

# I CAME, I SAW, I CONGA

THE I.C.S. SOCIETY  
THE I.C.S. SOCIETY  
return - whenever it is publicly performed

A NOVELTY CONGA  
Orch. by XAVIER CUGAT  
and P. MICHAEL

JAMES ...  
JOHN REDMON ...  
FRANK WELDON

350

## 1st SAX E<sub>b</sub> ALTO

Brightly *a la Conga*

3 times

mf

SOLI UNIS

SOLI

SOLI UNIS

C

TUTTI

SOLI

SOLI UNIS

TUTTI

SOLI UNIS

TUTTI

1 2

FUNTO CLAR

CLAR.

15

DS (A)

SOLI UNIS

1 2

TIA (top line)

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# I CAME, I SAW, I CONQUERED

100

350

PIANO BY THE MIDDLE-WAY  
 THE NEW HIGHS-CITYS  
 FULLY PRODUCED BY

QUALITY MUSIC  
 XAVIER BLANCHET  
 and P. MICHAEL

JAMES CAMPBELL  
 JOHN REED  
 FRANK WELDON

Brightly a la Snga 3rd SAX E♭ ALTO

The musical score is arranged in systems. The first system shows the piano introduction with a 3-measure rest for the saxophone. The piano part features a melodic line with trills and a bass line with a steady eighth-note accompaniment. The saxophone part begins with a *SOLI* section marked *mf*. Subsequent systems include piano accompaniment with trills and the saxophone playing *SOLI UNIS* and *TUTTI* passages. The score concludes with two staves for the Clarinet, labeled '1' and '2', with a *DS* (Dolce) marking and a *CLAR. D* instruction.

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I CAME I SAW I CONQUERED

ANGELITY CONGA  
Orch. by NAVILR CUGAT  
and P. MICHAEL

JAVIER PINO  
JOHN KEENE  
FRANK WILSON

350

Brightly a la **8**  
3

2nd SAX B. TENOR

The musical score is written for a 2nd Saxophone B. Tenor. It consists of several systems of music, each with a treble clef and a key signature of one flat (Bb). The score includes various performance markings such as *mf*, *tr*, *SOLI UNIS*, *B SOLI*, and *TUTTI*. There are also handwritten annotations: a circled 'A' at the beginning, a circled 'B' above the second system, and a circled 'C' above the third system. The score ends with a double bar line and a fermata. There are also some handwritten notes at the bottom of the score, including '1', '2', '15', 'BACK TO', and '11'.

# I CAME, I SAW, I CONGA

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A NOVELTY CONGA  
Orch. by MAXIE CUGAT  
and P. MICHAEL

JAMES CAVAN  
JOHN REYNOLD and  
FRANK WELDON.

350

Brightly a la Conga

4th SAX B $\flat$  TENOR

The musical score consists of several systems of music. The first system includes a treble clef, a 3-measure rest, and a first ending bracket labeled 'A'. The second system features a piano (p) dynamic and a 'SOLI' instruction. The third system includes 'SOLI UNIS' and 'SOLI B' markings, with trills (tr) and accents (>) on notes. The fourth system has 'TUTTI C' and 'SOLI' markings. The fifth system includes 'SOLI UNIS' and 'TUTTI'. The sixth system has a first ending bracket labeled '1' and a '2 FIN' instruction, with a 'CH TO CLAR' marking and a double bar line. The seventh system has a first ending bracket labeled '1' and a '2' instruction. The score concludes with a double bar line and a fermata.

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1 CANTE I SAVO I CORO 350

4th SAX Eb BARTONE

Brightly in la Cosa

Musical staff for Saxophone Eb Baritone, showing a melodic line with accents and dynamics. Includes markings for *mf*, *sol*, and *sol*.

Musical staff for Saxophone Eb Baritone, featuring a complex melodic passage with slurs and accents. Includes markings for *sol*, *sol*, and *sol*.

Musical staff for Saxophone Eb Baritone, showing a melodic line with slurs and accents. Includes markings for *sol*, *sol*, and *sol*.

Musical staff for Saxophone Eb Baritone, featuring a complex melodic passage with slurs and accents. Includes markings for *sol*, *sol*, and *sol*.

Musical staff for Saxophone Eb Baritone, showing a melodic line with slurs and accents. Includes markings for *sol*, *sol*, and *sol*.

Musical staff for Saxophone Eb Baritone, featuring a complex melodic passage with slurs and accents. Includes markings for *sol*, *sol*, and *sol*.

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CIRAY

# I CAME, I SAW, I CONGA

350

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Orch. by XAVIER CUGAT and P. MICHAEL

JAMES CAVANAGH JOHN REDMOND and FRANK WELDON.

Brightly a la Conga

1st TROMBONE

TUTTI

3

SOLI UNIS

SOLI UNIS

mf

mf

TUTTI OPEN

SOLI UNIS

TUTTI

SOLI UNIS

SOLI UNIS

1

TO STR. METE

TO STR. METE

2

ff

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C.C.O. 336.

