 time signature. The Guitarron part is in the bass clef, while the other instruments are in the treble clef. The Vihuela part includes chord markings: G, A7, and D. The score consists of six measures of music. The voices have rests in all measures. The violins and trumpets play a rhythmic melody, while the Guitarron and Vihuela provide the harmonic accompaniment.

YA PARA QUE

Musical score for measures 4-12. The score includes staves for Vln. I, Vln. II, Vln. III, B♭ Tpt. 1, B♭ Tpt. 2, Gtrr., and Vih. The key signature is two sharps (F# and C#). The guitar part includes chord markings: A7, D, and D7.

Musical score for measures 13-21. The score includes staves for Vln. I, Vln. II, Vln. III, B♭ Tpt. 1, B♭ Tpt. 2, Gtrr., and Vih. The key signature is two sharps (F# and C#). The guitar part includes chord markings: G, A7, and D.

YA PARA QUE

19

Musical score for measures 19-24. The score includes parts for Vln. I, Vln. II, Vln. III, B♭ Tpt. 1, B♭ Tpt. 2, Gtr., and Vih. The vocal line (top) has lyrics "Pa-ra" at the end of measure 24. The guitar part (Gtr.) has chords A7 and D. The vibraphone part (Vih.) has a rhythmic pattern of eighth notes.

1

Musical score for measures 25-30. The score includes parts for Vln. I, Vln. II, Vln. III, B♭ Tpt. 1, B♭ Tpt. 2, Gtr., and Vih. The vocal line (top) has lyrics "que que - res que vuel - va". The guitar part (Gtr.) has chords A7 and D. The vibraphone part (Vih.) has a rhythmic pattern of eighth notes.

YA PARA QUE

31

Hoy que(a) - pe - nas em - pie - zo(a) vi - vir Di - fe - ren - te la

2

37

vi - da sin ti Pa - ra que

A7

YA PARA QUE

43

43

quie - res ha - blar - me Si no

Vln. I

Vln. II

Vln. III

B \flat Tpt. 1

B \flat Tpt. 2

Gtrr.

Vih.

49

49

tie - nes na - da que de - cir - me Res - pec - to(a) lo nues - tro si to - do(a) - ca -

Vln. I

Vln. II

Vln. III

B \flat Tpt. 1

B \flat Tpt. 2

Gtrr.

Vih.

55

bo Pa-ra que

Vln. I

Vln. II

Vln. III

B♭ Tpt. 1

B♭ Tpt. 2

Gtr.

Vih.

D

Detailed description: This block contains the musical score for measures 55 through 60. The vocal line starts with the lyrics 'bo Pa-ra que'. The instrumental parts include Violins I, II, and III, two B-flat Trumpets, Guitar, and Vibraphone. The guitar part has a 'D' chord marking. The vibraphone part has a rhythmic pattern of eighth notes with grace notes.

61

que - res mi - rar - me Que te

Vln. I

Vln. II

Vln. III

B♭ Tpt. 1

B♭ Tpt. 2

Gtr.

Vih.

A7 D

Detailed description: This block contains the musical score for measures 61 through 66. The vocal line continues with the lyrics 'que - res mi - rar - me Que te'. The instrumental parts continue with Violins I, II, and III, two B-flat Trumpets, Guitar, and Vibraphone. The guitar part has 'A7' and 'D' chord markings. The vibraphone part continues with its rhythmic pattern.

67

pue-de(im)-por - tar ya mi vi - da Si sa - bes que ten - go(o)-tro(a) - mor

Vln. I

Vln. II

Vln. III

B \flat Tpt. 1

B \flat Tpt. 2

Gtrr.

Vih.

D7

G

4

73

Hoy que sien - tes a - mor Yo ya no sien - to

Hoy que sien - tes a - mor Yo ya no sien - to

Vln. I

Vln. II

Vln. III

B \flat Tpt. 1

B \flat Tpt. 2

Gtrr.

Vih.

A7

YA PARA QUE

79

na - da No qui - sis - te mi(a) - mor cuan - do

na - da No qui - sis - te mi(a) - mor cuan - do

Vln. I

Vln. II

Vln. III

B \flat Tpt. 1

B \flat Tpt. 2

Gtrr.

Vih.

D

5

85

yo te lo da - ba Y(hoy) me pi - des que

yo te lo da - ba Y(hoy) me pi - des que

Vln. I

Vln. II

Vln. III

B \flat Tpt. 1

B \flat Tpt. 2

Gtrr.

Vih.

A7

YA PARA QUE

91

vuel - va ya pa - ra que Es me - jor que me(ol) -

vuel - va ya pa - ra que Es me - jor que me(ol) -

Vln. I

Vln. II

Vln. III

B \flat Tpt. 1

B \flat Tpt. 2

Gtr.

