

VIOLINES—A y B
(1st & 2nd Violins)

BIM BAM BUM

Tiempo de Guaracha
(Con Espiritu)

CPO 15

ff *fff* Sax.

sfz *mf* *mf*

ae - tá for - má en el Pi - lá La
con - ga que ba a - rro - llá be a bus - cá Ca - ri - dá Tu 'ba - ta ro - sá,
que yo a - pren - dí un com - pá que pue - des tu bien bai - lá pue
sé que te ba a gus - tá lo que te boya en - se - ñá.
Bim Bam Bum Bim Bam Bum es el nue - vo com - pás
que los ne - gros van - bai - lan - do en la com - par - sa
Bim Bam Bum Bim Bam Bum la mu - la - ta Mer - cé

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GUARACHA
Arreglo de George Cole

B I M B A



Letra de
Johnnie Camacho

2

PUBLISHER'S NOTE:

Robbins Latin-American Music for O.
American dance arrangements. The guaracha
is actually a fast rumba, the use of notation
for these rhythm instruments are on the
composition is orchestrated in typical
the native rhythm instruments.

a-tro-llan-do ba de-trá de la com-par-sa

ya no quie-ren cum-ban-char las ne-gri-tas del so-lar

si no to-can al com-pás de e-se ri-tmo d-si

f Sue-na-lo! Bai-la-lo! Gó-za-lo! D-ye-lo!

mf Bim-Bam-Bum Bim Bam Bum Que sa-bro-si-to es-tá

VIOLINES—A y B
(1st & 2nd Violins)

AMBUM

chestra is the first published series of authentic Latin-
iracha comes from Cuba. In playing the guaracha (which
five rhythm instruments is important. The correct rhythms
he drum part of this orchestration. However, since this
Latin-American style, it can be played effectively without

Música de Noro Morales

3

es-te pa-sa-dro - ila-dor de la com-par-sa

1 FLARE. 2. FLARE

f mf

Clar. mf ff

mf ff

mf ff

Play ff Div.

ff Div.

fff f

VIOLINES—A y B
(1st & 2nd Violins)

BIM BAM BUM

4

ALTO
mf

ff

Tenor
mp

VIOLINES—A y B
(1st & 2nd Violins)

BIM BAM BUM

GUARACHA Arreglo de George Cole

B

1er SAX—Alto
(1st Saxophone Eb Alto)

Letra de
Johnnie Camarero

Tiempo de Guaracha
(Con Espiritu)

CPO
15

The musical score is written for a 1st Saxophone Alto (Eb Alto) in the key of D major (one sharp). It begins with a treble clef and a 2/4 time signature. The tempo is marked 'Tiempo de Guaracha' and the mood is '(Con Espiritu)'. The score consists of 15 measures, indicated by the 'CPO 15' marking. The first measure starts with a forte (ff) dynamic. The second measure has a sforzando (sfz) dynamic. The third measure has a piano (p) dynamic. The fourth measure has a mezzo-forte (mf) dynamic. The fifth measure has a forte (f) dynamic. The sixth measure has a mezzo-forte (mf) dynamic. The seventh measure has a mezzo-forte (mf) dynamic. The eighth measure has a mezzo-forte (mf) dynamic. The ninth measure has a mezzo-forte (mf) dynamic. The tenth measure has a mezzo-forte (mf) dynamic. The eleventh measure has a mezzo-forte (mf) dynamic. The twelfth measure has a mezzo-forte (mf) dynamic. The thirteenth measure has a mezzo-forte (mf) dynamic. The fourteenth measure has a mezzo-forte (mf) dynamic. The fifteenth measure has a mezzo-forte (mf) dynamic. The score includes various musical notations such as slurs, accents, and triplets. A 'Soli' marking is present above the first measure. The piece concludes with a double bar line.

