



The Eagles on Tour

Featuring *Heartache Tonight*, *Desperado*, and *Hotel California*

Arranged by PATRICK ROSZELL

INSTRUMENTATION

- | | | |
|--------------------|--|--|
| 1 Conductor | 1 1st Trombone | 2 Percussion III
(Wind Chimes/Shaker
[Cabasa], Conga Drums
[2]) |
| 1 1st Flute | 1 2nd Trombone | 8 1st Violin |
| 1 2nd Flute | 1 3rd Trombone | 8 2nd Violin |
| 2 Oboe | 1 Tuba | 5 Viola |
| 1 1st B♭ Clarinet | 1 Mallet Percussion
(Xylophone) | 5 Cello |
| 1 2nd B♭ Clarinet | 1 Timpani
(F-G-C) | 5 String Bass |
| 1 B♭ Bass Clarinet | 1 Percussion I
(Drumset [Djembe – see
percussion notes]) | |
| 2 Bassoon | 2 Percussion II
(Crash Cymbals,
Suspended Cymbal) | |
| 2 1st F Horn | | |
| 2 2nd F Horn | | |
| 1 1st B♭ Trumpet | | |
| 1 2nd B♭ Trumpet | | |
| 1 3rd B♭ Trumpet | | |
-

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

The Eagles, a Los Angeles-based American rock band, boast seven number-one singles, six Grammys, five American Music Awards, six number-one albums, and was one of the most successful musical acts of the 1970s. This arrangement features three of their biggest and most beloved hits, including the bluesy “Heartache Tonight,” the beautiful “Desperado,” and the mysteriously haunting “Hotel California.”

NOTES TO THE CONDUCTOR

“Heartache Tonight” should be approached in an easy swing/blues style. Finger snaps on two and four are optional, but may help with the projection of the stick clicks of the drumset player.

At Measure 78, “Desperado” should be an easy ballad in style. Feel free to adjust the dynamics of the ensemble for maximum projection of the violin soloist. The transition at measure 108 should be free and rubato.

At measure 114, “Hotel California” should be an easy, half-time groove. Staging of the percussion instruments should be of utmost importance. If players permit, feel free to double the bass drum part in Percussion I on a djembe drum using the bass tone. Also, feel free to double players on shakers and cabasas. The conga drum rhythm can be ad-libbed, but not to the point that the style and tempo are affected.

My intent is that drumset will be used in the rehearsal and performance of this arrangement. If a suitable instrument is not available, feel free to use separate instruments—snare drum, bass drum, ride cymbals, and two toms. As always, feel free to adjust tempo and dynamics to suit your ensemble and performance venue.

Best wishes for an entertaining performance!

Patrick Roszell

The Eagles on Tour

CONDUCTOR SCORE

Duration - 7:45

Featuring *Heartache Tonight*, *Desperado*, and *Hotel California*

Arranged by Patrick Roszell

"Heartache Tonight"

Words and Music by DON HENLEY, GLENN FREY,
BOB SEGER and JOHN DAVID SOUTHER

Moderate blues (♩ = 120) (Swing Eighth Notes)

Flutes I, II

Oboe

B♭ Clarinets I, II

B♭ Bass Clarinet

Bassoon

Horns in F I, II

B♭ Trumpets I, II, III

Trombones I, II, III

Tuba

Mallet Percussion (Xylophone)

Timpani (F-G-C)

Percussion I (Drumset (Djembe-see percussion notes))

Percussion II (Crash Cymbals, Suspended Cymbal)

Percussion III (Wind Chimes/Shaker (Cabasa), Conga Drums 2)

Xylophone

Tune: (F-G-C)

Drumset

Suspended Cymbal

Crash Cymbals

stick click

Moderate blues (♩ = 120) (Swing Eighth Notes)

Violins I, II

Viola

Cello

String Bass

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6 Opt. finger snaps on 2 and 4

Fls. I, II

Ob.

Cls. I, II

B. Cl.

Bsn.

Hns. I, II

Tpts. I, II, III

Tbns. I, II, III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

mf

6 Opt. finger snaps on 2 and 4

Vlins. I, II

Vla.

Cello

Str. Bass

14

Fls. I, II

Ob.

Cls. I, II

B. Cl.

Bsn. *mf*

Hns. I, II

Tpts. I, II, III

Tbns. I, II, III

Tuba *mf*

Mlt. Perc.

Timp.

Perc. I

Perc. II *p* *mf*

Perc. III

14

Vlns. I, II *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

13 14 15 16 17 18

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

The musical score is arranged in a standard orchestral format. The woodwind section (Flutes, Oboe, Clarinets, Bass Clarinet, Bassoon) and string section (Violins, Viola, Cello, String Bass) are in the upper staves, while the brass section (Trumpets, Trombones, Tuba) and percussion (Mallet Percussion, Timpani, Percussion I, II, III) are in the lower staves. The score features various musical notations including dynamics (p, f), articulation (accents), and performance instructions like 'fill' and '3' (triplets). The key signature is one sharp (F#) and the time signature is 4/4.

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

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Vns. I II

Vla.

Cello

Str. Bass

35 36 37 38 39 40

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

41 42 43 44 45 46

49

Fls. I, II

Ob.

Cls. I, II

B. Cl.

Bsn.

