



Tower of Power Greatest Hits

Featuring *What is Hip?*, *You're Still a Young Man*, and *Down to the Nightclub*

Arranged by VICTOR LÓPEZ

INSTRUMENTATION

1 Conductor	2 1st Trombone
3 1st Flute	2 2nd Trombone
3 2nd Flute	2 3rd Trombone
2 Oboe	2 Euphonium
2 Bassoon	1 Baritone Treble Clef
3 1st B♭ Clarinet	4 Tuba
3 2nd B♭ Clarinet	1 Optional Electric Bass
3 3rd B♭ Clarinet	1 Optional Piano/Keyboard
2 B♭ Bass Clarinet	2 Mallet Percussion (Bells and/or Xylophone)
2 1st E♭ Alto Saxophone	2 Timpani (Tambourine)
2 2nd E♭ Alto Saxophone	2 Percussion 1 (Snare Drum, Bass Drum)
1 B♭ Tenor Saxophone	4 Percussion 2 (Hi-Hat Cymbals/Ride Cymbal/Cowbell/ Tambourine, Tambourine/Tom-Toms [3])
1 E♭ Baritone Saxophone	1 Percussion 3 (Optional Drumset)
3 1st B♭ Trumpet	
3 2nd B♭ Trumpet	
3 3rd B♭ Trumpet	
2 1st F Horn	
2 2nd F Horn	

SUPPLEMENTAL AND WORLD PARTS

Available for download from
www.alfred.com/worldparts

- E♭ Alto Clarinet
- 1st Horn in E♭
- 2nd Horn in E♭
- 1st Trombone in B♭ Bass Clef
- 2nd Trombone in B♭ Bass Clef
- 3rd Trombone in B♭ Bass Clef
- 1st Trombone in B♭ Treble Clef
- 2nd Trombone in B♭ Treble Clef
- 3rd Trombone in B♭ Treble Clef
- Baritone in B♭ Bass Clef
- Tuba in E♭ Bass Clef
- Tuba in E♭ Treble Clef
- Tuba in B♭ Bass Clef
- Tuba in B♭ Treble Clef

PROGRAM NOTES

Tower of Power, the legends of soul music, have been “funkifying” fans across the world for more than 40 years. Known for driving grooves, a soaring horn section, soulful vocals, and inarguably an extremely tight rhythm section, it is no surprise that the band continues to find success and remains on the touring circuit, as many of their songs have become worldwide standards.

Here's a fresh rendition of the band's greatest hits, including “What Is Hip?,” “You're Still a Young Man,” and “Down to the Nightclub.”

NOTES TO THE CONDUCTOR

This medley provides an opportunity for the concert band to "get down" and play some funky music. However, it is extremely important that everyone pay close attention to the articulations. In other words, all notes have to be articulated precisely as written in order for the ensemble to sound tight. This may require some additional individual practicing and sectionals. The ultimate goal is to make the entire ensemble sound as if one person is playing all of the parts. Obviously, listening to the original version of the titles included in this medley (along with the promotional sound file, which may be found at www.alfred.com/downloads) will help younger musicians understand the "funk style" concept.

Notice that an optional electric bass part has been included with this arrangement and it doubles the tuba part most of the time, with the exception of some displaced octaves and continued rhythms. The continued rhythms are mostly due, in part, to rest points for the tuba player. If the electric bass is available, it would definitely give the rhythm section an authentic touch. Additionally, although three percussion parts are included with this arrangement, all three parts complement each other. However, the Percussion 3 part is an optional drumset part that incorporates both the Percussion 1 and Percussion 2 parts. If needed, the piece will sound just as full and effective with one drumset player.

At the introduction, make certain that those students playing the alto, tenor saxophone, and horn bring out the part. Work on all of the transitions from one tune to the next, making sure that they sound smooth and that all tempi are properly established. The first title of the medley, "What Is Hip?," is introduced at measure 9 and should be played lightly. Don't make the staccatos too short or the accents too heavy. Also, pay attention to some of the extended harmonies, like measures 33 and 37, which include a C7#9 chord. The sonority may be new to less-experienced players.

