

Sold to David Matchim by J. W Pepper & Son, Inc.  
Recorded by CHICK COREA AND RETURN TO FOREVER

# LA FIESTA

## DRUMS

(AFRO-CUBAN 6/8 "FEEL")

(3-2 RUMBA CLAVE)

By CHICK COREA  
Arranged by MICHAEL PHILIP MOSSMAN

(RIDE) (H.H. W/FOOT)  $\text{mf}$

(9) (TOM) (CR.) (RIDE)

(12) (15) (16) (TOM)

(17) (CR.) (RIDE)  $\text{f}$

(25)

(28) (29) (30) (31) (32)

(33)  $\text{mf}$

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DRUMS

(41)

Musical notation for drum part 41, measures 39-45. The notation is on a single staff with a treble clef. It features a series of eighth and sixteenth notes with stems pointing up and down, representing drum hits. Measure numbers 39, 40, 41, 42, 43, 44, and 45 are written below the staff. A double bar line with a '2' above it is placed at the end of measure 44.

(49)

Musical notation for drum part 49, measures 46-51. The notation is on a single staff with a treble clef. It features a series of eighth and sixteenth notes with stems pointing up and down, representing drum hits. Measure numbers 46, 47, 48, 49, 50, and 51 are written below the staff. A 'mf' dynamic marking is placed below measure 49.

(57)

Musical notation for drum part 57, measures 52-58. The notation is on a single staff with a treble clef. It features a series of eighth and sixteenth notes with stems pointing up and down, representing drum hits. Measure numbers 52, 53, 54, 55, 56, 57, and 58 are written below the staff. A double bar line with a '2' above it is placed at the end of measure 56. A 'f' dynamic marking is placed below measure 58.

Musical notation for drum part 59, measures 59-64. The notation is on a single staff with a treble clef. It features a series of eighth and sixteenth notes with stems pointing up and down, representing drum hits. Measure numbers 59, 60, 61, 62, 63, and 64 are written below the staff.

(65)  $\frac{2}{4}$

Musical notation for drum part 65, measures 65-71. The notation is on a single staff with a treble clef. It features a series of eighth and sixteenth notes with stems pointing up and down, representing drum hits. Measure numbers 65, 66, 67, 68, 69, 70, and 71 are written below the staff. Two double bar lines with a '2' above them are placed at the end of measures 68 and 70.

(73)

Musical notation for drum part 73, measures 72-77. The notation is on a single staff with a treble clef. It features a series of eighth and sixteenth notes with stems pointing up and down, representing drum hits. Measure numbers 72, 73, 74, 75, 76, and 77 are written below the staff. A double bar line with a '2' above it is placed at the end of measure 76.

(81) (SWING FEEL) (♩ =  $\frac{1}{2}$  ♩)

Musical notation for drum part 81, measures 78-82. The notation is on a single staff with a treble clef. It features a series of eighth and sixteenth notes with stems pointing up and down, representing drum hits. Measure numbers 78, 79, 80, 81, and 82 are written below the staff. A 'mf' dynamic marking is placed below measure 81.

Musical notation for drum part 85, measures 83-88. The notation is on a single staff with a treble clef. It features a series of eighth and sixteenth notes with stems pointing up and down, representing drum hits. Measure numbers 83, 84, 85, 86, 87, and 88 are written below the staff. A '4' is written above measure 84 and an '8' is written above measure 88. Double bar lines with a '2' above them are placed at the end of measures 84, 85, 86, 87, and 88.

# DRUMS

**(89)**

89 90 91 92 93 94

4

Detailed description: This staff shows measures 89 through 94. Measure 89 contains a drum pattern with a quarter note followed by two eighth notes. Measures 90-94 contain a series of repeat signs. A '4' is written above measure 93.

**(99)**

95 96 97 98 99 100

8

Detailed description: This staff shows measures 95 through 100. Measures 95-98 contain a series of repeat signs. Measure 99 contains a drum pattern with a quarter note followed by two eighth notes. Measure 100 contains a series of repeat signs. An '8' is written above measure 96.

101 102 103 104 105 106

4 8

Detailed description: This staff shows measures 101 through 106. Measures 101-103 contain a drum pattern with a quarter note followed by two eighth notes. Measures 104-106 contain a series of repeat signs. A '4' is written above measure 103, and an '8' is written above measure 106.

**(107) (BASS)**

107 108 109 110 111 112

Detailed description: This staff shows measures 107 through 112. Measure 107 contains a bass line with a quarter note followed by two eighth notes. Measures 108-112 contain a series of repeat signs.

**(114)**

113 114 115 116 117 118

ff

Detailed description: This staff shows measures 113 through 118. Measures 113-114 contain a bass line with a quarter note followed by two eighth notes. Measures 115-116 contain a series of repeat signs. Measure 117 contains a drum pattern with a quarter note followed by two eighth notes. Measure 118 contains a series of repeat signs. A 'ff' dynamic marking is present below measure 114.

**(123) (LATIN - ST. EIGHTHS)**

119 120 121 122 123 124

mf

Detailed description: This staff shows measures 119 through 124. Measures 119-122 contain a series of repeat signs. Measure 123 contains a Latin-style eighth-note pattern. Measure 124 contains a series of repeat signs. An 'mf' dynamic marking is present below measure 123.

**To CODA**

125 126 127 128 129 130

4 8

cresc

ff

Detailed description: This staff shows measures 125 through 130. Measures 125-126 contain a bass line with a quarter note followed by two eighth notes. Measures 127-129 contain a series of repeat signs. Measure 130 contains a series of repeat signs. A '4' is written above measure 127, and an '8' is written above measure 130. A 'cresc' dynamic marking is present below measure 125, and an 'ff' dynamic marking is present below measure 130.

