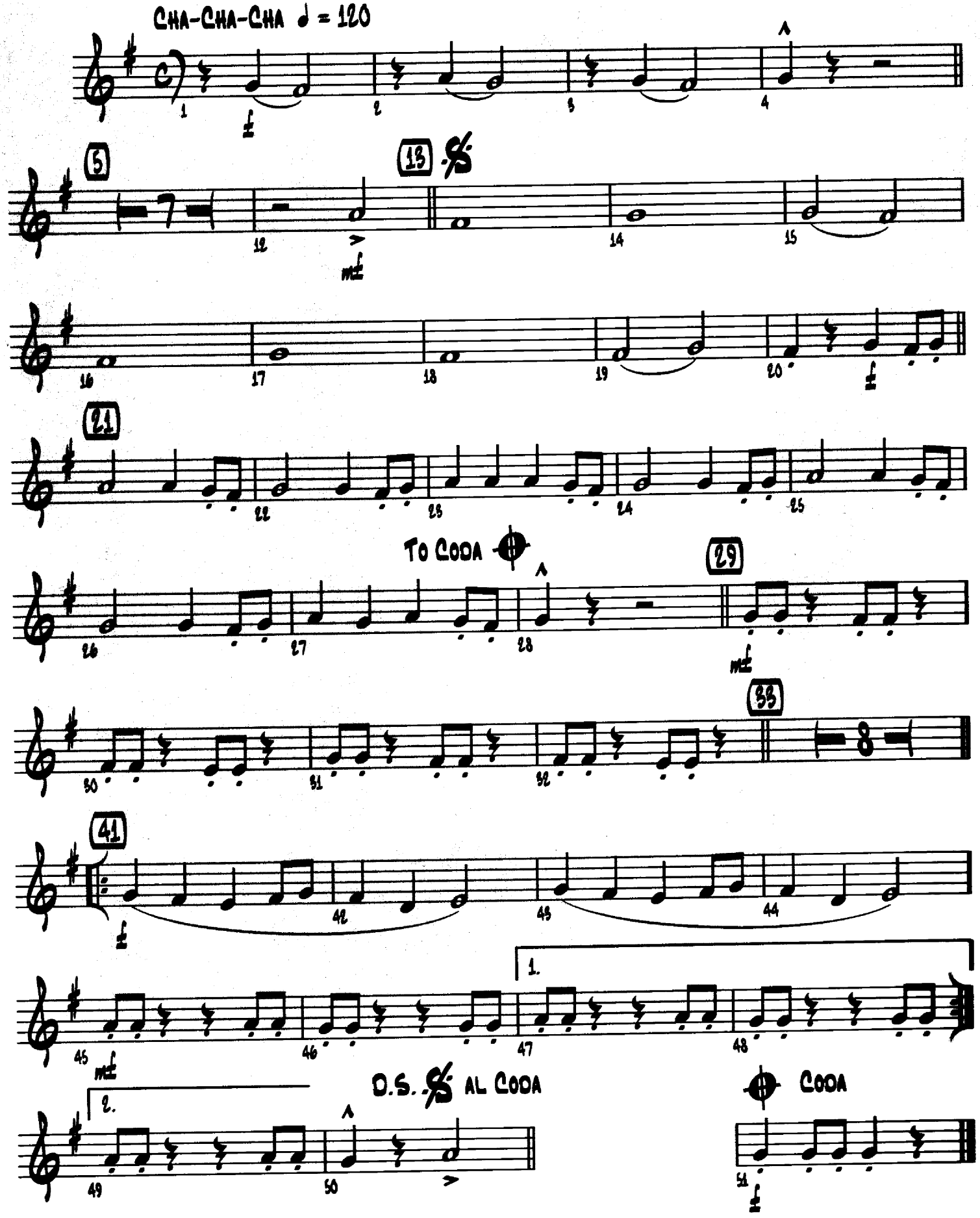
CARIBBEAN FEVER

1st Bb CLARINET

VICTOR LOPEZ (ASCAP)



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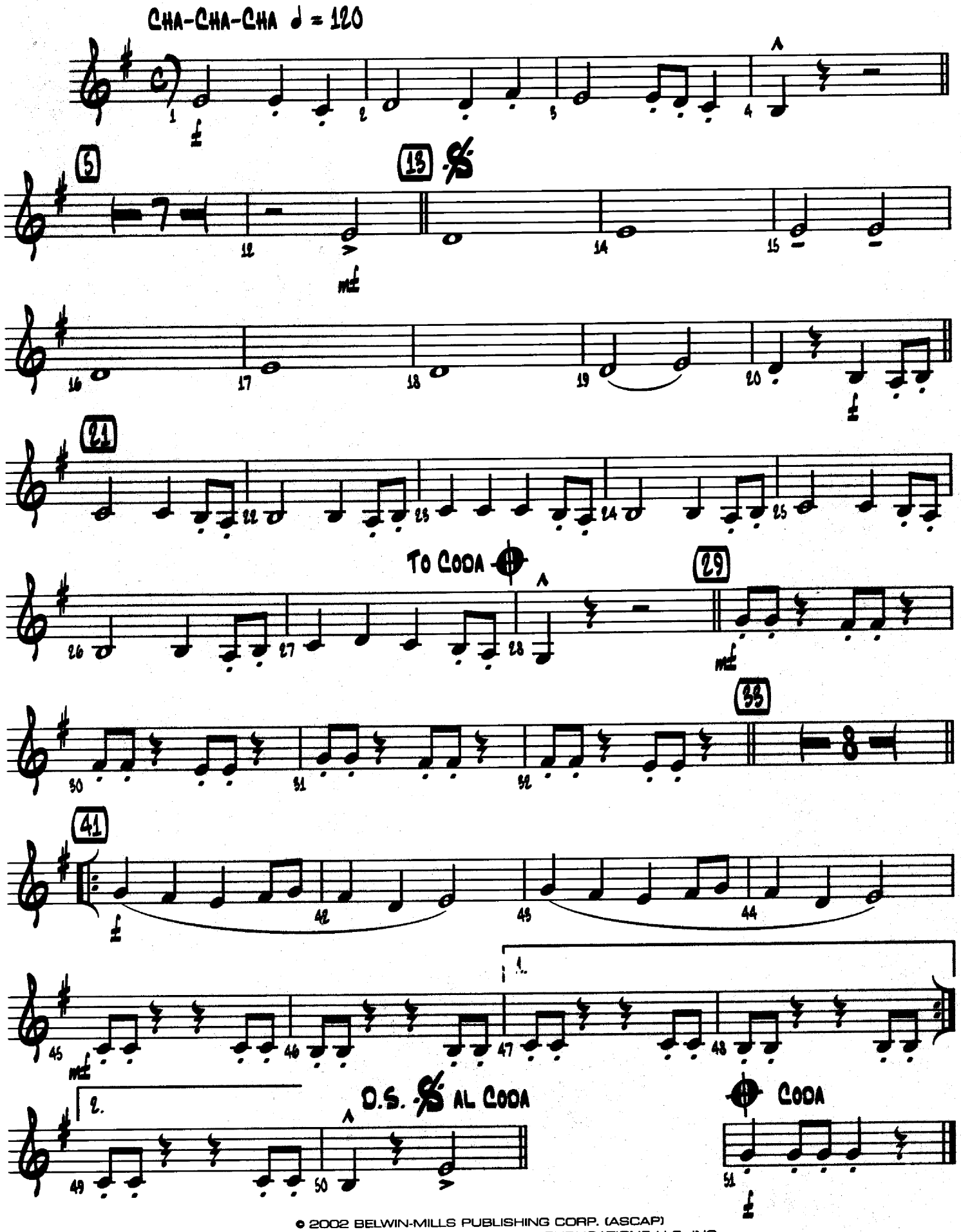
CARIBBEAN FEVER

2ND Bb CLARINET

VICTOR LOPEZ (ASCAP)



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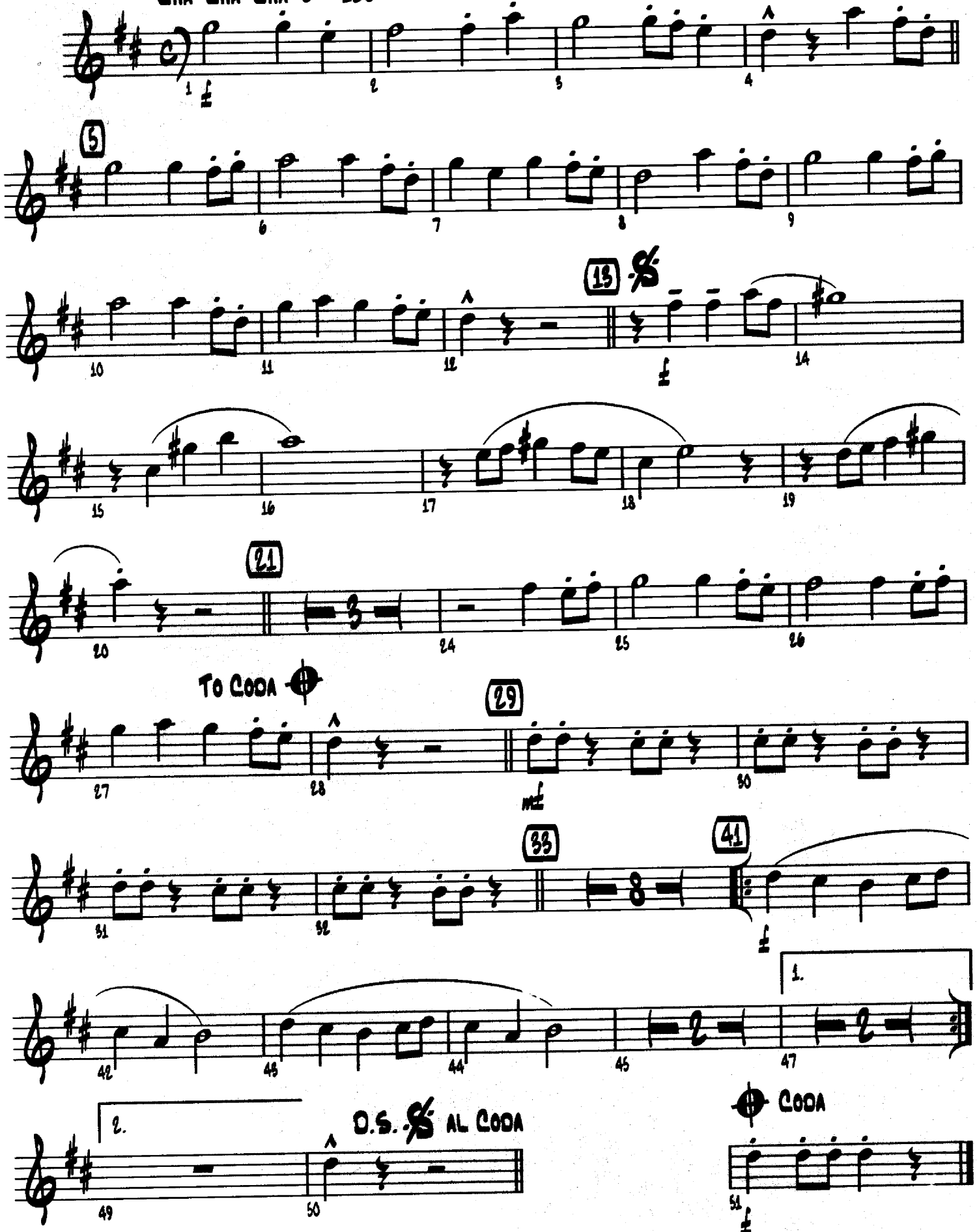
CARIBBEAN FEVER

