

PLANNING FOR SUCCESS

Title	Aca Entre Nos								
Composer									
Style									
Key Signature									
Time Signature	_____ How many beats per measure? _____ _____ What kind of note gets one beat? _____								
Scales/ Exercises to Practice	<table border="0" style="width: 100%;"> <tr> <td style="width: 150px; vertical-align: top;">Violin</td> <td style="border: 1px solid black; height: 40px;"></td> </tr> <tr> <td style="vertical-align: top;">B^b Trumpe</td> <td style="border: 1px solid black; height: 40px;"></td> </tr> <tr> <td style="vertical-align: top;">Vihuela/ Guitar</td> <td style="border: 1px solid black; height: 40px;"></td> </tr> <tr> <td style="vertical-align: top;">Guitarrón</td> <td style="border: 1px solid black; height: 40px;"></td> </tr> </table>	Violin		B ^b Trumpe		Vihuela/ Guitar		Guitarrón	
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Guitarrón									
Chords									
Mánicos (Strumming Patterns)	Be sure to include clef, key signature, and time signature. _____ _____ _____ _____								
Vocabulary	List and define the new terms learned. Be sure to illustrate the corresponding markings where appropriate.								
Notes									



Aca Entre Nos

Ranchera

Vicente Fernandez

Score

Musical score for the first system of 'Aca Entre Nos'. The score is in 4/4 time and G major. It includes staves for Voice 1, Voice 2, Violin 1, Violin 2, Violin 3, Trumpet in B♭ 1, Trumpet in B♭ 2, Armonia, and Guitarron. The vocal parts are currently silent. The instrumental parts feature a rhythmic melody with accents and slurs. The Armonia part includes chords: C, C, G7, G7, C, C.

A

Musical score for the second system of 'Aca Entre Nos', marked with a box 'A'. It includes staves for Vce. 1, Vce. 2, Vln. 1, Vln. 2, Vln. 3, B♭ Tpt. 1, B♭ Tpt. 2, Arm., and Gtm. The vocal parts are currently silent. The instrumental parts continue with the melody. The Armonia part includes chords: C, F, Dm, G7, C, B♭, A7, Dm, G7.

Aca Entre Nos

B

Score for Section B, measures 1-8. The score includes parts for Vocals 1 & 2, Violins 1, 2, & 3, Trumpets 1 & 2, Arm. (Trumpets), and Gtr. (Guitar). The key signature is one sharp (F#).

Chord progression for Section B:

Measure	Chord
1	C
2	C
3	C
4	F
5	Dm G7
6	C Bb
7	A7
8	

C

Score for Section C, measures 9-16. The score includes parts for Vocals 1 & 2, Violins 1, 2, & 3, Trumpets 1 & 2, Arm. (Trumpets), and Gtr. (Guitar). The key signature is one sharp (F#). Section C begins with a double bar line and repeat sign.

Chord progression for Section C:

Measure	Chord
9	Dm
10	G7
11	C
12	C
13	C
14	C
15	C
16	C

Aca Entre Nos

4X al Coda 1,3.

Vce. 1

Vce. 2

Vln. 1

Vln. 2

Vln. 3

B♭ Tpt. 1

B♭ Tpt. 2

Arm.

Gtrn.

2. D.S. al Coda

Vce. 1

Vce. 2

Vln. 1

Vln. 2

Vln. 3

B♭ Tpt. 1

B♭ Tpt. 2

Arm.

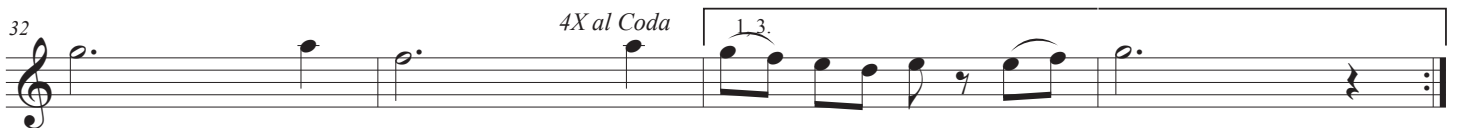
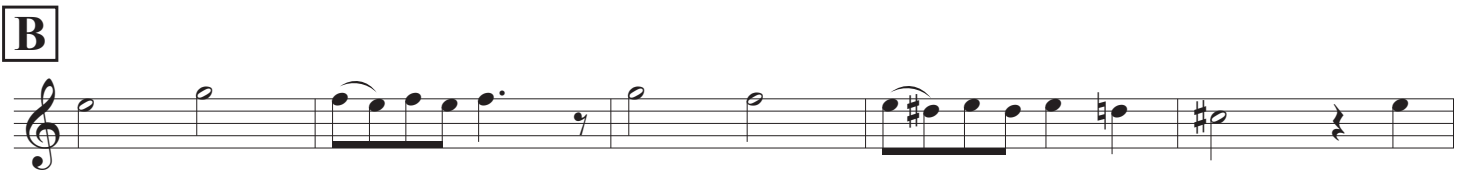
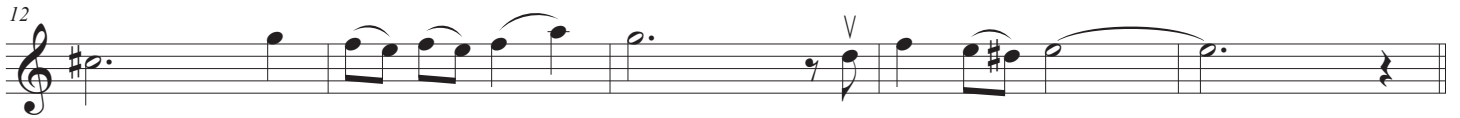
Gtrn.

Aca Entre Nos

Ranchera

Violin 1

Vicente Fernandez



Aca Entre Nos

36 2.

40 *D.S. al Coda*

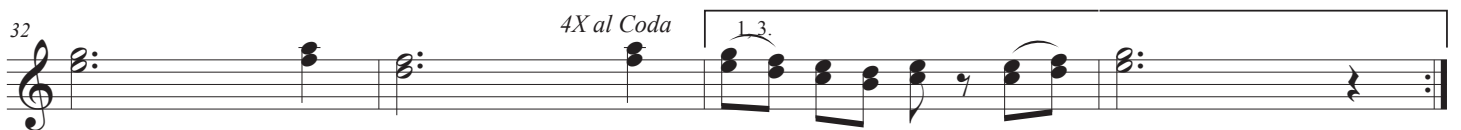
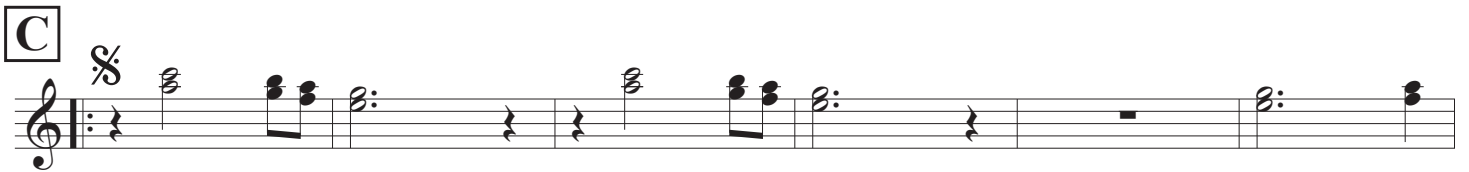
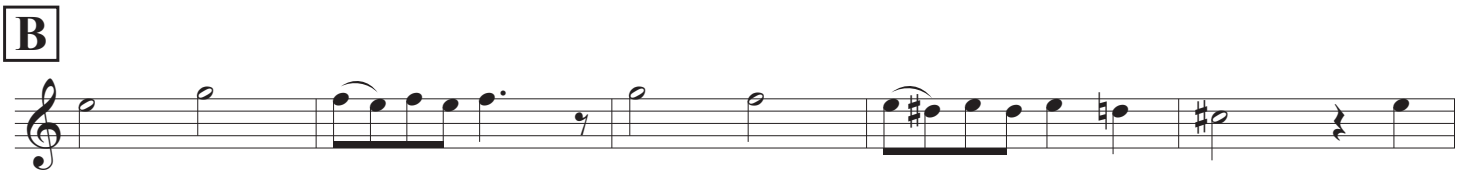
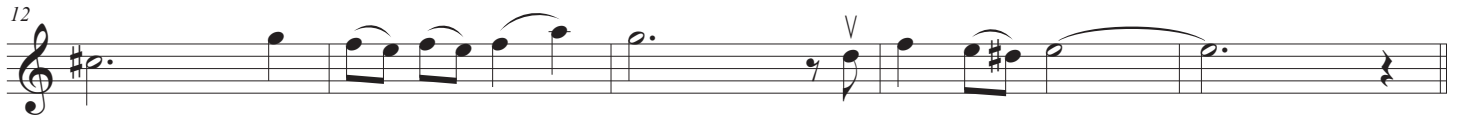
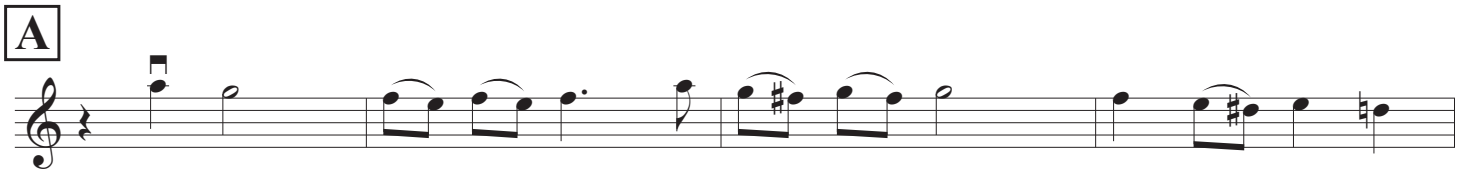
44

Aca Entre Nos

Ranchera

Violin 2

Vicente Fernandez



Aca Entre Nos

36 2.

40

D.S. al Coda

44

Aca Entre Nos

Ranchera

Violin 3

Vicente Fernandez

A

B

C

Aca Entre Nos

36 2.

40

D.S. al Coda

44

Aca Entre Nos

Ranchera

Trumpet in B \flat 1

Vicente Fernandez



A



B



C



Aca Entre Nos

Ranchera

Trumpet in B \flat 2

Vicente Fernandez

2 6 8 **A** 9 17 **B** 7

C 30 4X al Coda

34 1, 3. 36 2. 8 D.S. al Coda

44 \emptyset

Aca Entre Nos

Ranchera

Acoustic Guitar

Vicente Fernandez

Chords: C, G7, F, Dm, B \flat , A7, G7, C, F, Dm, G7, C, B \flat , A7, Dm, G7, C, B \flat , A7, Dm, G7, C, C, C, C, C, C, C, C, G7, 4X al Coda, 1, 3, C, C, 2, C, C, C, C, G7, G7, C, C, D.S. al Coda, C

Section A: Measures 7-13

Section B: Measures 14-20

Section C: Measures 21-31

Coda: Measures 32-41

Aca Entre Nos

Ranchera

Guitarron

Vicente Fernandez



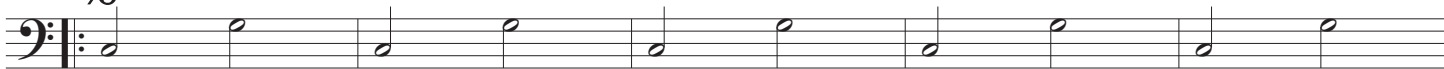
A



B



C



Aca Entre Nos

Ranchera

Voice 1

Vicente Fernandez

A

2 5

Por pre-su - mir a mis a - mi-gos les con - te, Que en el(a)-

10

mor(nin) gu - na pe - na me(Ani) - qui - la que pa pro - bar - les den(tus) be - sos me ol - vi - de Y me bas -

B

14

ta-ron un - os tra-gos de te - qui - las Les pla - ti - que me en - con - tre con otro a - mor Y en sus

19

bra-zos fui de - jan - do de que - rer - la Que te abo - rrez - co des - de el dia(de) tu trai - cion Y que hay(mo)-

C

23

men - tos que(he) de - sia - do has - ta(tu) muer - te. Ac - a entre nos que - ro que se - pas la ver - siem - pre te voy a re - cor -

28

dad dad No te he(de) - ja - do de ado - rar a - lla(en) mi tri - ste so - le - dad me(han) da - do ga - nas gri - Y(hoy) que a(mi) la - do(tu) no es - tas No que - da mas - que con - fe - sar Que ya no pue - do so - por -

32

4X al Coda 1, 3.

tar sa - lir co - rrien - do y pregun - tar Que es lo(que) hasi - do de tu vi - da Ac - a entre tar Que estoy o - dian - do sin o - diar Por - que res - pi - ro por la(her) - ri - da.

36 2. 37 6

ri - do Ac a entre ri - da

Aca Entre Nos

Ranchera

Voice 2

Vicente Fernandez

2 6 8 **A** 9 17 **B** 9 **C** 4

30

3 3 3

a-lla(en) mi tri-ste so-le-dad me(han) da-do ga-nas de gri-tar sa-lir co-rrien-do y pregun-
No que-da mas que con-fe-sar Que ya no pue-do so-por-tar Que estoy o-dian-do sin o-

33 4X al Coda 1, 3. 2. 37 D. al Coda

3

tar Que es lo(que) hasi-do de tu vi-da. ri-da ri-da
diar Por-que res-pi-ro por la(her) - i-da.

45

Acá entre nos
Vicente Fernández

Por presumir a mis amigos les conté
Que en el amor ninguna pena me aniquila
Que pa' probarles de tus besos me olvidé
Y me bastaron unos tragos de tequila.

Les platicué que me encontré con otro
amor

Y que en sus brazos fuí dejando de
quererla

Que te aborrezco desde el día de tu
traición

Y que hay momentos que he deseado
hasta tu muerte.

Acá entre nos quiero que sepas la verdad

No te he dejado de adorar

Allá en mi triste soledad

Me han dado ganas de gritar

Salir corriendo y preguntar

Que es lo que ha sido de tu vida?

Acá entre nos, siempre te voy a recordar

Y hoy que a mi lado tú no estás

No queda más que confesar

Que ya no puedo soportar

Que estoy odiando sin odiar

Porque respiro por la herida.

(musica)

Acá entre nos quiero que sepas la verdad

No te he dejado de adorar

Allá en mi triste soledad

Me han dado ganas de gritar

Salir corriendo y preguntar

Que es lo que ha sido de tu vida?

Acá entre nos, siempre te voy a recordar

Y hoy que a mi lado tú no estás

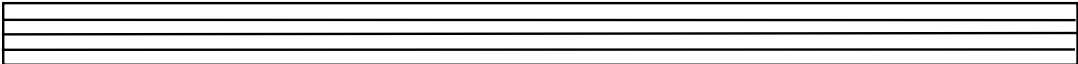
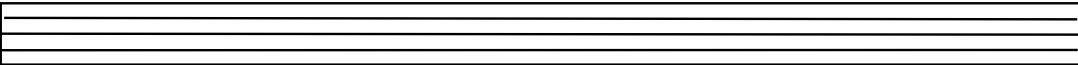
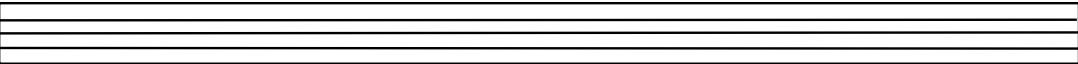
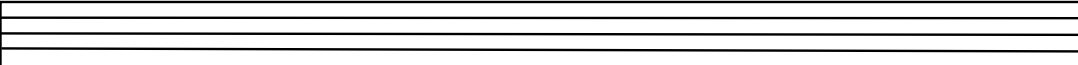
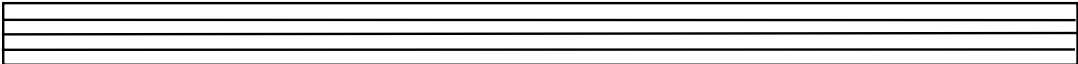
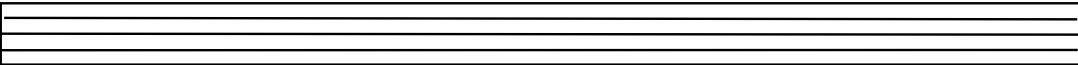
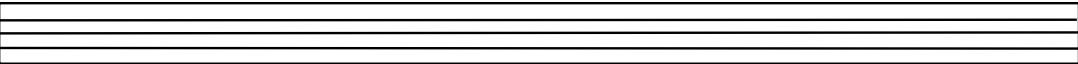
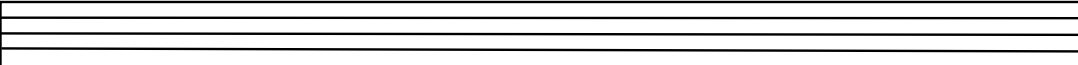
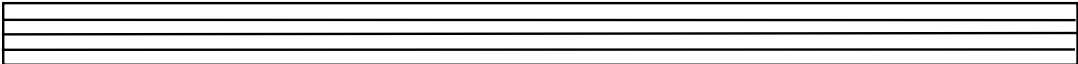
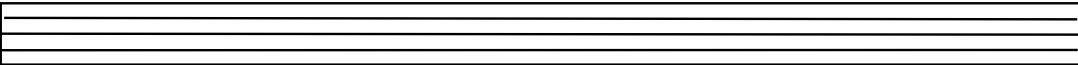
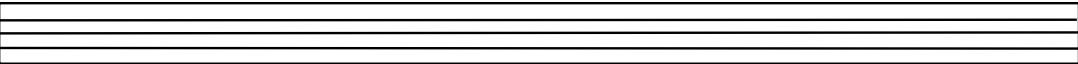
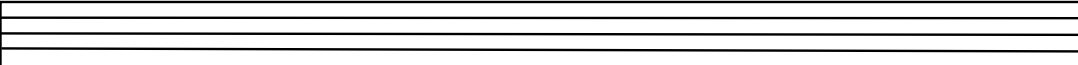
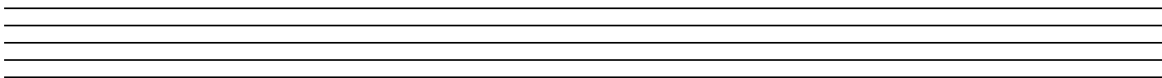
No queda más que confesar

Que ya no puedo soportar

Que estoy odiando sin odiar

Porque respiro por la herida.