**(131)**

131 132 133 134 135 136

2

Detailed description: This staff shows measures 131 through 136. Measures 131-136 contain a bass line with a quarter note followed by two eighth notes. A '2' is written above measure 136.

DRUMS

(139)

Musical notation for measures 137-141. Measure 137 starts with a double bar line. Measures 138-140 contain rhythmic patterns with notes and rests. Measure 141 continues the pattern. A double bar line is present at the end of measure 141.

Musical notation for measures 142-146. Measures 142-144 contain rhythmic patterns with notes and rests. Measure 145 has a double bar line. Measure 146 continues the pattern.

(147) (OPEN FOR SOLOS - BACKGROUNDS PLAY LAST 4 TIMES)

Musical notation for measures 147-152. Measure 147 starts with a double bar line. Measures 148-149 contain rhythmic patterns. Measure 150 has a double bar line and a '2' above it. Measure 151 has a double bar line. Measure 152 continues the pattern.

Musical notation for measures 153-155. Measure 153 starts with a double bar line. Measure 154 contains a 'TO REPEAT' box. Measure 155 contains a 'LAST TIME D.S. AL CODA' box. A double bar line is at the end of measure 155.

Musical notation for measures 156-157. Measure 156 starts with a double bar line and a 'CODA' symbol. Measure 157 continues the pattern. A double bar line is at the end of measure 157. The word 'CRESC' is written below measure 157.

Musical notation for measures 158-162. Measure 158 starts with a double bar line. Measure 159 has a double bar line and 'ff' below it. Measure 160 has a double bar line. Measure 161 has a double bar line. Measure 162 continues the pattern.

(164) (OPEN DRUM SOLO)

(166)

Musical notation for measures 163-167. Measure 163 starts with a double bar line. Measure 164 has a double bar line. Measure 165 has a double bar line. Measure 166 has a double bar line and 'ff' below it. Measure 167 continues the pattern.

Musical notation for measures 168-171. Measure 168 starts with a double bar line. Measure 169 has a double bar line. Measure 170 has a double bar line. Measure 171 has a double bar line and a '2' above it.

Musical notation for measures 172-178. Measure 172 starts with a double bar line. Measure 173 has a double bar line. Measure 174 has a double bar line. Measure 175 has a double bar line. Measure 176 has a double bar line. Measure 177 has a double bar line and 'mf' below it. Measure 178 has a double bar line and 'ff' below it.

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# LA FIESTA

PIANO

By CHICK COREA

Arranged by MICHAEL PHILIP MOSSMAN

(AFRO-CUBAN 6/8 "FEEL")

Musical notation for measures 1-6. Chords: E, F#m7(#11), Gadd, F#m9. Includes a left hand option for bass.

Musical notation for measures 7-12. Chords: E sus4, E, (E), F#m7(#11). Includes a 'SIM.' marking.

Musical notation for measures 13-18. Chords: Gadd, F#m9, E sus4, E. Includes a '17' marking.

Musical notation for measures 19-24. Chords: F, Gadd, Fadd, E, F, E.

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25 **E** **F** **G** **F** **PIANO**

25 26 27 28 29 30

**E** **F** **33**

31 32 33 34 35 36

**G 9sus4** **F 6/9** **E (add F)** **E** **41**

37 38 39 40 41 42 43

**49** **E**

44 45 46 47 48 49

**(E)** **F** **F/G** **G** **F** **E** **F**

50 51 52 53 54 55 56

**57** E FMA7/E F F/G G PIANO F E

57 58 59 60 61 62 63 64

**65** E7(#9) F#9 GADD9 F#9 F E

65 66 67 68 69 70 71

**73** (E) F E E7(#9) F#9 GADD9 F#9

72 73 74 75 76 77 78

**81** (SWING FEEL) (♩ = ♩<sup>3</sup>) F E EADD9 A Bm7/A C#m7/A Bm7/A A

79 80 81 82 83 84 85

**89** Bm7/A C#m7/A Bm7/A Am7 C#7

86 87 88 89 90

PIANO

91 92 93 94 95 96 97 98

Chords: Dma7, D#o7, Ama7/E, Fo7, Fmi7, B9, E13, Ama7

99 100 101 102 103 104 105 106

Chords: Dma7, Cmi7, F#7, Bmi7, E13

107 108 109 110 111 112 113 114

Chords: Ama7, C#7, Dma7, D#o7, Ama7/E, Fo7, Fmi9

114 115 116 117 118 119 120

Chords: B9, E13, A6, Ama7, Dma7, Cmi9, F#13

(123) (LATIN - ST. EIGHTHS)

121 122 123 124 125 126

Chords: Bmi9, E13, Ama7, Bmi9/A, Cmi7/A, Dmi7/A

TO CODA

CRESC



PIANO

EM7/A      DM7/A      EM7/G      FMA7      (131)      E

127      128      129      130      131      132

F      G      F      E

133      134      135      136      137      138

(139)      E7(#9)      F6/9      G9      FMA7      F      E

139      140      141      142      143      144      145

(147) (OPEN FOR SOLOS - BACKGROUNDS PLAY LAST 4 TIMES)

E7(#9)      E      E      F

146      147      148      149      150

G7      FMA7      E

TO REPEAT      LAST TIME

O.S. AL CODA

151      152      153      154      155      156

PIANO

♩ CODA

EM7/A      DM7/A      EM7/G      FMA7

*f*      *cresc.*      *ff*

156      157      158      159      160

(164) (OPEN DRUM SOLO) (166)

E7(#9)

161      162      163      164-165      166      167

F6/9      GADD9      F6/9

168      169      170      171      172      173

174      175      176      177      178

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# LA FIESTA

GUITAR

By CHICK COREA

Arranged by MICHAEL PHILIP MOSSMAN

(AFRO-CUBAN 6/8 "FEEL") (9)

8  
1-8 9 10 11 12 13 14 15

E F#m7(#9) Gadd2 F#m9

E6sus4 E E6sus4 E F

Gadd2 Fadd2 E F E (25) (E) F

(F) G F VE (33)

(41)

(49)

F F/G G F E F

(57) E F#m7/E F F/G G F E

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GUITAR

65  $\frac{3}{4}$  E7(#9) F#9 Gadd9 F#9 F E

Musical staff 65-71: Treble clef, 3/4 time signature. Chords: E7(#9) (65), F#9 (66), Gadd9 (69), F#9 (70), F (71), E (71). Accents (^) are placed over notes in measures 66, 69, 70, and 71.

