


Onbekende Latin & Spaanse SongsDiversen - CACHITA

♩ = 120,000000
*Normal

Tenor Saxophone



Baroque Trumpet

*Normal




Trombone

*EXTRACT




Percussion

*Normal



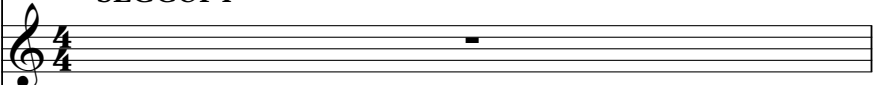
Electric Bass

*EXTRACT



Electric Piano


*SEGCOPY



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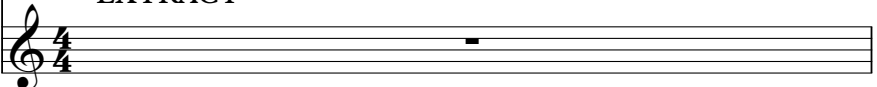
Tape Sampler Keyboard [Brass]

♩ = 120,000000
*Normal



Solo

*EXTRACT



2

Ten. Sax.

Bar. Tpt.

Tbn.

Perc.

E. Bass

E. Piano

Tape Smp. Brs

Solo

%C

Detailed description: This is a page of a musical score, page 2. It features eight staves. The Tenor Saxophone staff starts with a measure containing a triplet of eighth notes. The Baritone Trumpet and Trombone staves have a similar rhythmic pattern. The Percussion staff shows a complex pattern of notes and rests. The Electric Bass staff has a melodic line with slurs. The Electric Piano staff is mostly empty, with a '%C' marking. The Tape Sample Brass staff has a rhythmic pattern. The Solo staff has a melodic line with slurs.

3

Ten. Sax.

Bar. Tpt.

Tbn.

Perc.

E. Bass

E. Piano

Tape Smp. Brs

Solo

4

Ten. Sax.

Bar. Tpt.

Tbn.

Perc.


E. Bass

Tape Smp. Brs

Solo

%G7

5

Ten. Sax. 

Bar. Tpt. 

Tbn. 

Perc. 

E. Bass 

E. Piano 

Tape Smp. Brs. 

Solo 

6

Ten. Sax. 

Bar. Tpt. 

Tbn. 

Perc. 

E. Bass 

Tape Smp. Brs. 

Solo 

7

Ten. Sax.

Bar. Tpt.

Tbn.

Perc.

E. Bass

E. Piano

Tape Smp. Brs

Solo

8

Ten. Sax.

Bar. Tpt.

Tbn.

Perc.

E. Bass

Tape Smp. Brs

Solo

%G7

9

Musical score for measures 9-10. The score includes parts for Tenor Saxophone, Baritone Trumpet, Trombone, Percussion, Electric Bass, Electric Piano, Tape Samples, and Solo. The lyrics are: %C <OYEME CACHITA...TENGO UNA RUMBITA. The score features various musical notations including notes, rests, and dynamic markings.



10

Musical score for measures 10-11. The score includes parts for Tenor Saxophone, Percussion, Electric Bass, Electric Piano, and Solo. The score features various musical notations including notes, rests, and dynamic markings.

11

Ten. Sax.

Perc.

E. Bass

E. Piano

Solo

<PA' QUE TU LA BAILES COMO BAILOYO



12

Ten. Sax.

Perc.

E. Bass

E. Piano

Solo

13

Ten. Sax.

Bar. Tpt.

Tbn.

Perc.

E. Bass

E. Piano

Tape Smp. Brs

Solo

%G7 <MUCHACHA BONITA...MI LINDA CACHITA

14

Ten. Sax.

Perc.

E. Bass

E. Piano

Solo



15

Ten. Sax.

Perc.

E. Bass

E. Piano

Solo

<LA RUMBA CALIENTE ES MEJOR QUE EL SON



16

Ten. Sax.

Perc.

E. Bass

E. Piano

Solo

19

Ten. Sax.

Perc.