PLANNING FOR SUCCESS

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Style									
Key Signature									
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B^b Trumpet									
Vihuela/ Guitar									
Guitarrón									
Chords									
Mánicos (Strumming Patterns)	Be sure to include clef, key signature, and time signature. 								
Vocabulary	List and define the new terms learned. Be sure to illustrate the corresponding markings where appropriate.								
Notes									



Reproducible

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Besame Mucho

Bolero

Score

Mariachi Vargas de Tecalitlan
Transcription by Daniel Franco

Score for the first system of 'Besame Mucho'. It includes staves for Voice 1, Voice 2, Voice 3, Violin 1, Trumpet in B♭ 1, Armonia, and Guitarron. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics 'Be - sa - me Be - sa - me mu - cho' are written under the first voice staff. A first ending bracket labeled 'A' spans the final measures of the system. Performance markings include 'Solo' for the trumpet and 'Unis.' for the voices and violin.

Score for the second system of 'Besame Mucho'. It includes staves for Vce. 1, Vce. 2, Vce. 3, Vln. 1, B♭ Tpt., Arm., and Gtrn. The lyrics 'como si fue - ra esta no - chela ul - ti - ma vez Be - sa - me, Be - sa - me mu - cho' are written under the vocal staves. A first ending bracket labeled 'A' spans the final measures of the system. Performance markings include 'Unis.' for the voices, 'Solo' for the violin, and 'Corno' for the trumpet. Chord symbols are provided for the Armonia and Guitarron parts.

Besame Mucho

1. 2. B

Vce. 1 *der-te, per-de-tes-de-s - pues. der-te per-de-tes-de-s - pues. Quieranirame entus o-jos, tenertemuy cerca, verte junto(a) mi.*

Vce. 2 *der-te per-de-tes-de-s - pues der-te per-de-tes-de-s - pues*

Vce. 3 *der-te per-de-tes-de-s - pues der-te per-de-tes-de-s - pues*

Vln. 1 *sfz sfz sfz sfz*

B^b Tpt. *B*

Arm. *B7 E7 E7 B7 E7 Am Am A7 B Am E7 Am A7*

Gtrn. *B*

Vce. 1 *Pien - saquetal vezma - ñana Yoya(es)tare lejos muylejosde(a) - qui Be - sa-me, be-same mu - cho, como sifue - ra esta no-chela ul-ti-ma*

Vce. 2 *como sifue - ra esta no-chela ul-ti-ma*

Vce. 3 *como sifue - ra esta no-chela ul-ti-ma*

Vln. 1 *Unis. Unis. como sifue - ra esta no-chela ul-ti-ma*

B^b Tpt. *C*

Arm. *B Dm Am B7 E7 C Dm Am Dm Dm Dm Dm(maj7) Dm7 E7*

Gtrn. *C*

Besame Mucho

2X al Coda

Vce. 1 vez _____ Be - sa-me Be - sa-me mu - cho _____ *3* 2X al Coda *3* Quietengomiedoper - der-te perder-te des - pues [D]

Vce. 2 vez _____ Be - sa-me Be - sa-me mu - cho _____ *3* 2X al Coda *3* Quietengomiedoper - der-te perder-te des - pues [D]

Vce. 3 vez _____ Be - sa-me Be - sa-me mu - cho _____ *3* 2X al Coda *3* Quietengomiedoper - der-te perder-te des - pues [D]

Vln. 1 _____ 2X al Coda

B^b Tpt. _____ Corno _____ 2X al Coda [D] Solo

Arm. *A m A m A7 Dm Dm A m B7 E7 A m D A m* 2X al Coda [D] *A m*

Gtr. _____ [D]

Detailed description: This system contains the first 12 measures of the piece. It features vocal parts for three voices (Vce. 1, 2, 3) and instrumental parts for Violin 1 (Vln. 1), Baritone Trombone (B^b Tpt.), Armoneo (Arm.), and Guitar (Gtr.). The vocal parts have lyrics: 'vez _____ Be - sa-me Be - sa-me mu - cho _____'. There are triplets of eighth notes in measures 10 and 11 of each vocal part. The guitar part has a rhythmic pattern of eighth notes. Chord symbols are provided for the guitar: Am, Am, A7, Dm, Dm, Am, B7, E7, Am, D, Am. A '2X al Coda' instruction is present above the vocal parts and below the violin and guitar parts. A 'Corno' part is indicated above the trombone staff. A 'Solo' instruction is above the final measure of the trombone part. A 'D' chord symbol is in a box above the final measure of the vocal parts.

Vce. 1 _____ D.S. al Coda ⊕ *der-te perder-te, des - pues*

Vce. 2 _____ D.S. al Coda ⊕ *der-te perder-te, des - pues*

Vce. 3 _____ D.S. al Coda ⊕ *der-te perder-te, des - pues*

Vln. 1 _____ Unis. _____ Unis. _____ Unis. _____ D.S. al Coda ⊕ *der-te perder-te, des - pues*

B^b Tpt. _____ D.S. al Coda ⊕

Arm. *A m FM7 FM7 Dm E7 A m A m D.S. al Coda ⊕ E7 F Dm A A* D.S. al Coda ⊕

Gtr. _____ D.S. al Coda ⊕

Detailed description: This system contains the final 8 measures of the piece. It features vocal parts for three voices (Vce. 1, 2, 3) and instrumental parts for Violin 1 (Vln. 1), Baritone Trombone (B^b Tpt.), Armoneo (Arm.), and Guitar (Gtr.). The vocal parts have lyrics: 'der-te perder-te, des - pues'. The violin part has 'Unis.' markings above measures 13, 14, and 15. The guitar part has chord symbols: Am, FM7, FM7, Dm, E7, Am, Am, D.S. al Coda, E7, F, Dm, A, A. A 'D.S. al Coda' instruction with a circled cross symbol is present above the vocal parts, violin part, trombone part, and guitar part. A 'D' chord symbol is in a box above the final measure of the vocal parts.

Besame Mucho

Musical score for the piece "Besame Mucho". The score consists of seven staves, each representing a different instrument or voice part. The staves are labeled as follows:

- Vce. 1: First vocal part, starting with a half note G4.
- Vce. 2: Second vocal part, starting with a half note G4.
- Vce. 3: Third vocal part, starting with a half note G4.
- Vln. 1: Violin 1 part, starting with a whole rest.
- B♭ Tpt.: Trumpet in B-flat part, starting with a half note B3.
- Arm.: Arm part, starting with a half note G4, marked with an *A* (Accent).
- Gtm.: Guitar part, starting with a half note G2.

The score is written in 4/4 time and begins with a key signature of one sharp (F#). Each staff concludes with a double bar line.

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Besame Mucho

Bolero

Mariachi Vargas de Tecalitlan
Transcription by Daniel Franco

Violin 1

The musical score is written in 4/4 time and consists of the following measures and features:

- Measures 1-4:** Features a melodic line with a dotted quarter note and an eighth note. The instruction "Unis." is placed above the staff.
- Measure 5:** A repeat sign with a first ending bracket.
- Measures 6-9:** Continuation of the melodic line with a dotted quarter note and an eighth note. The instruction "Unis." is placed above the staff.
- Measures 10-11:** Continuation of the melodic line.
- Measures 12-15:** A rhythmic pattern of eighth notes with accents and trills. The instruction "tr" is placed above the notes.
- Measures 16-17:** A long note with a fermata. The number "5" is written above the staff.
- Measures 18-20:** A first ending bracket with the number "3" written above it.
- Measures 21-23:** A first ending bracket with the number "1." written above it.
- Measures 24-26:** A second ending bracket with the number "2." written above it. The instruction "sfz" is placed below the staff.
- Measures 27-30:** A section marked with a repeat sign and a double bar line.
- Measures 31-34:** A section with a repeat sign and a double bar line. The instruction "sfz" is placed below the staff.
- Measures 35-38:** A section with a repeat sign and a double bar line. The instruction "Unis." is placed above the staff.
- Measures 39-42:** A rhythmic pattern of eighth notes with accents and trills. The instruction "tr" is placed above the notes.

Besame Mucho

2X al Coda

41 43 **5**

Musical staff 41-43: Treble clef, key signature of one flat. Measure 41: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 42: quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 43: whole note G4.

48 **2** D Unis. Unis.

Musical staff 48-53: Treble clef, key signature of one flat. Measure 48: whole rest. Measure 49: whole rest. Measure 50: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 51: quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 52: whole rest. Measure 53: quarter note G4, quarter note A4, quarter note B4, quarter note C5.

54 Unis. D.S. al Coda

Musical staff 54-56: Treble clef, key signature of one flat. Measure 54: whole rest. Measure 55: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 56: quarter note C5, quarter note B4, quarter note A4, quarter note G4.

57 \emptyset 58 **4**

Musical staff 57-58: Treble clef, key signature of one flat. Measure 57: whole rest. Measure 58: whole rest.

Besame Mucho

Bolero

Trumpet in B \flat 2

Mariachi Vargas de Tecalitlan
Transcription by Daniel Franco

Solo

5

18 Corno

21

24

31

2X al Coda

43

48

54

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Besame Mucho

Bolero

Acoustic Guitar

Mariachi Vargas de Tecalitlan
Transcription by Daniel Franco

Am Am FM7 FM7

5 Dm E7 Am Am

A Am Am Dm Dm

12 Dm DmM7 Dm7 E7 |Am

15 Am A7 A7

18 Dm Dm Am

21 B7 E7 E7

24 B7 E7 Am Am A7

Besame Mucho

27 **B** Dm $\text{\textcircled{S}}$ A m E7 A m A7

31 Dm A m B7 E7

35 **C** A m A m D m D m

39 Dm Dm(maj7) Dm7 E7 A m A m

43 A7 D m D m

47 A m *2X al Coda* B7 E7 A m

50 **D** A m A m FM7

53 FM7 D m E7 A m A m A7 *D.S. al Coda*

57 $\text{\textcircled{C}}$ B7 E7 F D m A A A

Besame Mucho

Bolero

Guitarron

Mariachi Vargas de Tecalitlan
Transcription by Daniel Franco



Besame Mucho

31

35

40

2X al Coda

45

48

D

53

D.S. al Coda

57

⊘

Besame Mucho

Bolero

Voice 1

Mariachi Vargas de Tecalitlan
Transcription by Daniel Franco

1 7 A

Be - sa-me Be - sa-me mu - cho

12 14

como si fue - ra es - ta no - che la ul - ti - ma vez

16

Be - sa-me, Be - sa - me mu - cho Que ten - go mie - do per -

21 1. 2.

der - te, per - der - te des - pues. der - te per - de - te des - pues

B7 %

Quiero mi - ra - me en tus o - jos, te - ner - te muy cer - ca, ver - te jun - to(a) mi.

31

Pien - sa que tal vez ma - ña - na Yo ya(es) ta - re le - jos muy le - jos de(a) - qui

G5

Be - sa - me, be - sa - me mu - cho,

Besame Mucho

2

39

como si fue - ra es - ta no - che la ul - ti - ma vez

2X al Coda

43

Be - sa - me Be - sa - me mu - cho. Que ten - go mie - do per -

48

der - te per - der - te des - pues

51

6 D.S. al Coda

57

der - te per - der - te, des - pues

Besame Mucho

Bolero

Voice 2

Mariachi Vargas de Tecalitlan
Transcription by Daniel Franco

1 7 8 4

12 14

como si fue - ra es - ta no - che la ul - ti - ma vez _____

16

Be - sa - me, Be - sa - me mu - cho _____

20

Que ten - go mie - do per - der - te per - der - te des - pues

24

der - te per - der - te des - pues _____

27 35 4

39

como si fue - ra es - ta no - che la ul - ti - ma

Besame Mucho

41

vez _____ Be - sa - me

44

Be - sa - me mu - cho _____ Que ten - go mie - do per -

2X al Coda

48

der - te per - der - te des - pues

D

51

6 D.S. al Coda

57

der - te per - der - te, des - pues _____

59

Besame Mucho

Bolero

Voice 3

Mariachi Vargas de Tecalitlan
Transcription by Daniel Franco

1 7 8 4

12 14

como si fue - ra es - ta no - che la ul - ti - ma vez

16

Be - sa - me Be - sa - me mu - cho

20

Que ten - go mie - do per - der - te per - der - te des - pues

24

der - te per - der - te des - pues

27 35 4

39

como si fue - ra es - ta no - che la ul - ti - ma

Besame Mucho

41

vez _____ Be - sa - me

44

Be - sa - me mu - cho _____ Que ten - go mie - do per -

2X al Coda

48

der - te per - der - te des - pues

D

51 6 D.S. al Coda

57

der - te per - der - te, des - pues _____

59

der - te per - der - te, des - pues _____

BESAME MUCHO

Spanish

Besame, besame mucho,
 Como si fuera esta noche la ultima vez.
 Besame, besame mucho,
 Que tengo miedo perderte, perderte
 despues.

Besame, besame mucho,
 Como si fuera esta noche la ultima vez.
 Besame, besame mucho,
 Que tengo miedo perderte, perderte
 despues.

Quiero mirarme en tus ojos,
 Tenerte muy cerca, verte junto a mi.
 Piensa que tal vez mañana
 Yo ya estare lejos,
 Muy lejos de aqui.

Besame, besame mucho,
 Como si fuera esta noche la ultima vez.
 Besame, besame mucho,
 Que tengo miedo perderte, perderte
 despues.

English

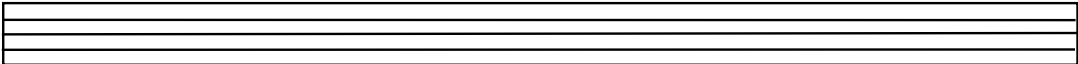
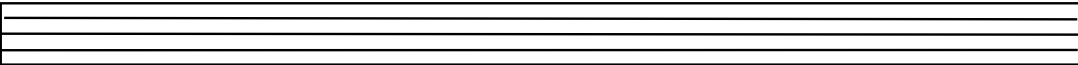
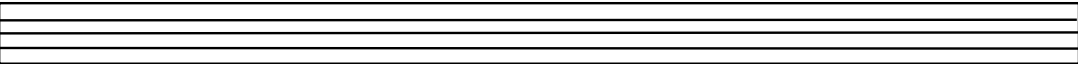
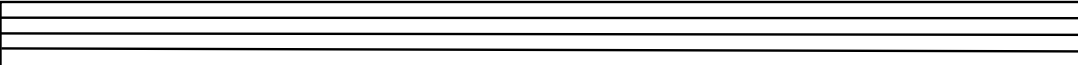
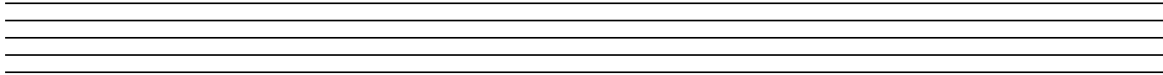
Kiss me, Kiss me a lot.
 As if this night was the first time.
 Kiss me, Kiss me a lot.
 That I am afraid of losing, losing
 you afterwards.

Kiss me, Kiss me a lot.
 As if this night was the first time.
 Kiss me, Kiss me a lot.
 That I am afraid of losing, losing
 you afterwards.

I want to see myself in you eyes,
 Have you close, see you next to me.
 Think that tommorrow
 I will be far
 Very far from here.

Kiss me, Kiss me a lot.
 As if this night was the first time.
 Kiss me, Kiss me a lot.
 That I am afraid of losing, losing
 you afterwards.

PLANNING FOR SUCCESS

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



Caminos de Michoacan

Ranchera Corrida

Score

Score for *Caminos de Michoacan Ranchera Corrida*, page 3. The score includes parts for Voice 1, Voice 2, Violin 1, Violin 2, Violin 3, Trumpet in Bb 1, Trumpet in Bb 2, Armonia, Guitarron, Vce. 1, Vce. 2, Vln. 1, Vln. 2, Vln. 3, Bb Tpt. 1, Bb Tpt. 2, Arm., and Gtm. The music is in 2/4 time with a key signature of three sharps (F#, C#, G#).

Key signature: F#, C#, G# (3 sharps). Time signature: 2/4.

Dynamic markings: *fff* (fortissimo).

Chord markings: A, E7.

Violin parts (Violin 1, Violin 2, Violin 3) feature melodic lines with slurs and accents.

Trumpet parts (Trumpet in Bb 1, Trumpet in Bb 2) feature rhythmic patterns.

Armonia and Guitarron parts provide harmonic support.

Voice parts (Voice 1, Voice 2) are currently silent.

Camino de Michoacan

Vce. 1
 Vce. 2
 Vln. 1
 Vln. 2
 Vln. 3
 B \flat Tpt. 1
 B \flat Tpt. 2
 Arm.
 Gtr.

Vce. 1
 Vce. 2
 Vln. 1
 Vln. 2
 Vln. 3
 B \flat Tpt. 1
 B \flat Tpt. 2
 Arm.
 Gtr.

