

CARIBBEAN FEVER

1ST B♭ CLARINET

VICTOR LOPEZ (ASCAP)

CHA-CHA-CHA ♩ = 120

1 2 3 4

5 13

12 14 15

16 17 18 19 20

21 22 23 24 25

26 27 28 29

30 31 32 33

34 41 42 43 44

45 46 47 48

49 50 51

TO CODA

D.S. AL CODA

CODA

CARIBBEAN FEVER

2ND B♭ CLARINET

VICTOR LOPEZ (ASCAP)

CHA-CHA-CHA ♩ = 120

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51

TO CODA **COODA**

D.S. AL CODA

CARIBBEAN FEVER

1ST Eb ALTO SAXOPHONE

VICTOR LOPEZ (ASCAP)

CHA-CHA-CHA ♩ = 120

1 2 3 4

5 6 7 8 9

10 11 12 14

15 16 17 18 19

20 24 25 26

27 28 30

31 32 33 41

42 43 44 45 47

49 50 51

TO CODA

D.S. AL CODA

CODA

CARIBBEAN FEVER

1ST C FLUTE

VICTOR LOPEZ (ASCAP)

CHA-CHA-CHA ♩ = 120

1 2 3 4

(5) 8 9 10 11

(13) 12 20 22

To CODA

23 24 25 26 27

(29) CUE: 1ST TPT. SOLO (33) 28 32 34

35 36 37 38

(41) 39 40

PLAY 45 46 47 48

(2) 49 50

D.S. AL CODA

51

CODA

CARIBBEAN FEVER

2ND Eb ALTO SAXOPHONE

VICTOR LOPEZ (ASCAP)

CHA-CHA-CHA ♩ = 120

The musical score is written for a 2nd Eb Alto Saxophone. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'CHA-CHA-CHA ♩ = 120'. The score consists of ten staves of music. The first staff contains measures 1 through 4, with measure numbers 1, 2, 3, and 4 written below. The second staff contains measures 5 through 9, with measure numbers 6, 7, 8, and 9 written below. The third staff contains measures 10 through 14, with measure numbers 10, 11, 12, and 14 written below. The fourth staff contains measures 15 through 19, with measure numbers 15, 16, 17, 18, and 19 written below. The fifth staff contains measures 20 through 26, with measure numbers 20, 24, 25, and 26 written below. The sixth staff contains measures 27 through 30, with measure numbers 27, 28, and 30 written below. The seventh staff contains measures 31 through 36, with measure numbers 31, 32, and 36 written below. The eighth staff contains measures 37 through 47, with measure numbers 42, 43, 44, 45, and 47 written below. The ninth staff contains measures 48 through 50, with measure numbers 49 and 50 written below. The tenth staff contains measures 51 through 52, with measure number 51 written below. The score includes various musical notations such as slurs, accents, and dynamic markings like 'f' and 'mf'. There are also rehearsal marks in circles: (5), (13), (21), (29), (33), and (41). A 'CODA' symbol is used at the end of the piece. The text 'TO CODA' is written above measure 28, and 'D.S. AL CODA' is written above measure 49. The word 'CODA' is written above measure 51.

CARIBBEAN FEVER

E♭ BARITONE SAXOPHONE

VICTOR LOPEZ (ASCAP)

CHA-CHA-CHA ♩ = 120

1 2 3 4

(5) 6 7 8 9

(13) 10 11 12 13 14

15 16 17 18 19 20

(21) 22 23 24 25 26

TO CODA (29) 27 28 29 30 31 32

(33) 33 34 35 36 37 38

(41) 39 40 41 42 43 44

1. 45 46 47 48

2. 49 50

D.S. AL CODA

51 CODA

CARIBBEAN FEVER

1st B♭ TENOR SAXOPHONE

VICTOR LOPEZ (ASCAP)

CHA-CHA-CHA ♩ = 120

1 *f* 2 3 4 5 6 7 8 9

10 11 12 13 14 *f*

15 16 17 18 19

20 21 24 25 26

27 28 29 *mf* 30

31 32 33 34 35 36 37 38 39 40 41 *f*

42 43 44 45 46 47

48 49 50 51 *f*

O.S. AL CODA

CODA

CARIBBEAN FEVER

2ND B♭ TENOR SAXOPHONE

VICTOR LOPEZ (ASCAP)

