

BENDITO DIOS

YESICA AGUIRRE
ARR. DE MAURIZIO FIORE SALAS

VALS ♩ = 160

The musical score is arranged in four systems. The first system (measures 1-4) includes parts for Coro (Coral), Flauta (Flute), Violín (Violin), and Cuatro. The Coro part consists of rests. The Flauta and Violín parts play a melody starting with a *mf* dynamic. The Cuatro part provides harmonic accompaniment with chords C, C7, and F, and a *mf* dynamic. The second system (measures 5-8) features the Coro part with the lyrics "BEN - DI - TO" and a *mf* dynamic. The Flauta and Violín parts continue their melodic lines. The Cuatro part continues with chords C, G7, C, and G7. The time signature is 3/4 throughout.

2

9 (A)

CORO

DIOS
HOY VEN - GOA
TI.
PA - RA POS-

FL.

VLN.

CUAT.

C G7 C //

13

CORO

TRAR - - ME FREN - TEA
TI.
TÚ CUER - POY

FL.

VLN.

CUAT.

// C7 F //

17

CORO

SAN - - GRE RE - CI - BIR, Y SEN -

FL.

VLN.

CUAT. C

21

CORO

TIR QUE VI-VES EN mí. AL CO - AL CO -

FL.

VLN.

CUAT. G^7 C

4

25

(B)

CORO

MER DE TU PAN Y BE-BER TU VI - NO, YO SIEN -

MER DE TU PAN Y BE-BER TU VI - NO, YO SIEN -

FL.

mf

VLN.

mf

CUAT.

C C7 F //

29

CORO

TO SE-ÑOR QUES-TÁS CON - MI - GO. TÚE RES_ SE-

TO SE-ÑOR QUES-TÁS CON - MI - GO. TÚE RES_ SE-

FL.

VLN.

CUAT.

G7 // C //

33

CORO

SÚS EL CA MI- NOY LA VER - DAD, YO

SÚS EL CA - MI- NOY LA VER - DAD, YO

FL.

VLN.

CUAT. C^7 F F-6

37

CORO

SIEM - PRE A TU LA - DO QUIE - ROES - TAR. TÚE RES MI

SIEM - PRE A TU LA - DO QUIE - ROES - TAR. TÚE RES MI

FL.

VLN. *mf*

CUAT. C A7 D-7 G7 C *mf*

41

CORO

DIOS EL CA MI-NO DE LA PAZ, E-TER - NA-

DIOS EL CA - MI-NO DE LA PAZ, E-TER - NA-

FL.

VLN.

CUAT.

∞ C7 F F-6

45

CORO

MEN - TE CON - TI- GO QUIE-ROES - TAR.

MEN - TE CON - TI- GO QUIE-ROES - TAR.

FL.

VLN.

CUAT.

C A7 D-7 G7 C ∞

49

CORO

FL.

VLN.

CUAT.

53

CORO

FL.

VLN.

CUAT.

mf

SIEM - PREA TU

8

57



CORO

Musical notation for the Coro part, measures 57-60. The staff shows a bass clef and a common time signature. The notes are: ME - SA MEIN - VI - TAS A VE - NIR, AUN - QUE NO.

ME - SA MEIN - VI - TAS A VE - NIR, AUN - QUE NO

FL.

Musical notation for the Flute part, measures 57-60. The staff shows a treble clef and a common time signature. The notes are: ME - SA MEIN - VI - TAS A VE - NIR, AUN - QUE NO.

VLN.

Musical notation for the Violin part, measures 57-60. The staff shows a treble clef and a common time signature. The notes are: ME - SA MEIN - VI - TAS A VE - NIR, AUN - QUE NO.

CUAT.

Musical notation for the Cello part, measures 57-60. The staff shows a treble clef and a common time signature. The notes are: ME - SA MEIN - VI - TAS A VE - NIR, AUN - QUE NO.

61

CORO

Musical notation for the Coro part, measures 61-64. The staff shows a bass clef and a common time signature. The notes are: SEA DIG - NO DE TI, TÓ HI - CIS - TEUN.

SEA DIG - NO DE TI, TÓ HI - CIS - TEUN

FL.

