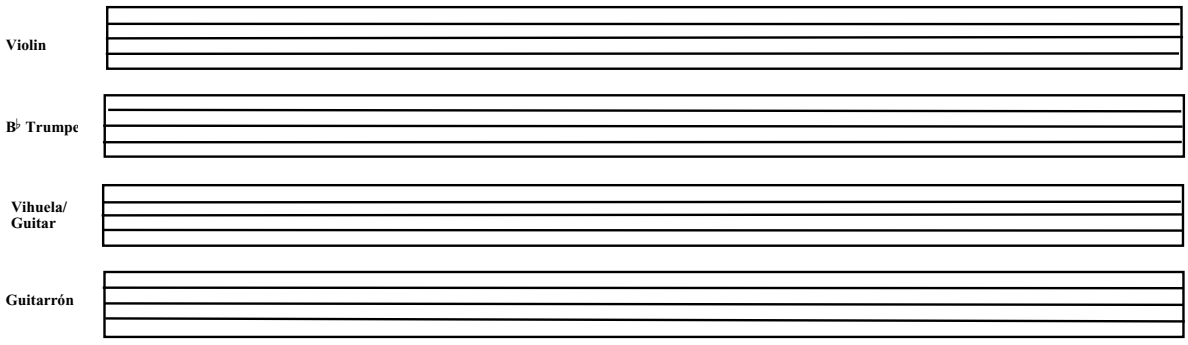
PLANNING FOR SUCCESS

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	
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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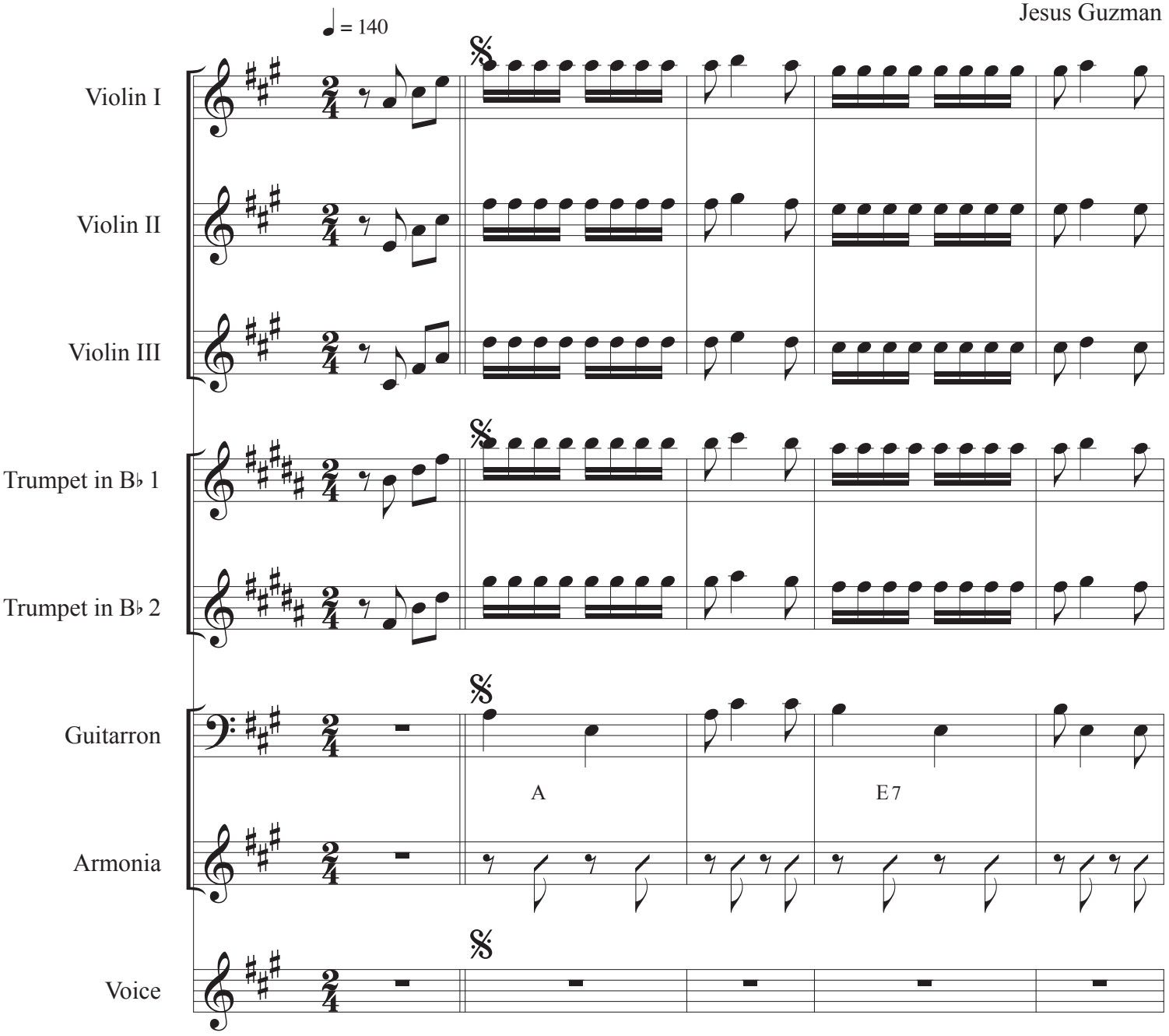
Planning for Success Additional Notes

Score

EL GOLPE TRAIDOR

Roberto Lopez Garza
Jesus Guzman



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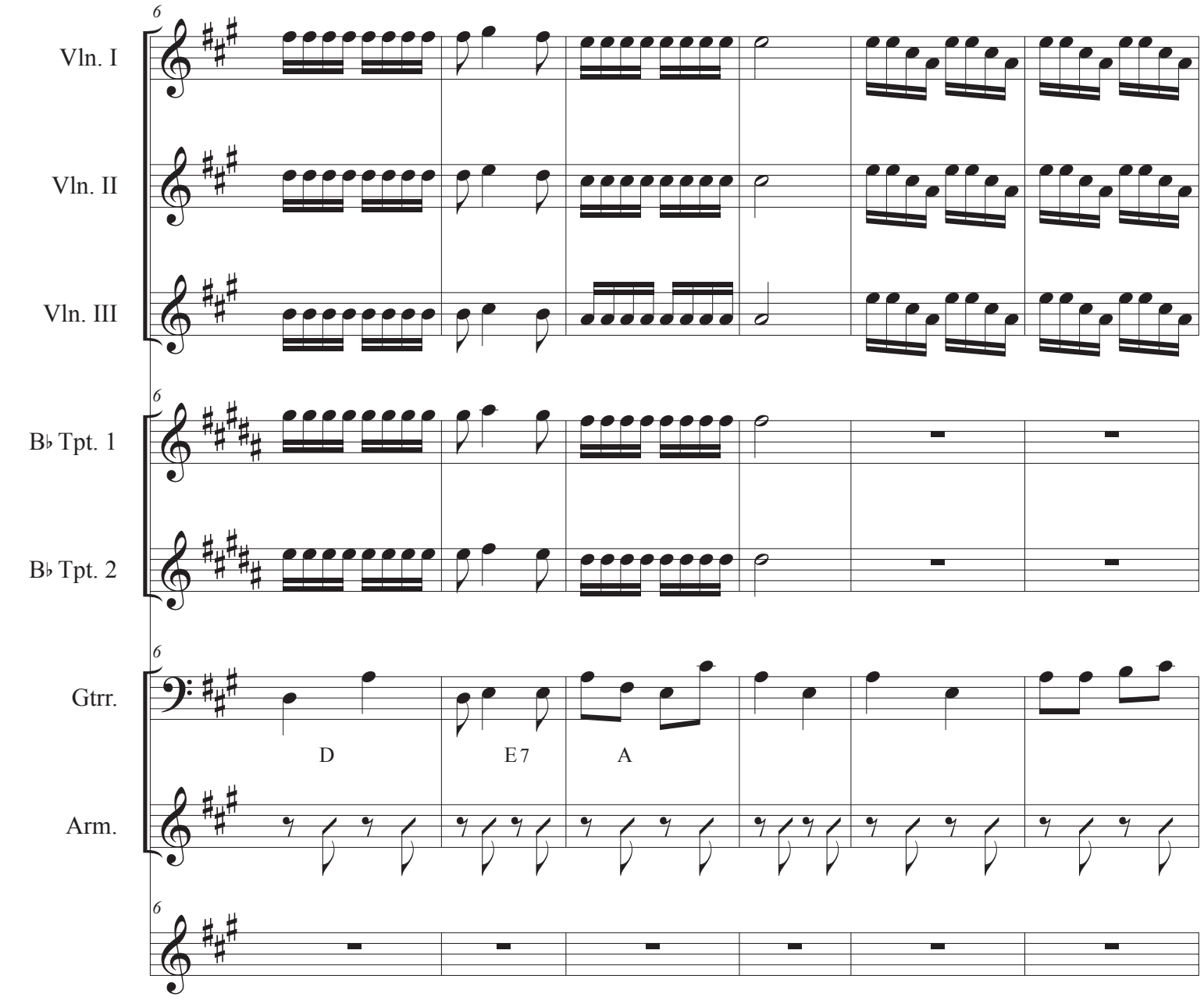
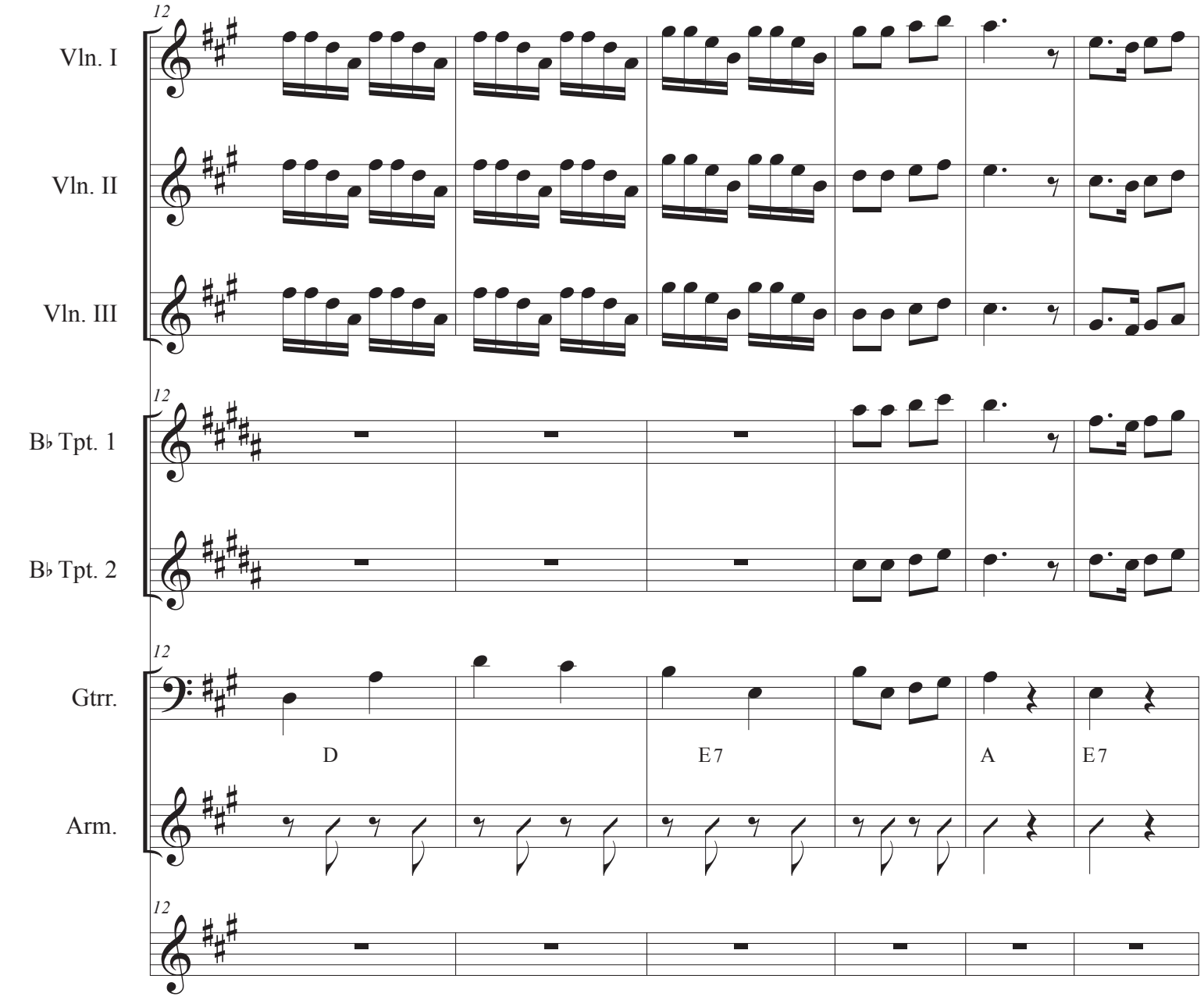
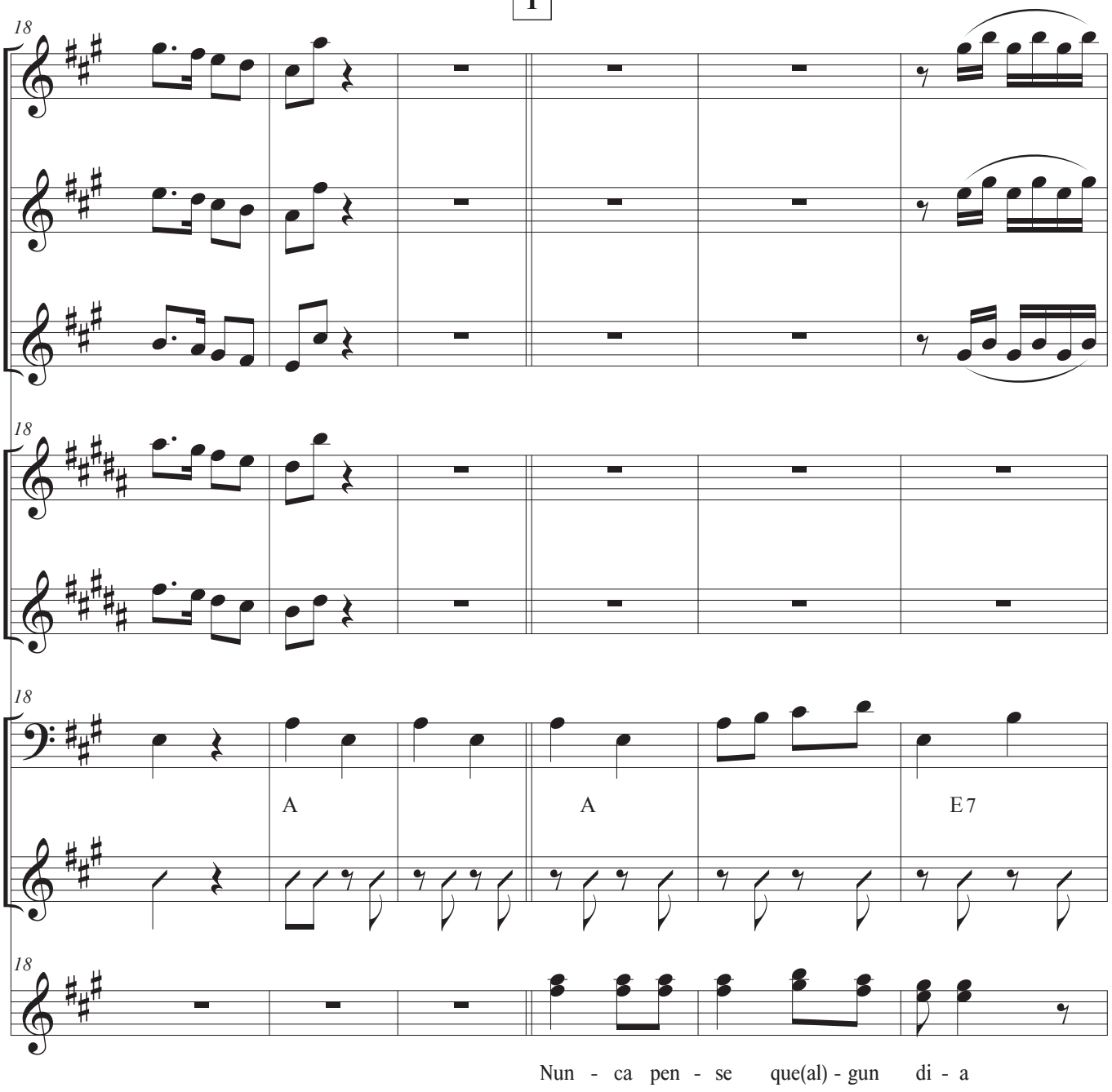
EL GOLPE TRAIDOR

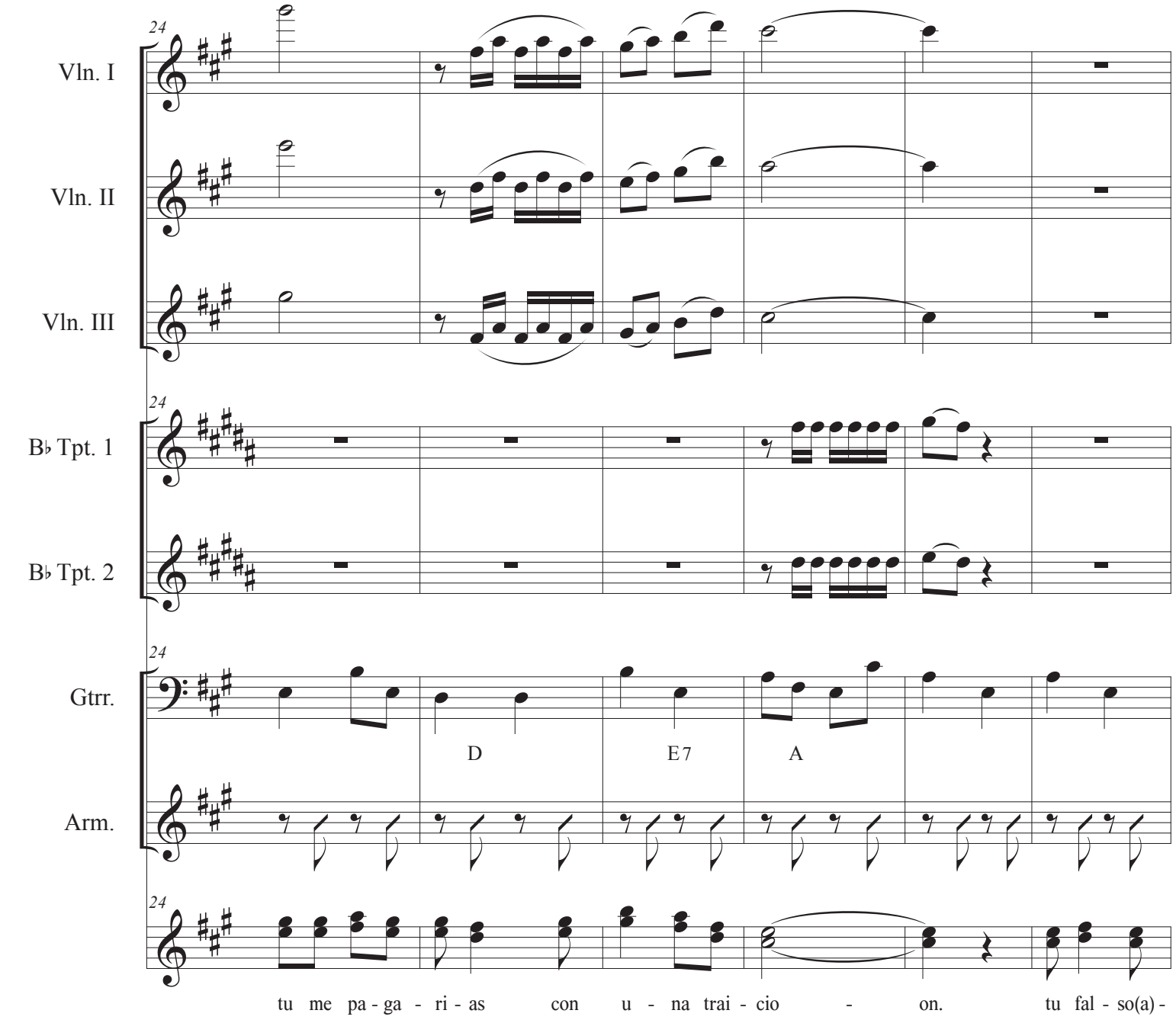



12
Vln. I
Vln. II
Vln. III
12
B♭ Tpt. 1
B♭ Tpt. 2
12
Gtrr.
D
E7
A
E7
Arm.
12

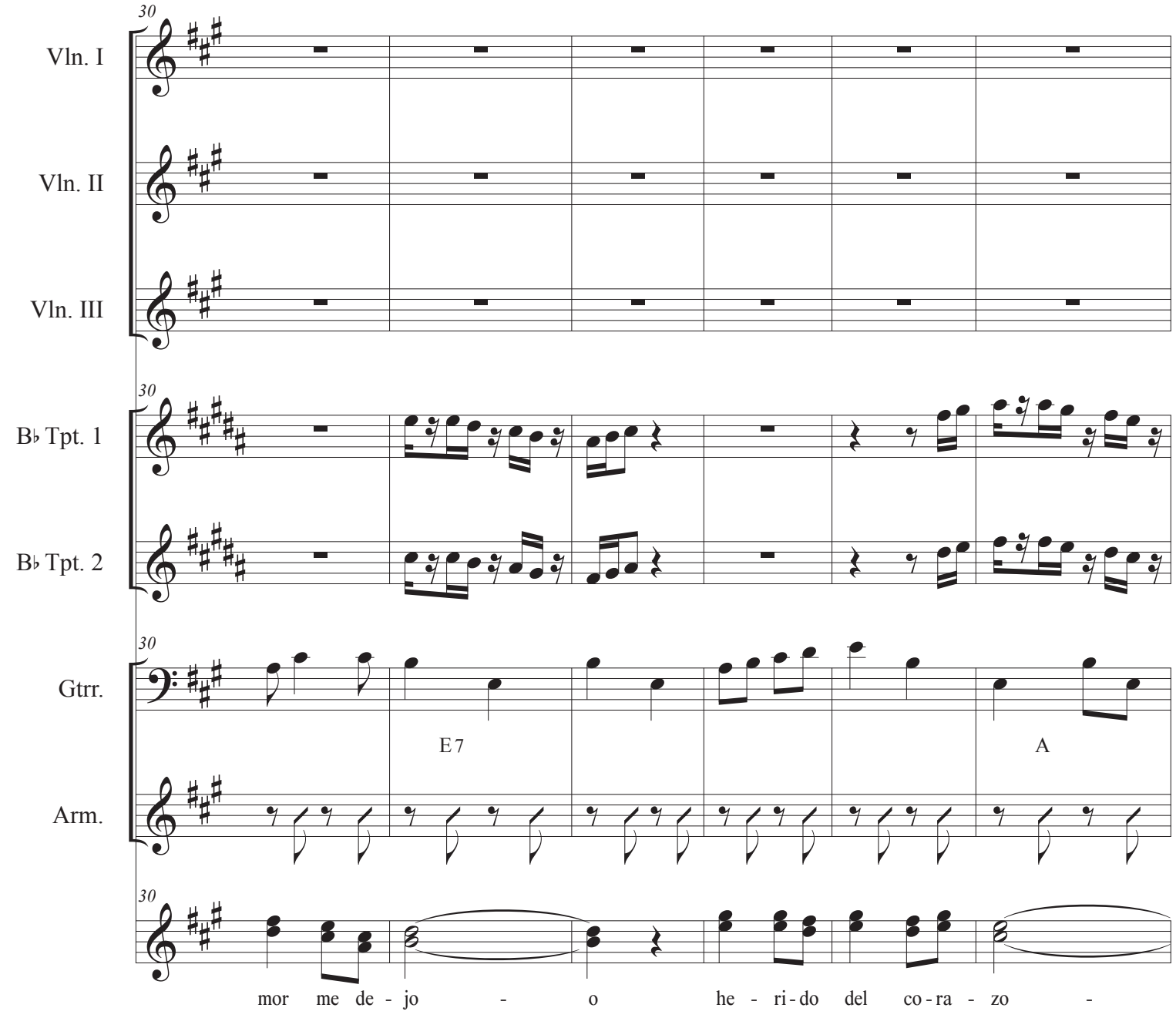
EL GOLPE TRAIDOR

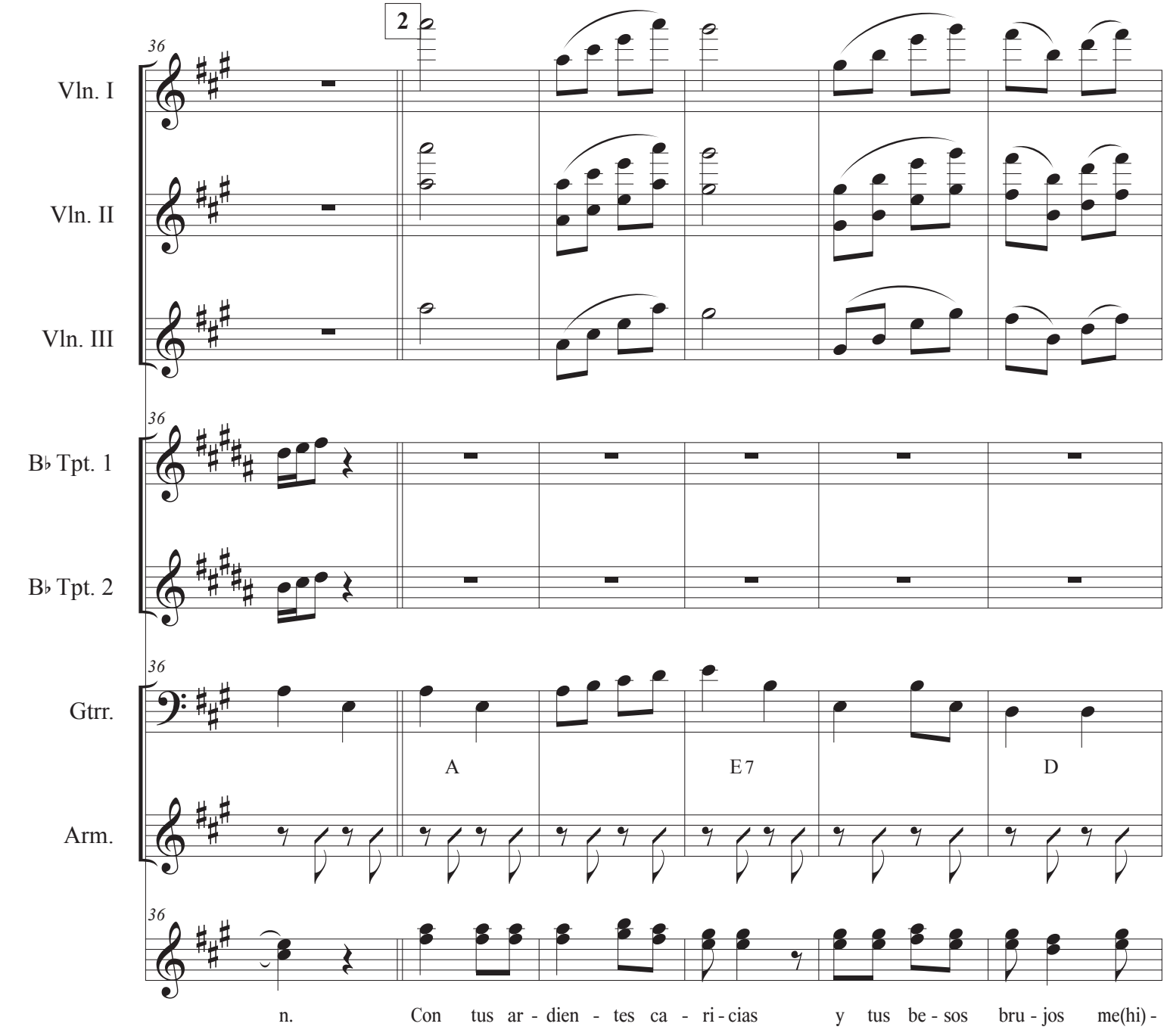
1



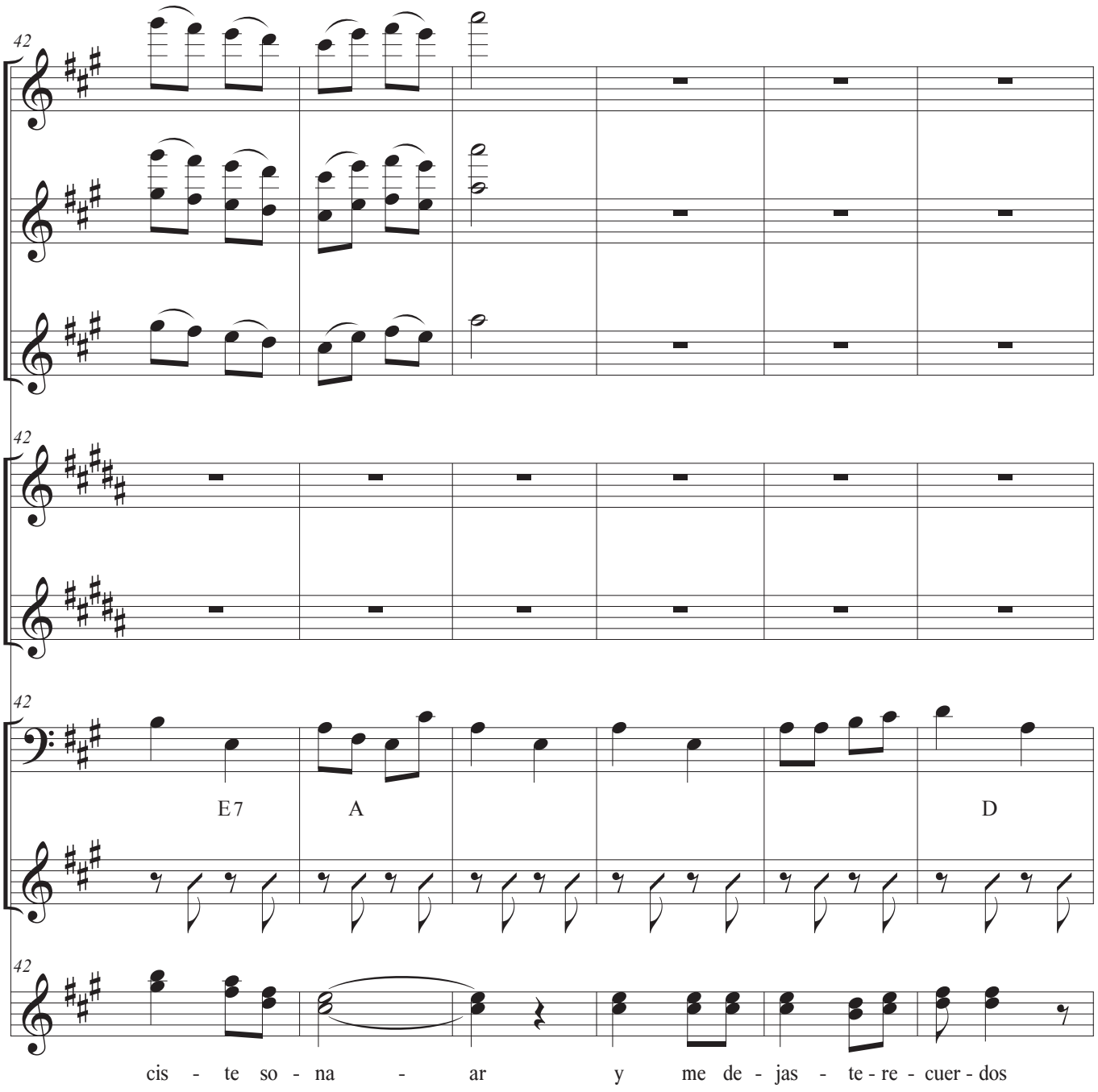

24
Vln. I
Vln. II
Vln. III
B♭ Tpt. 1
B♭ Tpt. 2
Gtrr.
D
E7
A
Arm.
tu me pa - ga - ri - as con u - na trai - cio - on. tu fal - so(a) -

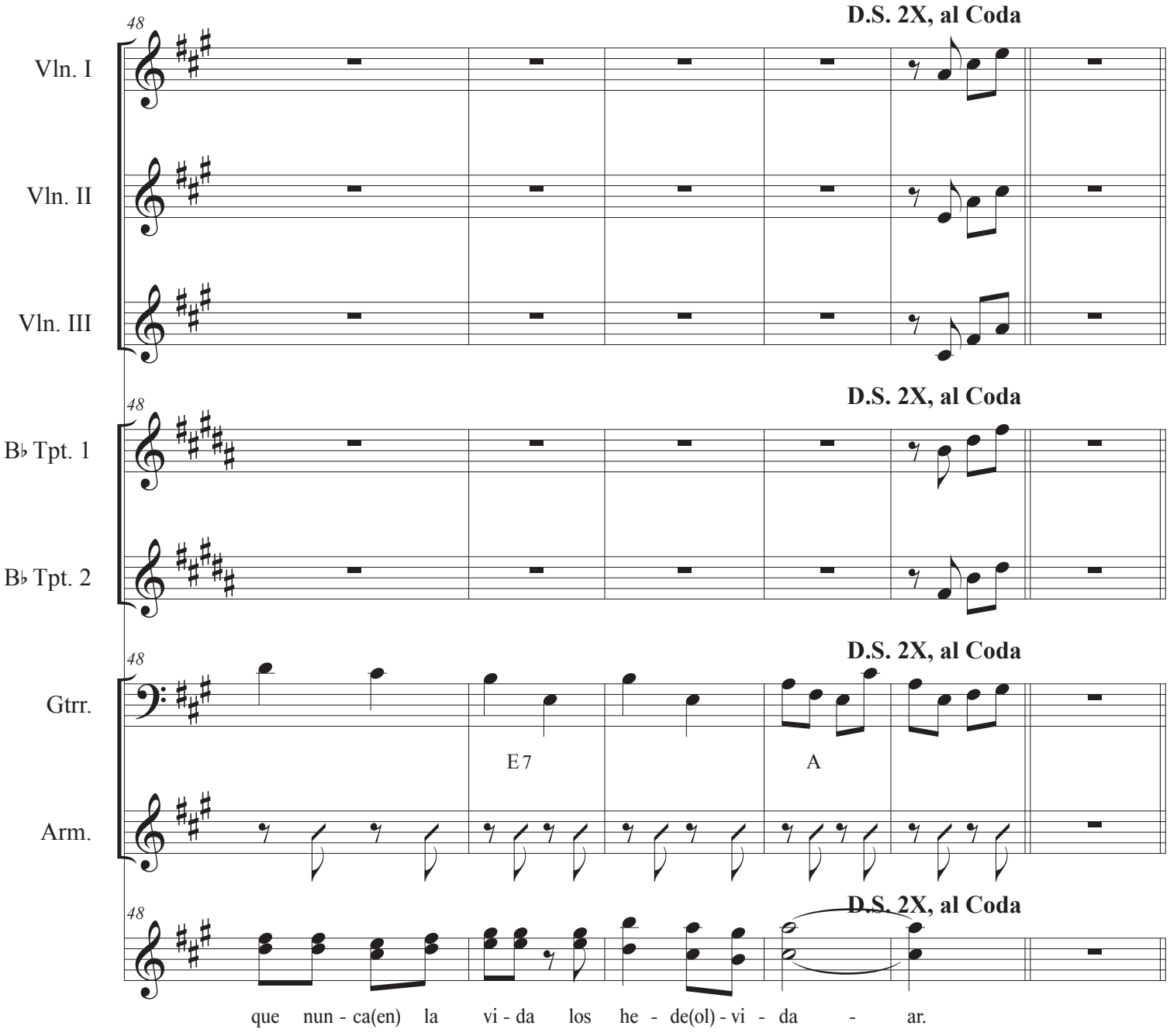
EL GOLPE TRAIDOR



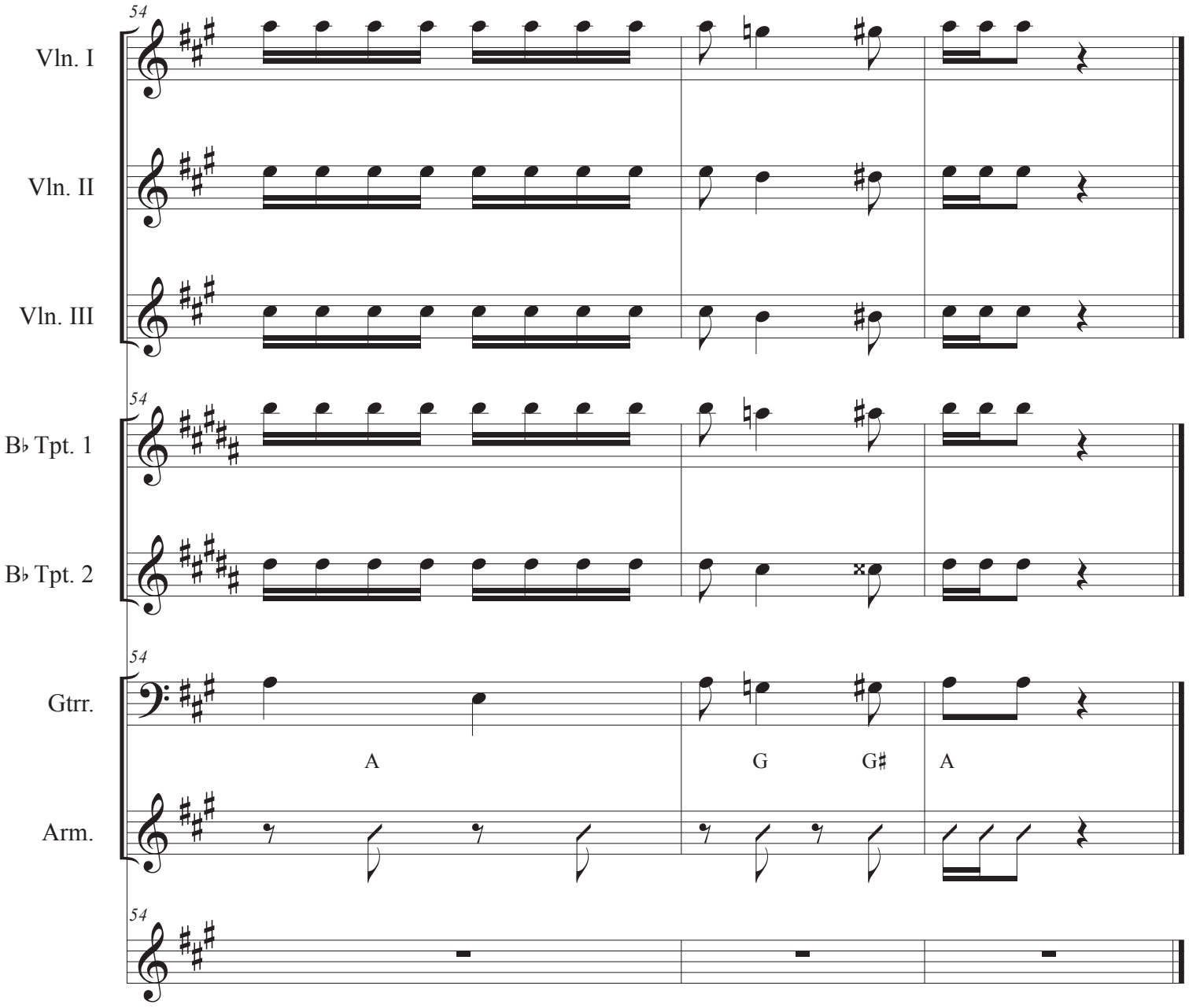

2
36
Vln. I
Vln. II
Vln. III
B♭ Tpt. 1
B♭ Tpt. 2
Gtrr.
A
E7
D
Arm.
n. Con tus ar - dien - tes ca - ri - cias y tus be - sos bru - jos me(hi) -

EL GOLPE TRAIDOR




48
D.S. 2X, al Coda
Vln. I
Vln. II
Vln. III
B♭ Tpt. 1
B♭ Tpt. 2
Gtrr.
E7
A
Arm.
que nun - ca(en) la vi - da los he - de(ol) - vi - da - ar.

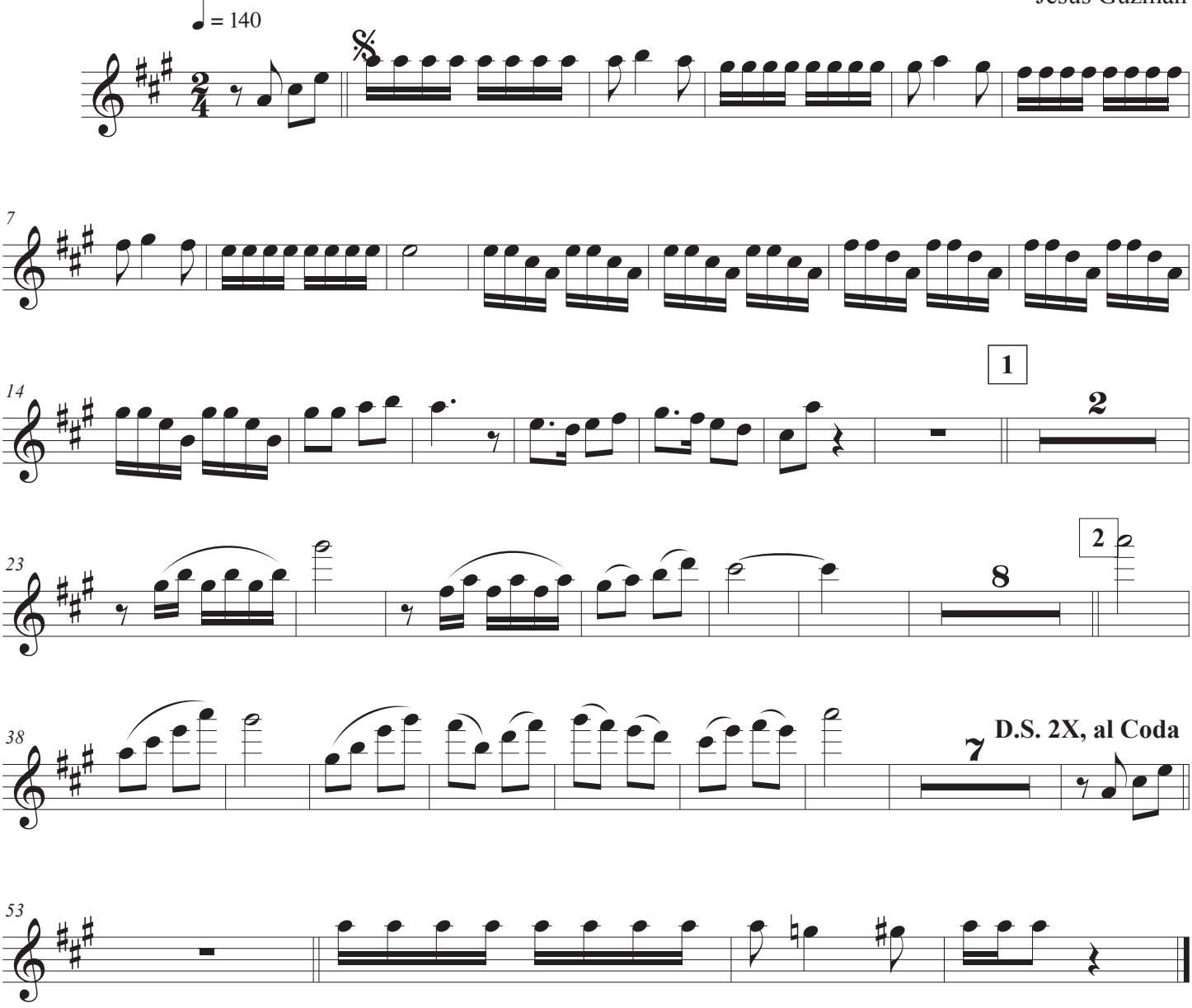
EL GOLPE TRAIDOR



Violin I

EL GOLPE TRAIDOR

Roberto Lopez Garza
Jesus Guzman



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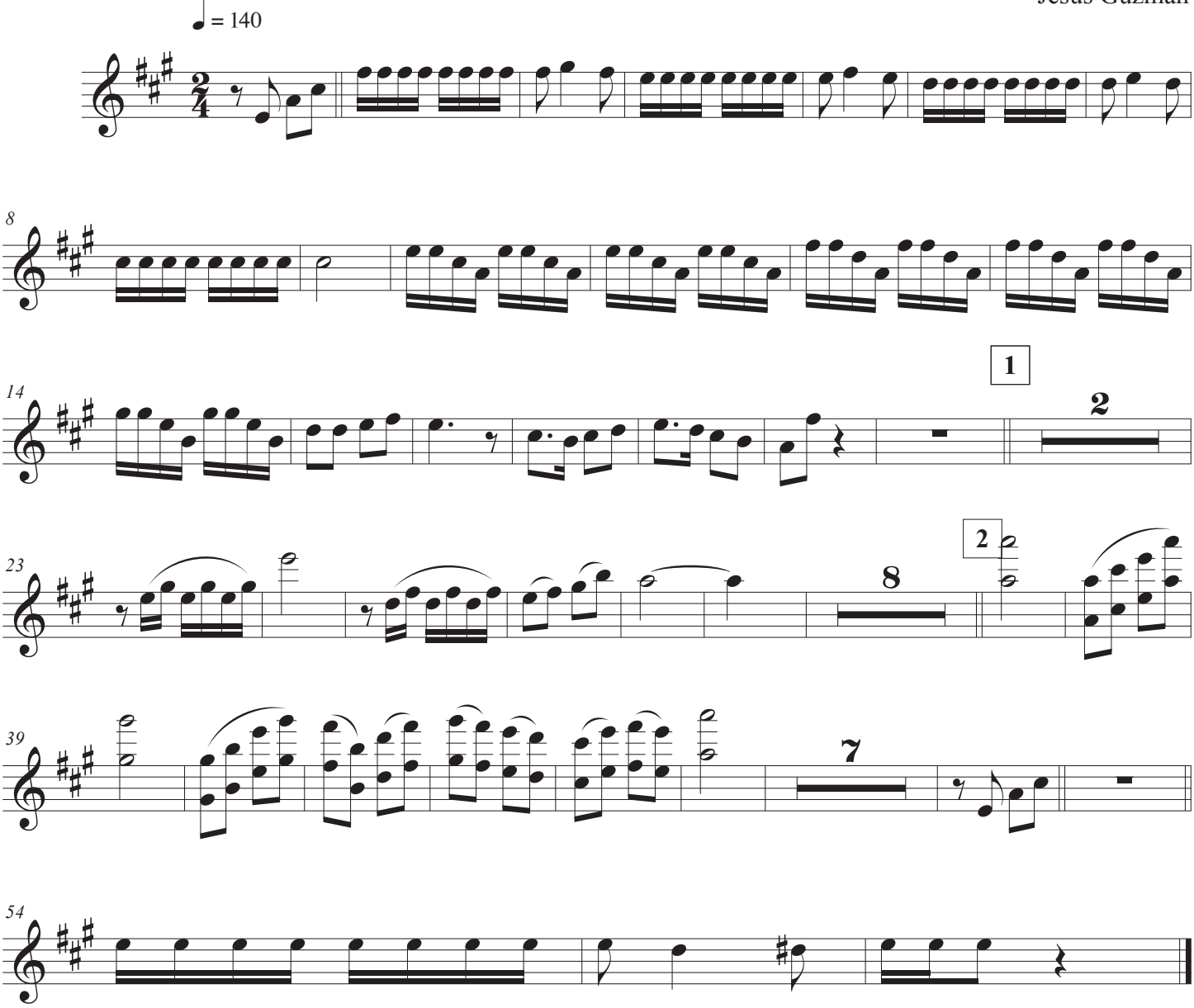
Violin II

EL GOLPE TRAIDOR

Roberto Lopez Garza
Jesus Guzman



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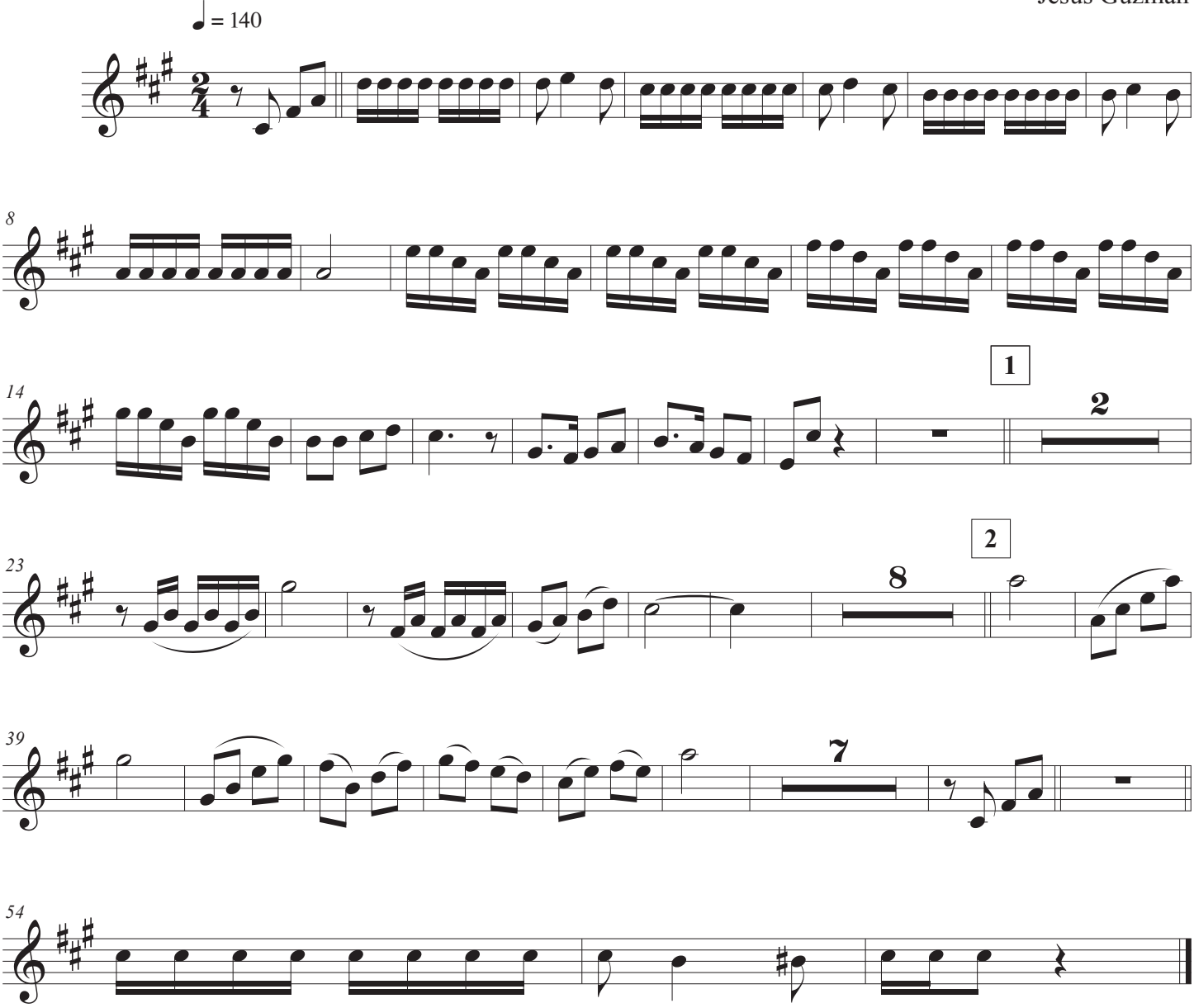
Violin III

EL GOLPE TRAIDOR

Roberto Lopez Garza
Jesus Guzman



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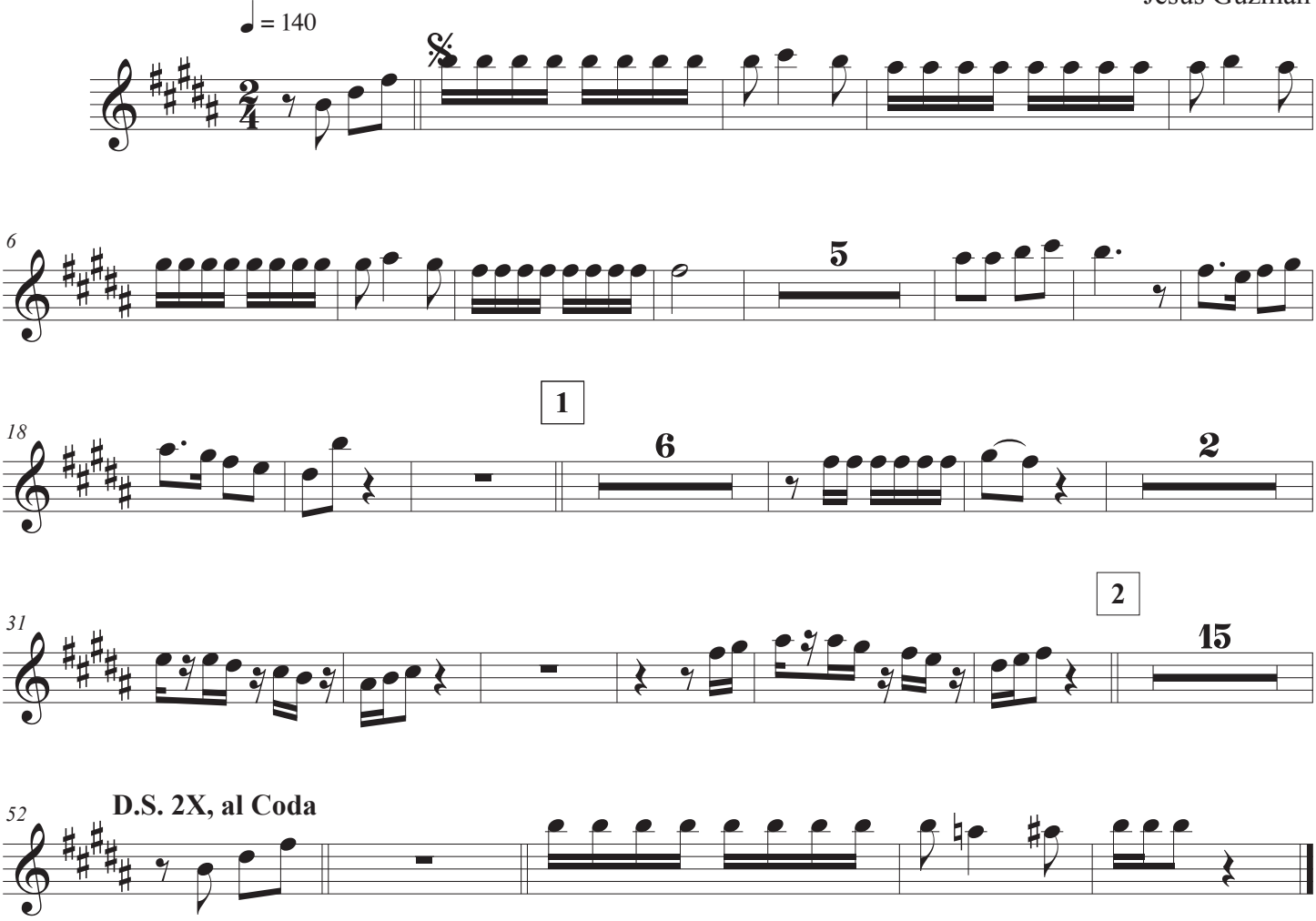
Trumpet in B♭ 1

EL GOLPE TRAIDOR

Roberto Lopez Garza

Jesus Guzman



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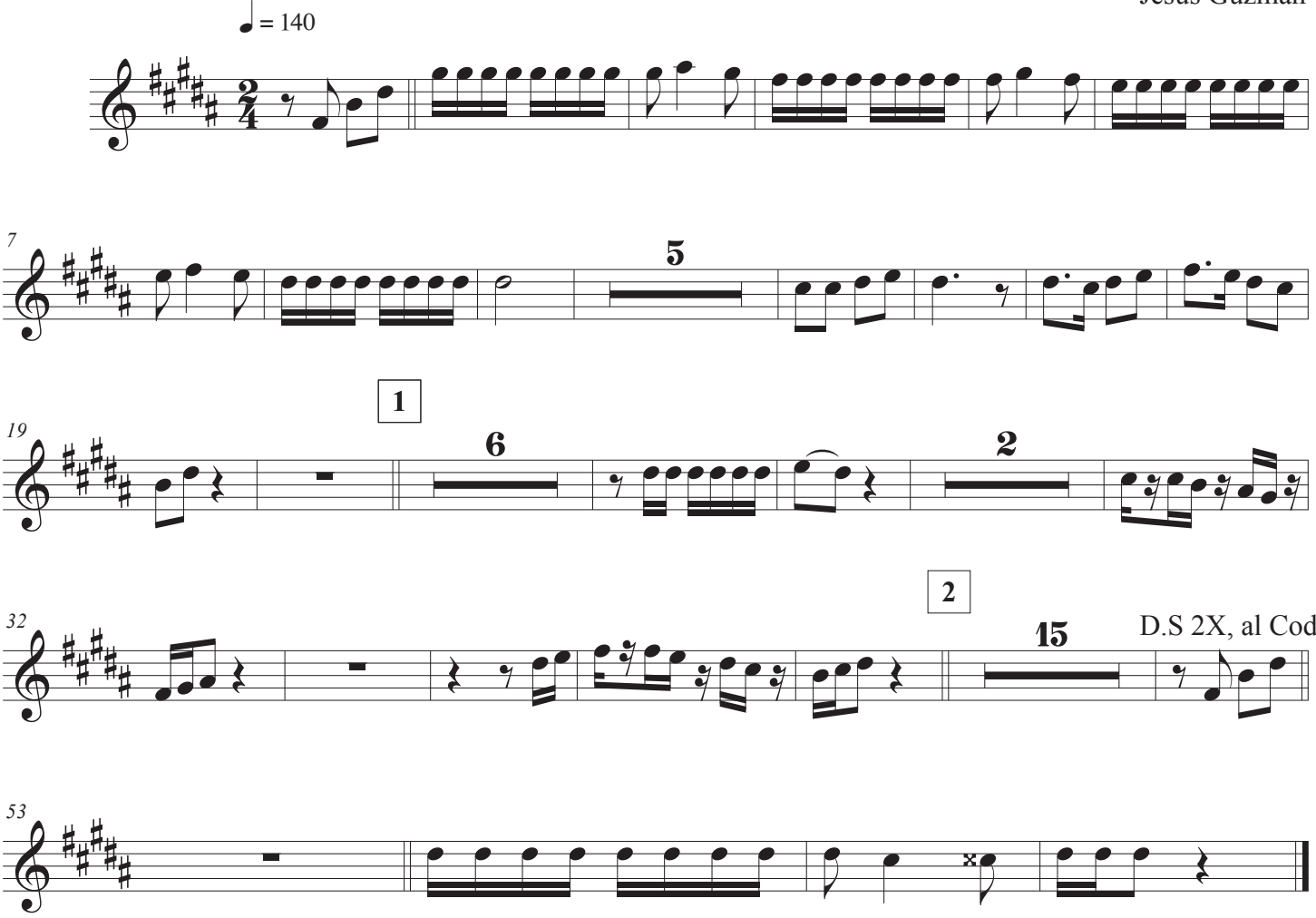
Trumpet in B♭ 2

EL GOLPE TRAIDOR

Roberto Lopez Garza
Jesus Guzman



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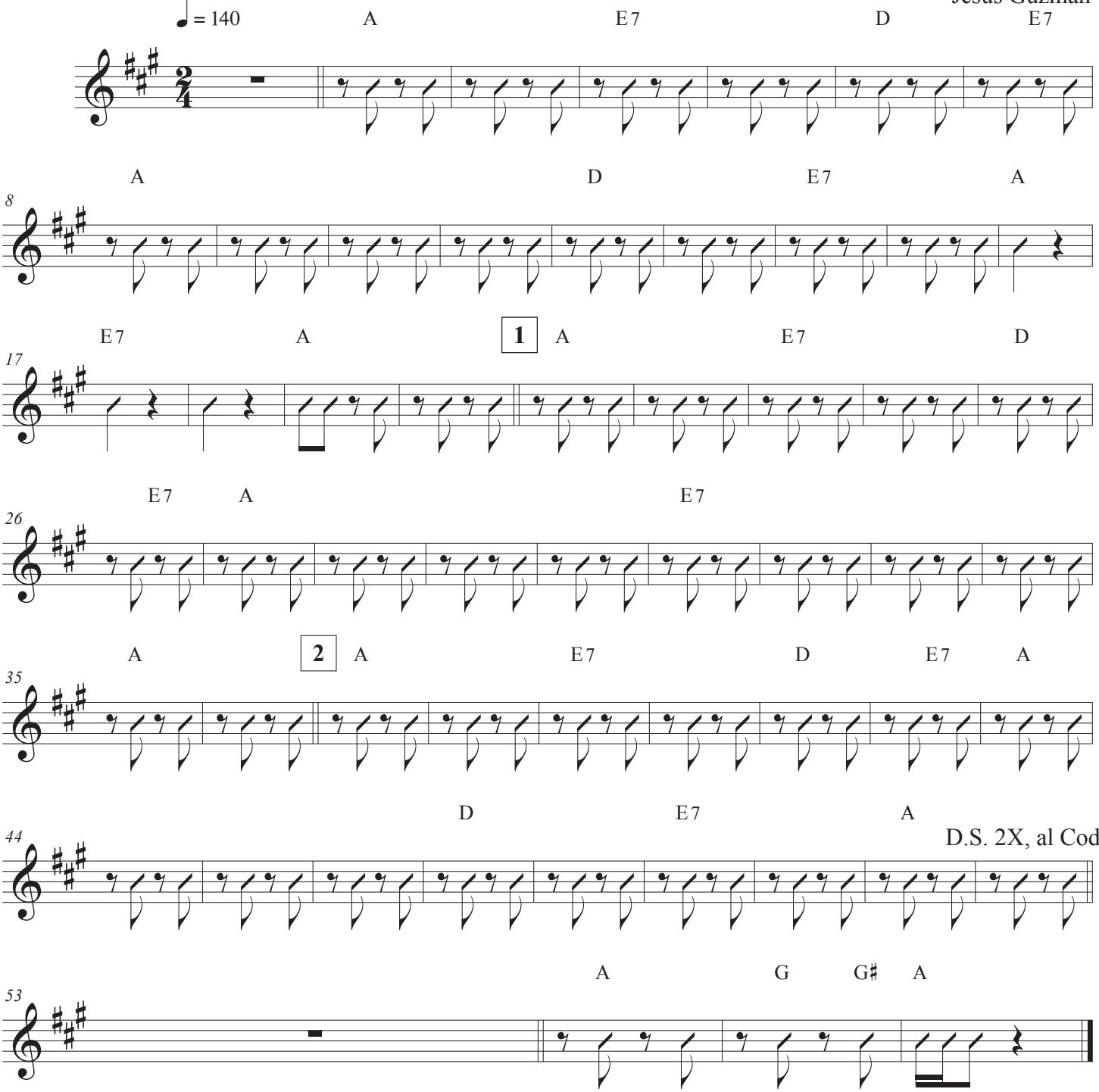
EL GOLPE TRAIDOR

Roberto Lopez Garza

Jesus Guzman



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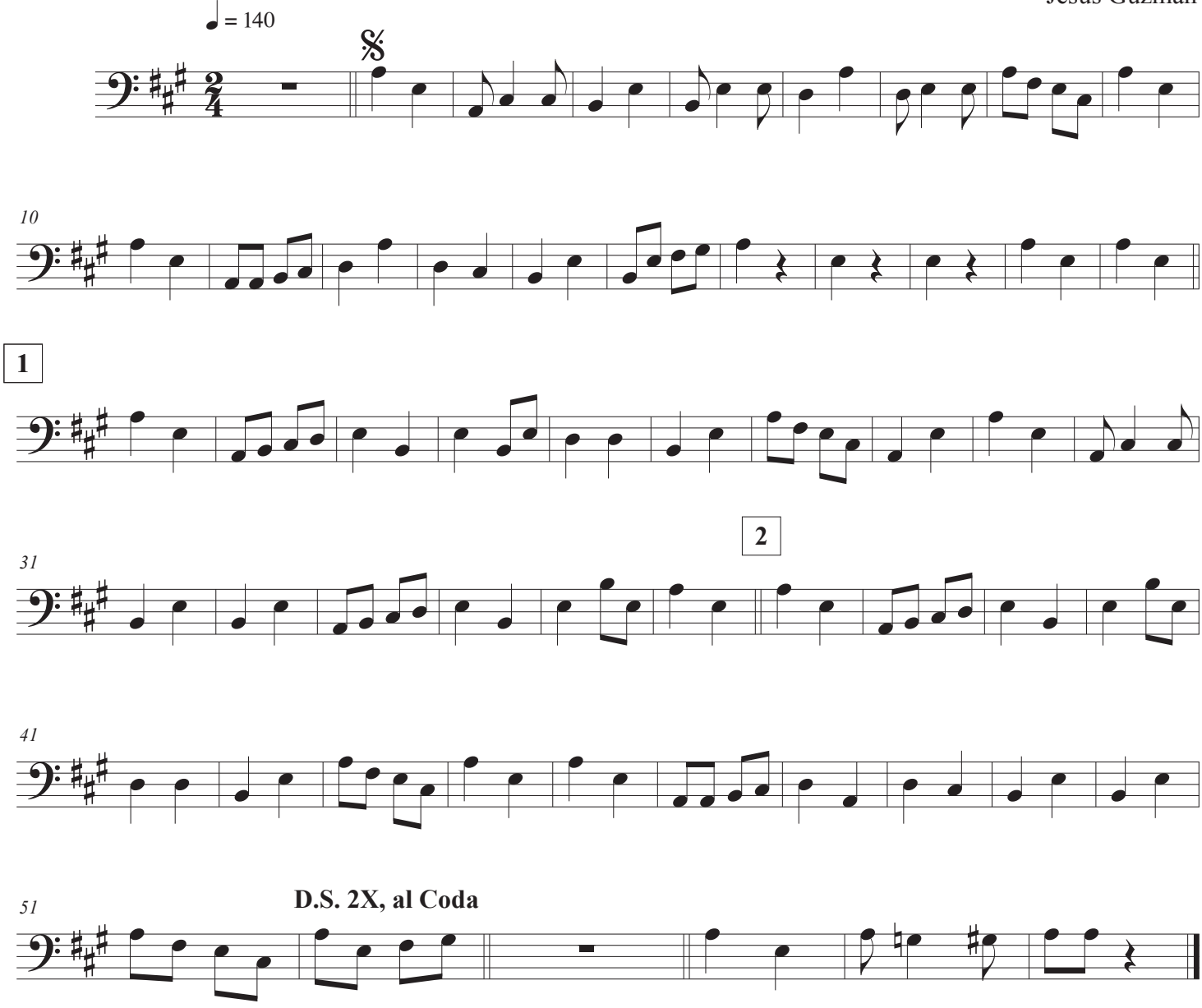
Guitarron

EL GOLPE TRAIDOR

Roberto Lopez Garza
Jesus Guzman



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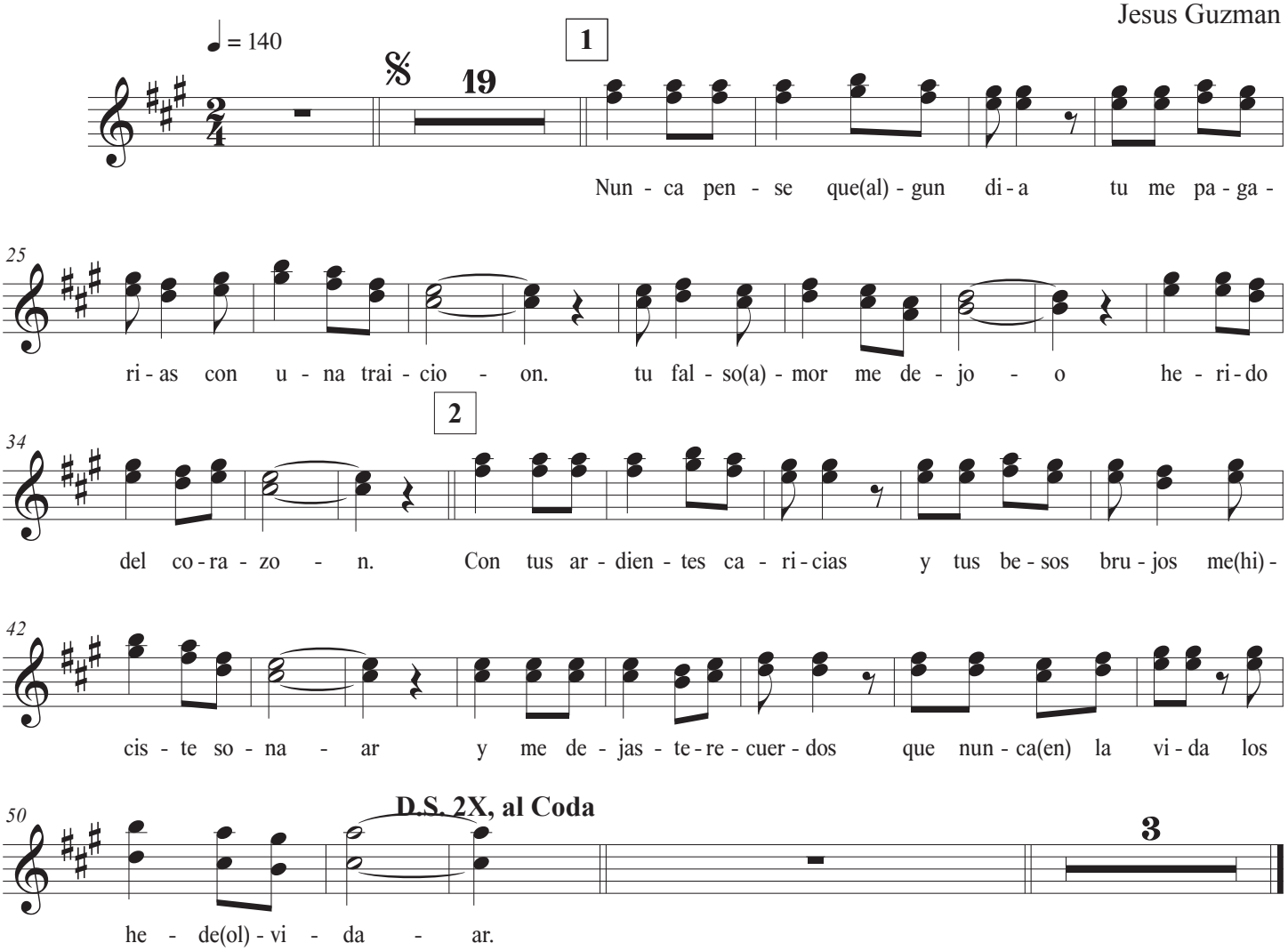
Voice

EL GOLPE TRAIDOR

Roberto Lopez Garza
Jesus Guzman



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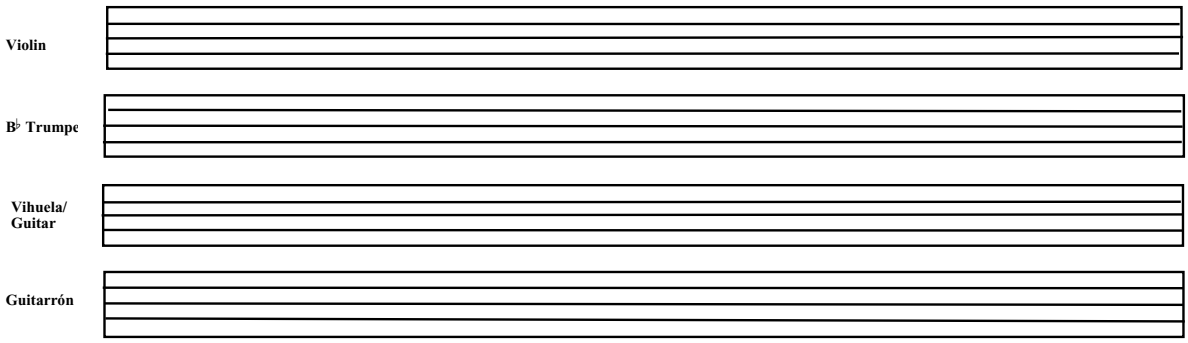
PLANNING FOR SUCCESS

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	
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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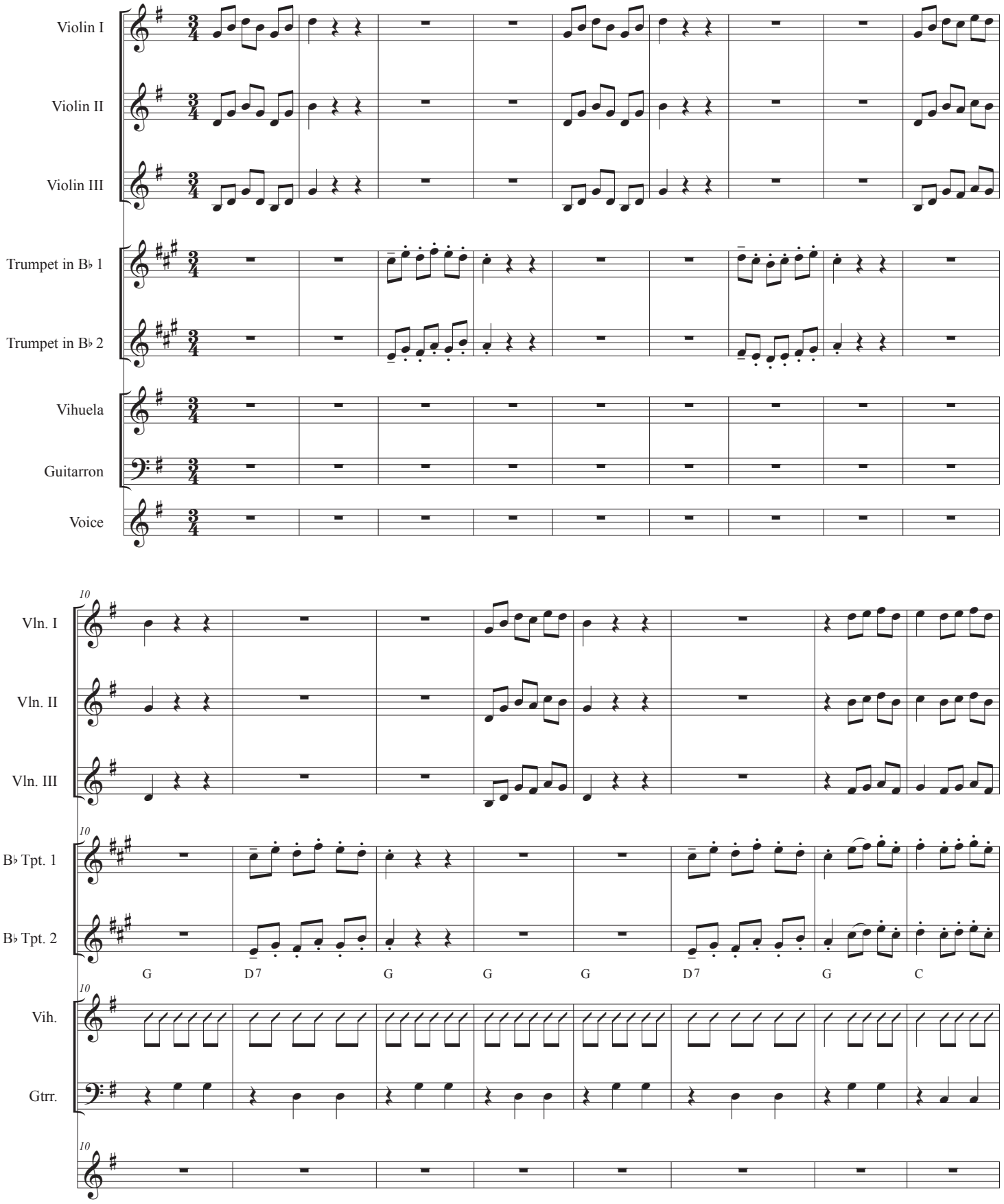
Planning for Success Additional Notes

Score

EL Maracumbe Viejo

Alex Gonzalez "El Mantecas"



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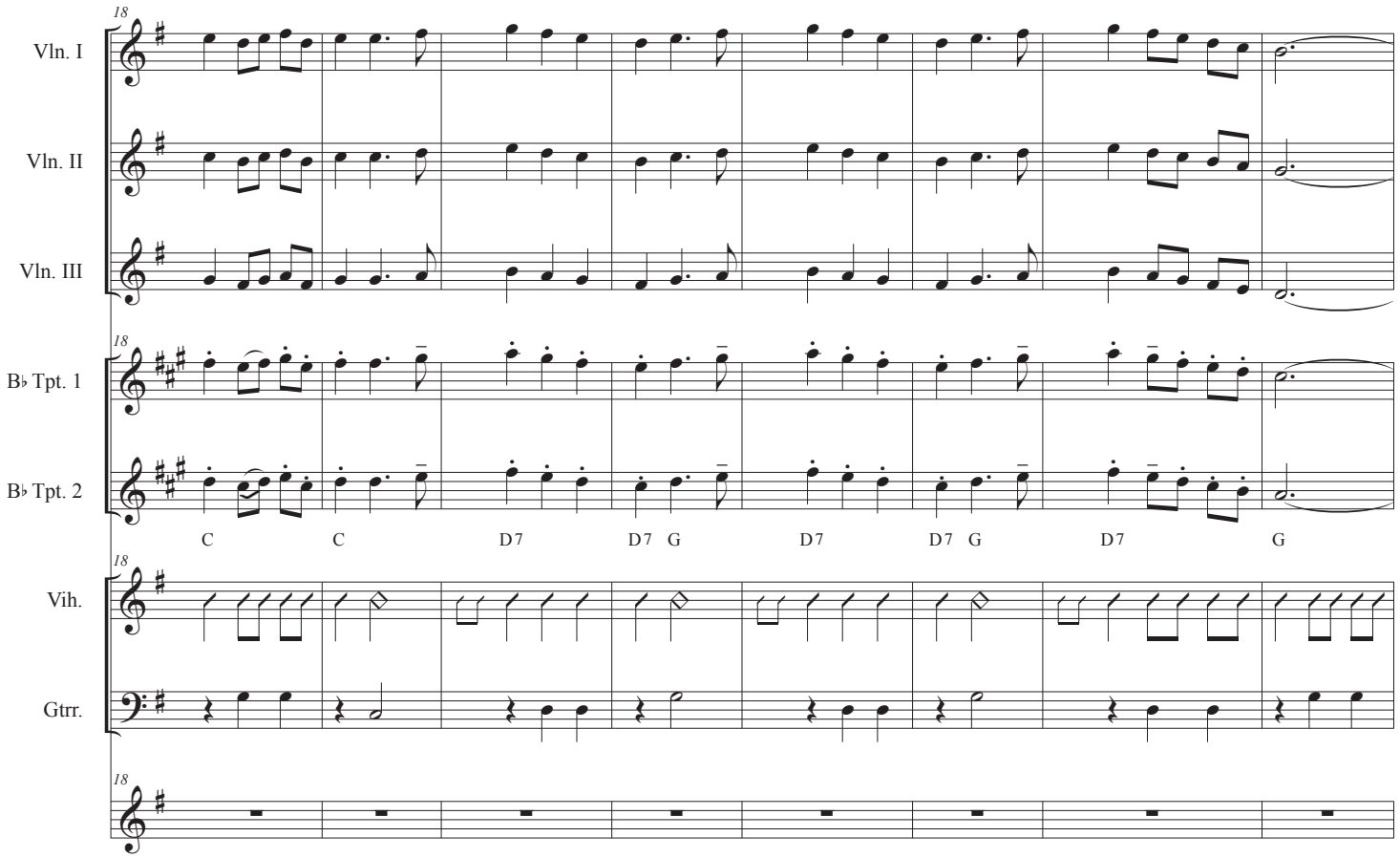
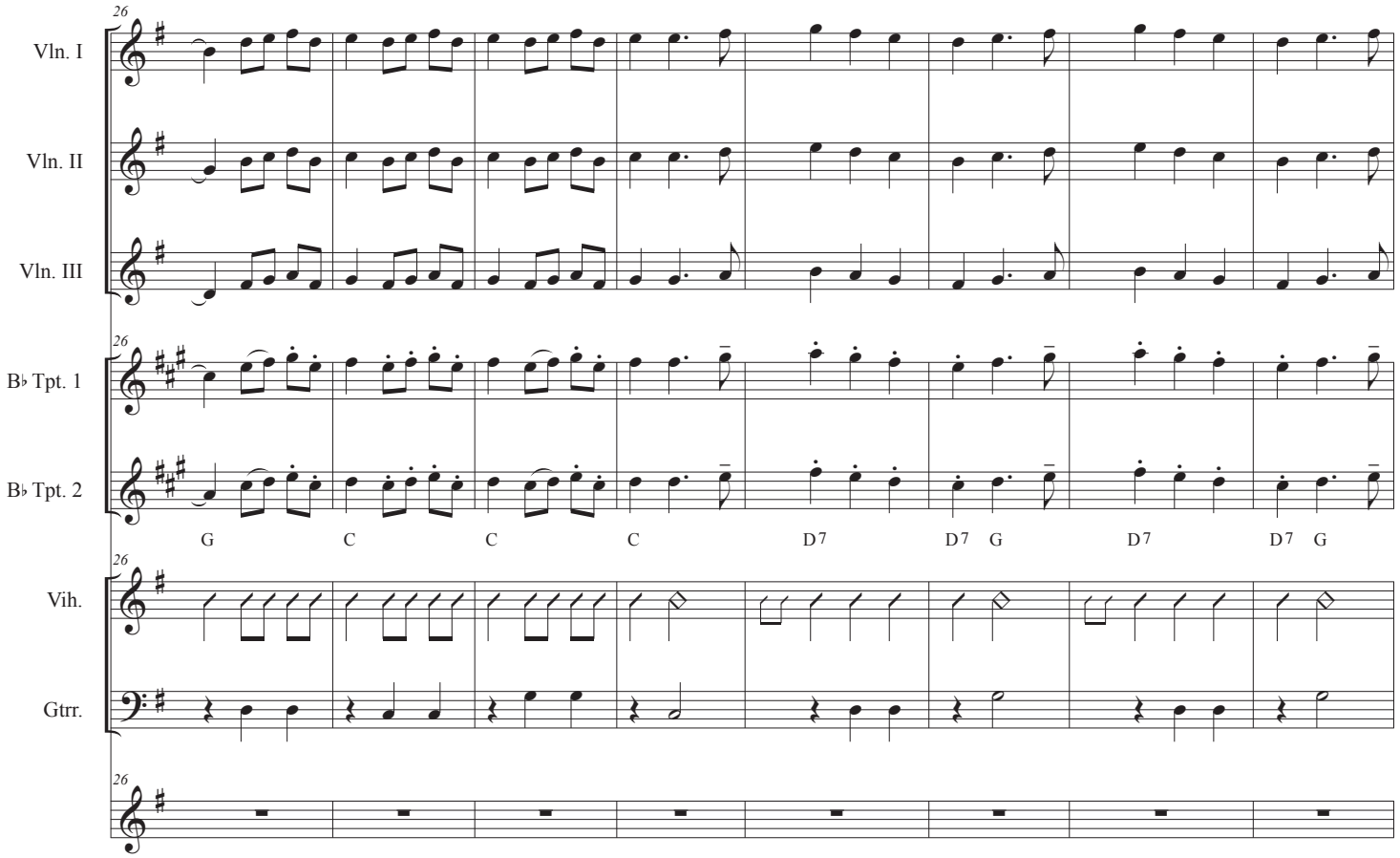
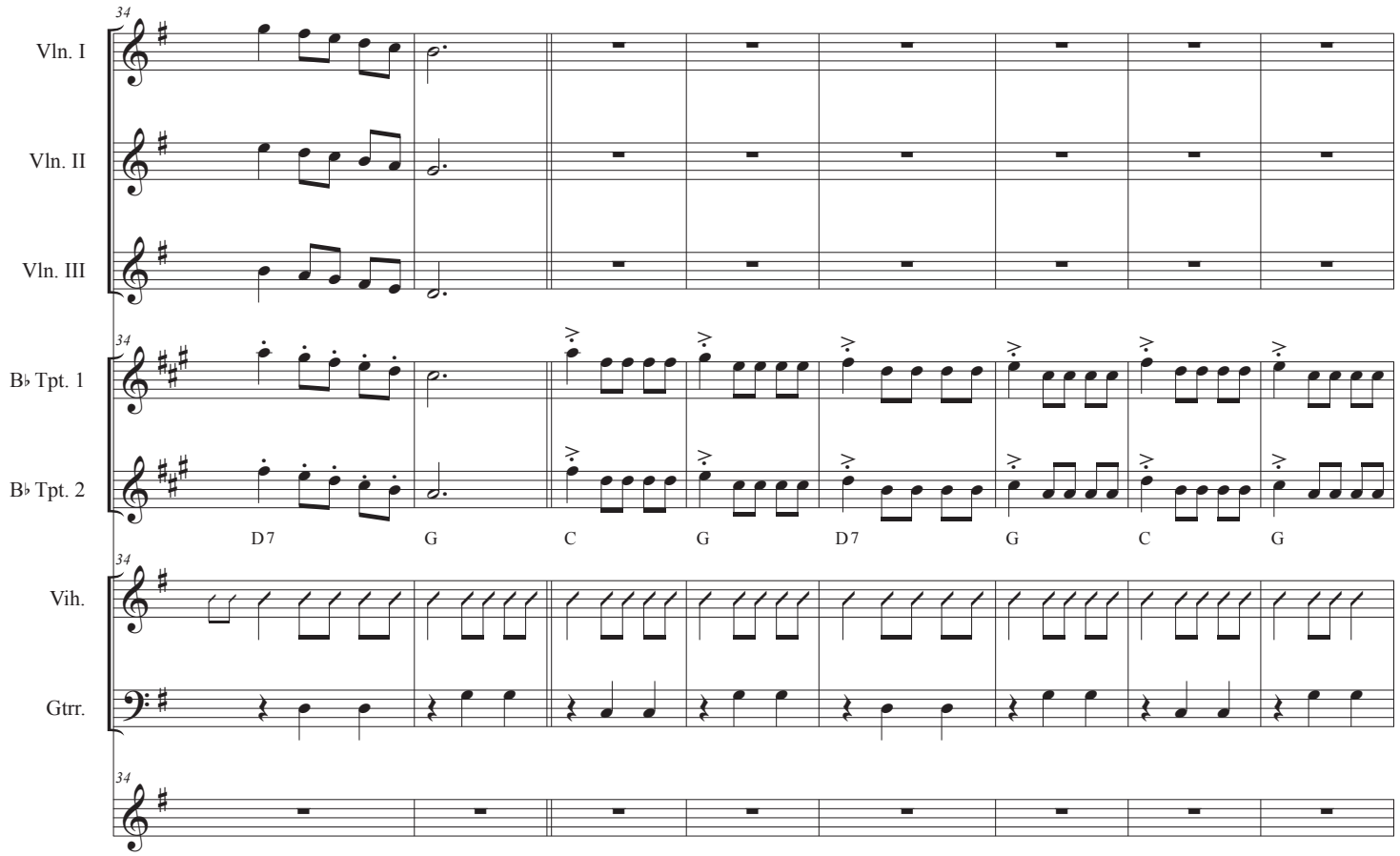
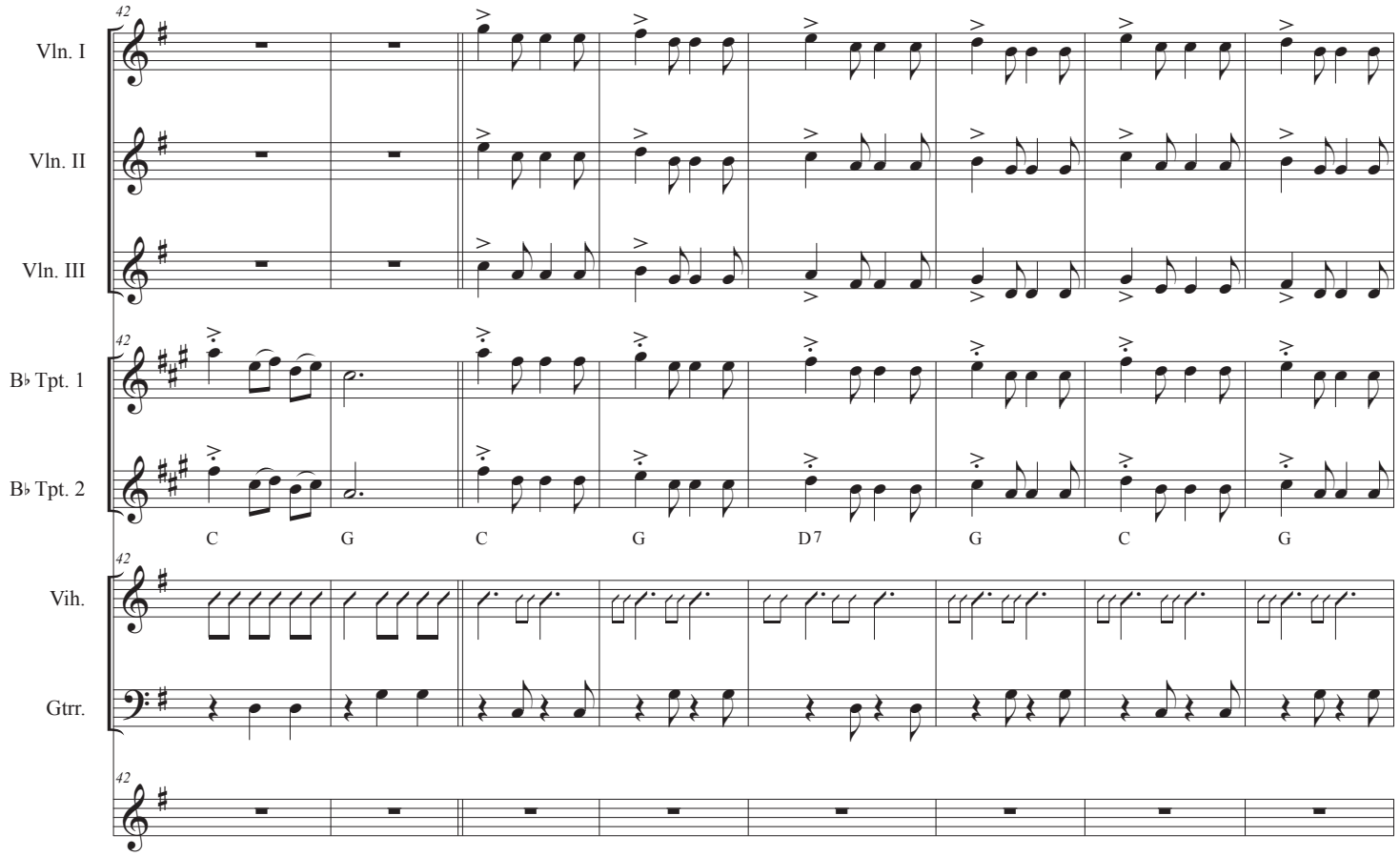
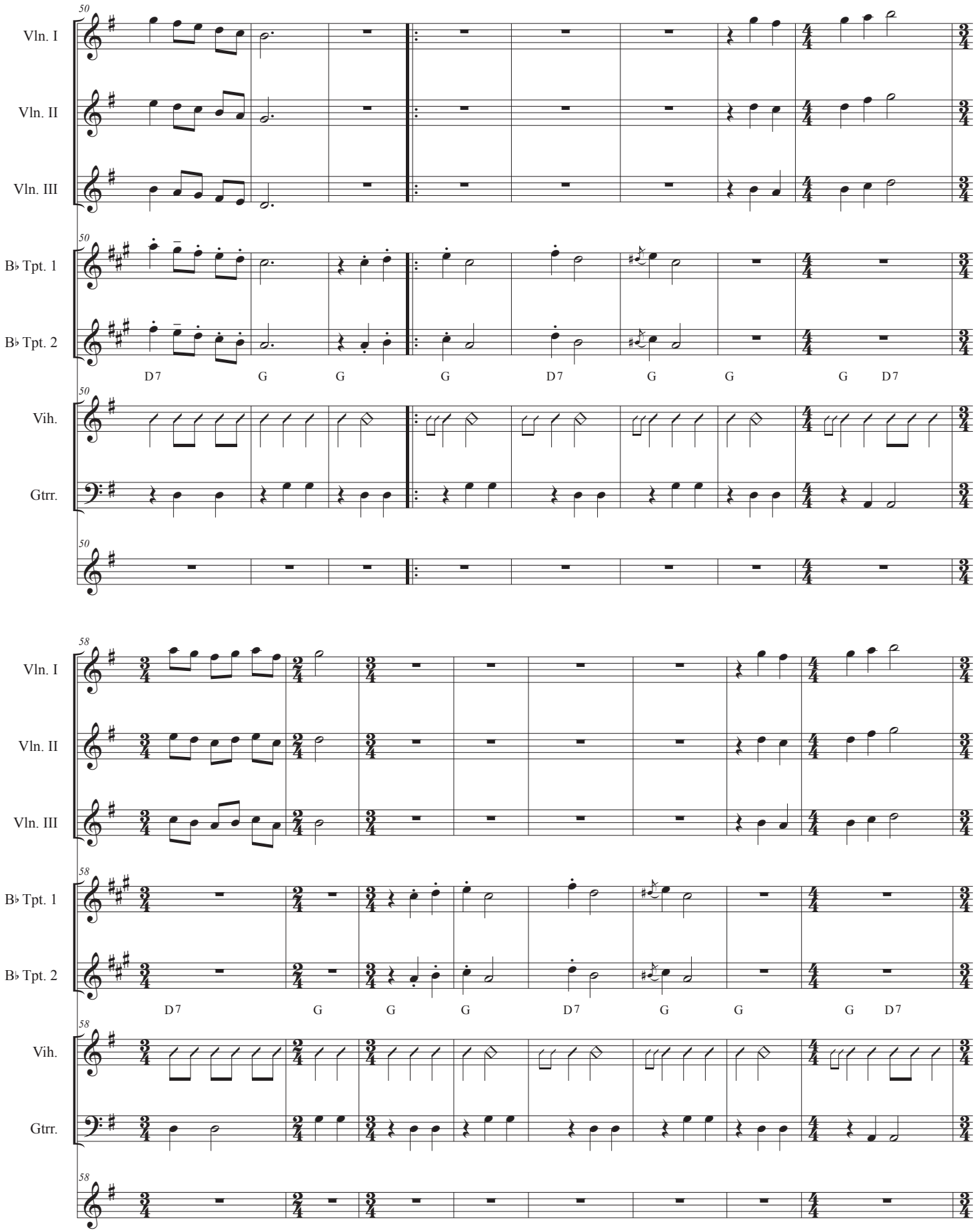
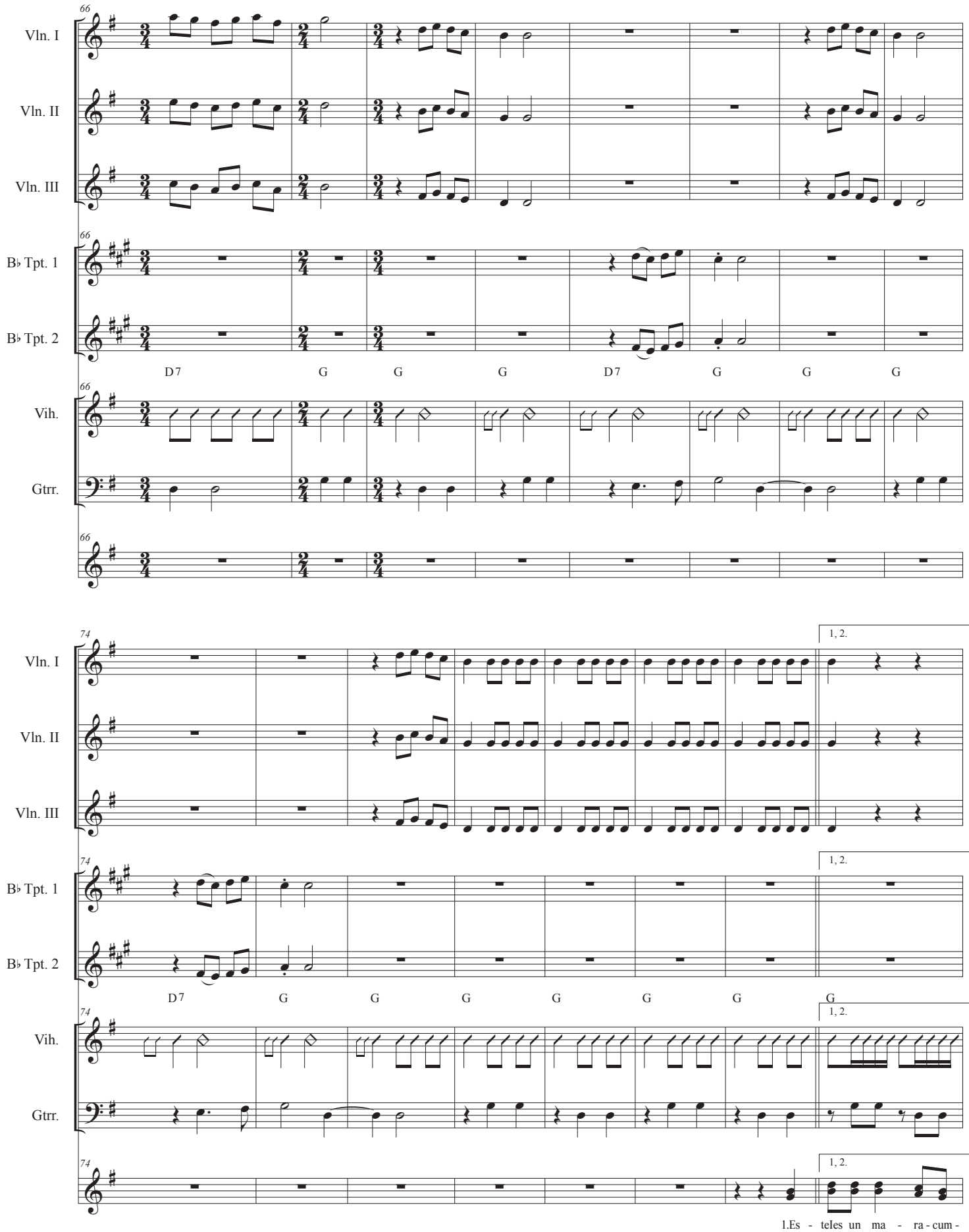

18
Vln. I
Vln. II
Vln. III
B♭ Tpt. 1
B♭ Tpt. 2
C C D7 D7 G D7 D7 G D7 G
Vih.
Gtrr.

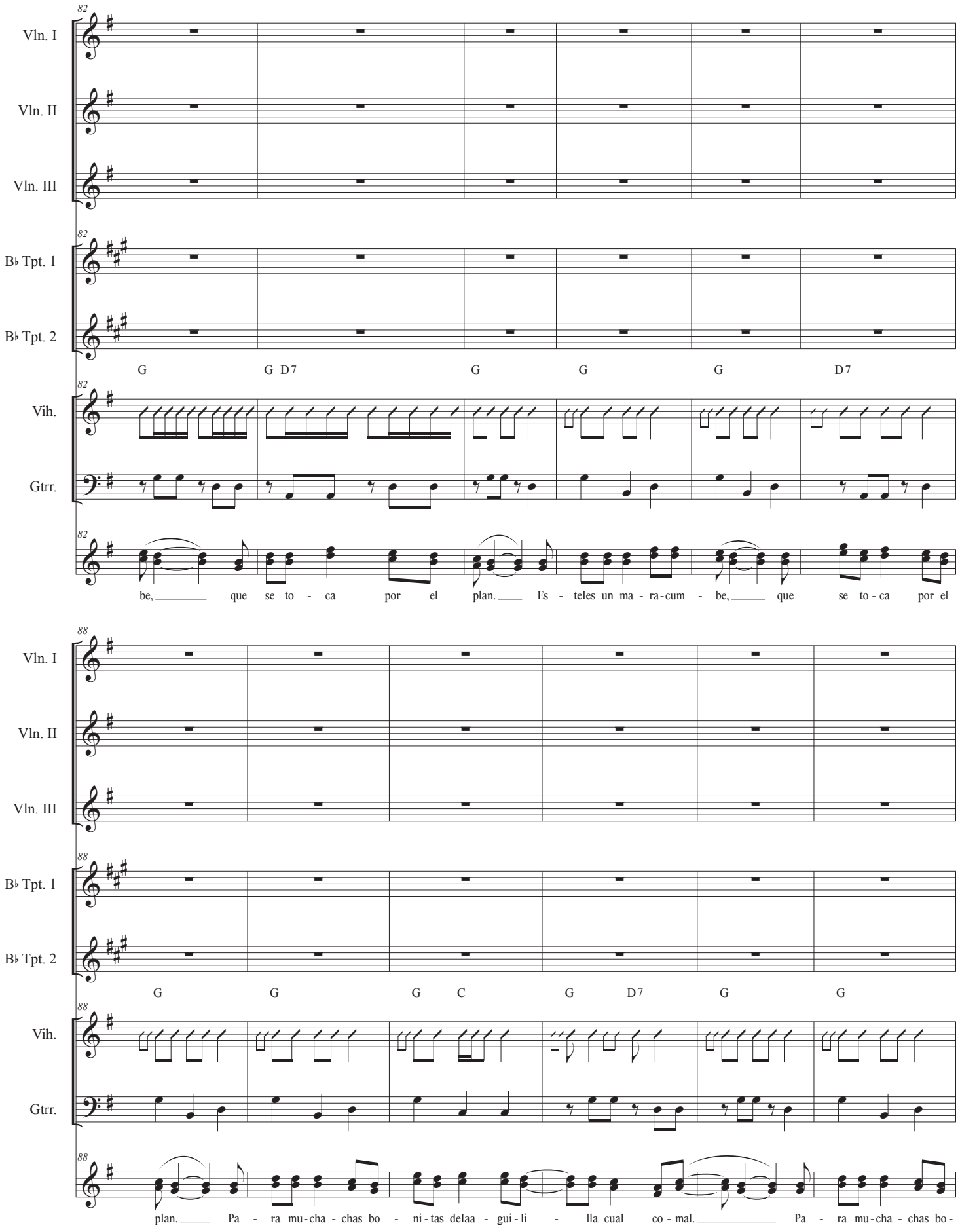

26
Vln. I
Vln. II
Vln. III
B♭ Tpt. 1
B♭ Tpt. 2
G C C C D7 D7 G D7 D7 G
Vih.
Gtrr.

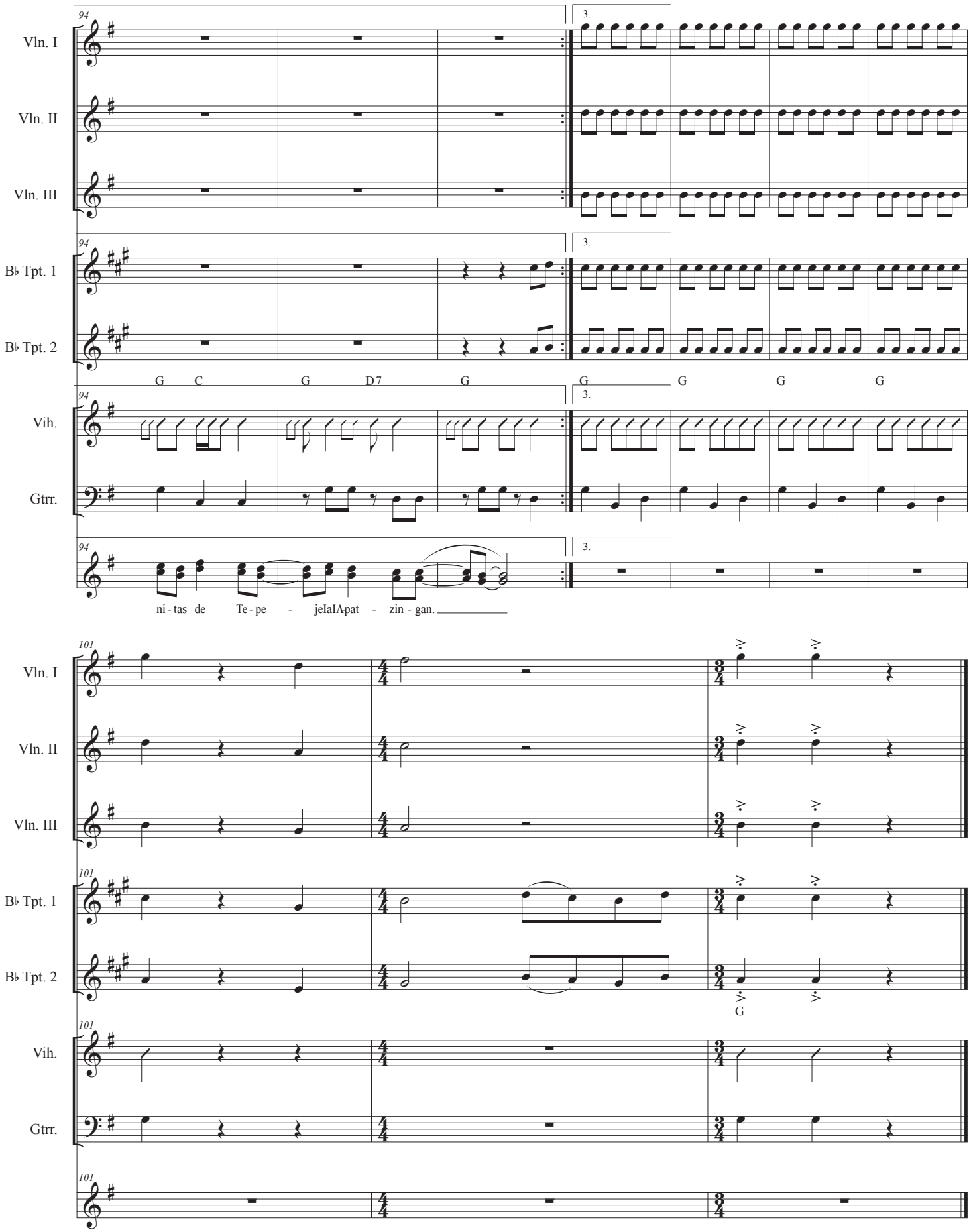

34
Vln. I
Vln. II
Vln. III
B♭ Tpt. 1
B♭ Tpt. 2
D7 G C G D7 G C G
Vih.
Gtrr.


42
Vln. I
Vln. II
Vln. III
B♭ Tpt. 1
B♭ Tpt. 2
C G C G D7 G C G
Vih.
Gtrr.


50
Vln. I
Vln. II
Vln. III
B♭ Tpt. 1
B♭ Tpt. 2
D7 G G G D7 G G G D7
Vih.
Gtrr.
58
Vln. I
Vln. II
Vln. III
B♭ Tpt. 1
B♭ Tpt. 2
D7 G G G D7 G G G D7
Vih.
Gtrr.