The second selection, "You're Still a Young Man," is intriguing as far as the style is concerned. Notice that it is in $\frac{3}{4}$ with a "one feel," but it has a swing taste to it and also a straight feel from time to time. Again, listening to the original recording or the promo recording will help with the interpretation of this tune. Notice that the trumpet solo and eventually the duet have been tweaked a bit for playability. Beginning with the pickups to measure 72, the trumpet solo should be played full and with confidence. The counter line in the horn part should not overshadow the solo trumpet. For additional support, the horn part has been cued in the alto saxophone part. All throughout this section, the percussion parts should stay under the ensemble. Watch dynamics and make certain to exaggerate them when necessary to get the intended results. At measure 122, the feel changes to a jazz waltz and the idea is to focus on the groove and one feel. Play this section lightly not heavy.

Finally, the last title, "Down to the Nightclub," is in the same style as "What Is Hip?" and should be played in the same manner: playing attention to the articulations, groove, and total rhythmic configuration. Brining it all together at the end, starting with measure 204, a reprise of the opening material, as well as the second title, is presented. However, at measure 215, although the rhythmic configuration is the same, the harmony changes a bit to fit the tonality of the last song. Again, work on getting the correct balance of the chord at measure 222 to ensure the proper sonority. Ultimately, keep in mind to always strive for "funkiness" and not necessarily loud, heavy playing.

Let's get funky!



Tower of Power Greatest Hits

FULL SCORE

Approx. Duration - 5:30

Featuring *What Is Hip?*, *You're Still a Young Man*, and *Down to the Night Club*

Arranged by Victor López

Driving! $\text{♩} = 116$

Flutes



Oboe

Bassoon

B♭ Clarinets

B♭ Bass Clarinet

E♭ Alto Saxophones

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Driving! $\text{♩} = 116$

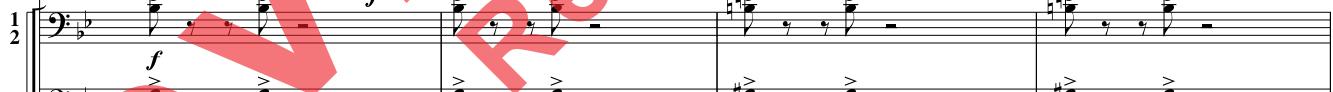
B♭ Trumpets



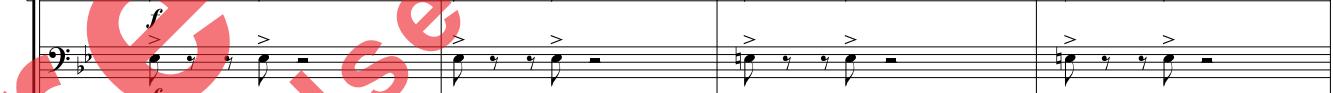
F Horns



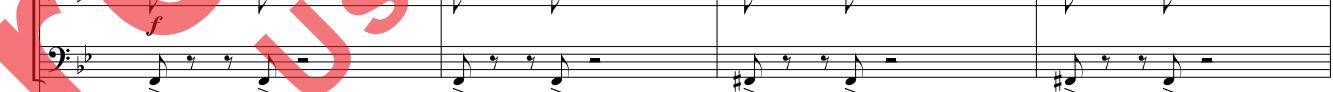
Trombones



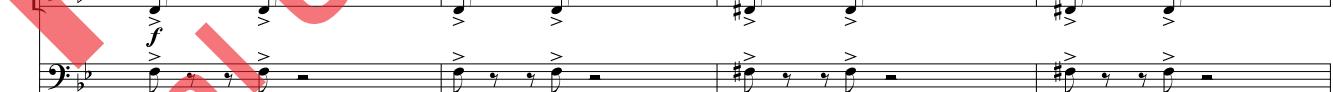
Euphonium



Tuba



Optional Electric Bass



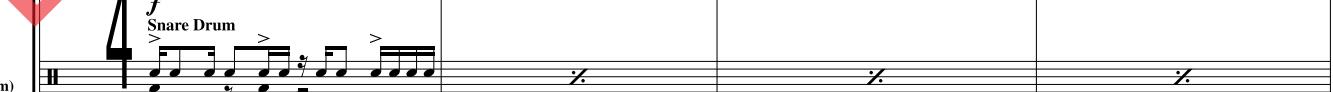
Mallet Percussion (Bells and/or Xylophone)



