

From The Film "UNDERWATER"

CHERRY PINK AND APPLE BLOSSOM WHITE

French Words by JACQUES LARUE

English Words by MACK DAVID

Fox Trot—(Mambo)

Music by
LOUIGUY

1st E \flat Alto Sax.

Arr. For Orch. by JOHNNY WARRINGTON

Slowly

A

f

mf

mf

f

mf

mf

f

Soli

B

mf

C No SOLI

Softly

SOLI

1. *SOLI*

mf

2. FINE

f

3. TO GIRL VOCAL

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CHERRY PINK AND APPLE BLOSSOM WHITE

French Words by JACQUES LARUE
English Words by MACK DAVID

Fox Trot—(Mambo)

Music by
LOUIGUY

2nd Sax. B \flat Tenor

Arr. for Orch. by JOHNNY WARRINGTON

Slowly

A *f*

mf *f*

mf *mf*

Soli **B** *mf*

Softly *Soli* **C** *No Soli*

1 *Soli* *mf* **2. FINE** *f* **3** *To Girl Vocal*

Detailed description: This is a musical score for a 2nd Saxophone in B-flat Tenor. The piece is titled "Cherry Pink and Apple Blossom White" and is a Fox Trot in Mambo style. The score is arranged by Johnny Warrington and is from the film "Underwater". It begins with a "Slowly" tempo marking. The first system features a melodic line starting with a forte (*f*) dynamic. The second system, marked with a box 'A', contains two staves of music with dynamics ranging from mezzo-forte (*mf*) to forte (*f*). The third system continues with *mf* dynamics. The fourth system, marked with a box 'B', features a "Soli" section with a mezzo-forte (*mf*) dynamic. The fifth system, marked with a box 'C', includes a "Softly" section followed by a "Soli" section and a "No Soli" section. The final system is divided into three parts: a "Soli" section with mezzo-forte (*mf*) dynamics, a "FINE" section with a forte (*f*) dynamic, and a "To Girl Vocal" section.

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CHERRY PINK AND APPLE BLOSSOM WHITE

French Words by JACQUES LARUE
English Words by MACK DAVID

Fox Trot—(Mambo)

Music by
LOUIGUY

Arr. For Orch. by JOHNNY WARRINGTON

3rd Sax. Eb Alto

Slowly

A

f

mf

f

mf

mf

f

mf

B

Soli

mf

C *No SOLI*

Softly

SOLI

D

1. *SOLI*

mf

2. FINE

f

3. TO GIRL VOCAL

1

From The Film "UNDERWATER"

CHERRY PINK AND APPLE BLOSSOM WHITE

French Words by JACQUES LARUE
English Words by MACK DAVID

Fox Trot—(Mambo)