66
Vln. I
Vln. II
Vln. III
B♭ Tpt. 1
B♭ Tpt. 2
D7 G G G D7 G G G
Vih.
Gtrr.
74
1, 2.
D7 G G G G G G G
1.Es - teles un ma - ra - cum -

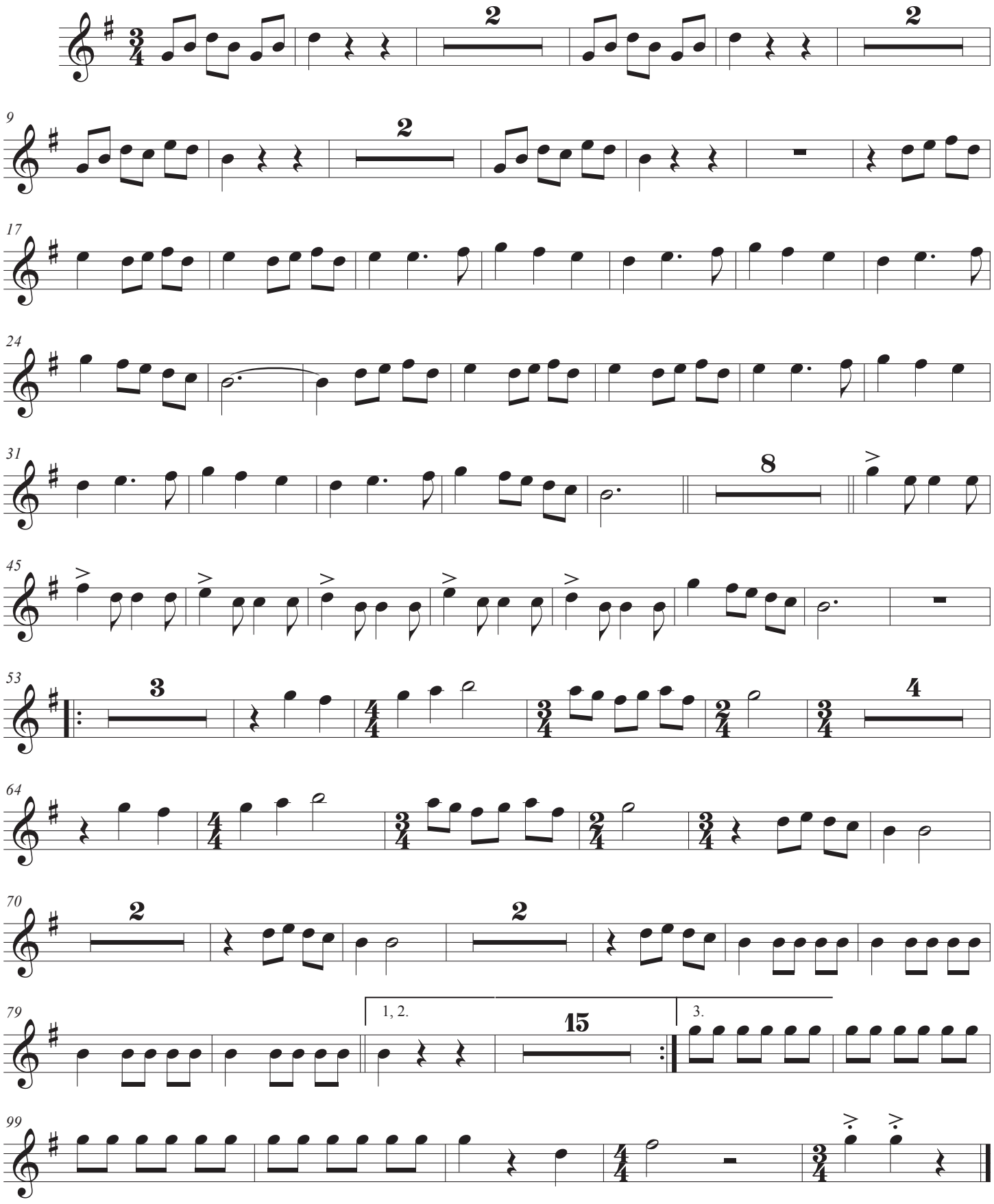

82
Vln. I
Vln. II
Vln. III
B♭ Tpt. 1
B♭ Tpt. 2
G G D7 G G G D7
Vih.
Gtrr.
be, que se to - ca por el plan. Es - teles un ma - ra-cum - be, que se to-ca por el
88
Vln. I
Vln. II
Vln. III
B♭ Tpt. 1
B♭ Tpt. 2
G G G C G D7 G G
Vih.
Gtrr.
plan. Pa - ra mu-cha - chas bo - ni-tas delaa - gui-li - lla cual co - mal. Pa - ra mu-cha - chas bo-


94
Vln. I
Vln. II
Vln. III
B♭ Tpt. 1
B♭ Tpt. 2
Vih.
Gtrr.
3.
G C G D7 G G G G G
ni - tas de Te - pe - jelalA-pat - zin - gan.
101
G

El Maracumbe Viejo

Violin 1

Alex Gonzalez "El Mantecas"



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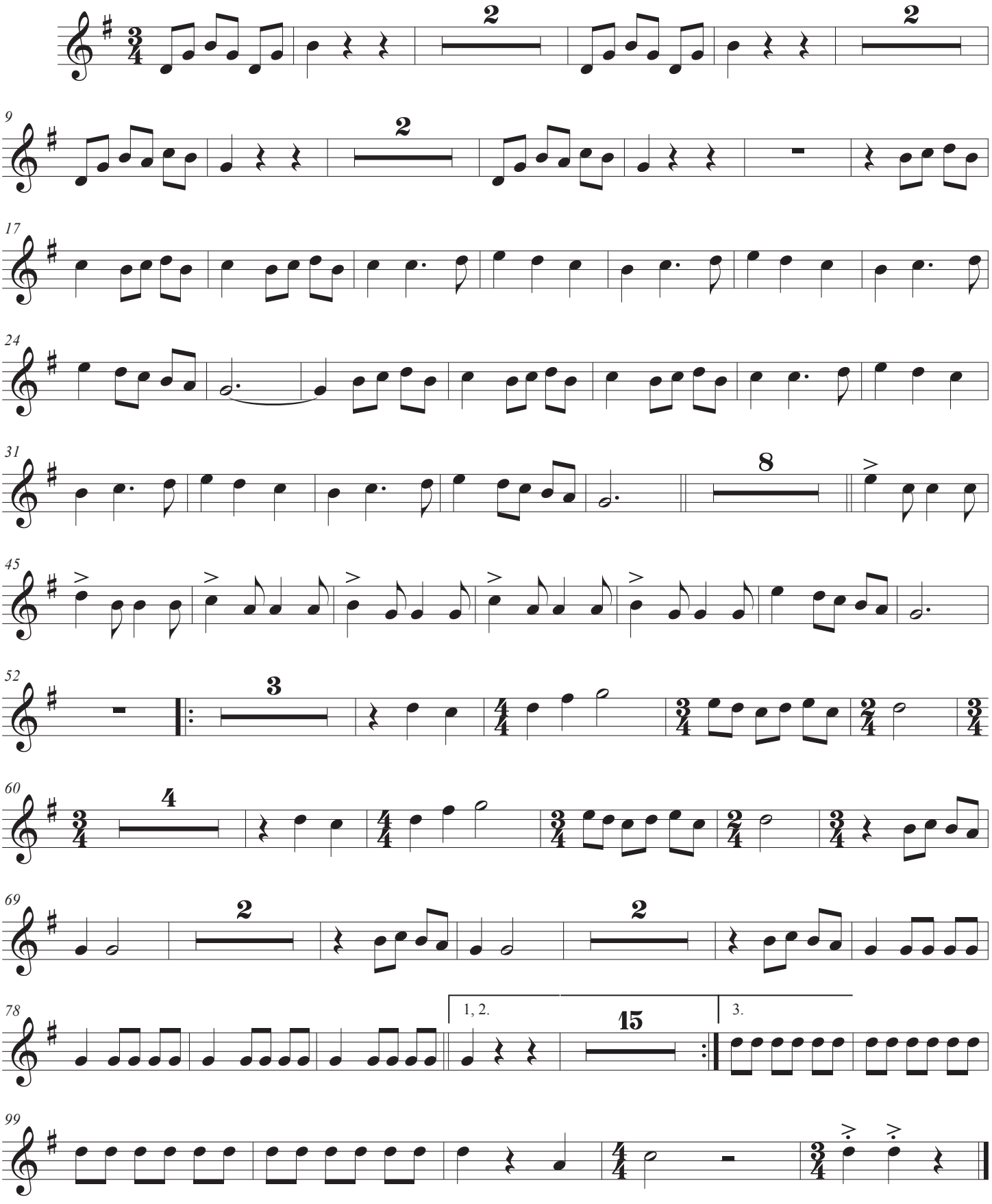
El Maracumbe Viejo

Violin 2

Alex Gonzalez "El Mantecas"



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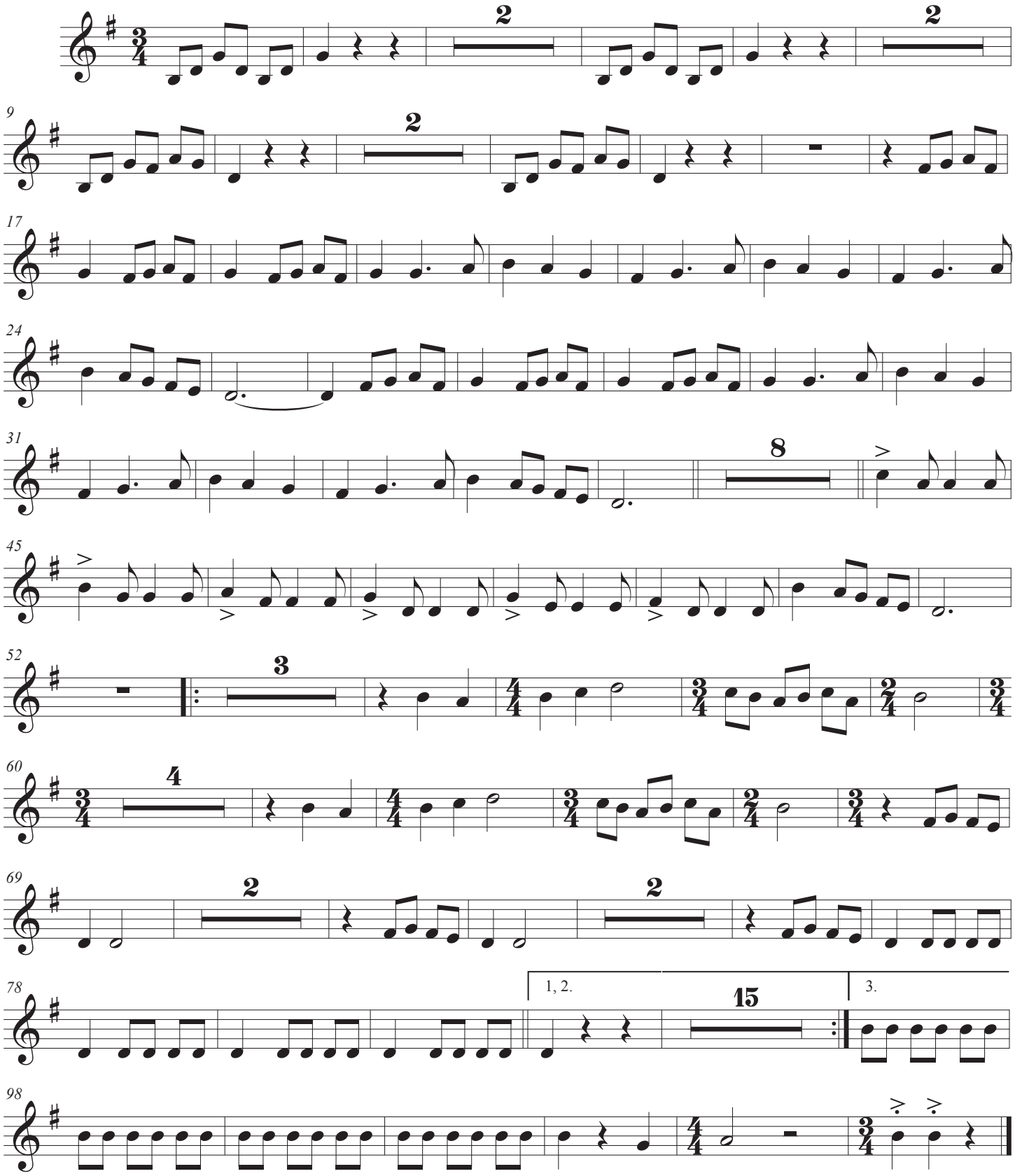
El Maracumbe Viejo

Violin 3

Alex Gonzalez "El Mantecas"



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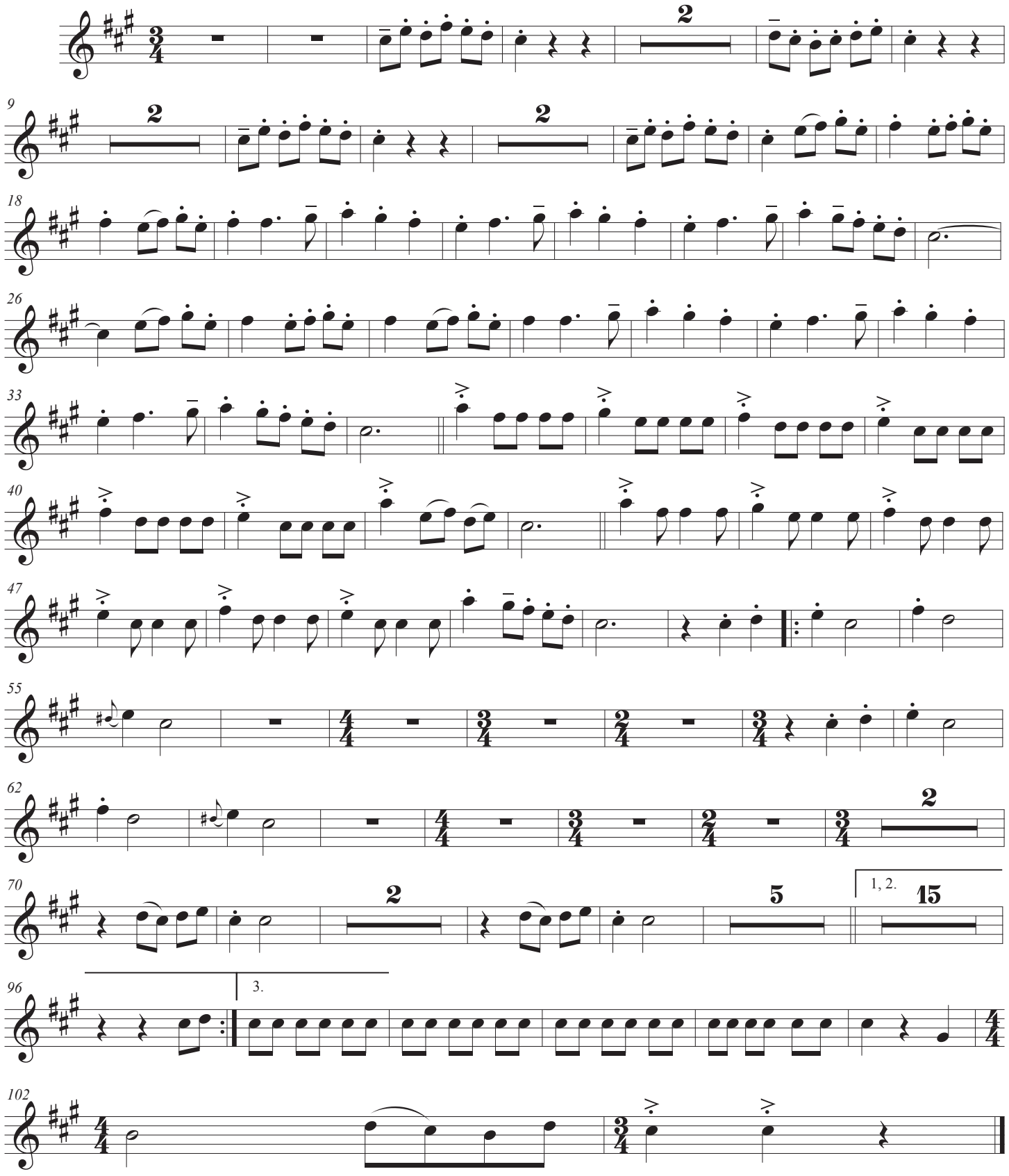
El Maracumbe Viejo

Trumpet 1

Alex Gonzalez "El Mantecas"



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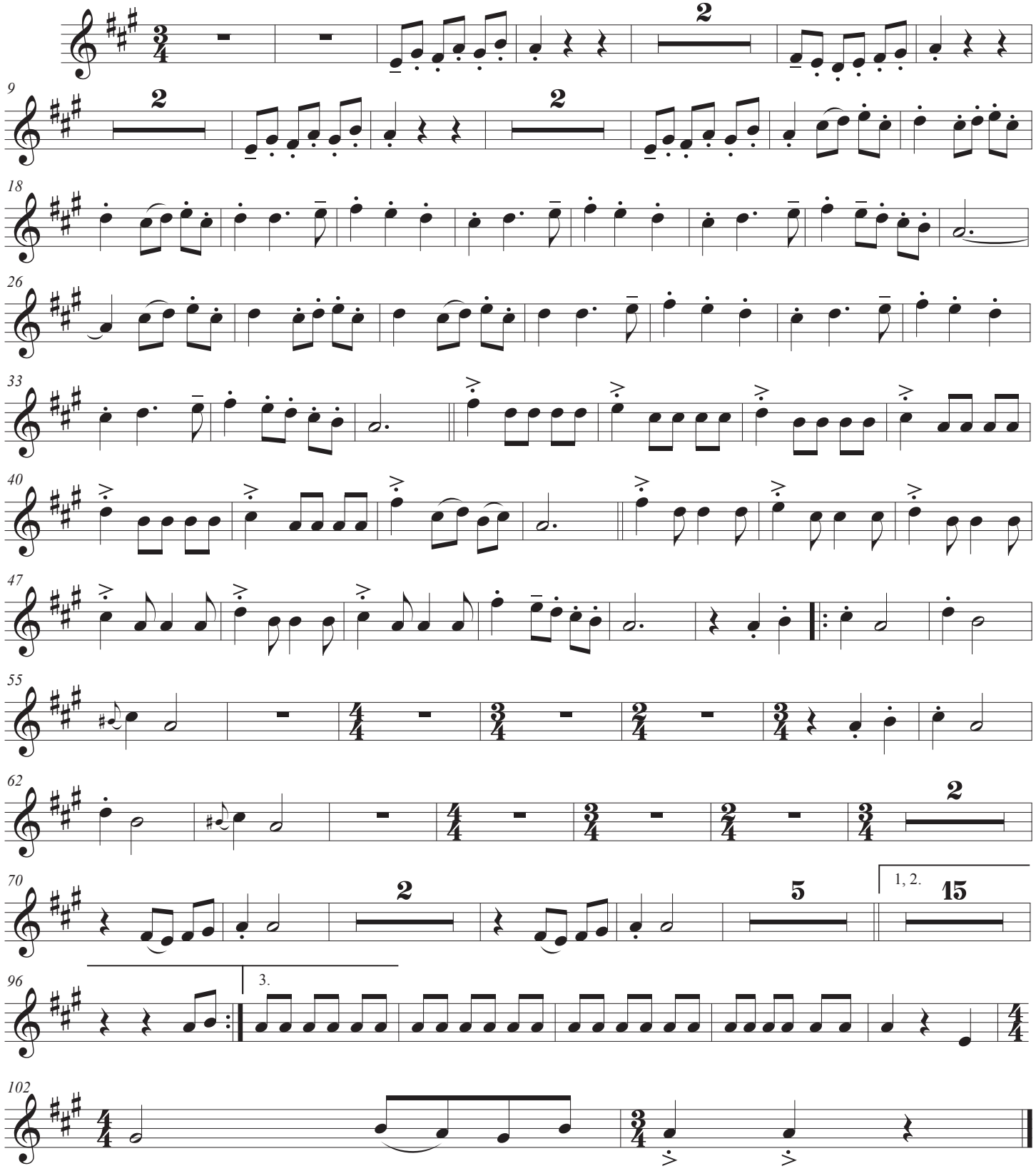
El Maracumbe Viejo

Trumpet 2

Alex Gonzalez "El Mantecas"



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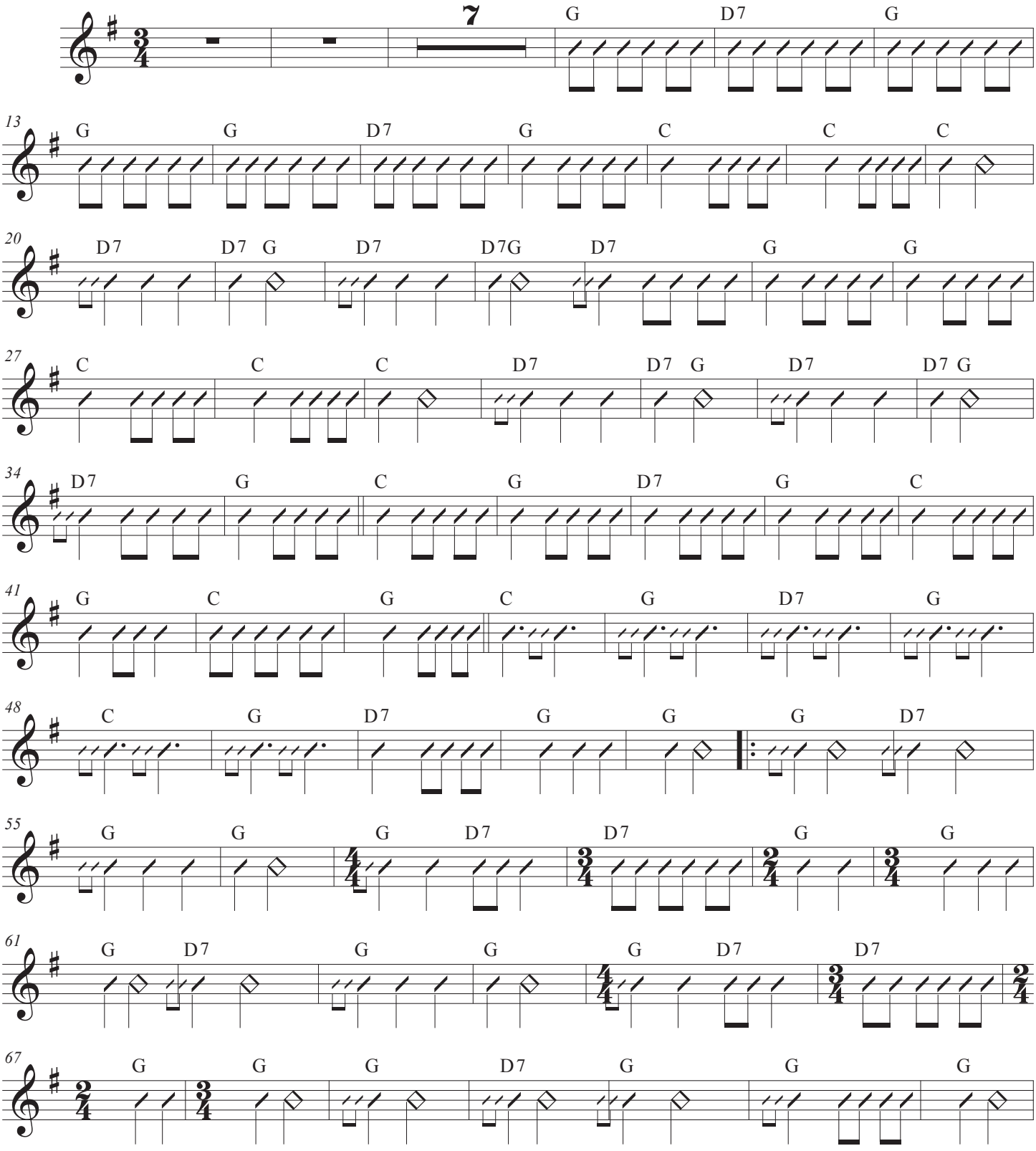
El Maracumbe Viejo

Armonia

Alex Gonzalez "El Mantecas"



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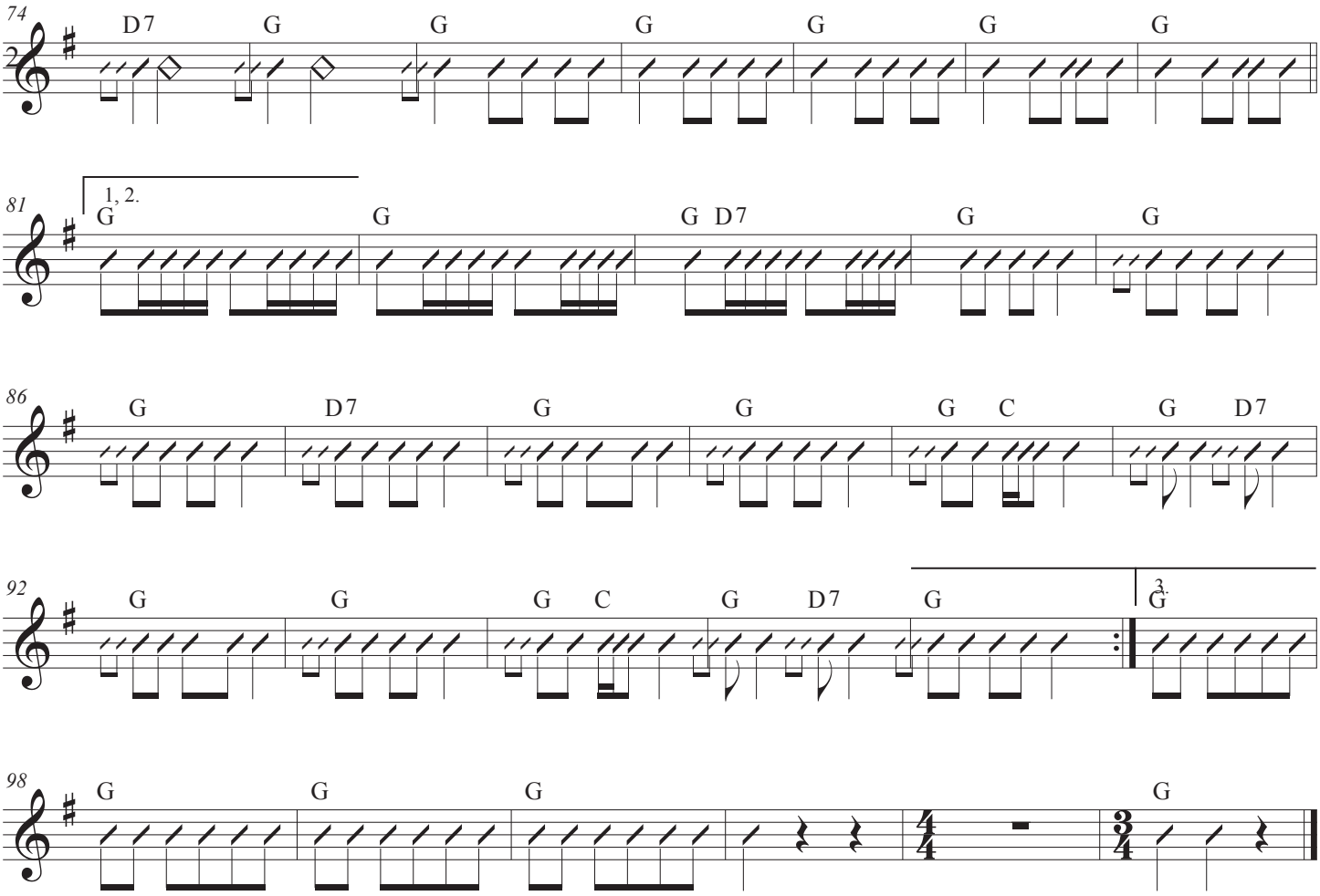
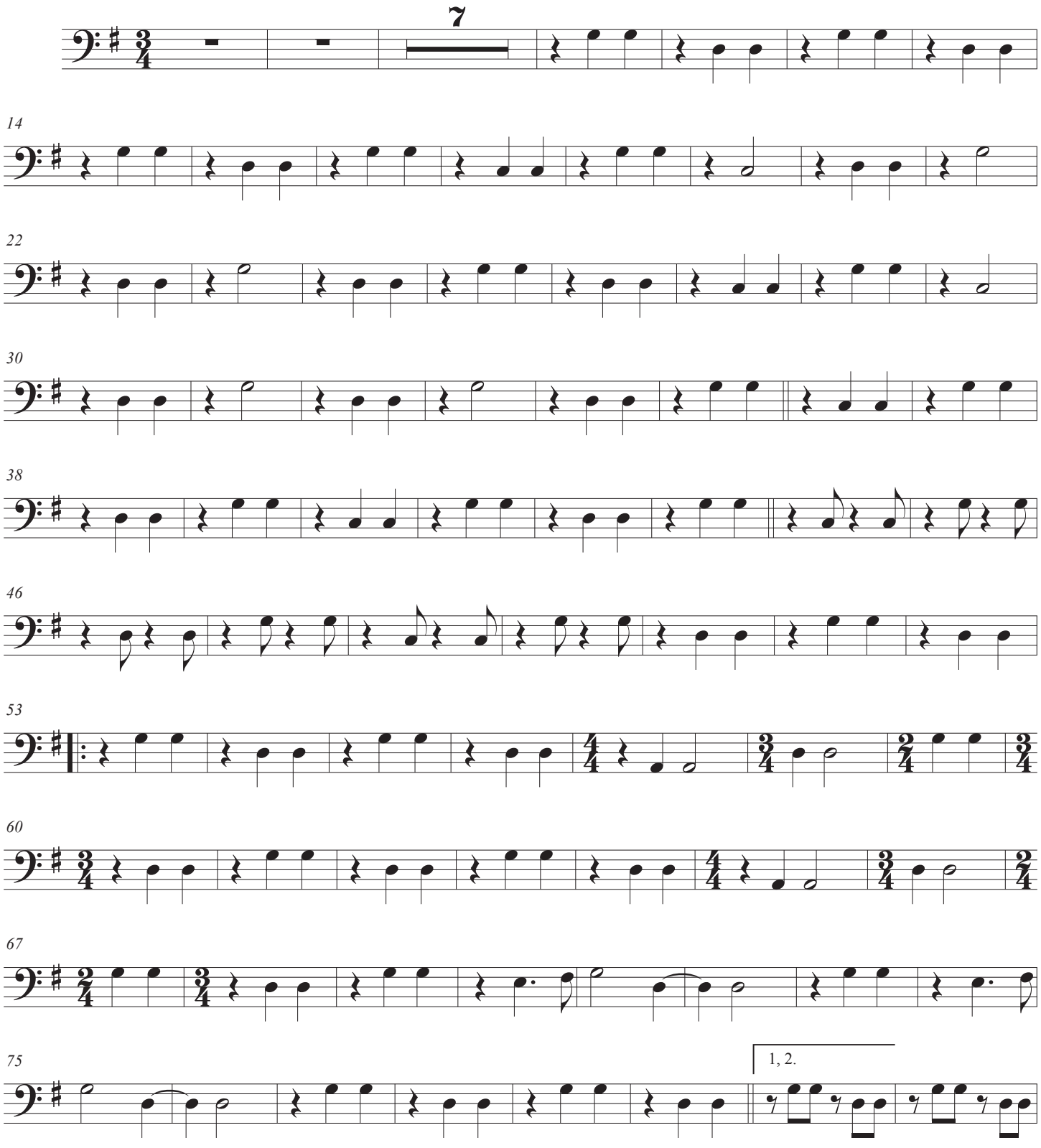

74
D7 G G G G G G
81
1, 2.
G G G D7 G G
86
G D7 G G G C G D7
92
G G G C G D7 G
3.
G
98
G G G G

El Maracumbe Viejo

Alex Gonzalez "El Mantecas"

Guitarrón



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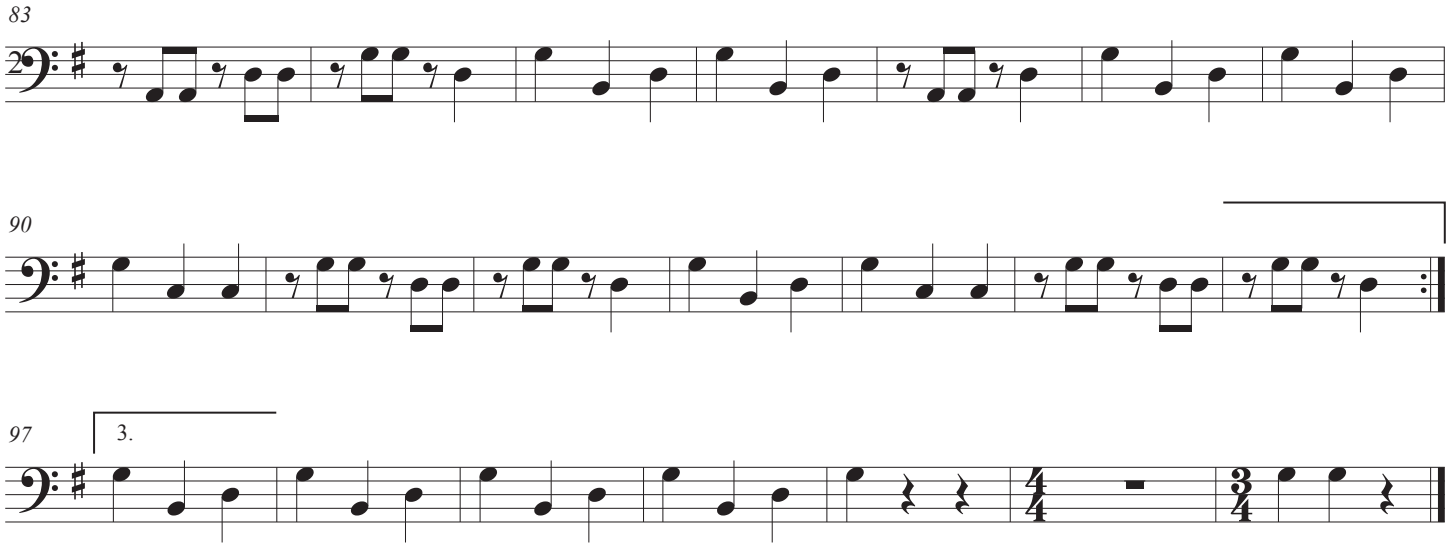
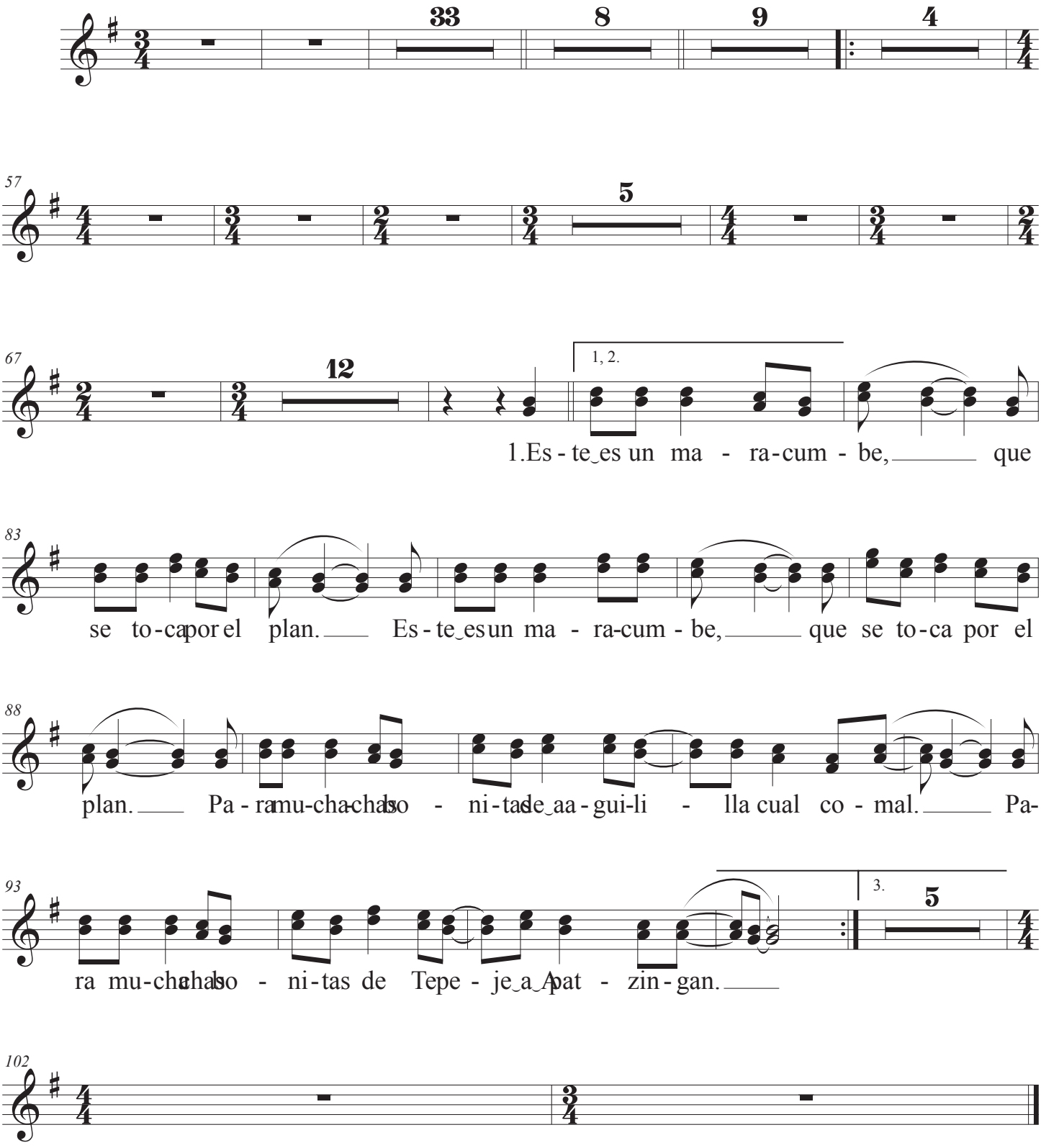
El Maracumbe Viejo



Voz

El Maracumbe Viejo

Alex Gonzalez "El Mantecas"



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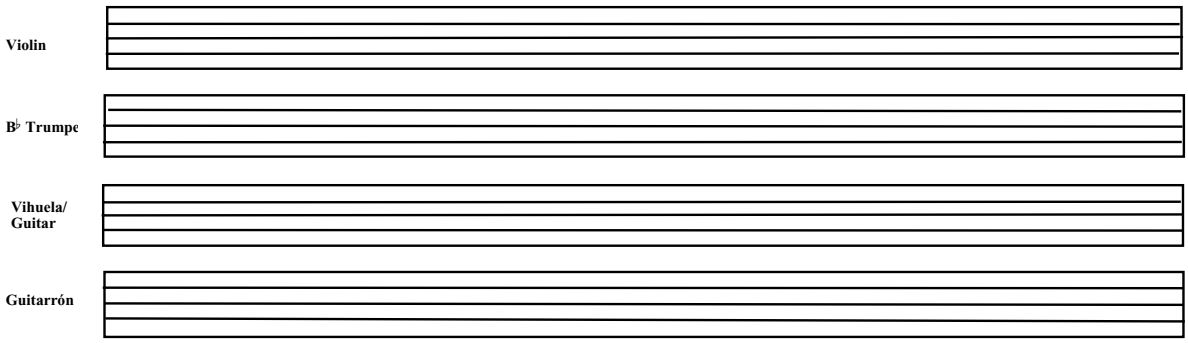
PLANNING FOR SUCCESS

Title	**El Niño Perdido**
Composer	
Style	
Key Signature	
Time Signature	___ How many beats per measure? _____ What kind of note gets one beat? _____
Scales/ Exercises to Practice	
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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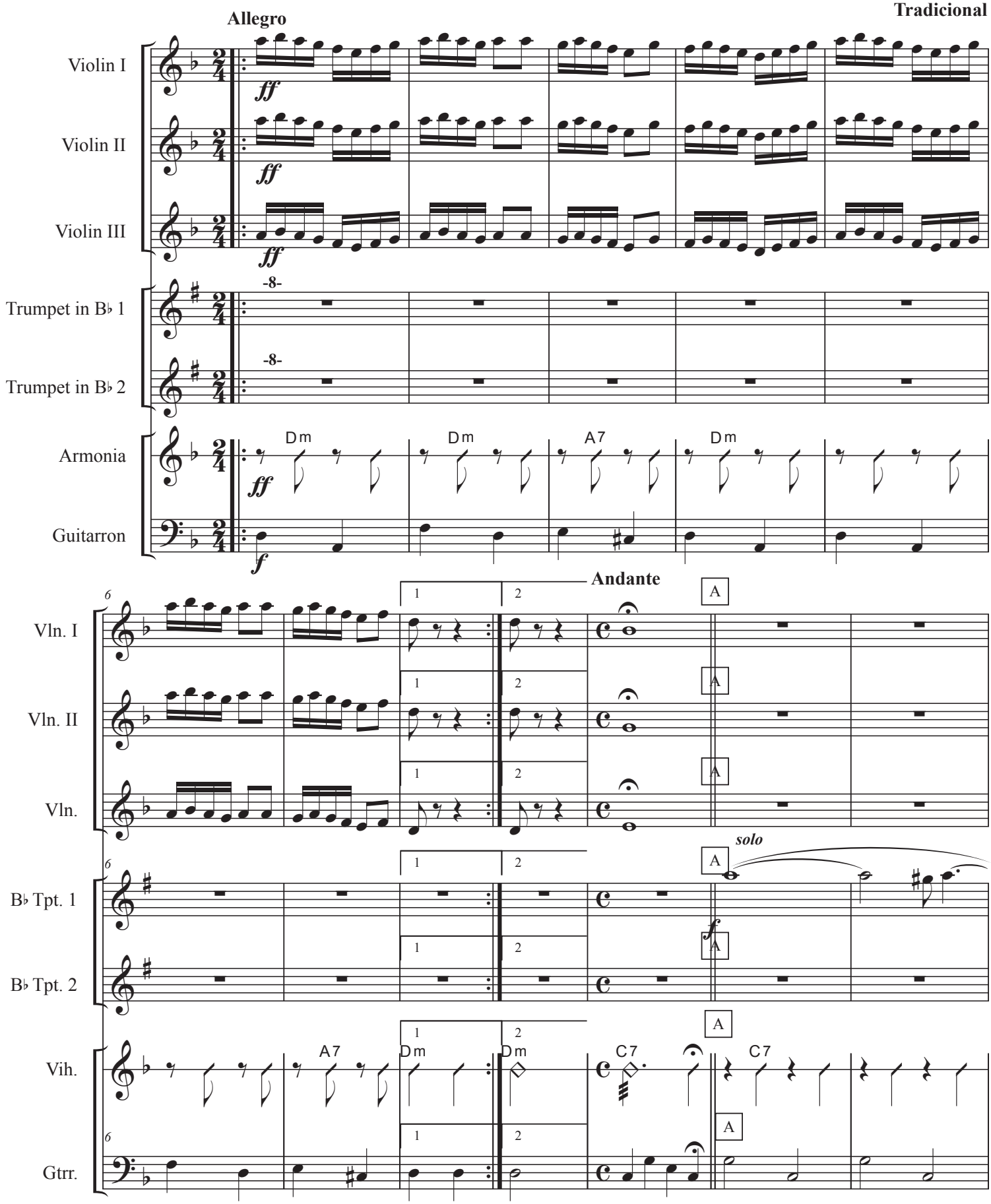
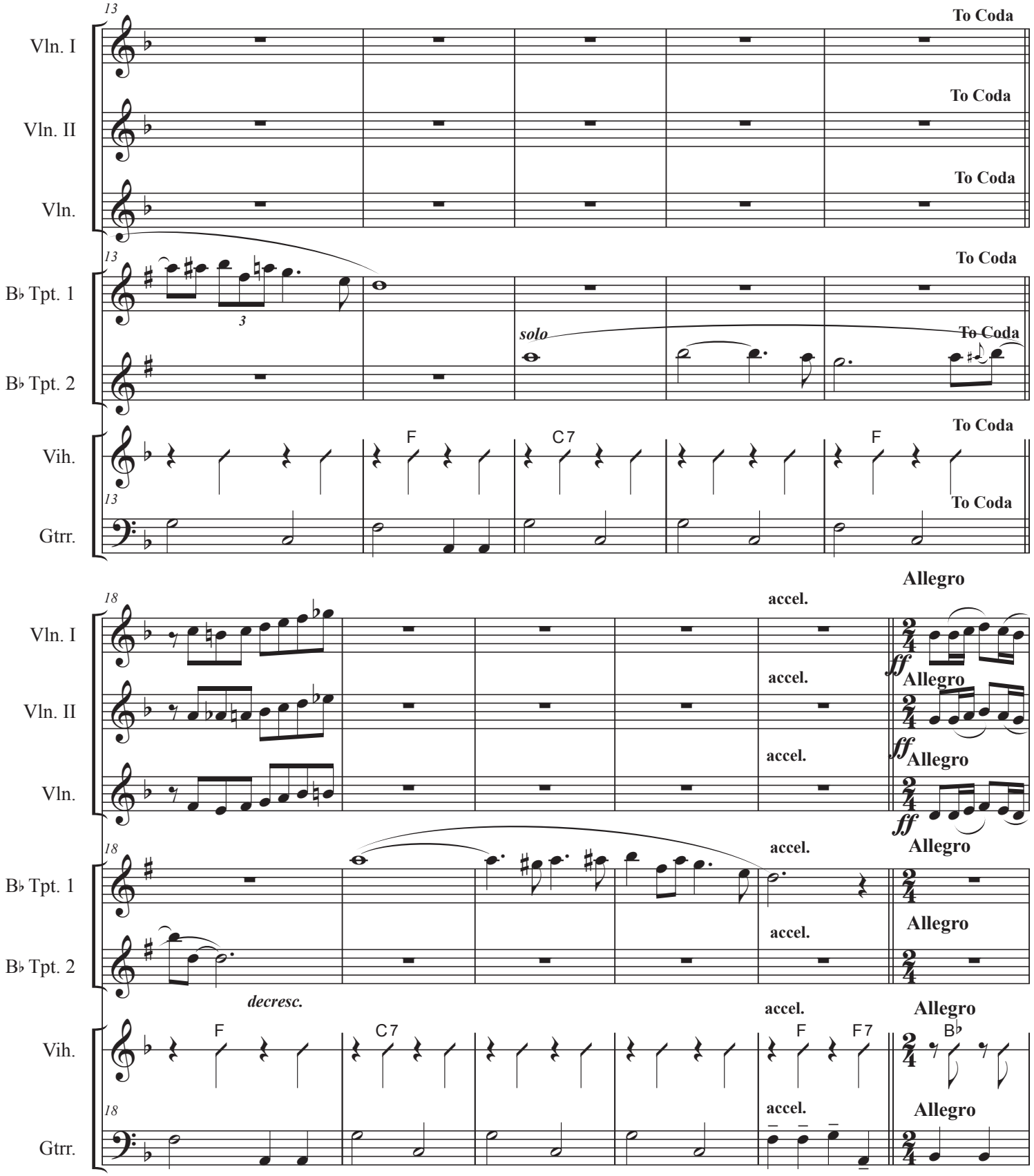
Planning for Success Additional Notes

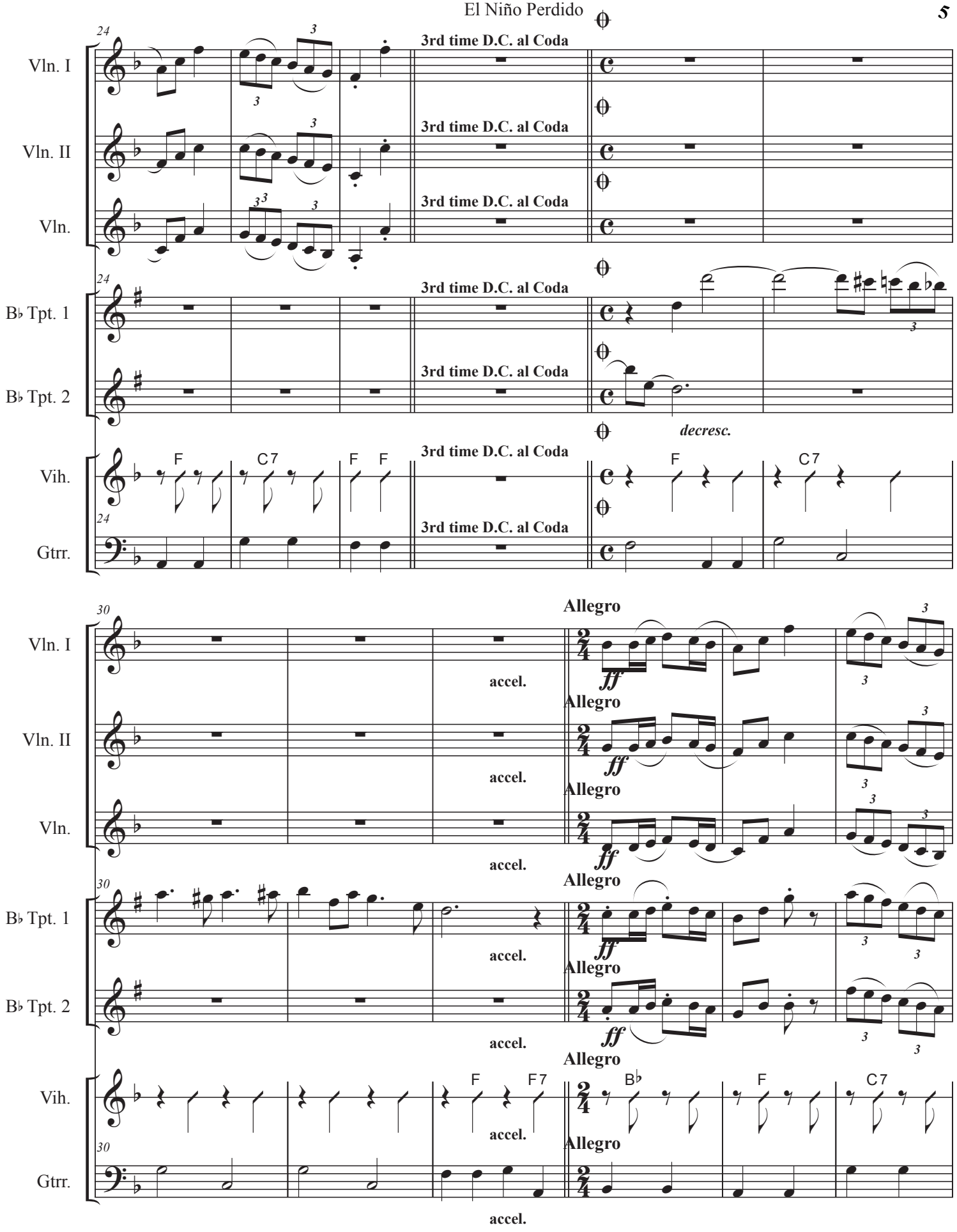
El Niño Perdido

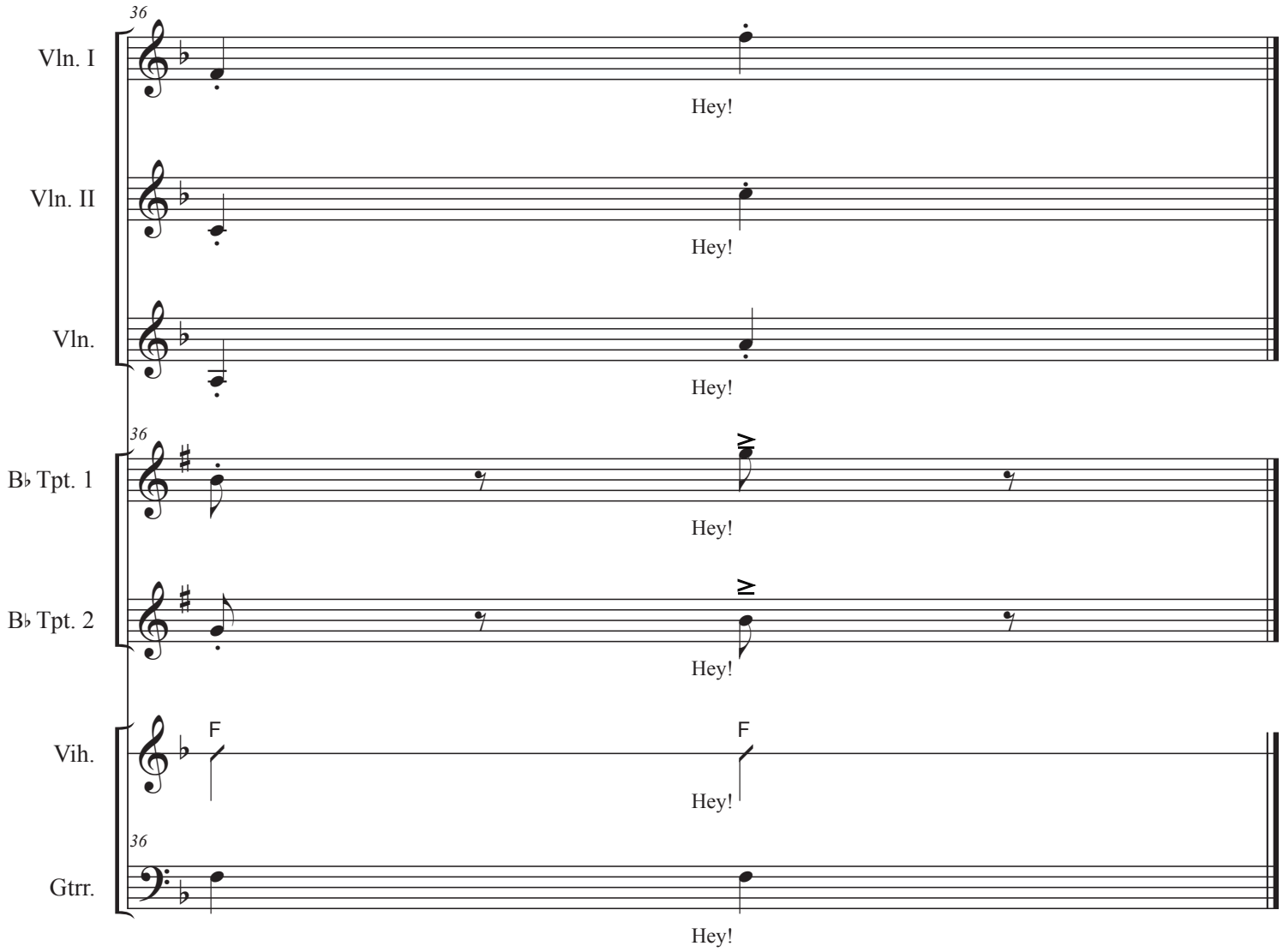
Composicion
Tradicional



El Niño Perdido



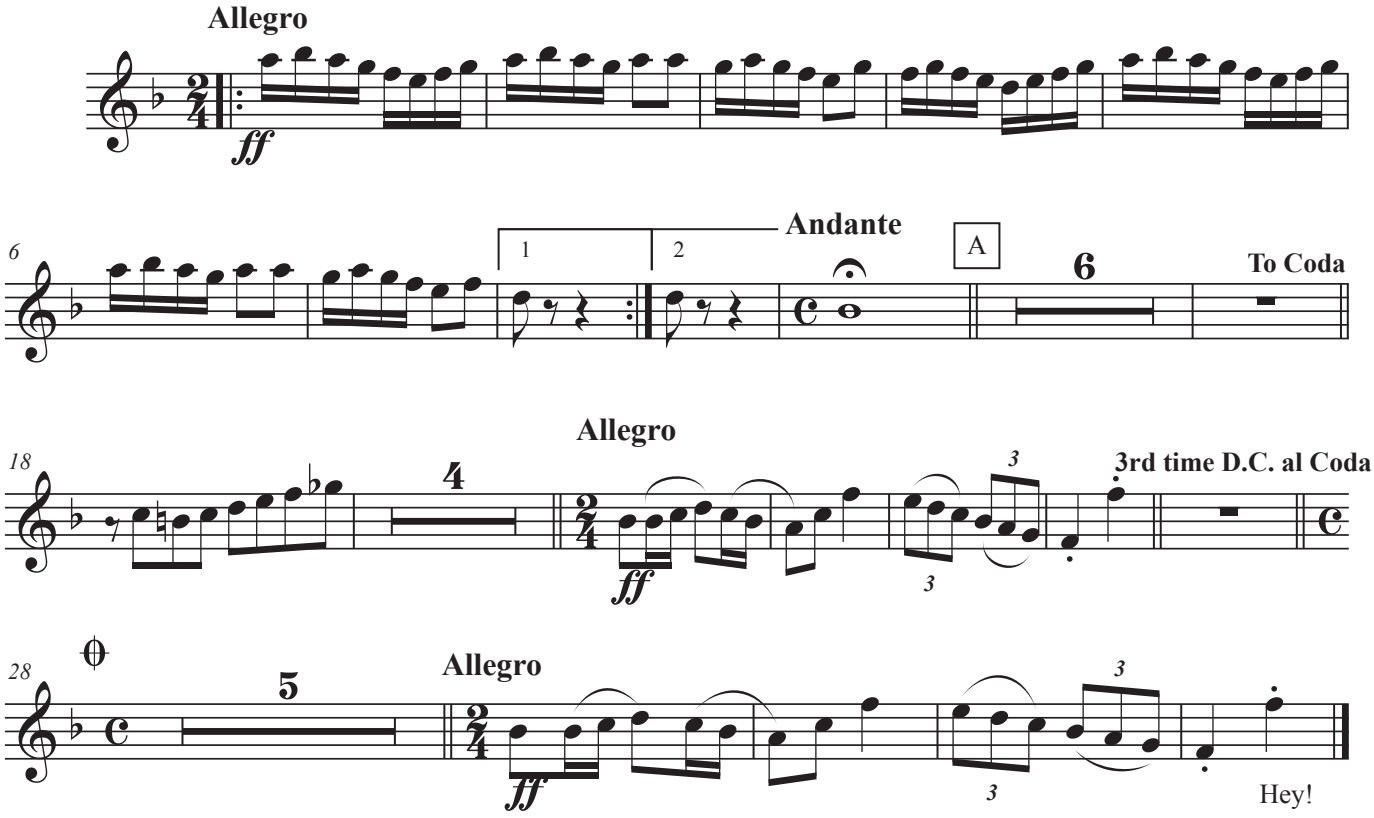

Vln. I
Vln. II
Vln.
B♭ Tpt. 1
B♭ Tpt. 2
Vih.
Gtrr.
24
3rd time D.C. al Coda
decresc.
F
C7
F
F
30
Allegro
accel.
ff
F
F7
B♭
C7


36
Vln. I
Hey!
Vln. II
Hey!
Vln.
Hey!
36
B♭ Tpt. 1
Hey!
B♭ Tpt. 2
Hey!
Vih.
F
F
Hey!
36
Gtrr.
Hey!

El Niño Perdido

Violin A

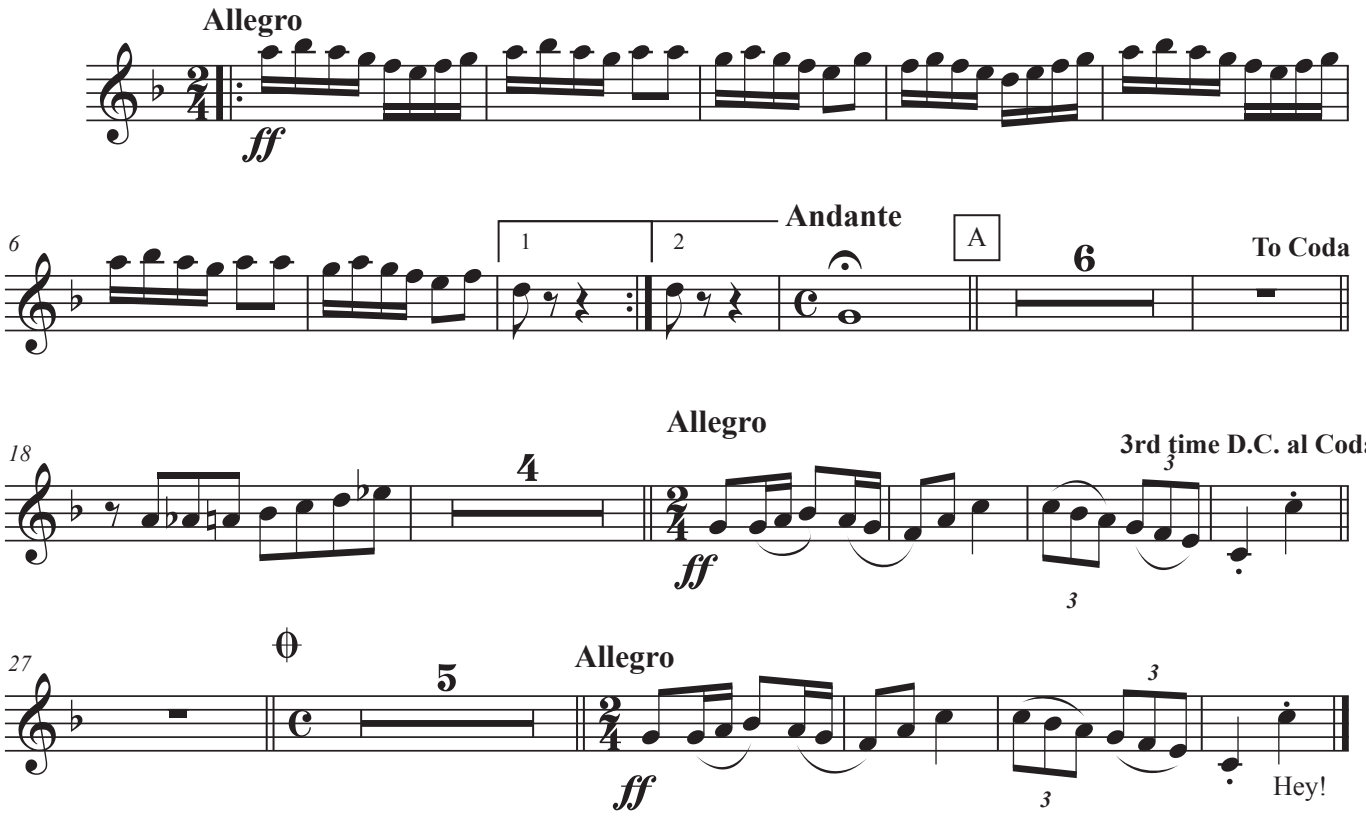
Composicion
Tradicional



El Niño Perdido

Violin B

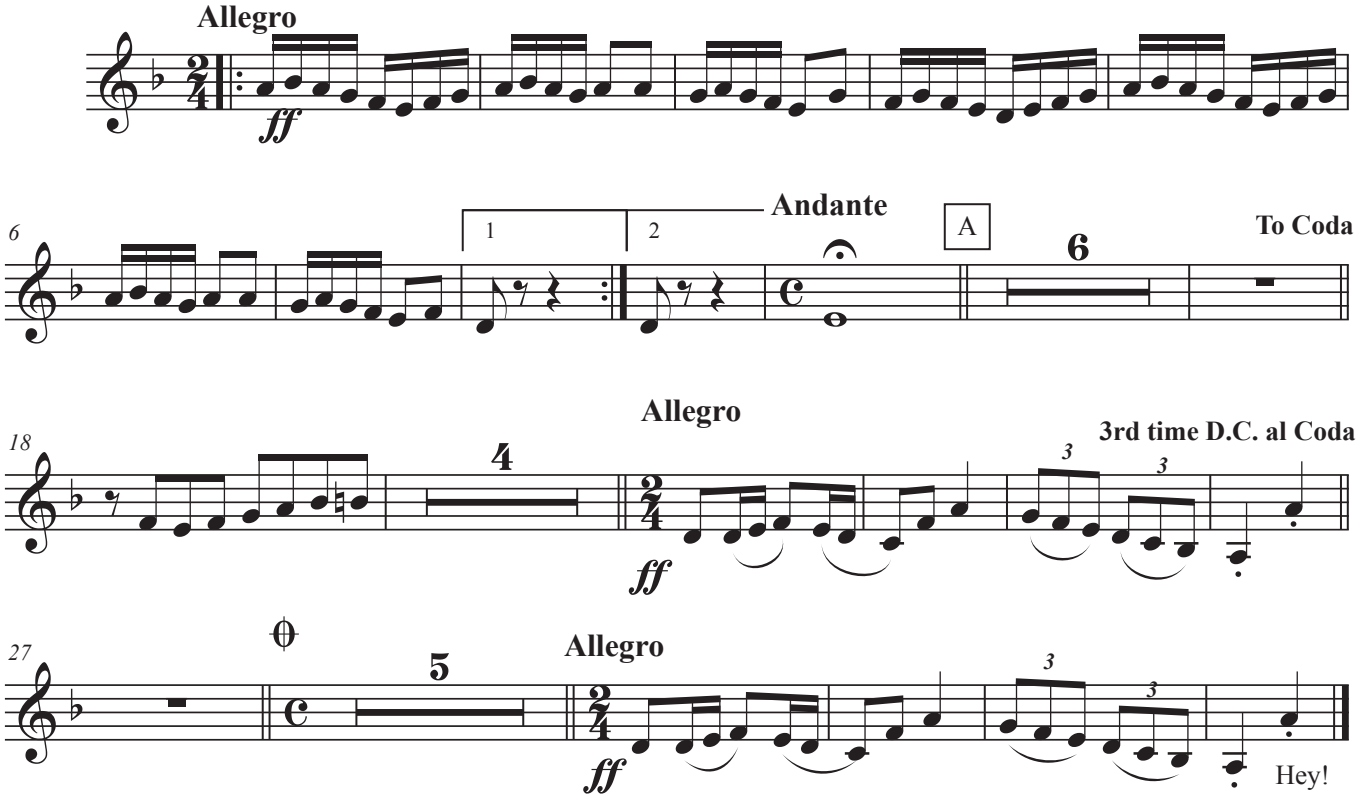
Composicion
Tradicional



El Niño Perdido

Violin C

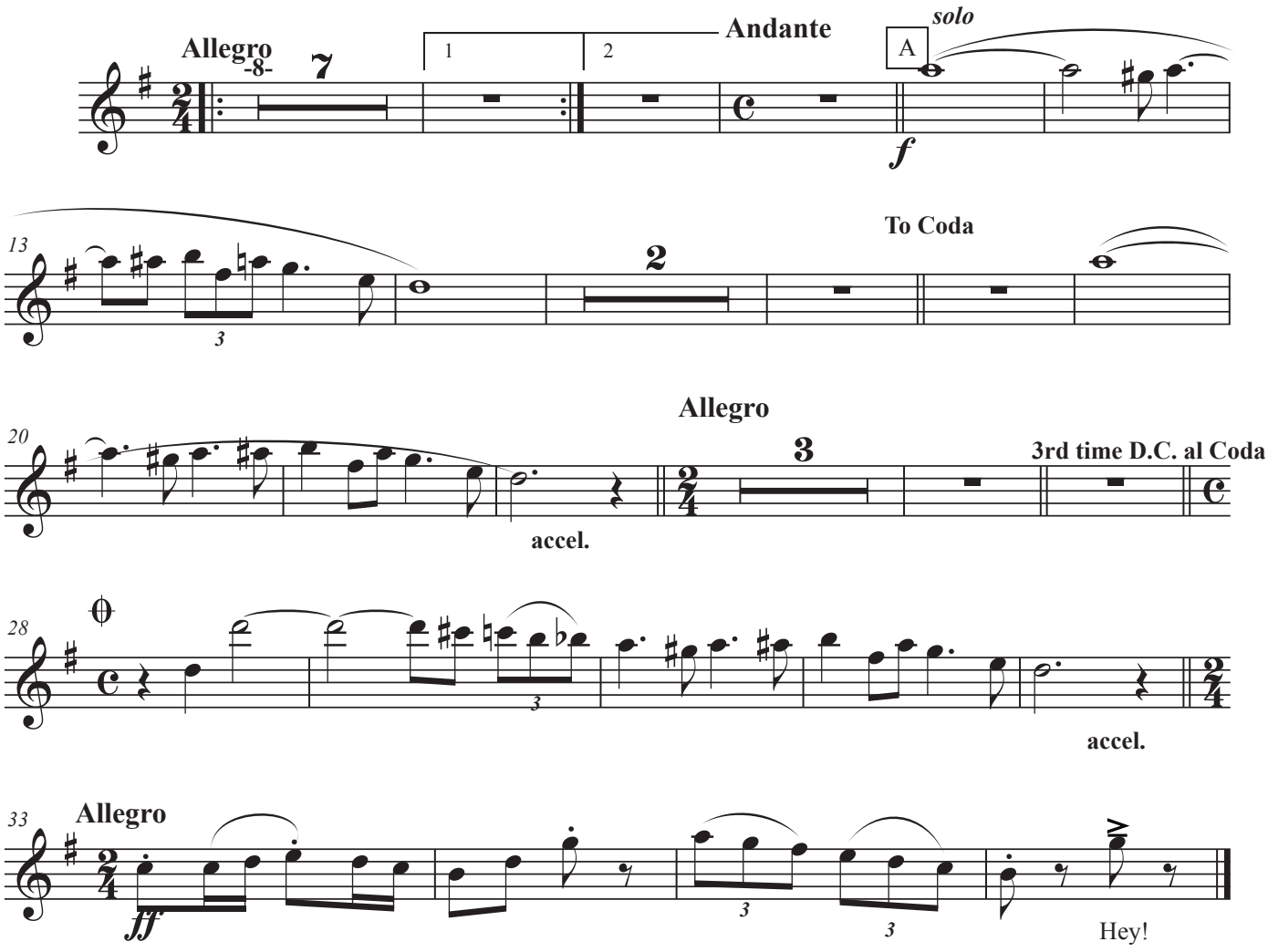
Composicion
Tradicional



El Niño Perdido

Composicion
Tradicional

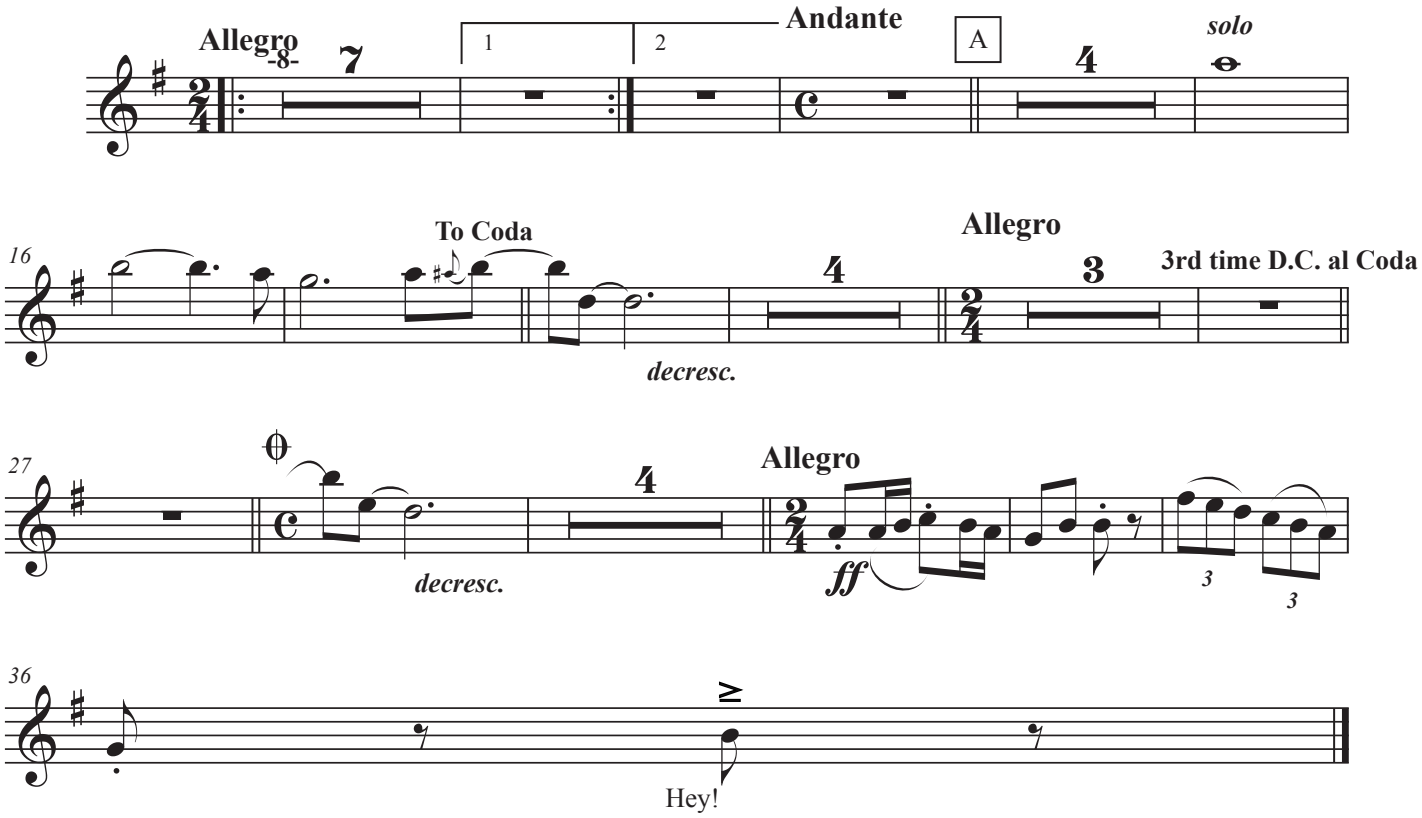
Trumpet A



El Niño Perdido

Trumpet B

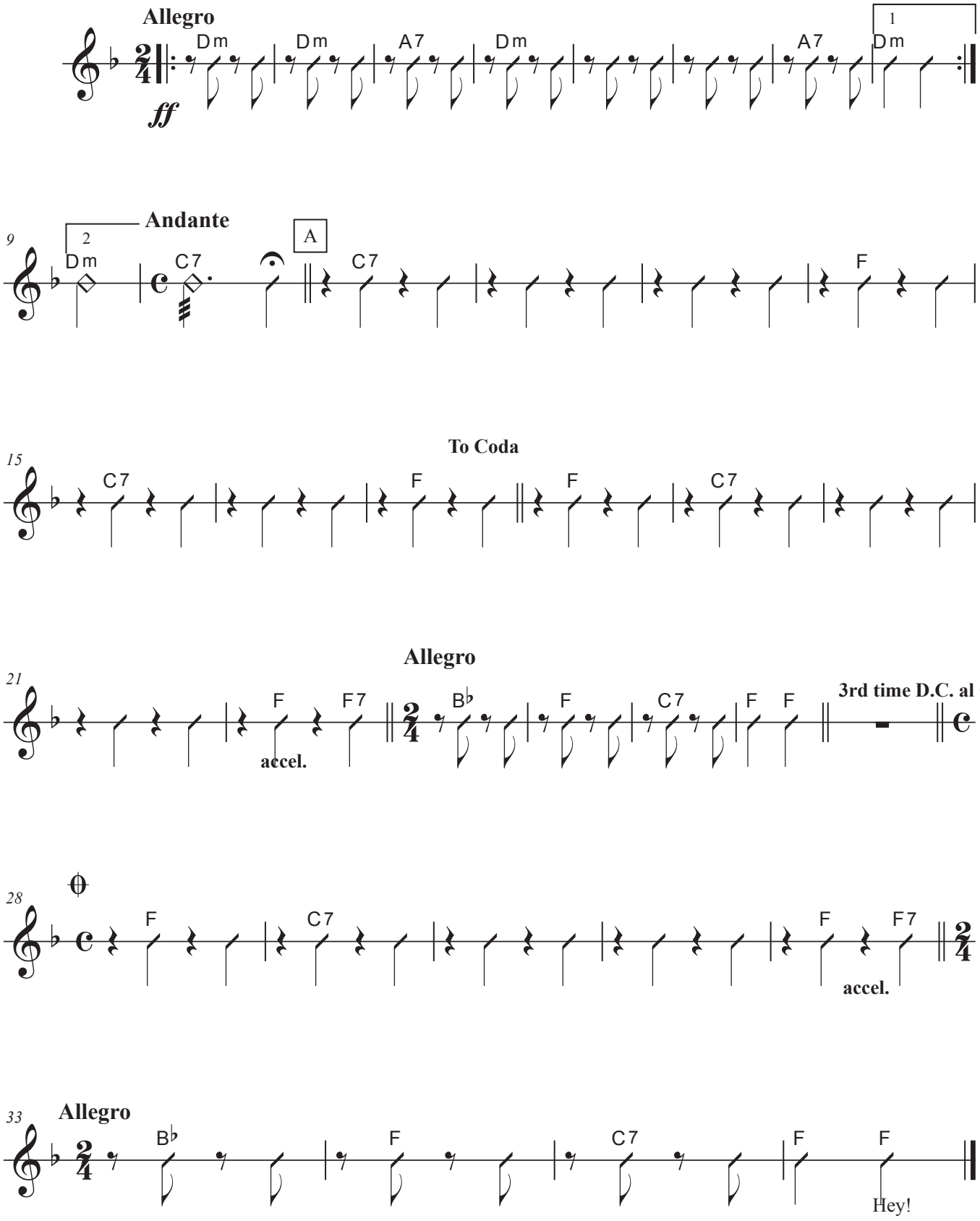
Composicion
Tradicional



El Niño Perdido

Armonia

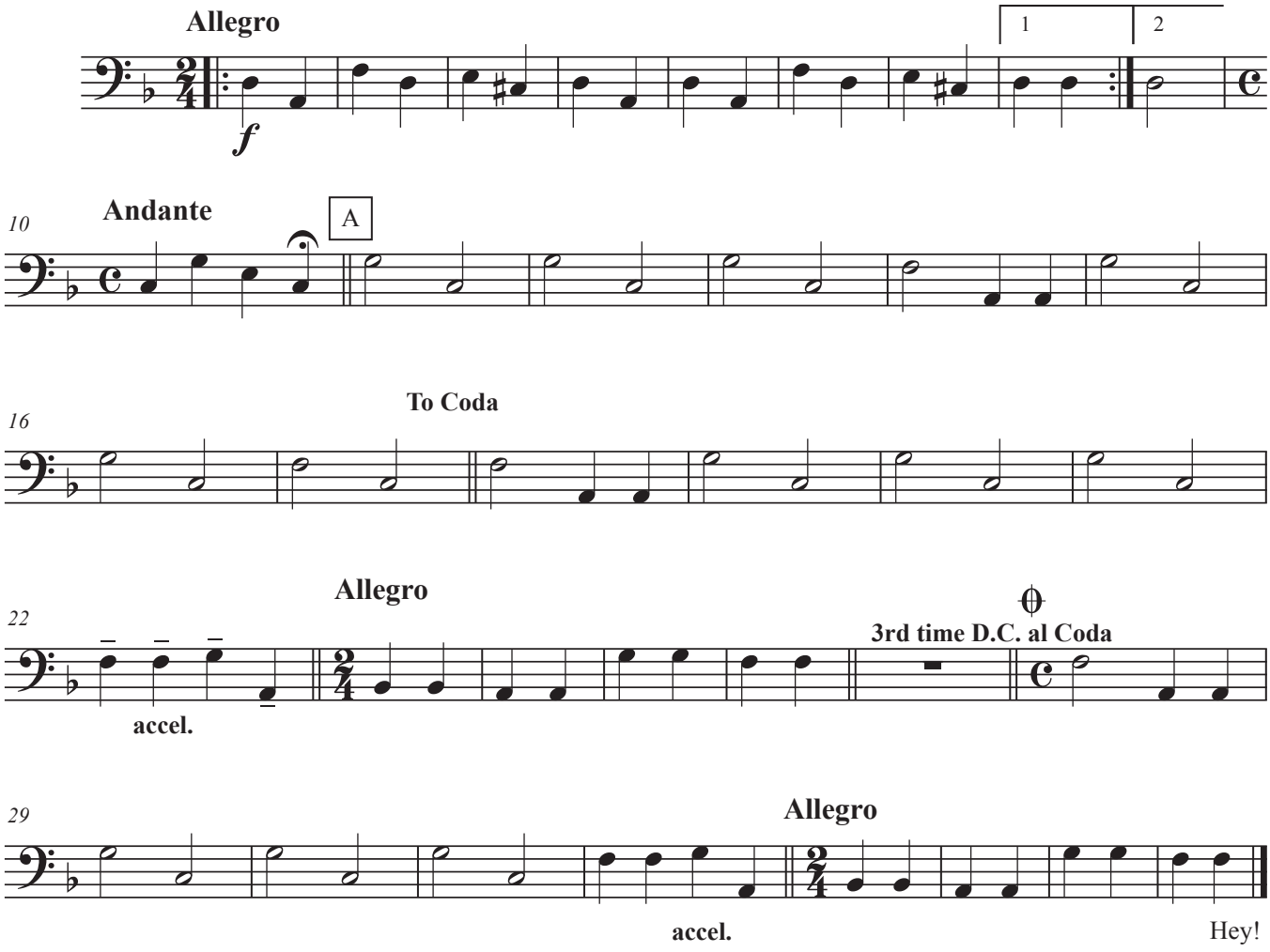
Composicion
Tradicional



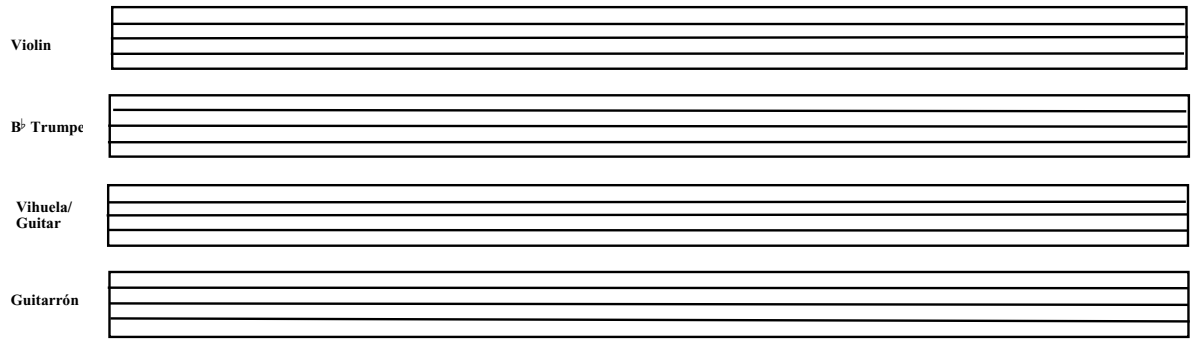
El Niño Perdido

Guitarron

Composicion
Tradicional



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? _____
Scales/ Exercises to Practice	
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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Planning for Success Additional Notes

EL TRISTE

Score

Arr: J. GUZMAN

♩ = 120

Voice

Violin 1

Violin 2

Violin 3

Trumpet in B♭ 1

Trumpet in B♭ 2

Guitarron

D D E7 A D A E7 A

Vihuela

1 𝄋

Es te es/el cu 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

Vln. 1

Vln. 2

Vln. 3

B♭ Tpt. 1

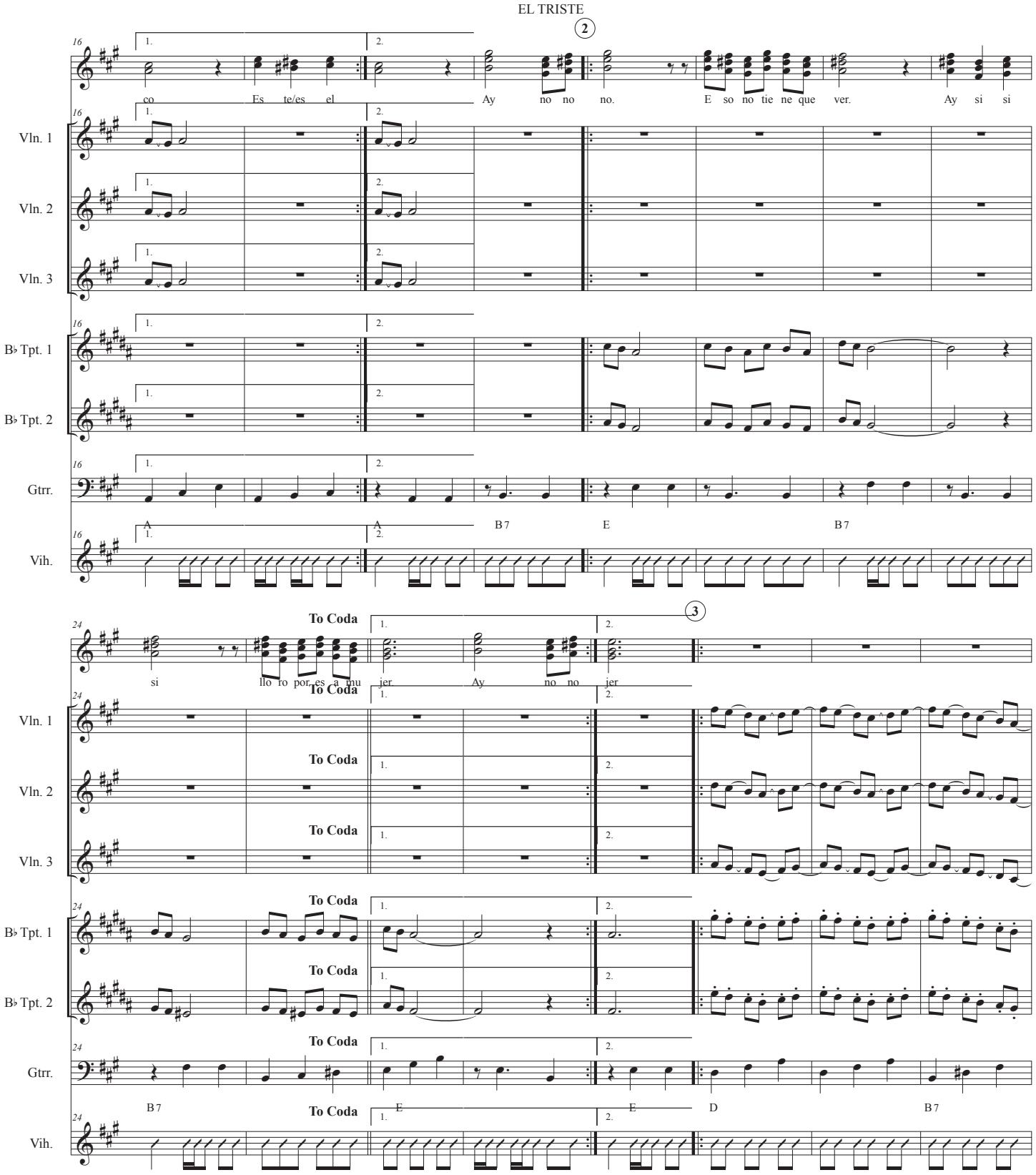
B♭ Tpt. 2

Gtrr.

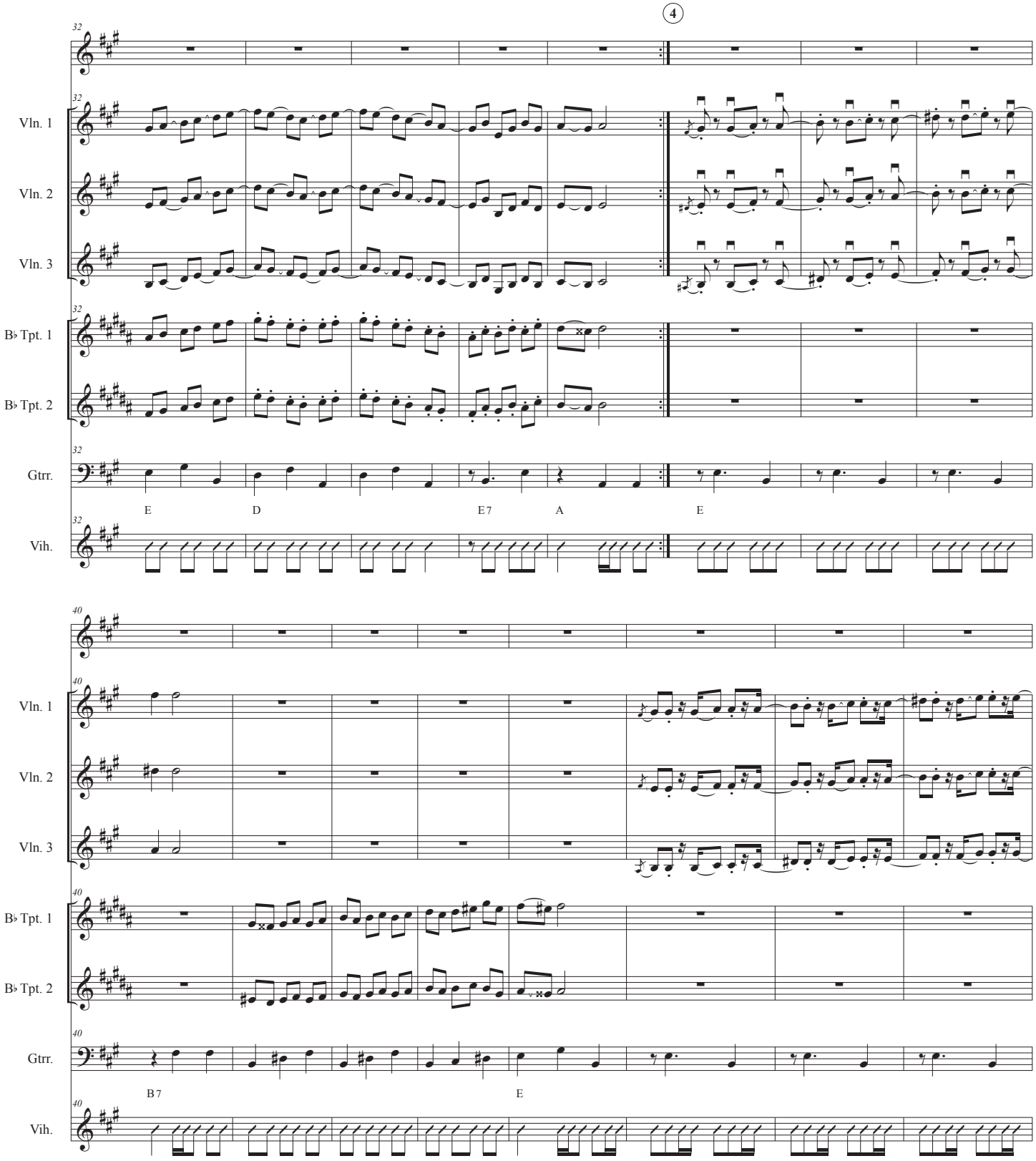
D E7 A D A E7

Vih.

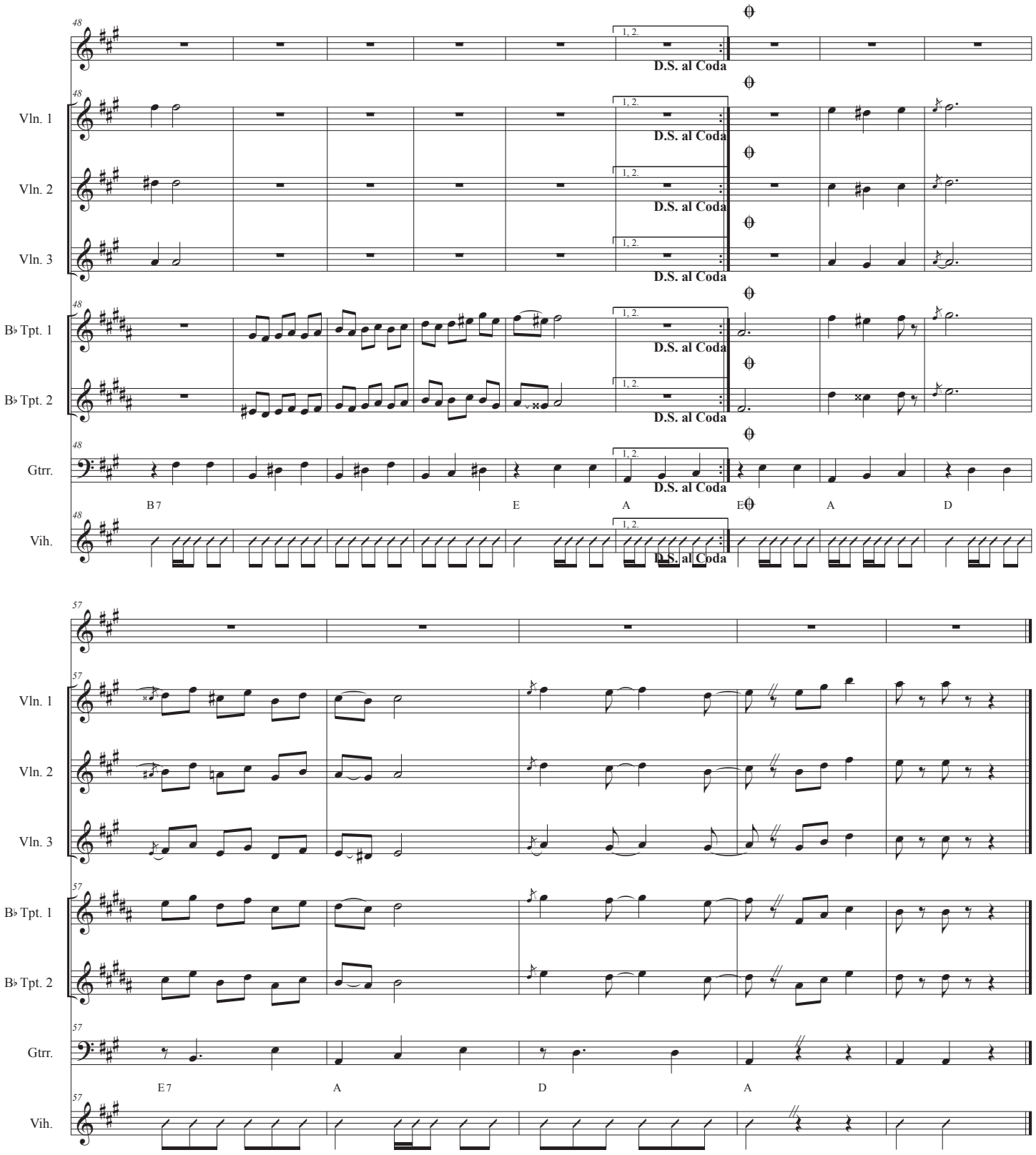
©


EL TRISTE
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.
A A B7 E B7
Vih.
3
To Coda
si llo ro por es a mu jer Ay no no jer
B7 E E D B7

EL TRISTE


4
32
Vln. 1
Vln. 2
Vln. 3
B♭ Tpt. 1
B♭ Tpt. 2
Gtrr.
E
D
E7
A
E
Vih.
40
Vln. 1
Vln. 2
Vln. 3
B♭ Tpt. 1
B♭ Tpt. 2
Gtrr.
B7
E
Vih.

EL TRISTE

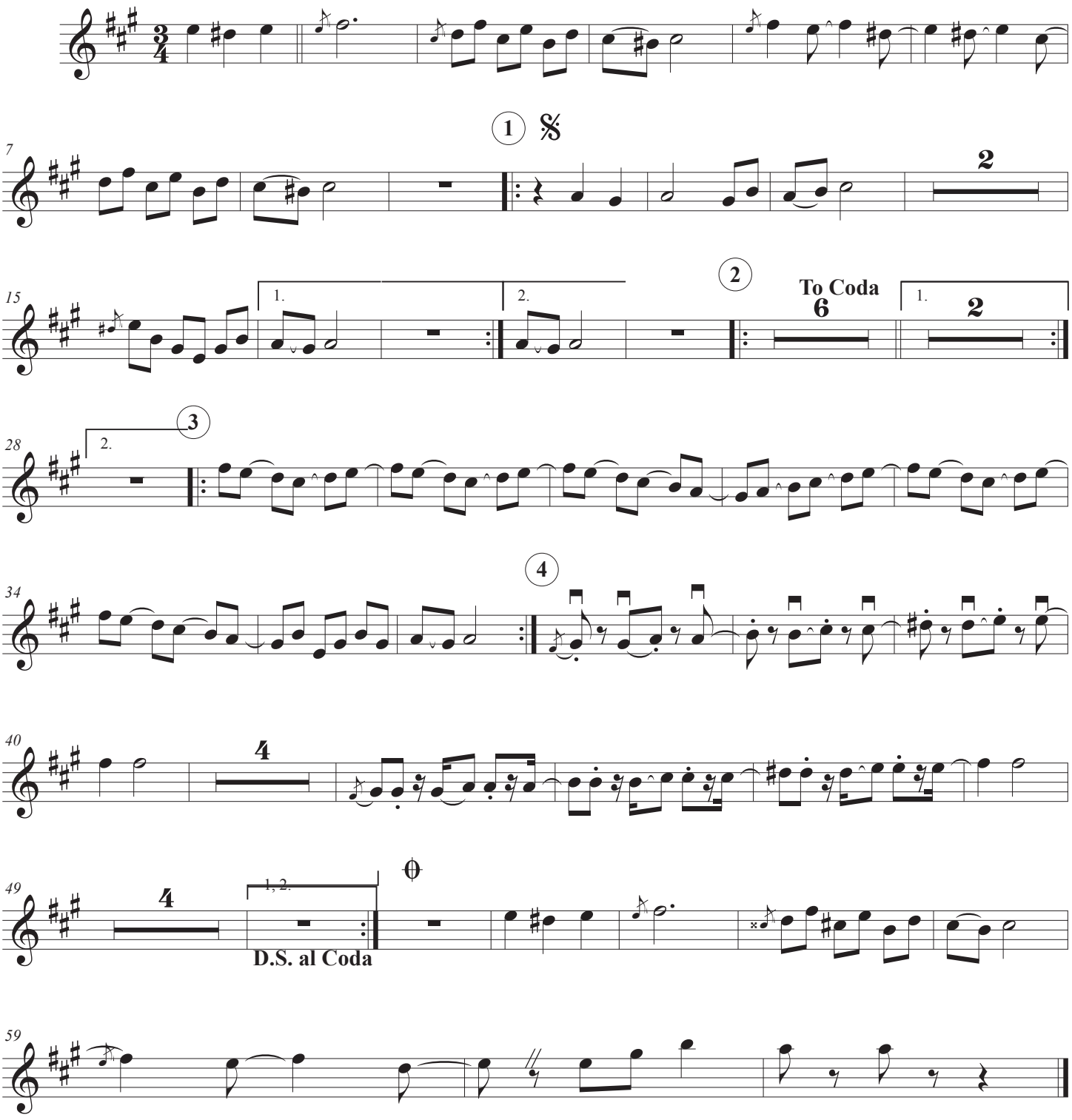

48
Vln. 1
Vln. 2
Vln. 3
B♭ Tpt. 1
B♭ Tpt. 2
Gtrr.
Vih.
1, 2.
D.S. al Coda
B7
E
A
E
A
D
57
E7
A
D
A

EL TRISTE

Violin 1

♩ = 120

Arr: J. GUZMAN



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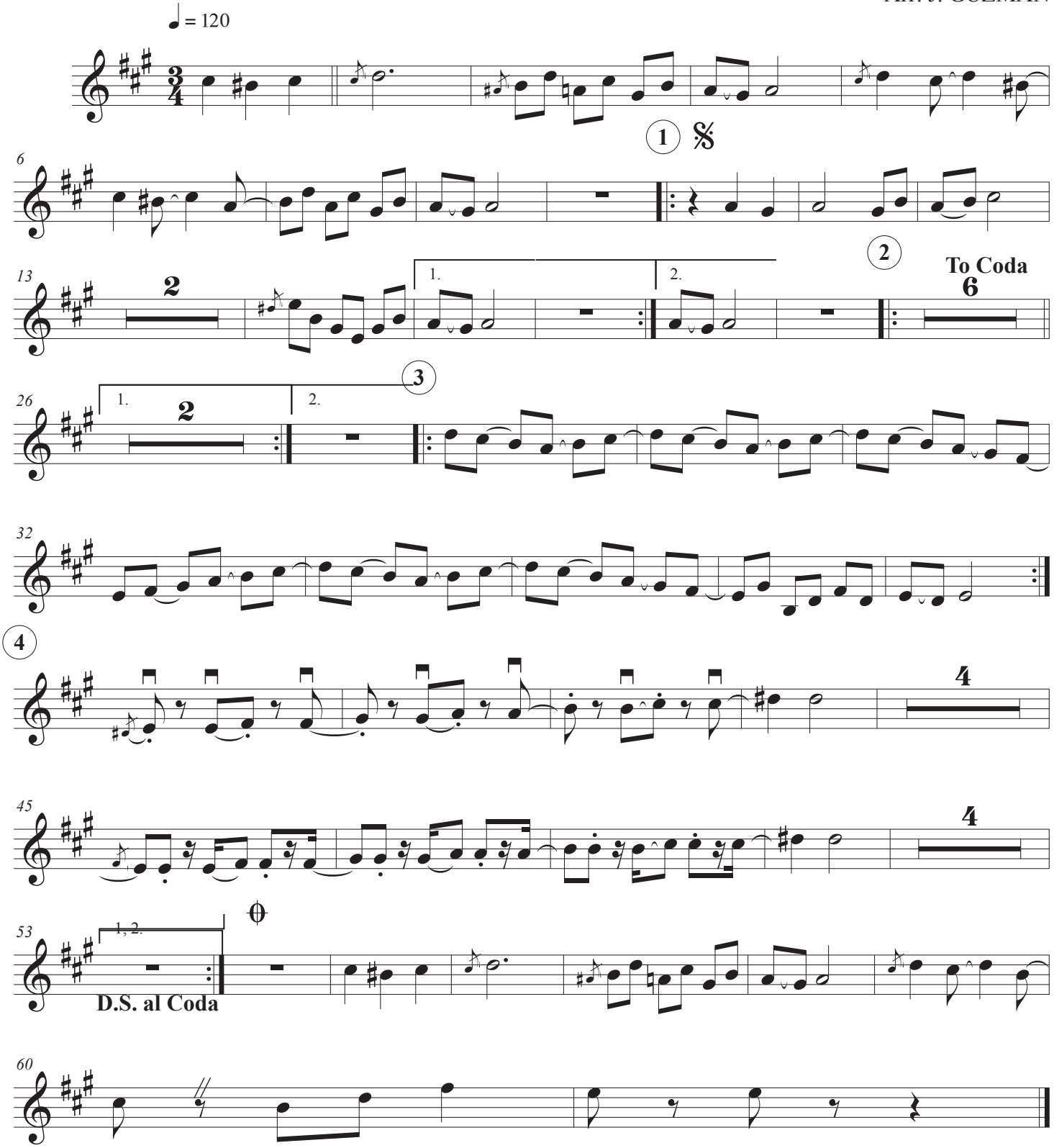
EL TRISTE

Violin 2

Arr: J. GUZMAN



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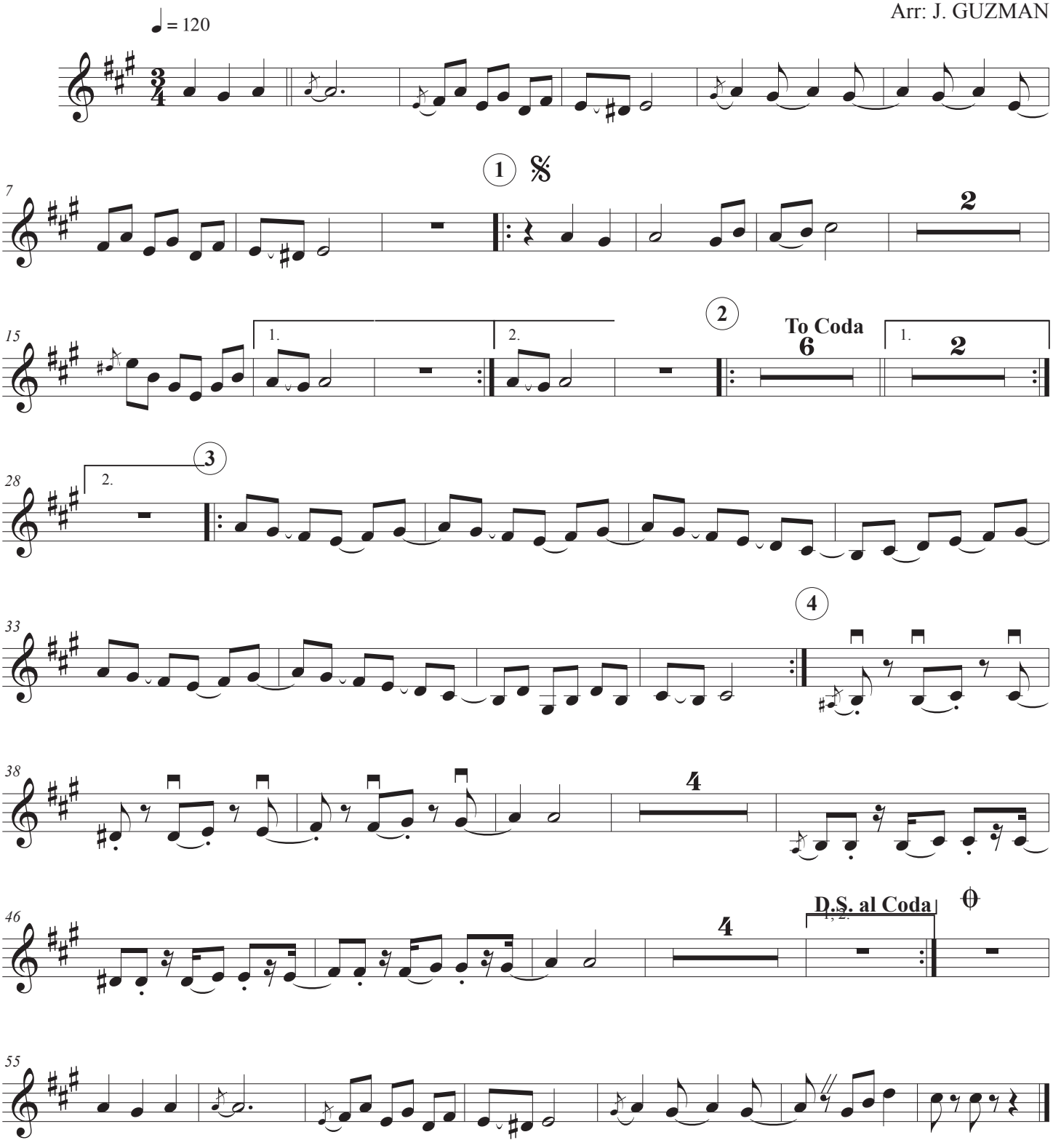
EL TRISTE

Violin 3

Arr: J. GUZMAN



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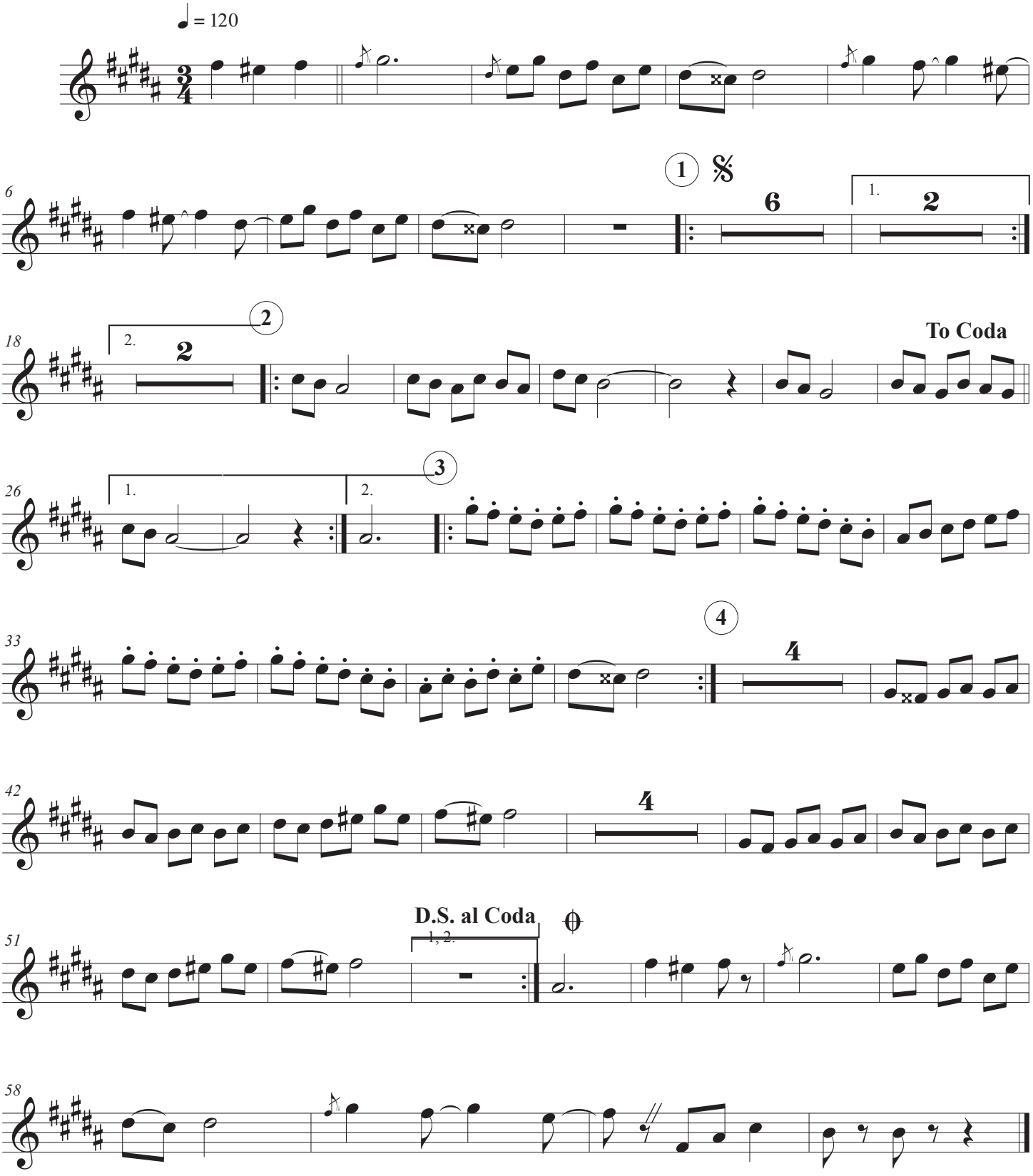
EL TRISTE

Trumpet in B♭ 1

Arr: J. GUZMAN



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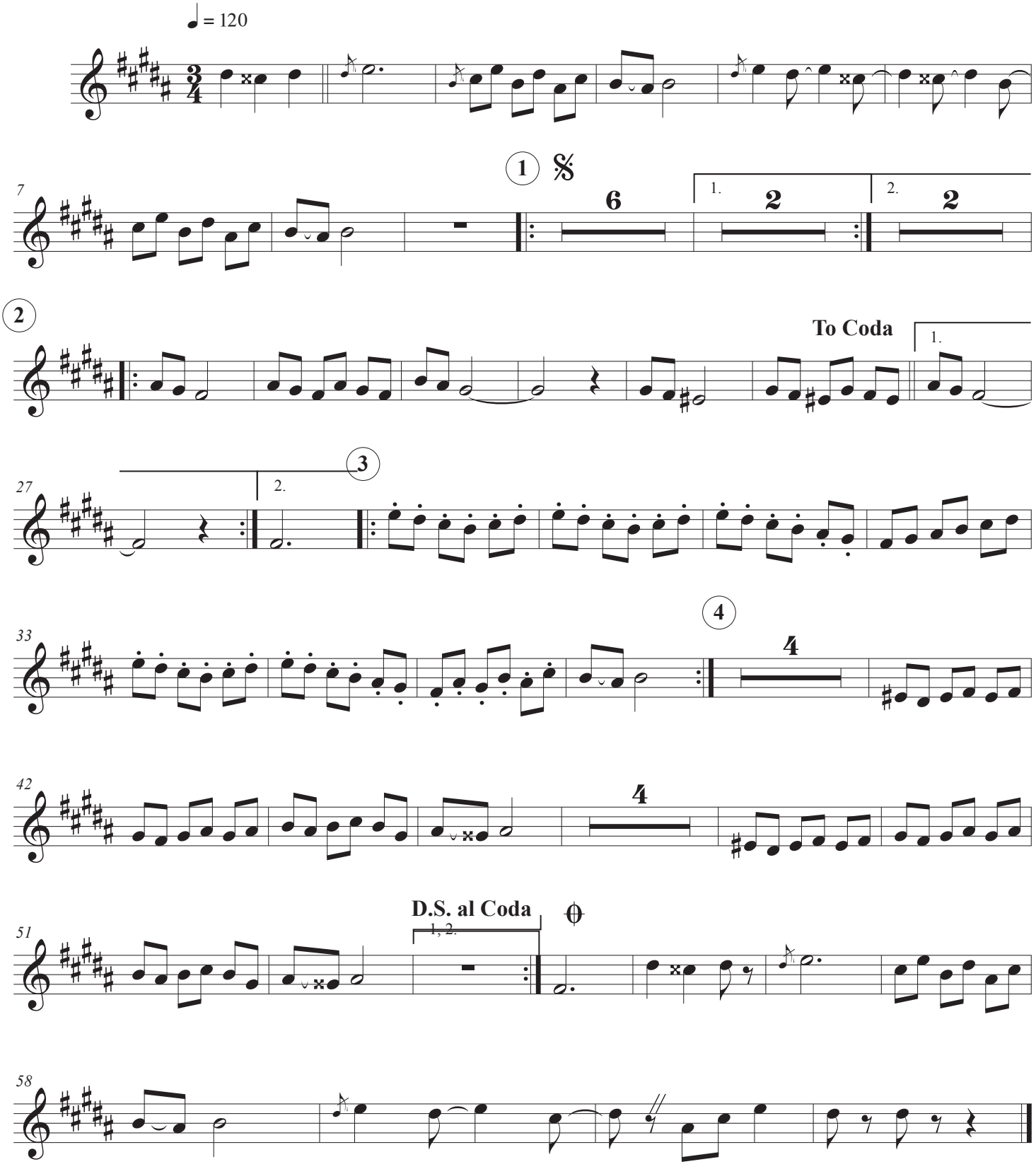
EL TRISTE

Trumpet in B♭ 2

Arr: J. GUZMAN



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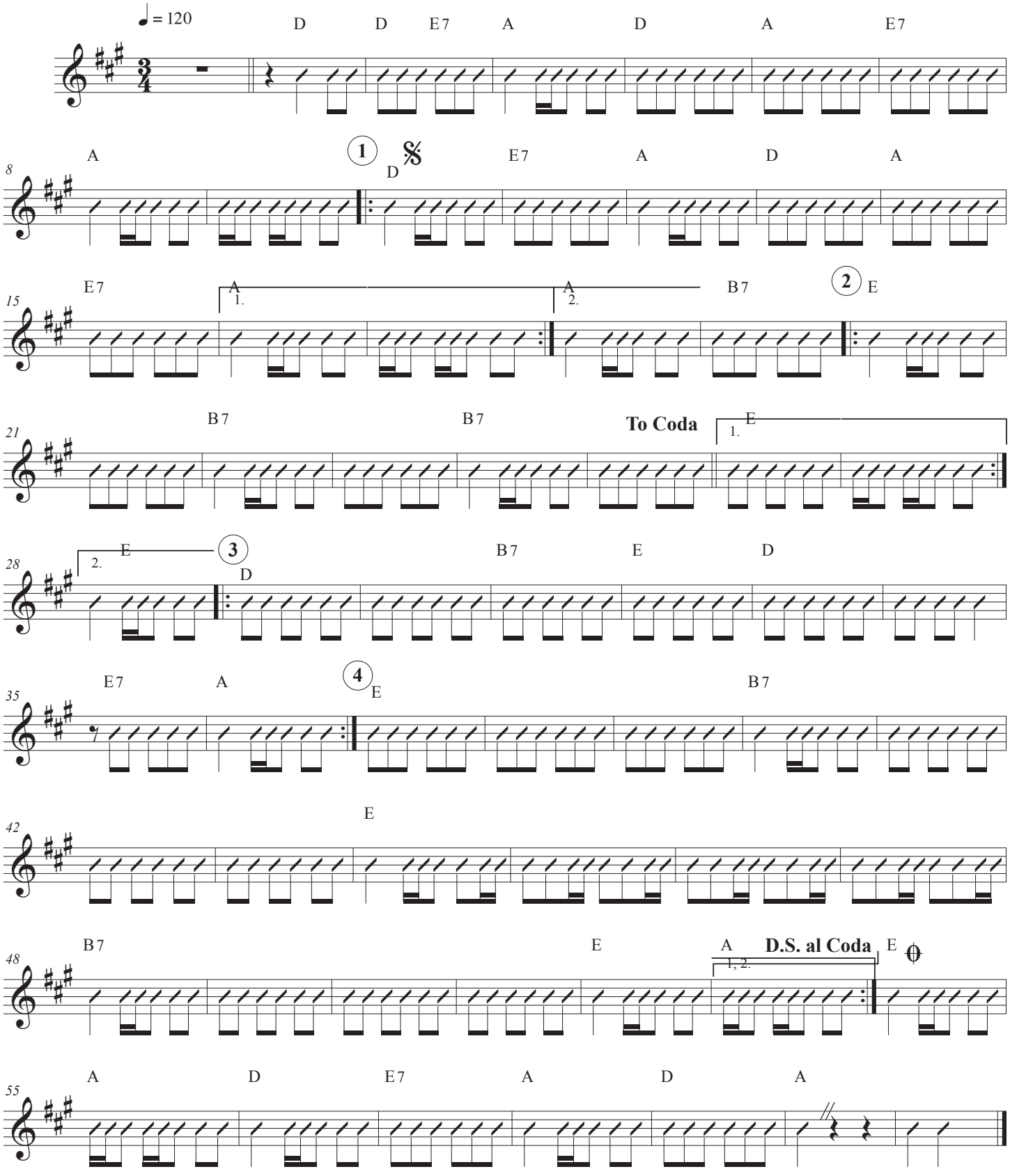
EL TRISTE

Vihuela

Arr: J. GUZMAN



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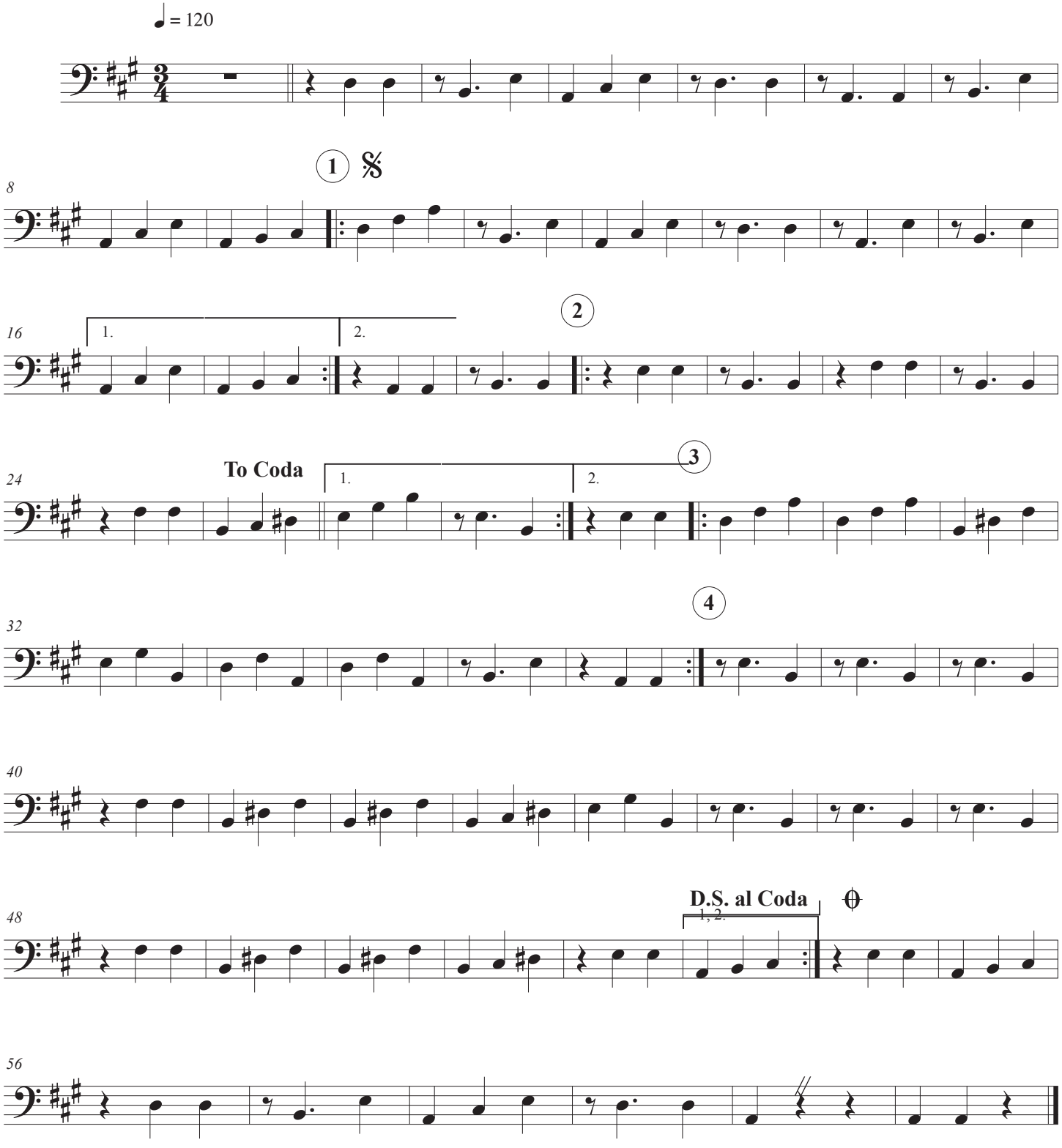
EL TRISTE

Guitarron

Arr: J. GUZMAN

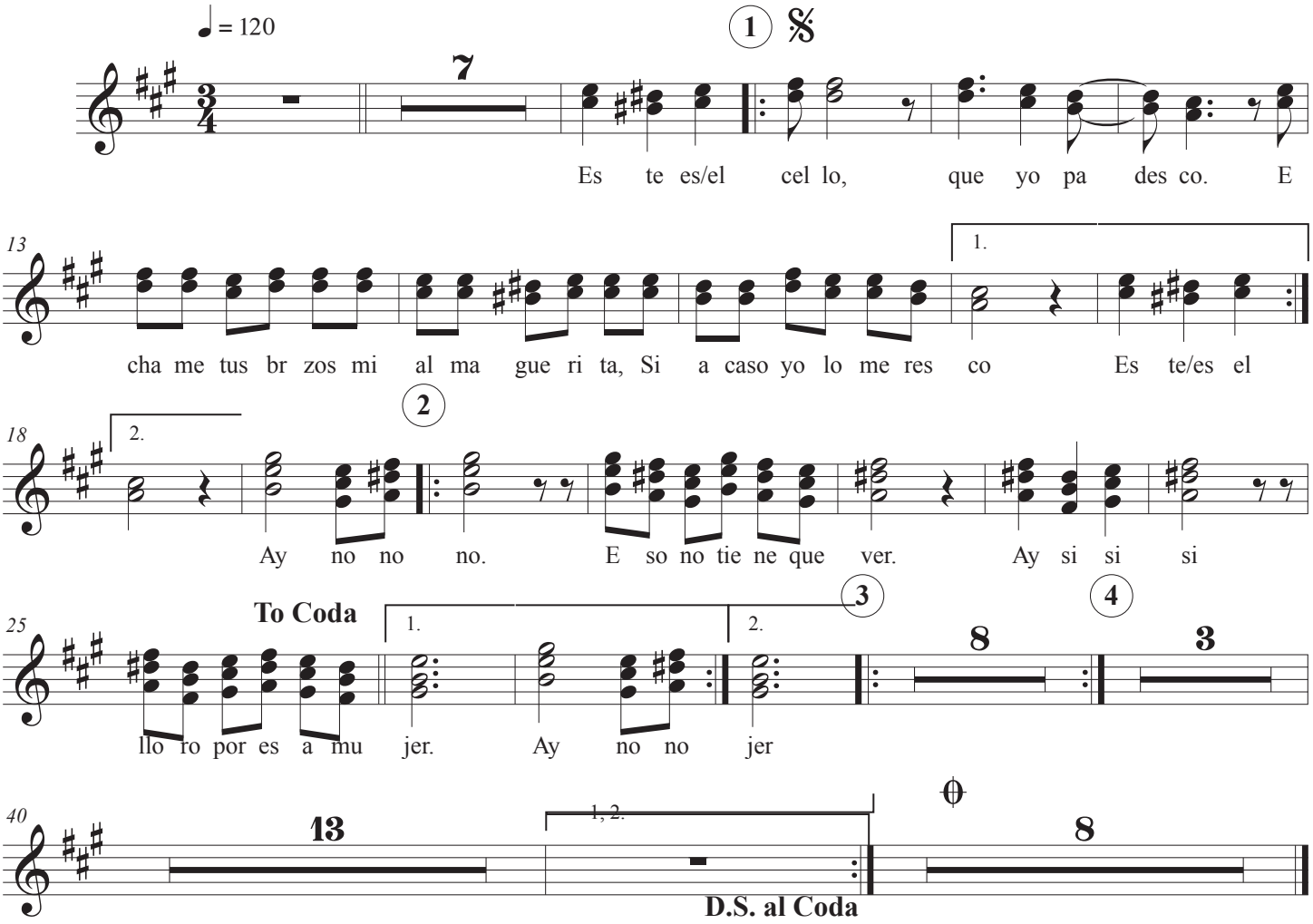


©

EL TRISTE

Voice

Arr: J. GUZMAN



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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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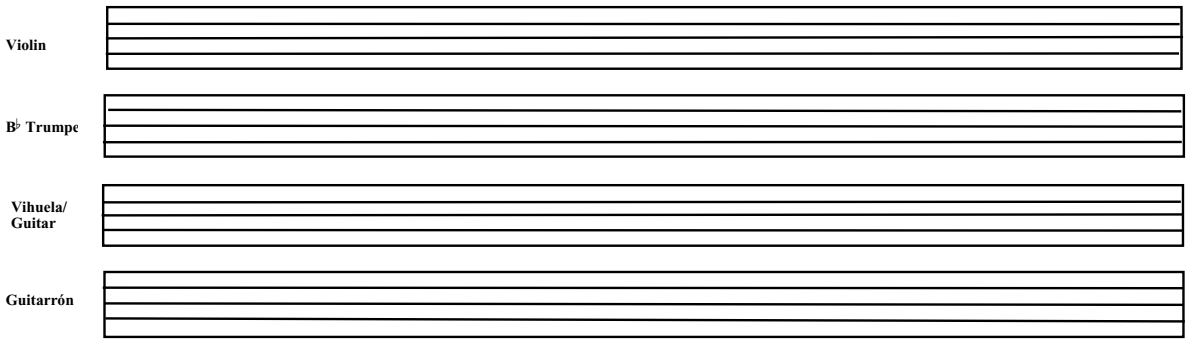
PLANNING FOR SUCCESS

Title	**Gema**
Composer	
Style	
Key Signature	
Time Signature	___ How many beats per measure? _____ What kind of note gets one beat? _____
Scales/ Exercises to Practice	
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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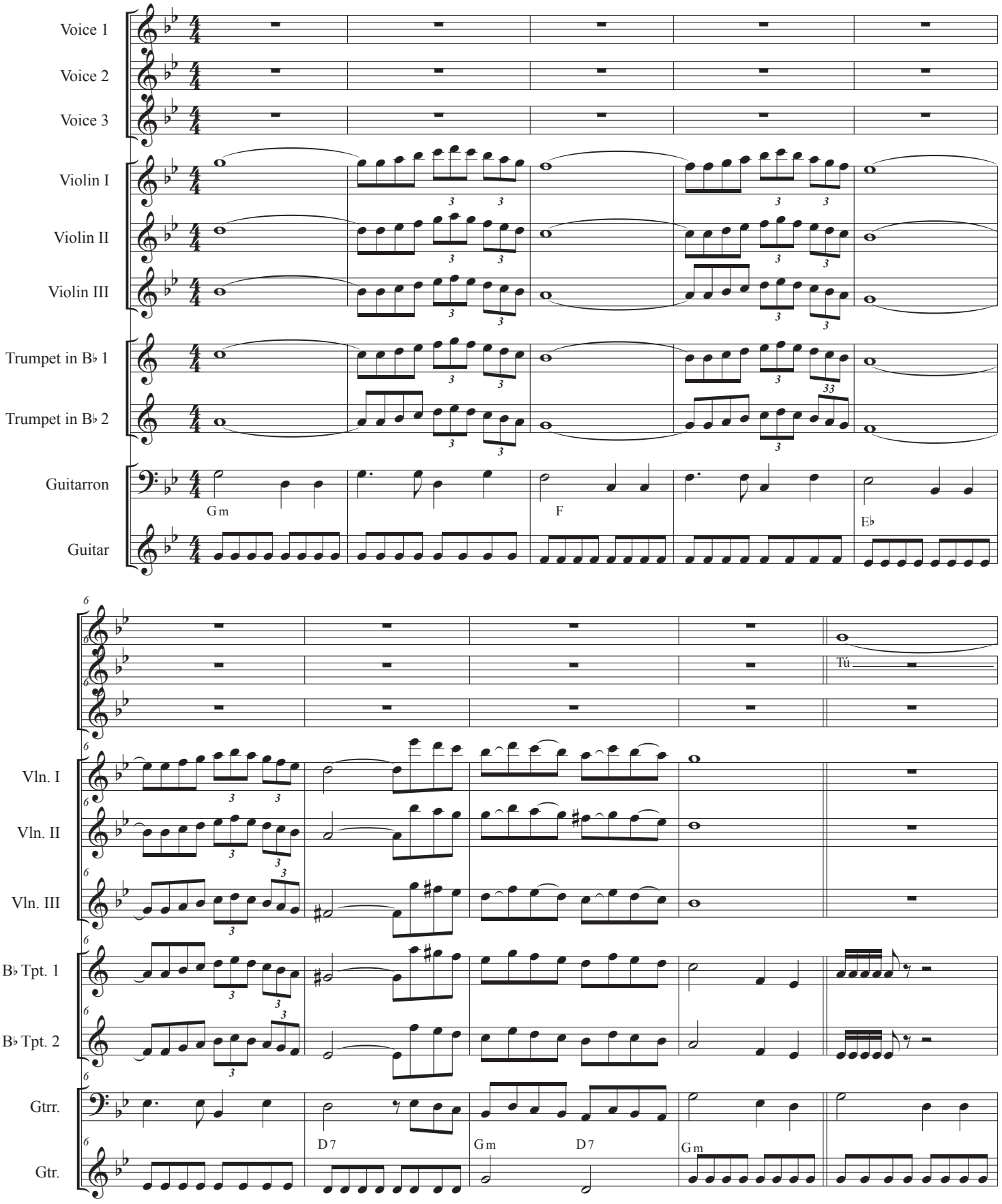
Planning for Success Additional Notes

GEMA

Bolero

Luis Cisneros Alvear



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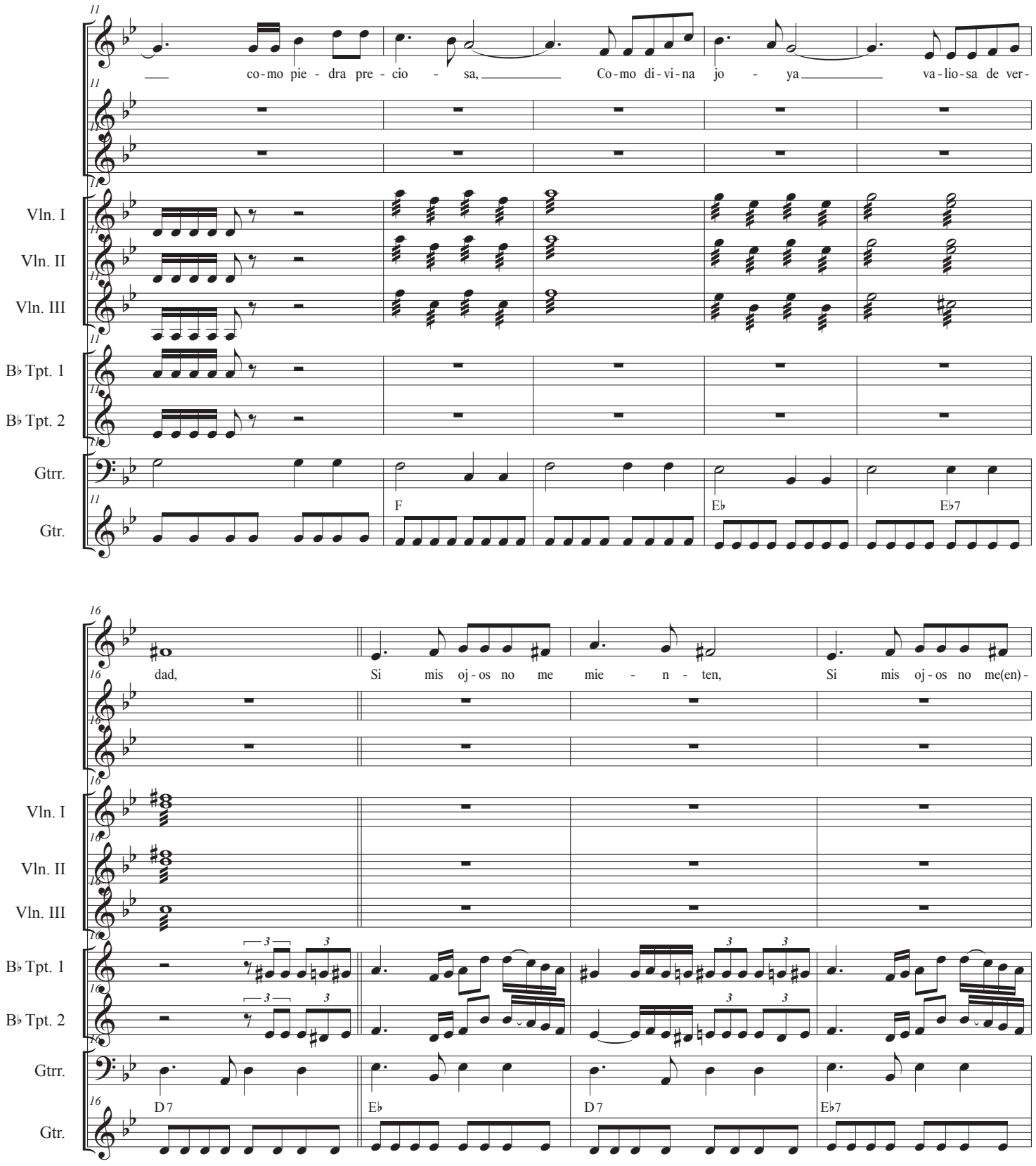
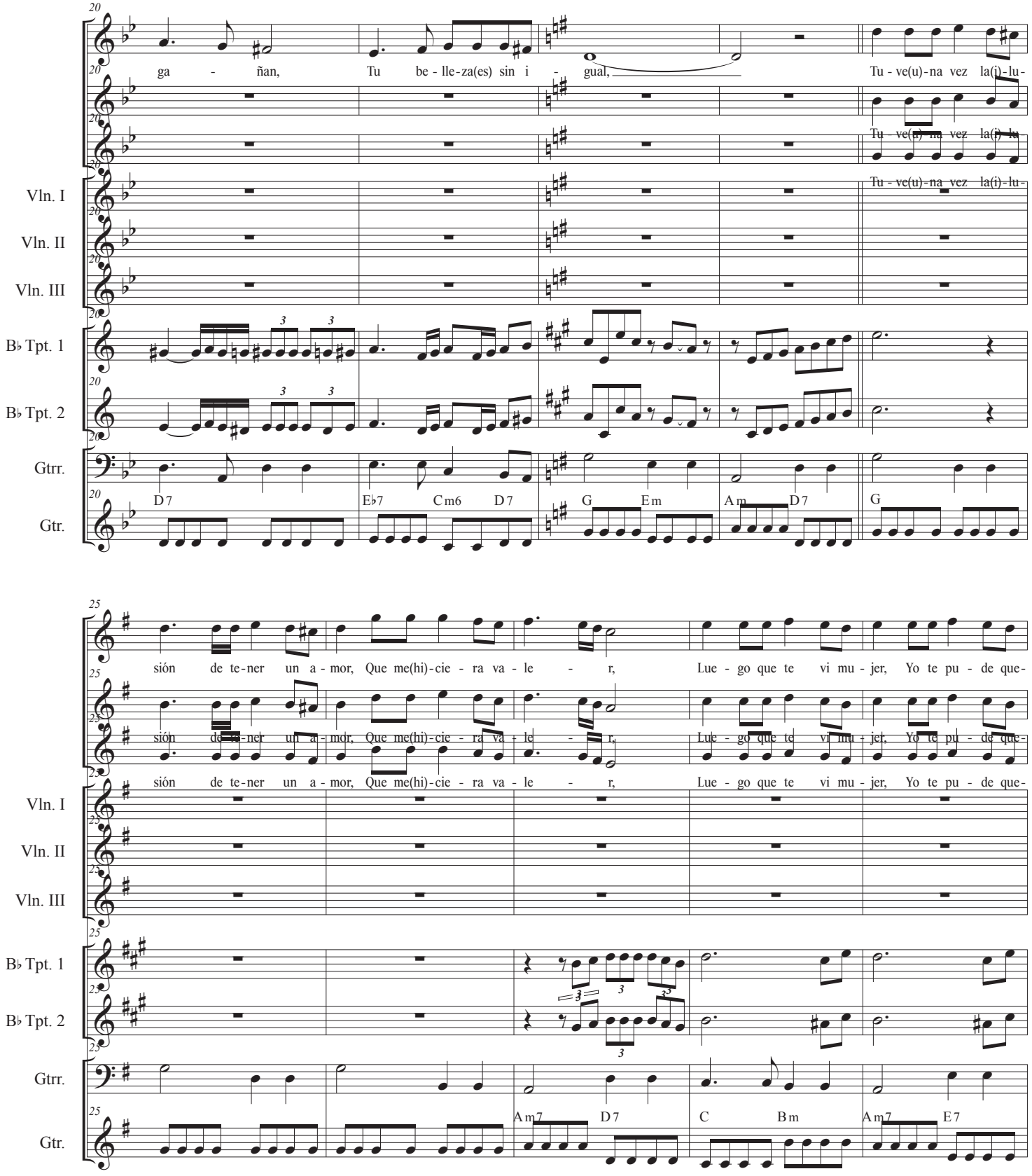
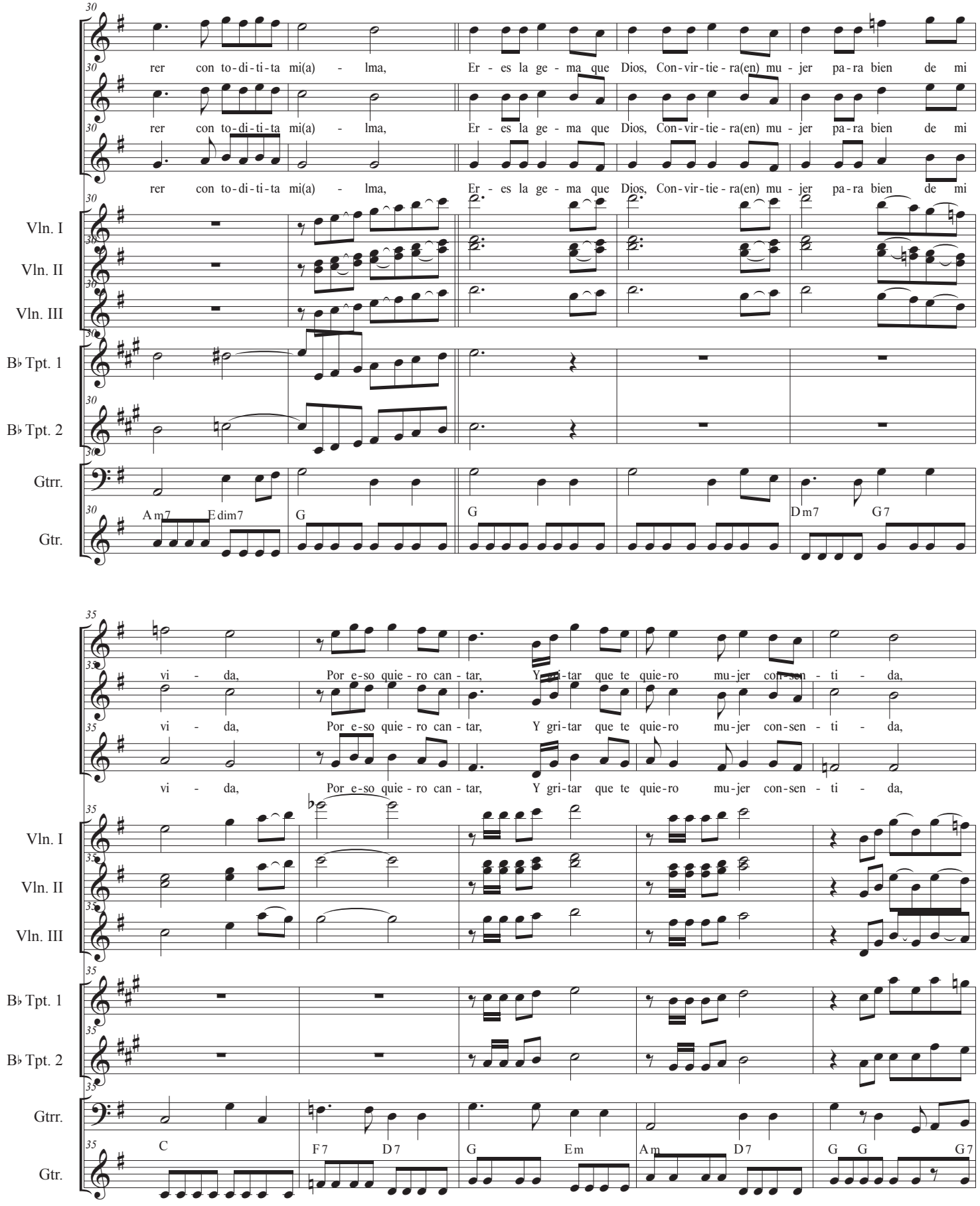

11
co-mo pie - dra pre - cio - sa,
Co-mo di-vi-na jo - ya
va-lio-sa de ver-
Vln. I
Vln. II
Vln. III
B♭ Tpt. 1
B♭ Tpt. 2
Gtrr.
Gtr.
F
E♭
E♭7
16
dad,
Si mis oj-os no me mie - n - ten,
Si mis oj-os no me(en)-
D 7
E♭
D 7
E♭7


20
ga - ñan, Tu be - lle-za(es) sin i - gual,
Tu - ve(u)-na vez la(i)-lu-
Vln. I
Vln. II
Vln. III
B♭ Tpt. 1
B♭ Tpt. 2
Gtrr.
Gtr.
D7
E♭7 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-
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
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
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♭ Tpt. 1
B♭ Tpt. 2
Gtrr.
Gtr.
Am7 Edim7 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,
vi - da, Por e-so quie-ro can-tar, Y gri-tar que te quie-ro mu-jer con-sen - ti - da,
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♭ Tpt. 1
B♭ Tpt. 2
Gtrr.
Gtr.
C F7 D7 G Em Am D7 G G G7

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♭ Tpt. 1

B♭ Tpt. 2

Gtrr.