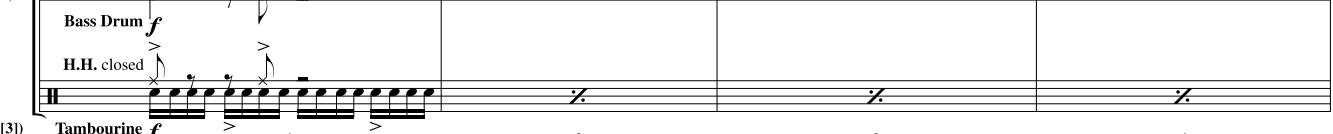
Timpani (Tambourine)



Percussion 1 (Snare Drum, Bass Drum)



Percussion 2 (Hi-Hat Cymbals/Ride Cymbal/Cowbell/Tambourine/Tambourine/Tom-Toms [3])



A bit slower $\text{♩} = 92$

Fls. 1 2 Ob. Bsn. 1 2 Cls. 2 3 B. Cl. A. Saxes. 1 2 T. Sax. Bar. Sax. Tpts. 1 2 Hns. 1 2 Tbn. 1 2 3 Euph. Tuba Elec. Bass Mlt. Perc. Play Timp. Perc. 1 Perc. 2

A bit slower $\text{♩} = 92$

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Congas (opt. Tom-Toms)

42218S

9 Funk style

Musical score for orchestra and band, section 1. The score includes parts for Flutes (Fls.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cls.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Saxes.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trombones (Tpts.), Horns (Hns.), Tubas (Tbns.), Euphonium (Euph.), Tuba (Tuba), Electric Bass (Elec. Bass), Mallet Percussion (Mlt. Perc.), Timpani (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score is in 2/4 time, key signature is B-flat major. The music features a funk-style groove with various instruments providing harmonic support and rhythmic drive. Measures 1 through 8 are shown.

"What Is Hip?" - Words and Music by Emilio Castillo, Stephen Kupka and David Garibaldi

9 Funk style

Musical score for orchestra and band, section 2. The score includes parts for Trombones (Tpts.), Horns (Hns.), Tubas (Tbns.), Euphonium (Euph.), Tuba (Tuba), Electric Bass (Elec. Bass), Mallet Percussion (Mlt. Perc.), Timpani (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score is in 2/4 time, key signature is B-flat major. The music continues the funk-style groove. Measures 9 through 12 are shown, with specific instructions for Percussion 1 regarding the use of Tambourine, Ride Cymbal, and Hi-Hat. The dynamic level is marked as *f*.

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Fls. 2

Ob.

Bsn.

Clrs. 1

Clrs. 2

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hns. 1

Hns. 2

Tbns. 1 2

Tbns. 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

42218S

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

18 19 20 21 22

Fls. 2 25 a2 a2

Ob.

Bsn.

Cls. 1 25

B. Cl. 2 3

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 25 2 3

Hns. 1 2

Tbns. 1 2 3 a2

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

42218S

Fls.

Ob.

Bsn.

Cl.

B. Cl.

A. Saxes.

T. Sax.

Bar. Sax.

Tpts.

Hns.

Tbns.

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

33 34 35 36

Fls. 1 2

Ob.

Bsn.

Clrs. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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37 38 39 40 41

43

Fls. 1 2

Ob.

Bsn.

1 Cls. 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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43

44

45

46

43

44

45

46

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Fls.

Ob.

Bsn.

Cls.

B. Cl.

A. Saxes.

T. Sax.

Bar. Sax.

Tpts.

Hns.

Tbns.

