

South American Joe

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RUMBA ♩=96

TO CLARINET

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

BARITONE SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TROMBONE 1

TROMBONE 2

VOCAL

PIANO

PLAY MARACAS & CLAVES

VIOLIN 1

VIOLIN 2

VIOLIN 3

GUITAR

DOUBLE BASS

DRUMS

AD LIB RUMBA

A

CLARINET

6

ALTO SAX.

ALTO SAX.

TEN. SAX.

BARI SAX.

TPT.

TPT.

TPT.

TBN.

TBN.

T.

KBD.

VLN. 1

VLN. 2

VLN. 2

E. GTR.

BASS

DR.

12

CL. 1

CL. 2

CL. 3

CL. 4

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

T.

KBD.

VLN. 1

VLN. 2

VLN. 2

E. GTR.

BASS

DR.

Chord changes: C, Cm, G7

Dynamic markings: (8), (12)

19

CL. (4 staves)
TPT. (3 staves)
TBN. (2 staves)
T. (1 staff)
KBD. (2 staves)
VLN. 1 (1 staff)
VLN. 2 (2 staves)
E. GTR. (1 staff)
BASS (1 staff)
DR. (1 staff)

Chord progression: G7, C, F, Fm

Rehearsal mark 19 is indicated at the beginning of the score. The woodwind section (Clarinets and Trumpets) has melodic lines with some slurs. The brass section (Trumpets and Trombones) has rhythmic patterns. The keyboard part shows a simple harmonic accompaniment with chords G7, C, F, and Fm. The string section (Violins 1 and 2) has rests with a measure rest symbol (//). The electric guitar part has a rhythmic accompaniment with chords G7, C, F, and Fm. The bass part has a rhythmic accompaniment. The drum part has a rhythmic accompaniment with a triplet of eighth notes in the final measure.

25

CL. 1
CL. 2
CL. 3
CL. 4
TPT. 1
TPT. 2
TPT. 3
TBN. 1
TBN. 2
T.
KBD.
VLN. 1
VLN. 2
VLN. 2
E. GTR.
BASS
DR.

Chord progression: C, D7, D7, Gb7, G7, Cm

Rehearsal marks: (4), (8)

Detailed description: This is a page of a musical score for a jazz ensemble. It begins at measure 25. The woodwind section (Clarinets 1-4, Trumpets 1-3, Trombones 1-2) has active parts with various rhythmic patterns and melodic lines. The brass section (Trumpets and Trombones) provides harmonic support. The string section (Violins 1-2, Viola) is mostly silent, indicated by double slashes. The keyboard and electric guitar parts are also silent, with double slashes and chord markings. The bass and drum parts are active, with the bass line following a specific harmonic progression and the drums providing a steady rhythm. Rehearsal marks (4) and (8) are placed above the string and drum staves respectively.

32

CL. 1
CL. 2
CL. 3
CL. 4

TPT. 1
TPT. 2
TPT. 3
TBN. 1
TBN. 2

T.

KBD.

VLN. 1
VLN. 2
VLN. 2

E. GTR.

BASS

DR.

39

TO ALTO SAX.

CL. *To ALTO SAX.*

CL. *To ALTO SAX.*

CL. *To TEN. SAX.*

CL. *To BARI. SAX.*

TPT.

TPT.

TPT.

TBN.

TBN.

T.

KBD.

G G Bb7 G G C Bb7 G Bb Ab G Bb Ab G7

VLN. 1 *(p)*

VLN. 2 *(p)*

VLN. 2 *(p)*

E. GTR.

G G Bb7 G G C Bb7 G Bb Ab G Bb Ab G7

BASS

DR.

(p)

8 ALTO SAX.

46

CL.

ALTO SAX.

TENOR SAX.

BARI SAX.

TPT.

TPT.

TPT.

TBN.

TBN.

T.

KBD.

G7 Cm Cm G7 G7

VLN. 1

VLN. 2

VLN. 2

(24)

(4)

E. GTR.

G7 Cm G7

BASS

DR.

(24)

8

(4)

51

ALTO SAX.

ALTO SAX.

TEN. SAX.

BARI. SAX.

TPT.

TPT.

TPT.

TBN.

TBN.

T.

KBD.