E. Bass

E. Piano

Solo

<PA' QUE TU LA BAILES COMO BAILOYO



20

Ten. Sax.

Perc.

E. Bass

E. Piano

Solo

21

Ten. Sax.

Bar. Tpt.

Tbn.

Perc.

E. Bass

E. Piano

Tape Smp. Brs

Solo

%G7 <MUCHACHA BONITA...MI LINDA CACHITA



22

Ten. Sax.

Perc.

E. Bass

E. Piano

Solo

23

Ten. Sax.

Perc.

E. Bass

E. Piano

Solo

<LA RUMBA CALIENTE ES MEJOR QUE EL SON



24

Ten. Sax.

Perc.

E. Bass

E. Piano

Solo

25

Ten. Sax.

Bar. Tpt.

Tbn.

Perc.

E. Bass

E. Piano

Tape Smp. Brs

Solo

%C <MIRA QUE SE ROMPEN



26

Ten. Sax.

Perc.

E. Bass

E. Piano

Solo

<YA DE GUSTO LAS MARACAS

27

Ten. Sax.

Perc.

E. Bass

E. Piano

Solo

%G7 <Y EL DE LOS TIMBALES



28

Ten. Sax.

Perc.

E. Bass

E. Piano

Solo

<YA SE EMPIEZA ALBOROTAR

29

Ten. Sax.

Bar. Tpt.

Tbn.

Perc.

E. Bass

E. Piano

Tape Smp. Brs

Solo

%G7 <SE DIVIERTE ASI EL FRANCES



30

Ten. Sax.

Perc.

E. Bass

E. Piano

Solo

<Y TAMBIEN EL ALEMAN

31

Ten. Sax.

Bar. Tpt.

Tbn.

Perc.

E. Bass

E. Piano

Tape Smp. Brs

Solo

%C <Y SE ALEGRA EL IRLANDES



32

Ten. Sax.

Perc.

E. Bass

E. Piano

Solo

%G7 <Y HASTA EL MUSULMAN

33

Ten. Sax.

Bar. Tpt.

Tbn.

Perc.

E. Bass

E. Piano

Tape Smp. Brs

Solo

%C <Y SI BAILA ESTO UN INGLES



34

Ten. Sax.

Perc.

E. Bass

E. Piano

Solo

%G7 <SE LE METE EL ALBOROTO

35

Ten. Sax.

Bar. Tpt.

Tbn.

Perc.

E. Bass

E. Piano

Tape Smp. Brs

Solo

%C <Y ES PA' QUE SE VUELVA LOCO



36

Ten. Sax.

Perc.

E. Bass

E. Piano

Solo

%G7 <HASTA UN JAPONES

37

Ten. Sax.

Bar. Tpt.

Tbn.

Perc.

E. Bass

E. Piano

Tape Smp. Brs

Solo

%C <PA' LA RUMBA NO HAY FRONTERA



38

Ten. Sax.

Perc.

E. Bass

E. Piano

Solo

%G7 <PUES SE BAILA HASTA EN EL POLO

39

Ten. Sax.

Bar. Tpt.

Tbn.

Perc.

E. Bass

E. Piano

Tape Smp. Brs

Solo

%C <YO LA HE VISTO BAILAR SOLO



40

Ten. Sax.

Perc.

E. Bass

E. Piano

Solo

%G7 <HASTA UN ESQUIMAL

41

Ten. Sax.

Bar. Tpt.

Tbn.

Perc.

E. Bass

E. Piano

Tape Smp. Brs

Solo

%C <EL QUE TENGA SU PENSAR



42

Ten. Sax.

Perc.

E. Bass

E. Piano

Solo

%G7 <QUE SE BUSQUE A SU CACHITA

43

Ten. Sax.

Bar. Tpt.

Tbn.

Perc.

E. Bass

E. Piano

Tape Smp. Brs

Solo

%C <Y LE DIGA VEN NEGRITA



44

Ten. Sax.

Perc.

E. Bass

E. Piano

Solo

%G7 <VAMOS A RUMBEAR

45

Ten. Sax.

