



# A Whitney Houston Tribute

Featuring *Queen of the Night, I Have Nothing, I'm Your Baby Tonight, and Greatest Love of All*

Arranged by VICTOR LÓPEZ

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## INSTRUMENTATION

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- |                    |   |   |
|--------------------|---|---|
| 1 Conductor        | 1 1st B♭ Trumpet  | 4 Percussion I<br>(Hi-Hat Cymbal, Snare<br>Drum/Ride Cymbal, Bass<br>Drum, optional Drumset)            |
| 1 1st Flute        | 1 2nd B♭ Trumpet  | 3 Percussion II<br>(Tambourine/Wind<br>Chimes/Suspended<br>Cymbal, Triangle/ 3<br>Concert Toms, Claves) |
| 1 2nd Flute        | 1 3rd B♭ Trumpet  | 1 Piano   |
| 2 Oboe             | 1 1st Trombone  | 8 1st Violin  |
| 1 1st B♭ Clarinet  | 1 2nd Trombone  | 8 2nd Violin  |
| 1 2nd B♭ Clarinet  | 1 3rd Trombone  | 5 Viola   |
| 1 B♭ Bass Clarinet | 1 Tuba  | 5 Cello   |
| 2 Bassoon          | 1 Mallet Percussion<br>(Bells/Xylophone/<br>Vibraphone) | 5 String Bass   |
| 1 1st F Horn       | 2 Timpani<br>(Shaker) (B♭-C-D♭-E)                       |   |
| 1 2nd F Horn       |   |   |
| 1 3rd F Horn       |   |   |
| 1 4th F Horn       |   |   |
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### 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

## PROGRAM NOTES

With over 170 million combined albums, singles, and videos sold worldwide during her career, Whitney Houston (1963–2012) established a benchmark for superstardom. She is a singer's singer who has influenced countless other vocalists, female and male. Born into a musical family, in Newark, New Jersey, Whitney's success started early. As a teenager, Whitney was already singing on the scene in New York, and began recording in the '70s and early '80s with many well-known artists. The titles included in this tribute are "Queen of the Night," "I Have Nothing," "I'm Your Baby Tonight," and "The Greatest Love of All," all major international hits that display Whitney's versatility.

## NOTES TO THE CONDUCTOR

The tunes in the medley provide a great opportunity to work with different rhythmic grooves. The first selection, "Queen of the Night," is written in a "disco" style and is pretty straightforward. This dance style was predominant in dance clubs during the 70s and its musical influences include funk, Latin, and soul music. The second selection, "I Have Nothing," is a classic slow soul ballad (CE = 50) written in 12/8. In this style, the slower the tempo, the simpler the rhythm pattern. It is very important to understand that ballads are four beats to a measure and are broken down in the following tempo categories: slow, medium, and up-tempo. When written in 12/8, the tempo is very slow and each beat is felt as a multiple of three. The third selection, "I'm Your Baby Tonight," is also written in 12/8 but it is much faster (CE = 104), and consequently we get the Motown blues shuffle style. The last selection in the medley is "The Greatest Love of All," a medium ballad written in 4/4 leading to a recapitulation of the beginning statement.

Please notice that all of these pieces were written as dance music and, unless marked otherwise, the rhythmic groove should be steady throughout. Work on the transitions from one title to the next and make certain that all dynamic levels are followed as indicated. If an authentic pop sound is desired, amplify the piano, and use an electric bass and drum set as part of the rhythm section. The arrangement can be played by strings alone without winds and percussion. Several of the titles in the medley may also be programmed separately. This outstanding Whitney Houston tribute may take a little more time to put together since it is approximately eight minutes long; however, I am certain that the work will be worthwhile and your students and audience will definitely enjoy it.

