

51

TU Y YO

Arr. by Horace Diaz
Piano

(Cha Cha Cha)

Spanish Words and Music by
JOHNNY RODRIGUEZ

Musical notation for the first system, including a treble clef, a bass clef, and a piano dynamic marking.

Musical notation for the second system, including a treble clef and a bass clef.

A

Tú me quieres, me quieres con toda tu vida;

Yo te quiero, te quiero solo pa-ra mí.

Tú me a-doras me a-doras con toda tu alma;

2
Piano

Yo te a-doro, te a doro solo pa-ra mí. Me

B

quieres tu a mí, te quiero yo a ti, jun-ti-tos es-ta-mos los dos; Tú

me haces feliz, yo te hago feliz, es dicha y placer nuestro a-mor.

C

Tú me quieres, me quieres con toda tu vida;

Yo te quiero, te quiero solo pa-ra mí. *Sxes.*

D

51

3
Piano

(E)

(F)

4
Piano

The musical score is arranged in three systems, each consisting of three staves. The first system begins with a circled 'G' and contains several measures with notes and rests. The second system starts with a circled 'H' and continues the melodic and harmonic development. The third system also begins with a circled 'H' and includes a double bar line followed by a first ending (marked '1.') and a second ending (marked '2.'). The score concludes with a final measure marked with a forte dynamic 'ff' and an accent (^).

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Bass

51



(A)



(B)



(C)



2
Bass

(D)



(F)



(H)



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Drums

51 *(Cowbell)*

A 4. 8. 12.

13. 15. 4.

5. 6. 4. 6.

D 4. 6.

E 4. 8. 12.

13. 15. 4. 6.

(Cowbell) 4. 7.

H 4. 1. 7.

2. solo ff

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Arr. by Horace Diaz
1st Sax Eb Alto

The musical score is written for 1st Sax Eb Alto and consists of three main sections: A, B, and C. Section A (measures 1-12) begins with a treble clef and a key signature of one flat (Bb). It features a rhythmic pattern of eighth and sixteenth notes with various articulations like accents and slurs. Section B (measures 13-18) includes a key signature change to two flats (Bb and Eb) and contains triplet markings over eighth notes. Section C (measures 19-24) returns to the one-flat key signature and includes dynamic markings such as *mf* and *solz*. The score concludes with a final cadence in the one-flat key signature.

2
1st Sax. E \flat Alto

(D)

(E) *soli*
mf

(F)

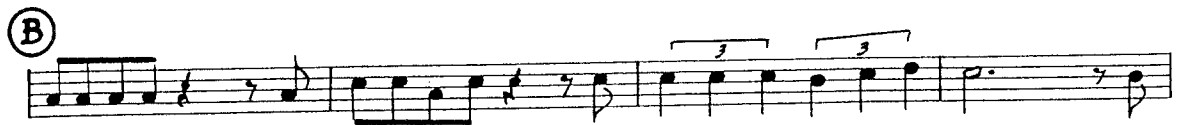
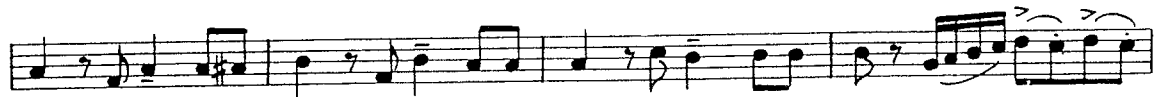
(G) *soli*
mf

(H)

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3rd Sax Eb Alto

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2
3rd Sax. Eb Alto

(D)

Two staves of musical notation for section D. The first staff contains a sequence of eighth and quarter notes. The second staff features a more complex rhythmic pattern with sixteenth notes and slurs.

(E)

Three staves of musical notation for section E. The first staff is marked with *mf* and *soli*. The music includes various note values and rests across the three staves.

(F)

Two staves of musical notation for section F. The first staff includes accents and slurs. The second staff features a *soli* marking and a *mf* dynamic.

(H)

Three staves of musical notation for section H. The first staff has slurs and accents. The second staff includes first and second endings. The third staff ends with a *ff* dynamic and accents.

TU Y YO

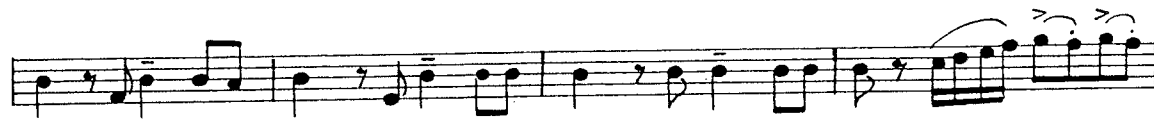
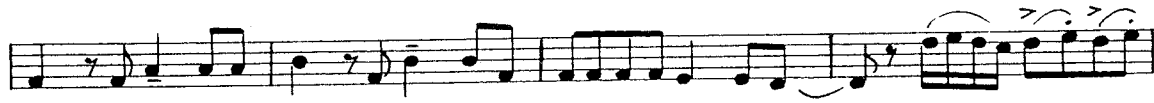
Arr. by Horace Diaz
2nd Sax Bb Tenor

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51



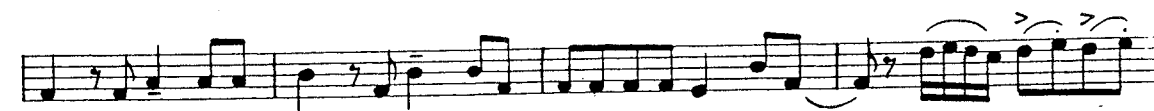
(A)



(B)



(C)



2nd Sax. B \flat Tenor

(D)

Musical notation for section D, consisting of two staves of music. The first staff contains a sequence of eighth and quarter notes. The second staff features sixteenth-note runs with slurs and accents.