1st Eb Alto Saxophone

VICTOR LOPEZ (ASCAP)

Cha-Cha-Cha ♩ = 120



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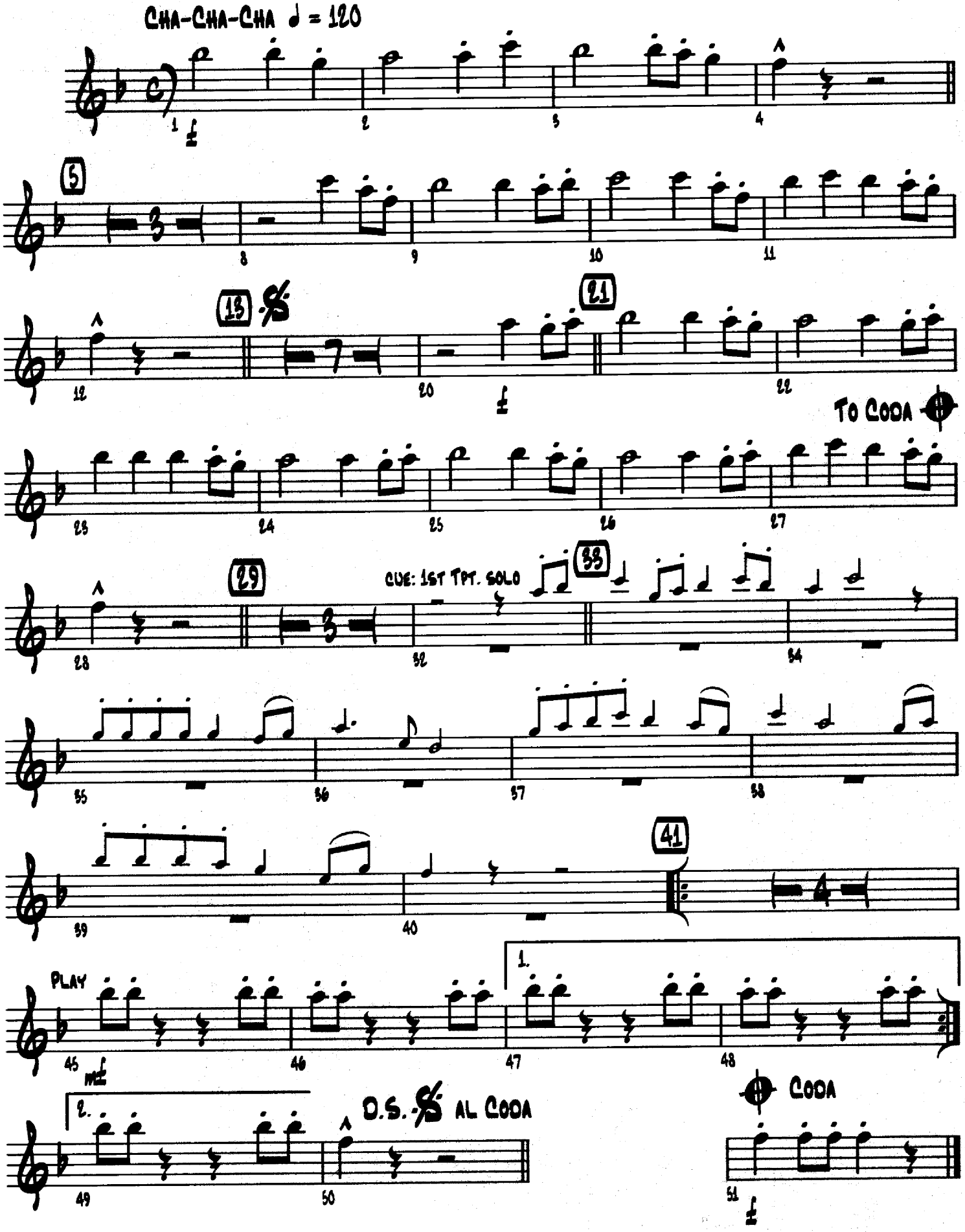
CARIBBEAN FEVER

VICTOR LOPEZ (ASCAP)

1ST C FLUTE



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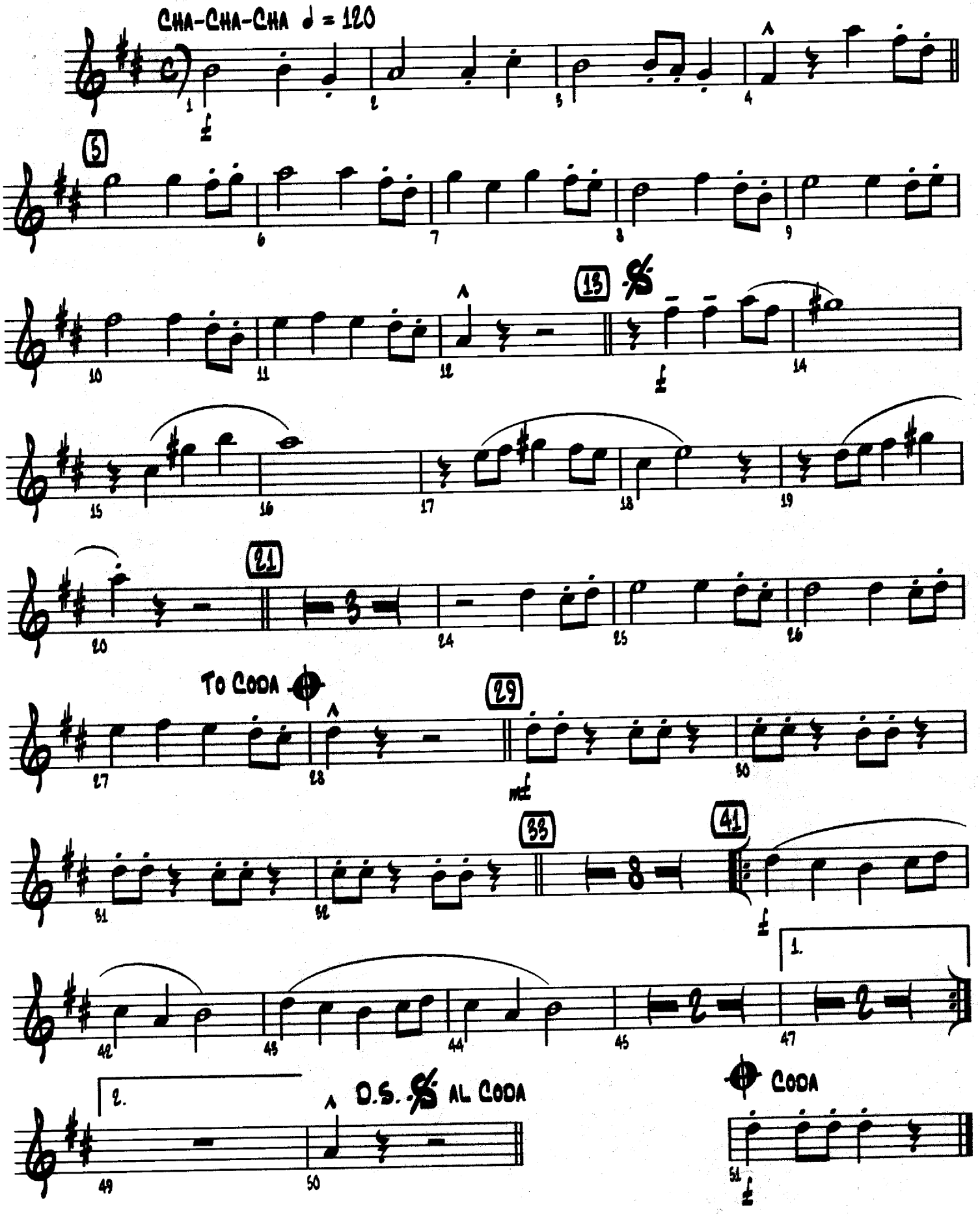
CARIBBEAN FEVER

2ND Eb ALTO SAXOPHONE

VICTOR LOPEZ (ASCAP)



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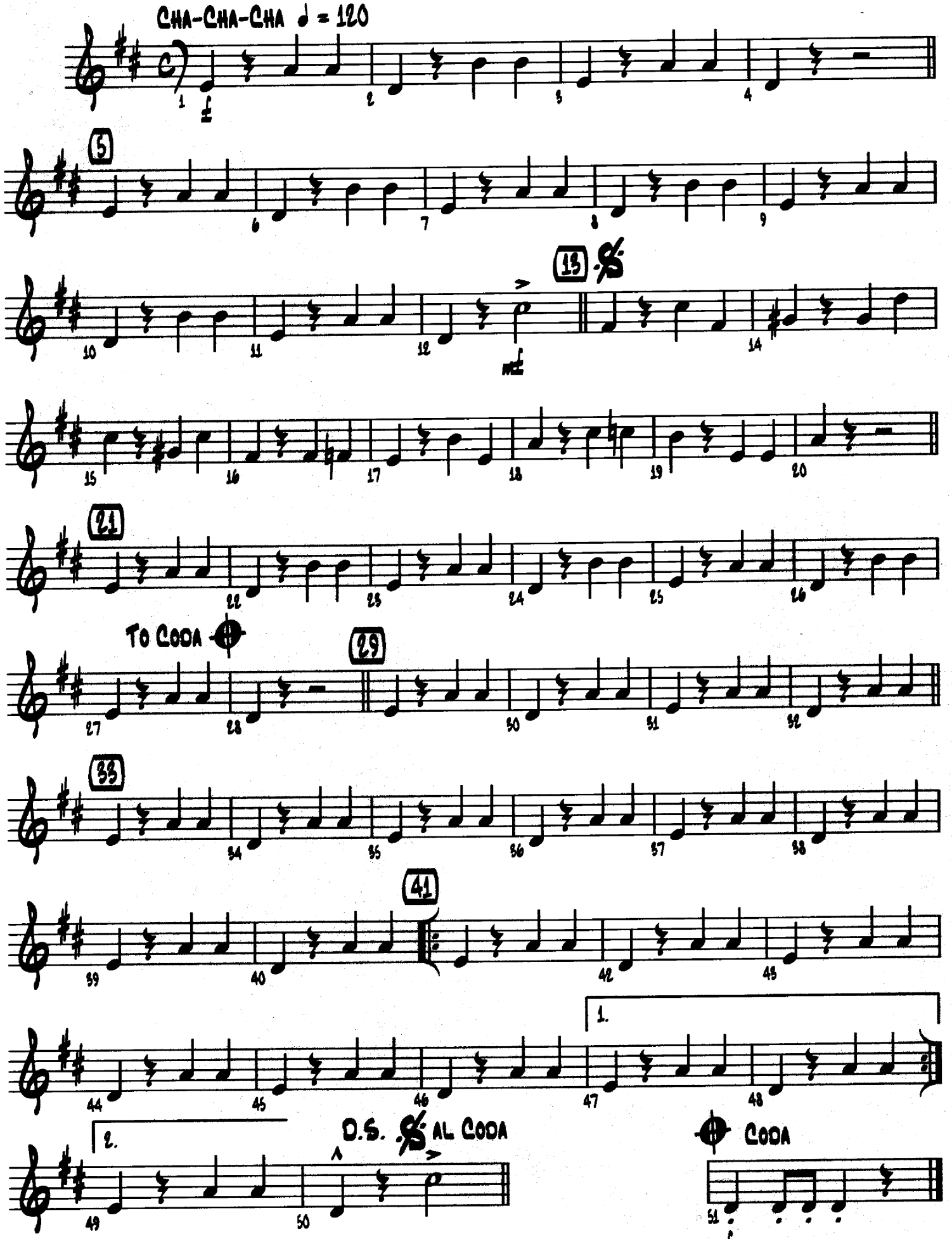
CARIBBEAN FEVER