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,

Vln. I

Vln. II

Vln. III

B♭ Tpt. 1

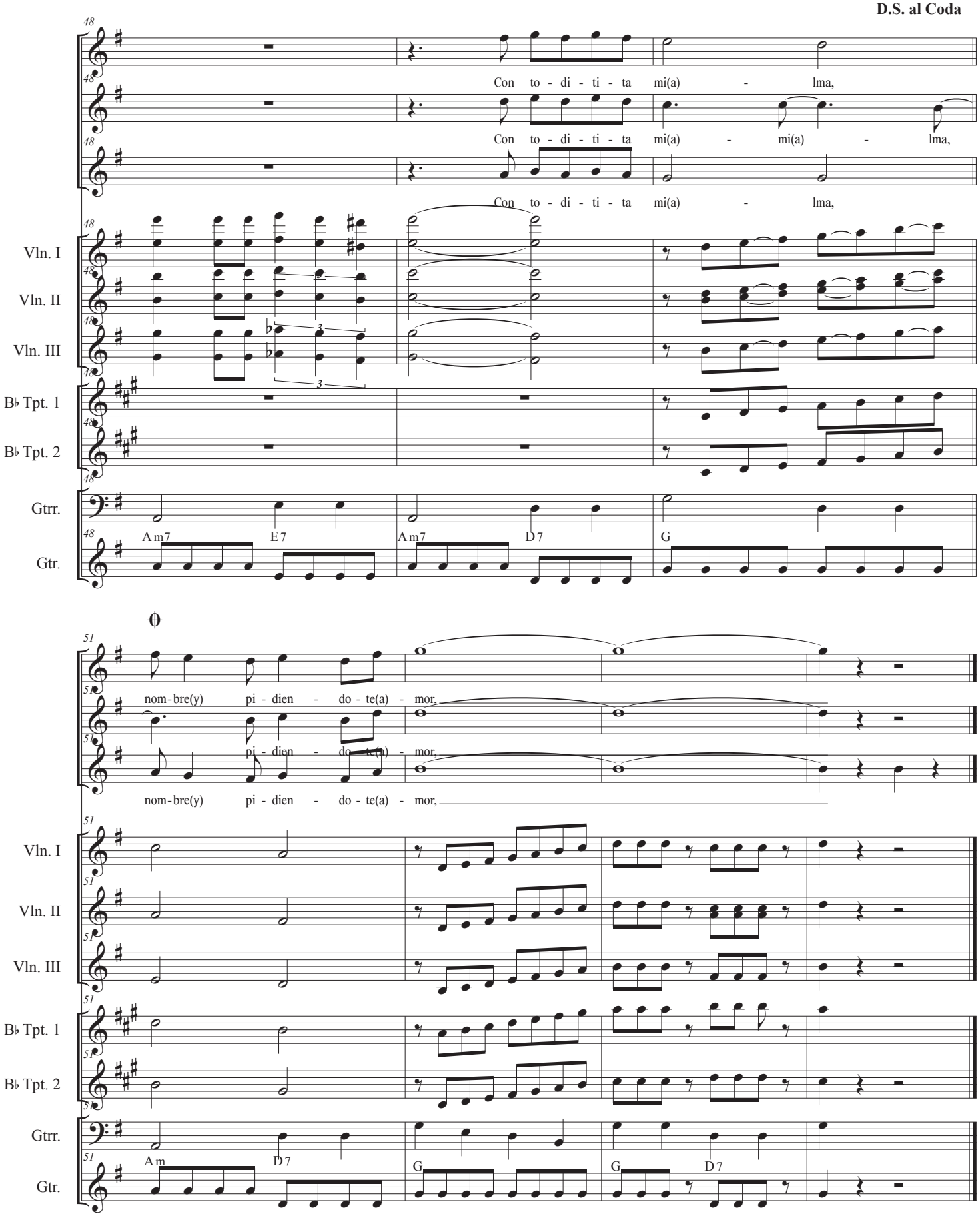
B♭ Tpt. 2

Gtrr.

Gtr.

Am D7 C Bm7

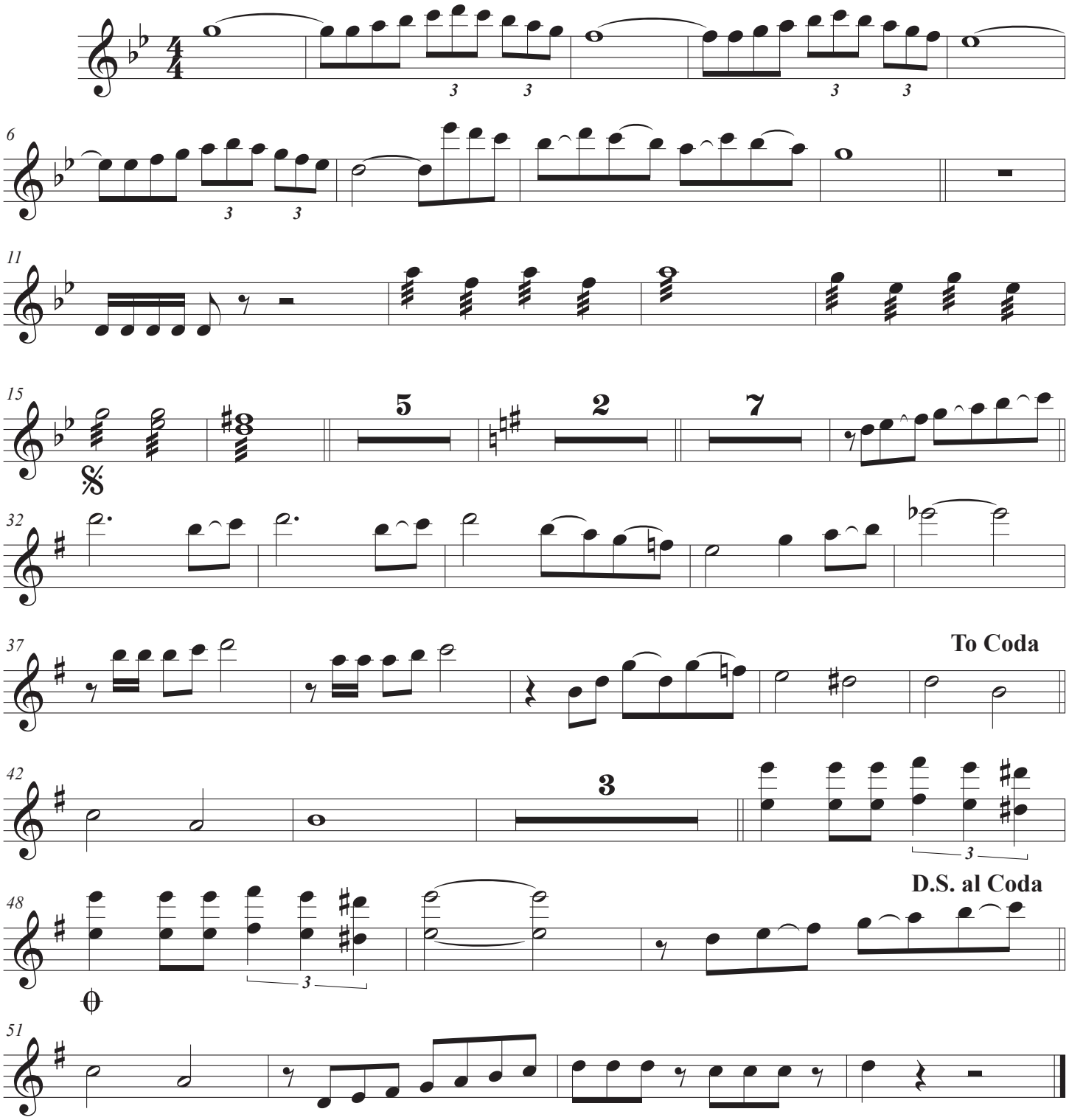
D.S. al Coda


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♭ Tpt. 1
B♭ Tpt. 2
Gtrr.
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,
Am D7 G G D7

GEMA

Bolero

Luis Cisneros Alvear



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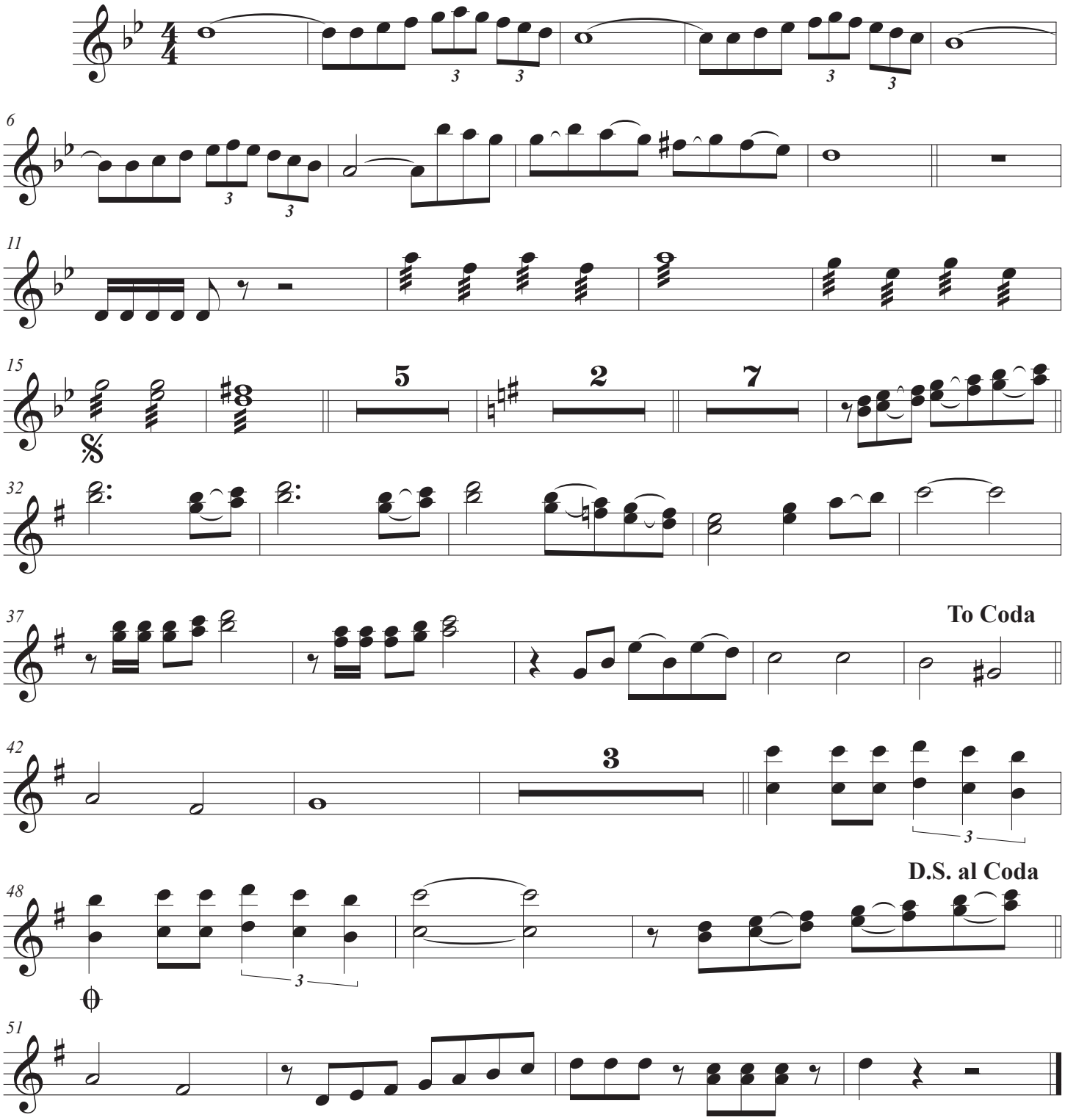
Violin II

GEMA

Bolero

Luis Cisneros Alvear



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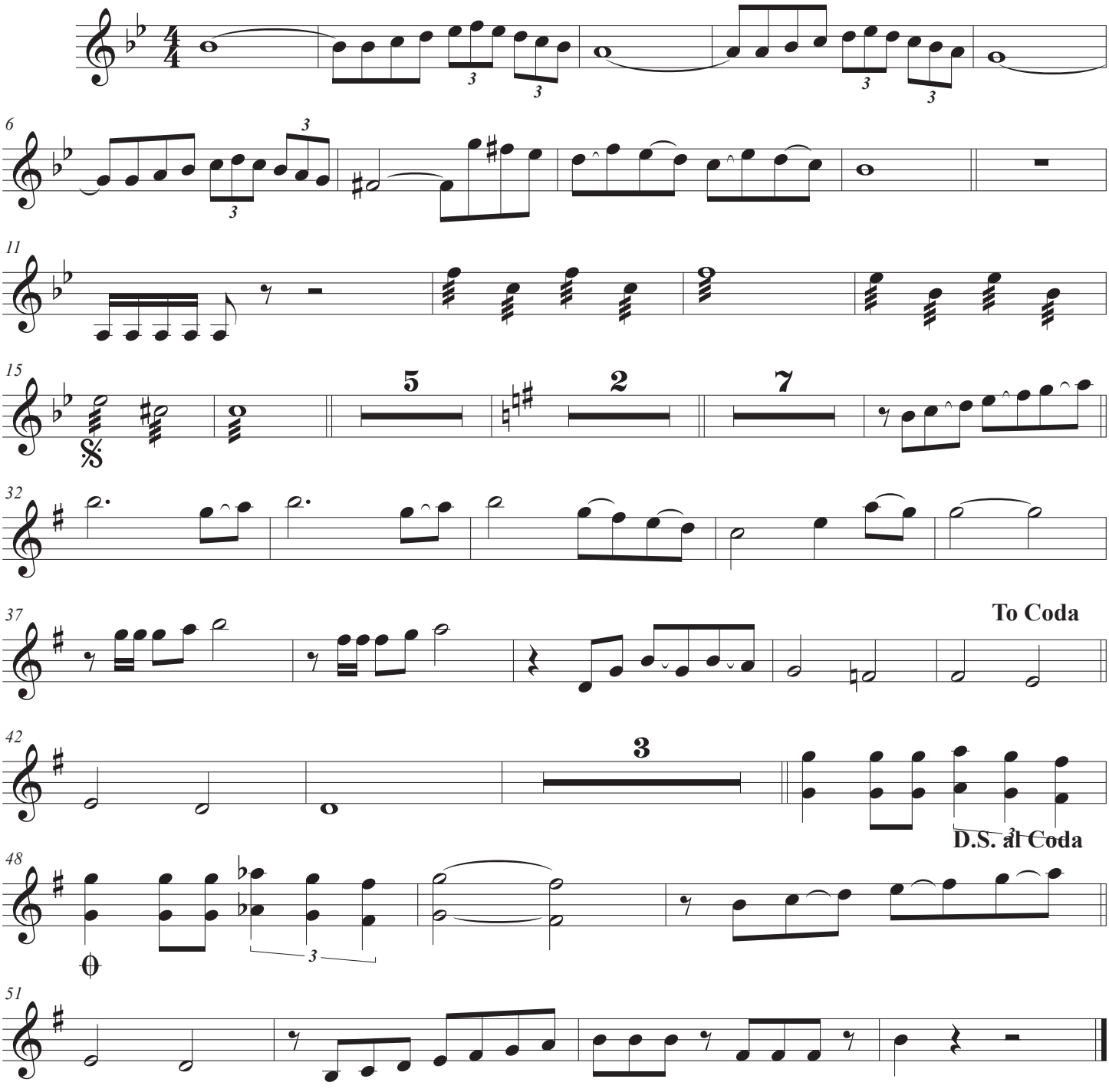
GEMA

Bolero

Luis Cisneros Alvear



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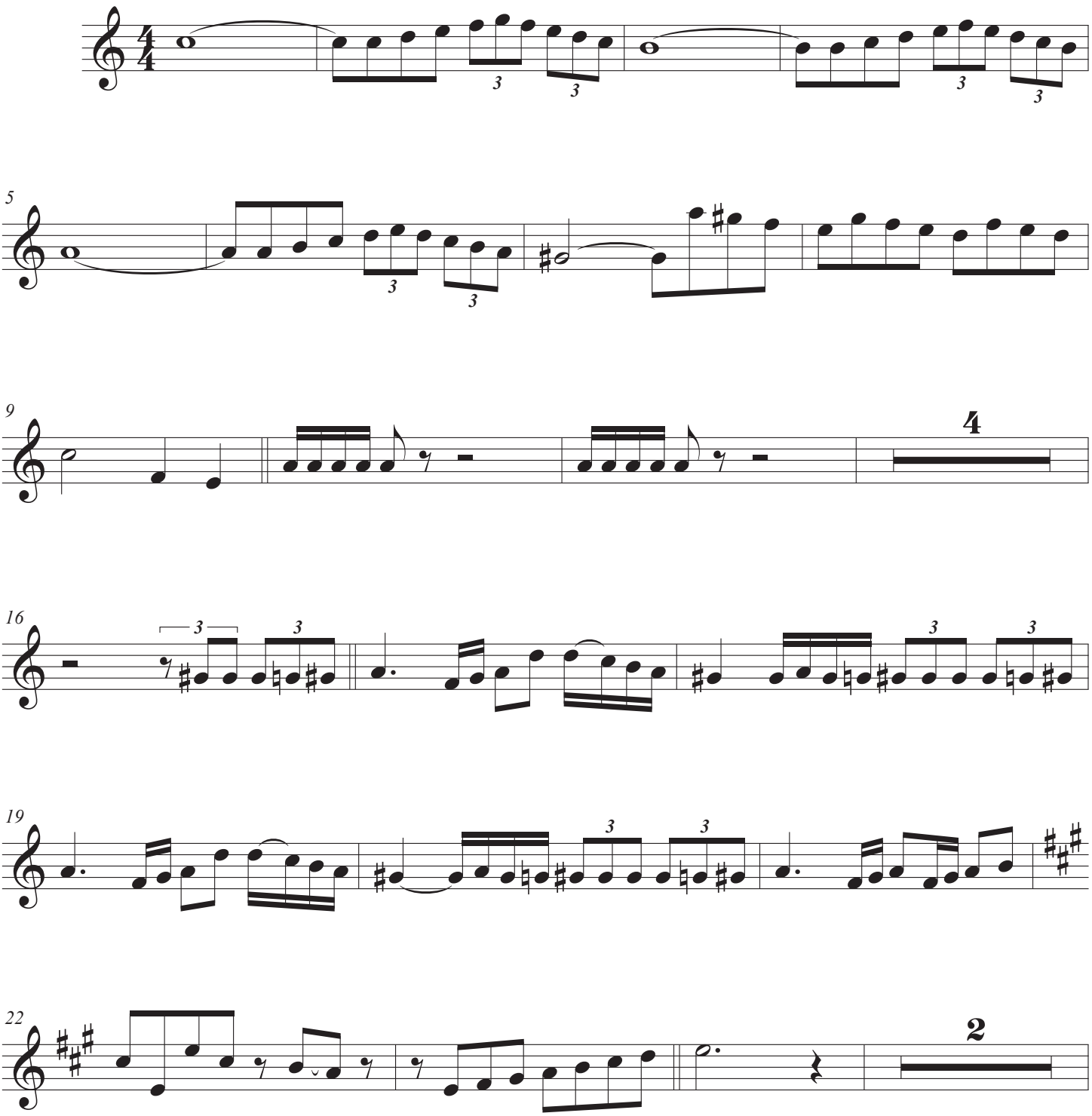
GEMA

Bolero

Trumpet in B♭ 1

Luis Cisneros Alvear



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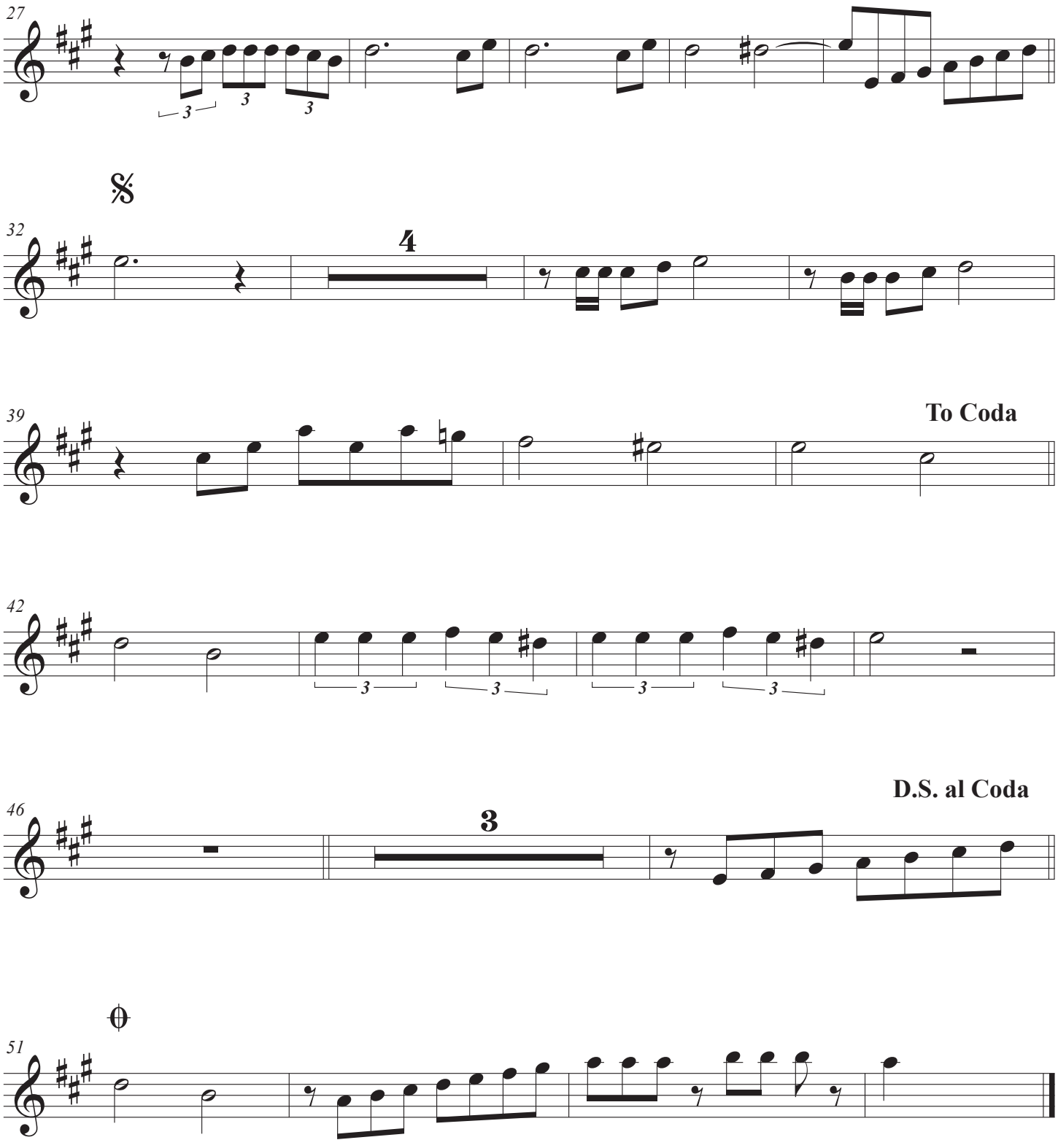
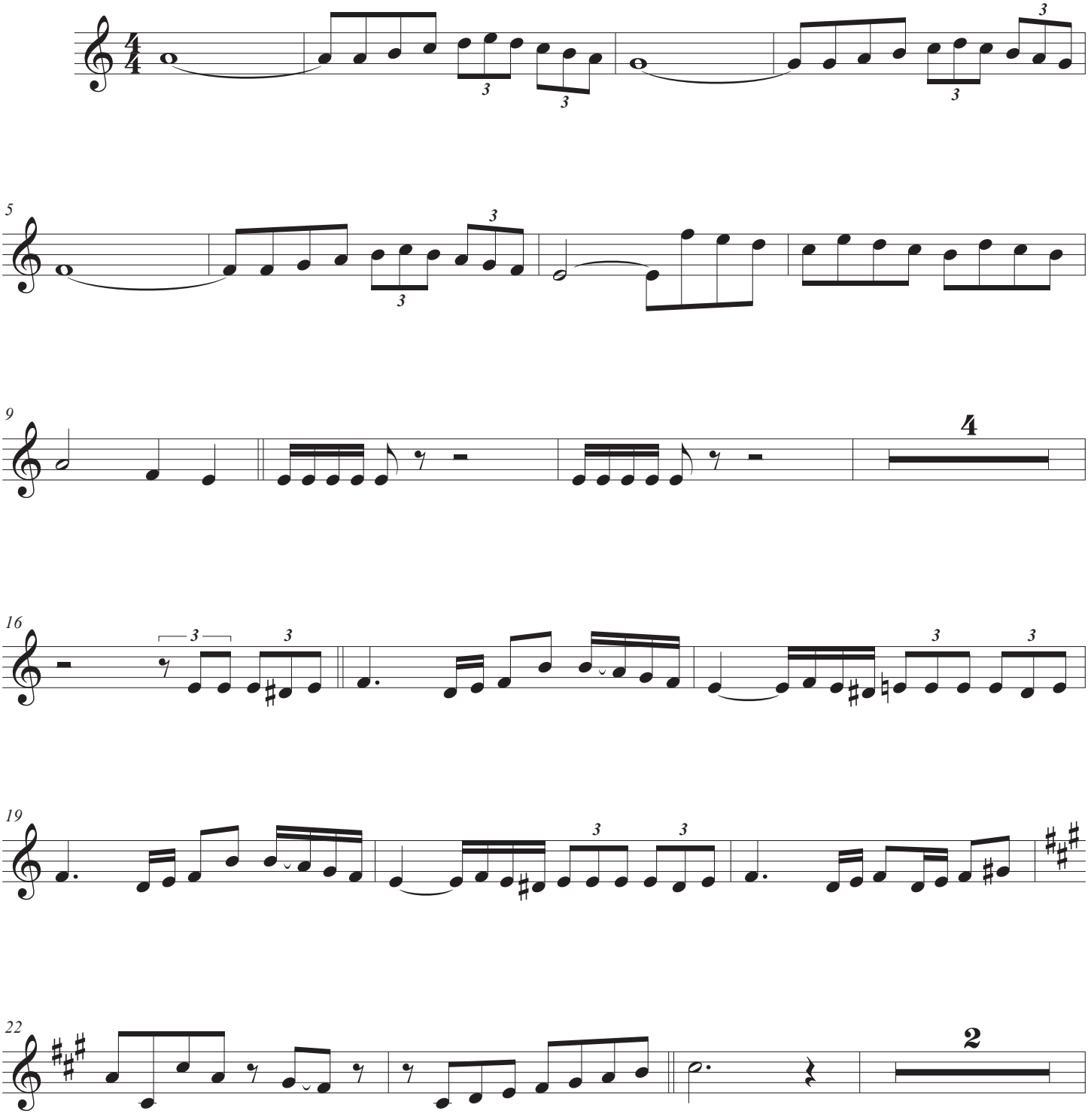

27
3
3
3
32
4
39
To Coda
42
3
3
3
3
46
3
D.S. al Coda
51

Trumpet in B♭ 2

GEMA

Bolero

Luis Cisneros Alvear



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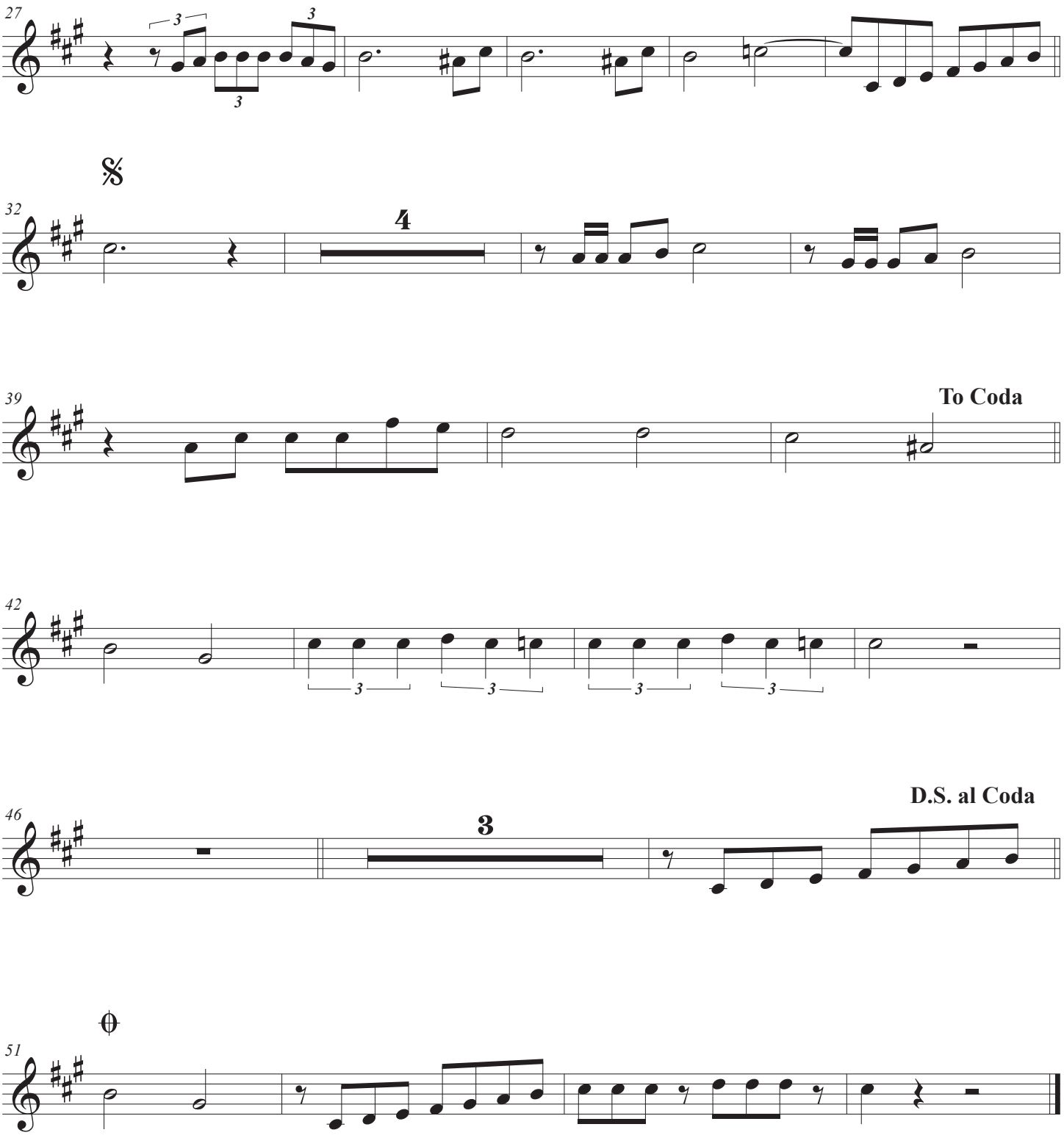
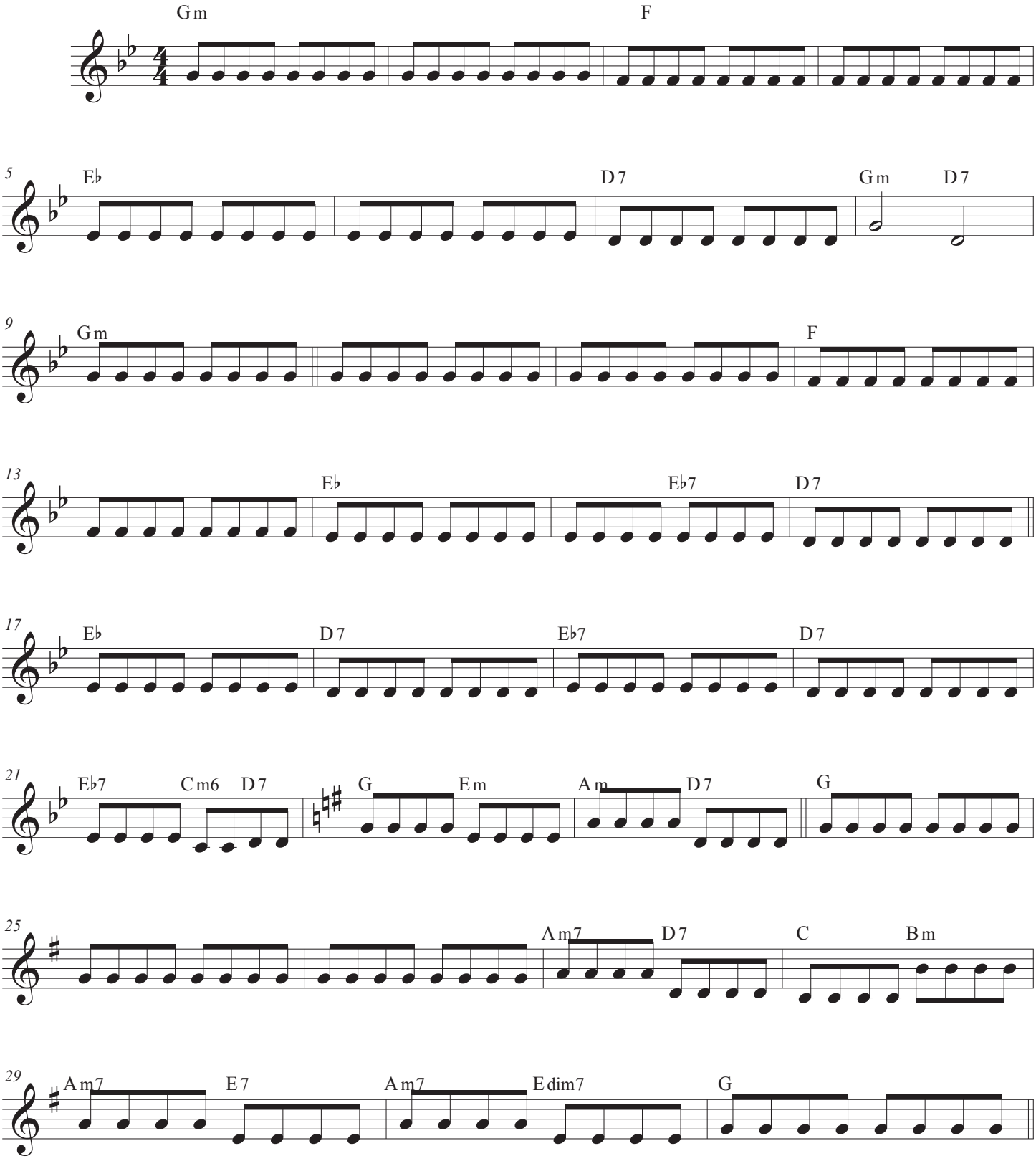

27
32
4
39
To Coda
42
46
3
D.S. al Coda
51

Guitar

GEMA

Bolero

Luis Cisneros Alvear



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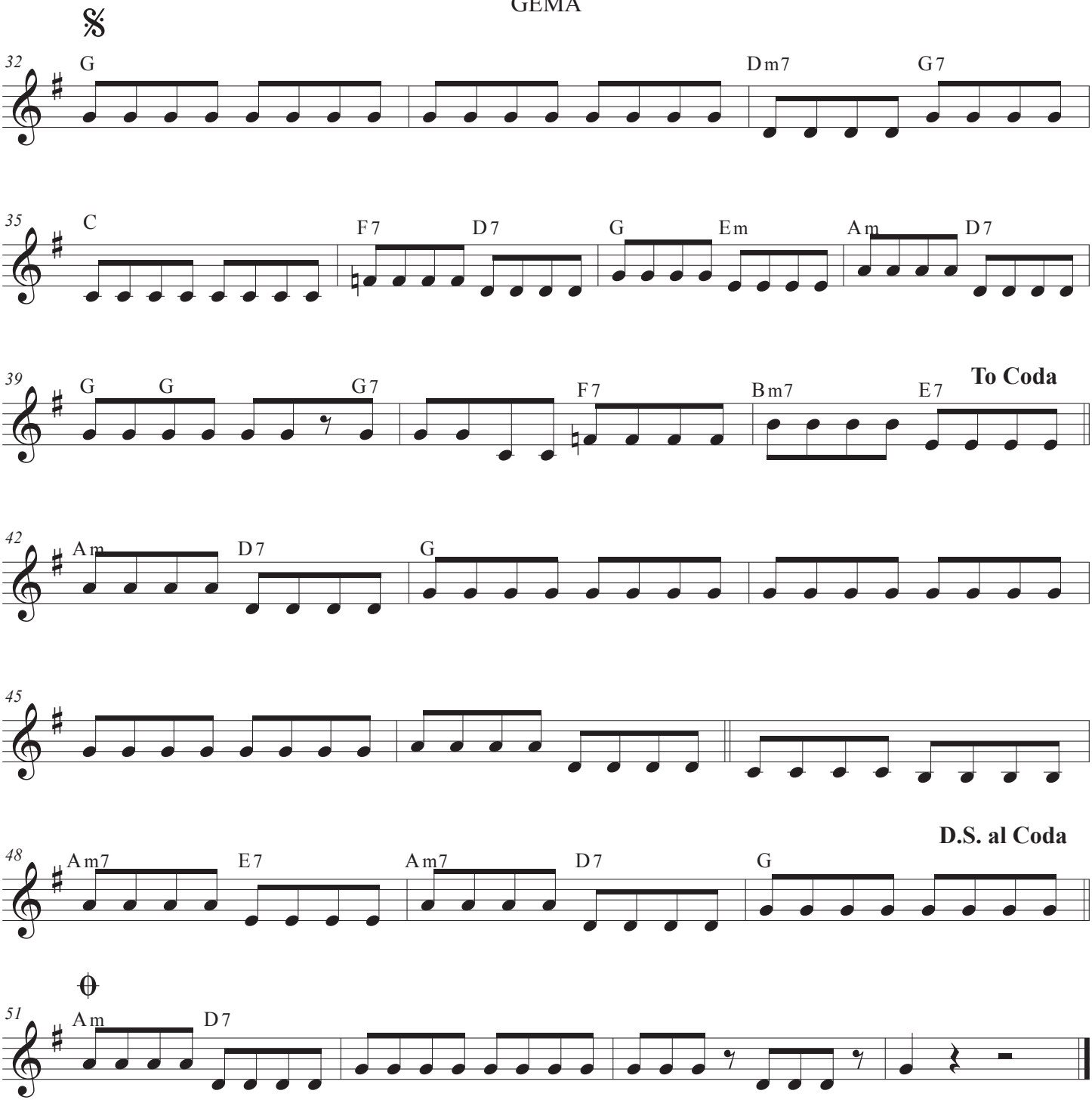
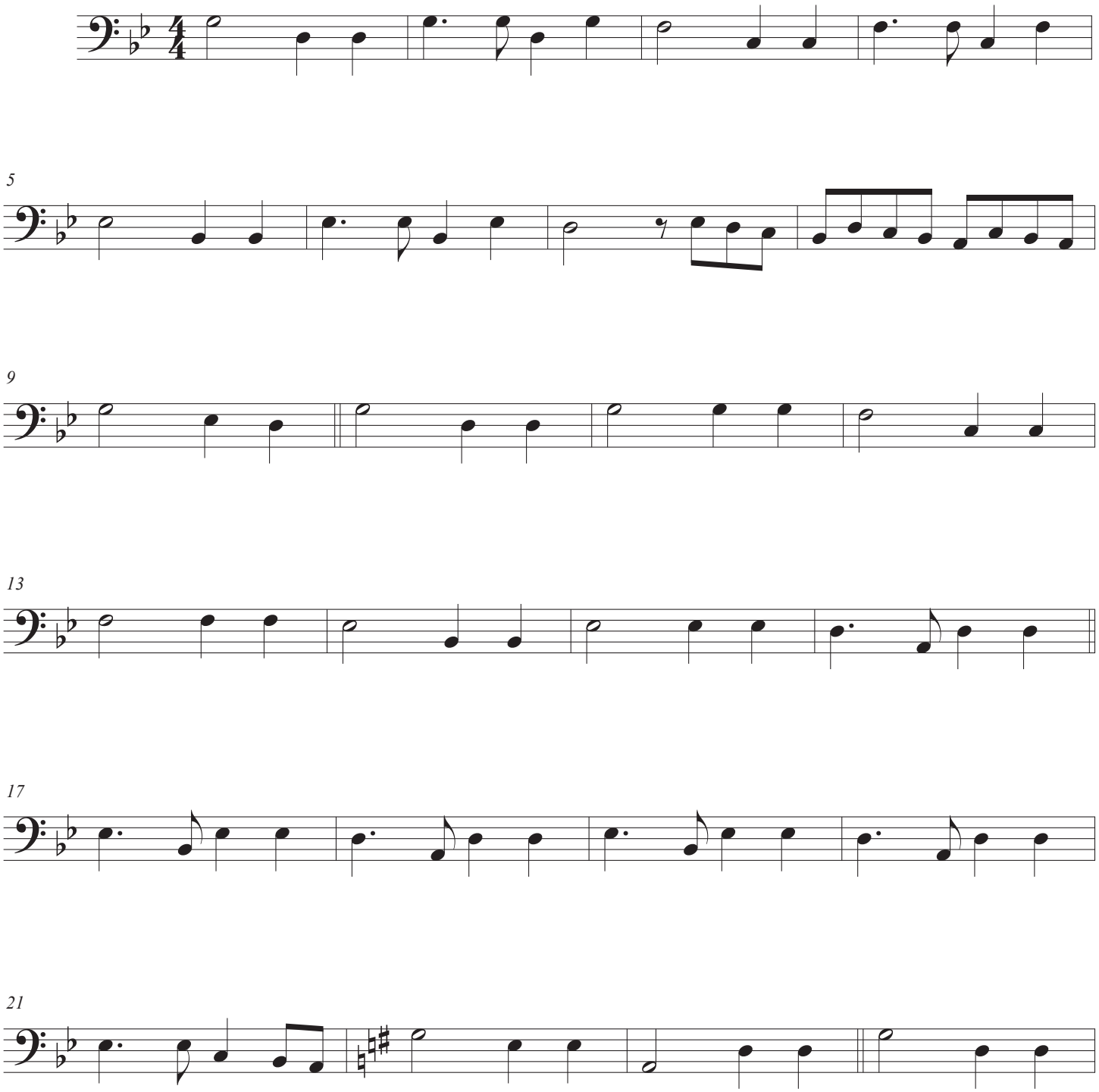

32
G
Dm7
G7
35
C
F7
D7
G
Em
Am
D7
39
G
G
G7
F7
Bm7
E7
To Coda
42
Am
D7
G
45
48
Am7
E7
Am7
D7
G
D.S. al Coda
51
Am
D7

Guitarron

GEMA

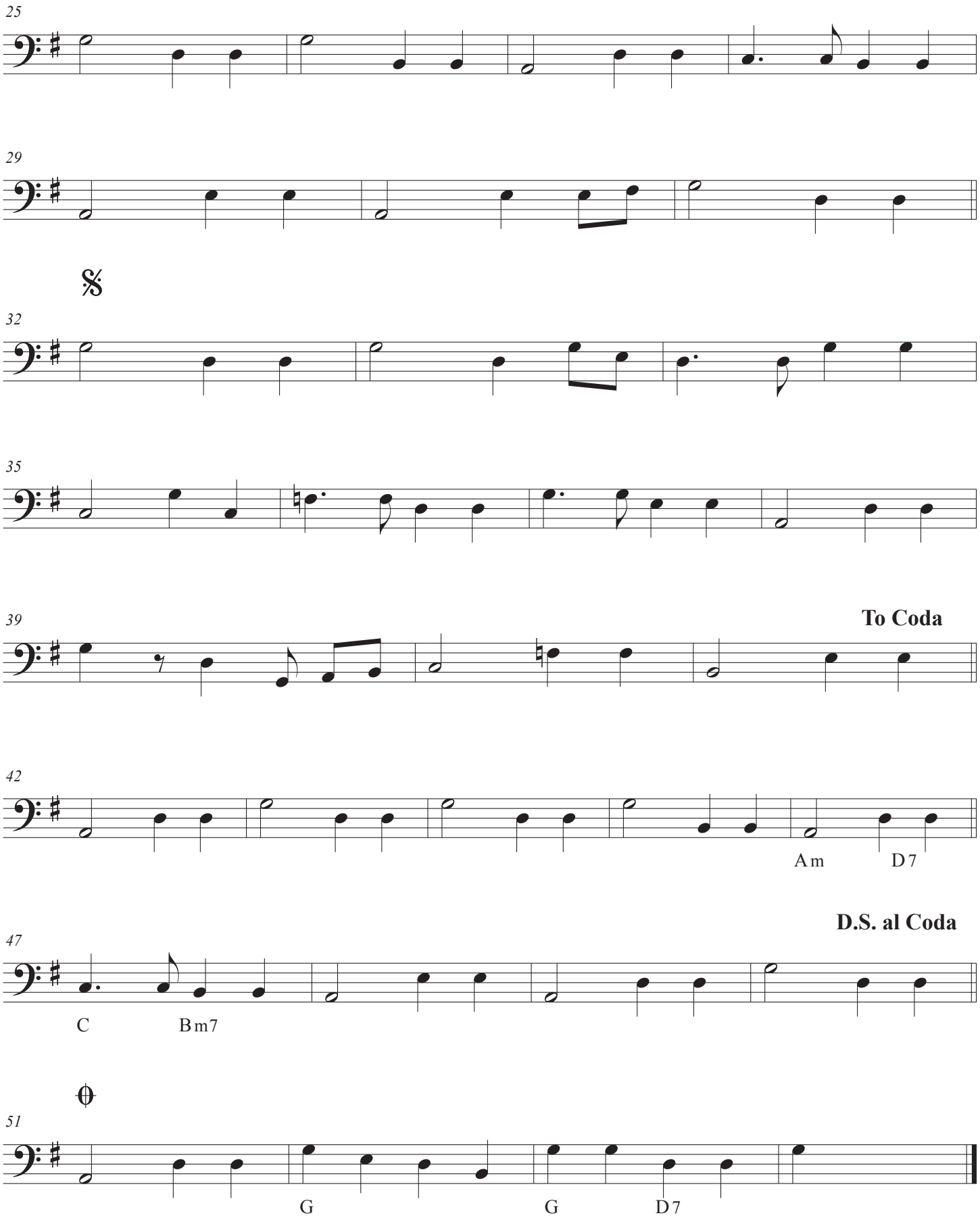
Bolero

Luis Cisneros Alvear



©

GEMA

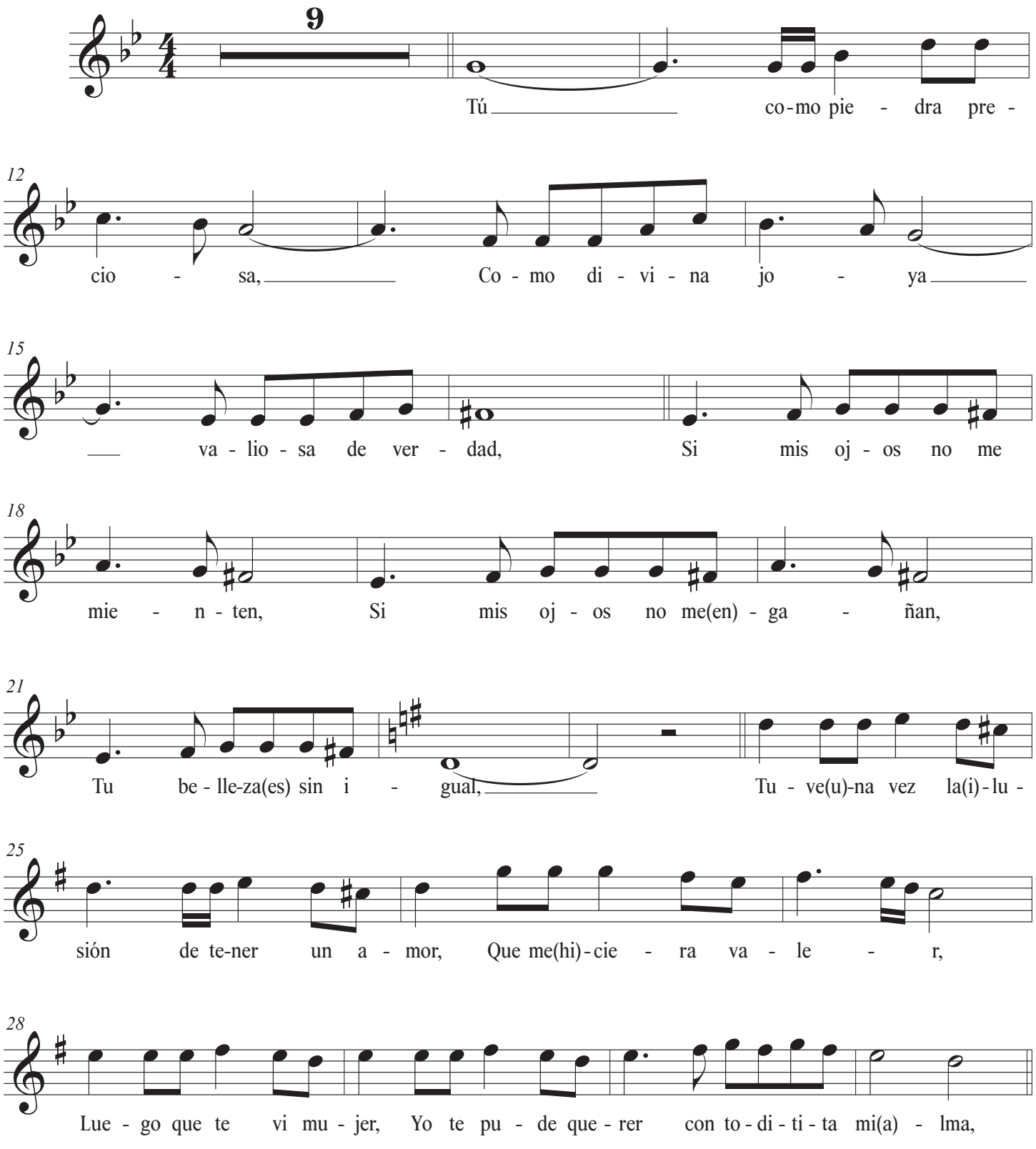


Voice 1

GEMA

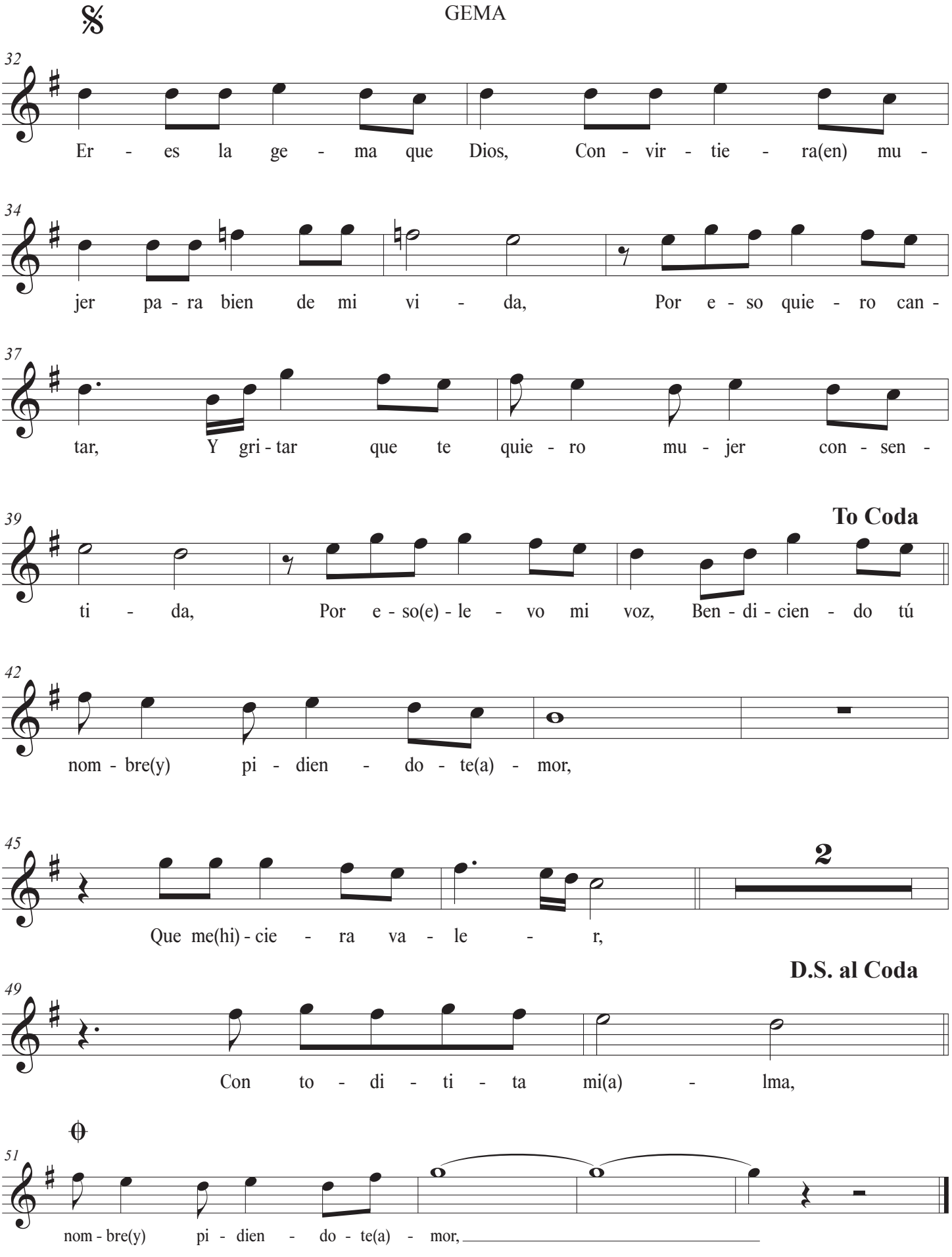
Bolero

Luis Cisneros Alvear



©

GEMA

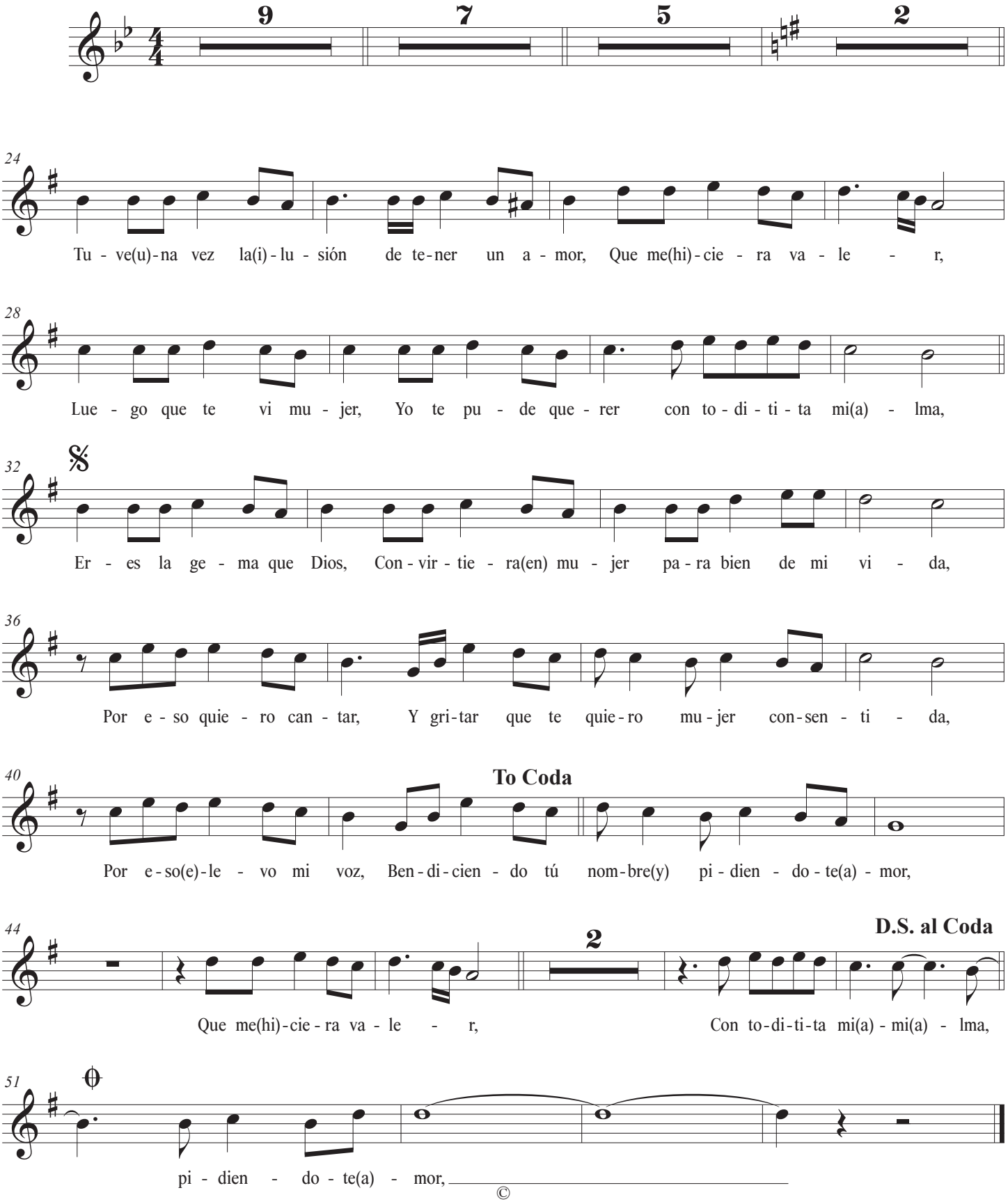

32
Er - es la ge - ma que Dios, Con - vir - tie - ra(en) mu -
34
jer pa - ra bien de mi vi - da, Por e - so quie - ro can -
37
tar, Y gri - tar que te quie - ro mu - jer con - sen -
39
To Coda
ti - da, Por e - so(e) - le - vo mi voz, Ben - di - cien - do tú
42
nom - bre(y) pi - dien - do - te(a) - mor,
45
2
Que me(hi) - cie - ra va - le - r,
D.S. al Coda
49
Con to - di - ti - ta mi(a) - lma,
51
nom - bre(y) pi - dien - do - te(a) - mor,

Voice 2

GEMA

Bolero

Luis Cisneros Alvear



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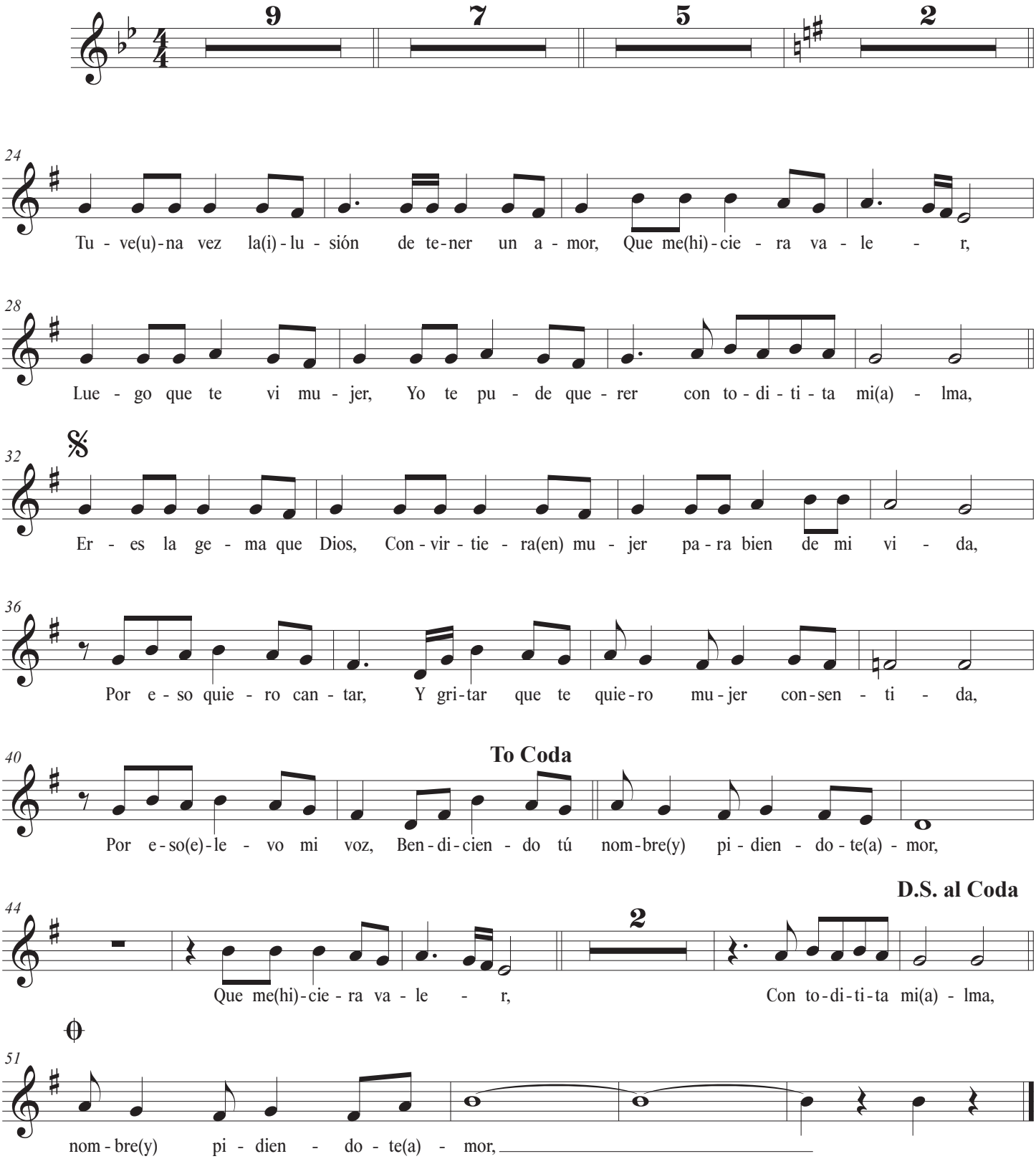
Voice 3

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

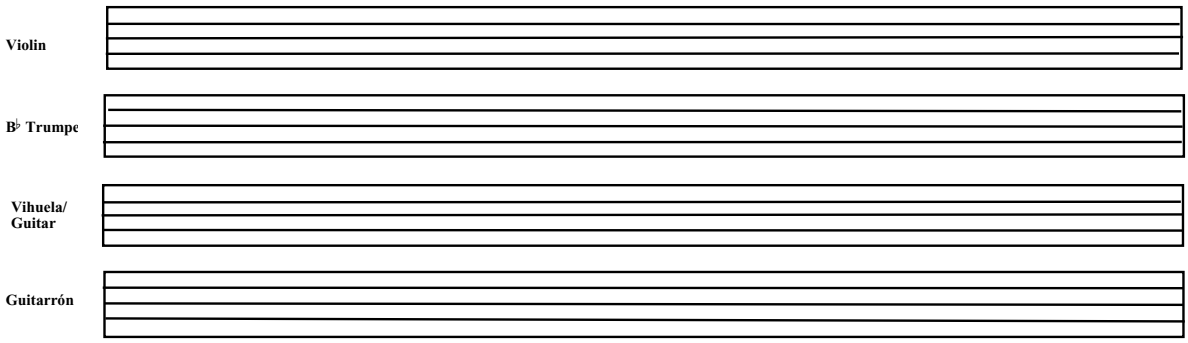
Por eso elevo mi voz
Bendiciendo tu nombre
Y pidiéndote amor

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	
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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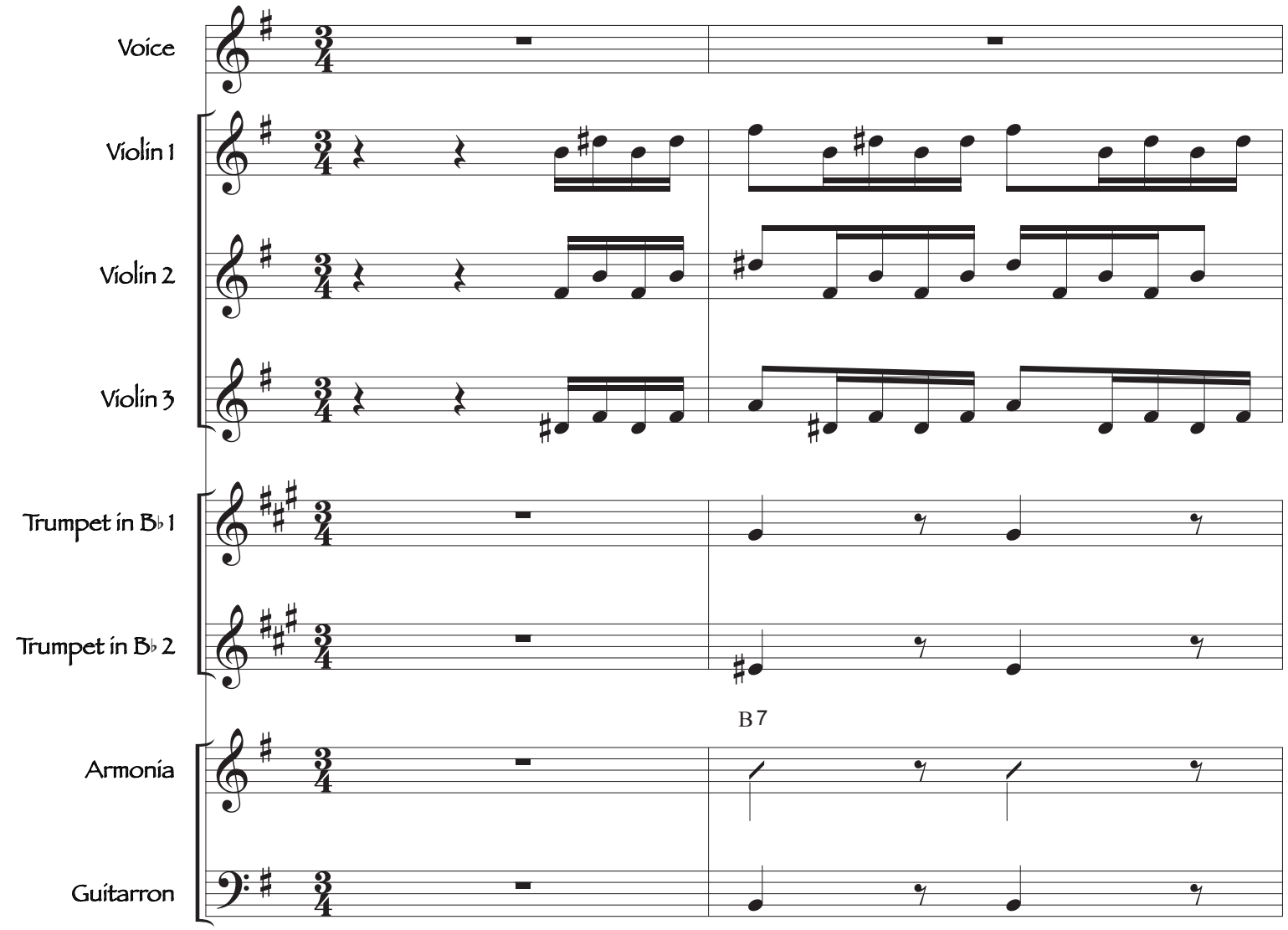
Planning for Success Additional Notes

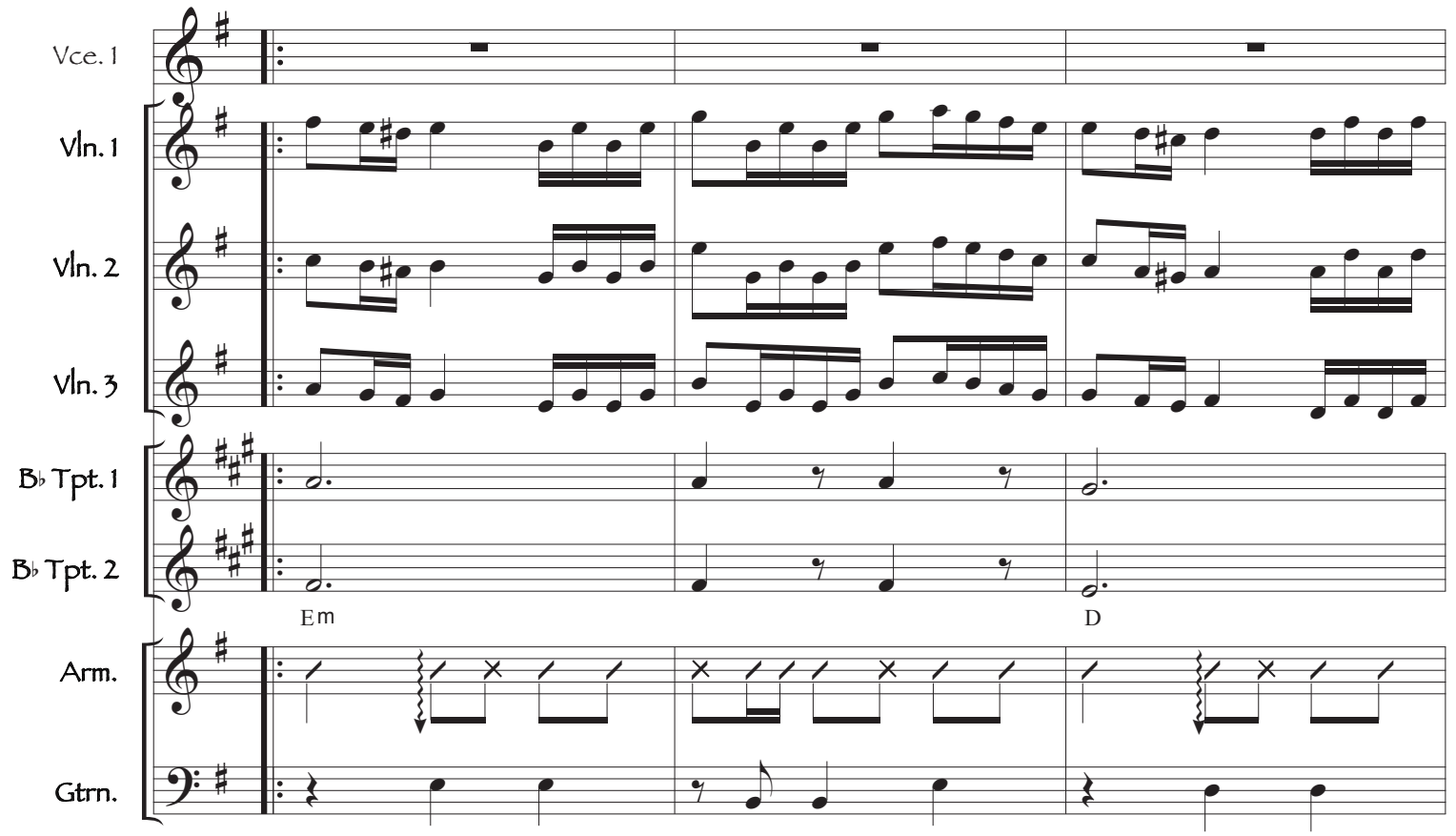
La Malagueña

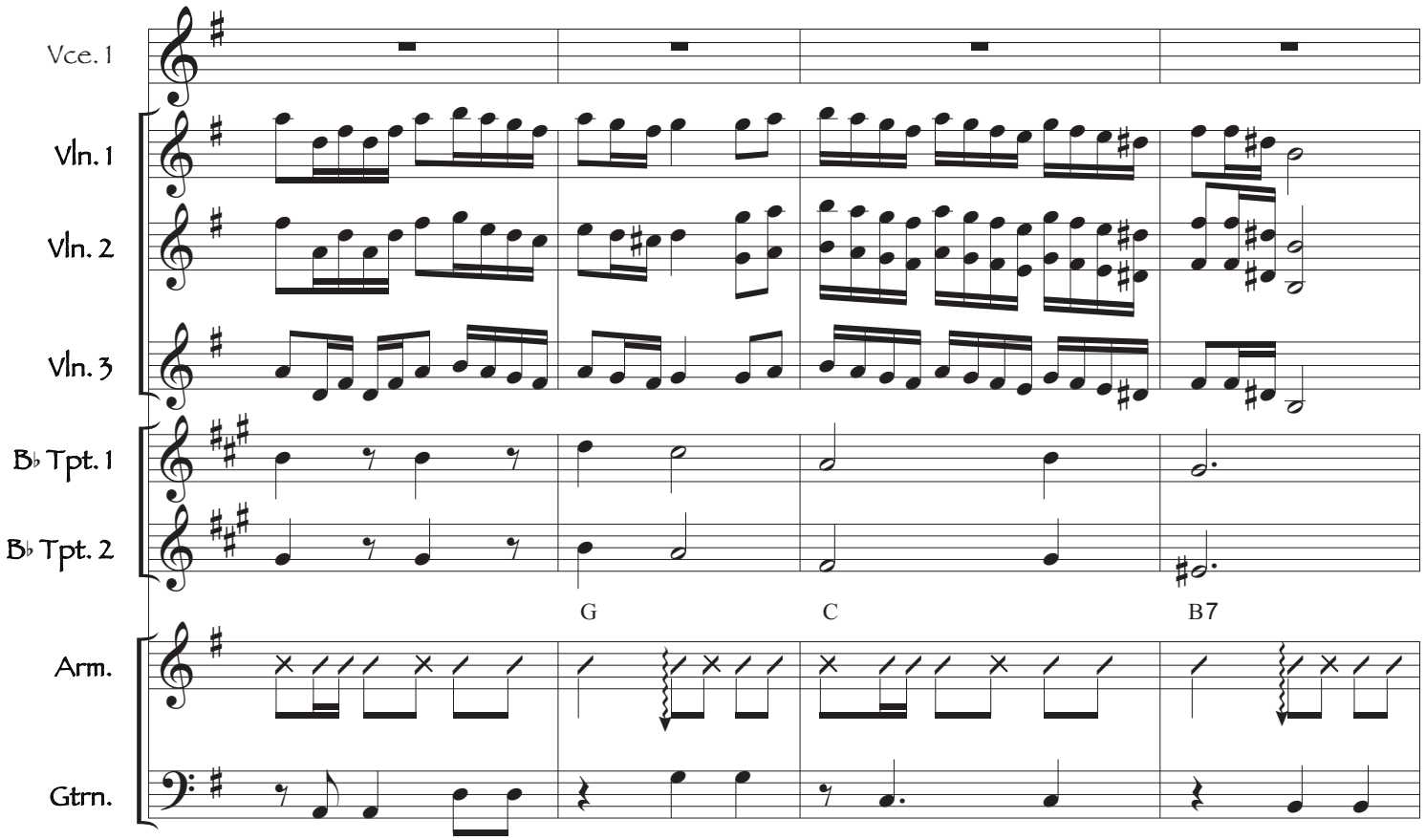
Score

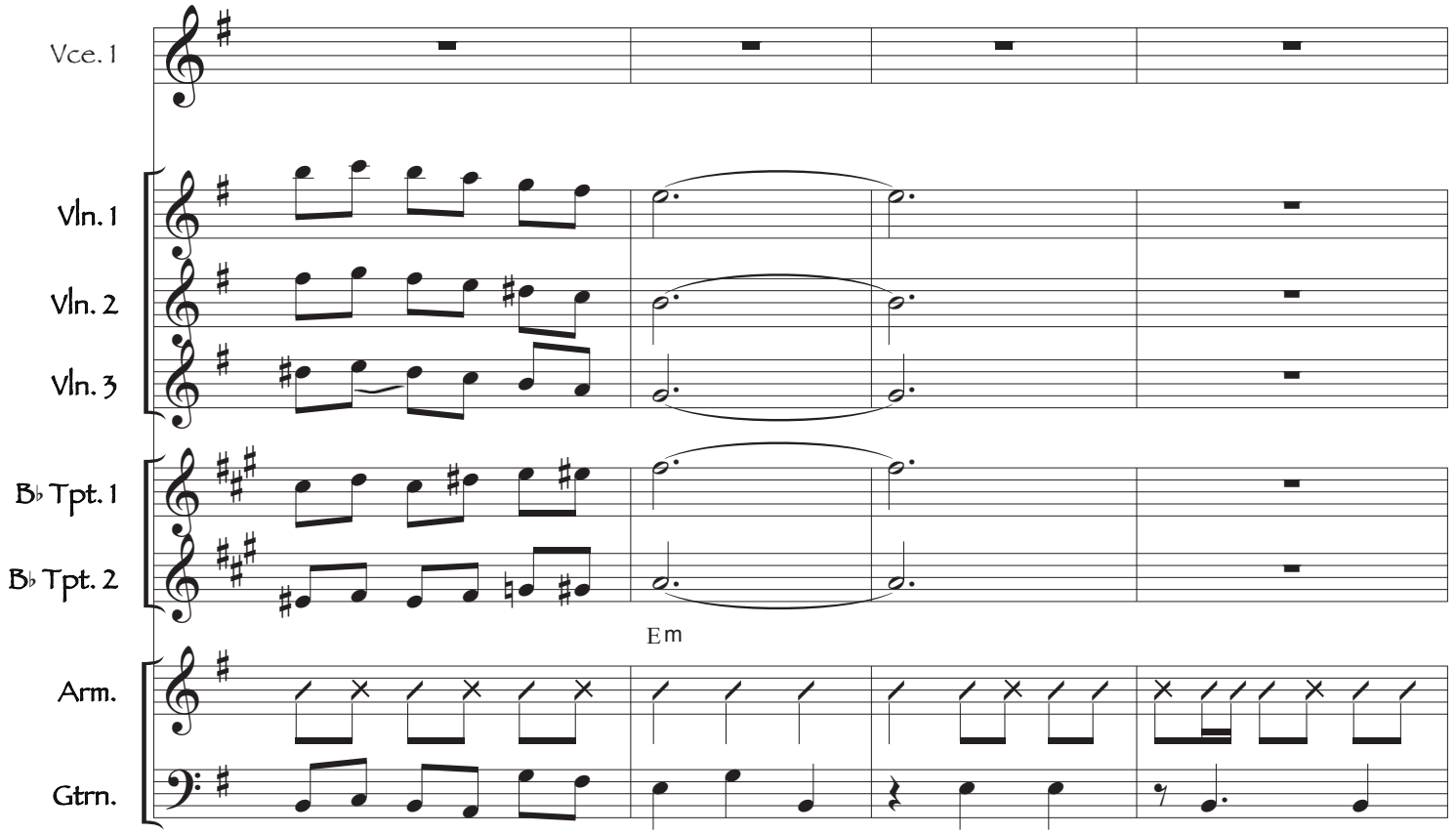
Huapango

Elpidio Ramírez

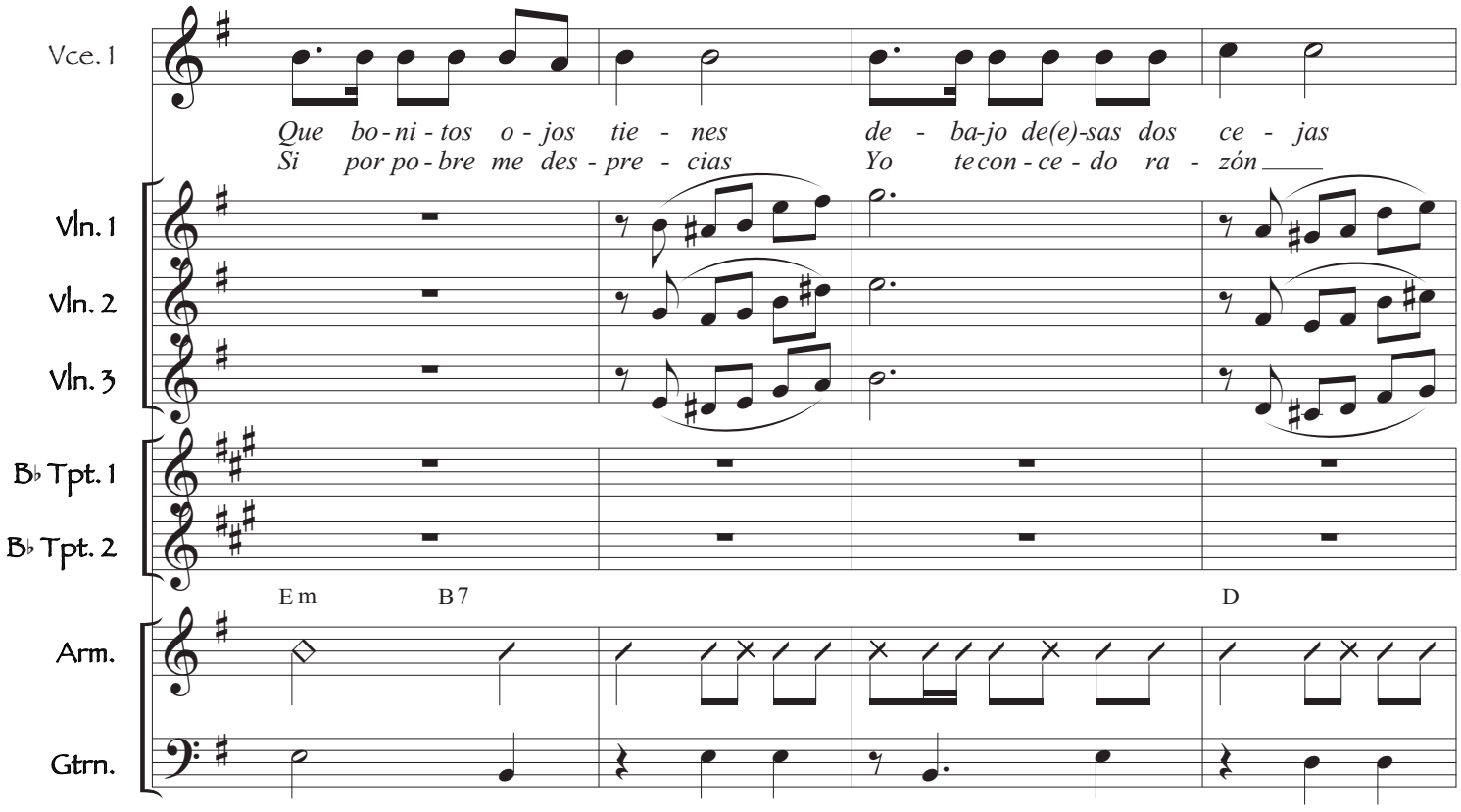


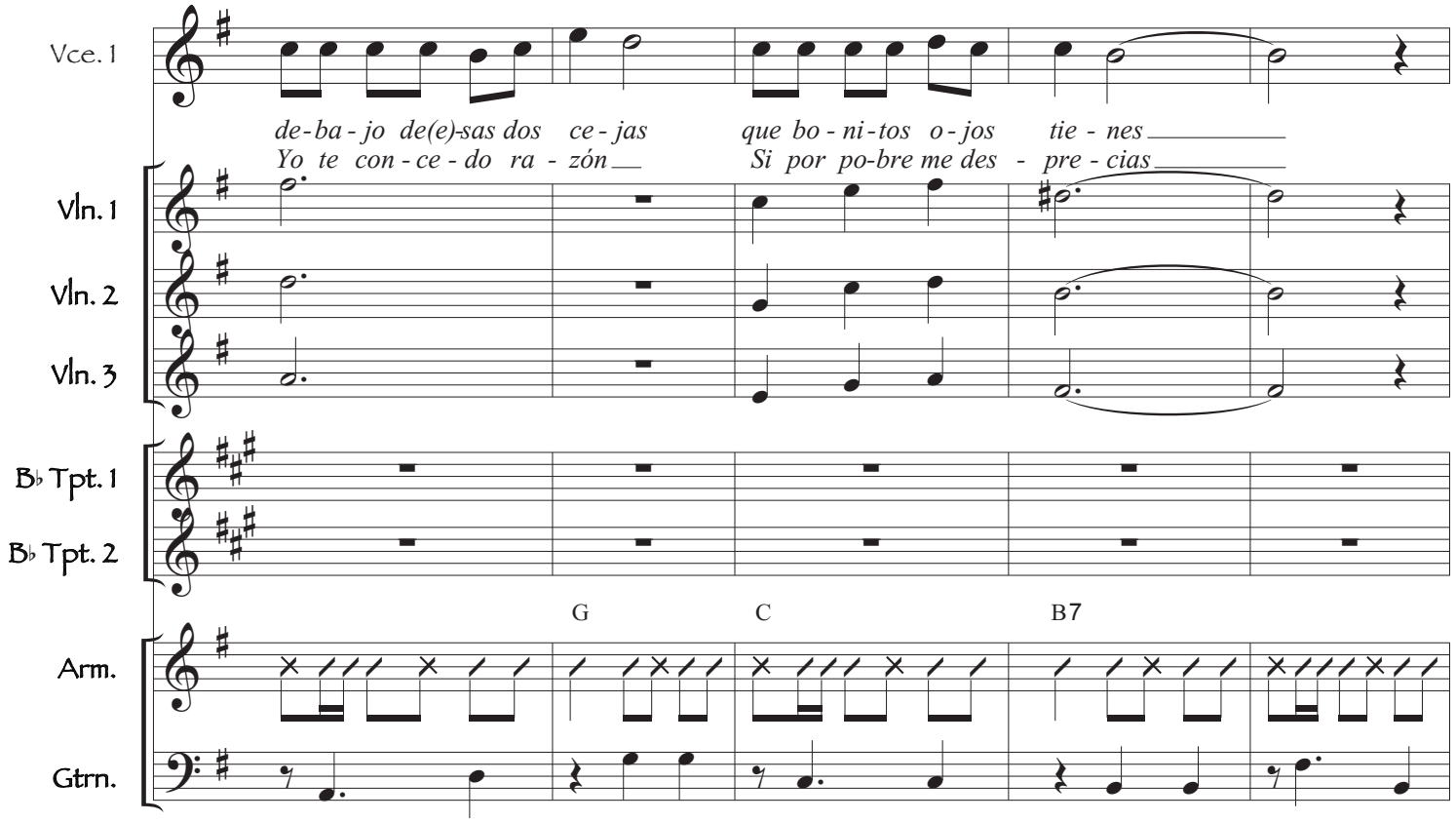

Vce. 1
Vln. 1
Vln. 2
Vln. 3
B♭ Tpt. 1
B♭ Tpt. 2
Em
D
Arm.
Gtrn.


Vce. 1
Vln. 1
Vln. 2
Vln. 3
B♭ Tpt. 1
B♭ Tpt. 2
G
C
B7
Arm.
Gtrn.

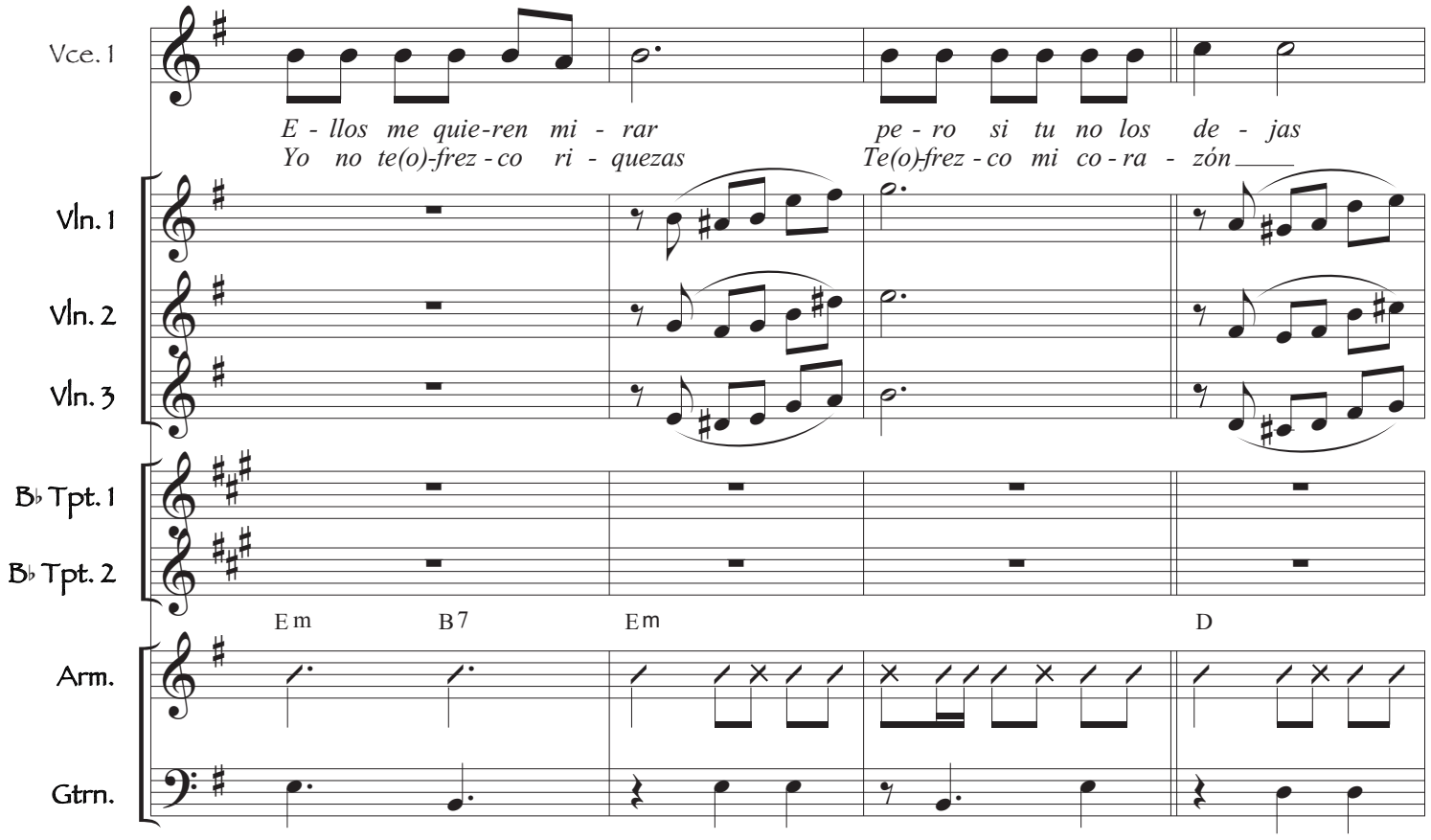

Vce. 1
Vln. 1
Vln. 2
Vln. 3
B♭ Tpt. 1
B♭ Tpt. 2
Em
Arm.
Gtrn.

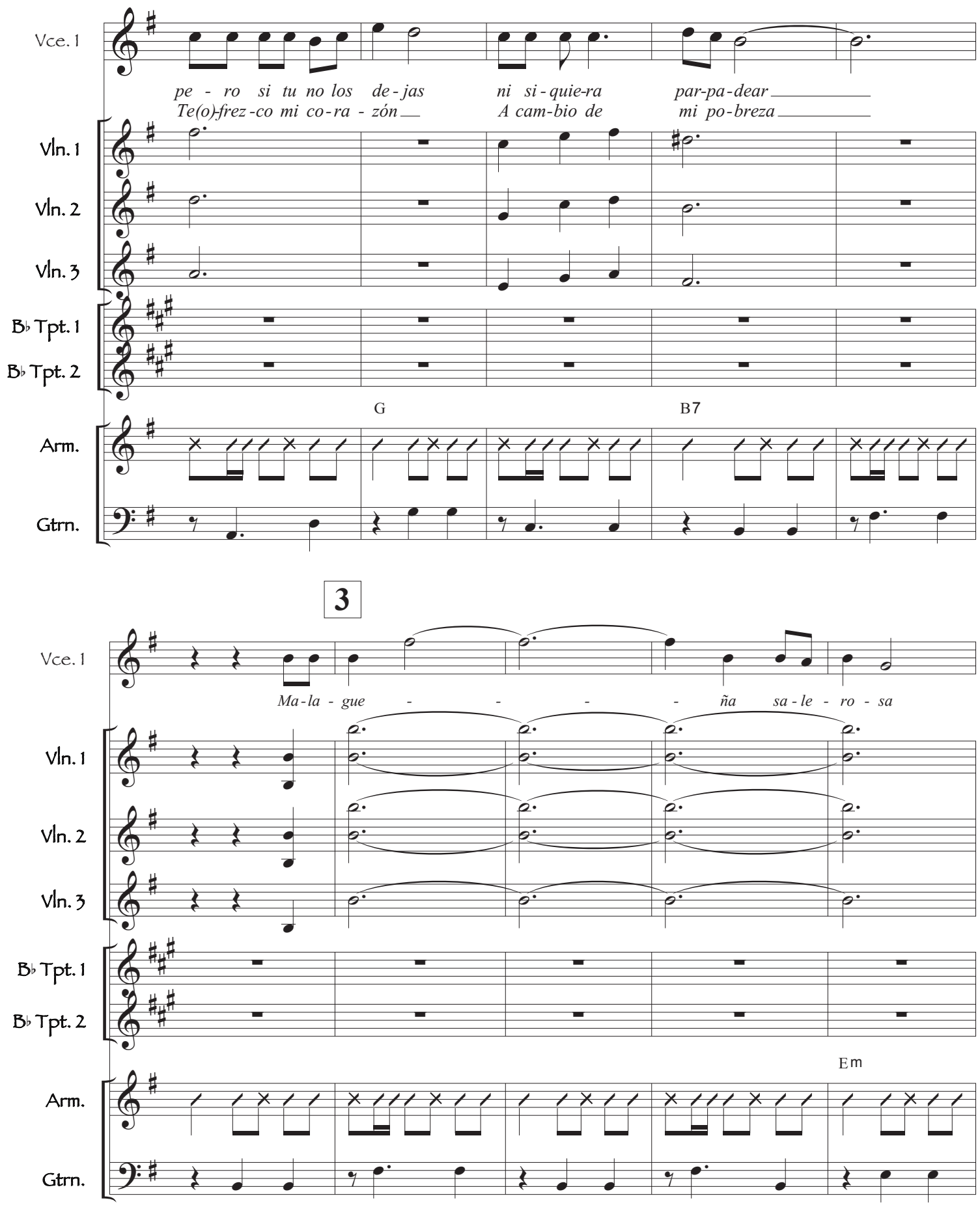
1

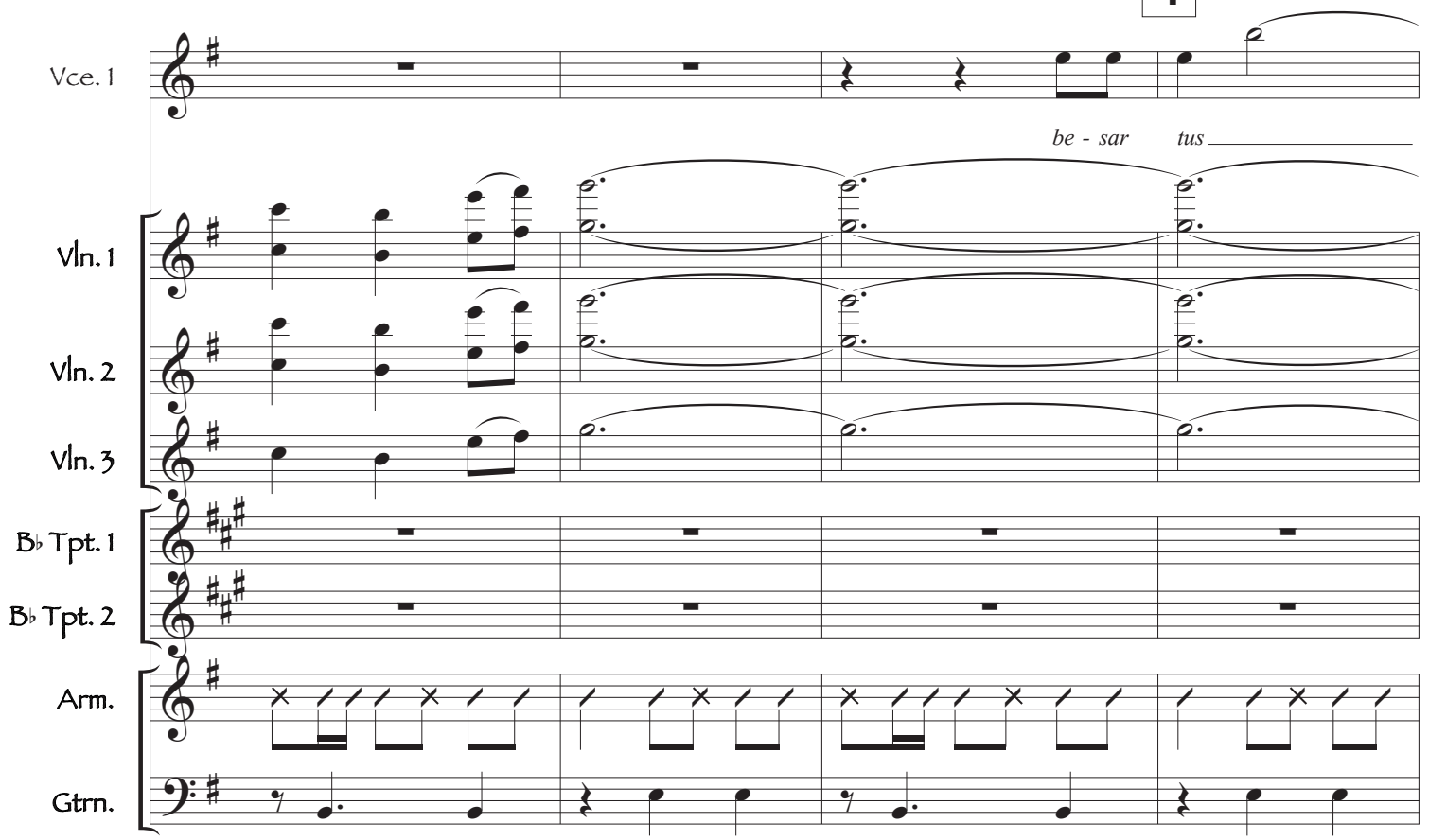

Vce. 1
Que bo - ni - tos o - jos tie - nes de - ba-jo de(e)-sas dos ce - jas
Si por po - bre me des - pre - cias Yo te con - ce - do ra - zón
Vln. 1
Vln. 2
Vln. 3
B♭ Tpt. 1
B♭ Tpt. 2
Em
B7
D
Arm.
Gtrn.

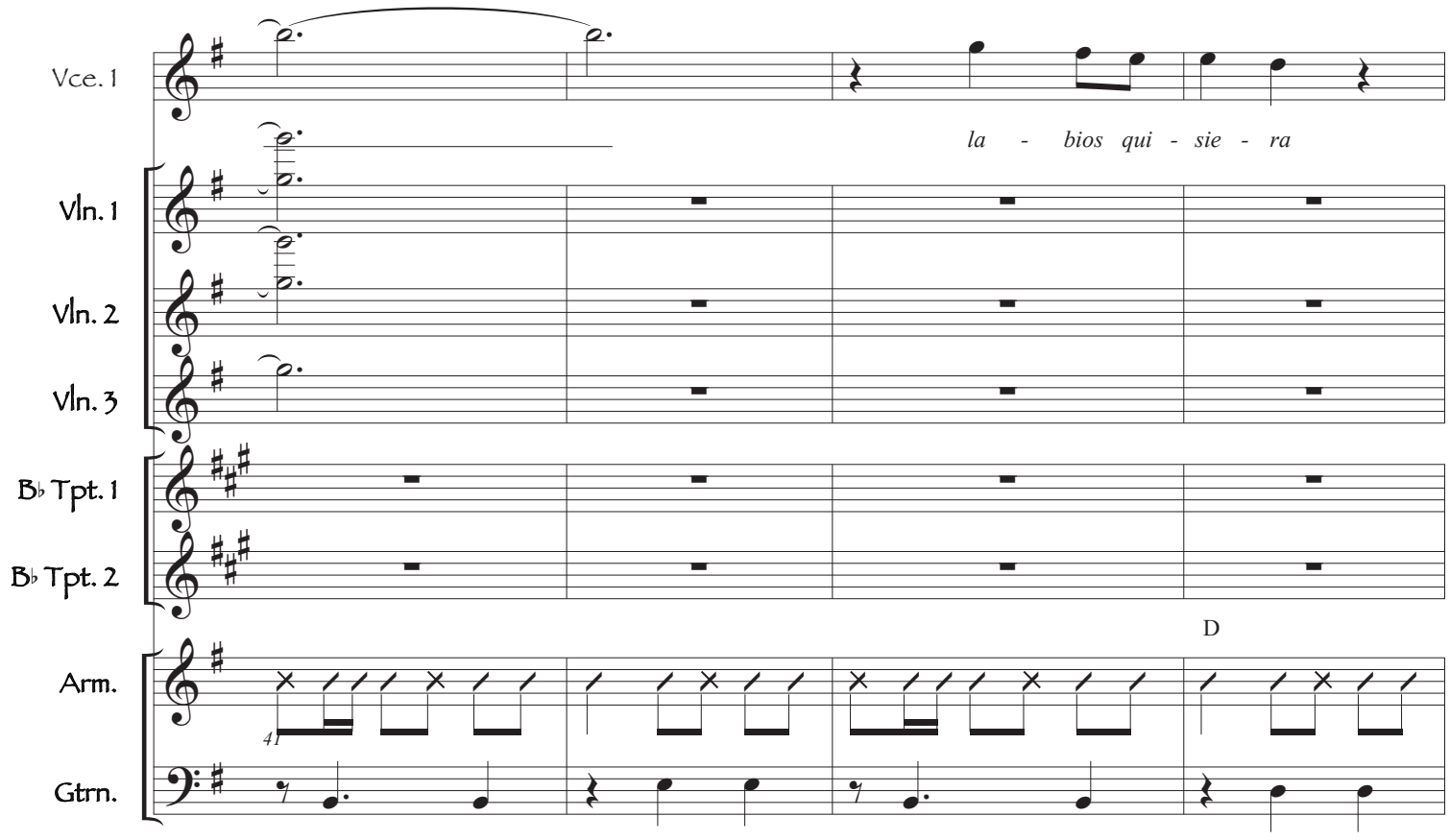

Vce. 1
de-ba-jo de(e)-sas dos ce-jas que bo-ni-tos o-jos tie-nes
Yo te con-ce-do ra-zón Si por po-bre me des-pre-cias
Vln. 1
Vln. 2
Vln. 3
B♭ Tpt. 1
B♭ Tpt. 2
G C B7
Arm.
Gtrn.

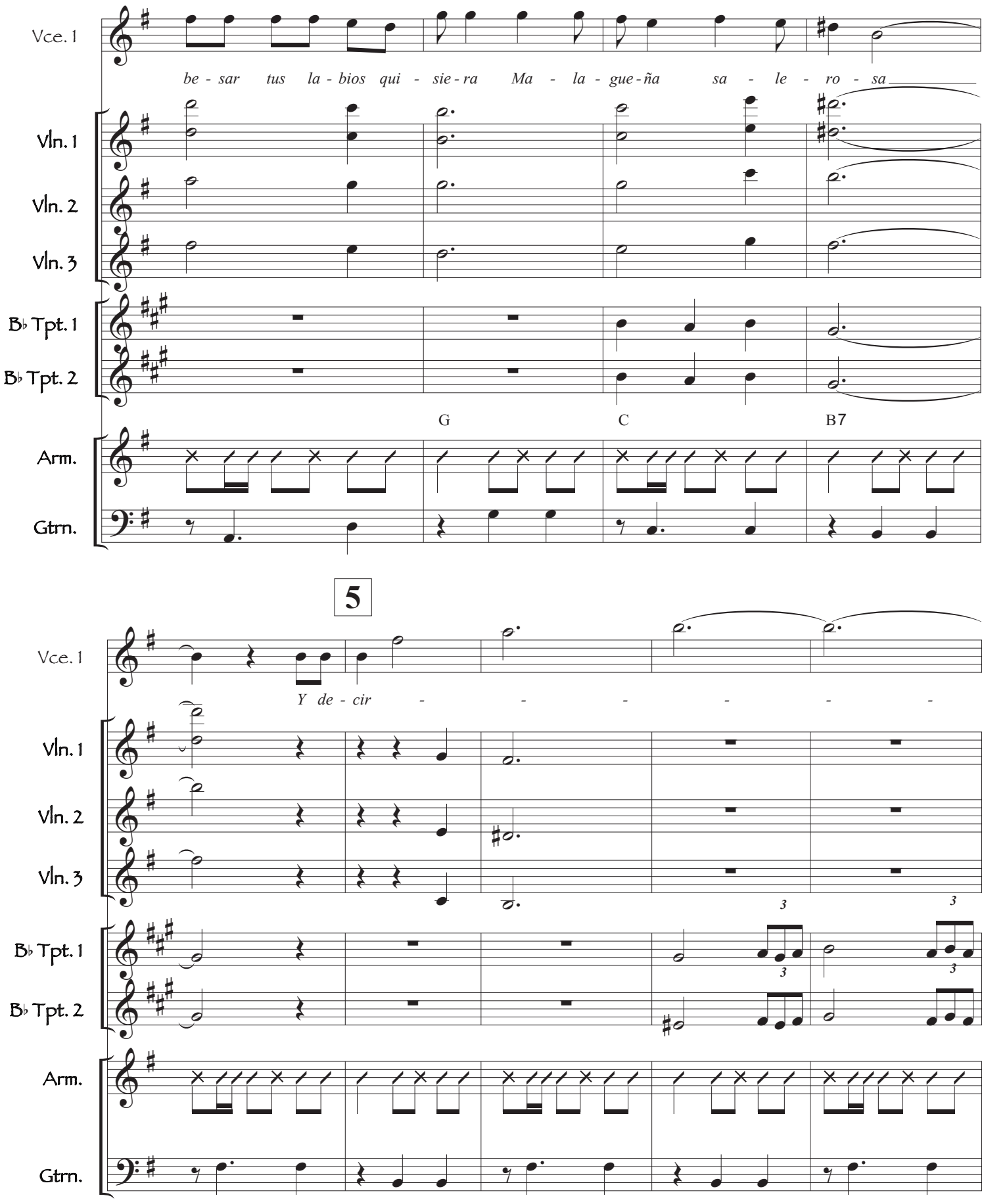
2


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♭ Tpt. 1
B♭ Tpt. 2
Em B7 Em D
Arm.
Gtrn.

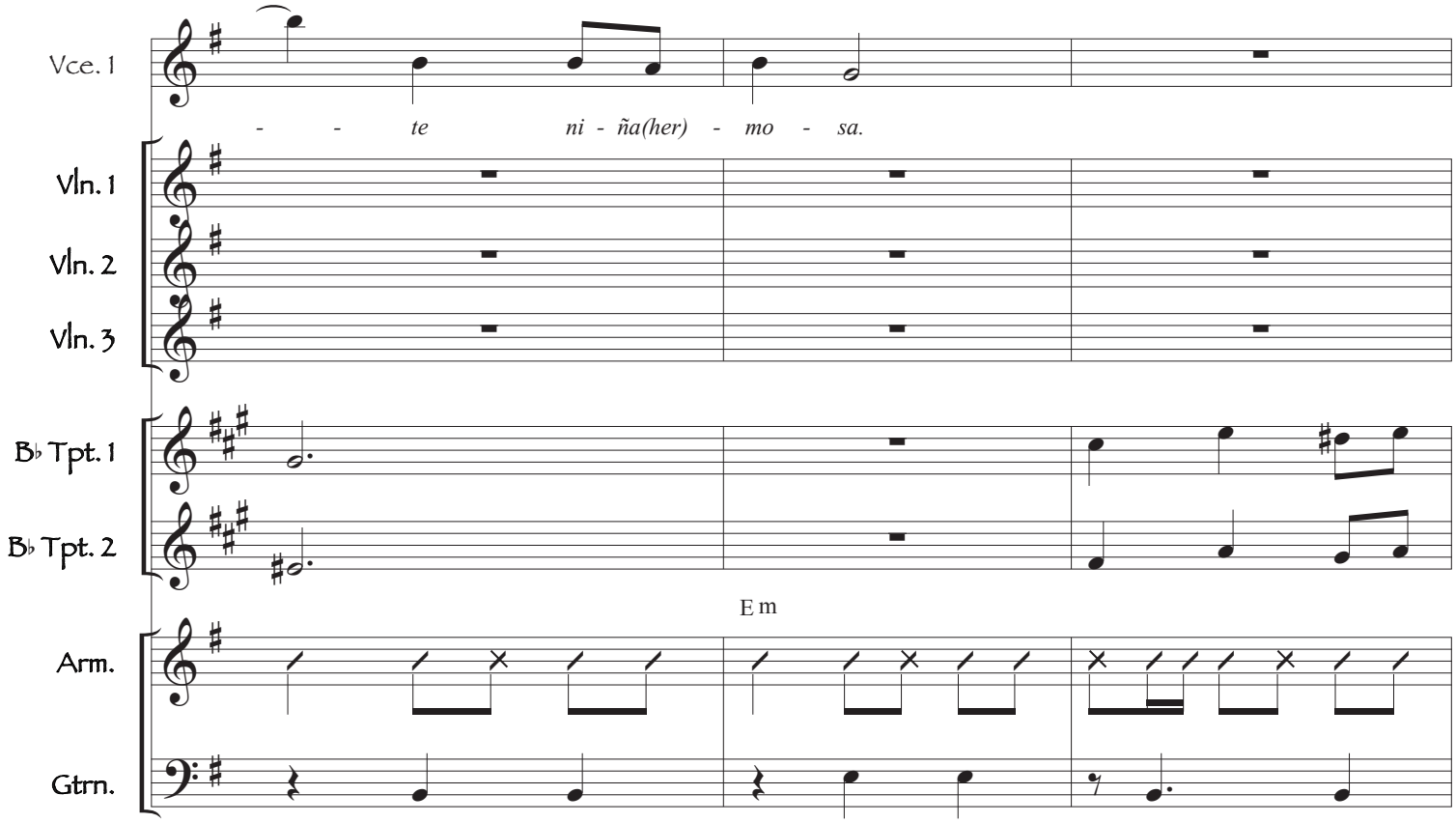

Vce. 1
pe - ro si tu no los de - jas ni si - quie-ra par-pa-dear
Te(o)-frez-co mi co-ra - zón A cam-bio de mi po-breza
Vln. 1
Vln. 2
Vln. 3
B♭ Tpt. 1
B♭ Tpt. 2
G
B7
Arm.
Gtrn.
3
Vce. 1
Ma-la - gue - - - - ña sa - le - ro - sa
Vln. 1
Vln. 2
Vln. 3
B♭ Tpt. 1
B♭ Tpt. 2
Em
Arm.
Gtrn.

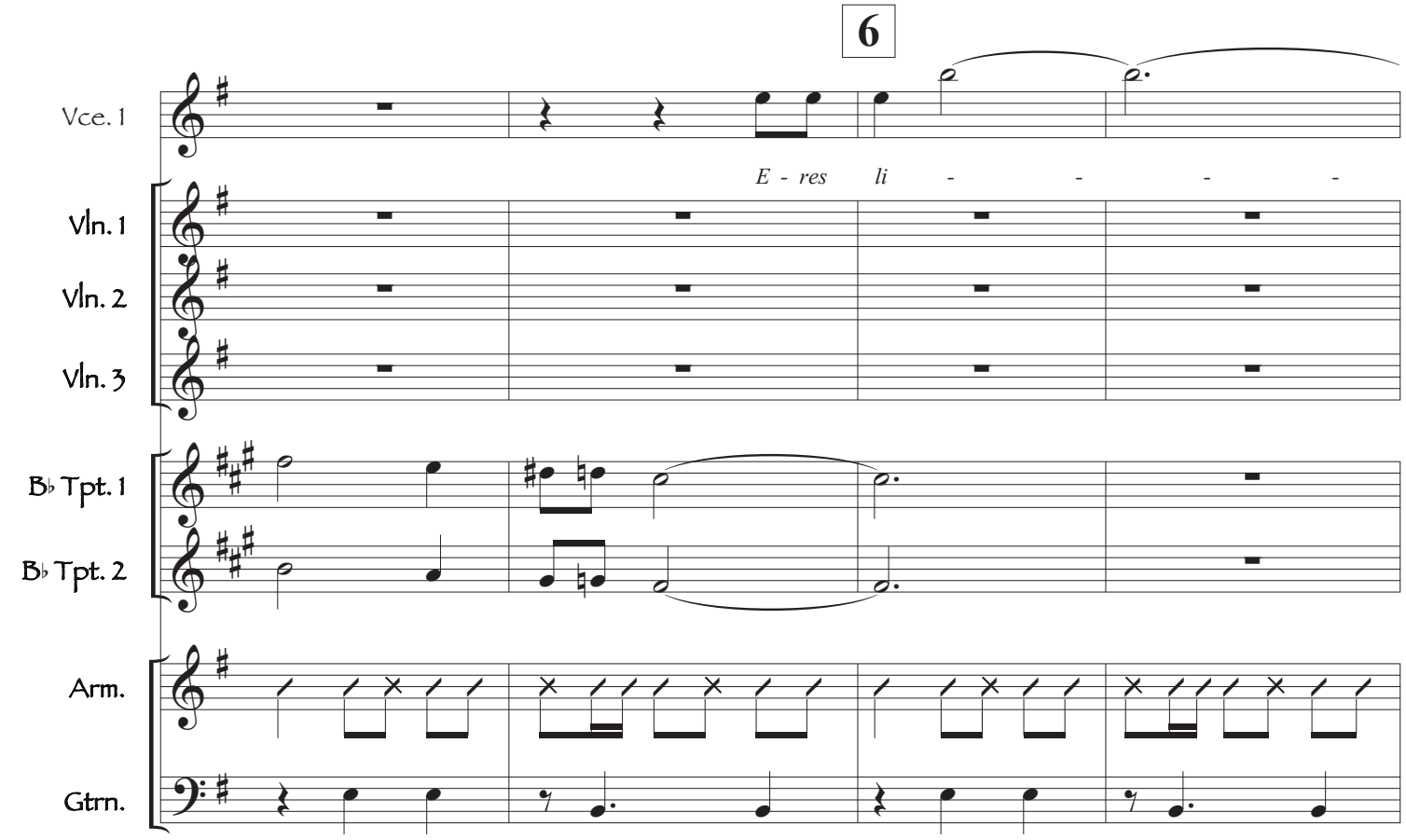

Vce. 1
be - sar tus
Vln. 1
Vln. 2
Vln. 3
B♭ Tpt. 1
B♭ Tpt. 2
Arm.
Gtrn.

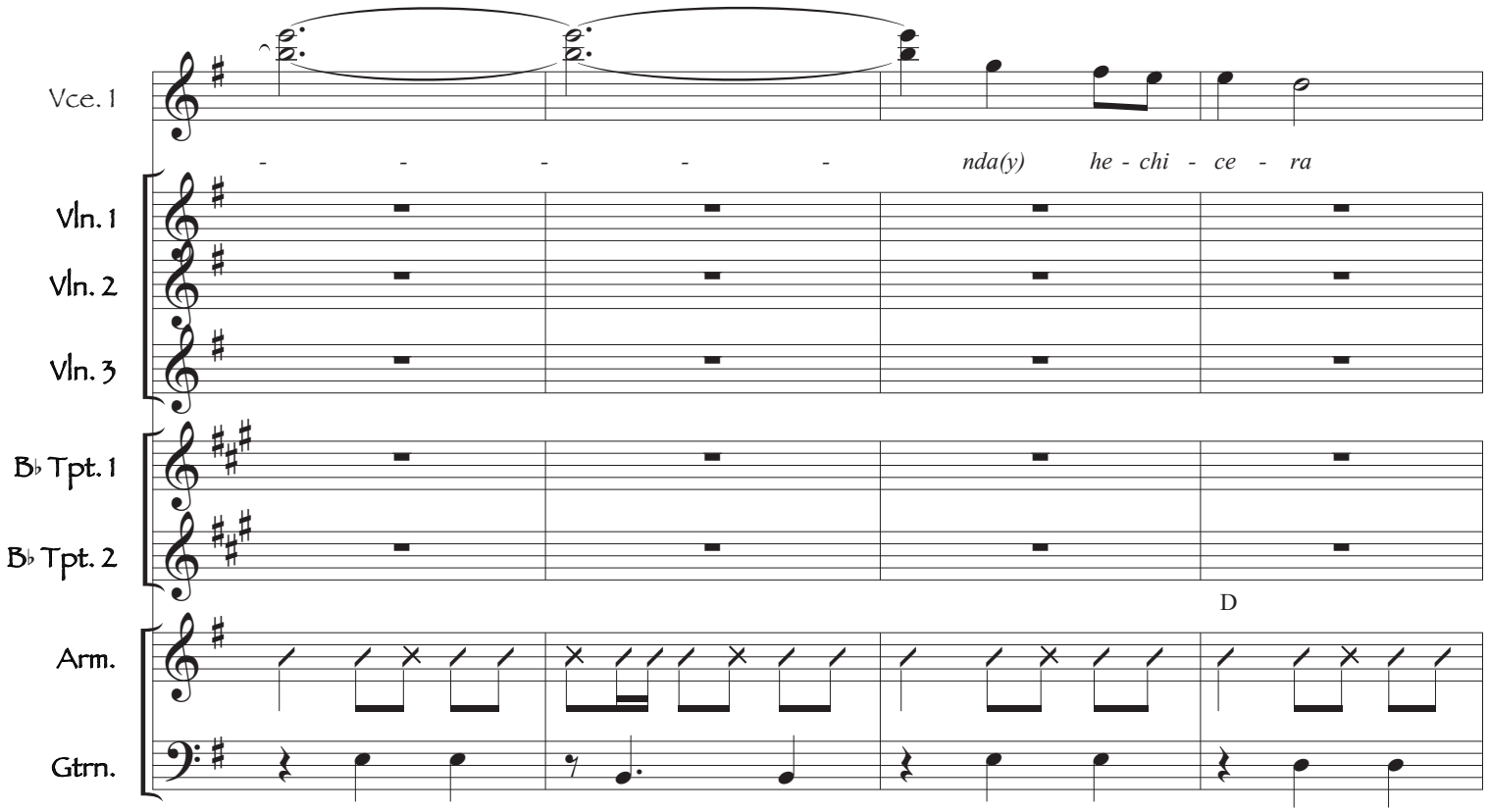

Vce. 1
la - bios qui - sie - ra
Vln. 1
Vln. 2
Vln. 3
B♭ Tpt. 1
B♭ Tpt. 2
D
Arm.
Gtrn.