Bar. Tpt.

Tbn.

Perc.

E. Bass

E. Piano

Tape Smp. Brs

Solo

%C <



46

Ten. Sax.

Perc.

E. Bass

Solo

47

Ten. Sax.

Bar. Tpt.

Tbn.

Perc.

E. Bass

E. Piano

Tape Smp. Brs

Solo

48

Ten. Sax.

Bar. Tpt.

Tbn.

Perc.

E. Bass

Tape Smp. Brs

Solo

%G7

49

Ten. Sax.

Bar. Tpt.

Tbn.

Perc.

E. Bass

E. Piano

%C

Tape Smp. Brs

Solo



50

Ten. Sax.

Perc.

E. Bass

Solo

51

Ten. Sax.

Bar. Tpt.

Tbn.

Perc.

E. Bass

E. Piano

Tape Smp. Brs

Solo

52

Ten. Sax.

Bar. Tpt.

Tbn.

Perc.

E. Bass

Tape Smp. Brs

Solo

%G7

53

Ten. Sax.

Bar. Tpt.

Tbn.

Perc.

E. Bass

E. Piano

Tape Smp. Brs

Solo

%C



54

Ten. Sax.

Perc.

E. Bass

Solo

55

Ten. Sax.

Bar. Tpt.

Tbn.

Perc.

E. Bass

E. Piano

Tape Smp. Brs

Solo

56

Ten. Sax.

Bar. Tpt.

Tbn.

Perc.

E. Bass

Tape Smp. Brs

Solo

%G7

==

57

Ten. Sax.

Bar. Tpt.

Tbn.

Perc.

E. Bass

E. Piano

Tape Smp. Brs

Solo

58

Ten. Sax.

Bar. Tpt.

Tbn.

Perc.

E. Bass

Tape Smp. Brs

Solo

%C

3

59

Ten. Sax.

Bar. Tpt.

Tbn.

Perc.

E. Bass

E. Piano

Tape Smp. Brs

Solo

60

Ten. Sax.

Bar. Tpt.

Tbn.

Perc.

E. Bass

Tape Smp. Brs

Solo

%G7

3

61

Ten. Sax.

Bar. Tpt.

Tbn.

Perc.

E. Bass

E. Piano

Tape Smp. Brs

Solo

%C <OYEME CACHITA...TENGO UNA RUMBITA



62

Ten. Sax.

Perc.

E. Bass

E. Piano

Solo

63

Ten. Sax.

Perc.

E. Bass

E. Piano

Solo

<PA' QUE TU LA BAILES COMO BAILOYO



64

Ten. Sax.

Perc.

E. Bass

E. Piano

Solo

65

Ten. Sax.

Bar. Tpt.

Tbn.

Perc.

E. Bass

E. Piano

Tape Smp. Brs

Solo

%G7 <MUCHACHA BONITA...MI LINDA CACHITA



66

Ten. Sax.

Perc.

E. Bass

E. Piano

Solo

67

Ten. Sax.

Perc.

E. Bass

E. Piano

Solo

<LA RUMBA CALIENTE ES MEJOR QUE EL SON



68

Ten. Sax.

Perc.

E. Bass

E. Piano

Solo

69

Ten. Sax.

Bar. Tpt.

Tbn.

Perc.

E. Bass

E. Piano

Tape Smp. Brs

Solo

%C <OYEME CACHITA...TENGO UNA RUMBITA



70

Ten. Sax.

Perc.

E. Bass

E. Piano

Solo

71

Ten. Sax.

Perc.

E. Bass

E. Piano

Solo

<PA' QUE TU LA BAILES COMO BAILOYO



72

Ten. Sax.

Perc.

E. Bass

E. Piano

Solo

73

Ten. Sax.

Bar. Tpt.

Tbn.

Perc.

E. Bass

E. Piano

Tape Smp. Brs

Solo

%G7 <MUCHACHA BONITA...MI LINDA CACHITA



74

Ten. Sax.

Perc.

E. Bass

E. Piano

Solo

75

Ten. Sax.

Perc.