Eb BARITONE SAXOPHONE

VICTOR LOPEZ (ASCAP)



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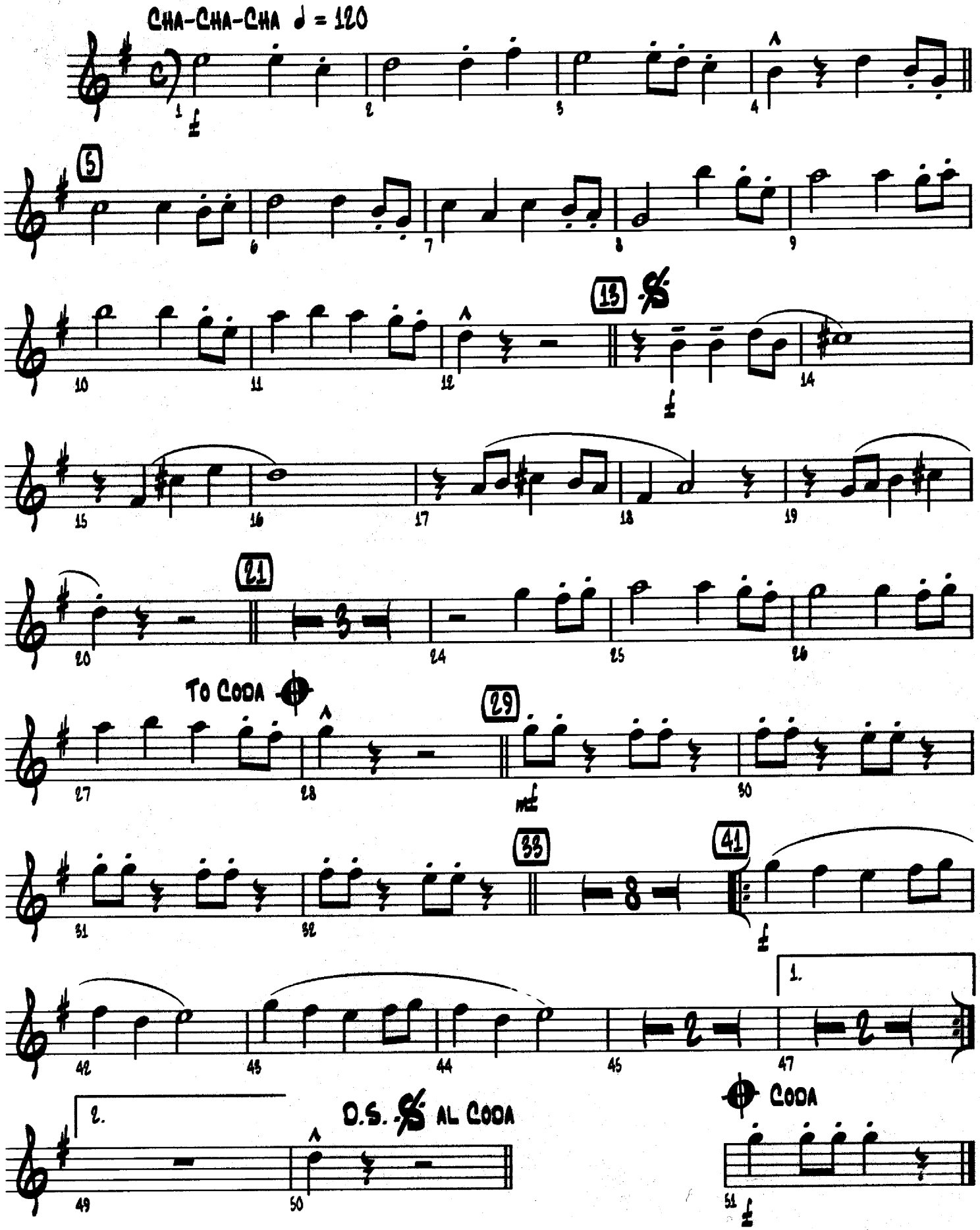
CARIBBEAN FEVER

1ST B♭ TENOR SAXOPHONE

VICTOR LOPEZ (ASCAP)



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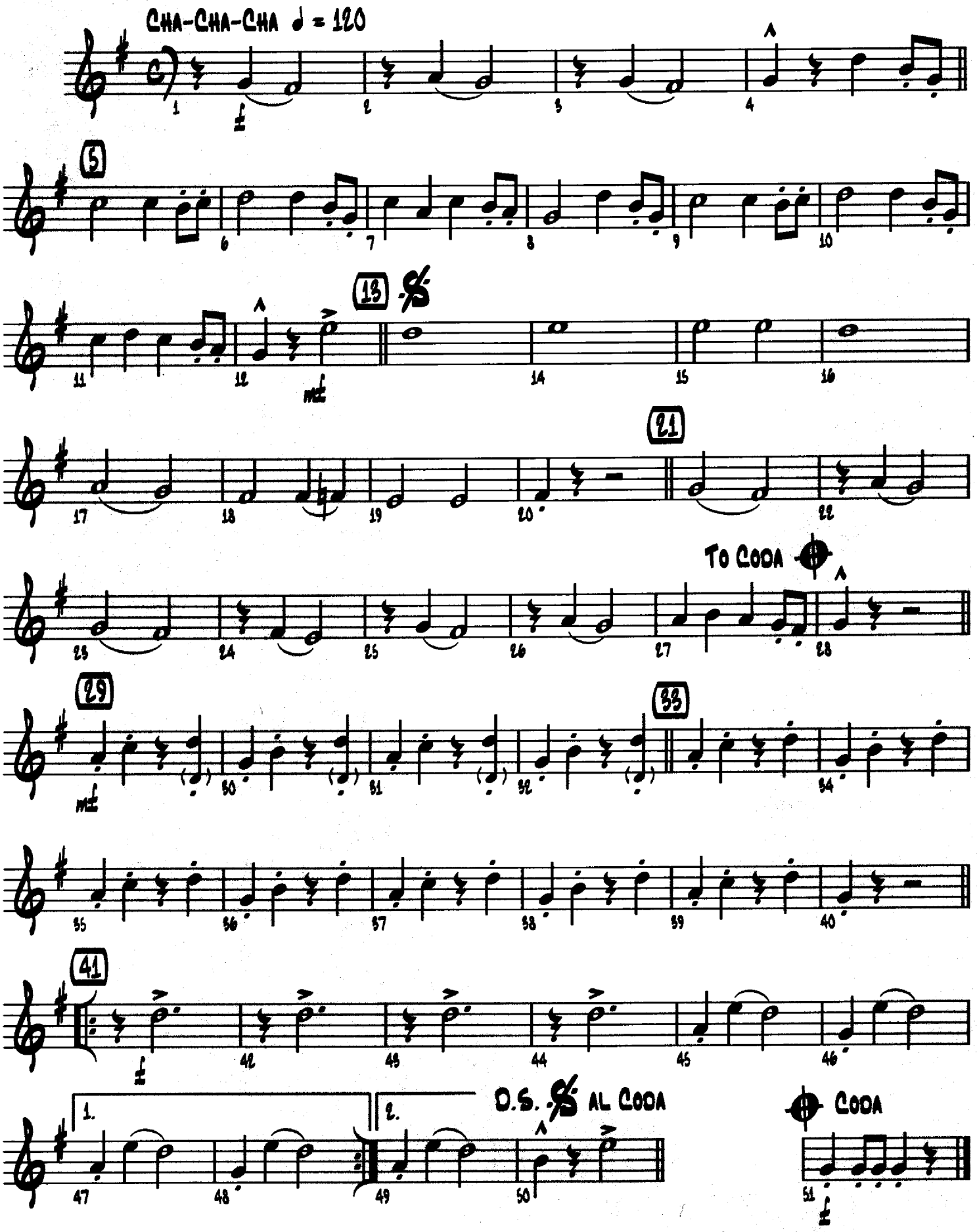
CARIBBEAN FEVER

2ND Bb TENOR SAXOPHONE

VICTOR LOPEZ (ASCAP)