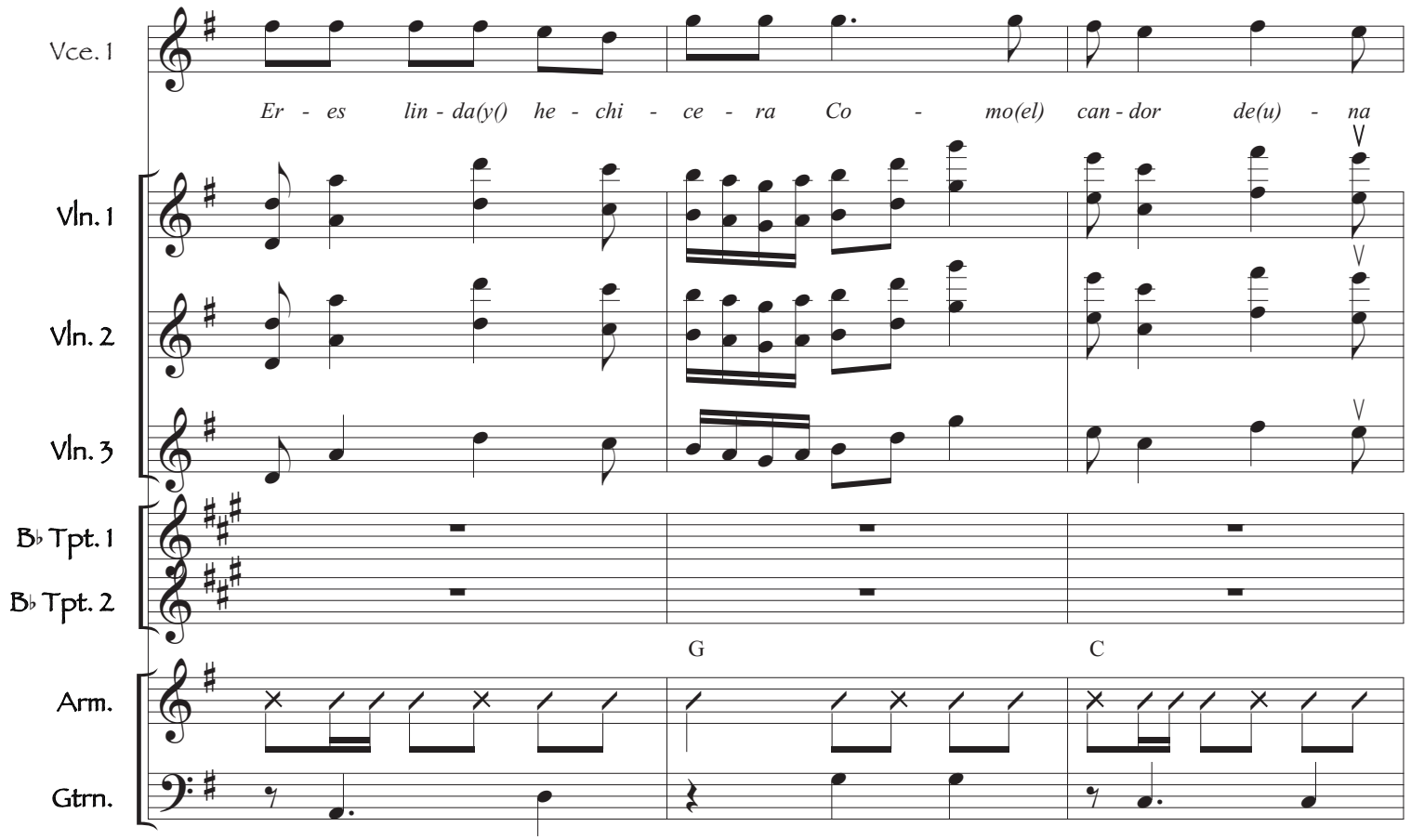

Vce. 1
be - sar tus la - bios qui - sie - ra Ma - la - gue - ña sa - le - ro - sa
Vln. 1
Vln. 2
Vln. 3
B♭ Tpt. 1
B♭ Tpt. 2
G C B7
Arm.
Gtrn.
5
Vce. 1
Y de - cir - - - - -
Vln. 1
Vln. 2
Vln. 3
B♭ Tpt. 1
B♭ Tpt. 2
Arm.
Gtrn.

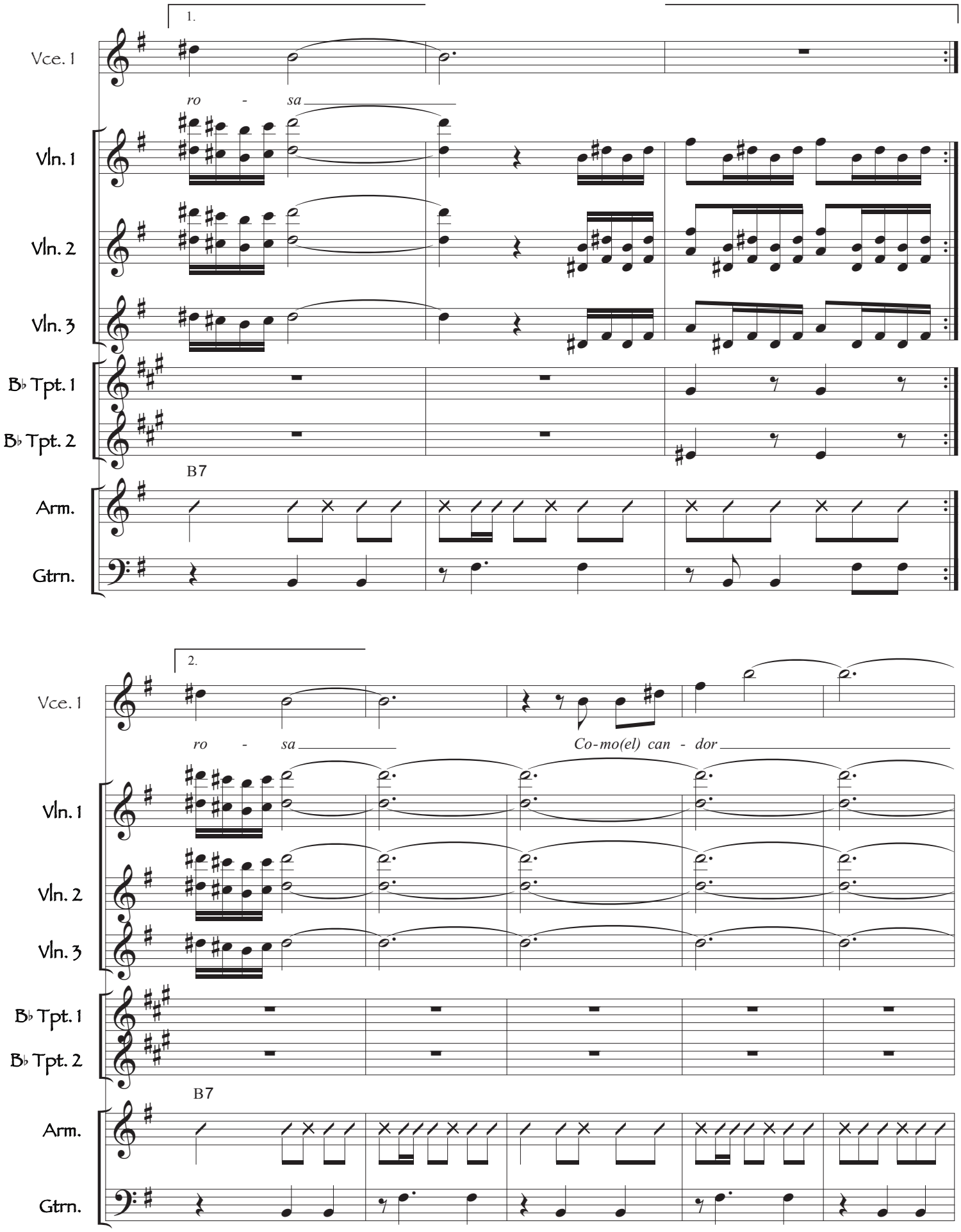
La Malagueña

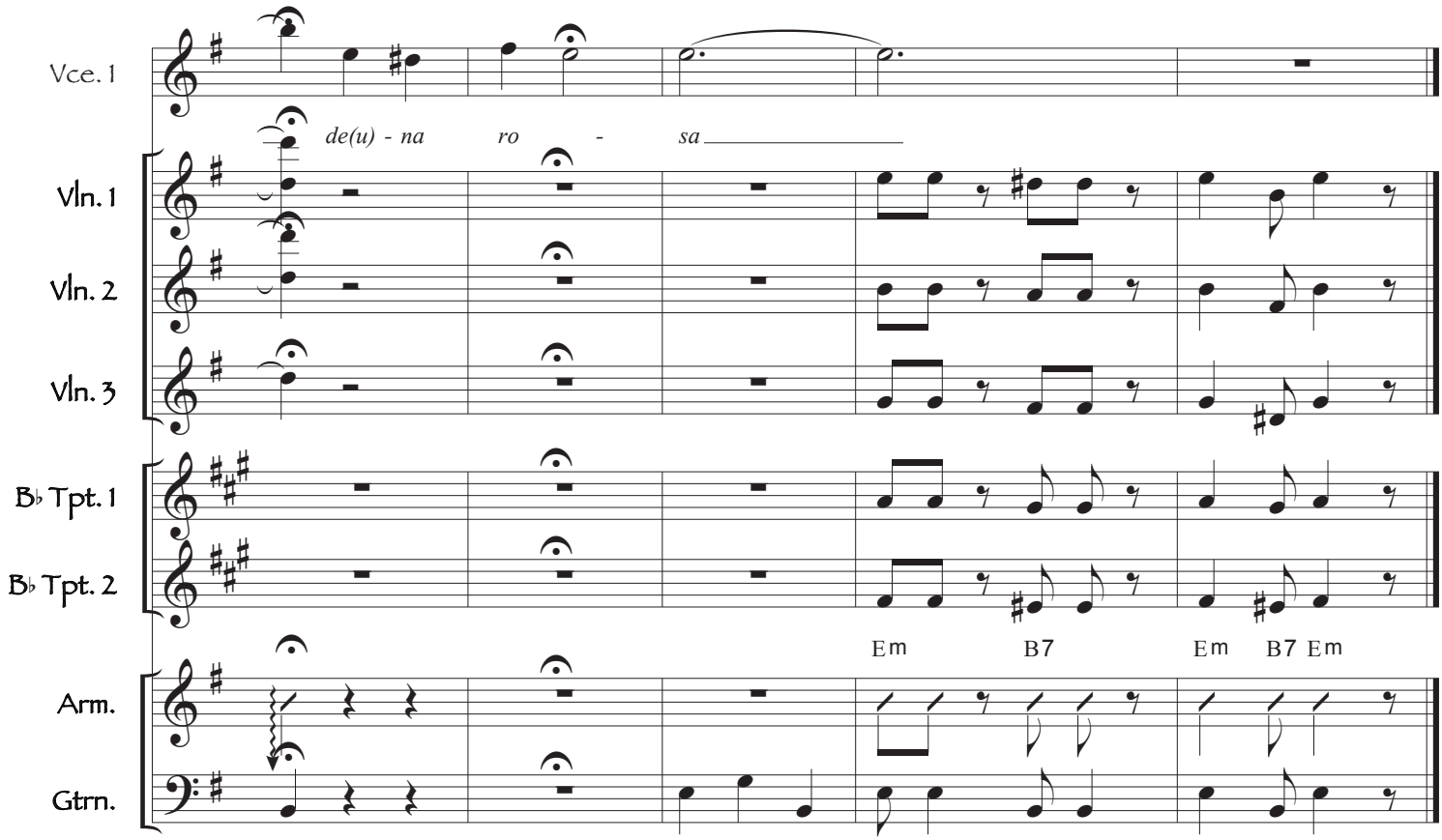





Vce. 1
- - - - - nda(y) he - chi - ce - ra
Vln. 1
Vln. 2
Vln. 3
B♭ Tpt. 1
B♭ Tpt. 2
D
Arm.
Gtrn.


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♭ Tpt. 1
B♭ Tpt. 2
G
C
Arm.
Gtrn.


1.
Vce. 1
ro - sa
Vln. 1
Vln. 2
Vln. 3
B♭ Tpt. 1
B♭ Tpt. 2
B7
Arm.
Gtrn.
2.
Vce. 1
ro - sa
Co-mo(el) can - dor
Vln. 1
Vln. 2
Vln. 3
B♭ Tpt. 1
B♭ Tpt. 2
B7
Arm.
Gtrn.

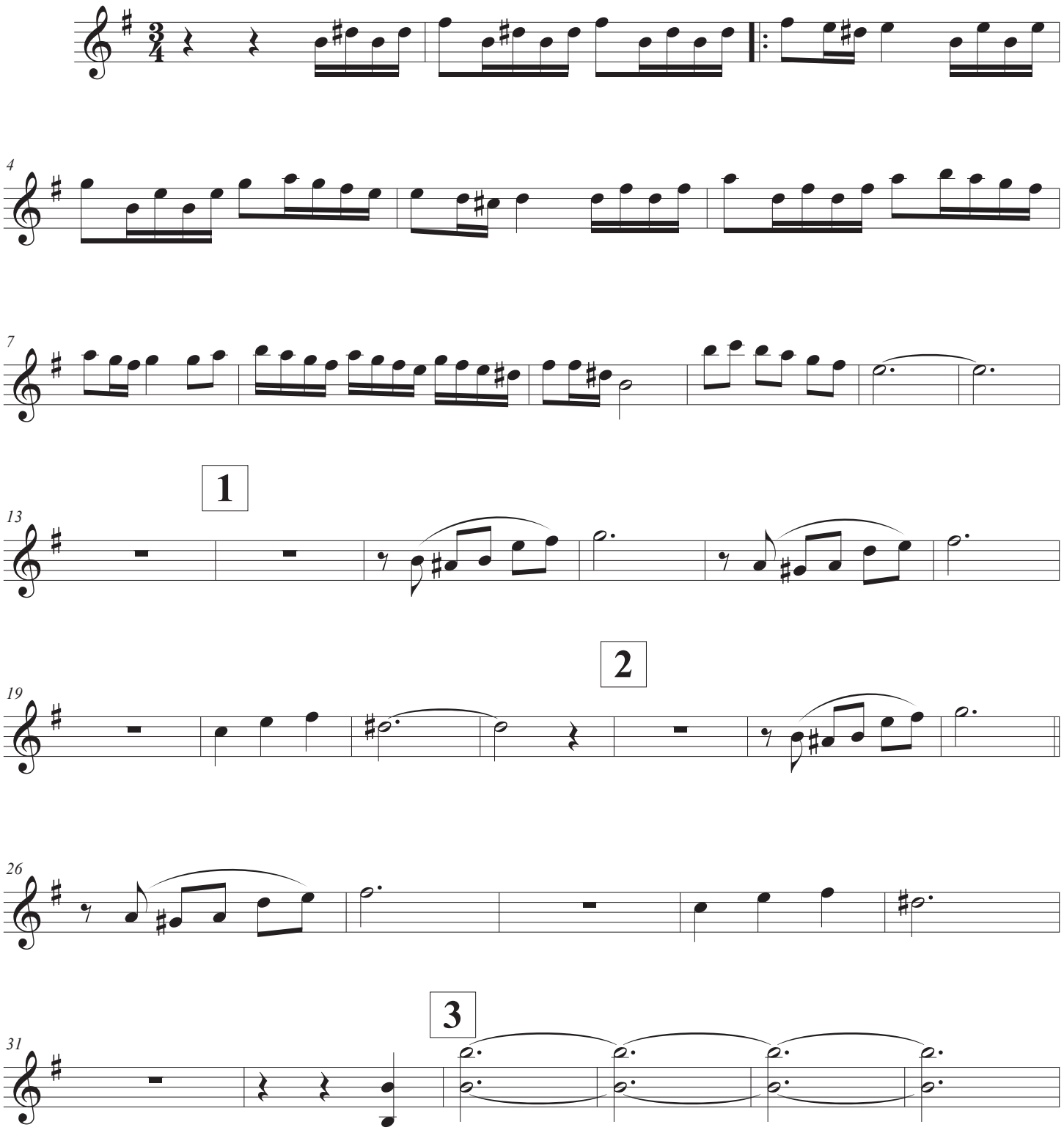

Vce. 1
de(u) - na ro - sa
Vln. 1
Vln. 2
Vln. 3
B♭ Tpt. 1
B♭ Tpt. 2
Em B7 Em B7 Em
Arm.
Gtrn.

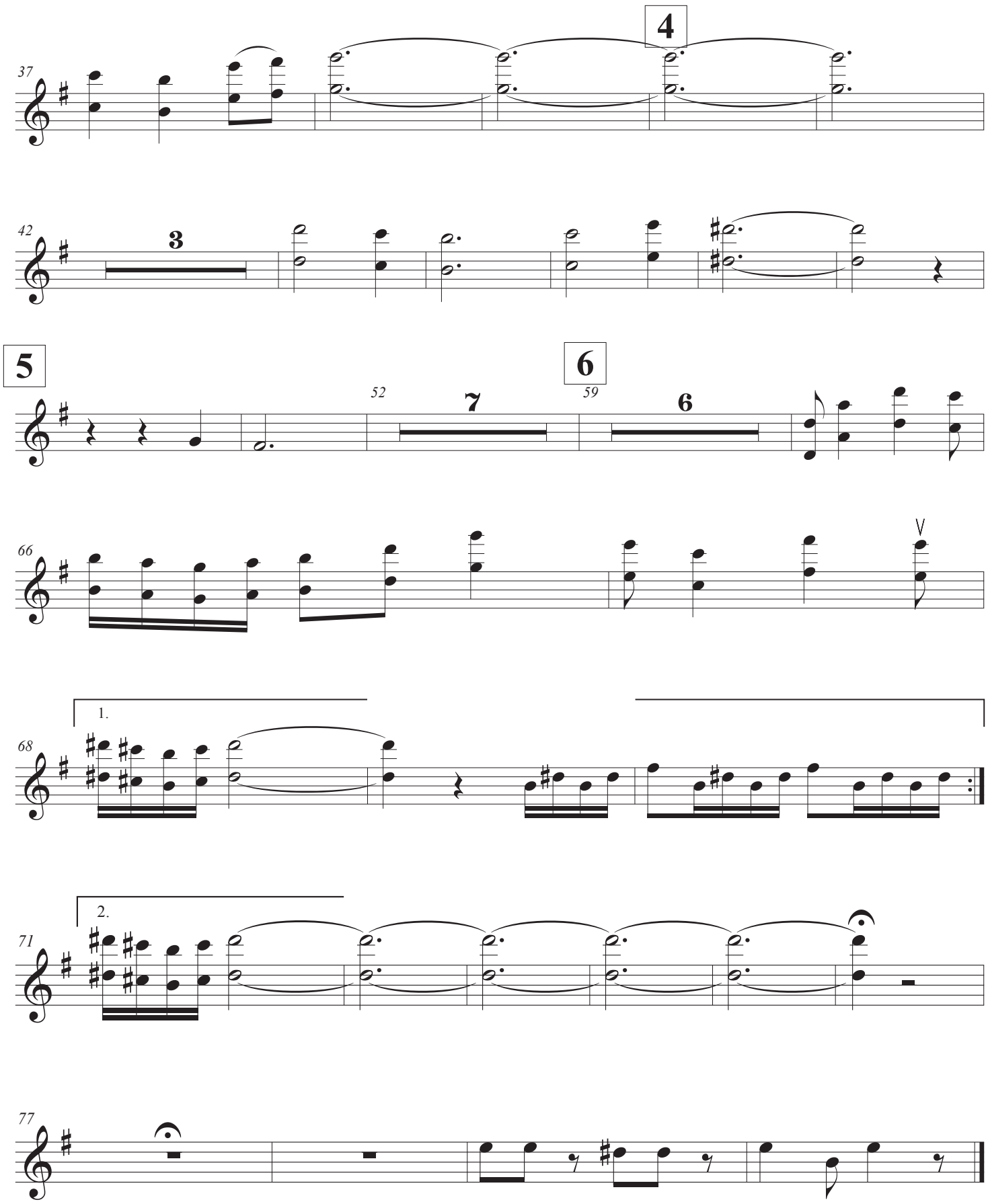
La Malagueña

Huapango

Elpidio Ramirez

Violín 1



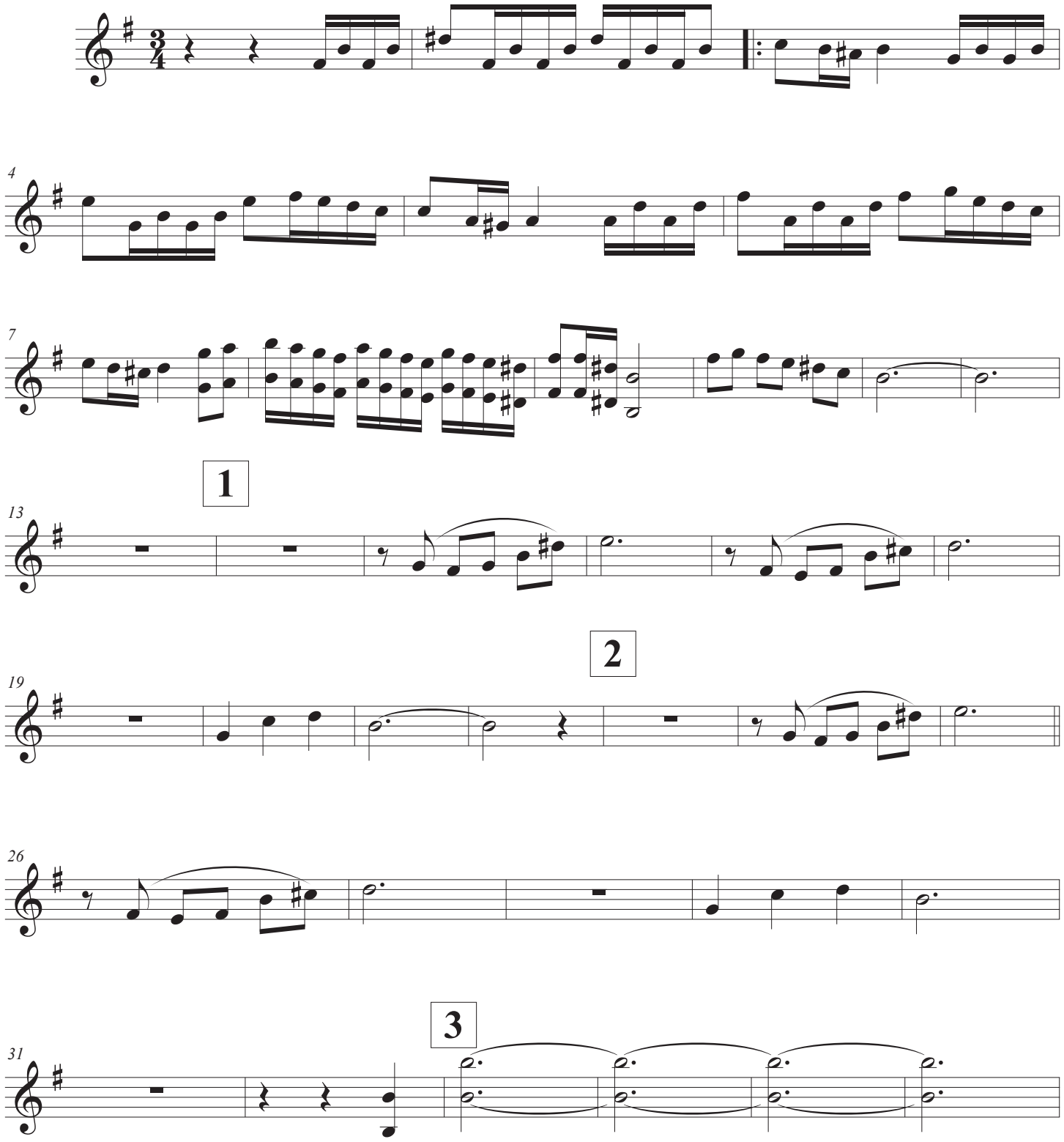

4
37
3
42
5
6
52
7
59
6
66
1.
68
2.
71
77

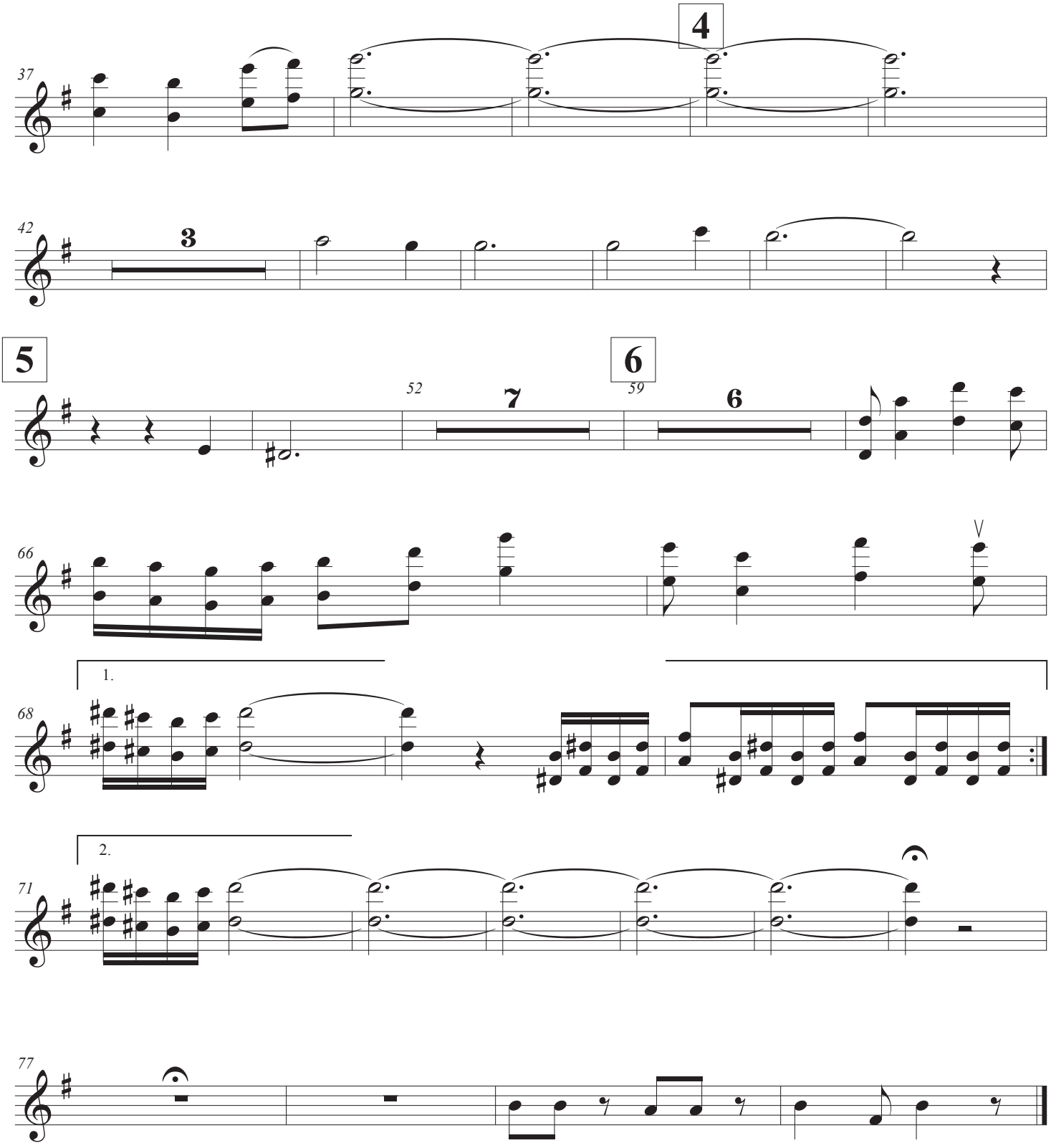
La Malagueña

Huapango

Elpidio Ramírez

Violín 2



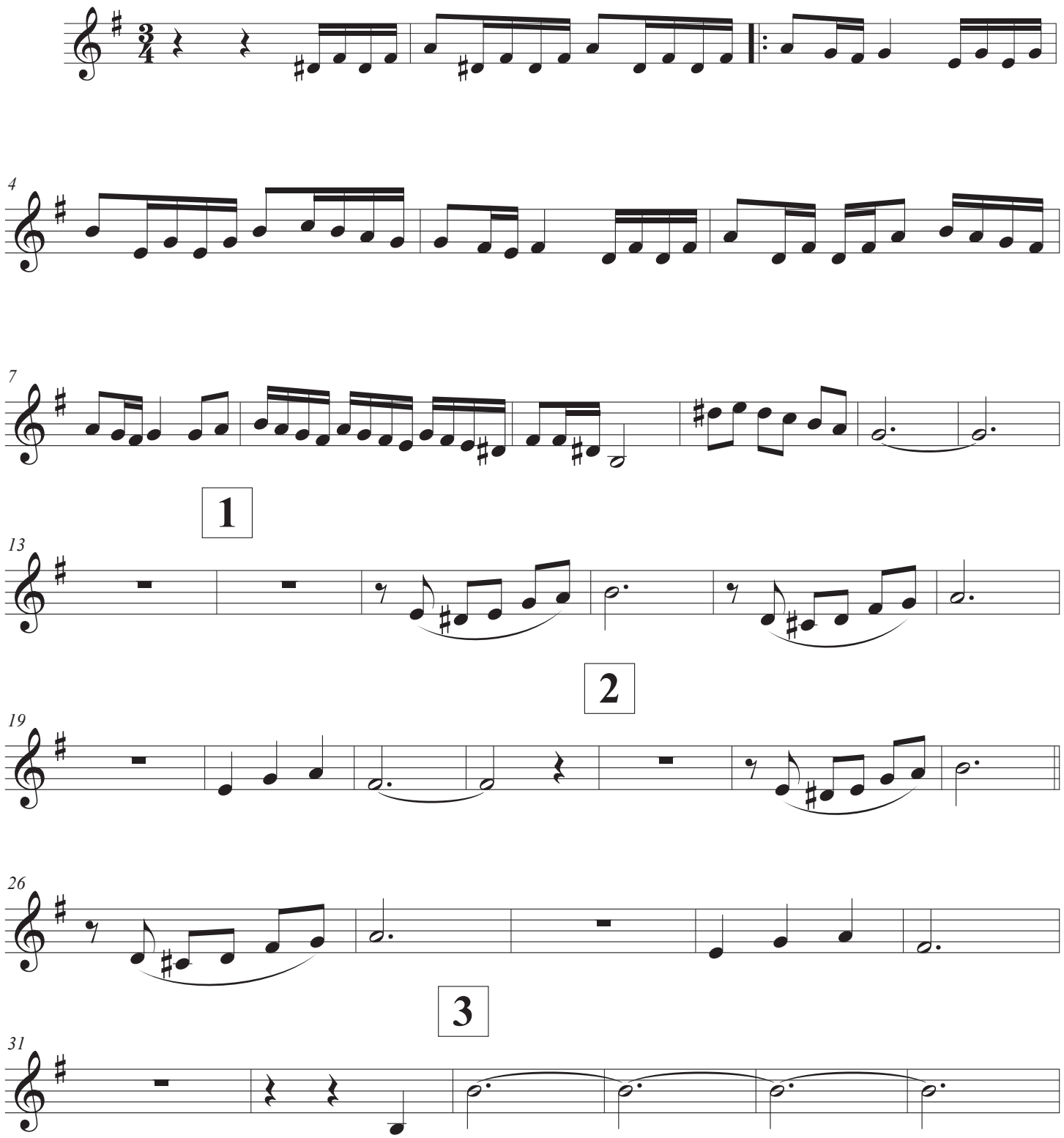

4
37
3
42
5
6
52
7
59
6
66
1.
68
2.
71
77

La Malagueña

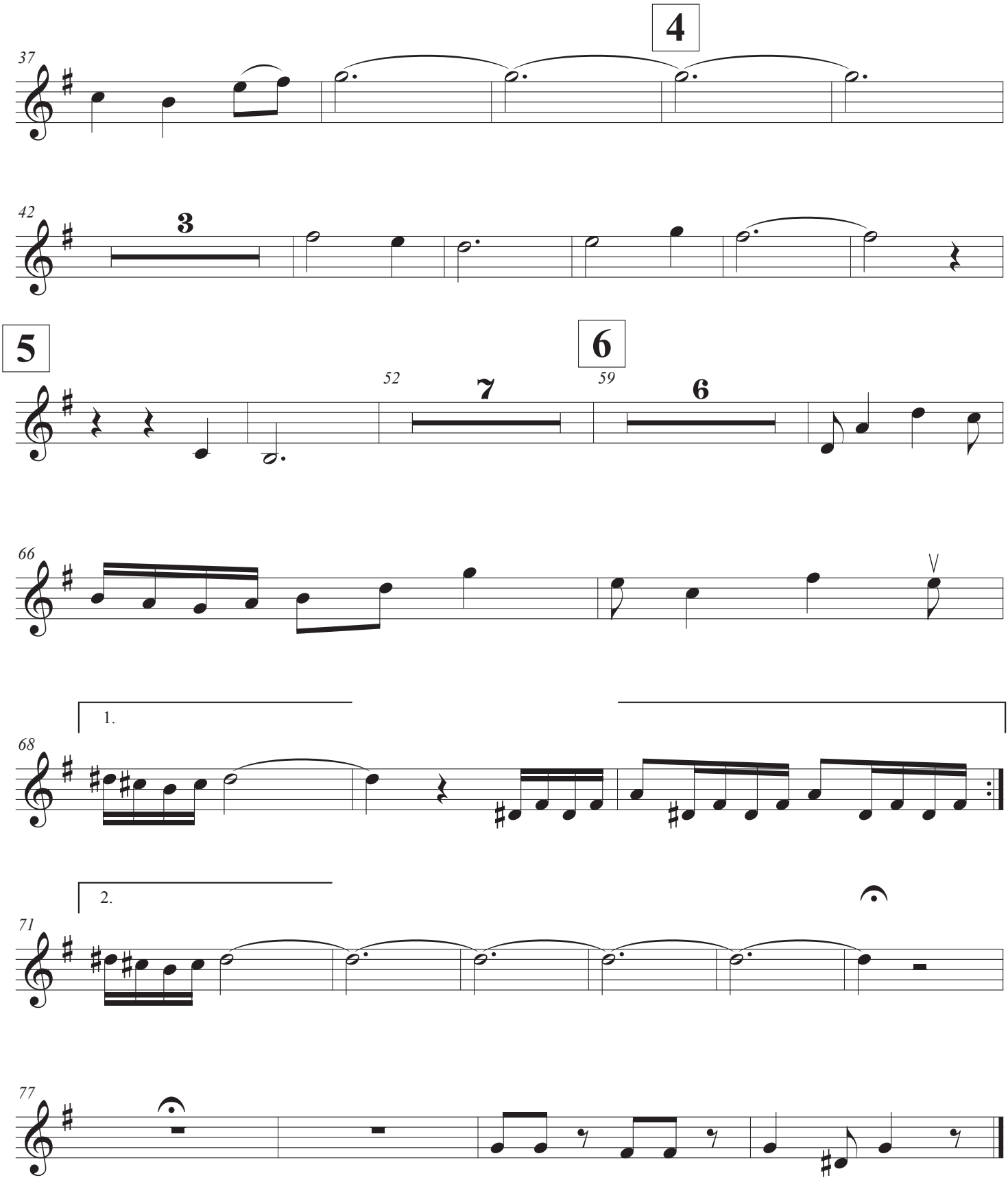
Huapango

Violin 3

Elpidio Ramirez



La Malagueña

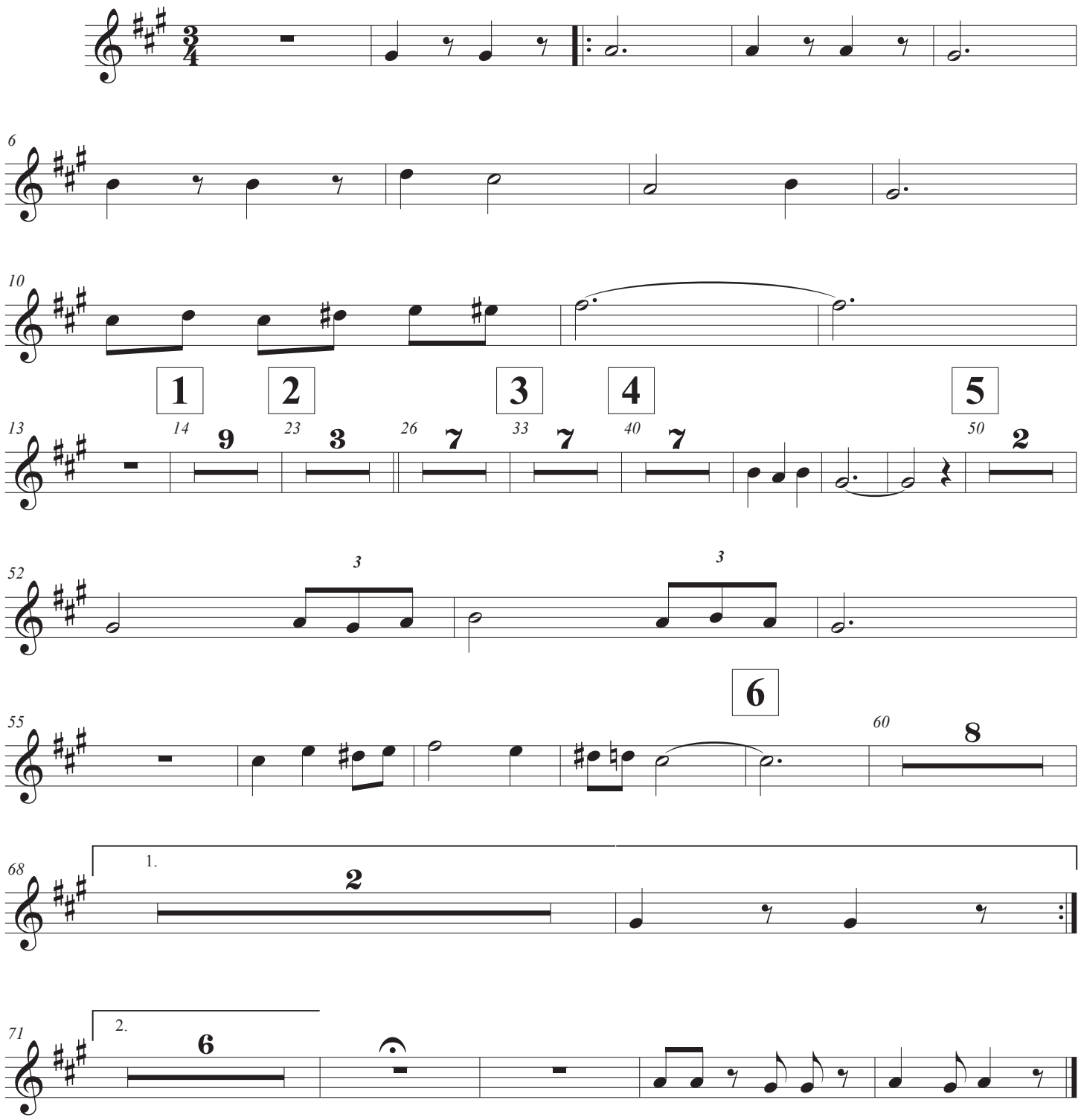


La Malagueña

Huapango

Trumpet in B♭ 1

Elpidio Ramírez

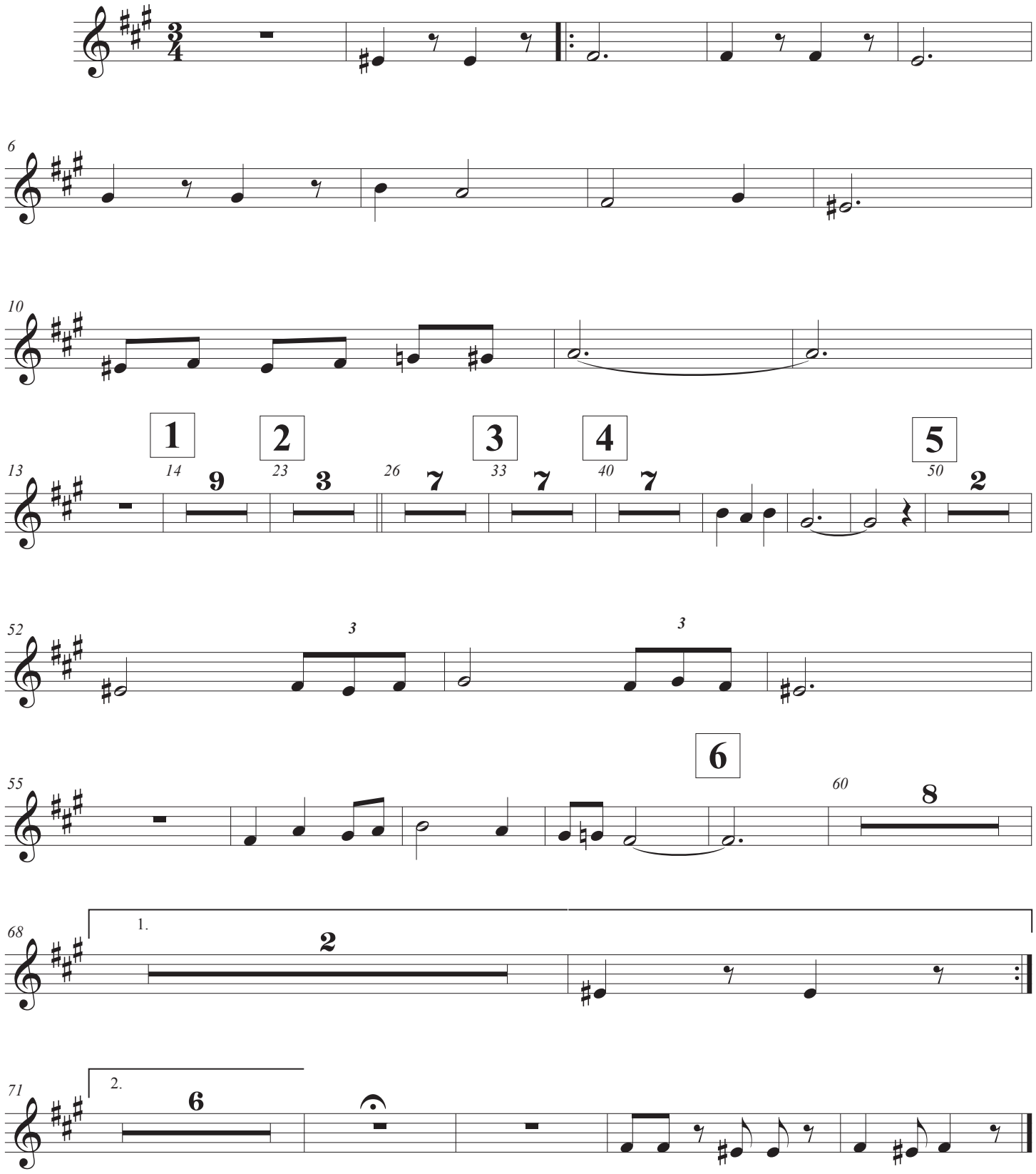


La Malagueña

Huapango

Trumpet in B♭ 2

Elpidio Ramirez

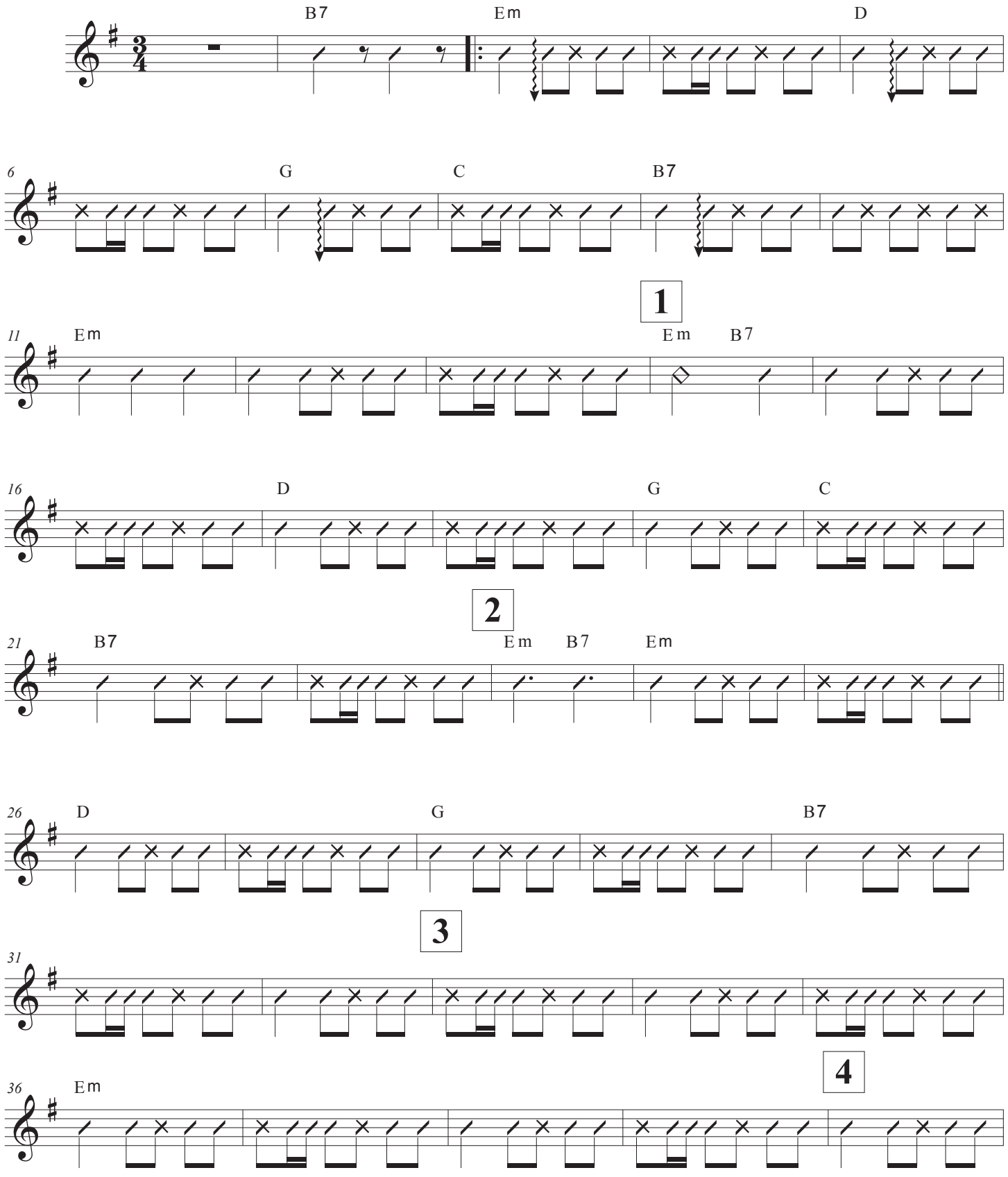


La Malagueña

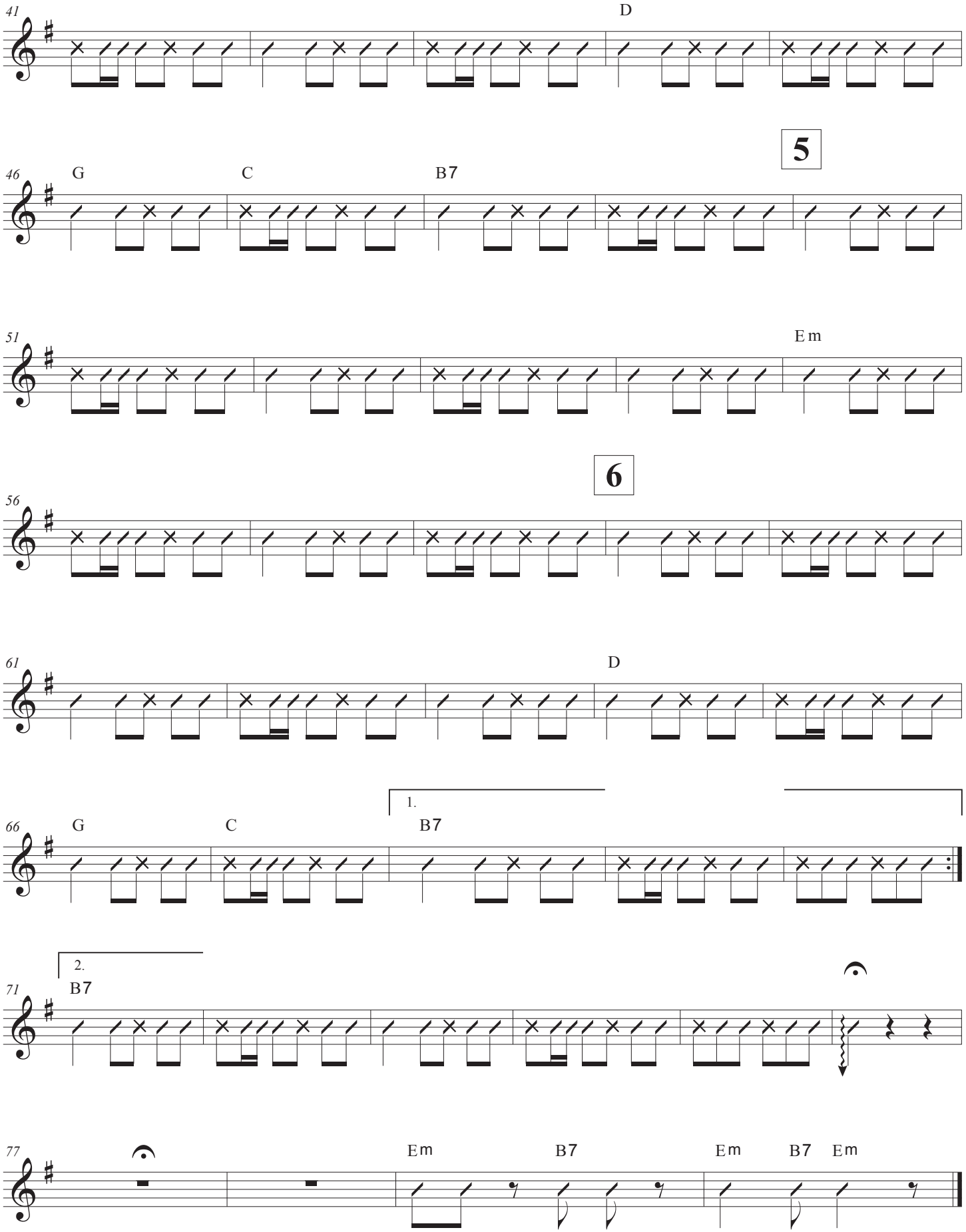
Huapango

Acoustic Guitar

Elpidio Ramirez



La Malagueña

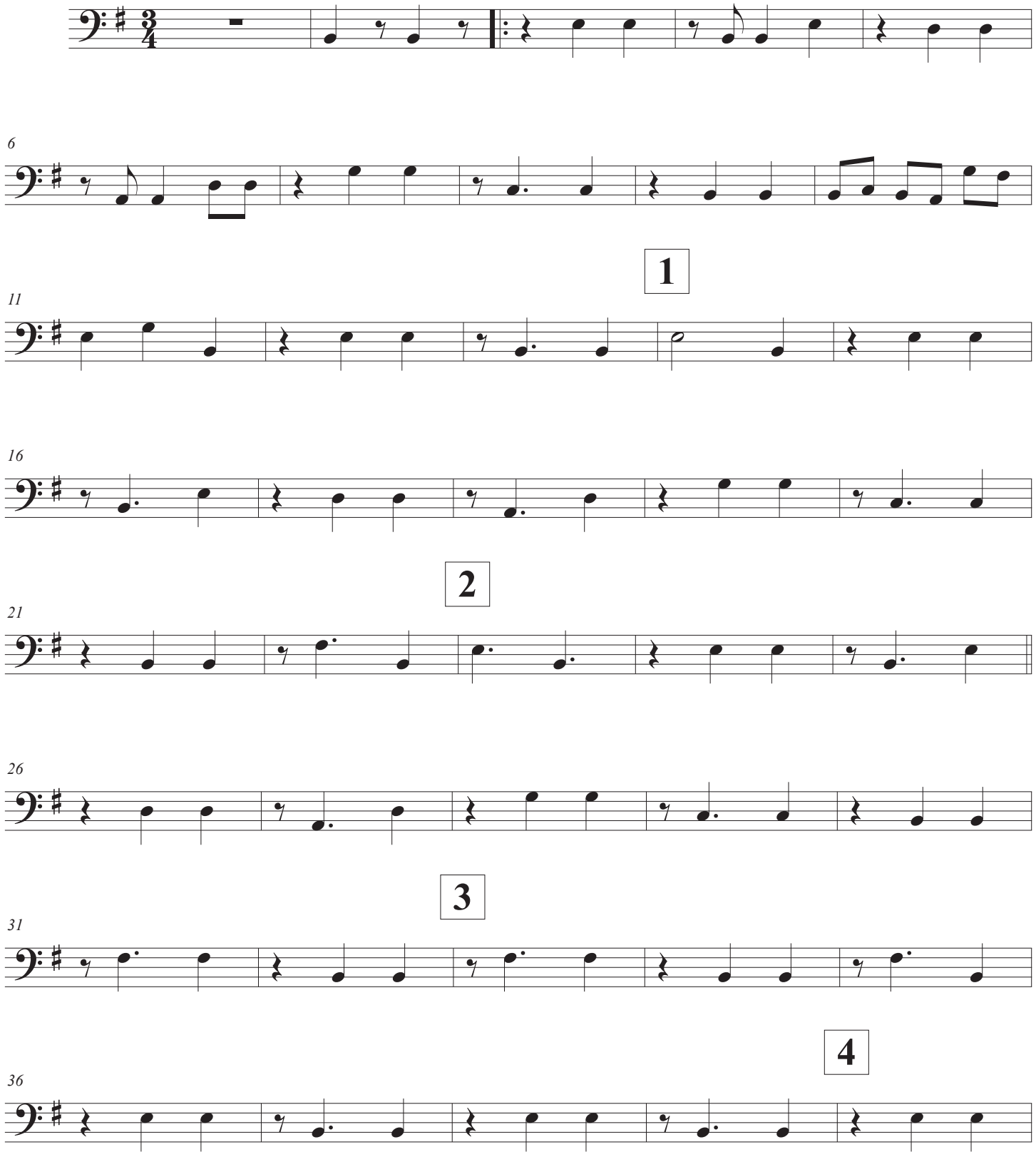


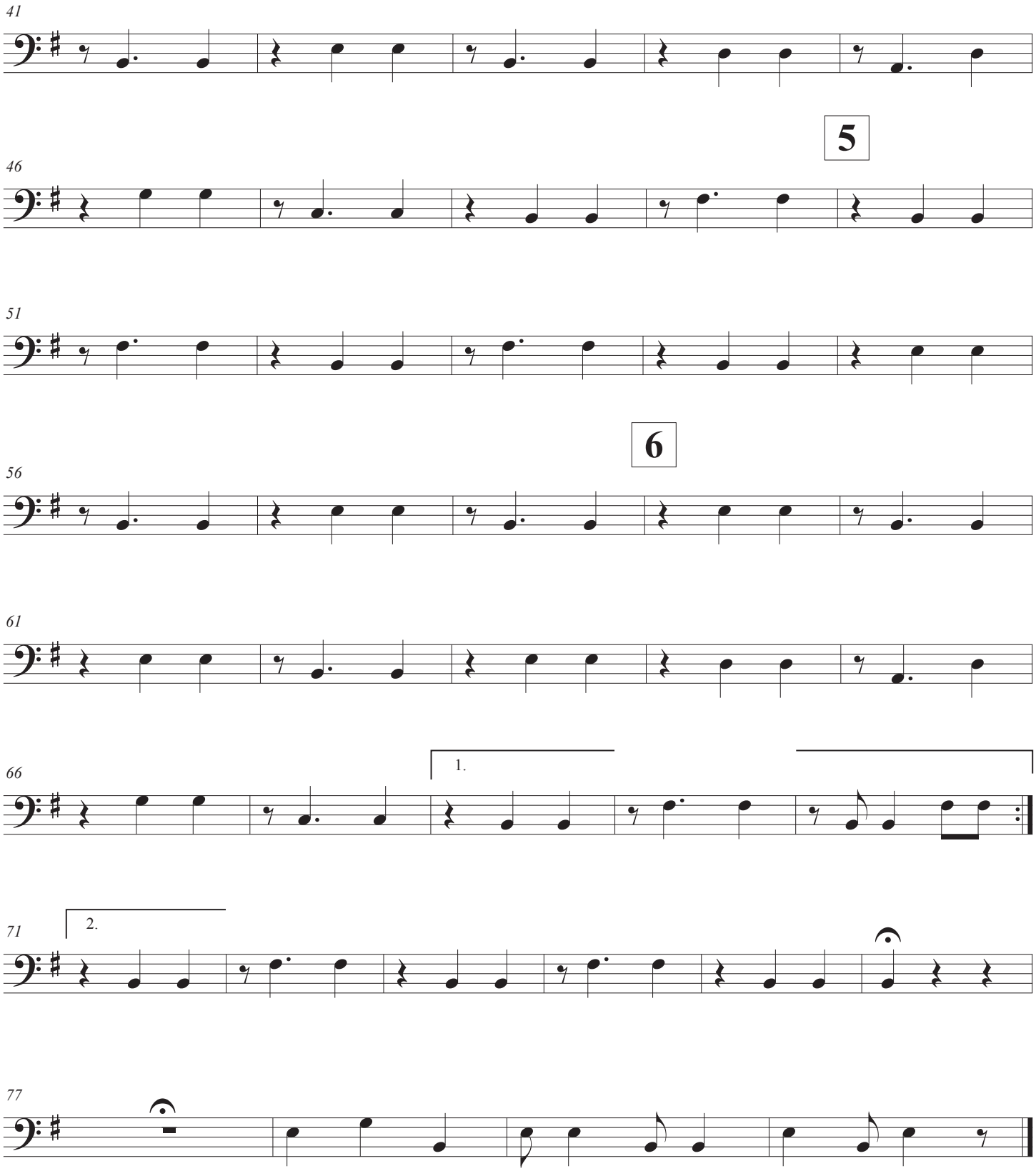
La Malagueña

Guitarron

Huapango

Elpidio Ramirez



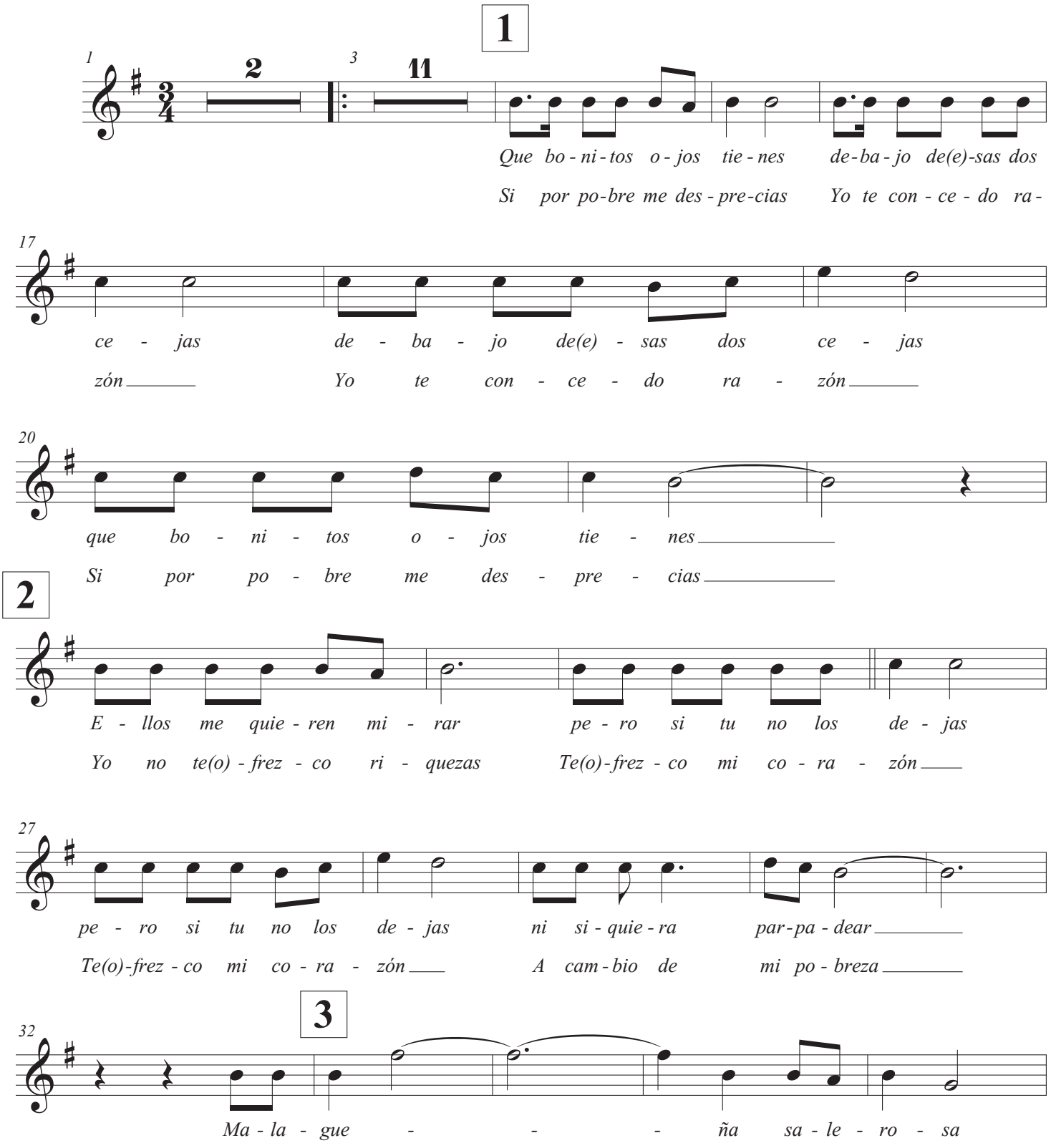

41
5
46
51
6
56
61
66
1.
71
2.
77

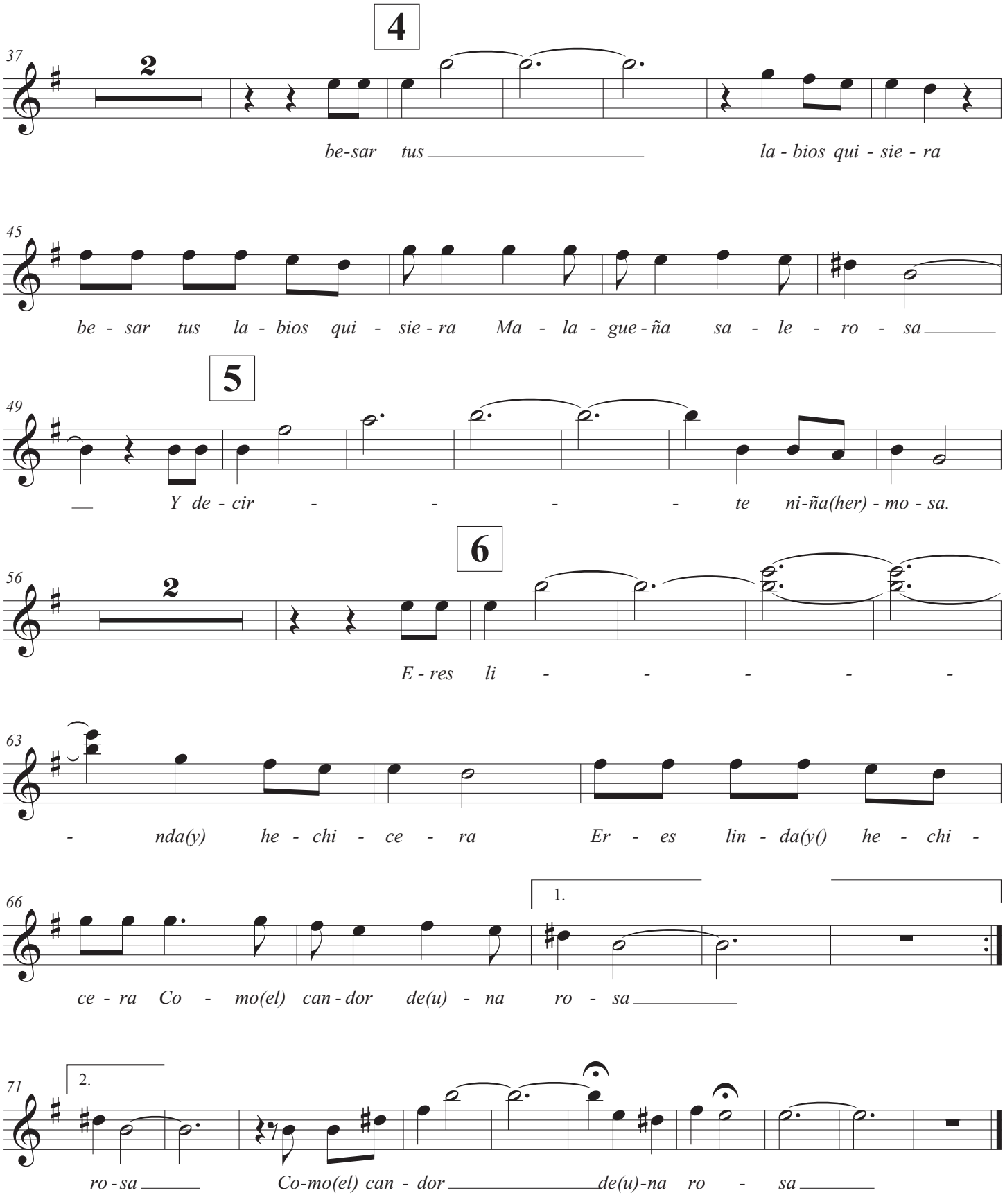
La Malagueña

Huapango

Elpidio Ramírez

Voice




4
37
2
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
5
49
Y de - cir - - - - te ni-ña(her) - mo - sa.
6
56
2
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.

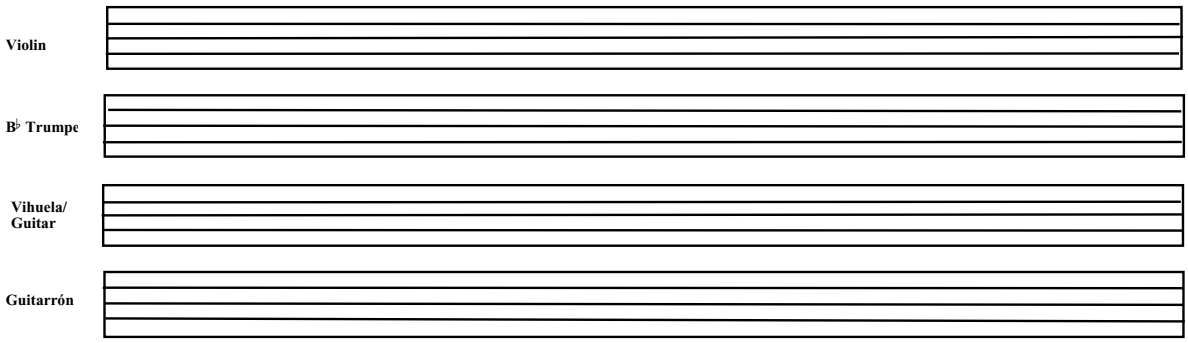
Malagueña salerosa...

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	
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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Planning for Success Additional Notes

LA VERDOLAGA

(Huapango)

Alberto Cervantes/Ruben Fuentes
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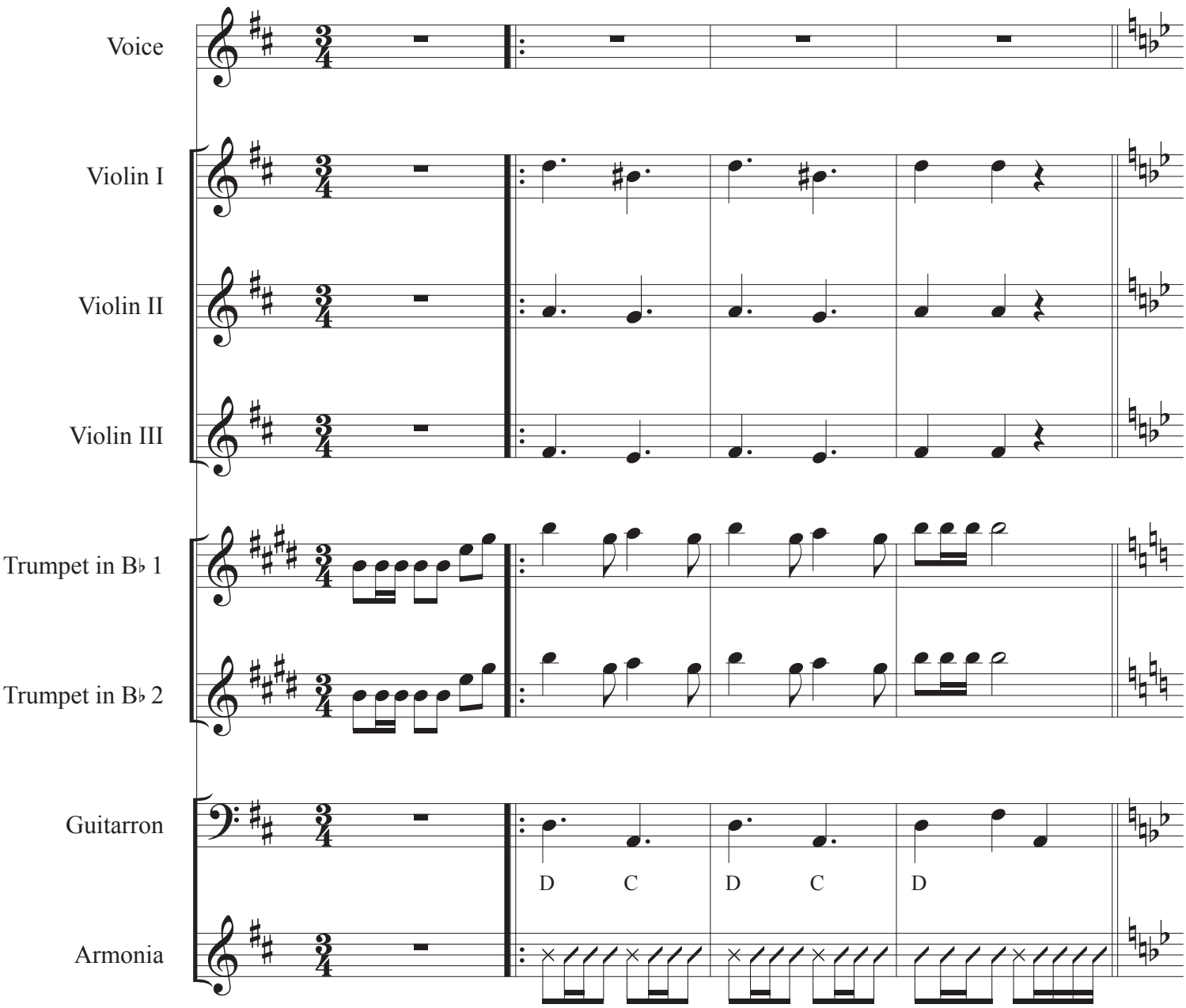
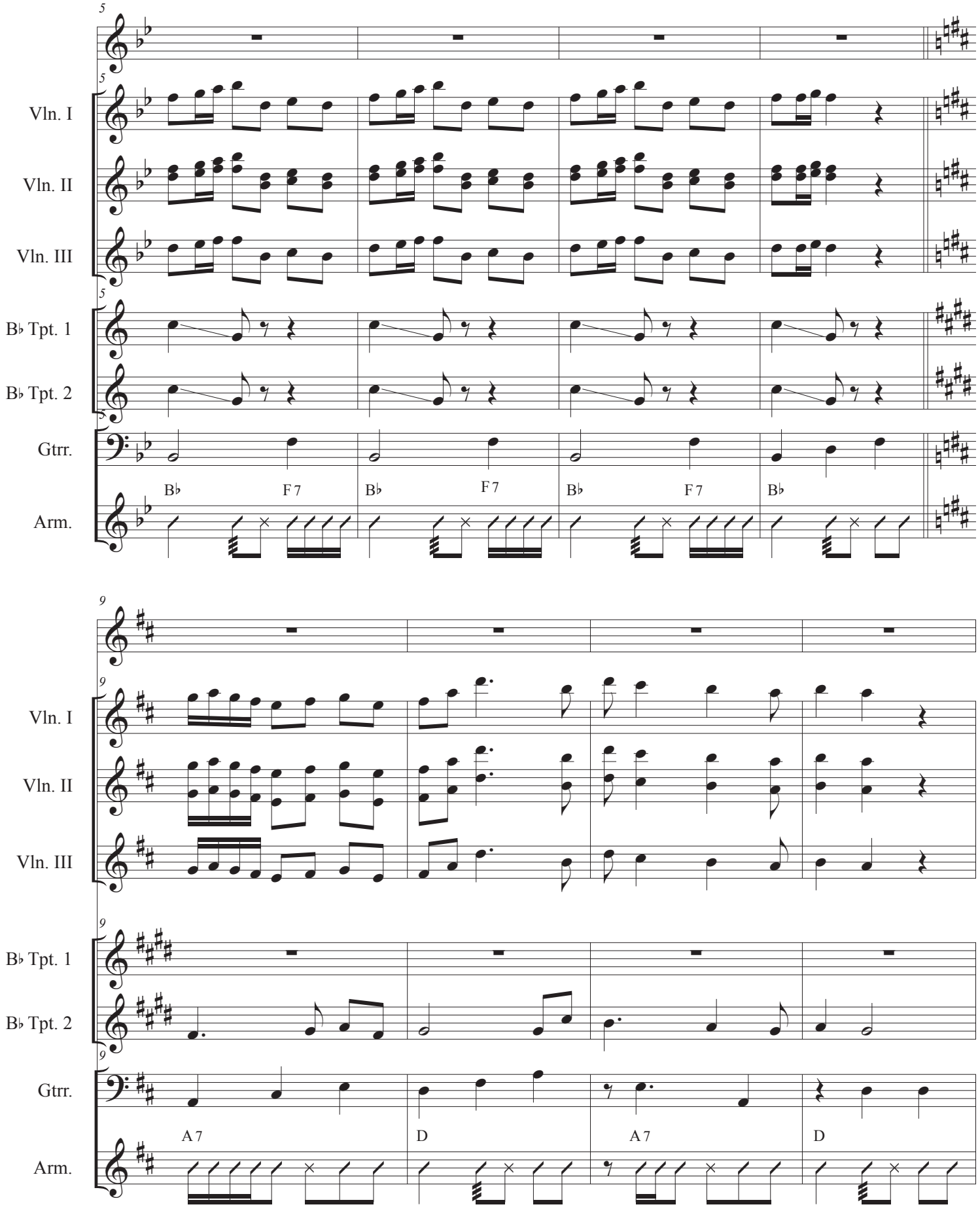
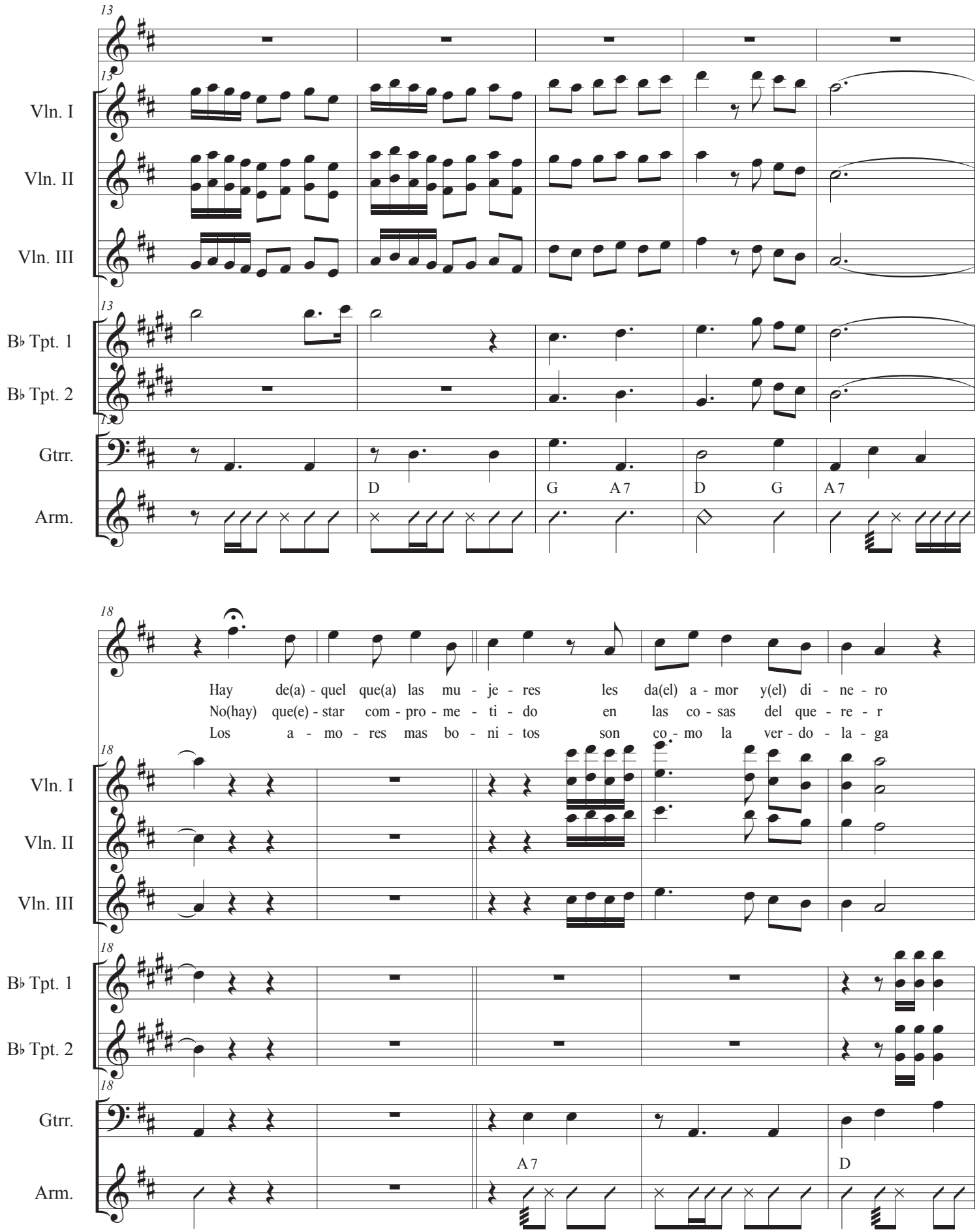
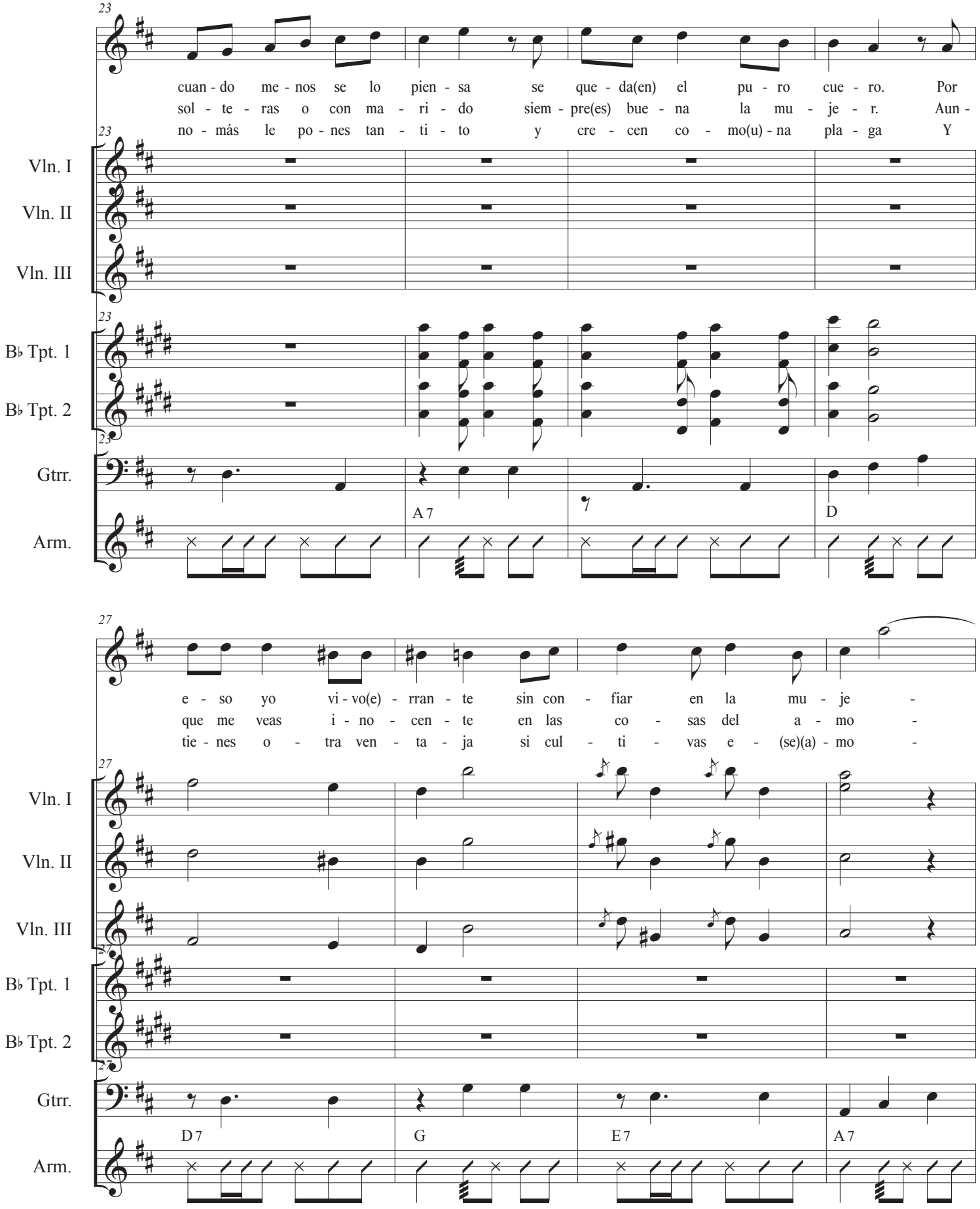


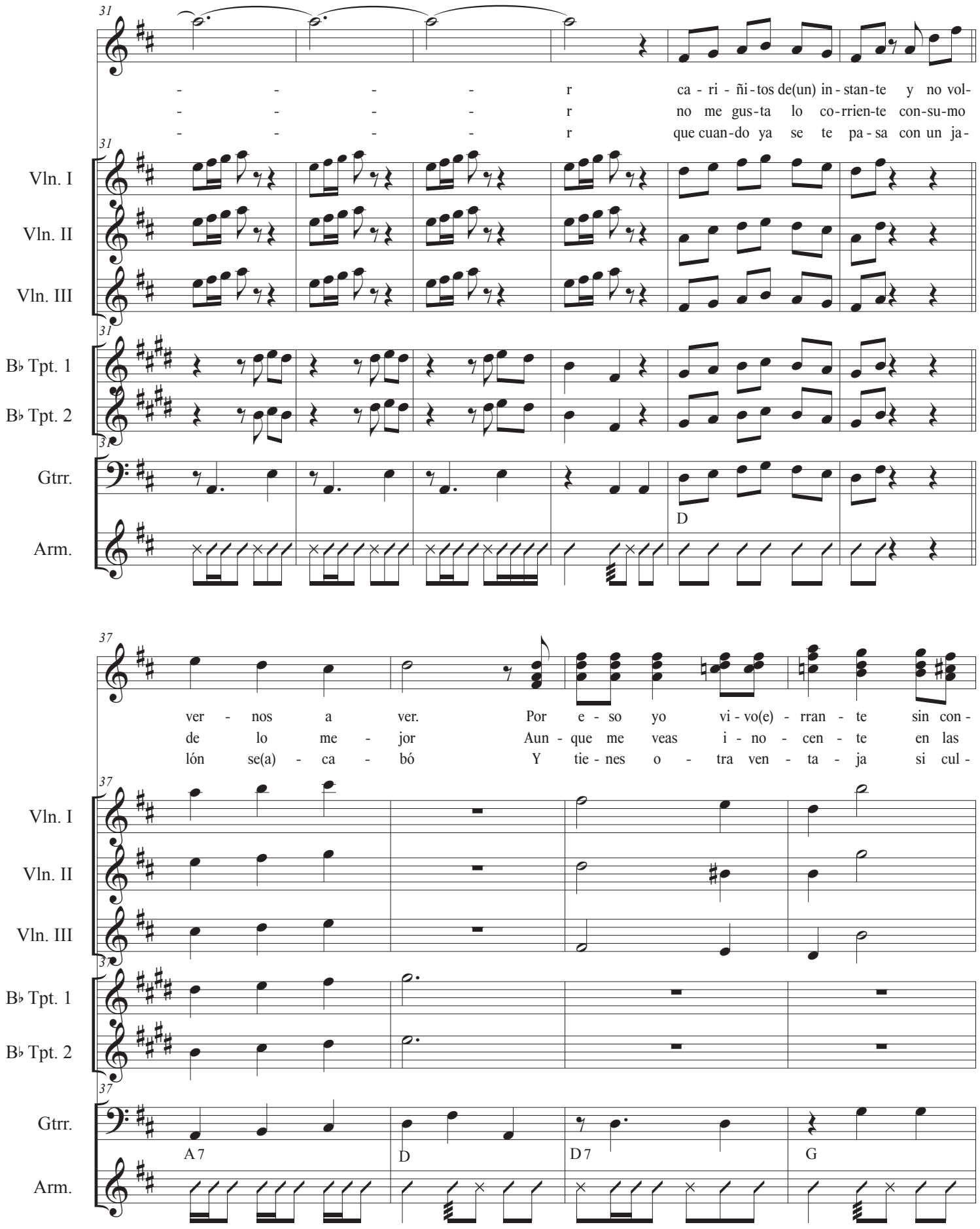
LA VERDOLAGA



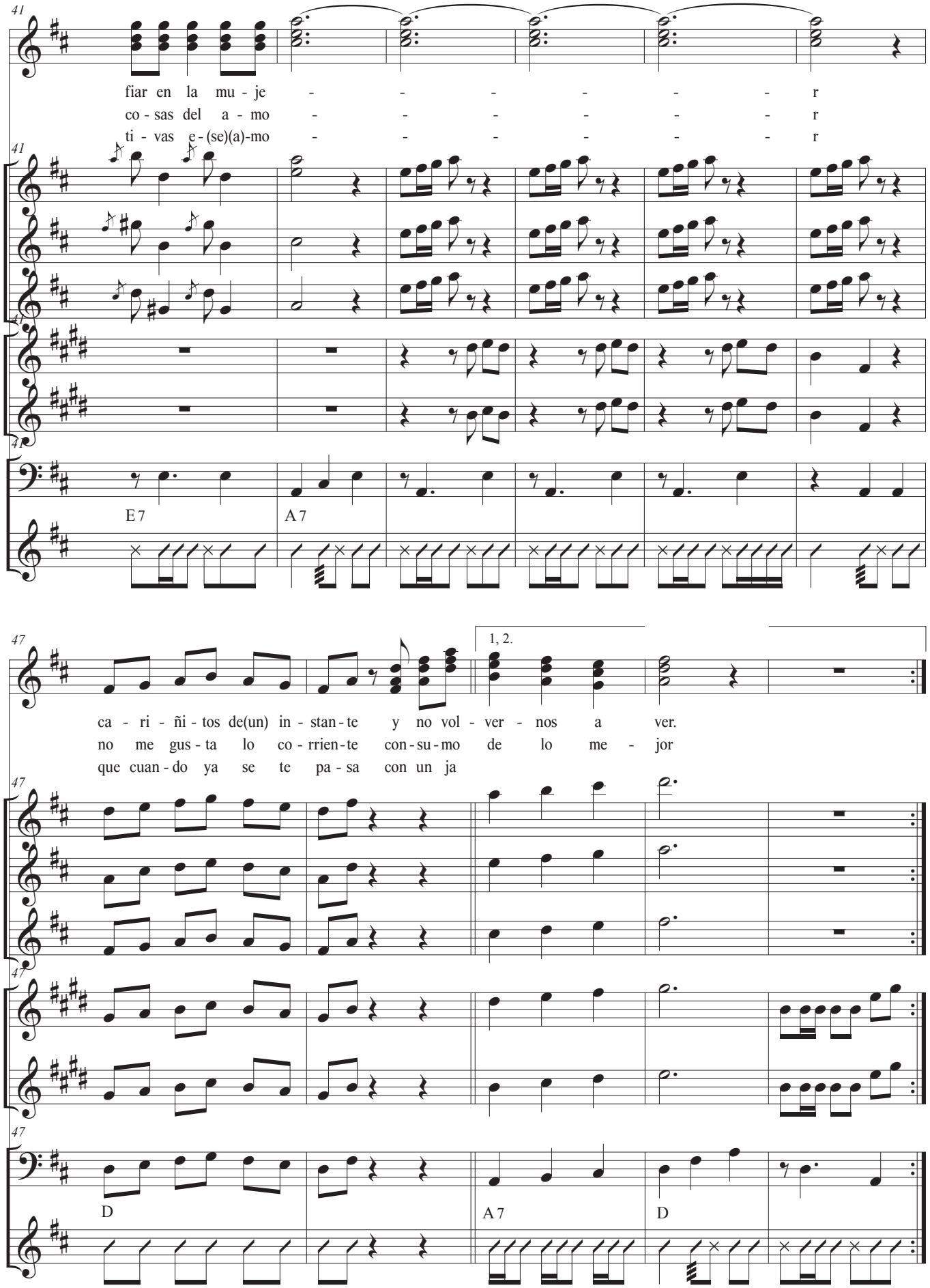

13
Vln. I
Vln. II
Vln. III
B♭ Tpt. 1
B♭ Tpt. 2
Gtrr.
Arm.
D
G
A 7
D
G
A 7
18
Hay de(a) - quel que(a) las mu - je - res les da(el) a - mor y(el) di - ne - ro
No(hay) que(e) - star com - pro - me - ti - do en las co - sas del que - re - r
Los a - mo - res mas bo - ni - tos son co - mo la ver - do - la - ga
A 7
D

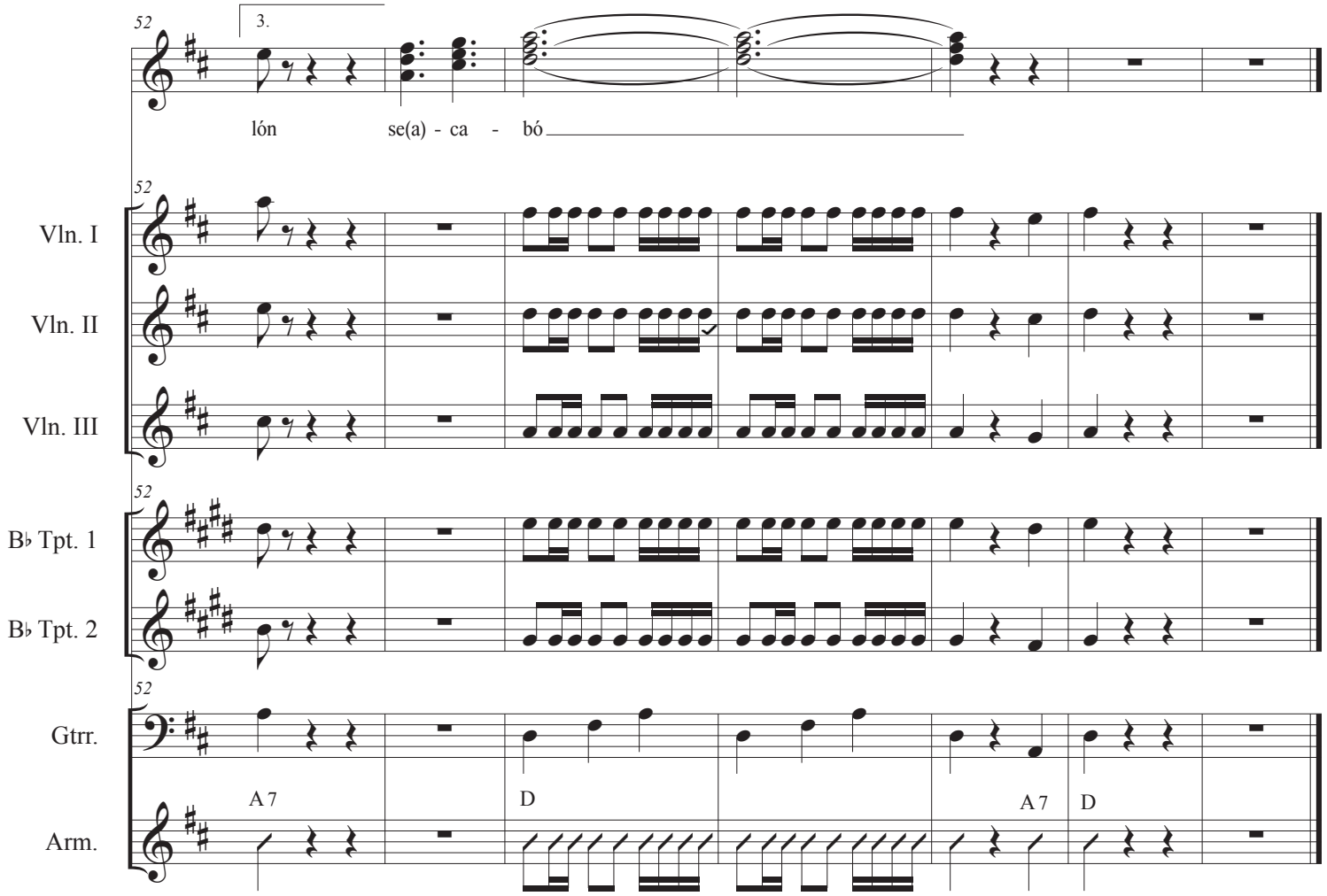
LA VERDOLAGA




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♭ Tpt. 1
B♭ Tpt. 2
Gtrr.
Arm.
D
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 -
A 7
D
D 7
G

LA VERDOLAGA




52
3.
lón se(a) - ca - bó
Vln. I
Vln. II
Vln. III
B♭ Tpt. 1
B♭ Tpt. 2
Gtrr.
Arm.
A 7
D
A 7
D

LA VERDOLAGA

(Huapango)

Alberto Cervantes/Ruben Fuentes
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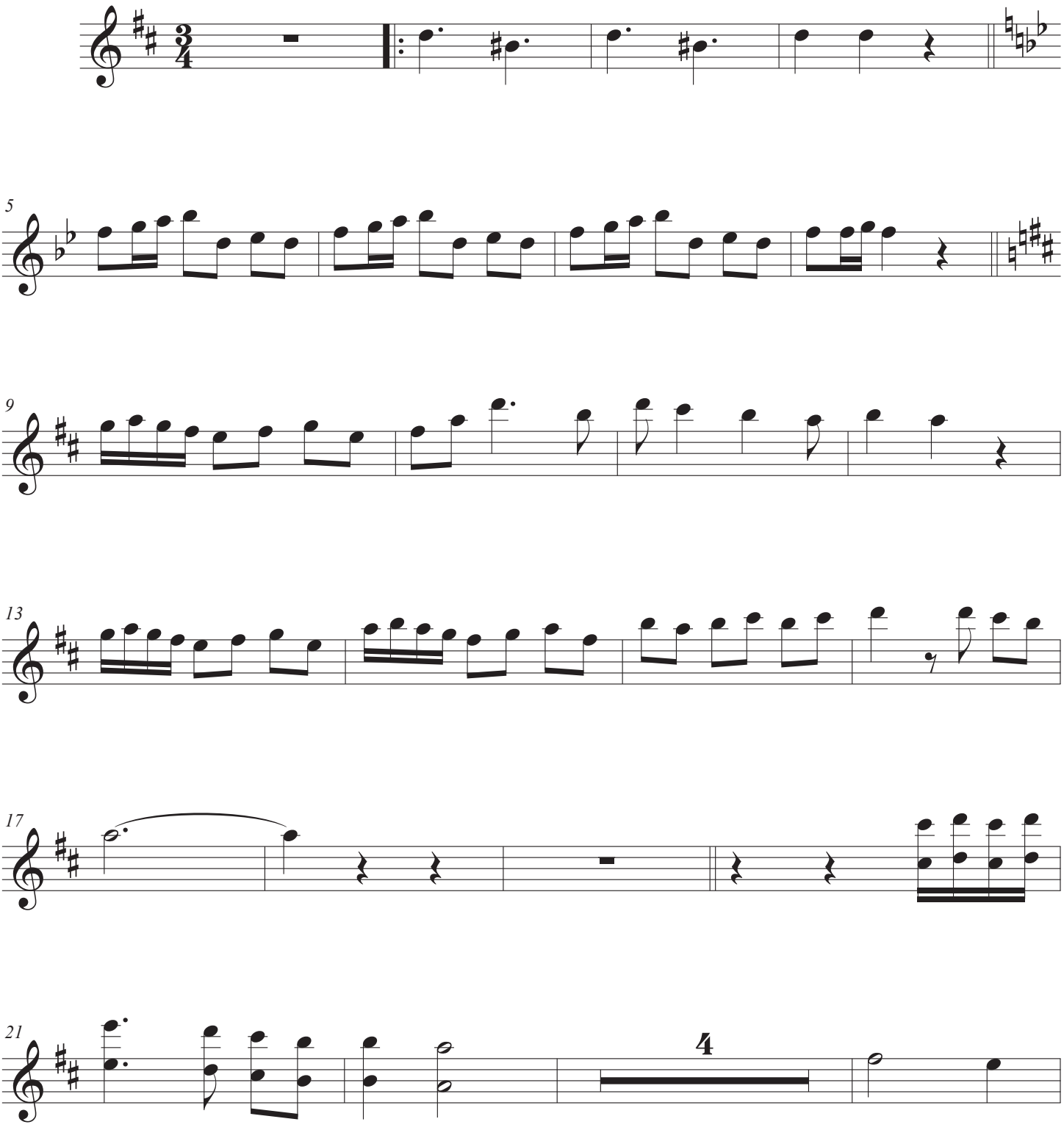
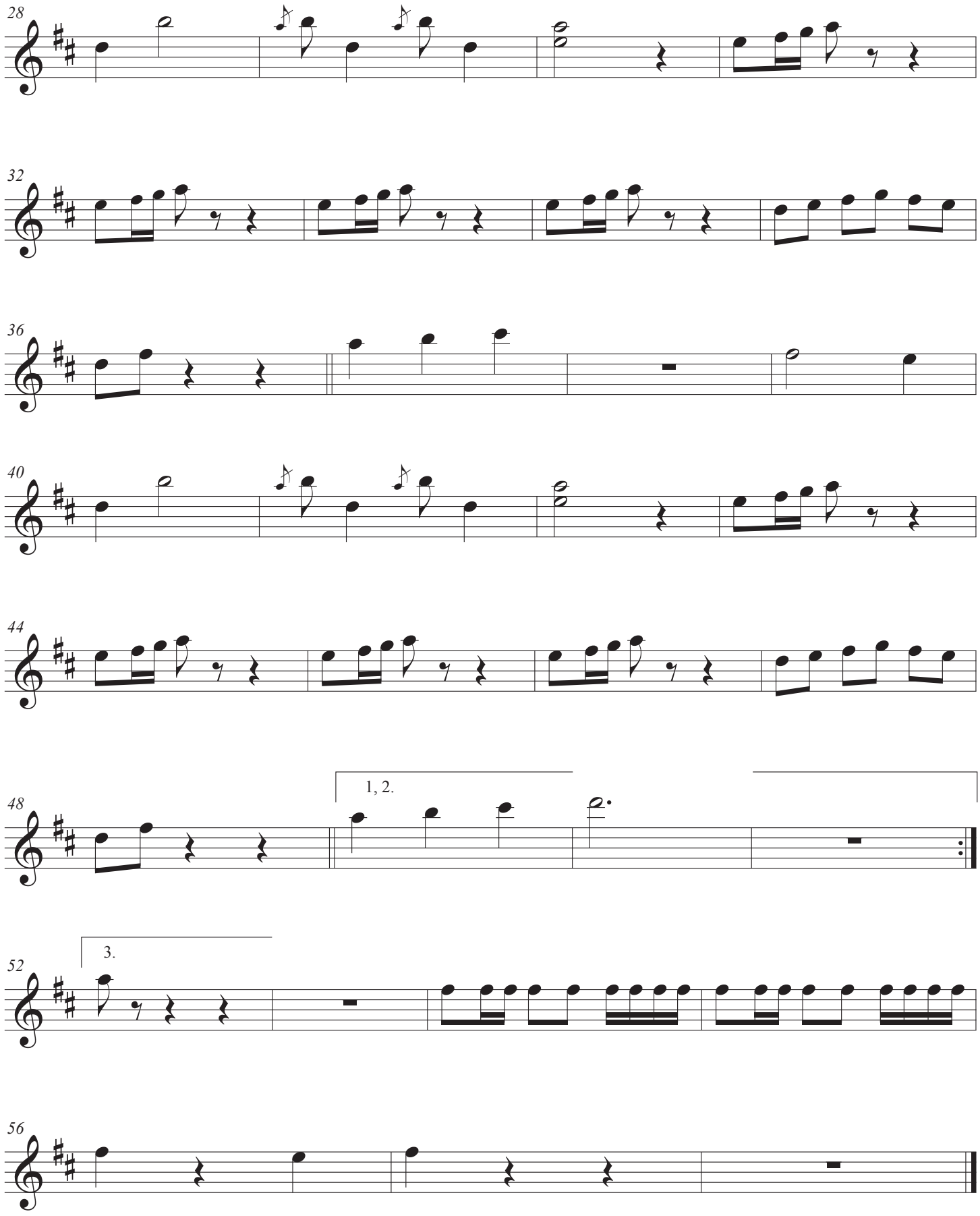



28
32
36
40
44
48
1, 2.
52
3.
56

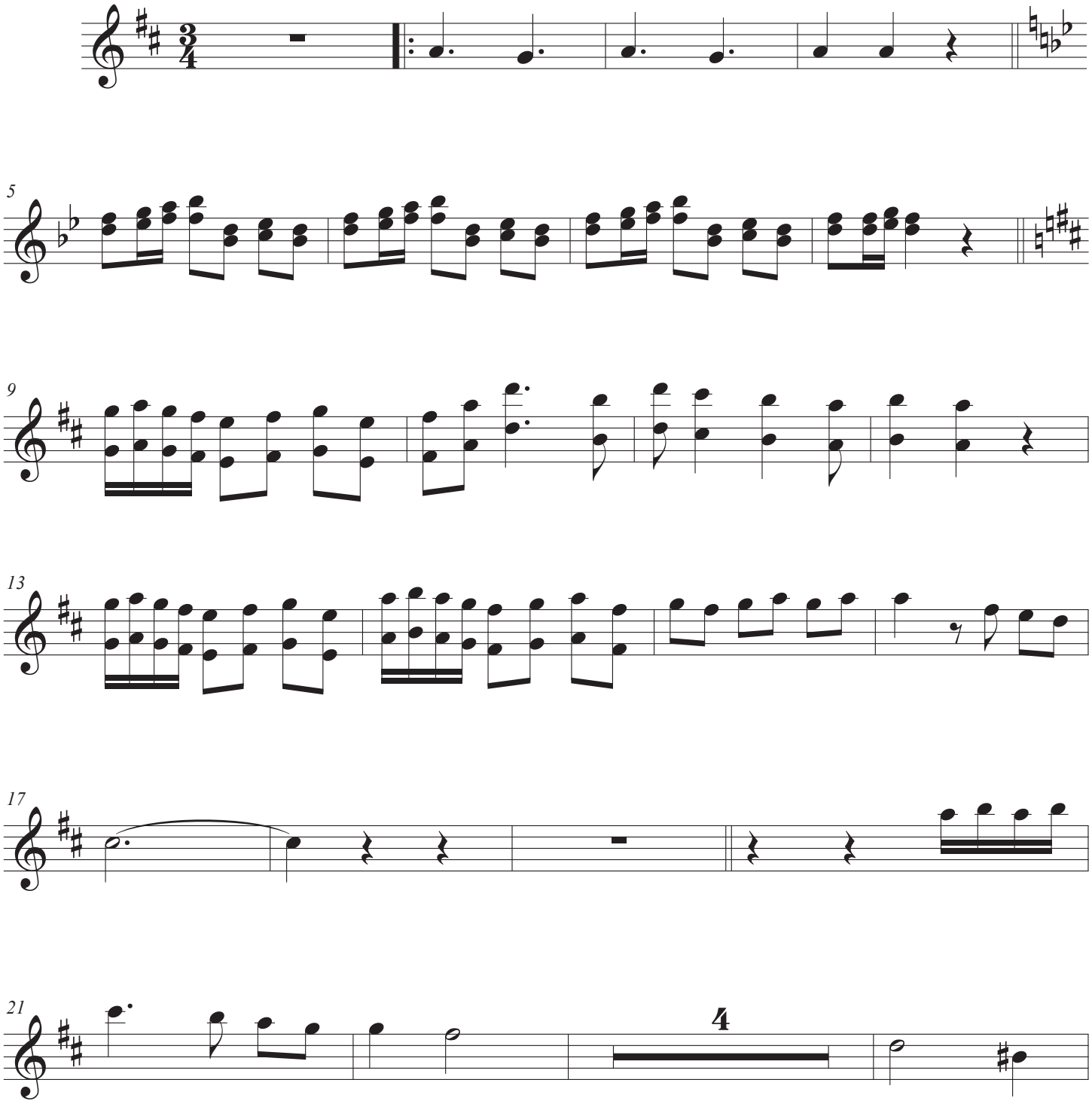
LA VERDOLAGA

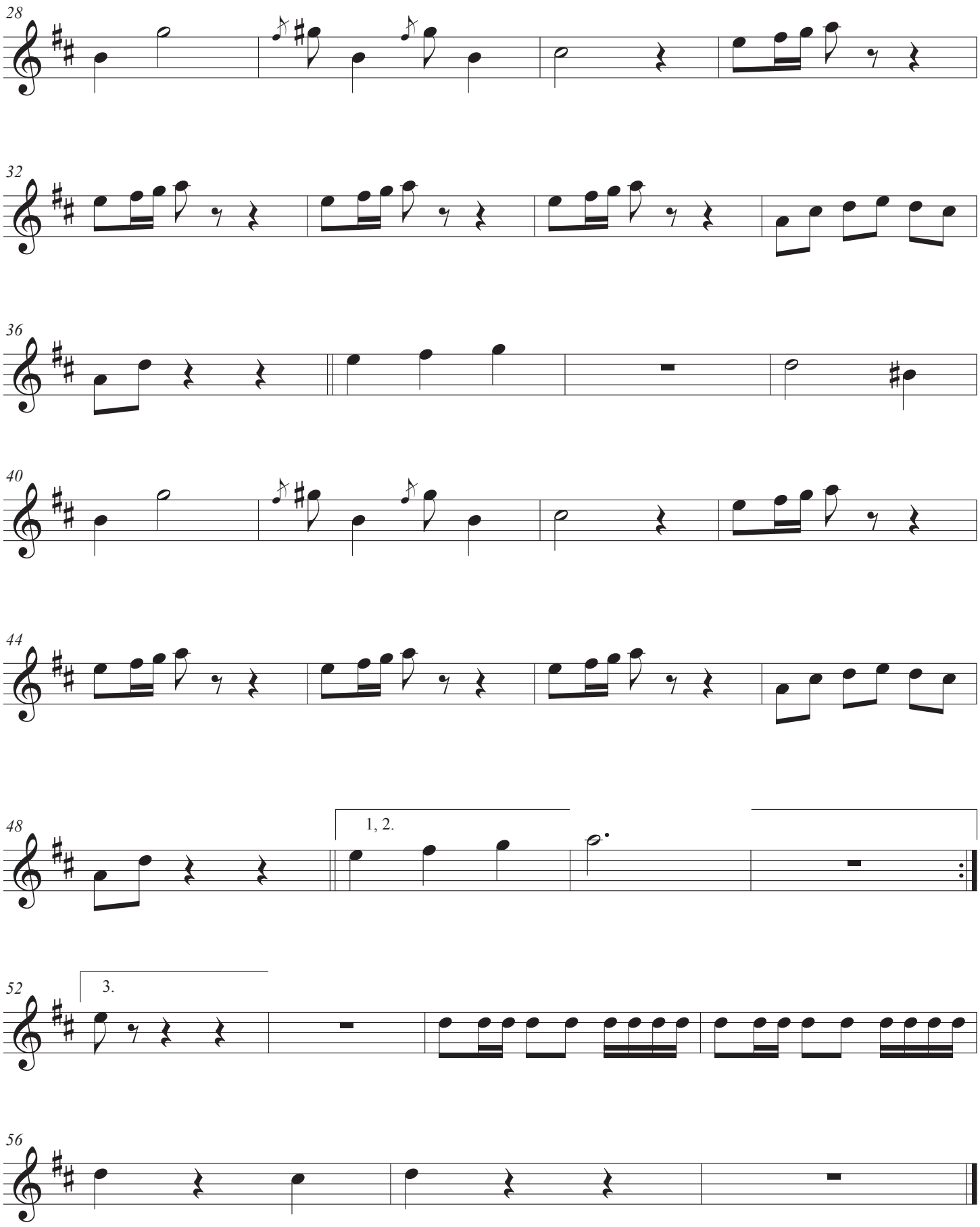
(Huapango)

Violin II

Alberto Cervantes/Ruben Fuentes

GRM Publications




28
32
36
40
44
48
1, 2.
52
3.
56

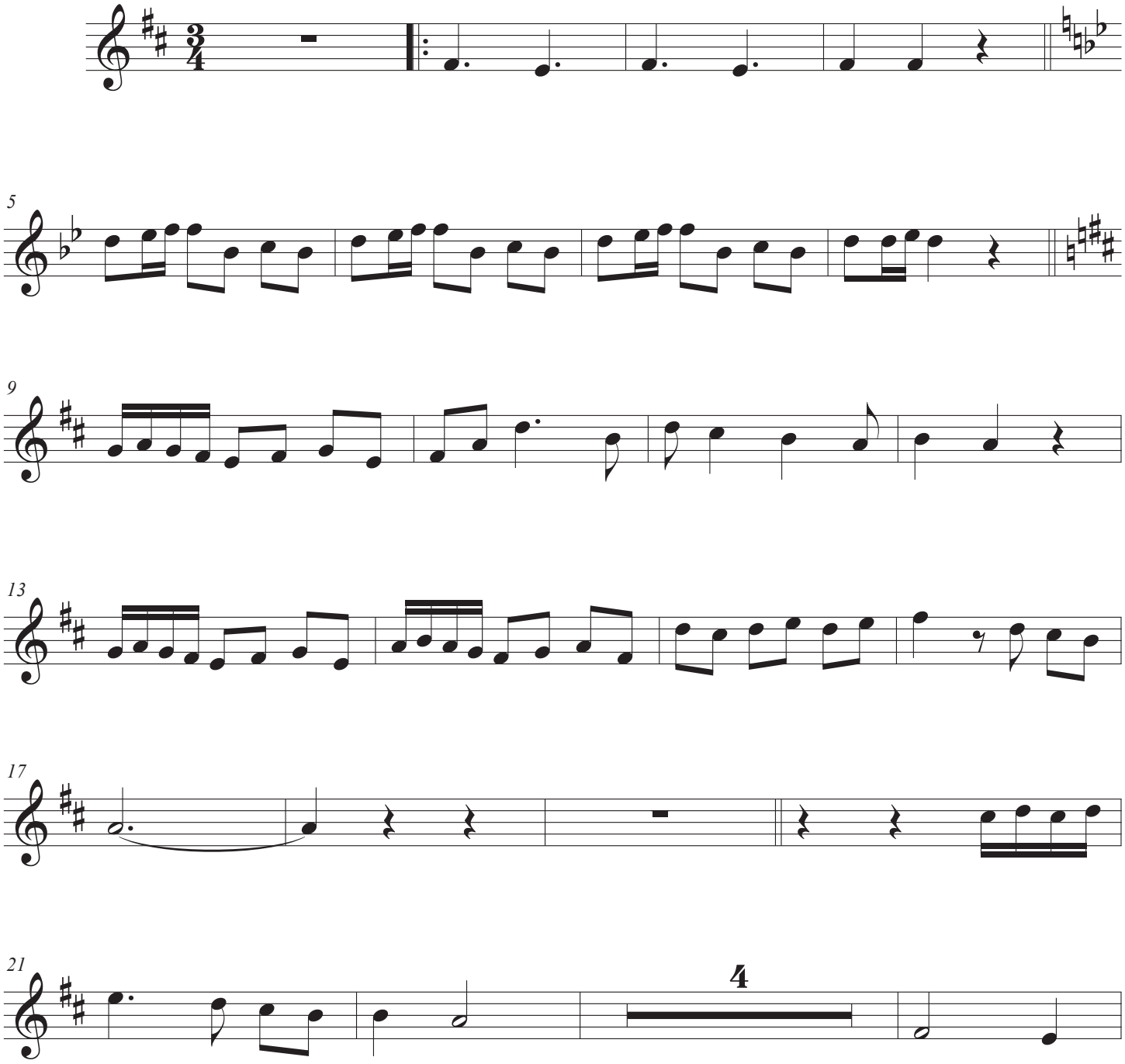
Violin III

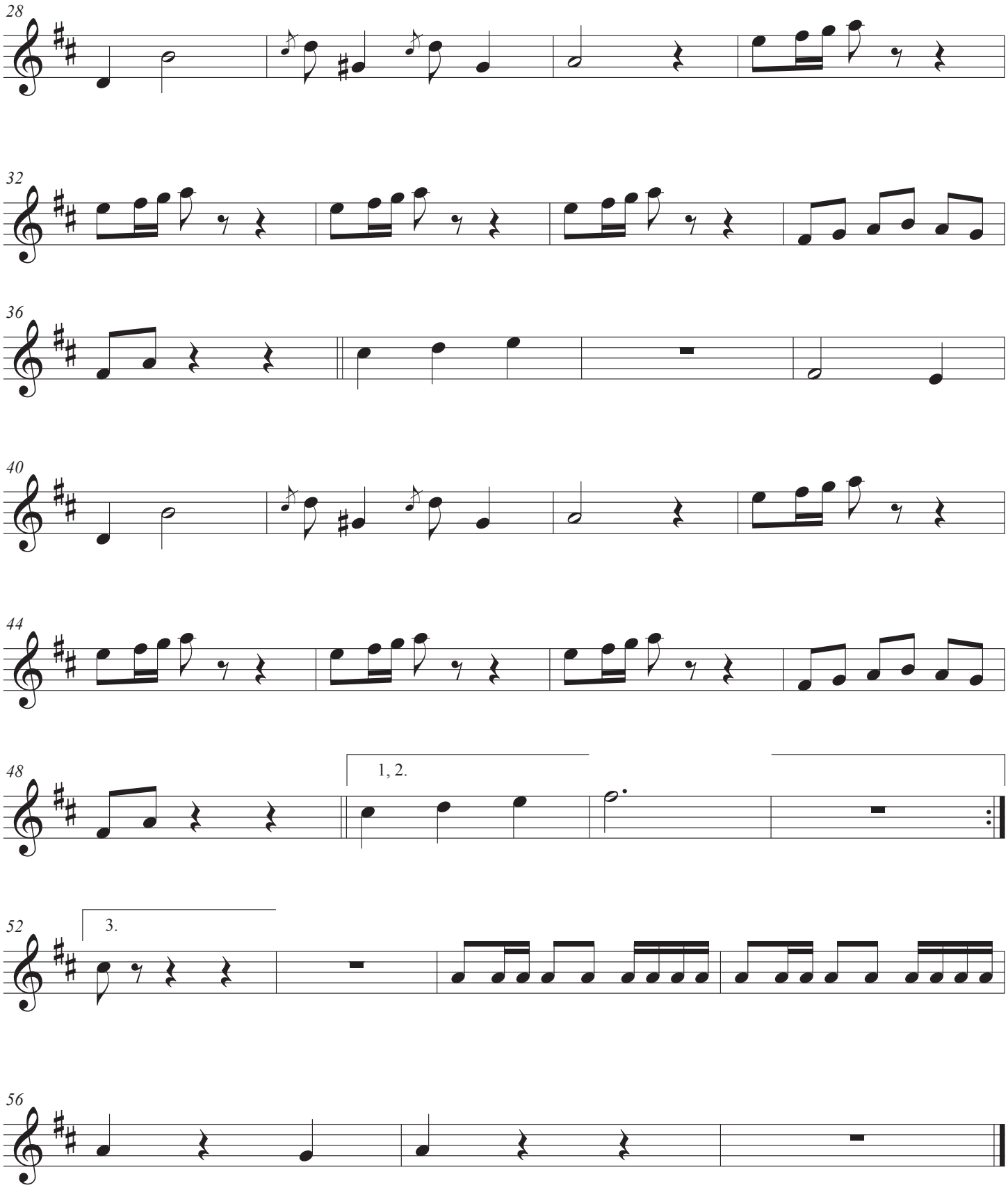
LA VERDOLAGA

(Huapango)

Alberto Cervantes/Ruben Fuentes

GRM Publications




28
32
36
40
44
48
1, 2.
52
3.
56

Trumpet in B♭ 1

LA VERDOLAGA

(Huapango)

Alberto Cervantes/Ruben Fuentes

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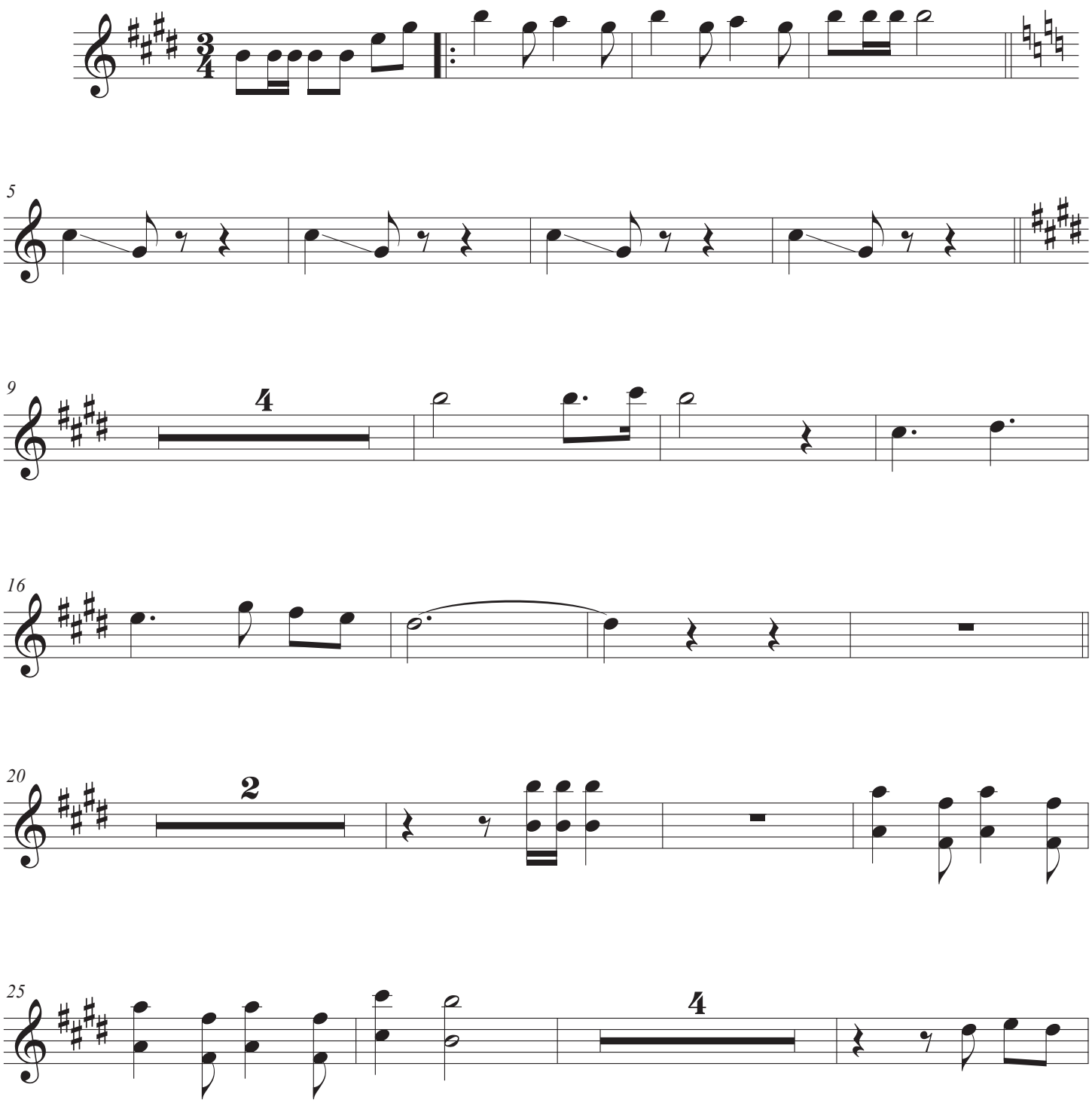
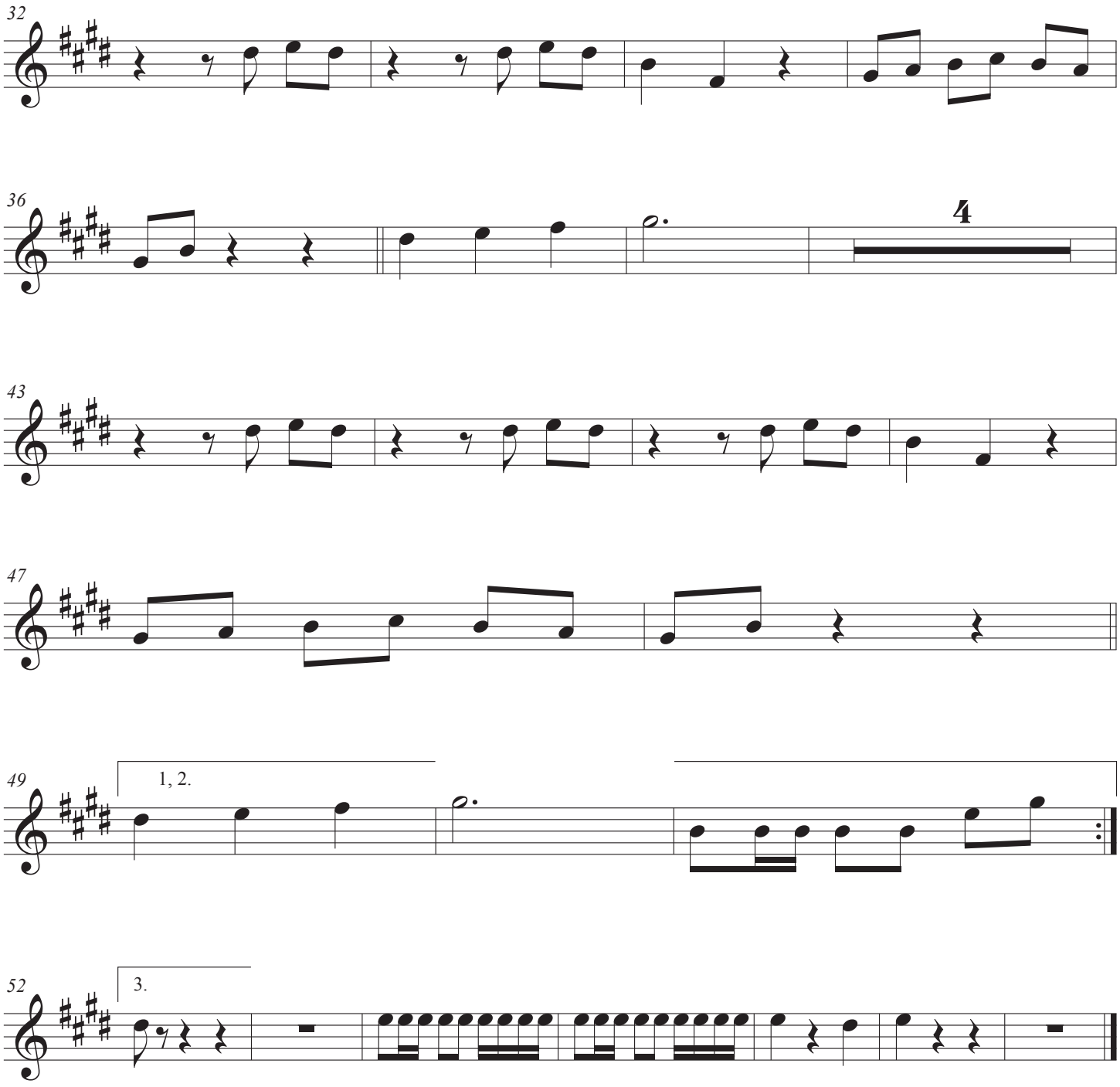



32
36
4
43
47
49
1, 2.
52
3.