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I M B A M B U

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cho

2

The musical score is written for the 1st Saxophone Alto part. It consists of seven systems of music. The first system begins with a *Soli* marking and features a melodic line with several triplet markings. The second system continues the melodic line, also with triplet markings, and includes a *f* dynamic marking and another *Soli* marking. The third system features a series of eighth-note chords with accents, with dynamics of *ff*, *sfz*, and *mf*. The fourth system continues with eighth-note chords and triplet markings. The fifth system includes a first ending bracket labeled '1.' with a *Flare* marking, followed by a second ending bracket labeled '2.' with a *Flare* marking and a *Change to 4-B^bClar.* instruction. The sixth system begins with a *B^bClar. Soli* marking and a *f* dynamic, featuring a melodic line with accents and triplet markings. The seventh system continues the melodic line with accents and triplet markings.



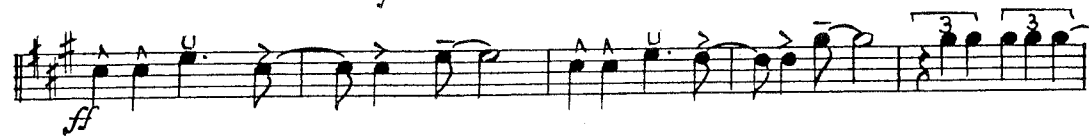
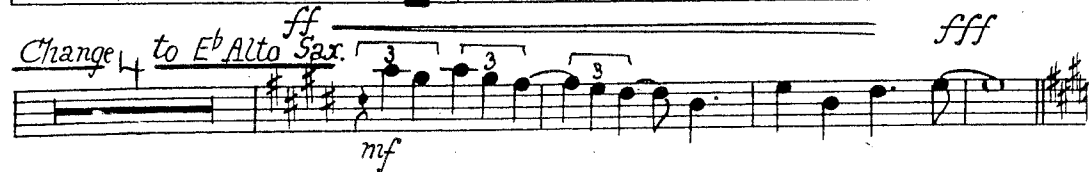
1er SAX—Alto
(1st Saxophone Eb Alto)

M

BIM BAM BUM

Música de
Noro Morales

3



1er SAX—Alto
(1st Saxophone E^b Alto)

BIM BAM BUM

GUARACHA Arreglo de George Cole

B

Letra de
Johnnie Camach



3er SAX—Alto
(3rd Saxophone Eb Alto)

Tiempo de Guaracha
(*Con Espiritu*)

CPO 15

Soli

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I M B A M B U I

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2

The musical score is written for a 3rd Saxophone Alto (3rd Saxophone Eb Alto). It consists of seven staves of music. The first staff begins with a *Soli* marking and contains several triplet figures. The second staff continues with more triplet figures and ends with a *f* dynamic and a *Soli* marking. The third staff features dynamics of *ff*, *sfz*, and *mf*. The fourth staff contains more triplet figures. The fifth staff includes a first ending marked '1.' with a *flare* instruction and a second ending marked '2.' with a *flair* instruction. A *Change to B^b Clar.* instruction is placed above the staff. The sixth staff begins with *B^b Clar. Soli* and a *f* dynamic. The seventh staff continues with triplet figures and accents.

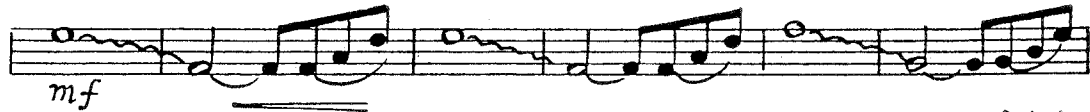
3er SAX—Alto
(3rd Saxophone Eb Alto)

M

BIM BAM BUM

Música de
Loro Morales

3



Change to E^b Alto Sax. *ff* *fff*



3er SAX—Alto
(3rd Saxophone E^b Alto)

GUARACHA
Arreglo de George Cole

B

2o SAX—Tenor
(2nd Saxophone Bb Tenor)



Letra de
Johnnie Camacht

Tiempo de Guaracha
(Con Espiritu)

CPO 15

ff *sfz* *sfz* *sfz*

Soli
fff *sfz* *1^o* *mf*

f

mf

I M B A M B U

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2

The musical score is written for the 2nd Saxophone Bb Tenor. It consists of seven systems of music. The first system begins with a *Soli* marking and features a triplet of eighth notes. The second system includes a *f* dynamic and another *Soli* marking. The third system shows dynamics of *ff*, *sfz*, and *mf*. The fourth system contains more triplet markings. The fifth system includes a first ending marked '1.' with a *Flare* marking and a second ending marked '2.' with a *Flare* marking. A note above the staff indicates a *Change to B^b Clar.*. The sixth system begins with a *B^b Clar. Soli* marking and a *f* dynamic. The seventh system continues the melodic line with triplet markings.

