

Oye Como Va

Tito Puente
arr: Paul Murtha

Latin Rock ♩ = 124
Play 2.nd x only

1. 2. **A**

Alto 1
Alto 2
Tenor 1
Tenor 2
Bari. Sax.
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Play 2.nd x only
Bass Trombone
Guitar
Piano
Bass Guitar
Drums

Latin Rock ♩ = 124

1. 2. **A** **2**

10

Alto 1
Alto 2
Tenor 1
Tenor 2
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
J. Gr.
Pno.
Bass
Dr.

Fm⁷ Bb⁷ Fm⁷ Bb⁷ f Fm⁷ Bb⁷ Fm⁷ Bb⁷

2 **2** ***** **f**



To Coda **C**

26

Alto 1 f

Alto 2 f

Tenor 1 f

Tenor 2 f

Bari. Sax. f

Tpt. 1 f

Tpt. 2 f

Tpt. 3 f

Tpt. 4 f

Tbn. 1 f

Tbn. 2 f

Tbn. 3 f

B. Tbn. f

J. Gr. *Fm⁷* *B_b⁷* *Fm⁷* *B_b⁷* *Fm⁷* *B_b⁷* *Fm⁷* *B_b⁷*

Pno. *f* *mf* *Fm⁷* *B_b⁷* *Fm⁷* *B_b⁷* *Fm⁷* *B_b⁷*

Bass *f* *Fm⁷* *B_b⁷* *^{mf} Fm⁷* *B_b⁷* *Fm⁷* *B_b⁷* *Fm⁷* *B_b⁷*

To Coda *mf* **C**

2 2 2

Dr. *f* *mf*

D

36

Alto 1
Alto 2
Tenor 1
Tenor 2
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
J. Gr.
Pno.
Bass
Dr.

Fm⁷ B^{b7} Fm⁷ B^{b7} Fm⁷ B^{b7} Fm⁷ B^{b7}

D **2** **2** **2** **2**

E

44

Alto 1
Alto 2
Tenor 1
Tenor 2
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
J. Gr.
Pno.
Bass
Dr.

Fm⁷ Bb⁷ Fm⁷ Bb⁷ Fm⁷ Bb⁷ Fm⁷ Bb⁷ Fm⁷ Bb⁷

E

2

mf

Toms

mf

mf

mf

Toms

54 **F**

Alto 1
Alto 2
Tenor 1
Tenor 2
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
J. Gtr.
Pno.
Bass
Dr.

F

2

G

62

Alto 1
Alto 2
Tenor 1
Tenor 2
Bari. Sax.

Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4

Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.

J. Grt.
Pno.

Bass

Dr.

Fm⁷ Bb⁷ Fm⁷ Bb⁷ Fm⁷ Bb⁷ Fm⁷ Bb⁷ Fm⁷ Bb⁷ Fm⁷ Bb⁷

H

mf

D.S.al Coda

Alto 1

Oye Como Va

Tito Puente
arr: Paul Murtha

Latin Rock $\text{♩} = 124$
Play 2.nd x only

[1.] [2.]

Musical score for measures 1-5. The key signature is one sharp (F#). The time signature is 4/4. Measure 1 starts with a dynamic *mf*. Measures 2-5 show a repeating pattern of eighth-note pairs followed by sixteenth-note pairs.

6 **A**

Musical score for measure 6. The key signature changes to no sharps or flats. The measure continues the pattern established in measures 1-5.

12

Musical score for measure 12. The dynamic *f* is indicated. The measure shows a continuation of the eighth-note and sixteenth-note patterns.

18 **B**

7

To Coda

Musical score for measure 18. The dynamic *f* is indicated. The measure leads into the "To Coda" section.

28 **C**

Musical score for measure 28. The dynamic *mf* is indicated. The measure shows a continuation of the eighth-note and sixteenth-note patterns.

32

Musical score for measure 32. The measure shows a continuation of the eighth-note and sixteenth-note patterns.

