



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

INSTRUMENTATION

1 Conductor	1 1st B \flat Trumpet	3 Percussion I (Drumset [opt. Snare Drum/Ride Cymbal, Bass Drum, Two Toms])
1 1st Flute	1 2nd B \flat Trumpet	2 Percussion II (Suspended Cymbal, Wind Chimes)
1 2nd Flute	1 3rd B \flat Trumpet	
2 Oboe	1 1st Trombone	8 1st Violin
1 1st B \flat Clarinet	1 2nd Trombone	8 2nd Violin
1 2nd B \flat Clarinet	1 3rd Trombone	5 Viola
1 B \flat Bass Clarinet	1 Tuba	5 Cello
2 Bassoon	1 Mallet Percussion (Xylophone)	5 String Bass
2 1st F Horn	1 Timpani (G-A-D-F)	
2 2nd F Horn		

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 Doors were an American rock band 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 distinctive 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, as well as the rhythms in the bass line and drumset part, 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.

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 Doors on Tour

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

CONDUCTOR SCORE

Duration - 4:30

Words and music by THE DOORS

Arranged by Patrick Roszell

“Light My Fire”
With a beat (♩ = 120)

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)
Tune: G, A, D, F

Timpani
(G-A-D-F)

Percussion I
(Drumset [opt. Snare Drum/
Ride Cymbal, Bass Drum,
Two Toms])
mf

Percussion II
(Suspended Cymbal/
Wind Chimes)
Suspended Cymbal

Violins
I
II

Viola

Cello

String Bass

“Light My Fire”
With a beat (♩ = 120)

1 2 3 4 5



6

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

mf

f

on rim

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mf

f

6 7 8 9 10 11

14

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

Vlns. I, II

Vla.

Cello

Str. Bass

f, *mf*, *p*, *Fill on head*, *Fill*, *Xylophone*

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

Vlms. I, II

Vla.

Cello

Str. Bass

f, *mf*, *p*

Fill on head

24 25 26 27 28 29



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
Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

30 31 32 33 34

p *f*

Fill

40

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

40

rit.

Vns. I, II

Vla.

Cello

Str. Bass

"People Are Strange"
49 Easy Shuffle (♩ = 110) (♩♩ = ♩³)

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. (Change: E to D)
Perc. I (Wind Chimes)
Perc. II

"People Are Strange"
49 Easy Shuffle (♩ = 110) (♩♩ = ♩³)

Vlns. I, II
Vla.
Cello
Str. Bass

The image displays a page of a musical score for a symphony orchestra, page 13. The score is arranged in a standard orchestral layout with staves for various instruments. The instruments listed on the left are: Fls. (Flutes I and II), Ob. (Oboe), Cls. (Clarinets I and II), B. Cl. (Bass Clarinet), Bsn. (Bassoon), Hns. (Horns I and II), Tpts. (Trumpets I, II, and III), Tbn. (Trombones I, II, and III), Tuba, Mlt. Perc. (Mallet Percussion), Timp. (Timpani), Perc. I and II (Percussion I and II), Vlns. (Violins I and II), Vla. (Viola), Cello, and Str. Bass (String Bass). The score is in a key signature of one flat (B-flat) and a common time signature (C). A large, diagonal red watermark reading "Preview Only" is overlaid across the entire page, with the text "Legal Use Requires Purchase" written below it. The musical notation includes notes, rests, and dynamic markings. At the bottom of the page, the measure numbers 59, 60, 61, 62, 63, and 64 are indicated.

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

Vlns. I, II

Vla.

Cello

Str. Bass

rit.

Fill

-1

3

77 78 79 80 81 82

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

Fls. I, II; Ob.; Cls. I, II; B. Cl.; Bsn.; Hns. I, II; Tpts. I, II, III; Tbn. I, II, III; Tuba; Mt. Perc.; Timp.; Perc. I; Perc. II

Change: D to C

Low Tom

Fill on Toms

Snare

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

Vlns. I, II; Vla.; Cello; Str. Bass

The image shows a page of a musical score, page 18, featuring a large red watermark that reads "Preview Only Requires Purchase". The score is divided into two main sections: Percussion and Strings.

Percussion Section:

- Fls. (Flutes):** I and II staves, mostly empty.
- Ob. (Oboes):** I and II staves, mostly empty.
- Cls. (Clarinets):** I and II staves, mostly empty.
- B. Cl. (Bassoon):** I staff, mostly empty.
- Bsn. (Bassoon):** I staff, mostly empty.
- Hns. (Horns):** I and II staves, mostly empty.
- Tpts. (Trumpets):** I, II, and III staves, mostly empty.
- Tbns. (Trombones):** I, II, and III staves, mostly empty.
- Tuba:** I staff, mostly empty.
- Mlt. Perc. (Mallet Percussion):** I staff, mostly empty.
- Timp. (Timpani):** I staff, mostly empty.
- Perc. I (Percussion I):** I staff, contains rhythmic patterns with "Fill on Toms" and "Snare" markings.
- Perc. II (Percussion II):** I staff, mostly empty.

String Section:

- Vlins. (Violins):** I and II staves, contain melodic lines with accents.
- Vla. (Viola):** I staff, contains melodic lines with accents.
- Cello:** I staff, contains melodic lines with accents.
- Str. Bass (Double Bass):** I staff, contains a bass line with accents.

Measure numbers 89, 90, 91, 92, 93, and 94 are indicated at the bottom of the page.

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

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
Mlt. Perc.
Timp.
Perc. I
Perc. II
Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

107 108 109 110 111 112

113

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

113

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

113 114 115 116 117 118

122

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

Fill on head

p *f* *p* *f*

122

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

Vns. I, II

Vla.

Cello

Str. Bass

rit.

ff

mf

f

p

div.

Swing eighths

Fill

3

4

(V)