72 (E) F E E7(#9) F#9 Gadd9

Musical staff 72-77: Treble clef. Chords: (E) F (72), E (73), E7(#9) (74), F#9 (75), Gadd9 (76). Accents (^) are placed over notes in measures 72, 73, 74, 75, and 76.

78 F#9 F E Eadd9 81 (SWING FEEL) (3/4 = 3/8) A Bm7/A

Musical staff 78-82: Treble clef. Chords: F#9 (78), F (79), E (80), Eadd9 (80), A (81), Bm7/A (82). A dynamic marking 'mf' is present below measure 81. A tempo change instruction '(81) (SWING FEEL) (3/4 = 3/8)' is written above measure 81.

83 C#m7/A Bm7/A A Bm7/A C#m7/A Bm7/A

Musical staff 83-88: Treble clef. Chords: C#m7/A (83), Bm7/A (84), A (85), Bm7/A (86), C#m7/A (87), Bm7/A (88).

89 A#m7 C#7 D#m7 D#o7 A#m7/E F#7 F#m7

Musical staff 89-95: Treble clef. Chords: A#m7 (89), C#7 (90), D#m7 (91), D#o7 (92), A#m7/E (93), F#7 (94), F#m7 (95). The staff contains diagonal lines indicating a rhythmic pattern.

96 B9 E13 A#m7 D#m7 C#m7 F#7

Musical staff 96-102: Treble clef. Chords: B9 (96), E13 (97), A#m7 (98), D#m7 (99), C#m7 (101), F#7 (102). The staff contains diagonal lines indicating a rhythmic pattern.

103 Bm7 E13 107 A#m7 C#7 D#m7

Musical staff 103-109: Treble clef. Chords: Bm7 (103), E13 (104), A#m7 (107), C#7 (108), D#m7 (109). The staff contains diagonal lines indicating a rhythmic pattern.

110 D#o7 A#m7/E F#7 F#m9 B9 E13 A6 A#m7

Musical staff 110-116: Treble clef. Chords: D#o7 (110), A#m7/E (111), F#7 (112), F#m9 (113), B9 (114), E13 (115), A6 (116), A#m7 (116). The staff contains diagonal lines indicating a rhythmic pattern.

117 D#m7 C#m9 F#13 Bm9 E13

Musical staff 117-122: Treble clef. Chords: D#m7 (117), C#m9 (118), F#13 (119), Bm9 (120), E13 (121). The staff contains diagonal lines indicating a rhythmic pattern.

**123 (LATIN - ST. EIGHTHS)**

GUITAR

TO CODA

Musical staff 1: Treble clef, 7/8 time signature. Measures 123-127. Chords: A<sup>MA7</sup>, B<sup>M19/A</sup>, C<sup>#17/A</sup>, D<sup>M17/A</sup>, E<sup>M17/A</sup>. Dynamics: *me*, *CRISO*, *f*.

Musical staff 2: Treble clef, 7/8 time signature. Measures 128-132. Chords: D<sup>M17/A</sup>, E<sup>M17/G</sup>, F<sup>MA7</sup>, E. Dynamics: *CRISO*, *ff*, *f*.

Musical staff 3: Treble clef, 7/8 time signature. Measures 133-138. Chords: F, G, F, E.

**139**

Musical staff 4: Treble clef, 7/8 time signature. Measures 139-145. Chords: E<sup>7(#9)</sup>, F<sup>6/9</sup>, G<sup>9</sup>, F<sup>MA7</sup>, F, E.

**147 (OPEN FOR SOLOS - BACKGROUNDS PLAY LAST 4 TIMES)**

Musical staff 5: Treble clef, 7/8 time signature. Measures 146-150. Chords: E<sup>7(#9)</sup>, E, F. Dynamics: *me*.

Musical staff 6: Treble clef, 7/8 time signature. Measures 151-155. Chords: G<sup>7</sup>, F<sup>MA7</sup>, E. Includes boxes for "TO REPEAT" and "LAST TIME D.S. AL CODA".

CODA

Musical staff 7: Treble clef, 7/8 time signature. Measures 156-161. Chords: E<sup>M17/A</sup>, D<sup>M17/A</sup>, E<sup>M17/G</sup>, F<sup>MA7</sup>. Dynamics: *f*, *ff*.

**164 (OPEN DRUM SOLO) 166**

Musical staff 8: Treble clef, 7/8 time signature. Measures 162-169. Chords: E<sup>7(#9)</sup>, F<sup>6/9</sup>. Includes a double bar line with a '2' above it.

Musical staff 9: Treble clef, 7/8 time signature. Measures 170-178. Chords: G<sup>ADG9</sup>, F<sup>6/9</sup>, E. Includes a double bar line with a '2' above it. Dynamics: *ff*.