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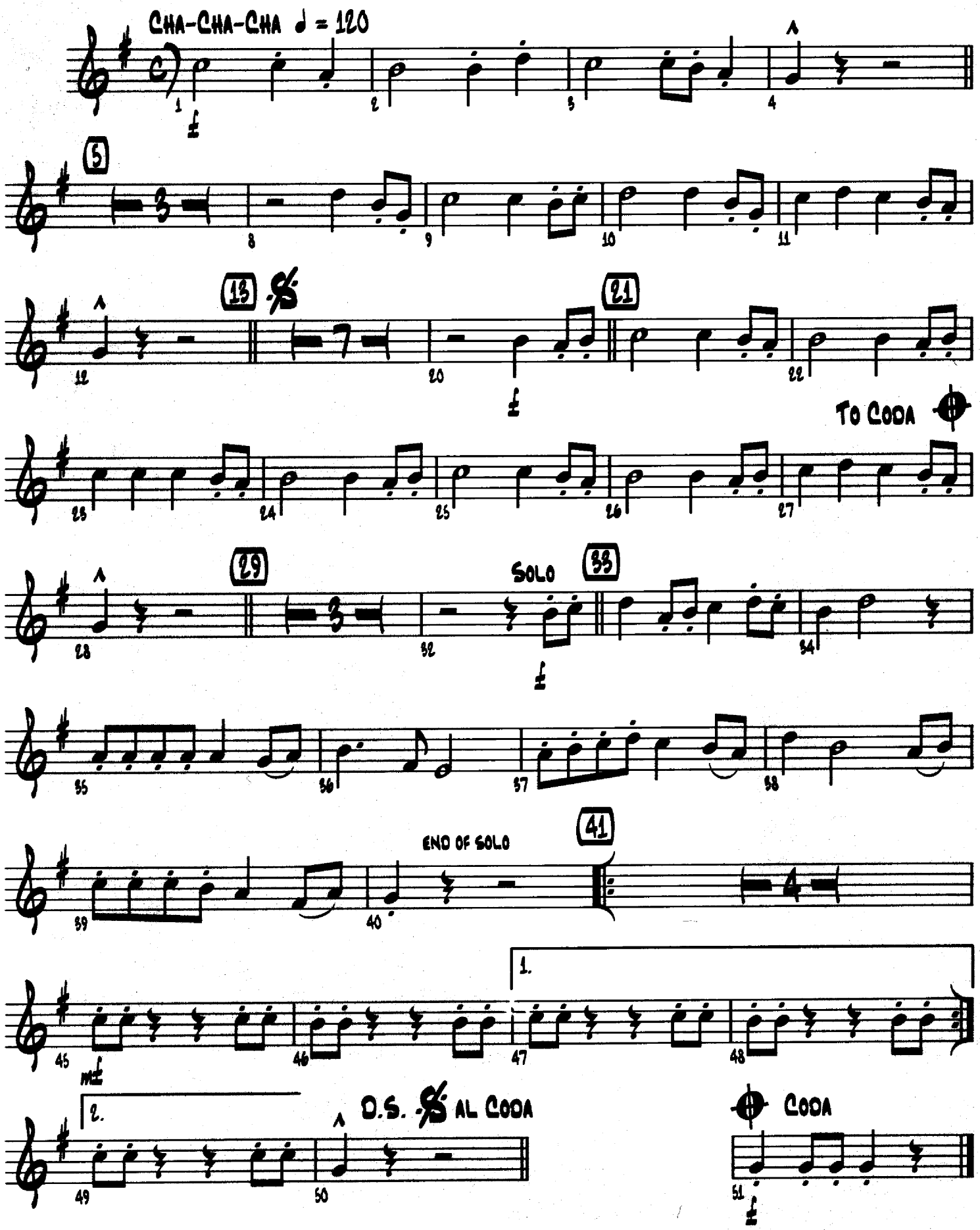
CARIBBEAN FEVER

1st Bb Trumpet

VICTOR LOPEZ (ASCAP)



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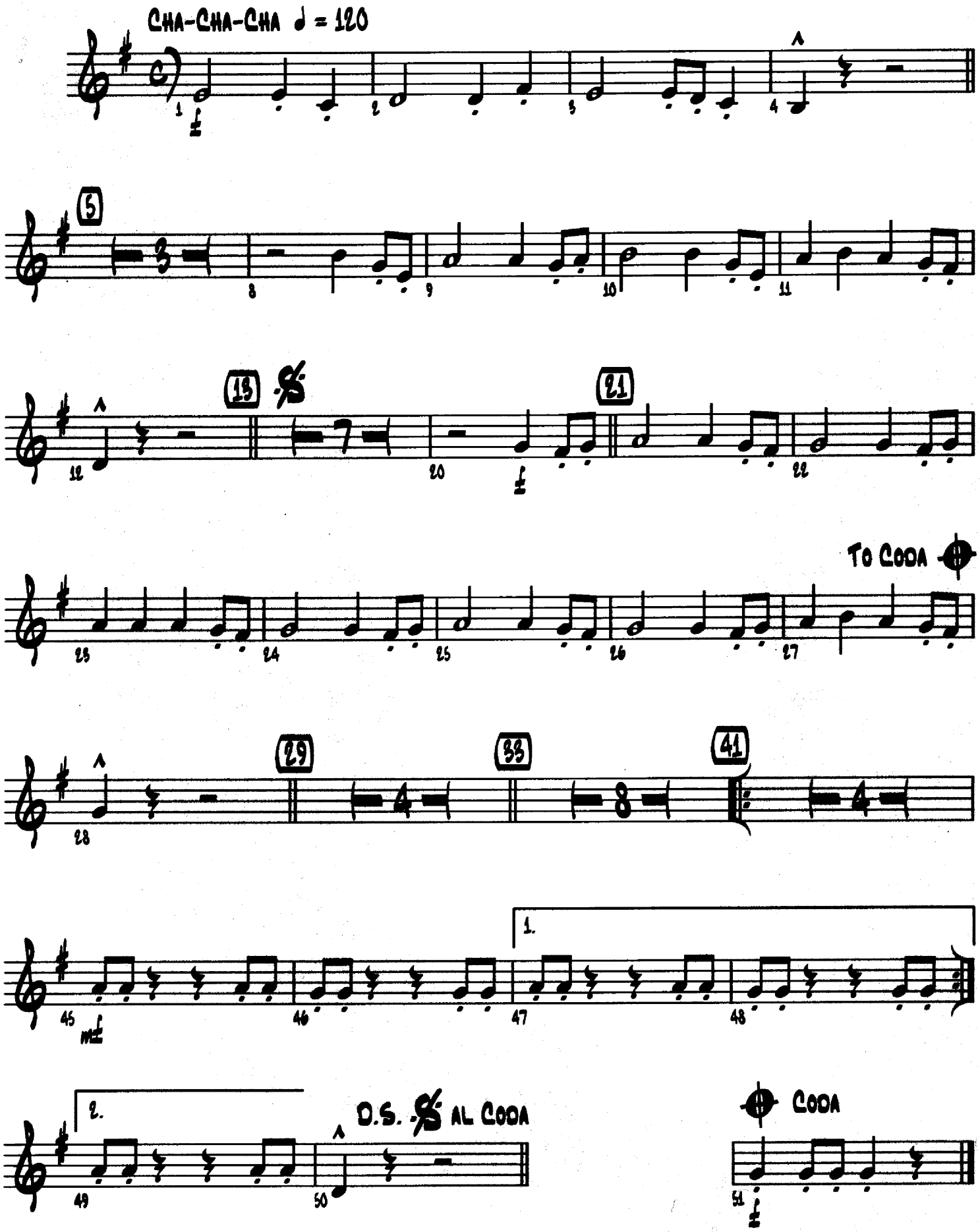
CARIBBEAN FEVER

2ND Bb TRUMPET

VICTOR LOPEZ (ASCAP)



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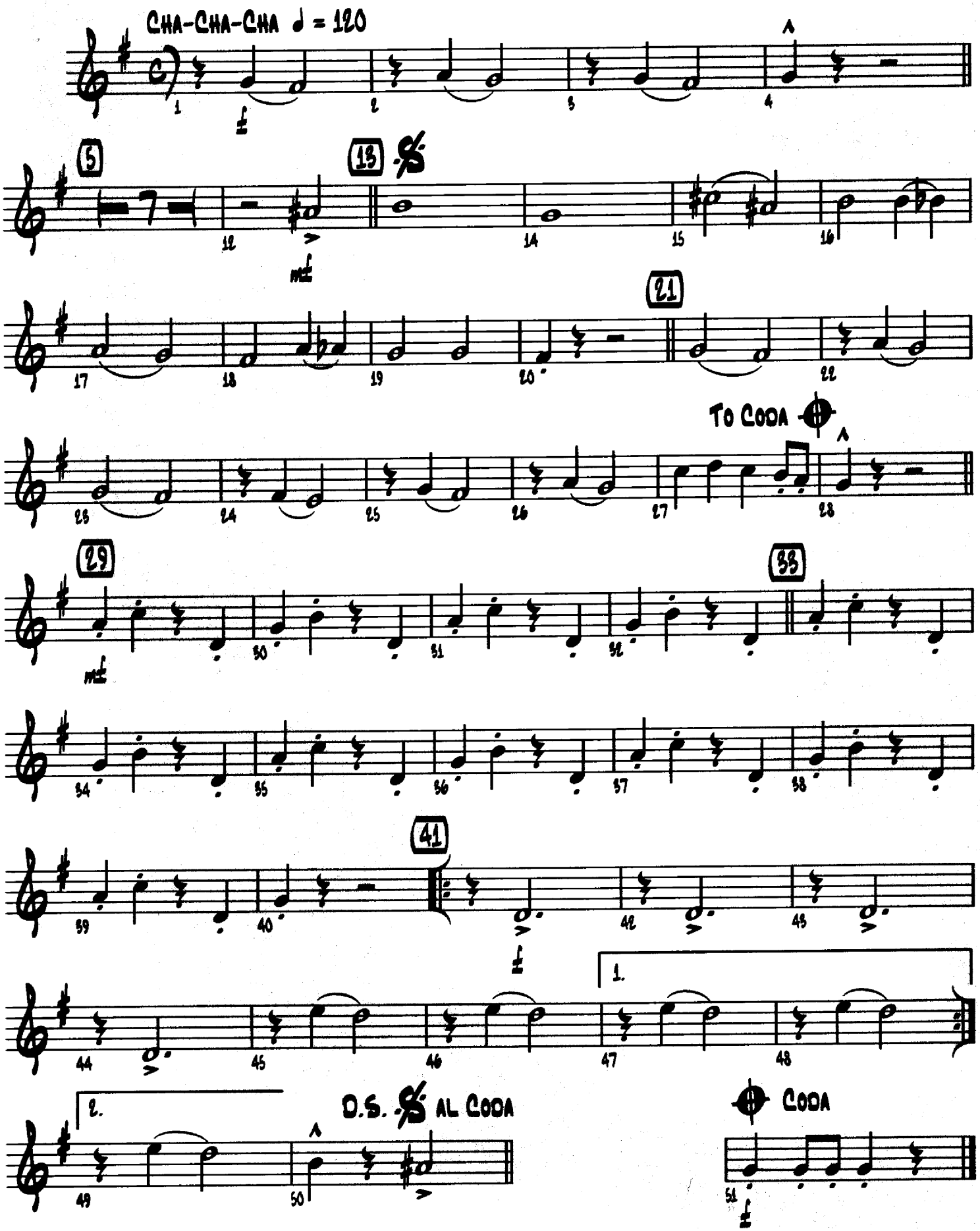
3rd Tpt

BARITONE T.C.