2o SAX—Tenor
(2nd Saxophone Bb Tenor)

M

BIM BAM BUM

Música de
Noro Morales

3

The musical score is written for a 2nd Saxophone Bb Tenor. It consists of ten staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff starts with a mezzo-forte (*mf*) dynamic. The third staff includes a dynamic change to fortissimo (*ff*) and a performance instruction: "Change to B^bTen. Sax." followed by "B^bTen." and "fff". The fourth staff begins with a mezzo-forte (*mf*) dynamic. The fifth staff is marked fortissimo (*ff*). The sixth staff continues with fortissimo dynamics. The seventh staff is marked "Solo" and fortissimo (*f*). The eighth staff is marked fortissimo (*ff*). The ninth and tenth staves conclude the piece with fortissimo dynamics. The score features various musical notations including eighth and sixteenth notes, triplets, and accents.

2o SAX—Tenor
(2nd Saxophone Bb Tenor)

GUARACHA
Arreglo de George Cole

B I]

Letra de
Johnnie Camacho



4o SAX—Tenor
(4th Saxophone Bb Tenor)

CPO
15

Tiempo de Guaracha
(Con Espiritu)

The musical score consists of ten staves of music. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one flat (Bb). The tempo is marked 'Tiempo de Guaracha' and 'Con Espiritu'. The first staff contains four measures with dynamics *ff*, *sfs*, *sfs*, and *sfs*. The second staff is marked 'Soli' and contains four measures with dynamics *fff*, *sfs*, *p*, and *mf*. The third and fourth staves continue the melodic line. The fifth staff has a dynamic of *f*. The sixth staff is marked *mf* and includes triplet markings. The seventh and eighth staves also feature triplet markings. The ninth and tenth staves conclude the piece with various articulations and triplet markings.

[M B A M B U M

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N

2

The musical score is written for Tenor Saxophone (4th Saxophone Bb Tenor) and consists of six systems of music. The first system features a melodic line with triplets and a bass line. The second system includes a 'f soli' section. The third system contains dynamics 'ff' and 'sfz'. The fourth system has a 'Change to B^b Clar.' instruction. The fifth system includes first and second endings, with 'B^b Clar. Soli' and 'ff' markings. The sixth system continues the melodic line with triplets.

4^o SAX—Tenor
(4th Saxophone Bb Tenor)



Música de
oro Morales

4o SAX—Tenor
(4th Saxophone Bb Tenor)

BIM BAM BUM

GUARACHA Arreglo de George Cole

B

Ira TROMPETA
(1st Trumpet in Bb)



Letra de
Johnnie Camacho

Tiempo de Guaracha
(Con Espiritu)

CPO
15

ff *fff* *sfz* *mf*

f

mf
Muted

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I M B A M B U M

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2

Open *Soli*
mf

f

ff
mf Muted

1. *Flare*
mf
2.
Open

ff
f
mf
Flare

2

Ira TROMPETA
(1st Trumpet in Bb)

M

BIM BAM BUM

Música de
Jorge Morales

3

The musical score consists of ten staves of music. The first staff begins with a triplet of eighth notes, followed by a *Soli* section marked *ff*. The second staff continues with triplets and slurs. The third staff features *ff* and *fff* dynamics with accents. The fourth staff starts with *f* and includes a 4-measure rest. The fifth staff has *ff* and triplets. The sixth staff includes triplets and a *p* dynamic. The seventh staff has a 4-measure rest. The eighth staff features accents and a 4-measure rest. The ninth staff has *ff* and triplets. The tenth staff concludes with triplets and accents.