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# LA FIESTA

BASS

By CHICK COREA  
Arranged by MICHAEL PHILIP MOSSMAN

(AFRO-CUBAN 6/8 "FEEL")

The musical score is written in bass clef with a 6/8 time signature. It consists of ten staves of music. The first staff begins with a 'me' dynamic marking and a first ending bracket above measures 1-6. The second staff has a circled '9' above measure 9 and a '(SIM.)' marking below measure 9. The third staff has a circled '17' above measure 17. The fourth staff has measure numbers 19, 20, 21, 22, 23, and 24. The fifth staff has a circled '25' above measure 25. The sixth staff has a circled '33' above measure 33 and a 'me' dynamic marking below measure 33. The seventh staff has a circled '41' above measure 41. The eighth staff has measure numbers 43, 44, 45, 46, 47, and 48. The ninth staff has a circled '49' above measure 49 and a 'me' dynamic marking below measure 49. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

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BASS

(57)

55 56 57 58 59 60 61

(65)

62 63 64 65 66 67 68

(73)

69 70 71 72 73 74 75 76

(81) (SWING FEEL) (♩ = ♩<sup>3</sup>)

77 78 79 80 81 82

83 84 85 86 87 88

(89) (WALKING)

AMA7 C#7 DMA7 D#o7 AMA7/E F#o7

89 90 91 92 93 94

F#mi7 B9 E13 AMA7 (99) DMA7

95 96 97 98 99 100

C#mi7 F#7 Bmi7 E13

101 102 103 104 105 106

(107) AMA7 C#7 DMA7 D#o7 AMA7/E F#o7

107 108 109 110 111 112

F#mi9 (114) B9 E13 A6 AMA7 DMA7 C#mi9

113 114 115 116 117 118 119

BASS

**F#13** **Bm19** **(123) (LATIN - ST. EIGHTHS)** **TO CODA**

120 121 122 123 124 125 126

**(131)**

127 128 129 130 131 132

133 134 135 136 137 138

**(139)**

139 140 141 142 143 144 145

**(147) (OPEN FOR SOLOS - BACKGROUNDS PLAY LAST 4 TIMES)**

146 147 148 149 150

**G7** **F#A7** **E** **TO REPEAT** **LAST TIME D.S. AL CODA**

151 152 153 154 155

**♩ CODA**

156 157 158 159 160 161 162

**(164) (OPEN DRUM SOLO) (166)**

164-165 166 167 168 169 170 171

172 173 174 175 176 177 178



# CUTE

PIANO

Music By NEAL HEFTI  
Arranged by BOB MINTZER

$\text{♩} = 220$  SOLO OVER BAND

1  $F_{\text{MA}7}/C$  2  $F^{\#}_{\text{MA}7}/C$  3  $F_{\text{MA}7}(\#11)/C$  4  $D^{\flat}_{\text{MA}7}/C$  5  $C_{\text{M}19}$

6  $C_{\text{M}11}$  7  $E/C$  8  $D7(\#9)$  9  $G_{\text{M}19}$   $E_{\text{M}11}$   $D7(\#9)$  10  $C_{\text{M}11}$  11  $C_{\text{M}13}(\#11)$   $F_{\text{MA}7}9$

12  $E^{\flat}_{\text{MA}7}9$  13  $A^{\flat}13(b9)$  14  $D^{\flat}9(\#11)$   $C_{\text{M}11}$  15  $E_{\text{M}19}$   $F_{\text{M}11}$  16  $B^{\flat}_{\text{MA}7}9$  17  $A_{\text{M}1}$   $A^{\flat}13$   $G_{\text{M}19}$

18  $A_{\text{M}19}$  19  $A^{\flat}7(\#9)$  20  $G_{\text{M}19}$  21  $D_{\text{M}19}$  22  $B_{\text{M}19}$  23  $C_{\text{M}13}$   $F9(\#11)$   $E_{\text{M}11}$   $E^{\flat}9$   $A_{\text{MA}7}9$

24  $G_{\text{M}19}$  25  $E^{\flat}9$  26  $D^{\flat}7(\#9)$   $C_{\text{M}11}$  27  $C7(b9)$   $F^{\flat}9$  28  $G_{\text{M}19}$  29  $4x's$  30  $C_{\text{M}13}(b9)$

31  $F_{\text{MA}7}9$  32  $D7(\#9)$  33  $G_{\text{M}19}$  34  $C^{\flat}9$  35  $C_{\text{M}17}$  36  $F_{\text{M}13}$

37  $B^{\flat}_{\text{MA}7}7$  38  $E^{\flat}9$  39  $F_{\text{MA}7}9$  40  $D_{\text{M}19}$  41  $B_{\text{M}17}$  42  $E7(\#9)$

43  $A_{\text{MA}7}9$  44  $D^{\flat}9$  45  $G_{\text{M}19}$  46  $C7$  47  $F_{\text{MA}7}7$  48  $A_{\text{M}17}$   $D7$

49  $G_{\text{M}19}$  50  $C^{\flat}9$  51  $C_{\text{M}19}$  52  $F_{\text{M}13}$  53  $B^{\flat}_{\text{MA}7}9$  54  $E^{\flat}9$

55  $F_{\text{MA}7}9$  56  $D_{\text{M}17}$  57  $G_{\text{M}19}$  58  $C^{\flat}9$  59  $F_{\text{MA}7}7$   $B^{\flat}7$  60  $A_{\text{M}17}(b5)$   $D7$

61 TACET (GMi9) (C7) (FMA7) (D7) (CMi9) (C9)

62 63 64 65 66

(CMi9) (F#Mi9) (B7) 69 PLAY B<sup>b</sup>MA7<sup>9</sup> AMi9 A<sup>b</sup>3s GMi9 C13(b9)/F EMi9<sup>SUS</sup>

67 68 70 71

A7(b9) OMi9<sup>SUS</sup> BMi9 GMi9 EMi9 AMA7<sup>9</sup> D7(#9)