VLN. 1

VLN. 2

VLN. 2

E. GTR.

BASS

DR.

Chord markings: G7, C, Cm

Drum notation: (8)

56

ALTO SAX.

ALTO SAX.

TEN. SAX.

BARI. SAX.

TPT.

TPT.

TPT.

TBN.

TBN.

T.

KBD.

VLN. 1

VLN. 2

VLN. 2

E. GTR.

BASS

DR.

61

ALTO SAX. SLUR SLUR SLUR SLUR

ALTO SAX. SLUR SLUR SLUR SLUR

TEN. SAX. SLUR SLUR SLUR SLUR

BARI SAX. SLUR SLUR SLUR SLUR

TPT. STRAIGHT MUTE STRAIGHT MUTE

TPT. STRAIGHT MUTE STRAIGHT MUTE

TPT.

TBN. SLUR SLUR SLUR SLUR

TBN. SLUR SLUR SLUR SLUR

T.

KBD. Cm Cm Cm Cm G7

VLN. 1 (16) (16) (16)

VLN. 2 (16) (16) (16)

VLN. 2 (16) (16) (16)

E. GTR. Cm Cm G7

BASS

DR. (16) (16) (16)

VOCAL

66

ALTO SAX. C

ALTO SAX.

TEN. SAX.

BARI. SAX.

TPT. OPEN

TPT. OPEN

TPT.

TBN.

TBN.

T. HE'S GOT HAIR WITH - OUT A KINK_ IN IT FLASH - ING EYE AND WHAT A WINK_ IN IT SI SI SI THAT'S

KBD. G7 Cm G7 G7

VLN. 1 (20) (4)

VLN. 2 (20) (4)

VLN. 2 (20) (4)

E. GTR. Cm G7 G7

BASS

DR. (20) VOCAL C (4)

72

ALTO SAX.

ALTO SAX.

TEN. SAX.

BARI. SAX.

TPT.

TPT.

TPT.

TBN.

TBN.

T.

SOUTH AM-ER - I-CAN JOE WHEN HE TWIRLS HIS DARK MUS-TA - CHI-O YOU WILL SEE A REAL SO-CCA - CCI-O

KBD.

C Cm G7

VLN. 1

VLN. 2

VLN. 2

E. GTR.

BASS

DR.

79

ALTO SAX.

ALTO SAX.

TEN. SAX.

BARI. SAX.

TPT.

TPT.

TPT.

TBN.

TBN.

T.

SI SI SI THAT'S SOUTH AM-ER - I-CAN JOE SWEET SEN - DE - I-TAS COME OUT EV - 'BY NIGHT ON THEIR

KBD.

G7 C F Fm

VLN. 1

(16)

VLN. 2

(16)

VLN. 2

(16)

E. GTR.

G7 C F Fm

BASS

DR.

(16)

85

ALTO SAX.

ALTO SAX.

TEN. SAX.

BARI. SAX.

TPT.

TPT.

TPT.

TBN.

TBN.

T.

KBD.

VLN. 1

VLN. 2

VLN. 2

E. GTR.

BASS

DR.

92

ALTO SAX.

ALTO SAX.

TEN. SAX.

BARI. SAX.

TPT.

TPT.

TPT.

TBN.

TBN.

T.

HE'S MAQ-NI - FI - CO AS A DAN - CER HE'S TERR-IF - I - CO SI SI SI THAT'S SOUTH AM - ER - I - CAN JOE LOOK OUT _ FOR YOUR

KBD.

G⁷ G⁷ C C B^b7 A^b

VLN. 1

VLN. 2

VLN. 2

E. GTR.

BASS

DR.