*Victor Lopez*

# A Whitney Houston Tribute

Featuring *Queen of the Night*, *I Have Nothing*, *I'm Your Baby Tonight*, and *Greatest Love of All*

CONDUCTOR SCORE

Arranged by Victor López

Duration - 8:10

**"Queen of the Night"**  
Words and Music by L.A. REID, DARYL SIMMONS, WHITNEY HOUSTON and BABYFACE  
Moderate dance beat (♩ = 120)

Musical score for woodwinds, brass, percussion, and piano. The score is for a moderate dance beat (♩ = 120) in 4/4 time. The key signature has two flats (B-flat major or D-flat minor). The instruments listed are Flutes I & II, Oboe, B♭ Clarinets I & II, B♭ Bass Clarinet, Bassoon, Horns in F I, II, III, IV, B♭ Trumpets I, II, III, Trombones I, II, III, Tuba, Mallet Percussion (Bells, Xylophone, Vibraphone), Timpani (B♭-C-D♭-E♭), Percussion I (Hi-Hat Cymbal, Snare Drum, Ride Cymbal, Bass Drum, optional Drumset), Percussion II (Tambourine, Wind Chimes, Suspended Cymbal, Triangle/3 Concert Toms, Claves), and Piano. The piano part includes a bass line with chords: B♭Maj7, E♭min7, Fmin7, B♭Maj7, E♭min7, Fmin7, B♭Maj7, E♭min7, Fmin7, B♭Maj7, E♭min7. A large red watermark 'Purchase requires purchase' is overlaid on the score.

**"Queen of the Night"**  
Words and Music by L.A. REID, DARYL SIMMONS, WHITNEY HOUSTON and BABYFACE  
Moderate dance beat (♩ = 120)

Musical score for strings. The score is for a moderate dance beat (♩ = 120) in 4/4 time. The key signature has two flats (B-flat major or D-flat minor). The instruments listed are Violins I & II, Viola, Cello, and String Bass. The string bass part includes a bass line with chords: B♭Maj7, E♭min7, Fmin7, B♭Maj7, E♭min7, Fmin7, B♭Maj7, E♭min7, Fmin7, B♭Maj7, E♭min7. A large red watermark 'Purchase requires purchase' is overlaid on the score.

Words and Music by L.A. REID, DARYL SIMMONS, WHITNEY HOUSTON and BABYFACE  
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13

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns. I II

Vla.

Cello

Str. Bass

8 9 10 11 12 13 14

Shaker

*mf*

S.D.

F<sup>♭</sup>min7 E<sup>♭</sup>min7 F<sup>♭</sup>min7 B<sup>♭</sup>min9 E<sup>♭</sup>min9/A<sup>♭</sup> B<sup>♭</sup>Maj7 E<sup>♭</sup>min7

Fls. I, II

Ob.

Cls. I, II

B. Cl.

Bsn.

Hns. I, II, III, IV

Tpts. I, II, III

Tbns. I, II, III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

*B<sup>b</sup>Maj7* *E<sup>b</sup>min7* *E<sup>b</sup>min7/A<sup>b</sup>* *B<sup>b</sup>Maj7* *E<sup>b</sup>min7* *B<sup>b</sup>Maj7* *E<sup>b</sup>min7* *E<sup>b</sup>min7/A<sup>b</sup>* *B<sup>b</sup>Maj7* *E<sup>b</sup>min7*

Vlns. I, II

Vla.

Cello

Str. Bass

15 16 17 18 19 20 21

This page contains the musical score for measures 22 through 28. The score is for a full orchestra and piano. The instruments and their parts are as follows:

- Flutes (Fls.):** I and II
- Oboe (Ob.)**
- Clarinets (Cls.):** I and II
- Bass Clarinet (B. Cl.)**
- Bassoon (Bsn.)**
- Horns (Hns.):** I, II, III, IV
- Trumpets (Tpts.):** I, II, III
- Trombones (Tbns.):** I, II, III
- Tuba**
- Military Percussion (Mlt. Perc.)**
- Timpani (Timp.)**
- Percussion I (Perc. I)**
- Percussion II (Perc. II)**
- Piano (Pno.)**
- Violins (Vlns.):** I and II
- Viola (Vla.)**
- Cello**
- String Bass (Str. Bass)**

The score includes various musical notations such as notes, rests, dynamics (e.g., *Play*, *dim.*), and articulation marks. The piano part features chord changes: F min7, Bb Maj7, Eb min7, F min7, Eb min7, F min7, Bb min9, and Eb min9/Ab.

Fls. I, II

Ob.

Cls. I, II

B. Cl.

Bsn.