E. Bass

E. Piano

Solo

<LA RUMBA CALIENTE ES MEJOR QUE EL SON



76

Ten. Sax.

Perc.

E. Bass

E. Piano

Solo

77

Ten. Sax.

Bar. Tpt.

Tbn.

Perc.

E. Bass

E. Piano

Tape Smp. Brs

Solo

%C <MIRA QUE SE ROMPEN



78

Ten. Sax.

Perc.

E. Bass

E. Piano

Solo

<YA DE GUSTO LAS MARACAS

79

Ten. Sax.

Perc.

E. Bass

E. Piano

Solo

%G7 <Y EL DE LOS TIMBALES



80

Ten. Sax.

Perc.

E. Bass

E. Piano

Solo

<YA SE EMPIEZA ALBOROTAR

81

Ten. Sax.

Bar. Tpt.

Tbn.

Perc.

E. Bass

E. Piano

Tape Smp. Brs

Solo

%G7 <SE DIVIERTE ASI EL FRANCES



82

Ten. Sax.

Perc.

E. Bass

E. Piano

Solo

<Y TAMBIEN EL ALEMAN

83

Ten. Sax.

Bar. Tpt.

Tbn.

Perc.

E. Bass

E. Piano

Tape Smp. Brs

Solo

%C <Y SE ALEGRA EL IRLANDES



84

Ten. Sax.

Perc.

E. Bass

E. Piano

Solo

%G7 <Y HASTA EL MUSULMAN

85

Ten. Sax.

Bar. Tpt.

Tbn.

Perc.

E. Bass

E. Piano

Tape Smp. Brs

Solo

%C <Y SI BAILA ESTO UN INGLES



86

Ten. Sax.

Perc.

E. Bass

E. Piano

Solo

%G7 <SE LE METE EL ALBOROTO

87

Ten. Sax.

Bar. Tpt.

Tbn.

Perc.

E. Bass

E. Piano

Tape Smp. Brs

Solo

%C <Y ES PA' QUE SE VUELVA LOCO



88

Ten. Sax.

Perc.

E. Bass

E. Piano

Solo

%G7 <HASTA UN JAPONES

89

Ten. Sax.

Bar. Tpt.

Tbn.

Perc.

E. Bass

E. Piano

Tape Smp. Brs

Solo

%C <PA' LA RUMBA NO HAY FRONTERA



90

Ten. Sax.

Perc.

E. Bass

E. Piano

Solo

%G7 <PUES SE BAILA HASTA EN EL POLO

91

Ten. Sax.

Bar. Tpt.

Tbn.

Perc.

E. Bass

E. Piano

Tape Smp. Brs

Solo

%C <YO LA HE VISTO BAILAR SOLO



92

Ten. Sax.

Perc.

E. Bass

E. Piano

Solo

%G7 <HASTA UN ESQUIMAL

93

Ten. Sax.

Bar. Tpt.

Tbn.

Perc.

E. Bass

E. Piano

Tape Smp. Brs

Solo

%C <EL QUE TENGA SU PENSAR



94

Ten. Sax.

Perc.

E. Bass

E. Piano

Solo

%G7 <QUE SE BUSQUE A SU CACHITA

95

Ten. Sax.

Bar. Tpt.

Tbn.

Perc.

E. Bass

E. Piano

Tape Smp. Brs

Solo

%C <Y LE DIGA VEN NEGRITA



96

Ten. Sax.

Perc.

E. Bass

E. Piano

Solo

%G7 <VAMOS A RUMBEAR

97

Ten. Sax.

Bar. Tpt.

Tbn.

Perc.

E. Bass

E. Piano

Tape Smp. Brs

Solo

%C <



98

Ten. Sax.

Perc.

E. Bass

Solo

99

Ten. Sax.

Bar. Tpt.

Tbn.

Perc.

E. Bass

Tape Smp. Brs

Solo



100

Ten. Sax.

Bar. Tpt.

Tbn.

Perc.

E. Bass

Tape Smp. Brs

Solo

101

Ten. Sax.