72 73 74 75 76

77 GMi9 F#Mi9 GMi9 SOLO FMA7(#11) D7(#9) GMi F#Mi GMi

78 79 80 81

C11 C13(b9) CMi9 F13(#11) 85 B<sup>b</sup>MA7<sup>9</sup> Eb11 FMA7<sup>9</sup>

82 83 84 86 87

D7(#9) B<sup>b</sup>MA7<sup>9</sup> A7(#9) D7(#9) GMi9 C13(#11) F6

88 89 90 91

93 2x's GMi9 C9 FMA7<sup>9</sup> B7 A7 D7 GMi9 C9

94 95 96 97 98

CMi7 F13(b9) B<sup>b</sup>MA7<sup>9</sup> Eb9 FMA7<sup>9</sup> Dmi

99 100 101 102 103 104

BMi9 E7(#9) AMA7<sup>9</sup> D7(#9) GMi C7

105 106 107 108 109 110

FMA7<sup>9</sup> D7(#9) GMi9 C9 CMi7

111 112 113 114 115

F13(#11) 117 B<sup>b</sup>MA7<sup>9</sup> Eb9 FMA7<sup>9</sup> OMi9

116 118 119 120

GM19 C9 F7 D7(#9) **125**

**133**

Bmi E7(#9) Amaj9 D7(#9)

**141** GM19 C9

Cmi9 F#9 **149** Bbmaj7 A7(#9) Ab13 GM19 Fmaj9 E11 Eb9(#11) D11

GM19 FILLS C13(#11) F#9 Am17(b5) D7(#9) **157** GM19 E11 D7(#9)

C11 C13(#11) Fmaj9 Ebmaj9 Ab13(b9) Db9(#11) C11 Em19 F11

**165** Bbmaj9 Ami Ab13 GM19 Am19 A7(#11) GM19 Dmi9

1. Bmi9 C13 F9(#11) E11 E9 Amaj9 2. GM19 Fmaj9 Ebmaj9

Dbmaj9 C11 C11 FILLS

BASS

# CUTE

Music By NEAL HEFTI  
Arranged by BOB MINTZER

♩ = 220

C PEDAL

The musical score is written in bass clef with a key signature of one flat (Bb) and a common time signature (C). It consists of ten staves of music. The first staff shows a melodic line with notes G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. The second staff begins with a C pedal point (indicated by a circled '9') and includes chords: GMi9, E11, D7(#9), C11, C13(#11), FMAc9. The third staff continues with chords: EbMAc9, Ab13(b9), Db9(#11), C11, EMi9, F11. The fourth staff starts with a circled '17' and includes chords: BbMAc9, AMi, Ab13, GMi9, AMi9, Ab7(#9), GMi9, DMi9. The fifth staff has two first endings: 1. BMi9, C13, F9(#11), E11, E9, AMac9; 2. GMi9, Eb9, Db7(#9). The sixth staff includes chords: C11, C7(b9), F6/9, a circled '29', GMi9 4X's, C13(b9), FMAc9. The seventh staff contains chords: D7(#9), GMi9, C9, CMi7, F13, BbMAc7. The eighth staff includes chords: Eb9, FMAc9, DMi9, BMi7, E7(#9), AMac9. The ninth staff starts with a circled '45' and includes chords: D9, GMi9, C7, FMAc7, AMi7, D7, GMi9. The tenth staff includes chords: C9, CMi9, F13, a circled '53', BbMAc9, Eb9. The final staff includes chords: FMAc9, DMi7, GMi9, C9, FMAc7, Bb7, AMi7(b5), D7.

(61) (69) B<sup>b</sup>MAG<sup>9</sup> AMI<sup>9</sup> A<sup>b</sup>13 GMI<sup>9</sup> C13(b9)/F EMI<sup>9</sup>SUS A7(b9) DMI<sup>9</sup>SUS

BMI<sup>9</sup> GMI<sup>9</sup> EMI<sup>9</sup> AMAG<sup>9</sup> D7(#9) (77) GMI<sup>9</sup> F#MI<sup>9</sup> GMI<sup>9</sup>

FMAg7(#11) D7(#9) GMI F#MI GMI C11 C13(b9)

EMI<sup>9</sup> F13(#11) (85) IN 2 B<sup>b</sup>MAG<sup>9</sup> Eb11 FMAg<sup>9</sup>

D7(#9) B<sup>b</sup>MAG<sup>9</sup> A7(#9) D7(#9) GMI<sup>9</sup> C13(b9) F6

(93) 2X's IN 4 GMI<sup>9</sup> C9 FMAg7 B<sup>b</sup>7 A7 D7 GMI<sup>9</sup> C9

CMI7 F13(b9) B<sup>b</sup>MAG<sup>9</sup> Eb9 FMAg<sup>9</sup> DMI

BMI<sup>9</sup> E7(#9) AMAG<sup>9</sup> D7(#9) GMI

C7 FMAg7 D7(#9) GMI<sup>9</sup> C9

CMI7 F13(#11) (117) B<sup>b</sup>MAG<sup>7</sup> Eb9 FMAg<sup>9</sup>

DMI<sup>9</sup> GMI<sup>9</sup> C9 F7 D7(#9)

(125) Gmi9 IN 4 C7 F7 D7 Gmi9

125 126 127 128 129

C7 Cmi9 F7 F13(b9) (133) Bb7 Eb7

130 131 132 133 134

A13 A7(#9) Dmi7 Bmi E7(#9) Amaj9

135 136 137 138 139

D7(#9) (141) Cmi9 C9 Fmaj7 D7(#9)

140 141 142 143 144

Gmi9 C9 Cmi9 F13 (149) Bbmaj7 A7(#9)

