



Caribbean Breeze

By Victor López (ASCAP)

INSTRUMENTATION

- 1 Conductor
- 8 1st Violin
- 8 2nd Violin
- 5 Viola
- 5 Cello
- 5 String Bass
- 1 Piano Accompaniment
- 2 Percussion
(Maracas, Claves)

Take a tour of the Caribbean and feel the percussive breeze of the islands. This easy Latin piece will be a guaranteed winner for your next multicultural performance.

PROGRAM NOTES

Caribbean Breeze is a Latin style original composition written by Victor López.

NOTES TO THE CONDUCTOR

Written in a moderate Latin style, this piece is very easy to learn and teach because of its repetitive melody and simple rhythms. The longest note is a half note and the shortest is an eighth note. The melody is in the 1st violin and rhythmically and harmonically doubled in the 2nd violin and viola using intervals of a third and sixth. Notice that the introduction and measure 37–40 are the same. Measures 7–14 and 29–36 are also the same.

As most of us know, in Latin music, the rhythm section is extremely important. The hand percussion part has been written to be as simple as possible for two players without compromising the rhythmic groove. The top notes are written for maracas and the bottom notes for the claves (3-2 pattern). However, as an option, you may experiment with doubling and/or using optional instruments. For example, the top line may also be played on a hi-hat or shaker. The bottom line may be played on a woodblock or on the shell of a drum. If you feel like experimenting a bit more, you may assign a student to play the right-hand piano rhythms on a snare drum while another student plays the left-hand rhythms on a bass drum.

—Victor López

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.


Belwin/Pop String Editor

Caribbean Breeze

CONDUCTOR SCORE

Duration - 1:40

By Victor López (ASCAP)

Moderate Latin style (♩ = 120)

The score is for a conductor and includes parts for:

- Violins:** I and II staves, marked *f*.
- Viola:** marked *f*.
- Cello:** marked *f*.
- String Bass:** marked *f*.
- Piano Accompaniment:** marked *f*.
- Percussion:** Maracas (opt. Hi-Hat) and Claves (opt. Wood Block), marked *f*.
- Vlns. (Violins):** I and II staves, marked *mf*.
- Vla. (Viola):** marked *mf*.
- Cello:** marked *mf*.
- Str. Bass (String Bass):** marked *mf*.
- Pno. Accomp. (Piano Accompaniment):** marked *mf*.
- Perc. (Percussion):** marked *mf*.

The score is in 4/4 time with a key signature of one sharp (F#). It features a repeating rhythmic pattern in the percussion and piano accompaniment. A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid on the score.

I Vlns. II Vlns. Vla. Cello Str. Bass Pno. Accomp. Perc.

Measures 9-12 of the musical score. The score includes parts for Violins I and II, Viola, Cello, String Bass, Piano Accompaniment, and Percussion. The key signature is two sharps (F# and C#). The percussion part features a consistent rhythmic pattern of eighth notes with accents. Measure numbers 9, 10, 11, and 12 are indicated at the bottom of the score.

I Vlns. II Vlns. Vla. Cello Str. Bass Pno. Accomp. Perc.

Measures 13-16 of the musical score. The score includes parts for Violins I and II, Viola, Cello, String Bass, Piano Accompaniment, and Percussion. The key signature is two sharps (F# and C#). The percussion part continues with the same rhythmic pattern. Measure numbers 13, 14, 15, and 16 are indicated at the bottom of the score.

I Vlns. V 4

II Vlns. V

Vla. V

Cello

Str. Bass

Pno. Accomp.

Perc.

17 18 19 20

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

Pno. Accomp.

Perc.

21 22 23 24

25

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Pno. Accomp.

Perc.

25 26 27 28 29

33

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Pno. Accomp.

Perc.

30 31 32 33 34

37

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Pno. Accomp.

Perc.

mf

mf

mf

mf

mf

35 36 37 38

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Pno. Accomp.

Perc.

39 40 41 42

45

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Pno. Accomp.

Perc.

43 44 45 46

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Pno. Accomp.

Perc.

47 48 49 50