



FRENESÍ



Arranged by
JACK MASON

RUMBA FOX TROT

English Lyrics by
RAY CHARLES and
S. K. RUSSELL
Spanish Lyrics and Music by
ALBERTO DOMINGUEZ

PIANO

~~Guitar or Banjo~~

Slow Rumba

Chords: Ab, Gb7, E7, Eb7

mf

It was Fi-es-ta down in
Qui-ro que vi-ras so-lo

Chords: Eb9, Bbm

mf Mex-i-co And so I stopped a while to see the show —
pa-ra mi y que tu va-yas por don-de yo voy —

Chords: Bbm, Eb7, Ab, Abmaj7, Ab

I knew that FRE-NE-si meant "please love me." And I could say FRE-NE-si.
pa-ra que mi-al-ma sea no-mas de ti. Sé-sa-me con fre-ne-si.

Chords: Eb9, Bbm

A love-ly se-ño-ri-ta caught my eye — I stood en-chant-ed as she
Da-me la luz que tie-ne Est-mi-rar — y la ar-si-e-dad que entre tus

Chords: Eb9, Bbm, Eb7, Ab, Abmaj7

wandered by And nev-er knowing that it came from me I gen-tly sighed FRE-NE-
la-bios vi e-sa lo-cu-ta de vi-vir y a-mar que es mas que a-mor fre-ne-

Chords: Ab, C

si. — She stopped and raised her eyes to mine Her lips just pleaded to be
si. — Hoy en el be-so que te di al-ma pie-dad, — co-mo-

Chords: C, Bb7, Bbm

kissed. — Her eyes were soft as candle-shine So how was I to re-
don — di-me que sa-bes tu sen-tir lo mis-mo que sien-to

Chords: Eb7, Eb7, Eb9, Bbm

sist? — And now without a heart to call my own — A greater hap-pi-ness I've
yo. — Qui-ro que vi-ras so-lo Pa-ra mi. — y que tu va-yas por don-

Chords: Eb9, Bbm, Ab

nev-er known — Be-cause her kiss-es are for me a-lone
de yo voy — pa-ra que mi-al-ma sea no-mas de ti

Chords: Bbm, Eb9, 1. Ab Fm Bbm Eb7 Ab

Who would-n't say FRE-NE-si. It was Fies-ta down in
bé-sa-me con Fie-ri-si. Qui-ro que vi-ras so-lo

Clarinet or Banjo
- 2 -

2.

Ab Ab Abg Db Ebm Abg
Db Ebm sfz Ab7 f Db Ebm Abg
Db F Gm C7
F Gm C7 F Gm C7
F F#11 F9 (No Rumba) Cm9 Jump Cm F7
sfz
Cm F7 Cm F7 Eb Cm F7 Cm F7 Bb Bbmaj7
Bbmaj7 Bb Cm F7 Cm F7 Eb
Cm F7 Bb Bbmaj7 Bbmaj7 Bb
Bb D D Eb D D
D G9 C7 F7 Cm F7 Dm F# F7 Cm F9
sfz ff
Cm9 F9 Cm Cm F9 Cm9 F9 F7 A7 Bb Gm Cm F9 F9
Bb Gm Gm Eb Bbdim Bb Eb Bb

Guitar or Banjo
- 2 -

2.

The musical score consists of 12 staves. The first staff begins with a treble clef and a key signature of two flats. The notation includes various rhythmic patterns and chord changes. Chords are labeled above the notes, and dynamics such as *sffz* and *ff* are indicated. The score concludes with a double bar line.

Chords and dynamics shown in the score:

- Staff 1: A^b , A^b , A^b , A , A^b , D^b , E^b_m , A^b
- Staff 2: D^b , E^b_m , A^b , A^b7 , D^b , E^b_m , A^b
- Staff 3: D^b , F , G_m , $C7$
- Staff 4: F , G_m , $C7$, F , G_m , $C7$
- Staff 5: F , $F^{\#}11$, $F9$ (No Rumba), C_m9 , $F7$, $F7$
- Staff 6: C_m , $F7$, C_m , $F7$, E^b , C_m , $F7$, C_m , $F7$, B^b , $B^b_{maj}7$
- Staff 7: $B^b_{maj}7$, B^b , C_m , $F7$, C_m , $F7$, E^b
- Staff 8: C_m , $F7$, B^b , $B^b_{maj}7$, $B^b_{maj}7$, B^b
- Staff 9: B^b , D , D , E^b , D , D
- Staff 10: D , $D9$, $C7$, $F7$, C_m , $F7$, D_m , F^+ , $F7$, C_m , $F9$
- Staff 11: C_m9 , $F9$, C_m , C_m , $F9$, C_m9 , $F9$, $F7$, $A7$, B^b , G_m , C_m , $F9$, $F9$
- Staff 12: B^b , G_m , G_m , E^b_m , B^b_{dim} , B^b , E^b , B^b