CHA-CHA-CHA ♩ = 120

1 2 3 4

5

6 7 8 9 10

11 12 13 14 15 16

17 18 19 20 21 22

23 24 25 26 27 28

29 30 31 32 33 34

35 36 37 38 39 40

41 42 43 44 45 46

47 48 49 50 51

TO CODA

D.S. AL CODA

CODA

CARIBBEAN FEVER

1ST B♭ TRUMPET

VICTOR LOPEZ (ASCAP)

CHA-CHA-CHA ♩ = 120

1. **f**

5

8 9 10 11

13 **f** 21

12 20 22

To CODA

23 24 25 26 27

29 SOLO 33

28 32 34

35 36 37 38

END OF SOLO 41

39 40

45 **mf** 46 47 48

2. **f** D.S. AL CODA

49 50

51 **f** CODA

CARIBBEAN FEVER

2ND B♭ TRUMPET

VICTOR LOPEZ (ASCAP)

CHA-CHA-CHA ♩ = 120

The musical score is written for a 2nd B♭ Trumpet part in G major (one sharp) and 4/4 time. It consists of several staves of music with various annotations:

- Staff 1:** Measures 1-4. Includes a dynamic marking of *f* and an accent (^) over the final note.
- Staff 2:** Measures 5-11. Starts with a circled measure number (5).
- Staff 3:** Measures 12-22. Includes circled measure numbers (15) and (21), a double bar line with a repeat sign, and a dynamic marking of *f*.
- Staff 4:** Measures 23-27. Ends with the instruction "TO CODA" and a Coda symbol.
- Staff 5:** Measures 28-41. Includes circled measure numbers (29), (33), and (41), a double bar line with a repeat sign, and a dynamic marking of *f*.
- Staff 6:** Measures 45-48. Includes a dynamic marking of *mf* and a first ending bracket labeled "1.".
- Staff 7:** Measures 49-50. Includes a second ending bracket labeled "2.", a dynamic marking of *f*, and the instruction "D.S. AL CODA".
- Staff 8:** Measures 51-52. Includes a Coda symbol and the instruction "CODA".

3rd Trp+

CARIBBEAN FEVER

BARITONE T.C.

VICTOR LOPEZ (ASCAP)

CHA-CHA-CHA ♩ = 120

1 2 3 4

5 13

12 14 15 16

17 18 19 20 21

22

23 24 25 26 27 28

29 38

30 31 32

34 35 36 37 38

39 40 41

42 43 44 45 46 47 48

49 50

51

To CODA

D.S. AL CODA

CODA

CARIBBEAN FEVER

1ST TROMBONE

VICTOR LOPEZ (ASCAP)

CHA-CHA-CHA ♩ = 120

1 2 3 4

5 13

12 14 15

16 17 18 19 20

21

22 23 24 25 26

TO CODA

27 28 29 30 31

33

32 34 35 36 37

38 39 40 41 42 43

44 45 46 47 48

49 50

D.S. AL CODA

CODA

51

CARIBBEAN FEVER

2ND TROMBONE

VICTOR LOPEZ (ASCAP)

CHA-CHA-CHA ♩ = 120

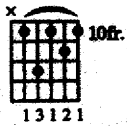
Musical score for 2nd Trombone part of "Caribbean Fever". The score is written in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked as ♩ = 120. The score consists of ten staves of music. Measure numbers 1 through 51 are indicated below the notes. The score includes various musical notations such as slurs, accents, and dynamic markings like *mf*. There are several boxed measure numbers: (5), (13), (21), (29), (33), (41), and (49). The piece concludes with a "CODA" section starting at measure 51, marked with a double bar line and a circled cross symbol. A "D.S. AL CODA" instruction is present above measure 49.