36 **D**

Musical score for measure 36. The measure shows a continuation of the eighth-note and sixteenth-note patterns.

40

Musical score for measure 40. The measure shows a continuation of the eighth-note and sixteenth-note patterns.

44 **E**

Musical score for measure 44. The dynamic *f* is indicated. The measure shows a continuation of the eighth-note and sixteenth-note patterns.

49

Musical score for measure 49. The measure shows a continuation of the eighth-note and sixteenth-note patterns.

2

Alto 1

54 **F**

f
fp f 3
fp f 3

58

3

62 **G** 8 **H** 8

f

80 1. 2.

84 Ø

D.S.al Coda

Alto 2

Oye Como Va

Tito Puente
arr: Paul Murtha

Latin Rock $\text{♩} = 124$
Play 2.nd x only

Musical score for measures 1-5. The key signature is common time (indicated by a 'C'). The tempo is Latin Rock at $\text{♩} = 124$. Dynamics include *mf* and *f*. Measure 1 consists of eighth-note pairs. Measures 2-5 show a repeating pattern of eighth-note pairs followed by rests.

Musical score for measures 6-11. Measure 6 starts with a bass note followed by eighth-note pairs. Measures 7-11 show a repeating pattern of eighth-note pairs followed by rests. Measure 11 ends with a bass note.

Musical score for measures 12-16. Measures 12-15 show a repeating pattern of eighth-note pairs followed by rests. Measure 16 ends with a bass note.

Musical score for measures 18-21. Measure 18 starts with a bass note followed by eighth-note pairs. Measures 19-21 show a repeating pattern of eighth-note pairs followed by rests. Measure 21 ends with a bass note.

Musical score for measures 28-31. Measures 28-30 show a repeating pattern of eighth-note pairs followed by rests. Measure 31 ends with a bass note.

Musical score for measures 32-35. Measures 32-34 show a repeating pattern of eighth-note pairs followed by rests. Measure 35 ends with a bass note.

Musical score for measures 36-39. Measures 36-38 show a repeating pattern of eighth-note pairs followed by rests. Measure 39 ends with a bass note.

Musical score for measures 40-43. Measures 40-42 show a repeating pattern of eighth-note pairs followed by rests. Measure 43 ends with a bass note.

Musical score for measures 44-48. Measures 44-47 show a repeating pattern of eighth-note pairs followed by rests. Measure 48 ends with a bass note.

Musical score for measure 49. The key signature changes to F major (one sharp). The measure consists of eighth-note pairs followed by rests.

2

Alto 2

54 **F**

fp ————— *f* 3 *fp* ————— *f* 3

58

3

62 **G** 8 **H**

74

f

79

1. 2.

84

Φ

D.S.al Coda

Tenor 1

Oye Como Va

Tito Puente
arr: Paul Murtha

Latin Rock $\text{J} = 124$
Play 2.nd x only

Musical score for Tenor 1, measures 1-5. The music is in 4/4 time, key signature is one flat. Dynamics: *mf*. Measure 1: 2nd and 4th notes are eighth notes. Measure 2: 2nd note is eighth note. Measure 3: 2nd note is eighth note. Measure 4: 2nd note is eighth note. Measure 5: 2nd note is eighth note.

6 **A**

Musical score for Tenor 1, measure 6. The music continues in 4/4 time, key signature is one flat. Dynamics: *mf*.

12

Musical score for Tenor 1, measures 12-17. The music continues in 4/4 time, key signature is one flat. Dynamics: *f*.

18 **B**

Musical score for Tenor 1, measures 18-22. The music continues in 4/4 time, key signature is one flat. Dynamics: *mf*.

23

To Coda

Musical score for Tenor 1, measures 23-27. The music continues in 4/4 time, key signature is one flat. Dynamics: *f*.

28 **C**

Musical score for Tenor 1, measures 28-32. The music continues in 4/4 time, key signature is one flat. Dynamics: *mf*.

32

Musical score for Tenor 1, measures 32-36. The music continues in 4/4 time, key signature is one flat.