4-

C. RAY

# I CAME,

209, Kensington Gardens  
WADSWORTH, CONGAT

# 350

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A NOVELTY CONGA  
Orch. by XAVIER CUGAT  
and P. MICHAEL

JAMES C. MANNING  
JOHN REDDEN  
FRANK WELDON.

## 2nd TROMBONE

Brightly a la Conga

3 *f* **A** **SOLI UNIS** **TUTTI**

**SOLI UNIS** **B IN HAT** *mf* **SOLI**

**C** **TUTTI OPEN** **SOLI UNIS** **TUTTI**

**SOLI UNIS** **TUTTI**

1 **D8. to A** **2// TO STR. MUTE** **15** **ff**

2 **ff**

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3rd Trombone

I CAME. I SAW I CONGA'D

3

**A**

f

**B** IN HAT

mf

**C**

f



3rd TROMBONE

I CAME I SAW I CONQUA'D

2. Fin.

15

D.S. to (A) Fin on 2<sup>ND</sup> TIME BAR

add. arr. MINIM ARRANGEMENTS c 1985

4th TROMBONE

I CAME I SAW I CONGA'D

3

A 8

B IN HAT

LH TROMBONE

I CAME I SAW I CONGA'D

Handwritten musical notation for the first system, featuring a treble clef, a key signature of two flats (Bb, Eb), and a common time signature (C). The notation includes a series of eighth and sixteenth notes with accents and slurs, and a bass line with whole notes.

Handwritten musical notation for the second system, continuing the melody and bass line from the first system.

Handwritten musical notation for the third system, showing more complex rhythmic patterns in both the treble and bass staves.

Handwritten musical notation for the fourth system, including first and second endings. The first ending is marked "1." and the second ending is marked "2. FIN.". The system concludes with a double bar line and the instruction "D.S. to [A]".

\* ON D'S. PLAY TOP LINE \*

add. arr. MINIM ARRANGEMENTS c 1985

SAINTLY JOY CONGA 350  
 100  
 1st B<sup>7</sup> TRUMPET

Brightly a la Conga

The musical score consists of several staves. The first staff is marked 'A' and includes a '3' above the first measure. The second staff is marked 'B IN HAT' and includes 'SOLI' and 'mf' markings. The third and fourth staves are piano accompaniment. The fifth staff is marked 'TUTTI' and includes '1' markings. The sixth staff is also marked 'TUTTI'. The seventh staff is marked 'D' and includes 'TO STR. MUTE', '15 → A', and 'ff' markings. The eighth staff is marked '2' and includes 'ff' markings.

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1941

AS WRITTEN TO 2<sup>ND</sup> TIME + 15 BARS  
 BACK (A) ON TOP LINE FWHH  
 2<sup>ND</sup> TIME BAR

*f*

C. RAY

# I CAME, I SAW, I CONGA

350

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ANGEL CONGA  
ORCH. BY XAVIER CUGAT  
and P. MICHAEL

JAMES CAGNEY  
JOHN REYNOLDS  
FRANK WELDON.

## 2nd B♭ TRUMPET

Brightly *a la Conga*

3 **A** **TUTTI**

**B IN HAT** **SOLI** *mf*

**TUTTI** **C** **OPEN**

**TUTTI**

**TUTTI**

**TO STR. MU** **B** **A** **ff**

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42

RAY

# I CAME.

# 209. SAW, I CONGA

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SWANSEALTY CONGA  
Orch. by XAVIER CUGAT  
and P. MICHAEL

JAMES SAVANNAH  
JOHN R. BOND and  
FRANK WELDON.

350

## 3rd B $\flat$ TRUMPET

Brightly *allegro*

3 A

B IN HAT SOLI

TUTTI OPEN

TUTTI

TUTTI

TO STR. MUTE

15 D

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4<sup>th</sup> TRUMPET

I CAME I SAW I CONQUER'D

3

OPEN

LTH TRUMPET

I CAME I SAW I CONQUER'D

2. Fin 15 D.S. to A

add. arr. MINIM ARRANGEMENTS c 1985



**C. 350**  
 209 Kensington Crescent  
**SWANSEA, CONGAS**  
**A NOVELTY CONGA**  
 Orch. by **XAVIER CUGAT**  
 and **P. MICHAEL**  
**JAMES O'NEILL,**  
**JOHN REDMOND** and  
**FRANK WELDON.**

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**PIANO CONDUCTOR**

Congas

*Brightly a la Conga*

The musical score is written for piano conductor and includes the following lyrics and musical markings:

*mp* **Bb** I came, I saw, I conga'd, I  
 came, I saw, I conga'd. It's plain to see you con- quered me. Ea  
 time I shake a shoulder. I get a lit- tle bold- er. A dance like this  
 serves a kiss. My sweet mu- cha- cha, when I  
 got- cha in my arms. This cu- van not- cha  
 adds so mu- cha to your charms The bon- gos beat the

Musical markings include *f-ny*, **A**, **B**, and **C**.

