

Perez & His Orchestra Prado - Cherry Pink And Apple Blossom

♩ = 132,006805

Percussion

Marimba

5-string Electric Bass

Tape Sampler Keyboard [Brass]

Tape Sampler Keyboard [Strings]

♩ = 132,006805

Orchestra Hit



5

Perc.

Mar.

E. Bass

Tape Smp. Brs

Tape Smp. Str

Orch. Hit

7

Perc.

Mar.

E. Bass

Tape Smp. Brs

Tape Smp. Str

Orch. Hit

7



9

Perc.

Mar.

E. Bass

Tape Smp. Brs

Tape Smp. Str

Orch. Hit

9

10

Perc.

Mar.

E. Bass

Tape Smp. Brs

Tape Smp. Str

Orch. Hit

3



12

Perc.

Mar.

E. Bass

Tape Smp. Brs

Tape Smp. Str

Orch. Hit

14

Perc.

Mar.

E. Bass

Tape Smp. Brs

Tape Smp. Str

Orch. Hit

6 6 3



15

Perc.

Mar.

E. Bass

Tape Smp. Brs

Tape Smp. Str

Orch. Hit

6 6 6 3

16

Perc.

Mar.

E. Bass

Tape Smp. Brs

Tape Smp. Str

Orch. Hit



18

Perc.

Mar.

E. Bass

Tape Smp. Brs

Tape Smp. Str

Orch. Hit

20

Perc.

Mar.

E. Bass

Tape Smp. Brs

Tape Smp. Str

Orch. Hit

6 6 3



22

Perc.

Mar.

E. Bass

Tape Smp. Brs

Tape Smp. Str

Orch. Hit

6 6 6 3

23

Perc.

Mar.

E. Bass

Tape Smp. Brs

Tape Smp. Str

Orch. Hit

Detailed description of the musical score for measures 23-29:

- Perc.**: Snare drum pattern. Measure 23 has a snare hit. Measures 24-25 have a continuous snare pattern. Measures 26-27 have a snare hit. Measures 28-29 have a snare hit.
- Mar.**: Maracas. Measures 23-25 have a complex rhythmic pattern with triplets. Measures 26-27 have a snare hit. Measures 28-29 have a snare hit.
- E. Bass**: Electric Bass. Measures 23-25 have a simple line. Measures 26-27 have a snare hit. Measures 28-29 have a snare hit.
- Tape Smp. Brs**: Tape Samples Brass. Measures 23-25 have a simple line. Measures 26-27 have a snare hit. Measures 28-29 have a snare hit.
- Tape Smp. Str**: Tape Samples Strings. Measures 23-25 have a simple line. Measures 26-27 have a snare hit. Measures 28-29 have a snare hit.
- Orch. Hit**: Orchestrated Hit. Measures 23-25 have a simple line. Measures 26-27 have a snare hit. Measures 28-29 have a snare hit.

24

Perc.

Mar.

E. Bass

Tape Smp. Brs

Tape Smp. Str

Orch. Hit

The musical score for measures 24 and 25 features several instruments. The Percussion part (Perc.) includes a snare drum pattern with eighth notes and rests. The Maracas part (Mar.) consists of a complex rhythmic pattern with triplets and sixteenth notes. The Electric Bass part (E. Bass) has a simple line with eighth notes and rests. The Tape Sample Brass part (Tape Smp. Brs) has a melodic line with eighth notes and rests. The Tape Sample Strings part (Tape Smp. Str) is silent. The Orchestrated Hit part (Orch. Hit) has a melodic line with eighth notes and rests.

25

Perc.

Mar.

E. Bass

Tape Smp. Brs

Tape Smp. Str

Orch. Hit

The musical score for measures 25 and 26 features several instruments. The Percussion (Perc.) part includes a snare drum pattern with eighth notes and rests. The Maracas (Mar.) part is highly rhythmic, featuring multiple triplet patterns in both the treble and bass staves. The Electric Bass (E. Bass) part consists of a simple eighth-note line. The Tape Samples Brass (Tape Smp. Brs) and Tape Samples Strings (Tape Smp. Str) parts each have a short, specific sample. The Orchestral Hit (Orch. Hit) part features a single hit note.

26

Perc.

Mar.

E. Bass

Tape Smp. Brs

Tape Smp. Str

Orch. Hit

The musical score for measures 26-31 is arranged in a system with six staves. The Percussion staff (Perc.) uses a single line with 'x' marks for hits and a double bar line at measure 27. The Maracas staff (Mar.) is a grand staff with treble and bass clefs, featuring complex rhythmic patterns with triplets and sixteenth notes. The Electric Bass staff (E. Bass) is a single bass clef staff with a simple line of notes. The Tape Sample Brass staff (Tape Smp. Brs) is a single treble clef staff with eighth notes and rests. The Tape Sample Strings staff (Tape Smp. Str) is a grand staff with treble and bass clefs, showing sustained chords. The Orchestral Hits staff (Orch. Hit) is a single treble clef staff with eighth notes and rests.