Ca - ri - ni - to don - de(te) ha - llas, con quien te(an) - da - ras pa -

Caminos de Michoacan

Vce. 1
san - do _____ Pre - sien - to que no me(en) -

Vce. 2

Vln. 1

Vln. 2

Vln. 3

B \flat Tpt. 1

B \flat Tpt. 2

Arm. E7

Gtrm.

Vce. 1
ga - nas por eso te an - do bus - can - do. Ven - go de tie - rras le -

Vce. 2

Vln. 1

Vln. 2

Vln. 3

B \flat Tpt. 1

B \flat Tpt. 2

Arm. A

Gtrm.

Caminos de Michoacan

Vce. 1
ja - na - s, no mas por ti pre - gun -

Vce. 2

Vln. 1

Vln. 2

Vln. 3

B \flat Tpt. 1

B \flat Tpt. 2

Arm. E7

Gtrn.

Vce. 1
tan - do Me die - ron ra -

Vce. 2

Vln. 1

Vln. 2

Vln. 3

B \flat Tpt. 1

B \flat Tpt. 2

Arm. A

Gtrn.

Camino de Michoacan

Vce. 1
zon que(an) - da - bas por las tie - rras Mi - choa ca - na - s

Vce. 2

Vln. 1

Vln. 2

Vln. 3

B \flat Tpt. 1

B \flat Tpt. 2

Arm. E7

Gtm.

Vce. 1
Que de la pie - dad via - ja - bas, al rum - bo de

Vce. 2

Vln. 1

Vln. 2

Vln. 3

B \flat Tpt. 1

B \flat Tpt. 2

Arm.

Gtm.

Camino de Michoacan

Vce. 1
la Hua - ca - na Te vie - ron cuan - do pa - sa - bas por - Za -

Vce. 2

Vln. 1

Vln. 2

Vln. 3

B \flat Tpt. 1

B \flat Tpt. 2

Arm. A E7

Gtm.

Vce. 1
mo - ra(y) nue - va(it) a - li -

Vce. 2

Vln. 1

Vln. 2

Vln. 3

B \flat Tpt. 1

B \flat Tpt. 2

Arm. A

Gtm.

Caminos de Michoacan

Vce. 1
a
Ca - mi - nos de Mi - choa -

Vce. 2

Vln. 1

Vln. 2

Vln. 3

B \flat Tpt. 1

B \flat Tpt. 2

Arm.

Gtm.

D

Vce. 1
can
Y pue - blos que voy pa -

Vce. 2

Vln. 1

Vln. 2

Vln. 3

B \flat Tpt. 1

B \flat Tpt. 2

Arm.

Gtm.

Caminos de Michoacan

Vce. 1
san - do Si sa - ben en don - de(es)

Vce. 2
Si sa - ben - en don - de(es)

Vln. 1

Vln. 2

Vln. 3

B \flat Tpt. 1

B \flat Tpt. 2

Arm. E7

Gtrn.

Vce. 1
-ta Por - que me la(es) - tan ne - gan - do Digan - le que(an) - do en Sa -

Vce. 2
ta Por - que me la(es) - tan me - gan - do Digan - le que(an) - do en Sa -

Vln. 1

Vln. 2

Vln. 3

B \flat Tpt. 1

B \flat Tpt. 2

Arm. A

Gtrn.

Caminos de Michoacan

Vce. 1
huay - o y voy. pa' Cui -

Vce. 2
huay - o y voy. pa' Cui -

Vln. 1

Vln. 2

Vln. 3

B \flat Tpt. 1

B \flat Tpt. 2

Arm. E7

Gtrn.

Vce. 1
dad Hi - - - - -

Vce. 2
dad Hi - - - - -

Vln. 1

Vln. 2

Vln. 3

B \flat Tpt. 1

B \flat Tpt. 2

Arm.

Gtrn.

Caminos de Michoacan

12

1. 2.

Vce. 1
dal - go - - - - - dal - go - - - - -

Vce. 2
dal - go - - - - - dal - go - - - - -

Vln. 1

Vln. 2

Vln. 3

B \flat Tpt. 1

B \flat Tpt. 2

Arm. A A A E7 A

Gtm.

Detailed description: This is a musical score for the piece 'Caminos de Michoacan'. It features two vocal parts (Vce. 1 and Vce. 2) with lyrics 'dal - go - - - - -'. The score includes three violin parts (Vln. 1, 2, 3), two B-flat trumpet parts (B \flat Tpt. 1, 2), an arm (Arm.), and a guitar (Gtm.). The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The vocal parts have two first endings, labeled '1.' and '2.'. The instrumental parts include various rhythmic patterns and chord changes, with specific chords (A, E7) indicated above the arm part.

Caminos de Michoacan

Ranchera Corrida

Violin 1

Violin 1 score for *Caminos de Michoacan Ranchera Corrida*. The score is written in treble clef, key signature of three sharps (F#, C#, G#), and 2/4 time signature. The piece consists of seven staves of music, with measure numbers 12, 23, 40, 63, 94, and 105 indicated at the beginning of their respective staves. The score includes various musical notations such as slurs, accents, and dynamic markings.

Measure numbers and key features:

- Staff 1: Measures 1-11. Includes a repeat sign at measure 1 and accents (V) above measures 3, 5, and 7.
- Staff 2: Measures 12-22. Includes a triplet of eighth notes in measure 18.
- Staff 3: Measures 23-39. Includes a sixteenth-note rest in measure 23 and a sixteenth-note rest in measure 39.
- Staff 4: Measures 40-49. Includes a sixteenth-note rest in measure 40, a sixteenth-note rest in measure 49, and a sixteenth-note rest in measure 49.
- Staff 5: Measures 63-70. Includes a sixteenth-note rest in measure 63, a sixteenth-note rest in measure 70, and a sixteenth-note rest in measure 70.
- Staff 6: Measures 94-103. Includes a sixteenth-note rest in measure 94, a sixteenth-note rest in measure 103, and a sixteenth-note rest in measure 103.
- Staff 7: Measures 105-114. Includes a sixteenth-note rest in measure 105, a sixteenth-note rest in measure 105, and a sixteenth-note rest in measure 105.

Caminos de Michoacan *Ranchera Corrida*

Violin 2

The musical score for Violin 2 is written in G major (one sharp) and 2/4 time. It consists of seven staves of music, with measure numbers and performance markings.

Staff 1: Measures 1-11. Includes a repeat sign at measure 1 and a fermata at measure 11.

Staff 2: Measures 12-22. Includes a triplet of eighth notes at measure 18.

Staff 3: Measures 23-39. Includes a six-measure rest at measure 23.

Staff 4: Measures 40-50. Includes a six-measure rest at measure 41 and an eight-measure rest at measure 49.

Staff 5: Measures 63-70. Includes a nineteen-measure rest at measure 70.

Staff 6: Measures 94-104. Includes a two-measure rest at measure 104, labeled "10B.".

Staff 7: Measures 105-110. Includes a second ending bracket over measures 105-109.

Caminos de Michoacan

Ranchera Corrida

Violin 3

Musical score for Violin 3, *Caminos de Michoacan Ranchera Corrida*. The score is in 2/4 time with a key signature of three sharps (F#, C#, G#). It consists of seven staves of music with various annotations including measure numbers, rests, and performance markings.

Staff 1: Measures 1-11. Includes a repeat sign at measure 1 and a fermata at measure 11. Performance markings 'V' are present above measures 3, 5, and 7.

Staff 2: Measures 12-22. Includes a triplet of eighth notes in measure 18. Performance markings 'V' are present above measures 13 and 20.

Staff 3: Measures 23-39. Includes a six-measure rest in measure 23. Performance markings 'V' are present above measures 24 and 35.

Staff 4: Measures 40-49. Includes a six-measure rest in measure 41 and an eight-measure rest in measure 49. Performance markings 'V' are present above measures 42 and 48.

Staff 5: Measures 63-70. Includes a 19-measure rest in measure 70. Performance markings 'V' are present above measures 64 and 71.

Staff 6: Measures 94-104. Includes a 10-measure rest in measure 104. Performance markings 'V' are present above measures 95 and 101.

Staff 7: Measures 105-111. Includes a second ending bracket over measures 105-110. Performance markings 'V' are present above measures 106 and 111.

Caminos de Michoacan

Ranchera Corrida

Trumpet in B \flat 1

6

9 17

29 14 48 6

54 57 15

76 81 4

85 89 14 1.

105 2.

Caminos de Michoacan *Ranchera Corrida*

Trumpet in B \flat 2

The musical score is written for Trumpet in B \flat 2 and consists of seven staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The score includes various musical notations such as rests, eighth notes, quarter notes, and sixteenth notes. It also features several measures of rests with measure numbers above them: 14, 17, 15, 6, 4, and 14. There are also first and second endings marked with '1.' and '2.' and a double bar line with repeat dots at the end of the piece.

6

9 17

29 14 48 6

54 57 15

76 81 4

85 89 14 1.

105 2.

Caminos de Michoacan

Ranchera Corrida

Armonia

A E7 A
 10 E7 E D C#m Bm A D E7
 20 A E7
 30 A E7
 40 A
 50 E7
 60 A E7
 70 A D
 80 E7
 90 A E7
 100 1. A 2. A A E7 A

Caminos de Michoacan *Ranchera Corrida*

Guitarron



Caminos de Michoacan

Ranchera Corrida

Voice 1

2 **17**

fff Ca - ri - ni-to don-de(te) ha-llas, con quien te(an)-da - ras pa -

25 san - do _____ Pre - sien - to que no me(en) - ga-nas por eso te an - do bus - can-do. Ven-go de

36 tie-rras le - ja - na-s, no mas _____ por ti pre-gun - tan - do _____ Me

48 die-ron ra - zon que(an) - da-bas por las tie-rras Mi-choa ca - na - s _____ Que de la pie - dad via -

59 ja-bas, al rum-bo de la Hua - ca-na Te vie-ron cuan-do pa - sa-bas por - Za - - -

70 - mo-ra(y) nue-va(It) - a - li - a _____ Ca - mi-nos de Mi-choa - can _____

82 Y pue - blos que voy pa - san - do _____ Si

89 sa - ben en don-de(es) - ta Por - que me la(es) - tan ne - gan-do Digan - le que(an) - do en Sa - huay-o y

98 1. 2. 107 **2**
 voy _____ pa' Cui - dad Hi - dal - go _____ dal - go. _____

Caminos de Michoacan

Ranchera Corrida

Voice 2

74 *fff* Ca - mi-nos de Mi - choa - can _____

82 Y pue-los que voy pa - san - do _____ Si sa - ben-en don-de(es) - ta Por-

92 que me la(es) - tan me - gan-do Digan - le que(an) - do en Sa - huay-o y voy _____

101 _____ pa' Cui - dad Hi - dal - go _____ dal - go. _____

107 **2**

Caminos de Michoacán

Style: Ranchera

Spanish

Cariñito donde te hallas
 Con quién te andarás paseando
 Presiento que no me engañas
 Por éso te ando buscando
 Vengo de tierras lejanas
 Nomás por tí preguntando.

Me dieron razón que andabas
 Por las tierras Michoacanas
 Que de La Piedad viajabas
 Al rumbo de La Huacana
 Te vieron cuando pasabas
 Por Zamora y Nueva Itália.

Caminos de Michoacán
 Y pueblos que voy pasando
 Si saben en donde está
 Porque me la estan negando
 Díganle que ando en Sahuayo
 Y voy pa' Ciudad Hidalgo.

Yo te seguiré buscando
 Por ésa tierra tan bella
 De Zitácuaro a Huetamo
 De Apatzingan a Morélia
 Ya te sueño acariciando
 Esa carita morena.

A Uruápan iré a buscarte
 Tacámbaro y Pedernales
 Pátzcuaro y Villa Escalante
 Tambien Ario de Rosales
 A ver si puedo encontrarte
 Para remediar mis males.

English

Darling where are you
 With who are you riding around.
 I foresee that you will not deceive me,
 So I go looking for you.
 I arrive from distant lands,
 Just asking for you.

They told me of where you went,
 In the land of Michoacan.
 That you travelled from La Piedad
 On the route to La Huacana,
 They saw you when you passed
 By Zamora and Nueva Italia.

Roads of Michoacan
 and towns that I go passing through.
 If they know where she is
 Tell her that i go to Sahuayo
 And I go by the way of Ciudad Hidalgo.

I will go on searching for you
 In these lands so beautiful
 from Zitacuaro to Huetamo,
 from Apatzingan to Morelia.
 Already I am dreaming that I am
 caressing, this dear little dark one.

To Uruapan I go to search for you,
 Tacambaro and Perdernales,
 Patzcuaro, Villa Escalante
 Also Ario de Rosales,
 To see if I succeed in finding you
 So to cure my ills.

Caminos de Michoacán

Style: Ranchera

Spanish

Caminos de Michoacán
Y pueblos que voy pasando
Si saben en donde está
Porque me la estan negando
Díganle que ando en Sahuayo
Y voy pa' Ciudad Hidalgo.

English

Roads of Michoacan
and towns that I go passing through.
If they know where she is
Tell her that i go to Sahuayo
And I go by the way of Ciudad Hidalgo.

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PLANNING FOR SUCCESS

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



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Cielo Rojo

Score

Trans. by Jesus (Chuy) Guzman

Score for the first system, measures 1-8. The score includes staves for Voice 1, Voice 2, Voice 3, Violin 1, Violin 2, Violin 3, Trumpet in B♭ 1, Trumpet in B♭ 2, Armonia, and Guitarron. The key signature is one flat (Bb) and the time signature is 3/4. The music features a melodic line for the voices and a rhythmic accompaniment for the instruments. A double bar line with repeat dots is present at the beginning of each staff.

Score for the second system, measures 9-16. This system includes vocal lines and instrumental accompaniment. A first ending bracket labeled '1' spans measures 14-16. The lyrics for the vocal line are:
 Só - la, sin tu ca - ri - ño Voy ca - mi -
 Mien - tras yo(es)-toy dor - mi - da Sue-ño que

The instrumental parts (Violin 1, Violin 2, Violin 3, B♭ Trumpet 1, B♭ Trumpet 2, Armonia, and Guitarron) continue with their respective parts. The Armonia staff shows the following chord progression: Dm, Gm, Dm, A7, Dm, Am7, Dm, Am7, Dm, Am7, Dm, Dm.

Cielo Rojo

Vce. 1
nan - do, voy ca - mi - nan - do(Y) no sé que(ha) - cer _____ Ni(el) cie - lo me con - tes - ta Cuan - do pre - gun - to por tí, mi bien. _____ No(he) po - di - do(ol) - vi -
va - mos los dos muy jun - tos A(un) cie - lo(a) - zul. _____ Pe - ro cuan - do des - pier - to El cie - lo(es) ro - jo, me fal - tas tú. _____ Aun - que yo sea cul -

Vln. 1
Vln. 2
Vln. 3

B♭ Tpt. 1
B♭ Tpt. 2

Arm. C B♭ A7 Dm C B♭ A7 Dm

Gtrn.

2

Vce. 1
dar - te Des - de la no - che, des - de la no - che(En) que te per - di _____ Som - bras de du - da(y) ce - los Só - lo me(en) - vuel - ven pen - san - do(en) tí. _____
pa - ble De(a) que - lla tris - te, de(a) que - lla tris - te se - pa - ra - ción. _____ Vuel - ve por Dios tus o - jos, vuel - ve(a) que - rer - me, vuel - ve mi(a) mor. _____

Vln. 1
Vln. 2
Vln. 3

B♭ Tpt. 1
B♭ Tpt. 2

Arm. Dm C B♭ A7 Dm C B♭ A7 D

Gtrn.

Cielo Rojo

3

Vce. 1
De - ja que yo te bus-que Y si te(en)-cuen-tro Y si te(en)-cuen-tro Vuel-ve(o)-tra vez Ol - vi-da lo pa - sa - do Ya no te(a)-

Vce. 2
De - ja que yo te bus-que Y si te(en)-cuen-tro Y si te(en)-cuen-tro Vuel-ve(o)-tra vez Ol - vi-da lo pa - sa - do Ya no te(a)-

Vce. 3
De - ja que yo te bus-que Y si te(en)-cuen-tro Y si te(en)-cuen-tro Vuel-ve(o)-tra vez Ol - vi-da lo pa - sa - do Ya no te(a)-

Vln. 1

Vln. 2

Vln. 3

B♭ Tpt. 1

B♭ Tpt. 2

Arm.
D G A7 G A7 D

Gtrn.

Vce. 1
cuer - des de(a)-quel a - yer. Ol - vi - da lo pa - sa - do Ya no te(a) - cuer - - - des 2X al Coda D.S. al Coda

Vce. 2
cuer - des de(a)-quel a - yer. Ol - vi - da lo pa - sa - do 2X al Coda D.S. al Coda

Vce. 3
cuer - des de(a)-quel a - yer. Ol - vi - da lo pa - sa - do 2X al Coda D.S. al Coda

Vln. 1
2X al Coda D.S. al Coda

Vln. 2
2X al Coda D.S. al Coda

Vln. 3
2X al Coda D.S. al Coda

B♭ Tpt. 1
2X al Coda D.S. al Coda

B♭ Tpt. 2
2X al Coda D.S. al Coda

Arm.
A7 D G A7 D A7 B♭ A7 2X al Coda D D.S. al Coda

Gtrn.
2X al Coda D.S. al Coda

Cielo Rojo

The musical score for page 5 of "Cielo Rojo" includes the following parts:

- Vce. 1:** Vocal line with lyrics "es de(a)-quel a - yer." and a fermata over the first measure.
- Vce. 2:** Vocal line, mostly silent.
- Vce. 3:** Vocal line, mostly silent.
- Vln. 1, 2, 3:** Violin parts with various notes and dynamics.
- B♭ Tpt. 1, 2:** Trumpet parts with sustained notes.
- Arm.:** Armoneio part with a rhythmic pattern and chord changes: Dm, Am7, Dm, Am7, Dm, Am7, Dm.
- Gtrn.:** Guitar part with a bass line.