Vih.

D D7

97

vi - des no pier - das tu tiem - po

vi - des no pier - das tu tiem - po

Vln. I

Vln. II

Vln. III

B \flat Tpt. 1

B \flat Tpt. 2

Gtr.

Vih.

G A7 D

103

Ya no(in) - sis - tas por dios que por ti na - da sien - to

Vln. I

Vln. II

Vln. III

B \flat Tpt. 1

B \flat Tpt. 2

Gtrr.

Vih. A7

109

Dios te(a) - yu - de(a)(en) - con - trar el a - mor o - tra vez

Vln. I

Vln. II

Vln. III

B \flat Tpt. 1

B \flat Tpt. 2

Gtrr.

Vih. D

2 X To Coda

115

2 X To Coda

116

2 X To Coda

Vln. I

2 X To Coda

Vln. II

2 X To Coda

Vln. III

2 X To Coda

B \flat Tpt. 1

B \flat Tpt. 2

2 X To Coda

Gtr.

Vih.

D7 G A7 D

121

Vln. I

122

Vln. II

122

Vln. III

122

B \flat Tpt. 1

B \flat Tpt. 2

122

Gtr.

Vih.

A7 D

Musical score for measures 127-132. The score includes parts for Vln. I, Vln. II, Vln. III, B♭ Tpt. 1, B♭ Tpt. 2, Gtr., and Vih. The key signature is two sharps (F# and C#). The guitar part includes chord markings: D7, G, A7, and D.

Musical score for measures 133-138. The score includes parts for Vln. I, Vln. II, Vln. III, B♭ Tpt. 1, B♭ Tpt. 2, Gtr., and Vih. The key signature is two sharps (F# and C#). The guitar part includes chord markings: A7 and D. The lyrics "Hoy que" are written above the vocal line in measures 133-138.

⊖

140

Fl. I

Fl. II

Vln. I

Vln. I

Vln. II

Vln. II

Vln. III

Vln. III

B♭ Tpt. 1

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 2

Gtr.

Gtr.

Vih.

Vih.

YA PARA QUE

Violin I

Ranchera

Juan Gabriel

Beto Jimenez

7

13

19

26

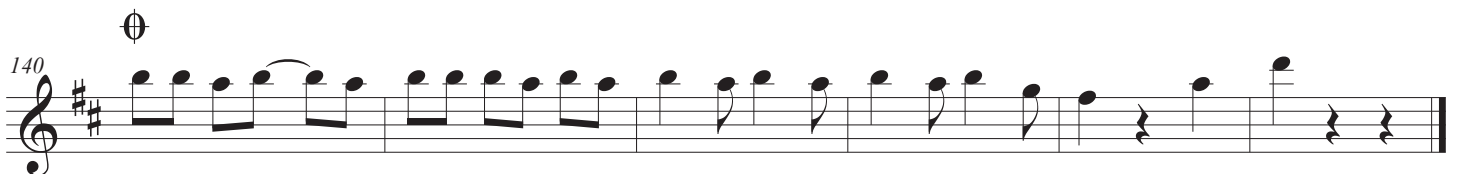
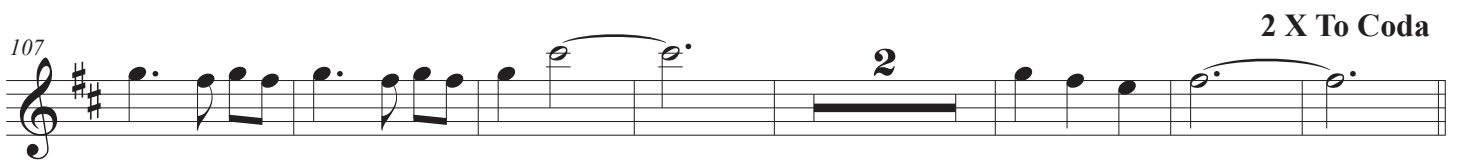
36

48

55

60

67



YA PARA QUE

Violin II

Ranchera

Juan Gabriel
Beto Jimenez

7

13

19

26

36

48

55

60

67

1

2

3

2

3

2

1

©

3

86

5

7

98

3

107

2 X To Coda

2

116

122

128

134

140

YA PARA QUE

Violin III

Ranchera

Juan Gabriel
Beto Jimenez

7

13

19

26

36

48

55

60

67

1

2

3

2

3

2

1

YA PARA QUE

2/4

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. It begins with a repeat sign and a 3-measure rest. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. It ends with a 3-measure rest.

Musical staff 2: Treble clef, key signature of two sharps. It starts at measure 86. The melody continues with quarter notes: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. It features a 5-measure rest over a half note and a 7-measure rest at the end.