27

Perc.

Mar.

E. Bass

Tape Smp. Brs

Tape Smp. Str

Orch. Hit

The musical score for measures 27-30 is as follows:

- Perc.**: Measure 27 has a snare drum hit. Measures 28-30 have a continuous pattern of snare and hi-hat hits.
- Mar.**: Measures 27-30 feature a complex maraca pattern with triplets and sixteenth notes.
- E. Bass**: Measures 27-30 feature a simple bass line with quarter notes and rests.
- Tape Smp. Brs**: Measures 27-30 feature a brass line with eighth notes and rests.
- Tape Smp. Str**: Measures 27-30 feature a string line with sustained chords.
- Orch. Hit**: Measures 27-30 feature an orchestral hit line with eighth notes and rests.

28

Perc.

Mar.

E. Bass

Tape Smp. Brs

Tape Smp. Str

Orch. Hit



30

Perc.

Mar.

E. Bass

Tape Smp. Brs

Orch. Hit

31

Perc.

Mar.

E. Bass

Tape Smp. Brs

Tape Smp. Str

Orch. Hit



32

Perc.

Mar.

E. Bass

Tape Smp. Brs

Tape Smp. Str

Orch. Hit

34

Perc.

Mar.

E. Bass

Tape Smp. Brs

Tape Smp. Str

Orch. Hit

35



35

Perc.

Mar.

E. Bass

Tape Smp. Brs

Tape Smp. Str

Orch. Hit

37

Perc.

Mar.

E. Bass

Tape Smp. Brs

Tape Smp. Str

Orch. Hit

6 6 6 6 3



39

Perc.

Mar.

E. Bass

Tape Smp. Brs

Tape Smp. Str

Orch. Hit

6 6

40

Perc.

Mar.

E. Bass

Tape Smp. Brs

Tape Smp. Str

Orch. Hit



42

Perc.

Mar.

E. Bass

Tape Smp. Brs

Tape Smp. Str

Orch. Hit

43 17

Perc.

Mar.

E. Bass

Tape Smp. Brs

Tape Smp. Str

Orch. Hit



45

Perc.

Mar.

E. Bass

Tape Smp. Brs

Tape Smp. Str

Orch. Hit

47

Perc.

Mar.

E. Bass

Tape Smp. Brs

Tape Smp. Str

Orch. Hit

The musical score for measures 47-50 features several instruments. The Percussion (Perc.) part includes a snare drum pattern. The Maracas (Mar.) part is highly rhythmic, featuring sixteenth notes and triplets. The Electric Bass (E. Bass) part has a simple line. The Tape Sample Brass (Tape Smp. Brs) part has a melodic line. The Tape Sample Strings (Tape Smp. Str) part is sustained. The Orchestrated Hit (Orch. Hit) part has a melodic line.

48

Perc.

Mar.

E. Bass

Tape Smp. Brs

Tape Smp. Str

Orch. Hit

The musical score for measures 48 and 49 features several instruments. The Percussion (Perc.) part includes a snare drum pattern with 'x' marks indicating specific hits. The Maracas (Mar.) part is highly rhythmic, featuring multiple triplet patterns in both the treble and bass staves. The Electric Bass (E. Bass) part has a simple line with a few notes. The Tape Samples (Brs and Str) are present but mostly silent. The Orchestrated Hit (Orch. Hit) is a single note at the end of measure 49.

49

Perc.

Mar.

E. Bass

Tape Smp. Brs

Tape Smp. Str

Orch. Hit

The musical score for measures 49 and 50 features several instruments. The Percussion (Perc.) part includes a snare drum pattern with 'x' marks indicating specific hits. The Maracas (Mar.) part is highly rhythmic, featuring a sextuplet in measure 49 and several triplet patterns in measure 50. The Electric Bass (E. Bass) part has a simple line with notes on the first, third, and fifth lines of the bass staff. The Tape Sample Brass (Tape Smp. Brs) part has a melodic line with eighth notes and rests. The Tape Sample Strings (Tape Smp. Str) part has a sustained harmonic in measure 49. The Orchestrated Hit (Orch. Hit) part has a melodic line with eighth notes and rests.

50

Perc.

Mar.

E. Bass

Tape Smp. Brs

Tape Smp. Str

Orch. Hit

The musical score for measures 50 and 51 features several instruments. The Percussion (Perc.) part includes a snare drum pattern with eighth notes and rests. The Maracas (Mar.) part is highly rhythmic, featuring multiple triplet patterns in both the treble and bass staves. The Electric Bass (E. Bass) part has a simple eighth-note pattern. The Tape Samples (Brs, Str) and Orchestrated Hit (Orch. Hit) parts have specific rhythmic patterns, with the Orch. Hit part featuring a series of eighth notes.

