



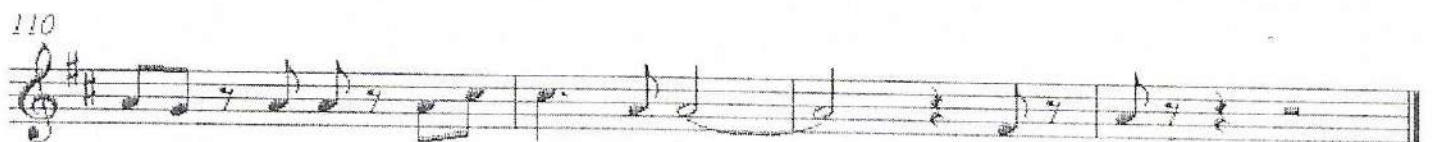
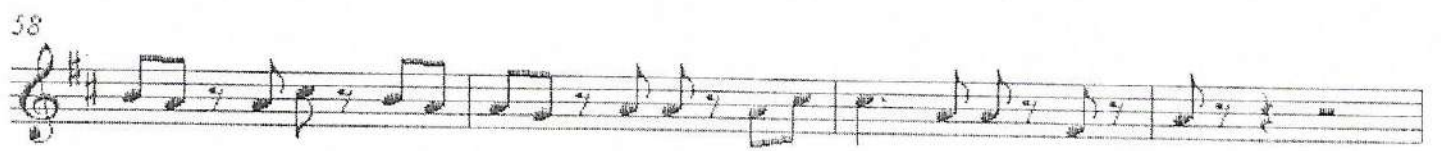
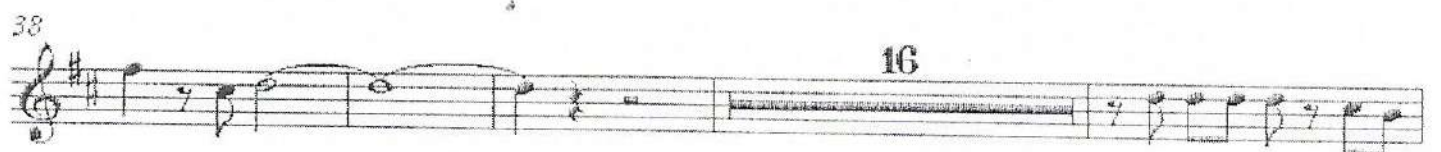
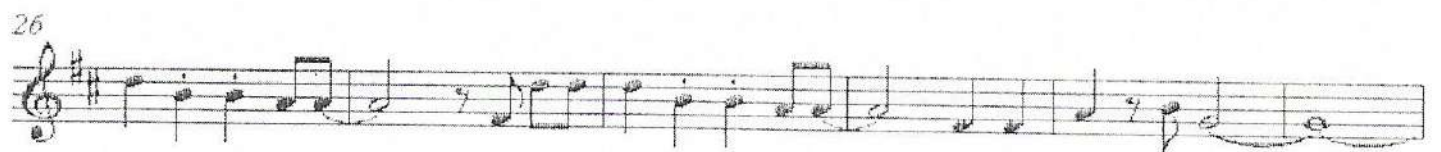
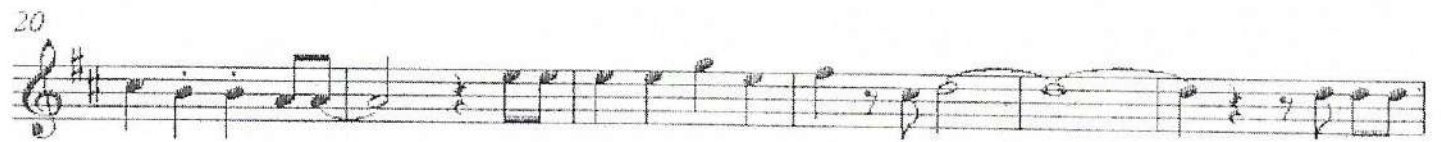
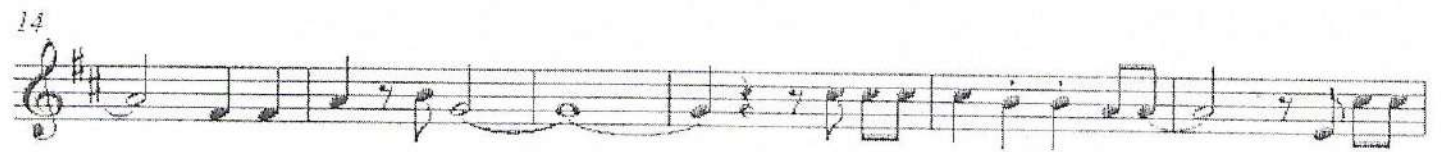
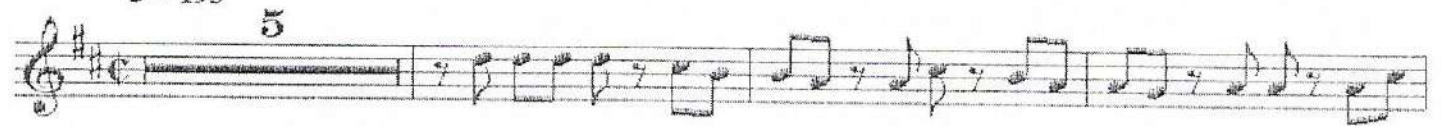
# "LA MAS BONITA DE TODAS"