CARIBBEAN FEVER

VICTOR LOPEZ (ASCAP)



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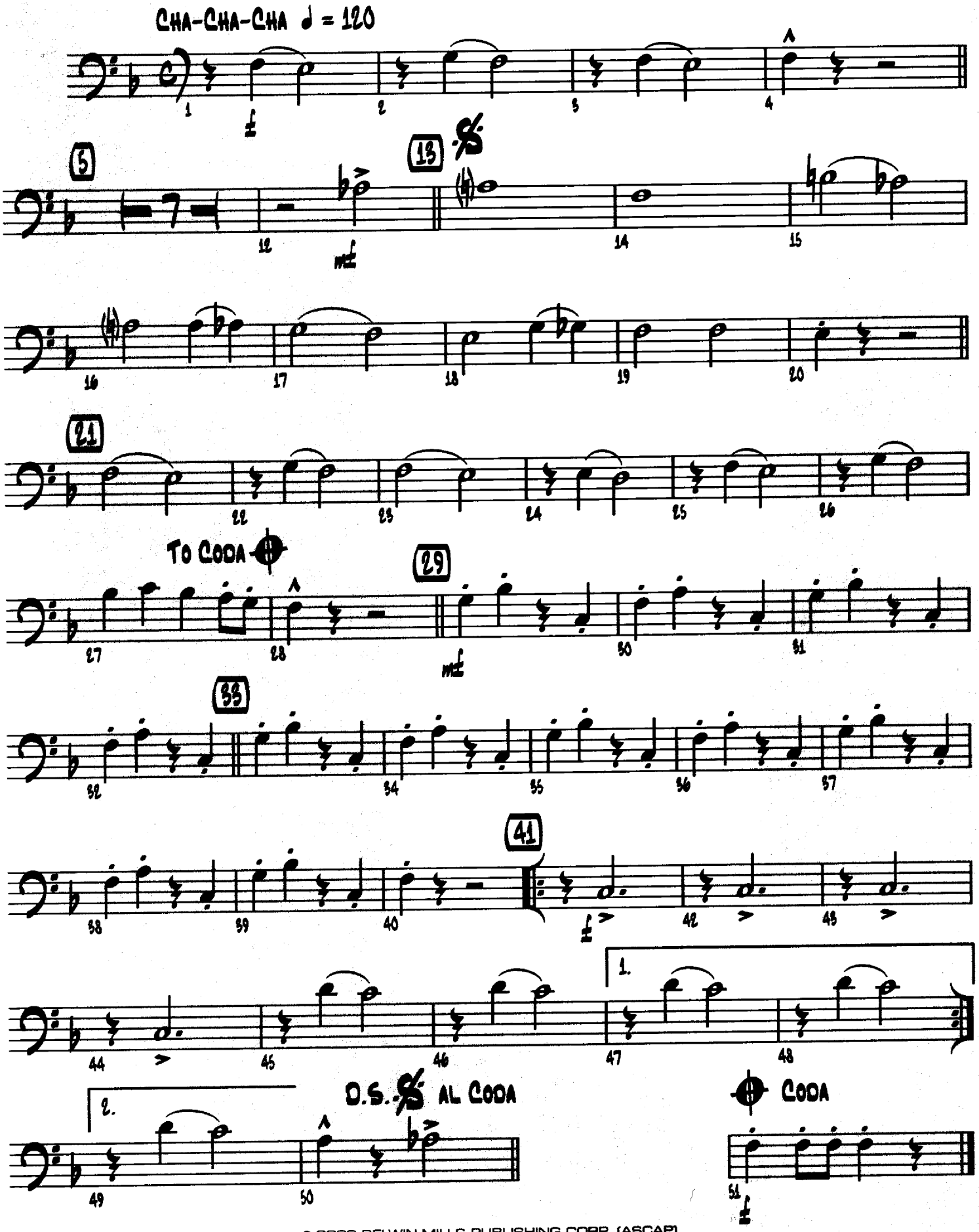
CARIBBEAN FEVER

1ST TROMBONE

VICTOR LOPEZ (ASCAP)



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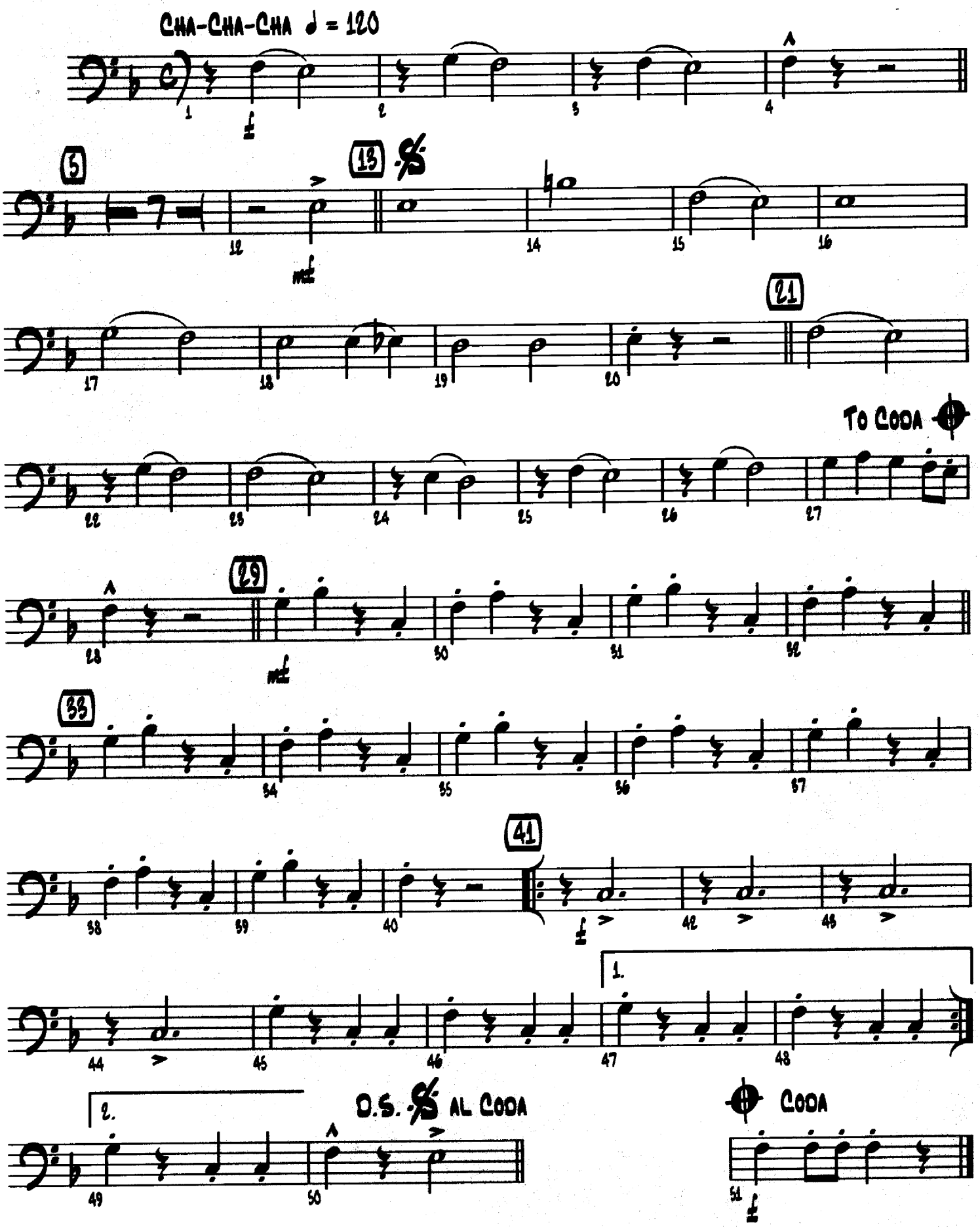
CARIBBEAN FEVER

2ND TROMBONE

VICTOR LOPEZ (ASCAP)



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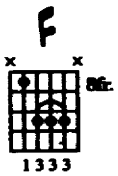
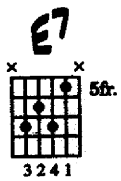
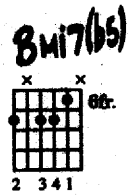
CARIBBEAN FEVER

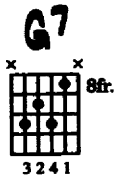
GUITAR CHORDS

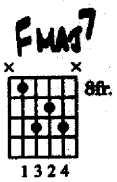
VICTOR LOPEZ (ASCAP)

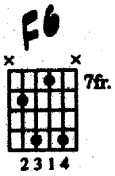












Note: Chord frames are indicated in the order in which they appear in the chart. Each voicing is indicated only once -- except when additional voicings are required in later sections.

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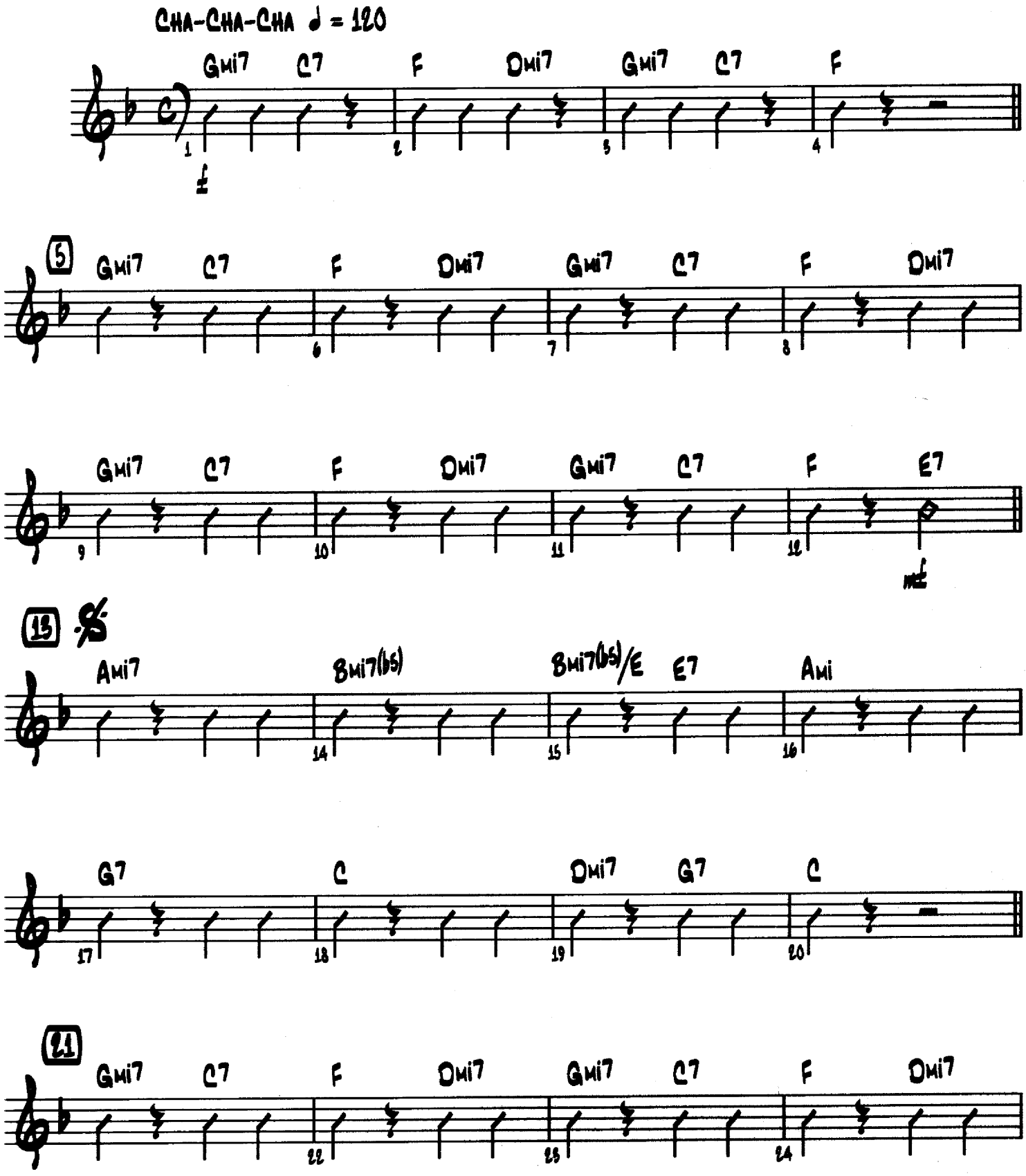
CARIBBEAN FEVER