Cielo Rojo

Violin 1

Trans. by Jesus (Chuy) Guzman

Musical score for Violin 1, titled "Cielo Rojo" (transcribed by Jesus (Chuy) Guzman). The score is written in 3/4 time and consists of 57 measures. The key signature changes from one flat (B-flat) to two sharps (D major) at measure 38. The score includes various musical notations such as slurs, accents, and dynamic markings.

Key features of the score include:

- Measures 1-5: Introduction with a repeat sign and a fermata.
- Measures 6-15: First melodic phrase with slurs and accents.
- Measures 16-24: Second melodic phrase with a fermata and a box labeled "1" above measure 19.
- Measures 25-37: Third melodic phrase with a fermata and a box labeled "2" above measure 25.
- Measures 38-42: Fourth melodic phrase with a fermata and a box labeled "3" above measure 38.
- Measures 43-52: Fifth melodic phrase with a fermata and a box labeled "4" above measure 43.
- Measures 53-56: Final melodic phrase with a fermata and a box labeled "5" above measure 53. Includes the instruction "2X al Coda" and "D.S. al Coda".
- Measures 57-60: Final melodic phrase with a fermata and a box labeled "7" above measure 57.

Cielo Rojo

Violin 2

Trans. by Jesus (Chuy) Guzman

The musical score is written for Violin 2 in 3/4 time, featuring a key signature of one flat (Bb). The score consists of nine staves of music. It begins with a treble clef, a key signature of one flat, and a 3/4 time signature. A repeat sign is present at the start. The score includes various musical notations such as slurs, ties, and dynamic markings. Measure numbers 6, 11, 16, 25, 38, 43, 53, and 57 are indicated. A first ending bracket labeled '1' spans measures 19-24. A second ending bracket labeled '2' spans measures 25-37. A third ending bracket labeled '3' spans measures 38-42. A fourth ending bracket labeled '4' spans measures 43-45. A fifth ending bracket labeled '5' spans measures 46-47. A sixth ending bracket labeled '7' spans measures 48-52. The score concludes with a double bar line and a repeat sign. Performance instructions include '2X al Coda' and 'D.S. al Coda'.

Cielo Rojo

Violin 3

Trans. by Jesus (Chuy) Guzman

Musical score for Violin 3, titled "Cielo Rojo" (transcribed by Jesus (Chuy) Guzman). The score is written in treble clef, 3/4 time, and B-flat major. It consists of nine staves of music.

The score includes various musical notations such as rests, notes, slurs, and dynamic markings. Key features include:

- Staff 1: Starts with a C-clef and a 3/4 time signature. Includes a section symbol (§) and a fermata over a half note.
- Staff 2: Measures 6-10. Includes a fermata over a half note and a slur over a quarter note.
- Staff 3: Measures 11-15. Includes a slur over a quarter note and a fermata over a half note.
- Staff 4: Measures 16-24. Includes a box labeled "1" above measure 19, a slur over a quarter note, and a fermata over a half note.
- Staff 5: Measures 25-37. Includes a slur over a quarter note and a fermata over a half note.
- Staff 6: Measures 38-42. Includes a box labeled "2" above measure 38, a slur over a quarter note, and a fermata over a half note.
- Staff 7: Measures 43-52. Includes a box labeled "3" above measure 43, a slur over a quarter note, and a fermata over a half note.
- Staff 8: Measures 53-56. Includes the instruction "2X al Coda" and "D.S. al Coda".
- Staff 9: Measures 57-60. Includes a fermata over a half note and a slur over a quarter note.

Cielo Rojo

Trumpet in B \flat 1

Trans. by Jesus (Chuy) Guzman

Musical score for Trumpet in B \flat 1, titled "Cielo Rojo". The score is in 3/4 time and consists of 57 measures. It includes various musical notations such as rests, notes, slurs, and dynamic markings. There are three first endings marked with "1" in boxes at measures 19, 33, and 41. The score concludes with a double bar line and a repeat sign.

Cielo Rojo

Trumpet in B \flat 2

Trans. by Jesus (Chuy) Guzman

Musical score for Trumpet in B \flat 2, titled "Cielo Rojo". The score is in 3/4 time and consists of seven staves of music. It includes various musical notations such as rests, eighth notes, quarter notes, and slurs. There are also performance instructions like "D.S. al Coda" and "2X al Coda 55". Rehearsal marks 1, 2, and 3 are placed in boxes above the staves. Measure numbers 13, 18, 26, 31, 39, and 57 are indicated at the start of their respective staves.

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Cielo Rojo

Acoustic Guitar

Trans. by Jesus (Chuy) Guzman

Sheet music for Acoustic Guitar, featuring a 3/4 time signature and a key signature of one flat (Bb). The music is divided into measures, with chord changes indicated above the staff. The chords used are Dm, Bb, C7, F, A7, E7, Gm, Am7, and D. The piece includes three numbered first endings (1, 2, 3) and a double bar line indicating the end of the piece.

Measures 1-5: Dm, Bb, C7, F

Measures 6-10: A7, Dm, E7, A7, Dm, Em7

Measures 11-15: Dm, Gm, Dm, A7, Dm, Am7, Dm, Am7, Dm, Am7

Measures 16-20: Dm, 1, Dm, C

Measures 21-25: Bb, A7, Dm, C

Measures 26-30: Bb, A7, Dm, 2, Dm

Measures 31-35: C, Bb, A7, Dm

Measures 36-40: C, Bb, A7, D, 3, D

Cielo Rojo

41 *V* *D* *G* *A7*

45 *G* *A7* *V* *D* *A7*

49 *D* *G* *A7* *D* *A7*

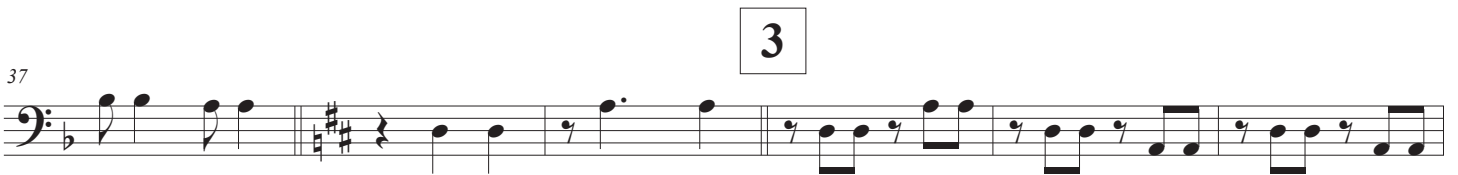
53 *Bb* *A7* *2X al Coda* *D* *D.S. al Coda*

57 *A7* *Dm* *Am7* *Dm* *Am7* *Dm* *Am7* *Dm*

Cielo Rojo

Guítarron

Trans. by Jesus (Chuy) Guzman

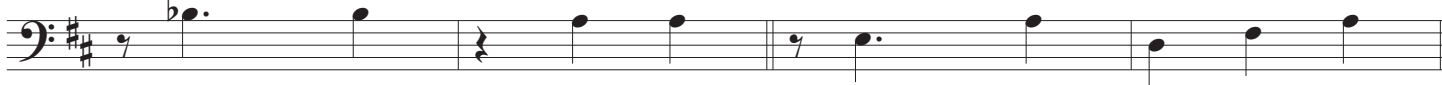


Cielo Rojo

49



53



57



61



Cielo Rojo

Voice 1

Trans. by Jesus (Chuy) Guzman

16

Só - la, sin tu ca - ri - ño Voy ca - mi - nan - do, voy ca - mi -
Mien - tras yo(es)-toy dor - mi - da Sue-ño que va - mos los dos muy

21

nan - do(Y) no sé que(ha) - cer _____ Ni(el) cie - lo me con - tes - ta Cuan-do pre -
jun - tos A(un) cie - lo(a) - zul. _____ Pe - ro cuan-do des - pier - to El cie-lo(es)

26

gun - to por tí, mi bien. _____ No(he) po - di - do(ol) - vi - dar - te Des - de la
ro - jo, me fál - tas tú. _____ Aun - que yo sea cul - pa - ble De(a)-que - lla

31

no - che, des - de la no - che(En) que te per - dí. _____ Som - bras de du - da(y)
tris - te, de(a)-que - lla tris - te se - pa - ra - ción. _____ Vuel - ve por Dios tus

36

ce - los Só - lo me(en) - vuel - ven pen - san-do(en) tí. _____ De - ja que yo te
o - jos, vuel - ve(a) que - rer - me, vuel - ve mí(a) - mor. _____

41

bus - que Y si te(en)-cuen - tro Y si te(en)-cuen - tro Vuel - ve(o) - tra vez

46

Ol - vi - da lo pa - sa - do Ya no te(a) - cuer - des de(a)-quel a - yer. Ol - vi - da lo pa -

Cielo Rojo

51 *2X al Coda*

sa - do Ya no te(a) - cuer - - - - des

55 *D.S. al Coda* \oplus

de(a) - quel a - yer. des _____ de(a) - quel a -

59 *62* **2**

yer. _____

Cielo Rojo

Voice 2

Trans. by Jesus (Chuy) Guzman

3

De - ja que yo te bus-que Y si te(en)-cuen-tro Y si te(en)-cuen-tro Vuel-ve(o)-tra vez

Ol - vi-da lo pa - sa - do Ya no te(a) - cuer - des de(a)-quel a - yer. Ol - vi-da lo pa - sa-do

Cielo Rojo

Voice 3

Trans. by Jesus (Chuy) Guzman

17 19 11 30 8 38 2

3

De-ja que yo te bus-que Y si te(en)-cuen-tro Y si te(en)-cuen-tro Vuel-ve(o)-tra vez

Ol - vi-da lo pa - sa - do Ya no te(a) - cuer - des de(a)-quel a - yer. Ol - vi-da lo pa - sa-do

52 3 2X al Coda 55 2 D.S. al Coda

57 2 59 5

Cielo Rojo

SPANISH

Sóla sin tu cariño
 Voy caminando, voy caminando,
 Y no sé que hacer
 Ni el cielo me contesta,
 Cuando pregunto por tí, mi bien.

No he podido olvidarte
 Desde la noche, desde la noche
 En que te perdí
 Sombras de duda y celos
 Sólo me envuelven pensando en ti.

Deja que yo te busque
 Y si te encuentro, y si te encuentro,
 Vuelve otra vez.
 Olvida lo pasado
 Ya no te acuerdes de aquel ayer.
 Olvida lo pasado
 Ya no te acuerdes de aquel ayer.

Mientras yo estoy dormido
 Sueño que vamos los dos muy juntos
 A un cielo azul.
 Pero cuando despierto
 El cielo es rojo, me faltas tú.

Aunque yo sea culpable
 De aquella triste, de aquella triste
 separación.
 Vuelve por Dios tus ojos,
 Vuelve a quererme, vuelve mi amor.

Deja que yo te busque
 Y si te encuentro, y si te encuentro,
 Vuelve otra vez.

Olvida lo pasado
 Ya no te acuerdes de aquel ayer.
 Olvida lo pasado
 Ya no te acuerdes de aquel ayer.

ENGLISH

Alone, without your love
 I am walking, I am walking
 and I dont know what to do
 and even the sky doesn't answer to me
 when I ask about you, my dear.

I could not be able to forget you
 since the night, since the night
 that I lost you.
 Shadows of doubt and jealousy
 just wrap me thinking in you.

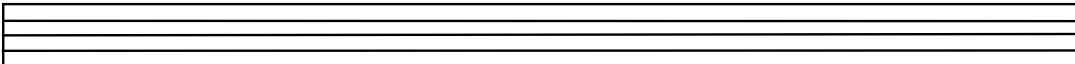
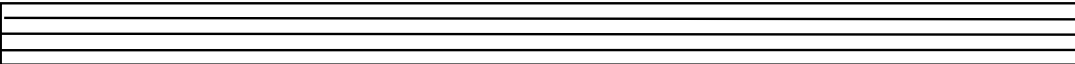
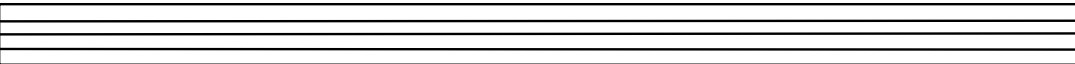
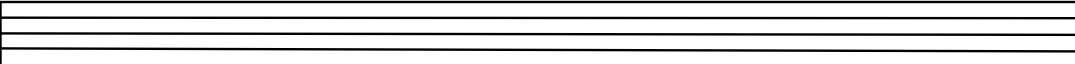
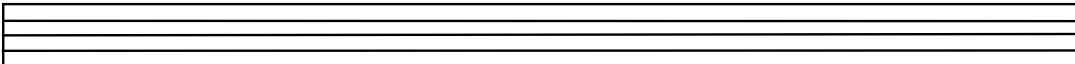
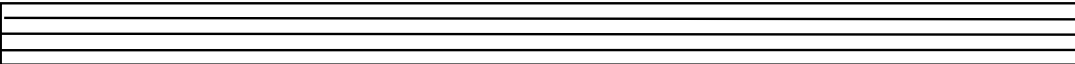
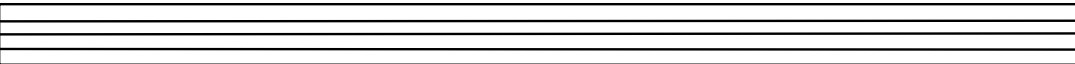
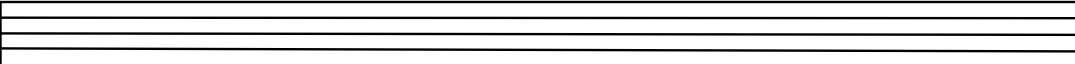
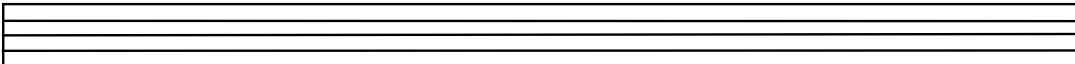
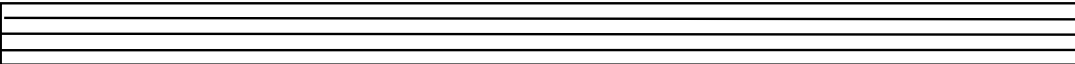
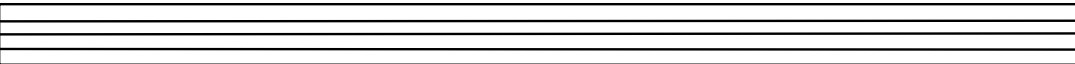
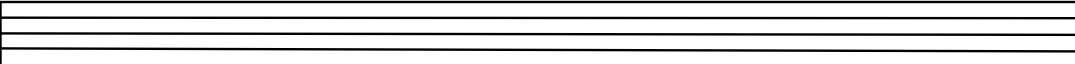
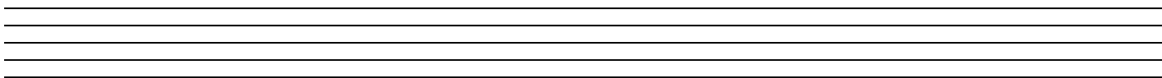
Le me search for you
 and if I find you, and if I find you
 come back again.
 Forget the past
 and don't remember the past.

While I am sleeping
 I dream that we go very close to each other
 to a blue sky
 but when I wake
 the sky is red, I don't have you.

Even if I am guilty
 of that sad, of that sad breakup.
 Return to me your glance, do it for God
 love me again, come back my love.

Le me search for you
 and if I find you, and if I find you
 come back again
 Forget the past
 and don't remember the past.
 Forget the past
 and don't remember the past.

PLANNING FOR SUCCESS

Title	Cien Años								
Composer									
Style									
Key Signature									
Time Signature	_____ How many beats per measure? _____ _____ What kind of note gets one beat? _____								
Scales/ Exercises to Practice	<table border="1"> <tr> <td>Violin</td> <td></td> </tr> <tr> <td>B♭ Trumpet</td> <td></td> </tr> <tr> <td>Vihuela/ Guitar</td> <td></td> </tr> <tr> <td>Guitarrón</td> <td></td> </tr> </table>	Violin		B♭ Trumpet		Vihuela/ Guitar		Guitarrón	
Violin									
B♭ Trumpet									
Vihuela/ Guitar									
Guitarrón									
Chords									
Mánicos (Strumming Patterns)	Be sure to include clef, key signature, and time signature. 								
Vocabulary	List and define the new terms learned. Be sure to illustrate the corresponding markings where appropriate.								
Notes									



Cien Años

Mariachi Sol de Mexico

Alberto C./Ruben F.
Arr.By:Jose Hernandez

Bolero ♩ = 90

Voice

Trumpet 1

Trumpet 2

Violin 1

Violin 2

Violin 3

Vih./Guit.

Guitarrón

Pa-sas-te a mi

pizz. arco

mf

Bolero ♩ = 90

A Dmi⁷ G⁷ Ama⁷ A

6 **A**

Voice

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Vih./Guit.

Guitn.

la - do con gran in-di - fe-ren - cia tus o - jos ni si-que - ra

A

Bm⁷ Amaj⁷ Bm⁷

11

Voice

vol-tea - ron ha - cia mi _____ Te vi sin que me vie - ras _____

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Vih./Guit.

Guitn.

Amaj⁷ Bm⁷

15

Voice

te ha-ble sin que me o - ye - ras y to-da mi a-mar-gu - ra se aho - go den-tro de

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Vih./Guit.

Guitn.

Amaj⁷ Bm⁷ E⁷

B §

20

Voice
mi Me due-le has-ta la vi-da sa-ber que me ol-vi-

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Vih./Guit. **A** **B** Em⁷ A⁷ D Em⁷ A⁷

Guitn.