Bar. Tpt.

Tbn.

Perc.

E. Bass

Tape Smp. Brs

Solo



102

Ten. Sax.

Perc.

E. Bass

Solo

103

Musical score for measures 103-104. The score includes parts for Tenor Saxophone, Baritone Trumpet, Trombone, Percussion, Electric Bass, Tape Sample Brass, and Solo. Measure 103 features a Tenor Saxophone line with eighth notes and a Baritone Trumpet/Trombone line with eighth notes. The Percussion part has a complex rhythmic pattern with accents. The Electric Bass line has a steady eighth-note pattern. The Tape Sample Brass and Solo parts have similar eighth-note patterns. Measure 104 continues the patterns, with a triplet of eighth notes in the Tenor Saxophone part.

Ten. Sax.

Bar. Tpt.

Tbn.

Perc.

E. Bass

Tape Smp. Brs

Solo



104

Musical score for measures 104-105. The score includes parts for Tenor Saxophone, Baritone Trumpet, Trombone, Percussion, Electric Bass, Tape Sample Brass, and Solo. Measure 104 features a Tenor Saxophone line with a triplet of eighth notes and a Baritone Trumpet/Trombone line with eighth notes. The Percussion part has a complex rhythmic pattern with accents. The Electric Bass line has a steady eighth-note pattern. The Tape Sample Brass and Solo parts have similar eighth-note patterns. Measure 105 continues the patterns, with a triplet of eighth notes in the Tenor Saxophone part.

Ten. Sax.

Bar. Tpt.

Tbn.

Perc.

E. Bass

Tape Smp. Brs

Solo

105

Musical score for Tenor Saxophone (Ten. Sax.), Baritone Trumpet (Bar. Tpt.), Trombone (Tbn.), Percussion (Perc.), Electric Bass (E. Bass), Tape Sample Brass (Tape Smp. Brs), and Solo. The score is written in 4/4 time and consists of seven staves. The Tenor Saxophone, Baritone Trumpet, Trombone, and Solo parts feature eighth-note patterns with rests. The Percussion part includes a snare drum pattern with a cymbal. The Electric Bass part features a walking bass line. The Tape Sample Brass part features a brass section with a cymbal. The Solo part features a melodic line with eighth notes and rests.

Tenor Saxophone

♩ = 120,000000
*Normal

5

8

11

14

17

20

23

26

30

V.S.

90



93



96



99



102



104



Baroque Trumpet

Onbekende Latin & Spaanse Songs Diversen - CACHIT/

♩ = 120,000000
*Normal

4

7

13

21

29

34

40

45

48

51

55

58

61

69

77

84

89

94

99

Baroque Trumpet

103

Musical score for Baroque Trumpet, measure 103. The score is written on a single staff in treble clef with a key signature of one sharp (F#). The measure is divided into two parts by a bar line. The first part consists of six eighth notes: F#4, G4, A4, B4, C5, and D5. The second part consists of six eighth notes: D5, C5, B4, A4, G4, and F#4. The piece concludes with a double bar line.

Trombone

♩ = 120,000000
*EXTRACT

55

58

61

69

77

84

89

94

100

103

Onbekende Latin & Spaanse Songs Diversen - CACHIT/

Percussion

♩ = 120,000000
*Normal

The image displays a percussion score for 12 staves, numbered 1 through 12. The music is written in 4/4 time, indicated by the '4' over the '4' in the first staff. The notation uses various rhythmic symbols: solid black circles for quarter notes, open circles for eighth notes, and 'x' marks for sixteenth notes. Some notes are beamed together. Above the staves, there are four triangular accents marking the beginning of each measure. The first staff starts with a whole rest. The notation is consistent across all staves, with a slight variation in the final measure of staff 8, which includes a triplet of eighth notes. The score is presented on a white background with black ink.

V.S.

13

14

15

16

17

18

19

20

21

22

23

Musical staff 23: Percussion notation. The staff contains a series of rhythmic patterns with accents. The notation includes eighth and sixteenth notes, some with 'x' marks, and rests. There are four triangular accents above the staff.

