

YOUNG JAZZ ENSEMBLE



Treasure

Words and Music by PHILIP LAWRENCE, BRUNO MARS,
ARI LEVINE and PHREDLEY BROWN
Arranged by VICTOR LÓPEZ

INSTRUMENTATION

Conductor	1st Trombone
1st E♭ Alto Saxophone	2nd Trombone
2nd E♭ Alto Saxophone	3rd Trombone (Optional)
1st B♭ Tenor Saxophone	4th Trombone (Optional)
2nd B♭ Tenor Saxophone	Guitar Chords
E♭ Baritone Saxophone (Optional)	Guitar (Optional)
1st B♭ Trumpet	Piano
2nd B♭ Trumpet	Bass (Electric)
3rd B♭ Trumpet	Drums
4th B♭ Trumpet (Optional)	

Optional/Alternate Parts

Auxiliary Percussion (Tambourine, Claves, Congas)
C Flute
B♭ Clarinet
Vibraphone
Tuba
Horn in F (Doubles 1st Trombone)
1st Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 2nd Trombone)

NOTES TO THE CONDUCTOR

Peter Gene Hernandez, known by his stage name Bruno Mars, is a multitalented singer, songwriter, producer, and musician born to a musical family in Honolulu, Hawaii.

This very playable pop tune has a great, upbeat groove. Written at a moderate tempo with a contemporary disco soul beat, it has all the ingredients necessary to engage your students and audience.

The introduction should be played at full volume, though not too loud. Both articulation indications and dynamics should be closely observed. The arrangement has quite a few articulations. None of these are difficult, but the ensemble should strive for a uniform, cohesive approach. Another essential goal within the ensemble: each player should listen. In addition, uniform releases are equally important and are often perceived as unimportant. Clean releases will make any band sound more mature and well rehearsed.

Discuss and stress to students to distinguish between the following jazz and rock articulations (Example 1) in order to play and interpret the correct style.

Example 1



dah dit doo dot

For example, apply these suggested phonetic syllables to the rhythmic pattern at m. 8 (Example 2), and practice singing it until it can be sung effortlessly. Then, play the pattern using the syllables to tongue the notes. This concept should be used throughout the chart, and it will help students play in the correct style and make the ensemble sound tighter.

Example 2



dah dit doo dit doo dit doo dot

These common articulations appear in most of all jazz ensemble literature; once learned, they may be applied to practically any piece. In general, in this style arrangement, the staccato indications should not be played too short or clipped.

Notice that, as an option, the bass part has “X” note heads that are to be played using the “slapping technique.” That means that the player must replace the usual plucking motion of the index and middle fingers with “slaps” or “pops” by striking the string with the side of the bony joint in the middle of the thumb. This style will look and sound percussive. However, if the player is inexperienced in this technique, the “X” notes may be played as regular notes until the slapping technique is mastered, and it will sound just as effective. Check it out on YouTube.

At m. 53, the melody is shared in unison starting with the guitar, piano, and bass. The trombones and baritone sax are then added, followed by the saxophones in the harmony. Eventually, the trombones and rhythm section join in with a rhythmic and harmonic structure that gradually builds until m. 72. All of this happens with some Latin juice underneath.

Make certain that all of the parts are covered and that the principal instrument, the claves, is present. Again, to obtain the desired intentions of this arrangement, don't forget that all players must observe the dynamics as well as articulations. This will ensure a tight sound throughout.

I hope you enjoy performing this jazz ensemble arrangement of “Treasure.”

Treasure it!

—Victor López



**Victor
López**

Victor López is a highly acclaimed educator, composer, arranger, and adjudicator. He holds music degrees from the University of Florida and Florida International University, with an Ed.D. in Educational Administration and Supervision. He has served as director of bands at the middle and senior high school levels and as an administrator in the Miami-Dade County Public Schools. He has recorded and performed with various artists and has appeared in numerous music videos. He has over 450 compositions/arrangements published as an exclusive composer, arranger and clinician for Alfred Music.

