



Let's Get Loud

Words and Music by GLORIA ESTEFAN and KIKE SANTANDER

Arranged by VICTOR LÓPEZ

INSTRUMENTATION

1 Conductor	3 Trombone	1 Piano (Optional)
1 1st Flute	1 Tuba	8 1st Violin
1 2nd Flute	1 Mallet Percussion (Bells or Xylophone)	8 2nd Violin
2 Oboe	1 Timpani (Claves) (A-E)	5 3rd Violin (Viola T.C.)
1 1st B \flat Clarinet	2 Percussion I (Snare Drum/Hi-Hat Cymbal/Timbales, Bass Drum [optional Drum Set])	5 Viola
1 2nd B \flat Clarinet	3 Percussion II (Conga Drums, Guiro, Cowbell)	5 Cello
2 Bassoon		5 String Bass
1 B \flat Bass Clarinet		
4 F Horn		
1 1st B \flat Trumpet		
1 2nd B \flat Trumpet		

REHEARSAL NOTES

Written in a Latin rock style, this arrangement will be one of your students' favorites and a "hot pick" for your next music program. 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 (^) 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 bars 1–8, 45–47, and the coda, aim for a tight, balanced sound. Depending on the needs of the orchestra, the percussion parts included in this arrangement provide many possibilities. The piece will sound full with any two of the parts. 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 45 can be extended as needed to feature the percussion. The spoken part ("Hey!") at bar 48 should sound strong and gutsy.

If you are looking for a piece that will get your audience dancing in the aisles, look no further. This one is hot!

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.

Bob Phillips
Belwin/Pop String Editor

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CONDUCTOR SCORE

Duration - 1:45

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Latin rock (♩ = 138)

Flutes *mf*

Oboe *mf*

B♭ Clarinets *mf*

Bassoon (B♭ Bass Clarinet) *mf*

F Horn *mf*

B♭ Trumpets *mf*

Trombone *mf*

Tuba *mf*

Mallet Percussion (Bells or Xylophone) *mf*

Timpani (A-E), Claves *mf*
Tune: A-E

Percussion I (Snare Drum/Hi-Hat Cymbal/Timbales, Bass Drum [optional Drum Set])
S.D. (rim click) *mf*
B.D. *mf*
Conga Drums open *mf*

Percussion II (Conga Drums, Guiro, Cowbell) *mf*

Piano (optional) *mf*

Violins *f*

Viola (Violin III) *f*

Cello *f*

String Bass *f*

Latin rock (♩ = 138)

Chord progression: A min, D min, E, D min, A min, D min, E, A min, D min, E

Violins: Lo 1, 4, Hi 3

Viola: Lo 4

Cello: x4

String Bass: 1, 2, 3, 4, 5

Timbales (opt. S.D.) *mp*

H.H. S.D. *mf*

9

Fls. I II

Ob.

Cls. I II

Bsn. (B \flat B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno. (opt.)

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

Claves (2/3 pattern)

Timbs.

Guero

slap

Cowbell (muffled)

open

simile

Dmin A min Dmin E

A min Dmin E Dmin

mf

mf

6 7 8 9 10

Fls. I II

Ob.

Cls. I II

Bsn. (B \flat B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno. (opt.)

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

11 12 13 14 15

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17

Fls. I II

Ob.

Cls. I (Vla.)
II (Vc.)
mf

Bsn.
(B \flat B. Cl.)
mf

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.
(opt.)
Dmin Amin Dmin E Dmin Amin Dmin E Dmin

Vlns. I II
f

Vla.
(Vln. III)
mf

Cello
mf

Str. Bass
mf

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16 17 18 19 20

Fls. I II

Ob.

Cls. I II

Bsn. (B♭ B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno. (opt.)

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

25

Play

(Vln. 1)

(Vln. 2)

A min D min E D min A min D min E D min A min D min E

25

x4

21 22 23 24 25

Fls. I II

Ob.

Cls. I II

Bsn. (B \flat B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno. (opt.)

Vlms. I II

Vla. (Vln. III)

Cello

Str. Bass

26 27 28 29 30

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33

Fls. I II

Ob.

Cls. I II

Bsn. (B \flat B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno. (opt.)

Amin Dmin E Dmin Amin Dmin E Dmin Amin Dmin E

33

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

31 32 33 34 35

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Fls. I II

Ob.

Cls. I II

Bsn. (B \flat B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno. (opt.)

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

36 37 38 39 40

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1. 2. 50

Fls. I Hey! Hey! Hey! Hey! (mf)

Fls. II Hey! Hey! Hey! Hey! (mf)

Ob. Hey! Hey! Hey! Hey! (mf)

Cls. I Hey! Hey! Hey! Hey! (mf)

Cls. II Hey! Hey! Hey! Hey! (mf)

Bsn. (B♭ B. Cl.) Hey! Hey! Hey! Hey! (mf)

Hn. Hey! Hey! Hey! Hey! (mf)

Tpts. I Hey! Hey! Hey! Hey! mf

Tpts. II Hey! Hey! Hey! Hey! mf

Trb. Hey! Hey! Hey! Hey! (mf)

Tuba Hey! Hey! Hey! Hey! mf

Mlt. Perc. Hey! Hey! Hey! Hey! mf

Timp. Hey! Hey! Hey! Hey! (mf)

Perc. I Timbs. (mf)

Perc. II open (mf)

Pno. (opt.) Hey! Hey! Hey! Hey! (mf)

Vlns. I Hey! Hey! Hey! Hey! (f)

Vlns. II Hey! Hey! Hey! Hey! (f)

Vla. (Vln. III) Hey! Hey! Hey! Hey! (f)

Cello Hey! Hey! Hey! Hey! (f)

Str. Bass Hey! Hey! Hey! Hey! (f)

47 48 49 50 51 52

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Fls. I II

Ob.

Cls. I II

Bsn. (B \flat B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno. (opt.)

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

Timbs. open

Amin Dmin E Dmin Amin Dmin E Dmin Dmin7/C Bmin7(b5) F#min7(b5)/A

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