



As performed by Bruno Mars

Treasure

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

INSTRUMENTATION

- 1 Conductor
- 3 1st Flute
- 3 2nd Flute
- 2 Oboe
- 2 Bassoon
- 3 1st B $\flat$ Clarinet
- 3 2nd B $\flat$ Clarinet
- 3 3rd B $\flat$ Clarinet
- 2 B $\flat$ Bass Clarinet
- 2 1st E $\flat$ Alto Saxophone
- 2 2nd E $\flat$ Alto Saxophone
- 1 B $\flat$ Tenor Saxophone
- 1 E $\flat$ Baritone Saxophone
- 3 1st B $\flat$ Trumpet
- 3 2nd B $\flat$ Trumpet
- 3 3rd B $\flat$ Trumpet
- 2 1st F Horn
- 2 2nd F Horn

- 2 1st Trombone
- 2 2nd Trombone
- 2 3rd Trombone
- 2 Euphonium
- 1 Baritone Treble Clef
- 4 Tuba
- 1 Optional Electric Bass
- 1 Optional Piano/Keyboard
- 2 Mallet Percussion
(Bells and/or Xylophone)
- 1 Timpani
- 4 Percussion 1
(Snare Drum/Hi-Hat Cymbals, Bass Drum/
Large Cowbell)
- 4 Percussion 2
(Crash Cymbals/Tambourine/Claves,
Tom-Toms [3]/Conga Drums)
- 1 Percussion 3
(Optional Drumset)

SUPPLEMENTAL AND WORLD PARTS

Available for download from
www.alfred.com/worldparts

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

PROGRAM NOTES

Peter Gene Hernandez (born October 8, 1985), known by his stage name Bruno Mars, is a multitalented singer, songwriter, producer, and musician born to a musical family in Honolulu, Hawaii. His father, a Latin percussionist from Brooklyn, organized a Vegas-style revue that featured the entire family, including his mother, a talented vocalist. Four-year-old Mars observed his family performing Motown hits, doo-wop medleys, and impersonations for enthusiastic crowds all over his native Waikiki Beach. Soon after, Mars became the world's youngest Elvis impersonator, performing in front of the same enthusiastic crowds on a nightly basis. He has achieved a total of five number one singles on the Billboard Hot 100 chart and six top ten singles, and his latest album featured the international hit singles "Locked Out of Heaven," "When I Was Your Man," and the title of this arrangement, "Treasure." Recently, the Super Bowl Committee announced that Mars is expected to be the headline performer at the halftime show of Super Bowl XLVIII in February 2014. Jon Caramanica of *The New York Times* called him "one of the most versatile and accessible singers in pop, with a light, soul-influenced voice that's an easy fit in a range of styles—a universal donor."

NOTES TO THE CONDUCTOR

The introduction is to be played full but not very loud. Both articulation and dynamics should be closely followed. Notice that there are three percussion parts included with this arrangement; however, all three parts complement each other. The drumset part is actually a combination of Percussion 1 and Percussion 2 and it will sound as full when played by one person only, eliminating duplicated parts. Additionally, an electric bass part, which mostly doubles the tuba part with some octave displacements, is included as well and will add to the authenticity of the soul disco style. Notice that notes that appear on the bass part with an X note-head 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.

At measure 53, the unison melody is given to the low brass, low woodwinds, and saxophones, followed by the upper winds, saxophones, and horns in harmony. Then, at measure 61, while the harmonized melody continues, the low brass joins in with a rhythmic and harmonic structure, building little by little until measure 69. 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, are prominent.

Ultimately, to obtain the desired intentions of this arrangement, all players must observe the dynamics as well as articulations. This will ensure a tight sound throughout.

This concert band arrangement of this Bruno Mars hit is exciting and is guaranteed to be your students' and audience's favorite piece.

Treasure it!



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

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42220S

[illegible]

Fls. 1 2 *a2*

Ob.

Bsn.

Cls. 1 2 3 *a2*

B. Cl.

A. Saxes. 1 2 *f* *mf*

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 *f* *mf*

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc. Bells *f* Xyl. *mf* Bells *f*

Timp.

Perc. 1

Perc. 2

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18 19 20 21 22 23

25

Fls. 1 2 *f*

Ob. *f*

Bsn. *f*

Cls. 1 2 3 *a2*

B. Cl.

A. Saxes. 1 2 *+1.* *a2*

T. Sax.

Bar. Sax.

25

Tpts. 1 2 3 *mf* *a2* *a2*

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc. *Xyl.* *Bells* *Xyl.*

Timp. *dampen* *mf*

Perc. 1

Perc. 2

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24 25 26 27 28 29

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. Bells Xyl. Bells Xyl. Bells Bells & Xyl.

Timp.

Perc. 1

Perc. 2

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30 31 32 33 34 35

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37

Fls. 1 2

Ob.

Bsn. *mf*

Cls. 1 2 3

B. Cl. *a2*

A. Saxes. 1 2 *f* *a2*

T. Sax. *f*

Bar. Sax.

Tpts. 1 2 3 *a2*

Hns. 1 2 *f*

Tbns. 1 2 3 *a2* *f*

Euph. *f*

Tuba

Elec. Bass

Mlt. Perc. *Xyl.* *mf*

Timp. *dampen* *mf*

Perc. 1

Perc. 2

42220S 36 37 38 39 40

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.

Tim.

Perc. 1

Perc. 2

42220S

41 42 43 44 45

45

45

mf

mf

a2

a2

a2

mf

mf

f

f

mf

mf

mf

T.T.

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. Bells Xyl. Bells & Xyl.

Timp.

Perc. 1

Perc. 2

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46 47 48 49 50 51

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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

Xyl.

61

61

42220S

58 59 60 61 62

Fls. 1 2 *a2*

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

Bells & Xyl.

42220S

63 64 65 66

70

Fls. 1 2 *mf* *a2*

Ob. *mf*

Bsn. *mf*

Cls. 1 *mf* *a2*
2 3 *mf*

B. Cl. *mf*

A. Saxes. 1 2 *mf* *a2*
T. Sax. *mf*
Bar. Sax. *mf*

Tpts. 1 *mf* *a2*
2 3 *mf*

Hns. 1 *mf*
2 *mf*

Tbns. 1 2 *mf*
3 *mf*

Euph. *mf*

Tuba *mf*

Elec. Bass *mf*

Mlt. Perc. *mf* Bells *mf* Xyl. *mf*

Timp.

Perc. 1 *mf* Solo

Perc. 2 *mf*

42220S 67 68 69 70 71 72

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. Bells Xyl. Bells Xyl. Bells Xyl.

Timp.

Perc. 1

Perc. 2

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73 74 75 76 77 78

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3 *a2*

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Bells

Bells & Xyl.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

H.H. closed

T.T.

Cr. Cyms.

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79 80 81 82 83

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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84 85 86 87 88

dampen

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89

90

91

92

93

choke

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