(12) (16)

(12) (16)

(12) (16)

G⁷ G⁷ C C B^b7 A^b

(12) (16)

(12) (16)

Detailed description: This is a page of a musical score for a jazz ensemble. It contains 16 staves. The top four staves are for saxophones: Alto Saxophone 1 and 2, Tenor Saxophone, and Baritone Saxophone. The next four staves are for brass: Trumpet 1, 2, and 3, and Trombone 1 and 2. The fifth staff is for the vocal line, with lyrics: "HE'S MAQ-NI - FI - CO AS A DAN - CER HE'S TERR-IF - I - CO SI SI SI THAT'S SOUTH AM - ER - I - CAN JOE LOOK OUT _ FOR YOUR". The sixth staff is for the keyboard, showing a bass line and chord changes: G7, G7, C, C, Bb7, Ab. The next three staves are for strings: Violin 1, Violin 2, and Violin 2. The eighth staff is for Electric Guitar, with a slash indicating a solo and chord changes: G7, G7, C, C, Bb7, Ab. The ninth staff is for Bass. The tenth staff is for Drums, with a slash indicating a solo and dynamic markings: (12) and (16). The score is in 4/4 time and the key signature has two flats (Bb and Eb).

99

ALTO SAX.

ALTO SAX.

TEN. SAX.

BARI. SAX.

TPT.

TPT.

TPT.

TBN.

TBN.

T.

KBD.

VLN. 1

VLN. 2

VLN. 2

E. GTR.

BASS

DR.

105 D

ALTO SAX.

ALTO SAX.

TEN. SAX.

BARI. SAX.

TPT.

TPT.

TPT.

TBN.

TBN.

T.

KBD.

VLN. 1

VLN. 2

VLN. 2

E. GTR.

BASS

DR.

110

ALTO SAX.

ALTO SAX.

TEN. SAX.

BARI. SAX.

TPT.

TPT.

TPT.

TBN.

TBN.

T.

KBD.

VLN. 1

VLN. 2

VLN. 2

E. GTR.

BASS


DR.


ALTO SAX. 


ALTO SAX. 


TEN. SAX. 

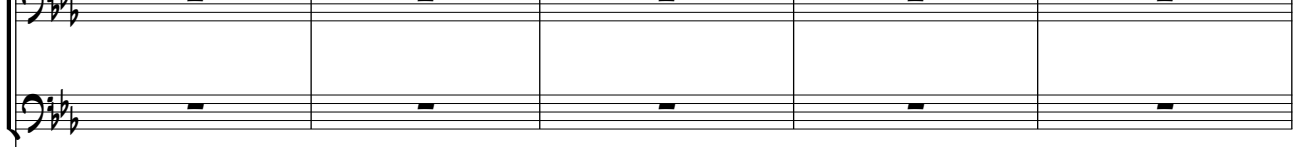
BARI. SAX. 

TPT. 

TPT. 

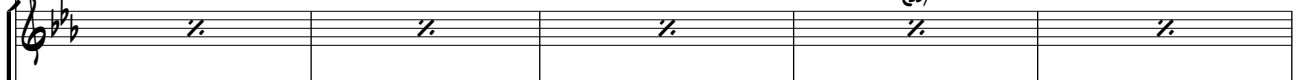
TPT. 

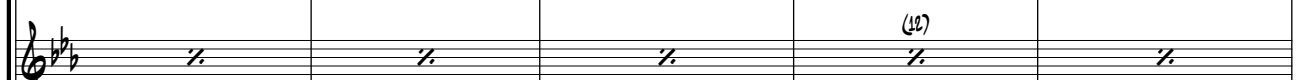
TBN. 


TBN. 

T. 

KBD. 

VLN. 1 

VLN. 2 

VLN. 2 

E. GTR. 

BASS 

DR. 

120

ALTO SAX. E

ALTO SAX.

TEN. SAX.

BARI. SAX.

TPT.

TPT.

TPT.

TBN.

TBN.

T.

LOVE YOU SO

KBD.

G7 C C Fm C7

VLN. 1

VLN. 2

VLN. 2

E. GTR.

C C Fm C7

BASS

DR.

E

126

ALTO SAX.
ALTO SAX.
TEN. SAX.
BARI. SAX.
TPT.
TPT.
TPT.
TBN.
TBN.
T.
KBD.
VLN. 1
VLN. 2
VLN. 2
E. GTR.
BASS
DR.

C7 Fm

(4) % % % %

(4) % % % %

(4) % % % %

C7 Fm

(4) % % % %

130

ALTO SAX.

ALTO SAX.

TEN. SAX.

BARI. SAX.

TPT.

TPT.

TPT.

TBN.

TBN.

T.

KBD.

VLN. 1

VLN. 2

VLN. 2

E. GTR.

BASS

DR.