Musical notation for the Flute part, measures 61-64. The staff shows a treble clef and a common time signature. The notes are: SEA DIG - NO DE TI, TÓ HI - CIS - TEUN.

VLN.

Musical notation for the Violin part, measures 61-64. The staff shows a treble clef and a common time signature. The notes are: SEA DIG - NO DE TI, TÓ HI - CIS - TEUN.

CUAT.

Musical notation for the Cello part, measures 61-64. The staff shows a treble clef and a common time signature. The notes are: SEA DIG - NO DE TI, TÓ HI - CIS - TEUN.

66

CORO

PAC - TO DEA - MOR, TU SA - CRI - FI - CIOES

FL.

VLN.

CUAT. C G7

70

CORO

MI SAL - VA - CIÓN. AL CO - MER DE TU PAN

FL.

VLN.

CUAT. C

(B')

f *f* *mf* *mf*

74

CORO

Y BE-BER TU VI - NO, YO SIEN - TO SE-ÑOR

Y BE-BER TU VI - NO, YO SIEN - TO SE-ÑOR

FL.

VLN.

CUAT.

C7 F // G7

78

CORO

QUES-TÁS CON - MI - GO. TÚE RES_ JE - SÚS_ EL_ CA-

QUES-TÁS CON - MI - GO. TÚE RES_ JE - SÚS_ EL_ CA-

FL.

VLN.

CUAT.

// C //

82

CORO

MI- NOY_ LA VER - DAD, YO SIEM - PRE A_ TU

MI- NOY_ LA VER - DAD, YO SIEM - PRE A_ TU

FL.

VLN.

CUAT.

C7 F F-6 C A7

86

CORO

LA- DO_ QUIE-ROES - TAR. TÚE RES_ MI DIOS_ EL_ CA-

LA- DO_ QUIE-ROES - TAR. TÚE RES_ MI DIOS_ EL_ CA-

FL.

VLN.

CUAT.

D-7 G7 C

mf

mf

90

CORO

MI - NO DE LA PAZ, E - TER - NA - MEN - TE CON -

MI - NO DE LA PAZ, E - TER - NA - MEN - TE CON -

FL.

VLN.

CUAT.

C7 F F-6 C A7

94

CORO

TI - GO QUIE - ROES - TAR.

TI - GO QUIE - ROES - TAR.

FL.

VLN.

CUAT.

D-7 G7 C

98

CORO

FL.

VLN.

CUAT.

C7 F // C

102

CORO

FL.

VLN.

CUAT.

mf (D)

BEN - DI - TO DIOS im -

G7 C G7 C

14

106

CORO

PLO-RO TU PER - DÓN, POR LOS MO - MEN - TOS

FL.

VLN.

CUAT. G7 C % %

110

CORO

— QUE DU - DO DE TI. Y EN LOS QUE OL - VI - DO

FL.

VLN.

CUAT. C7 F % %

114

CORO

QUEAL NO PO-DER AN - DAR, EN TUS BRA-ZOS VOY,

FL.

VLN.

CUAT. C G7

118

CORO

EN TUS MA-NOS ES - TOY. AL CO - MER DE TU PAN

FL.

VLN.

CUAT. C

(B[°])

f AL CO - MER DE TU PAN

f AL CO - MER DE TU PAN

mf

mf

122

CORO

Y BE-BER TU VI - NO, YO SIEN - TO SE-ÑOR

Y BE-BER TU VI - NO, YO SIEN - TO SE-ÑOR

FL.

VLN.

CUAT.

C7 F // G7

126

CORO

QUES-TÁS CON - MI - GO. TÚE RES_ JE - SÚS_ EL_ CA-

QUES-TÁS CON - MI - GO. TÚE RES_ JE - SÚS_ EL_ CA-

FL.

VLN.

CUAT.

// C //

130

CORO

MI- NOY_ LA VER - DAD, YO SIEM - PRE A_ TU

MI- NOY_ LA VER - DAD, YO SIEM - PRE A_ TU

FL.

VLN.

CUAT. C7 F F-6 C A7

134

CORO

LA- DO_ QUIE-ROES - TAR. TÚE RES_ MI DIOS_ EL_ CA-

LA- DO_ QUIE-ROES - TAR. TÚE RES_ MI DIOS_ EL_ CA-

FL.