CARIBBEAN FEVER

GUITAR CHORUS

VICTOR LOPEZ (ASCAP)

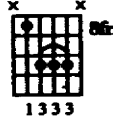
Gmi7



C7



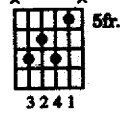
F



Dmi7



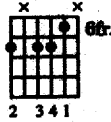
E7



Ami7



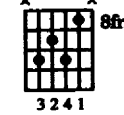
Bmi7(b5)



Ami



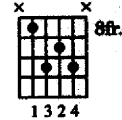
G7



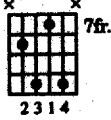
C



Fmaj7



F6



Note: Chord frames are indicated in the order in which they appear in the chart. Each voicing is indicated only once -- except when additional voicings are required in later sections.

CARIBBEAN FEVER

GIITAR

VICTOR LOPEZ (ASCAP)

CHA-CHA-CHA ♩ = 120

1 Gmi7 C7 F Dmi7 Gmi7 C7 F

5 Gmi7 C7 F Dmi7 Gmi7 C7 F Dmi7

9 Gmi7 C7 F Dmi7 Gmi7 C7 F E7

13 Ami7 Bmi7(b9) Bmi7(b9)/E E7 Ami

17 G7 C Dmi7 G7 C

21 Gmi7 C7 F Dmi7 Gmi7 C7 F Dmi7

TO COOA



Chords: Gmi7, C7, F, Dmi7, Gmi7, C7, F

25 26 27 28

(29) Chords: Gmi7, C7, Fmaj7, F6, Gmi7, C7, Fmaj7, F6

29 30 31 32

(33) Chords: Gmi7, C7, Fmaj7, F6, Gmi7, C7, Fmaj7, F6

33 34 35 36

Chords: Gmi7, C7, Fmaj7, F6, Gmi7, C7, F6

37 38 39 40

(41) Chords: Gmi7, C7, Fmaj7, F6, Gmi7, C7, Fmaj7, F6

41 42 43 44

1. Chords: Gmi7, C7, Fmaj7, F6, Gmi7, C7, Fmaj7, F6

45 46 47 48

2. Chords: Gmi7, C7, F, E7

D.S. AL COOA

49 50

COOA

N.C.

51

CARIBBEAN FEVER

BASS

VICTOR LOPEZ (ASCAP)

CHA-CHA-CHA ♩ = 120

The musical score is written in bass clef with a 3/4 time signature. It consists of ten staves of music. The first staff starts with a circled '5' above the measure. The second staff ends with a circled '13' and a double bar line. The third staff starts with a circled '19' and a double bar line. The fourth staff ends with a circled '21' and a double bar line. The fifth staff has the text 'TO CODA' with a Coda symbol above it. The sixth staff starts with a circled '29' and a double bar line. The seventh staff ends with a circled '33' and a double bar line. The eighth staff starts with a circled '41' and a double bar line. The ninth staff has a first ending bracket labeled '1.' above it, ending at measure 48. The tenth staff has a second ending bracket labeled '2.' above it, ending at measure 50. The text 'D.S. AL CODA' is written above the second ending. A Coda symbol is placed above measure 51, followed by the text 'CODA' and a Coda symbol. The piece concludes with a final measure in the Coda section.

CARIBBEAN FEVER

DRUMS

VICTOR LOPEZ (ASCAP)

CHA-CHA-CHA ♩ = 120

CHA-CHA BELL OR RIDE CYMBAL

SMALL TOM

(2-3 CLAVE) 80

50 CROSS STICK

The drum score is written on a single staff with a treble clef and a common time signature. It consists of 51 measures, divided into systems. Measure numbers 1 through 51 are indicated below the staff. The score includes various rhythmic patterns, rests, and dynamic markings. Key features include:

- Measures 1-5: Introduction with a 2-3 clave pattern and a 50 cross stick.
- Measures 6-12: First system with a (4) measure rest.
- Measures 13-20: Second system with a (4) measure rest.
- Measures 21-28: Third system with a (4) measure rest and a 'TO CODA' marking.
- Measures 29-36: Fourth system with (4) measure rests and a (33) measure rest.
- Measures 37-42: Fifth system with a (41) measure rest.
- Measures 43-46: Sixth system with a (4) measure rest.
- Measures 47-48: Seventh system with a first ending bracket.
- Measures 49-50: Eighth system with a second ending bracket.
- Measures 51: Final measure with a 'CODA' marking.