CONDUCTOR
41166S

TREASURE

Words and Music by Philip Lawrence,
Bruno Mars, Ari Levine and Phredley Brown
Arranged by Victor López

Rock $\text{♩} = 116$

C FLUTE
(OPTIONAL)

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE
(OPTIONAL)

1ST B♭ TRUMPET

2ND B♭ TRUMPET

3RD B♭ TRUMPET

4TH B♭ TRUMPET
(OPTIONAL)

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE
(OPTIONAL)

4TH TROMBONE
(OPTIONAL)

GIUITAR
(OPTIONAL)

PIANO

BASS
(ELECTRIC)

DRUMS

CRASH CYN.

TOMS

H.H. CLOSED

1 2 3 4 5 6 7

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FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

8

9

10

11

12

13

14

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TREASURE

This image shows a page of a musical score, likely for a band or orchestra. The score is written for multiple instruments, including Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Trombone 1, Trombone 2, Trombone 3, Trombone 4, Guitar, Piano, Bass, and Drums. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music is arranged in a standard format with staves for each instrument. A large red watermark reading "Preview Requires Purchase" is overlaid diagonally across the page. The page number "17" is visible in the top right corner.

CONDUCTOR

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TREASURE

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAX.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

22 23 24 25 26 27 28

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FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

29 30 31 32 33 34 35

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FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

36 37 38 39 40 41 42

Chord symbols: F#11/9/bb, A#m7, G#11, F#11, G#11, C#11, Bb, A#m7, G#11, F#11, F#11/9/bb, A#m7, G#11, F#11, G#11, C#11, Bb, A#m7, G#11, F#11.

TREASURE

This image shows a page of a musical score, measures 43 through 49. The score is for a full orchestra and choir. The instruments and voices listed on the left are: FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TRP. 4, TBN. 1, TBN. 2, TBN. 3, TBN. 4, GTR., PNO., BASS, and DRUMS. The score is written in 4/4 time and features a key signature of two flats (B-flat and E-flat). A large, diagonal red watermark reading "Preview Requires Purchase" is overlaid across the entire page. The page number "43" is visible in the top left corner, and the measure numbers 43, 44, 45, 46, 47, 48, and 49 are printed at the bottom of the page.

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

50

51

52

53

54

55

56

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(F#17)

G#17

F#19/Bb

N.C.

(F#17)

G#17

F#19/Bb

N.C.

(2-3 CLAVE PATTERN)

RIM CLICK

H.H. FOOT

Musical score for CONDUCTOR, featuring various instruments and vocal parts. The score is marked with a large red watermark: "Legal Use Requires Purchase".

INSTRUMENTS: FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI. (SING), TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, TBN. 4, GTR., PNO., BASS, DRUMS.

MEASURES: 57, 58, 59, 60, 61, 62, 63.

Annotations:

- (SING) above BARI. staff at measure 57.
- PLAY above BARI. staff at measure 60.
- SM. CONGHELL ON STAND above DRUMS staff at measure 61.

The score includes musical notation for each instrument, including notes, rests, and dynamic markings. The key signature is B-flat major (two flats). The time signature is 4/4.

65

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

64 65 66 67 68 69 70

Chords: A^bMaj7, G^bM7, F^bM7, G^bM7, C^bM7, E^b, A^bMaj7, G^bM7, F^bM7

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

71 72 73 74 75 76 77

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FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

78 79 80 81 82 83 84

Abmaj7 Gmi7 Fmi7 Gmi7 Cmi Bb Abmaj7 Gmi7 Fmi7 Gmi7

Abmaj7 Gmi7 Fmi7 Gmi7 Cmi Bb Abmaj7 Gmi7 Fmi7 Gmi7

This image shows a page of a musical score, likely for a band or orchestra. The score is written for multiple instruments, including Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, and Drums. The notation includes various musical symbols such as notes, rests, and chords. A large red watermark "Preview Only" is overlaid diagonally across the page, indicating that this is a preview of the full score. The page number "86" is visible in the top right corner.

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

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