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

49

a2

a2

a2

47

48

49

50

51

Change: Eb to F

Cowbell

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Musical score for orchestra, page 14. The score includes parts for Flutes (2), Oboes, Bassoon, Clarinets (1, 2, 3), Bass Clarinet, Alto Saxes (1, 2), Tenor Sax, Baritone Sax, Trombones (1, 2, 3), Horns (1, 2), Tuba, Electric Bass, Mallet Percussion, Timpani, and Percussion 1 & 2. The score shows measures 52 through 56. Measure 52: Flutes play eighth-note patterns. Oboes play eighth-note patterns. Bassoon plays eighth-note patterns. Clarinets play eighth-note patterns. Bass Clarinet plays eighth-note patterns. Alto Saxes play eighth-note patterns. Tenor Sax plays eighth-note patterns. Baritone Sax plays eighth-note patterns. Trombones play eighth-note patterns. Horns play eighth-note patterns. Tuba plays eighth-note patterns. Electric Bass plays eighth-note patterns. Mallet Percussion plays eighth-note patterns. Timpani plays eighth-note patterns. Percussion 1 and Percussion 2 play eighth-note patterns. Measure 53: Similar patterns continue. Measure 54: Similar patterns continue. Measure 55: Similar patterns continue. Measure 56: Similar patterns continue. Measure 57: Timpani and Percussion 1 play eighth-note patterns. Percussion 2 plays eighth-note patterns. Measure 58: Timpani and Percussion 1 play eighth-note patterns. Percussion 2 plays eighth-note patterns.

60

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

H.H. closed

Perc. 2

Change: G to A

57 > 58 > 59 > 60 > 61

42218S

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Change: A to G

42218S

62 63 64 65 66

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Fls. 1 2 // rubato 3
Ob.
Bsn.
1 Cls. 1 2 ff
2 3 ff
B. Cl.
A. Saxes. 1 2 ff
T. Sax.
Bar. Sax.
Tpts. 1 ff f Solo 3
2 3 ff
Hns. 1 ff
2 ff
Tbns. 1 2 ff
3 ff
Euph.
Tuba
Elec. Bass
Mlt. Perc.
Timp.
Perc. 1
Perc. 2

67 68 69 70 71

Moderately (one feel) $\text{♩} = 132$ ($\text{♩} = \frac{3}{2}$)

Fls. 1 2 3
Ob.
Bsn.
Cl. 1 2 3
B. Cl.
A. Saxes. 1 2 (Hns.) $a^2 mf$
T. Sax.
Bar. Sax.

f

"You're Still a Young Man" - Words and Music by Emilio Castillo and Stephen Kupka

Moderately (one feel) $\text{♩} = 132$ ($\text{♩} = \frac{3}{2}$)

Tpts. 1 2 3
Hns. 1 2 3
Tbns. 1 2 3
Euph.
Tuba
Elec. Bass
Mlt. Perc.
Timp.
Perc. 1
Perc. 2

p

mf

Change: C to B \flat

mf

Ride Cym.

mf

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80

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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80 All

Suspended Cymbal

77 78 79 80 81

Fls. 2

Ob.

Bsn.

Cls. 1

Cls. 2

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hns. 1

Hns. 2

Tbns. 1 2

Tbns. 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

a2

mf

mf

mf

mf

mf

mf

a2

mf

f

3

Solo Concert Toms

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Fls. 1
Fls. 2 *mf*

Ob. *mf*

Bsn. *mf* — *f* — *mf*

Cl. 1
Cl. 2
Cl. 3 *mf* — *f* *#* — *mf*

B. Cl. *mf*

A. Saxes. 1
A. Saxes. 2

T. Sax. *mf* — *f* *mf*

Bar. Sax. *mf* — *f* *mf*

Tpts. 1
Tpts. 2
Tpts. 3

Hns. 1
Hns. 2 *mf* — *f*

Tbns. 1
Tbns. 2
Tbns. 3 *f* — *mf* *(b)* — *mf*

Euph. *f* — *mf*

Tuba *mf*

Elec. Bass *mf*
Play (2nd time only)

Mlt. Perc. *mf*

Tim. *mf*

Perc. 1 *>* *2* *2*

Perc. 2 *x* *x* *x* *x* *x* *x* *x* *x* *x*

42218S *mp* 92 93 94 95 96 97

1. 2. [102]

Fls. 1 2 Ob. Bsn.