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100

PIANO CONDUCTOR



rhy- thm. Ma- ra- casshake it with 'em. That Lat - in riff is too "ter -

iff. I came, I saw I con - gad. I came, I saw I, con - gad; I can't de -

ny. It's got that I, yi. Con - ga. I, yi. Con - ga.

I, yi. Con - ga. yi.

on 17 >

15 bars drums back A

# GUITAR

# I CAME I SAW I CONGA'D

Musical staff 1: Treble clef, key signature of two flats (Bb, Eb), common time. Chords: Bb, Bb, Bb, Bb. Repeat sign with first ending bracket labeled 'A' above the final measure.

Musical staff 2: Treble clef, key signature of two flats. Chords: F7, Bb, G7, G6, F7, Eb, F7, Bb.

Musical staff 3: Treble clef, key signature of two flats. Chords: Bb, F7, F7, Bb, Bb, Em, F7.

Musical staff 4: Treble clef, key signature of two flats. Chords: Eb, F7, Bb. Repeat sign with second ending bracket labeled 'B' above the final measure. Chords: D, D, D.

Musical staff 5: Treble clef, key signature of two flats. Chords: A7, F#, D, D, F, F.

Musical staff 6: Treble clef, key signature of two flats. Chords: F, F, G7, Am, Cm6, Cm6.

Musical staff 7: Treble clef, key signature of two flats. Chords: Bb, F7, F7, Bb, G7, Em, F7. Repeat sign with first ending bracket labeled 'C' above the final measure.

Musical staff 8: Treble clef, key signature of two flats. Chords: Eb, F7, Bb, Bb, F7, F7, Bb.

Musical staff 9: Treble clef, key signature of two flats. Chords: G7, Em, F7, Eb, F7, Bb, Em, F7.

Musical staff 10: Treble clef, key signature of two flats. Chords: Bb, Em, F7, Bb, Em, F7, Bb, Bb. Repeat sign with first ending bracket labeled '1.' above the final measure.

Musical staff 11: Treble clef, key signature of two flats. Chords: Bb, F7, Bb, F7, Cm, G7. Repeat sign with second ending bracket labeled '2.' above the final measure.

Musical staff 12: Treble clef, key signature of two flats. Chords: C, G7. Repeat sign with first ending bracket labeled 'D' above the final measure. Chords: C, G7, G7, C. *ff*

RHYTHM GUITAR

I.C.I.S.I. CONGA'D

1.				2. FIN	
{ Cm } { F#m }	{ G7 } =	{ F } { G7 }	{ C } = :	{ F }	{ / }

15 | D.S. to A

<del>{ G7 } =</del>	{ C } { F#m }	{ G7 } =	{ C } { F#m }	{ G7 } =	<del>{ G7 } =</del>
---------------------	---------------	----------	---------------	----------	---------------------

{ C } { F#m }	{ G7 } =	C =	C / /
---------------	----------	-----	-------

add. arr. MINIM ARRANGEMENTS c 1980

# I CAME, I SAW, I CONGA

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JAMES C. MANAUGH,  
JOHN REDMOND and  
FRANK WELDON.

## BASS

*Brightly a la Conga*

100 ON 3<sup>rd</sup> TIME FINISH ON 2<sup>ND</sup> TIME BAR

Handwritten musical score for Bass. The score is written on ten staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and F), and a common time signature. The notes are primarily eighth and quarter notes with accents. Chord symbols are written below the notes. The score includes several key signatures: B-flat major (Bb, F), D minor (D, F, A-flat), and C major (C, F, G). There are three key signature changes indicated by circled letters A, B, and C. A repeat sign with first and second endings is present in the 15th bar, with a double bar line and a '15' written above it. The score ends with a double bar line and a '15' written above it, with an arrow pointing to the circled letter A.

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DRUMS

I CAME, I SAW, I CONGA'D

350

CONGA RHYTHM ALL WAY THRU'

Handwritten musical notation for the first staff, featuring a conga rhythm with various notes and rests. A circled 'S.' and a boxed 'A' are present above the staff.

f # Ton Ton 1 2 4

Handwritten musical notation for the second staff, continuing the conga rhythm.

Handwritten musical notation for the third staff, continuing the conga rhythm.

Handwritten musical notation for the fourth staff, including a boxed 'B' and a circled 'X' with an arrow pointing to a specific note.

Handwritten musical notation for the fifth staff, including a circled 'X' with an arrow pointing to a specific note.

Handwritten musical notation for the sixth staff, continuing the conga rhythm.

Handwritten musical notation for the seventh staff, including a boxed 'C' at the beginning.

Handwritten musical notation for the eighth staff, continuing the conga rhythm.

Handwritten musical notation for the ninth staff, featuring double bar lines and the number '2' above them.

Handwritten musical notation for the tenth staff, including a 'Solo' section with a double-headed arrow and a circled 'DS. TO A'.

Handwritten musical notation for the eleventh staff, including a boxed 'D' and double bar lines with the number '2' above them.

Handwritten musical notation for the twelfth staff, including first and second endings and double bar lines with the number '2' above them.