Clarinet in B  $\text{2}$

corrido  
ranchero

Banda MM

$\text{♩} = 195$



J.B.

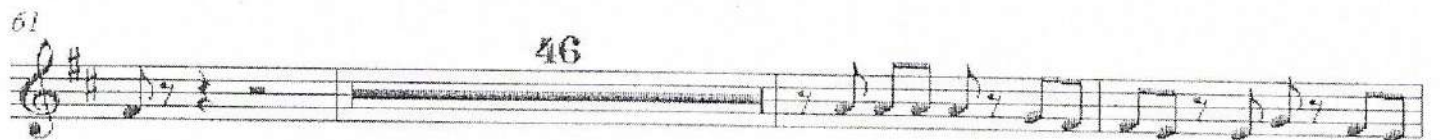
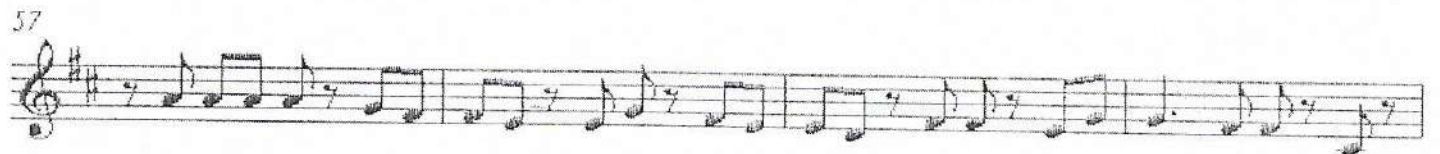
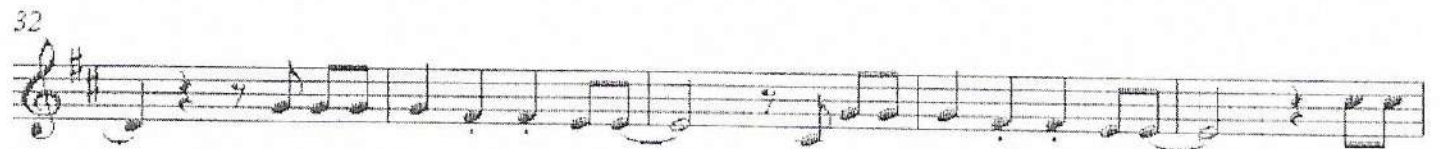