Cl. 1 2 B. Cl. A. Saxes. 1 2 T. Sax. Bar. Sax.

Tpts. 1 2 Hns. 1 2

Tbns. 1 2 3 Eup. Tuba

Elec. Bass Mlt. Perc.

Tim. Perc. 1 Perc. 2

mf

p

Solo f

mf

a2

mf

mp

p

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98 99 100 101 102 103

Fls. 2

Ob.

Bsn.

1 Cls. 1

2 Cls. 2

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2

Hns. 1 2

Tbns. 1 2

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

The musical score consists of 18 staves of music. The instruments listed are Flutes (2), Oboe, Bassoon, Clarinet 1, Clarinet 2, Bass Clarinet, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Baritone Saxophone, Trombones 1, Trombones 2, Horns 1, Horns 2, Tuba, Electric Bass, Multiple Percussion, Timpani, Percussion 1, and Percussion 2. The score includes dynamic markings such as *fp*, *mf*, and *mp*. Measure numbers 104 through 109 are indicated at the bottom of the page.

Fls. 1
Fls. 2 *mf*

Ob. *mf*

Bsn. *mf*

Cls. 1 *mf*

Cls. 2 *mf*

B. Cl. *mf*

A. Saxes. 1
A. Saxes. 2

T. Sax. *mf*

Bar. Sax. *mf*

Tpts. 1
Tpts. 2
Tpts. 3

Hns. 1 *mf*

Hns. 2 *mf*

Tbns. 1
Tbns. 2
Tbns. 3 *mf*

Euph.

Tuba *mf*

Elec. Bass *mf*

Mlt. Perc. *mf* Bells

Timp.

Perc. 1 *mf*

Perc. 2 *mf*

Susp. Cym. *p* *mf*

110 111 112 113 114 115

42218S

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Fls. 2
Ob.
Bsn.
Cls. 1
2
B. Cl.
A. Saxes. 1 2
T. Sax.
Bar. Sax.
All
Tpts. 1
2
3
Hns. 1
2
Tbns. 1 2
3
Euph.
Tuba
Elec. Bass
Xyl.
Mlt. Perc.
Timp.
Perc. 1
Perc. 2

116 117 118 119 120 121

Susp. Cym. *p*

122 Jazz waltz

This section of the musical score features woodwind instruments. The instrumentation includes Flutes (1st and 2nd), Oboe, Bassoon, Clarinet (1st and 2nd), Bass Clarinet, Alto Saxophone (1st and 2nd), Tenor Saxophone, Baritone Saxophone, Trumpet (1st and 2nd), Horn (1st and 2nd), Trombone (1st and 2nd), Euphonium, Tuba, and Electric Bass. The score is set in common time with a key signature of one flat. Measure 122 starts with Flute 1 and 2 playing eighth-note pairs. Measures 123-125 feature various woodwind entries with dynamics like *f*, *mf*, and *p*. Measures 126-127 show more complex harmonic patterns with sustained notes and sixteenth-note figures.

122 Jazz waltz

This section continues the jazz waltz style. It includes Trombones (1st and 2nd), Horns (1st and 2nd), Trombone/Euphonium/Tuba, and Electric Bass. Measures 122-125 show rhythmic patterns with eighth and sixteenth notes. Measures 126-127 feature sustained notes and harmonic resolutions. The score concludes with a dynamic marking of *mf*.

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a2

Fls.

Ob.

Bsn.

Cls.

B. Cl.

A. Saxes.

T. Sax.

Bar. Sax.

Tpts.

Hns.

Tbns.