36 **D**

Musical score for Tenor 1, measures 36-40. The music continues in 4/4 time, key signature is one flat.

40

Musical score for Tenor 1, measures 40-44. The music continues in 4/4 time, key signature is one flat.

44 **E**

Musical score for Tenor 1, measures 44-48. The music continues in 4/4 time, key signature is one flat. Dynamics: *f*.

Tenor 1

49

54 **F**

58 **3**

62 **G** **H** **8**

74 **f**

79 **1.** **2.**

84

D.S.al Coda

Tenor 2

Oye Como Va

Tito Puente
arr: Paul Murtha

Latin Rock $\text{♩} = 124$
Play 2.nd x only

1.

2.

mf

A

f

B

mf

C

mf

To Coda

D

E

f

V.S.

Tenor 2

49

54 **F**

58 3

62 **G** 8 **H**

74 f

79 1. 2.

84 **O**

D.S.al Coda

Bari. Sax.

Oye Como Va

Tito Puente
arr: Paul Murtha

Latin Rock $\text{♩} = 124$
Play 2.nd x only

Musical score for measures 1-11. The key signature is common time (indicated by a 'C'). The tempo is $\text{♩} = 124$. Dynamics include *mf* and *f*. Measure 1 starts with a single note followed by eighth-note pairs. Measures 2-11 continue this pattern with variations in note grouping and dynamics.

6 **A**

Musical score for measures 12-17. The key signature changes to A major (one sharp). Measure 12 begins with eighth-note pairs. Measures 13-17 show a transition with sixteenth-note patterns and a dynamic change to *f*.

12

f

18 **B**

Musical score for measures 18-22. The key signature changes to E major (three sharps). Measure 18 features eighth-note pairs. Measures 19-22 show a transition with sixteenth-note patterns and a dynamic change to *mf*.

23

To Coda

Musical score for measures 23-27. The key signature changes to D major (two sharps). Measure 23 begins with eighth-note pairs. Measures 24-27 show a transition with sixteenth-note patterns and a dynamic change to *f*.

28 **C**

8

D

Musical score for measures 28-32. The key signature changes to C major (no sharps or flats). Measure 28 is a long rest. Measures 29-32 show a transition with eighth-note pairs.

39

Musical score for measures 39-43. The key signature changes to G major (one sharp). Measures 39-43 show a transition with eighth-note pairs.

44 **E**

Musical score for measures 44-48. The key signature changes to F# major (two sharps). Measures 44-48 show a transition with eighth-note pairs.

48

Musical score for measures 48-52. The key signature changes to E major (three sharps). Measures 48-52 show a transition with eighth-note pairs.

54 **F**

3

Musical score for measures 54-58. The key signature changes to C major (no sharps or flats). Measures 54-58 show a transition with eighth-note pairs. Measure 58 ends with a long rest.

2

62 **G** 8 **H** 8 Bari. Sax.

80 1. 2.