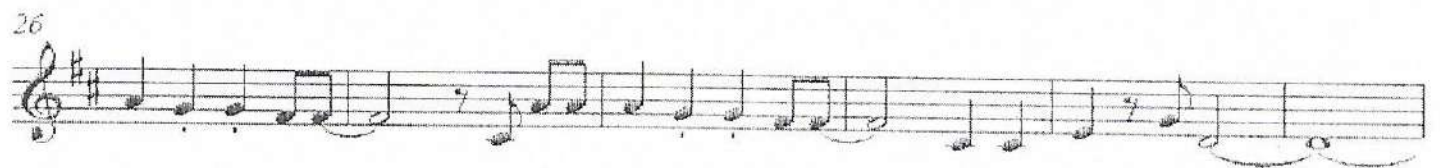
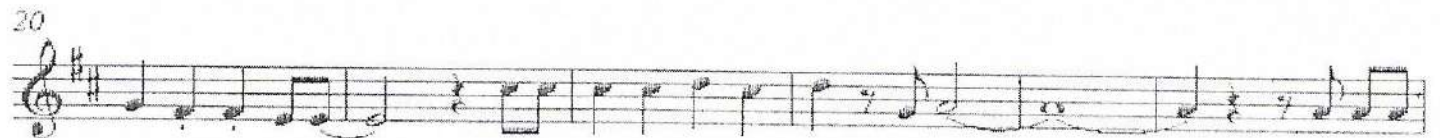
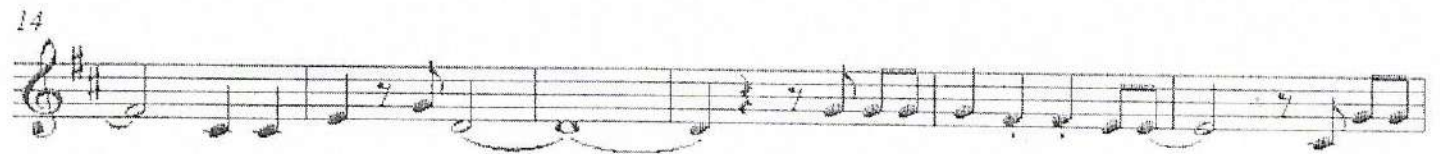
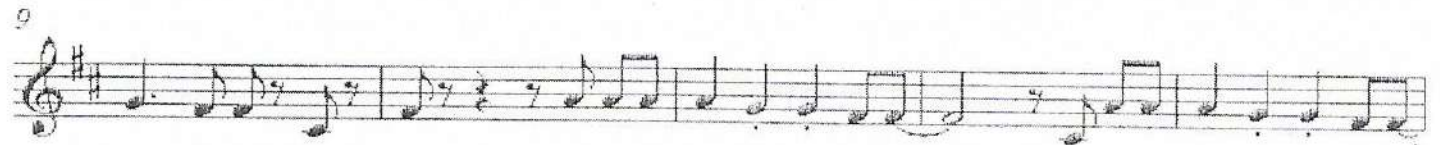
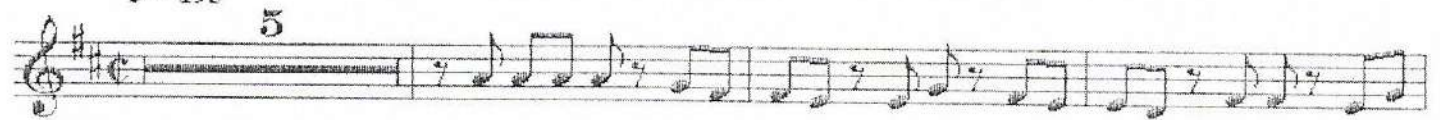
# "LA MAS BONITA DE TODAS"