145 146 147 148 149

A13 Gmi9 Fmaj9 E11 Eb9(#11) D11 Gmi9 2 FEEL C13(b9) F6/9

150 151 152 153 154 155 156 157 158 159

Ami7(b5) D7(#9) (157) Gmi9 E11 D7(#9) C11 C13(#11) Fmaj9

155 156 157 158 159

Ebmaj9 Ab13(b9) Db9(#11) C11 Emi9 F11 (165) Bbmaj9 Ami Ab13 Gmi9

161 162 163 164 165 166 167 168 169 170 171

Ami9 Ab7(#11) Gmi9 Dmi9 1. Bmi9 C13 F9(#11) E11 E9 Amaj9

167 168 169 170 171 172 173 174 175 176 177 178

2. C11 2 FEEL

173 174 175 176 177 178

# CUTE

## DRUMS

Music By NEAL HEFTI  
Arranged by BOB MINTZER

♩ = 220

2 FEEL/BRUSHES

1 2 3 4 5

6 7 8 9 10

SOLO 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

52 53 54 55 56

switch 2x BACKGROUNDS 2ND & 4TH X'S ONLY (NO STICKS)

57 58 59 60 61

62 63 64 65 66

67 68 69 70 71

72 73 74 75 76

77 78 79 80 81

82 83 84 85 86 *cresc.*

87 88 89 90 91 **STRONG**

92 93 94 95 96 97 **2x's**

98 99 100 101 102

103 104 105 106 107

108 109 110 111 112

113 114 115 116 117



118 119 120 121 122

123 124 125 126 127

128 129 130 131 132

133 134 135 136 137

138 139 140 141 142

143 144 145 146 147

148 149 150 151 152

153 154 155 156

SOFTER mp

Switch TO BRUSHES

157 158 159 160 161 162

SOLO

163 164 165 166 167

SOLO

168 169 170 171 172

SOLO

173 174 175 176 177

2 FEEL

# CUTE

GITAR

Music By NEAL HEFTI  
Arranged by BOB MINTZER

$\text{♩} = 220$

1  $Gm19$   $E11$   $D7(\#9)$   $C11$   $C13(\#11)$   $Fm19$

13  $E^bM19$   $A^b13(b9)$   $D^b9(\#11)$   $C11$   $Em19$   $F11$  17  $B^bM19$   $Am19$   $A^b13$   $Gm19$

19  $Am19$   $A^b7(\#9)$   $Gm19$   $Dm19$  1.  $Bm19$   $C13$   $F9(\#11)$   $E11$   $E9$   $Am19$

2.  $Gm19$   $E^b9$   $D^b7(\#9)$   $C11$   $C7(b9)$   $F6/9$  29  $Gm19$  4X's  $C13(b9)$

31  $Fm19$   $D7(\#9)$   $Gm19$   $C9$   $Cm17$   $F13$

37  $B^bM19$   $E^b9$   $Fm19$   $Dm19$   $Bm17$   $E7(\#9)$

43  $Am19$   $D9$  45  $Gm19$   $C7$   $Fm19$   $Am17$   $D7$

49  $Gm19$   $C9$   $Cm19$   $F13$  53  $B^bM19$   $E^b9$

55  $Fm19$   $Dm17$   $Gm19$   $C9$   $Fm19$   $B^b7$   $Am17(b5)$   $D7$

61

67 **69** B<sup>b</sup>MAG<sup>9</sup> AMI<sup>9</sup> A<sup>b</sup>13 GMI<sup>9</sup> C13(b9)/F EMI<sup>9</sup>SUS

72 A7(b9) DMI<sup>9</sup>SUS BMI<sup>9</sup> GMI<sup>9</sup> EMI<sup>9</sup> AMA<sup>9</sup>

76 D7(#9) **77** GMI<sup>9</sup> F#MI<sup>9</sup> GMI<sup>9</sup> C11 FMA<sup>9</sup>7(#11) D7(#9)

81 GMI F#MI GMI C11 C13(b9) CMI<sup>9</sup> F13(#11)

**85** B<sup>b</sup>MAG<sup>9</sup> Eb11 FMA<sup>9</sup> D7(#9) B<sup>b</sup>MAG<sup>9</sup> A7(#9) D7(#9)

90 GMI<sup>9</sup> C13(#11) F6 **92** 2X'S GMI<sup>9</sup> C9 FMA<sup>9</sup>7 B<sup>b</sup>7

96 A7 D7 GMI<sup>9</sup> C9 CMI<sup>7</sup> F13(b9) B<sup>b</sup>MAG<sup>9</sup>

102 Eb9 FMA<sup>9</sup> DMI BMI<sup>9</sup> E7(#11) AMA<sup>9</sup>

108 D7(#9) GMI C7 FMA<sup>9</sup>7 D7(#9) GMI<sup>9</sup>

114 C9 CMI<sup>7</sup> F13(b9) **117** B<sup>b</sup>MAG<sup>7</sup> Eb9 FMA<sup>9</sup>

120 DMI<sup>9</sup> GMI<sup>9</sup> C9 F7 D7(#9)

(125) *mf*

(133) *mf*

(141)

(149) *BbMAG7 A7(#9) Ab13 GMi9 FMA9 E11 Eb9(#11) D11*

(157) *GMi9 E11 D7(#9)*

*C11 C13(#11) FMA9 EbMAG9 Ab13(b9) Db9(#11) C11 EMi9 F11*

(165) *BbMAG9 AMi Ab13 GMi9 AMi9 Ab7(#11) GMi9*

*DMi9* 1. *BMi9 C13 F9(#11) E11 E9 AMAG9* 2.

# ONE MINT JULEP

GUITAR

By RUDOLPH TOOMBS  
Arranged by ALAN BAYLOCK

**SALSA**

7 9 8

17 29 9

42 COMP LIGHTLY G7 C7 G7

3 45 44

45 46 47 48 49

50 51 52 53 54

55 Bb13 Bb13 61M. Abmaj7(b5)

59 60 61 62

63 8 Eb13 D7(#9) 3

75 *Alto sax Solo* G7 C7 G7 C7

81 82 E7(#9) D9 C9 G7 86

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87

G7 C7 G7 C7

G7 E7(#9) D9 C9 G7

99

Bb13(b5) Bb13(b5)

A13(b5) Ab13(b5)

107

G7 C7 G7 C7

G7 E7(#9) D9 C9 G7

119

Bb13(b5) Bb13(b5) A13(b5)

Ab13(b5) Ab7(#9) 127 4 G7

C7 G7 E7(#9) A13 D13

137

G7 E7(#9) A13 D13 G7

E7(#9) 3 17 17 G13(#9)

MOLTO RIT.