GUITAR

VICTOR LOPEZ (ASCAP)



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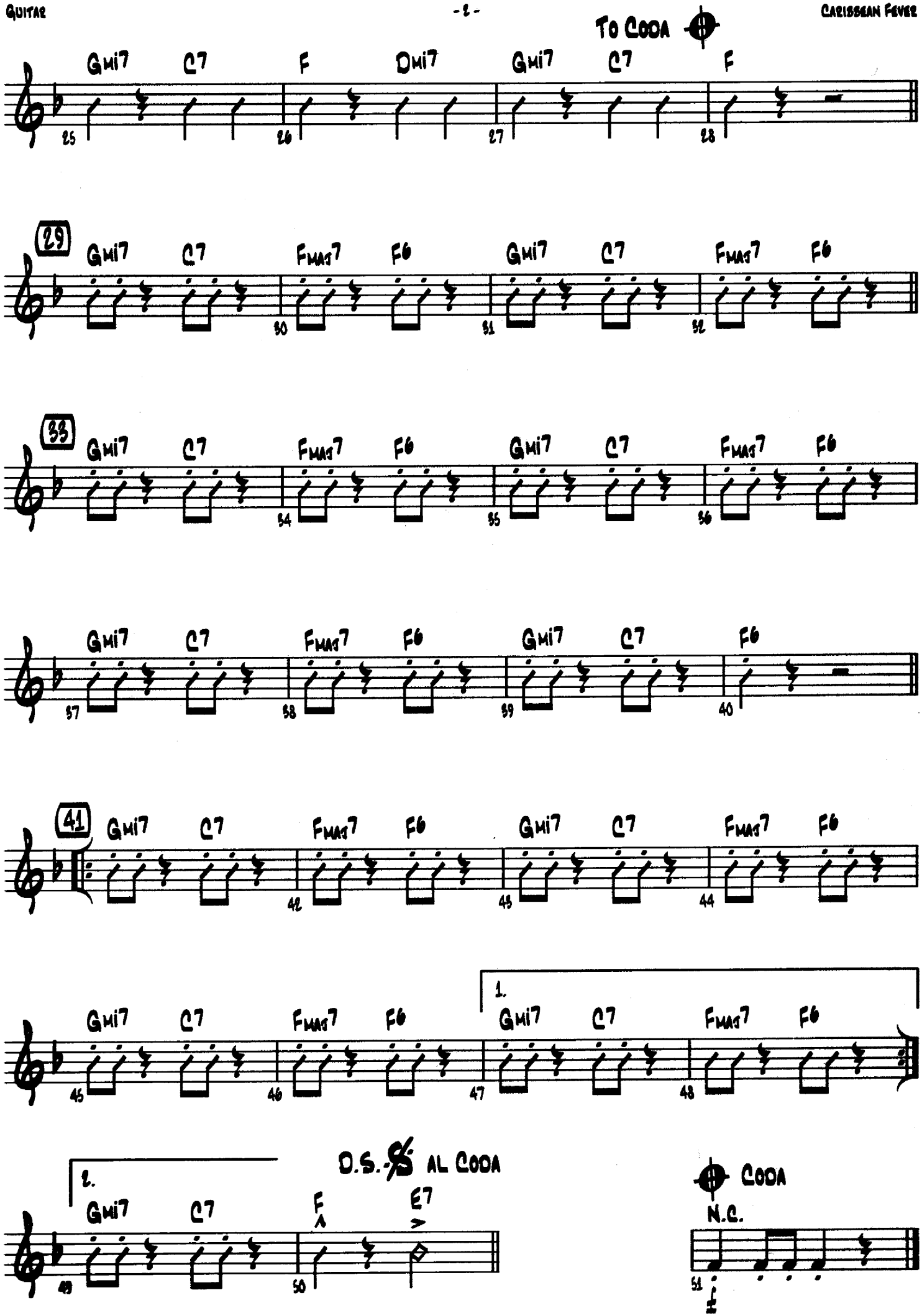
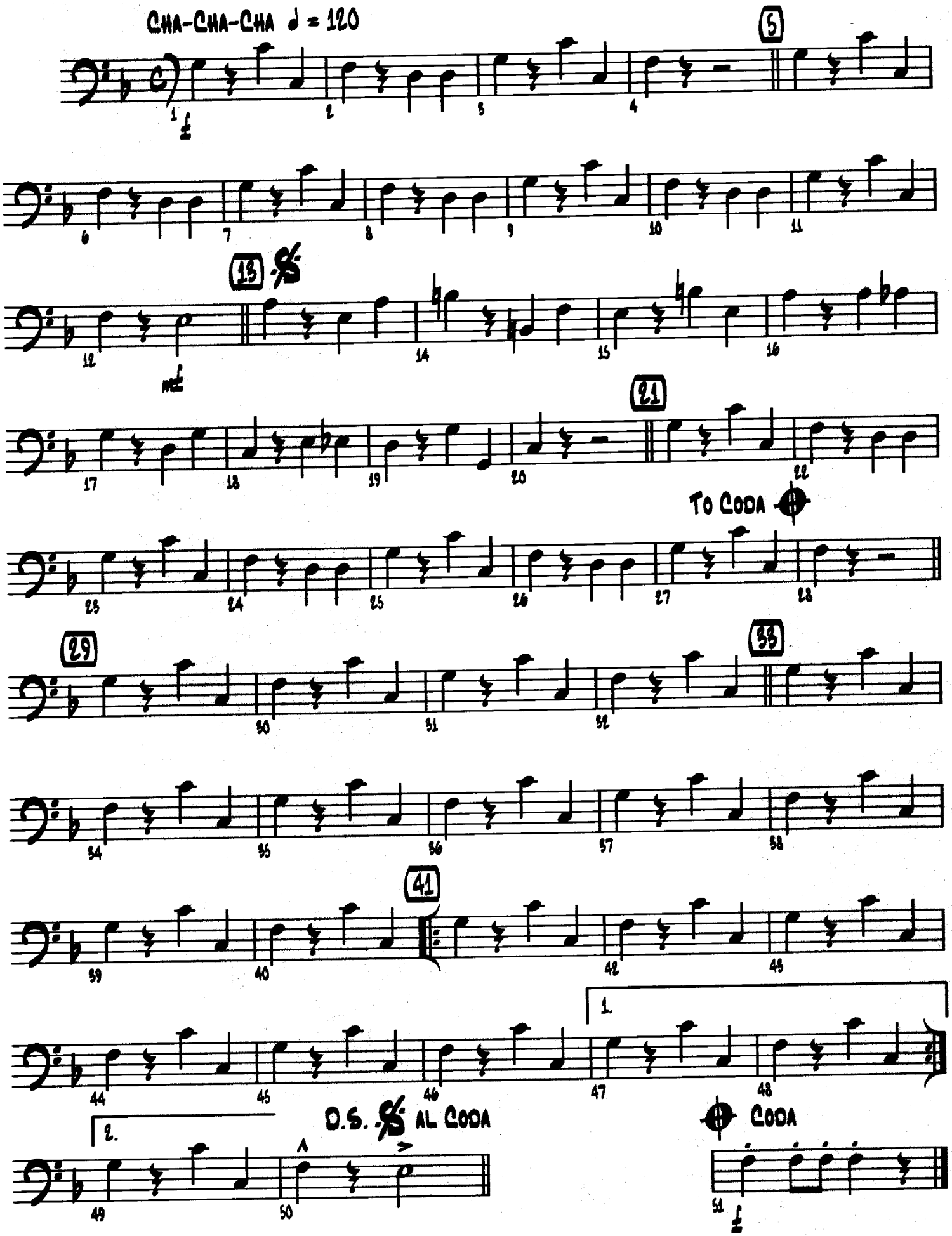

TO CODA
Gmi7 C7 F Dmi7 Gmi7 C7 F
25 26 27 28
29
Gmi7 C7 Fmaj7 F6 Gmi7 C7 Fmaj7 F6
30 31 32
33
Gmi7 C7 Fmaj7 F6 Gmi7 C7 Fmaj7 F6
34 35 36
Gmi7 C7 Fmaj7 F6 Gmi7 C7 F6
37 38 39 40
41
Gmi7 C7 Fmaj7 F6 Gmi7 C7 Fmaj7 F6
42 43 44
1.
Gmi7 C7 Fmaj7 F6 Gmi7 C7 Fmaj7 F6
45 46 47 48
2.
Gmi7 C7 F E7
49 50
D.S. AL CODA
CODA
N.C.
51

CARIBBEAN FEVER

BASS

VICTOR LOPEZ (ASCAP)