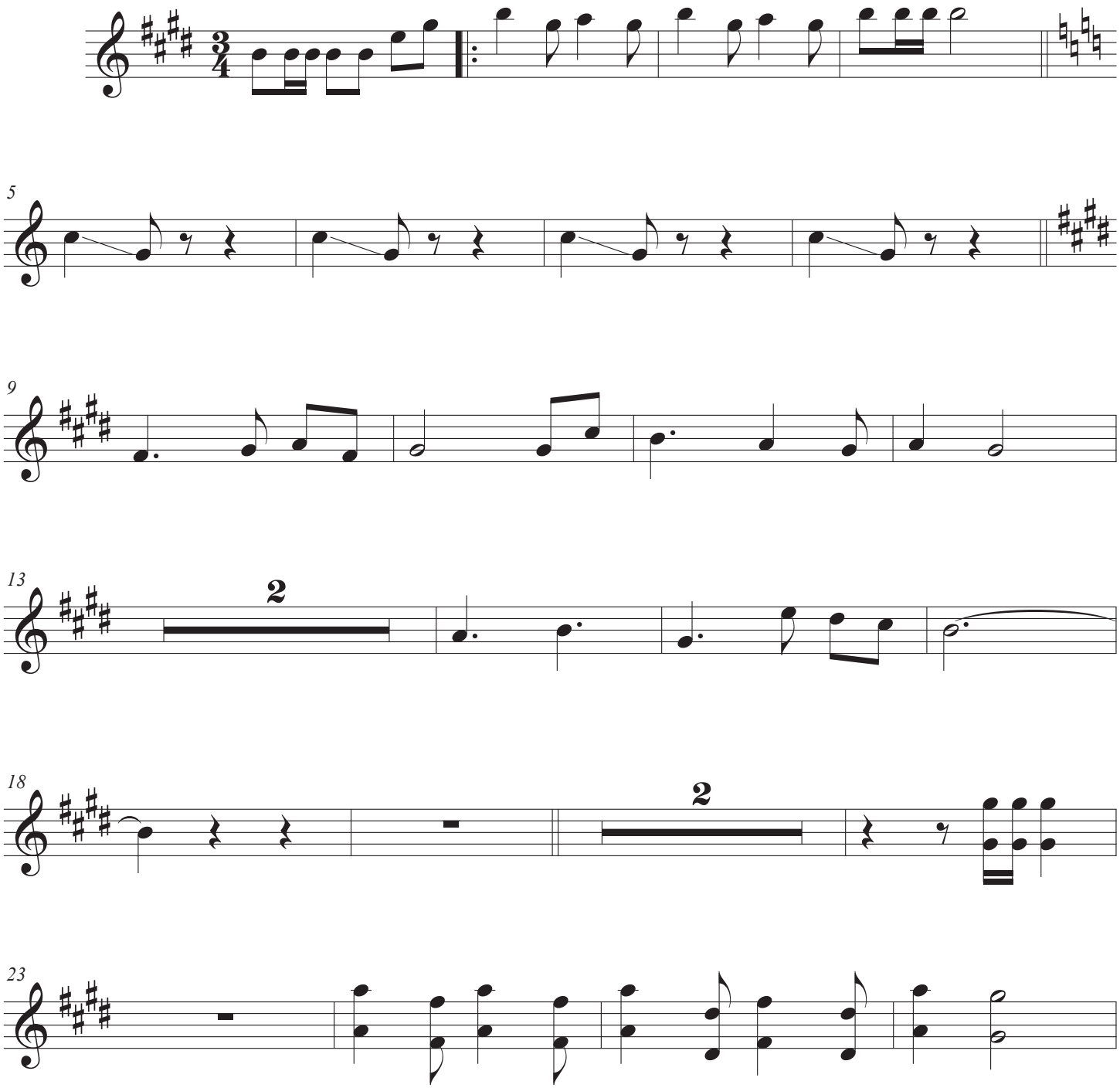
Trumpet in B♭ 2

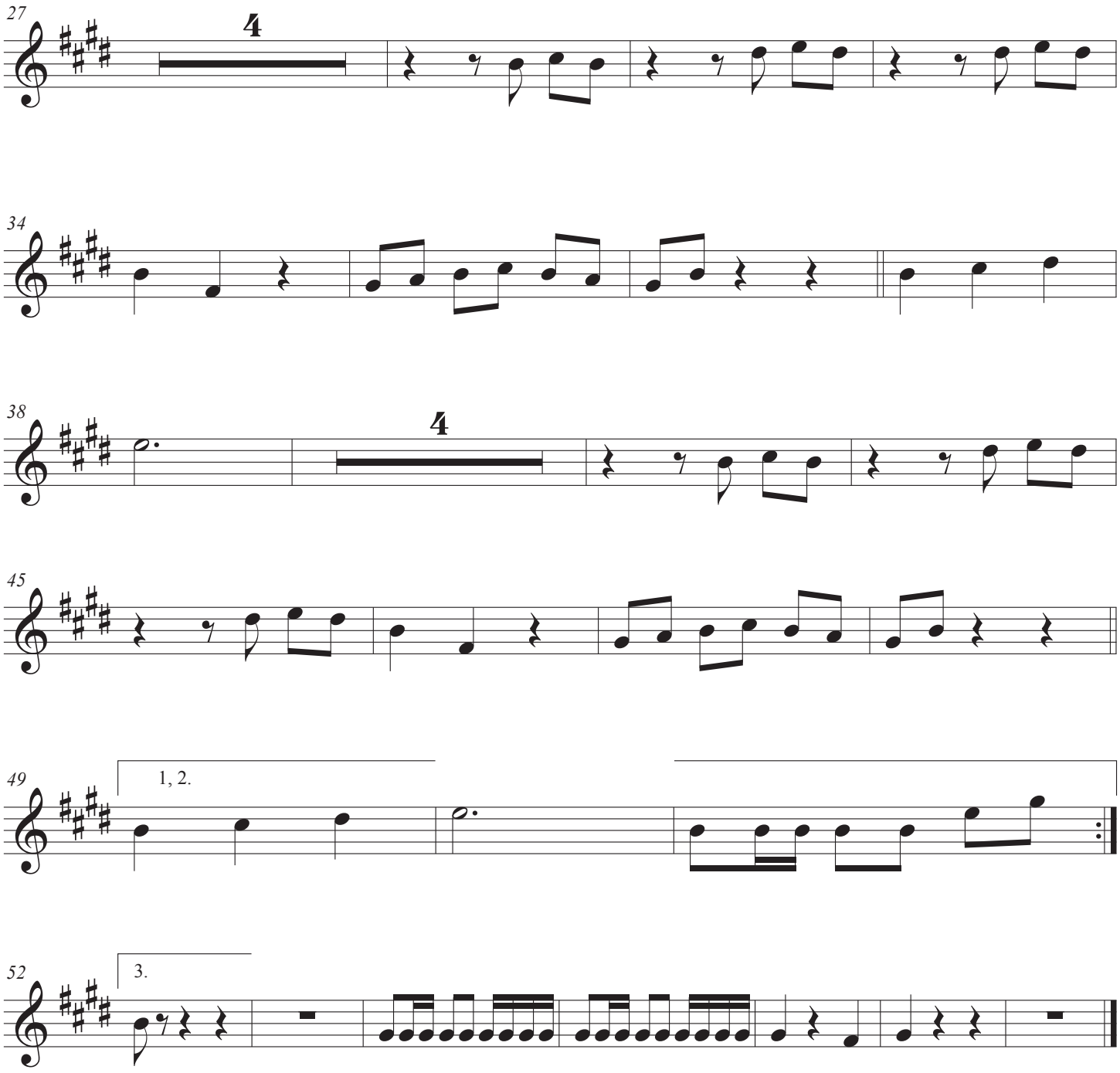
LA VERDOLAGA

(Huapango)

Alberto Cervantes/Ruben Fuentes

GRM Publications




27
4
34
38
4
45
49
1, 2.
52
3.

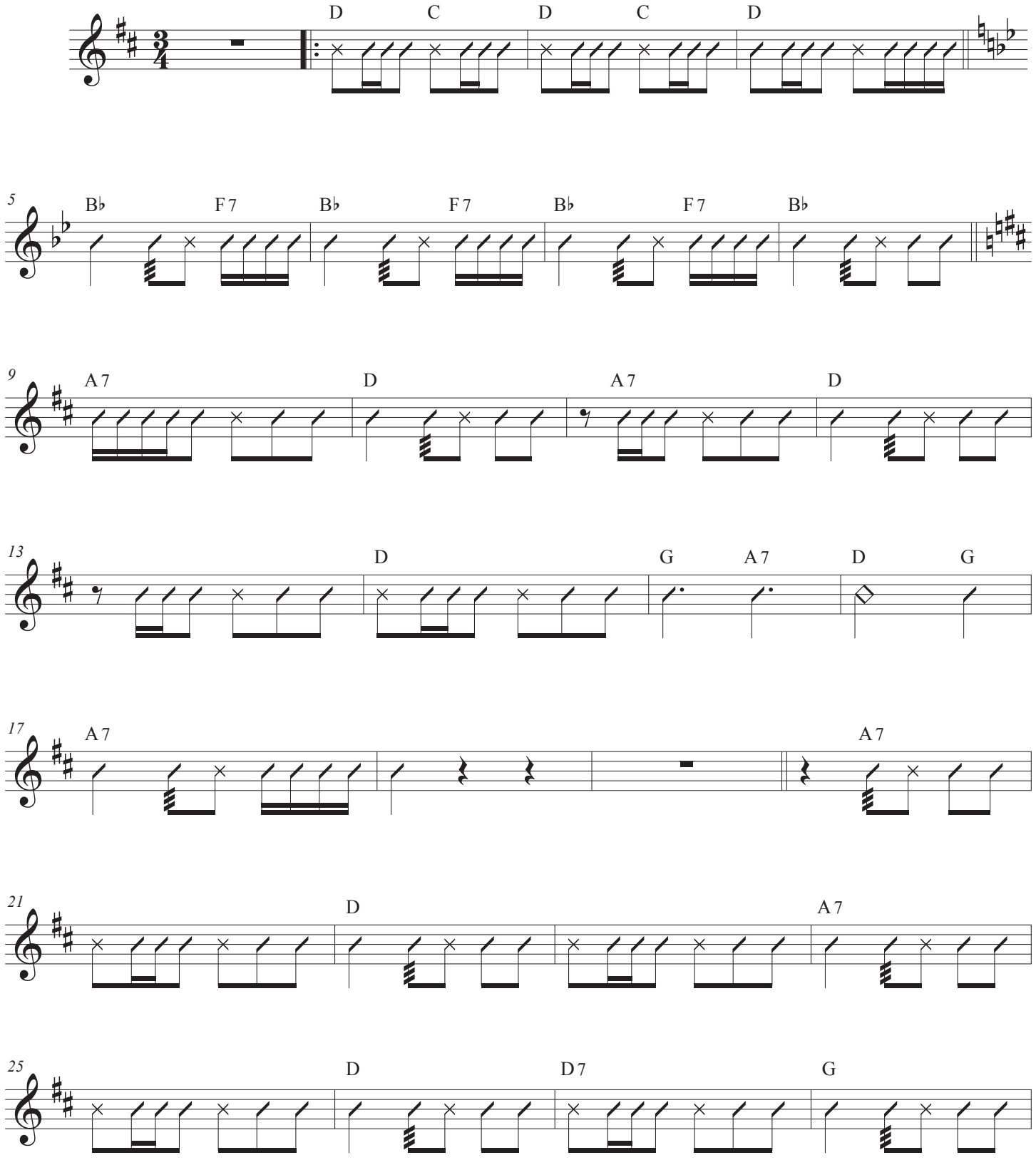
Armonia

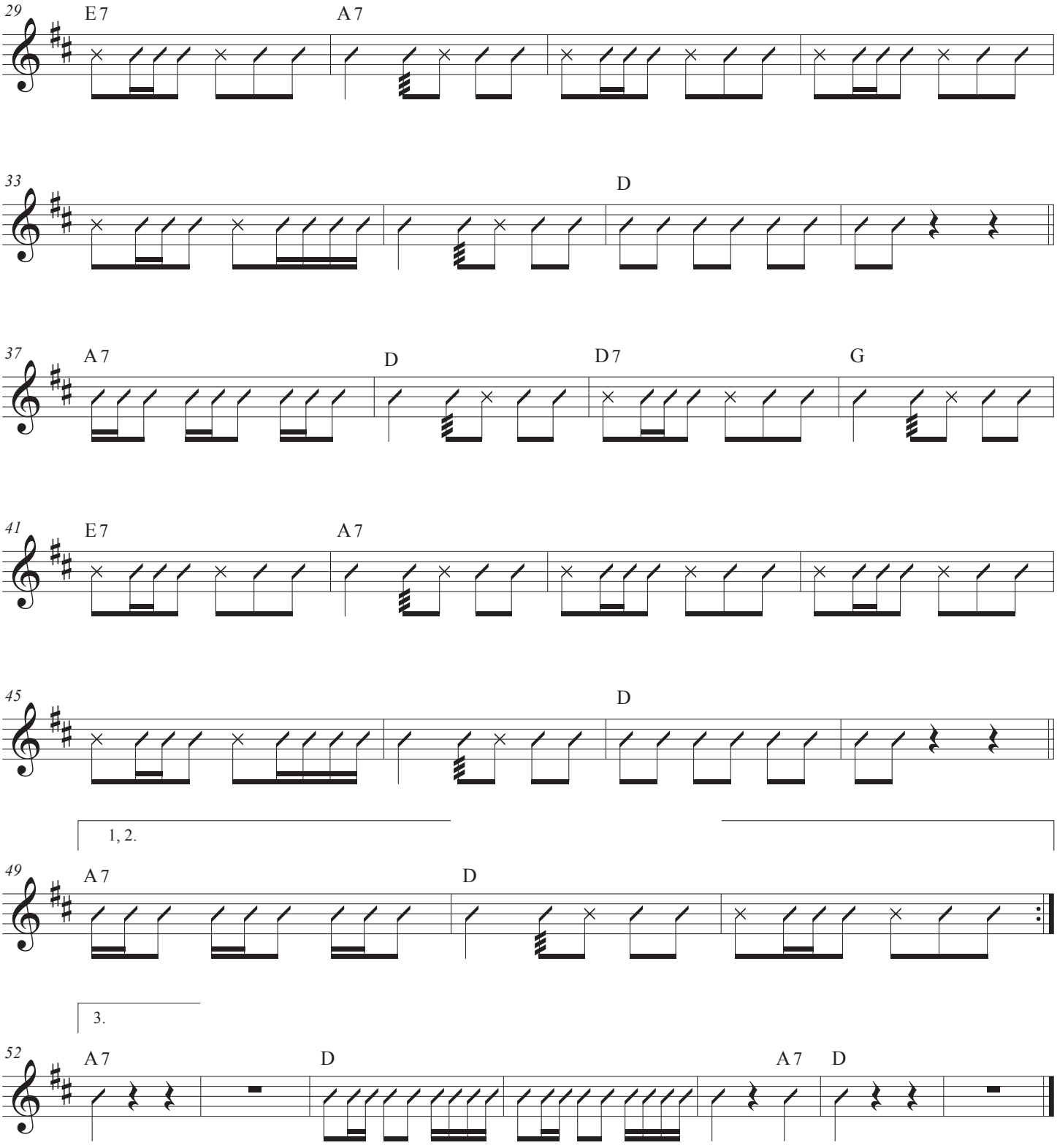
LA VERDOLAGA

(Huapango)

Alberto Cervantes/Ruben Fuentes

GRM Publications



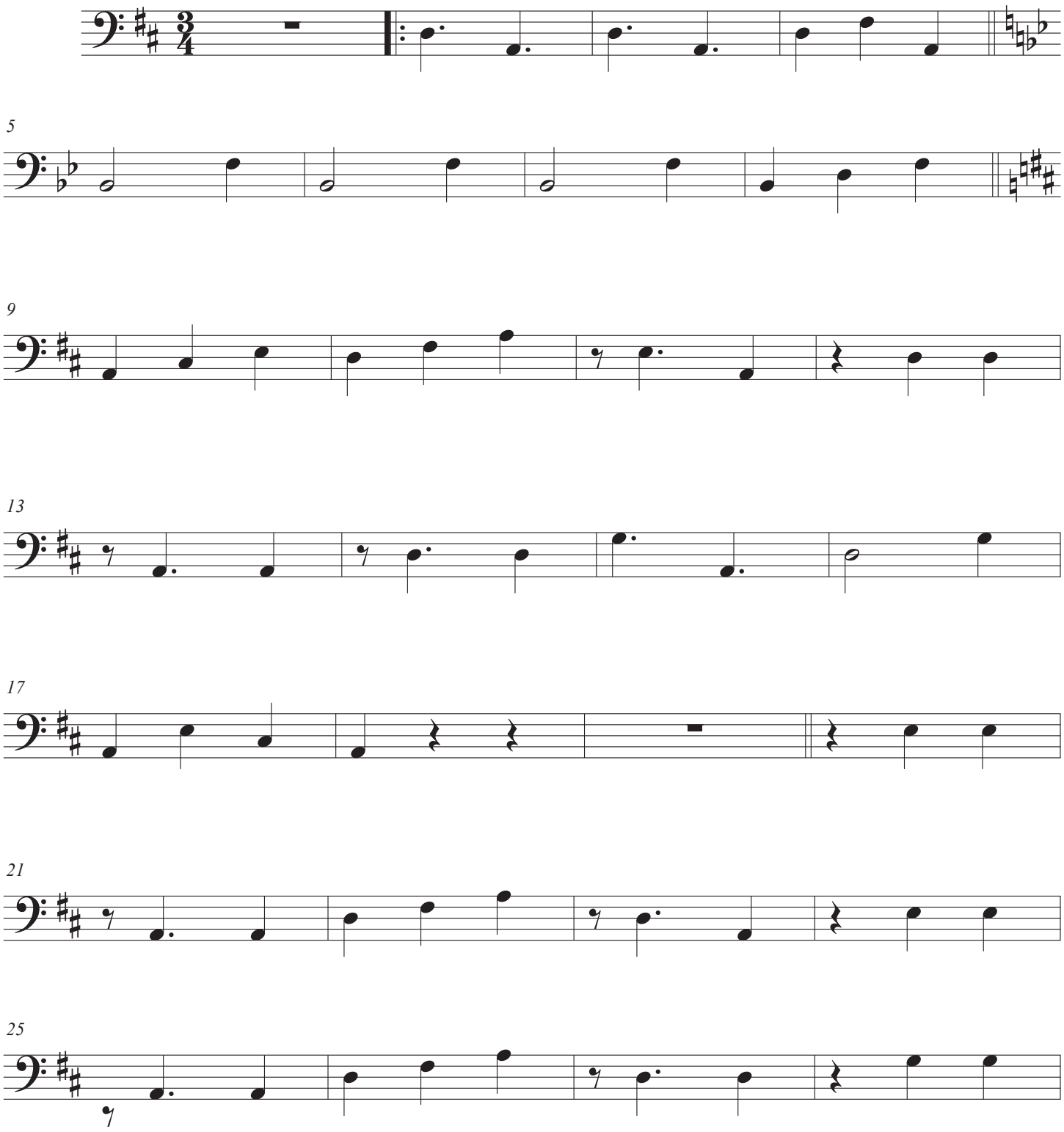

29
E 7
A 7
33
D
37
A 7
D
D 7
G
41
E 7
A 7
45
D
1, 2.
49
A 7
D
3.
52
A 7
D
A 7
D

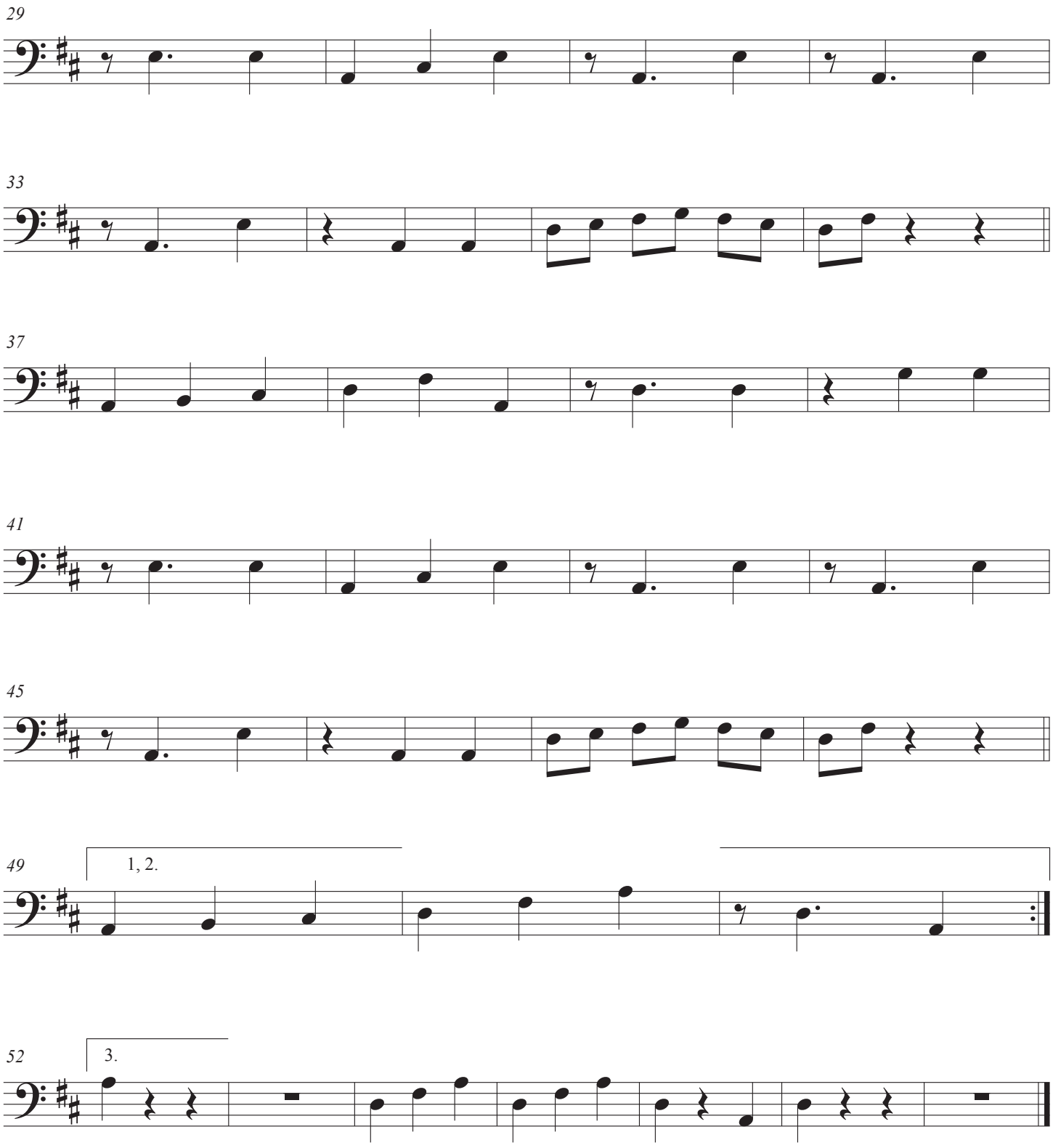
LA VERDOLAGA

(Huapango)

Alberto Cervantes/Ruben Fuentes

GRM Publications




29
33
37
41
45
49
1, 2.
52
3.

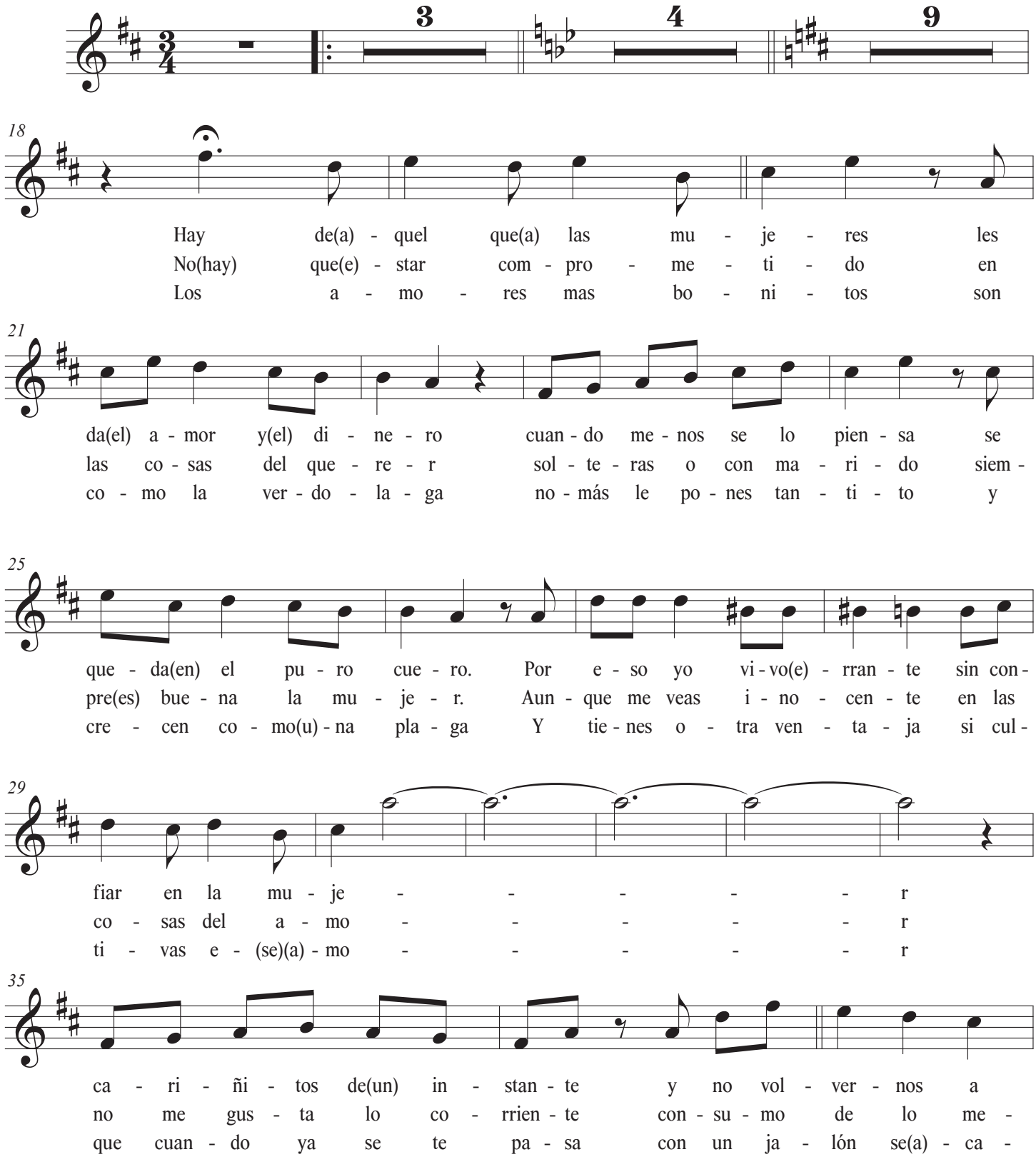
Voice

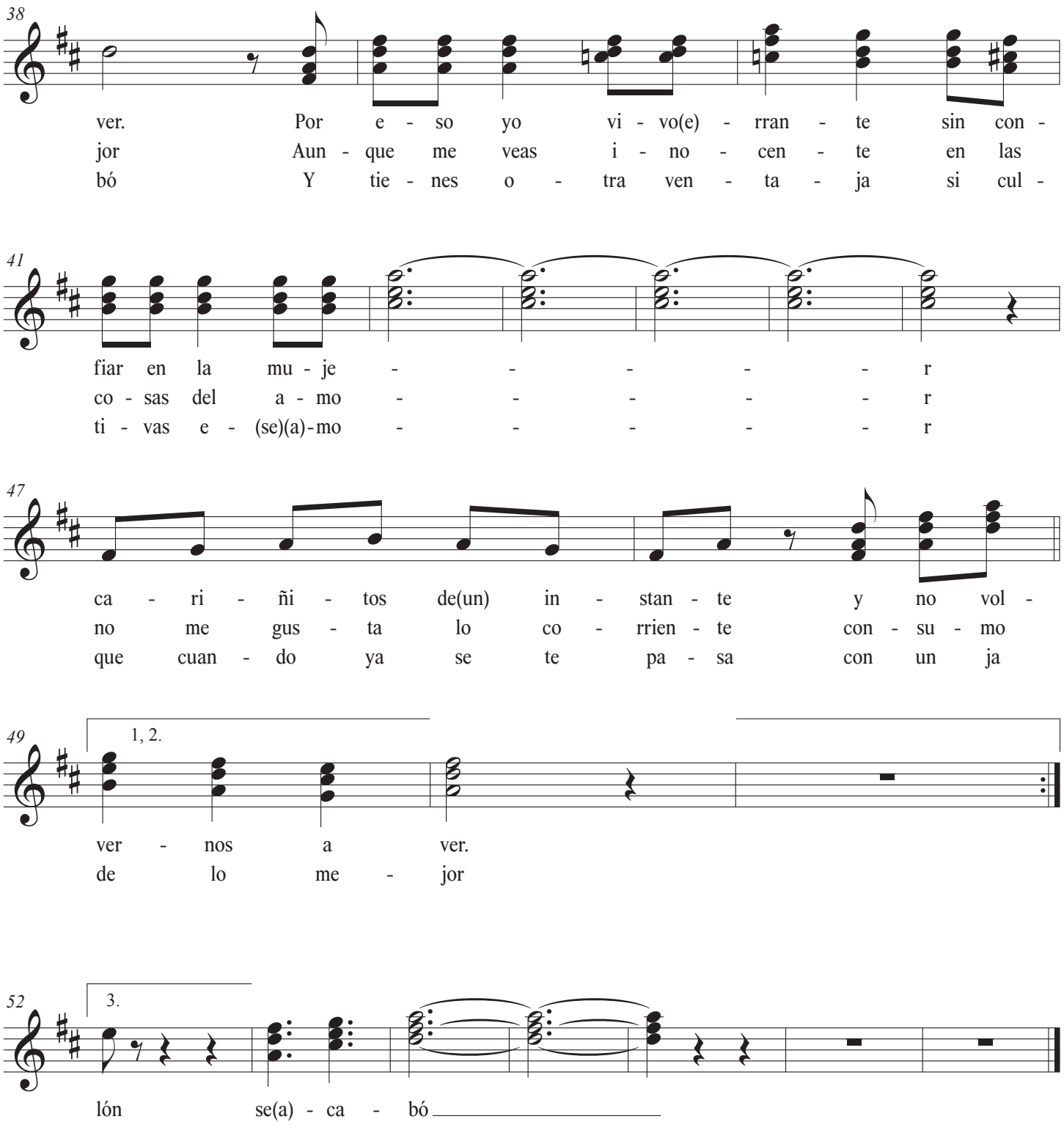
LA VERDOLAGA

(Huapango)

Alberto Cervantes/Ruben Fuentes

GRM Publications




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

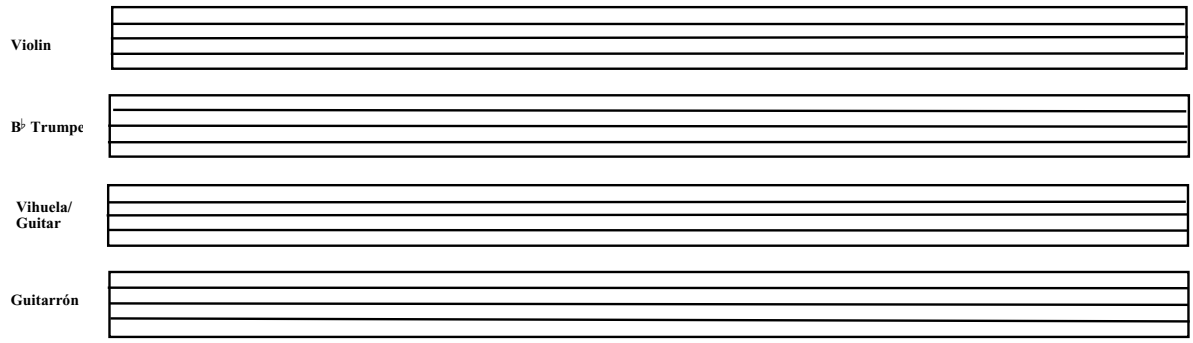
(Musica)

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	
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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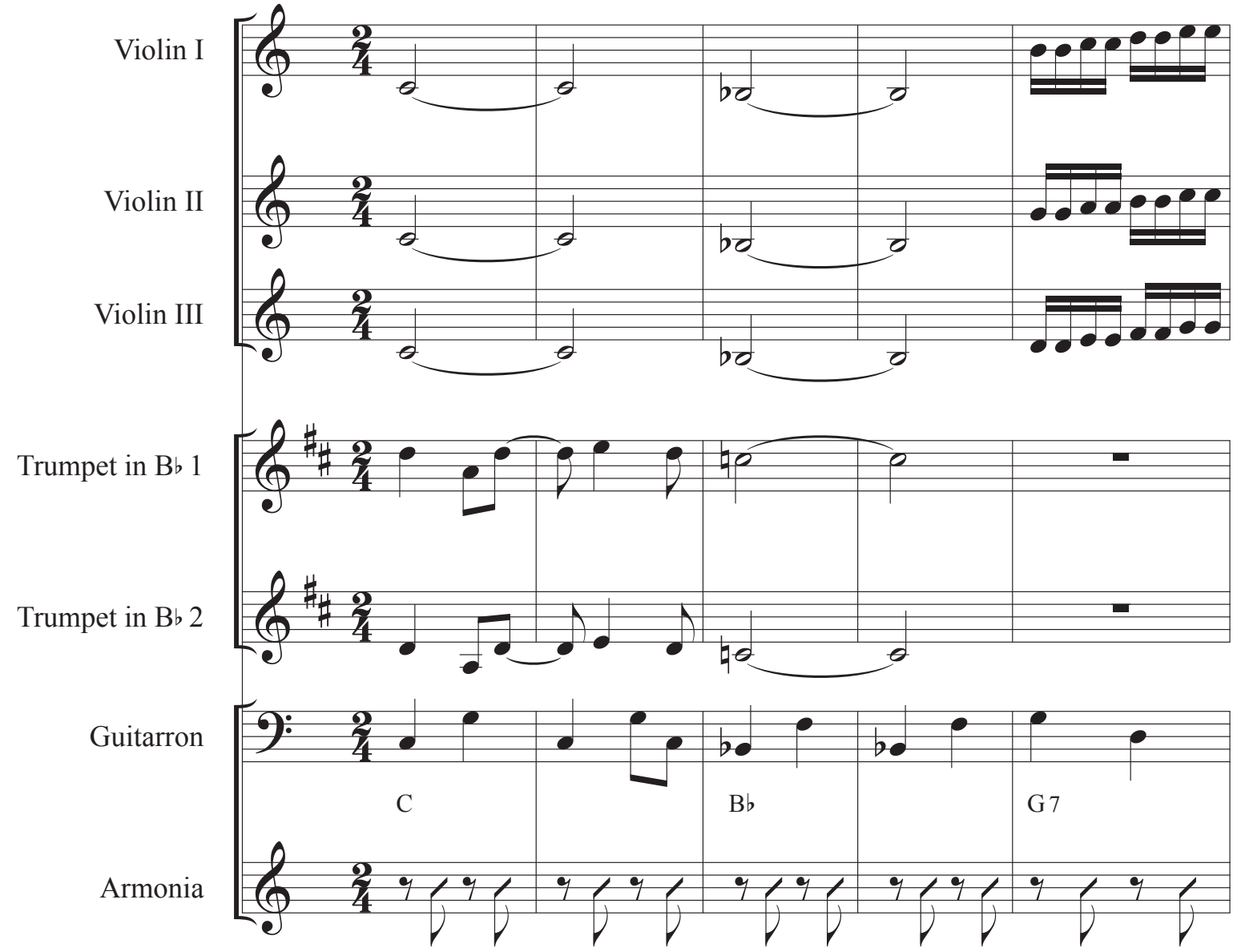
Planning for Success Additional Notes

LAS ALTEÑITAS

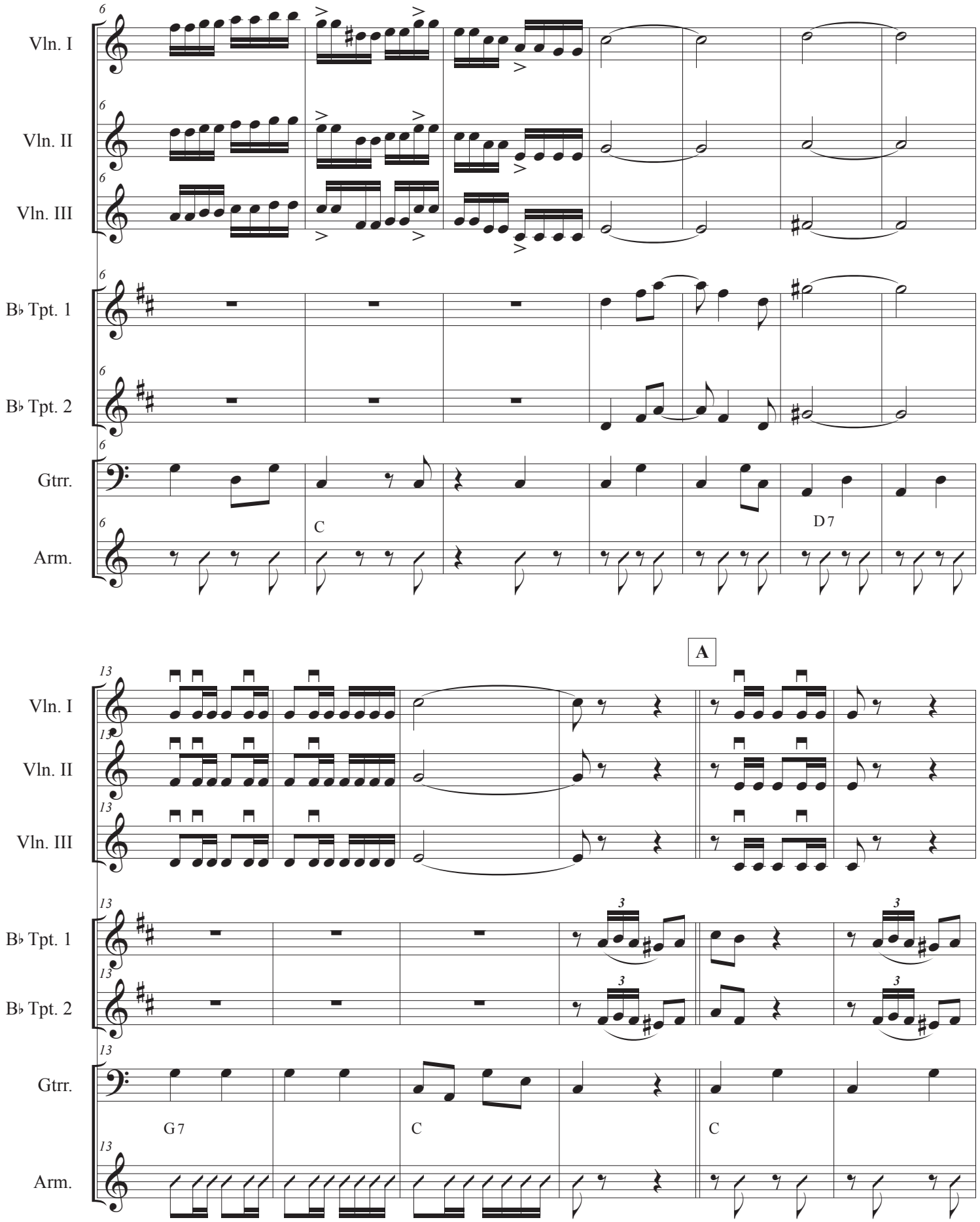
Polka

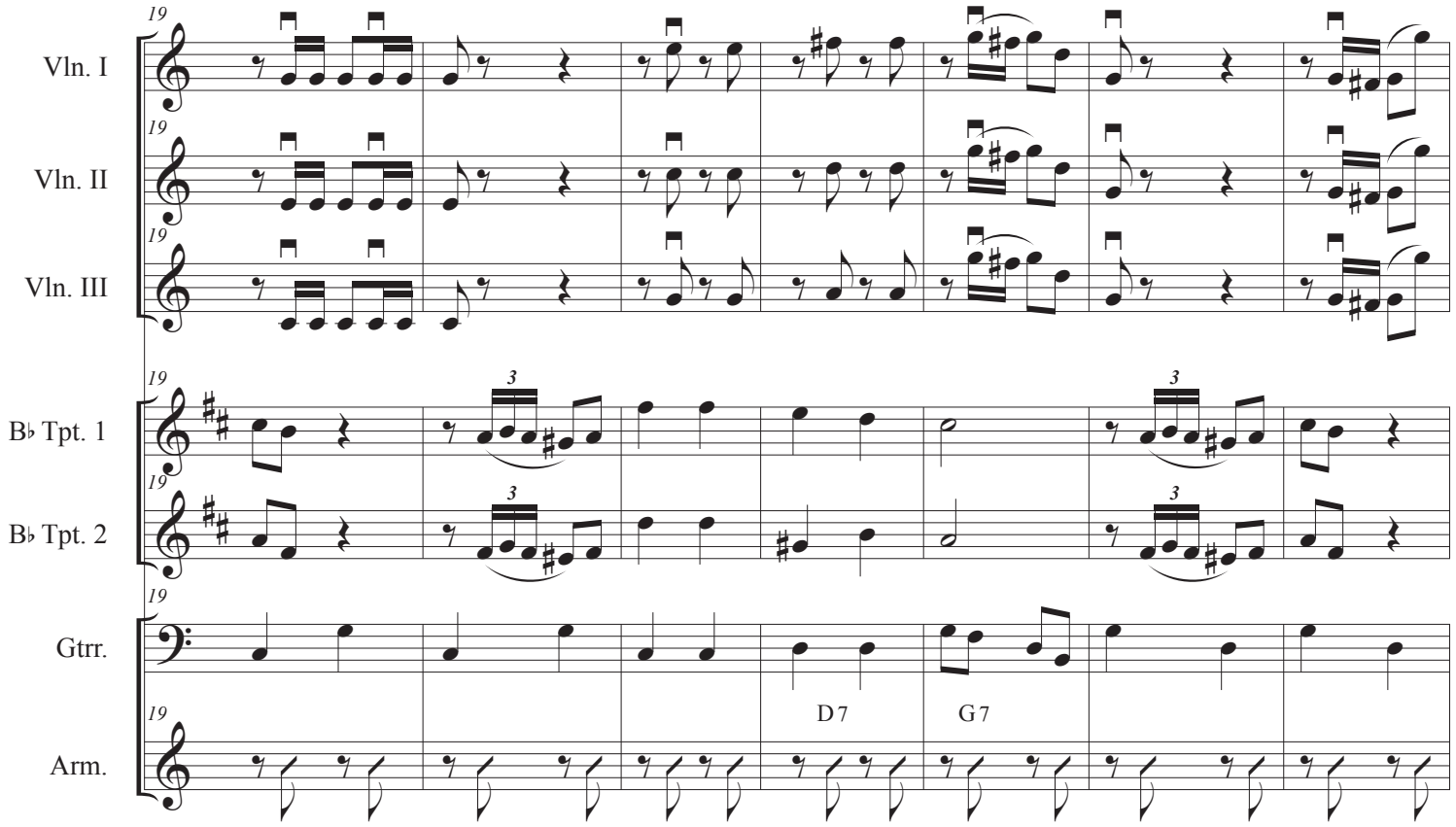
Juan Jose Espinoza

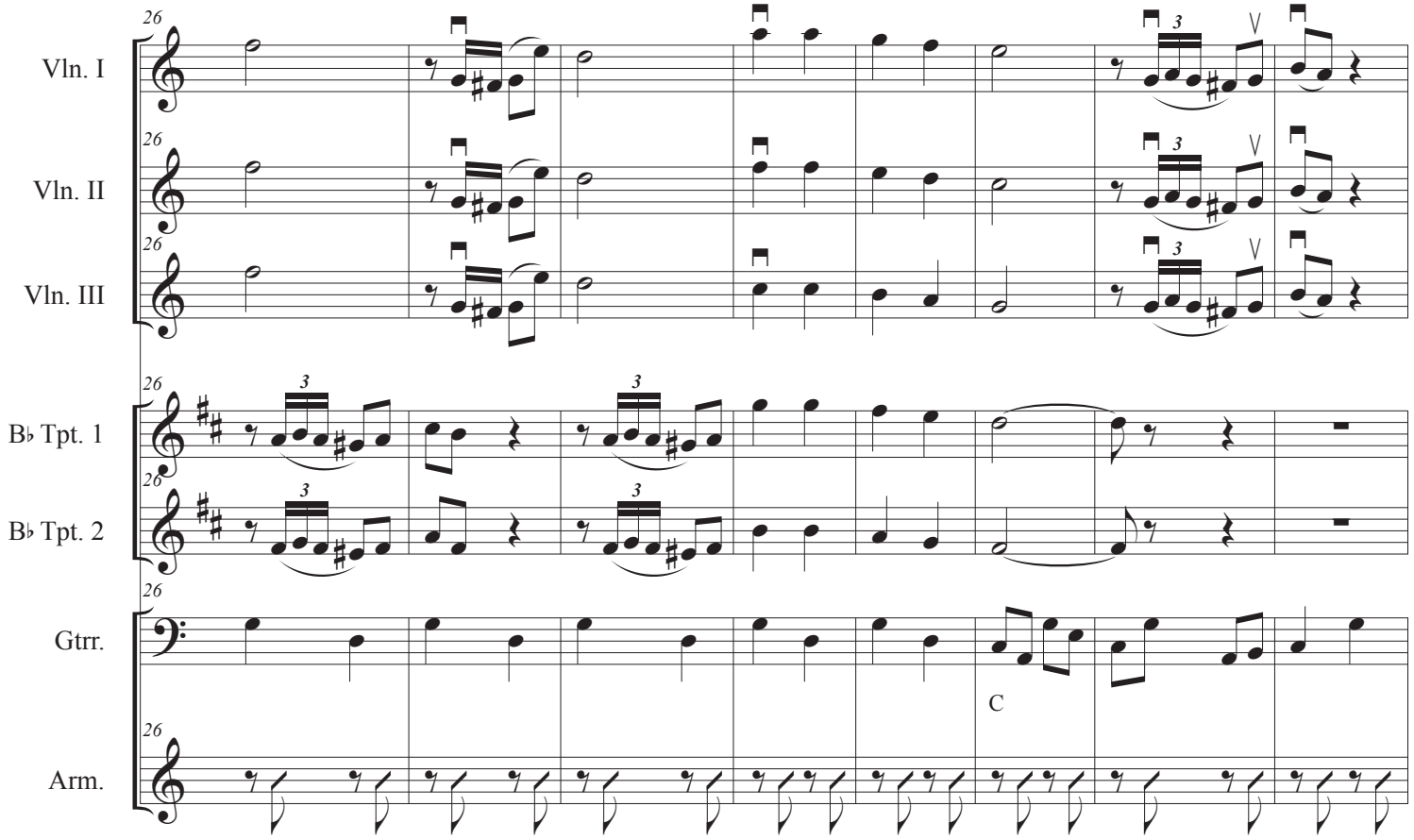


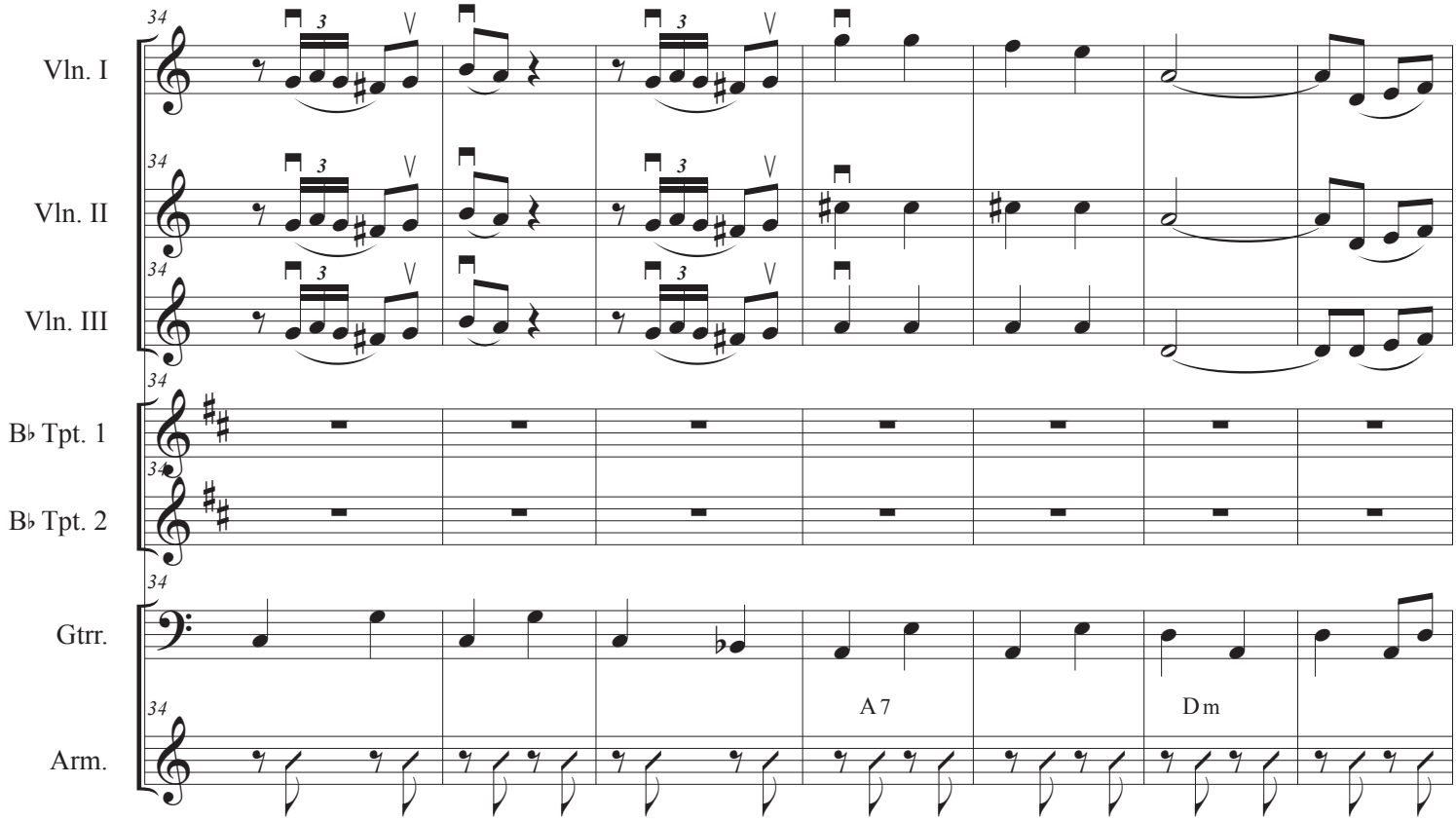
©

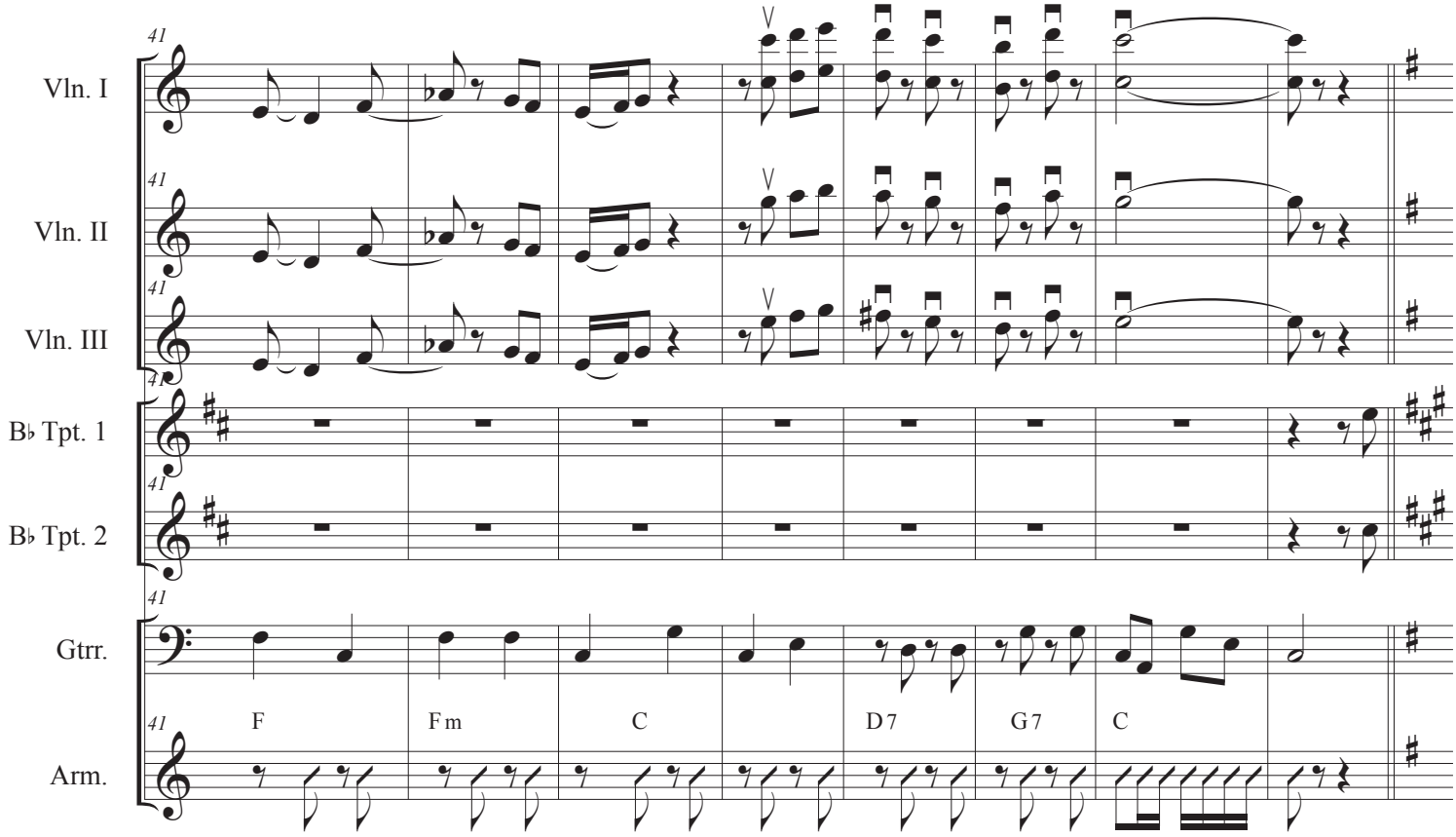
LAS ALTEÑITAS

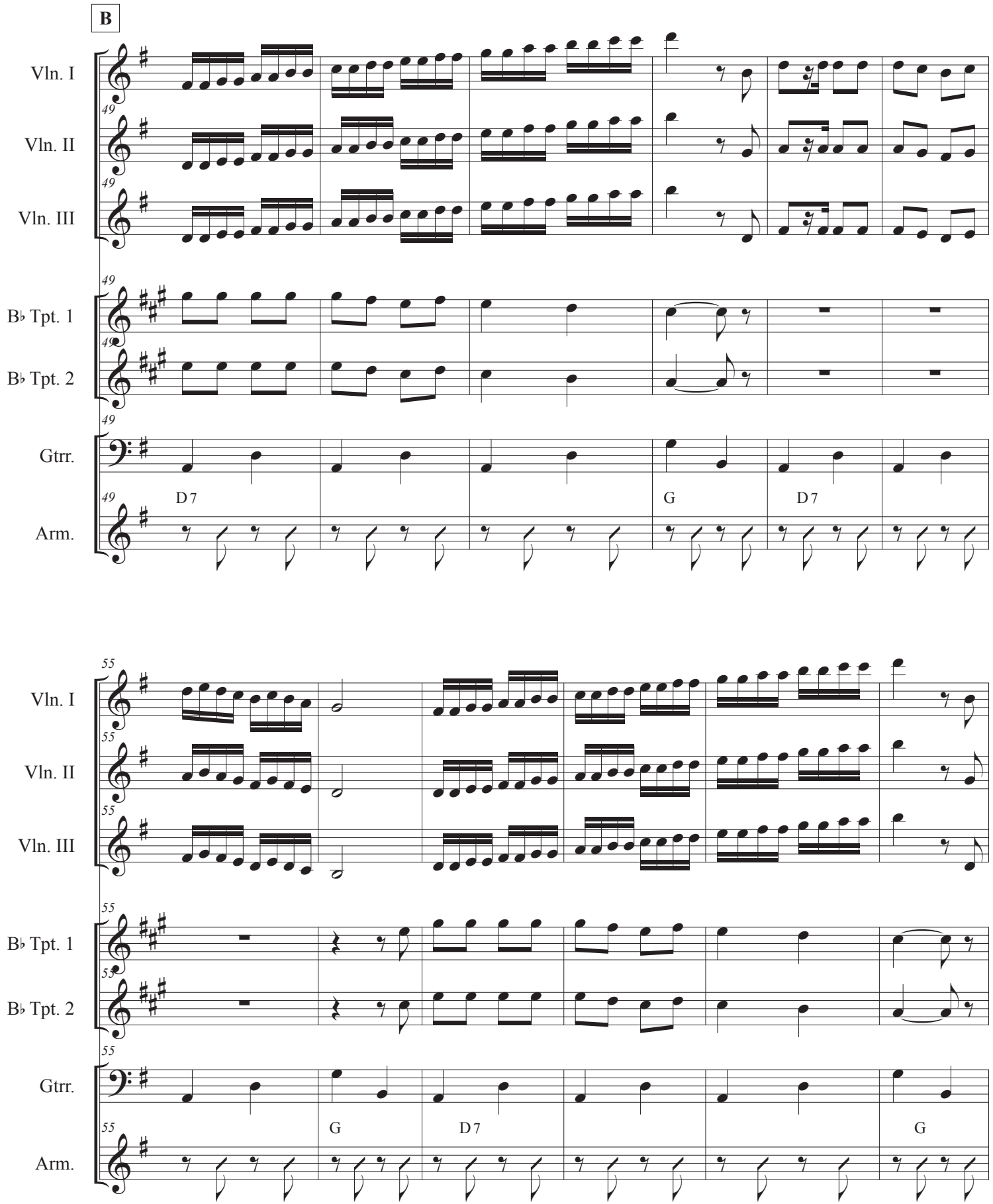


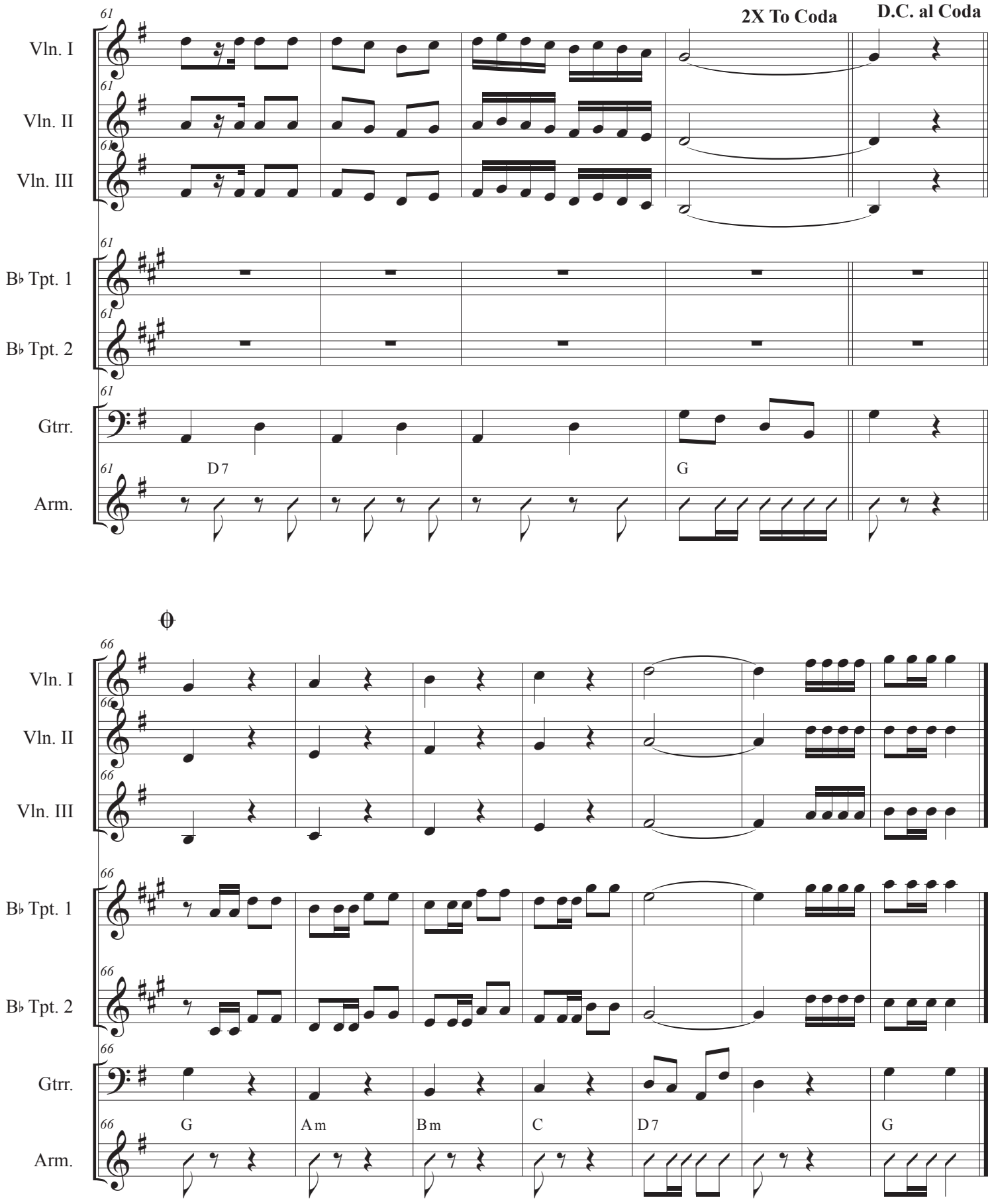

19
Vln. I
Vln. II
Vln. III
B♭ Tpt. 1
B♭ Tpt. 2
Gtrr.
Arm.
D 7
G 7


26
Vln. I
Vln. II
Vln. III
B♭ Tpt. 1
B♭ Tpt. 2
Gtrr.
Arm.
C


34
Vln. I
Vln. II
Vln. III
B♭ Tpt. 1
B♭ Tpt. 2
Gtrr.
Arm.
A7
Dm


41
Vln. I
Vln. II
Vln. III
B♭ Tpt. 1
B♭ Tpt. 2
Gtrr.
Arm.
F
Fm
C
D7
G7
C


B
Vln. I
Vln. II
Vln. III
B♭ Tpt. 1
B♭ Tpt. 2
Gtrr.
Arm.
49
D 7
G
D 7
55
G
D 7
G


2X To Coda
D.C. al Coda
Vln. I
Vln. II
Vln. III
B♭ Tpt. 1
B♭ Tpt. 2
Gtrr.
Arm.
61
D 7
G
66
G
A m
B m
C
D 7
G

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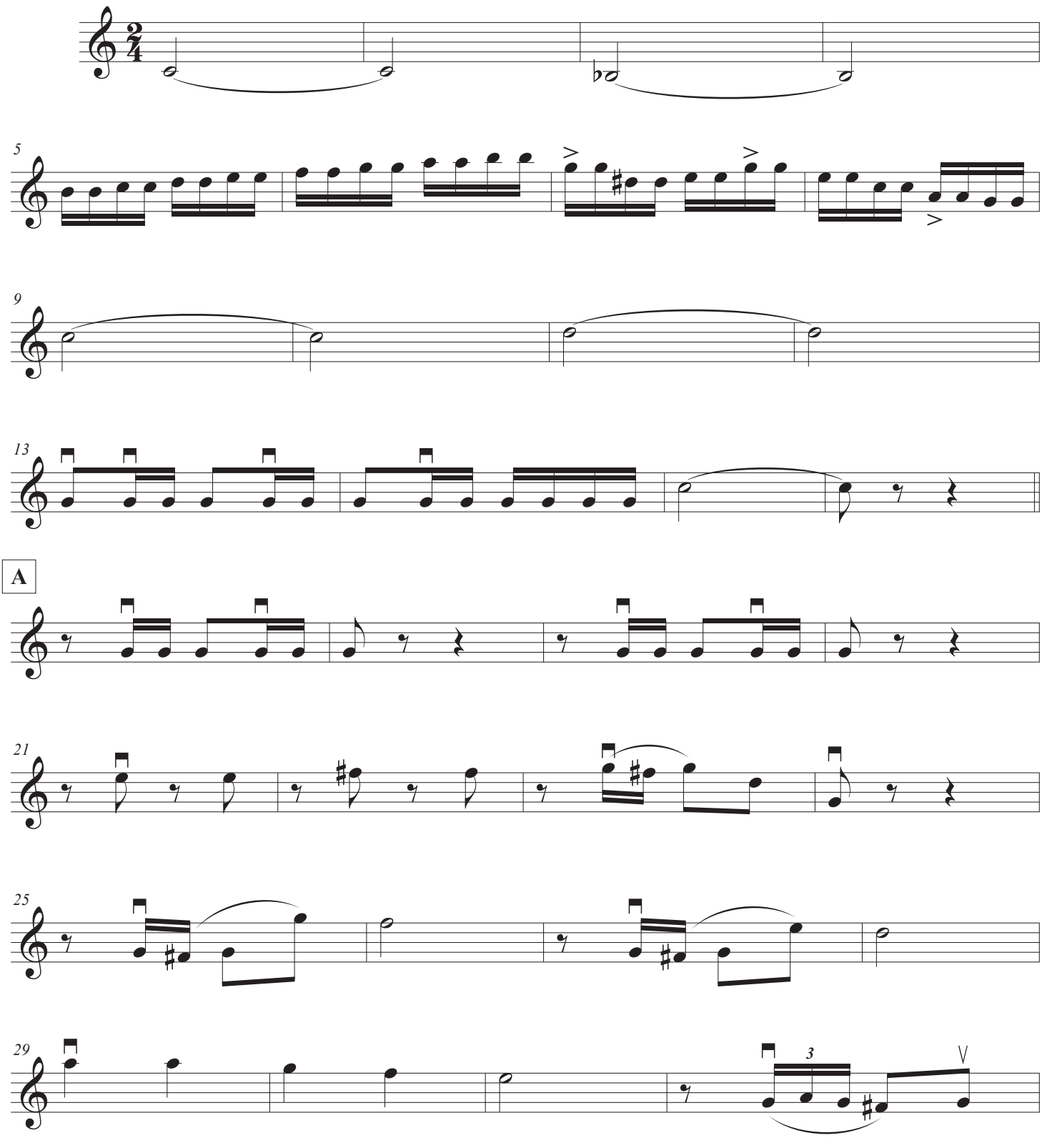
LAS ALTEÑITAS

Violin I

Polka

Juan Jose Espinoza



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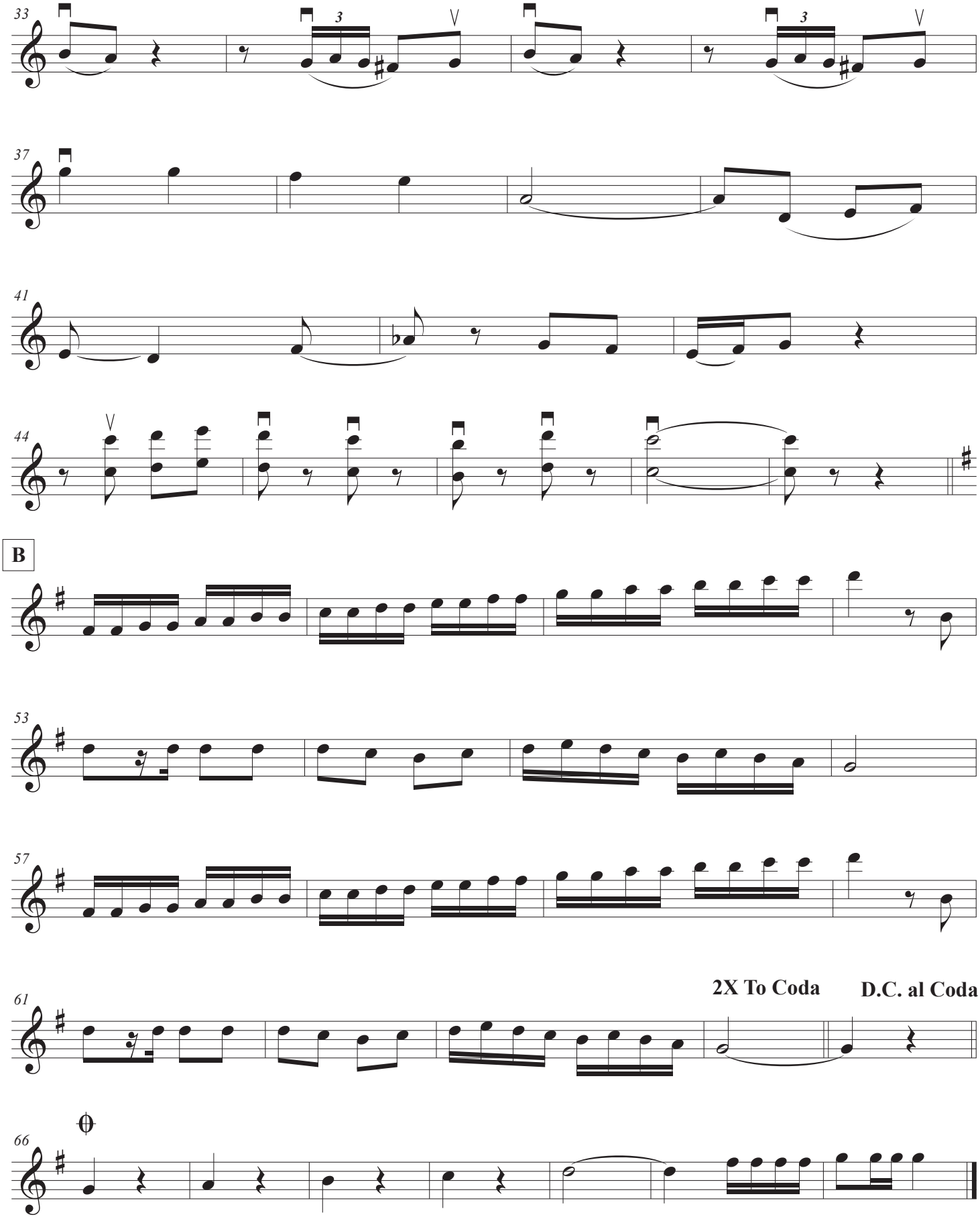
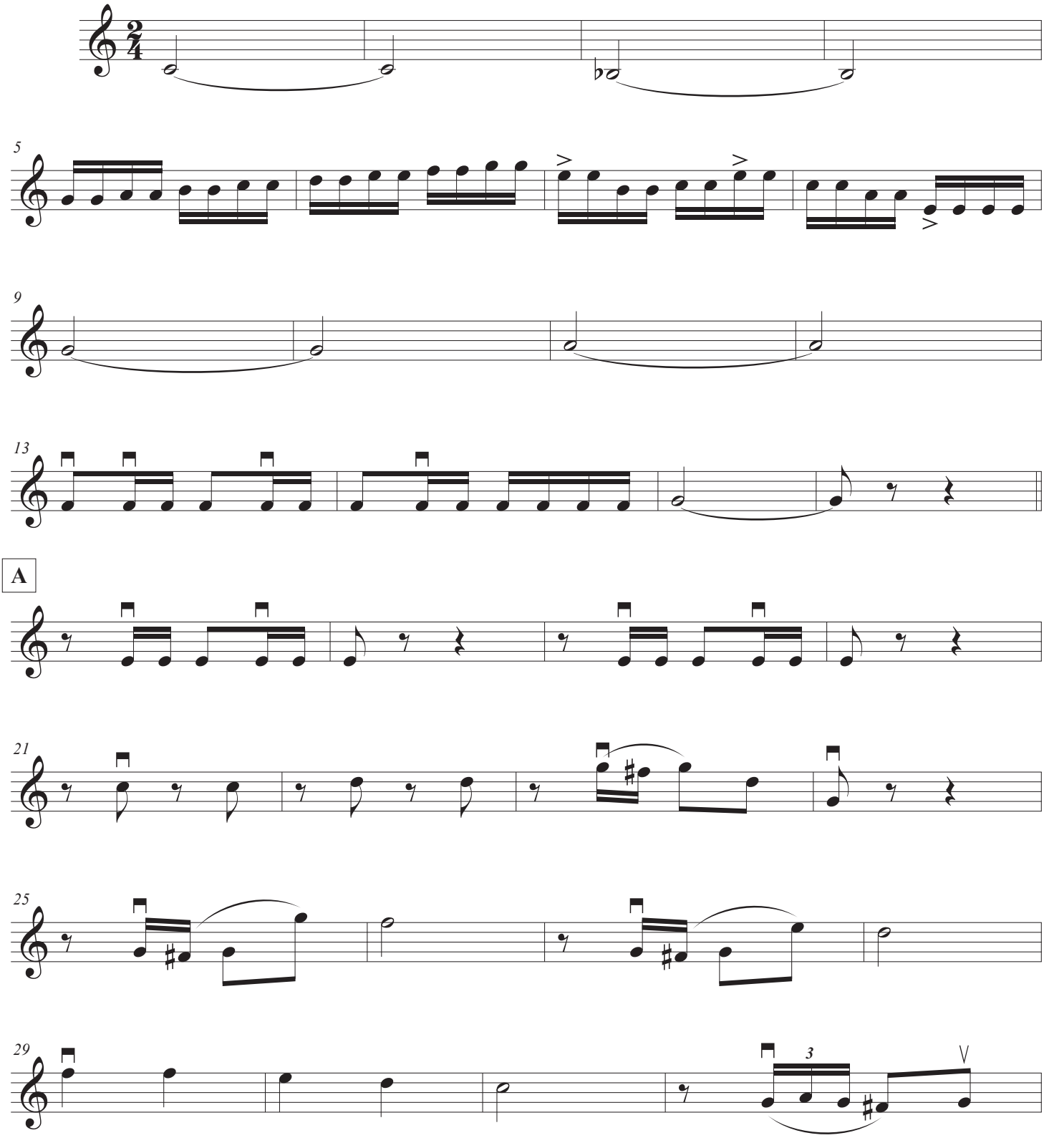

33
3
3
37
41
44
B
53
57
61
2X To Coda
D.C. al Coda
66

LAS ALTEÑITAS

Polka

Violin II

Juan Jose Espinoza



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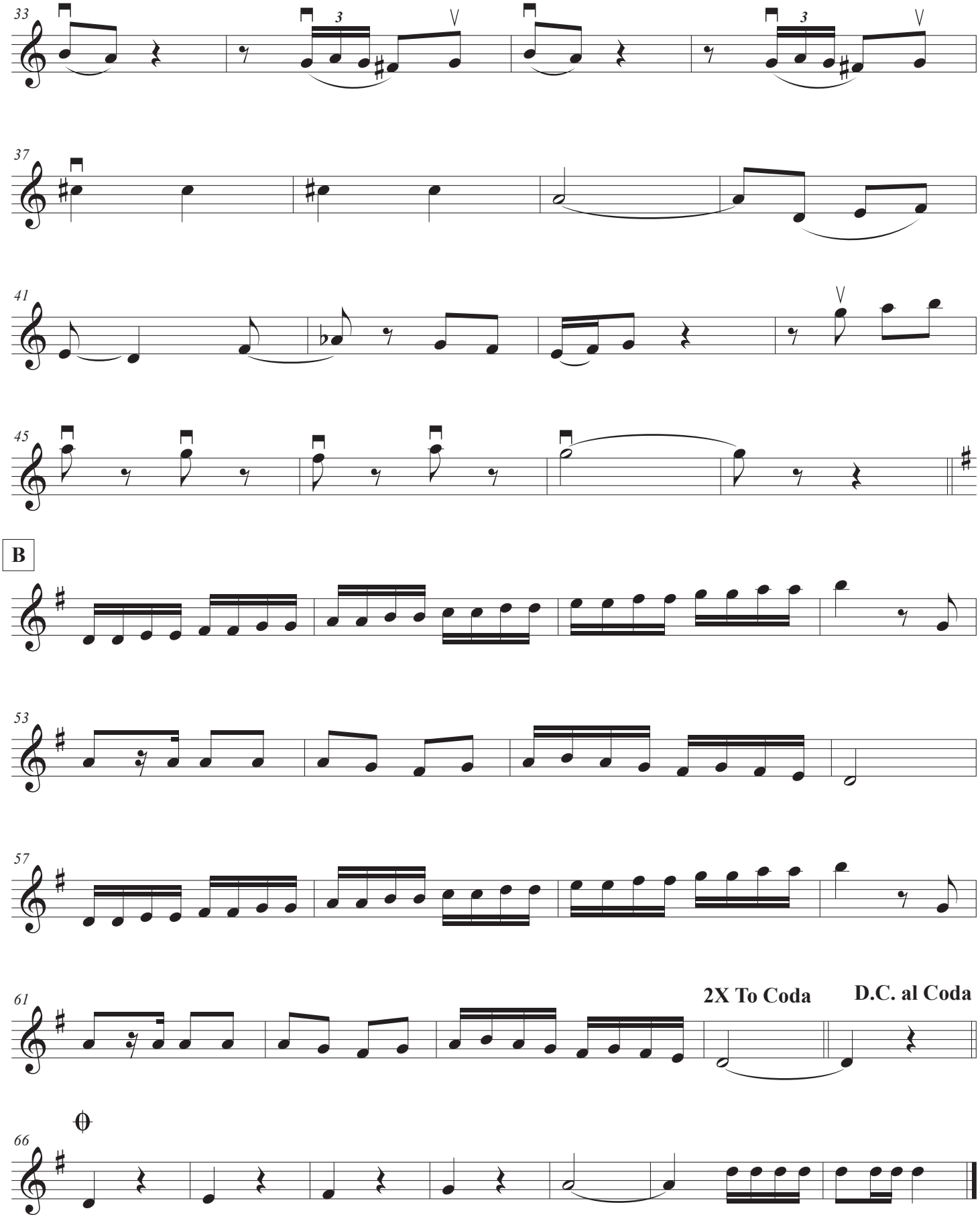
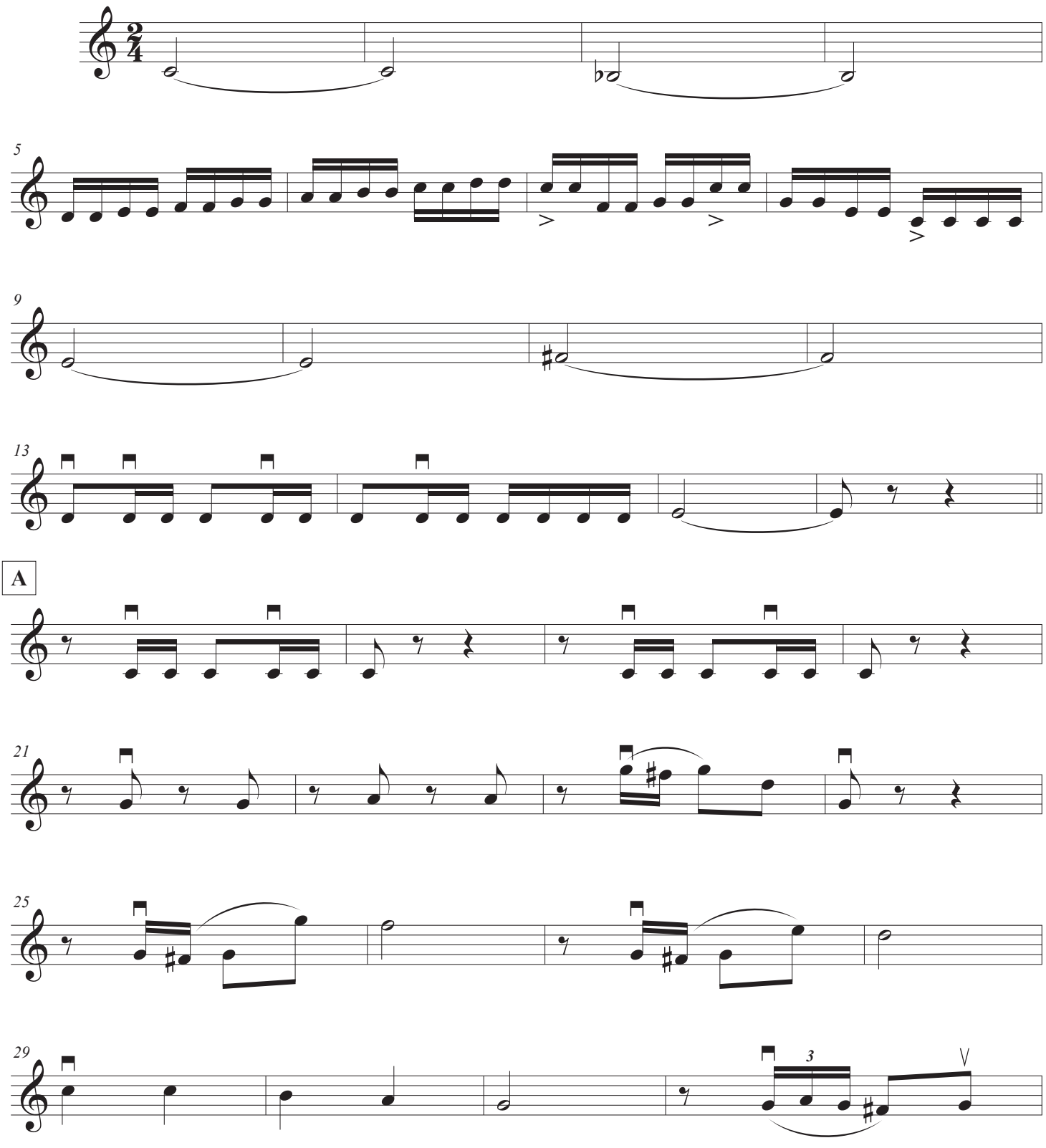

33
3
3
37
41
45
B
53
57
61
2X To Coda
D.C. al Coda
66

LAS ALTEÑITAS

Violin III

Polka

Juan Jose Espinoza



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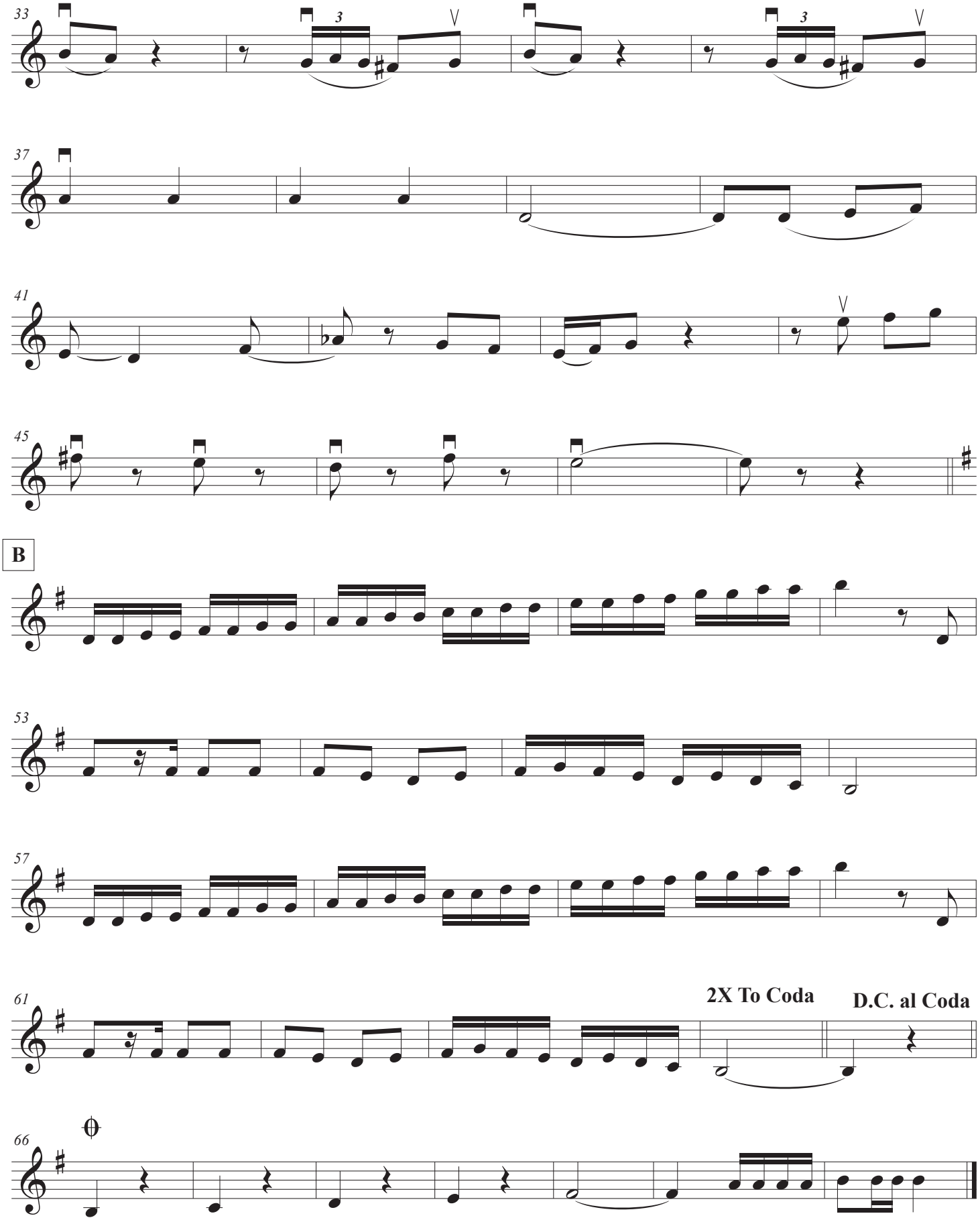
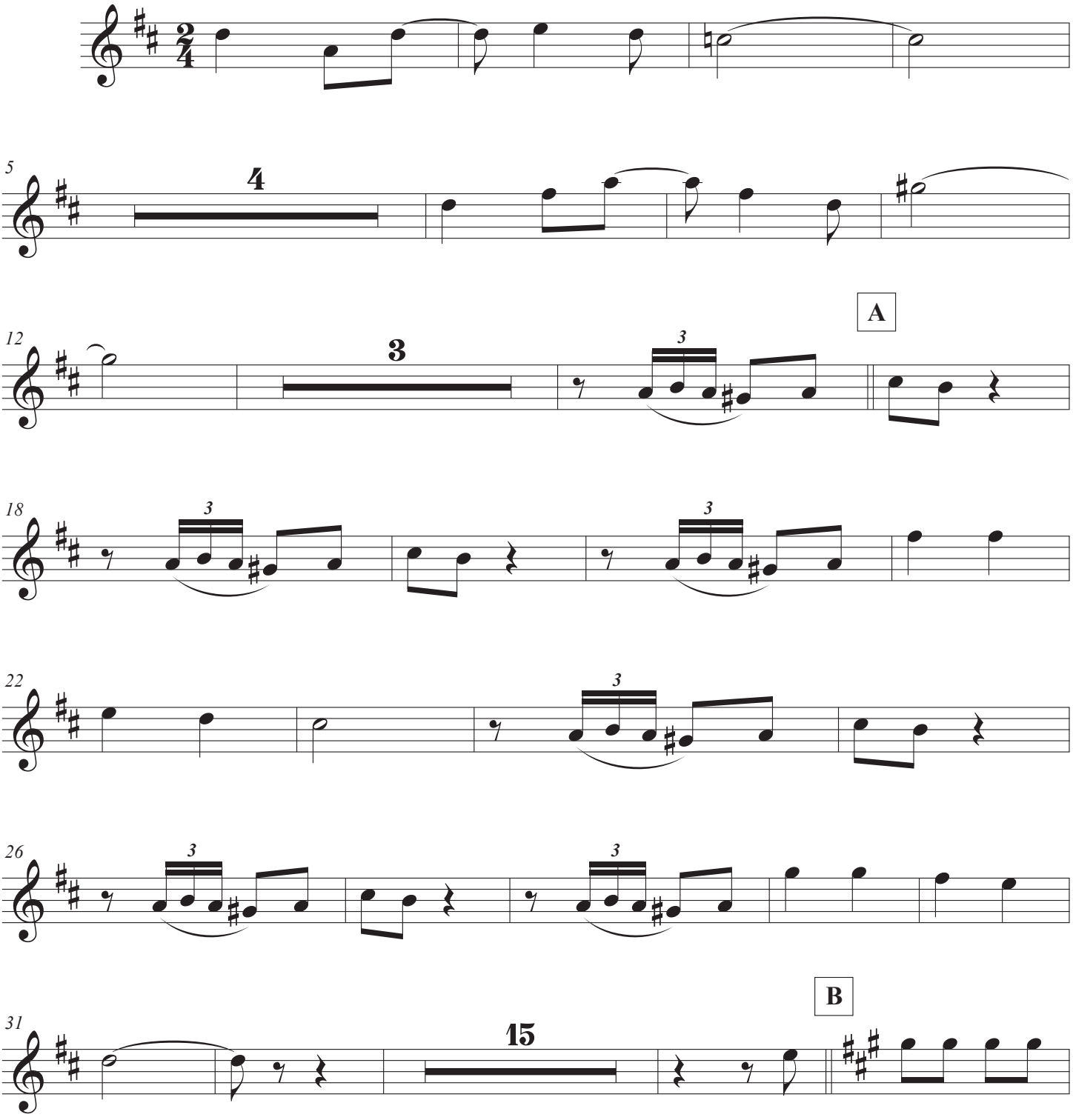

33
37
41
45
B
53
57
61
2X To Coda
D.C. al Coda
66

LAS ALTEÑITAS

Polka

Trumpet in B♭ 1

Juan Jose Espinoza



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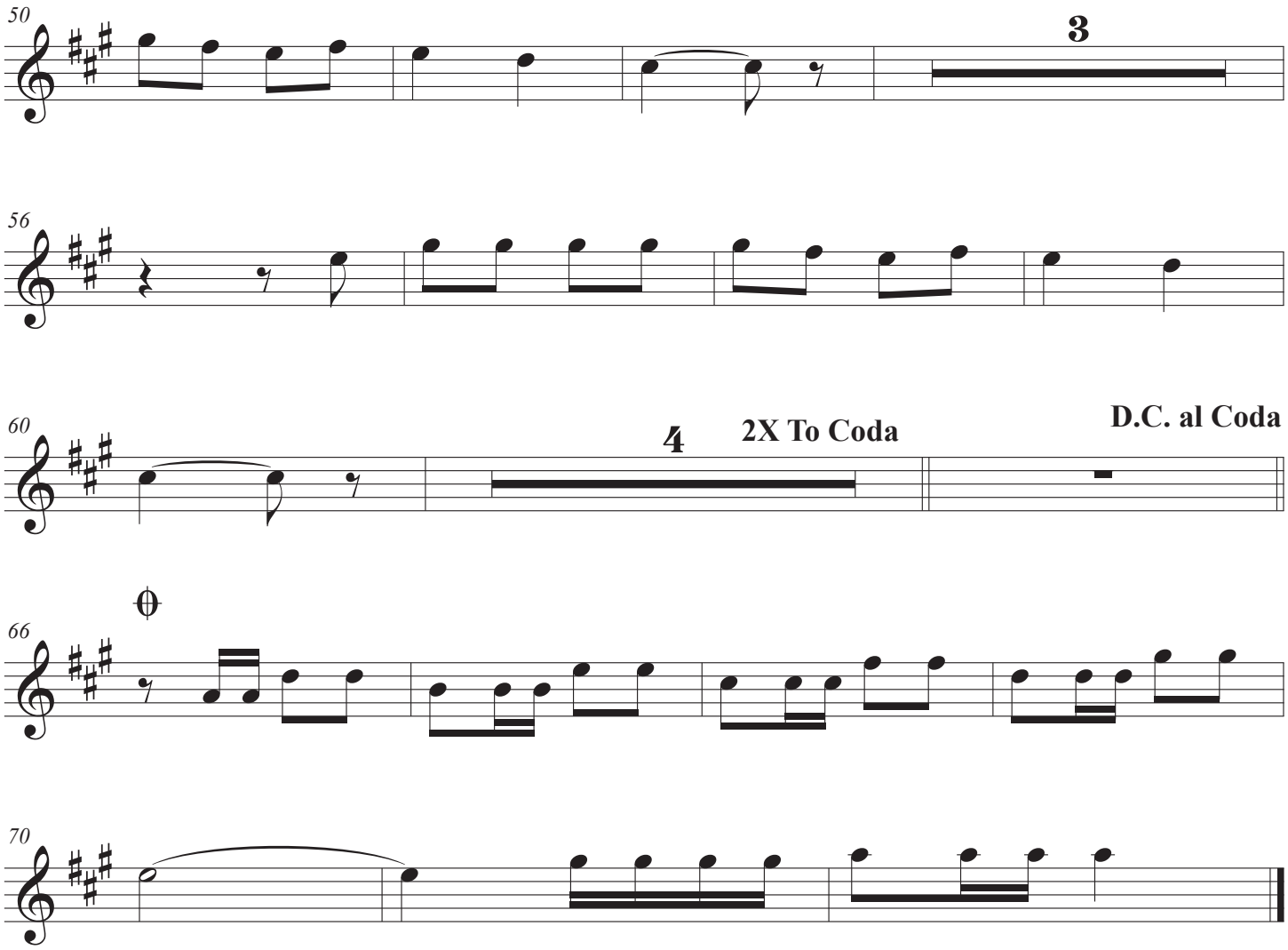
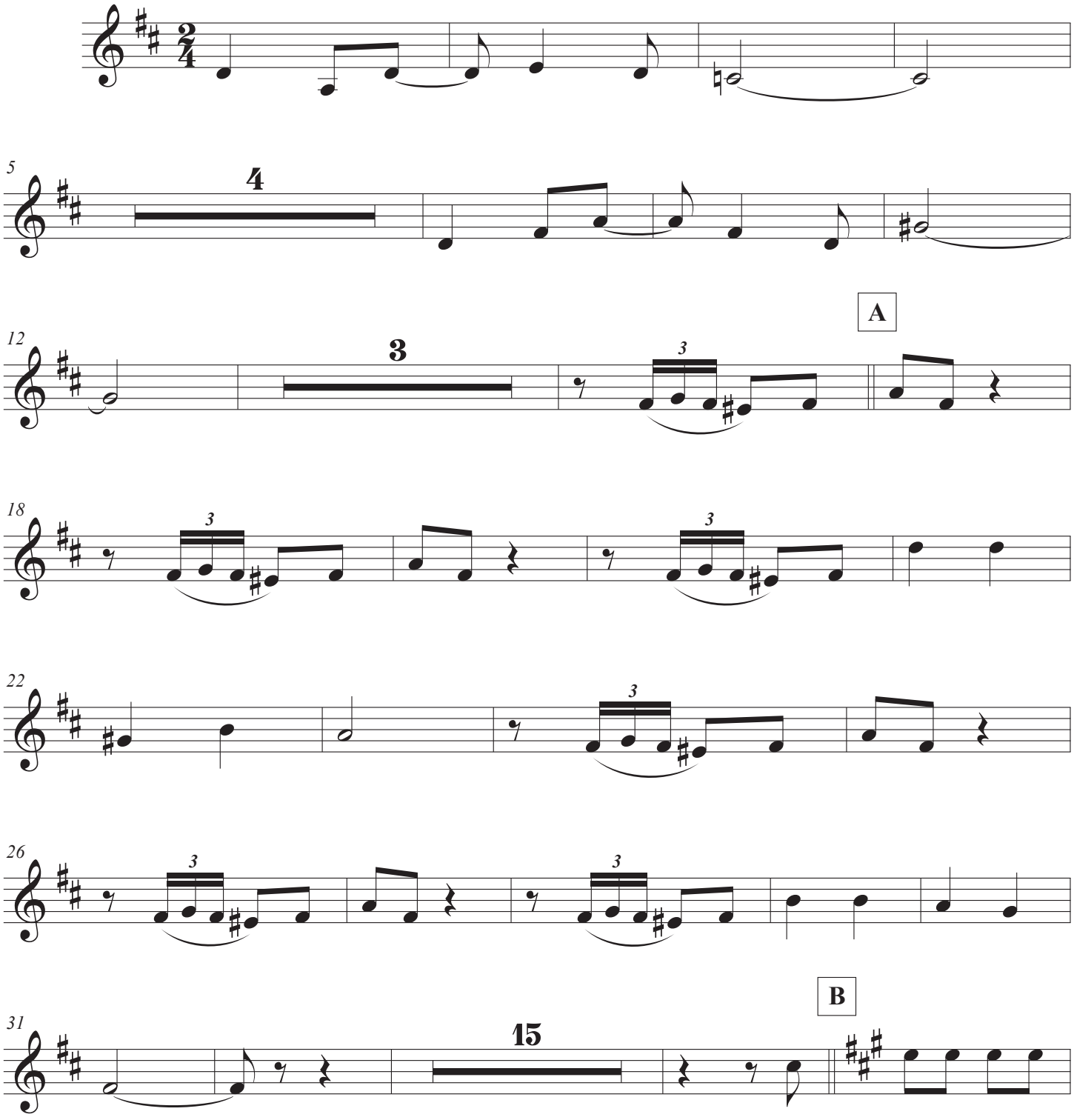

50
3
56
60
4
2X To Coda
D.C. al Coda
66
70

LAS ALTEÑITAS

Polka

Trumpet in B♭ 2

Juan Jose Espinoza



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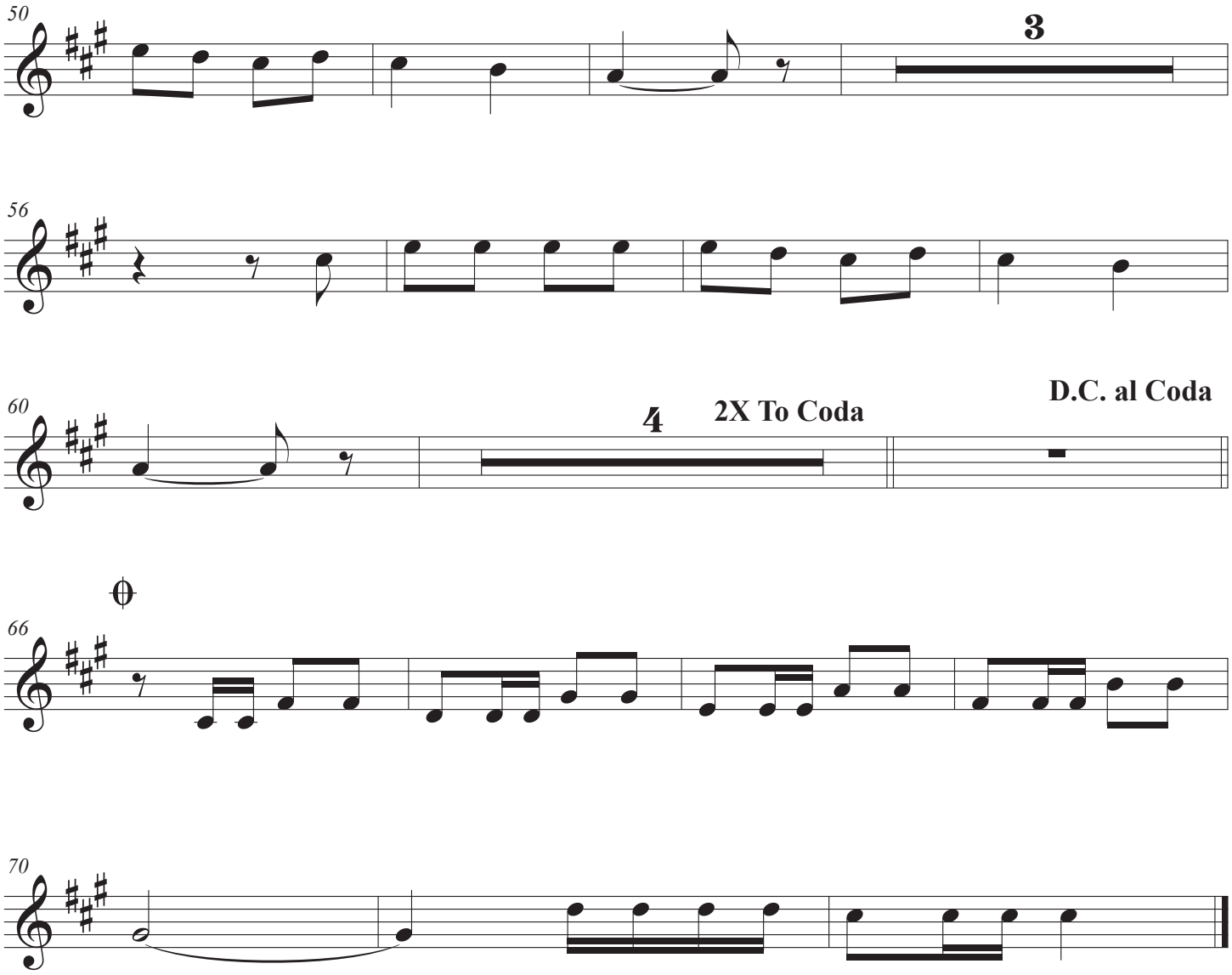
LAS ALTEÑITAS

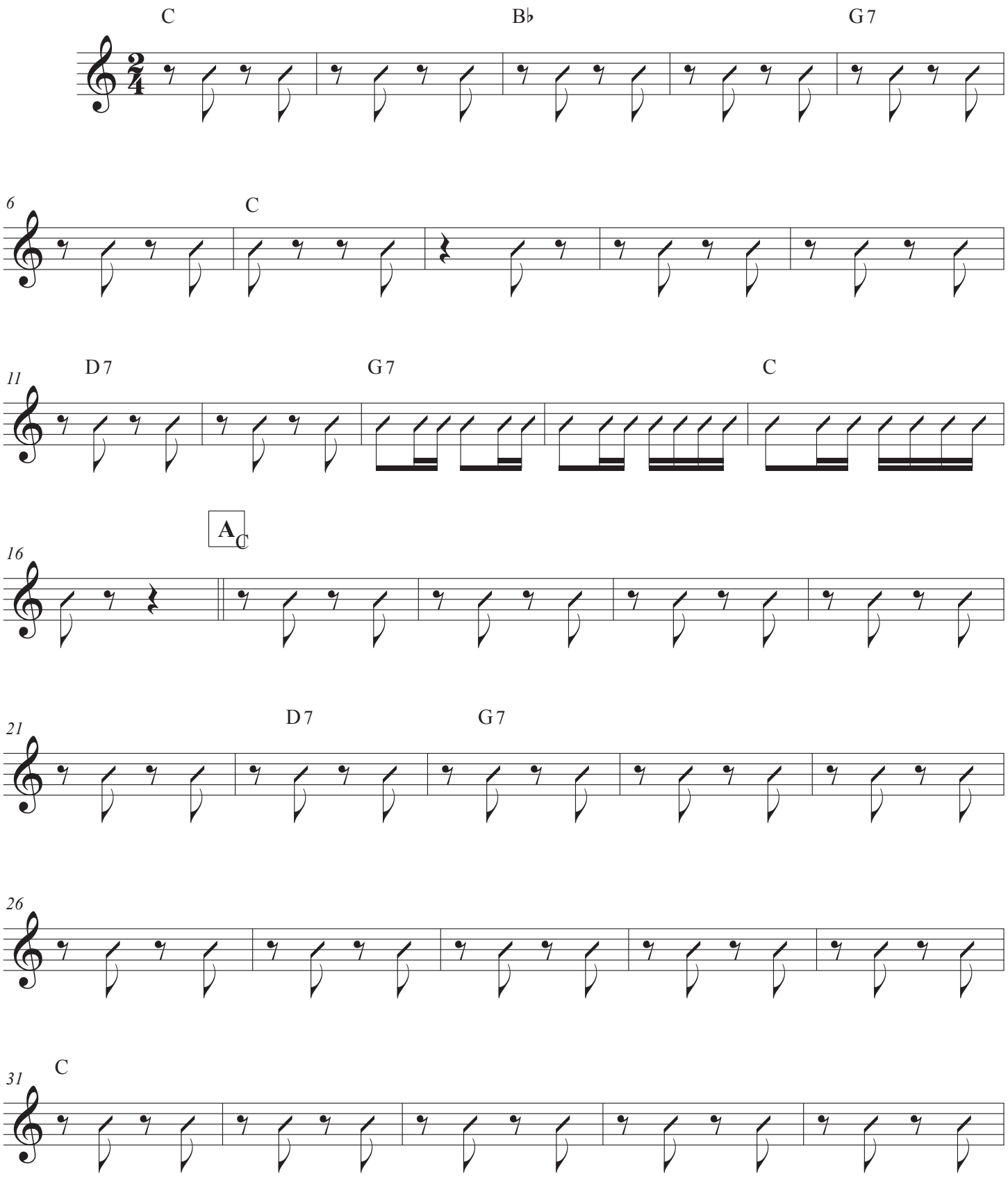


LAS ALTEÑITAS

Polka

Juan Jose Espinoza

Armonia



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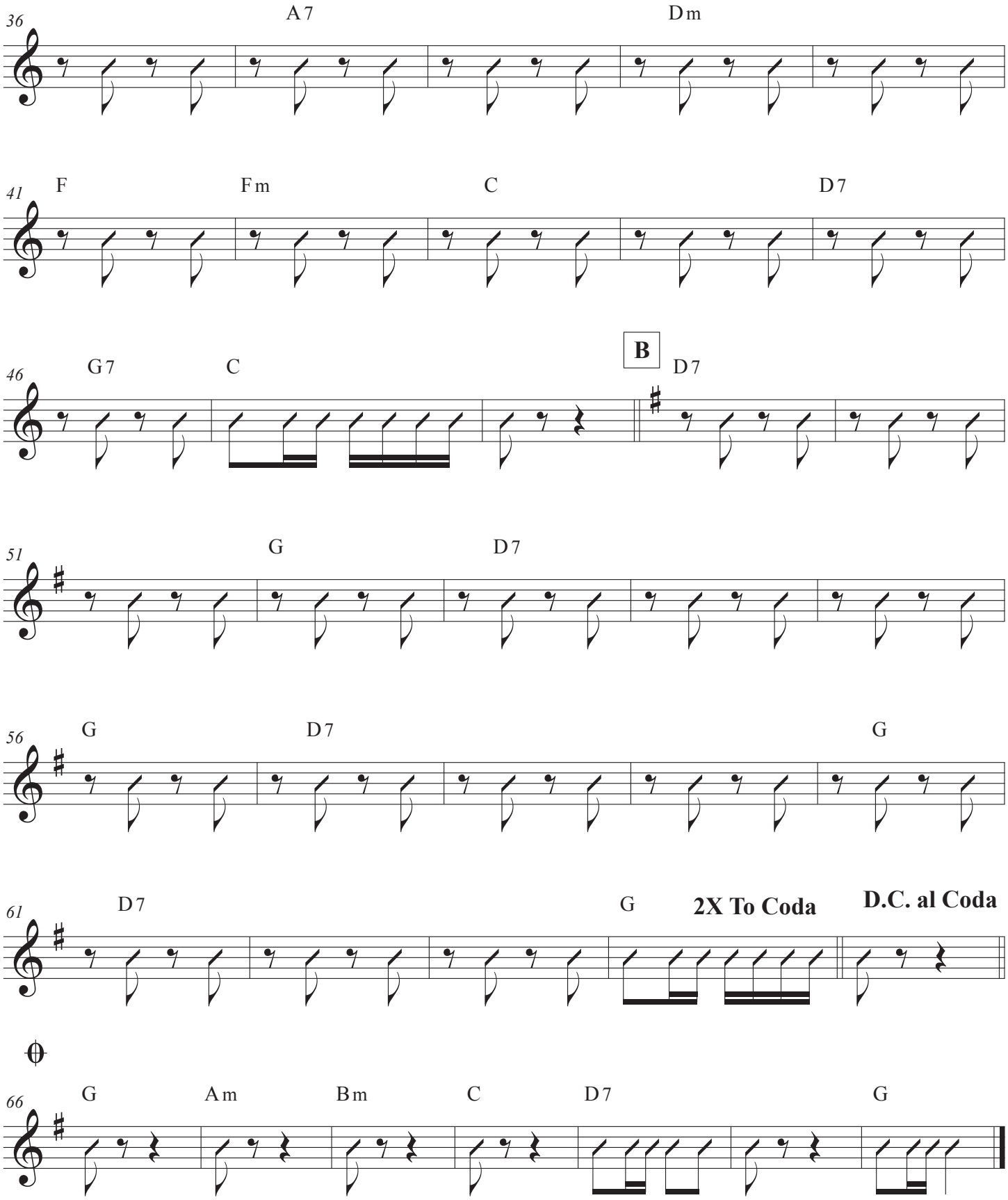
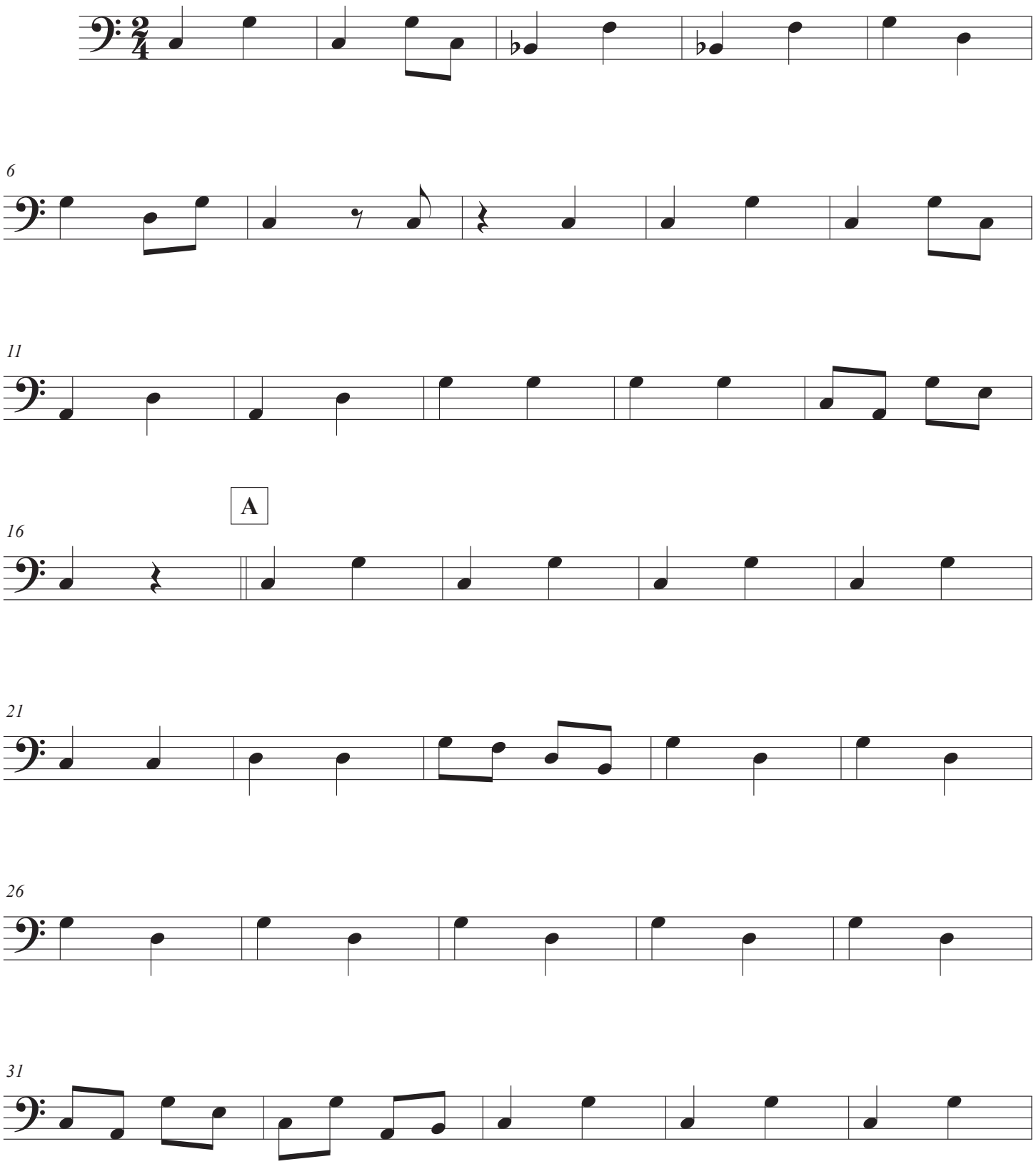

36
A7
Dm
41
F
Fm
C
D7
46
G7
C
B
D7
51
G
D7
56
G
D7
G
61
D7
G
2X To Coda
D.C. al Coda
66
G
Am
Bm
C
D7
G

LAS ALTEÑITAS

Polka

Juan Jose Espinoza

Guitarron



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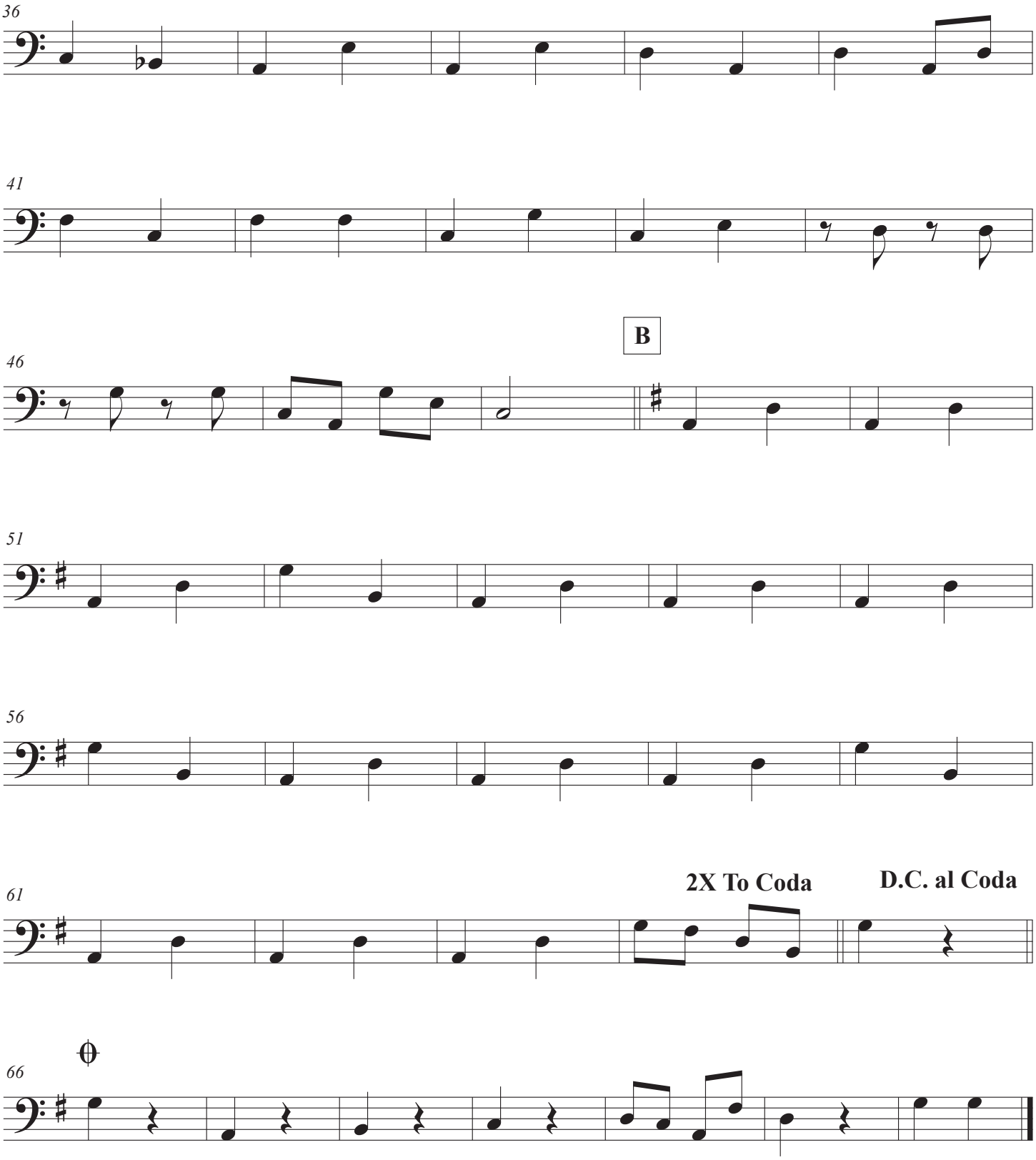
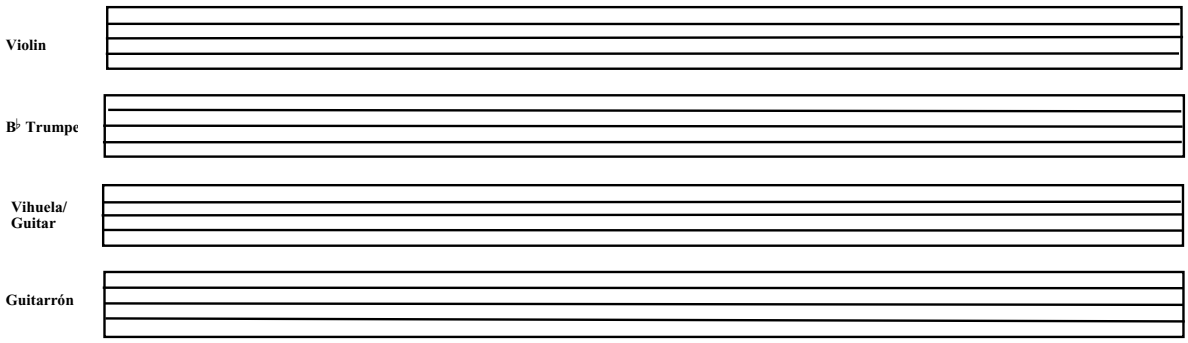