Hns. I, II, III, IV

Tpts. I, II, III

Tbns. I, II, III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

*mf*

B $\flat$ Maj7 E $\flat$ min7 Fmin7 B $\flat$ Maj7 E $\flat$ min7 Fmin7 B $\flat$ Maj7 E $\flat$ min7 Fmin7 B $\flat$ Maj7 E $\flat$ min7

Vlns. I, II

Vla.

Cello

Str. Bass





rit. Slow (♩ = 58)

rit.

Fls. I, II

Ob. Solo *mf*

Cls. I, II *mp*

B. Cl. *mp*

Bsn. *mp*

Hns. I, II, III, IV

Tpts. I, II, III

Tbns. I, II, III *mp*

Tuba *mp*

Mlt. Perc.

Timp. *pp*

Perc. I Ride Cym. H.H. closed *mp*

Perc. II

Pno. *mp*

Chords: B<sup>b</sup>min9, E<sup>b</sup>min9/A<sup>b</sup>, B<sup>b</sup>Maj7, B<sup>b</sup>min7, Fmin9, D<sup>9</sup>, E<sup>b</sup>7sus, E<sup>b</sup>

Vlns. I, II *mf*

Vla. *mp*

Cello *mp*

Str. Bass *mp*

rit. Slow (♩ = 58)

rit.

"I Have Nothing"  
Words and Music by LINDA THOMPSON and DAVID FOSTER

49 Slowly (♩ = 50)

54

Fls. I, II; Ob.; Cls. I, II; B. Cl.; Bsn.; Hns. I, II, III, IV; Tpts. I, II, III; Tbns. I, II, III; Tuba; Mlt. Perc.; Timp.; Perc. I, II; Pno.

"I Have Nothing"  
Words and Music by LINDA THOMPSON and DAVID FOSTER

49 Slowly (♩ = 50)

54

Vlins. I, II; Vla.; Cello; Str. Bass

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns. I II

Vla.

Cello

Str. Bass

Fmin11 D♭Maj9 E♭D♭ A♭Maj9 B♭min7 E♭7 A♭Maj9 Fmin11 D♭Maj9 E♭D♭ A♭Maj9 B♭min7 E♭7

(Tpt. I)

(Ob.)

55 56 57 58 59 60 61



Fls. I II

Ob.

Cls. I II *Play mp*

B. Cl.

Bsn.

Hns. I II III IV *a2*

Tpts. I II III *mf*

Tbns. I II III *mp*

Tuba

Mlt. Perc.

Timp.

Perc. I *cross stick*

Perc. II *Tegl.*

Pno. *B<sup>b</sup>min9 Cmin7 Fmin7 B<sup>b</sup>min9 Cmin7 Fmin7 B<sup>b</sup>min9 Cmin7 D<sup>b</sup>Maj9 B<sup>b</sup>min7 Cmin7 D<sup>b</sup>Maj9 B<sup>b</sup>min7/E<sup>b</sup> E<sup>b</sup>7*

Vlns. I II *mf*

Vla. *div. mf*

Cello

Str. Bass

62 63 64 65 66

40450S







86

Fls. I, II

Ob.

Cls. I, II

B. Cl.

Bsn.

Hns. I, II, III, IV

Tpts. I, II, III

Tbns. I, II, III

Tuba

Mlt. Perc.

Timp.

Perc. I, II

Pno.

E7sus E7 Amin9 FMaj7 B min7(b5) E7sus E7

86

Vlins. I, II

Vla.

Cello

Str. Bass

85 86 87 88 89



Fls. I, II

Ob.

Cls. I, II

B. Cl.

Bsn.

Hns. I, II, III, IV

Tpts. I, II, III

Tbns. I, II, III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns. I, II

Vla.

Cello

Str. Bass

Change Eb to E

Amin9 FMaj7 B min7(b5) E7sus E7 A

mf

div.

90 91 92 93 94



Fls. I  
Fls. II  
Ob.  
Cls. I  
Cls. II  
B. Cl.  
Bsn.  
Hns. I  
Hns. II  
Hns. III  
Hns. IV  
Tpts. I  
Tpts. II  
Tpts. III  
Tbns. I  
Tbns. II  
Tbns. III  
Tuba  
Mlt. Perc.  
Timp.  
Perc. I  
Perc. II  
Pno.  
Vlns. I  
Vlns. II  
Vla.  
Cello  
Str. Bass

95 96 97 98 99

Fls. I, II

Ob.