VLN. mf

CUAT. D-7 G7 C % %

138

CORO

MI - NO DE LA PAZ, E - TER - NA - MEN - TE CON -

MI - NO DE LA PAZ, E - TER - NA - MEN - TE CON -

FL.

VLN.

CUAT.

C7 F F-6 C A7

142

CORO

TI - GO QUIE - ROES - TAR.

TI - GO QUIE - ROES - TAR.

FL.

VLN.

CUAT.

D-7 G7 C

146

CORO

FL.

VLN.

CUAT.

C7 F // C

150

(E)

CORO

FL.

VLN.

CUAT.

G7 C G7 C

mf

SIEM - PREA TU CA - SA

20

154

CORO

PUE-DO LLE - GAR,

Y TO-DO TUA-MOR

FL.

VLN.

CUAT.

158

CORO

VOY AEN - CON - TRAR.

AL EN-TRE - GAR _____ TU

FL.

VLN.

CUAT.

162

CORO

VI - DAEN LA CRUZ, SAL-VAS-TE LA MÍA,

FL.

VLN.

CUAT.

C G7

166

CORO

ME DIS-TE LA LUZ. AL CO - MER DE TU PAN

AL CO - MER DE TU PAN

FL.

VLN.

CUAT.

C

(B^{*})**

f *f* *mf* *mf*

170

CORO

Y BE-BER TU VI - NO, YO SIEN - TO SE-ÑOR

Y BE-BER TU VI - NO, YO SIEN - TO SE-ÑOR

FL.

VLN.

CUAT.

C7 F // G7

174

CORO

QUES-TÁS CON - MI - GO. TÚE RES_ JE - SÚS_ EL_ CA-

QUES-TÁS CON - MI - GO. TÚE RES_ JE - SÚS_ EL_ CA-

FL.

VLN.

CUAT.

// C //

178

CORO

MI- NOY_ LA VER - DAD, YO SIEM - PRE A__ TU

MI- NOY_ LA VER - DAD, YO SIEM - PRE A__ TU

FL.

VLN.

CUAT.

C7 F F-6 C A7

182

CORO

LA- DO__ QUIE-ROES - TAR. TÚE RES__ MI DIOS__ EL__ CA-

LA- DO__ QUIE-ROES - TAR. TÚE RES__ MI DIOS__ EL__ CA-

FL.

VLN.

CUAT.

D-7 G7 C

mf

mf

186

CORO
MI - NO DE LA PAZ, E - TER - NA - MEN - TE CON -

MI - NO DE LA PAZ, E - TER - NA - MEN - TE CON -

FL.
b

VLN.

CUAT.
C7 F F-6 C A7

190

CORO
TI - GO QUIE - ROES - TAR.

TI - GO QUIE - ROES - TAR.

FL.

VLN.

CUAT.
D-7 G7 C

194

CORO

FL.

VLN.

CUAT.

198

CORO

FL.

VLN.

CUAT.

mf (F)

BEN - DI - TO DIOS _____ LAS

BEN - DI - TO DIOS _____ LAS

26

202

CORO

GRA - CIAS - TE DOY, POR QUE TÚ E - RES

GRA - CIAS - TE DOY, POR QUE TÚ E - RES

FL.

VLN.

CUAT.

G7

C

∕∕

∕∕

206

CORO

MI PES - CA - DOR, SA-CAS - TE MI AL - MA

MI PES - CA - DOR, SA-CAS - TE MI AL - MA

FL.

VLN.

CUAT.

C7

F

∕∕

∕∕

210

CORO

DEUN OS - CU - RO MAR, ME DAS ES - PE - RAN - ZA - ME

DEUN OS - CU - RO MAR, ME DAS ES - PE - RAN - ZA - ME

FL.

VLN.

CUAT.

C G7

214

CORO

LLE - NAS - DE PAZ. AL CO - MER DE TU PAN

LLE - NAS - DE PAZ. AL CO - MER DE TU PAN

FL.

VLN.

CUAT.

C C

f **(B^{****})** *mf*

218

CORO

Y BE-BER TU VI - NO, YO SIEN - TO SE-ÑOR

Y BE-BER TU VI - NO, YO SIEN - TO SE-ÑOR

FL.

VLN.