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Susp. Cym. *p*

128 129 130 131 132 133

42218S

Fls. 1 2 Ob. Bsn. a2

ff *ff* *ff*

Cl. 1 2 3 B. Cl. mf

ff *ff* *ff*

A. Saxes. 1 2 T. Sax. Bar. Sax. mf

ff *ff* *ff*

Tpts. 1 2 3 138

ff *ff* *ff*

Hns. 1 2 138

ff *ff*

Tbns. 1 2 3 mf

ff *ff* *ff*

Euph. mf

ff

Tuba mf

ff

Elec. Bass mf

ff

Mlt. Perc. mf

f

Timp. mf

ff

Perc. 1 >

ff Concert Toms Solo

Perc. 2 >

ff

42218S 134 135 136 137 138 139

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Fls. 2

Ob.

Bsn.

Clrs. 1

Clrs. 2

B. Cl.

A. Saxes. 1

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hns. 1

Hns. 2

Tbns. 1

Tbns. 2

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

42218S 140 141 142 143 144 145 146

147 rit.

Fls. 1 2

Ob.

Bsn.

Cl. 1

Cl. 2 3

B. Cl.

A. Saxes. 1 2

(Tpt. 2)

T. Sax.

Bar. Sax.

147 rit.

Tpts. 1 2 3

Solo 2. 3. f

All f

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Susp. Cym. p f 149 150 151 152

22218S

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This is a page from a musical score. The top right corner indicates page 31. The score is divided into two systems by a vertical bar line. The first system covers measures 147 through 150. The second system begins at measure 151 and ends at measure 152. The instrumentation includes Flutes (2), Oboe, Bassoon, Clarinet (2), Bass Clarinet, Alto Saxophone (2), Tenor Saxophone, Baritone Saxophone, Trombones (3), Horns (2), Tuba, Electric Bass, Multiple Percussion, Timpani, and Percussion 1 & 2. Dynamic markings such as 'rit.' (ritardando), 'f' (fortissimo), 'mf' (mezzo-forte), and 'p' (pianissimo) are present. Measure 147 starts with a rest followed by a dynamic 'f'. Measures 148 and 149 show various melodic lines and dynamics. Measure 150 features a 'rit.' (ritardando) instruction. Measure 151 begins with a dynamic 'f'. Measure 152 concludes with a dynamic 'f'. A large red watermark reading 'Preview Legal Use Requires Purchase' is diagonally across the page.

"Down to the Nightclub" - Words and Music by Emilio Castillo, Stephen Kupka and David Garibaldi
Moderate funk $\text{♩} = 92$

Fls. 2

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

"Down to the Nightclub" - Words and Music by Emilio Castillo, Stephen Kupka and David Garibaldi
Moderate funk $\text{♩} = 92$

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Xyl. (rolls for Xyl. only)

Bells f

Both

Xyl.

Bells

mp
edge

mfp

Tambourine

Congas mfp
(opt. Tom-Toms)

153 154 155 156 157

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161

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

161

Change: B \flat to C

center

158 159 160 161 162

Musical score for orchestra, page 34. The score includes parts for Flutes (2), Oboes, Bassoon, Clarinets (1, 2, 3), Bass Clarinet, Alto Saxophones (1, 2), Tenor Saxophone, Baritone Saxophone, Trombones (1, 2, 3), Horns (1, 2), Tuba, Euphonium, Electric Bass, Mallet Percussion, Timpani, and Percussion 1 & 2. The music consists of six staves of musical notation. Measure numbers 163, 164, 165, 166, and 167 are indicated at the bottom.

169

Fls. 1 2 Ob. Bsn. Cls. 1 2 3 B. Cl. A. Saxes. 1 2 T. Sax. Bar. Sax.

169

Tpts. 1 2 3 Hns. 1 2 Tbn. 1 2 3 Euph. Tuba Elec. Bass Mlt. Perc. Timp. Perc. 1 Perc. 2

Both

42218S

This page contains musical staves for various instruments, including Flutes (2 parts), Oboe, Bassoon, Clarinet (3 parts), Bass Clarinet, Alto Saxophone (2 parts), Tenor Saxophone, Bass Saxophone, Trombones (3 parts), Horns (2 parts), Bass Trombone (3 parts), Euphonium, Tuba, Electric Bass, and Multiple Percussion. The score includes dynamic markings such as *fp* (fortissimo) and *f* (forte). Measure numbers 168 through 172 are indicated at the bottom. The page number 35 is in the top right corner. A large red watermark reading "Preview Requires Purchase" diagonally across the page.