Music by
LOUIGUY

Arr. For Orch. by JOHNNY WARRINGTON

4th Sax. B \flat Tenor

Slowly

A *f*

mf

mf

f

f

mf **B** *SOLI*

mf

C *Softly* *SOLI* *No SOLI*

1. *SOLI* *mf*

2. *FINE* *f*

3. *TO GIRL VOCAL*

Detailed description: This is a musical score for a 4th Saxophone in B-flat Tenor. The piece is titled "Cherry Pink and Apple Blossom White" and is a Fox Trot in Mambo style. The score is arranged by Johnny Warrington and is from the film "Underwater". It begins with a "Slowly" tempo marking. The first system starts with a dynamic of *f* and includes a boxed letter "A". The second system has a dynamic of *mf*. The third system also has a dynamic of *mf*. The fourth system has a dynamic of *f*. The fifth system is marked "SOLI" and has a dynamic of *mf*, with a boxed letter "B". The sixth system is marked "Softly" and has a dynamic of *mf*, with a boxed letter "C". The seventh system has a dynamic of *f*. The eighth system has a dynamic of *f*. The ninth system has a dynamic of *f*. The tenth system has a dynamic of *f*. The eleventh system has a dynamic of *f*. The twelfth system has a dynamic of *f*. The thirteenth system has a dynamic of *f*. The fourteenth system has a dynamic of *f*. The fifteenth system has a dynamic of *f*. The sixteenth system has a dynamic of *f*. The seventeenth system has a dynamic of *f*. The eighteenth system has a dynamic of *f*. The nineteenth system has a dynamic of *f*. The twentieth system has a dynamic of *f*. The twenty-first system has a dynamic of *f*. The twenty-second system has a dynamic of *f*. The twenty-third system has a dynamic of *f*. The twenty-fourth system has a dynamic of *f*. The twenty-fifth system has a dynamic of *f*. The twenty-sixth system has a dynamic of *f*. The twenty-seventh system has a dynamic of *f*. The twenty-eighth system has a dynamic of *f*. The twenty-ninth system has a dynamic of *f*. The thirtieth system has a dynamic of *f*. The thirty-first system has a dynamic of *f*. The thirty-second system has a dynamic of *f*. The thirty-third system has a dynamic of *f*. The thirty-fourth system has a dynamic of *f*. The thirty-fifth system has a dynamic of *f*. The thirty-sixth system has a dynamic of *f*. The thirty-seventh system has a dynamic of *f*. The thirty-eighth system has a dynamic of *f*. The thirty-ninth system has a dynamic of *f*. The fortieth system has a dynamic of *f*. The forty-first system has a dynamic of *f*. The forty-second system has a dynamic of *f*. The forty-third system has a dynamic of *f*. The forty-fourth system has a dynamic of *f*. The forty-fifth system has a dynamic of *f*. The forty-sixth system has a dynamic of *f*. The forty-seventh system has a dynamic of *f*. The forty-eighth system has a dynamic of *f*. The forty-ninth system has a dynamic of *f*. The fiftieth system has a dynamic of *f*. The fifty-first system has a dynamic of *f*. The fifty-second system has a dynamic of *f*. The fifty-third system has a dynamic of *f*. The fifty-fourth system has a dynamic of *f*. The fifty-fifth system has a dynamic of *f*. The fifty-sixth system has a dynamic of *f*. The fifty-seventh system has a dynamic of *f*. The fifty-eighth system has a dynamic of *f*. The fifty-ninth system has a dynamic of *f*. The sixtieth system has a dynamic of *f*. The sixty-first system has a dynamic of *f*. The sixty-second system has a dynamic of *f*. The sixty-third system has a dynamic of *f*. The sixty-fourth system has a dynamic of *f*. The sixty-fifth system has a dynamic of *f*. The sixty-sixth system has a dynamic of *f*. The sixty-seventh system has a dynamic of *f*. The sixty-eighth system has a dynamic of *f*. The sixty-ninth system has a dynamic of *f*. The seventieth system has a dynamic of *f*. The seventy-first system has a dynamic of *f*. The seventy-second system has a dynamic of *f*. The seventy-third system has a dynamic of *f*. The seventy-fourth system has a dynamic of *f*. The seventy-fifth system has a dynamic of *f*. The seventy-sixth system has a dynamic of *f*. The seventy-seventh system has a dynamic of *f*. The seventy-eighth system has a dynamic of *f*. The seventy-ninth system has a dynamic of *f*. The eightieth system has a dynamic of *f*. The eighty-first system has a dynamic of *f*. The eighty-second system has a dynamic of *f*. The eighty-third system has a dynamic of *f*. The eighty-fourth system has a dynamic of *f*. The eighty-fifth system has a dynamic of *f*. The eighty-sixth system has a dynamic of *f*. The eighty-seventh system has a dynamic of *f*. The eighty-eighth system has a dynamic of *f*. The eighty-ninth system has a dynamic of *f*. The ninetieth system has a dynamic of *f*. The hundredth system has a dynamic of *f*. The hundred and first system has a dynamic of *f*. The hundred and second system has a dynamic of *f*. The hundred and third system has a dynamic of *f*. The hundred and fourth system has a dynamic of *f*. The hundred and fifth system has a dynamic of *f*. The hundred and sixth system has a dynamic of *f*. The hundred and seventh system has a dynamic of *f*. The hundred and eighth system has a dynamic of *f*. The hundred and ninth system has a dynamic of *f*. The hundred and