51

Perc.

Mar.

E. Bass

Tape Smp. Brs

Tape Smp. Str

Orch. Hit

The musical score for measures 51 and 52 features several instruments. The Percussion (Perc.) part includes a snare drum pattern with 'x' marks indicating hits. The Maracas (Mar.) part is highly rhythmic, featuring multiple triplets in both the treble and bass staves. The Electric Bass (E. Bass) part has a simple line with a few notes. The Tape Sample Brass (Tape Smp. Brs) part has a melodic line with eighth notes. The Tape Sample Strings (Tape Smp. Str) part has sustained chords in both staves. The Orchestrated Hits (Orch. Hit) part has a rhythmic pattern with eighth notes.

52

Perc.

Mar.

E. Bass

Tape Smp. Brs

Tape Smp. Str

Orch. Hit

The musical score for measures 52 and 53 is as follows:

- Perc.**: Measure 52 has a snare drum hit on the first beat and a half note. Measure 53 has a snare drum hit on the first beat and a half note.
- Mar.**: Measure 52 has a complex rhythmic pattern with triplets. Measure 53 has a complex rhythmic pattern with triplets.
- E. Bass**: Measure 52 has a half note. Measure 53 has a half note.
- Tape Smp. Brs**: Measure 52 has a half note. Measure 53 has a half note.
- Tape Smp. Str**: Measure 52 has a half note. Measure 53 has a half note.
- Orch. Hit**: Measure 52 has a half note. Measure 53 has a half note.

53

Perc.

Mar.

E. Bass

Tape Smp. Brs

Tape Smp. Str

Orch. Hit

54



55

Perc.

Mar.

E. Bass

Tape Smp. Brs

Orch. Hit

56

56

Perc.

Mar.

E. Bass

Tape Smp. Brs

Tape Smp. Str

Orch. Hit



57

Perc.

Mar.

E. Bass

Tape Smp. Brs

Tape Smp. Str

Orch. Hit

59

Perc.

Mar.

E. Bass

Tape Smp. Brs

Tape Smp. Str

Orch. Hit



60

Perc.

Mar.

E. Bass

Tape Smp. Brs

Tape Smp. Str

Orch. Hit

62

Perc.

Mar.

E. Bass

Tape Smp. Brs

Tape Smp. Str

Orch. Hit



64

Perc.

Mar.

E. Bass

Tape Smp. Brs

Tape Smp. Str

Orch. Hit

65

Perc.

Mar.

E. Bass

Tape Smp. Brs

Tape Smp. Str

Orch. Hit

65

66



66

Perc.

Mar.

E. Bass

Tape Smp. Brs

Tape Smp. Str

Orch. Hit

66

67

68 29

Perc.

Mar.

E. Bass

Tape Smp. Brs

Tape Smp. Str

Orch. Hit



70

Perc.

Mar.

E. Bass

Tape Smp. Brs

Tape Smp. Str

Orch. Hit

6

6

3

72

Perc.

Mar.

E. Bass

Tape Smp. Brs

Tape Smp. Str

Orch. Hit

The score for measures 72-75 includes the following parts:

- Perc.**: A snare drum pattern with eighth notes and a cymbal pattern with eighth notes.
- Mar.**: Maracas playing a steady eighth-note rhythm, with a 6-measure rest in measure 73 and a 3-measure rest in measure 75.
- E. Bass**: A bass line starting on G2, moving to F2, E2, D2, and C2 in measures 72-75.
- Tape Smp. Brs**: A tape sample of the Bridal Chorus melody, starting on G4 and moving to F4, E4, D4, and C4 in measures 72-75.
- Tape Smp. Str**: A tape sample of a string quartet, starting on G4 and moving to F4, E4, D4, and C4 in measures 72-75.
- Orch. Hit**: Orchestral hits, starting on G4 and moving to F4, E4, D4, and C4 in measures 72-75.

73

Perc.

Mar.

E. Bass

Tape Smp. Brs

Tape Smp. Str

Orch. Hit

The musical score for measures 73 and 74 features several instruments. The Percussion (Perc.) part includes a snare drum pattern with eighth and sixteenth notes. The Maracas (Mar.) part is highly rhythmic, featuring multiple triplet patterns in both the treble and bass staves. The Electric Bass (E. Bass) part has a simple line with a few notes. The Tape Sample Brass (Tape Smp. Brs) part has a short phrase with eighth notes. The Tape Sample Strings (Tape Smp. Str) part has a short phrase with eighth notes. The Orchestrated Hit (Orch. Hit) part has a short melodic phrase with eighth notes.

74

Perc.

Mar.