CUAT. C7 F G7

222

CORO

QUES-TÁS CON - MI - GO. TÚE RES_ JE - SÚS_ EL_ CA-

QUES-TÁS CON - MI - GO. TÚE RES_ JE - SÚS_ EL_ CA-

FL.

VLN.

CUAT. C

226

CORO

MI- NOY_ LA VER - DAD, YO SIEM - PRE A_ TU

MI- NOY_ LA VER - DAD, YO SIEM - PRE A_ TU

FL.

VLN.

CUAT. C7 F F-6 C A7

230

CORO

LA- DO_ QUIE-ROES - TAR. TÚE RES_ MI DIOS_ EL_ CA-

LA- DO_ QUIE-ROES - TAR. TÚE RES_ MI DIOS_ EL_ CA-

FL.

VLN. mf

CUAT. D-7 G7 C % %

30

234

CORO

MI - NO DE LA PAZ, E - TER - NA - MEN - TE CON -

MI - NO DE LA PAZ, E - TER - NA - MEN - TE CON -

FL.

VLN.

CUAT.

C7 F F-6 C A7

238

CORO

TI - GO QUIE - ROES - TAR.

TI - GO QUIE - ROES - TAR.

FL.

VLN.

CUAT.

D-7 G7 C

242

CORO

FL.

VLN.

CUAT.

245

CORO

FL.

VLN.

CUAT.

CORO

BENDITO DIOS

YÉSICA AGUIRRE

ARR. DE MAURIZIO FIORE SALAS

VALS ♩ = 160

7 *mf*

1-7 BEN - DI - TO

9 (A)

DIOS HOY VEN-GOA TI. PA - RA POS- TRAR - ME FREN-TEA TI.

16

TÚ CUER-POY SAN - GRE RE - CI - BIR, Y SEN - TIR QUE VI-VES EN MÍ.

24 (B) *f*

AL CO - MER DE TU PAN Y BE-BER TU VI-NO, YO SIEN - TO SE-ÑOR QUES-TÁS CON

31

MI - GO. TÚE RES_ SE - SÚS_ EL_ CA - MI NOY_ LA VER - DAD, YO SIEM-PRE A_ TU

38

LA - DO_ QUIE-ROES - TAR. TÚE RES_ MI DIOS_ EL_ CA - MI - NO_ DE LA

VS.

43

PAZ, E-TER - NA - MEN - TE CON - TI - GO - QUIE - RDES - TAR.

48-55

8

PAZ, E-TER - NA - MEN - TE CON - TI - GO - QUIE - RDES - TAR.

56

*mf***(C)**

SIEM-PREA TU ME - SA MEIN - VI - TAS A VE - NIR, AUN-QUE NO SEA DIG - NO DE

63

TI, TÚ HI - CIS - TEUN PAC - TO DEA - MOR, TU SA - CRI - FI - CIOES MI SAL - VA - CIÓN.

72

*f***(B)**

AL CO - MER DE TU PAN Y BE - BER TU VI - NO, YO SIEN - TO - SE - ÑOR QUES - TÁS CON

AL CO - MER DE TU PAN Y BE - BER TU VI - NO, YO SIEN - TO - SE - ÑOR QUES - TÁS CON

79

MI - GO. TÚE RES - JE - SÚS - EL - CA - MI NOY - LA VER - DAD, YO SIEM - PRE A - TU

MI - GO. TÚE RES - JE - SÚS - EL - CA - MI NOY - LA VER - DAD, YO SIEM - PRE A - TU

86

LA - DO - QUIE - RDES - TAR. TÚE RES - MI DIOS - EL - CA - MI - NO - DE LA PAZ,

LA - DO - QUIE - RDES - TAR. TÚE RES - MI DIOS - EL - CA - MI - NO - DE LA PAZ,

CORO

92

E- TER - NA - MEN - TE CON - TI - GO - QUIE - RDES - TAR.

97-103

E- TER - NA - MEN - TE CON - TI - GO - QUIE - RDES - TAR.

104

mf (D)

BEN - DI - TO DIOS IM - PLO RO - TU PER - DÓN, POR LOS MO - MEN TOS - QUE DU - DO DE

111

TI. Y EN LOS QUE OL - VI - DO QUE AL NO PO - DER AN -

115

DAR, EN TUS BRA - ZOS VOY, EN TUS MA - NOS ES - TOY.

