

# PLANNING FOR SUCCESS

<b>Title</b>	Cariño								
<b>Composer</b>									
<b>Style</b>									
<b>Key Signature</b>									
<b>Time Signature</b>	_____ How many beats per measure? _____ _____ What kind of note gets one beat? _____								
<b>Scales/ Exercises to Practice</b>	<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<math>\flat</math> 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									
<b>Chords</b>									
<b>Mánicos</b> (Strumming Patterns)	Be sure to include clef, key signature, and time signature.  _____ _____ _____								
<b>Vocabulary</b>	List and define the new terms learned. Be sure to illustrate the corresponding markings where appropriate.								
<b>Notes</b>									





# Cariño

## Bolero

### Score

Juan Escamilla Treviño

Voice 1

Violín 1

Trumpet in B $\flat$  1

Trumpet in B $\flat$  2

Armonía

Guitarron

The first system of the score includes staves for Voice 1, Violín 1, Trumpet in B $\flat$  1, Trumpet in B $\flat$  2, Armonía, and Guitarron. The key signature is one sharp (F#) and the time signature is 4/4. The Violín 1 part begins with a *pizz.* marking. The Armonía part features a rhythmic pattern of eighth notes with chords G, Em, Am, D7, G, and Em indicated above it. The Guitarron part provides a simple harmonic accompaniment.

Vce. 1

Vln. 1

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Arm.

Gtrn.

Ca - ri - ño que na - ció de la na - a - da

The second system of the score includes staves for Vce. 1, Vln. 1, B $\flat$  Tpt. 1, B $\flat$  Tpt. 2, Arm., and Gtrn. The vocal line (Vce. 1) contains the lyrics "Ca - ri - ño que na - ció de la na - a - da". The Vln. 1 part has an *arco* marking. The B $\flat$  Tpt. 1 and 2 parts have a boxed 'A' above them. The Armonía part has chords Am, D7, A, G, Em, Am, D7, G, and Em indicated above it. The Gtrn. part continues the harmonic accompaniment.

# Cariño

Vce. 1

*sin sa-ber que con - vie - er - te en su - bli - me(ob)-se - cion*

Vln. 1

B<sup>b</sup> Tpt. 1

B<sup>b</sup> Tpt. 2

Arm.

Gtrn.

*Am D7 G Em Am D7 G Em*

Vce. 1

*Tu e - e - ras pa - ra mi(in) - di - fe - re - en - te*

Vln. 1

B<sup>b</sup> Tpt. 1

B<sup>b</sup> Tpt. 2

Arm.

Gtrn.

*Am D7 B G Em Am D7 G Em*

*Trumpet Solo*

# Cariño

Vce. 1

*sin pen-sar que(al)-gun di - i - a tu se-rias mi a - mor*

Vln. 1

B<sup>b</sup> Tpt. 1

B<sup>b</sup> Tpt. 2

Arm.

*Am D7 G Em Am D7 G Em*

Gtrn.

Vce. 1

*em-po te di-ra la rea-li-dad y yo te(a)-do-ra-re*

Vln. 1

*Tutti*

B<sup>b</sup> Tpt. 1

*Tutti*

B<sup>b</sup> Tpt. 2

*Tutti*

Arm.

*Am D7 Em Am D7 G Em*

Gtrn.

## Cariño

Vce. 1

*u-na(e)-ter-ni-dad Te quie - e-ro y no pue - do ne - ga - ar-lo*

Vln. 1

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Arm.

*A m D7 G E m A m D7 G E m*

Gtrn.

Vce. 1

*si(es) pre-ci - so gri - ta - ar-lo gri-ta-re sin ce - sar*

Vln. 1

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Arm.

*A m D7 G E m A m D7 G E m*

Gtrn.

# Cariño

Vce. 1

Vln. 1

*Violin Solo*

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Arm.

Gtrn.

Vce. 1

Vln. 1

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Arm.

Gtrn.

Cariño

*D.S. al Coda*  $\Phi$

Vce. 1

Vln. 1

*Tutti*

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Arm.

Gtrn.