CARIBBEAN FEVER

PIANO

CHA-CHA-CHA ♩ = 120

VICTOR LOPEZ (ASCAP)

Chords: Gmi7 C7 F Dmi7 Gmi7 C7 F

1 2 3 4

Chords: Gmi7 C7 F Dmi7 Gmi7 C7 F Dmi7 Gmi7 C7 F Dmi7

5 6 7 8 9 10

Chords: Gmi7 C7 F E7 (13) Ami Bmi7(b9) Bmi7(b9)/E E7 Ami

11 12 13 14 15 16

Chords: G7 C Dmi7 G7 C (21) Gmi7 C7 F Dmi7

17 18 19 20 21 22

Chords: Gmi7 C7 F Dmi7 Gmi7 C7 F Dmi7 Gmi7 C7 F

To CODA

23 24 25 26 27 28

(29) Gmi7 C7 Fmaj7 F6 -2- Gmi7 C7 Fmaj7 F6

(33) Gmi7 C7 Fmaj7 F6 Gmi7 C7 Fmaj7 F6

Gmi7 C7 Fmaj7 F6 Gmi7 C7 F6

(41) Gmi7 C7 Fmaj7 F6 Gmi7 C7 Fmaj7 F6

Gmi7 C7 Fmaj7 F6 1. Gmi7 C7 Fmaj7 F6

2. Gmi7 C7 F A E7

D.S. AL CODA

CODA
N.C.

CARIBBEAN FEVER

TUBA

VICTOR LOPEZ (ASCAP)

CHA-CHA-CHA ♩ = 120

The musical score is written in bass clef with a 2/4 time signature. It consists of ten staves of music. The first staff begins with a treble clef and a common time signature, then changes to bass clef and 2/4 time. The music is a rhythmic pattern of eighth notes. Measure numbers 1 through 50 are indicated below the notes. There are several boxed measure numbers: (5), (13), (21), (29), (33), (41), and (49). A double bar line with repeat dots is at measure 41. A first ending bracket covers measures 47-48, and a second ending bracket covers measures 49-50. A 'CODA' symbol is placed at measure 22 and another at measure 50. A 'D.S. AL CODA' instruction is written above measure 49. The piece ends with a final chord.

CARIBBEAN FEVER

2ND C FLUTE

VICTOR LOPEZ (ASCAP)

CHA-CHA-CHA ♩ = 120

1 2 3 4

5 8 9 10 11

12 20 22

To CODA

23 24 25 26 27

28 29 33 41

45 46 47 48

49 50

D.S. AL CODA

CODA

51

CARIBBEAN FEVER

HORN IN F

VICTOR LOPEZ (ASCAP)

CHA-CHA-CHA ♩ = 120

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51

5

13

21

29

33

41

49

TO CODA

D.S. AL CODA

CODA

CARIBBEAN FEVER

VICTOR LOPEZ

NOTES TO THE CONDUCTOR

"Caribbean Fever," an original composition by Victor Lopez, is written in a cha-cha-cha style. This rhythm is derived from the early Cuban danzon-mambo style created in Havana during the 1950s by violinist Enrique Jorrin, who named the style upon hearing the scraping sounds of dancers' feet. This very easy and playable Latin tune will help young players begin to develop an understanding for the basic concepts of Latin music. Use the promotional recording included in this arrangement as a teaching tool since most young players may have not been exposed to this style of music.

In Cuban jazz ensembles, there is usually a drum set player as well as other percussionists. Feel free to experiment with additional percussion players by doubling the suggested drum set patterns with claves, timbales, maracas, and congas. In this cha-cha-cha style, the bass notes are to be played short and very rhythmically. The bridge section at measure 13 should be played smoothly to contrast the melody at measure 5. Make sure the saxes play both notes short at measure 29. This even eighth-note style is much different from swing-style eighth notes. The lower instruments have an important countermelody at measure 29 that should be balanced in volume with the saxes and the trumpet solo. Measure 41 requires a legato approach for the saxes, which will contrast with the line played by the 1st trombone and 2nd tenor sax at measure 45.

As in every other style of music, listening to authentic recordings will enhance your students' learning. Please enjoy!

—Victor Lopez