24

Musical staff 24: Percussion notation. Similar to staff 23, it features rhythmic patterns with accents and 'x' marks. There are four triangular accents above the staff.

25

Musical staff 25: Percussion notation. It features rhythmic patterns with accents and 'x' marks. A double bar line is present, followed by a fermata over a note. There is one triangular accent above the staff.

26

Musical staff 26: Percussion notation. It features rhythmic patterns with accents and 'x' marks. There are four triangular accents above the staff.

27

Musical staff 27: Percussion notation. It features rhythmic patterns with accents and 'x' marks. There are four triangular accents above the staff.

28

Musical staff 28: Percussion notation. It features rhythmic patterns with accents and 'x' marks. A fermata is placed over a note, followed by a slur over a group of notes. There are four triangular accents above the staff.

30

Musical staff 30: Percussion notation. It features rhythmic patterns with accents and 'x' marks. There are four triangular accents above the staff.

31

Musical staff 31: Percussion notation. It features rhythmic patterns with accents and 'x' marks. There are four triangular accents above the staff.

32

Musical staff 32: Percussion notation. It features rhythmic patterns with accents and 'x' marks. There are four triangular accents above the staff.

33

Musical staff 33: Percussion notation. It features rhythmic patterns with accents and 'x' marks. There are four triangular accents above the staff.

V.S.

34

35

36

38

39

40

41

42

43

44

The image displays ten staves of musical notation for a percussion part, numbered 34 through 44. Each staff begins with a double bar line and a vertical line, indicating the start of a measure. The notation consists of rhythmic patterns represented by stems, beams, and various note heads (including eighth and sixteenth notes). Some notes are marked with an 'x' inside a diamond shape, likely representing specific percussion sounds. Measures 36 and 44 feature a change in notation at the end, with a double bar line and a final note marked with an 'x' inside a diamond shape, indicating the end of the section.

46

47

48

49

50

51

52

53

54

55

V.S.

Musical score for Percussion, measures 56-66. The score is written on ten staves, each beginning with a double bar line and a key signature of one flat (Bb). The notation uses various rhythmic symbols: solid black circles for quarter notes, solid black circles with stems for eighth notes, and solid black circles with stems and flags for sixteenth notes. Triangles above the staff indicate accents. Measures 56-59 and 62-66 feature a consistent rhythmic pattern of eighth and sixteenth notes. Measure 60 contains a complex rhythmic figure with dotted notes and rests. Measure 61 shows a variation of the eighth-note pattern.

Percussion

67

68

69

70

71

72

73

74

75

76

The image displays ten staves of musical notation for a percussion part, numbered 67 through 76. Each staff begins with a double bar line and a 'C' time signature. The notation consists of rhythmic patterns represented by various note values (quarter, eighth, and sixteenth notes) and rests, with stems pointing upwards. The patterns are consistent across all staves, indicating a continuous rhythmic sequence.

V.S.

77

Musical staff 77: Percussion notation. The staff contains several rhythmic symbols, including eighth and sixteenth notes with stems, and rests. A double bar line is present at the end of the staff.

78

Musical staff 78: Percussion notation. The staff contains rhythmic symbols and stems, including eighth and sixteenth notes.

79

Musical staff 79: Percussion notation. The staff contains rhythmic symbols and stems, including eighth and sixteenth notes.

80

Musical staff 80: Percussion notation. The staff contains rhythmic symbols and stems, including eighth and sixteenth notes.

82

Musical staff 82: Percussion notation. The staff contains rhythmic symbols and stems, including eighth and sixteenth notes.

83

Musical staff 83: Percussion notation. The staff contains rhythmic symbols and stems, including eighth and sixteenth notes.

84

Musical staff 84: Percussion notation. The staff contains rhythmic symbols and stems, including eighth and sixteenth notes.

85

Musical staff 85: Percussion notation. The staff contains rhythmic symbols and stems, including eighth and sixteenth notes.

86

Musical staff 86: Percussion notation. The staff contains rhythmic symbols and stems, including eighth and sixteenth notes.