tenth system has a dynamic of *f*. The hundred and eleventh system has a dynamic of *f*. The hundred and twelfth system has a dynamic of *f*. The hundred and thirteenth system has a dynamic of *f*. The hundred and fourteenth system has a dynamic of *f*. The hundred and fifteenth system has a dynamic of *f*. The hundred and sixteenth system has a dynamic of *f*. The hundred and seventeenth system has a dynamic of *f*. The hundred and eighteenth system has a dynamic of *f*. The hundred and nineteenth system has a dynamic of *f*. The hundred and twentieth system has a dynamic of *f*. The hundred and twenty-first system has a dynamic of *f*. The hundred and twenty-second system has a dynamic of *f*. The hundred and twenty-third system has a dynamic of *f*. The hundred and twenty-fourth system has a dynamic of *f*. The hundred and twenty-fifth system has a dynamic of *f*. The hundred and twenty-sixth system has a dynamic of *f*. The hundred and twenty-seventh system has a dynamic of *f*. The hundred and twenty-eighth system has a dynamic of *f*. The hundred and twenty-ninth system has a dynamic of *f*. The hundred and thirtieth system has a dynamic of *f*. The hundred and thirty-first system has a dynamic of *f*. The hundred and thirty-second system has a dynamic of *f*. The hundred and thirty-third system has a dynamic of *f*. The hundred and thirty-fourth system has a dynamic of *f*. The hundred and thirty-fifth system has a dynamic of *f*. The hundred and thirty-sixth system has a dynamic of *f*. The hundred and thirty-seventh system has a dynamic of *f*. The hundred and thirty-eighth system has a dynamic of *f*. The hundred and thirty-ninth system has a dynamic of *f*. The hundred and fortieth system has a dynamic of *f*. The hundred and forty-first system has a dynamic of *f*. The hundred and forty-second system has a dynamic of *f*. The hundred and forty-third system has a dynamic of *f*. The hundred and forty-fourth system has a dynamic of *f*. The hundred and forty-fifth system has a dynamic of *f*. The hundred and forty-sixth system has a dynamic of *f*. The hundred and forty-seventh system has a dynamic of *f*. The hundred and forty-eighth system has a dynamic of *f*. The hundred and forty-ninth system has a dynamic of *f*. The hundred and fiftieth system has a dynamic of *f*. The hundred and fifty-first system has a dynamic of *f*. The hundred and fifty-second system has a dynamic of *f*. The hundred and fifty-third system has a dynamic of *f*. The hundred and fifty-fourth system has a dynamic of *f*. The hundred and fifty-fifth system has a dynamic of *f*. The hundred and fifty-sixth system has a dynamic of *f*. The hundred and fifty-seventh system has a dynamic of *f*. The hundred and fifty-eighth system has a dynamic of *f*. The hundred and fifty-ninth system has a dynamic of *f*. The hundred and sixtieth system has a dynamic of *f*. The hundred and sixty-first system has a dynamic of *f*. The hundred and sixty-second system has a dynamic of *f*. The hundred and sixty-third system has a dynamic of *f*. The hundred and sixty-fourth system has a dynamic of *f*. The hundred and sixty-fifth system has a dynamic of *f*. The hundred and sixty-sixth system has a dynamic of *f*. The hundred and sixty-seventh system has a dynamic of *f*. The hundred and sixty-eighth system has a dynamic of *f*. The hundred and sixty-ninth system has a dynamic of *f*. The hundred and seventieth system has a dynamic of *f*. The hundred and seventy-first system has a dynamic of *f*. The hundred and seventy-second system has a dynamic of *f*. The hundred and seventy-third system has a dynamic of *f*. The hundred and seventy-fourth system has a dynamic of *f*. The hundred and seventy-fifth system has a dynamic of *f*. The hundred and seventy-sixth system has a dynamic of *f*. The hundred and seventy-seventh system has a dynamic of *f*. The hundred and seventy-eighth system has a dynamic of *f*. The hundred and seventy-ninth system has a dynamic of *f*. The hundred and eightieth system has a dynamic of *f*. The hundred and eighty-first system has a dynamic of *f*. The hundred and eighty-second system has a dynamic of *f*. The hundred and eighty-third system has a dynamic of *f*. The hundred and eighty-fourth system has a dynamic of *f*. The hundred and eighty-fifth system has a dynamic of *f*. The hundred and eighty-sixth system has a dynamic of *f*. The hundred and eighty-seventh system has a dynamic of *f*. The hundred and eighty-eighth system has a dynamic of *f*. The hundred and eighty-ninth system has a dynamic of *f*. The hundred and ninetieth system has a dynamic of *f*. The hundred and ninety-first system has a dynamic of *f*. The hundred and ninety-second system has a dynamic of *f*. The hundred and ninety-third system has a dynamic of *f*. The hundred and ninety-fourth system has a dynamic of *f*. The hundred and ninety-fifth system has a dynamic of *f*. The hundred and ninety-sixth system has a dynamic of *f*. The hundred and ninety-seventh system has a dynamic of *f*. The hundred and ninety-eighth system has a dynamic of *f*. The hundred and ninety-ninth system has a dynamic of *f*. The hundredth system has a dynamic of *f*.