84

D.S.al Coda

Trumpet 1

Oye Como Va

Tito Puente
arr: Paul Murtha

Latin Rock ♩ = 124

3 1. 2. **A**

mf

9

14 *f*

18 **B** *f* **To Coda**

28 **C** *mf* **D**

38

42 **E**

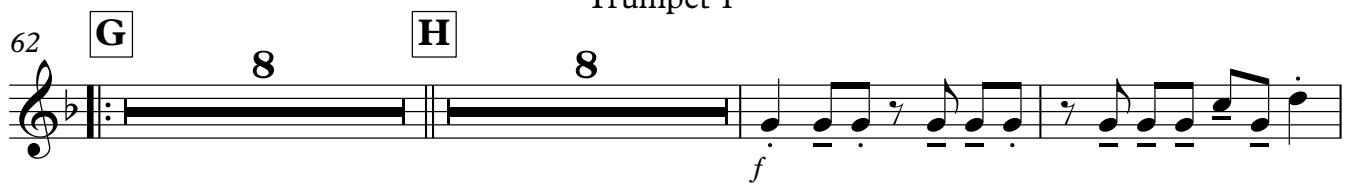
46

52 **F** *fp* *f* *3*

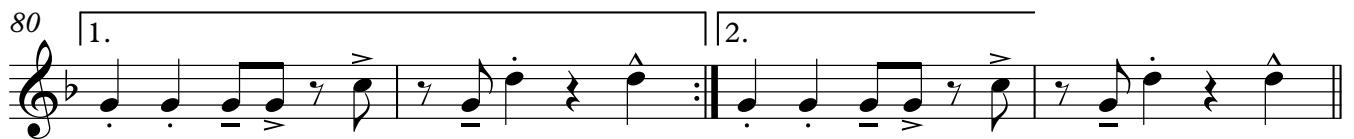
56 *fp* *f* *3* **3**

2

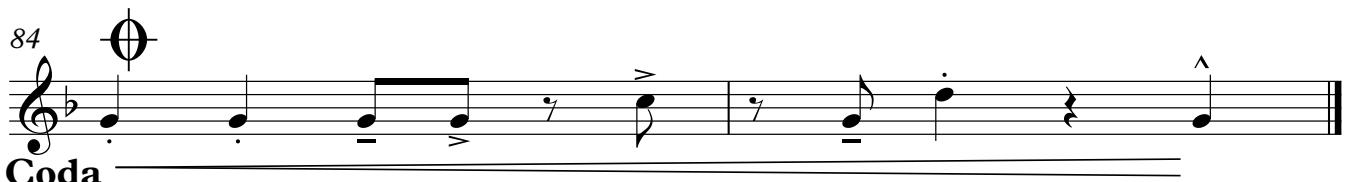
62 **G** 8 **H** 8 Trumpet 1
f



80 [1.] [2.]



84 



D.S.al Coda

Trumpet 2

Oye Como Va

Tito Puente
arr: Paul Murtha

Latin Rock $\text{♩} = 124$

3 1. 2. **A**

mf

9

14

B  **To Coda**

C  **D**

mf

28

38

42

46

52

E

F

fp *f* *3*

3

fp *f* *3*



2

62 **G** 8 **H** 8 Trumpet 2

f

Measure 62: G (sustained), H (sustained). Measure 63: G (sustained), H (sustained). Measure 64: 8th note, 16th-note pattern, 16th-note pattern, 8th note, 16th-note pattern, 16th-note pattern.

80 [1.] [2.]

Measure 80: 1st ending (repeated from measure 64), 2nd ending. Measure 81: 1st ending, 2nd ending. Measure 82: 1st ending, 2nd ending. Measure 83: 1st ending, 2nd ending. Measure 84: Final cadence.

84

Measure 84: Single eighth note, followed by a sixteenth-note pattern with grace notes and slurs, concluding with a final cadence.

D.S.al Coda

Trumpet 3

Oye Como Va

Tito Puente
arr: Paul Murtha

Latin Rock ♩ = 124

3 1. 2. **A**

mf

9

14

B **S** **f** **To Coda**

18 7 **C** **D** **f**

28 7 **mf**

38

42 **E**

46

52 **F** **fp** **f** **3**

56 **fp** **f** **3**

2

62 **G** 8 **H** 8 Trumpet 3

f

80 [1.] [2.]

[1.] [2.]

84

O

D.S.al Coda

Trumpet 4

Oye Como Va

Tito Puente
arr: Paul Murtha

Latin Rock ♩ = 124

3 1. 2. **A**

mf

9

14

f

18 **B** **§** **To Coda**

28 **C** **D**

mf

38

42 **E**

46

52 **F**

fp 3 *f*

56 3 **3**

fp 3 *f*

2

62 **G** 8 **H** 8 Trumpet 4

f

80 [1.] [2.]