E. Bass

Tape Smp. Brs

Tape Smp. Str

Orch. Hit

The musical score for measures 74 and 75 features several instruments. The Percussion part (Perc.) includes a snare drum pattern with eighth and sixteenth notes. The Maracas part (Mar.) consists of a complex rhythmic pattern with many triplets, indicated by '3' and bracketed. The Electric Bass part (E. Bass) has a simple line with eighth and sixteenth notes. The Tape Sample Brass part (Tape Smp. Brs) has a melodic line with eighth and sixteenth notes. The Tape Sample Strings part (Tape Smp. Str) has sustained chords in both staves. The Orchestrated Hit part (Orch. Hit) has a melodic line with eighth and sixteenth notes.

75

Perc.

Mar.

E. Bass

Tape Smp. Brs

Tape Smp. Str

Orch. Hit

The musical score for measures 75-78 features several instruments. The Percussion (Perc.) part includes a snare drum pattern. The Maracas (Mar.) part is highly rhythmic, featuring multiple triplets in both the treble and bass staves. The Electric Bass (E. Bass) part has a simple bass line. The Tape Sampler Brass (Tape Smp. Brs) and Tape Sampler Strings (Tape Smp. Str) parts have short melodic phrases. The Orchestrated Hit (Orch. Hit) part has a short melodic phrase.

76

Perc.

Mar.

E. Bass

Tape Smp. Brs

Tape Smp. Str

Orch. Hit

The musical score for measures 76 and 77 features several instruments. The Percussion (Perc.) part includes a snare drum pattern with 'x' marks indicating hits. The Maracas (Mar.) part is highly rhythmic, featuring multiple triplets in both the treble and bass staves. The Electric Bass (E. Bass) part has a simple line with a few notes. The Tape Sample Brass (Tape Smp. Brs) part has a melodic line with eighth notes. The Tape Sample Strings (Tape Smp. Str) part has sustained chords in both the treble and bass staves. The Orchestral Hit (Orch. Hit) part has a melodic line with eighth notes.

77

Perc.

Mar.

E. Bass

Tape Smp. Brs

Tape Smp. Str

Orch. Hit

Detailed description of the musical score for measures 77-80:

- Perc.**: Snare drum pattern. Measure 77 has a snare on the first beat with an accent. Measure 78 has a snare on the first beat with an accent. Measure 79 has a snare on the first beat with an accent. Measure 80 has a snare on the first beat with an accent.
- Mar.**: Maracas. Measure 77 has a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Measure 78 has a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Measure 79 has a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Measure 80 has a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.
- E. Bass**: Electric Bass. Measure 77 has a half note G2. Measure 78 has a half note G2. Measure 79 has a half note G2. Measure 80 has a half note G2.
- Tape Smp. Brs**: Tape Sample Brass. Measure 77 has a half note G2. Measure 78 has a half note G2. Measure 79 has a half note G2. Measure 80 has a half note G2.
- Tape Smp. Str**: Tape Sample Strings. Measure 77 has a half note G2. Measure 78 has a half note G2. Measure 79 has a half note G2. Measure 80 has a half note G2.
- Orch. Hit**: Orchestrated Hit. Measure 77 has a half note G2. Measure 78 has a half note G2. Measure 79 has a half note G2. Measure 80 has a half note G2.

78

Perc.

Mar.

E. Bass

Tape Smp. Brs

Tape Smp. Str

Orch. Hit

79



80

Perc.

Mar.

E. Bass

Tape Smp. Brs

Orch. Hit

81

81

Perc.

Mar.

E. Bass

Tape Smp. Brs

Tape Smp. Str

Orch. Hit



82

Perc.

Mar.

E. Bass

Tape Smp. Brs

Tape Smp. Str

Orch. Hit

83

Perc.

Mar.

E. Bass

Tape Smp. Brs

Tape Smp. Str

Orch. Hit

6 3 6 6 6 3



85

Perc.

Mar.

E. Bass

Tape Smp. Brs

Tape Smp. Str

Orch. Hit

6 6 3 3

87

Perc.

Mar.

E. Bass

Tape Smp. Brs

Tape Smp. Str

Orch. Hit

The musical score for measures 87-89 features several instruments. The Percussion part includes a snare drum in measure 87 and a cymbal in measure 88. The Maracas part plays a complex rhythmic pattern with triplets in measures 87 and 88. The Electric Bass part has a simple eighth-note pattern. The Tape Sample Brass and Tape Sample Strings parts have short melodic phrases. The Orchestrated Hit part has a short melodic phrase.

Percussion

Perez & His Orchestra Prado - Cherry Pink And Apple B

♩ = 132,006805

7

11

15

19

23

27

31

35

39

V.S.

