

Let's Get Loud

Words and Music by GLORIA ESTEFAN and KIKE SANTANDER

Arranged by VICTOR LÓPEZ

INSTRUMENTATION

- 1 Conductor
- 8 Flute
- 2 Oboe
- 2 Bassoon
- 4 1st B♭ Clarinet
- 4 2nd B♭ Clarinet
- 2 B♭ Bass Clarinet
- 5 E♭ Alto Saxophone
- 2 B♭ Tenor Saxophone
- 2 E♭ Baritone Saxophone
- 4 1st B♭ Trumpet
- 4 2nd B♭ Trumpet
- 4 F Horn
- 4 Trombone

- 2 Baritone
- 2 Baritone Treble Clef
- 4 Tuba
- 1 Optional Electric Bass
- 1 Optional Piano/Keyboard
- 2 Mallet Percussion
(Bells and/or Xylophone)
- 2 Timpani/Claves
(Tune: G, D)
- 3 Percussion 1
(Snare Drum/Hi-Hat Cymbals, Bass Drum)
- 3 Percussion 2
(Guiro, Conga Drums, Large Cowbell)
- 2 Percussion 3
(Optional Drumset/Cowbell, Timbales)

WORLD PARTS

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www.alfred.com/worldparts

- Horn in E♭
- Trombone in B♭ Bass Clef
- Trombone in B♭ Treble Clef
- Baritone in B♭ Bass Clef
- Tuba in E♭ Bass Clef
- Tuba in E♭ Treble Clef
- Tuba in B♭ Bass Clef
- Tuba in B♭ Treble Clef

PROGRAM NOTES

Let's Get Loud is the fifth and final single from Jennifer Lopez' debut album, *On the 6* (1999). Released in Europe and Australia only in 2000, the single was not able to enter the U.S. *Billboard* Hot 100, though it did manage to chart on the U.S. Hot Dance Club Play at number thirty-nine. The song earned Lopez her second consecutive nomination for the Grammy Award for Best Dance Recording in 2001 (the first being for "Waiting for Tonight" the previous year). The song was originally written for Gloria Estefan, but feeling it was a little too similar to many of her previous songs, she decided that Lopez could put a new spin on it and would have more fun with it. Though the song was never officially released in the States, it is considered to be Jennifer's signature song.

NOTES TO THE CONDUCTOR

Written in a Latin rock style, the driving pulse, hot melody, and syncopated and explosive rhythms are non-stop from beginning to end. Make certain that articulations and dynamics are followed closely. This is important in all styles of music, but particularly in the Latin style. Note that the marcato (Λ) accent, sometimes called a rooftop accent, is to be played with the same dynamics as a regular accent mark but reduced by about half the original length of the note; essentially it is a combination of the accent and staccato like a "jazz staccato."

During the tutti sections, such as measures 1 through 8 and 45 to 47, and the coda, aim for a tight balanced sound. Depending on the needs of the ensemble, the percussion parts included in this arrangement provide many possibilities. The piece will sound full with any of the three parts. Percussion 2 and 3 generate a more authentic sound while Percussion 1 is a basic rock pattern.

When adding the Latin percussion instruments, work on developing a smooth pulse. Practice each part separately and then put them together. The intent is to make it sound like a rhythm machine. It is all about "feel" and keeping the correct groove. The section at measure 45 can be extended as needed to feature percussion. The spoken part (Hey!) at measure 48 should sound strong and gutsy.



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Let's Get Loud

Words and Music by
Gloria Estefan and Kike Santander
Arranged by Victor López

FULL SCORE

Approx. Duration - 2:15

Latin rock ♩ = 138

The musical score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Flute, Oboe, Bassoon, B♭ Clarinets (1 and 2), B♭ Bass Clarinet, E♭ Alto Saxophone, B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Trumpets (1 and 2), F Horn, Trombone, Baritone, Tuba, Optional Electric Bass, Mallet Percussion (Bells and/or Xylophone), Timpani/Claves, Percussion 1 (Snare Drum/Hi-Hat, Cymbals, Bass Drum), Percussion 2 (Guero, Conga Drums, Large Cowbell), and Percussion 3 (Optional Drumset/Cowbell, Timbales). The score is in 4/4 time with a key signature of one flat (B♭). It features a dynamic range from *f* (forte) to *mf* (mezzo-forte). A large red watermark 'Preview Only Requires Purchase' is overlaid diagonally across the score. The percussion parts include specific instructions like 'S.D. (rim click)', 'B.D. Conga Drums', and 'Timbales'.

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Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

E. Bass

Mlt. Perc.

Timp.

Perc. 1
H.H. tight

Perc. 2
f

Perc. 3
Sm. C.B. (muffled)
f

Timbs.

9

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

9

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

E. Bass

Mlt. Perc.

Bells plays top note
Xylophone plays both notes

Claves (2/3 pattern)

Guero

Cowbell (muffled) slap open

Sm. Tom

Fl.
Ob.
Bsn.
Cls. 1
Cls. 2
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
Tpts. 1
Tpts. 2
Hn.
Tbn.
Bar.
Tuba
E. Bass
Mlt. Perc.
Timp.
Perc. 1
Perc. 2
Perc. 3

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

E. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

fill

21 22 23 24

25

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

25

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

E. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

25 26 27 28

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

E. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

33 %

Fl.

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

f

Opt. 8va -----

33 %

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

E. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

f

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

To Coda ⊕

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

E. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

fill-----

41

Fl.

Ob.

Bsn.

Cls. 1

Cls. 2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hn.

Tbn.

Bar.

Tuba

E. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Coda

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Coda

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

E. Bass

Mlt. Perc.

Bells

Timp.

Perc. 1

Perc. 2

Perc. 3

Timbs.