36
41
B
46
51
56
2X To Coda
D.C. al Coda
61
66

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	
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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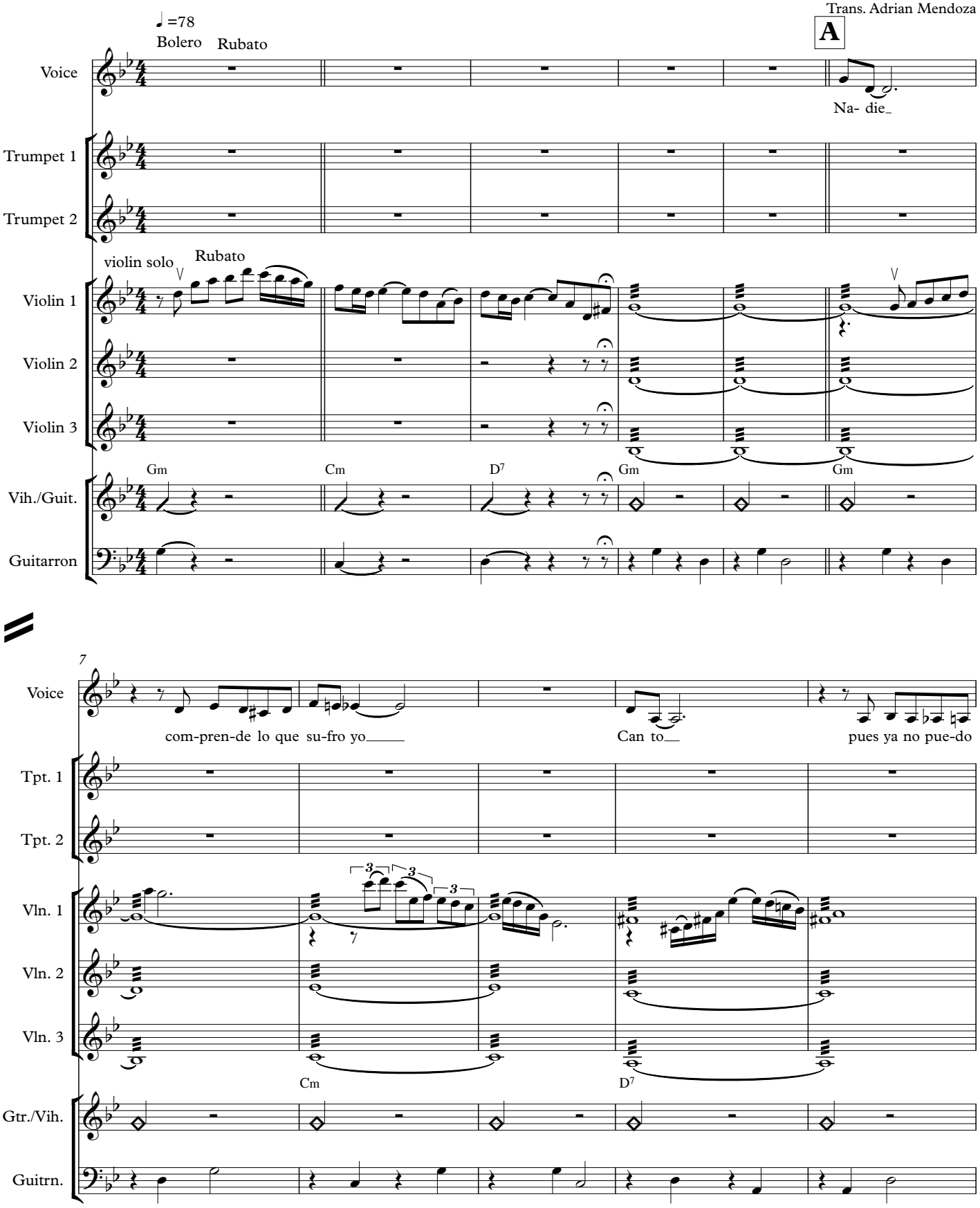
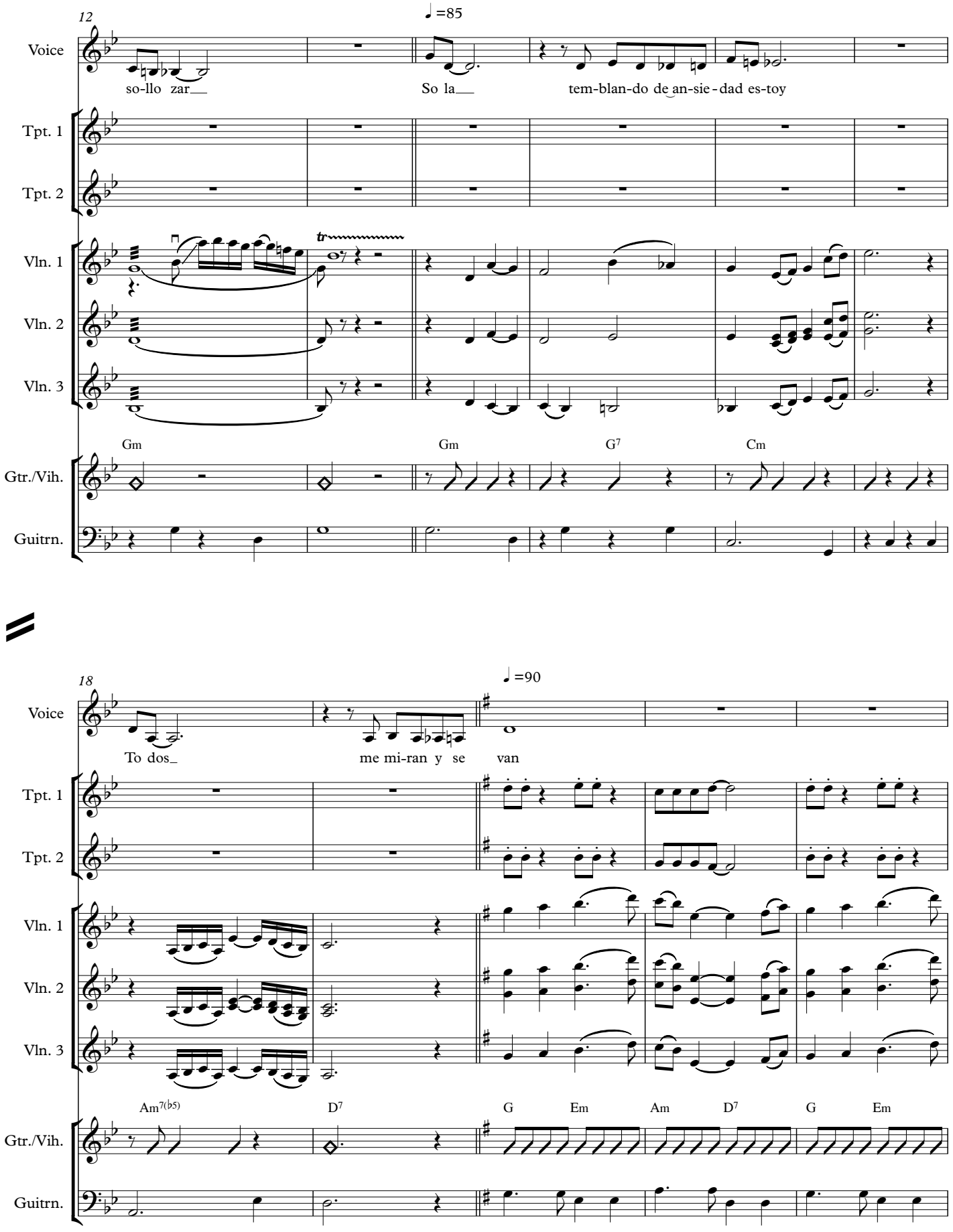
Planning for Success Additional Notes

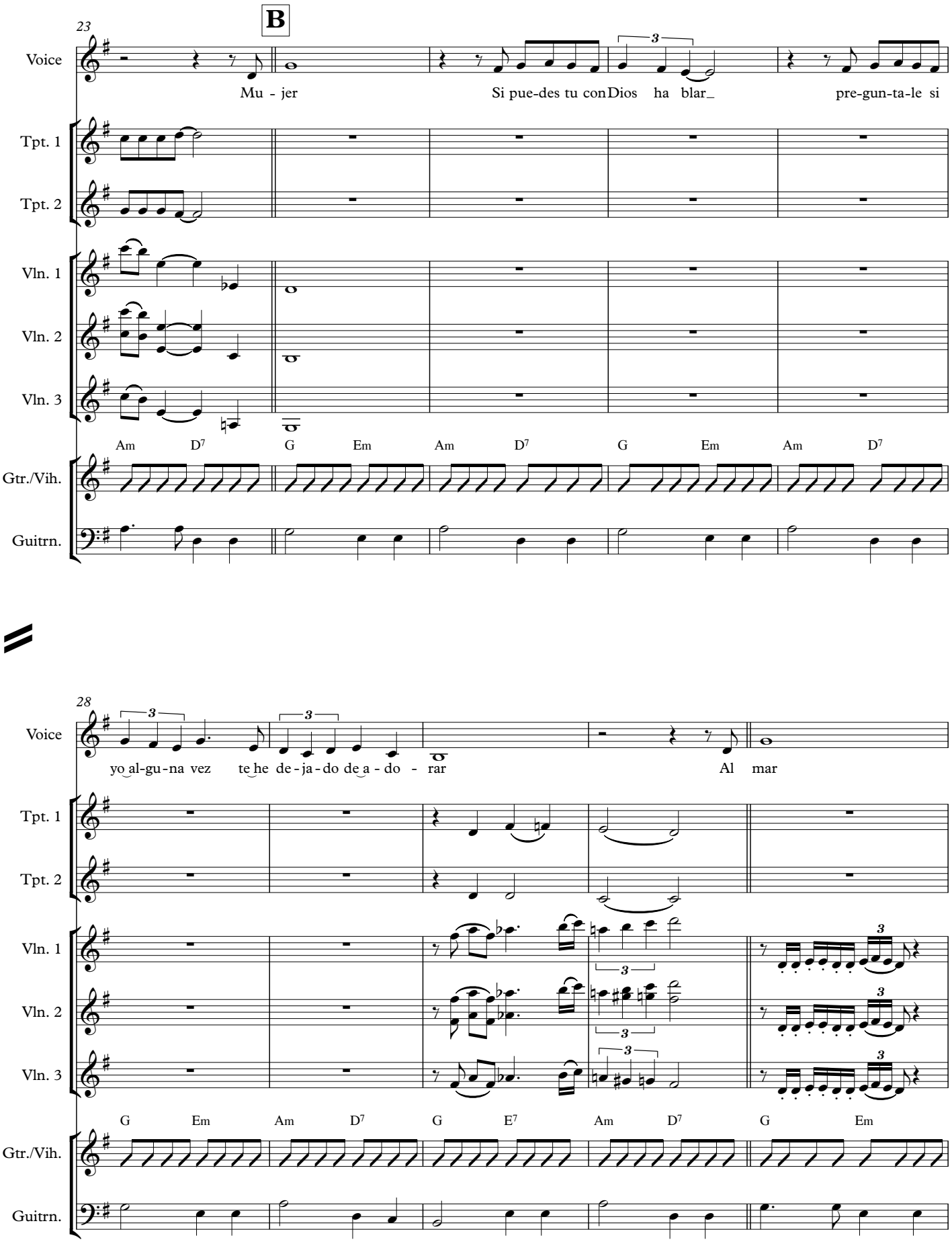
Perfidia

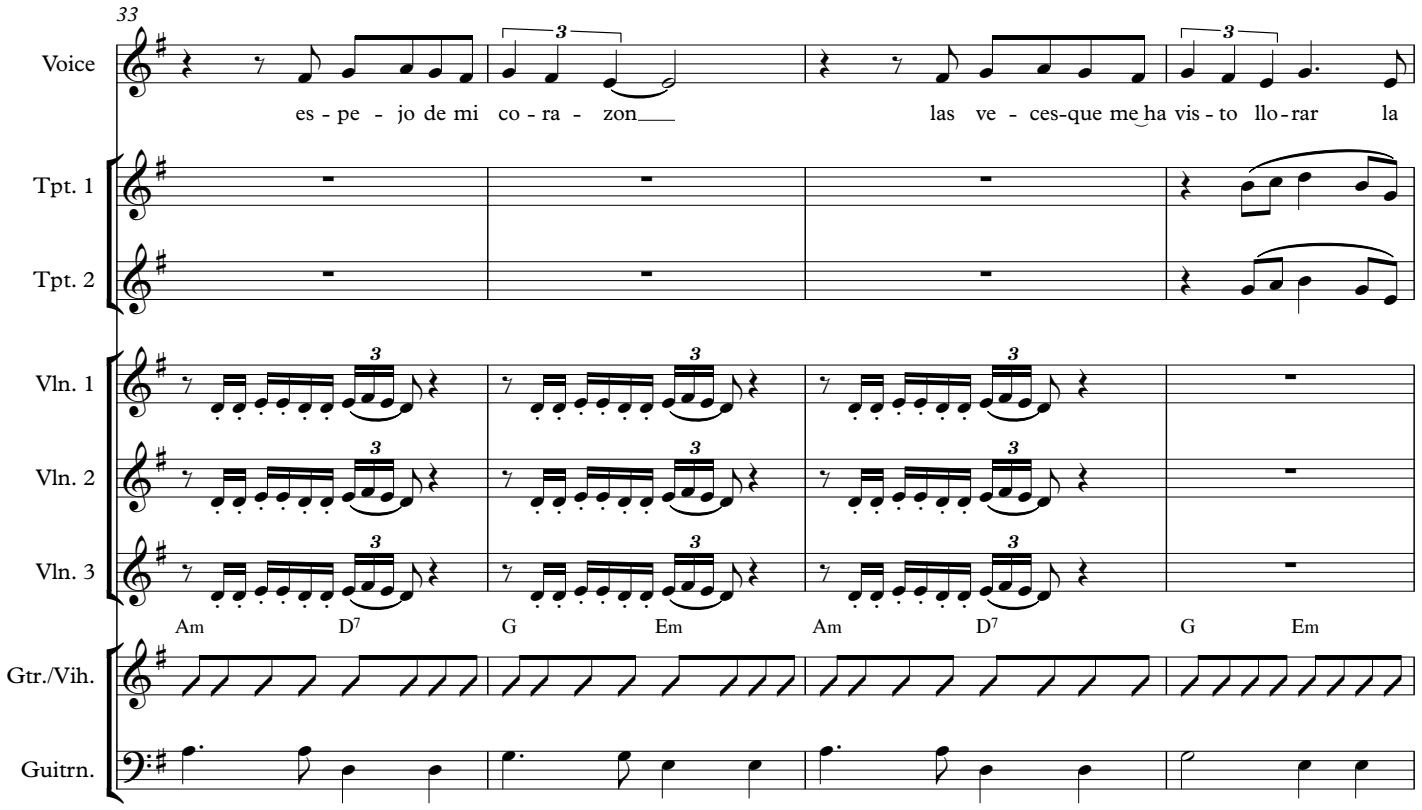
Mariachi Reyna De Los Angeles

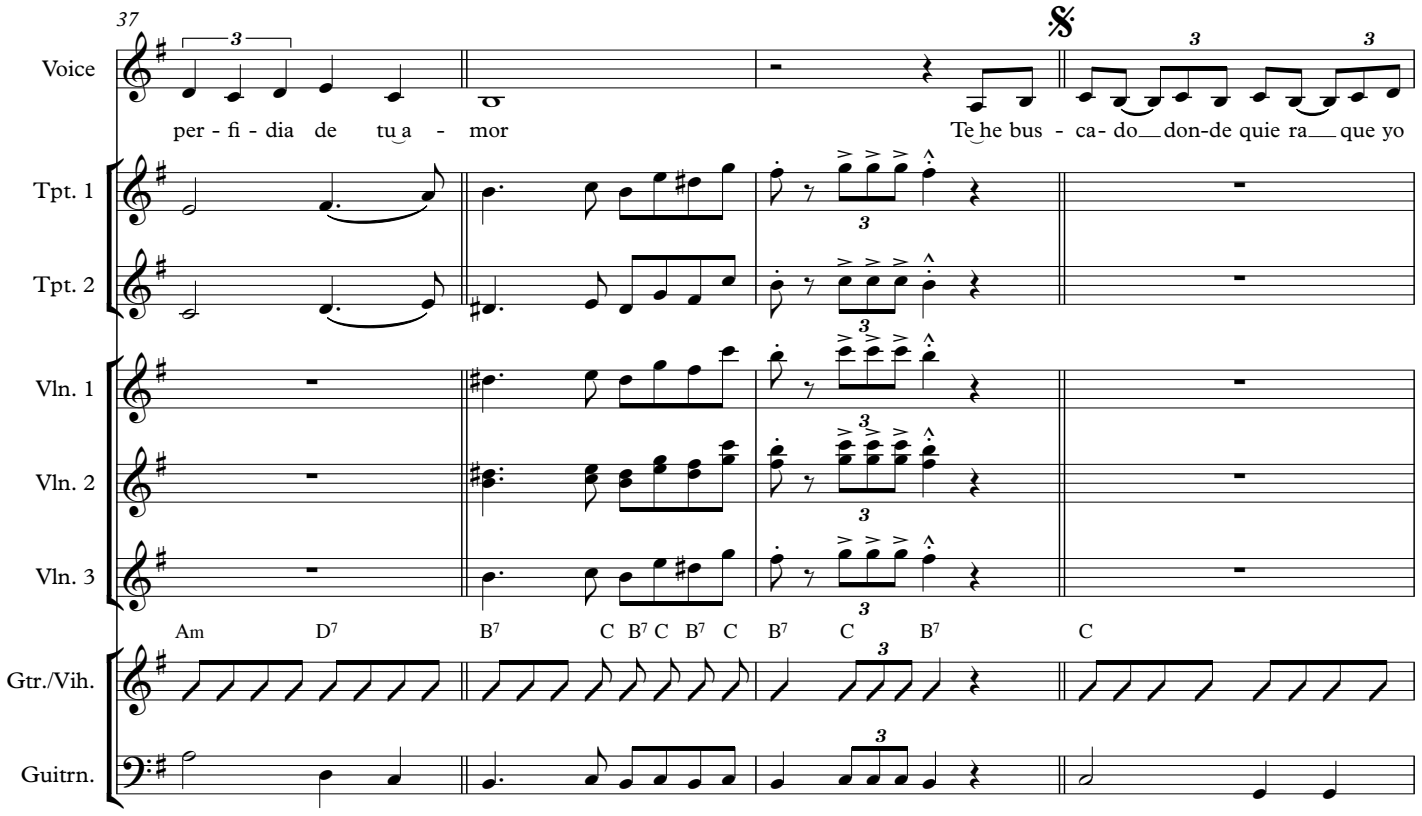
Arr. Jose Hernandez
Trans. Adrian Mendoza

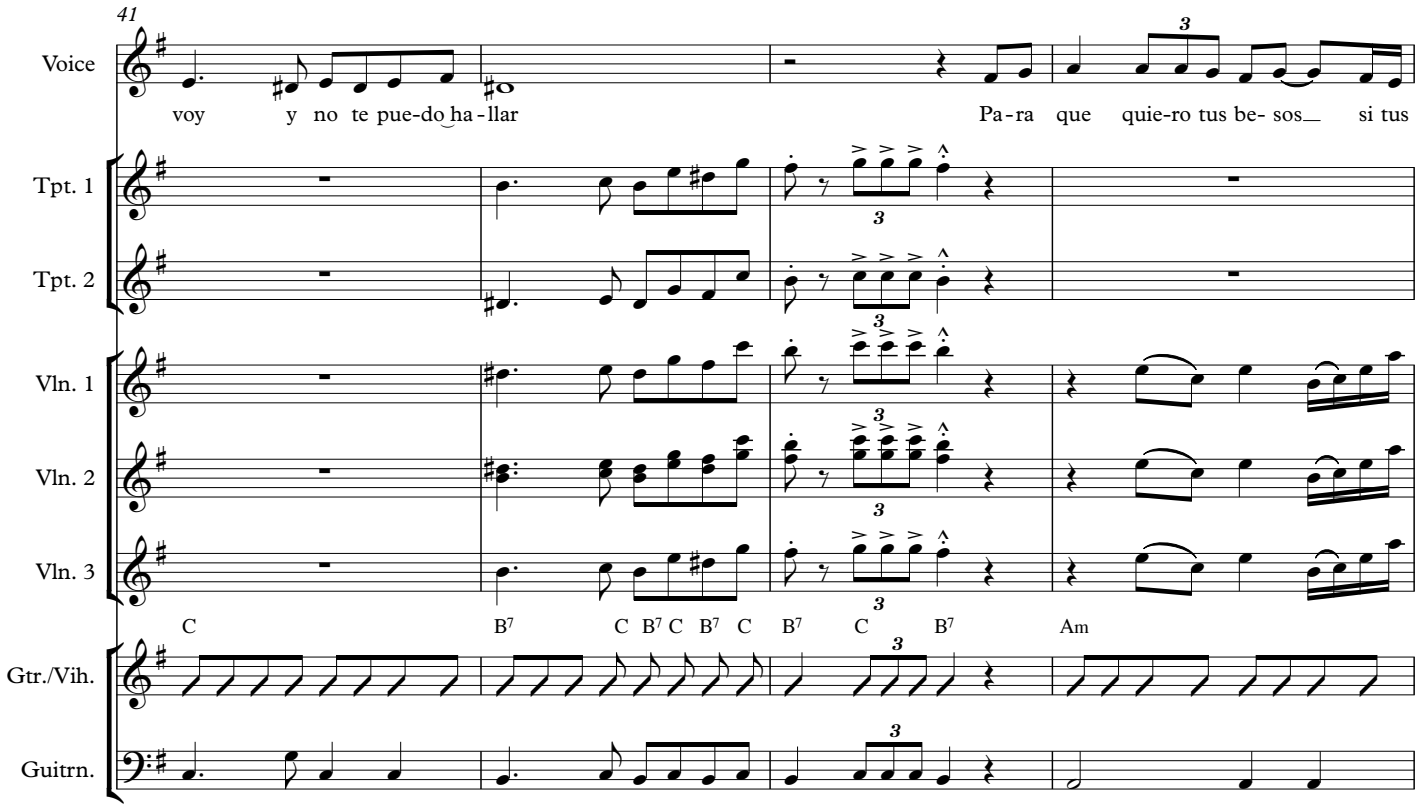


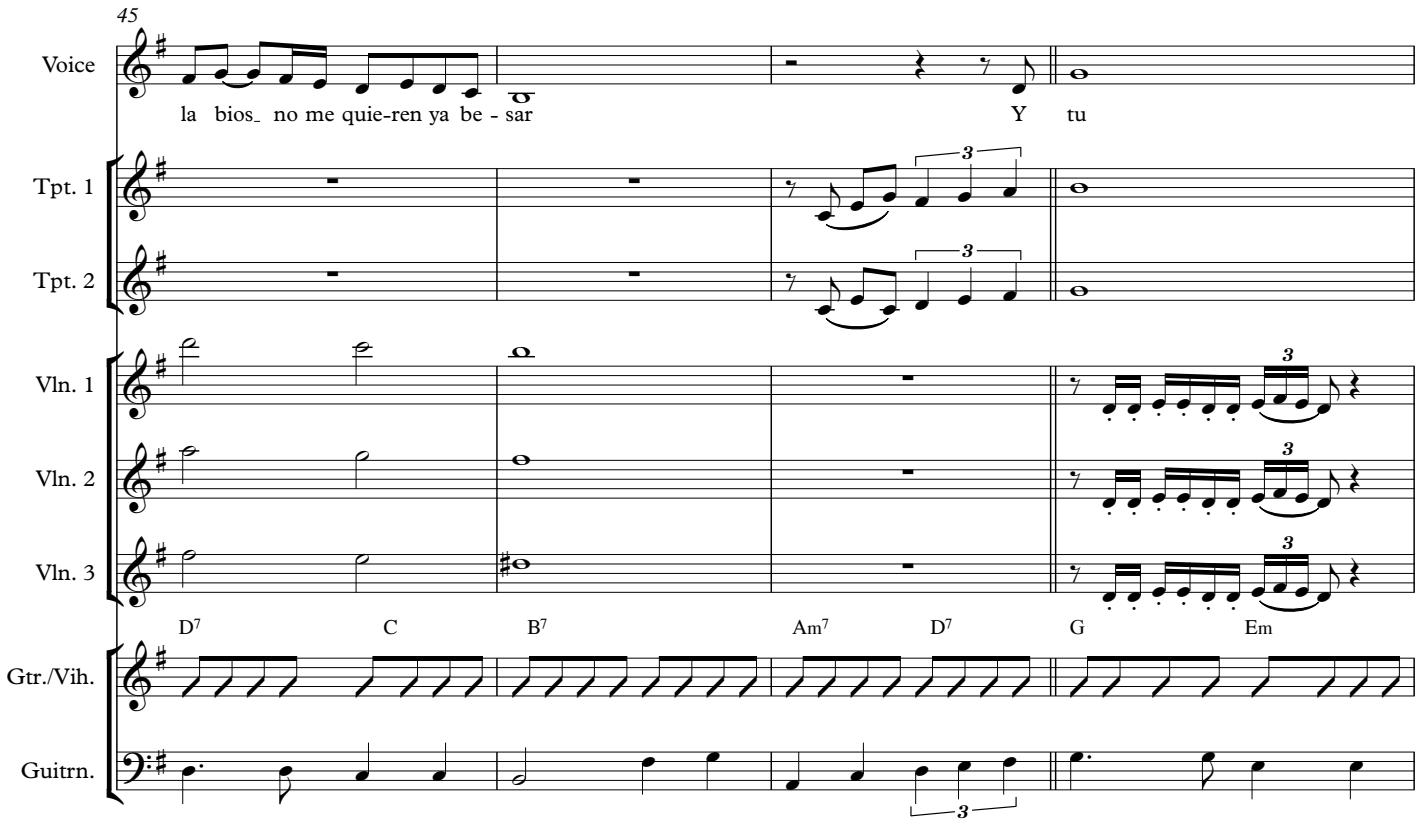

12
♩=85
Voice
so-llo zar__
So la__
tem-blan-do de an-sie-dad es-toy
Tpt. 1
Tpt. 2
Vln. 1
Vln. 2
Vln. 3
tr
Gm
Gm
G7
Cm
Gtr./Vih.
Guitrn.
18
♩=90
Voice
To dos_
me mi-ran y se
van
Tpt. 1
Tpt. 2
Vln. 1
Vln. 2
Vln. 3
Am7(♭5)
D7
G
Em
Am
D7
G
Em
Gtr./Vih.
Guitrn.

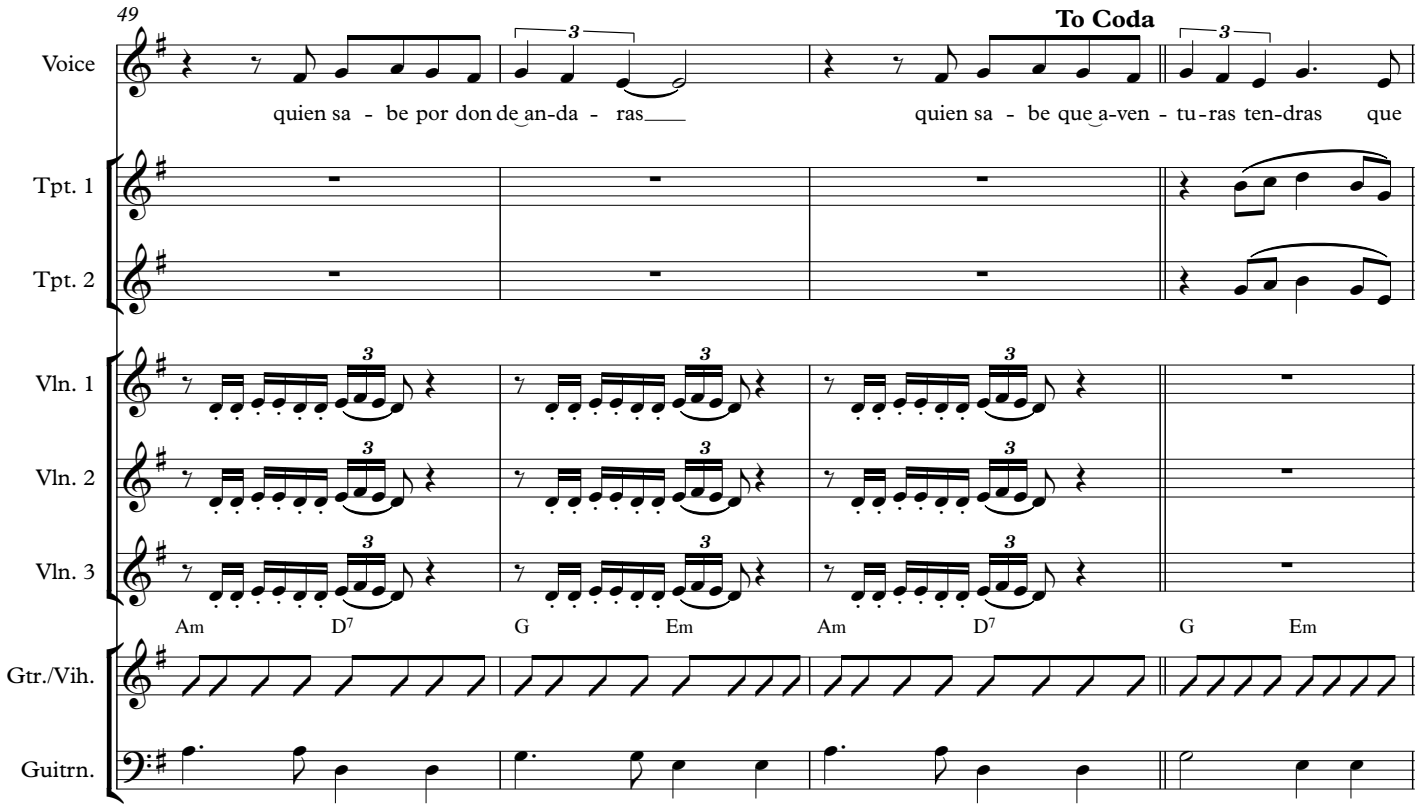

B
23
Voice
Mu - jer
Si pue-des tu con Dios ha blar_
pre-gun-ta-le si
Tpt. 1
Tpt. 2
Vln. 1
Vln. 2
Vln. 3
Am D7 G Em Am D7 G Em Am D7
Gtr./Vih.
Guitrn.
28
Voice
yo al-gu-na vez te he de-ja-do de a-do - rar
Al mar
Tpt. 1
Tpt. 2
Vln. 1
Vln. 2
Vln. 3
G Em Am D7 G E7 Am D7 G Em
Gtr./Vih.
Guitrn.

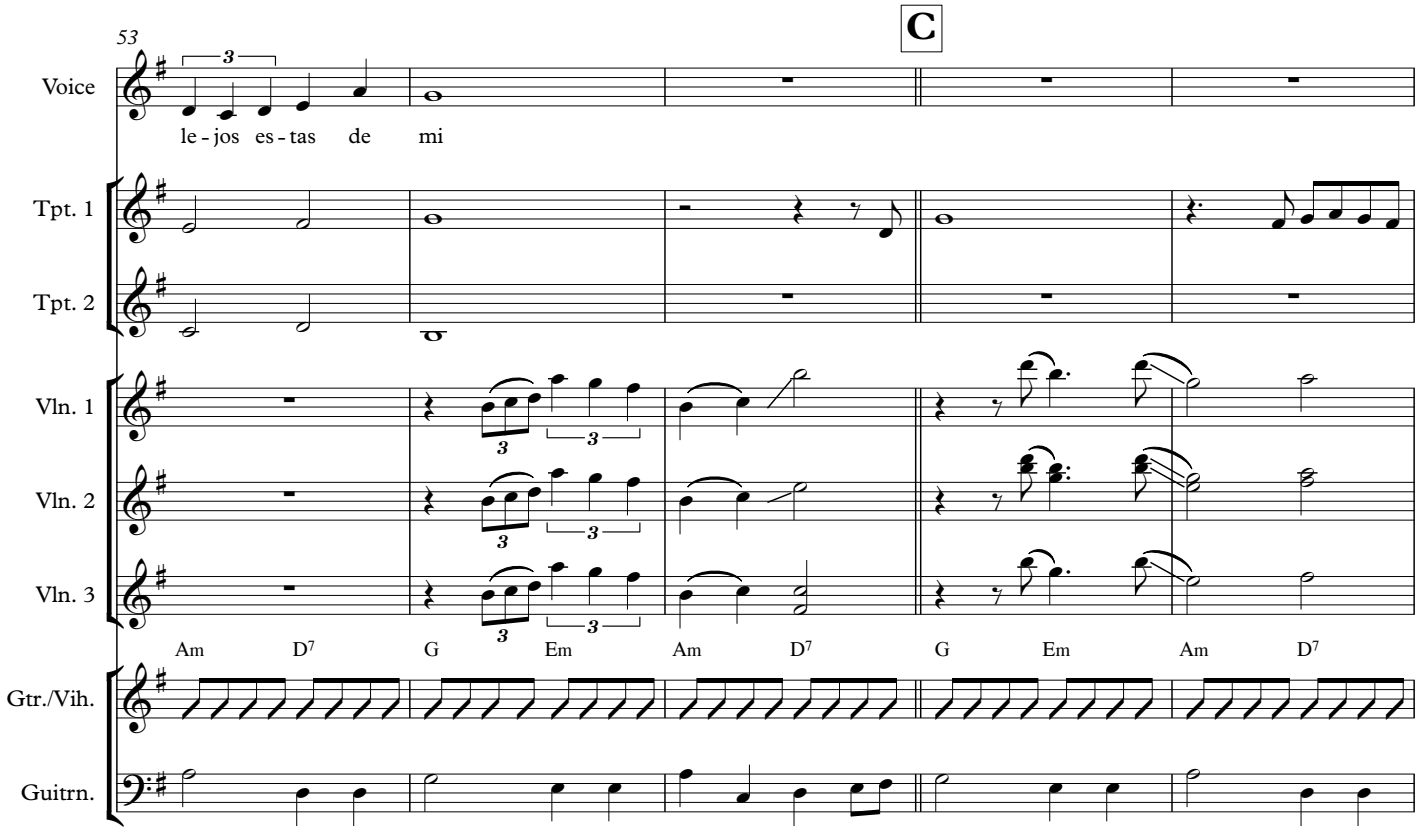

33
Voice
es - pe - jo de mi co - ra - zon
las ve - ces-que me ha vis - to llo - rar la
Tpt. 1
Tpt. 2
Vln. 1
Vln. 2
Vln. 3
Am D7 G Em Am D7 G Em
Gtr./Vih.
Guitrn.

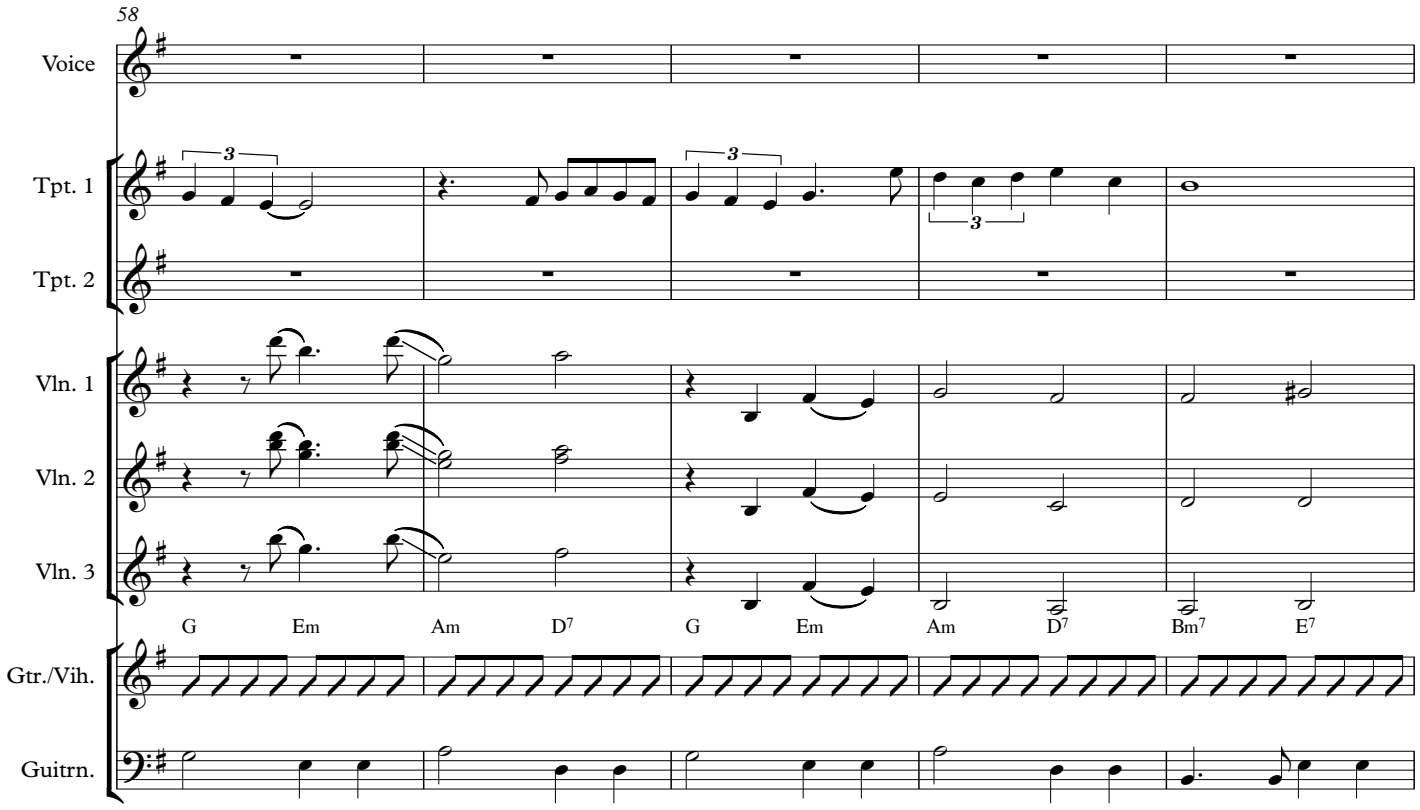

37
Voice
per - fi - dia de tu a - mor
Te he bus - ca- do don-de quie ra que yo
Tpt. 1
Tpt. 2
Vln. 1
Vln. 2
Vln. 3
Am D7 B7 C B7 C B7 C B7 C B7 C
Gtr./Vih.
Guitrn.

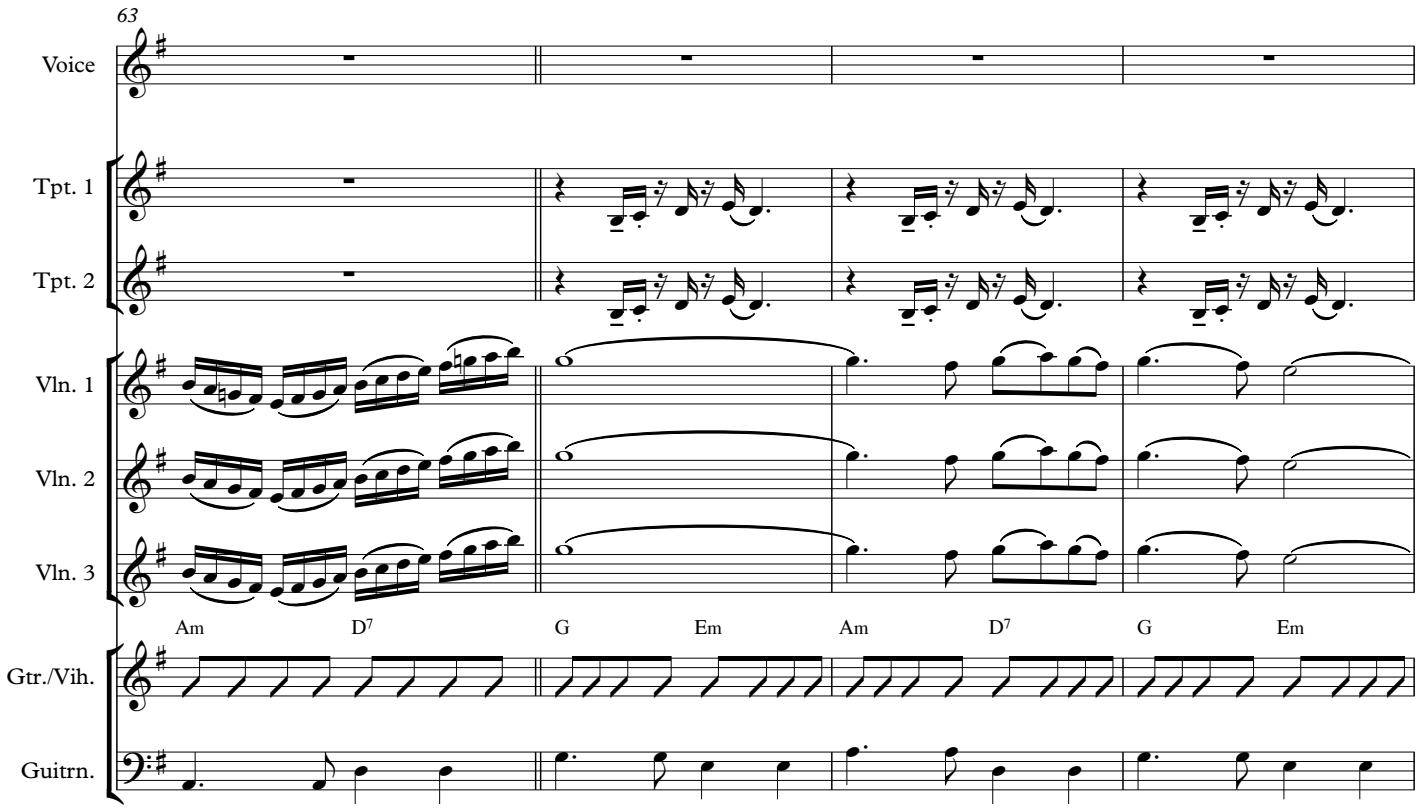

41
Voice
voy y no te pue-do ha-llar
Pa-ra que quie-ro tus be- sos si tus
Tpt. 1
Tpt. 2
Vln. 1
Vln. 2
Vln. 3
C B7 C B7 C B7 C B7 C B7 C B7 Am
Gtr./Vih.
Guitrn.

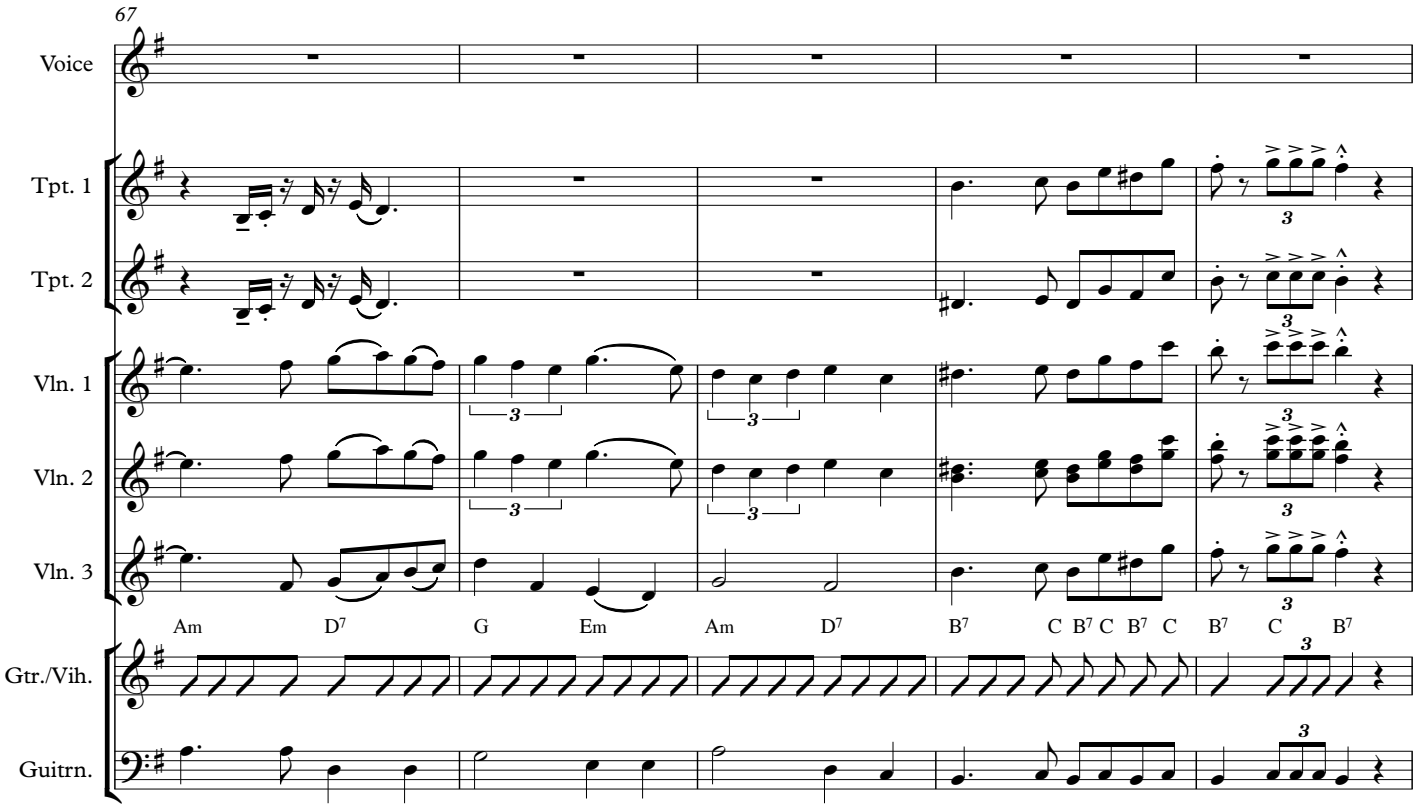

45
Voice
la bios no me quie-ren ya be - sar
Y tu
Tpt. 1
Tpt. 2
Vln. 1
Vln. 2
Vln. 3
D7 C B7 Am7 D7 G Em
Gtr./Vih.
Guitrn.

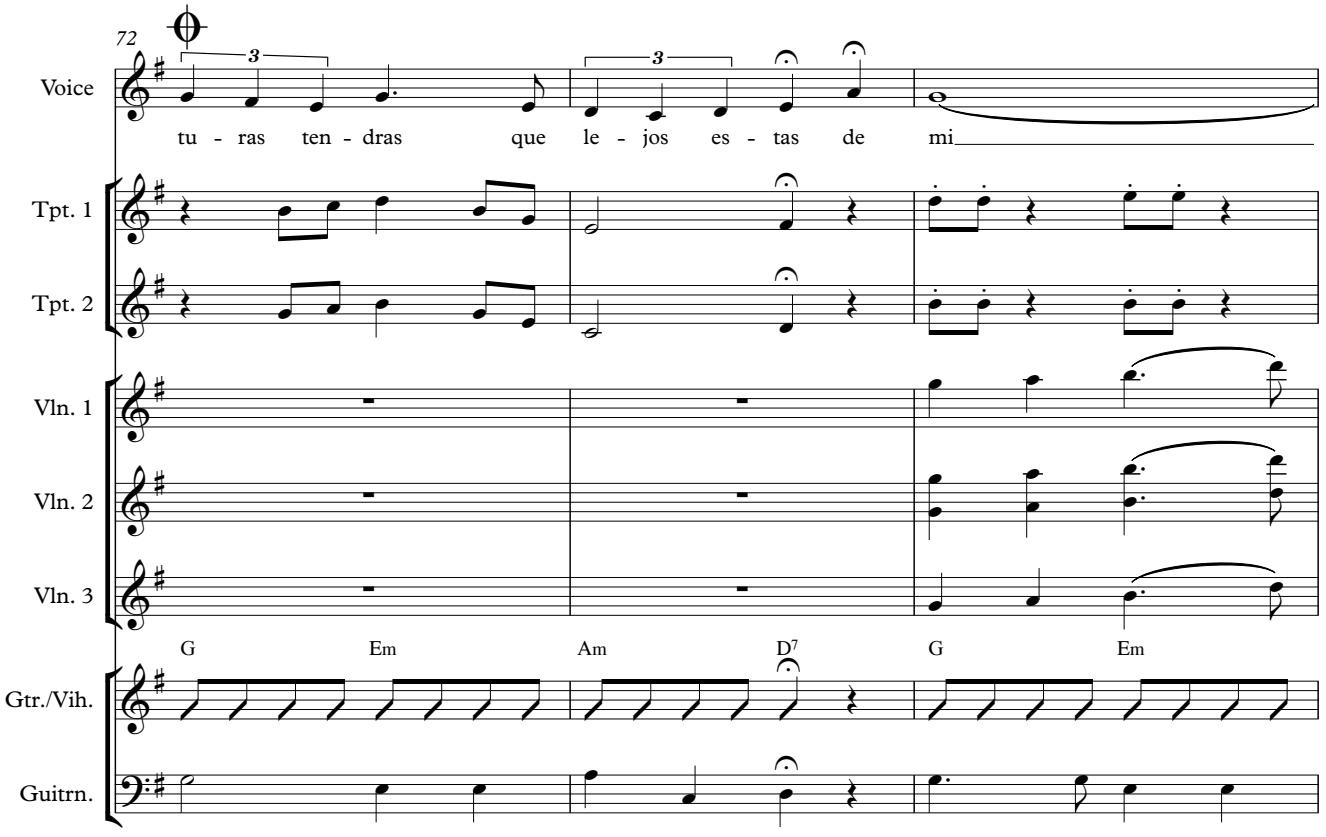

49
To Coda
Voice
quien sa - be por don de an-da - ras
quien sa - be que a-ven - tu-ras ten-dras que
Tpt. 1
Tpt. 2
Vln. 1
Vln. 2
Vln. 3
Am D7 G Em Am D7 G Em
Gtr./Vih.
Guitrn.

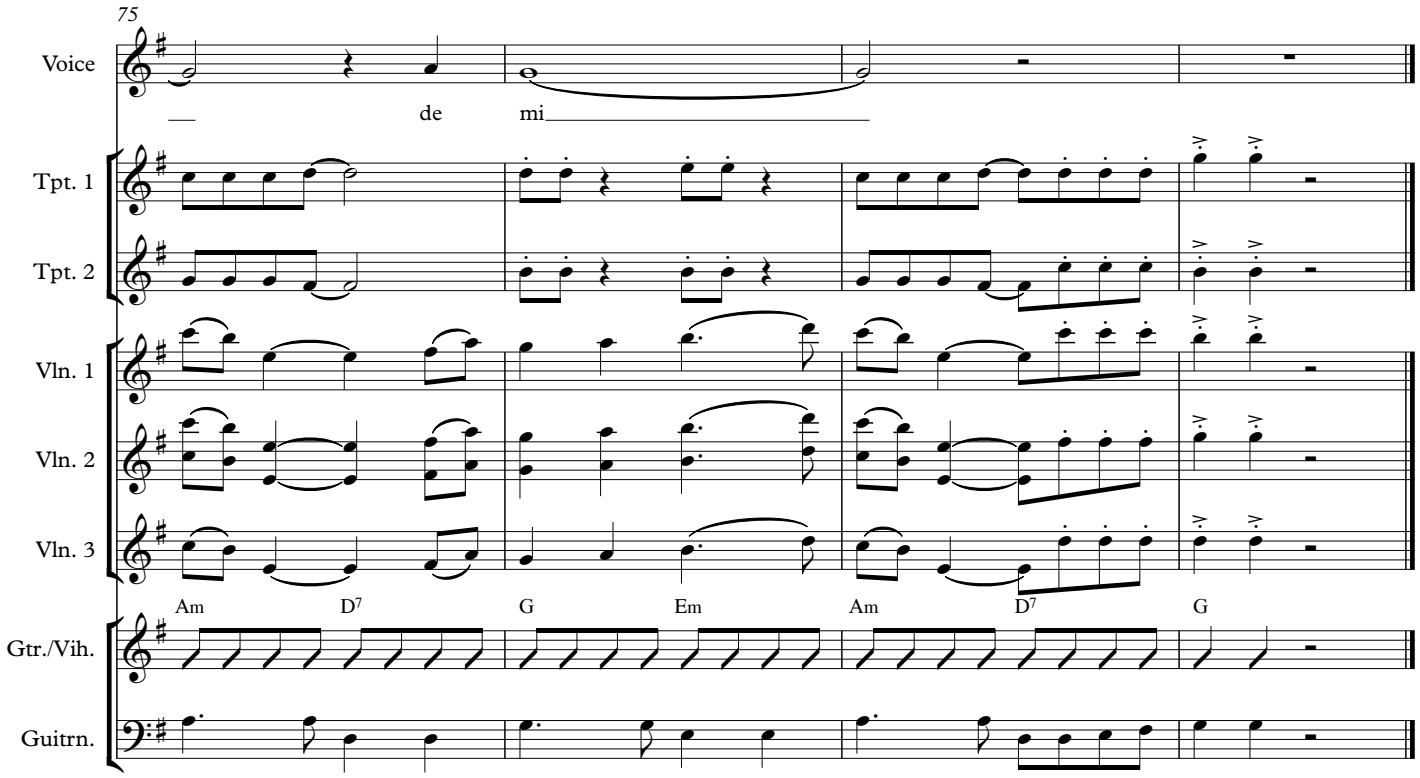

53
C
Voice
le - jos es - tas de mi
Tpt. 1
Tpt. 2
Vln. 1
Vln. 2
Vln. 3
Am D7 G Em Am D7 G Em Am D7
Gtr./Vih.
Guitrn.


58
Voice
Tpt. 1
Tpt. 2
Vln. 1
Vln. 2
Vln. 3
G Em Am D7 G Em Am D7 Bm7 E7
Gtr./Vih.
Guitrn.


63
Voice
Tpt. 1
Tpt. 2
Vln. 1
Vln. 2
Vln. 3
Am D7 G Em Am D7 G Em
Gtr./Vih.
Guitrn.


67
Voice
Tpt. 1
Tpt. 2
Vln. 1
Vln. 2
Vln. 3
Am D7 G Em Am D7 B7 C B7 C B7 C B7 C B7
Gtr./Vih.
Guitrn.


72
Voice
tu - ras ten - dras que le - jos es - tas de mi
Tpt. 1
Tpt. 2
Vln. 1
Vln. 2
Vln. 3
G Em Am D7 G Em
Gtr./Vih.
Guitrn.


75
Voice
de
mi
Tpt. 1
Tpt. 2
Vln. 1
Vln. 2
Vln. 3
Am
D7
G
Em
Am
D7
G
Gtr./Vih.
Guitrn.

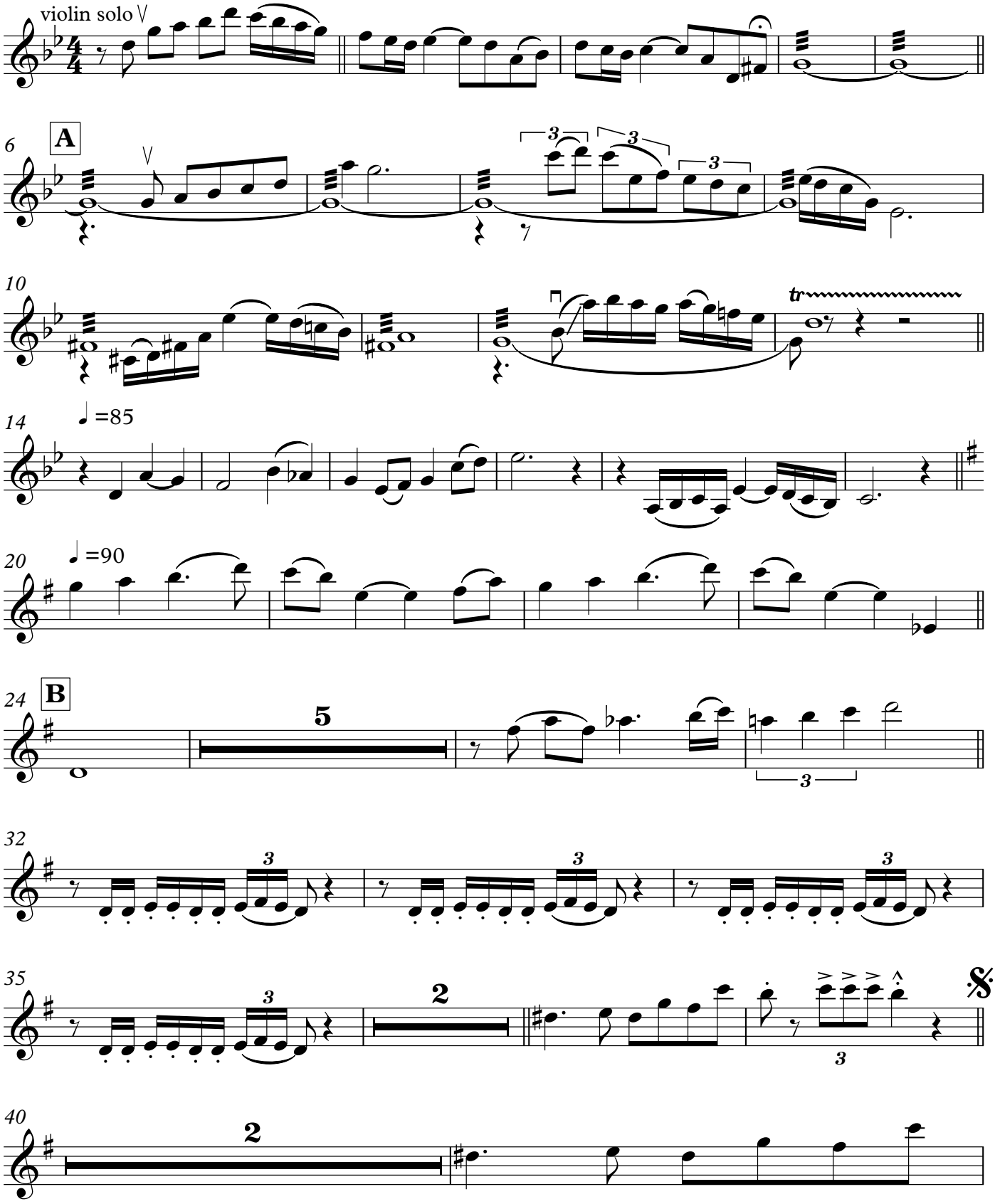
Violin 1

Perfidia

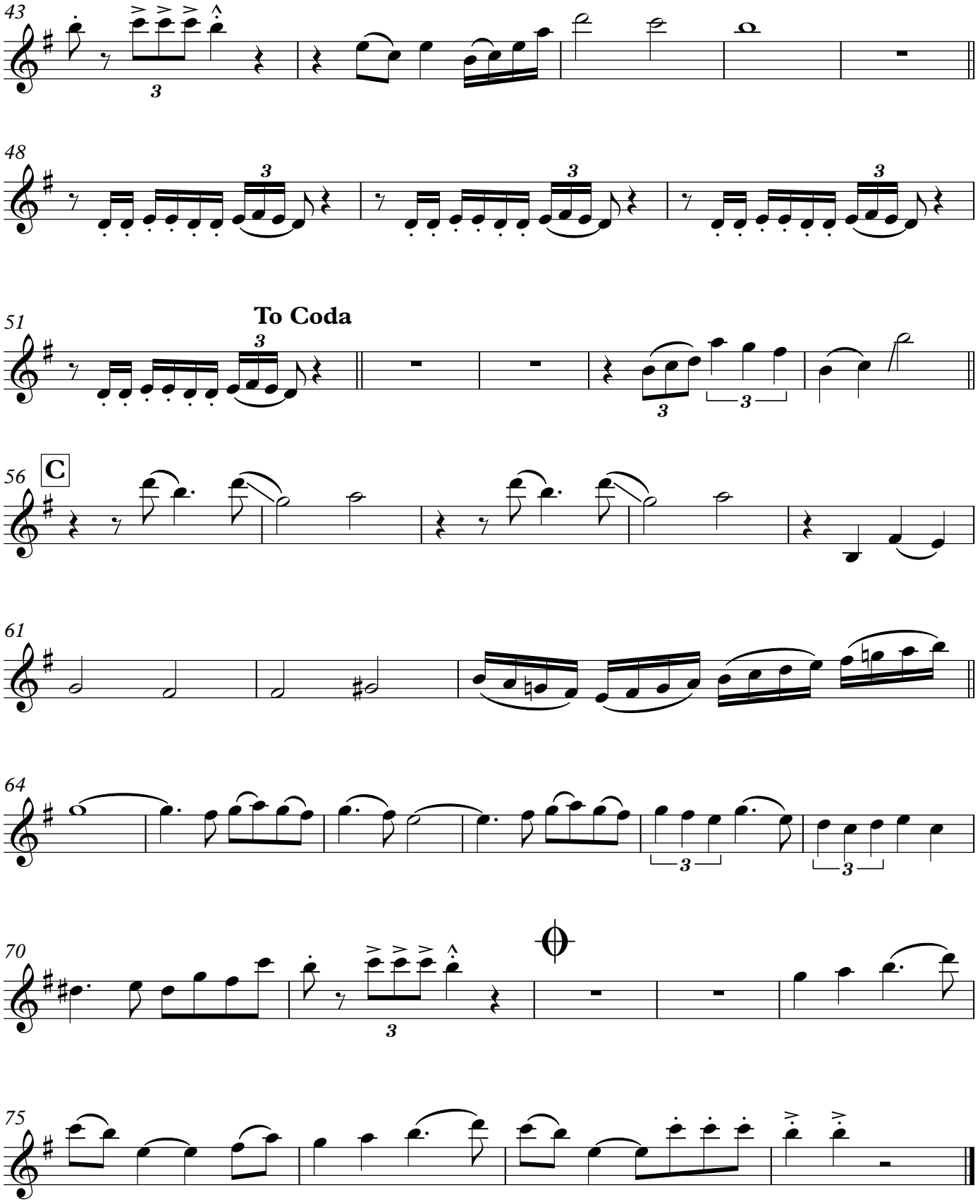
Mariachi Reyna De Los Angeles

Arr. Jose Hernandez
Trans. Adrian Mendoza

♩ =78
Bolero
Rubato
violin solo



Violin 1

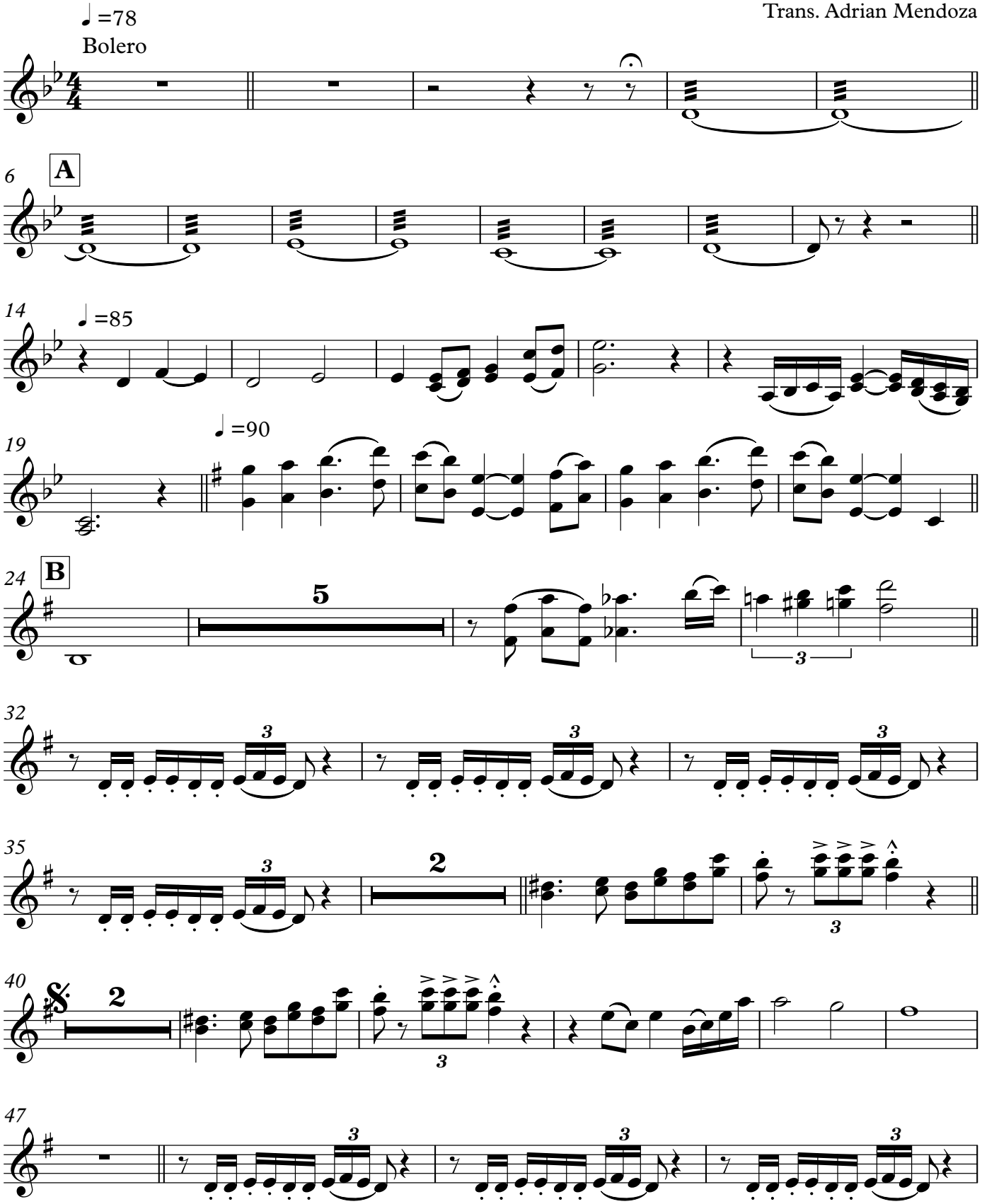


Violin 2

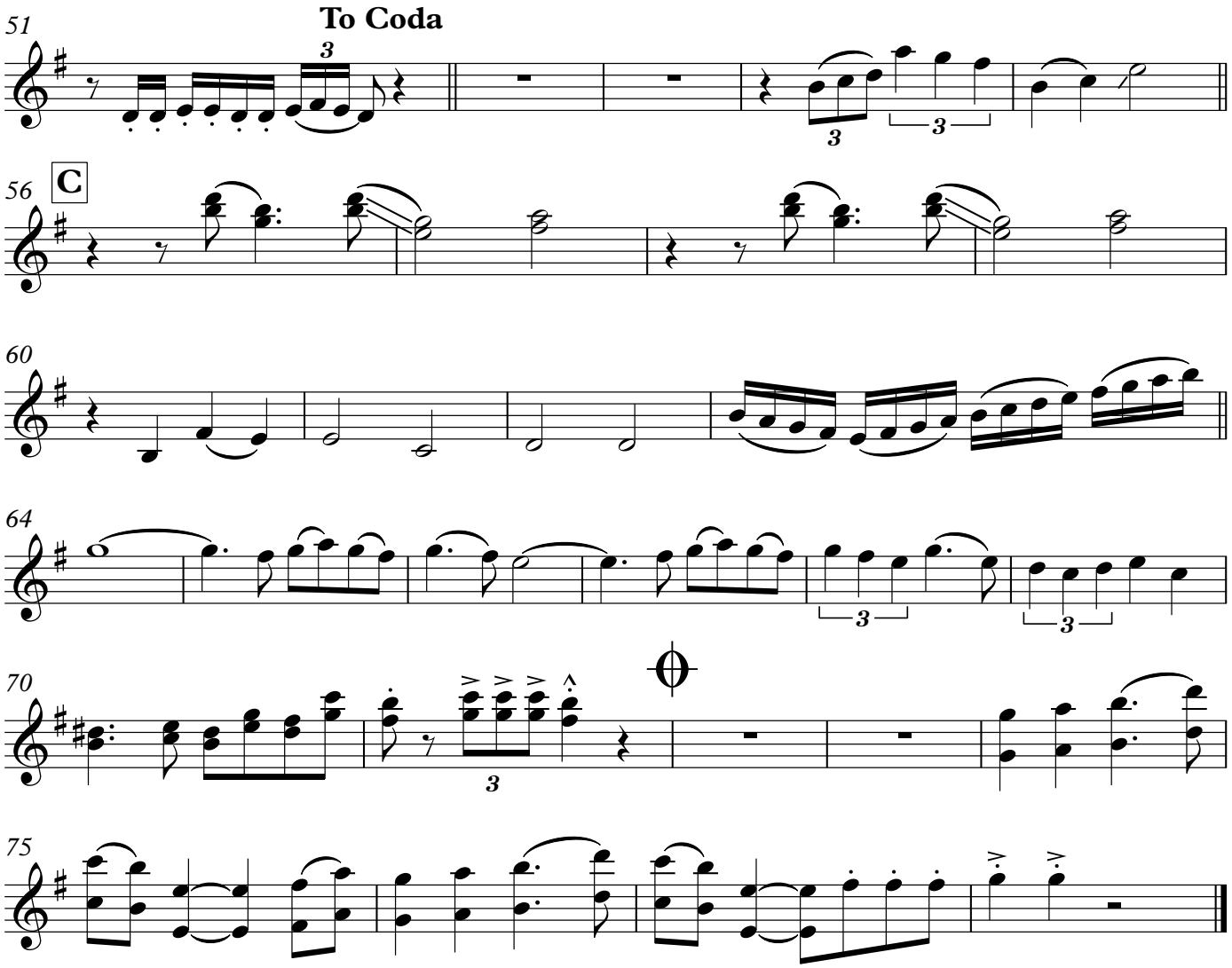
Perfidia

Mariachi Reyna De Los Angeles

Arr. Jose Hernandez
Trans. Adrian Mendoza



Violin 2

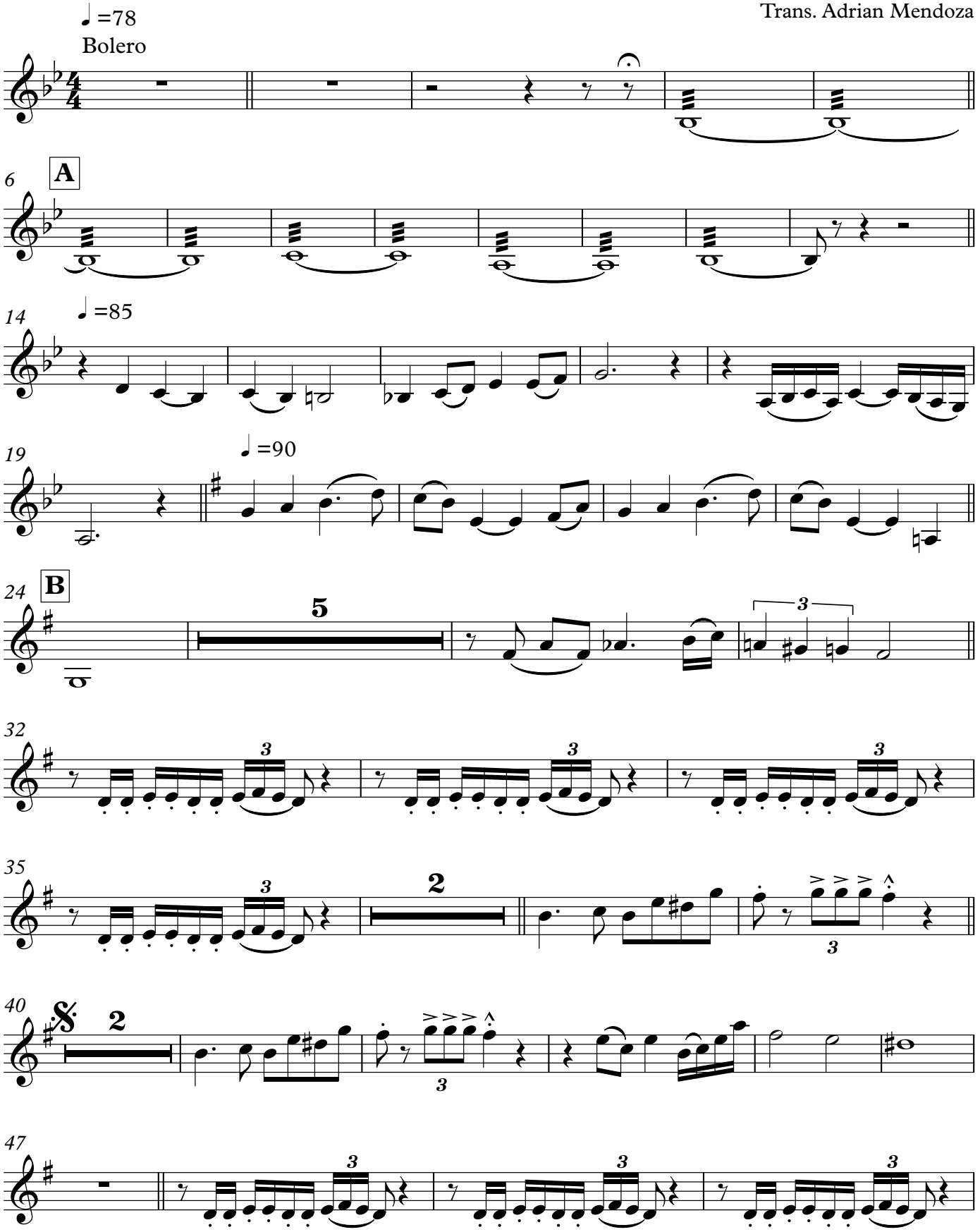


Violin 3

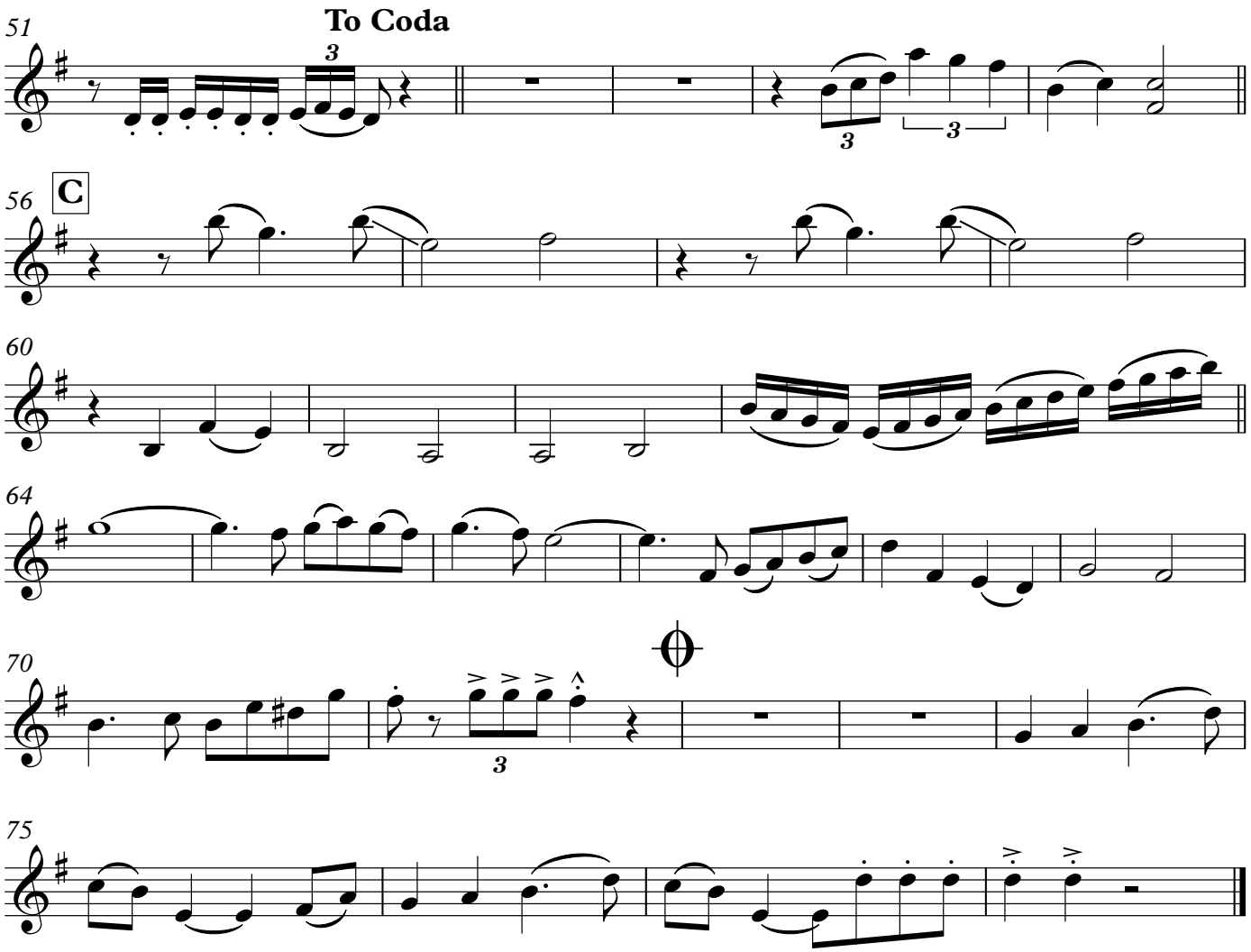
Perfidia

Mariachi Reyna De Los Angeles

Arr. Jose Hernandez
Trans. Adrian Mendoza



Violin 3

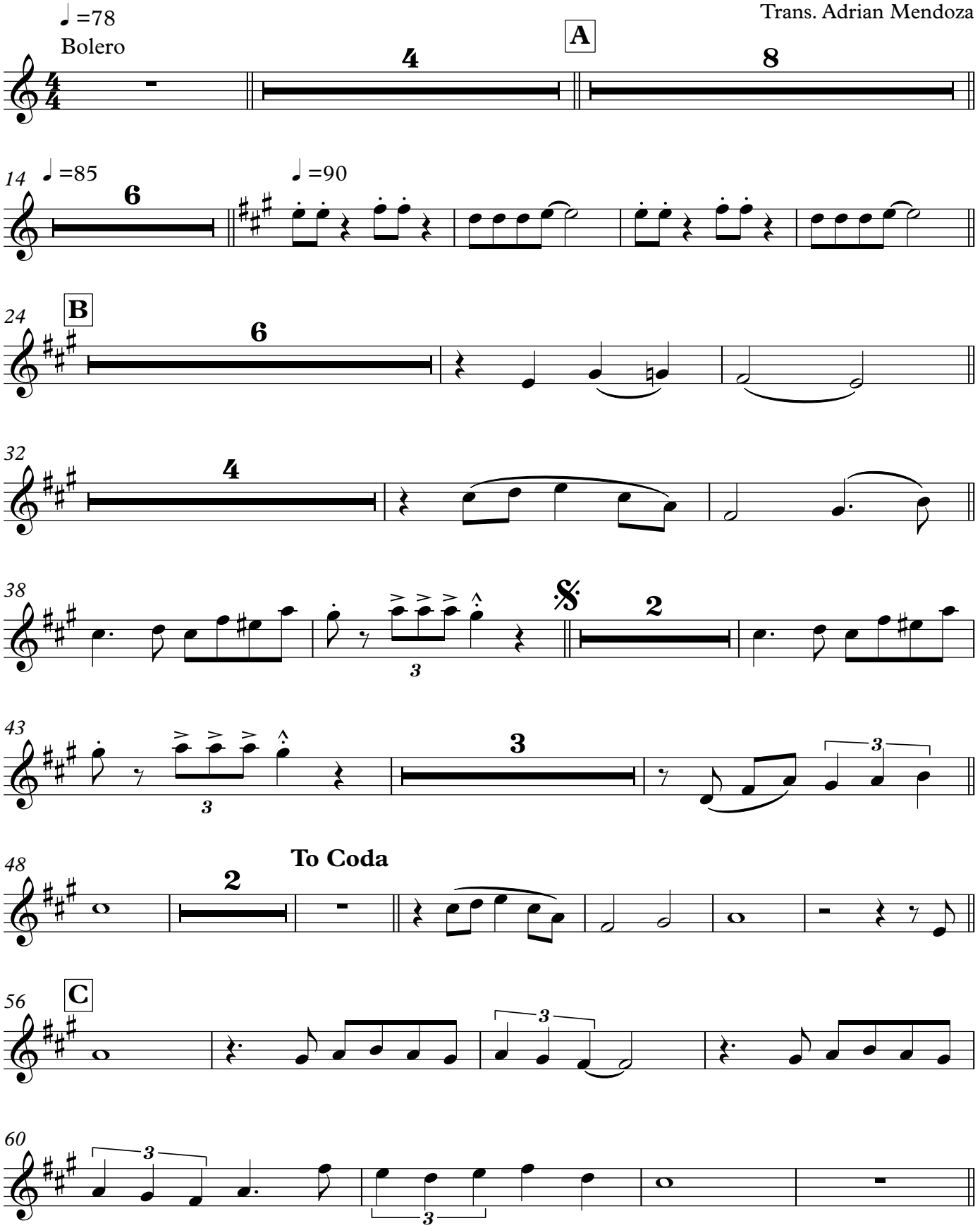


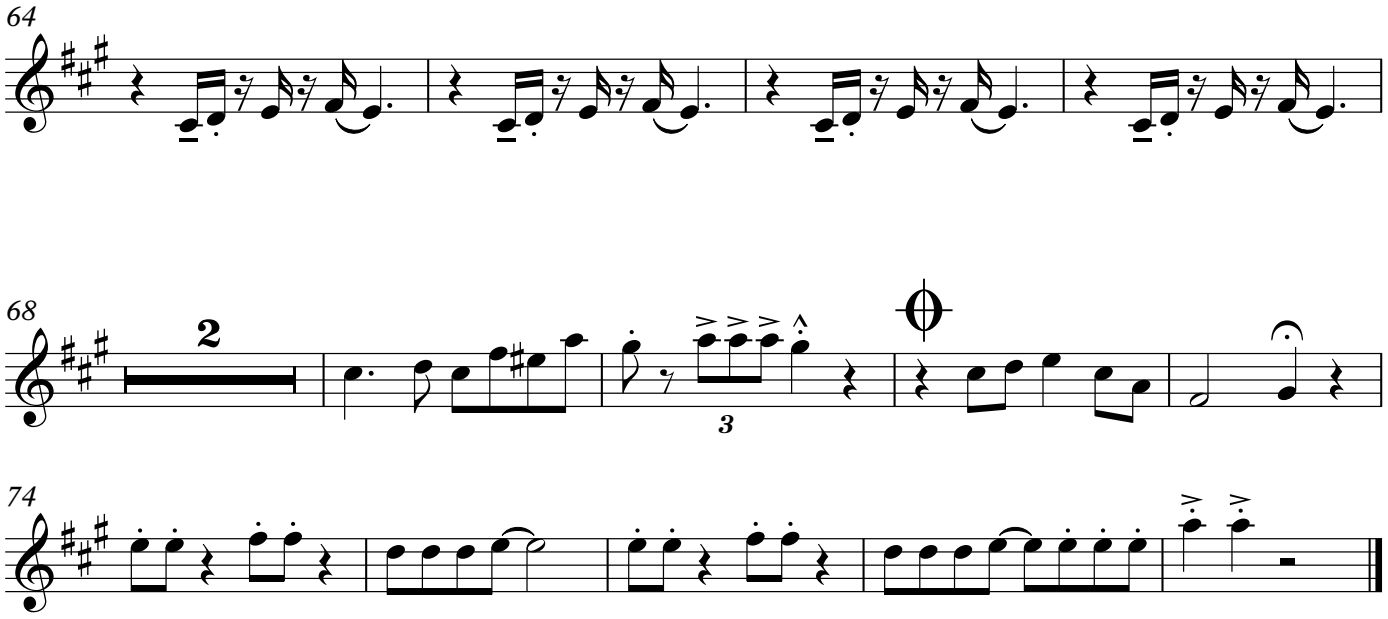
Trumpet 1

Perfidia

Mariachi Reyna De Los Angeles

Arr. Jose Hernandez
Trans. Adrian Mendoza



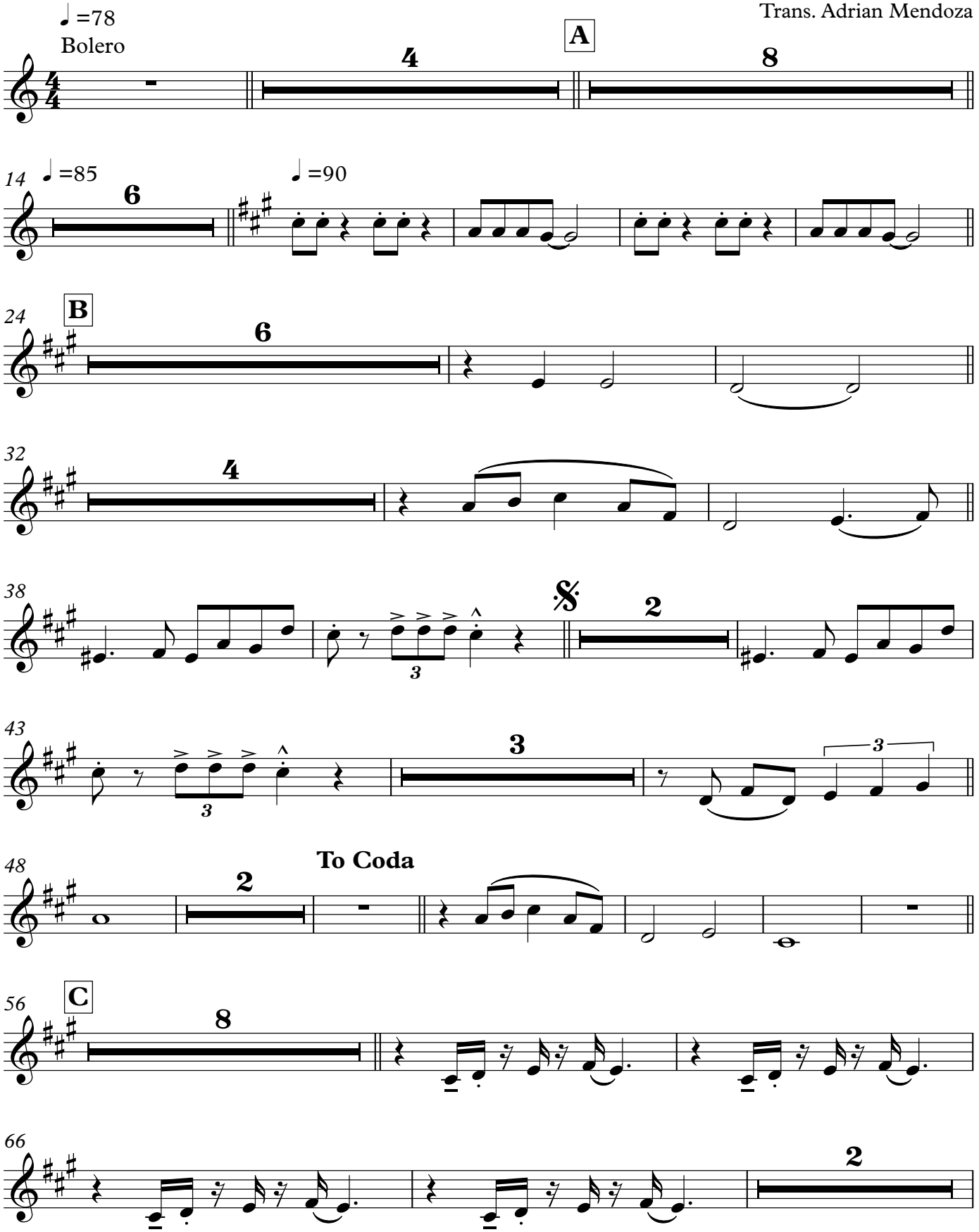

64
68
2
3
74

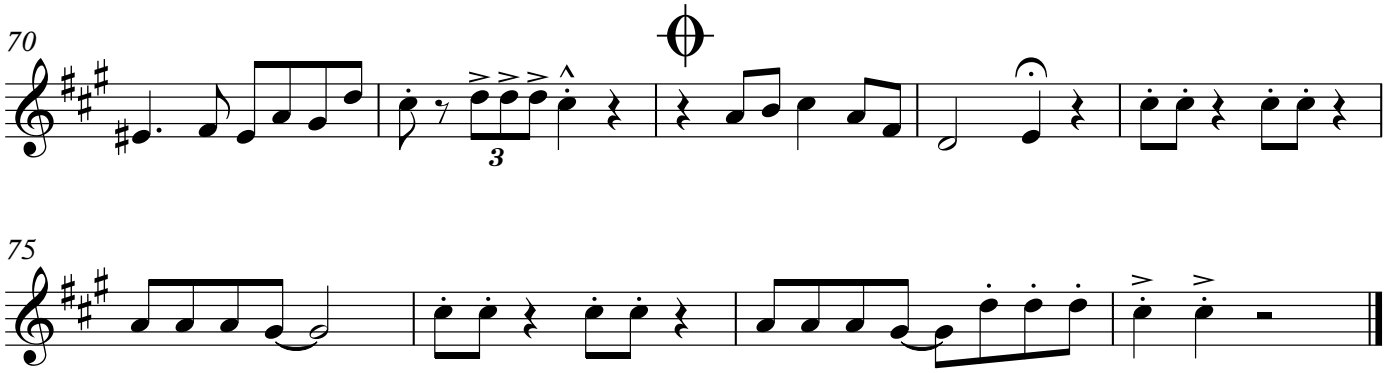
Trumpet 2

Perfidia

Mariachi Reyna De Los Angeles

Arr. Jose Hernandez
Trans. Adrian Mendoza




70
3
75

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(♭5)

19 D7 ♩=90 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

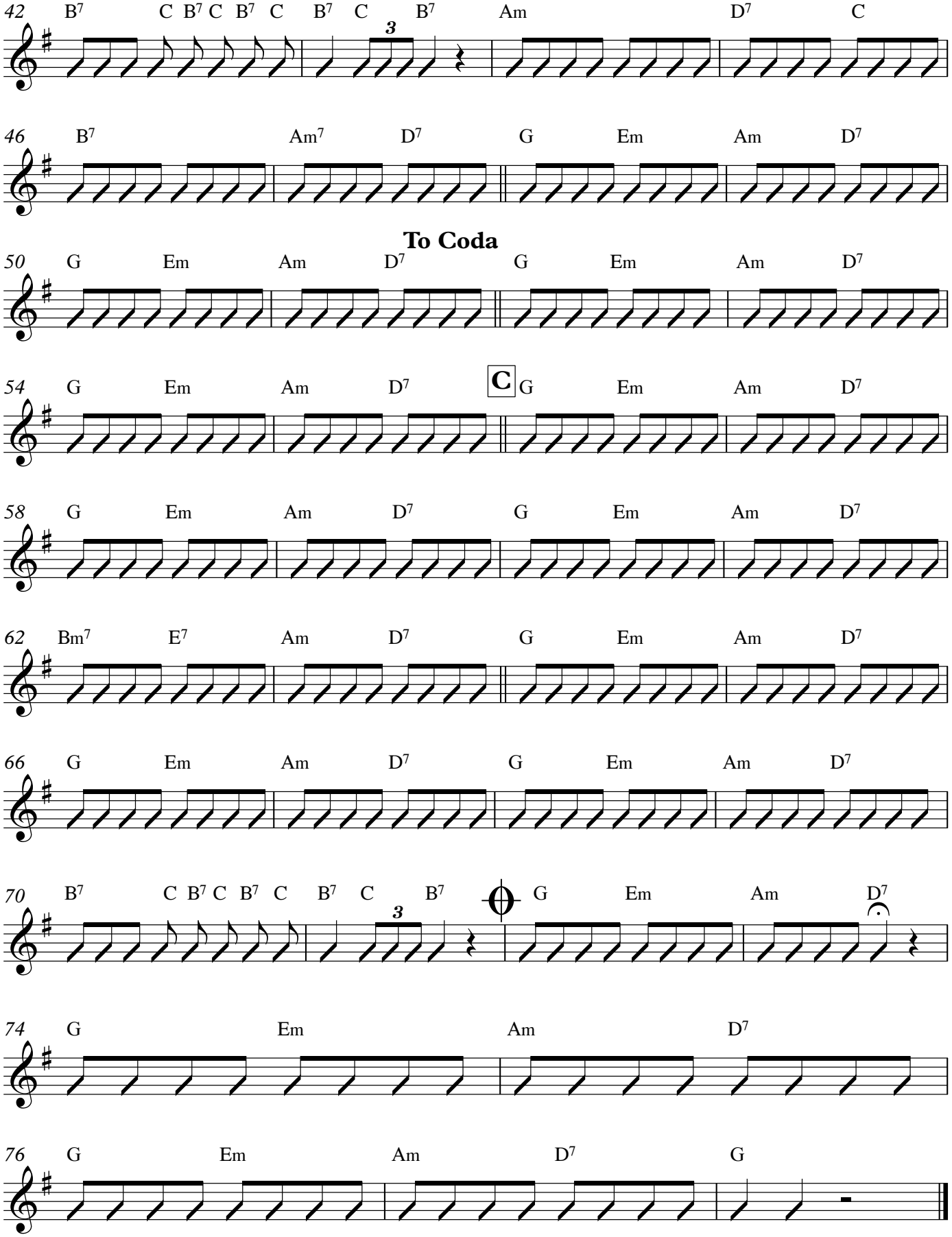
31 Am | D7 | G | Em | Am | D7 | G | Em

35 Am | D7 | G | Em | Am | D7

38 B7 | C B7 C B7 C | B7 C 3 B7 | 𝄋 C | C

V.S.

Vih./Guit.


42 B7 C B7 C B7 C B7 C B7 Am D7 C
3
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
3
74 G Em Am D7
76 G Em Am D7 G

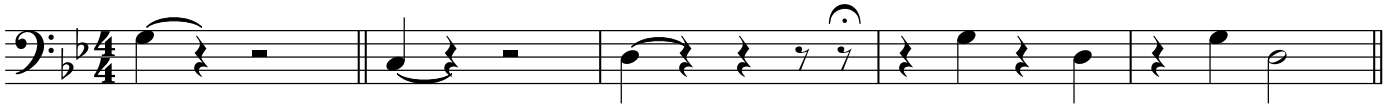
Guitarron

Perfidia

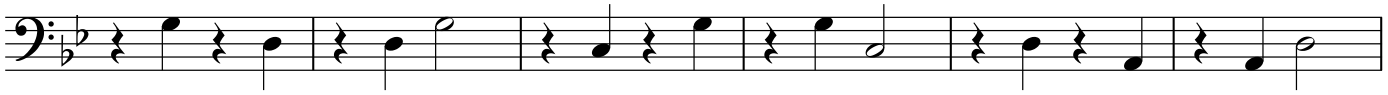
Mariachi Reyna De Los Angeles

Arr. Jose Hernandez
Trans. Adrian Mendoza

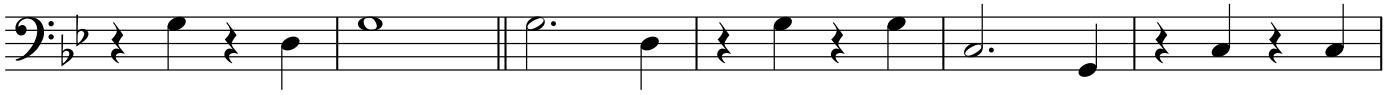
♩ =78
Bolero



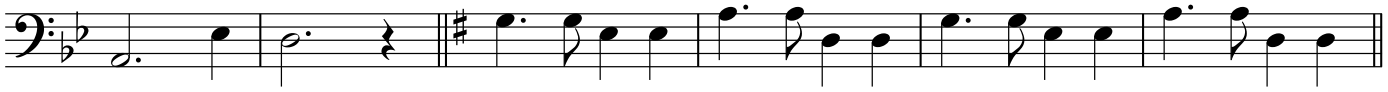
6 **A**



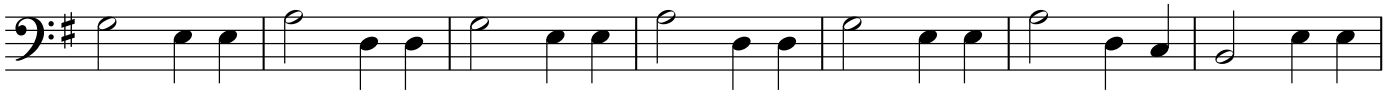
12 ♩ =85



18 ♩ =90



24 **B**



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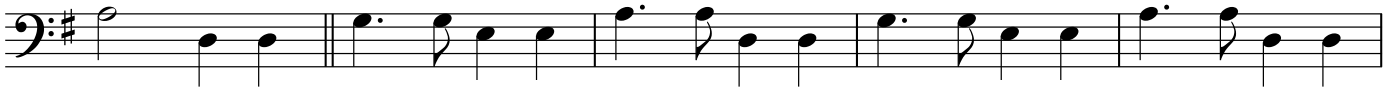

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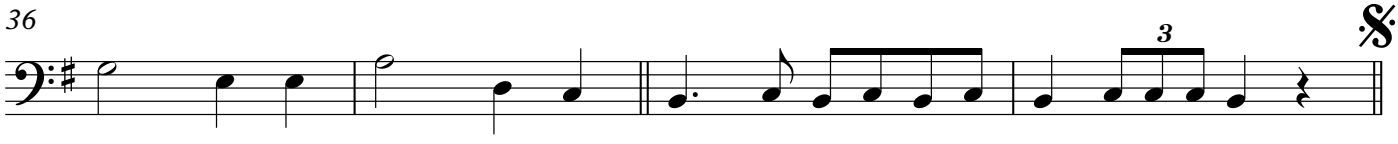

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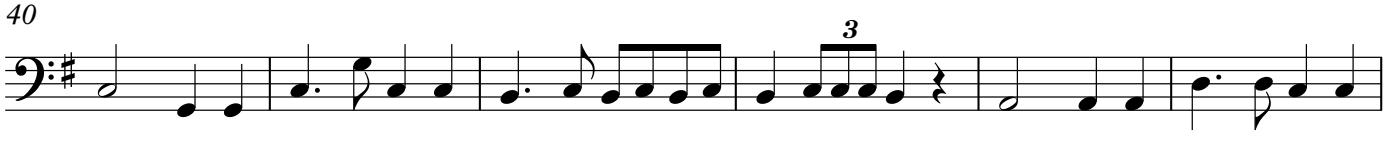
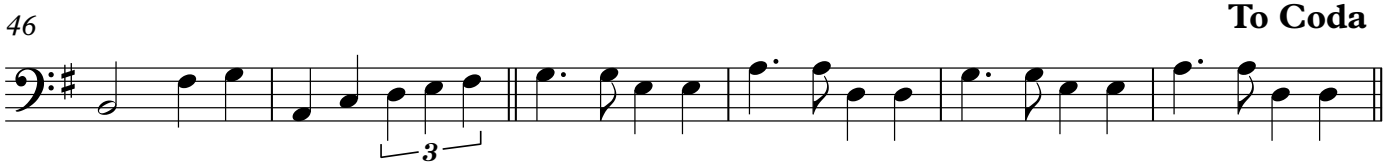


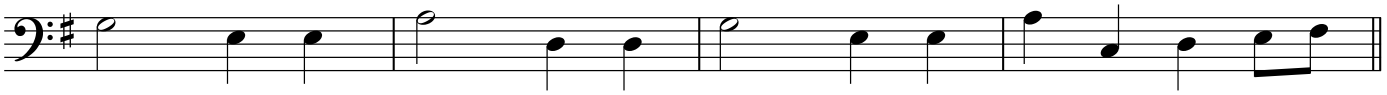
46 **To Coda**



V.S.

Guitarron

52



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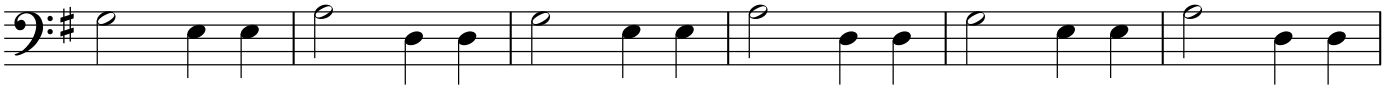

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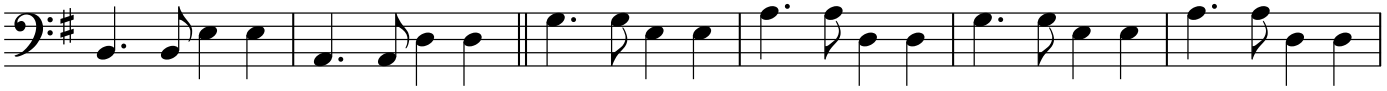

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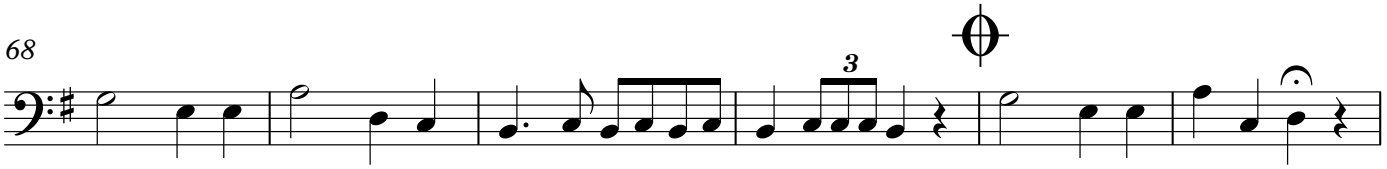
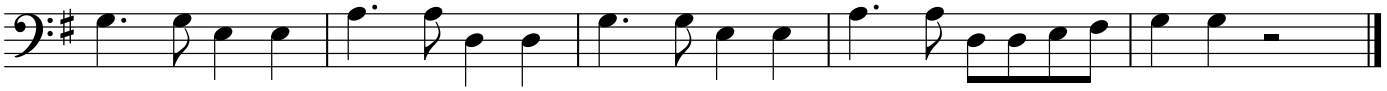


74

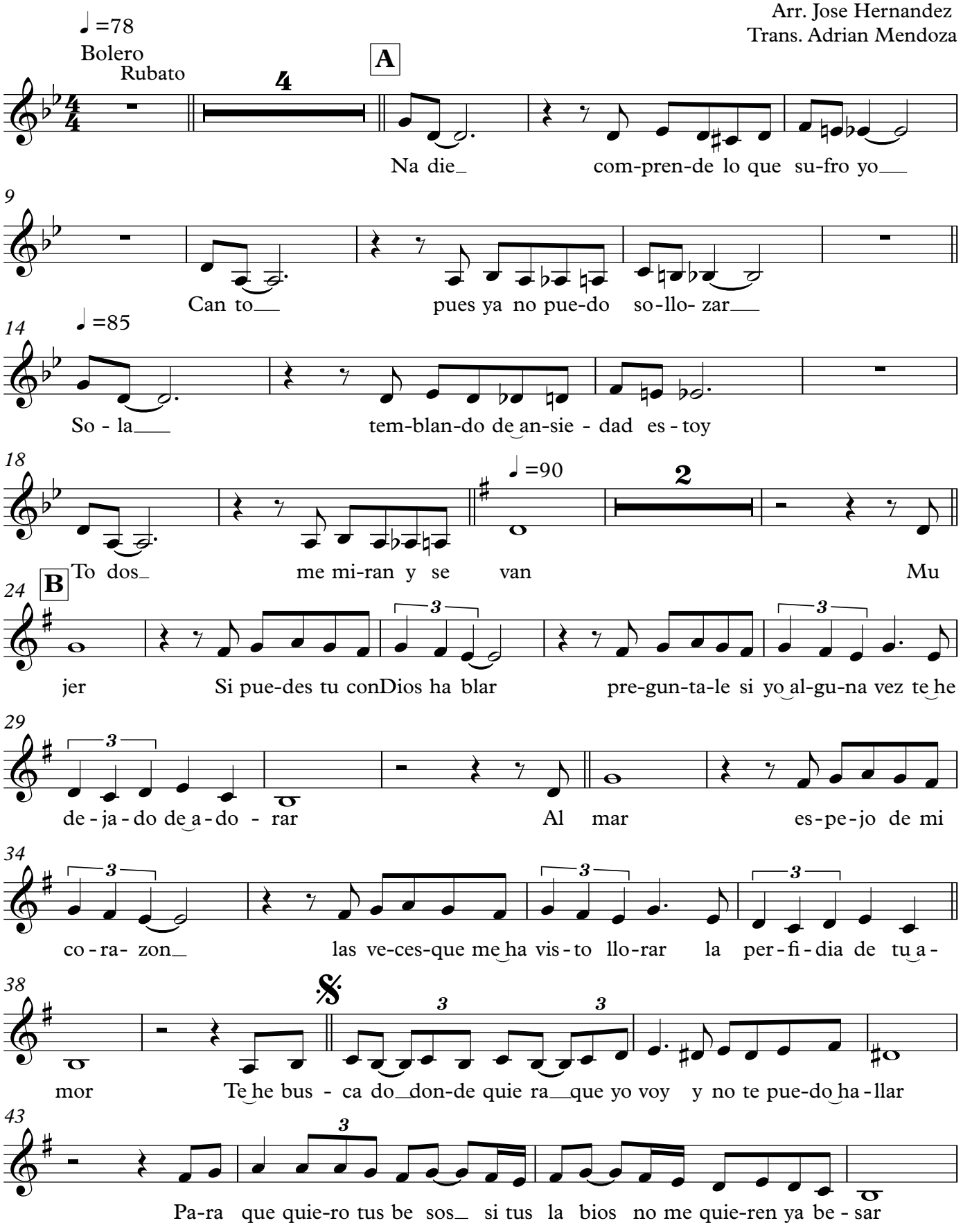


Voice

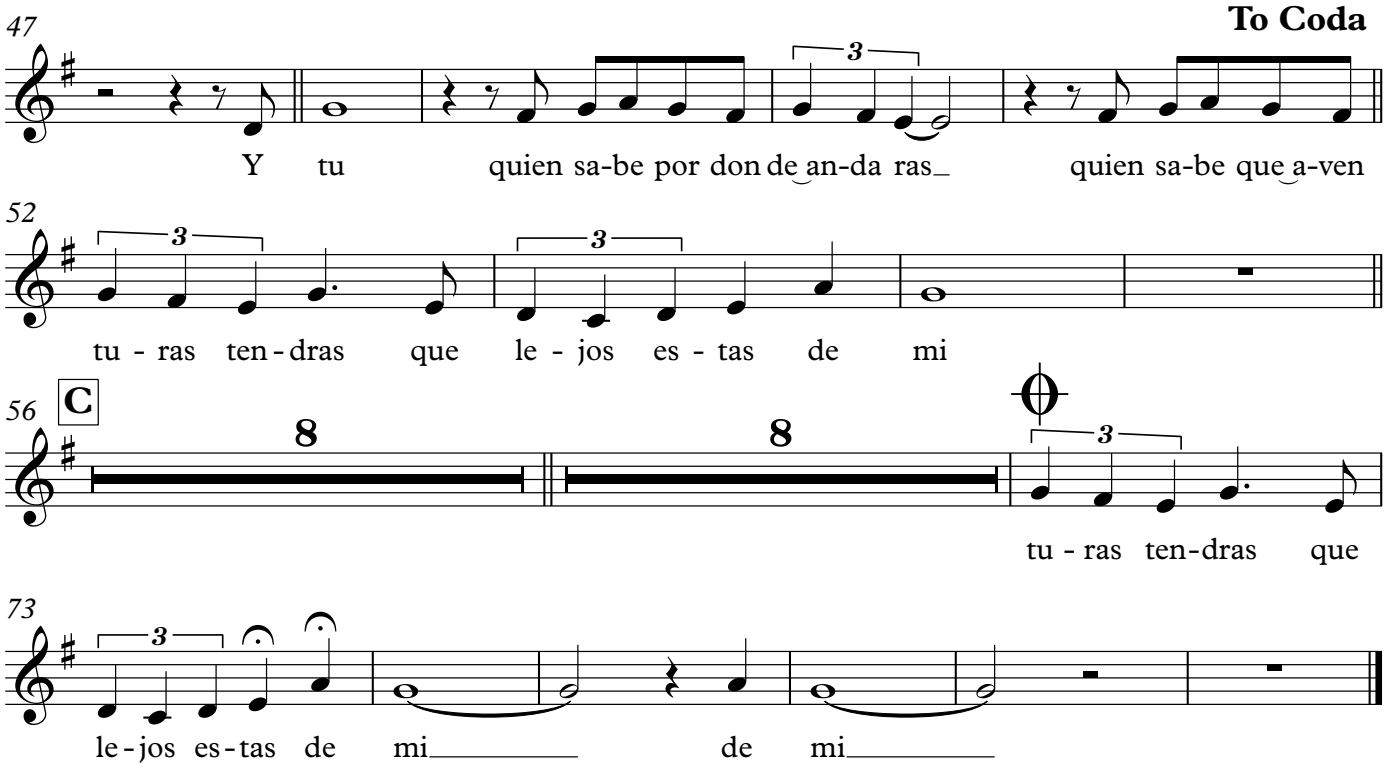
Perfidia

Mariachi Reyna De Los Angeles

Arr. Jose Hernandez
Trans. Adrian Mendoza



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
8
8
tu - ras ten-dras que
73
le-jos es-tas de mi de mi

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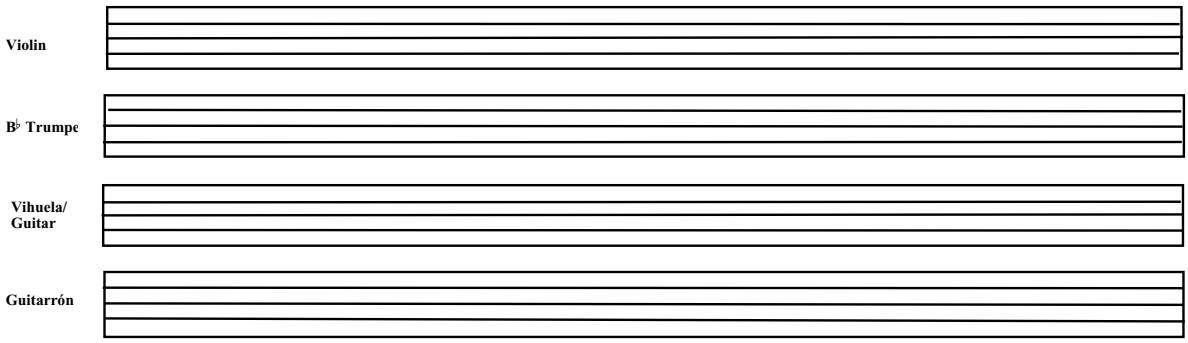
PLANNING FOR SUCCESS

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	
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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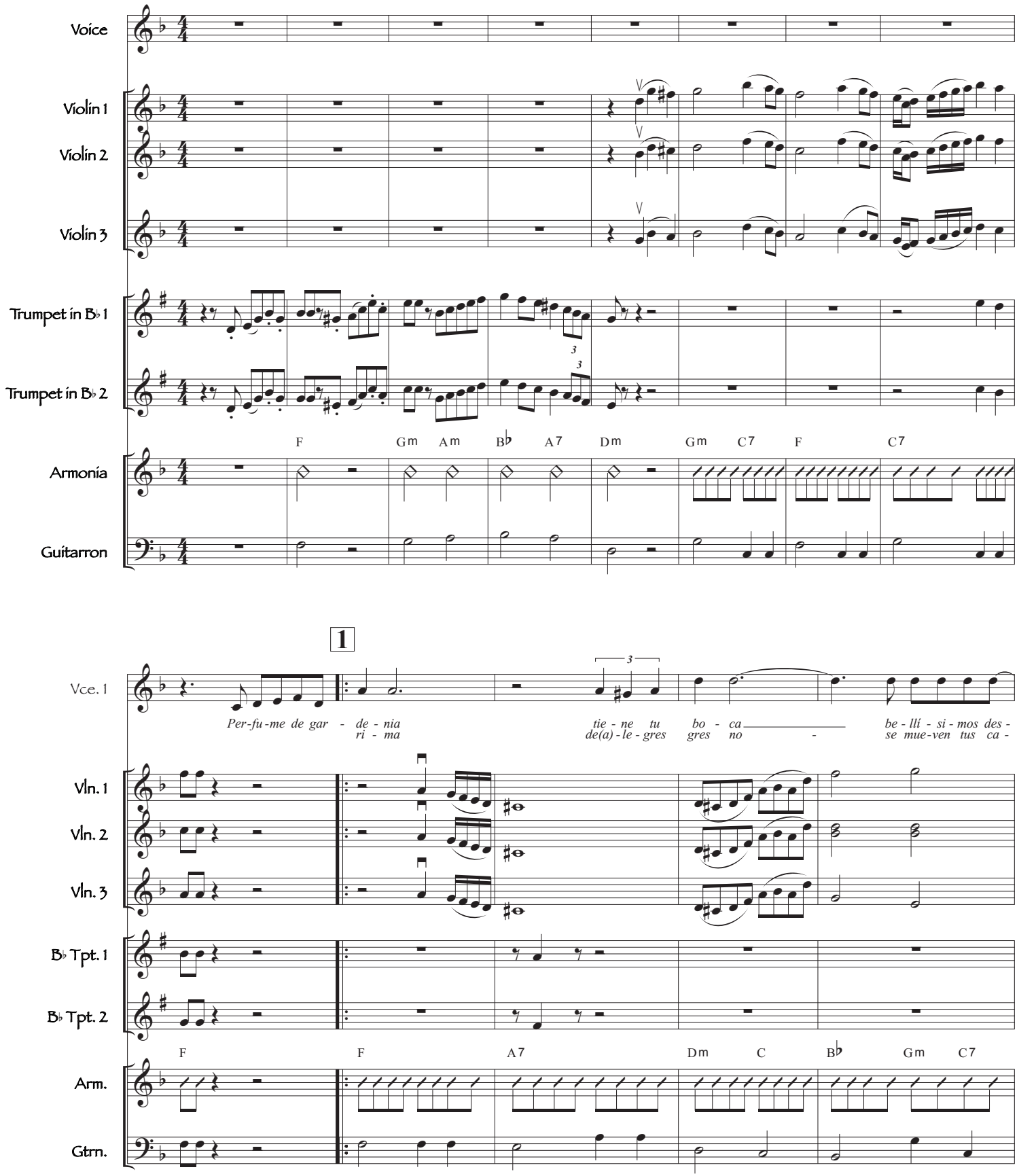
Planning for Success Additional Notes

Perfume De Gardenia

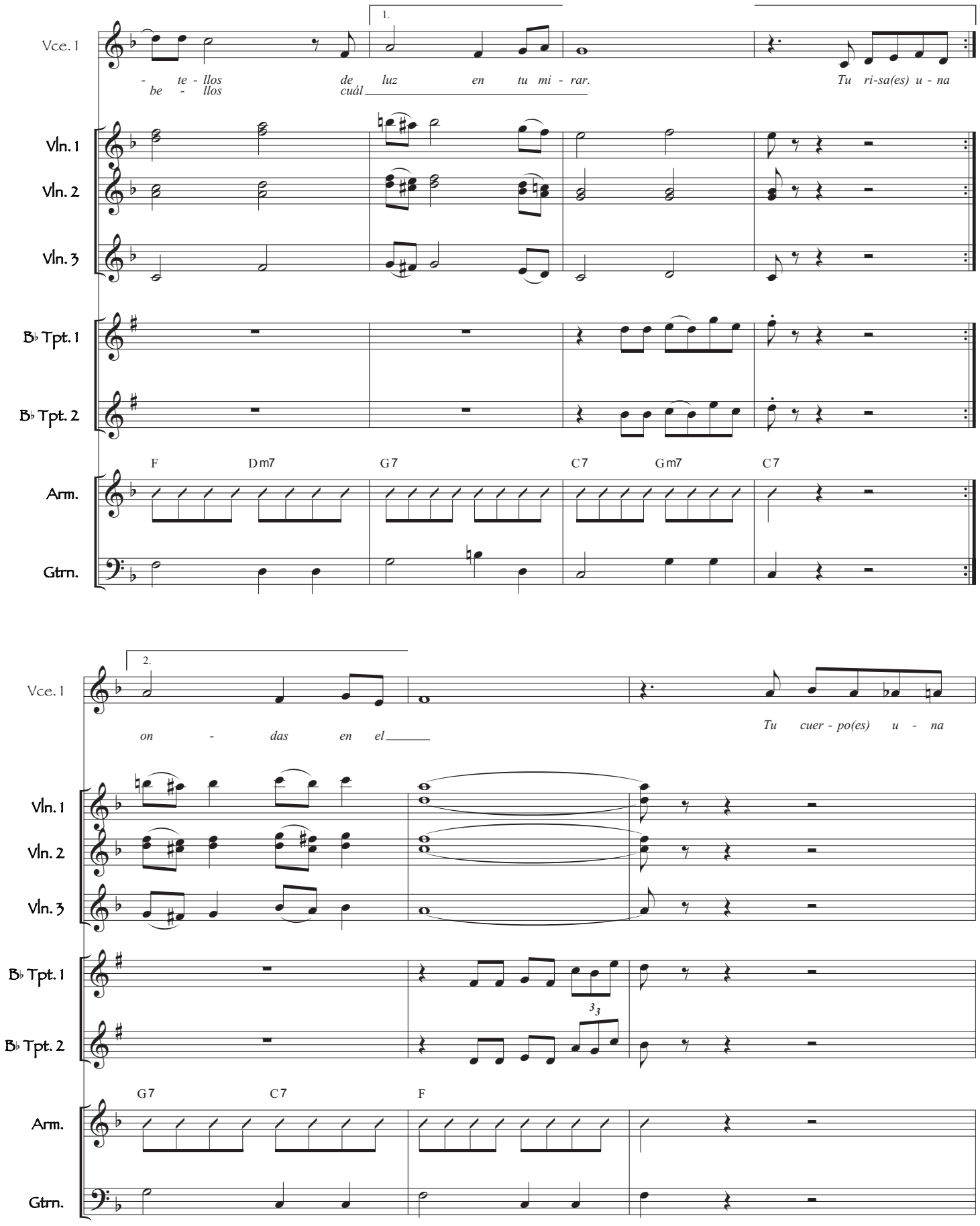
Bolero

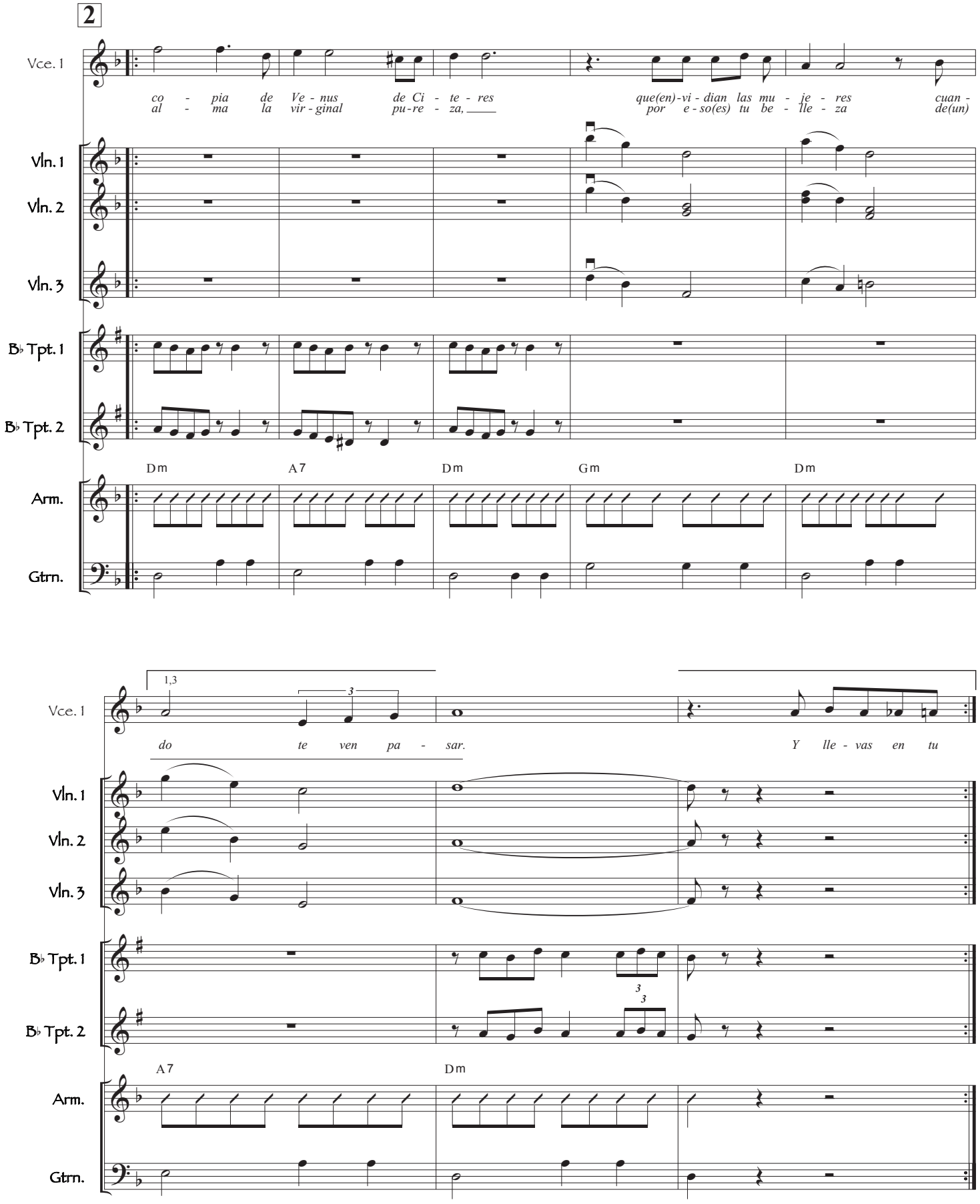
Score

Rafael Hernandez Marin
Transcription by Jesus "Chuy" Guzman

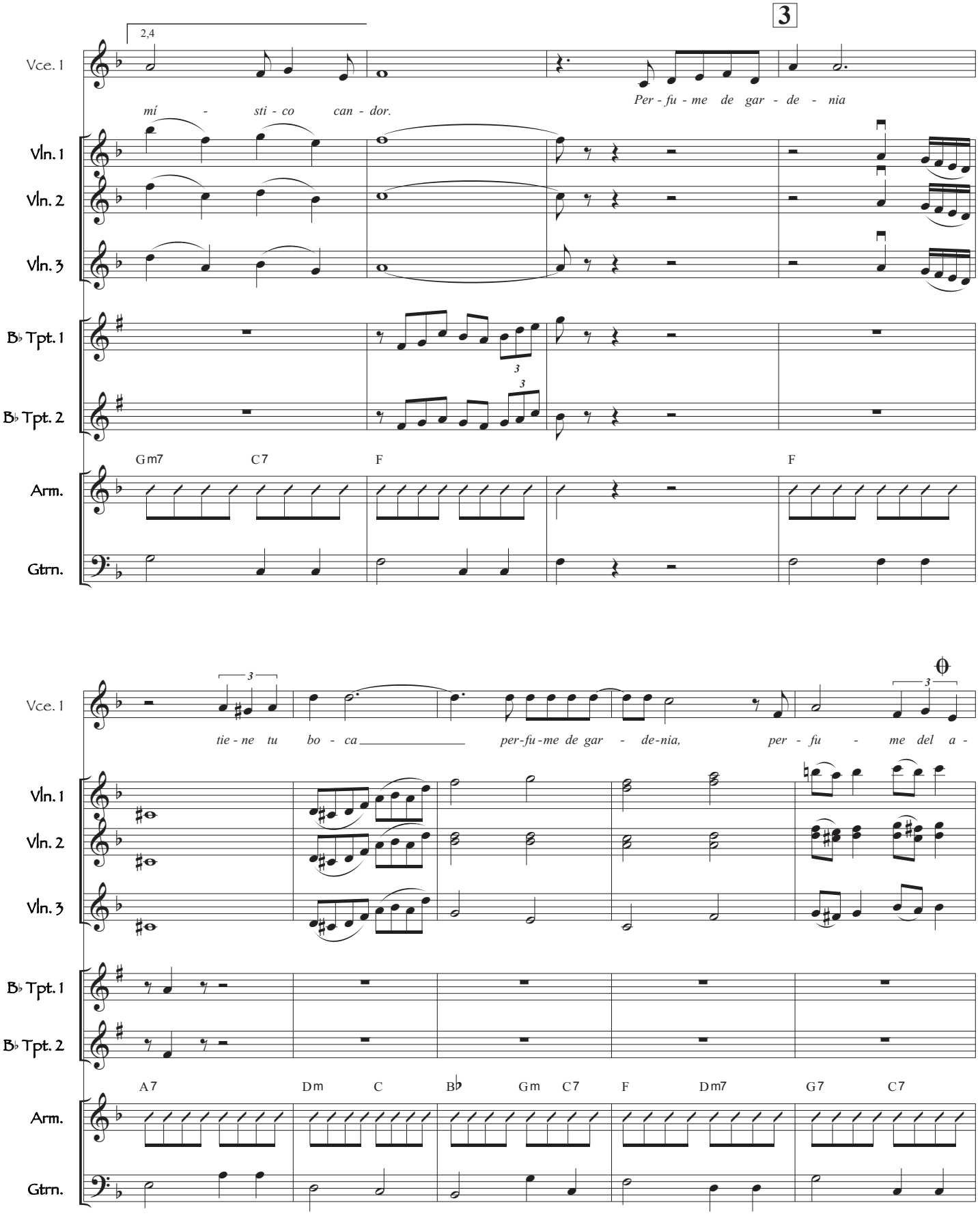


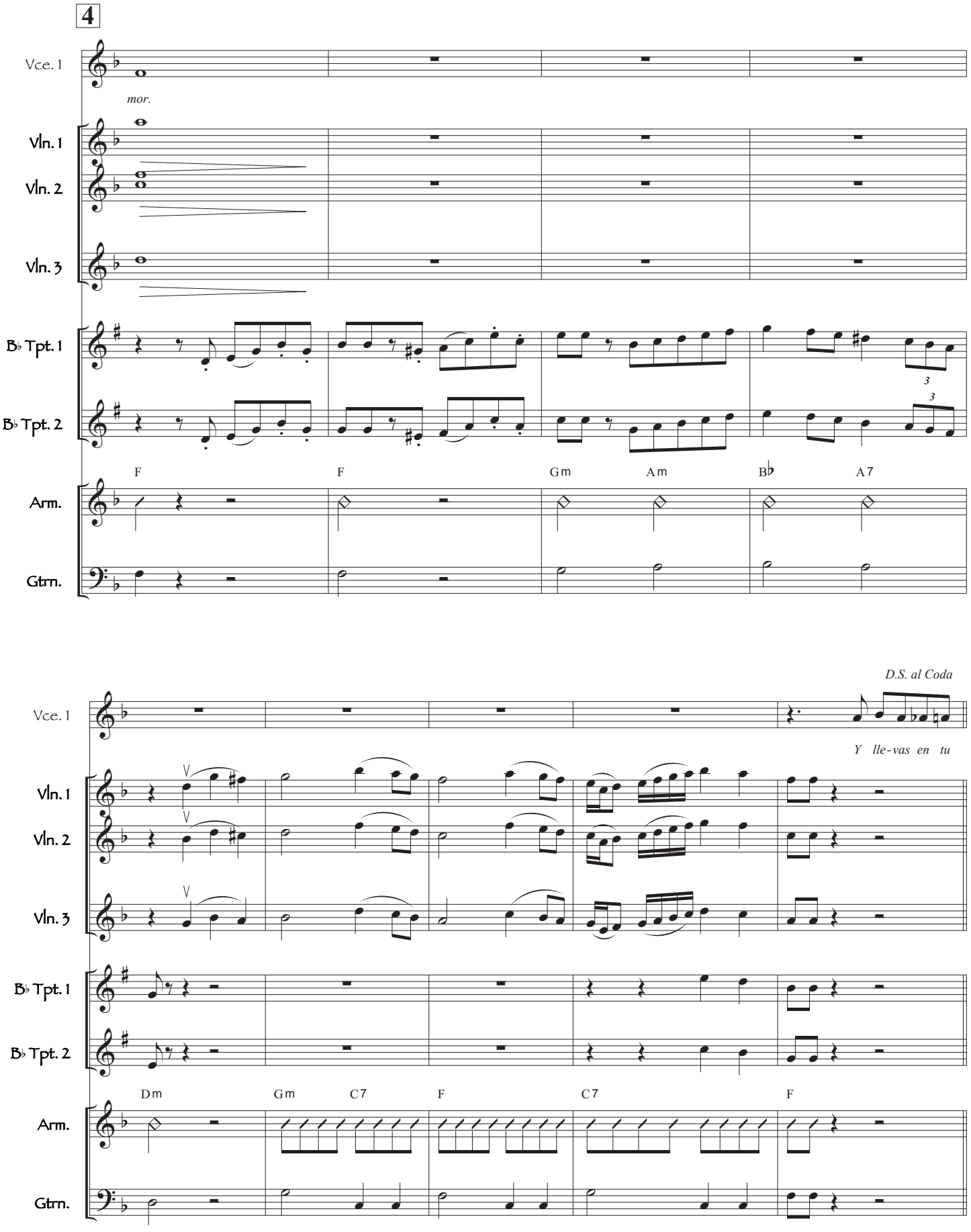
Perfume De Gardenia



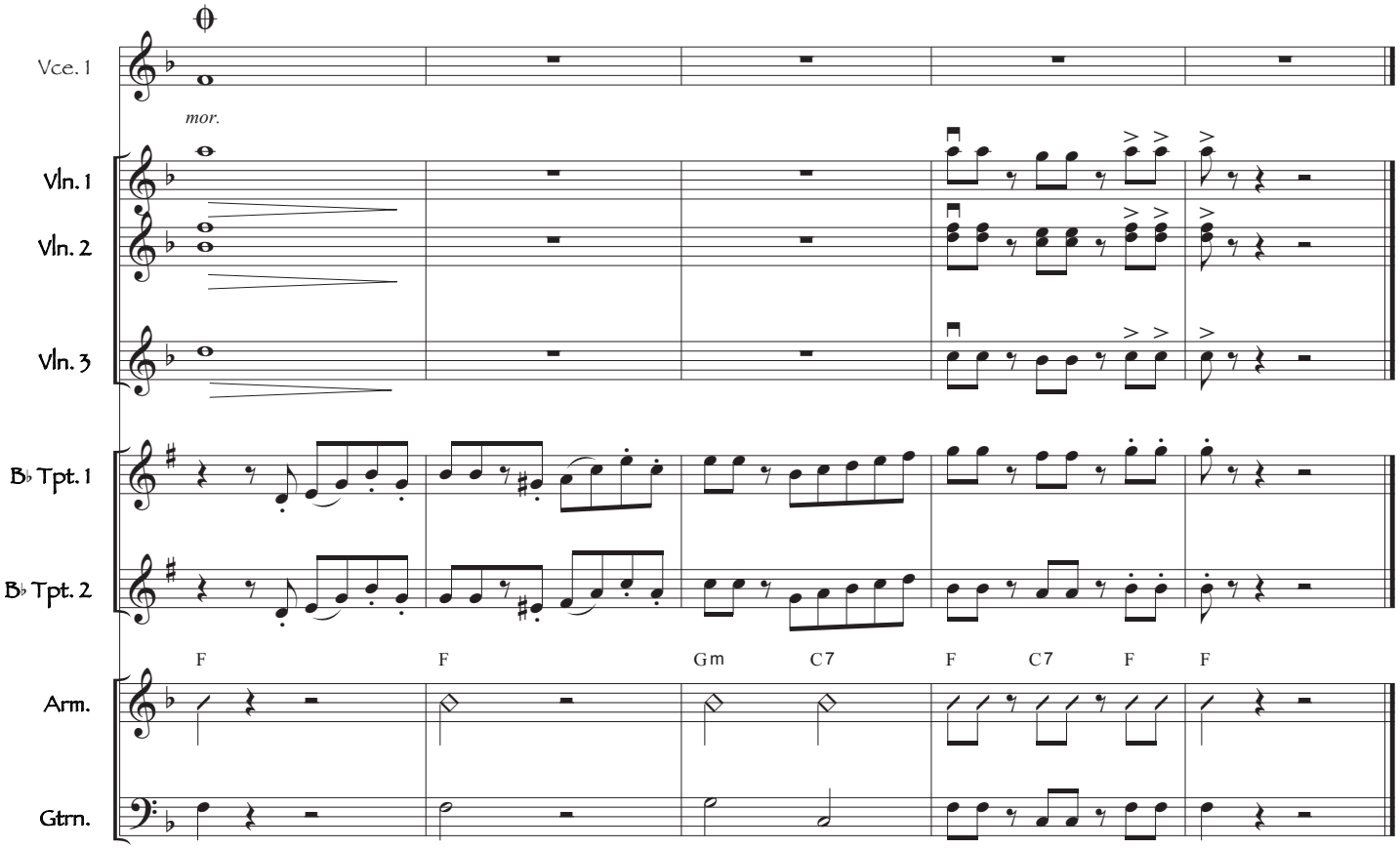

2
Vce. 1
co - pia de Ve - nus de Ci - te - res que(en) - vi - dian las mu - je - res cuan -
al - ma la vir - ginal pu - re - za, por e - so(es) tu be - lle - za de(un)
Vln. 1
Vln. 2
Vln. 3
B♭ Tpt. 1
B♭ Tpt. 2
Dm A7 Dm Gm Dm
Arm.
Gtrn.
1,3
3
do te ven pa - sar. Y lle - vas en tu
Vce. 1
Vln. 1
Vln. 2
Vln. 3
B♭ Tpt. 1
B♭ Tpt. 2
3 3
A7 Dm
Arm.
Gtrn.