Musical staff 3: Treble clef, key signature of two sharps. It starts at measure 98. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. It ends with a 3-measure rest.

Musical staff 4: Treble clef, key signature of two sharps. It starts at measure 107. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. It includes a 2-measure rest and the instruction "2 X To Coda".

Musical staff 5: Treble clef, key signature of two sharps. It starts at measure 116. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. It ends with a quarter rest.

Musical staff 6: Treble clef, key signature of two sharps. It starts at measure 122. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. It ends with a quarter rest.

Musical staff 7: Treble clef, key signature of two sharps. It starts at measure 128. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. It ends with a quarter rest.

Musical staff 8: Treble clef, key signature of two sharps. It starts at measure 134. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. It ends with a double bar line and repeat sign.



Musical staff 9: Treble clef, key signature of two sharps. It starts at measure 140. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. It ends with a quarter rest.

YA PARA QUE

Trumpet in B \flat 1

Ranchera

Juan Gabriel

Beto Jimenez

7

13

19

1

38

45

55

64

YA PARA QUE

$\frac{2}{4}$

Musical staff 1, measures 1-4. Key signature: three sharps (F#, C#, G#). Measure 1 contains a triplet of eighth notes. Measure 2 contains a quarter rest. Measure 3 contains a quarter note G4. Measure 4 contains a dotted half note G4. A triplet of eighth notes is indicated above the final measure.

Musical staff 2, measures 5-8. Measure 5 contains a quarter note G4. Measure 6 contains a quarter note A4. Measure 7 contains a quarter note B4. Measure 8 contains a dotted half note G4. A triplet of eighth notes is indicated above the final measure. A box containing the number 5 is positioned above the staff.

Musical staff 3, measures 9-12. Measure 9 contains a quarter note G4. Measure 10 contains a quarter note A4. Measure 11 contains a quarter note B4. Measure 12 contains a dotted half note G4. A triplet of eighth notes is indicated above the final measure.

Musical staff 4, measures 13-16. Measure 13 contains a quarter note G4. Measure 14 contains a quarter note A4. Measure 15 contains a quarter note B4. Measure 16 contains a dotted half note G4. A triplet of eighth notes is indicated above the final measure. The text "2 X To Coda" is written above the staff.

Musical staff 5, measures 17-20. Measure 17 contains a quarter note G4. Measure 18 contains a quarter note A4. Measure 19 contains a quarter note B4. Measure 20 contains a dotted half note G4.

Musical staff 6, measures 21-24. Measure 21 contains a quarter note G4. Measure 22 contains a quarter note A4. Measure 23 contains a quarter note B4. Measure 24 contains a dotted half note G4.

Musical staff 7, measures 25-28. Measure 25 contains a quarter note G4. Measure 26 contains a quarter note A4. Measure 27 contains a quarter note B4. Measure 28 contains a dotted half note G4.

Musical staff 8, measures 29-32. Measure 29 contains a quarter note G4. Measure 30 contains a quarter note A4. Measure 31 contains a quarter note B4. Measure 32 contains a dotted half note G4.

Musical staff 9, measures 33-36. Measure 33 contains a quarter note G4. Measure 34 contains a quarter note A4. Measure 35 contains a quarter note B4. Measure 36 contains a dotted half note G4. A circle with a cross symbol is positioned above the staff.

YA PARA QUE

Trumpet in B \flat 2

Ranchera

Juan Gabriel

Beto Jimenez

1

33

2

45

3

64

4

5

93

3

101

12

24

4

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YA PARA QUE

Vihuela

Ranchera

Juan Gabriel
Beto Jimenez

G A7 D A7
 8 D D7 G
 16 A7 D A7 D
 24 A7 D
 32 A7
 40
 48 D
 56 A7 D
 64 D7
 72 G A7 D

1 2 3 4

©

YA PARA QUE

2
80

Musical staff 1: Treble clef, key signature of two sharps (F# and C#). The staff contains a sequence of eighth notes with stems pointing up. A chord symbol 'A7' is placed above the staff at the end of the line.

5

88

Musical staff 2: Treble clef, key signature of two sharps. The staff contains a sequence of eighth notes with stems pointing up. A chord symbol 'D' is placed above the staff at the end of the line.

96

Musical staff 3: Treble clef, key signature of two sharps. The staff contains a sequence of eighth notes with stems pointing up. Chord symbols 'D7', 'G', 'A7', and 'D' are placed above the staff at various points.

104

Musical staff 4: Treble clef, key signature of two sharps. The staff contains a sequence of eighth notes with stems pointing up. A chord symbol 'A7' is placed above the staff at the end of the line.

112

Musical staff 5: Treble clef, key signature of two sharps. The staff contains a sequence of eighth notes with stems pointing up. Chord symbols 'D', 'D7', 'G', and 'A7' are placed above the staff at various points.