120

f (B[♭])

AL CO - MER DE TU PAN Y BE - BER TU VI - NO, YO SIEN - TO - SE - ÑOR QUES - TÁS CON

AL CO - MER DE TU PAN Y BE - BER TU VI - NO, YO SIEN - TO - SE - ÑOR QUES - TÁS CON

127

MI - GO. TÚE RES - SE - SÚS - EL - CA - MI NOY - LA VER - DAD, YO SIEM - PRE A - TU

MI - GO. TÚE RES - SE - SÚS - EL - CA - MI NOY - LA VER - DAD, YO SIEM - PRE A - TU

134

LA-DO QUIE-ROES - TAR. TÚE RES MI DIOS EL CA MI-NO DE LA
LA-DO QUIE-ROES - TAR. TÚE RES MI DIOS EL CA - MI-NO DE LA

139

PAZ, E-TER - NA - MEN - TE CON - TI - GO QUIE-ROES - TAR. 8
PAZ, E-TER - NA - MEN - TE CON - TI - GO QUIE-ROES - TAR. 8
144-151

152

mf (E)
SIEM-PREA TU CA - SA PUE-DO LLE - GAR, Y TO-DO TUA-MOR VOY AEN-CON-TRAR.

160

AL EN-TRE - GAR TU VI-DAEN LA CRUZ, SAL-VAS-TE LA MÍA, ME DIS-TE LA LUZ.

168

f (B)
AL CO - MER DE TU PAN Y BE-BER TU VI-NO, YO SIEN - TO SE-ÑOR QUES-TÁS CON
AL CO - MER DE TU PAN Y BE-BER TU VI-NO, YO SIEN - TO SE-ÑOR QUES-TÁS CON

175

MI - GO. TÚE RES SE - SÚS EL CA MI NOY LA VER - DAD, YO SIEM-PRE A TU
MI - GO. TÚE RES SE - SÚS EL CA - MI NOY LA VER - DAD, YO SIEM-PRE A TU

CORO

182

LA-DO QUIE-ROES - TAR. TÚE RES MI DIOS EL CA MI-NO DE LA

LA-DO QUIE-ROES - TAR. TÚE RES MI DIOS EL CA MI-NO DE LA

187

PAZ, E-TER-NA-MEN-TE CON TI-GO QUIE-ROES - TAR.

192-199

PAZ, E-TER-NA-MEN-TE CON TI-GO QUIE-ROES - TAR.

200

mf (F)

BEN-DI-TO DIOS LAS GRA CIAS TE DOY, POR QUE TÚ E - RES MI PES-CA - DOR,

BEN-ÐI FO DIOS LAS GRA CIAS TE DOY, POR QUE TÚ E - RES MI PES-CA - DOR,

208

SA-CAS-TE MI AL - MA DE UN OS-CU-RO MAR, ME DAS ES-PE-RAN-ZA ME LLE NAS DE

SA-CAS-TE MI AL - MA DE UN OS-CU-RO MAR, ME DAS ES-PE-RAN-ZA ME LLE NAS DE

215

f (B^{***})

PAZ. AL CO - MER DE TU PAN Y BE-BER TU VI - NO, YO SIEN - TO SE-ÑOR

PAZ. AL CO - MER DE TU PAN Y BE-BER TU VI - NO, YO SIEN - TO SE-ÑOR

6

CORO

222

QUES-TÁS CON MI-GO. TÚE RES_ JE_ SÚS_ EL_ CA MI NOY_ LA VER- DAD, YO

QUES-TÁS CON - MI-GO. TÚE RES_ JE - SÚS_ EL_ CA - MI NOY_ LA VER- DAD, YO

229

SIEM-PRE A TU LA-DO QUIE-ROES - TAR. TÚE RES_ MI DIOS_ EL_ CA MI-NO_ DE LA

SIEM-PRE A TU LA-DO QUIE-ROES - TAR. TÚE RES_ MI DIOS_ EL_ CA - MI-NO_ DE LA

235

PAZ, E- TER - NA - MEN - TE CON - TI - GO_ QUIE-ROES - TAR.

PAZ, E- TER - NA - MEN - TE CON - TI - GO_ QUIE-ROES - TAR.