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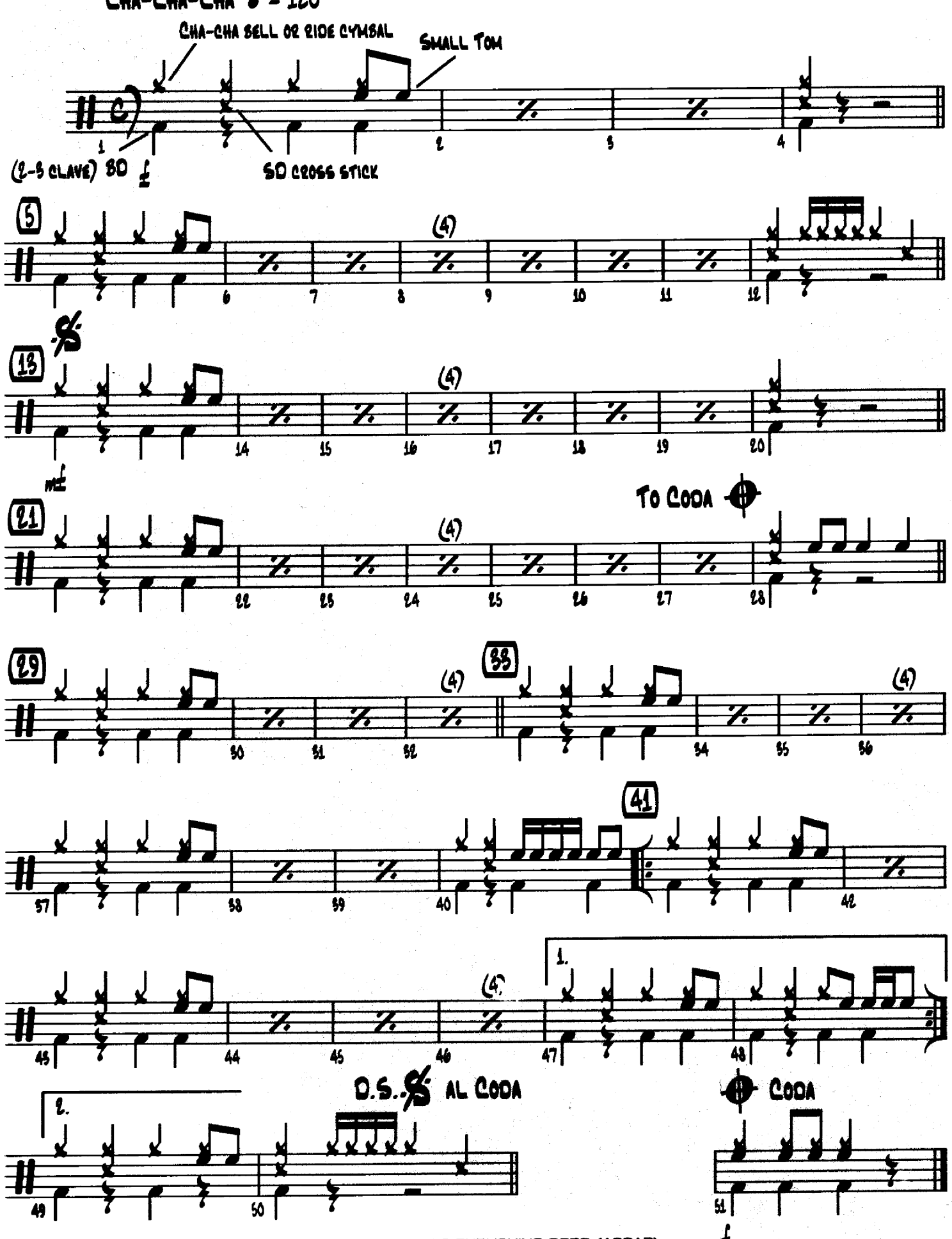
CARIBBEAN FEVER

Drums

VICTOR LOPEZ (ASCAP)



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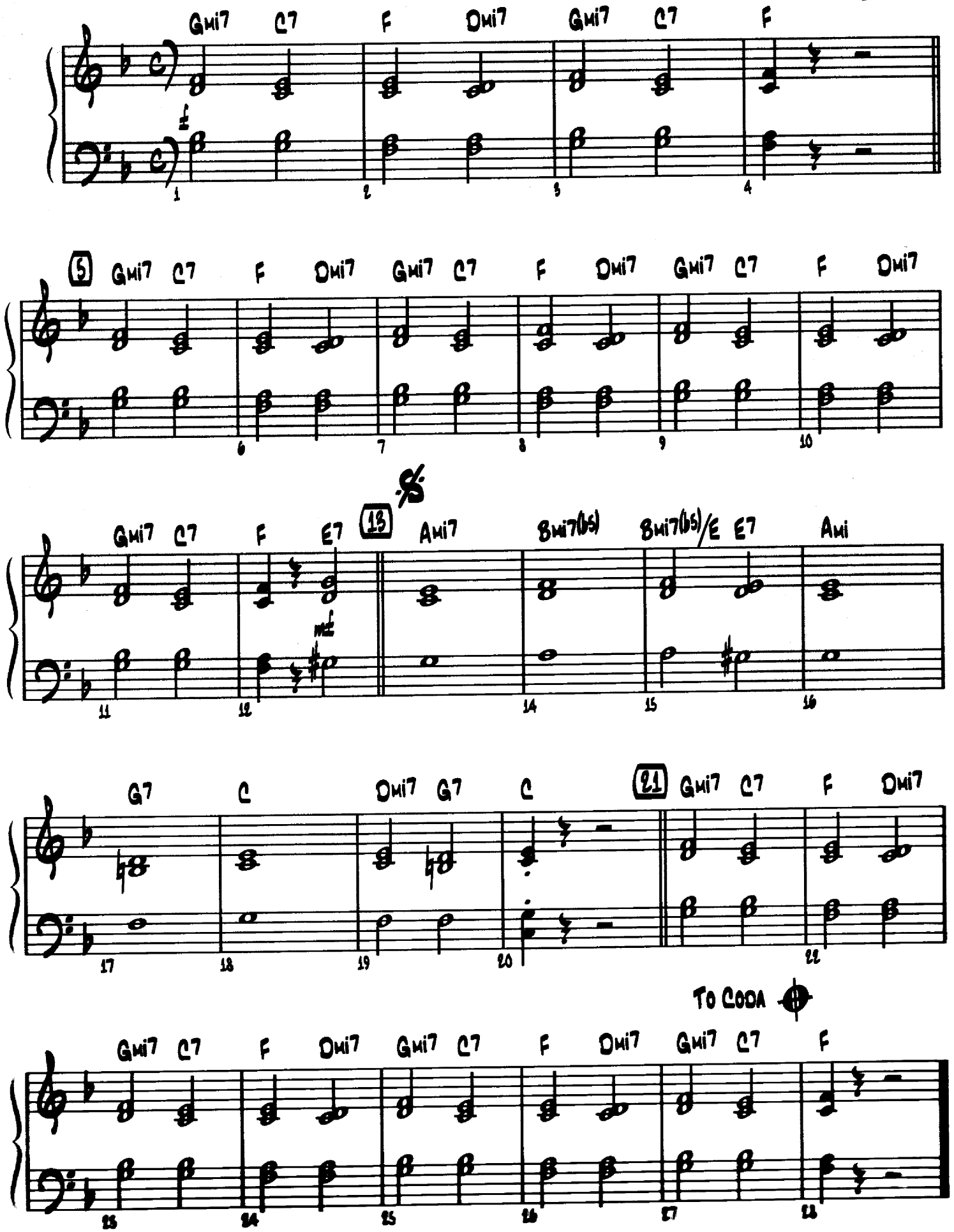
CARIBBEAN FEVER

PIANO

VICTOR LOPEZ (ASCAP)

CHA-CHA-CHA ♩ = 120



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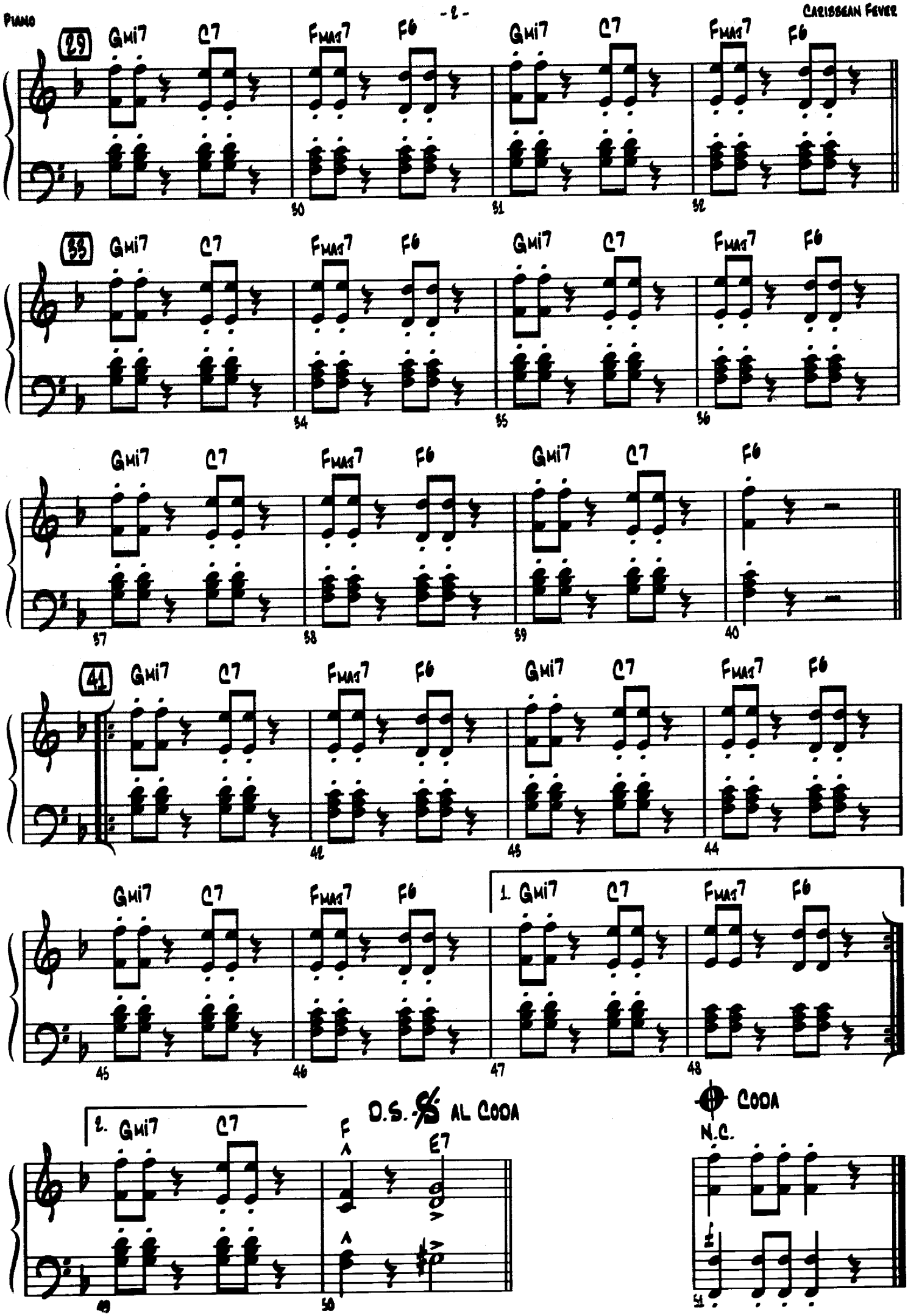
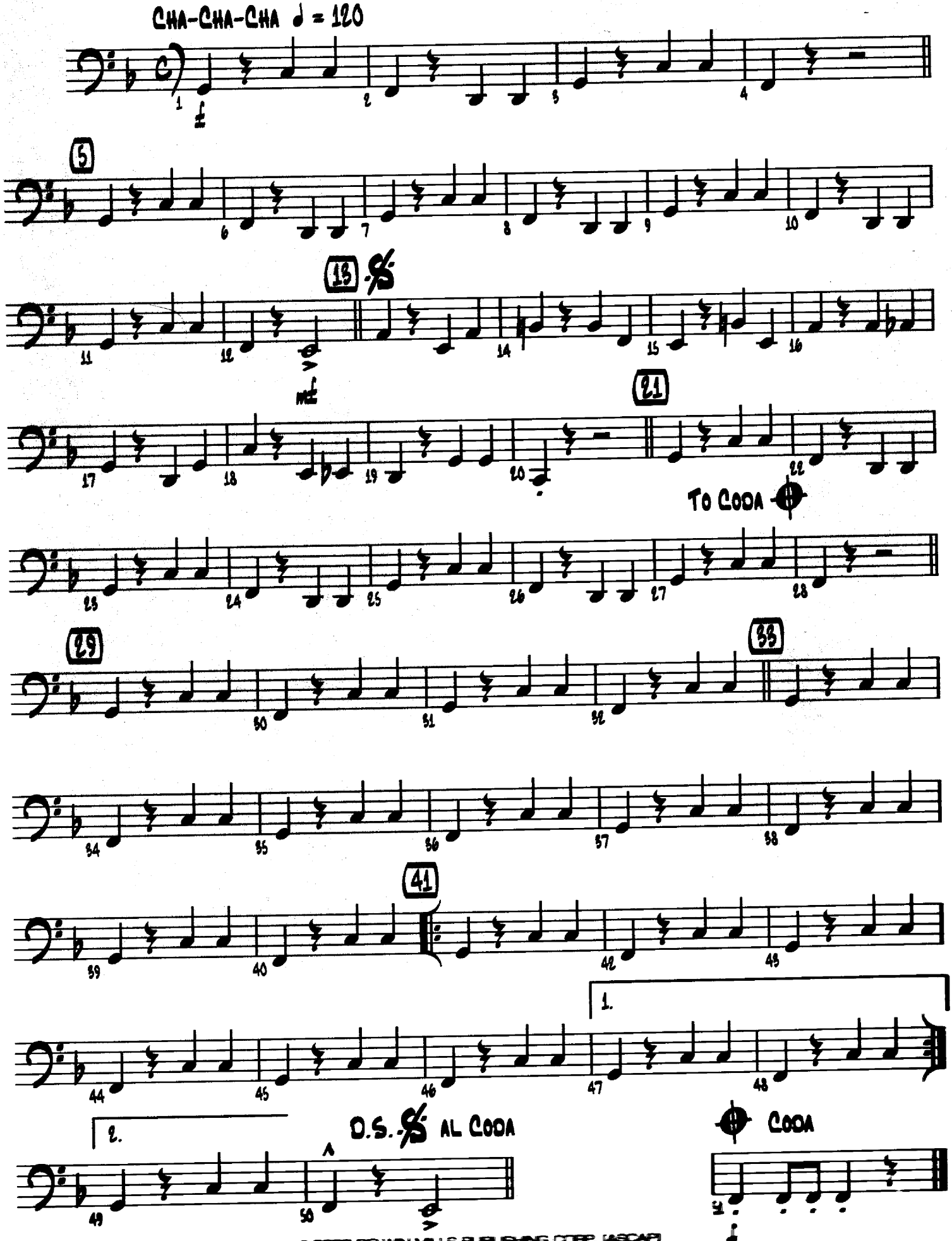