Ira TROMPETA
(1st Trumpet in Bb)

GUARACHA
Arreglo de George Cole

B

2a TROMPETA
(2nd Trumpet in Bb)



Letra de
Johnnie Camach

Tiempo de Guaracha
(Con Espiritu)

CPO 15

ff *fff* *sfz* *mf*

mf
Muted

Open

The musical score is written for a 2nd Trumpet in Bb. It begins with a treble clef and a 2/4 time signature. The tempo is marked 'Tiempo de Guaracha' and the performance style is '(Con Espiritu)'. The score consists of eight staves of music. The first staff starts with a dynamic marking of *ff* and includes several accents. The second staff continues the melody. The third staff has a dynamic marking of *fff*. The fourth staff has a dynamic marking of *sfz*. The fifth staff has a dynamic marking of *mf*. The sixth staff is marked *mf* and *Muted*. The seventh staff continues the melody. The eighth staff ends with a dynamic marking of *Open*. The score includes various rhythmic patterns, including triplets and sixteenth notes.

I M B A M B U I

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2

The musical score for the 2nd Trumpet part consists of seven staves of music. The first staff begins with a *Soli* marking and a *mf* dynamic, featuring a melodic line with triplet rhythms. The second staff continues the melody with a *f* dynamic and includes accents. The third staff features a *ff* dynamic and a *Muted* instruction. The fourth staff includes a *Open* instruction and a first ending section with a *flour* marking. The fifth staff continues the melody with dynamics ranging from *ff* to *mf*. The sixth and seventh staves provide further melodic development, with the seventh staff starting with a *mf* dynamic.

2a TROMPETA
(2nd Trumpet in Bb)

M

BIM BAM BUM

Música de
Noro Morales

3

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a triplet of eighth notes, followed by a *Soli* marking and a *ff* dynamic. The second staff continues with triplet patterns. The third staff has a *ff* dynamic and includes accents (^) over notes. The fourth staff has a *f* dynamic and a 4-measure rest at the end. The fifth staff has a *ff* dynamic and triplet patterns. The sixth staff has triplet patterns. The seventh staff has a *p* dynamic and accents (^) over notes. The eighth staff has accents (^) over notes. The ninth staff has a *ff* dynamic and triplet patterns. The tenth staff has triplet patterns and accents (^) over notes.

2a TROMPETA
(2nd Trumpet in Bb)

GUARACHA
Arreglo de George Cole

B

Letra de
Johnnie Camach



3a TROMPETA
(3rd Trumpet in Bb)

Tiempo de Guaracha
(Con Espiritu)

CPO
15

The musical score for the 3rd Trumpet in Bb consists of seven staves of music. The first staff begins with a treble clef and a key signature of one flat (Bb). The tempo is marked 'Tiempo de Guaracha' and the mood is '(Con Espiritu)'. The first staff includes dynamic markings of *ff*, *fff*, *sfz*, and *mf*. The second staff continues the melodic line. The third staff features a *f* dynamic marking. The fourth staff includes a *mf* dynamic marking and the instruction 'Muted'. The fifth staff continues the melodic line. The sixth staff includes a *f* dynamic marking. The seventh staff concludes the piece with an 'Open' marking.

I M B A M B U M

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2

The musical score for the 3rd Trumpet part consists of six systems of staves. The first system includes a *Soli* marking and a *mf* dynamic. The second system features a *f* dynamic. The third system includes a *ff* dynamic and a *Muted* instruction. The fourth system includes an *Open* instruction and first/second endings. The fifth system includes *ff*, *flare*, *f*, and *mf* dynamics. The sixth system includes a *2* marking.

3a TROMPETA
(3rd Trumpet in Bb)

M

BIM BAM BUM

Música de
oro Morales

3

The musical score for the 3rd Trumpet in Bb consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a triplet of eighth notes, followed by a 'Soli' section marked with 'ff' (fortissimo) and a triplet of eighth notes. The second staff continues with a series of triplets of eighth notes. The third staff includes a 'ff' dynamic and a 'fff' (fortississimo) section. The fourth staff starts with a 'mf' (mezzo-forte) dynamic and ends with a 4-measure rest. The fifth staff begins with a 'ff' dynamic and contains several triplets. The sixth staff continues with triplets. The seventh staff starts with a 'p' (piano) dynamic. The eighth staff features a 'ff' dynamic and includes accents (^) over several notes. The ninth staff continues with triplets. The tenth staff concludes with a triplet and a final flourish.