*D.S. al Coda*  $\Phi$

*El*  $\Phi$  u-na(e)-ter-ni-dad Ca ri - i-ño que na-ció de la

*D.S. al Coda*  $\Phi$

*A*m *D*7 *D.S. al Coda*  $\Phi$  *A*m *D*7 *G* *E*m *A*m *D*7

*D.S. al Coda*  $\Phi$

Vce. 1

Vln. 1

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Arm.

Gtrn.

na - a-da sin sa-ber se con - vie - er-te en su - bli - me(ob)-se -

*G* *E*m *A*m *D*7 *G* *E*m *A*m *D*7



# Cariño

Vce. 1  
*cion* Te - quie - e-ro y no pue - do ne -

Vln. 1

B<sup>b</sup> Tpt. 1

B<sup>b</sup> Tpt. 2

Arm.  
G Em Am D7 G Em Am D7

Gtrn.

Vce. 1  
ga - ar-lo el ca - ri - ño que sie - en-to es ca - ri - ño(in)-mor -

Vln. 1

B<sup>b</sup> Tpt. 1

B<sup>b</sup> Tpt. 2

Arm.  
G Em Am D7 G Em Am D7

Gtrn.

## Cariño

Vce. 1

*tal* Ca - ri - i - ño Ca -

Vln. 1

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Arm.

G Em Am D7 G Em Am D7

Gtrn.

Vce. 1

ri - i - ño Ca - ri - ño

Vln. 1

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Arm.

G Em Am D7 G

Gtrn.

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# Caríño

Bolero

## Violín 1

Juan Escamilla Treviño

pizz.

arco

2

12

14

7

**Tutti**

22

**C** 3 2X al Coda

28

2

33

**D**

*Violin Solo*

# Cariño

## Vln 1

36

40

*Tutti*

*D.S. al Coda*

42

45

49

51

53

57

59

# Caríño

Bolero

## Trumpet in B $\flat$ 1

Juan Escamilla Treviño

The musical score is written on a single staff in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The notation includes various rhythmic values, rests, and dynamic markings.

Measures 1-5: Initial melodic phrase.

Measure 6: Start of section **A**, marked with a box 'A' and a fermata.

Measures 7-13: Section **A** continues with eighth-note patterns.

Measure 14: Start of section **B**, marked with a box 'B' and a fermata.

Measures 15-16: Section **B** continues.

Measure 17: *Trumpet Solo* begins.

Measures 18-20: *Trumpet Solo* continues.

Measure 21: Start of section **C**, marked with a box 'C' and a double bar line with repeat dots.

Measures 22-24: Section **C** continues.

Measure 25: *2X al Coda* marking.

Measures 26-33: Section **C** continues, ending with a fermata.

Measure 34: Start of section **D**, marked with a box 'D' and a fermata.

Measures 35-41: Section **D** continues.

Measure 42: Start of section **E**, marked with a box 'E' and a fermata.

Measures 43-50: Section **E** continues.

Measure 51: Start of section **F**, marked with a box 'F' and a fermata.

Measures 52-58: Section **F** continues.

Measures 59-60: Section **F** concludes with a final melodic phrase.

# Caríño

Bolero

## Trumpet in B $\flat$ 2

Juan Escamilla Treviño

Musical score for Trumpet in B $\flat$  2, measures 1-60. The score is in 4/4 time and A major. It features several measures with rests and some with eighth-note patterns. Section markers A, B, and C are present. The word *Tutti* is written below the staff at measure 14.

Measures 1-60:

- Measures 1-2: Rest
- Measures 3-4: Rest
- Measures 5-6: Rest (Section A)
- Measures 7-8: Rest
- Measures 9-10: Eighth-note pattern
- Measures 11-12: Eighth-note pattern
- Measures 13-14: Rest (Section B)
- Measures 15-16: Eighth-note pattern
- Measures 17-18: Eighth-note pattern
- Measures 19-20: Eighth-note pattern
- Measures 21-22: Rest (Section C)
- Measures 23-24: Rest
- Measures 25-26: Rest
- Measures 27-28: Rest
- Measures 29-30: Eighth-note pattern
- Measures 31-32: Eighth-note pattern
- Measures 33-34: Eighth-note pattern
- Measures 35-36: Eighth-note pattern
- Measures 37-38: Eighth-note pattern
- Measures 39-40: Eighth-note pattern
- Measures 41-42: Eighth-note pattern
- Measures 43-44: Eighth-note pattern
- Measures 45-46: Eighth-note pattern
- Measures 47-48: Eighth-note pattern
- Measures 49-50: Eighth-note pattern
- Measures 51-52: Eighth-note pattern
- Measures 53-54: Eighth-note pattern
- Measures 55-56: Eighth-note pattern
- Measures 57-58: Eighth-note pattern
- Measures 59-60: Eighth-note pattern