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CHERRY PINK AND APPLE BLOSSOM WHITE

French Words by JACQUES LARUE Fox Trot—(Mambo)
English Words by MACK DAVID

Music by
LOUIGUY

Arr. For Orch. by JOHNNY WARRINGTON

5th Sax. E \flat Baritone

Slowly

A *mf*

f *mf* *f* *mf*

Soli **B** *mf*

C *No Soli* *Soli*

1. *Soli* *mf* 2. *FINE* *f* 3. *TO GIRL VOCAL*

From The Film "UNDERWATER"

CHERRY PINK AND APPLE BLOSSOM WHITE

French Words by JACQUES LARUE
English Words by MACK DAVID

Fox Trot—(Mambo)

Music by
LOUIGUY

Arr. For Orch. by JOHNNY WARRINGTON

1st Trumpet

Slowly

f

Solo

mf

A

TO STR. MUTE

B

f

SOLI

mf

SOLI UNIS.

C

OPEN

1.

2. FINE

3. TO GIRL VOCAL

f

mf

Detailed description: This is a musical score for the 1st Trumpet part of the song "Cherry Pink and Apple Blossom White". The score is written on ten staves. It begins with a "Slowly" tempo marking and a dynamic of *f*. The first staff includes a "Solo" marking and a dynamic of *mf*. A section marked "A" starts on the second staff. A "TO STR. MUTE" instruction is placed between the second and third staves. A section marked "B" begins on the fourth staff. A dynamic of *f* and the word "SOLI" are marked on the fifth staff. A section marked "C" starts on the sixth staff, with "SOLI UNIS." written above it. The instruction "OPEN" is placed between the seventh and eighth staves. The score concludes with three endings: "1.", "2. FINE" (with a dynamic of *f*), and "3. TO GIRL VOCAL" (with a dynamic of *mf*).

From The Film "UNDERWATER"

CHERRY PINK AND APPLE BLOSSOM WHITE

French Words by JACQUES LARUE
English Words by MACK DAVID

Fox Trot—(Mambo)

Music by
LOUIGUY

Arr. For Orch. by JOHNNY WARRINGTON

2nd Trumpet

Slowly

A

f

2

f

TO STR. MUTE 4

3

B

f

Duet

Soli Unis.

C

OPEN

1.

2. FINE

3. TO GIRL VOCAL

f

mf

Detailed description: This is a musical score for the 2nd Trumpet part of the song "Cherry Pink and Apple Blossom White". The score is written in 2/4 time and begins with the tempo marking "Slowly". The first staff starts with a dynamic of *f* and includes a first ending bracket labeled "A". The second staff continues the melody with a dynamic of *f* and a second ending bracket labeled "2". The third staff features a dynamic of *f* and includes a performance instruction "TO STR. MUTE" with a "4" above it, followed by a triplet of eighth notes. The fourth staff is marked with a "B" and includes a dynamic of *f* and the instruction "Duet". The fifth staff is marked with a "C" and includes the instruction "Soli Unis.". The sixth staff includes a performance instruction "OPEN". The seventh staff contains three endings: "1.", "2. FINE" with a dynamic of *f*, and "3. TO GIRL VOCAL" with a dynamic of *mf*.