177

Fls. 1 2

Ob.

Bsn.

1 Cls. 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

177

173 174 175 176 177

Claves

Cowbell

Fls. 2

Ob.

Bsn.

Cls. 1

Cls. 2

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hns. 1

Hns. 2

Tbns. 1 2

Tbns. 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

178 179 180 181 182

Fls. 2

Ob.

Bsn.

Cls. 1

2

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1

2

Hns. 1

2

Tbns. 1 2

3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Ride Cym.

183 184 185 186 187

Fls. 2

Ob.

Bsn.

Cls. 1

Cls. 2

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hns. 1

Hns. 2

Tbns. 1 2

Tbns. 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

196

196

Preview Requires Purchase

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

198 199 200 201

Fls. 1 2

Ob.

Bsn.

Cls. 1

Cls. 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

[206]

202 203 204 205 206

42218S

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Eup.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Change: C to D

42218S 207 208 209 210 211

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

42218S

212 213 214 215 216

H.H. closed

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This page contains musical notation for a full orchestra. The instrumentation listed includes Flutes (2), Oboe, Bassoon, Clarinets (3), Bass Clarinet, Alto Saxophones (2), Tenor Saxophone, Baritone Saxophone, Trombones (3), Horns (2), Tuba, Electric Bass, Multiple Percussion, Timpani, and Percussion 1 & 2. The score is organized into five staves, each containing six measures of music. Measures 212 and 213 feature entries from the woodwind section. Measure 214 is dominated by the bassoon. Measures 215 and 216 involve complex patterns from the percussion section. A large red watermark with the text 'Preview Use Requires Purchase Only' is overlaid across the page.

217

Fls.

Ob.

Bsn.

Cls.

B. Cl.

A. Saxes.

T. Sax.

Bar. Sax.

217

Tpts.

Hns.

Tbns.

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

42218S

217

218

219

220

221

The musical score consists of two systems of five staves each. The first system starts at measure 217 and ends at 221. The second system starts at 217 and ends at 221. The instruments listed on the left are Flutes (Fls.), Oboes (Ob.), Bassoon (Bsn.), Clarinets (Cls.), Bass Clarinet (B. Cl.), Alto Saxophones (A. Saxes.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trombones (Tbns.), Horns (Hns.), Euphonium (Euph.), Tuba, Electric Bass (Elec. Bass), and Multiple Percussion (Mlt. Perc.). The time signature is common time throughout. Measures 217-221 feature a variety of rhythmic patterns, including eighth-note pairs, sixteenth-note groups, and sustained notes. Measures 218-219 show more complex patterns involving eighth-note pairs and sixteenth-note groups. Measures 220-221 continue with similar patterns, often featuring eighth-note pairs and sixteenth-note groups. The score is highly detailed, with each instrument contributing to the overall harmonic and rhythmic complexity of the piece.

Moderately ♩ = 112

Fls. 1 2 ff // rubato 3
 Ob. ff 4
 Bsn. ff
 Cls. 1 ff
 2 3 ff
 B. Cl. ff
 A. Saxes. 1 2 ff (Tpt. 2)
 T. Sax. ff
 Bar. Sax. ff
 Tpts. 1 ff Solo 2. ff Solo 3. f
 Hns. 1 ff
 2 ff
 Tbns. 1 2 ff
 3 ff
 Euph. ff
 Tuba ff
 Elec. Bass ff
 Mlt. Perc. ff Change: D to B♭ 3
 Timp. f 4
 Perc. 1 ff x x x
 Perc. 2 ff Susp. Cym. p 226

rit.

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Play All

rit.

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42218S

227

228

229

230

231

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