Perfume De Gardenia




4
Vce. 1
mor.
Vln. 1
Vln. 2
Vln. 3
B♭ Tpt. 1
B♭ Tpt. 2
F
F
Gm
Am
B♭
A7
Arm.
Gtrn.
D.S. al Coda
Y lle-vas en tu
Dm
Gm
C7
F
C7
F

Perfume De Gardenia

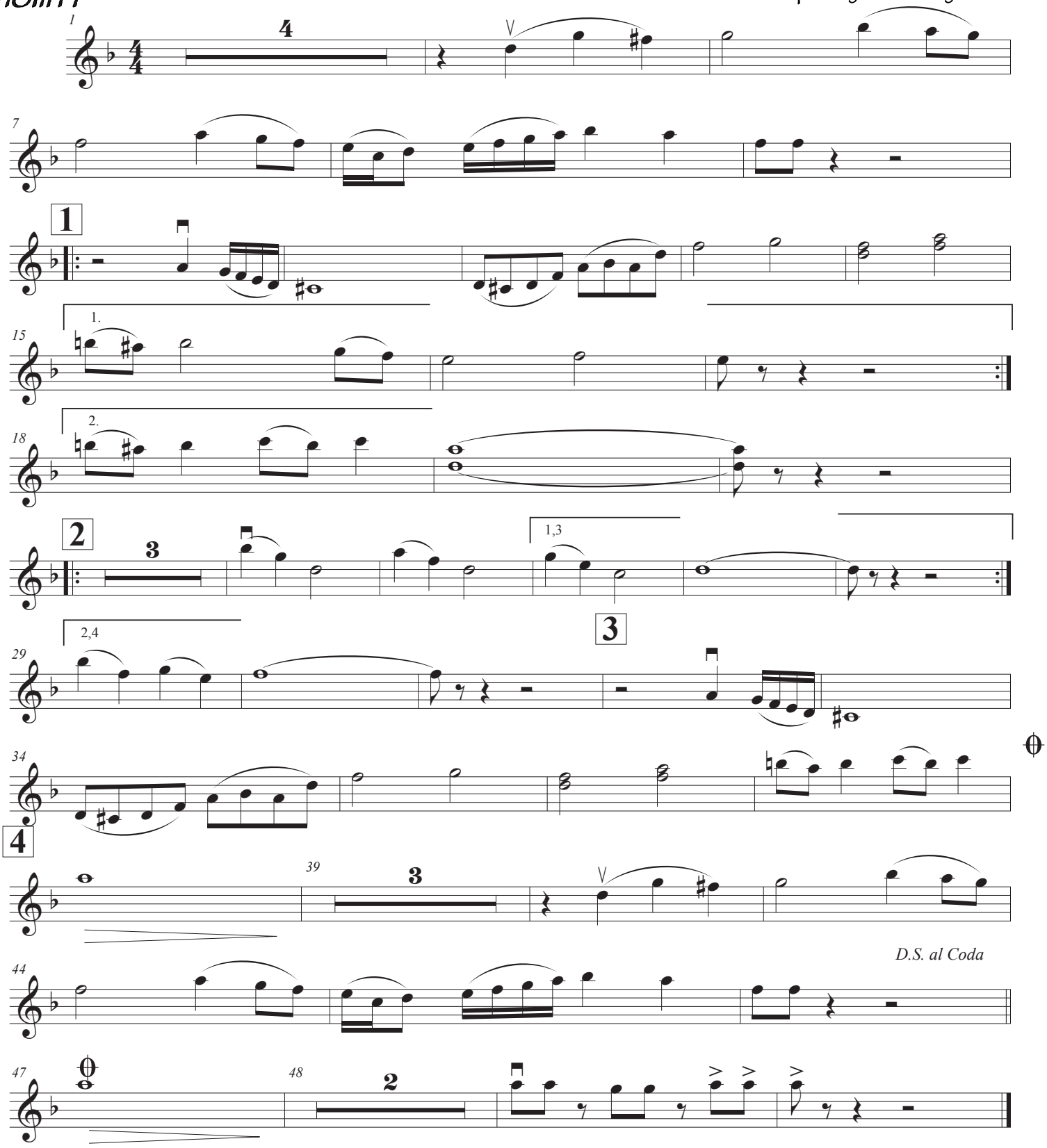


Perfume De Gardenia

Bolero

Rafael Hernandez Marín
Transcription by Jesus "Chuy" Guzman

Violín 1

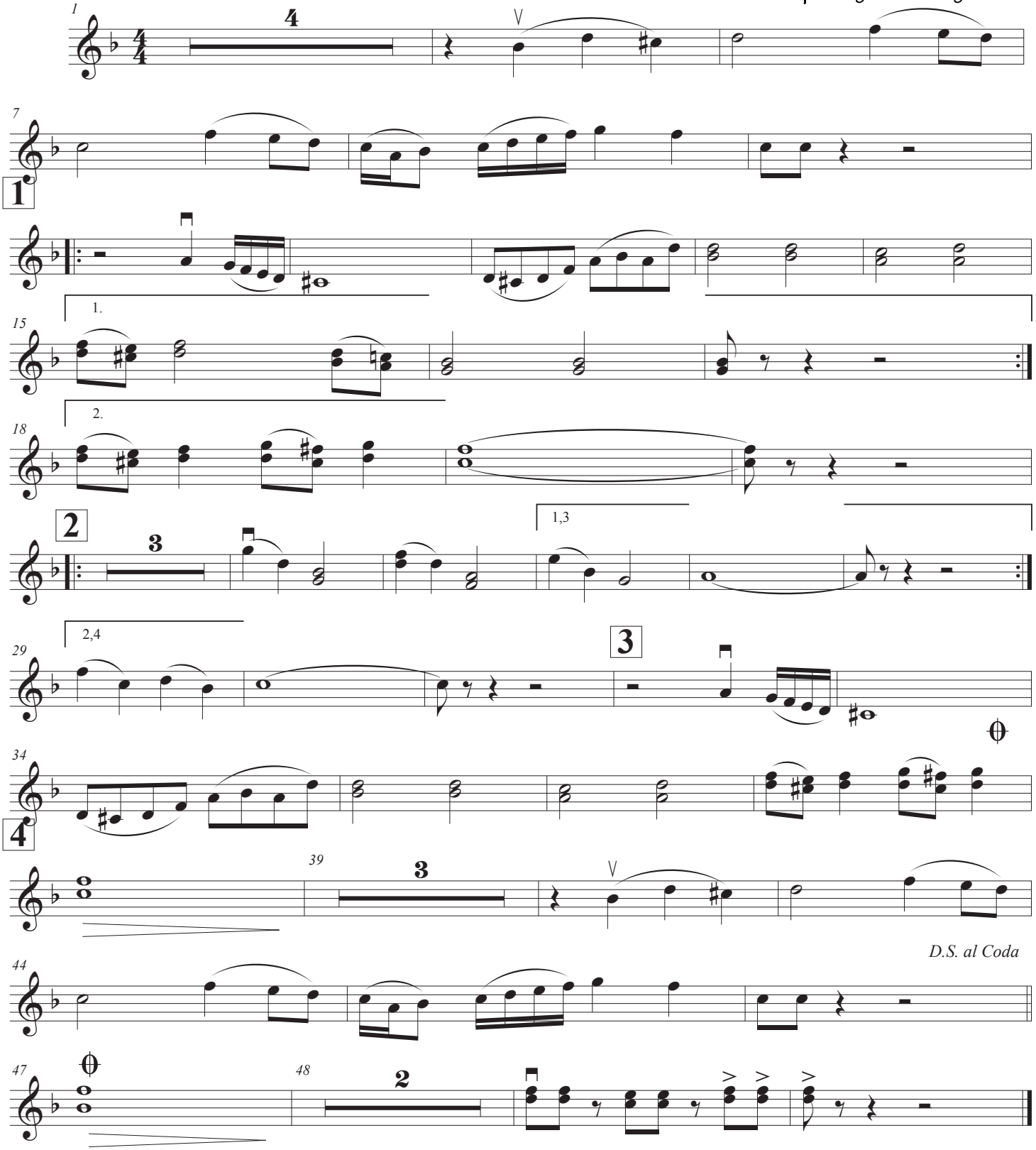


Perfume De Gardenia

Bolero

Violin 2

Rafael Hernandez Marín
Transcription by Jesus "Chuy" Guzman

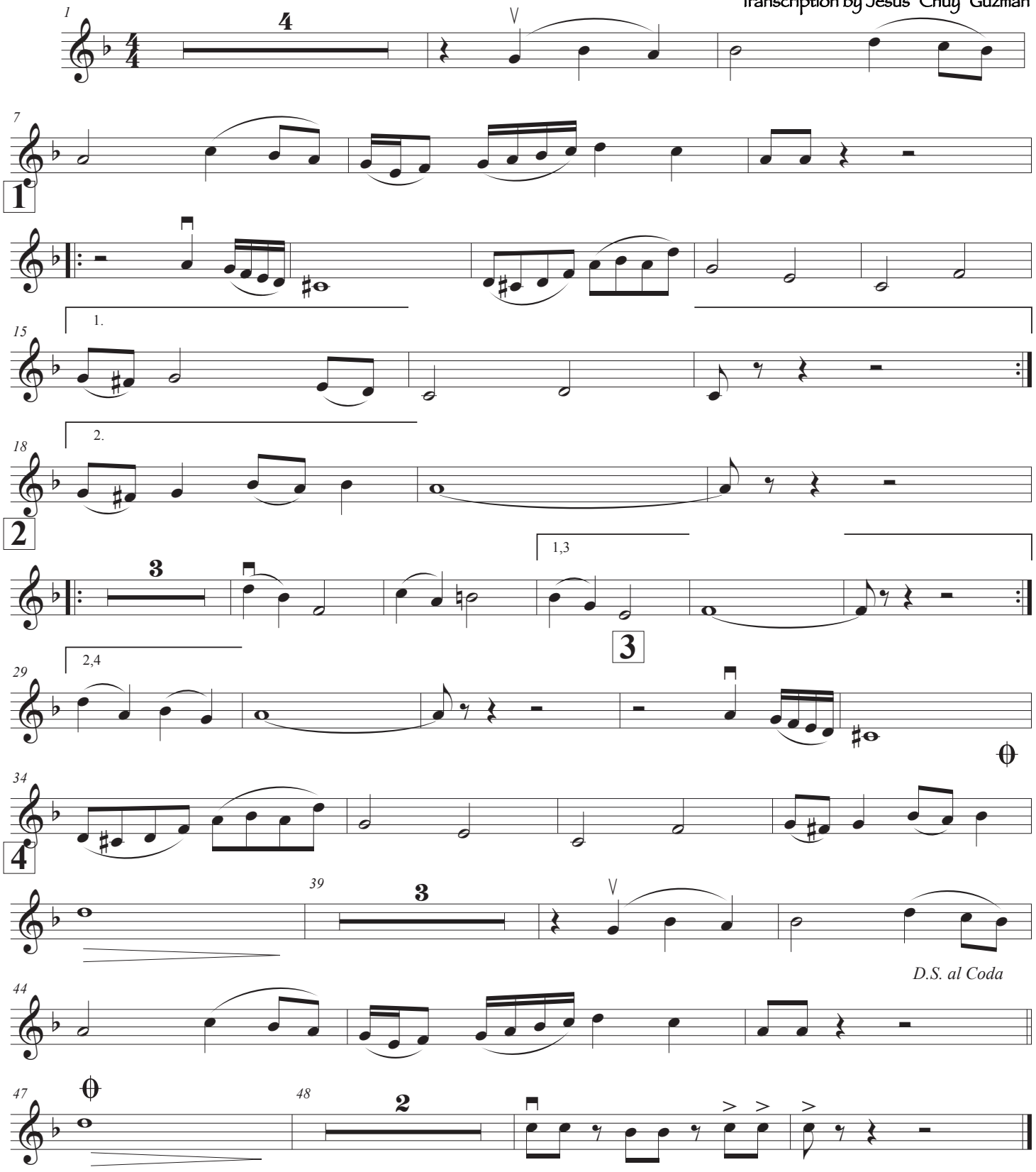


Perfume De Gardenia

Bolero

Violin 3

Rafael Hernandez Marín
Transcription by Jesus "Chuy" Guzman

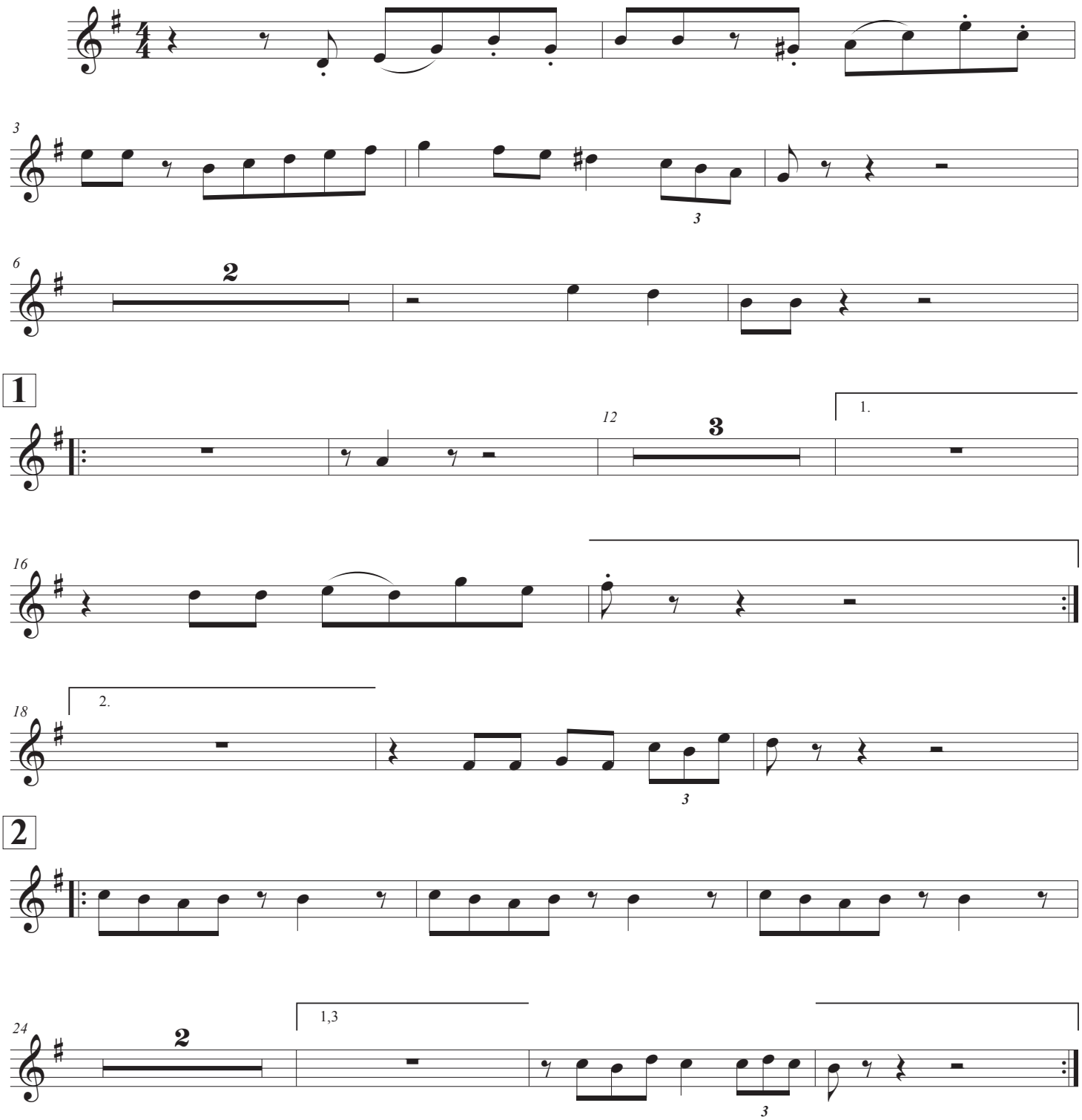


Perfume De Gardenia

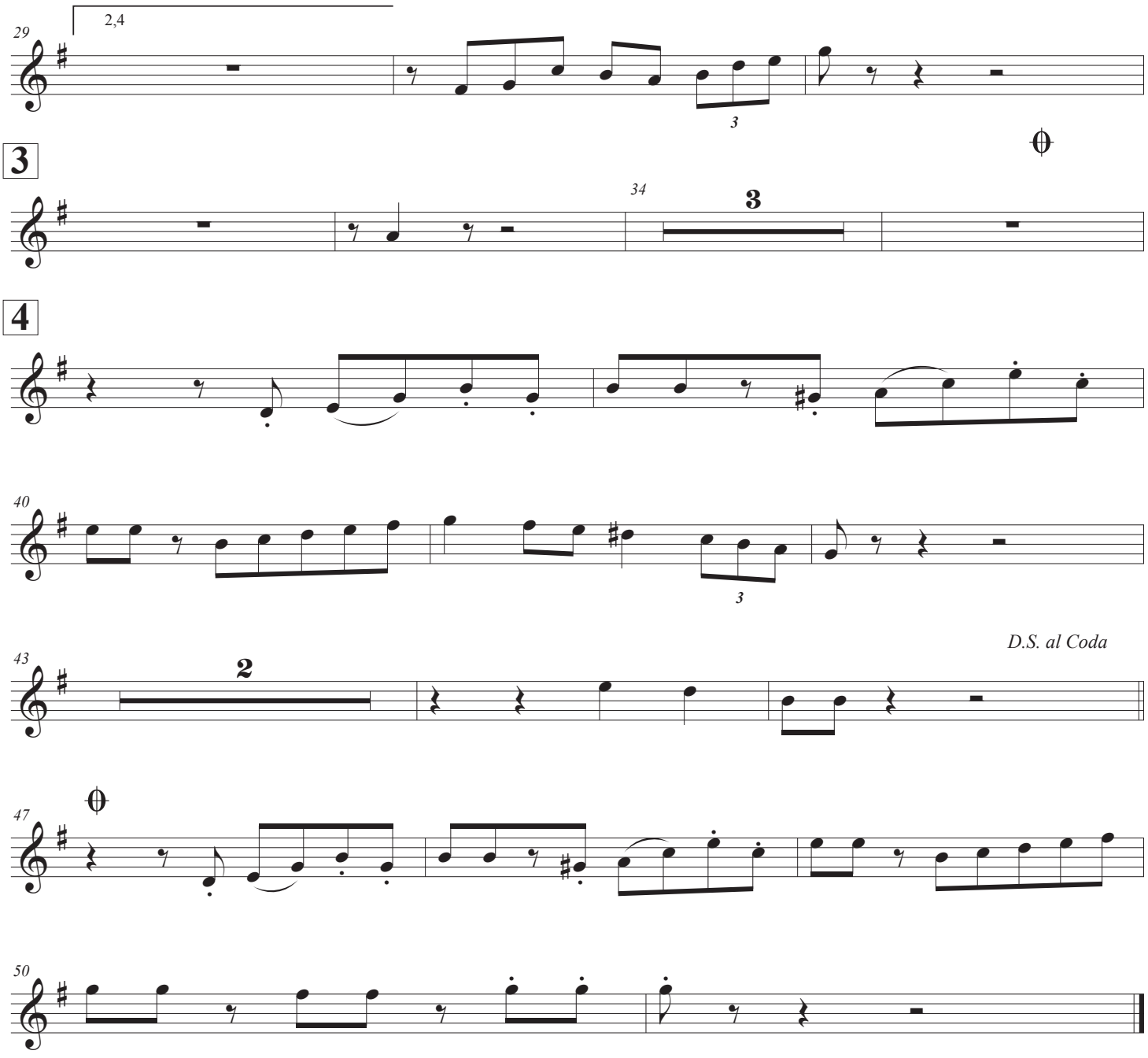
Bolero

Trumpet in B♭ 1

Rafael Hernandez Marín
Transcription by Jesus "Chuy" Guzman



Perfume De Gardenía

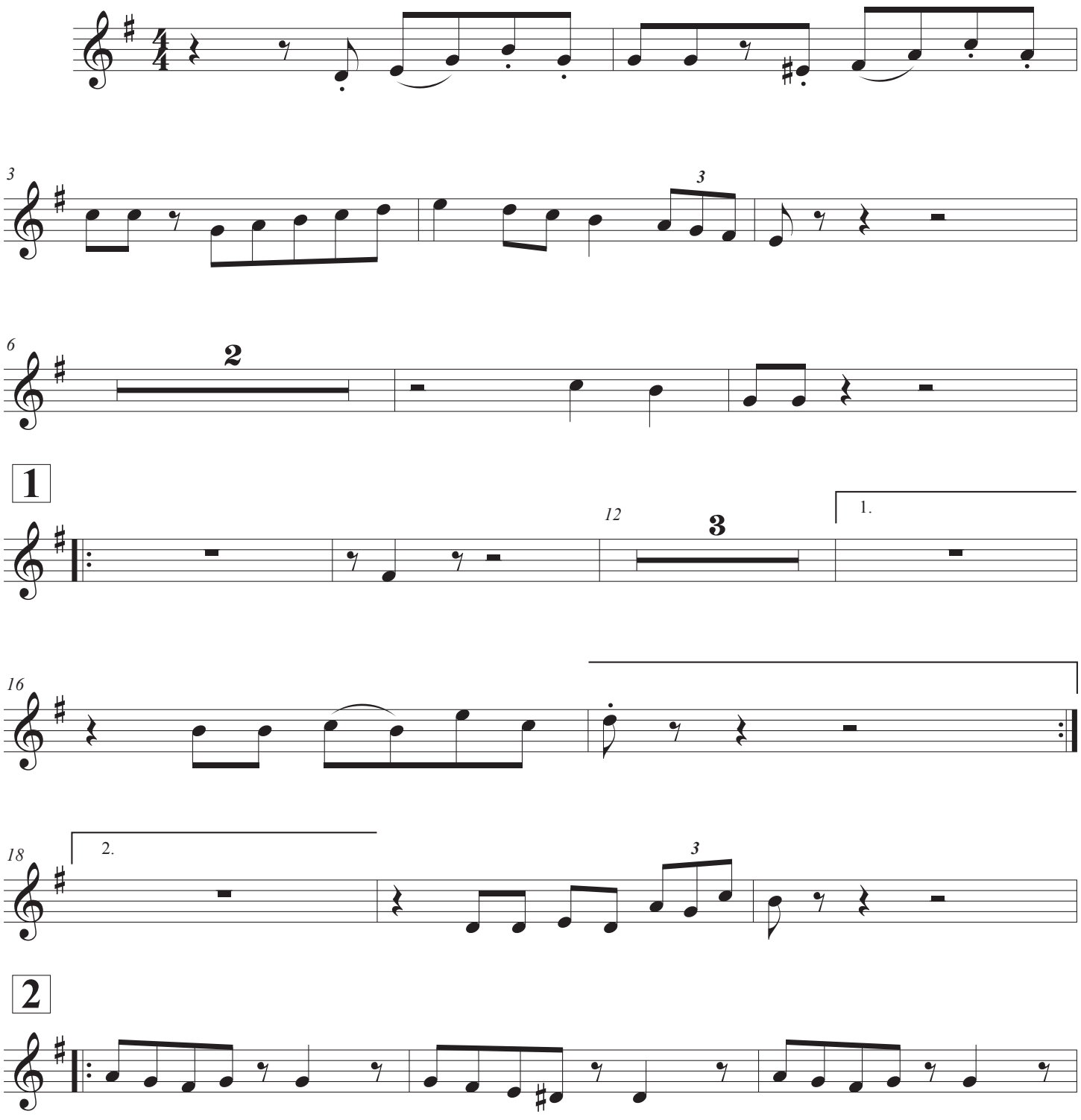


Perfume De Gardenia

Bolero

Trumpet in B♭ 2

Rafael Hernandez Marín
Transcription by Jesus "Chuy" Guzman



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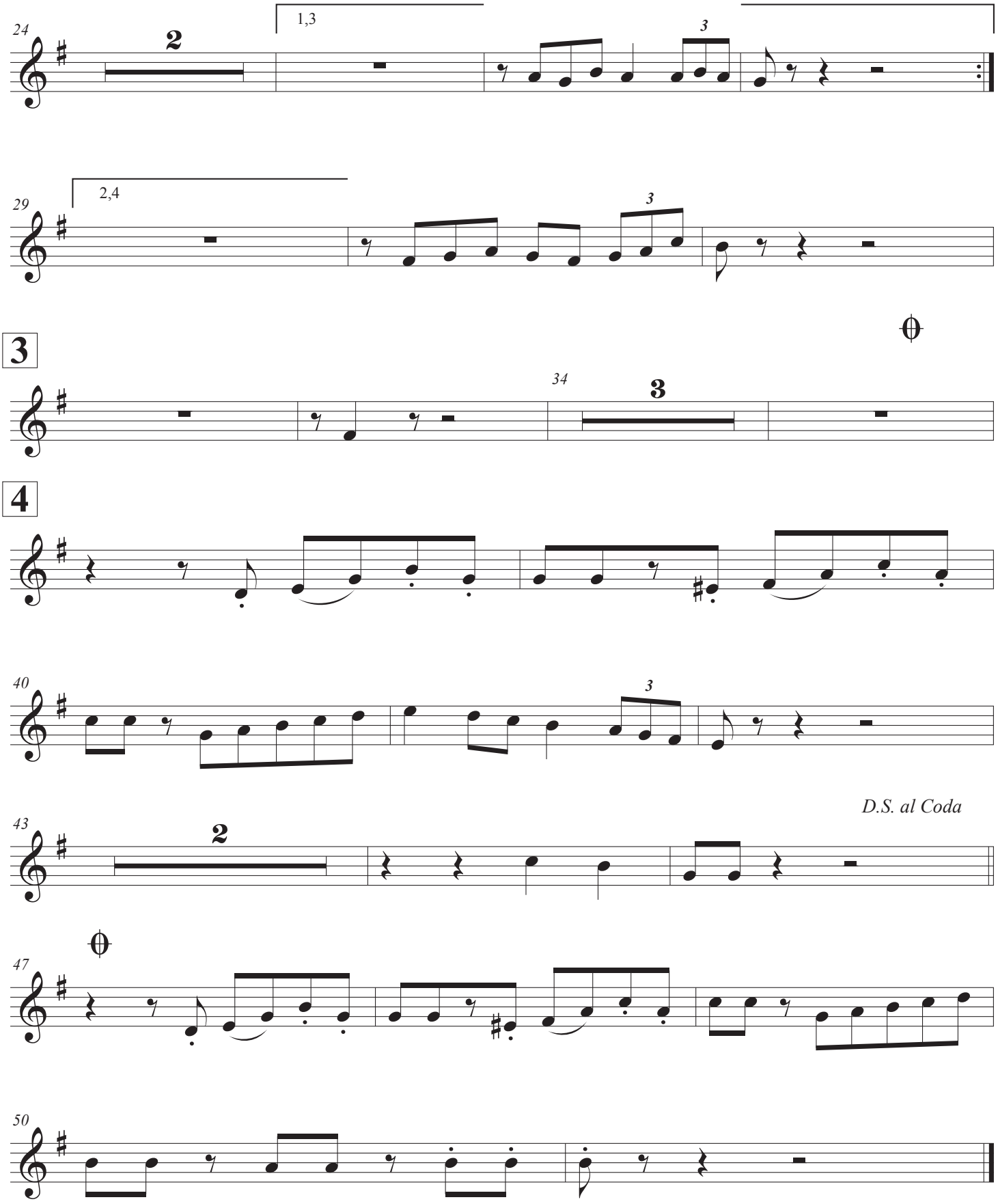
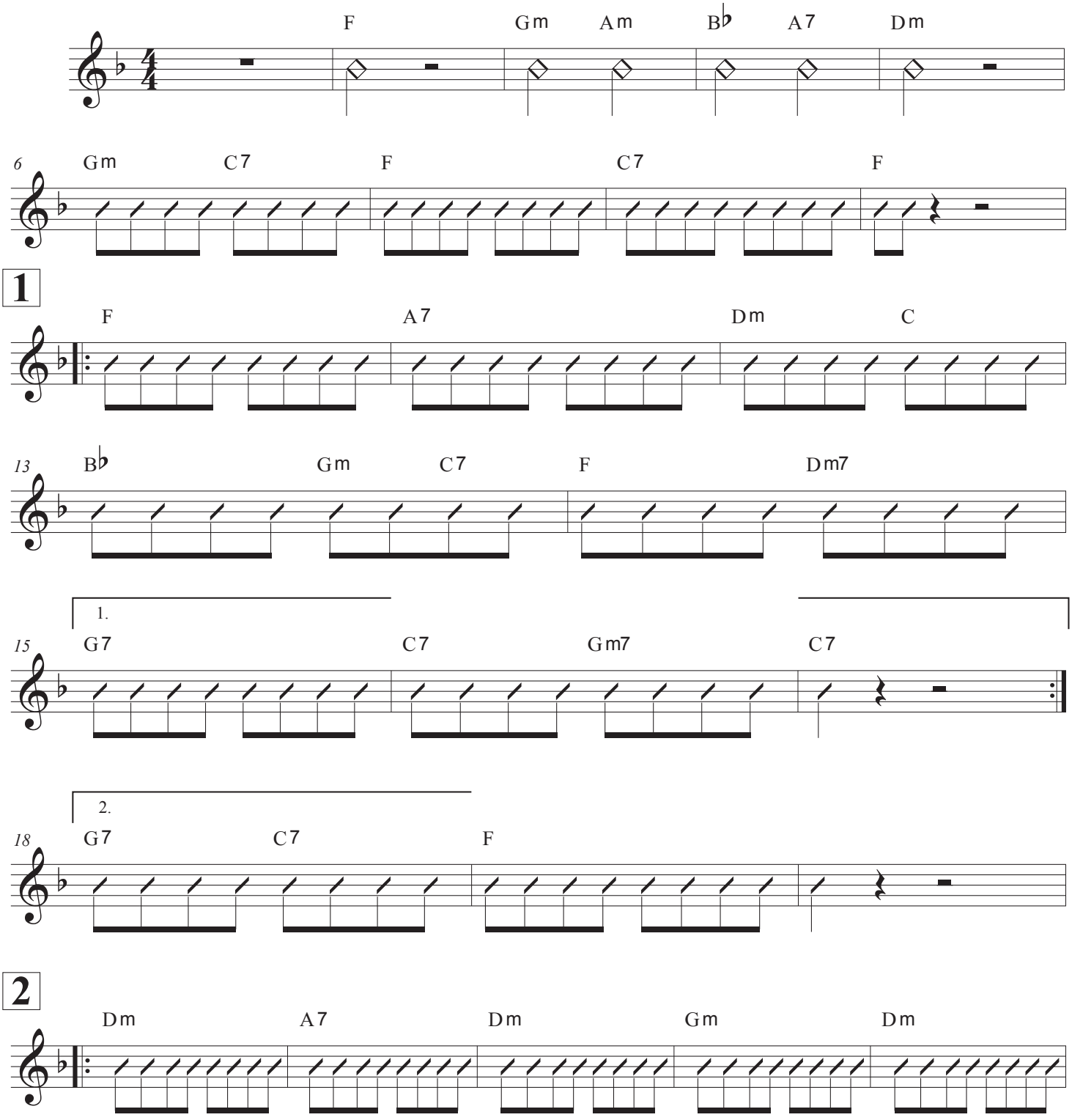


Perfume De Gardenia

Bolero

Acoustic Guitar

Rafael Hernandez Marín
Transcription by Jesus "Chuy" Guzman



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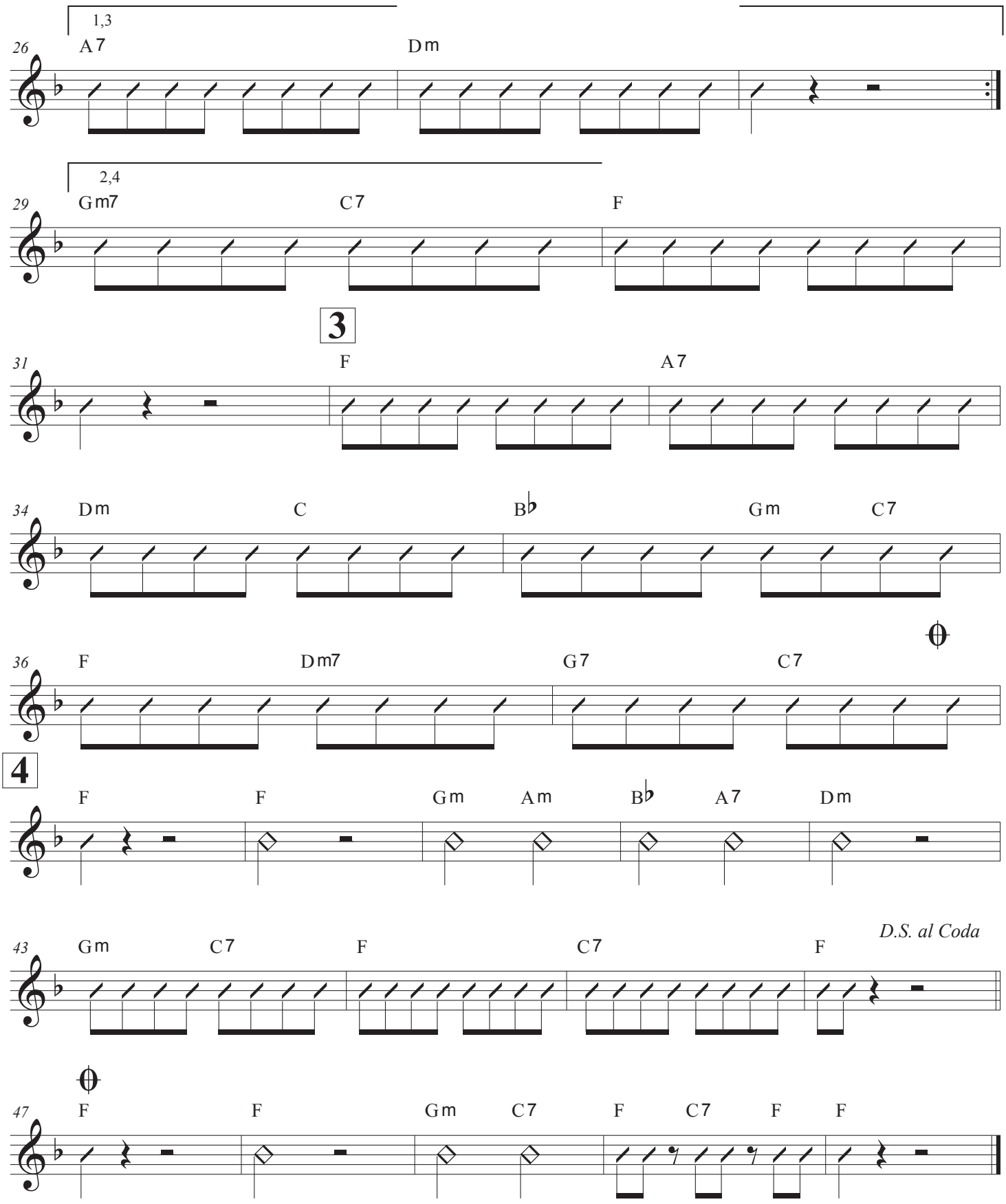
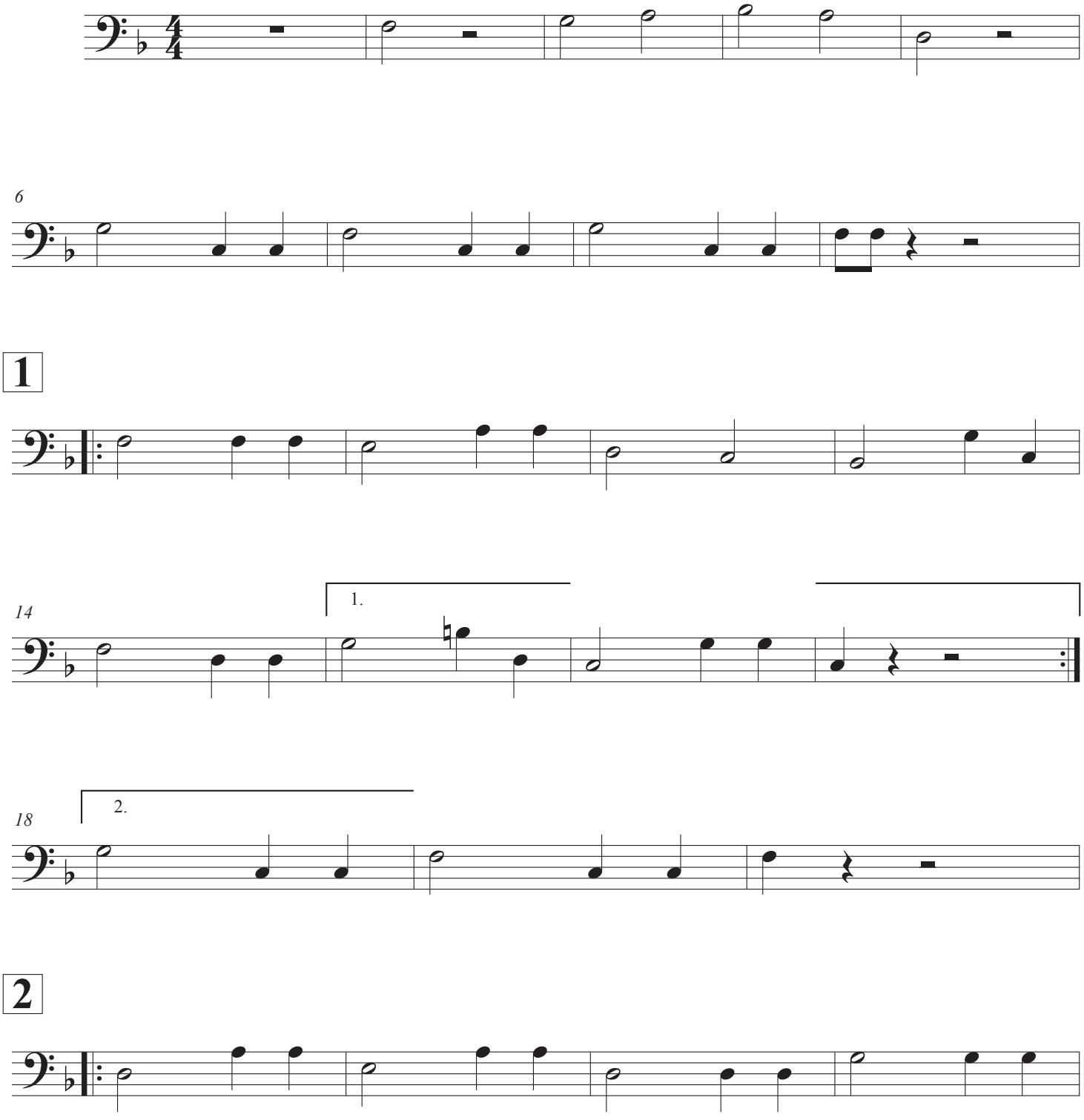


Perfume De Gardenia

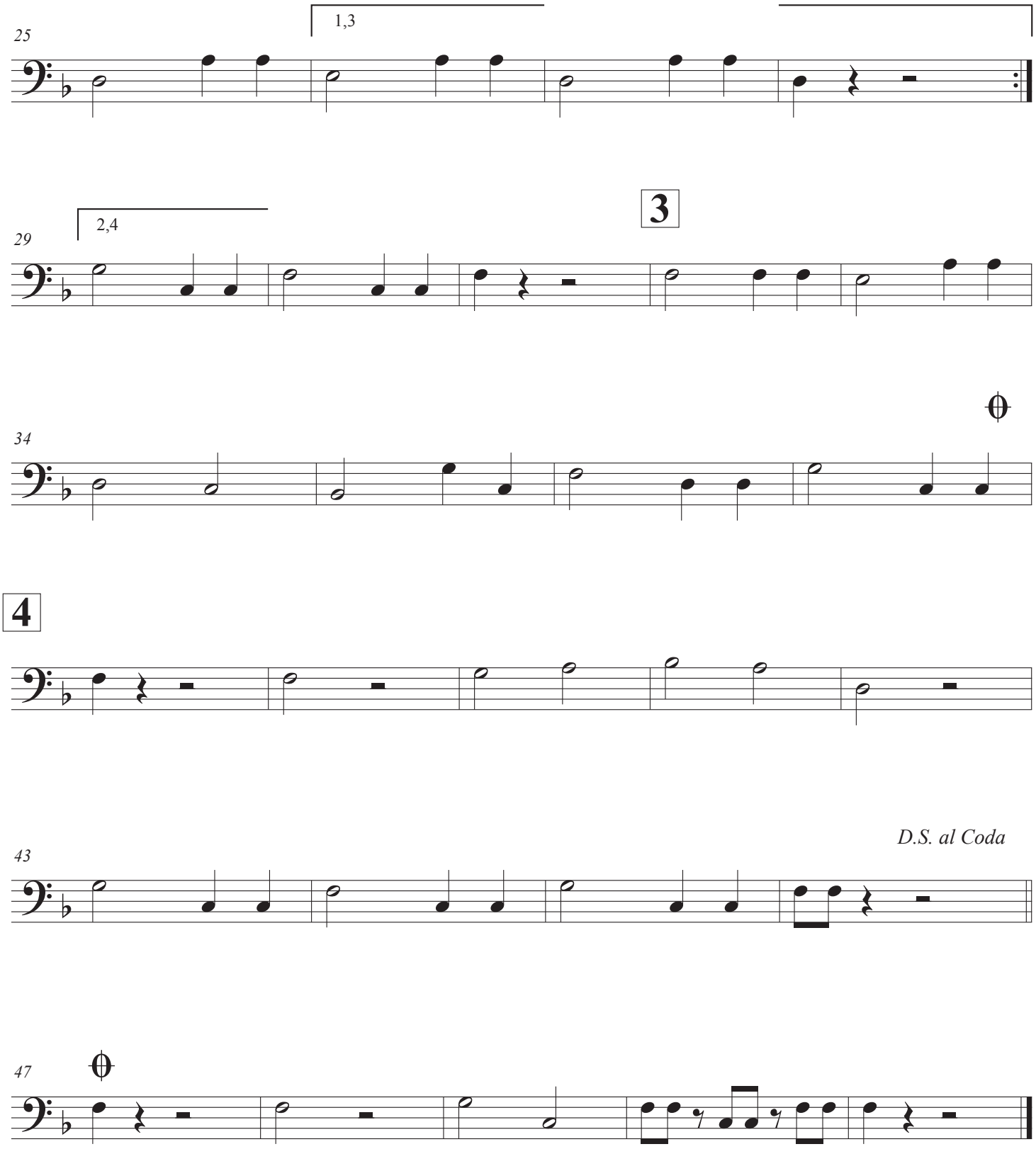
Bolero

Guitarron

Rafael Hernandez Marín
Transcription by Jesus "Chuy" Guzman



Perfume De Gardenia

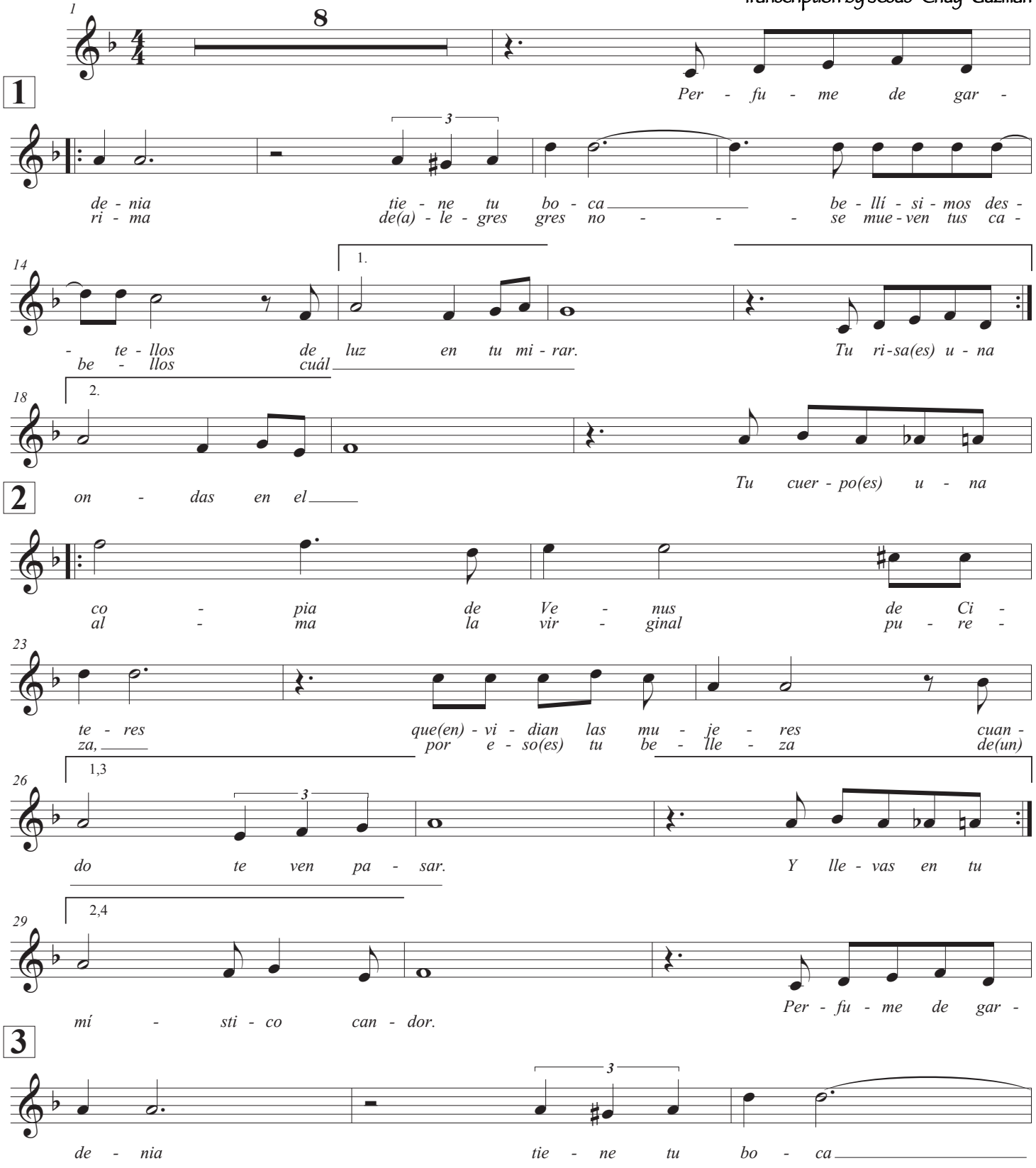


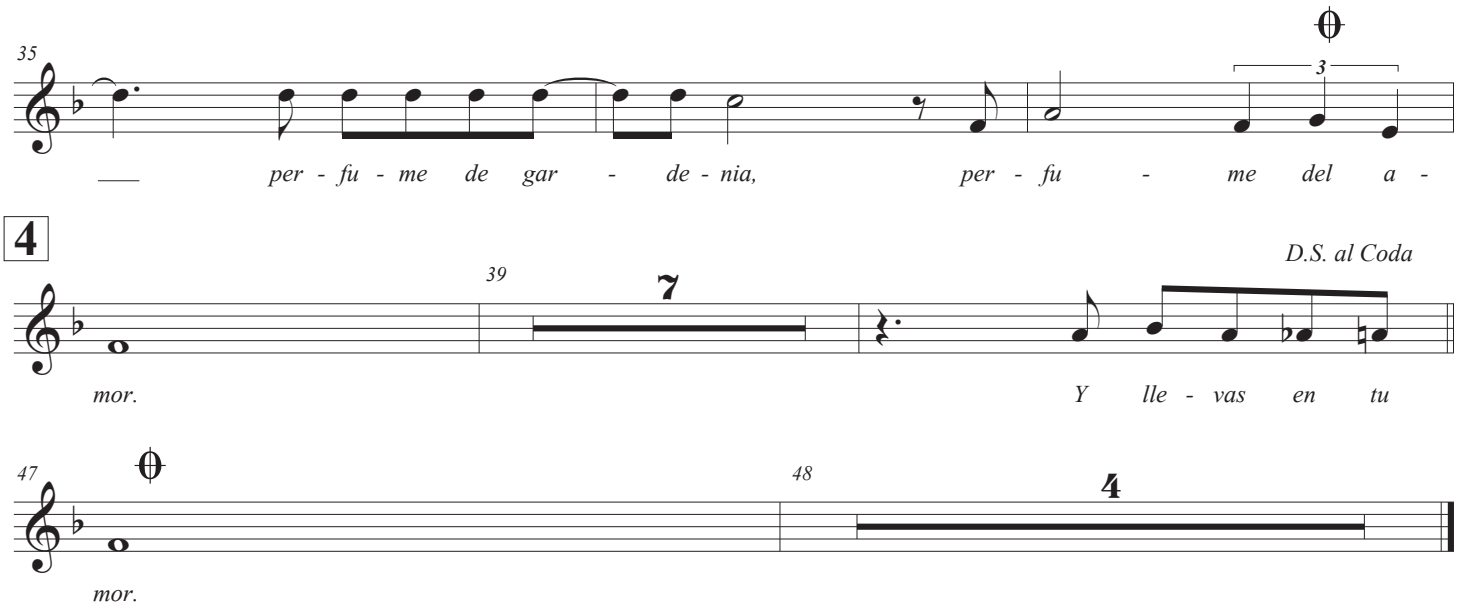
Perfume De Gardenia

Bolero

Voice

Rafael Hernandez Marín
Transcription by Jesus "Chuy" Guzman




35
3
per - fu - me de gar - de - nia, per - fu - me del a -
4
D.S. al Coda
39
7
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.

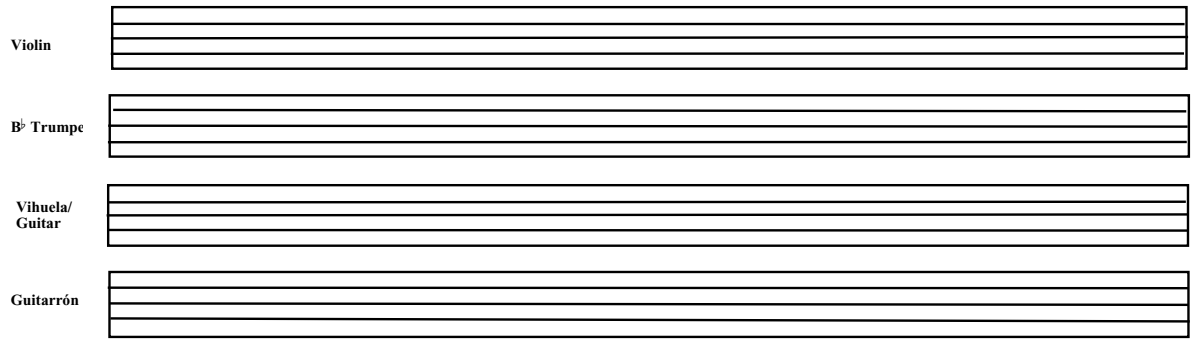
Perfume de gardenia tiene tu boca
perfume de gardenia, perfume del amor.

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	
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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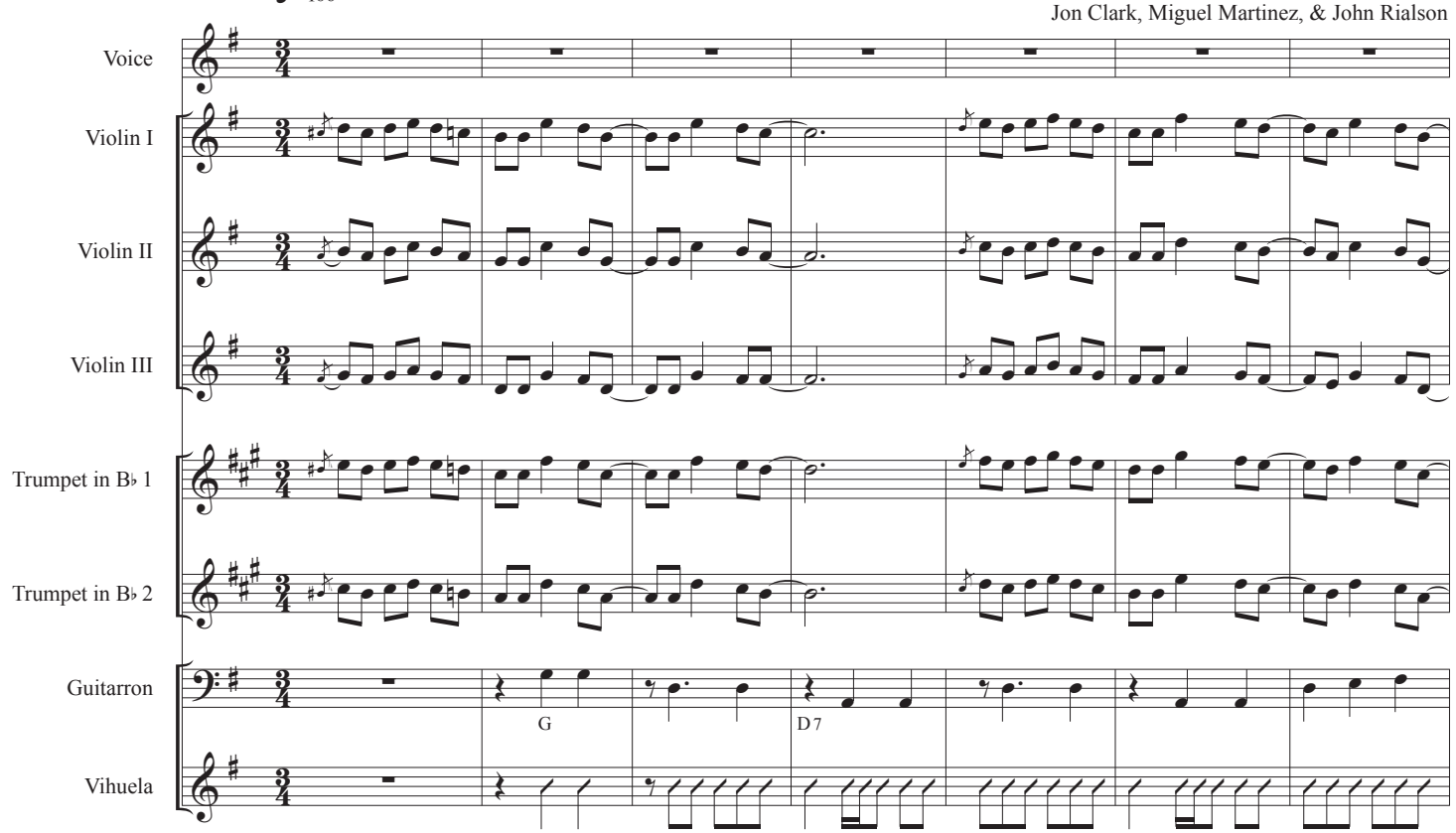
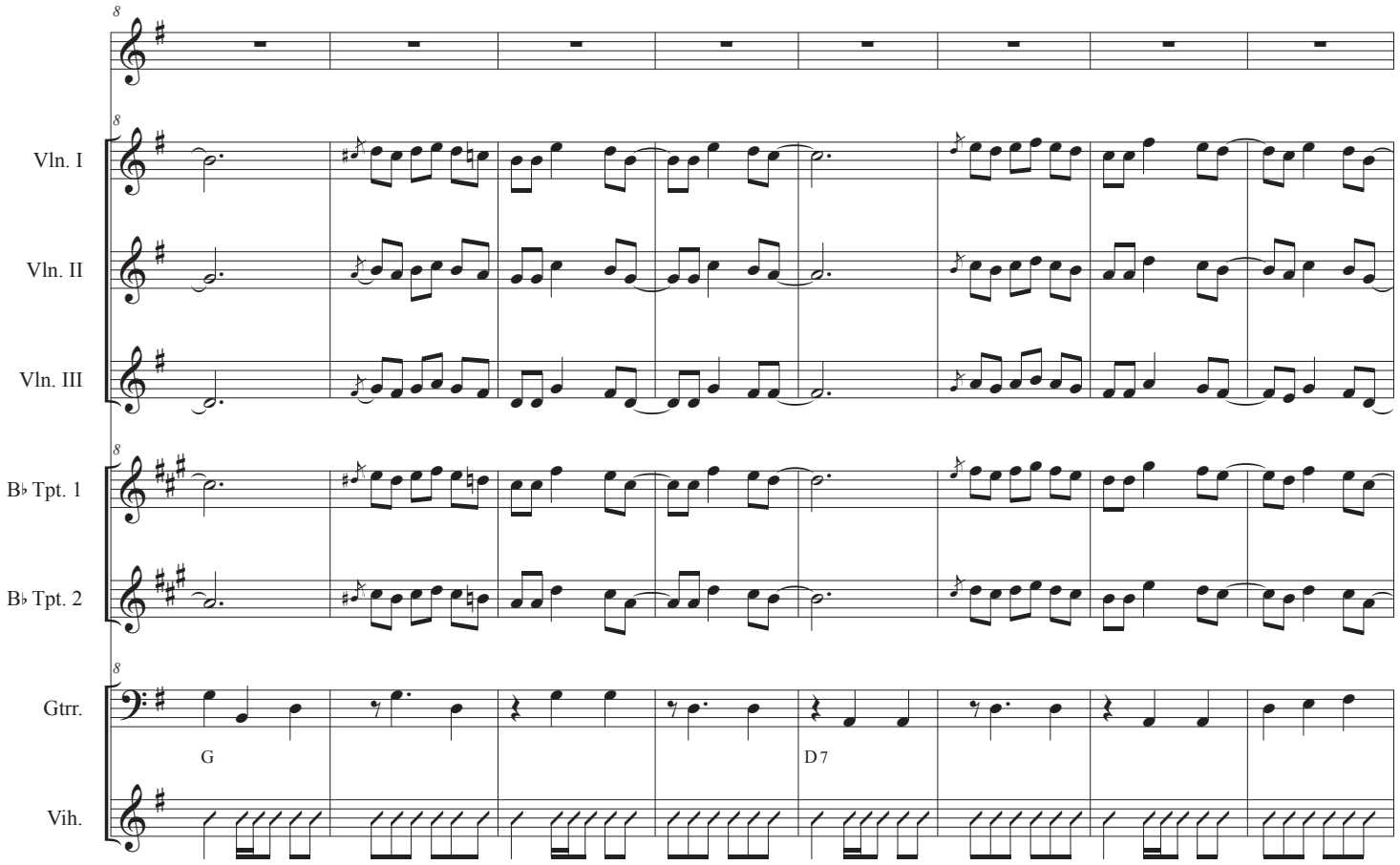
Planning for Success Additional Notes

SON DE MI TIERRA

Jeronimo Mendez
Jon Clark, Miguel Martinez, & John Rialson

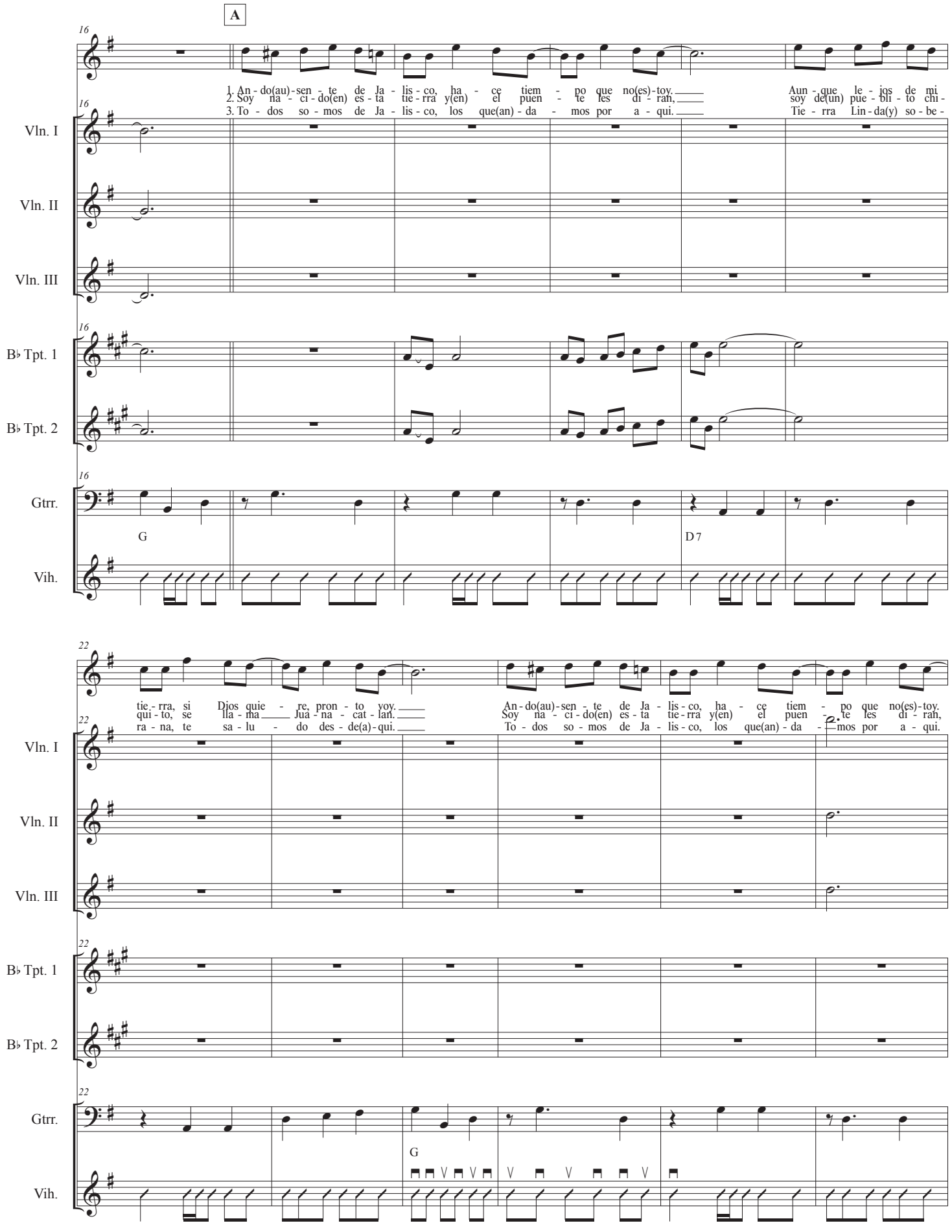
♩ = 160

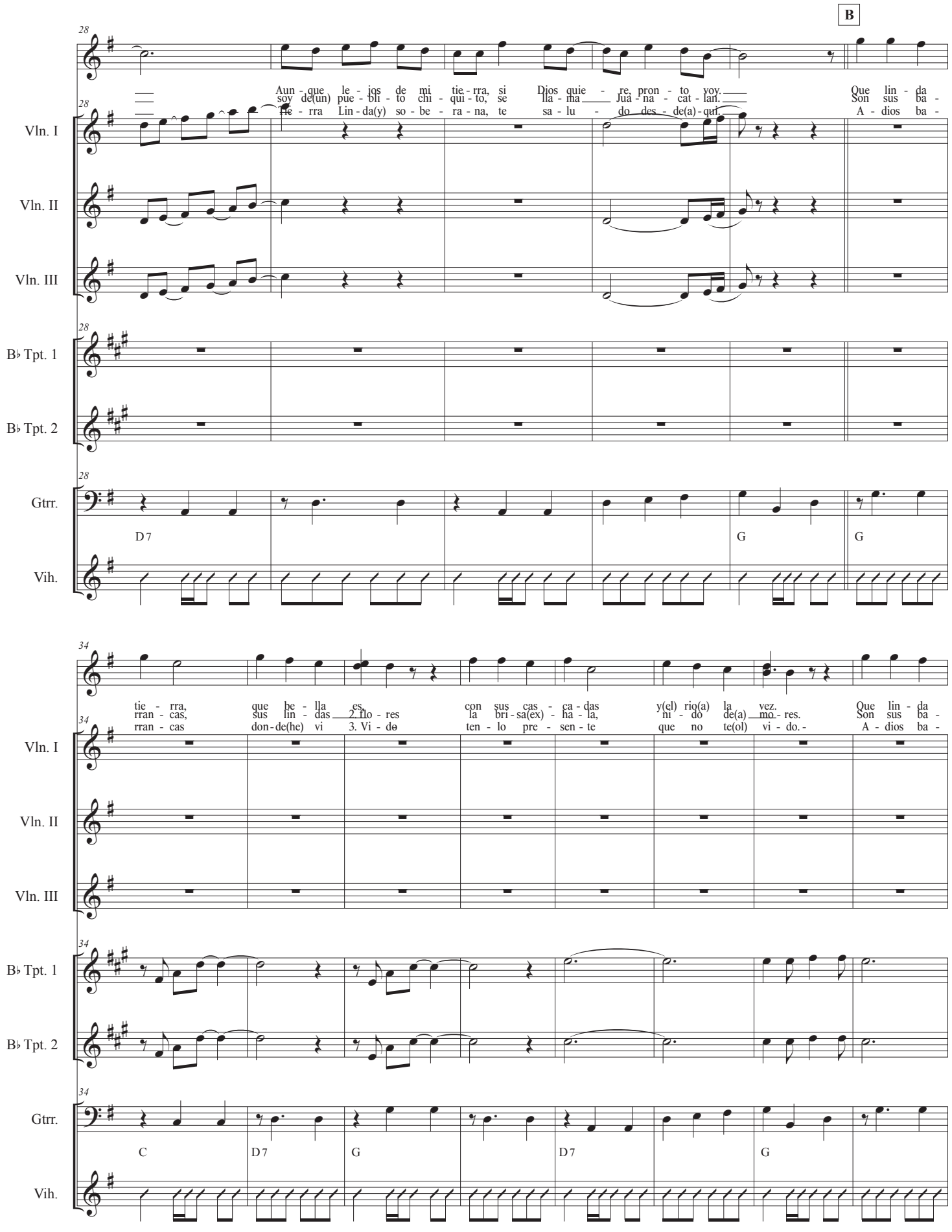




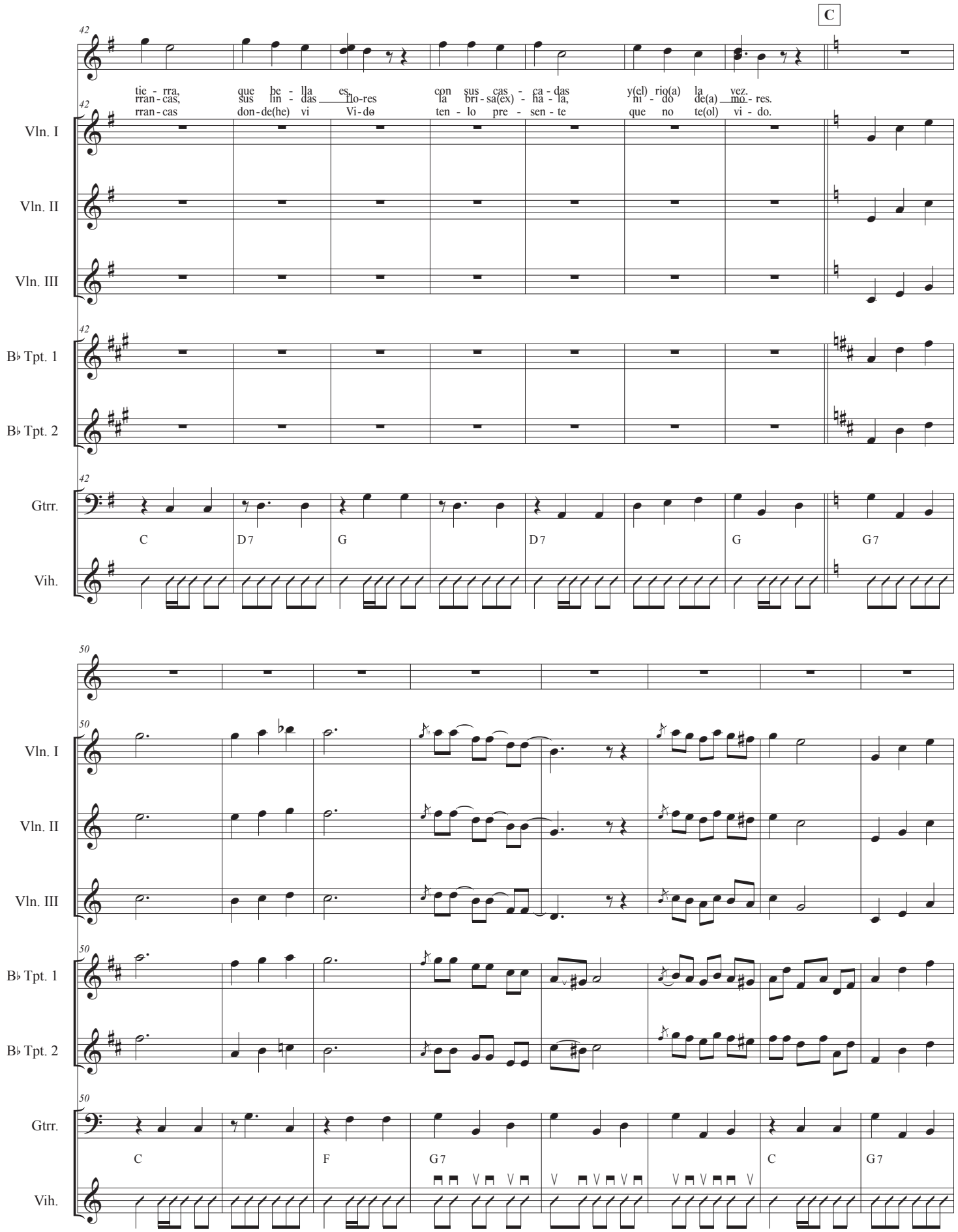
©

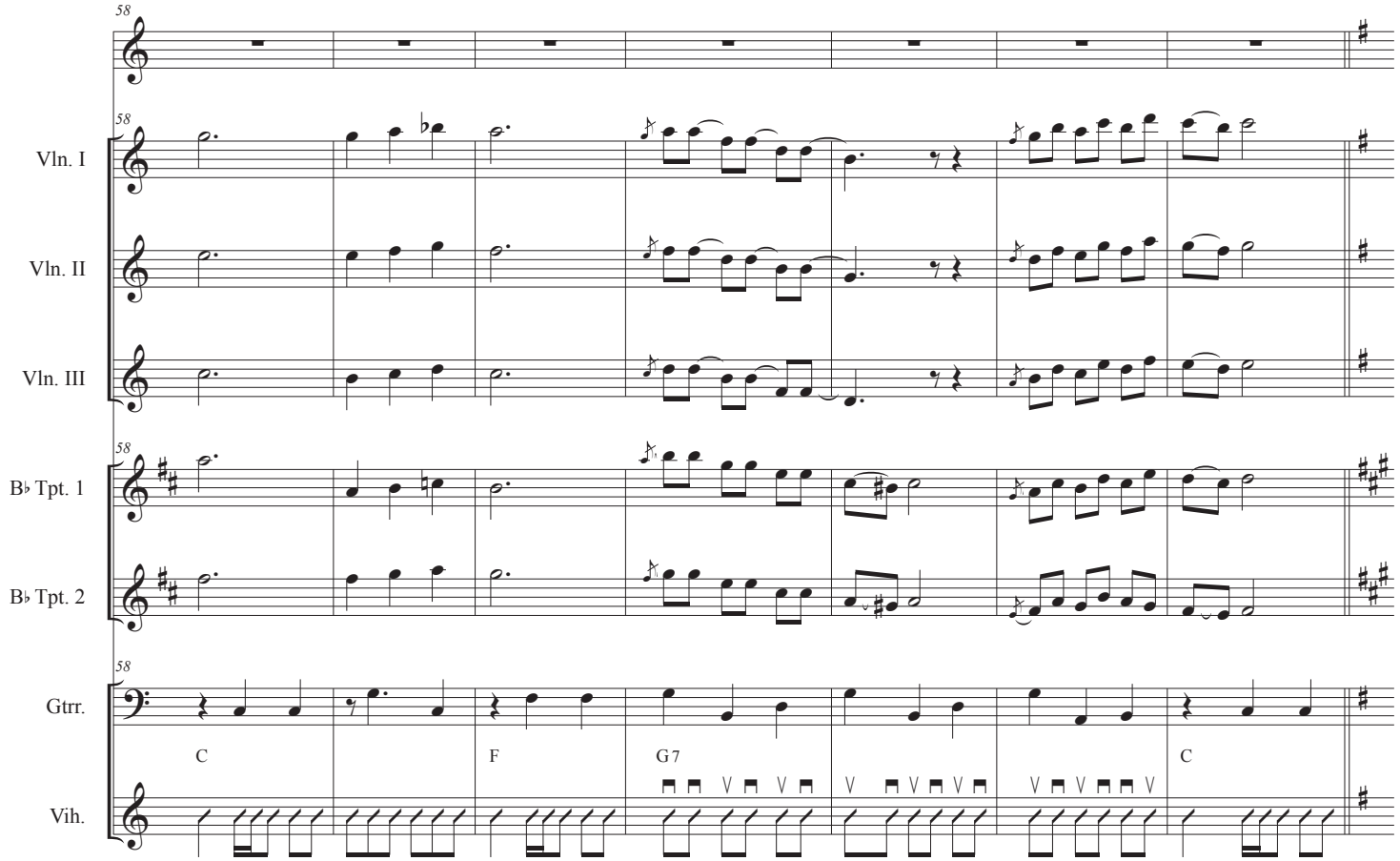
SON DE MI TIERRA

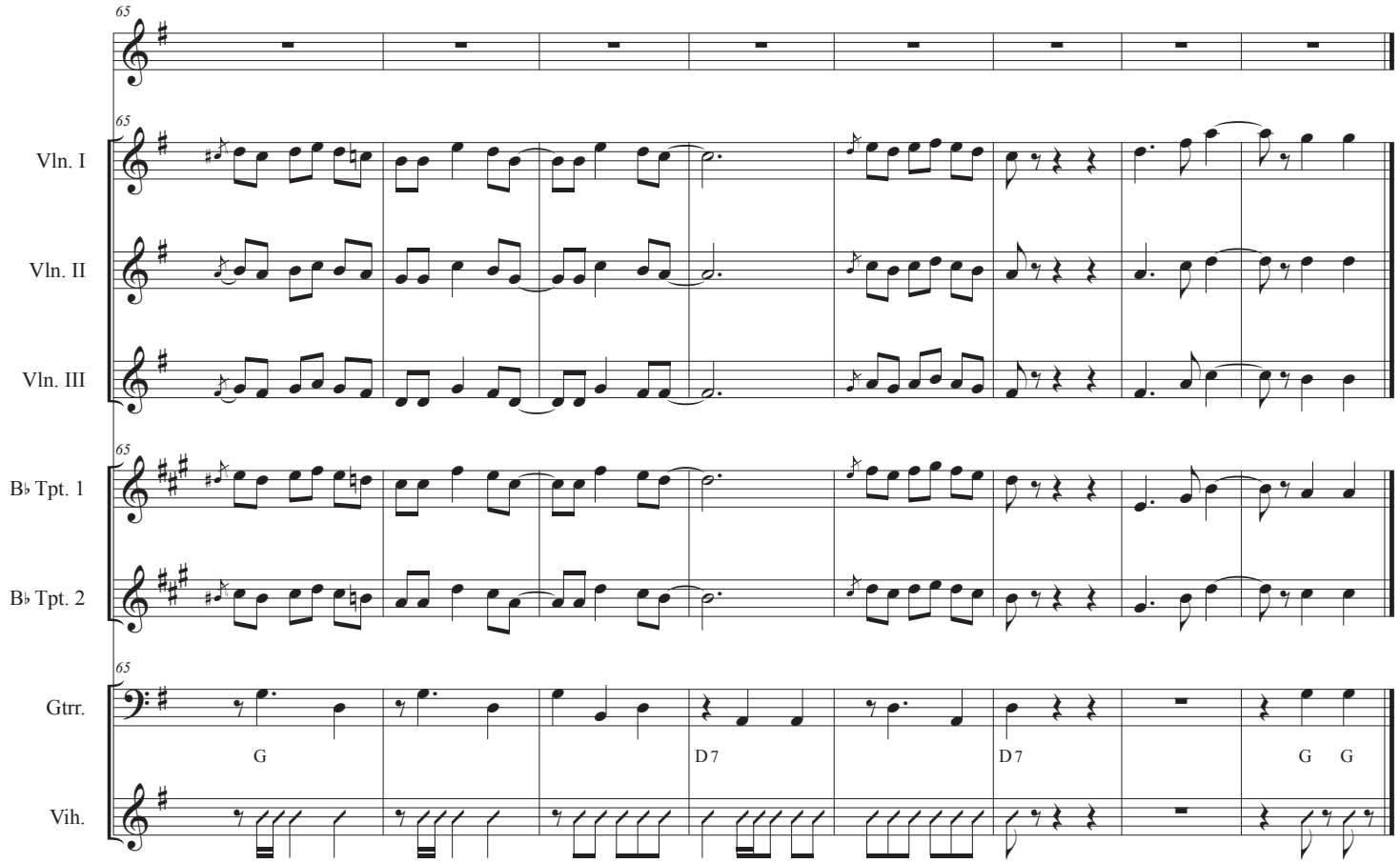



B
28
Aun - que le - jos de mi tie - rra, si Dios quie - re, pron - to voy.
soy de(un) pue - bli - to chi - qui - to, se lla - ma Jua - na - cat - lan.
He - rra Lin - da(y) so - be - ra - na, te sa - lu - do des - de(a) - qui.
Que lin - da
Son sus ba -
A - dios ba -
Vln. I
Vln. II
Vln. III
B♭ Tpt. 1
B♭ Tpt. 2
Gtrr.
D7
G
G
Vih.
34
tie - rra,
rran - cas,
rran - cas
que be - lla es,
sus lin - das 2. flo - res
don - de(he) vi 3. Vi - do
con sus cas - ca - das
la bri - sa(ex) - ha - la,
ten - lo pre - sen - te
y(el) rio(a) la vez.
ni - do de(a) mo - res.
que no te(ol) vi - do. -
Que lin - da
Son sus ba -
A - dios ba -
C
D7
G
D7
G

SON DE MI TIERRA




58
Vln. I
Vln. II
Vln. III
B♭ Tpt. 1
B♭ Tpt. 2
Gtrr.
Vih.
C
F
G7
C

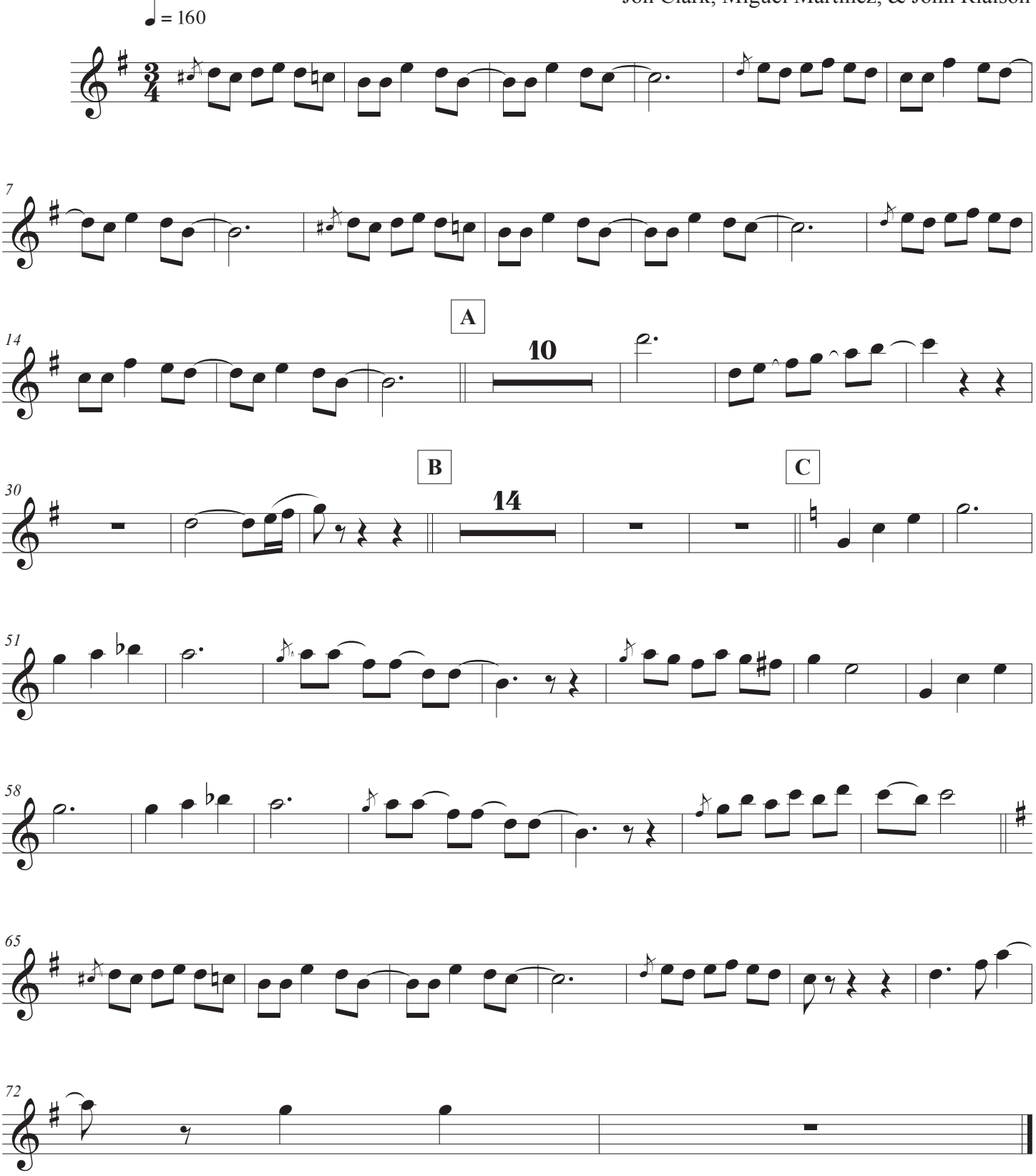

65
Vln. I
Vln. II
Vln. III
B♭ Tpt. 1
B♭ Tpt. 2
Gtrr.
Vih.
G
D7
D7
G G

Violin I

SON DE MI TIERRA

Jeronimo Mendez

Jon Clark, Miguel Martinez, & John Rialson



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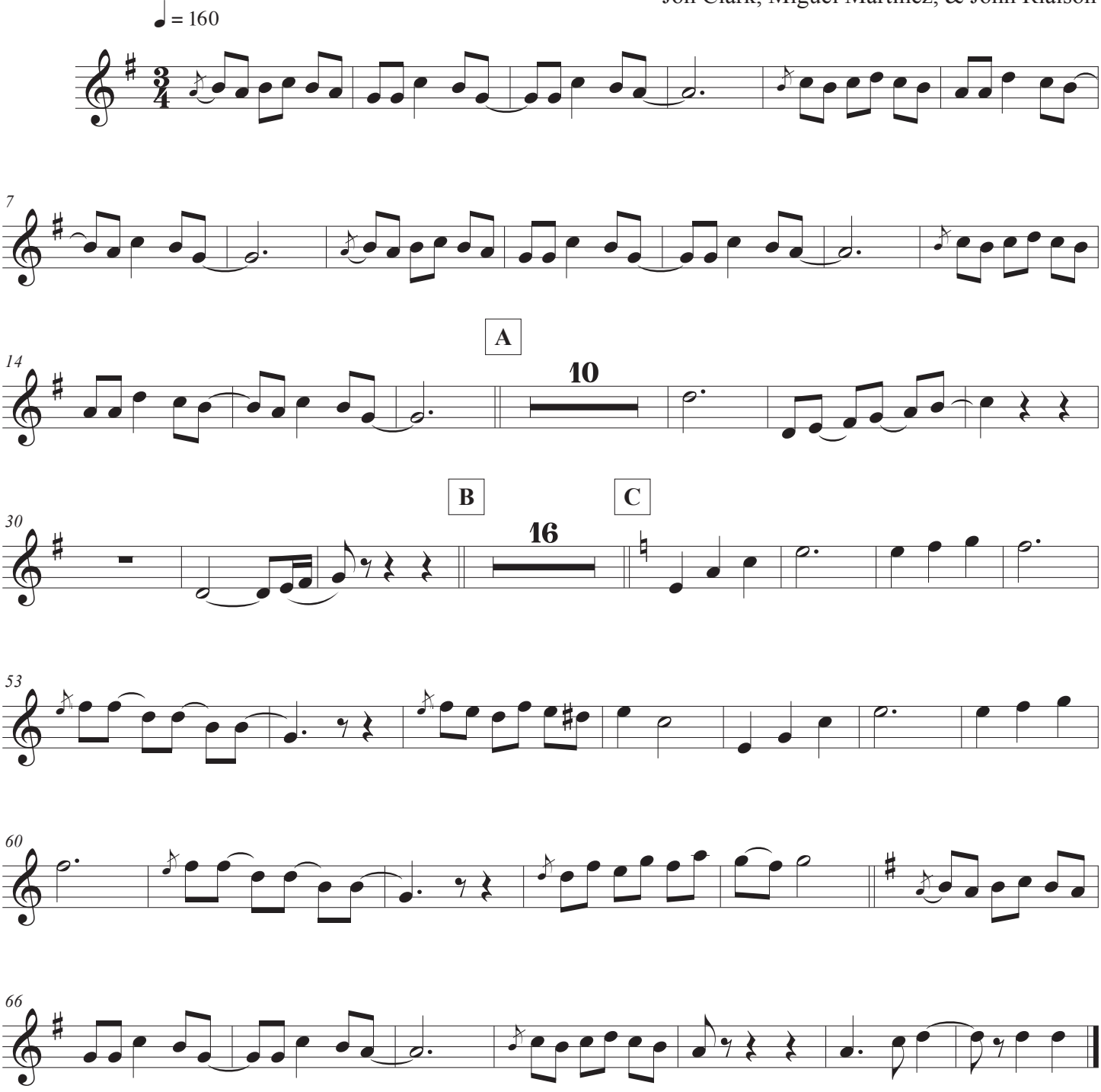
SON DE MI TIERRA

Jeronimo Mendez

Jon Clark, Miguel Martinez, & John Rialson



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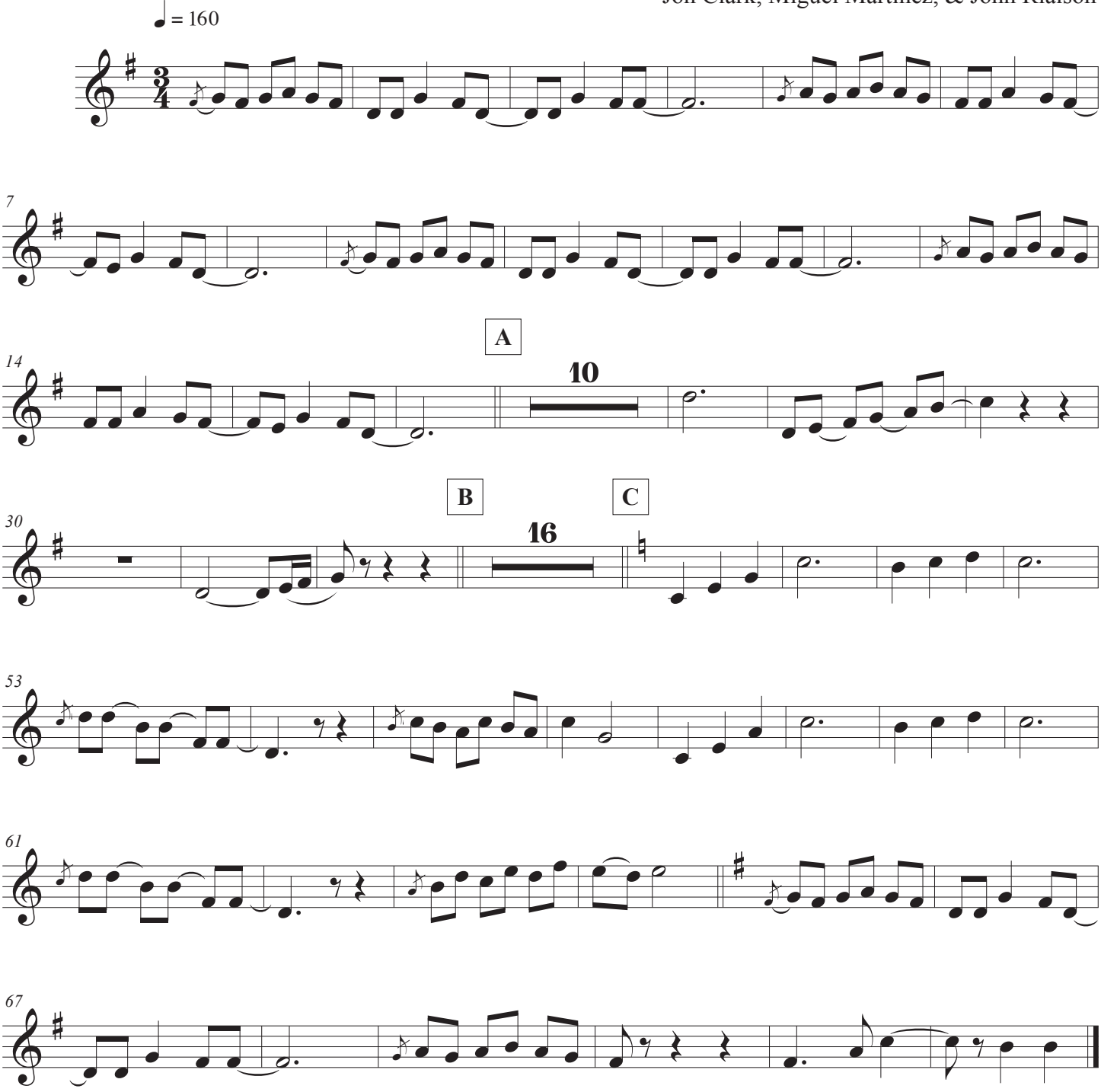
Violin III

SON DE MI TIERRA

Jeronimo Mendez

Jon Clark, Miguel Martinez, & John Rialson



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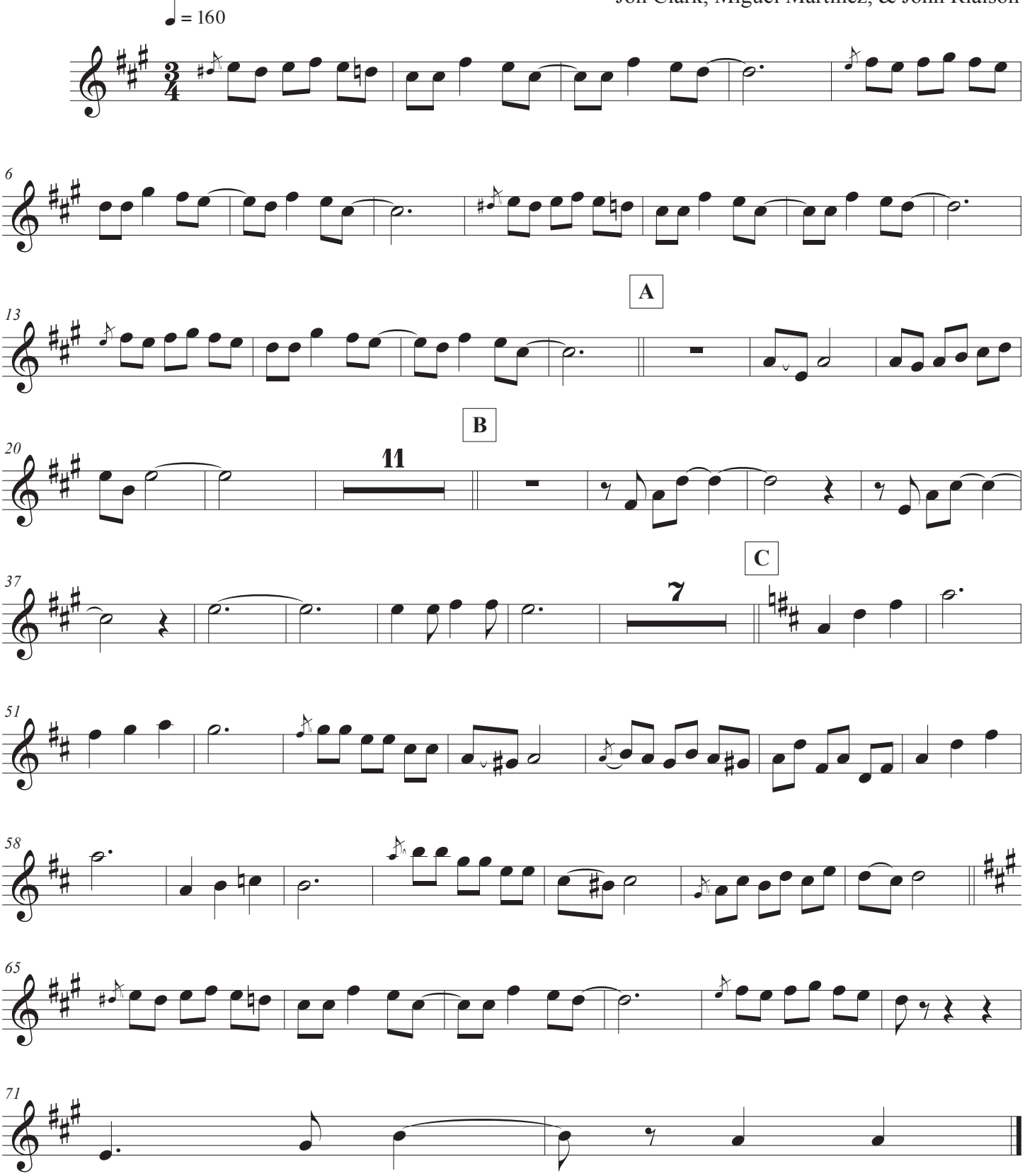
Trumpet in B♭ 1

SON DE MI TIERRA

Jeronimo Mendez

Jon Clark, Miguel Martinez, & John Rialson

♩ = 160



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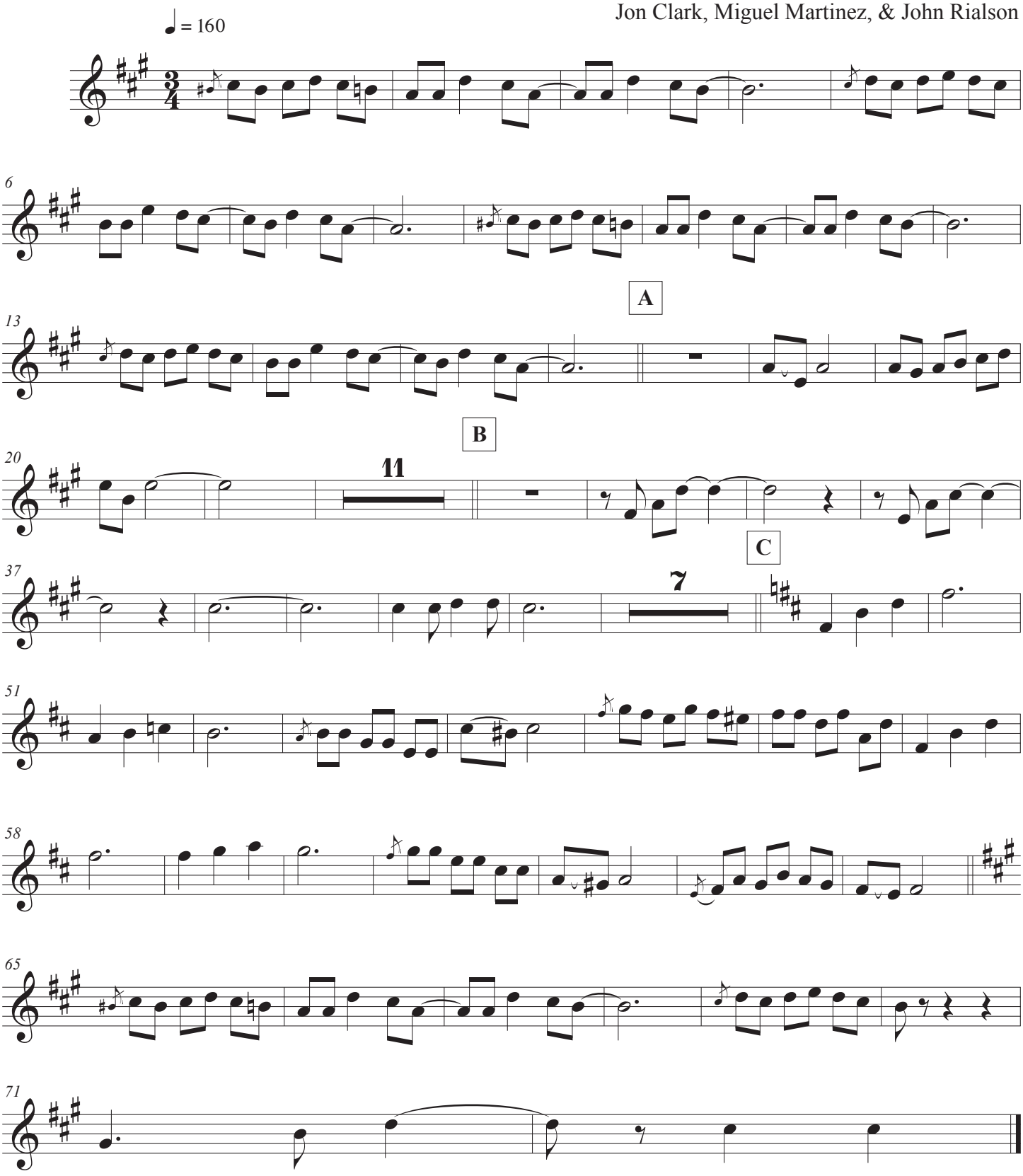
Trumpet in B♭ 2

SON DE MI TIERRA

Jeronimo Mendez

Jon Clark, Miguel Martinez, & John Rialson



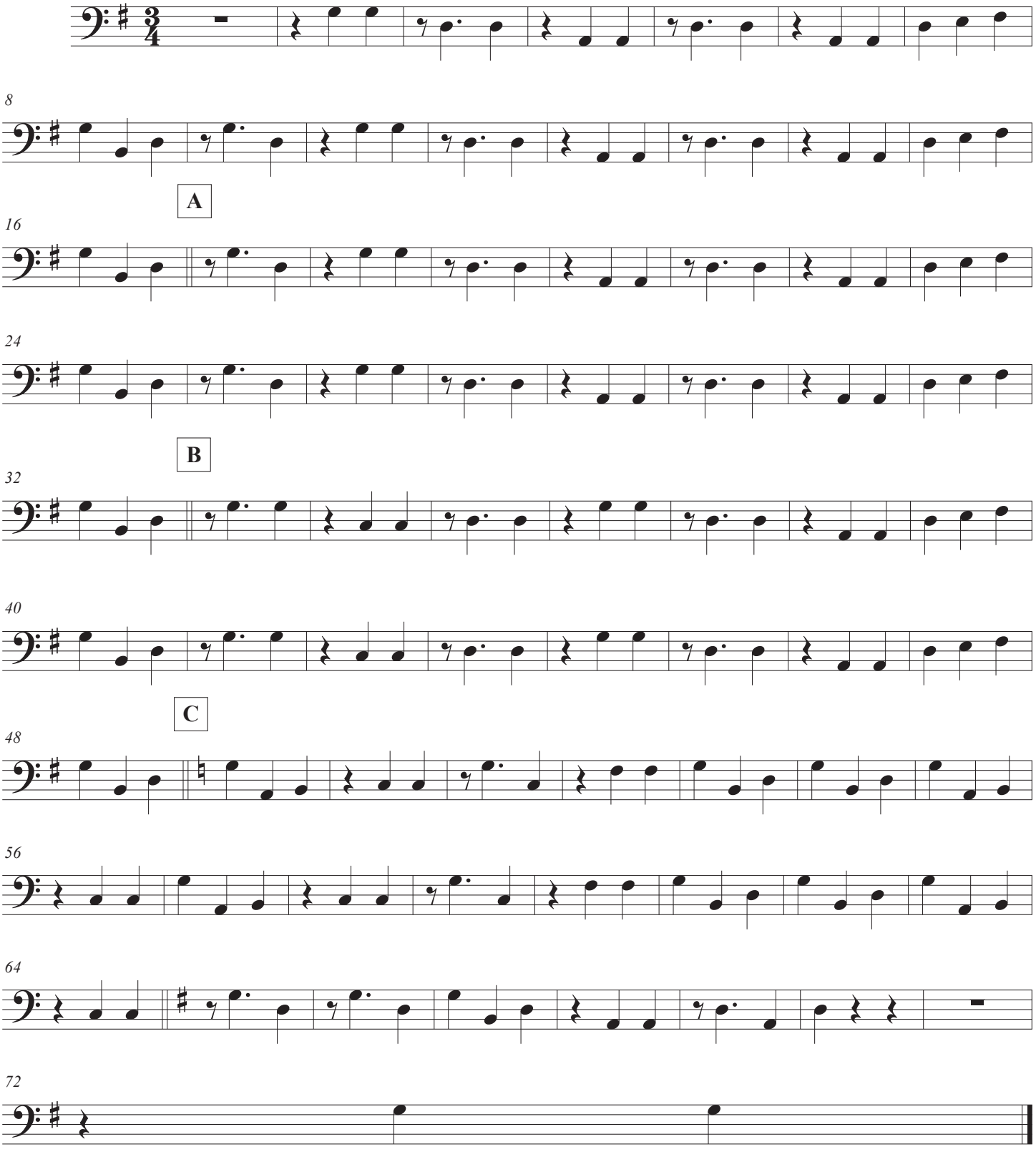
©

Guitarron

SON DE MI TIERRA

Jeronimo Mendez
Jon Clark, Miguel Martinez, & John Rialson

♩ = 160



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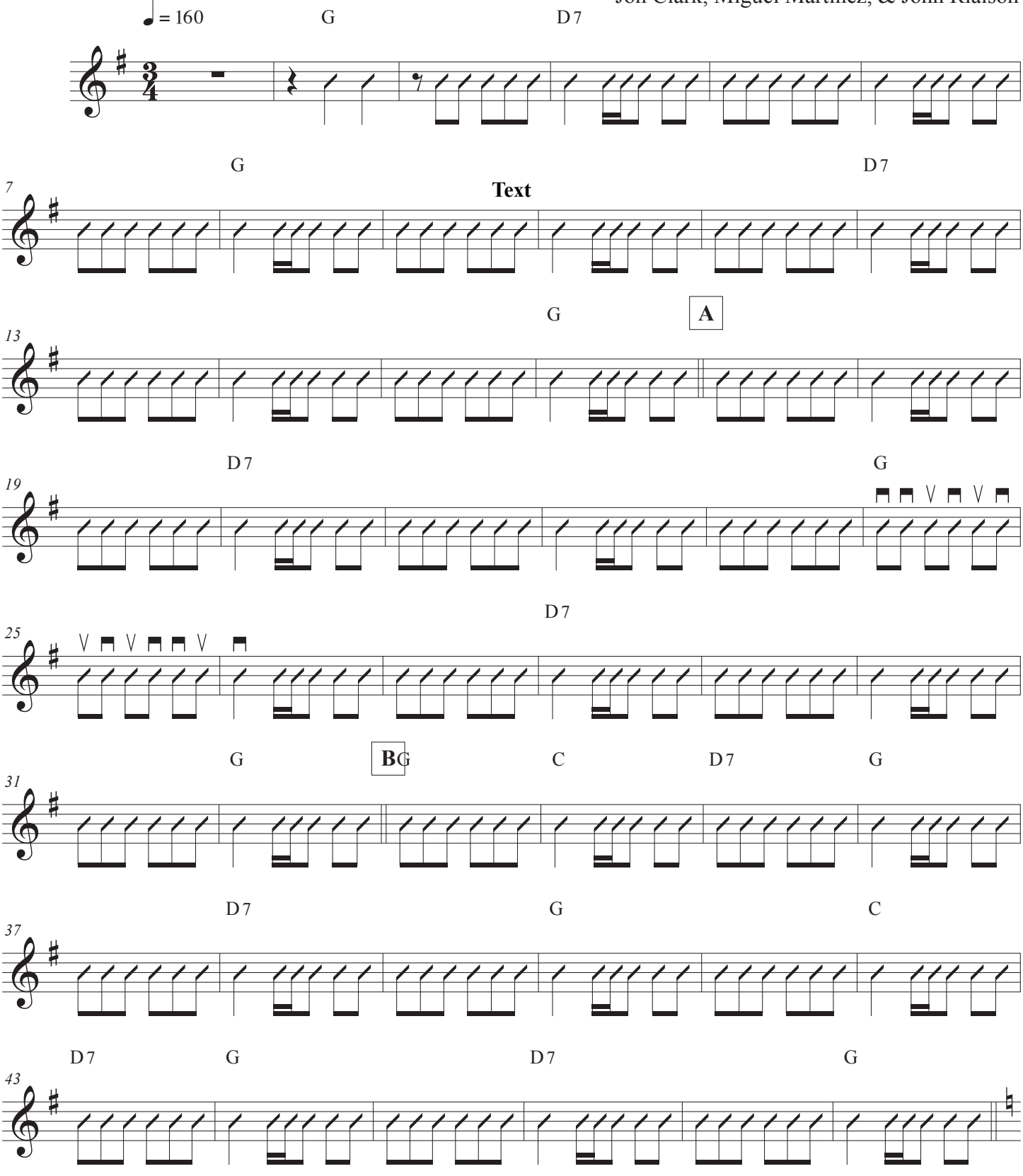
SON DE MI TIERRA

Jeronimo Mendez
Jon Clark, Miguel Martinez, & John Rialson



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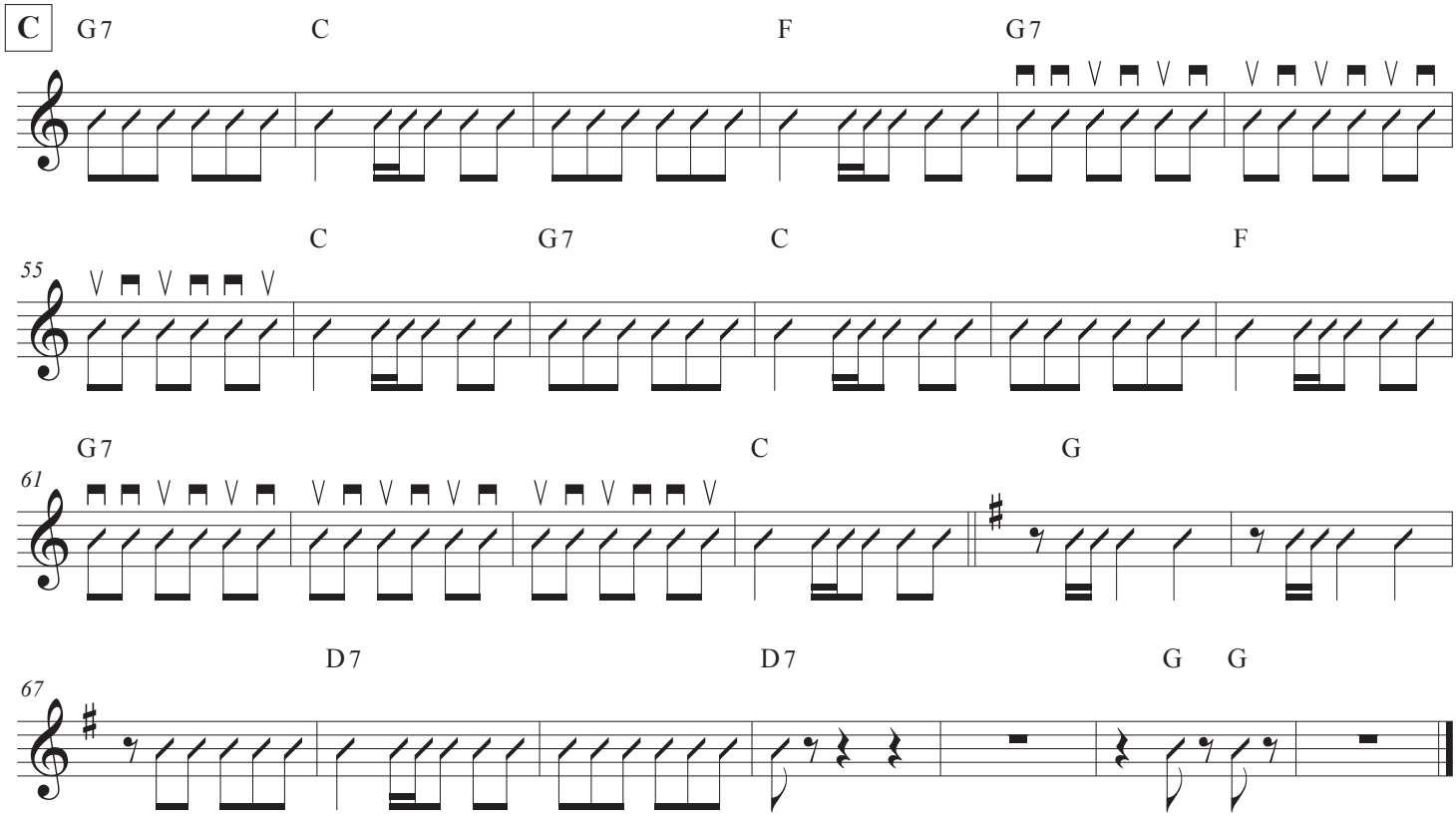
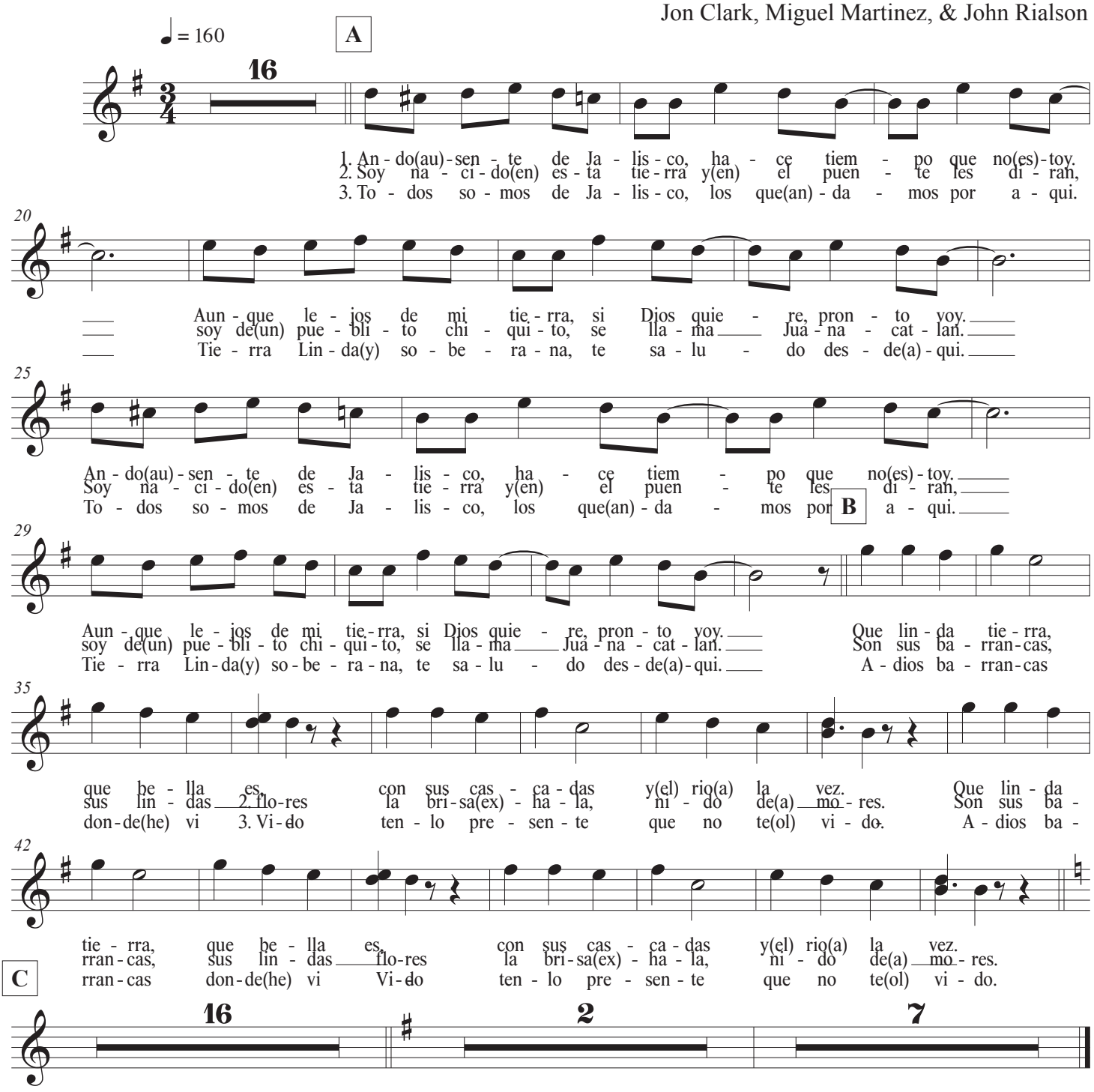

C
G7
C
F
G7
55
C
G7
C
F
61
G7
C
G
67
D7
D7
G
G

Voice

SON DE MI TIERRA

Jeronimo Mendez

Jon Clark, Miguel Martinez, & John Rialson



©

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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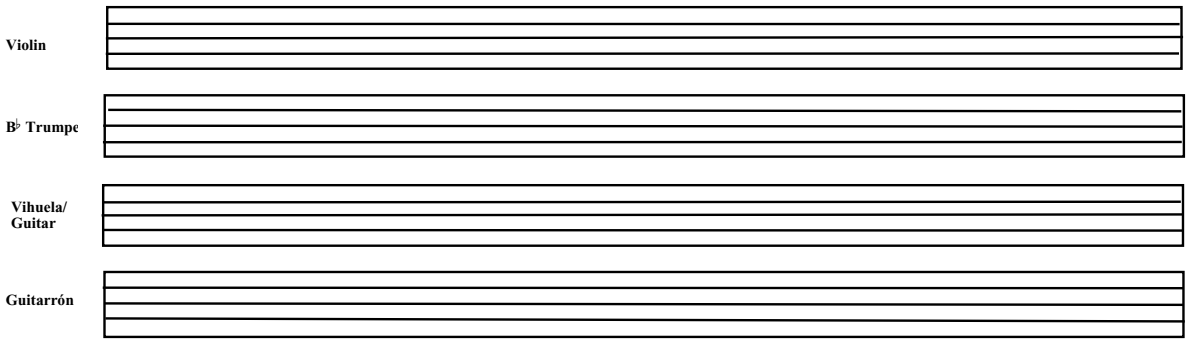
PLANNING FOR SUCCESS