Clarinet in B  $\text{3}$

corrido  
ranchero

Banda MM

$\text{♩} = 195$

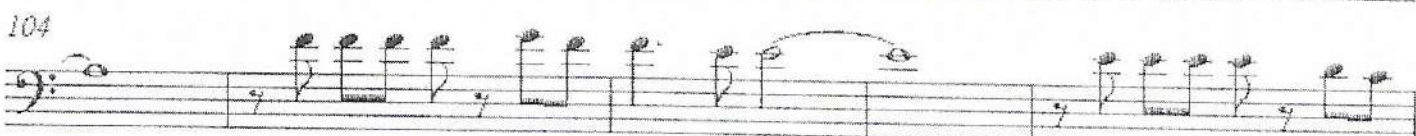
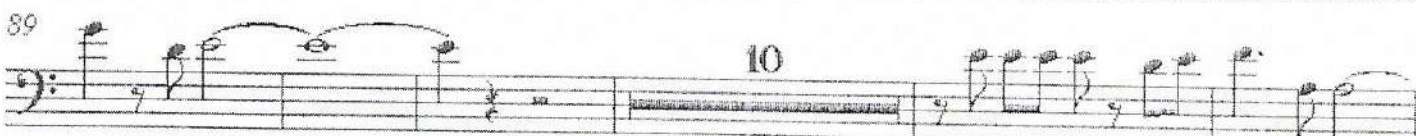
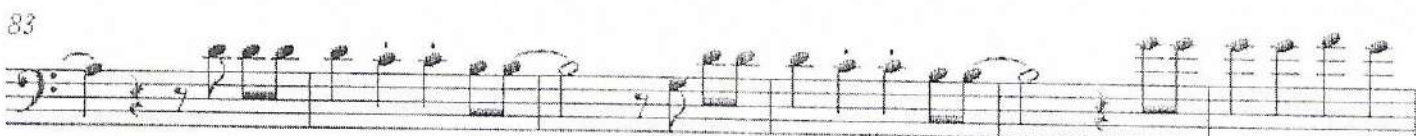
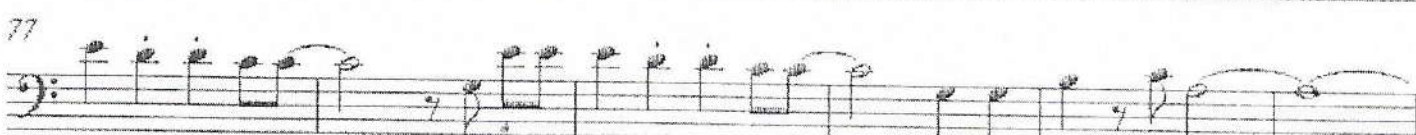
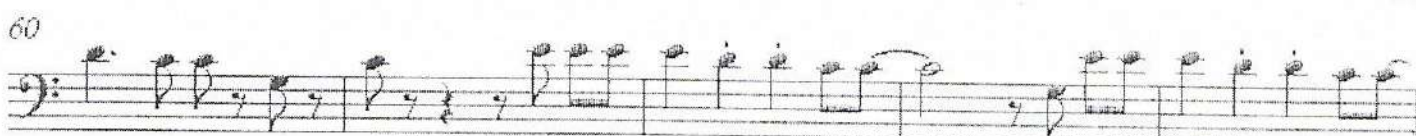
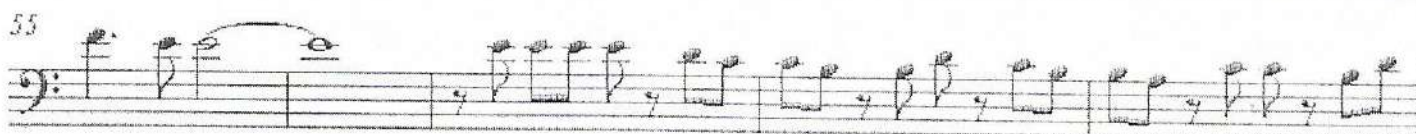
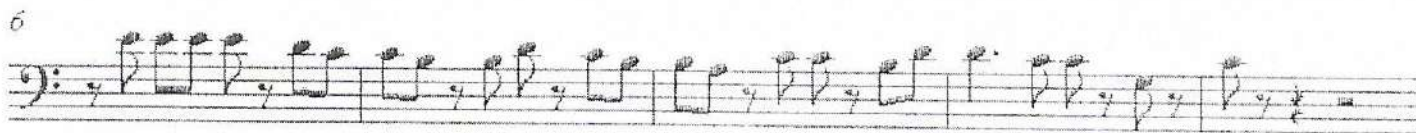
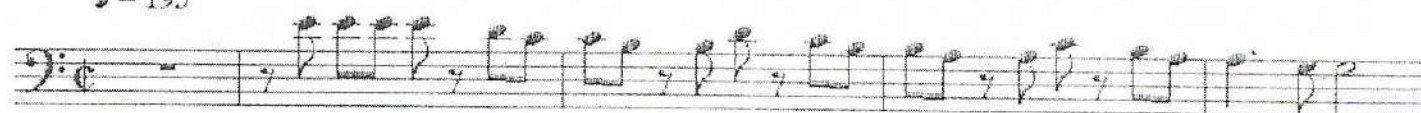