120

Musical staff 6: Treble clef, key signature of two sharps. The staff contains a sequence of eighth notes with stems pointing up. Chord symbols 'D', 'A7', 'D', and 'D7' are placed above the staff at various points.

128

Musical staff 7: Treble clef, key signature of two sharps. The staff contains a sequence of eighth notes with stems pointing up. Chord symbols 'G', 'A7', 'D', and 'A7' are placed above the staff at various points.

136

Musical staff 8: Treble clef, key signature of two sharps. The staff contains a sequence of eighth notes with stems pointing up. A chord symbol 'D' is placed above the staff at the end of the line.

140

Musical staff 9: Treble clef, key signature of two sharps. The staff contains a sequence of eighth notes with stems pointing up. Chord symbols 'G', 'A7', 'D', 'A7', and 'D' are placed above the staff at various points.

YA PARA QUE

Ranchera

Juan Gabriel

Beto Jimenez

Guitarron

1

9

Text

16

1

24

2

33

2

41

3

49

3

57

3

65

3

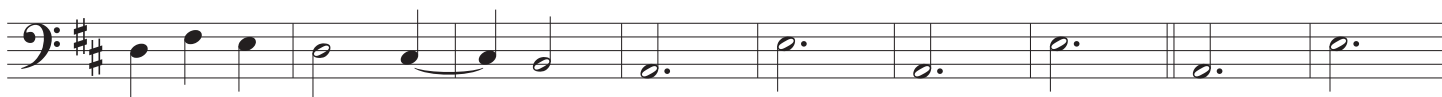
71

3



5

83



92

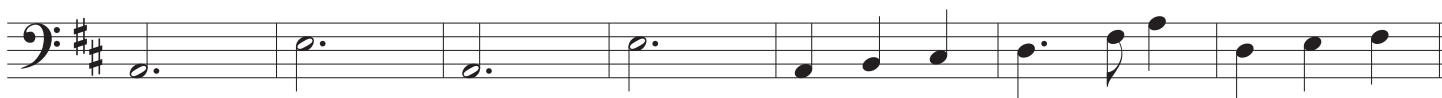


102



109

2 X To Coda



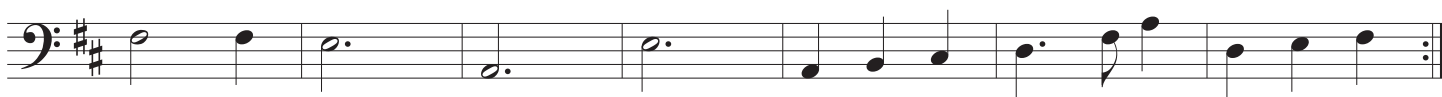
116



125



133



140



YA PARA QUE

Voice 1

Ranchera

Juan Gabriel

Beto Jimenez

1

Pa-ra que _____ quieres que vuel-va _____

Hoy que(a) - pe - nas em - pie - zo(a) vi - vir Di - fe - ren - te la

2

vi - da sin ti _____ Pa - ra que _____

quie - res ha - blar - me _____

Si no tie - nes na - da que de - cir - me Res - pec - to(a) lo

3

nues-tro si to-do(a)-ca - bo _____ Pa-ra que _____ quie-res mi - rar-me _____

Que te pue - de(im) - por - tar ya mi vi - da Si

70

sa - bes que ten - go(o) - tro(a) - mor _____ Hoy que

4

sien - tes a - mor Yo ya no sien - to na - da _____

82

No qui - sis - te mi(a) - mor cuan - do yo te lo da - ba _____

5

89

Y(hoy) me pi - des que vuel - va _____ ya pa - ra que _____

95

Es me - jor que me(ol) - vi - des no pier - das tu tiem - po _____

103

Ya no(in) - sis - tas por dios que por ti na - da sien - to _____

110

2 X To Coda

Dios te(a) - yu - de(a)(en) - con - trar el a - mor o - tra vez _____

116

23

6

Hoy que

YA PARA QUE

Ranchera

Juan Gabriel

Beto Jimenez

12 12 17 17 16

1 2 3

75 4

Hoy que sien-tes a - mor Yo ya no sien - to na - da _____ No qui -

83 5

sis - te mi(a) - mor cuan - do yo te lo da - ba _____ Y(hoy) me pi - des que

91

vuel - va _____ ya pa - ra que _____ Es me - jor que me(ol) - vi - des no

99

pier - das tu tiem - po _____ Ya no(in) - sis - tas por dios que por ti na - da

107

sien - to _____ Dios te(a) - yu - de(a)(en) - con - trar el a - mor o - tra vez _____

115 2 X To Coda

23 6

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© Hoy que