3a TROMPETA
(3rd Trumpet in Bb)

GUARACHA
Arreglo de George Cole

B

Letra de
Johnnie Camacho



1er TROMBÓN
(1st Trombone)

Tiempo de Guaracha
(Con Espiritu)

CPO 15

ff *fff* *sfz* *mf*

f

mf
Muted

Open

I M B A M B U M

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N

2

The musical score for the 1st Trombone part consists of eight staves of music. The first staff begins with a piano (*p*) dynamic and a *Soli* marking. It features a melodic line with several triplet markings. The second staff continues the melodic line with a mezzo-forte (*mf*) dynamic. The third staff includes a fortissimo (*ff*) dynamic and a *Muted* instruction. The fourth staff has a *Flare* marking and a *Open* instruction. The fifth staff starts with a fortissimo (*ff*) dynamic and includes a *Flare* marking. The sixth staff begins with a mezzo-forte (*mf*) dynamic. The seventh and eighth staves continue the melodic line with various dynamics and articulations.

1er TROMBÓN
(1st Trombone)

M

BIM BAM BUM

Música de
oro Morales

3

The musical score consists of ten staves of music. The first staff begins with a treble clef and a 3/4 time signature. It features a melodic line with accents and a triplet of eighth notes. A 'Soli' instruction is placed above the staff, and a dynamic marking of 'ff' (fortissimo) is below. The second staff continues the melodic line with triplets. The third staff shows a rhythmic accompaniment with accents and a dynamic marking of 'ff'. The fourth staff returns to the melodic line with accents and a dynamic marking of 'f'. The fifth staff continues with accents and a dynamic marking of 'ff'. The sixth staff features triplets and accents. The seventh staff has accents and a dynamic marking of 'p' (piano). The eighth staff continues with accents and a dynamic marking of 'ff'. The ninth staff features triplets and accents. The tenth staff concludes the piece with a final cadence. A large number '4' is written at the end of the fourth staff, indicating the end of the piece.

1er TROMBÓN
(1st Trombone)

BIM BAM BUM

GUARACHA Arreglo de George Cole

B

Letra de
Johnnie Camach

2o TROMBÓN
(2nd Trombone)



Tiempo de Guaracha
(Con Espiritu)

CPO
15

ff *fff* *sfz* *mf*

f

mf
Muted

Open

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2

The musical score for the 2nd Trombone part consists of eight staves of music. The first staff begins with a piano (*p*) dynamic and a *Soli* instruction. It features a melodic line with eighth notes and triplet markings. The second staff continues the melodic line, with a forte (*f*) dynamic marking. The third staff includes a fortissimo (*ff*) dynamic, a *Muted* instruction, and various accents. The fourth staff has a *Open* instruction and includes first and second endings. The fifth staff features a fortissimo (*ff*) dynamic and a *Flare* instruction. The sixth and seventh staves continue the melodic line with various dynamics and accents. The eighth staff concludes the piece with a second ending.

2o TROMBÓN
(2nd Trombone)

M

BIM BAM BUM

Música de
Noro Morales

3

The musical score for the 2nd Trombone part of "Bim Bam Bum" by Noro Morales is written on 11 staves. The music is characterized by rhythmic complexity, featuring numerous triplets and accents. Dynamic markings range from fortissimo (ff) to piano (p). A "Soli" marking is placed above the first staff. The score concludes with a double bar line and repeat dots.

2o TROMBÓN
(2nd Trombone)

GUARACHA
Arreglo de George Cole

B I M B A

GUITARRA
(Guitar)

Letra de
Johnnie Camacho

PUBLISHER'S NOTE:

Robbins Latin-American Music for Orch
American dance arrangements. The guaracha
is actually a fast rumba). The use of native
for these rhythm instruments are on the
composition is orchestrated in typical Latin
the native rhythm instruments.

Tiempo de Guaracha
(Con espíritu)

CPO 15

The musical score is written for guitar in a 2/4 time signature. It features a key signature of one flat (Bb). The score includes a variety of dynamic markings such as *ff*, *mf*, *fz*, and *f*. Chord symbols are placed above the notes, including *F7*, *Bb*, *G7*, *Cm*, *Bb7*, *Eb*, *F9*, and *F+7*. The lyrics are written below the notes, with some words like "Bim Bam Bum" and "Bam Bum" repeated. The score ends with the lyrics "Gó-za-lo! O-ye-lo! Bim Bam Bum Bam Bum - Qesa-bro-si-".

