



As performed by the Wonder Girls

Like Money

Words and Music by LUKAS HILBERT, ALEX KRONLUND,
WOO RHEE and CRYSTAL "CRISTYLE" JOHNSON
Arranged by VICTOR LÓPEZ

INSTRUMENTATION

1 Conductor	6 Trombone/Baritone/Bassoon	WORLD PARTS Available for download from www.alfred.com/worldparts
10 Flute	2 Baritone Treble Clef (World Part Trombone in B $\flat$ Treble Clef)	
2 Oboe	4 Tuba	
10 B $\flat$ Clarinet	1 Optional String/Electric Bass	
2 B $\flat$ Bass Clarinet	2 Mallet Percussion (Bells and/or Xylophone)	Horn in E $\flat$
6 E $\flat$ Alto Saxophone	3 Percussion 1 (Snare Drum/Hi-Hat Cymbals, Bass Drum or Optional Drumset)	Trombone/Baritone in B $\flat$ Bass Clef
4 B $\flat$ Tenor Saxophone	2 Percussion 2 (Tambourine, Cowbell)	Tuba in E $\flat$ Bass Clef
2 E $\flat$ Baritone Saxophone		Tuba in E $\flat$ Treble Clef
8 B $\flat$ Trumpet		Tuba in B $\flat$ Bass Clef
4 F Horn		Tuba in B $\flat$ Treble Clef

PROGRAM NOTES

Like Money was written for the South Korean girl group Wonder Girls. The song and music video were released July 10, 2012, and the song was sent to mainstream top 40 stations on September 17, 2012. Consequently, the Wonder Girls reached #1 with their new hit single featuring the famous R&B Hip Hop singer, Akon. Prior to its release, the song was featured on their first TV movie, *The Wonder Girls*, which aired on TeenNick. The music video concept features futuristic bionic women, which overall fits well with the trendy electronic sound which Internet users are now raving about. The meaning behind the group's name comes from the idea that they are the girls who can amaze the world. The group began their entry into the American market in 2009 as an opening act for the Jonas Brothers' world tour, performing the English version of their hit single "Nobody." In late 2009, their song charted at #76 on the *Billboard* Hot 100 chart, making the Wonder Girls the first South Korean group to enter the chart.

NOTES TO THE CONDUCTOR

This pop tune will provide a great opportunity for the teaching and learning of syncopation, which is a shifting of the normal (on the beat) accent and stressing the normally unaccented beats (also called offbeat). It also provides a way to introduce the offbeat concept while having the band play a selection that is fun and they can really identify with. The introduction may seem a bit tricky at first; however, with a little foot-tapping and hand-clapping, the ensemble will be good to go. Notice that the rhythm is exactly like the original song students have heard on the radio. Therefore, at first, some of them may play the syncopated figure by ear, and that is fine.

Start by illustrating, in $\frac{4}{4}$, the normal (on the beat) accents, and then show how each beat is divided into a strong downbeat and a weak upbeat. Actually, I would have the student tapping their foot along with the bass drum on the down beats and clapping along with the snare drum on the up beats; somewhat like the “um-pah” march style effect. Then, try tapping on the beat and clapping on the upbeats as follows:



This entire piece is built on unison melodies, bass line, and background figures. Therefore, to ensure good intonation, young musicians have to be trained to listen and adjust their pitch, as this will greatly improve the total sound of the ensemble.

Notice that an auxiliary percussion (Percussion 3) and bass part have been included with this arrangement to enhance the groove of the piece. The cowbell should be muffled to avoid overtones. You may use duct or electrical tape, or place a sock, sponge, or rubber ball in the mouth of the bell.

As we all know, students love to play fun pieces, and pop tunes provide that fun. Take advantage of this valuable opportunity to teach the syncopation concept while having fun.