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	
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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Planning for Success Additional Notes

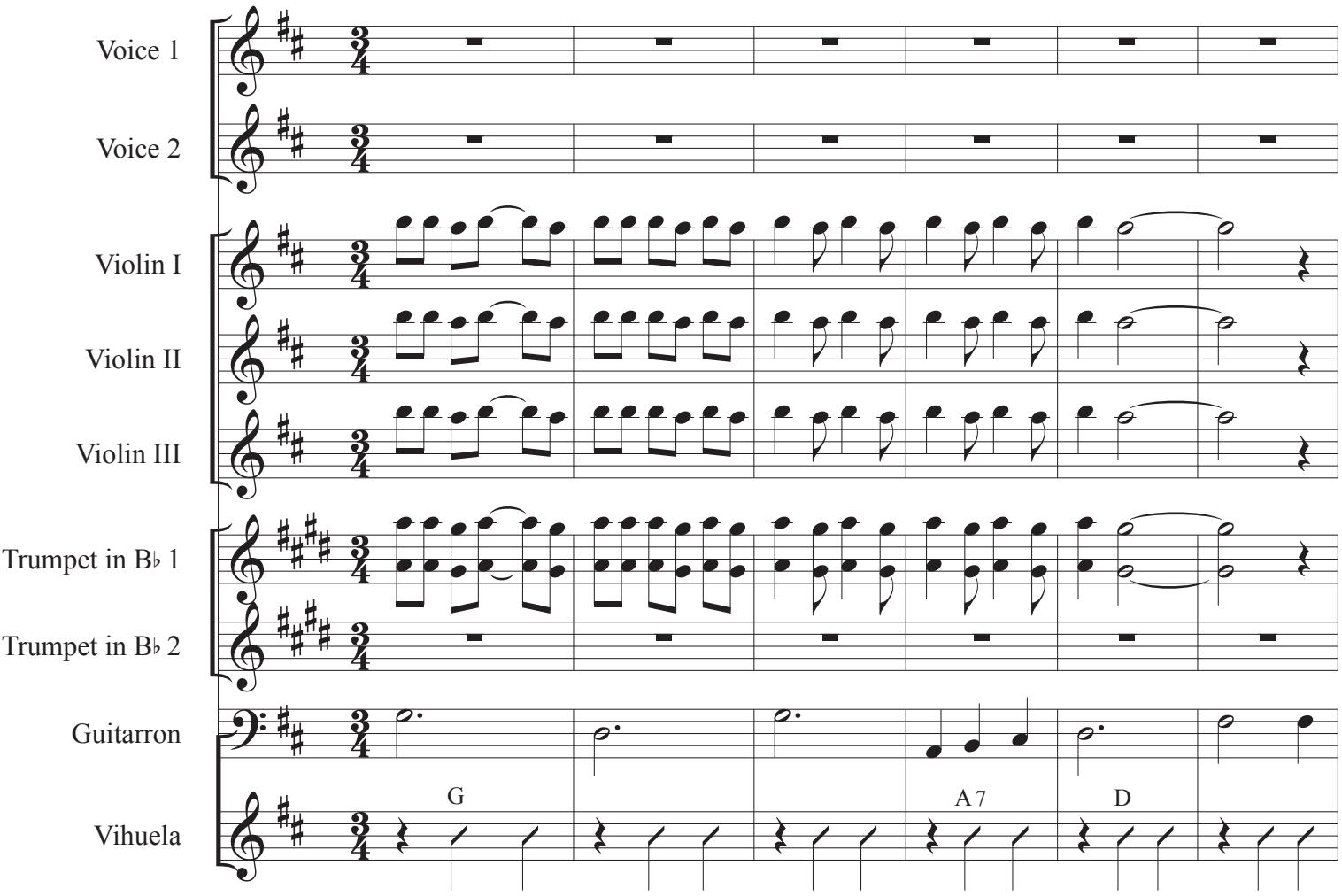
Score

YA PARA QUE

Ranchera

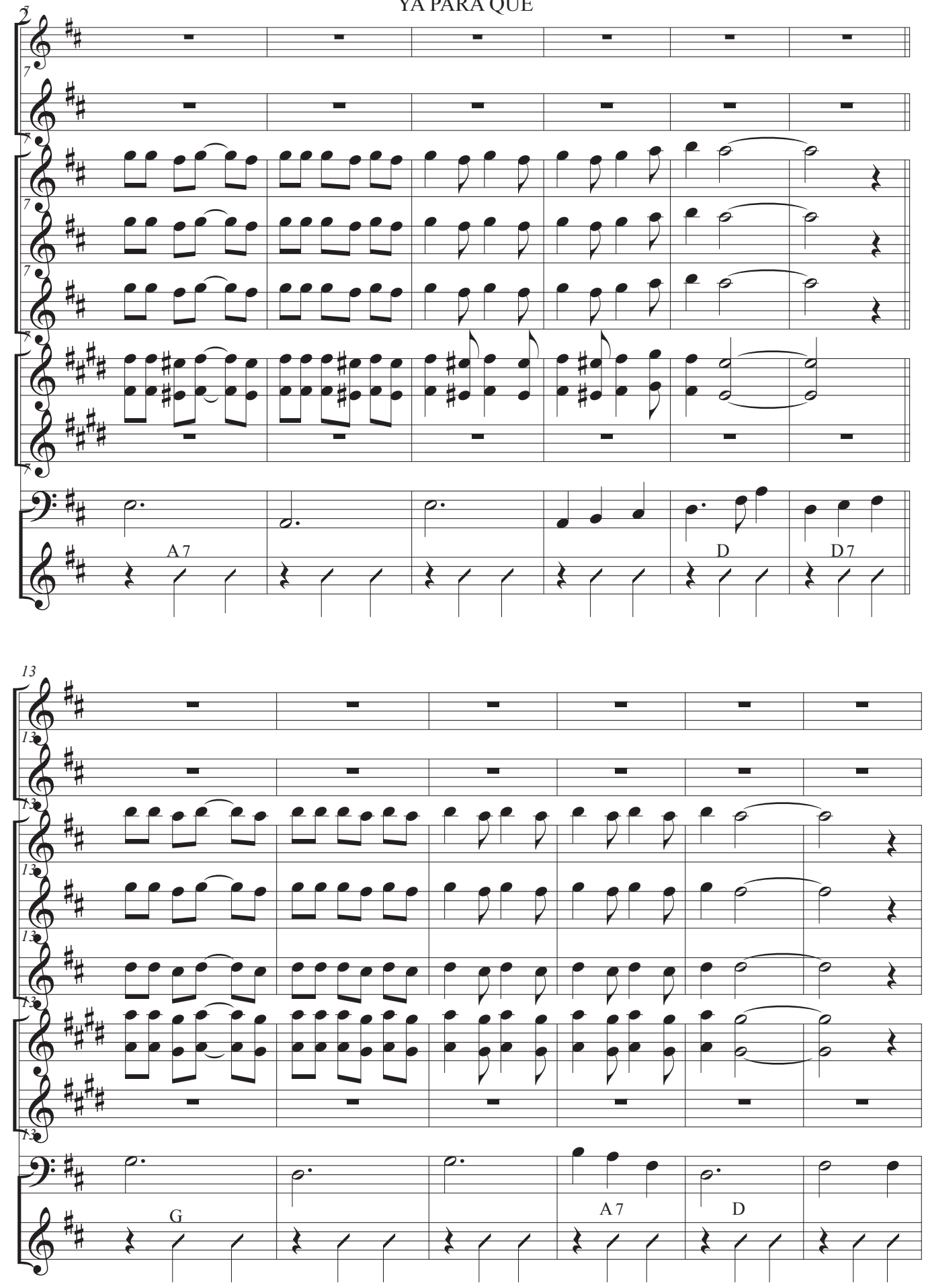
Juan Gabriel

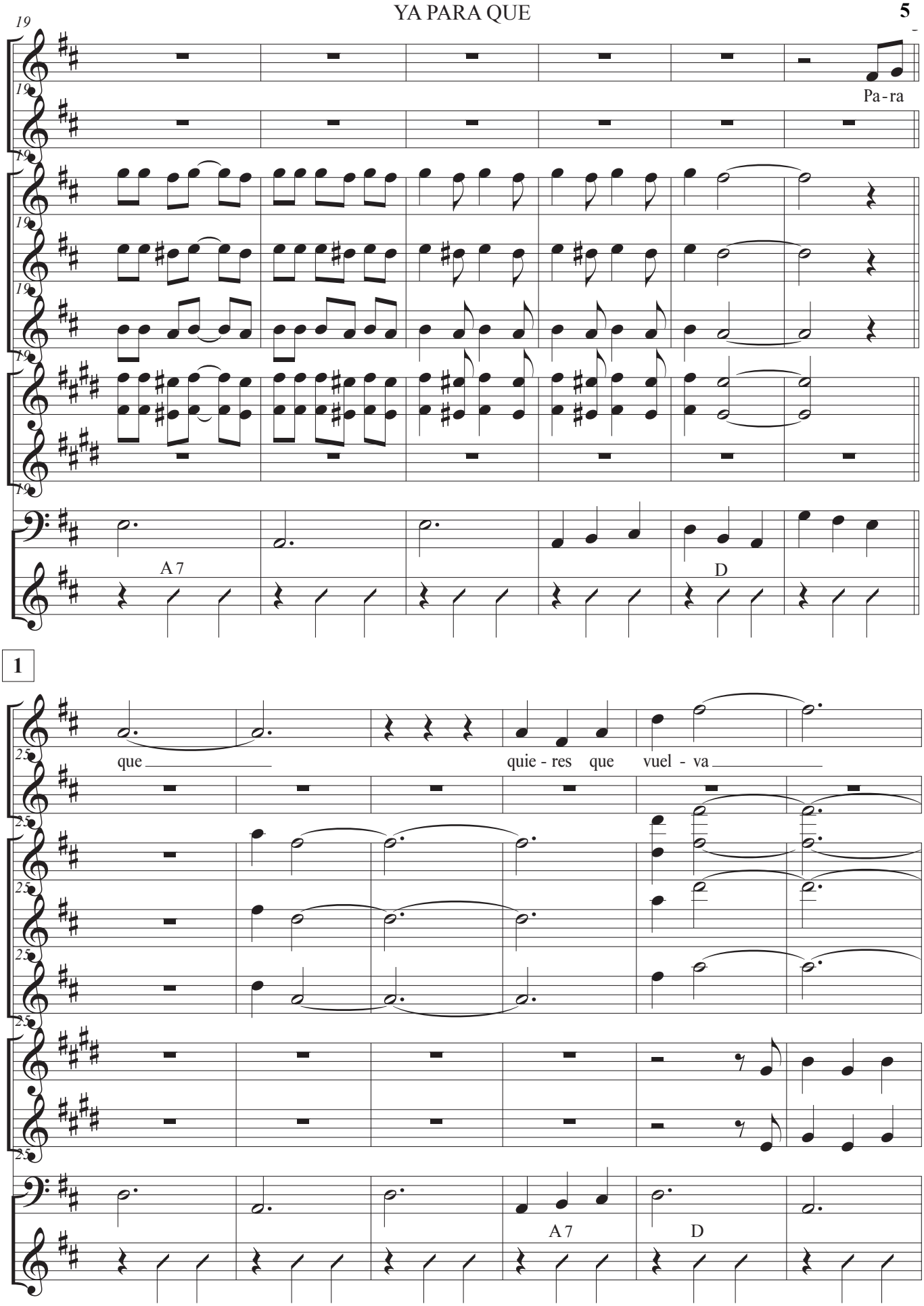
Beto Jimenez

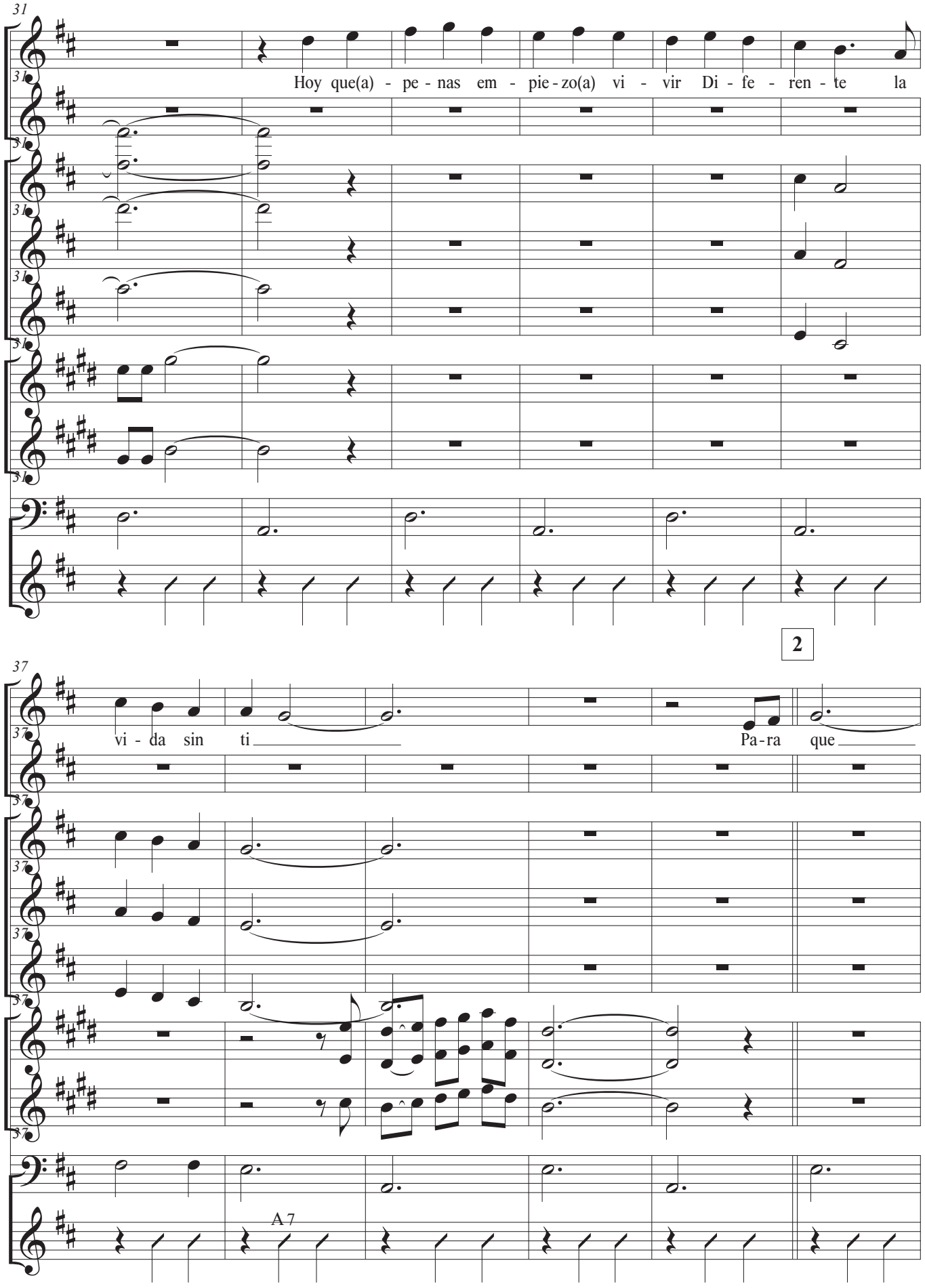


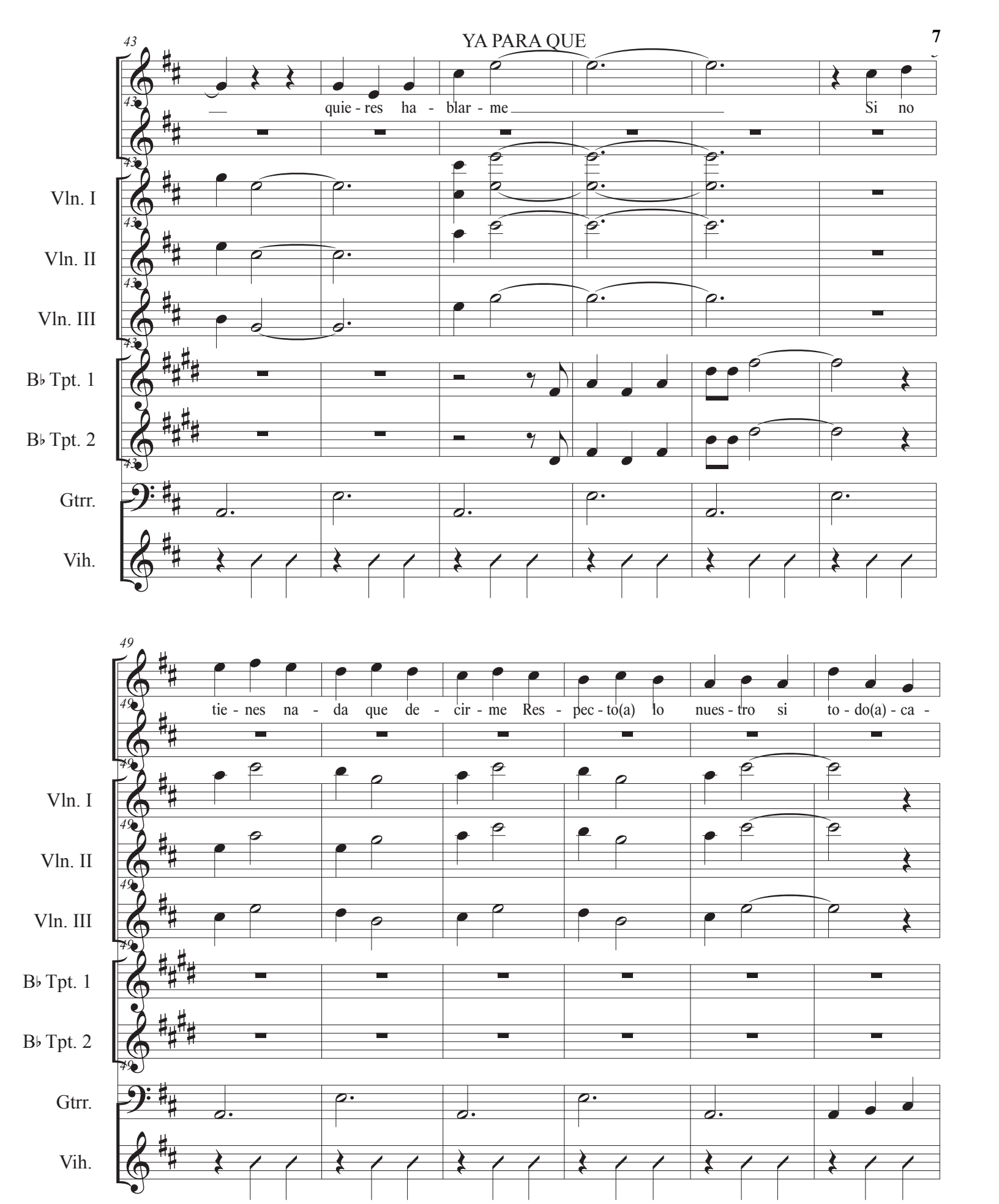
©

YA PARA QUE


Vln. I
Vln. II
Vln. III
B♭ Tpt. 1
B♭ Tpt. 2
Gtrr.
Vih.
A 7
D
D 7
Vln. I
Vln. II
Vln. III
B♭ Tpt. 1
B♭ Tpt. 2
Gtrr.
Vih.
G
A 7
D

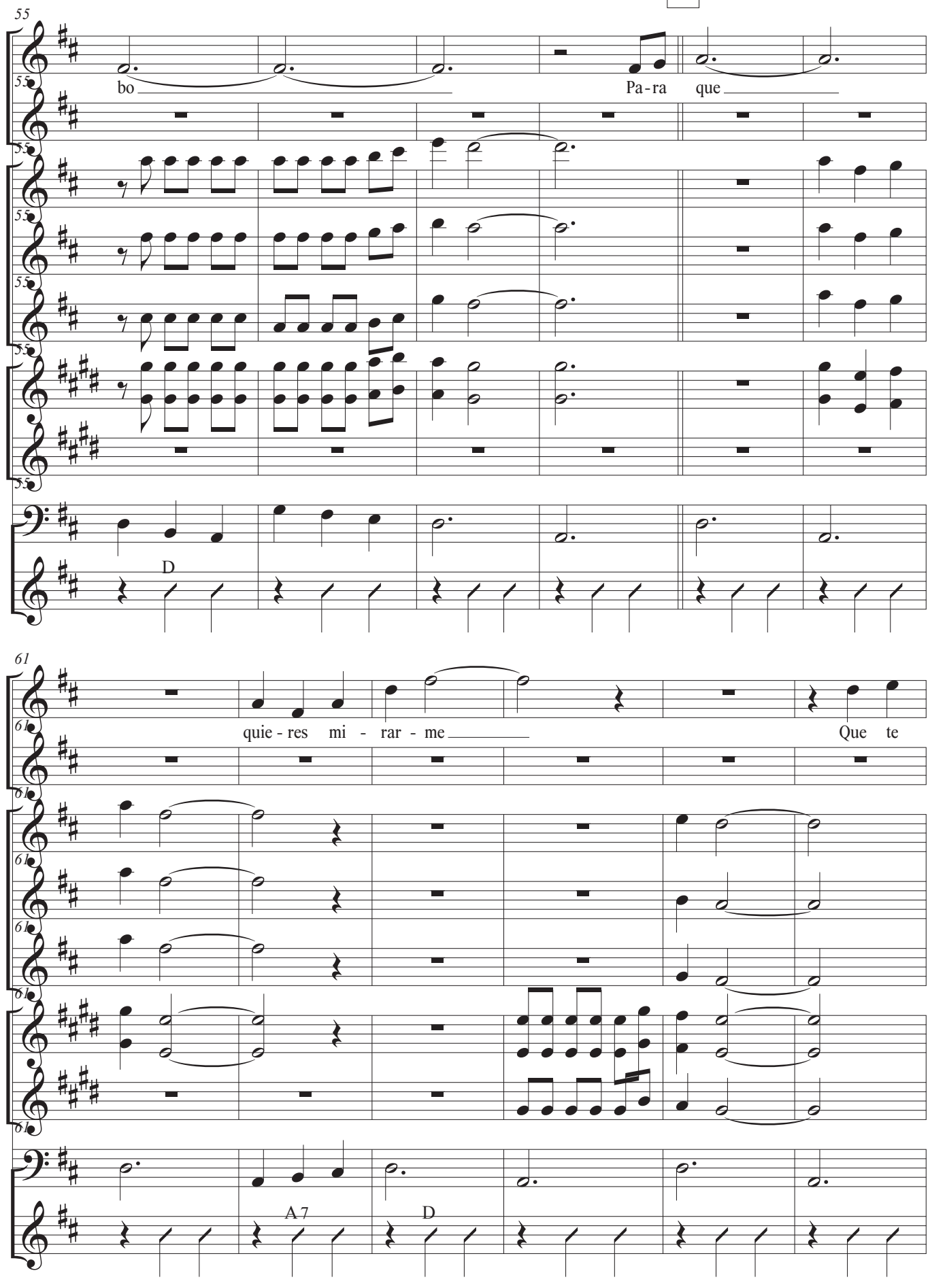

19
Pa-ra
Vln. I
Vln. II
Vln. III
B♭ Tpt. 1
B♭ Tpt. 2
Gtrr.
Vih.
A 7
D
1
25
que
quie - res que vuel - va
Vln. I
Vln. II
Vln. III
B♭ Tpt. 1
B♭ Tpt. 2
Gtrr.
Vih.
A 7
D

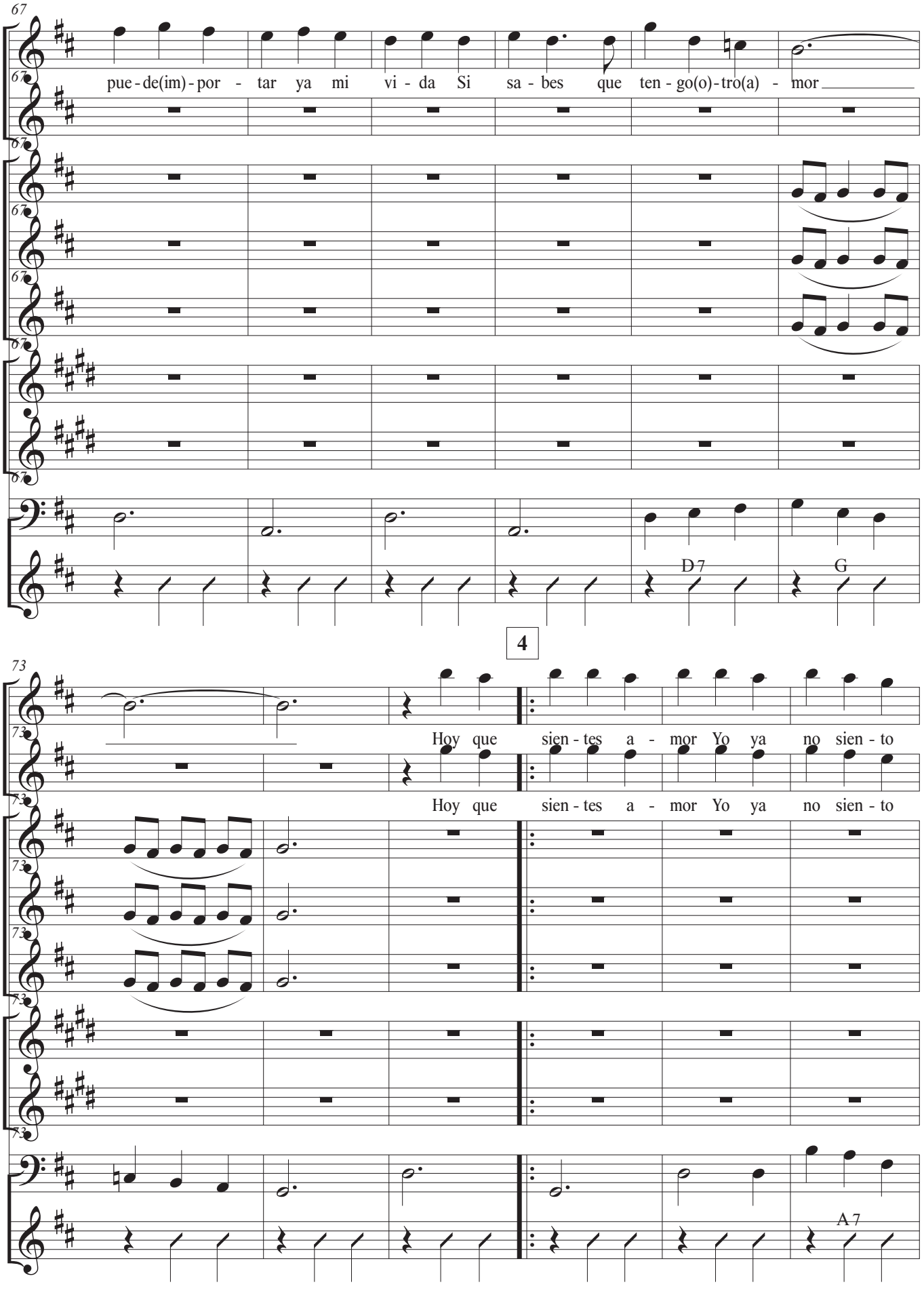

31
Hoy que(a) - pe - nas em - pie - zo(a) vi - vir Di - fe - ren - te la
Vln. I
Vln. II
Vln. III
B♭ Tpt. 1
B♭ Tpt. 2
Gtrr.
Vih.
2
37
vi - da sin ti
Pa - ra que
A 7

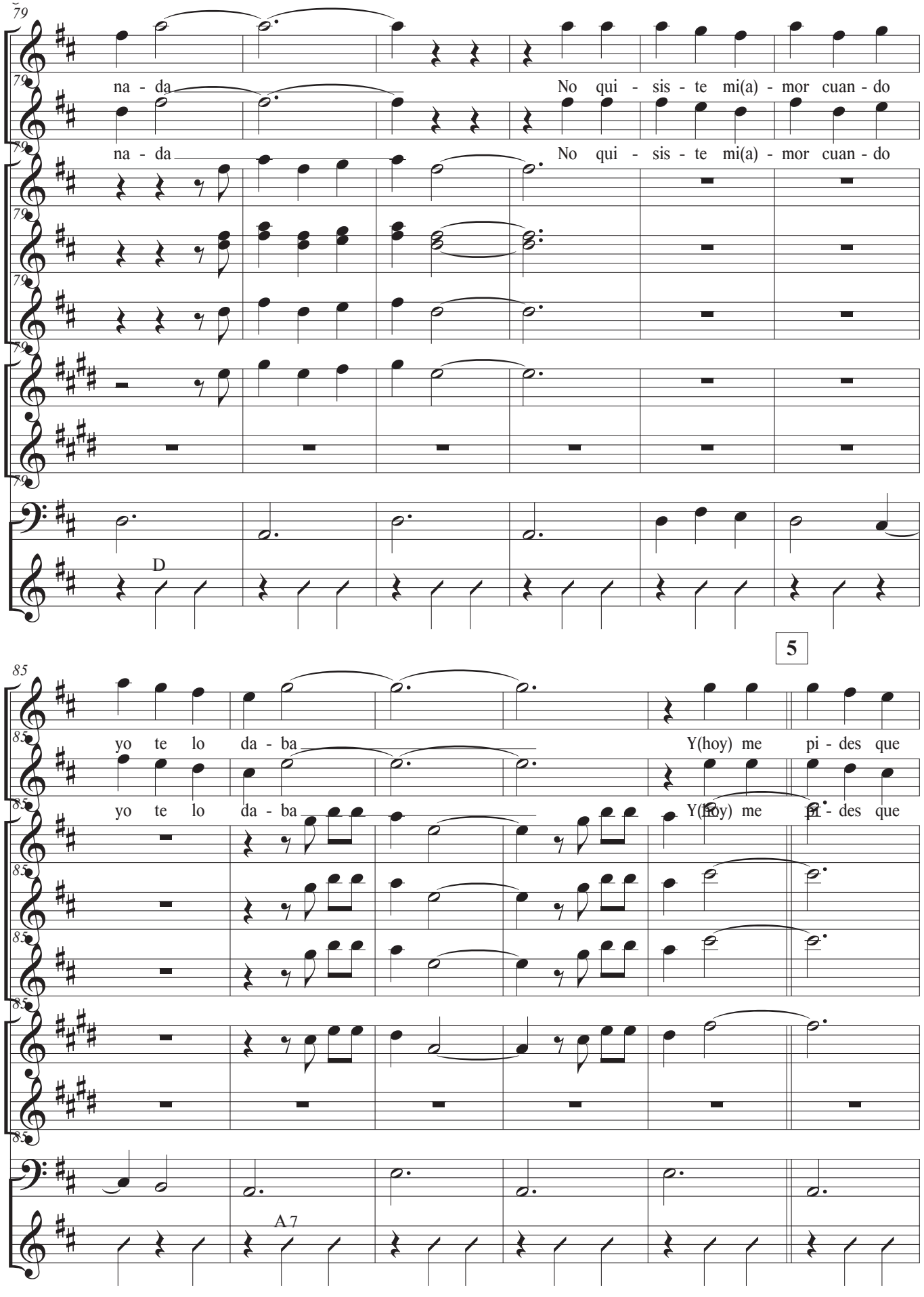

43
quie - res ha - blar - me
Si no
Vln. I
Vln. II
Vln. III
B♭ Tpt. 1
B♭ Tpt. 2
Gtrr.
Vih.

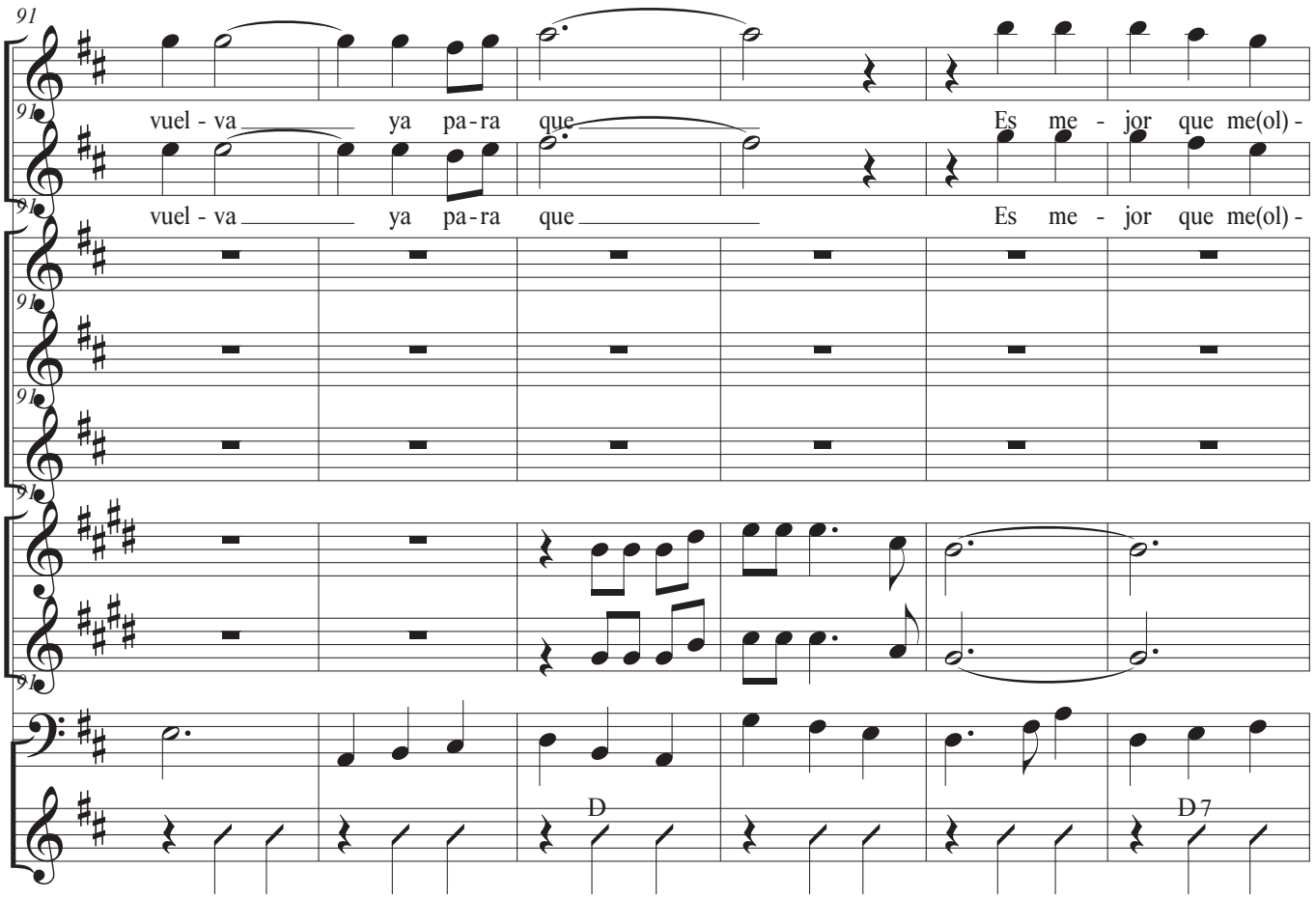
49
tie - nes na - da que de - cir - me Res - pec - to(a) lo nues - tro si to - do(a) - ca -
Vln. I
Vln. II
Vln. III
B♭ Tpt. 1
B♭ Tpt. 2
Gtrr.
Vih.

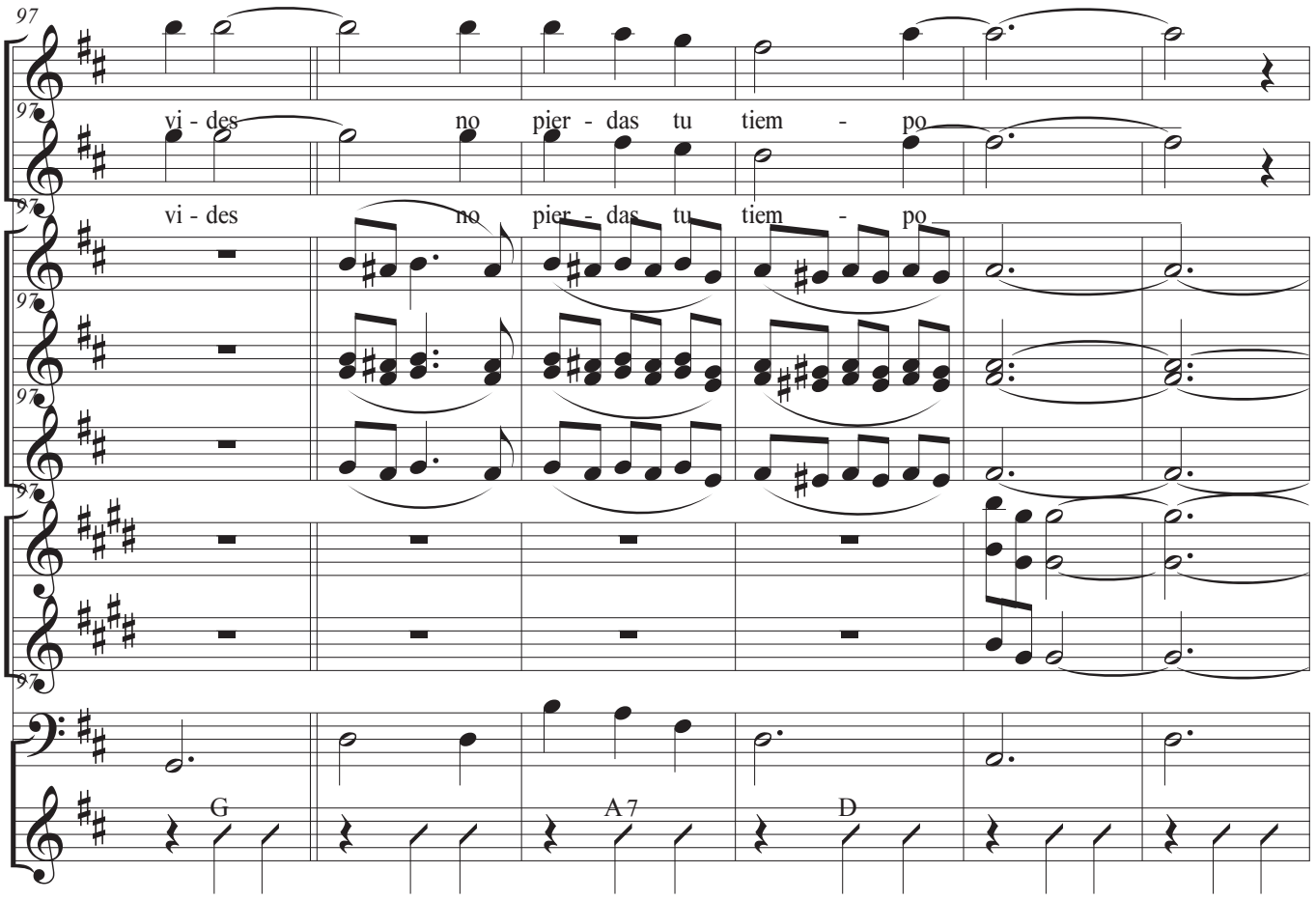
3

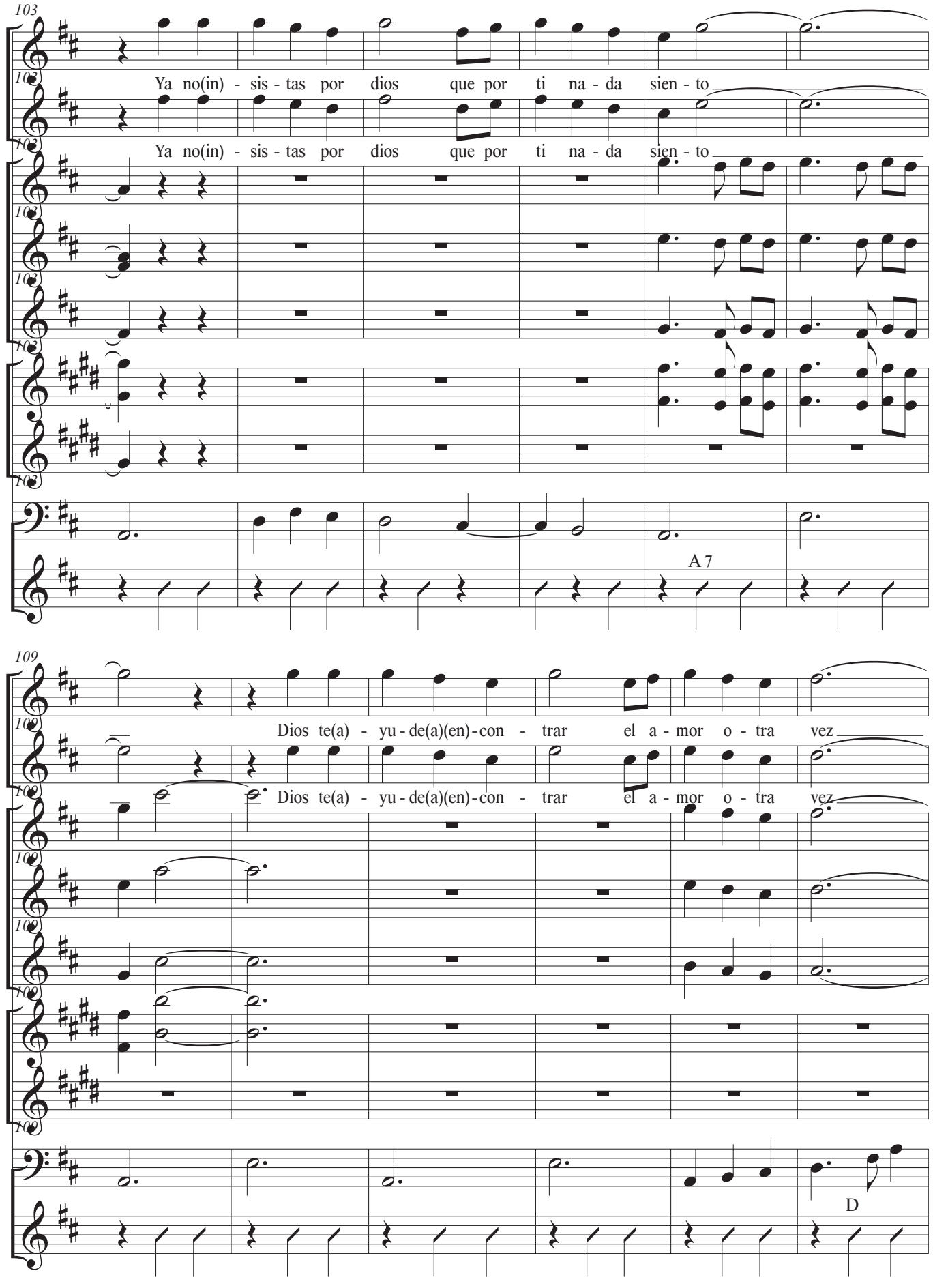

55
bo
Pa-ra que
Vln. I
Vln. II
Vln. III
B♭ Tpt. 1
B♭ Tpt. 2
Gtrr.
Vih.
D
61
quie - res mi - rar - me
Que te
A 7
D

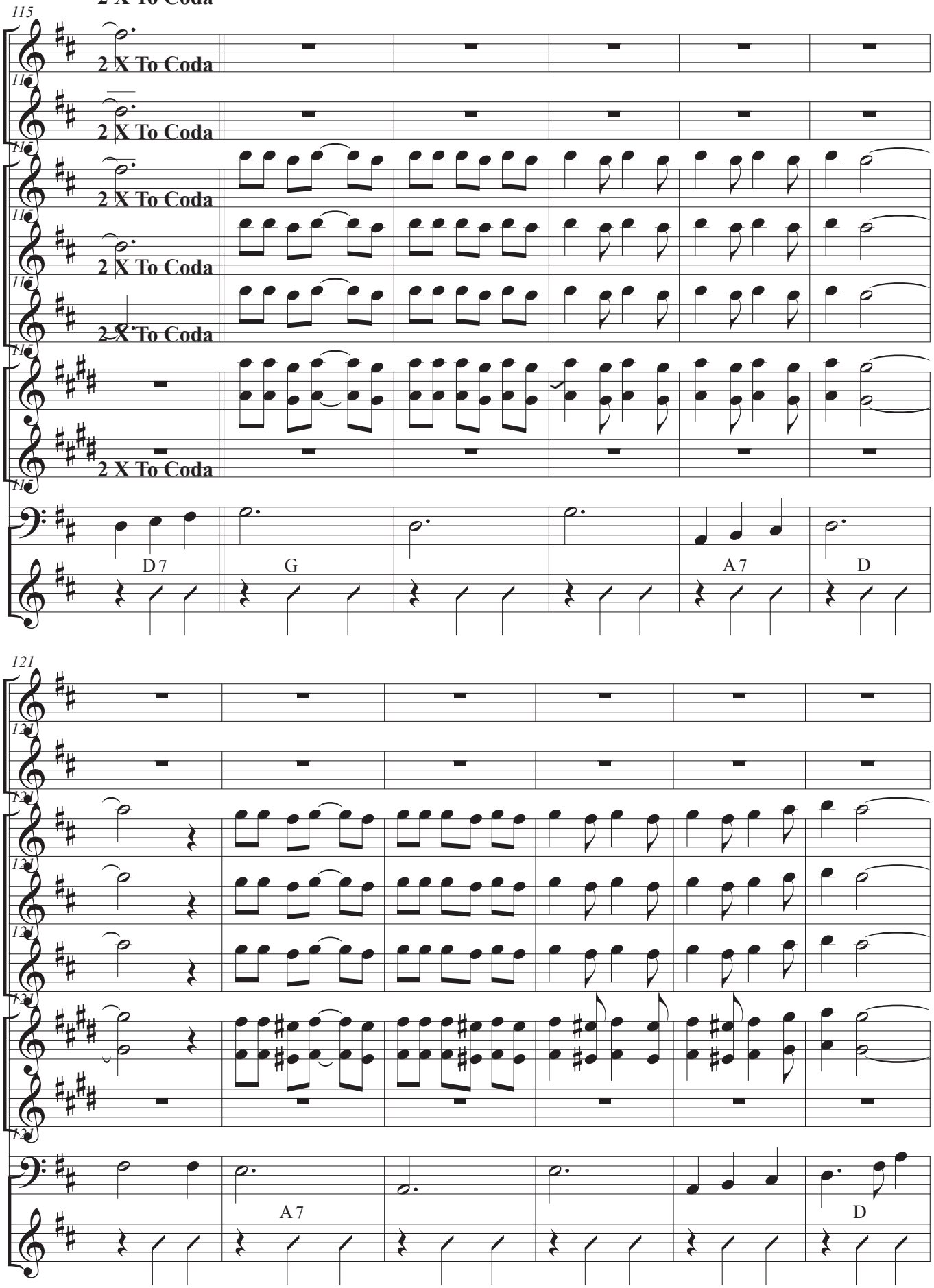

67
pue - de(im) - por - tar ya mi vi - da Si sa - bes que ten - go(o) - tro(a) - mor
Vln. I
Vln. II
Vln. III
B♭ Tpt. 1
B♭ Tpt. 2
Gtrr.
Vih.
D7
G
4
73
Hoy que sien - tes a - mor Yo ya no sien - to
Hoy que sien - tes a - mor Yo ya no sien - to
A7


79
na - da
No qui - sis - te mi(a) - mor cuan - do
Vln. I
Vln. II
Vln. III
B♭ Tpt. 1
B♭ Tpt. 2
Gtrr.
Vih.
D
5
85
yo te lo da - ba
Y(hoy) me pi - des que
A 7

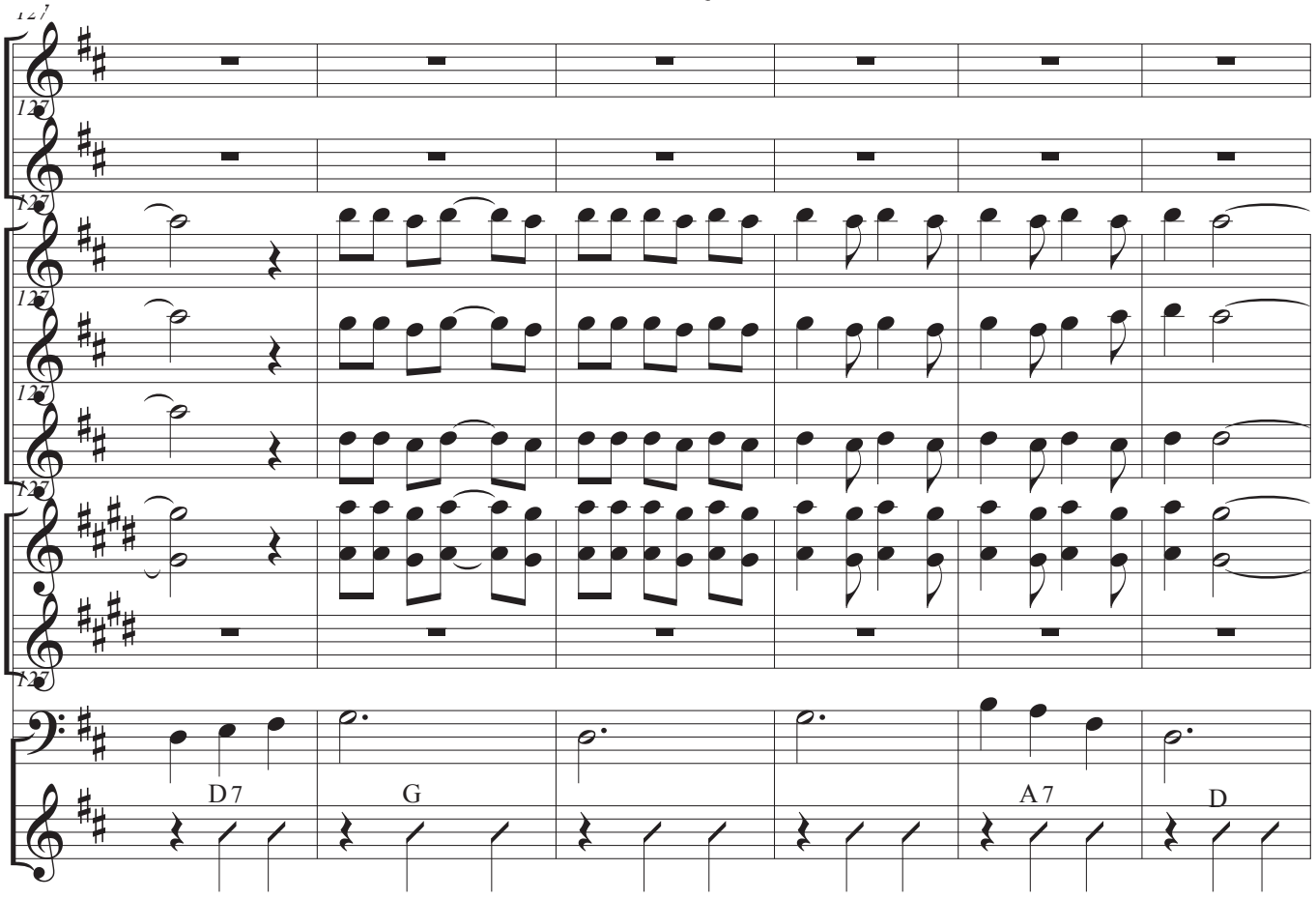

91
vuel - va ya pa-ra que Es me - jor que me(ol) -
vuel - va ya pa-ra que Es me - jor que me(ol) -
Vln. I
Vln. II
Vln. III
B♭ Tpt. 1
B♭ Tpt. 2
Gtrr.
Vih.
D
D7

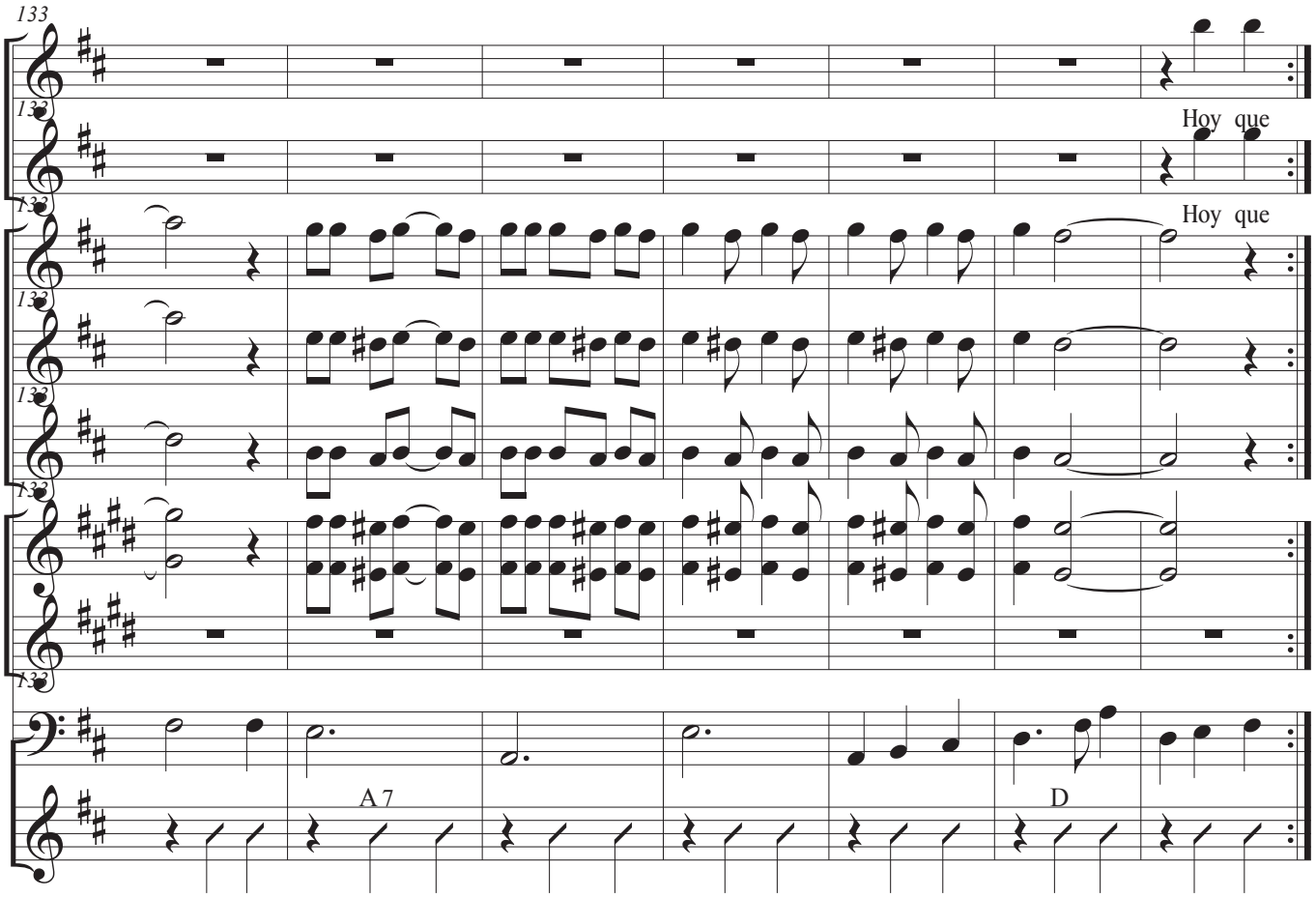

97
vi - des no pier - das tu tiem - po
vi - des no pier - das tu tiem - po
Vln. I
Vln. II
Vln. III
B♭ Tpt. 1
B♭ Tpt. 2
Gtrr.
Vih.
G
A7
D

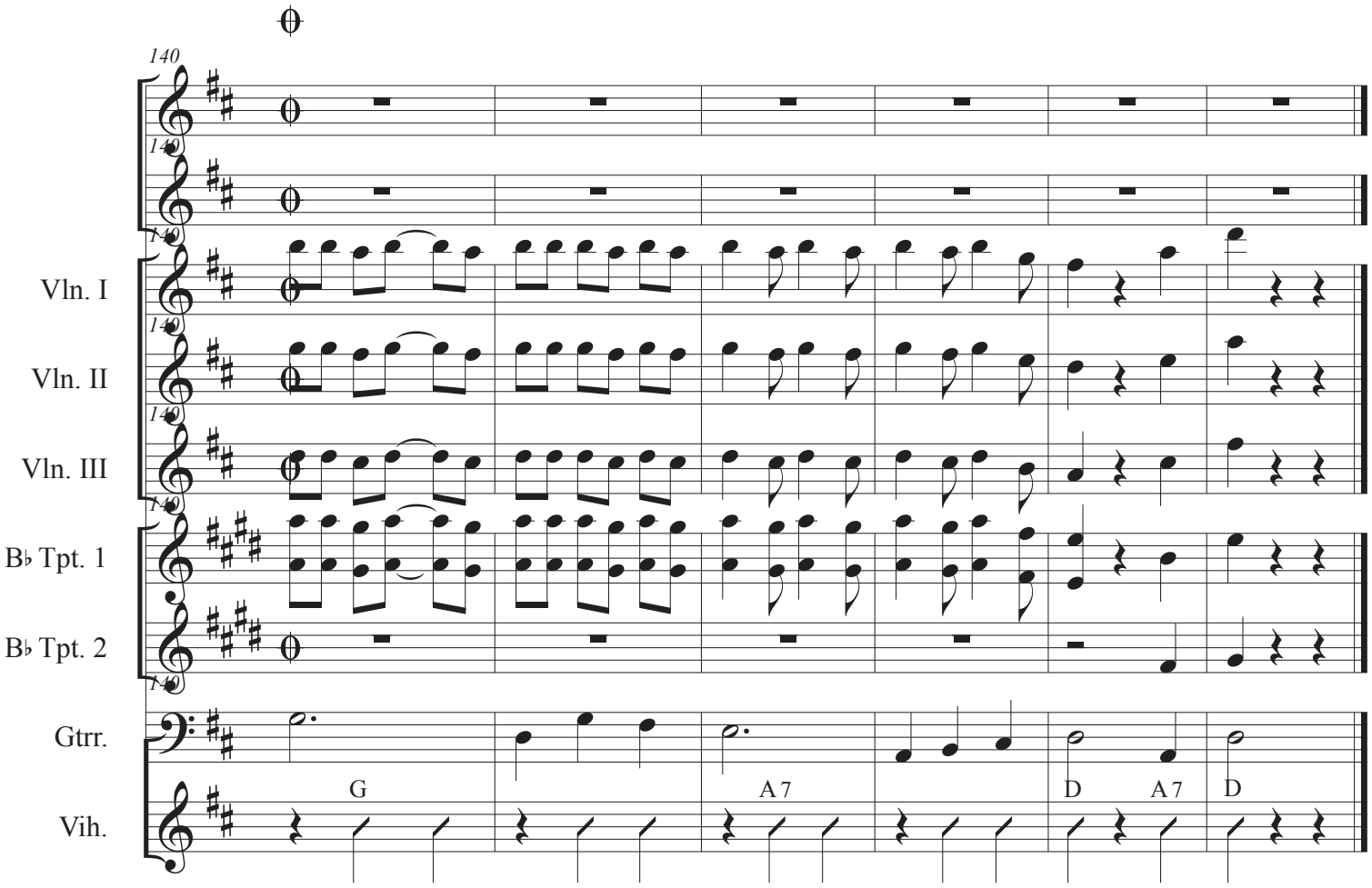

103
Ya no(in) - sis - tas por dios que por ti na - da sien - to
Ya no(in) - sis - tas por dios que por ti na - da sien - to
Vln. I
Vln. II
Vln. III
B♭ Tpt. 1
B♭ Tpt. 2
Gtrr.
Vih.
A 7
109
Dios te(a) - yu - de(a)(en) - con - trar el a - mor o - tra vez
Dios te(a) - yu - de(a)(en) - con - trar el a - mor o - tra vez
Vln. I
Vln. II
Vln. III
B♭ Tpt. 1
B♭ Tpt. 2
Gtrr.
Vih.
D


2 X To Coda
115
116
Vln. I
Vln. II
Vln. III
B♭ Tpt. 1
B♭ Tpt. 2
Gtrr.
Vih.
D 7
G
A 7
D
121
A 7
D

YA PARA QUE


127
Vln. I
Vln. II
Vln. III
B♭ Tpt. 1
B♭ Tpt. 2
Gtrr.
Vih.
D 7
G
A 7
D


133
Hoy que
Hoy que
Vln. I
Vln. II
Vln. III
B♭ Tpt. 1
B♭ Tpt. 2
Gtrr.
Vih.
A 7
D


140
Vln. I
Vln. II
Vln. III
B♭ Tpt. 1
B♭ Tpt. 2
Gtrr.
Vih.
G
A 7
D
A 7
D

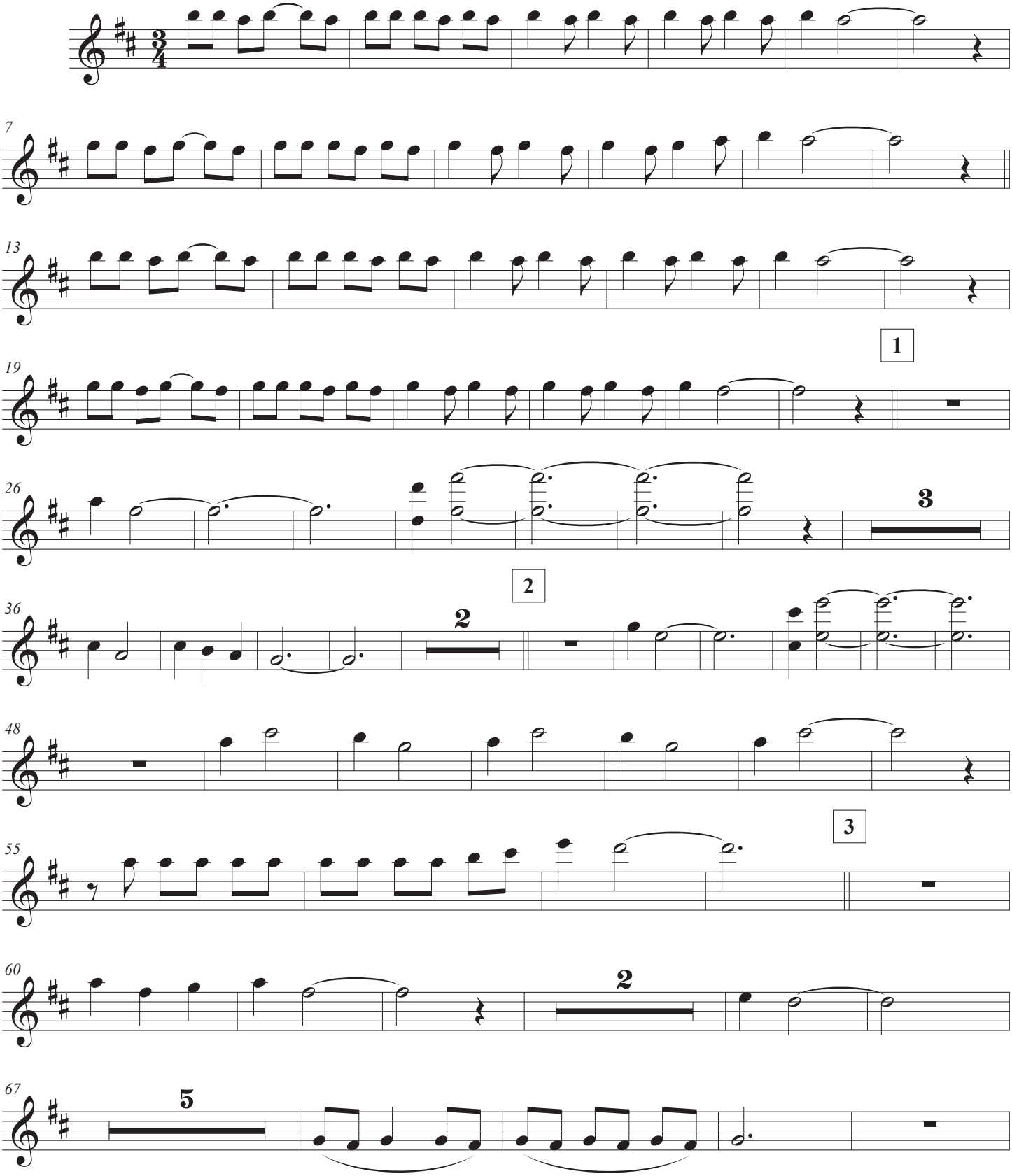
YA PARA QUE

Ranchera

Violin I

Juan Gabriel

Beto Jimenez



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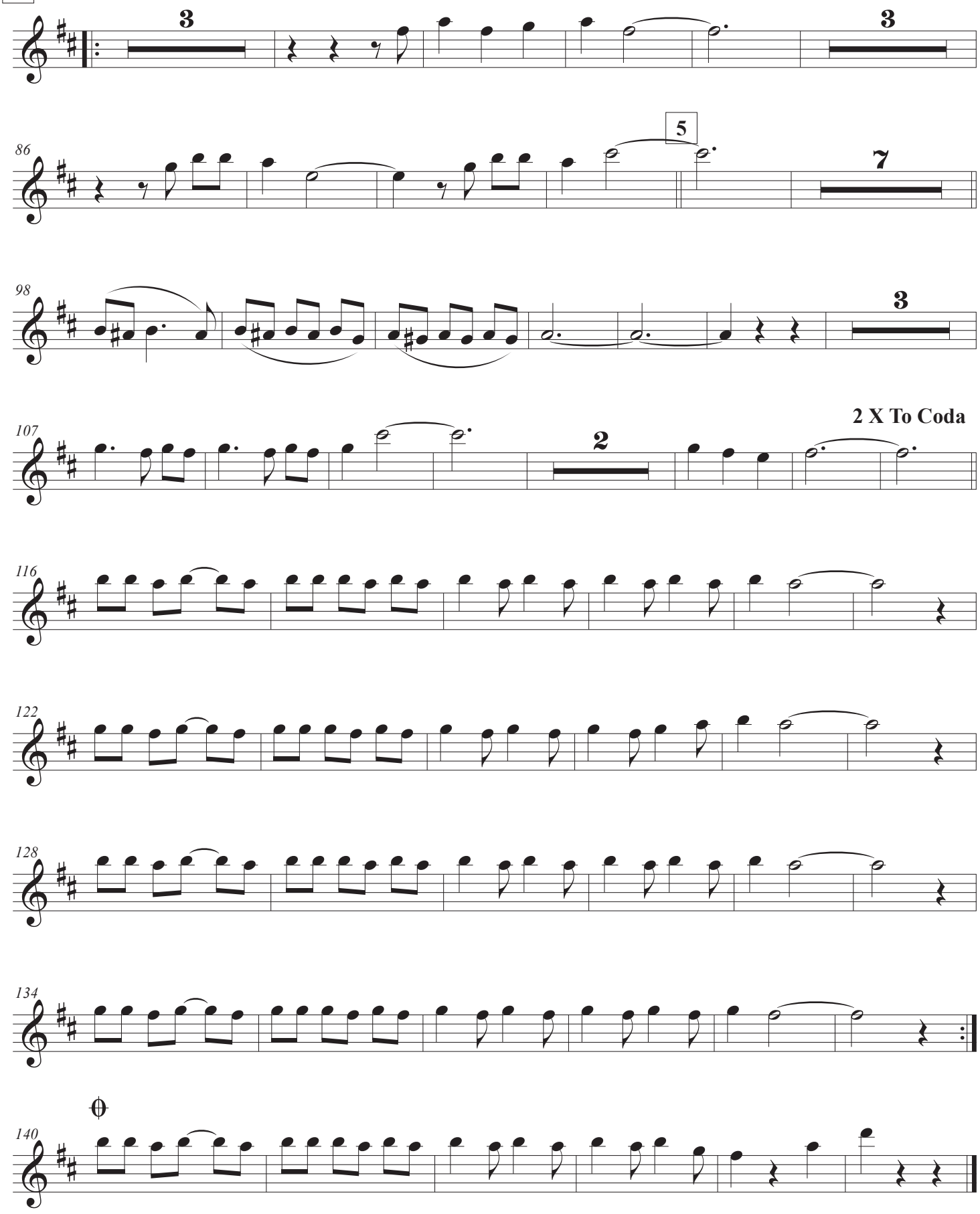
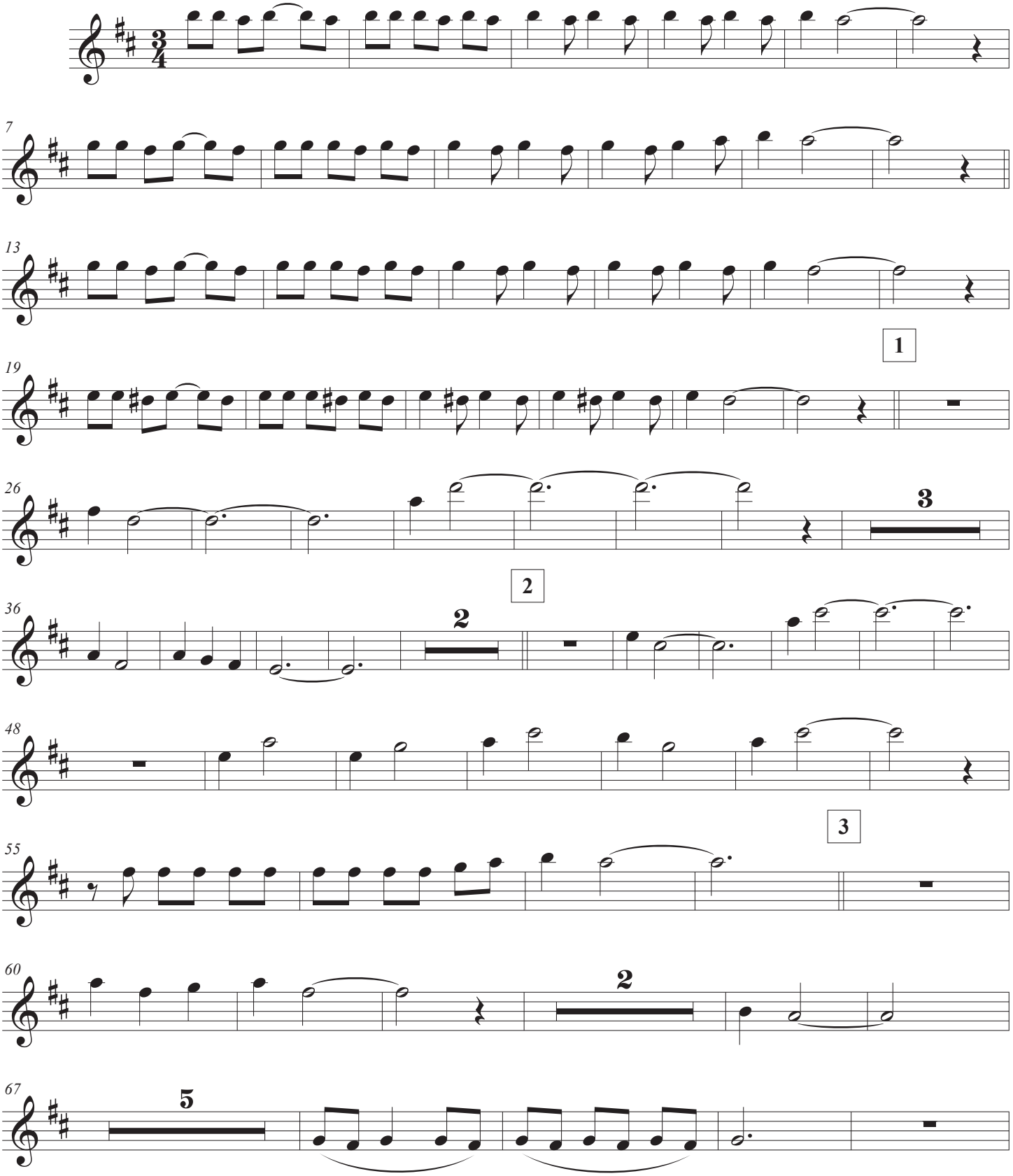

3
3
86
5
7
98
3
107
2 X To Coda
2
116
122
128
134
140

YA PARA QUE

Ranchera

Violin II

Juan Gabriel
Beto Jimenez



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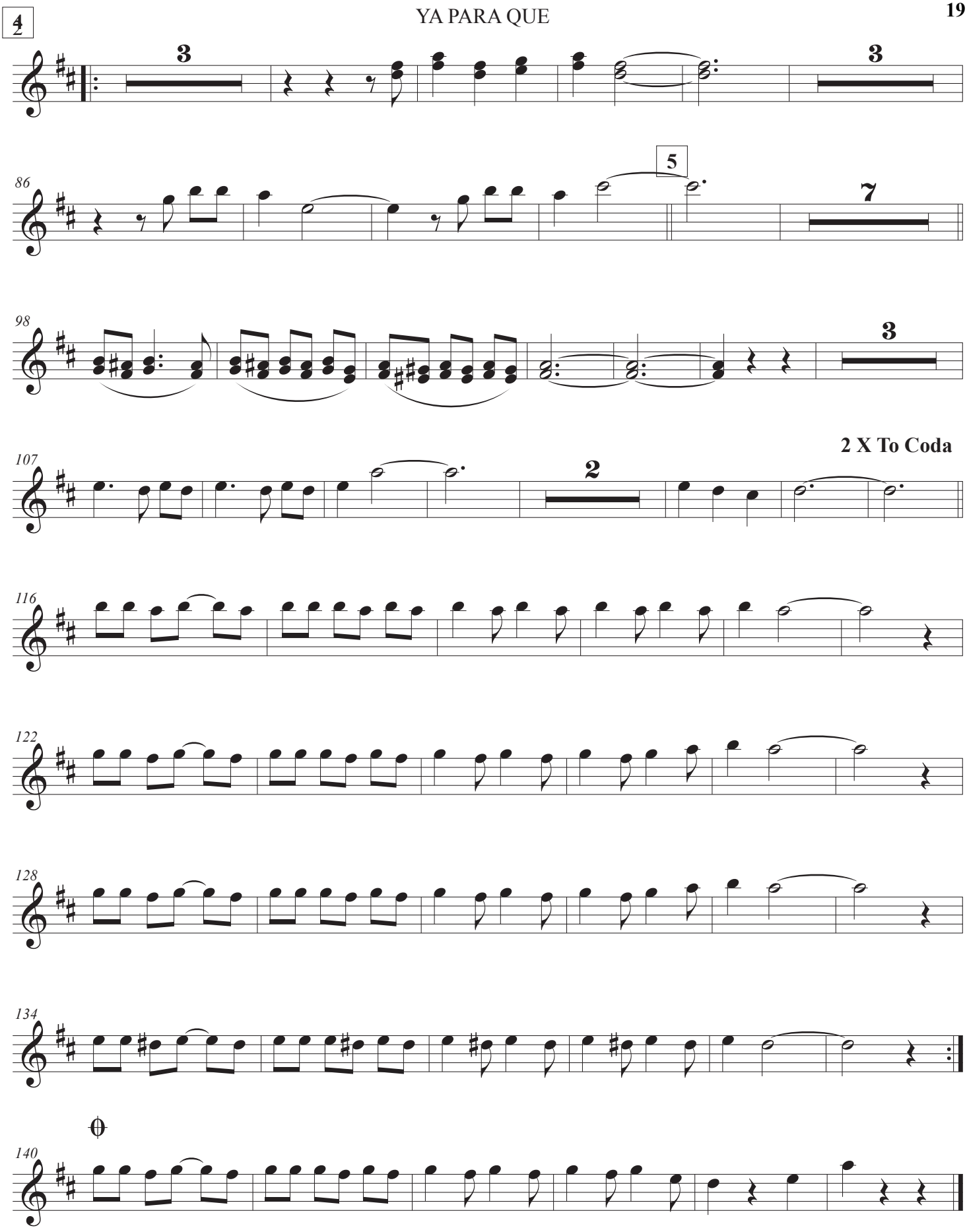
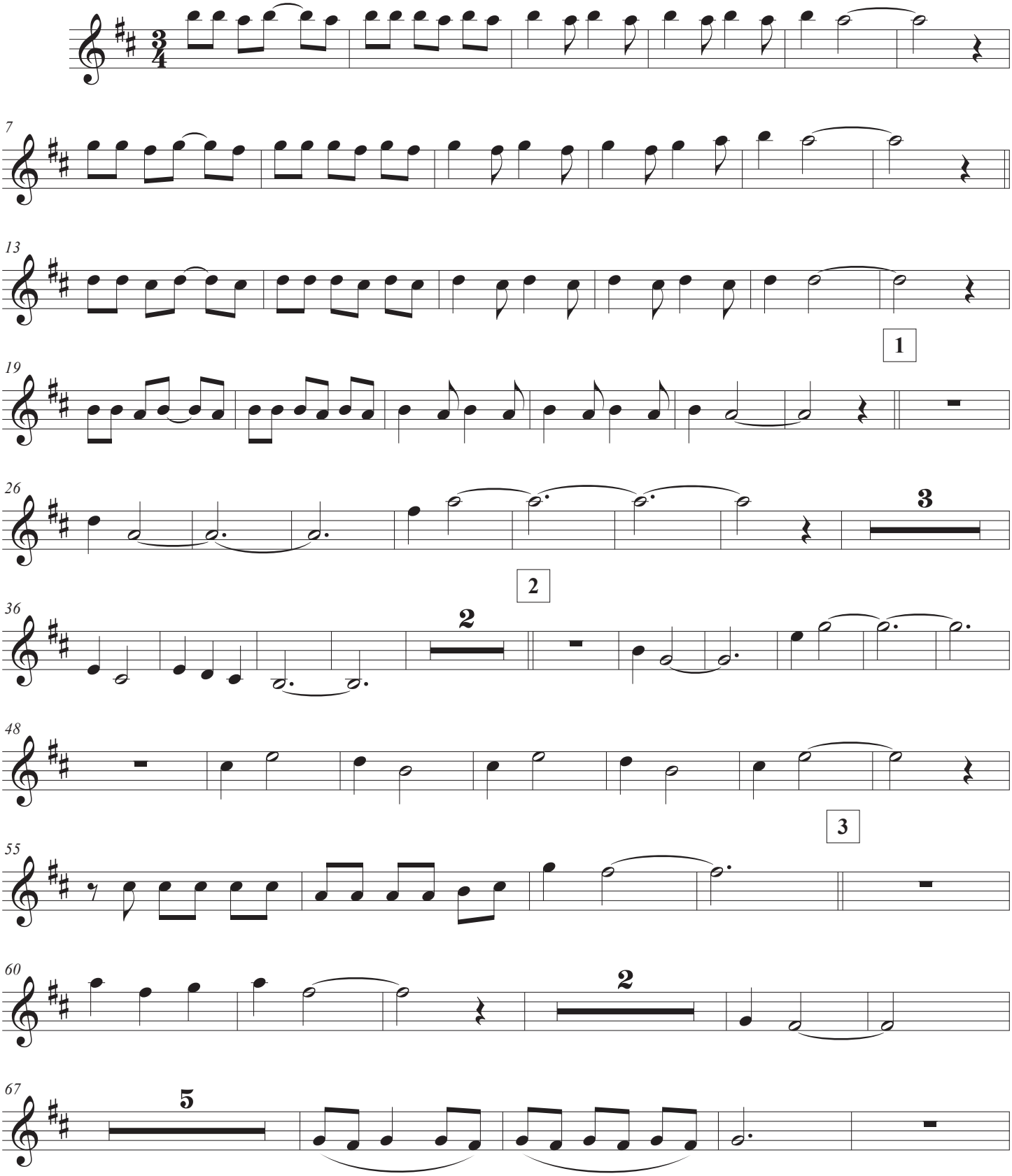

4/2
3
3
86
5
7
98
3
2 X To Coda
107
2
116
122
128
134
140

YA PARA QUE

Ranchera

Violin III

Juan Gabriel
Beto Jimenez



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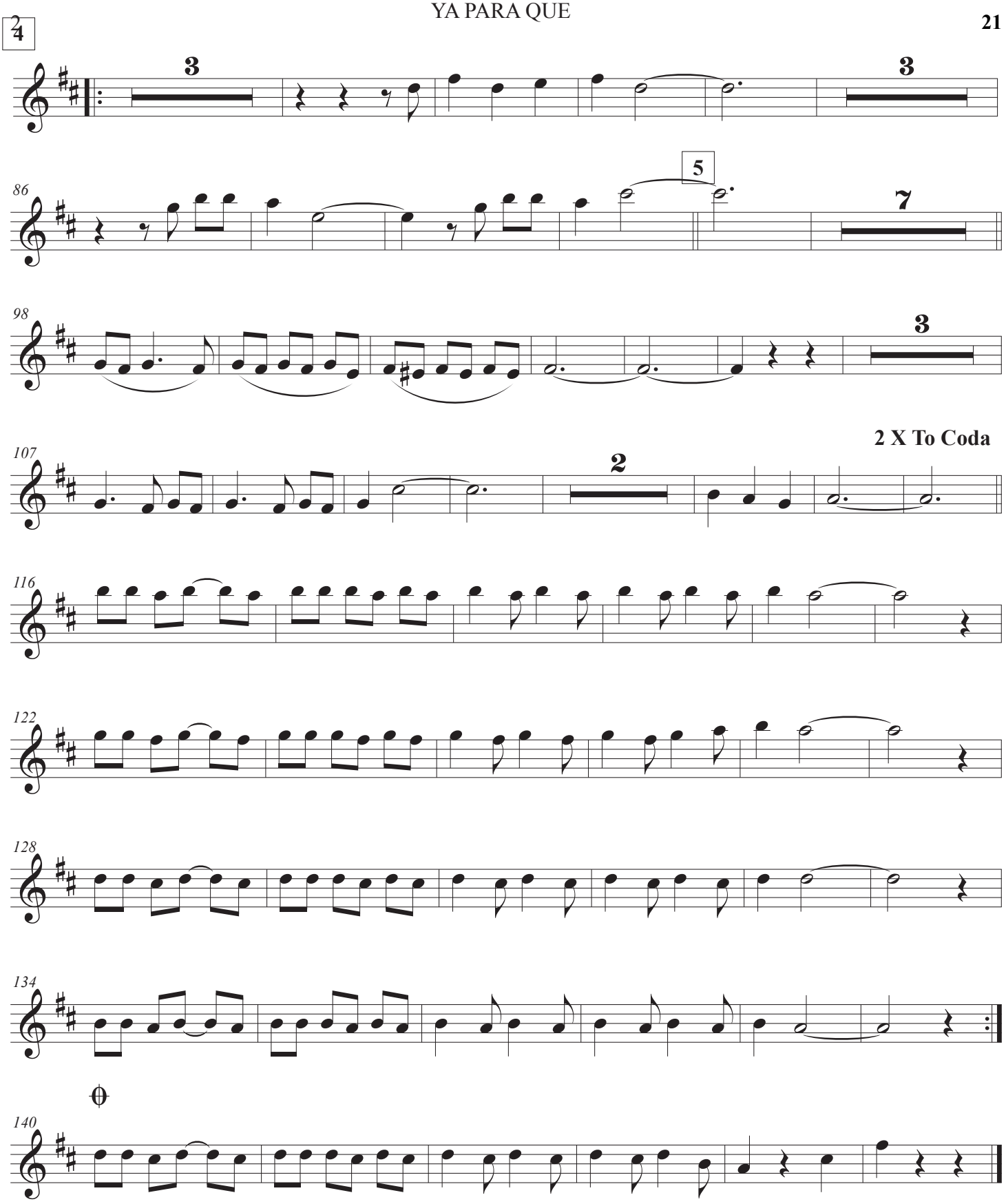
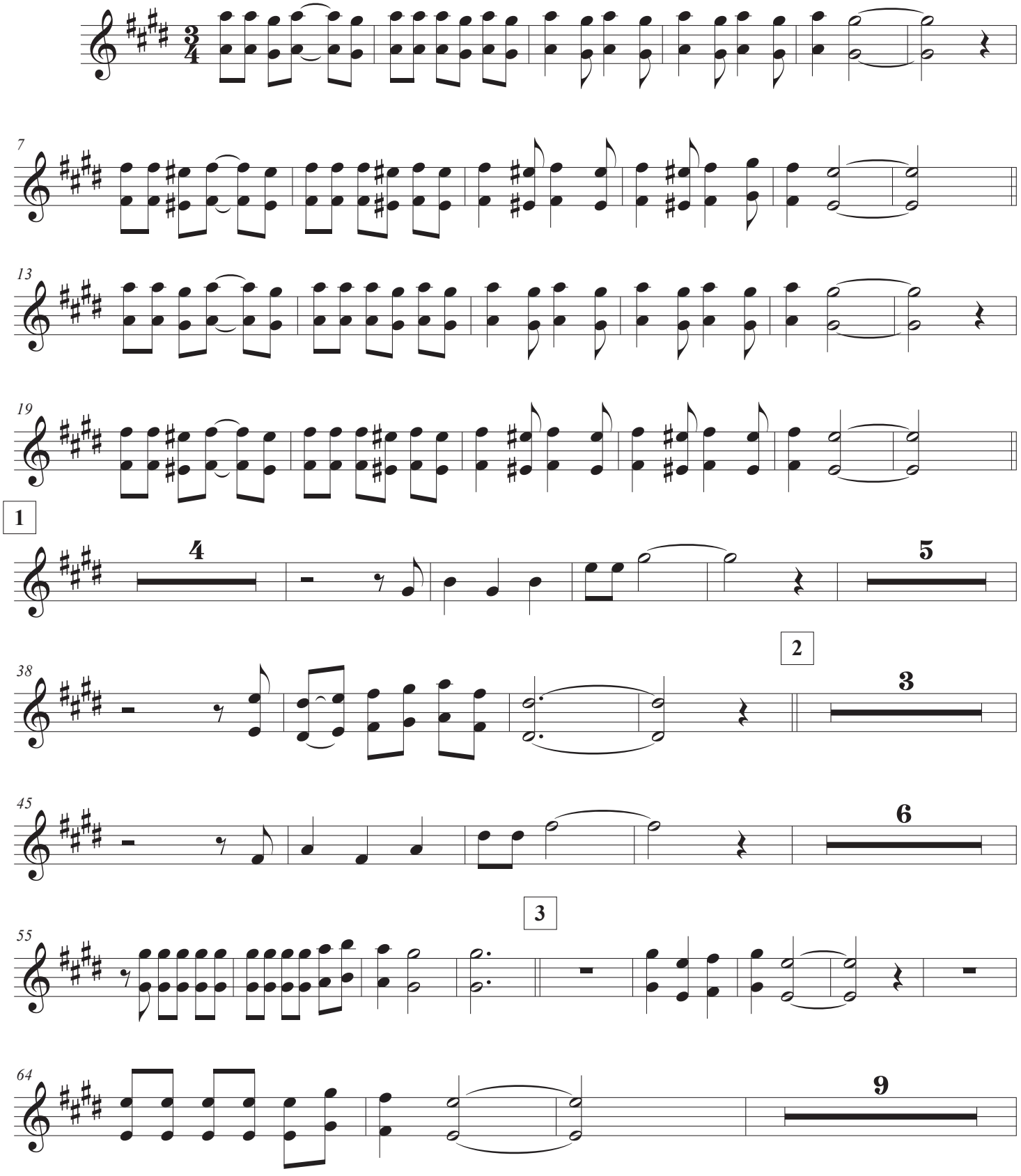

2/4
3
3
86
5
7
98
3
2 X To Coda
107
2
116
122
128
134
140

YA PARA QUE

Ranchera

Trumpet in B♭ 1

Juan Gabriel
Beto Jimenez



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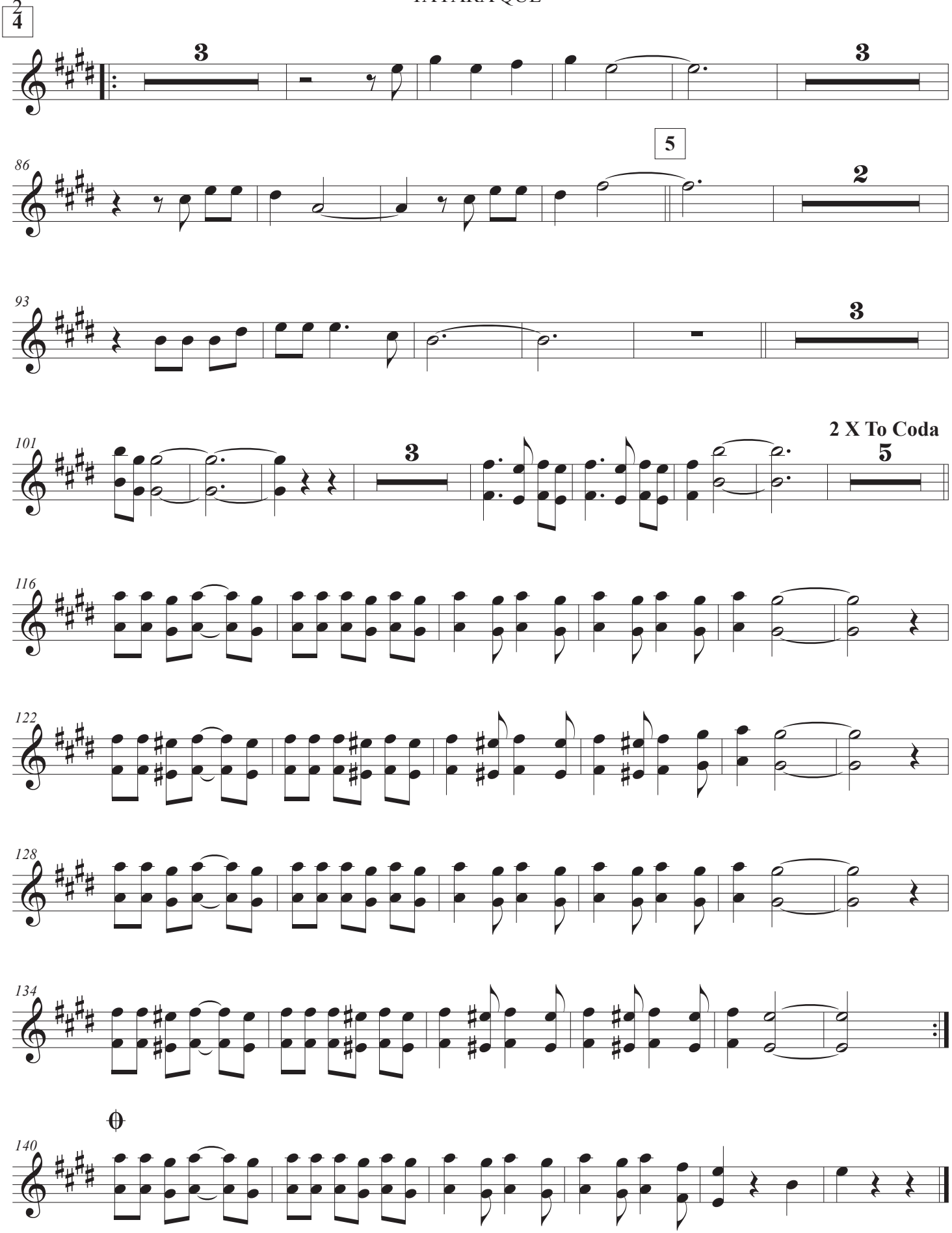

2
4
3
3
5
86
2
93
3
2 X To Coda
101
3
5
116
122
128
134
140

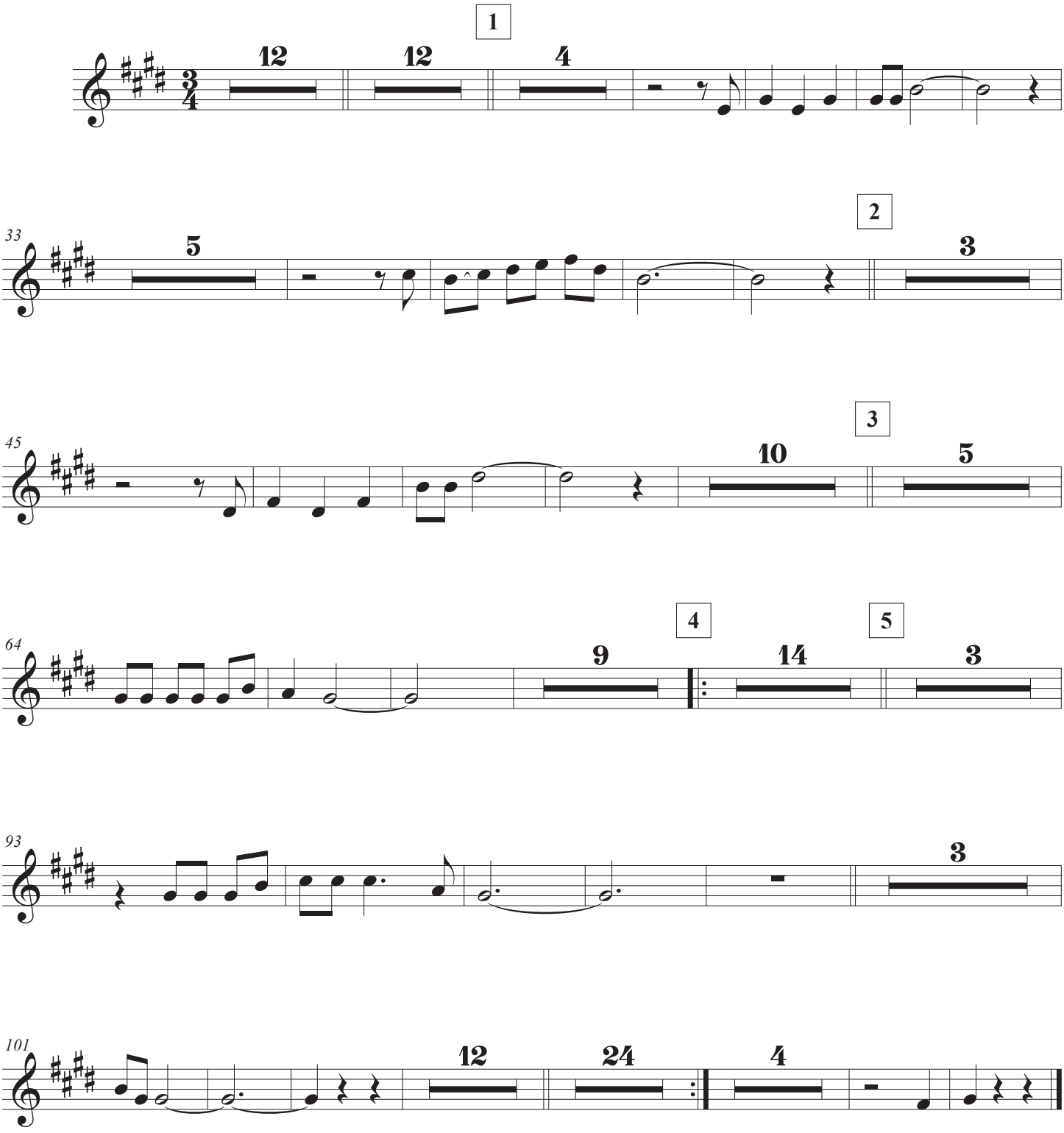
YA PARA QUE

Ranchera

Trumpet in B♭ 2

Juan Gabriel

Beto Jimenez



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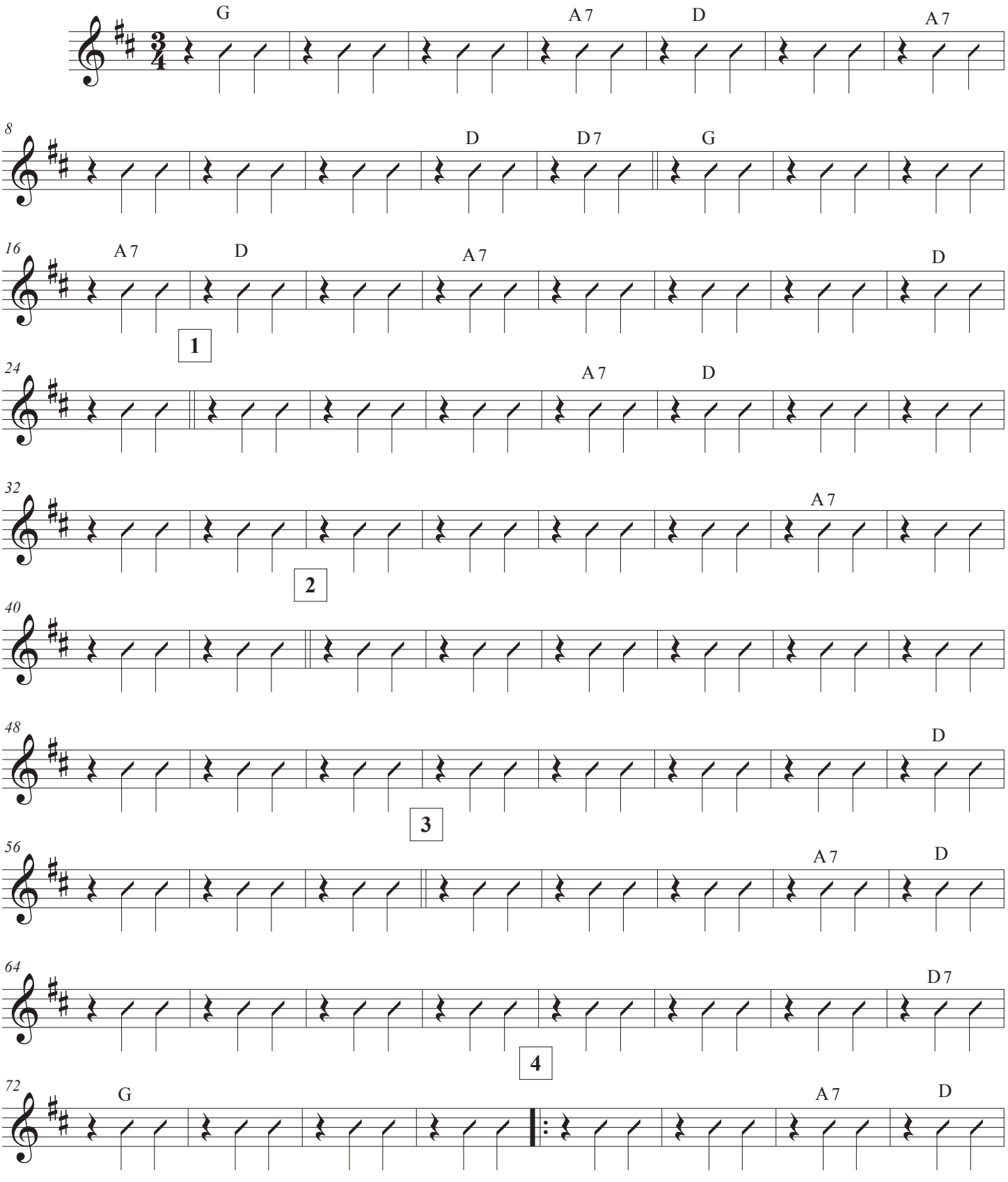
YA PARA QUE

Ranchera

Vihuela

Juan Gabriel
Beto Jimenez



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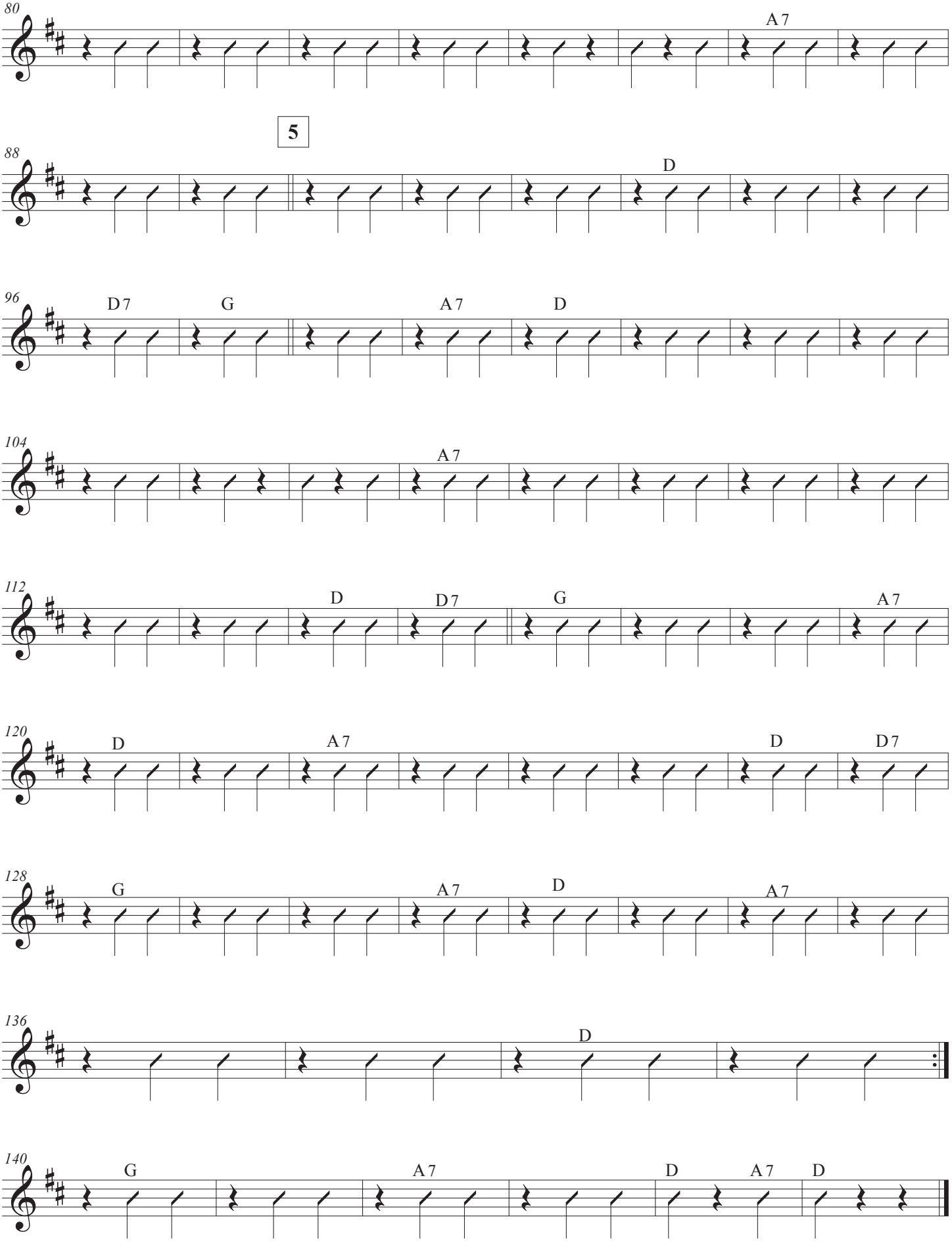

80
A 7
5
88
D
96
D 7
G
A 7
D
104
A 7
112
D
D 7
G
A 7
120
D
A 7
D
D 7
128
G
A 7
D
A 7
136
D
140
G
A 7
D
A 7
D

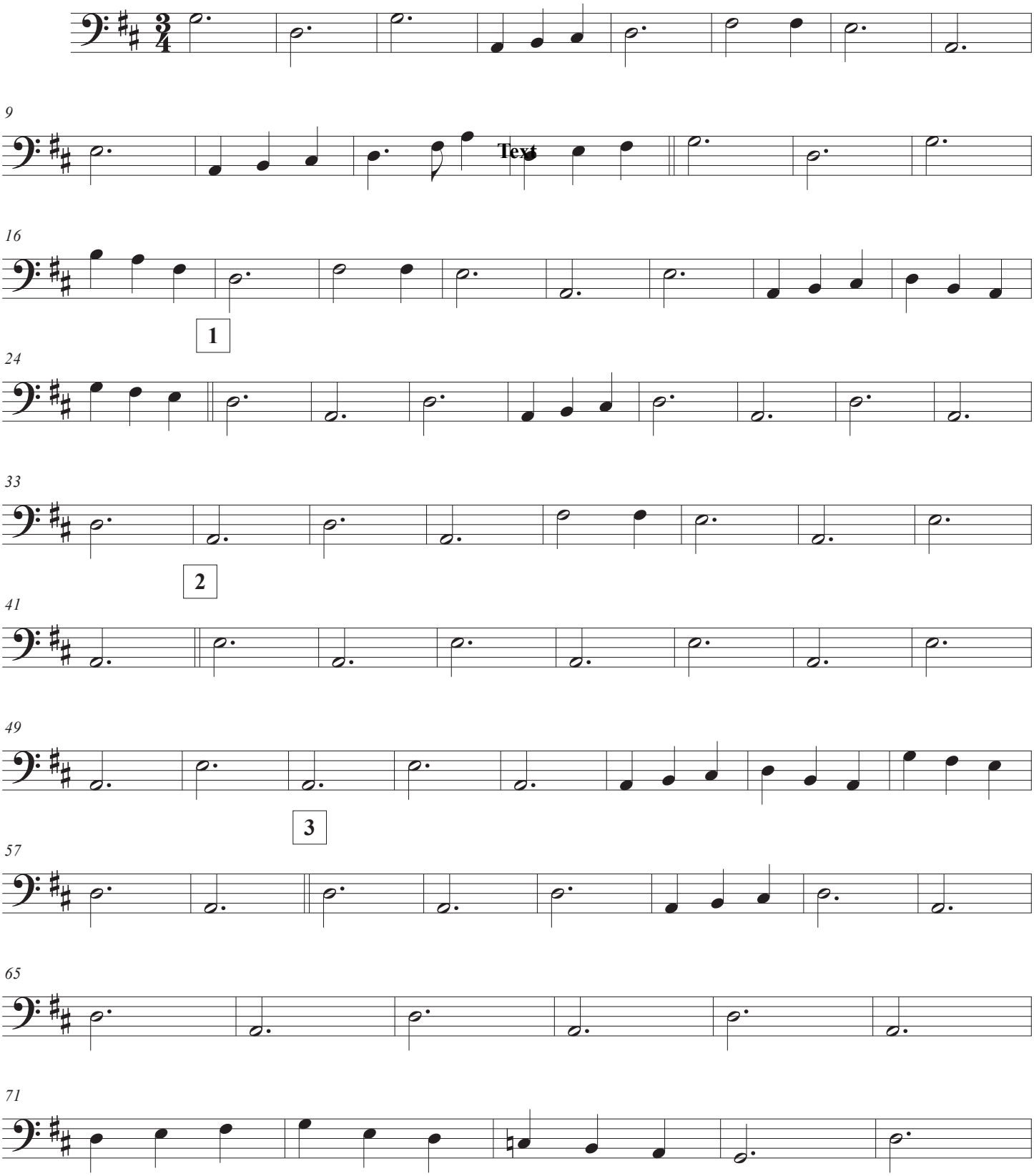
YA PARA QUE

Ranchera

Guitarron

Juan Gabriel

Beto Jimenez



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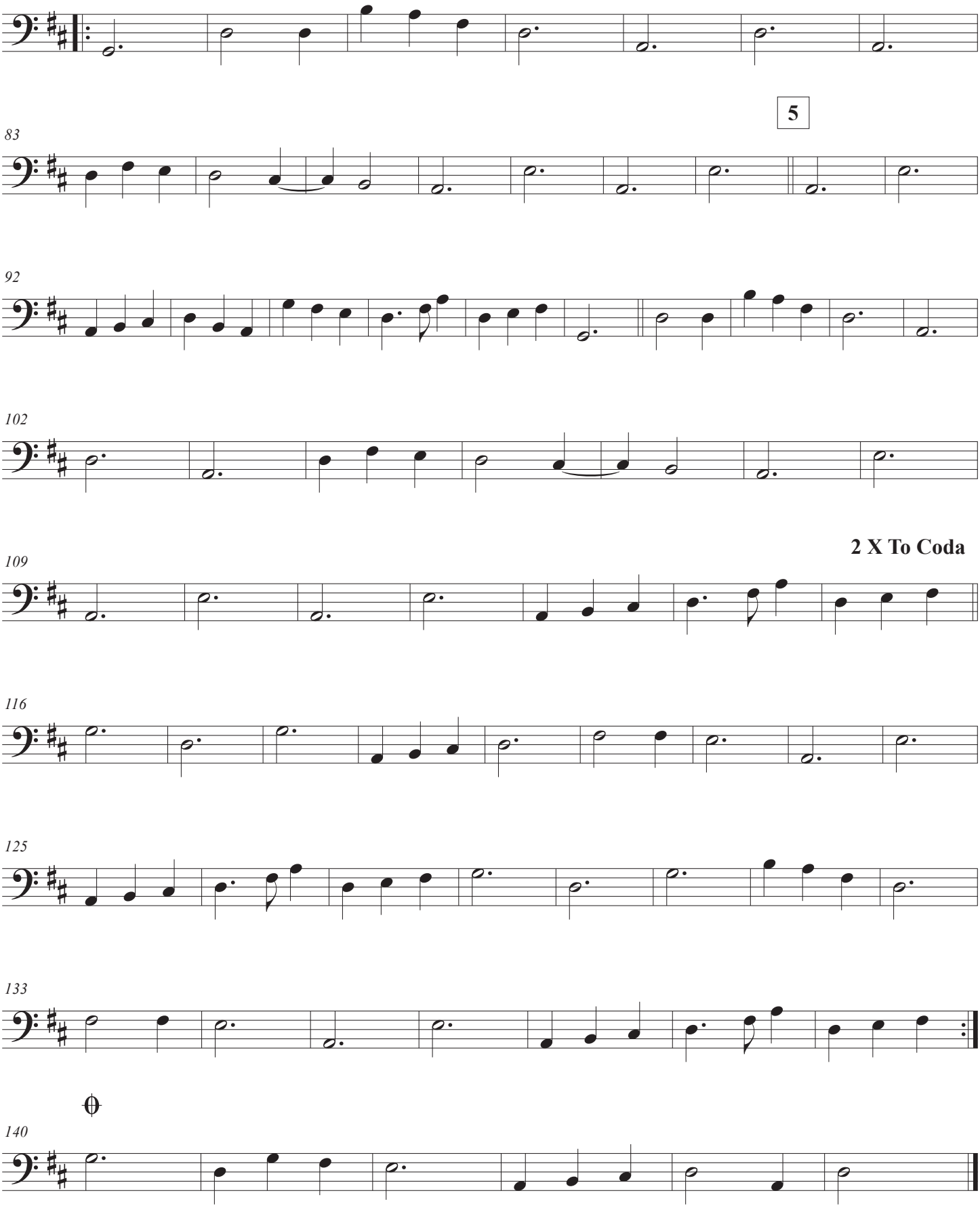

5
83
92
102
2 X To Coda
109
116
125
133
140

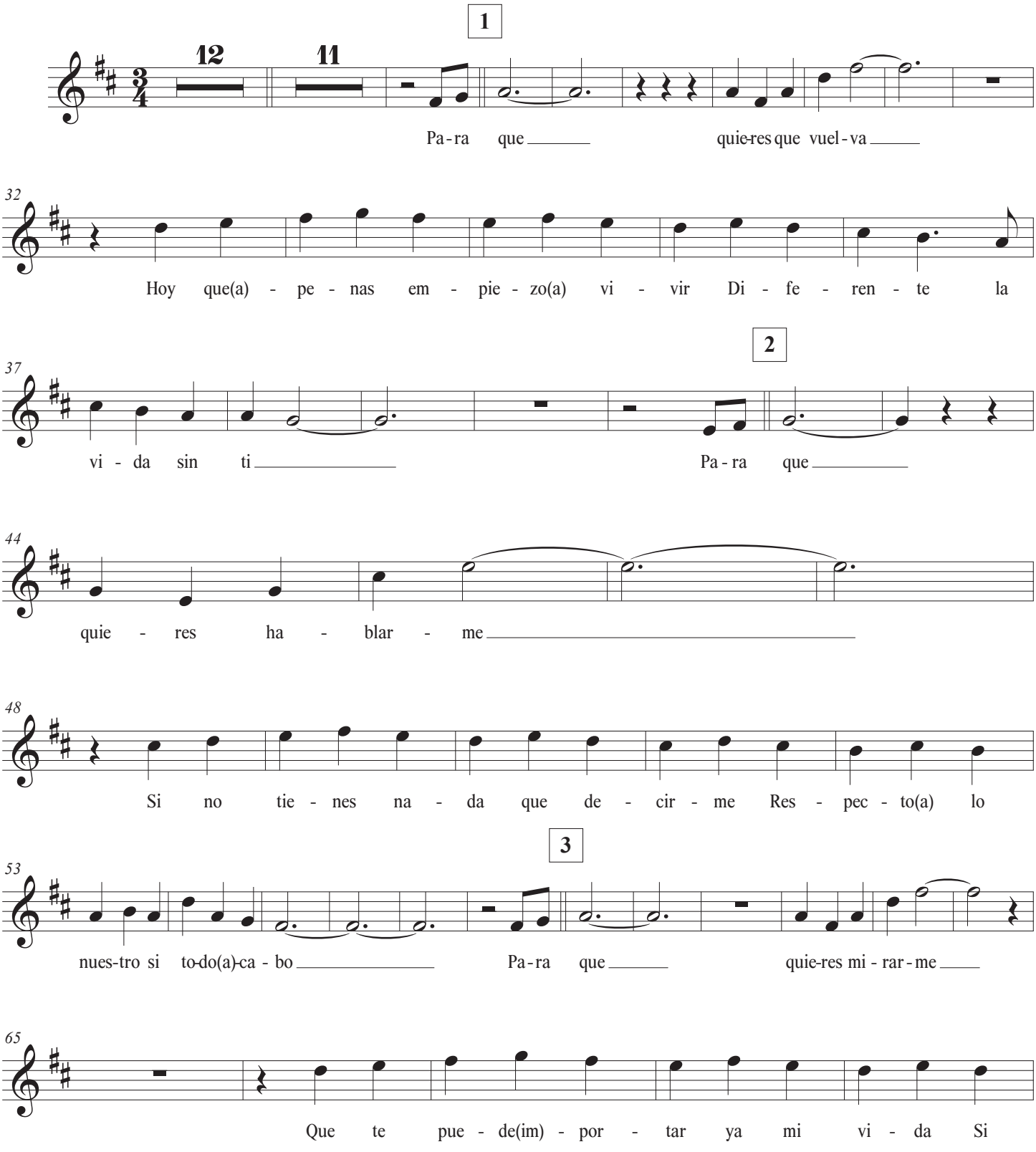
YA PARA QUE

Ranchera

Voice 1

Juan Gabriel

Beto Jimenez



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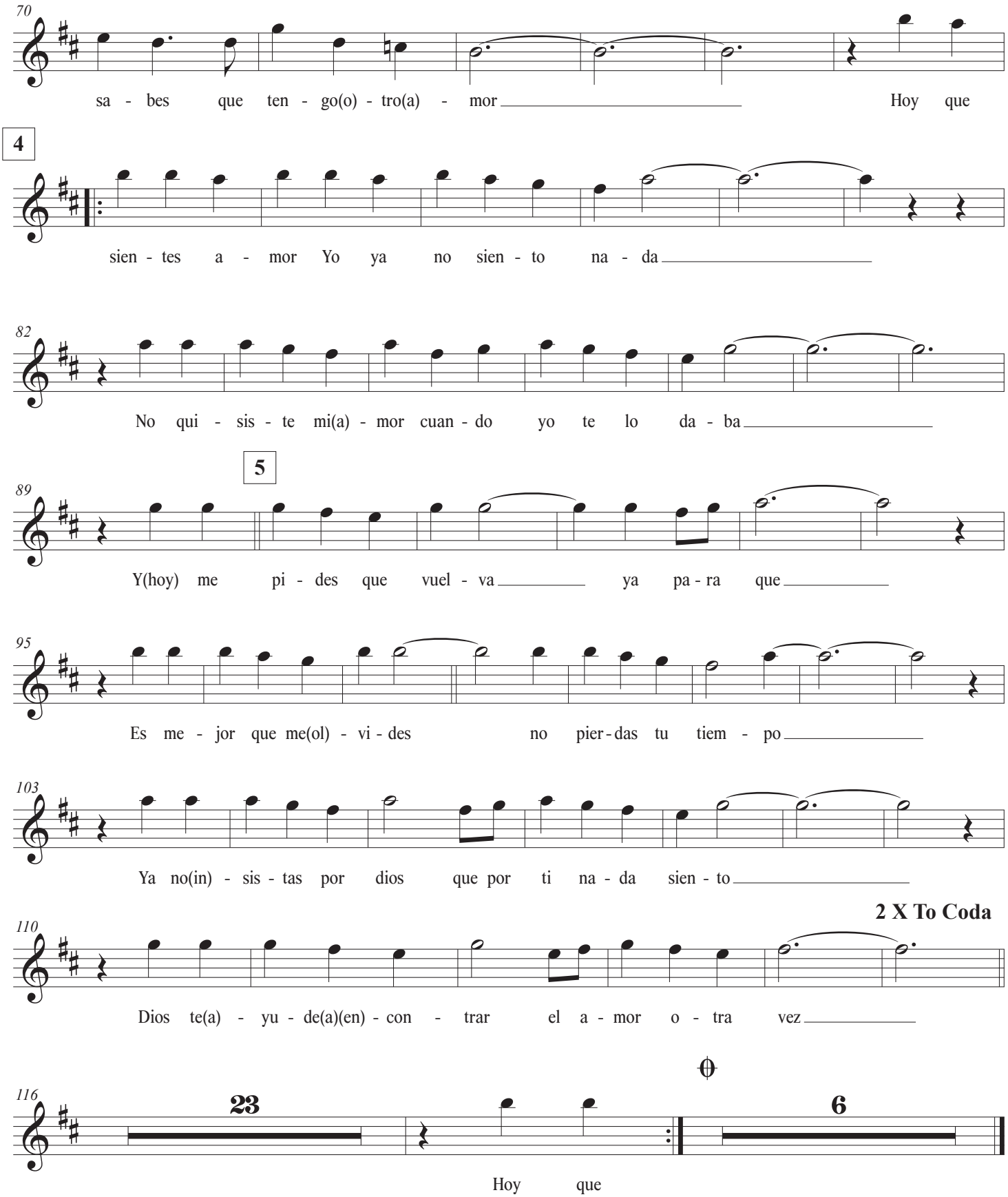

70
sa - bes que ten - go(o) - tro(a) - mor Hoy que
4
sien - tes a - mor Yo ya no sien - to na - da
82
No qui - sis - te mi(a) - mor cuan - do yo te lo da - ba
5
89
Y(hoy) me pi - des que vuel - va ya pa - ra que
95
Es me - jor que me(ol) - vi - des no pier - das tu tiem - po
103
Ya no(in) - sis - tas por dios que por ti na - da sien - to
2 X To Coda
110
Dios te(a) - yu - de(a)(en) - con - trar el a - mor o - tra vez
116
23
6
Hoy que

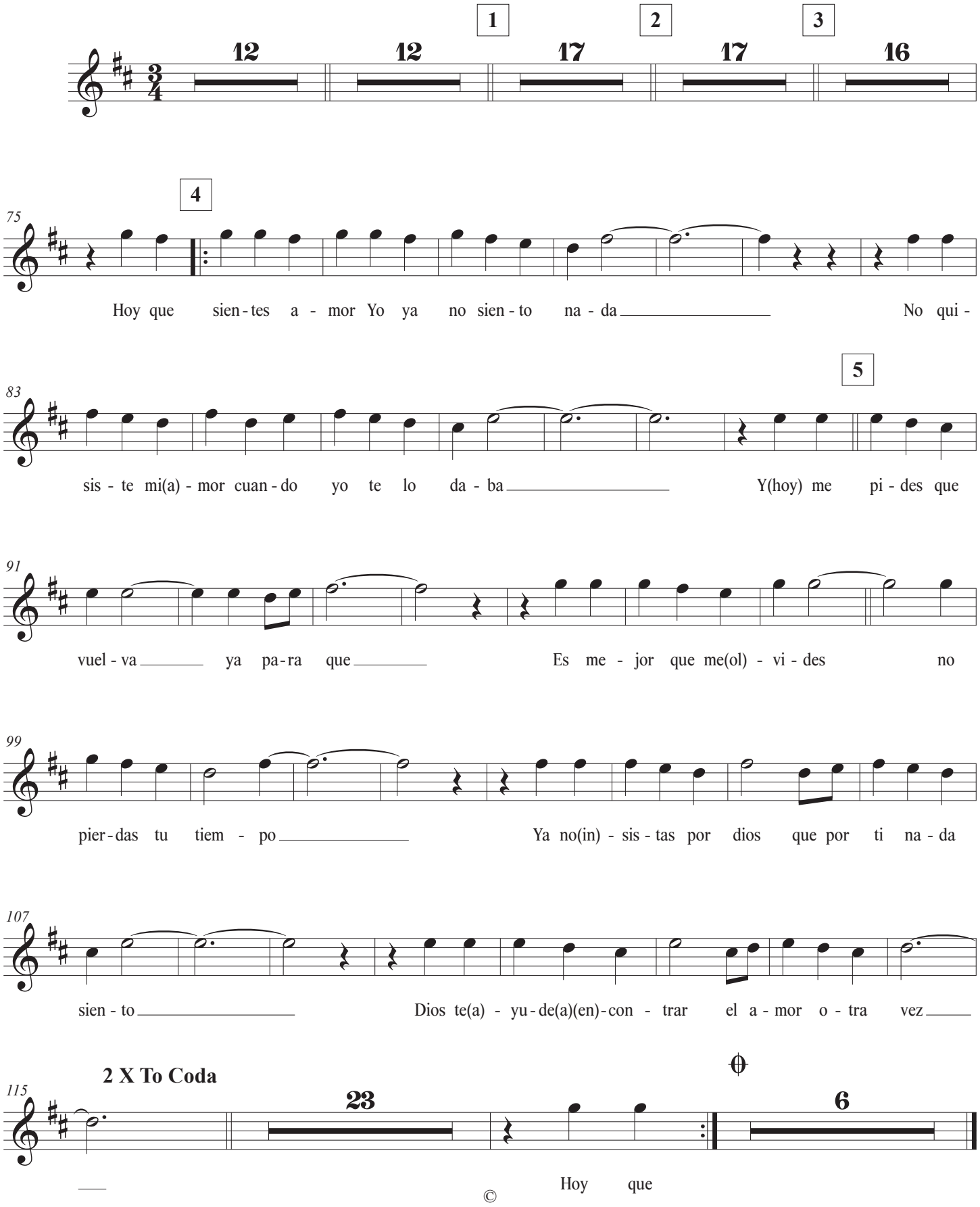
Voice 2

YA PARA QUE

Ranchera

Juan Gabriel

Beto Jimenez



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