Ya e-tá for-má en el Pi-tá La
conga que ba-a-rro-llá-be a bus-cá Ca-ri-dá Tu
ba-ta ro-sa, que yo a-pren-di un compá- que pue-des tu bién bai-lá-
pue sé que te ba-a-gus-tá lo que te boy a en-se ñá.
Bim Bam Bum Bim Bam Bum es el nue-vo-com-pás-
que los negros van bai-lan-do en la com-par-sa Bim Bam Bum Bim-
Bam Bum la mu-la-ta Mer-cé a-rro-llan-do ba
de-trá de la com-par-sa ya no quie-ren cum-
-ban-char las ne-gri-tas del so-lar si no to-can al-
com-pás de e-se rit-mo a-sí: f Sue-na-lo! Bai-la-lo!
Gó-za-lo! O-ye-lo! Bim Bam Bum Bam Bum - Qesa-bro-si-

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M B U M

estra is the first published series of authentic Latin-cha comes from Cuba. In playing the guaracha (which a rhythm instruments is important. The correct rhythms drum part of this orchestration. However, since this tin-American style, it can be played effectively without

Música de Noro Morales

The musical score is written for guitar and includes the following lyrics: "io es tá - és-te pa-so a-rro-lla-dor de la com-par-sa." The score consists of 11 systems of music. The first system includes a first ending marked "1. F+7". The second system includes a second ending marked "2. Bb". The score features various chord markings such as F7, Bb, G, D7, G6, G7, C, A7, D9, D+7, C7, F, G9, G+7, and C. Dynamic markings include ff, f, mf, and mp. The score concludes with a double bar line and repeat signs.



GUITARRA
(Guitar)

PIANO

BIM BAM BUM

Tiempo de Guaracha
(Con Espiritu)

CPO 15

ff *fff* Sax's

ENS.

sfz *mf* *mf* Ya e- tá for- máen el Pi- lá La

con- ga que ba- a- rro- llá be a bus- cá Ca- ri- dá Tu ba- ta ro- sá,

que yo a- pren- dí un com- pá que pue- des tu bien bai- lá pue

f sé que te ba a gus- tá lo que te boy a en - se - ñá.

mf Bim Bam Bum Bim Bam Bam es el nue - vo - com - pás

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GUARACHA
Arreglo de George Cole

B

Letra de
Johnnie Camac

que los ne-gros van bai-lan-do en la com-par-sa

Bim Bam Bum Bim Bam Bum la mu-la-ta Mer-cé

a-rro-llan-do ba de-trá-de la com-par-sa

Sax's
ya no quie-ren cum-ban-char las ne-gri-tas del so-lar

si no to-can al com-pás de e-se rit-mo-sí

ENS.
f Súe-na-lo!

I M B A M B U I

PUBLISHER'S NOTE:

Robbins Latin-American Music for Orchestra is the first published series of authentic Latin-American dance arrangements. The guaracha comes from Cuba. In playing the guaracha (which is actually a fast rumba), the use of native rhythm instruments is important. The correct rhythms for these rhythm instruments are on the drum part of this orchestration. However, since this composition is orchestrated in typical Latin-American style, it can be played effectively without the native rhythm instruments.

ho

N

Bai-la-lo! Gó-za-lo! O-ye-lo! *mf* Bim Bam Bum Bim Bam Bam

Que sa-bro-si to está es-te pa-so a rro-lla-dor de la com-par-sa

1. *Brass.* *ENS.* *ff*

Brass. *f* *mf*

Clar. *mf*

The musical score is arranged in five systems. The first system contains the vocal melody with lyrics and piano accompaniment. The second system continues the vocal melody. The third system features a brass section with a first ending and a dynamic marking of *ff*. The fourth system continues the brass part with a dynamic marking of *f*. The fifth system features a clarinet part with a dynamic marking of *mf*. The score includes various musical notations such as accents, slurs, and dynamic markings.