9
240-248
9

BENDITO DIOS

YESICA AGUIRRE

ARR. DE MAURIZIO FIORE SALAS

VALS ♩ = 160



2

FLAUTA

(D)

16

(B^{''})

105-120 *mf*

127

128-135 *mf*

141

147

(E)

16

(B^{'''})

153-168 *mf*

175

176-183 *mf*

189

195

(F)

16

(B^{''''})

201-216 *mf*

223

224-231 *mf*

FLAUTA

237



244



BENDITO DIOS

YESICA AGUIRRE
ARR. DE MAURIZIO FIORE SALAS

VALS ♩ = 160

3/4 *mf*

4

(A) 16 (B) 9-24 *mf*

31 8 32-39 *mf*

45

51

(C) 16 (B') 57-72 *mf*

79 8 80-87 *mf*

93

99

2

VIOLÍN

(D)

16

(B[°])

Musical staff for measures 105-120. It begins with a whole rest, followed by a sixteenth rest, and then a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, and C5. The dynamics are marked *mf*.

127

8

Musical staff for measures 128-135. It begins with a whole rest, followed by an eighth rest, and then a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, and C5. The dynamics are marked *mf*.

141

Musical staff for measures 141-146. It begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The dynamics are marked *mf*.

147

Musical staff for measures 147-152. It begins with a whole rest, followed by an eighth rest, and then a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, and C5. The dynamics are marked *mf*.

(E)

16

(B[°])

Musical staff for measures 153-168. It begins with a whole rest, followed by a sixteenth rest, and then a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, and C5. The dynamics are marked *mf*.

175

8

Musical staff for measures 176-183. It begins with a whole rest, followed by an eighth rest, and then a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, and C5. The dynamics are marked *mf*.

189

Musical staff for measures 189-194. It begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The dynamics are marked *mf*.

195

Musical staff for measures 195-200. It begins with a whole rest, followed by an eighth rest, and then a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, and C5. The dynamics are marked *mf*.

(F)

16

(B[°])

Musical staff for measures 201-216. It begins with a whole rest, followed by a sixteenth rest, and then a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, and C5. The dynamics are marked *mf*.

223

8

Musical staff for measures 224-231. It begins with a whole rest, followed by an eighth rest, and then a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, and C5. The dynamics are marked *mf*.

VIOLÍN

237



244



CUATRO

BENDITO DIOS

YESICA AGUIRRE

ARR. DE MAURIZIO FIORE SALAS

VALS ♩ = 160

The musical score is written for guitar in 3/4 time. It consists of ten staves of music. The first staff begins with a treble clef, a 3/4 time signature, and a tempo marking of 'VALS ♩ = 160'. The first two measures of the first staff contain eighth notes, followed by a double bar line. The subsequent measures are filled with diagonal lines, representing a rhythmic pattern. Chords are indicated above the staff: C, C7, F, and a double bar line with a slash. A dynamic marking of 'mf' is placed below the first measure. The second staff starts at measure 5 and contains diagonal lines with chords C, G7, C, and G7. The third staff starts at measure 9 and contains diagonal lines with chords C, G7, C, and a double bar line with a slash. A section marker '(A)' is placed above the first measure. The fourth staff starts at measure 13 and contains diagonal lines with chords C7, F, and two double bar lines with slashes. The fifth staff starts at measure 18 and contains diagonal lines with chords C and G7, and two double bar lines with slashes. The sixth staff starts at measure 22 and contains diagonal lines with chord C and two double bar lines with slashes. A section marker '(B)' is placed above the first measure. The seventh staff starts at measure 25 and contains diagonal lines with chords C, C7, F, a double bar line with a slash, and G7. The eighth staff starts at measure 30 and contains diagonal lines with chord C and three double bar lines with slashes. The ninth staff starts at measure 34 and contains diagonal lines with chords C7, F, F-6, C, and A7. The tenth staff starts at measure 38 and contains diagonal lines with chords D-7, G7, C, and two double bar lines with slashes.