Victor Lopez

As performed by the Wonder Girls

FULL SCORE
Approx. Duration - 2:00

Like Money

Words and Music by
Lukas Hilbert, Alex Kronlund,
Woo Rhee and Crystal "Cri\$tle" Johnson
Arranged by Victor López

Dance beat ♩ = 120

Flute

Oboe

B♭ Clarinet

B♭ Bass Clarinet

E♭ Alto
Saxophone

B♭ Tenor
Saxophone

E♭ Baritone
Saxophone

Dance beat ♩ = 120

B♭ Trumpet

F Horn

Trombone/Baritone/
Bassoon

Tuba

Optional
String/Electric Bass

Mallet Percussion
(Bells and/or Xylophone)

Percussion 1
(Snare Drum/Hi-Hat Cymbals,
Bass Drum or Optional Drumset)

Percussion 2
(Tambourine, Cowbell)

Bells and/or Xylophone

H.H. closed

S.D.

B.D.

Tambourine

1

2

3

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Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Str. Bass/
Elec. Bass

Mlt. Perc.

Perc. 1

Perc. 2

4 5 6 7

9

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

9

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Str. Bass/
Elec. Bass

Mlt. Perc.

Perc. 1

Perc. 2

Cowbell (muffled)

The musical score is written for a jazz ensemble. Measures 8 and 9 are marked with a box containing the number '9'. The key signature is B-flat major (two flats). The score includes parts for woodwinds (Flute, Oboe, Clarinet, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone), brass (Trumpet, Horn, Trombone/Euphonium/Bassoon, Tuba), strings/electric bass, and percussion (Multiple Percussion, Percussion 1, Percussion 2). Percussion 1 and 2 have specific patterns marked with 'x' and '>' symbols. Percussion 2 includes a 'Cowbell (muffled)' part. Measures 10 and 11 are marked with a box containing the number '9'. A large red watermark 'Preview Only' is overlaid diagonally across the page.

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Str. Bass/
Elec. Bass

Mlt. Perc.

Perc. 1

Perc. 2

12 13 14 15

17

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

17

Tpt.

Hn.

Tbn./Bar./
Bsn.

Tuba

Str. Bass/
Elec. Bass

Mlt. Perc.

Perc. 1

Perc. 2

16

17

18

19

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Str. Bass/
Elec. Bass

Mlt. Perc.

Perc. 1

Perc. 2

20 21 22 23

25

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

25

Opt.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Str. Bass/
Elec. Bass

Mlt. Perc.

Perc. 1

Perc. 2

24

25

26

27

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Str. Bass/
Elec. Bass

Mlt. Perc.

Perc. 1

Perc. 2

28

29

30

31

33

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

33

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Str. Bass/
Elec. Bass

Mlt. Perc.

Perc. 1

Perc. 2

32 33 34 35

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Str. Bass/
Elec. Bass

Mlt. Perc.

Perc. 1

Perc. 2

36 37 38 39

41

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

41

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Str. Bass/
Elec. Bass

Mlt. Perc.

Perc. 1

Perc. 2

40

41

42

43

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Str. Bass/
Elec. Bass

Mlt. Perc.

Perc. 1

Perc. 2

44 45 46 47

49

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

49

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Str. Bass/
Elec. Bass

Mlt. Perc.

Perc. 1

Perc. 2

Cowbell

48 49 50 51

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Str. Bass/
Elec. Bass

Mlt. Perc.

Perc. 1

Perc. 2

The musical score is written for a large ensemble. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax.). The brass section includes Trumpet (Tpt.), Horn (Hn.), Trombone/Euphonium/Baritone (Tbn./Bar./Bsn.), and Tuba. The string section includes String Bass/Electric Bass (Str. Bass/Elec. Bass). The percussion section includes Mallet Percussion (Mlt. Perc.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score is divided into four measures, numbered 52 to 55. A large red watermark 'Preview Only' is overlaid diagonally across the page.

Fl. *mf* *cresc.* *f*

Ob. *mf* *cresc.* *f*

Cl. *mf* *cresc.* *f*

B. Cl. *mf* *cresc.* *f*

A. Sax. *mf* *cresc.* *f*

T. Sax. *mf* *cresc.* *f*

Bar. Sax. *mf* *cresc.* *f*

Tpt. *mf* *cresc.* *f*

Hn. *mf* *cresc.* *f*

Tbn./Bar./Bsn. *mf* *cresc.* *f*

Tuba *mf* *cresc.* *f*

Str. Bass/
Elec. Bass *mf* *cresc.* *f*

Mlt. Perc. *mf* *cresc.* *f*

Perc. 1 *mf* *cresc.* *f*

Perc. 2 *mf* *cresc.* *f*

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