24

Voice
das-te pen-sar que ni des-pre-cios me-rez - ca yo de ti

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Vih./Guit. D F#m⁷ B⁷ E F#m⁷ B⁷ Bm⁷

Guitn.

29

Voice

Y sin en-bar-go si - gue u - ni - da mi ex-is - ten - cia y si vi-vo cien

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Vih./Guit.

Guitn.

E7 Bm7 Amaj7



34

To Coda

Voice

a - ños cien a - ños pien-so en ti

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Vih./Guit.

Guitn.

Bm7 E7 **To Coda** A A

pizz.

pizz.

pizz.

39

Voice

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Vih./Guit.

Guitn.

arco

3

pizz.

Dmi⁷ G⁷ Ama⁷ A Dmi⁷ G⁷

44

D.S. al Coda

Voice

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Vih./Guit.

Guitn.

Ama⁷ **D.S. al Coda** A

pie - so en ti

F7 A A E7 A

Detailed description: This is a page of a musical score for a band. It features seven staves. The top staff is for the Voice, with lyrics 'pie - so en ti' and a long melisma. The next two staves are for Trumpets 1 and 2, both playing a rhythmic pattern with triplets. The following three staves are for Violins 1, 2, and 3, with various melodic lines. The sixth staff is for Violin/Double Bass (Vih./Guit.) with a rhythmic accompaniment and chord changes (F7, A, A, E7, A). The bottom staff is for the Double Bass (Guitn.) with a bass line. The key signature is F# major (three sharps).

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Violin 1

Cien Años

Mariachi Sol de Mexico

Alberto C./Ruben F.
Arr.By:Jose Hernandez

Bolero ♩ = 90

pizz. arco

3

6 **A**

12

17

21 **B**

26

30 **To Coda**

36

pizz. arco

3

Violin 1

42 pizz. arco D.S. al Coda

3

45

Cien Años

Mariachi Sol de Mexico

Alberto C./Ruben F.
Arr.By:Jose Hernandez

Bolero ♩ = 90

pizz. arco

3

6 **A**

12

17

21 **B** $\text{\textcircled{X}}$

26

30 **To Coda**

36 pizz. arco

3

Violin 2

D.S. al Coda

42 pizz. arco 3

45 V

Detailed description: The image shows a musical score for Violin 2, spanning measures 42 to 45. The key signature is three sharps (F#, C#, G#) and the time signature is 7/8. Measure 42 begins with a pizzicato (pizz.) instruction. The melody consists of eighth and quarter notes. Measure 43 starts with an arco instruction and features a triplet of eighth notes. Measure 44 contains a whole note chord. Measure 45 begins with a fermata over a whole note chord, followed by a series of eighth notes and quarter notes, ending with a double bar line. The instruction 'D.S. al Coda' is positioned above the staff at the beginning of measure 42.

Violin 3

Cien Años

Mariachi Sol de Mexico

Alberto C./Ruben F.
Arr.By:Jose Hernandez

Bolero ♩ = 90

pizz.

arco



Violin 3

42 pizz. arco 3 D.S. al Coda

45

Detailed description: The image shows two staves of musical notation for Violin 3. The first staff contains measures 42 and 43. Measure 42 begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. It starts with a rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4, all marked 'pizz.'. After a quarter rest, the section changes to 'arco'. Measure 43 contains a quarter note G4, a quarter note F#4, and a triplet of eighth notes (E4, D4, C#4). Measure 44 contains a quarter note B4, a quarter note A4, and a quarter note G4. Measure 45 begins with a fermata over a whole note G4. The section then continues with a quarter note F#4, a quarter note E4, and a quarter note D4, marked with a 'V' above the first note. The piece concludes with a double bar line.

Cien Años

Trumpet 1

Mariachi Sol de Mexico

Alberto C./Ruben F.
Arr.By:Jose Hernandez

Bolero ♩ = 90

6 **A** 8

18 **B** 2

25

30 **To Coda** 4

37

42 **D.S. al Coda**

46

Cien Años

Mariachi Sol de Mexico

Alberto C./Ruben F.
Arr.By:Jose Hernandez

Bolero ♩ = 90

6 **A** 8

18 **B** 2

24

28 **To Coda** 4

36

41 **D.S. al Coda**

45

Vih/Guit.

Cien Años

Mariachi Sol de Mexico

Alberto C./Ruben F.
Arr.By:Jose Hernandez

Bolero ♩ = 90

Chords: A, Dmi⁷, G⁷, Ama⁷

5 A **A** Bm⁷ Amaj⁷

9 Bm⁷ Amaj⁷

13 Bm⁷ Amaj⁷

17 Bm⁷ E⁷ A

B 21 Em⁷ A⁷ D Em⁷ A⁷ D

25 F#m⁷ B⁷ E F#m⁷ B⁷ Bm⁷

29 E⁷ Bm⁷ Amaj⁷

33 Bm⁷ E⁷ **To Coda**

Vih/Guit.

36 A A Dmi⁷ G⁷

40 Ama⁷ A Dmi⁷ G⁷

44 Ama⁷ **D.S. al Coda** A

46 F⁷ A A E⁷ A

Guitarrón

Cien Años

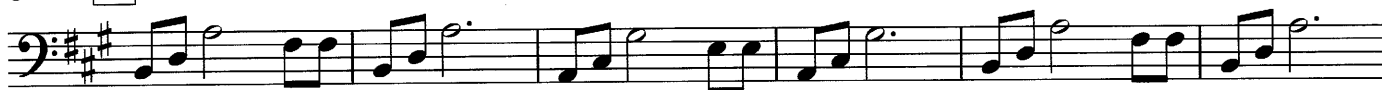
Mariachi Sol de Mexico

Alberto C./Ruben F.
Arr. By: Jose Hernandez

Bolero ♩ = 90



6 **A**



12



18

B §



24



29



35

To Coda



41

D.S. al Coda



45



Cien Años

Voice

Mariachi Sol de Mexico

Alberto C./Ruben F.
Arr.By:Jose Hernandez

Bolero $\text{♩} = 90$
4

A

Pa-sas-te a mi la-do con gran in-di-fe-ren-cia

tus o-jos ni si-que-ra vol-tea-ron ha-cia mi Te vi sin que me

vie-ras te ha-ble sin que me o-ye-ras y to-da mi a-mar-gu-ra se aho

B

go den-tro de mi Me due-le has-ta la vi-da sa-ber que me ol-vi

das-te pen-sar que ni des-pre-cios me-rez-ca yo de ti

Y sin en-bar-go si-gue u-ni-da mi ex-is-ten-cia

To Coda

y si vi-vo cien a-ños cien a-ños pien-so en

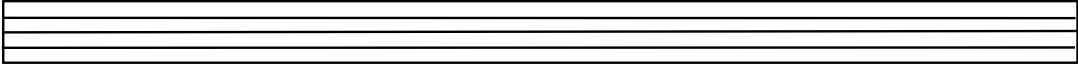
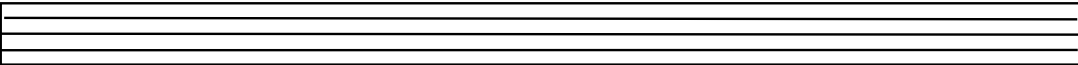
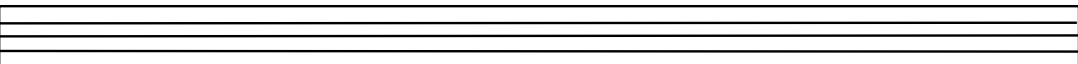
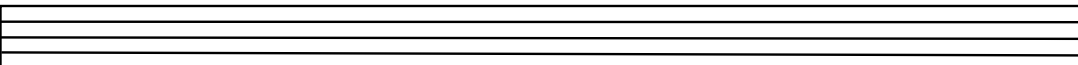
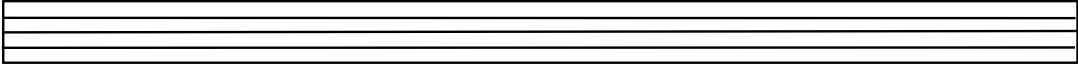
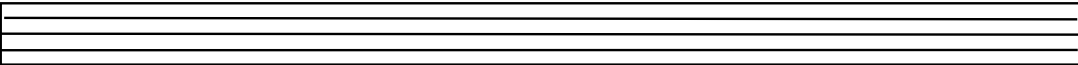
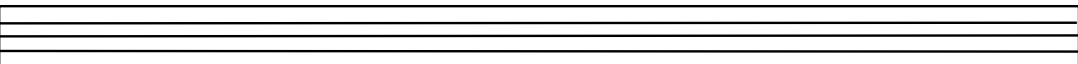
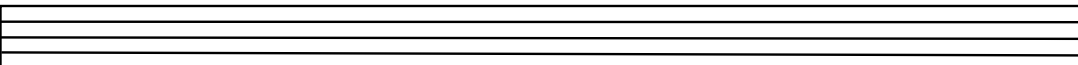
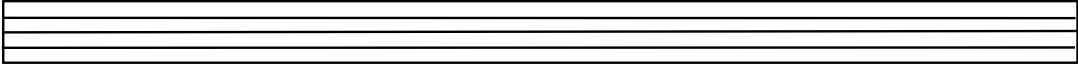
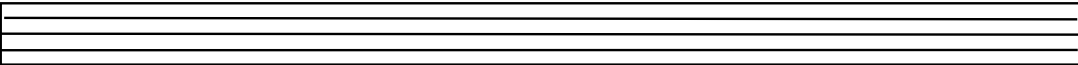
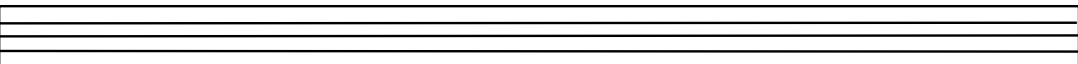
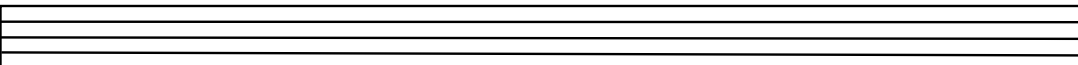
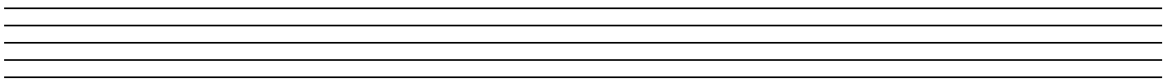
D.S. al Coda

ti

pien-so en ti

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PLANNING FOR SUCCESS

Title	Cuando El Destino								
Composer									
Style									
Key Signature									
Time Signature	_____ How many beats per measure? _____ _____ What kind of note gets one beat? _____								
Scales/ Exercises to Practice	<table border="1"> <tr> <td>Violin</td> <td></td> </tr> <tr> <td>B^b Trumpet</td> <td></td> </tr> <tr> <td>Vihuela/ Guitar</td> <td></td> </tr> <tr> <td>Guitarrón</td> <td></td> </tr> </table>	Violin		B^b Trumpet		Vihuela/ Guitar		Guitarrón	
Violin									
B^b Trumpet									
Vihuela/ Guitar									
Guitarrón									
Chords									
Mánicos (Strumming Patterns)	Be sure to include clef, key signature, and time signature. 								
Vocabulary	List and define the new terms learned. Be sure to illustrate the corresponding markings where appropriate.								
Notes									



Planning for Success Additional Notes

A series of horizontal lines providing space for additional notes.

Quando El Destino

Ranchera

Score

Mariachi Reyna de Los Angeles

Score for the first system, featuring Voice 1, Violin 1, Violin 2, Violin 3, Trumpet in B♭ 1, Trumpet in B♭ 2, Armonia, and Guitarron. The music is in 4/4 time and B-flat major. The lyrics for the first system are: "No ven-go(a) pe-dir-te(a)-".

Voce 1: *No ven-go(a) pe-dir-te(a)-*

Violin 1, Violin 2, Violin 3, Trumpet in B♭ 1, Trumpet in B♭ 2: *f*, *mp*

Armonia: *B♭ C7 F F G m7 C7 F*

Score for the second system, starting with a section marker [A]. It features Voice 1, Violin 1, Violin 2, Violin 3, Trumpet in B♭ 1, Trumpet in B♭ 2, Armonia, and Guitarron. The lyrics for the second system are: "mo-res ya no qui-ero tu ca - ri-no si(u)-na vez te(a)-me(en)-la vi-da no lo vuel-vas a de - cir. me con-ta-ron tus a - mi-gos que(te)-en cuewn-tras muy so-".

Voce 1: *mo-res ya no qui-ero tu ca - ri-no si(u)-na vez te(a)-me(en)-la vi-da no lo vuel-vas a de - cir. me con-ta-ron tus a - mi-gos que(te)-en cuewn-tras muy so-*

Violin 1, Violin 2, Violin 3: *p*

Trumpet in B♭ 1, Trumpet in B♭ 2: *mf*

Armonia: *F C7*

Quando El Destino

B

Vce. 1
li - ta que mal - di - ces - a tus uer - te por - que pien - sas mu - cho en mi Es por e - so que (he) ve - ni - do a re - ir me de tu

Vln. 1

Vln. 2

Vln. 3

B♭ Tpt. 1

B♭ Tpt. 2

Arm.

Gtrm.

p

F Dm Gm C7 F

Vce. 1
suer - te yo que (a) dios le (ha) - bia pe - di - do que (te) hun - die - ra mas que (a) - mi. Dios me ha da - do (E) - se ca - pri - cho Y (he) ve - ni - do (a) - ver - te (hun) -

Vln. 1

Vln. 2

Vln. 3

B♭ Tpt. 1

B♭ Tpt. 2

Arm.

Gtrm.

cornò

cornò

F7 B♭ B♭ C7

Quando El Destino

Vce. 1
di-da, pa-ra(ha)-cer-te yo(en) la vi-da, co-mo tu me(hi)-cis-te a mi. — Ya lo vez co-mo(el) des - ti-no to-do co-bra(y) na-da(ol) - vi-da — pizz.

Vln. 1
pizz.

Vln. 2
pizz.

Vln. 3
pizz.

B♭ Tpt. 1
trp

B♭ Tpt. 2

Arm.
Am Dm Gm C7 F C7 F

Gtrn.

Vce. 1
ya lo vez co-mo(un) ca - ri-no nos a-rras-tra(y) nos hu - mi-lla — Que bo-ni-to(es) la ven - gan-za cuan-do dios nos la con - ce-de, arco

Vln. 1
arco

Vln. 2
arco

Vln. 3

B♭ Tpt. 1

B♭ Tpt. 2

Arm.
C7 F

Gtrn.

Quando El Destino

Vce. 1 *van-cha te te-nia que(ha)-cer per - der* **D** *Ahi — te de-jo-mis-des - pre-cios yo que tan-to te(a)-do - ra-ba pa' que veas cual es el pre-cio de las le-yes del que*

Vln. 1 *2X al Coda*

Vln. 2 *2X al Coda*

Vln. 3 *2X al Coda*

B♭ Tpt. 1 *2X al Coda* *p*

B♭ Tpt. 2 *2X al Coda* *p*

Arm. *F7 B♭ B♭ B♭ 2X al Coda B♭ C7 Am Dm Gm C7*

Gtrn. *2X al Coda*

Vce. 1 *rer* *f*

Vln. 1 *f*

Vln. 2 *f*

Vln. 3 *f*

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

Arm. *F f F7 B♭ C7 F F Gm7 C7 F*

Gtrn.

Quando El Destino

Vce. 1 *D.S. al Coda*

Vln. 1 *D.S. al Coda*

Vln. 2 *D.S. al Coda*

Vln. 3 *D.S. al Coda*

B^b Tpt. 1 *D.S. al Coda*

B^b Tpt. 2 *D.S. al Coda*

Arm. *D.S. al Coda* *p* B^b C7 Am Dm Gm C7

Gtrn. *D.S. al Coda*

ya lo vez co-mo(un) ca - pre - cios yo que tan to te(a) do - ra - ba pa' que veas cual es el pre - cio de las le - yes del que -

Vce. 1 *rer*

Vln. 1 *f*

Vln. 2 *f*

Vln. 3 *f*

B^b Tpt. 1 *f*

B^b Tpt. 2 *f*

Arm.

Gtrn.

Quando El Destino

Ranchera

Violin 1

Mariachi Reyna de Los Angeles

1 *f*

5 *mp*

A 9 2

14 3 **B**

21 *pizz.*

C 29 arco

35 2X al Coda

D 40 *f*

45 *f* D.S. al Coda

52 *f*

Quando El Destino

Ranchera

Violin 2

Mariachi Reyna de Los Angeles

The musical score is written for Violin 2 in a 4/4 time signature with a key signature of one flat (Bb). It consists of nine staves of music. The first staff begins with a forte (*f*) dynamic and features eighth-note patterns with two triplet markings. The second staff starts at measure 5 with a mezzo-piano (*mp*) dynamic and includes a long note with a fermata. The third staff, marked with a boxed 'A' and starting at measure 9, contains a double bar line with a '2' above it, followed by a piano (*p*) dynamic and a crescendo hairpin. The fourth staff, marked with a boxed 'B' and starting at measure 14, features a triplet of eighth notes and a decrescendo hairpin. The fifth staff, starting at measure 21, includes a pizzicato (*pizz.*) instruction and a decrescendo hairpin. The sixth staff, marked with a boxed 'C' and starting at measure 29, begins with a plectrum symbol and an 'arco' instruction, followed by a decrescendo hairpin. The seventh staff, starting at measure 35, includes a '2X al Coda' instruction and a decrescendo hairpin. The eighth staff, marked with a boxed 'D' and starting at measure 40, features a forte (*f*) dynamic and a decrescendo hairpin. The ninth staff, starting at measure 45, includes a 'D.S. al Coda' instruction and a decrescendo hairpin. The final staff, starting at measure 52, concludes with a forte (*f*) dynamic and a decrescendo hairpin.