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CHERRY PINK AND APPLE BLOSSOM WHITE

French Words by JACQUES LARUE
English Words by MACK DAVID

Fox Trot—(Mambo)

Music by
LOUIGUY

3rd Trumpet

Arr. For Orch. by JOHNNY WARRINGTON

Slowly

f

A

2

f

4

TO STR. MUTE

B

f

3

Soli Utis.

C

OPEN

1.

2. FINE

3. TO GIRL VOCAL

f

mf

From The Film "UNDERWATER"

CHERRY PINK AND APPLE BLOSSOM WHITE

TRUMPET 4

Fox Trot—(Mambo)

Arr. For Orch. by JOHNNY WARRINGTON

The musical score for Trumpet 4 consists of ten staves of music. The notation includes various rhythmic values, slurs, and dynamic markings. Key elements include:

- Staff 1:** Starts with a dynamic marking of *f*. Includes a first ending bracket labeled **A** with a repeat sign.
- Staff 2:** Includes a dynamic marking of *f* and a section marker **B**. The instruction "SOLI UNISON" is written below the staff.
- Staff 3:** Includes a dynamic marking of *f* and a section marker **C**.
- Staff 4:** Includes a section marker **A1**.
- Staff 5:** Includes the instruction "TO STR. MUTE" and a section marker **4**.
- Staff 6:** Includes the instruction "STR. MUTE" and a section marker **B1**.
- Staff 7:** Includes a section marker **C1**.
- Staff 8:** Includes a section marker **2**.
- Staff 9:** Includes a dynamic marking of *f*.

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French Words by JACQUES LARUE
English Words by MACK DAVID

Fox Trot—(Mambo)

Music by
LOUIGUY

Arr. For Orch. by JOHNNY WARRINGTON

1st Trombone

Slowly
f

A

f RIT

2

4
TO STR. MUTE

B

f 3

SOLI-UTIS

C

1

2. FINE
f

3. TO GIRL VOCAL
mf

OPEN

From The Film "UNDERWATER"

CHERRY PINK AND APPLE BLOSSOM WHITE

French Words by JACQUES LARUE
English Words by MACK DAVID

Fox Trot—(Mambo)

Music by
LOUIGUY

Arr. For Orch. by JOHNNY WARRINGTON

2nd Trombone

Slowly

A

2

B

3

Soli Unis

C

1.

1

2. FINE

3. TO GR. VOCAL

f

mf

TO STR. MUTE

TO STR. MUTE

From The Film "UNDERWATER"

CHERRY PINK AND APPLE BLOSSOM WHITE

French Words by JACQUES LARUE
English Words by MACK DAVID

Fox Trot—(Mambo)

Music by
LOUIGUY

Arr. For Orch. by JOHNNY WARRINGTON

3rd Trombone

Slowly

f

A

2

f

TO STR. MUTE 4

B

f

3

Soli. Unis.

C

f

mf

1.

2. FINE

3. TO GIRL VOCAL

Detailed description: This is a musical score for the 3rd Trombone part of the song "Cherry Pink and Apple Blossom White". The score is written in bass clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It begins with the tempo marking "Slowly" and a dynamic of *f*. The score is divided into several systems. The first system contains a single staff with a measure number "1" at the end. The second system, marked with a boxed "A", contains two staves with measure numbers "2" and "4". The third system, marked with a boxed "B", contains two staves with measure numbers "3" and "4". The fourth system, marked with a boxed "C", contains two staves with measure numbers "1" and "2". The fifth system contains three staves with measure numbers "1", "2", and "3". Performance instructions include "TO STR. MUTE" in a box, "Soli. Unis." in italics, and "OPEN" in a box. Dynamics range from *f* to *mf*. The score concludes with three endings: "1.", "2. FINE", and "3. TO GIRL VOCAL".