84

D.S.al Coda

Trombone 1

Oye Como Va

Tito Puente
arr: Paul Murtha

Latin Rock ♩ = 124

A

3 1. 2.

mf

9

f

14

B

mf

23 To Coda

f

28 **C** 8 **D** 8 **E**

mf

46

50

F

fp f fp f

3

2

G

62

Trombone 1

8

H

74

f

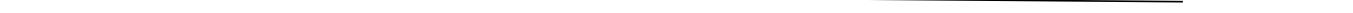
79



84



D.S.al Coda



Trombone 2

Oye Como Va

Tito Puente
arr: Paul Murtha

Latin Rock ♩ = 124

A

3 1. 2.

mf

9

f

14

B

mf

23 To Coda

C 8 **D** 8 **E**

mf

46

50

F

fp f fp f

3 3 3

This musical score is for Trombone 2. It features six staves of music. Staff 1 (measures 1-8) starts with a 3/4 time signature, followed by a 2-measure section (1. and 2.) in common time, then continues with 3/4 time. Measure 1 has a dynamic of *mf*. Staff 2 (measures 9-16) begins with a dynamic of *f*. Staff 3 (measures 17-24) starts with a dynamic of *mf*. Staff 4 (measures 25-32) ends with a dynamic of *f* and is labeled "To Coda". Staff 5 (measures 33-39) consists of three measures of 8th-note patterns labeled C, D, and E, with a dynamic of *mf*. Staff 6 (measures 40-47) shows a continuation of the 8th-note patterns. Staff 7 (measures 48-55) continues the pattern. Staff 8 (measures 56-63) starts with a dynamic of *fp*, followed by *f*, then *fp*, and finally *f*. The score is in Latin Rock style at a tempo of ♩ = 124.

2

62 **G** **H** Trombone 2

8

Measure 62: Rest, dynamic G.

Measure 63: Dynamic H, eighth-note pattern with slurs and grace notes.

74

Measure 74: Eighth-note pattern with grace notes, dynamic f.

79

Measure 79: Eighth-note pattern with grace notes, ending with a repeat sign and two endings (1 and 2).

84

Measure 84: Eighth-note pattern with grace notes, fermata symbol above the staff.

D.S.al Coda —————

Trombone 3

Oye Como Va

Tito Puente
arr: Paul Murtha

Latin Rock $\text{♩} = 124$

A

3 1. 2.

mf

9

f

14

B

mf

23 **To Coda**

f

28 **C** 8 **D** 8 **E**

mf

46

50

F

fp *f* *fp* *f*

3

Anders Kjerkegaard 04 - 2016

2

62 **G** 8 Trombone 3

62 **G** 8 Trombone 3

63 64 65 66 67 68 69 70 71 72 73 74 75

74

74 75 76 77 78 79 80

79

D.S.al Coda

Bass Trombone

Oye Como Va

Tito Puente
arr: Paul Murtha

Latin Rock $\text{♩} = 124$
Play 2.nd x only

1.

2.

6 **A**

12

18 **B**

23

To Coda

28 **C**

8

D

8

E

46

50

54 **F**

fp

f

fp

f

3

2

62 **G** **H** Bass Trombone

8

Measure 62: Whole rest, then 6teenth-note pattern (B, A, G, F#). Measure 63: Eighth-note pattern (B, A, G, F#) with grace note (G, F#). Measure 64: Eighth-note pattern (B, A, G, F#) with grace note (G, F#). Measure 65: Eighth-note pattern (B, A, G, F#) with grace note (G, F#). Measure 66: Fermata.

74

Measure 74: Eighth-note pattern (B, A, G, F#) with grace note (G, F#). Measure 75: Eighth-note pattern (B, A, G, F#) with grace note (G, F#). Measure 76: Eighth-note pattern (B, A, G, F#) with grace note (G, F#). Measure 77: Dynamic 'f'.

79

Measure 79: Eighth-note pattern (B, A, G, F#) with grace note (G, F#). Measure 80: Eighth-note pattern (B, A, G, F#) with grace note (G, F#). Measure 81: Eighth-note pattern (B, A, G, F#) with grace note (G, F#). Measure 82: Eighth-note pattern (B, A, G, F#) with grace note (G, F#). Measure 83: Fermata.