J.B.

Trombone 1  
corrido  
ranchero  $\text{♩} = 195$

# "LA MAS BONITA DE TODAS"

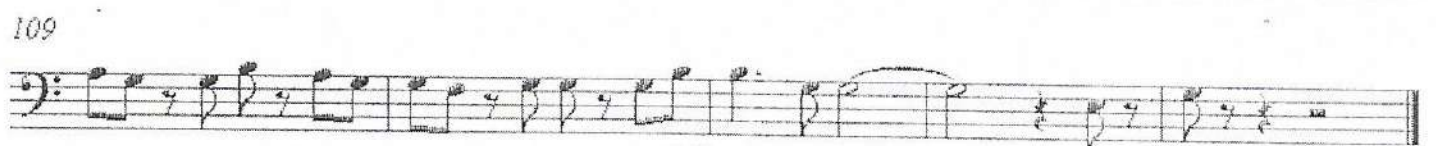
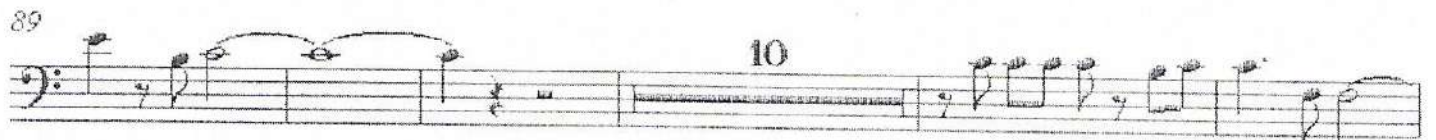
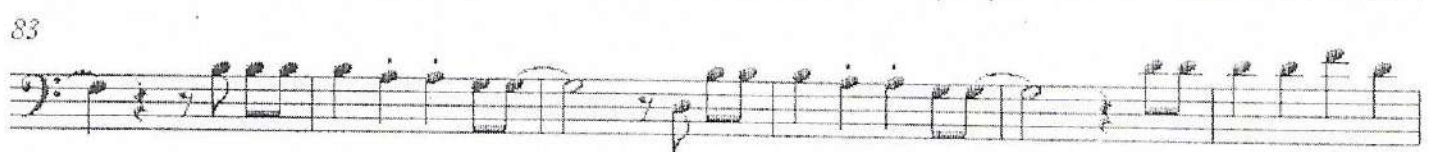
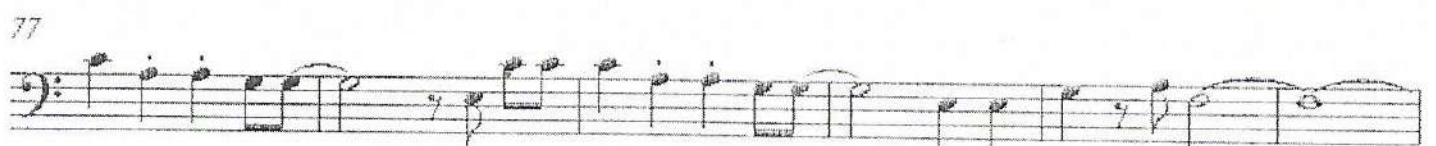
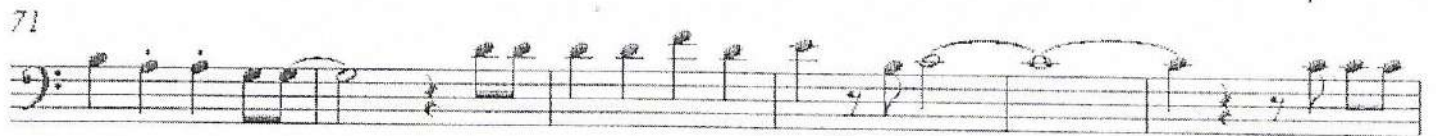
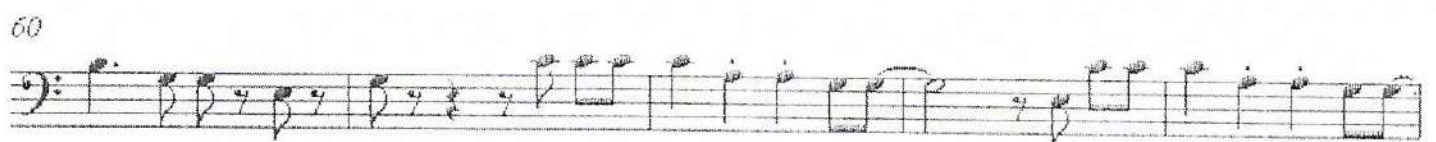
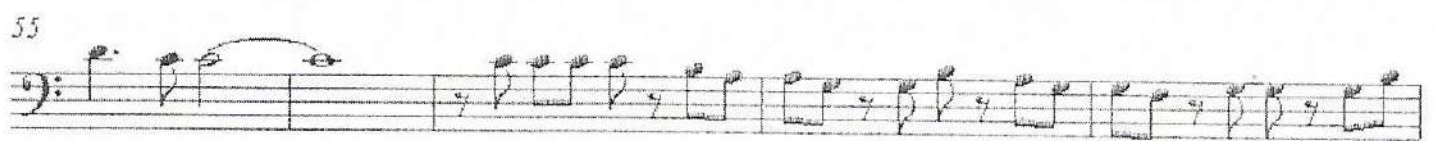
Banda MM



Trombone 2  
corrido  
ranchero ♩ = 195

# "LA MAS BONITA DE TODAS"

Banda MM



J.B.

Trombone 3  
corrido  
ranchero  $\text{♩} = 195$

# "LA MAS BONITA DE TODAS"

Banda MM

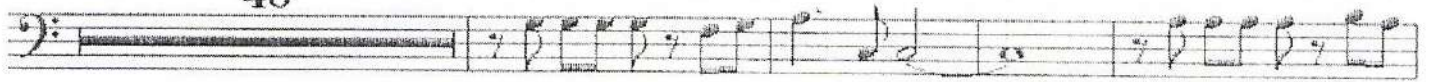


6



11

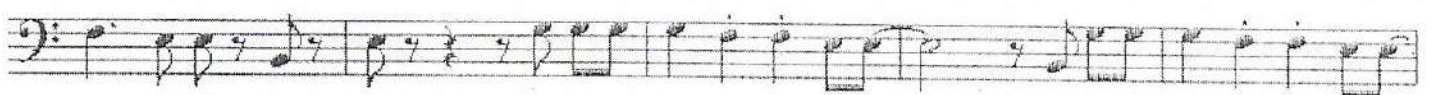
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55