29
Gmi7 C7 FMAJ7 F6
30 31 32
33
Gmi7 C7 FMAJ7 F6
34 35 36
Gmi7 C7 FMAJ7 F6
37 38 39 40
41
Gmi7 C7 FMAJ7 F6
42 43 44
Gmi7 C7 FMAJ7 F6
1. Gmi7 C7 FMAJ7 F6
45 46 47 48
2. Gmi7 C7
F E7
49 50
D.S. AL CODA
CODA
N.C.
51

CARIBBEAN FEVER

TUBA

VICTOR LOPEZ (ASCAP)

CHA-CHA-CHA ♩ = 120



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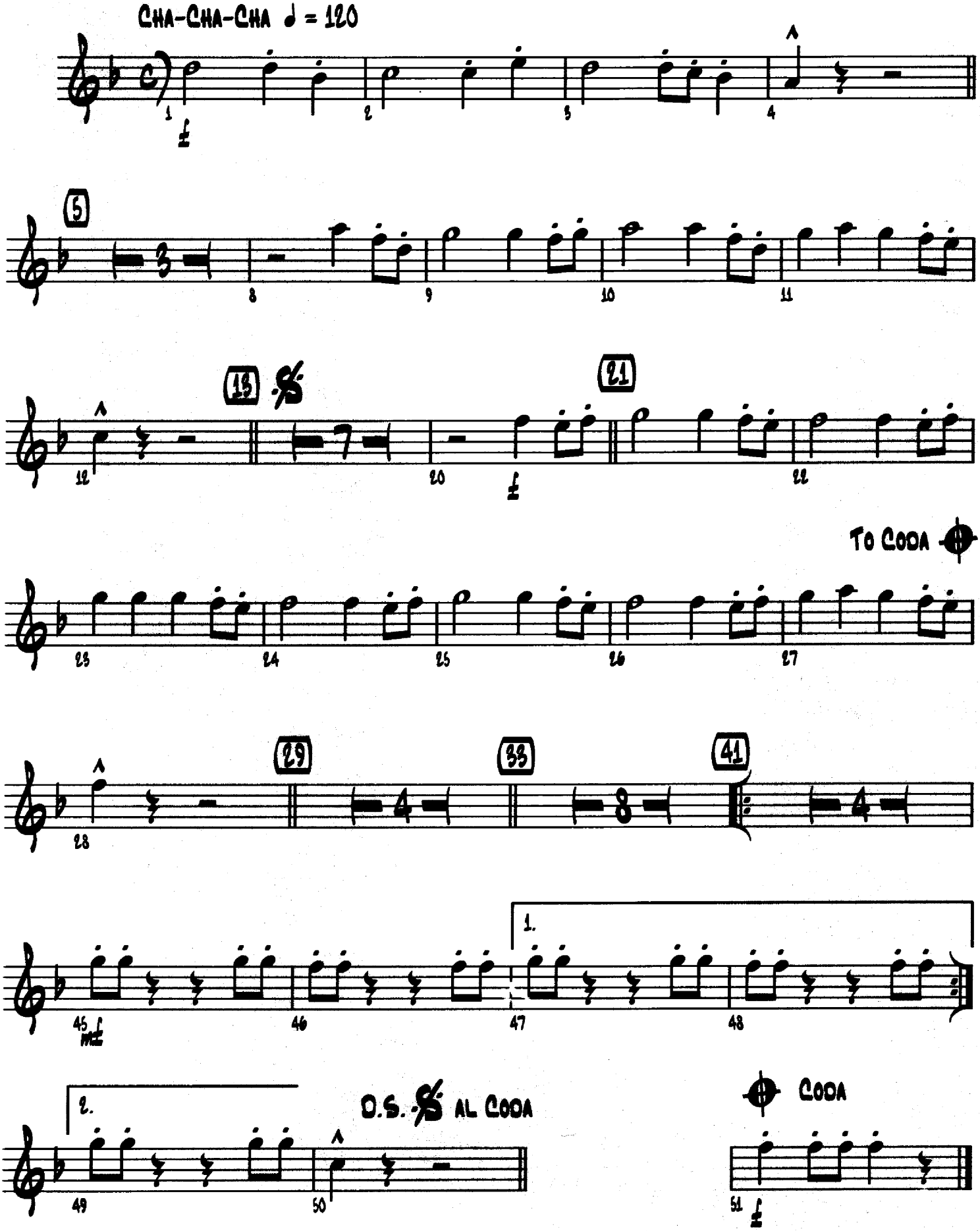
CARIBBEAN FEVER

2ND C FLUTE

VICTOR LOPEZ (ASCAP)



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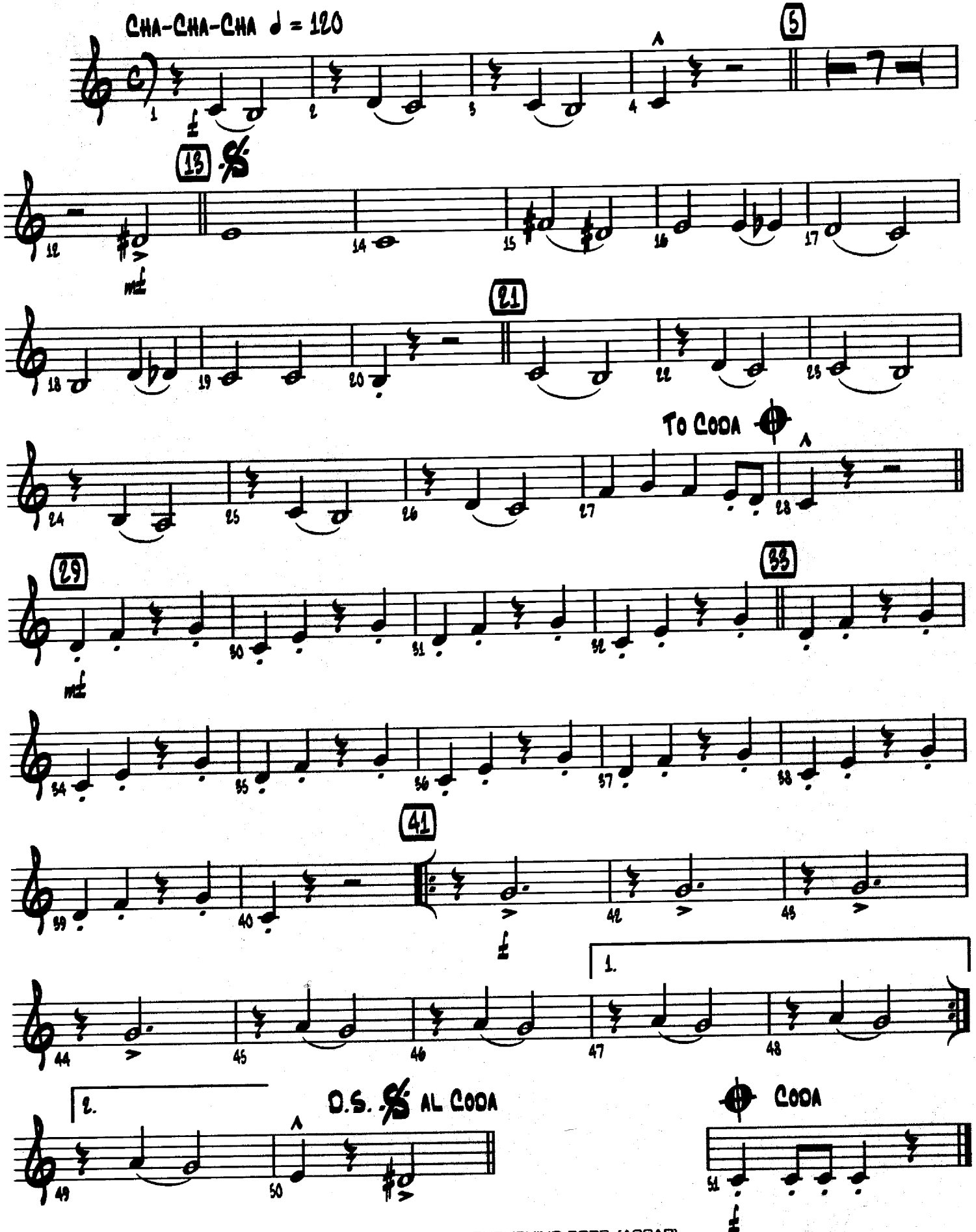
CARIBBEAN FEVER

HORN IN F

VICTOR LOPEZ (ASCAP)



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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