84

Measure 84: Eighth-note pattern (B, A, G, F#) with grace note (G, F#). Measure 85: Eighth-note pattern (B, A, G, F#) with grace note (G, F#). Measure 86: Eighth-note pattern (B, A, G, F#) with grace note (G, F#). Measure 87: Eighth-note pattern (B, A, G, F#) with grace note (G, F#). Measure 88: Fermata.

D.S.al Coda

Guitar

Oye Como Va

Tito Puente

arr: Paul Murtha

Latin Rock ♩ = 124

Fm⁷ B_b⁷ Fm⁷ B_b⁷ 1. 2.

6 Fm⁷ **A** B_b⁷ Fm⁷ B_b⁷ Fm⁷ B_b⁷

12 Fm⁷ B_b⁷ Fm⁷ B_b⁷ Fm⁷ B_b⁷

18 **B** Fm⁷ B_b⁷ Fm⁷ B_b⁷ Fm⁷ B_b⁷

23 Fm⁷ B_b⁷ Fm⁷ B_b⁷

28 Fm⁷ **C** B_b⁷ Fm⁷ B_b⁷

32 Fm⁷ B_b⁷ Fm⁷ B_b⁷

36 Fm⁷ **D** B_b⁷ Fm⁷ B_b⁷

40 Fm⁷ B_b⁷ Fm⁷ B_b⁷

44 Fm⁷ **E** B_b⁷ Fm⁷ B_b⁷ Fm⁷ B_b⁷

To Coda

B_b⁷

V.S.

2

Guitar

49 Fm⁷ B♭⁷ Fm⁷ B♭⁷

54 B♭⁷ **F** B♭⁷
fp *f* 3 *fp* *f* 3

58 Fm⁷ B♭⁷ Fm⁷ B♭⁷

62 Fm⁷ **G** B♭⁷ Fm⁷ B♭⁷

66 Fm⁷ B♭⁷ Fm⁷ B♭⁷

70 Fm⁷ **H** B♭⁷ Fm⁷ B♭⁷ Fm⁷ B♭⁷

75 Fm⁷ B♭⁷ Fm⁷ B♭⁷ *f*

80 Fm⁷ B♭⁷ Fm⁷ B♭⁷

84 Fm⁷ B♭⁷ Fm⁷

D.S.al Coda

Piano

Oye Como Va

Tito Puente
arr: Paul Murtha

Latin Rock $\text{♩} = 124$

Musical score for piano in 4/4 time, key signature of B-flat major (two flats). The score consists of two staves: treble and bass. Measure 1 starts with a Fm7 chord followed by a Bb7 chord. Measure 2 starts with a Fm7 chord followed by a Bb7 chord. Measures 1 and 2 are separated by a vertical bar line.

6 **A**

Section A begins at measure 6. The piano part consists of two staves: treble and bass. The treble staff has a continuous eighth-note pattern. The bass staff has a steady eighth-note pulse. The chords Fm7 and Bb7 are repeated throughout the section.

10

The section continues from measure 10. The piano part maintains its eighth-note patterns and chordal support. The chords Fm7 and Bb7 are used again.

14 Fm⁷ Bb⁷

At measure 14, the dynamic is marked *f*. The piano part features eighth-note patterns in the treble staff and eighth-note chords in the bass staff. The section ends with a forte dynamic, indicated by a large *f*, followed by a fermata over the final note.

18 **B** §

Section B begins at measure 18. The piano part consists of two staves: treble and bass. The treble staff has a continuous eighth-note pattern. The bass staff has a steady eighth-note pulse. The chords Fm7 and Bb7 are repeated throughout the section. The dynamic is marked *mf*.

23 Fm⁷ Bb⁷

The section continues from measure 23. The piano part maintains its eighth-note patterns and chordal support. The chords Fm7 and Bb7 are used again. The dynamic is marked *f*. The section concludes with a forte dynamic, indicated by a large *f*, followed by a fermata over the final note. The text "To Coda" is written in the bass staff.