Percussion

The image displays a musical score for a percussion instrument, spanning measures 43 to 79. The notation is presented in ten systems, each consisting of two staves. The upper staff of each system features a series of 'x' marks, which typically denote specific points of attack or pitch for a percussion instrument like a snare drum. The lower staff contains rhythmic notation, including eighth and sixteenth notes, often beamed together to indicate complex rhythmic patterns. The measures are numbered sequentially on the left side of each system: 43, 47, 51, 55, 59, 63, 67, 71, 75, and 79. The notation is dense and repetitive, suggesting a complex, driving rhythmic accompaniment.

83 Percussion 3

86

Marimba

Perez & His Orchestra Prado - Cherry Pink And Apple B

♩ = 132,006805

2

6

6

6

3

6

6

6

3

8

6

6

6

6

3

10

6

6

3

3

6

6

3

12

6

6

6

6

3

14

6

6

3

6

6

6

3

16

6

3

6

6

6

3

18

6

6

3

3

6

6

3

20

6

6

3

V.S.

22

23

24

25

26

27

The musical score for the Marimba instrument spans measures 22 to 27. It is written in a grand staff with a treble and bass clef. The key signature has one sharp (F#). The time signature is 3/4. The score features a variety of rhythmic patterns, including sixteenth and thirty-second notes, often beamed in groups. Measures 22 and 23 contain sixteenth-note runs, with measure 22 having a '6' below the staff and measure 23 having a '3' below the staff. Measures 24 and 25 feature thirty-second-note runs, with measure 24 having a '3' below the staff and measure 25 having a '3' below the staff. Measures 26 and 27 contain sixteenth-note runs, with measure 26 having a '3' below the staff and measure 27 having a '3' below the staff. The score is marked with '2' and '3' below the staff, indicating the number of measures in each system. The word 'Marimba' is written above the staff in measure 22.

Marimba

3

28

30

32

34

36

38

40

42

44

V.S.

This musical score is for a Marimba, spanning measures 28 to 44. It is written in a single staff with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The score consists of nine staves of music. Measures 28-31 show a complex rhythmic pattern with triplets and sixteenth notes. Measures 32-44 continue this pattern, featuring various groupings of sixteenth and thirty-second notes, often beamed together. The notation includes many accidentals (sharps and naturals) and dynamic markings. The piece concludes with a 'V.S.' (Viva) instruction at the end of measure 44.

Marimba

Marimba musical score for measures 46 through 52. The score is written for a grand staff (treble and bass clefs) and includes fingerings and articulations.

Measure 46: Treble clef has a whole rest followed by a sixteenth rest, then a sixteenth note G4, and a triplet of sixteenth notes (A4, B4, C5). Bass clef has a whole rest.

Measure 47: Treble clef has a triplet of sixteenth notes (D5, E5, F#5), a sixteenth note G5, and a triplet of sixteenth notes (A5, B5, C6). Bass clef has a triplet of sixteenth notes (D4, E4, F#4), a sixteenth note G4, and a triplet of sixteenth notes (A4, B4, C5).

Measure 48: Treble clef has a triplet of sixteenth notes (D5, E5, F#5), a sixteenth note G5, and a triplet of sixteenth notes (A5, B5, C6). Bass clef has a triplet of sixteenth notes (D4, E4, F#4), a sixteenth note G4, and a triplet of sixteenth notes (A4, B4, C5).

Measure 49: Treble clef has a triplet of sixteenth notes (D5, E5, F#5), a sixteenth note G5, and a triplet of sixteenth notes (A5, B5, C6). Bass clef has a triplet of sixteenth notes (D4, E4, F#4), a sixteenth note G4, and a triplet of sixteenth notes (A4, B4, C5).

Measure 50: Treble clef has a triplet of sixteenth notes (D5, E5, F#5), a sixteenth note G5, and a triplet of sixteenth notes (A5, B5, C6). Bass clef has a triplet of sixteenth notes (D4, E4, F#4), a sixteenth note G4, and a triplet of sixteenth notes (A4, B4, C5).

Measure 51: Treble clef has a triplet of sixteenth notes (D5, E5, F#5), a sixteenth note G5, and a triplet of sixteenth notes (A5, B5, C6). Bass clef has a triplet of sixteenth notes (D4, E4, F#4), a sixteenth note G4, and a triplet of sixteenth notes (A4, B4, C5).

Measure 52: Treble clef has a triplet of sixteenth notes (D5, E5, F#5), a sixteenth note G5, and a triplet of sixteenth notes (A5, B5, C6). Bass clef has a triplet of sixteenth notes (D4, E4, F#4), a sixteenth note G4, and a triplet of sixteenth notes (A4, B4, C5).

53

55

57

59

61

63

65

67

69

V.S.

This musical score for Marimba consists of nine staves, each representing a measure of music. The notation is written in a single system with a grand staff (treble and bass clefs). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5 above the notes. Articulation marks, such as accents and staccato marks, are present throughout. Measure numbers 53, 55, 57, 59, 61, 63, 65, 67, and 69 are printed at the beginning of their respective staves. The piece concludes with the instruction 'V.S.' at the end of the final staff.