60



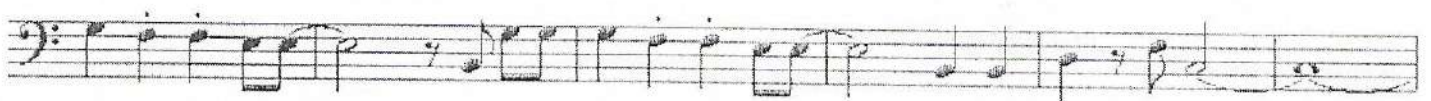
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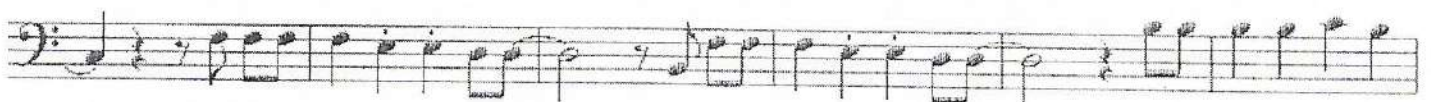
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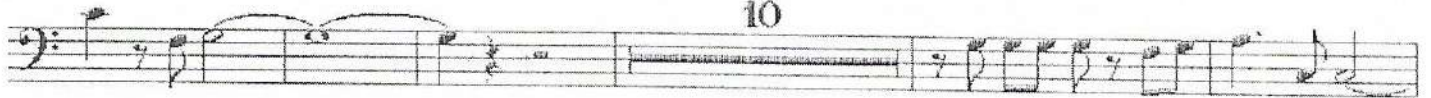
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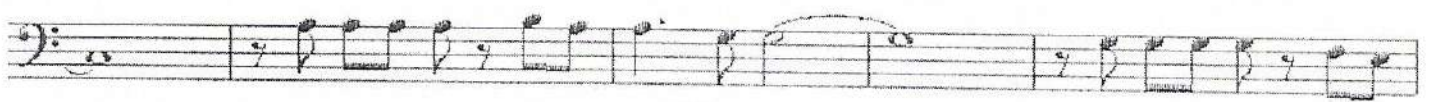
83



89

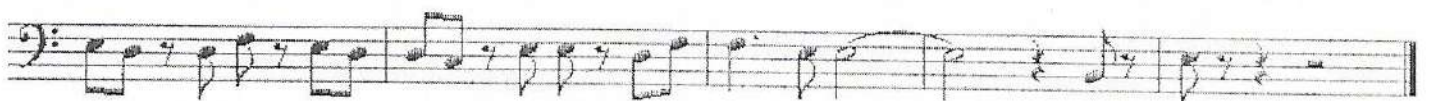


104



109

J.B.





Trumpet in B  $\text{2}$   
corrido  
ranchero

# "LA MAS BONITA DE TODAS"

Banda MM

$\text{♩} = 195$

5

9

29

42

48

54

59

29

91

97

102

108

111

J.B.

Trumpet in B **3**  
corrido  
ranchero

# "LA MAS BONITA DE TODAS"

Banda MM

$\text{♩} = 195$

5

9

29

42

48

54

59

29

91

97

102

108

111

J.B.

Saxores in E  
corrido  
ranchero

# "LA MAS BONITA DE TODAS"

Banda MM

$\text{♩} = 195$

2

7

12

17

22

27

32

37

42

47

52

57

62

67 LA MÁS BONITA DE TODAS

Musical staff 67-71: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The staff contains five measures of music, each starting with a quarter rest followed by a quarter note chord.

Musical staff 72-76: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The staff contains five measures of music, each starting with a quarter rest followed by a quarter note chord.

Musical staff 77-81: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The staff contains five measures of music, each starting with a quarter rest followed by a quarter note chord.

Musical staff 82-86: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The staff contains five measures of music, each starting with a quarter rest followed by a quarter note chord.