Quando El Destino

Ranchera

Violin 3

Mariachi Reyna de Los Angeles

The musical score is written for Violin 3 in a 4/4 time signature with a key signature of one flat (B-flat). It consists of ten staves of music. The first staff begins with a dynamic marking of *f* and includes a triplet of eighth notes. The second staff starts at measure 5 with a dynamic marking of *mp*. The third staff, marked with a boxed 'A' and starting at measure 9, features a double bar line with a '2' above it, followed by a dynamic marking of *p*. The fourth staff, marked with a boxed 'B' and starting at measure 14, includes a triple bar line with a '3' above it. The fifth staff, starting at measure 21, has a dynamic marking of *pizz.*. The sixth staff, marked with a boxed 'C' and starting at measure 29, begins with a double bar line and a 'C' time signature symbol, followed by a dynamic marking of *arco*. The seventh staff, starting at measure 35, includes a dynamic marking of *f* and the instruction *2X al Coda*. The eighth staff, marked with a boxed 'D' and starting at measure 40, has a dynamic marking of *f*. The ninth staff, starting at measure 45, includes a dynamic marking of *f* and the instruction *D.S. al Coda*. The final staff, starting at measure 52, has a dynamic marking of *f* and a repeat sign at the beginning.

Quando El Destino

Ranchera

Trumpet in B \flat 1

Mariachi Reyna de Los Angeles

1 *f*

5 *mp*

A
9 *mf* *p*

B
19 *2*

24 *corno* *27* *2*

C
29 *trp*

35 *2* *2X al Coda*

D
40 *p* *f*

45 *3* *3* *50* *D.S. al Coda*

52 *p* *f*

Quando El Destino

Ranchera

Trumpet in B \flat 2

Mariachi Reyna de Los Angeles

1 *f*

5 *mp*

A
9 *mf* *p*

B
19 *2*

24 *corno* *27* *2*

C
29 *2*

35 *2* *2X al Coda*

D
40 *p* *f*

45 *3* *3* *50* *D.S. al Coda* *2*

52 *p* *f*

Quando El Destino

Ranchera

Acoustic Guitar

Mariachi Reyna de Los Angeles

Sheet music for Acoustic Guitar, featuring a 4/4 time signature and a key signature of one flat (Bb). The music is organized into systems of staves, each with chord diagrams and measure numbers. The piece includes several marked sections: A (measures 7-12), B (measures 19-23), C (measures 29-34), and D (measures 40-44). The final system (measures 52-56) includes a double bar line with a repeat sign and a key signature change to C major.

System 1 (Measures 1-6): Chords: Bb, C7, F, F, Gm7, C7.

System 2 (Measures 7-12): Chords: F, A, F, C7.

System 3 (Measures 13-18): Chords: F, Dm, Gm, C7.

Section B (Measures 19-23): Chords: F, F7, Bb.

System 4 (Measures 24-28): Chords: Bb, C7, Am, Dm, Gm, C7, F.

Section C (Measures 29-34): Chords: C7, F, C7, F.

System 5 (Measures 35-39): Chords: F7, Bb, Bb, Bb, 2X al Coda.

Section D (Measures 40-44): Chords: Bb, C7, Am, Dm, Gm, C7, F, F7.

System 6 (Measures 45-51): Chords: Bb, C7, F, F, Gm7, C7, F, D.S. al Coda.

System 7 (Measures 52-56): Chords: Bb, C7, Am, Dm, Gm, C7, F.

Quando El Destino

Ranchera

Guitarron

Mariachi Reyna de Los Angeles

7 **A**

13

B
19

24

C
29

35 *2X al Coda*

D
40

45 *D.S. al Coda*

52

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Cuando El Destino

Ranchera

Voz 1

Mariachi Reyna de Los Angeles

A

1 7

No ven-go(a) pe-dir-te(a) - mo-res ya no qui-ero tu ca -

10

ri - no si(u)-na vez te(a)-me(en)-la vi-da no lo vuel-vas a de-cir. me con-ta-ron tus a -

14

mi-gos que(te)-en cuewn-tras muy so-li-ta que mal-di-ces-a tusuer-te por-que pien-sas mu-cho en mi

B

18

Es por e-so que(he) ve-ni-do a re-ir me de tu suer-te yo que(a) dios le(ha)-bia pe -

21

di-do que(te) hun-die-ra mas que(a) - mi. Dios me ha da-do(E)-se ca - pri-cho Y(he) ve-ni-do(a)-ver-te(hun)-

25

di-da, pa-ra(ha)-cer-te yo(en) la vi-da, co-mo tu me(hi)-cis-te a mi. Ya lo vez co-mo(el) des -

C

29

ti-no to-do co-bra(y) na-da(ol) - vi-da ya lo vez co-mo(un) ca - ri-no nos a-rras-tra(y) nos hu -

33

mi-lla Que bo-ni-to(es) la ven-gan-za cuan-do dios nos la con-ce-de,

Quando El Destino

37 *2X al Coda* **D**



van - cha te te - nia que(ha) - cer per - der Ahi ___ te de - jo - mis - des - pre - cios yo que tan - to te(a) - do -

41 45 **6**



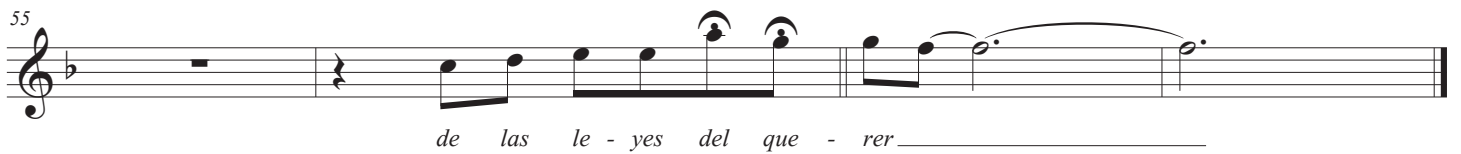
ra - ba pa' que veas cual es el pre - cio de las le - yes del que rer *f*

51 *D.S. al Coda*



ya lo vez co - mo(un) ca - pre - cios yo que tan to te(a) do - ra - ba pa' que veas cual es el pre - cio ___

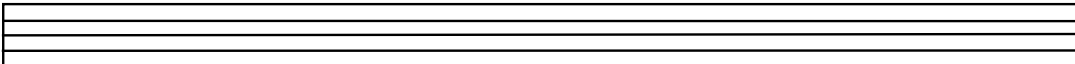
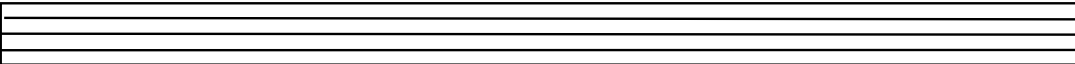
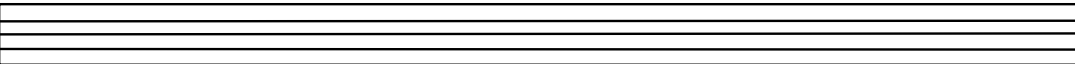
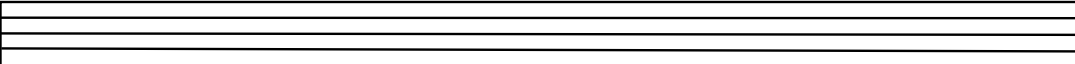
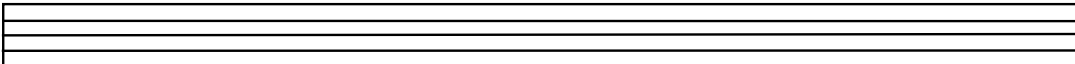
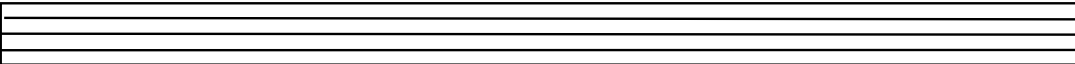
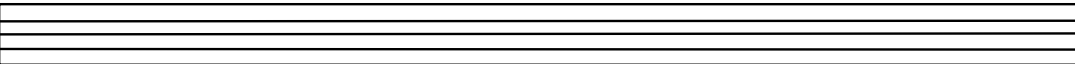
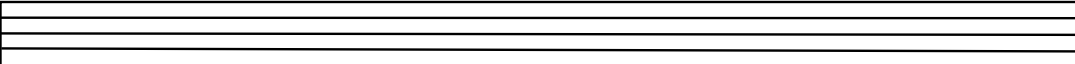
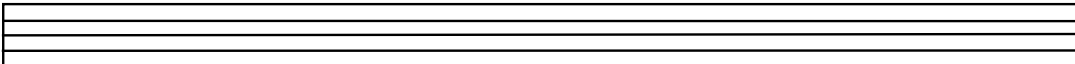
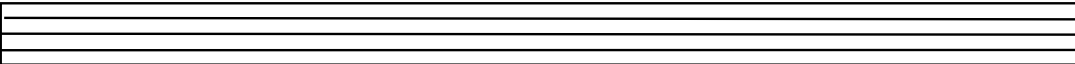
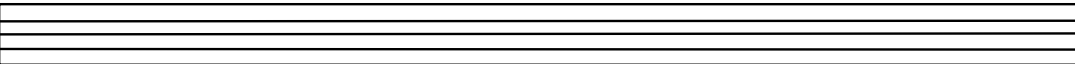
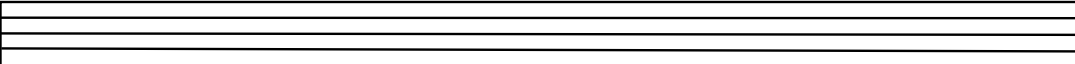
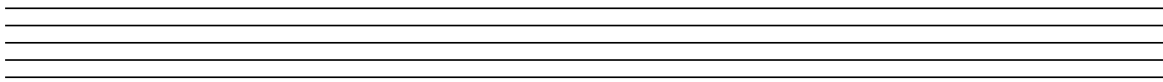
55



de las le - yes del que - rer ___

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PLANNING FOR SUCCESS

Title	EL CAPORAL								
Composer									
Style									
Key Signature									
Time Signature	_____ How many beats per measure? _____ _____ What kind of note gets one beat? _____								
Scales/ Exercises to Practice	<table border="1"> <tr> <td>Violin</td> <td></td> </tr> <tr> <td>B^b Trumpet</td> <td></td> </tr> <tr> <td>Vihuela/ Guitar</td> <td></td> </tr> <tr> <td>Guitarrón</td> <td></td> </tr> </table>	Violin		B^b Trumpet		Vihuela/ Guitar		Guitarrón	
Violin									
B^b Trumpet									
Vihuela/ Guitar									
Guitarrón									
Chords									
Mánicos (Strumming Patterns)	Be sure to include clef, key signature, and time signature. 								
Vocabulary	List and define the new terms learned. Be sure to illustrate the corresponding markings where appropriate.								
Notes									



El Caporal de Jalisco

Mariachi Cobre

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

- Voice 1, 2, 3:** Three vocal staves in treble clef, key of G major, and 3/4 time. They contain rests throughout the piece.
- Violin 1, 2, 3:** Three violin staves in treble clef, key of G major, and 3/4 time. They play a rhythmic melody with eighth and sixteenth notes.
- Trumpet 1, 2:** Two trumpet staves in treble clef, key of G major, and 3/4 time. They play a rhythmic melody with eighth and sixteenth notes.
- Armonia:** An armonia staff in treble clef, key of G major, and 3/4 time. It features a rhythmic accompaniment with chords G, D7, and G. Above the staff, the chord sequence is written as: G, V, V, V, V, V, V, V, V, V, D7, V, V, V, V, V, V, V, V, G, G, V, V, V, V, V, V, V, V, D7, V, V, V, V, V.
- Guitarron:** A guitarron staff in bass clef, key of G major, and 3/4 time. It provides a rhythmic accompaniment with eighth and sixteenth notes.

El Caporal de Jalisco

This musical score is for the piece "El Caporal de Jalisco". It is arranged for a vocal ensemble and instrumental accompaniment. The score consists of the following parts:

- V1, V2, V3:** Three vocal parts, each starting with a measure rest (indicated by an '8' above the staff) and then entering with a melodic line.
- T1, T2:** Two tenor parts, also starting with a measure rest and then entering with a melodic line.
- Arm. (Accordion):** Accompaniment featuring a rhythmic pattern of eighth notes and chords. Chord symbols G, G7, and C are indicated above the staff.
- Gtrn. (Guitar):** Accompaniment featuring a rhythmic pattern of eighth notes and chords.

The score is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The instrumental parts (Arm. and Gtrn.) provide a steady accompaniment for the vocalists.

El Caporal de Jalisco

15

V 1

V 2

V 3

T 1

T 2

Arm.

Gtr.

D7

G

D7

G

Detailed description: This is a musical score for the piece 'El Caporal de Jalisco', page 5. The score is arranged for a string quartet (Violins 1, 2, and 3; Violas 1 and 2), an arm (likely a guitar or mandolin), and a guitar. The key signature is one sharp (F#), and the time signature is 2/4. The score begins at measure 15. The Violin 1 part features a melodic line with a long note in the first measure, followed by eighth-note patterns. The Violin 2 and Violin 3 parts provide harmonic support with eighth-note accompaniment. The Viola 1 and Viola 2 parts have similar melodic and accompanimental roles. The Arm. part consists of a rhythmic pattern of eighth notes, with chord diagrams for D7, G, D7, and G. The Guitar part provides a bass line with eighth notes and rests.

El Caporal de Jalisco

22

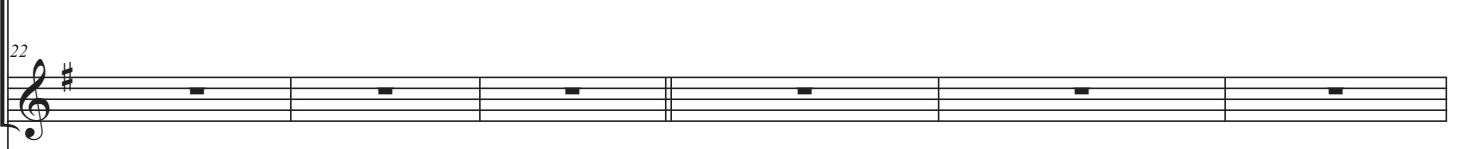


A-bran el co-rral muc-cha-chos que(a) - lla vie - ne el Ca - po - ral

22



22



V 1

22



V 2

22



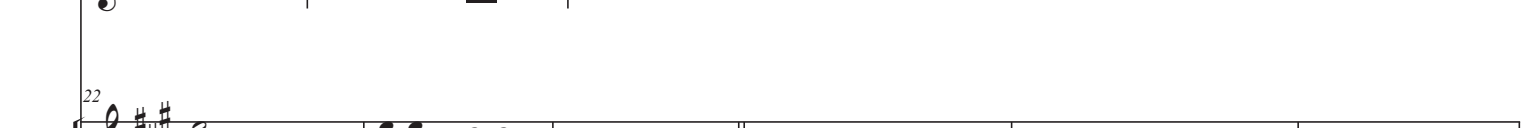
V 3

22



T 1

22



T 2

22



22



Arm.

22

G D7 G G D7



Gtrn.

22



El Caporal de Jalisco

28
— A-bran el co-rral mu - cha-chos que(a) lla vie - ne el Ca - po - ral. — Vie-ne co-lean-do un

28
A-bran el co-rral mu - cha-chos que(a) lla vie - ne el Ca - po - ral. —

28
A-bran el co-rral mu - cha-chos que(a) lla vie - ne el Ca - po - ral. —

V 1
28

V 2
28

V 3
28

T 1
28

T 2
28

Arm. 28 G D7 G G7

Gtrn. 28

El Caporal de Jalisco

no-villo por-es - e ca-mi - no re - - - al _____

34

V 1

V 2

V 3

T 1

T 2

Arm. C A7 D7

Gtrn.

Detailed description: This page of a musical score for 'El Caporal de Jalisco' contains measures 34 through 40. The vocal line (top staff) begins with the lyrics 'no-villo por-es - e ca-mi - no re - - - al' and features a melodic line with a long note on 'al' that spans across the end of the page. The instrumental parts include three violins (V1, V2, V3), two trumpets (T1, T2), an accordion (Arm.), and a guitar (Gtrn.). The guitar part includes a chord progression of C, A7, and D7. The score is written in a key with two sharps (F# and C#) and a 2/4 time signature.

El Caporal de Jalisco

42

A ver si lo-gra al - can-zarlo pa po - der-lo ji - ne - tear ___ Hu - ya Hu - ya Hu-ya Hu-ya

V 1

V 2

V 3

T 1

T 2

Arm.

Gtrn.

G D7 G G D7

El Caporal de Jalisco

49 *3X to Coda*
Ha Hu - ya, Hu - ya, Hu - ya, Hu - ya Ha. Ha. _____

49 *3X to Coda*
Hu - ya, Hu - ya, Hu - ya, Hu - ya, Ha. Ha. _____

49 *3X to Coda*
Hu - ya, Hu - ya Hu - ya Hu - ya, Ha. Ha. _____

V 1 *3X to Coda*

V 2 *3X to Coda*

V 3 *3X to Coda*

T 1 *3X to Coda*

T 2 *3X to Coda*

Arm. *3X to Coda*
G G D7 G G V V V

Gtrn. *3X to Coda*

Detailed description: This page of a musical score for 'El Caporal de Jalisco' contains measures 49 through 52. It features a vocal line with lyrics and a multi-instrumental accompaniment. The vocal line consists of three parts, each with lyrics: 'Ha Hu - ya, Hu - ya, Hu - ya, Hu - ya Ha. Ha. _____', 'Hu - ya, Hu - ya, Hu - ya, Hu - ya, Ha. Ha. _____', and 'Hu - ya, Hu - ya Hu - ya Hu - ya, Ha. Ha. _____'. The instrumental parts include three Violin parts (V 1, V 2, V 3), two Trumpet parts (T 1, T 2), an Arm. (Arm) part, and a Gtrn. (Guitar) part. The Arm. part has a rhythmic pattern of eighth notes and includes chord markings: G, G, D7, G, G, and V V V. The Gtrn. part has a bass line with quarter notes. The score is marked with '3X to Coda' above measures 50, 51, and 52, indicating a triple repeat. A Coda symbol is present at the end of each part.