2

CUATRO

42 C7 F F-6 C A7

46 D-7 G7 C // //

50 C7 F // C

54 G7 C G7

(C) 57 C G7 C //

61 // C7 F // //

66 // C // G7

70 // C //

(B) 73 C C7 F // G7

78 // C // //

CUATRO

3

82 C7 F F-6 C A7

86 D-7 G7 C // //

90 C7 F F-6 C A7

94 D-7 G7 C // //

98 C7 F // C

102 G7 C G7

(D)
105 C G7 C //

109 // C7 F // //

114 // C // G7

118 // C //

4

CUATRO

(B[°])

121 C C7 F // G7

126 // C // //

130 C7 F F-6 C A7

134 D-7 G7 C // //

138 C7 F F-6 C A7

142 D-7 G7 C // //

146 C7 F // C

150 G7 C G7

(E)

153 C G7 C //

157 // C7 F // //

CUATRO

162

Chord progression for measures 162-165: Measure 162 has a double bar line with a slash. Measure 163 has a C chord. Measure 164 has a double bar line with a slash. Measure 165 has a G7 chord.

166

Chord progression for measures 166-168: Measure 166 has a double bar line with a slash. Measure 167 has a C chord. Measure 168 has a double bar line with a slash.

169

(B^{...})

Chord progression for measures 169-173: Measure 169 has a C chord. Measure 170 has a C7 chord. Measure 171 has an F chord. Measure 172 has a double bar line with a slash. Measure 173 has a G7 chord.

174

Chord progression for measures 174-177: Measure 174 has a double bar line with a slash. Measure 175 has a C chord. Measure 176 has a double bar line with a slash. Measure 177 has a double bar line with a slash.

178

Chord progression for measures 178-181: Measure 178 has a C7 chord. Measure 179 has an F chord. Measure 180 has an F-6 chord. Measure 181 has a C chord and an A7 chord.

182

Chord progression for measures 182-185: Measure 182 has a D-7 chord and a G7 chord. Measure 183 has a C chord. Measure 184 has a double bar line with a slash. Measure 185 has a double bar line with a slash.

186

Chord progression for measures 186-189: Measure 186 has a C7 chord. Measure 187 has an F chord. Measure 188 has an F-6 chord. Measure 189 has a C chord and an A7 chord.

190

Chord progression for measures 190-193: Measure 190 has a D-7 chord and a G7 chord. Measure 191 has a C chord. Measure 192 has a double bar line with a slash. Measure 193 has a double bar line with a slash.

194

Chord progression for measures 194-197: Measure 194 has a C7 chord. Measure 195 has an F chord. Measure 196 has a double bar line with a slash. Measure 197 has a C chord.

198

Chord progression for measures 198-201: Measure 198 has a G7 chord. Measure 199 has a C chord. Measure 200 has a G7 chord. Measure 201 has a double bar line.

6

CUATRO

(F)

201 C G7 C //

205 // C7 F // //

210 // C // G7

214 // C //

(B⁷)

217 C C7 F // G7

222 // C // //

226 C7 F F-6 C A7

230 D-7 G7 C // //

234 C7 F F-6 C A7

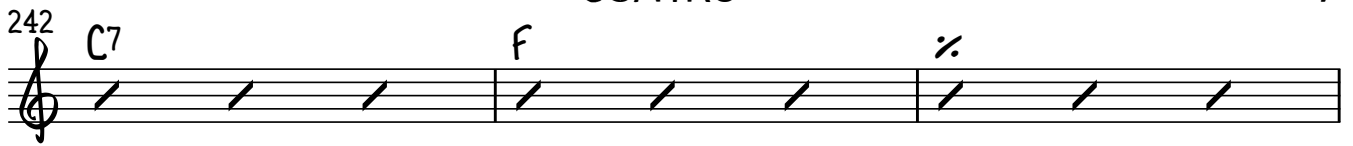
238 D-7 G7 C // //

CUATRO

242

C7

F



A musical staff in treble clef with a common time signature. It contains three measures. The first measure is marked with a C7 chord. The second measure is marked with an F chord. The third measure is marked with a double bar line and a repeat sign. Each measure contains three diagonal slashes representing rhythmic notation.


245

C

G7

C

C



A musical staff in treble clef with a common time signature. It contains four measures. The first measure is marked with a C chord. The second measure is marked with a G7 chord. The third measure is marked with a C chord. The fourth measure is marked with a C chord and contains two eighth notes. The staff ends with a double bar line.