# Cariño

*Bolero*

*Acoustic Guitar*

Juan Escamilla Treviño

G Em Am D7 G Em  
 5 Am D7 **A** G Em Am D7 G Em  
 9 Am D7 G Em Am D7 G Em  
 13 Am D7 G Em Am D7 G Em  
 17 Am D7 G Em Am D7 G Em  
 21 Am D7 **C** G Em Am D7 G Em *2X al Coda*  
 25 Am D7 G Em Am D7 G Em  
 29 Am D7 G Em Am D7 G Em



Acoustic Gtr

33 Am D7 D G Em Am D7 G Em

37 Am D7 G Em Am D7 G Em

41 Am D7 *D.S. al Coda*  $\text{\textcircled{C}}$  Am D7 G Em Am D7

45 G Em Am D7 G Em Am D7

49 G Em Am D7 G Em Am D7

53 G Em Am D7 G Em Am D7

57 G Em Am D7 G Em Am D7

61 G Em Am D7 G

# Caríño

*Bolero*

*Guitarron*

Juan Escamilla Treviño

A



9

B

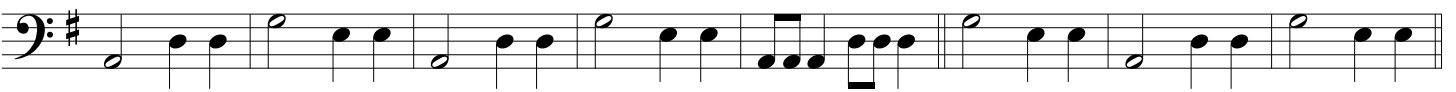


17

C



*2X al Coda*



25

D



34

*D.S. al Coda*



42



49



57



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# Caríño

Bolero

Voice 1

Juan Escamilla Treviño

2 3 A

Ca - ri - i - ño

7 que na - ció de la na - a - da sin sa - ber que con - vie - er - te

11 en su - bli - me(ob) - se - cion Tu e - e - ras

15 pa - ra mi(in) - di - fe - re - en - te sin pen - sar que(al) - gun di - i - a

19 tu se - rias mi a - mor el

22 C 2X al Coda

tiem - po te di - ra la rea - li - dad y yo te(a) - do - ra - re

25 u - na(e) - ter - ni - dad Te quie - e - ro y no pue - do ne - ga - ar - lo

29 si(es) pre - ci - so gri - ta - ar - lo gri - ta - re sin ce - sar

# Cariño

Voice

33 D 34 7 D.S. al Coda

El

42 ♩

u - na(e) - ter - ni - dad Ca ri - i - ño que na - ció de la

45

na - a - da sin sa - ber se con - vie - er - te en su - bli - me(ob)-se -

49

cion Te - quie - e - ro y no pue - do ne -

53

ga - ar - lo el ca - ri - ño que sie - en - to

56

es ca - ri - ño(in)-mor - tal Ca - ri - i - ño

60

Ca - ri - i - ño Ca - ri - ño

## Cariño

Cariño, que nació de la nada  
Sin saber se convierte en sublime obsesión.  
Tú eras, para mi indiferente  
Sin pensar que algún día, tú serías mi amor.

El tiempo te dira, la realidad  
Y yo te adorare una eternidad  
Te quiero y no puedo negarlo  
Si es preciso gritarlo  
Gritaré sin cesar.

El tiempo te dira, la realidad,  
Y yo te adorare una eternidad  
Cariño que nació de la nada,  
Sin saber se convierte en sublime obsesión.  
Te quiero y no puedo negarlo,  
El cariño que siento es cariño inmortal.

Cariño, Cariño, Cariño.