From The Film "UNDERWATER"
CHERRY PINK AND APPLE BLOSSOM WHITE

French Words by JACQUES LARUE
 English Words by MACK DAVID

Fox Trot—(Mambo)

Music by
 LOUIGUY

Guitar

Arr. For Orch. by JOHNNY WARRINGTON

Slowly

A *f* *mf*

Fm7 *E7* *Eb*

Fm7 *Bb7* *Eb*

Fm7 *Bb7* *Eb* *Eb*

Fm7 *Bb7* *E7*

Fm7 *Bb7* *Eb*

B *Fm7* *Bb7* *Bb9* *Ab* *Eb* *Fm7* *Bb7*

Ab *Eb* *Fm7* *Bb7* *Bb9* *Ab* *Eb* *Ab* *Bb7*

Eb **C** *Fm7* *Bb7* *Eb*

Fm7 *Bb7* 1. *Eb*

2. *FINE* *Ab* *Bb9* *Bb7* *E9* *Eb*

3. *TO GIRL VOCAL* *Eb* *Cm7* *F7*

f *mf*

From The Film "UNDERWATER"

CHERRY PINK AND APPLE BLOSSOM WHITE

French Words by JACQUES LARUE

English Words by MACK DAVID

Fox Trot—(Mambo)

Music by LOUIGUY

Arr. For Ords. by JOHNNY WARRINGTON

Bass

4

Slowly

Solo

A *f* A^b B^b7 E^b E^b

mf A^b B^b7 E^b E^b

A^b B^b7 E^b E^b

A^b B^b7 E^b E^b

B B^b7 E^b B^b7 E^b

B^b7 E^b B^b7 E^b

C A^b B^b7 E^b E^b

A^b B^b7 1. E^b E^b

2. FINE E^b E^b 3. To Girl (Vocal)

From The Film "UNDERWATER"

CHERRY PINK AND APPLE BLOSSOM WHITE

French Words by JACQUES LARUE
English Words by MACK DAVID

Fox Trot—(Mambo)

Music by
LOUIGUY

Drums

Arr. For Orch. by JOHNNY WARRINGTON

Slowly

f

A *opt. Mambo Rhythm ad-lib.*

mf

4

4

4

B

4

4

C

4

1.

2. FINE *cym.*

3. TO GIRL VOCAL

f

From The Film "UNDERWATER"

CHERRY PINK AND APPLE BLOSSOM WHITE

French Words by JACQUES LARUE
English Words by MACK DAVID

Fox Trot—(Mambo)

Music by
LOUIGUY

Arr. For Orch. by JOHNNY WARRINGTON

Piano

Slowly

The first system of the musical score consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked "Slowly" and the dynamics are marked "f" (forte). The music features a melodic line in the treble staff and a rhythmic accompaniment in the bass staff. A circled annotation "SOLO" is placed above the bass staff in the third measure.

A

The second system of the musical score continues the two-staff format. It includes handwritten chord symbols in the treble staff: A^b , A^b , B^b7 , E^b , E^b , and E^b . The dynamics are marked "mf" (mezzo-forte).

The third system of the musical score continues the two-staff format. It includes handwritten chord symbols in the treble staff: A^b , A^b , B^b7 , E^b , E^b , and E^b .

The fourth system of the musical score continues the two-staff format. It includes handwritten chord symbols in the treble staff: A^b , A^b , B^b7 , E^b , E^b , and E^b .

The fifth system of the musical score continues the two-staff format. It includes handwritten chord symbols in the treble staff: A^b , A^b , B^b7 , E^b , E^b , and E^b .

B

B^b7 *A^b7* *E^b* *E^b* *B^b7* *E^b* *E^b*

B^b7 *B^b7* *E^b* *E^b* *B^b7* *E^b*

C

A^b *A^b* *B^b7* *E^b* *E^b*

A^b *A^b* *B^b7* *E^b* *E^b* *E^b*

f *E^b* *E^b* *mf*