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FRENESI

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Drums

Slow Rumba

(snare off, ad lib. rumba style)

mf

ad lib. style

No Rumba (Snare on)

Cym. Jump

Cym. Dra.

Tym-Tam

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1st Sax. Eb Alto

Slow Rumba

Clarinet



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1st Sax. E♭ Alto

-2-

The musical score consists of 12 staves of music. The first staff begins with a dynamic marking of *mf*. The second staff contains two first endings, labeled '1.' and '2.', with the instruction 'Solo' above the first ending and 'Cutti' above the second. The third staff has a dynamic marking of *sfz*. The fourth staff includes the instruction '(No Rumba)' and a 'Jump' instruction with a key signature change to one flat. The fifth staff has a dynamic marking of *mf*. The sixth staff has a dynamic marking of *sfz*. The seventh staff has a dynamic marking of *ff*. The eighth staff has a dynamic marking of *ff*. The ninth staff has a dynamic marking of *ff*. The tenth staff has a dynamic marking of *ff*. The eleventh staff has a dynamic marking of *ff*. The twelfth staff has a dynamic marking of *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings.



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3rd Sax. Eb Alto

Slow Rumba

(Clarinet)
mf

(Clar.)
(Alto)
Soli
mf

(Change to Alto Sax.)

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3rd Sax. Eb Alto
-2-

1. *Soli* 2. *Cutti*

No Rumba *Jump*

mf *sfz*

(Tutti) *Bend*

sfz

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ALBERTO DOMINGUEZ

JACK HENNINGSON
2nd Sax. Bb Tenor

Slow Rumba



Clarinet

(Clar)

(Tenor) *mf*

Solo *mf*

tutti

2nd Sax. B^b Tenor
-2-

mf

1. *Solo* 2. *tutti*
sfz *f*

(No Rumba) *Jump* *Solo ad lib.* (Dm) (G7)
3 *sfz* *f*

(Dm) (G7) (F) (Dm) (G7) (Dm) (G7) (C)

(Cmaj7) (C) (Dm) (G7) (Dm) (G7) (F)

(Dm) (G7) (Dm) (G7) (C) (Cmaj7) (C) (No Solo)

mf *tutti* *Band*
sfz *ff*

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1st Bb Trumpet

Slow Rumba

1st B♭ Trumpet
-2-

1. soli

2. 1. **OPEN** tutti sfz

(No Rumba) sfz Jump mf (In Hat)

2nd Trpt.

OPEN tutti sfz Bend ff

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bb

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2nd Bb Trumpet

Slow Rumba

mf *Str. Mute* *1st Tr.* *Str. Mute* *Cultr.* *Bend.* *Bend.*

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2nd B^b Trumpet
-2-

Musical staff with notes and rests.

1. (str. Mute) Solo *sfz*
2. (OPEN) Tutti *f*

Musical staff with notes and rests, including dynamic markings *sfz* and *f*.

Musical staff with notes and rests.

Musical staff with notes and rests.

(No Rumba) Jump **in Hat**
sfz *mf*

Musical staff with notes and rests, including dynamic markings *sfz* and *mf*.

Musical staff with notes and rests.

Musical staff with notes and rests.

Solo **(OPEN)** (E) (F) (E)

Musical staff with notes and rests, including dynamic markings *sfz* and *ff*.

(E)-(A9) — (D7) (G7)-(Dm)-(G7) Tutti *sfz* *ff* Bend

Musical staff with notes and rests, including dynamic markings *sfz* and *ff*.

Musical staff with notes and rests.

Musical staff with notes and rests.