2

Piano

C

28

Fm⁷ B_b⁷ Fm⁷ B_b⁷

mf

32

Fm⁷ B_b⁷ Fm⁷ B_b⁷

36

D

Fm⁷ B_b⁷ Fm⁷ B_b⁷

40

Fm⁷ B_b⁷ Fm⁷ B_b⁷

44

E

Fm⁷ B_b⁷ Fm⁷ B_b⁷ Fm⁷ B_b⁷

49

Fm⁷ B_b⁷ Fm⁷ B_b⁷

Piano

3

F

54

Piano

54

F

fp *f* *fp* *f*

f *f*

58

Fm⁷ Bb⁷

Fm⁷ Bb⁷

62

G

Fm⁷ Bb⁷

Fm⁷ Bb⁷

66

Fm⁷ Bb⁷

Fm⁷ Bb⁷

70

H

Fm⁷ Bb⁷

Fm⁷ Bb⁷

Fm⁷ Bb⁷

75

Fm⁷ Bb⁷

f

V.S.

4

Piano

80

1.

Fm⁷ Bb⁷

2.

Fm⁷ Bb⁷

D.S.al Coda 84

Fm⁷ Bb⁷ Fm⁷

Bass Guitar

Oye Como Va

Tito Puente
arr: Paul Murtha

Latin Rock $\text{♩} = 124$

Bass guitar sheet music in 4/4 time, key signature of B-flat major (two flats). The music consists of two measures. The first measure starts with an Fm⁷ chord followed by a B_b⁷ chord. The second measure starts with an Fm⁷ chord followed by a B_b⁷ chord. Measure numbers 1. and 2. are indicated at the end of the second measure.

6 Fm⁷ **A**

Bass guitar sheet music in 4/4 time, key signature of B-flat major (two flats). The music consists of four measures. The first measure starts with an Fm⁷ chord followed by a B_b⁷ chord. The second measure starts with an Fm⁷ chord followed by a B_b⁷ chord. The third measure starts with an Fm⁷ chord followed by a B_b⁷ chord. The fourth measure starts with an Fm⁷ chord followed by a B_b⁷ chord.

10 Fm⁷

Bass guitar sheet music in 4/4 time, key signature of B-flat major (two flats). The music consists of four measures. The first measure starts with an Fm⁷ chord followed by a B_b⁷ chord. The second measure starts with an Fm⁷ chord followed by a B_b⁷ chord. The third measure starts with an Fm⁷ chord followed by a B_b⁷ chord. The fourth measure starts with an Fm⁷ chord followed by a B_b⁷ chord.

14 Fm⁷

Bass guitar sheet music in 4/4 time, key signature of B-flat major (two flats). The music consists of four measures. The first measure starts with an Fm⁷ chord followed by a B_b⁷ chord. The second measure starts with an Fm⁷ chord followed by a B_b⁷ chord. The third measure starts with an Fm⁷ chord followed by a B_b⁷ chord. The fourth measure starts with an Fm⁷ chord followed by a B_b⁷ chord. The dynamic marking "f" is placed under the first measure.

18 **B**

Bass guitar sheet music in 4/4 time, key signature of B-flat major (two flats). The music consists of four measures. The first measure starts with an Fm⁷ chord followed by a B_b⁷ chord. The second measure starts with an Fm⁷ chord followed by a B_b⁷ chord. The third measure starts with an Fm⁷ chord followed by a B_b⁷ chord. The fourth measure starts with an Fm⁷ chord followed by a B_b⁷ chord. The dynamic marking "mf" is placed under the first measure.

To Coda

23

Bass guitar sheet music in 4/4 time, key signature of B-flat major (two flats). The music consists of four measures. The first measure starts with an Fm⁷ chord followed by a B_b⁷ chord. The second measure starts with an Fm⁷ chord followed by a B_b⁷ chord. The third measure starts with an Fm⁷ chord followed by a B_b⁷ chord. The fourth measure starts with an Fm⁷ chord followed by a B_b⁷ chord. The dynamic marking "f" is placed under the first measure.