Música de
loro Morales

The musical score consists of six systems of music. Each system includes a piano part (grand staff) and a brass part (single staff). The piano part features complex rhythmic patterns, including triplets and sixteenth-note runs. The brass part provides harmonic support and melodic lines. Dynamics range from *mf* (mezzo-forte) to *fff* (fortissimo). Other markings include *Brass*, *ALTO*, and *ENS.* (ensemble). The score concludes with a double bar line.

BIM BAM BUM

ENS.

ff

Tenor

mp

ENS.

ff

B I M B A

C. BAJO
(Bass)

Letra de
Johnnie Camacho

*Tiempo de Guaracha
(con Espíritu)*

PUBLISHER'S NOTE:

Robbins Latin-American Music for Orchestral American dance arrangements. The guaracha is actually a fast rumba). The use of native for these rhythm instruments are on the d composition is orchestrated in typical Latin the native rhythm instruments.

CPO 15

ff *sfz*

mf Ya - tá for - má en el Pi - lá _____ La

con - ga que ba a - rro - llá _____ be a bus - cá Ca - ri - dá _____ Tu

ba - ta ro - sá, _____ que yo a - pren - dí un compá _____ que puedes tu bién bai - lá _____

_____ púé sé que te ba a gus - tá lo que te boya en - se - ñá.

mf Bim Bam Bum Bim _____ Bam Bam _____ es el nue - vo - com - pás _____

que los negros van - bai - lan - do en la comparsa _____ Bim Bam Bum Bim _____

_____ Bam Bam _____ la mu - la - ta _____ Mer - cé _____ arro - llan - do ba -

de - trá _____ de la com - par - sa _____ ya no quie - ren cum -

ban - char las ne - gri - tas del so - lar _____ si no to - can al _____

_____ compás _____ de e - se rit - mo así! _____ Sué - na - lo! Bai - la - lo!

ff *mf* Co - za - lo! O - ye - lo! Bim Bam Bum Bim _____ Bam Bam _____ Que sa - pro - si _____

M B U M

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a comes from Cuba. In playing the guaracha (which
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Música de
Noro Morales

to es tá - és-te pa-so a-rro - lla-dor - de la com-par-sa -

1.

2.

ff *f* *mf*

mf

ff *fff* *mf*

ff

mp

ff



C. BAJO
(Bass)

GUARACHA
Arreglo de George Cole

B I M B A

BATERÍA
(Drums)

Letra de
Johnnie Camacho

PUBLISHER'S NOTE:

Robbins Latin-American Music for Orchestra
American dance arrangements. The guaracha
is actually a fast rumba. The use of native rh-
for these rhythm instruments are on the drum
composition is orchestrated in typical Latin-A
the native rhythm instruments.

Tiempo de Guaracha
(Con Espíritu)

CPO 15

ff *fff*

Cym **GUARACHA RHYTHM**

mf *mf*

Yae- tá formá en el Pi-lá — La

con-ga que ba-a-rro-llá — be a bus-cá Ca-ri-dá — Tu

ba-ta-ro-sá, — que yo-a-pren-dí un compá — que puedes tu bien bai-lá —

Rim Shots *mf* pue se que te ba-a-gus - tá lo que te boy a en-se - ñá.

mf Bim Bam Bum Bim — Bam Bam — es el nue - vo - com - pás —

que los negros van - bai-lan-do en la com-par-sa — Bim Bam Bum Bim —

Bam Bam — la mu-la-ta — Mer-cé — a-rro-llan - do ba —

de-trá de la com-par - sa — ya no quie-ren eum-

ban-char las ne-gri-tas del - so-lar — si no to-can al —

com-pás — de e-se rit-mo a-sí. — *OPCIONAL* Sue-na-lo! Bai-la-lo!

Rim Shots *Cym* *Rim Shots* *Rim Shots*

Go-za-lo! O-ye-lo! Bim Bam Bum Bim — Bam Bam — Que sa-bro - si —

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to es tá — és-te pa-so a-rro — lla-dor de la comi-par-sa —

ff *f* *mf*

mf

ff *Rim Shots*

mf *Rim Shots*

ff

mp *SOCK IT!* *SOLO*

ff *Rim Shots*



BATERÍA
(Drums)