Marimba

71

73

74

75

76

77

The musical score for the Marimba part consists of six systems, each with a grand staff (treble and bass clefs). The notation is as follows:

- Measure 71:** Treble clef has a whole rest followed by a triplet of eighth notes (G4, A4, B4) and a triplet of eighth notes (C5, B4, A4). Bass clef has a whole rest. A bracket with '6' spans the first two measures, and a bracket with '3' spans the last two measures.
- Measure 72:** Treble clef has a triplet of eighth notes (C5, B4, A4) and a triplet of eighth notes (G4, F4, E4). Bass clef has a triplet of eighth notes (D4, C4, B3) and a triplet of eighth notes (A3, G3, F3). Brackets with '6' and '3' are present.
- Measure 73:** Treble clef has a triplet of eighth notes (F4, E4, D4) and a triplet of eighth notes (C4, B3, A3). Bass clef has a triplet of eighth notes (G3, F3, E3) and a triplet of eighth notes (D3, C3, B2). Brackets with '3' are present.
- Measure 74:** Treble clef has a triplet of eighth notes (B2, A2, G2) and a triplet of eighth notes (F2, E2, D2). Bass clef has a triplet of eighth notes (C3, B2, A2) and a triplet of eighth notes (G2, F2, E2). Brackets with '3' are present.
- Measure 75:** Treble clef has a triplet of eighth notes (D2, C2, B1) and a triplet of eighth notes (A1, G1, F1). Bass clef has a triplet of eighth notes (E1, D1, C1) and a triplet of eighth notes (B0, A0, G0). Brackets with '3' are present.
- Measure 76:** Treble clef has a triplet of eighth notes (F1, E1, D1) and a triplet of eighth notes (C1, B0, A0). Bass clef has a triplet of eighth notes (G0, F0, E0) and a triplet of eighth notes (D0, C0, B-1). Brackets with '3' are present.
- Measure 77:** Treble clef has a triplet of eighth notes (A-1, G-1, F-1) and a triplet of eighth notes (E-1, D-1, C-1). Bass clef has a triplet of eighth notes (B-2, A-2, G-2) and a triplet of eighth notes (F-2, E-2, D-2). Brackets with '3' are present.

Marimba

7

78

Measures 78-79 of the Marimba score. Measure 78 features a complex rhythmic pattern with triplets in both the treble and bass staves. Measure 79 continues with a triplet in the bass staff and a sixteenth-note triplet in the treble staff.

80

Measures 80-81 of the Marimba score. Measure 80 contains a series of sixteenth-note triplets in the bass staff and a sixteenth-note triplet in the treble staff. Measure 81 continues with a sixteenth-note triplet in the bass staff and a sixteenth-note triplet in the treble staff.

82

Measures 82-83 of the Marimba score. Measure 82 features a series of sixteenth-note triplets in the bass staff and a sixteenth-note triplet in the treble staff. Measure 83 continues with a sixteenth-note triplet in the bass staff and a sixteenth-note triplet in the treble staff.

84

Measures 84-85 of the Marimba score. Measure 84 contains a series of sixteenth-note triplets in the bass staff and a sixteenth-note triplet in the treble staff. Measure 85 continues with a sixteenth-note triplet in the bass staff and a sixteenth-note triplet in the treble staff.

86

Measures 86-87 of the Marimba score. Measure 86 features a series of sixteenth-note triplets in the bass staff and a sixteenth-note triplet in the treble staff. Measure 87 continues with a sixteenth-note triplet in the bass staff and a sixteenth-note triplet in the treble staff.

87

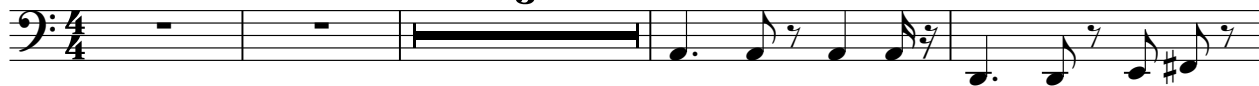
Measures 87-88 of the Marimba score. Measure 87 features a series of sixteenth-note triplets in the bass staff and a sixteenth-note triplet in the treble staff. Measure 88 continues with a sixteenth-note triplet in the bass staff and a sixteenth-note triplet in the treble staff.

5-string Electric Bass

Perez & His Orchestra Prado - Cherry Pink And Apple F

♩ = 132,006805

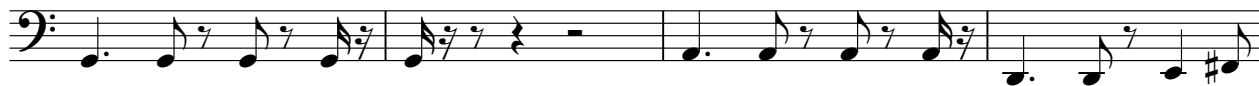
3



8



12



16



20



24



28



32



36



40



V.S.