28 Fm⁷ **C**

Bass guitar sheet music in 4/4 time, key signature of B-flat major (two flats). The music consists of four measures. The first measure starts with an Fm⁷ chord followed by a B_b⁷ chord. The second measure starts with an Fm⁷ chord followed by a B_b⁷ chord. The third measure starts with an Fm⁷ chord followed by a B_b⁷ chord. The fourth measure starts with an Fm⁷ chord followed by a B_b⁷ chord. The dynamic marking "mf" is placed under the first measure.

32 Fm⁷

Bass guitar sheet music in 4/4 time, key signature of B-flat major (two flats). The music consists of four measures. The first measure starts with an Fm⁷ chord followed by a B_b⁷ chord. The second measure starts with an Fm⁷ chord followed by a B_b⁷ chord. The third measure starts with an Fm⁷ chord followed by a B_b⁷ chord. The fourth measure starts with an Fm⁷ chord followed by a B_b⁷ chord.

36 Fm⁷ **D**

Bass guitar sheet music in 4/4 time, key signature of B-flat major (two flats). The music consists of four measures. The first measure starts with an Fm⁷ chord followed by a B_b⁷ chord. The second measure starts with an Fm⁷ chord followed by a B_b⁷ chord. The third measure starts with an Fm⁷ chord followed by a B_b⁷ chord. The fourth measure starts with an Fm⁷ chord followed by a B_b⁷ chord.

40 Fm⁷

Bass guitar sheet music in 4/4 time, key signature of B-flat major (two flats). The music consists of four measures. The first measure starts with an Fm⁷ chord followed by a B_b⁷ chord. The second measure starts with an Fm⁷ chord followed by a B_b⁷ chord. The third measure starts with an Fm⁷ chord followed by a B_b⁷ chord. The fourth measure starts with an Fm⁷ chord followed by a B_b⁷ chord.

2

Bass Guitar

44 Fm⁷ **E** B_b⁷ Fm⁷ B_b⁷

48 Fm⁷ B_b⁷ Fm⁷ B_b⁷

52 Fm⁷ B_b⁷ **F** B_b⁷ B_b⁷

fp *fp*

58 Fm⁷ B_b⁷ Fm⁷ B_b⁷

62 Fm⁷ **G** B_b⁷ Fm⁷ B_b⁷

66 Fm⁷ B_b⁷ Fm⁷ B_b⁷

70 Fm⁷ **H** B_b⁷ Fm⁷ B_b⁷ Fm⁷ B_b⁷

75 Fm⁷ B_b⁷ Fm⁷ B_b⁷ Fm⁷ B_b⁷

f

80 1. Fm⁷ B_b⁷ 2. Fm⁷ B_b⁷

84 Fm⁷ B_b⁷ Fm⁷

D.S.al Coda

Drums

Oye Como Va

Tito Puente
arr: Paul Murtha

Latin Rock ♩ = 124

A detailed drum sheet music page for Latin Rock. The title "Latin Rock" and tempo "♩ = 124" are at the top. The page features eight staves of music labeled A through H. Staff 1 starts with a 4/4 time signature and includes a first ending (1.) and a second ending (2.). Staff 2 starts at measure 6 and includes sections A, B, and C, each with a dynamic marking (f or mf). Staff 3 starts at measure 14 with a dynamic f. Staff 4 starts at measure 18 and includes section D. Staff 5 starts at measure 28 and includes section E. Staff 6 starts at measure 44 and includes sections F and G. Staff 7 starts at measure 49 and includes sections H and I. Staff 8 starts at measure 54 and includes section J. Measures 70-74 are shown at the bottom. The music includes various drum strokes like x, |, and |, as well as rests and dynamic markings like f and mf.

2

Drums

78

1. 2.

f

D.S.al Coda

84

Φ