Hns. I, II

Tpts. I, II, III

Tbns. I, II, III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

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49

Vlns. I, II

Vla.

Cello

Str. Bass

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

52 53 54 55 56

57

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

57

Vns. I II

Vla.

Cello

Str. Bass

57 58 59 60 61

Fls. I, II

Ob.

Cls. I, II

B. Cl.

Bsn.

Hns. I, II

Tpts. I, II, III

Tbns. I, II, III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

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Vlns. I, II

Vla.

Cello

Str. Bass

62 63 64 65 66 67

70 Suddenly (♩ = 72) (Straight Eighths)

Fls. I, II

Ob.

Cls. I, II

B. Cl.

Bsn.

Hns. I, II

Tpts. I, II, III

Tbns. I, II, III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

Change: F to A, C to D

Wind Chimes (gently)

p, *mf*, *ff*

70 Suddenly (♩ = 72) (Straight Eighths)

Vlns. I, II

Vla.

Cello

Str. Bass

p, *mf*

“Desperado”
Words and Music by DON HENLEY and GLENN FREY
Easy ballad (♩ = 72)

78

rit.

Fls. I, II

Ob.

Cls. I, II

B. Cl.

Bsn.

Hns. I, II

Tpts. I, II, III

Tbns. I, II, III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

mf *p* *pp*

“Desperado”
Words and Music by DON HENLEY and GLENN FREY
Easy ballad (♩ = 72)

78

rit.

Vlns. I, II

Vla.

Cello

Str. Bass

mf *p*

74

75

76

77

78

79

rit. 82 A tempo

Fls. I

Fls. II

Ob.

Cls. I

Cls. II

B. Cl.

Bsn.

Hns. I

Hns. II

Tpts. I

Tpts. II

Tpts. III

Tbns. I

Tbns. II

Tbns. III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

rit. 82 A tempo

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Solo, freely

p

div.

p

p

p

Fls. I, II

Ob.

Cls. I, II

B. Cl.

Bsn.

Hns. I, II

Tpts. I, II, III

Tbns. I, II, III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

Vns. I, II

Vla.

Cello

Str. Bass

p, *mf*, *f*

6, 7

fill

Tutti

(V)

91 Slightly faster (♩ = 76)

Fls. I, II

Ob.

Cls. I, II

B. Cl.

Bsn.

Hns. I, II

Tpts. I, II, III

Tbns. I, II, III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

91 Slightly faster (♩ = 76)

Vlns. I, II

Vla.

Cello

Str. Bass

rit.

108 Freely (♩ = 72)

Fls. I, II

Ob.

Cls. I, II

B. Cl.

Bsn.

Hns. I, II

Tpts. I, II, III

Tbns. I, II, III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

108 Freely (♩ = 72)

Vlns. I, II

Vla.

Cello

Str. Bass

Solo, freely

“Hotel California”
Words and Music by DON HENLEY, GLENN FREY and DON FELDER
Easy, half-time groove (♩ = 76)

rit.

114

Fls. I, II

Ob.

Cls. I, II

B. Cl.

Bsn.

Hns. I, II

Tpts. I, II, III

Tbns. I, II, III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

Change: A to F[♯], G to B, D to E

*Djembe Drum - bass tone
rim knock

Shaker (Opt. Cabasa)

Conga Drums - ad lib

mf, *p*, *pp*

rit.

114

“Hotel California”
Words and Music by DON HENLEY, GLENN FREY and DON FELDER
Easy, half-time groove (♩ = 76)

Vlins. I, II

Vla.

Cello

Str. Bass

mf, *p*

111

112

113

114

115

116

*If percussion permits, double Djembe drum (bass tone) on bass drum in drumset part.

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

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

131 132 133 134 135 136

The image displays a page of a musical score for a symphony or concert band. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Flutes (I and II), Oboes (I and II), Clarinets (I and II), Bassoon (B. Cl.), Bassoon (Bsn.), Horns (I and II), Trumpets (I, II, III), Trombones (I, II, III), Tuba, Milt. Perc. (Mild Percussion), Timp. (Timpani), Perc. I, Perc. II, Perc. III, Violins (I and II), Viola (Vla.), Cello, and Str. Bass (String Bass). The music is written in a key signature of one sharp (F#) and a common time signature (C). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. A large, diagonal red watermark reading "Preview Only" is overlaid across the entire page, with the text "Legal Use Requires Purchase" written below it.

Fls. I, II

Ob.

Cls. I, II

B. Cl.

Bsn.

Hns. I, II

Tpts. I, II, III

Tbns. I, II, III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

Vlns. I, II

Vla.

Cello

Str. Bass

mf

f

fill on head

p

V

-1

6

7



154

Fls. I, II

Ob.

Cls. I, II

B. Cl.

Bsn.

Hns. I, II

Tpts. I, II, III

Tbns. I, II, III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

154

Vlns. I, II

Vla.

Cello

Str. Bass

162

Fls. I, II

Ob.

Cls. I, II

B. Cl.

Bsn.

Hns. I, II

Tpts. I, II, III

Tbns. I, II, III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

p *f*

162

Vlns. I, II

Vla.

Cello

Str. Bass

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

Vns. I II

Vla.

Cello

Str. Bass

40504S

166 167 168 169 170