



The Doors on Tour

Featuring *Light My Fire*; *People Are Strange*; and *Hello, I Love You*

Words and Music by THE DOORS

Arranged by PATRICK ROSZELL

1 Conductor

3 1st Flute

3 2nd Flute

2 Oboe

2 Bassoon

3 1st B♭ Clarinet

3 2nd B♭ Clarinet

3 3rd B♭ Clarinet

2 B♭ Bass Clarinet

2 1st E♭ Alto Saxophone

2 2nd E♭ Alto Saxophone

1 B♭ Tenor Saxophone

1 E♭ Baritone Saxophone

3 1st B♭ Trumpet

3 2nd B♭ Trumpet

3 3rd B♭ 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 Mallet Percussion
(Xylophone)

1 Timpani

3 Percussion 1
(Drumset or Optional Snare Drum/
Suspended Cymbal, Optional Bass Drum)

2 Percussion 2
(Suspended Cymbal/Wind Chimes)

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

The Doors were an American rock band that formed in 1965 in Los Angeles, California. The members were vocalist Jim Morrison, keyboardist Ray Manzarek, drummer John Densmore, and guitarist Robby Krieger. The band took its name from Aldous Huxley's book, *The Doors of Perception*, which was a reference to a William Blake quote from his famous work, *The Marriage of Heaven and Hell*: "If the doors of perception were cleansed, everything would appear to man as it is, infinite."

They were among the most controversial, influential, and unique rock acts of the 1960s, mostly because of Morrison's wild, poetic lyrics, and charismatic but unpredictable stage persona. After Jim Morrison's death in Paris in 1971, the remaining members continued as a trio until finally disbanding in 1973.

NOTES TO THE CONDUCTOR

The opening arrangement of "Light My Fire" should be approached in a straight-ahead rock style. Special attention should be given to the articulations in the accompanying voices and the rhythms in the bass line and drumset parts to achieve a proper feel of the music. At measure 49, "People Are Strange" should be approached in an easy shuffle or swing style. Again, please note the articulations in the accompanying voices. "Hello, I Love You," at measure 86, should be back to a steady rock feel with straight eighths. Again, attention should be given to the rhythms in the bass line and drumset part to achieve a proper feel of the music.

As always, feel free to adjust tempo and dynamics to suit your ensemble and performance venue. 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.

Best wishes for an entertaining performance!



LIGHT MY FIRE

PEOPLE ARE STRANGE

Words and Music by THE DOORS

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HELLO, I LOVE YOU

Words and Music by THE DOORS

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FULL SCORE

Approx. Duration - 4:45

The Doors on Tour

Featuring *Light My Fire*; *People Are Strange*; and *Hello, I Love You*

Words and Music by

The Doors

Arranged by Patrick Roszell

“Light My Fire”
With a beat $\text{♩} = 120$

Flutes 1 2

Oboe

Bassoon

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1 2 3

F Horns 1 2

Trombones 1 2 3

Euphonium

Tuba (Optional Electric Bass)

Mallet Percussion (Xylophone)

Timpani

Percussion 1 (Drumset or Optional Snare Drum/Suspended Cymbal/Optional Bass Drum)

Percussion 2 (Suspended Cymbal/Wind Chimes)

Fls. 2

Ob.

Bsn.

1 Cls. 2

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2

Hns. 1 2

Tbns. 1 2

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fill - - - - -
on head
 $\gg_3 >$

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9 10 11 12 13

p

Fls. 1 2

Ob.

Bsn. *f*

Cl. 1 2 3

B. Cl. *f*

A. Saxos. 1 2 *f* *a2*

T. Sax. *f*

Bar. Sax. *f*

Tpts. 1 2 3

Hns. 1 2 *f*

Tbns. 1 2 3

Euph. *f*

Tuba

Mlt. Perc. Xylophone *f*

Tim. *f*

Perc. 1 *f* Fill *3* >>> >

Perc. 2 *f*

14 15 16 17 18

Fls.

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

Tbns. 2

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fill - - - on head
>>>

p

29

Fls.

Ob.

Bsn.

Cls.

B. Cl.

A. Saxes.

T. Sax.

Bar. Sax.

Tpts.

Hns.

Tbns.

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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
Mlt. Perc.
Timp.
Perc. 1
Perc. 2

Fls. 2 40 *a2*

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

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

The musical score consists of two systems of music. The first system (measures 39-41) includes parts for Flutes (2), Oboe, Bassoon, Clarinet (1), Clarinet (2), Bass Clarinet, Alto Saxophone (1, 2), Tenor Saxophone, Baritone Saxophone, Trombones (1, 2), Horns (1, 2), Euphonium, Tuba, and Multiple Percussion. The second system (measures 42-43) includes parts for Timpani, Percussion 1, and Percussion 2. Measure 40 features dynamic markings like < i f f > and m f. Measure 41 shows a 'rim shot' for Percussion 1. Measure 42 includes a 'rim shot' for Percussion 1 and a 'Elec. Bass' note for Tuba. Measure 43 concludes the page.

rit.

Fls. 2

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

rit.

Tpts. 1

Tpts. 2

Hns. 1

Hns. 2

Tbns. 1/2

Tbns. 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Wind Chimes

Fill - 3

Change: A to G

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44

45

46

47

48

"People Are Strange"
Easy shuffle $\text{♩} = 110$ ($\text{♩} = \frac{3}{2} \text{♪}$)

Fls.