El Caporal de Jalisco

56

56

56

V 1

V 2

V 3

56

T 1

56

T 2

56

Arm.

56

Gtrn.

D7 G

Detailed description: This page of a musical score for 'El Caporal de Jalisco' contains measures 56 through 58. It features a vocal line with a melodic line and a bass line, both with long notes and slurs. Three violin parts (V 1, V 2, V 3) are present, each with a single note in each measure. Two trumpet parts (T 1, T 2) play a rhythmic pattern of eighth notes. An arm part (Arm.) plays a rhythmic pattern of eighth notes with stems. A guitar part (Gtrn.) plays a bass line with quarter notes. Chord markings 'D7' and 'G' are placed above the arm part in measures 57 and 58 respectively. The score is written in treble clef with a key signature of two sharps (F# and C#).

El Caporal de Jalisco

Mariachi Cobre

Violin 1

V 1

V 1

V 1

V 1

V 1

V 1

V 1

El Caporal de Jalisco

Mariachi Cobre

Violin 2

V 2

5

V 2

9

V 2

12

V 2

17

V 2

21

V 2

25

12

4

10^X to Coda

V 2

54

5

El Caporal de Jalisco

Mariachi Cobre

Violin 3



V 3

5



V 3

9



V 3

12



V 3

17



V 3

21



V 3

25

12

4

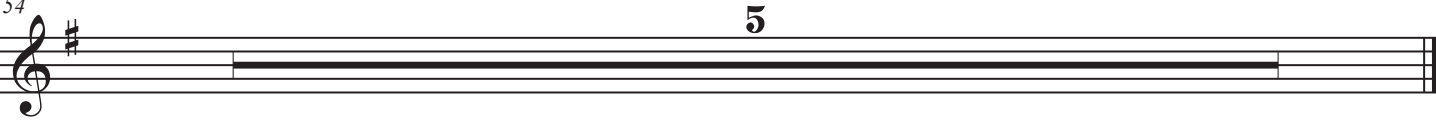
10^X to Coda



V 3

54

5



El Caporal de Jalisco

Mariachi Cobre

Trumpet 1

T 1

5

T 1

9

T 1

12

T 1

17

T 1

21

T 1

25

12

4

10 to Coda

T 1

54

El Caporal de Jalisco

Mariachi Cobre

Trumpet 2

T 2

5

T 2

9

T 2

12

T 2

17

T 2

21

T 2

25

12

4

10 X to Coda

T 2

54

El Caporal de Jalisco

Mariachi Cobre

Armonia

7

Arm.

13

Arm.

19

Arm.

25

Arm.

31

Arm.

37

Arm.

43

Arm.

49

Arm.

55

Arm.

G D7 G G G7 C A7 D7 G D7 G
 3X to Coda
 D7 G

El Caporal de Jalisco

Mariachi Cobre

Guitarron



8

Gtrn.



16

Gtrn.



24

Gtrn.



32

Gtrn.



40

Gtrn.



48

Gtrn.

3X to Coda



54

Gtrn.



El Caporal de Jalisco

Mariachi Cobre

Voice

25

A - bran el co - rral muc - cha - chos que(a) - lla vie - ne el Ca - po - ral ____

29

A - bran el co - rral mu - cha - chos que(a) lla vie - ne el Ca - po - ral. ____

33

Vie - ne co - lean - do un no - villo por - es - e ca - mi - no

36

re - - - al ____

42

A ver si lo - gra al - can - zarlo pa po - der - lo ji - ne - tear ____

46

Hu - ya Hu - ya Hu - ya Hu - ya Ha

50

Hu - ya, Hu - ya, Hu - ya, Hu - ya Ha.

3X to Coda

54

Ha. ____

El Caporal de Jalisco

Mariachi Cobre

Voice

8 8 4 4 4

29

A - bran el co - rral mu - cha - chos que(a) lla vie -

31

ne el Ca - po - ral. _____

4 13

50

3X to Coda

Hu - ya, Hu - ya, Hu - ya, Hu - ya, Ha.

54

Ha. _____

El Caporal de Jalisco

Mariachi Cobre

Voice

29

A - bran el co - rral mu - cha - chos que(a) lla vie -

31

ne el Ca - po - ral. _____

50

Hu - ya, Hu - ya Hu - ya Hu - ya, Ha.

3X to Coda

54

Ha. _____

El Caporal

Spanish

Abran el corral muchachos que allá
viene el caporal

***Abran el corral muchachos que allá
viene el caporal***

Viene coleando un novillo por ese
camino real

A ver si logra alcanzarlo pá poderlo
jinetear

Huya, huya, huya, huya, ha

Huya, huya, huya, huya, ha

Dicen que aquel caporal monta un
caballo ruano

***Dicen que aquel caporal monta un
caballo ruano***

Con un lucero en la frente y le llaman
el cubano

Pá correr es el primero en las pistas y
en los llanos

Huya, huya, huya, huya, ha

Huya, huya, huya, huya, ha

(musica)

Soy del purito Jalisco mi semblante lo
dirá

***Soy del purito Jalisco mi semblante
lo dirá***

Uso sombrero de charro y les brindo
mi amistad

Y cuando tiendo la mano la doy con
sinceridad

Huya, huya, huya, huya, ha

Huya, huya, huya, huya, ha

English

Open the gate men, here comes the
foreman.

Open the gate men, here comes the
foreman.

He is on the tail of a steer on that
royal road.

Lets see if he catches him so that we
can ride him.

Huya, huya, huya, huya, ha

Huya, huya, huya, huya, ha.

They say that the foreman mounts a
roan horse.

They say that the foreman mounts a
roan horse.

With a star on his forehead and he is
called the cuban.

When he runs he is always first on the
track and on the plain.

Huya, huya, huya, huya, ha

Huya, huya, huya, huya, ha.

(Music)

I am from Jalisco, my look will prove it.

I am from Jalisco, my look will prove it.

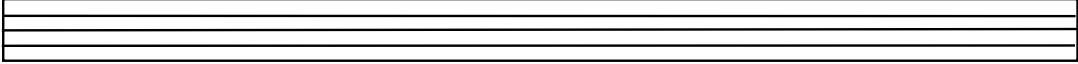
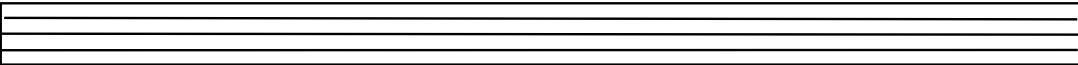
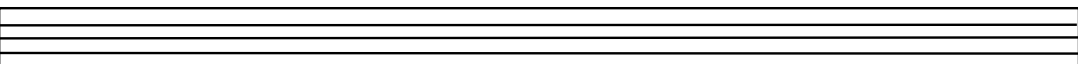
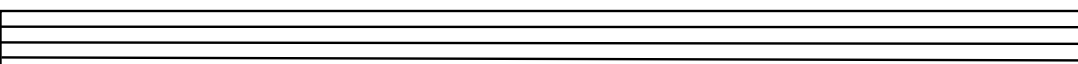
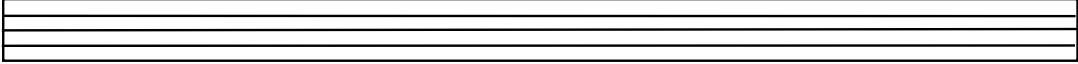
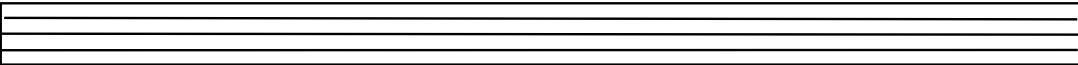
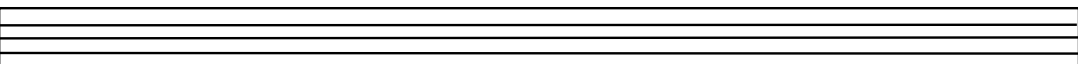
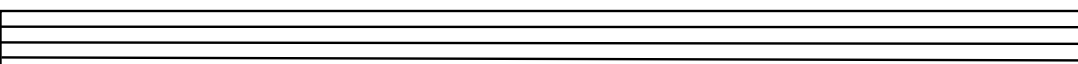
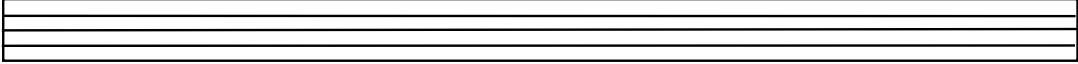
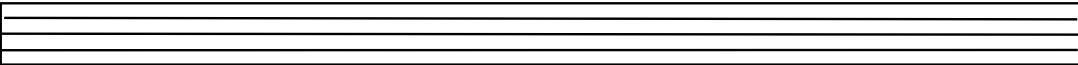
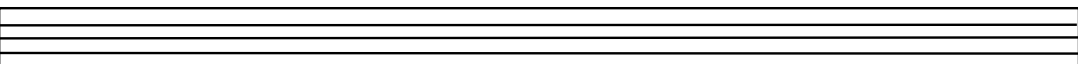
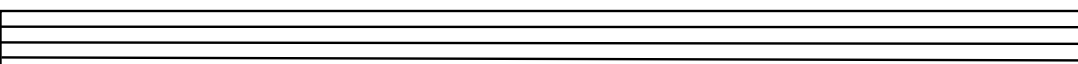
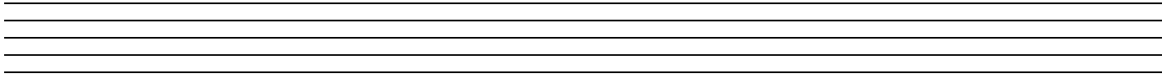
I use a charro hat and I toast our
friendship.

And when I extend my hand I give with
sincere respect.

Huya, huya, huya, huya, ha

Huya, huya, huya, huya, ha.

PLANNING FOR SUCCESS

Title	Ella								
Composer									
Style									
Key Signature									
Time Signature	_____ How many beats per measure? _____ _____ What kind of note gets one beat? _____								
Scales/ Exercises to Practice	<table border="1"> <tr> <td>Violin</td> <td></td> </tr> <tr> <td>B^b Trumpet</td> <td></td> </tr> <tr> <td>Vihuela/ Guitar</td> <td></td> </tr> <tr> <td>Guitarrón</td> <td></td> </tr> </table>	Violin		B^b Trumpet		Vihuela/ Guitar		Guitarrón	
Violin									
B^b Trumpet									
Vihuela/ Guitar									
Guitarrón									
Chords									
Mánicos (Strumming Patterns)	Be sure to include clef, key signature, and time signature. 								
Vocabulary	List and define the new terms learned. Be sure to illustrate the corresponding markings where appropriate.								
Notes									



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Ella

Score

Mariachi Vargas de Teacuilán

Musical score for the first system, featuring Voice 1 and 2, Violin 1, 2, and 3, Trumpet in B \flat 1 and 2, Armonia, and Guitarrón. The score is in 3/4 time and includes a repeat sign. The Armonia part includes chord markings F, G7, and C.

Musical score for the second system, featuring Voice 1 and 2 with lyrics, Violin 1, 2, and 3, Trumpet in B \flat 1 and 2, Armonia, and Guitarrón. The score is in 3/4 time and includes a repeat sign. The Armonia part includes chord markings G7 and C. The lyrics are:
Me can - se de ro - gar - le me can - se de de - cir - le
Me can - se de ro - gar - le con el llanto - en los o - jos,
Easy... Duet Easy... Duet Easy... Duet
SLOW

Ella

Vce. 1

que yo sin e - lla de pe - na mu - e - ro — Ya no qui - so e - schu - char - me si sus
 al - ce mi co - pa(y) brin - de por - e - lla — No po - dia - des - pre - ciar - me er - a

Vce. 2

Vln. 1

Vln. 2

Vln. 3

B♭ Tpt. 1

B♭ Tpt. 2

Arm.

Gtr.

G7

mf

mf

Vce. 1

la - bios a - brie - ron fue pa de - cir - me: ya no te qui - ro — Yo sen - ti que mi vi - da —
 el ul - timo - brin - dis de un bo - he - mio por u - na rei - na. — Los ma - ria - chis ca - lla - ron —

Vce. 2

Vln. 1

Vln. 2

Vln. 3

B♭ Tpt. 1

B♭ Tpt. 2

Arm.

Gtr.

C

Ella

Vce. 1 *se per - dia en un abis - mo profun - do y ne - ro como mi su - er - te Qui - so*
de mi ma - no sin fuer - za ca - yo mi co - pa sin dar - me quen - ta. Ell - a

Vln. 1

Vln. 2

Vln. 3

B♭ Tpt. 1 *solo w/voice*

B♭ Tpt. 2 *1st trpt solo*

Arm. *C7 F*

Gtrn.

Vce. 1 *ha - llar - el (ol) - yi - do Al e - sti - lo Ja - lis - co pe - ro aque - llos ma - ria - chis y(a) -*
qui - so que - dar - se, cuan - do vio mi tris - te - za pe - ro yú(es) - ta - ba(e) - cri - to, que(a) -

Vln. 1

Vln. 2

Vln. 3

B♭ Tpt. 1

B♭ Tpt. 2

Arm. *G7 C G7*

Gtrn.

Ella

Vce. 1
1. *quel te qui - la me(hi) - cie - ron llo - rar.*
2. *No - che per - die - ra su(a) -*

Vce. 2

Vln. 1

Vln. 2

Vln. 3

B♭ Tpt. 1

B♭ Tpt. 2

Arm. *C C7*

Gtrn.

Detailed description: This system contains the first two measures of the piece. The vocal line (Vce. 1) has two first endings (1. and 2.) and a double bar line. The instrumental parts (Vln. 1-3, B♭ Tpt. 1-2, Arm., Gtrn.) provide accompaniment. The guitar part (Gtrn.) has a bass line with a 'C' chord marking above it. The first ending of the vocal line is marked with a '1.' and the second ending with a '2.'. The instrumental parts also have first and second endings marked with '1.' and '2.'.

Vce. 1
mor.

Vce. 2

Vln. 1

Vln. 2

Vln. 3

B♭ Tpt. 1

B♭ Tpt. 2

Arm. *C G7 C*

Gtrn.

Detailed description: This system contains the next two measures of the piece. The vocal line (Vce. 1) has a 'mor.' marking. The instrumental parts continue their accompaniment. The guitar part (Gtrn.) has 'C', 'G7', and 'C' chord markings above it. The first ending of the vocal line is marked with a '1.' and the second ending with a '2.'. The instrumental parts also have first and second endings marked with '1.' and '2.'.

Ella

Violin 1

Mariachi Vargas de Teacuilan

7

13 SLOW

17 Duet
Easy...

23 26 15

44

50 52 10 621. 4

68 2. 3

Ella

Violin 2

Mariachi Vargas de Teacalitlan

7

13

SLOW

17 Duet

Easy...

23 26 15

44

50 52 10 62 1. 4

68 2. 3

Ella

Violin 3

Mariachi Vargas de Teacalitlan

7

13

SLOW

17 Duet
Easy...

23 26 15

44

50 52 10 621. 4

68 2. 3

Ella

Trumpet in B \flat 1

Mariachi Vargas de Teacalitlan

9

16 **12**

SLOW

28

mf

38

42 **8** solo w/voice

54

58 **4** **4** **62**

68

2. **3**

Ella

Trumpet in B \flat 2

Mariachi Vargas de Teacalitlan

1 2 3 10 16 12

SLOW

28 *mf*

38 42 20 62. 4

68 2. 3

Ella

Acoustic Guitar

Mariachi Vargas de Teacalitlan

1 2 F G7 C

10 G7 C SLOW

18 G7

27

36 C

45 C7 F

54 G7 C G7 1.

63 C C7 2. 69 2 C

73 G7 C

Ella

Guítarron

Mariachi Vargas de Teacalitlan

1 2

12

SLOW

22

34

45

56 1.

67 2. 69 2

Ella

Voice 1

Mariachi Vargas de Teacuilan

1 2 3 10

LOW

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

18

me can - se de de - cir - le que yo sin e - lla de pe - na mu - e - ro _____ Ya no
 con el llanto - en los o - jos, al - ce mi co - pa(y) brin - de por - e - lla _____ No po -

27

qui - so e - schu - char - me si sus la - bios a - brie - ron fue pa de - cir - me: ya no te
 dia - des - pre - ciar - me er - a el ul - timo - brin - dis de un bo - he - mio por u - na

36

qui - ro _____ Yo sen - ti que mi vi - da _____ se per - dia en un abis - mo profun - do y
 rei - na. _____ Los ma - ria - chis ca - lla - ron _____ de mi ma - no sin fuer - za ca - yo mi

46

ne - ro como mi su - er - te Qui - so ha - llar - el(ol) - vi - do Al e -
 co - pa sin dar - me quen - ta. Ell - a qui - so que - dar - se, cuan - do

55

1.

sti - lo Ja - lis - co pe - ro aque - llos ma - ria - chis y(a) - quel te - qui - la me(hi) - cie - ron llo -
 vio mi tris - te - za pe - ro ya(es) - ta - ba(e) - cri - to, que(a) - que - lla _____

64

66 2. 2.

rar. _____ No - che per - die - ra su(a) - mor. _____

Ella

Me cansé de rogarle
me cansé de decirle
que yo sin ella
de pena muero.