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1st Trombone

Slow Rumba

The musical score for the 1st Trombone part of 'Frenesí' is written on five systems of staves. The first system begins with a **str. Mute** instruction and a *mf* dynamic marking. The music is in 4/4 time and features a slow, rhythmic melody with many slurs and accents. The second system includes a **str. Mute** instruction in the lower staff. The third system is marked *(Tutti)* and includes a **Bend.** instruction. The fourth system also includes a **Bend.** instruction. The fifth system contains various accidentals, including flats and naturals, and continues the melodic line. The notation includes eighth and sixteenth notes, rests, and various articulation marks.

1st Trombone
-2-

Musical staff with notes and slurs.

1. (st. Muba) Soli *mf* 2. **[OPEN]** *mf* *luti* *^*

Musical staff with notes and slurs, including dynamic markings and performance instructions.

Musical staff with notes and slurs.

Musical staff with notes and slurs.

(No Rumba) *mf* *Jump* *^* *(b)*

Musical staff with notes and slurs, including performance instructions.

[in Hal] *mf*

Musical staff with notes and slurs, including dynamic marking.

Musical staff with notes and slurs.

(Play cued notes in absence of 4th Sax.)

Musical staff with notes and slurs, including performance instruction.

[OPEN] *luti* *^* *Bend*

Musical staff with notes and slurs, including performance instructions.

Musical staff with notes and slurs.

(b)

Musical staff with notes and slurs.

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Guitar ~~arrangement~~

Slow Rumba

mf

mf Hex-i-ro pa-ra mi And so I stopped a while to see the show — y que tu va-yas por don-de yo voy —

I knew that FRE-NE-sí meant "please love me." And I could say FRE-NE-sí. pa-ra que mi ál-ma sea no-mas de tí. bé-sa-me con fre-ne-sí.

A love-ly se-ño-ri-ta caught my eye — I stood en-chant-ed as she Da-me la lua que tie-ño tú mi-rar — y la an-sie-dad que entre tus

wandored by And nev-er knowing that it came from me I gen-tly sighed FRE-NE- la-bios vi e-sa lo-cu-ta de vi-vir y a-mar que es mas que a-mor fre-ne-

sí. — She stopped and raised her eyes to mine Her lips just pleaded to be sí. — Hay en el be-so que te di al-ma pie-dad, — co-ra-

Kissed. — Her eyes were soft as candle-shine So how was I to re-zón — dí-me que sa-bes tu sen-tir lo mis-mo que sien-to

sí? — And now without a heart to call my own — A greater hap-pi-ness I've yo. — Qué-ro que vi-ras so-lo Pa-ra mí. y que tu va-yas por don-

nev-er known — Be-cause her kis-es are for me a-lone do yo voy — pa-ra que mi ál-ma sea no-mas de tí

Who would-n't say FRE-NE-sí. It was Fies-ta down in bé-sa-me con fre-ne-sí. Qué-ro que vi-ras so-lo

1. Ab Fm Bbm Eb7 Ab

Guitar or Banjo
- 2 -

2.

The musical score consists of 12 staves of music. The first staff begins with a treble clef and a key signature of two flats (Bb). The music is written in a rhythmic style with eighth and sixteenth notes. Chords are indicated above the notes, including Ab, Ab9, Db, Ebm, and Ab9. Dynamics such as sfz and f are used. The second staff continues with chords Db, Ebm, Ab7, Db, Ebm, and Ab9. The third staff features Db, F, Gm, and C7. The fourth staff has F, Gm, C7, F, Gm, and C7. The fifth staff includes F, F#11, F9 (No Rumba), Cm9, Jump Cm, and F7. The sixth staff is a chord progression: Cm, F7, Cm, F7, Eb, Cm, F7, Cm, F7, Bb, Bbmaj7. The seventh staff continues with Bbmaj7, Bb, Cm, F7, Cm, F7, Eb. The eighth staff has Cm, F7, Bb, Bbmaj7, Bbmaj7, Bb. The ninth staff features Bb, D, D, Eb, D, D. The tenth staff includes D, G9, C7, F7, Cm, F7, Dm, F+, F7, Cm, F9. Dynamics sfz and ff are present. The eleventh staff has Cm9, F9, Cm, Cm, F9, Cm9, F9, F7, A7, Bb Gm, Cm, F9, F9. The final staff contains Bb, Gm, Gm, Ebm, Bbdim, Bb, Eb, Bb.