Ob.

Bsn.

Clz.

B. Cl.

A. Saxes.

T. Sax.

Bar. Sax.

Tpts.

Hns.

Tbns.

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

49

50

51

p

Susp. Cym.

mf

52

53

57

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

Tpts. 1
Hns. 1
Tbns. 1
Euph.
Tuba
Mlt. Perc.
Timp.
Perc. 1
Perc. 2

58

Fls. 1
Ob.
Bsn.
Clz. 1
Clz. 2
Clz. 3
B. Cl.
A. Saxes. 1
A. Saxes. 2
T. Sax.
Bar. Sax.
Tpts. 1
Tpts. 2
Tpts. 3
Hns. 1
Hns. 2
Tbns. 1
Tbns. 2
Tbns. 3
Euph.
Tuba
Mlt. Perc.
Timp.
Perc. 1
Perc. 2

Review requires purchase

Fls. 2

Ob.

Bsn.

Cl. 1

Cl. 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

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

65

66

67

68

69

Preview Use Requires Purchase

Fls. 2

Ob.

Bsn.

Cls. 1

Cls. 3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hns. 1

Hns. 2

Tbns. 1

Tbns. 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Solo

Fill

p

70 71 72 73 74

75

Fls. 2

Ob.

Bsn.

Cls. 1

B. Cl. *mf*

A. Saxes. 1/2

T. Sax.

Bar. Sax. *mf*

Tpts. 1

Tpts. 2

Hns. 1

Hns. 2

Tbns. 1

Tbns. 2

Euph.

Tuba *mf*

Mlt. Perc.

Timp.

Perc. 1 *mf*
on rim

Perc. 2 *mf*

43142S *mf*

75 76 77 78 79

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This is a page from a musical score for a large orchestra. The page features 18 staves, each representing a different instrument or group of instruments. The instruments listed are Flutes (2), Oboe, Bassoon, Clarinet (1), Bass Clarinet (marked 'mf'), Alto Saxophone (1/2), Tenor Saxophone, Baritone Saxophone (marked 'mf'), Trumpet (1), Trumpet (2), Horn (1), Horn (2), Trombone (1), Trombone (2), Euphonium, Tuba (marked 'mf'), Mallet Percussion, Timpani, and two Percussionists (Perc. 1 and Perc. 2). The score is divided into measures numbered 75 through 79. Measure 75 begins with rests for most instruments. Measures 76-78 see various instruments enter, including Clarinet 1, Bass Clarinet, Alto Saxophone, Trumpet 1, Trombone 1, and Percussion 1. Measure 79 ends with rests. A large red watermark reading 'Preview Use Requires Purchase Only' is diagonally across the page.

rit.

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 Tbns. 2 Euph. Tuba Mlt. Perc. Timp. Perc. 1 Perc. 2

rit.

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43142S 80 81 82 83 84 85

"Hello, I Love You"
With a beat ♩ = 120 (Straight eighths)

Fls. 2

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

The musical score consists of ten staves. The first five staves (Flutes, Oboe, Bassoon, Clarinet 1, Clarinet 2, Bass Clarinet) play straight eighth-note patterns starting at dynamic *p*. The next five staves (Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trombones 1/2, Trombones 3) enter with eighth-note patterns starting at *mf*. Measures 86-90 show the bassoon and bass clarinet continuing their eighth-note patterns. The alto saxophone and tenor saxophone play eighth-note patterns from measure 87 onwards. The baritone saxophone and trombones play eighth-note patterns from measure 88 onwards. The bassoon and bass clarinet play eighth-note patterns from measure 89 onwards.

"Hello, I Love You"
With a beat ♩ = 120 (Straight eighths)

Tpts. 1

Hns. 1

Hns. 2

Tbns. 1/2

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

The musical score continues with ten staves. The first two staves (Trumpets 1, Trombones 1/2) play eighth-note patterns starting at *p*. The next two staves (Horns 1, Trombones 3) play eighth-note patterns starting at *mf*. Measures 86-90 show the first trumpet playing eighth-note patterns. The second trumpet and third trombone play eighth-note patterns from measure 87 onwards. The first trumpet and first trombone play eighth-note patterns from measure 88 onwards. The second trumpet and second trombone play eighth-note patterns from measure 89 onwards. The first trumpet and first trombone play eighth-note patterns from measure 90 onwards.

Change: G to F, C to B♭

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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

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

91

92

93

94

Review Required

105

Fls. 1 2

Ob.

Bsn.

Cls. 1 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

105

a²

a²

Fill on Toms S.D.

Fill on Toms S.D.

Fls. 2

Ob.

Bsn.

Cls. 1

Cls. 3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hns. 1

Hns. 2

Tbns. 1/2

Tbns. 3

Eup.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fill on Toms S.D.

Fill on Toms S.D.

p

113

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

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

f

113 114 115 116 117

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Fls. 2

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Saxes. 1

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hns. 1

Hns. 2

Tbns. 1

Tbns. 2

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

a2

p

f

p

Fill on head

118

119

120

121

122

Fls. 2

Ob.

Bsn.

Cls. 1

2

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

122

Tpts. 1

2

Hns. 1

2

Tbns. 1 2

3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

f

122

123

124

p

Fill - - - > > >

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