87

Musical staff 87: Percussion notation. The staff contains rhythmic symbols and stems, including eighth and sixteenth notes.

Percussion

The image displays a musical score for a percussion instrument, consisting of ten staves numbered 88 through 99. Each staff begins with a double bar line and a vertical line, indicating the start of a measure. The notation is complex, featuring a variety of rhythmic values and articulations. Triangles are placed above the notes in measures 88, 90, 91, 92, 93, 94, 95, 96, 98, and 99, likely representing specific percussion sounds. Measures 88 and 96 include a fermata over a note. The notation uses a combination of solid and hollow note heads, stems, and beams to indicate rhythm. The overall pattern is highly rhythmic and repetitive across the staves.

V.S.

10

Percussion

100

Musical notation for measure 100, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The notation includes a series of eighth notes with stems pointing up, and a series of eighth notes with stems pointing down. There are also some notes with stems pointing up and down. The notes are grouped into four measures, each containing a series of eighth notes.

101

Musical notation for measure 101, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The notation includes a series of eighth notes with stems pointing up, and a series of eighth notes with stems pointing down. There are also some notes with stems pointing up and down. The notes are grouped into four measures, each containing a series of eighth notes.

102

Musical notation for measure 102, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The notation includes a series of eighth notes with stems pointing up, and a series of eighth notes with stems pointing down. There are also some notes with stems pointing up and down. The notes are grouped into four measures, each containing a series of eighth notes.

103

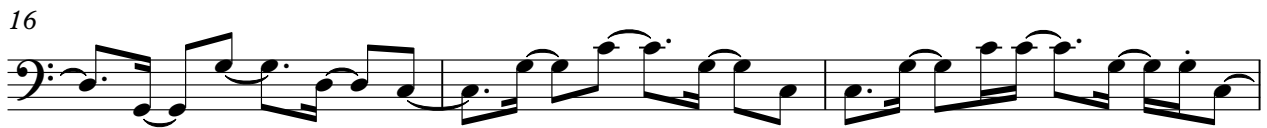
Musical notation for measure 103, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The notation includes a series of eighth notes with stems pointing up, and a series of eighth notes with stems pointing down. There are also some notes with stems pointing up and down. The notes are grouped into four measures, each containing a series of eighth notes.

104

Musical notation for measure 104, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The notation includes a series of eighth notes with stems pointing up, and a series of eighth notes with stems pointing down. There are also some notes with stems pointing up and down. The notes are grouped into four measures, each containing a series of eighth notes. The final measure of the system contains a series of eighth notes with stems pointing up, and a series of eighth notes with stems pointing down.

Electric Bass

♩ = 120,000000
*EXTRACT



V.S.

36



39



42



45



49



53



57



61



64



68



71



74



78



82



85



88



91



94



97



101



V.S.

♩ = 120,000000
*SEGCOPY

< %C %G7 %C %G7

9

<OYEME CACHITA...TENGO UNA RUMBITA

11

<PA' QUE TU LA BAILES COMO BAILOYO

13

%G7<MUCHACHA BONITA...MI LINDA CACHITA

15

<LA RUMBA CALIENTE ES MEJOR QUE EL SON

17

%C <OYEME CACHITA...TENGO UNA RUMBITA

19

<PA' QUE TU LA BAILES COMO BAILOYO

21

%G7<MUCHACHA BONITA...MI LINDA CACHITA

V.S.