# ONE MINT JULEP

GUITAR

By RUDOLPH TOOMBS  
Arranged by ALAN BAYLOCK

**SALSA**

7 8 9 12 17 29 3 42 COMP LIGHTLY G7 C7 G7 45 46 47 48 49 50 51 52 53 54 55 B<sup>b</sup>13 56 57 58 59 60 61 62 63 8 71 72 75 76 77 78 79 80 81 82 83 84 85 86

Chords: G7, C7, G7, C7, G7, C7, A<sup>11</sup>, A<sup>b</sup>M<sup>7</sup>(b5), B<sup>b</sup>13, A<sup>13</sup>, A<sup>b</sup>13, E<sup>b</sup>13, D7(#9)(b13), G7, C7, G7, C7, G7, E7(#9), D9, C9, G7.

Handwritten note: *Alternate Edens*

# GO AFTER CLEAR

ONE MINT JULEP

(87) G7 C7 G7 C7

G7 E7(#9) D9 C9 G7

(99) B13(b5) Bb13(b5)

A13(b5) Ab13(b5)

(107) G7 C7 G7 C7

G7 E7(#9) D9 C9 G7

(119) B13(b5) Bb13(b5) A13(b5)

Ab13(b5) Ab7(#9) (127) 4 G7

C7 G7 E7(#9) A13 D13

(137) G7 E7(#9) A13 D13 G7

E7(#9) 3 17 17 G13(#9)

MOLTO RIT.



# ONE MINT JULEP

PIANO

By RUDOLPH TOOMBS  
Arranged by ALAN BAYLOCK

SALSA

1 5 5 6 8

(9) SOLO - SMOOTHLY, BUT ACCENTED

10 11 12

14 15 16

G Blue  
C Pent.  
C major or minor

(17) SOLO  
G7 G C7 G7 G7/8 C7

18 19 20 21 22  
23 24 25 26 27 28

(29)

30 31 32

Musical notation for measures 33-37. The system consists of two staves. The upper staff contains a melodic line with slurs and ties, while the lower staff contains a bass line with rests. Measure numbers 33, 34, 35, 36, and 37 are indicated below the staves.

Musical notation for measures 38-41. The system consists of two staves. Measure 38 has a circled number 42 above it. Measure 40 has the annotation  $A^b_{MA7}(b5)$  above it. Measure numbers 38, 39, 40, and 41 are indicated below the staves.

Musical notation for measures 42-47. The system consists of two staves. The upper staff contains a melodic line with slurs and ties, while the lower staff contains a bass line with rests. Measure numbers 42, 43, 44, 45, 46, and 47 are indicated below the staves.

Musical notation for measures 48-52. The system consists of two staves. The upper staff contains a melodic line with slurs and ties, while the lower staff contains a bass line with rests. Measure numbers 48, 49, 50, 51, and 52 are indicated below the staves.

Musical notation for measures 53-57. The system consists of two staves. Measure 53 has a circled number 55 above it. Annotations include  $A_{M11}$  above measure 53,  $A^b_{MA7}(b5)$  above measure 54,  $B_{13}$  above measure 56, and  $B_{b13}$  above measure 57. The instruction *SIM.* is written below measure 57. Measure numbers 53, 54, 55, 56, and 57 are indicated below the staves.

Musical notation for measures 58-62. The system consists of two staves. Annotations include  $A_{13}$  above measure 59,  $A^b_{13}$  above measure 61, and *(STILL TREBLE CLEF)* above measure 62. Measure numbers 58, 59, 60, 61, and 62 are indicated below the staves.

63

Musical notation for measures 63-67. The system consists of a treble and bass staff. The melody in the treble staff is a series of eighth and sixteenth notes. The bass staff contains whole notes. Measure numbers 64, 65, 66, and 67 are indicated below the staff.

Musical notation for measures 68-72. The system consists of a treble and bass staff. The melody in the treble staff continues with eighth and sixteenth notes. The bass staff contains whole notes. Measure numbers 68, 69, 70, 71, and 72 are indicated below the staff. Chords Eb13 and D7(#9) are written above the staff in measures 71 and 72 respectively. A '3' is written above the staff in measures 71 and 72.

75

Musical notation for measures 75-78. The system consists of a treble staff with a slash through it, indicating a rhythmic pattern. Chords G7, C7, and G7 are written above the staff. Measure numbers 76, 77, and 78 are indicated below the staff.

Musical notation for measures 79-82. The system consists of a treble staff with a slash through it. Chords C7, G7, and E7(#9) are written above the staff. Measure numbers 79, 80, 81, and 82 are indicated below the staff.

Musical notation for measures 83-86. The system consists of a treble staff with a slash through it. Chords D9, C9, and G7 are written above the staff. Measure numbers 83, 84, 85, and 86 are indicated below the staff.

87

Musical notation for measures 87-92. The system consists of a treble staff with a slash through it. Chords G7, C7, G7, and C7 are written above the staff. Measure numbers 88, 89, 90, 91, and 92 are indicated below the staff.

Musical notation for measures 93-98. The system consists of a treble staff with a slash through it. Chords G7, E7(#9), D9, C9, and G7 are written above the staff. Measure numbers 93, 94, 95, 96, 97, and 98 are indicated below the staff.

99

Musical notation for measures 99-106. The system consists of a treble staff with a slash through it. Chords Bb13(b5), Bb13(b5), Ab13(b5), and Ab13(b5) are written above the staff. Measure numbers 100, 101, 102, 103, 104, 105, and 106 are indicated below the staff. A handwritten note 'GILDA' is written across the staff.