Cls. I, II

B. Cl.

Bsn.

Hns. I, II, III, IV

Tpts. I, II, III

Tbns. I, II, III

Tuba

Mlt. Perc. *Bells* *mf*

Timp.

Perc. I

Perc. II

Pno. *F<sup>Maj7</sup>* *E<sup>7sus</sup>* *Am* *Am/G* *Am/F<sup>#</sup>*

Vns. I, II

Vla.

Cello

Str. Bass

Fls. I  
Fls. II  
Ob.  
Cls. I  
Cls. II  
B. Cl.  
Bsn.  
Hns. I  
Hns. II  
Hns. III  
Hns. IV  
Tpts. I  
Tpts. II  
Tpts. III  
Tbns. I  
Tbns. II  
Tbns. III  
Tuba  
Mlt. Perc.  
Timp.  
Perc. I  
Perc. II  
Pho.  
Vlns. I  
Vlns. II  
Vla.  
Cello  
Str. Bass

E7sus E7 Am Am/G Am/F# E7sus E7

105 106 107 108 109

110

Fls. I, II

Ob.

Cls. I, II

B. Cl.

Bsn.

Hns. I, II, III, IV

Tpts. I, II, III

Tbns. I, II, III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Am Am/G Am/F# E7sus E7 Am

110

Vlins. I, II

Vla.

Cello

Str. Bass

110

111

112

113

114





Fls. I II

Ob. Solo *mf* 3

Cls. I II

B. Cl.

Bsn. *mf*

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc. Vibraphone (Motor Off)

Timp.

Perc. I

Perc. II Claves

Pno. *A<sup>b</sup> A<sup>b</sup>+ A<sup>b</sup>6 A<sup>b</sup>7 G min7 C min7 F min7 B<sup>b</sup>7 G min7 C min7 F min7 A<sup>b</sup>/B<sup>b</sup> A<sup>b</sup>9 E<sup>b</sup>/G*

(Ob.)

Vlns. I II *div. mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

133



Fls. I, II

Ob.

Cls. I, II

B. Cl.

Bsn.

Hns. I, II, III, IV

Tpts. I, II, III

Tbns. I, II, III

Tuba

Mlt. Perc.

Timp.

Perc. I, II

Pno.

Vlns. I, II

Vla.

Cello

Str. Bass

*mf*

*mp*

*f*

*fp*

*div.*

*Play*

F min7 F min7/B $\flat$  A $\flat$ 9 E $\flat$ /G F min7 F min7/B $\flat$  A $\flat$ 9 E $\flat$ /G F min7 F min7/B $\flat$

134 135 136 137 138 139



140

accel.

Fls. I II, Ob., Cls. I II, B. Cl., Bsn., Hns. I II, III IV, Tpts. I II III, Tbns. I II III, Tuba, Mlt. Perc., Timp., Perc. I II, Pno.

mf mp

*a2*

*f* *mf* *mp*

G min7 C min7 F min7 B 7 B 7/A b G min7 C min7 F min7 B 7 B 7/A b G min7 C min7 F min7 A b/B b E b F 7 F 7/E b

140

accel.

Vlins. I II, Vla., Cello, Str. Bass

*f* *mf*

*div.*





Fls. I  
Fls. II  
Ob.  
Cls. I  
Cls. II  
B. Cl.  
Bsn.  
Hns. I  
Hns. II  
Hns. III  
Hns. IV  
Tpts. I  
Tpts. II  
Tpts. III  
Tbns. I  
Tbns. II  
Tbns. III  
Tuba  
Mlt. Perc.  
Timp.  
Perc. I  
Perc. II  
Pno.  
Vlns. I  
Vlns. II  
Vla.  
Cello  
Str. Bass

Chords: Ebmin7, Fmin7, Bbmin9, Ebmin9/Ab, BbMaj9

Measures: 160, 161, 162, 163, 164, 165, 166, 167

Annotations: *div.*, *(V)*, *Concert Toms*

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