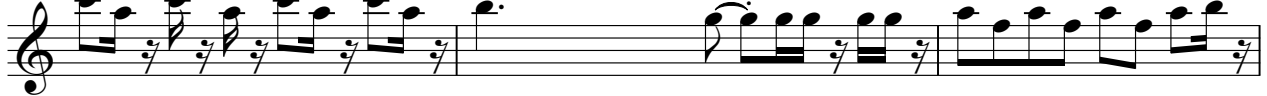
23



<LA RUMBA CALIENTE ES MEJOR QUE EL SON

%C <MIRA QUE SE ROMPEN

26



YA DE GUSTO LAS MARACAS

%G7<Y EL DE LOS TAMBORES PUEDE EMPIEZA A ALBOROTAR

29



<SE DIVIerte ASI EL FRANCES

<Y TAMBIEN EL ALEMAN

31



%C <Y SE ALEGRA EL IRLANDES

%G7<Y HASTA EL MUSULMAN

33



<Y SI BAILA ESTO UN INGLES

%G7<SE LE METE EL ALBOROTO

35



%C <Y ES PA' QUE SE VUELVA LOCO

%G7<HASTA UN JAPONES

37



<PA' LA RUMBA NO HAY FRONTERA

%G7<PUES SE BAILA HASTA EN EL POLO

39



%C <YO LA HE VISTO BAILAR SOLO

%G7<HASTA UN ESQUIMAL

41



<EL QUE TENGA SU PENSAR

%G7<QUE SE BUSQUE A SU CACHITA

43

%C <Y LE DIGA VEN NEGRITA %G7<VAMOS A RUMBEAR

45

%C < %G7 %C %G7 %C %G7

57

%C %G7 %C %G7 %C %G7

%G7<OYEME CACHITA...TENGO UNA RUMBITA

63

<PA' QUE TU LA BAILES COMO BAILOYO

65

%G7<MUCHACHA BONITA...MI LINDA CACHITA

67

<LA RUMBA CALIENTE ES MEJOR QUE EL SON

69

%C <OYEME CACHITA...TENGO UNA RUMBITA

71

<PA' QUE TU LA BAILES COMO BAILOYO

73

%G7<MUCHACHA BONITA...MI LINDA CACHITA

V.S.

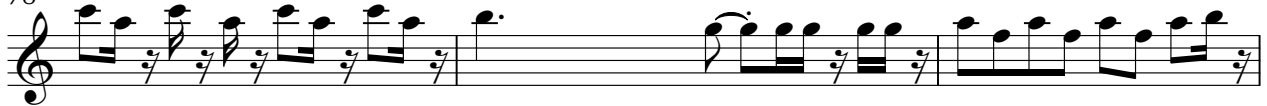
75



<LA RUMBA CALIENTE ES MEJOR QUE EL SON

%C <MIRA QUE SE ROMPEN

78



YA DE GUSTO LAS MARACAS

%G7<Y EL DE LOS TAMBORES PUEDE EMPIEZA A ALBOROTAR

81



<SE DIVIerte ASI EL FRANCES

<Y TAMBIEN EL ALEMAN

83



%C <Y SE ALEGRA EL IRLANDES

%G7<Y HASTA EL MUSULMAN

85



<Y SI BAILA ESTO UN INGLES

%G7<SE LE METE EL ALBOROTO

87



%C <Y ES PA' QUE SE VUELVA LOCO

%G7<HASTA UN JAPONES

89



<PA' LA RUMBA NO HAY FRONTERA

%G7<PUES SE BAILA HASTA EN EL POLO

91



%C <YO LA HE VISTO BAILAR SOLO

%G7<HASTA UN ESQUIMAL

93



<EL QUE TENGA SU PENSAR

%G7<QUE SE BUSQUE A SU CACHITA

95



%C

<Y LE DIGA VEN NEGRITA

96



%G7<VAMOS A RUMBEAR

%C <

55

58

61

69

77

85

90

96

101

104

Solo

♩ = 120,000000
*EXTRACT

The musical score is written in 4/4 time and consists of ten staves of music. The tempo is marked as 120,000000. The piece is an extract of a solo. The notation is complex, featuring a mix of eighth and sixteenth notes, often beamed together in groups. Slurs are used to indicate phrasing across several notes. Accents are placed over many notes, particularly on the downbeats. The overall feel is rhythmic and intricate, characteristic of Latin or Spanish guitar music. The score starts with a whole rest on the first staff, followed by a series of rhythmic patterns that repeat and vary across the staves. The piece concludes on the tenth staff.

V.S.



47

49

51

53

55

57

59

62

64

66

V.S.