Musical staff 87-91: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The staff contains five measures of music, each starting with a quarter rest followed by a quarter note chord.

Musical staff 92-96: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The staff contains five measures of music, each starting with a quarter rest followed by a quarter note chord.

Musical staff 97-101: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The staff contains five measures of music, each starting with a quarter rest followed by a quarter note chord.

Musical staff 102-106: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The staff contains five measures of music, each starting with a quarter rest followed by a quarter note chord.

Musical staff 107-109: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The staff contains three measures of music, each starting with a quarter rest followed by a quarter note chord.

Musical staff 110-111: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The staff contains two measures of music, each starting with a quarter rest followed by a quarter note chord. The final measure ends with a double bar line.

Tuba in B $\flat$   
corrido  
ranchero  $J = 195$

# "LA MAS BONITA DE TODAS"

Banda MM

The musical score is written in bass clef with a key signature of one sharp (F#) and a tempo of 195. It consists of ten staves of music, each starting with a measure number. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like accents. The piece concludes with a final cadence in the tenth staff.

7  
12  
18  
24  
29  
35  
40  
45  
50  
56  
61  
66

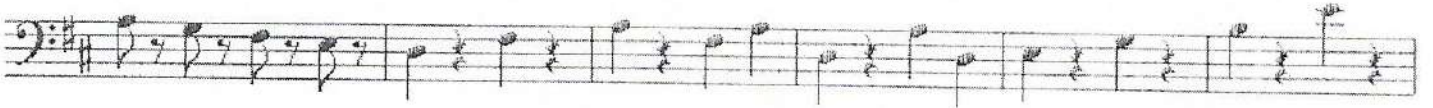
LA MAS BONITA DE TODAS

Tuba in B♭

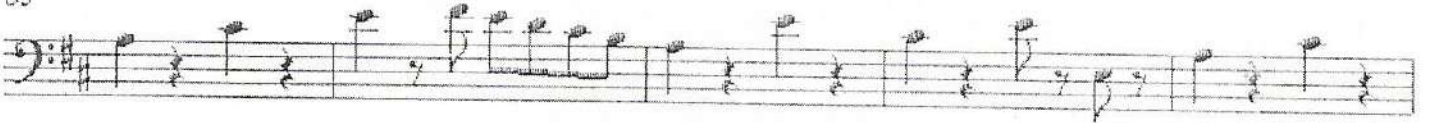
72



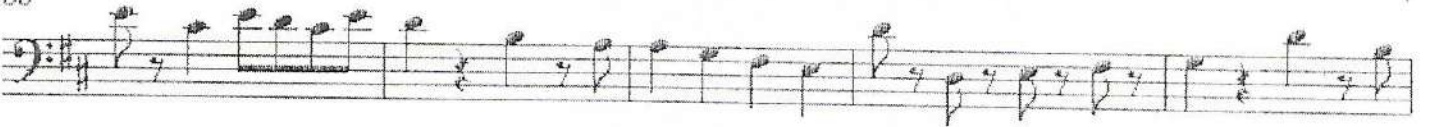
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83



88



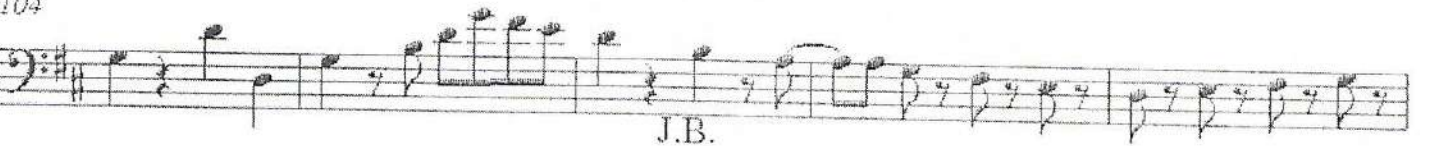
93



98



104



109