(E)

Musical notation for section E, starting with a circled 'E' and the word 'sol' above it. The first staff begins with a 'mf' dynamic and a hairpin. It consists of three staves of music with various note values and rests.

(F)

Musical notation for section F, starting with a circled 'F' and the word 'sol' above it. It consists of three staves of music, featuring sixteenth-note runs and slurs.

(H)

Musical notation for section H, consisting of three staves of music. The first staff has slurs and accents. The second staff includes first and second endings. The section concludes with a 'ff' dynamic and a hairpin.

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Arr. by Horace Diaz
4th Sax Bb Tenor

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2
4th Sax. B \flat Tenor

(D)

(E) *soli*
mf

(F)

(H)

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Arr. by Horace Diaz
Trombone

(Cha Cha Cha)

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Musical notation for the first system, including a bass clef and various notes with accents.

(A) *soli*

Musical notation for section A, starting with a mezzo-forte (*mf*) dynamic and a solo instruction (*soli*).

(B)

Musical notation for section B, featuring a series of eighth notes.

(C)

Musical notation for section C, including a solo instruction (*soli*) and a mezzo-forte (*mf*) dynamic.

(D)

Musical notation for section D, concluding the piece.

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(Cha Cha Cha)

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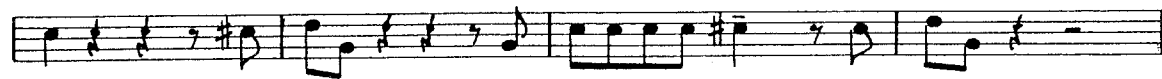
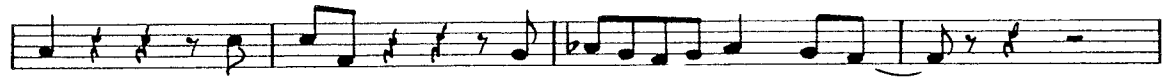
1st Bb Trumpet

51

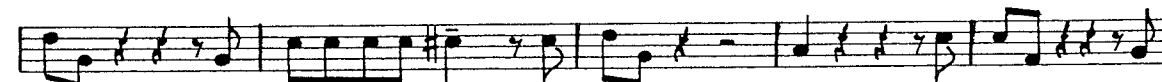
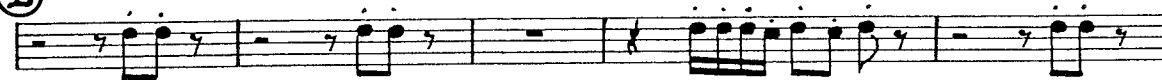


A

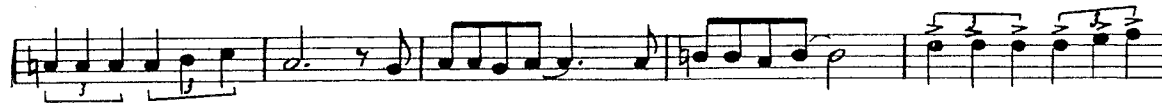
sol



B



2
1st B \flat Trumpet

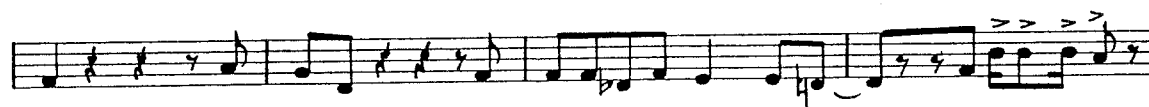
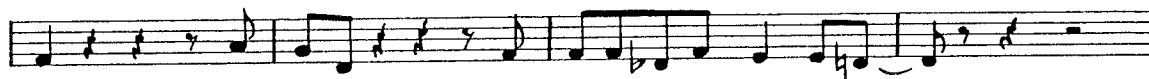


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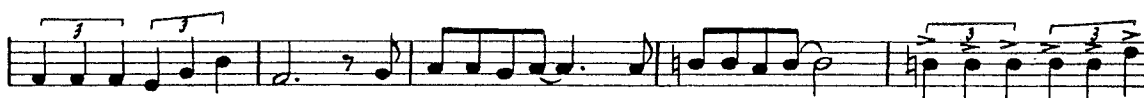
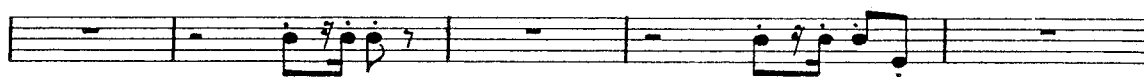
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2nd Bb Trumpet

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2
2nd B \flat Trumpet



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3rd Bb Trumpet

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2
3rd B \flat Trumpet