The bass line of 'The Rose Tree' is written in 3/4 time. It begins with a C4 quarter note, followed by a D4 quarter note, and then an E4 quarter note. The next measure contains a D4 quarter note, a C4 quarter note, and a B3 half note. The following measure has a D4 quarter note, a C4 quarter note, and a B3 quarter note. The fifth measure consists of a D4 quarter note, a C4 quarter note, and a B3 quarter note. The sixth measure is a whole rest. The seventh measure is a whole rest. The eighth measure is a whole rest. The ninth measure is a whole rest. The tenth measure is a whole rest. The eleventh measure is a whole rest. The twelfth measure is a whole rest. The thirteenth measure is a whole rest. The fourteenth measure is a whole rest. The fifteenth measure is a whole rest. The sixteenth measure is a whole rest. The seventeenth measure is a whole rest. The eighteenth measure is a whole rest. The nineteenth measure is a whole rest. The twentieth measure is a whole rest. The twenty-first measure is a whole rest. The twenty-second measure is a whole rest. The twenty-third measure is a whole rest. The twenty-fourth measure is a whole rest. The twenty-fifth measure is a whole rest. The twenty-sixth measure is a whole rest. The twenty-seventh measure is a whole rest. The twenty-eighth measure is a whole rest. The twenty-ninth measure is a whole rest. The thirtieth measure is a whole rest. The thirty-first measure is a whole rest. The thirty-second measure is a whole rest. The thirty-third measure is a whole rest. The thirty-fourth measure is a whole rest. The thirty-fifth measure is a whole rest. The thirty-sixth measure is a whole rest. The thirty-seventh measure is a whole rest. The thirty-eighth measure is a whole rest. The thirty-ninth measure is a whole rest. The fortieth measure is a whole rest. The forty-first measure is a whole rest. The forty-second measure is a whole rest. The forty-third measure is a whole rest. The forty-fourth measure is a whole rest. The forty-fifth measure is a whole rest. The forty-sixth measure is a whole rest. The forty-seventh measure is a whole rest. The forty-eighth measure is a whole rest. The forty-ninth measure is a whole rest. The fiftieth measure is a whole rest. The fifty-first measure is a whole rest. The fifty-second measure is a whole rest. The fifty-third measure is a whole rest. The fifty-fourth measure is a whole rest. The fifty-fifth measure is a whole rest. The fifty-sixth measure is a whole rest. The fifty-seventh measure is a whole rest. The fifty-eighth measure is a whole rest. The fifty-ninth measure is a whole rest. The sixtieth measure is a whole rest. The sixty-first measure is a whole rest. The sixty-second measure is a whole rest. The sixty-third measure is a whole rest. The sixty-fourth measure is a whole rest. The sixty-fifth measure is a whole rest. The sixty-sixth measure is a whole rest. The sixty-seventh measure is a whole rest. The sixty-eighth measure is a whole rest. The sixty-ninth measure is a whole rest. The seventieth measure is a whole rest. The seventy-first measure is a whole rest. The seventy-second measure is a whole rest. The seventy-third measure is a whole rest. The seventy-fourth measure is a whole rest. The seventy-fifth measure is a whole rest. The seventy-sixth measure is a whole rest. The seventy-seventh measure is a whole rest. The seventy-eighth measure is a whole rest. The seventy-ninth measure is a whole rest. The eightieth measure is a whole rest. The eighty-first measure is a whole rest. The eighty-second measure is a whole rest. The eighty-third measure is a whole rest. The eighty-fourth measure is a whole rest. The eighty-fifth measure is a whole rest. The eighty-sixth measure is a whole rest. The eighty-seventh measure is a whole rest. The eighty-eighth measure is a whole rest. The eighty-ninth measure is a whole rest. The ninetieth measure is a whole rest. The hundredth measure is a whole rest.

The bass line of 'The Rose Tree' is written on a single staff with a bass clef. It consists of four measures. The first measure contains a dotted quarter note G2, an eighth note A2, a quarter note B2 with a sharp sign, and a quarter note G2. The second measure contains a dotted quarter note F2, an eighth note E2, a quarter note D2, and a quarter note C2 with a sharp sign. The third measure contains a dotted quarter note B1, an eighth note A1, a quarter note G1, and a quarter note F1. The fourth measure contains a dotted quarter note E1, an eighth note D1, a quarter note C1, and a quarter note B1. The key signature has one sharp (F#), and the time signature is 4/4.