107

Musical notation for measures 107-112. The system consists of a treble staff with a slash through it. Chords G7, C7, G7, and C7 are written above the staff. Measure numbers 108, 109, 110, 111, and 112 are indicated below the staff.

Musical notation for measures 113-118. The system consists of a treble staff with a slash through it. Chords G7, E7(#9), D9, C9, and G7 are written above the staff. Measure numbers 113, 114, 115, 116, 117, and 118 are indicated below the staff.

119

Handwritten: *B<sup>b</sup>13(b5)* *B<sup>b</sup>13(b5)*

120 121 122

Handwritten: *A13(b5)* *A<sup>b</sup>13(b5)* *A<sup>b</sup>7(#9)*

123 124 125 126

127

128 129 130

Handwritten: *G7* *C7* *G7* *E7(#9)* *A13* *D13*

131 132 133 134 135 136

137

Handwritten: *G7* *E7(#9)* *A13* *D13* *G7* *E7(#9)*

138 139 140 141 142

143 144 145

Handwritten: *MOLTO RIT.* *G13(#9)* *B<sup>b</sup>*

146 147 148 149

# ONE MINT JULEP

BASS

By RUDOLPH TOOMBS  
Arranged by ALAN BAYLOCK

SALSA

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

9 17 29 37 42

G7 C7 G7 E7(#9) D9 C9 G7 C7 G7 C7 G7 C7 G7

CONTINUE SIMILAR GROOVE

CONTINUE PREVIOUS GROOVE

Detailed description: This is a bass line for the song 'One Mint Julep' in Salsa style. The music is written in 4/4 time with a key signature of one sharp (F#). The piece consists of 46 measures. The first 16 measures feature a melodic bass line with eighth and quarter notes, including triplets and accents. Measures 17-20 continue the melodic line with G7 and C7 chords. Measures 21-24 are a rhythmic groove with C7, G7, and E7(#9) chords. Measures 25-28 continue the groove with D9 and C9 chords. Measures 29-32 return to the melodic line with G7 and C7 chords. Measures 33-36 continue the groove with C7, G7, and C7 chords. Measures 37-40 return to the melodic line. Measures 41-42 continue the groove with C7, G7, and C7 chords. Measures 43-46 continue the groove with C7, G7, and C7 chords.

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45 **C7** 46 **G7** 47 **C7** 48 **G7**

49 **C7** 50 51 52

**55** CONTINUE PREVIOUS GROOVE  
B<sup>b</sup>16

53 54 56

57 **Bb16** 58 59 **A16** 60

61 **A16** 62 63 64

CONTINUE SIMILAR GROOVE

65 **G7** 66 **C7** 67 **G7** 68 **C7** 69 **G7**

70 **E7** 71 72 73 74

**75** CONTINUE PREVIOUS GROOVE

76 **G7** 77 **C7** 78 **G7** 79 **C7** 80

81 **G7** 82 **E7(#9)** 83 **D9** 84 **C9** 85 **G7** 86

**87**

88 **G7** 89 **C7** 90 **G7** 91 **C7** 92

93 **G7** 94 **E7(#9)** 95 **D9** 96 **C9** 97 **G7** 98

(99) *Bb13(b5)* *Bb13(b5)*

100 101 102

*A13(b5)* *A13(b5)*

103 104 105 106

(107) *G7* *C7* *G7* *C7*

108 109 110 111 112

*G7* *E7(#9)* *D9* *C9* *G7*

113 114 115 116 117 118

(119) *Bb13(b5)* *Bb13(b5)* *A13(b5)*

119 120 121 122 123

(127)

124 125 126

CONTINUE SIMILAR GROOVE

*G7* *C7* *G7*

128 129 130 131

*C7* *G7* *E7* *A7* *D7*

132 133 134 135 136

(137) *G7* *E7* *A7* *D7* *G7*

137 138 139 140 141

*E7*

142 143 144 145 146

MOLTO RIT. 147 148 149

147 148 149

# ONE MINT JULEP

## DRUMS

SALSA  $\text{♩} = 130$  *Bea Ride*

By RUDOLPH TOOMBS  
Arranged by ALAN BAYLOCK

The drum score is written on ten staves, each representing a different drum part. The notation includes various rhythmic patterns, rests, and dynamic markings. Key elements include:

- Staff 1:** SNARE/CROSSSTICK, HI HAT, BASS DRUM. Measures 1-6.
- Staff 2:** FILL, SMALL FILLS. Measures 7-16.
- Staff 3:** TIME - SALSA, RIDE, SMALL TOM, LARGE TOM, CONTINUE SIMILAR GROOVE. Measures 17-28.
- Staff 4:** CONTINUE GROOVE, HI HAT. Measures 29-34.
- Staff 5:** Measures 35-39.
- Staff 6:** FILL, CONTINUE GROOVE. Measures 40-44.
- Staff 7:** Measures 45-49.
- Staff 8:** sfp, FILL. Measures 50-54.
- Staff 9:** CROSSSTICK, HI HAT, SAMBA PATTERN, SNARE. Measures 55-62.
- Staff 10:** SUB. p, CONTINUE GROOVE. Measures 63-72.



74 **(75)** FILL

76 77 78 79 80 81 82 83 84 85 86

**(87)** CONTINUE GROOVE

88 89 90 91 92

93 94 95 96 97 98

**(99)** CROSSSTICK

100 101 102 103 104 105 106

**(107)**

108 109 110 111 112 113 114 115 116 117 118

**(119)** CROSSSTICK

120 121 122 123 124 125 126

**(127)**

128 129 130 131 132 133 134 135 136

**(137)** CONTINUE GROOVE

138 139 140

141 142 143 144

**(145)**

145 146 147 148 149

MOLTO RIT. SOLO