I grew tired of begging her
I grew tired of telling her
that without her, I
would die of a broken heart.

Ya no quiso escucharme
si sus labios se abrieron
fue para decirme:
"ya no te quiero."

She didn't want to listen to me
anymore. If her lips opened
it was to only say:
I no longer love you.

Yo sentí que mi vida
se perdía en un abismo
profundo y negro
como mi suerte.

I felt my life
slipping away into an abyss
deep and black
just like my luck

Quise hallar el olvido
al estilo Jalisco
pero aquellos mariachis
y aquél tequila
me hicieron llorar.

I wanted to find oblivion
Jalisco style
but that mariachi
and that tequila
made me weep

Ella

Me canse de rogarle,
con el llanto en los ojos
alce mi copa
y brinde por ella.

No podria despreciarme
era el ultimo brindis
de un bohemio
con una reina.

Los mariachi callaron
de mi mano sin fuerza
cayo mi copa
sin darme cuenta.

Ella quiso quedarse
cuando vio mi tristeza
pero ya estaba escrito
que aquella noche
perdiera su amor.

I grew tired of begging her
with tears in my eyes
I raised my glass
and drank to her.

She couldn't scorn me
it was the last toast
from a romantic drunk man in misery
to a queen.

The mariachis became silent
from my weakened hand
fell my glass
without me noticing it.

She wanted to stay
when she saw my sadness
but it was already written
that on that night
I would lose her love.

PLANNING FOR SUCCESS

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



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Los Aguacates

The musical score for "Los Aguacates" is written for a seven-part ensemble. It begins with a key signature of two sharps (F# and C#) and a 3/4 time signature. The first two staves, Voice 1 and Voice 2, contain whole rests for the first four measures. The Violin 1 part starts with a half note G4, followed by quarter notes A4, B4, and C5 in the first measure. The second measure contains a half note D5, a quarter note E5, and a quarter rest. The third measure consists of quarter notes F#4, G4, A4, and B4. The fourth measure contains quarter notes C5, B4, A4, and G4. The Trumpet in Bb 1 part mirrors the Violin 1 line. The Trumpet in Bb 2 part plays a steady eighth-note accompaniment: G4, A4, B4, C5 in the first measure, followed by D5, E5, F#5, G5 in the second, and then quarter notes G4, A4, B4, C5 in the third and fourth measures. The Armonia part features a rhythmic pattern of eighth notes with stems up and down, starting on G4. Above the first three notes are the letters 'D' and 'V', and above the next three notes are 'A7' and 'V'. The Guitarron part provides a bass line with quarter notes: G2, A2, B2, C3 in the first measure, D3, E3, F#3, G3 in the second, and then quarter notes G2, A2, B2, C3 in the third and fourth measures.

Los Aguacates

A

5

Vce. 1

Vce. 2

Vln. 1

Bb Tpt. 1

Bb Tpt. 2

Arm.

Gtr.

10

Vce. 1

Vce. 2

Vln. 1

Bb Tpt. 1

Bb Tpt. 2

Arm.

Gtr.

G E7 A7

Los Aguacates B

15

Vce. 1

Vce. 2

Vln. 1

Bb Tpt. 1

Bb Tpt. 2

Arm.

Gtr.

Es - te(es) un son muy a - le - gre. Es - te

Es - te

D

A7

21

Vce. 1

Vce. 2

Vln. 1

Bb Tpt. 1

Bb Tpt. 2

Arm.

Gtr.

son Es - te son Es - te son de los(a) - gue - ca - tes. Alla en la ca - pi - na ver -

son Es - te son Es - te son de los(a) - gua - ca - tes

D

Los Aguacates

26

Vce. 1
- - de se re - fle - jan sus fo - lla - jes Alla en la ca - pi - na ver - de se re -

Vce. 2
Alla en la ca - pi - na ver - de se re -

Vln. 1

Bb Tpt. 1

Bb Tpt. 2

Arm.
A7 D A7

Gtrn.

31

Vce. 1
fle - jan sus fo - lla - jes Es - te es un son muy a - legre, es - te son de los agua - ca -

Vce. 2
fle - jan sus fo - lla - jes. Es - te es un son muy a - legre, es - te son de los agua - ca -

Vln. 1

Bb Tpt. 1

Bb Tpt. 2

Arm.
D A7

Gtrn.

Los Aguacates

37

Vce. 1
- - tes

Vce. 2
- - tes.

Vln. 1

Bb Tpt. 1

Bb Tpt. 2

Arm.
D G E7 A7

Gtr.

42

Vce. 1

Vce. 2

Vln. 1

Bb Tpt. 1

Bb Tpt. 2

Arm.

Gtr.

Los Aguacates

47

Vce. 1

Vce. 2

Vln. 1

Bb Tpt. 1

Bb Tpt. 2

Arm.

Gtr.

D A7 D

Detailed description: This page of a musical score for 'Los Aguacates' covers measures 47 through 51. The score is arranged for a band and includes parts for two vocalists (Vce. 1 and Vce. 2), a violin (Vln. 1), two baritone saxophones (Bb Tpt. 1 and Bb Tpt. 2), an arm (Arm.), and a guitar (Gtr.). The key signature is D major (two sharps) and the time signature is 4/4. The vocal parts feature a melodic line with a long slur across measures 47-50, ending with a quarter note in measure 51. The violin part consists of whole rests. The baritone saxophones play a rhythmic eighth-note pattern. The arm part features a rhythmic pattern of eighth notes with accents, and the guitar provides a bass line with quarter notes. Chord markings 'D', 'A7', and 'D' are placed above the arm staff in measures 47, 50, and 51 respectively.

Los Aguacates

Violin 1

Vln. 1

Vln. 1

Vln. 1

Vln. 1

Vln. 1

Vln. 1

Vln. 1

Los Aguacates

Trumpet in Bb

2

Bb Tpt. I

5

2

Bb Tpt. I

9

Bb Tpt. I

13

Bb Tpt. I

18

20

Bb Tpt. I

40

2

Bb Tpt. I

47

2

Los Aguacates

Trumpet in Bb 2

2

Bb Tpt. 2

5

2

Bb Tpt. 2

9

Bb Tpt. 2

13

Bb Tpt. 2

18

20

Bb Tpt. 2

43

2

Bb Tpt. 2

47

Los Aguacates

Armonia

D A7 D A7

Arm.

G E7 A7

Arm.

D

Arm.

A7 D

Arm.

A7 D A7

Arm.

D A7 D

Arm.

G E7 A7

Arm.

D A7 D

Los Aguacates

Guitarron

Gtrn. ⁵

Gtrn. ¹⁰

Gtrn. ¹⁶

Gtrn. ²³

Gtrn. ²⁸

Gtrn. ³³

Gtrn. ³⁸

Gtrn. ⁴⁵

Los Aguacates

A
B

Voice 1 8 9

Es-te(es) un son muy - a - le - gre. Es-te son Es-te

Vce. 1 22

son Es-te son de los(a)-gue-ca - tes. Alla en la ca-pi - na ver - de se re - fle - jan sus fo-lla -

Vce. 1 28

- jes Alla en la ca-pi - na ver - de se re - fle - jan sus fo-lla - jes Es - te es

Vce. 1 34 7

un son muy a-legre, es-te son de los agua-ca - tes

Vce. 1 47

Los Aguacates

Voice 2

8 9 2

Es-te son Es-te son Es-te

Vce. 2

23 3

son de los(a) - gua-ca - tes Alla en la ca-pi - na ver - de se re-

Vce. 2

31

fle-jan sus fo-lla - jes. Es-te es un son muy a-legre, es-te son de los agua-ca - tes.

Vce. 2

38 7

El Son de Los Aguacates

Este es un son muy alegre

Este son, éste son, éste son de los aguacates.)>

Allá en la campiña verde se reflejan sus follajes

Allá en la campiña verde se reflejan sus follajes>

Este es un son muy alegre, este son de los aguacates.

This is a happy son

This son, this son, this son of the avocados.

Over there in the green countryside you can see its foliage.

Over there in the green countryside you can see its foliage.

This is a happy son, this is the son of the avocados.

Estoy guardando tostones

Para cua, para cua, para cuando yo me muera>

Que me toquen los mariachis y me canten mis rancheras

Que me toquen los mariachis y me canten mis rancheras>

Estoy guardando tostones y llenando las talegas.

I am saving croutons

for what, for what, for when I die.

Let the mariachis play for me and sing their rancheras.

Let the mariachis play for me and sing their rancheras.

I am saving croutons and filling up the sacks.

Desde ahoritita les digo

A todi, a todi, a todititos mis cuates>

Que me toquen suavcito el son de los aguacates

Que me toquen suavcito el son de los aguacates.>

Desde ahoritita les digo a todititos mis cuates.

From right here now I tell you,

At all, at all, at all of my people.

That they play nice and smooth the son of the avacados.

That they play nice and smooth the son of the avacados.

From right here now I tell all my people

Toquenme los aguacates!

Play the avocados!

PLANNING FOR SUCCESS

Title	El Ausente								
Composer									
Style									
Key Signature									
Time Signature	_____ How many beats per measure? _____ _____ What kind of note gets one beat? _____								
Scales/ Exercises to Practice	<table border="0" style="width: 100%;"> <tr> <td style="width: 150px; vertical-align: top;">Violin</td> <td style="border: 1px solid black; height: 40px;"></td> </tr> <tr> <td style="vertical-align: top;">B^b Trumpe</td> <td style="border: 1px solid black; height: 40px;"></td> </tr> <tr> <td style="vertical-align: top;">Vihuela/ Guitar</td> <td style="border: 1px solid black; height: 40px;"></td> </tr> <tr> <td style="vertical-align: top;">Guitarrón</td> <td style="border: 1px solid black; height: 40px;"></td> </tr> </table>	Violin		B ^b Trumpe		Vihuela/ Guitar		Guitarrón	
Violin									
B ^b Trumpe									
Vihuela/ Guitar									
Guitarrón									
Chords									
Mánicos (Strumming Patterns)	Be sure to include clef, key signature, and time signature. _____ _____ _____ _____								
Vocabulary	List and define the new terms learned. Be sure to illustrate the corresponding markings where appropriate.								
Notes									



10

V1

V2

V3

T1

T2

A

B

V

15

V1

V2

V3

T1

T2

A

B

V

1

E7

A

A

E7

Ya se va, el au sen te ya se va, y se

20

V1

V2

V3

T1

T2

A

B

V

va po bre del au sen te cuan do vol ve ra

25

V1

V2

V3

T1

T2

A

B

V

Ya se va,el au sen te ya se va,y se va po bre del au

30

2

V1

V2

V3

T1

T2

A

B

V

sen te cuan do vol ve ra

Ay la la la Ay la la

E7 E7 A E E

35

V1

V2

V3

T1

T2

A

B

V

la la la la la

la la la la la

la la la la la

la la la la la

la la la la la

la la la la la

la la la la la

Ya se va, el au sen te ya se va, y se

B7 E E E B7

40

V1

V2

V3

T1

T2

A

B

V

1 2

Ya se va,el au sen te

E E7 A E7

va Ya se va,el au sen te

45

V1

V2

V3

T1

T2

A

B

V

3

A A E7 E7 A

50 **4**

V1

V2

V3

T1

T2

A

B

V

55

V1

V2

V3

T1

T2

A

B

V

60 D.S. 2 X al CODA

V1

V2

V3

T1

T2

A

B

V

64

V1

V2

V3

T1

T2

A

B

V

El Ausente

Vargas / Fuentes

8

Violin 1

Musical score for Violin 1, titled "El Ausente" by Vargas / Fuentes. The score is in 3/4 time and G major. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a series of eighth notes and quarter notes. A measure at the end of the first staff contains a triplet of eighth notes, indicated by a "3" above the notes. The second staff continues the melodic line. The third staff includes a measure with a "4" above it, followed by a first ending bracket labeled "1" with a repeat sign. The fourth staff has a measure with a "4" above it, followed by a second ending bracket labeled "2". The fifth staff contains the vocal line with lyrics: "Ay la la la Ay la la la la la la la la". The sixth staff has a measure with a "2" above it, followed by a measure with a "3" above it, and a measure with a "5" above it. The seventh staff begins with the lyrics "Ya se va, el au sen te" and a measure with a "4" above it. The eighth staff has a first ending bracket labeled "1" and a second ending bracket labeled "2". The ninth staff includes the instruction "D.S. 2 X al CODA" above the staff. The tenth staff concludes the piece.

El Ausente

Violin 2

8

13

28

36

41

50

55

60

65

3

4

8

4

2

5

1

2

D.S. 2 X al CODA

Ay la la la Ay la la

Ya se va, el au sen te

Violin 3

8

13

28

36

41

50

55

60

65

3

4

8

4

2

5

1

2

D.S. 2 X al CODA

Ay la la la Ay la la 1 la la la la la

Ya se va, el au sen te

El Ausente

Trumpet 1

3

8

15

20

32

37

44

49

54

59

66

1 Ay la la 2 la Ay la la la la la la la

Ya se va, el au sen te

D.S. 2 X al CODA

3

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Armonia

The musical score for 'El Ausente' is written in 3/4 time and consists of ten staves of guitar harmony. The key signature is A major (three sharps: F#, C#, G#). The chords and their positions are as follows:

- Staff 1: Chords C, G7, C, A (at the end of the staff).
- Staff 2: Chords A, E7, A, C, C.
- Staff 3: Chords G7, C, A, A, E7.
- Staff 4: Chords A, A, A, E7, A.
- Staff 5: Chords A, E7, E7, A, A.
- Staff 6: Chords A, E7, A, A, E7.
- Staff 7: Chords E7, A, E, E, B7.
- Staff 8: Chords E, E, E, B7, E (first ending).
- Staff 9: Chords E, E7, A, E7, A (second ending).
- Staff 10: Chords A, E7, E7, A, D, A7.
- Staff 11: Chords D, D7, G, A7, A7, A7 (first ending).

57 D A7 D D.S. 2 X al CODA A

Musical staff 57-61: Treble clef, key signature of two sharps (F# and C#). Measure 57: D chord, quarter notes G4, A4, B4, C5. Measure 58: A7 chord, quarter notes G4, A4, B4, C5. Measure 59: D chord, quarter notes G4, A4, B4, C5. Measure 60: D.S. 2 X al CODA, whole rest. Measure 61: A chord, quarter notes G4, A4, B4, C5. A circled cross symbol is above the staff in measure 61.

62 A E7 A A A

Musical staff 62-66: Treble clef, key signature of two sharps (F# and C#). Measure 62: A chord, quarter notes G4, A4, B4, C5. Measure 63: E7 chord, quarter notes G4, A4, B4, C5. Measure 64: A chord, quarter notes G4, A4, B4, C5. Measure 65: A chord, quarter notes G4, A4, B4, C5. Measure 66: A chord, quarter notes G4, A4, B4, C5.

67 A

Musical staff 67-71: Treble clef, key signature of two sharps (F# and C#). Measure 67: whole rest. Measure 68: whole rest. Measure 69: A chord, quarter notes G4, A4, B4, C5. Measure 70: whole rest. Measure 71: whole rest.

El Ausente

Vargas / Fuentes

Guitarron

The image displays a guitar score for the piece 'El Ausente' by Vargas and Fuentes. The score is written in bass clef with a 3/4 time signature and a key signature of three sharps (F#, C#, G#). It consists of ten staves of music, each beginning with a measure number: 1, 6, 11, 16, 21, 26, 31, 36, 41, and 51. The notation includes various rhythmic values such as quarter notes, eighth notes, and rests. A double bar line with repeat dots is used at the end of the 31st measure. A section starting at measure 36 is marked with a first ending bracket labeled '1'. A second ending bracket labeled '2' spans measures 41 through 46. The score concludes with a first ending bracket labeled '1' at the end of the 51st measure.

Vocal

4 4 4 4

17 $\text{\textcircled{S}}$
Ya se va,el au sen te ya se va,y se va po bre del au

22
sen te cuan do vol ve ra Ya se va,el au sen te

27
ya se va,y se va po bre del au sen te cuan do vol ve

32
ra Ay la la la Ay la la la la la la

37 1 2
Ya se va,el au sen te ya se va,y se va

42 5 6
Ya se va,el au sen te

56 1 2 2 D.S. 2 X al CODA 8 $\text{\textcircled{\emptyset}}$

" EL AUSENTE "

son Jaliscience.
S. VARGAS .- R. FUENTES
Edit: EMROTH / SACM

YA SE VA EL AUSENTE....	solistas
YA SE VA Y SE VA	
POBRE DEL AUSENTE....	
CUANDO VOLVERA. (repite)	
=====	
AY...LA LA LA	coro
AY ..LA LA LA....LA LA LA LA	coro
YA SE VA EL AUSENTE	solistas
YA SE VA Y SE VA	solistas
AY LA LA LA	coro
AY...LA LA LA LA LA LA LA	coro
POBRE DEL AUSENTE	solistas
CUANDO VOLVERA....YA SE VA EL AUSENTE,	solistas.
=====	
DONDE ESTA EL AUSENTE	solistas
A DONDE SE FUE	
LEJOS DE SU TIERRA	
LEJOS DE SU SER.....	
OJALA QUE VUELVA	
LO QUEREMOS VER	
JUNTO CON LA GENTE	
QUE LO VIO NACER..	
=====	
AY..LA LA LA.....etc.....etc, (2° verso)	coro y solistas
=====	
YA SE VA EL AUSENTE	
YA SE VA LLORANDO	
PORQUE SU CHINITA	
LO ESTABA ENGAÑANDO..... (repite)	
=====	
ay.... 1A LA LA	coro y solistas.

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