The bass line of 'The Rose Tree' is written on a single staff with a bass clef. It consists of four measures. The first measure contains a dotted quarter note (G2), an eighth rest, a quarter note (F2), and an eighth rest. The second measure contains a quarter note (E2), an eighth rest, a quarter note (D2), an eighth rest, a quarter note (C2), and an eighth rest. The third measure contains a quarter note (B1), an eighth rest, a quarter note (A1), an eighth rest, a quarter note (G1), and an eighth rest. The fourth measure contains a quarter note (F1), an eighth rest, a quarter note (E1), an eighth rest, a quarter note (D1), and an eighth rest. The piece ends with a double bar line.

The bass line of 'The Rose Tree' is written on a single staff with a bass clef. It consists of four measures. The first measure contains a dotted quarter note G2, an eighth rest, a quarter note A2, and an eighth rest. The second measure contains a dotted quarter note G2, an eighth rest, a quarter note B2, and an eighth rest. The third measure contains a dotted quarter note G2, an eighth rest, a quarter note A2, and an eighth rest. The fourth measure contains a dotted quarter note G2, an eighth rest, a quarter note A2, and an eighth rest.

[illegible]

The bass line of 'The Rose Tree' is written on a single staff with a bass clef. It consists of four measures. The first measure contains a dotted quarter note (G2), an eighth rest, an eighth note (A2), an eighth rest, and an eighth note (B2). The second measure contains a dotted quarter note (G2), an eighth rest, an eighth note (F#2), and an eighth note (G2). The third measure contains an eighth rest, an eighth note (G2), an eighth rest, an eighth note (A2), an eighth rest, and an eighth note (B2). The fourth measure contains a dotted quarter note (G2), an eighth rest, an eighth note (A2), and an eighth note (B2).

The bass line of 'The Rose Tree' is written on a single staff with a bass clef. It consists of three measures. The first measure contains four eighth notes: G2, A2, B2, and C3. The second measure contains a quarter note G2, followed by a quarter rest, then a quarter note A2, a quarter note B2, and a quarter note C3. The third measure contains a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3.

The bass line of 'The Rose Tree' is written on a single staff with a bass clef. It consists of four measures. The first measure contains a dotted quarter note G2, an eighth rest, a dotted quarter note F2, an eighth rest, and a dotted quarter note E2. The second measure contains a dotted quarter note D2, an eighth rest, a dotted quarter note C2, an eighth rest, and a dotted quarter note B1. The third measure contains a dotted quarter note A1, an eighth rest, a dotted quarter note G1, an eighth rest, and a dotted quarter note F1. The fourth measure contains a dotted quarter note E1, an eighth rest, a dotted quarter note D1, an eighth rest, and a dotted quarter note C1. The key signature has one sharp (F#), and the time signature is 3/8.

The bass line of 'The Rose Tree' is written on a single staff with a bass clef. It consists of four measures of music. The first measure contains a dotted quarter note G2, an eighth note A2, a quarter note B2, and a quarter note C3. The second measure contains a dotted quarter note D2, an eighth note E2, a quarter note F2, and a quarter note G2. The third measure contains a dotted quarter note A2, an eighth note B2, a quarter note C3, and a quarter note D3. The fourth measure contains a dotted quarter note E2, an eighth note F2, a quarter note G2, and a quarter note A2. The key signature has one sharp (F#), and the time signature is 4/4.

[illegible]

84



87



Tape Sampler Keyboard [Brass] Perez & His Orchestra Prado - Cherry Pink And Apple B

♩ = 132,006805

3

7

10

13

16

19

22

25

28

31

The musical score is written for a brass instrument in 4/4 time. It begins with a tempo marking of 132,006805. The first staff contains a whole rest followed by a triplet of eighth notes. The subsequent staves (7, 10, 13, 16, 19, 22, 25, 28, 31) contain various rhythmic patterns including eighth and sixteenth notes, often beamed together, and rests. The key signature has one sharp (F#).

V.S.

34

37

40

43

46

49

52

55

58

61

64



67



70



73



76



79



82



85



87



Tape Sampler Keyboard [Strings] Perez & His Orchestra Prado - Cherry Pink And Apple B

♩ = 132,006805

3

3

12

21

30

39

48

56

65

74

82

$\text{♩} = 132,006805$

3

7

10

13

16

19

22

24

26

28

V.S.

The musical score is written for a single melodic line in 4/4 time. The tempo is marked as 132,006805. The key signature has one sharp (F#). The score consists of 28 measures. Measures 1-2 are whole rests. Measure 3 contains a triplet of eighth notes. Measures 4-21 continue with a pattern of chords and eighth notes. Measure 22 contains another triplet of eighth notes. Measures 23-27 continue the melodic pattern. Measure 28 ends with a whole rest and the instruction 'V.S.'.

31

34

37

40

43

46

49

51

53

56

59



62



65



68



71



74



76



78



81



84



V.S.

