



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! ♩ = 116

Flutes 1
Oboe
Bassoon
B♭ Clarinets 1
B♭ Bass Clarinet
E♭ Alto Saxophones 1
B♭ Tenor Saxophone
E♭ Baritone Saxophone

Driving! ♩ = 116

B♭ Trumpets 1
F Horns 1
Trombones 1
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])

Bells and/or Xylophone
Tune: F, G, E♭, C
Opt. play when pedaling is possible
Snare Drum
Bass Drum
H.H. closed
Tambourine

1 2 3 4

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A bit slower $\text{♩} = 92$

Fls. 1 2 Ob. Bsn. Cls. 1 2 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. Timp. Perc. 1 Perc. 2

A bit slower $\text{♩} = 92$

Play

Congas (opt. Tom-Toms)

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9 Funk style

Musical score for orchestra and band, section 1. The score includes parts for Flutes (Fls.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Saxes.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trombones (Tpts.), Horns (Hns.), Tuba (Tbns.), Euphonium (Euph.), Tuba (Tuba), Electric Bass (Elec. Bass), Mallet Percussion (Mlt. Perc.), Timpani (Timp.), and Percussion 1 & 2 (Perc. 1, Perc. 2). The score is in 2/4 time, key signature is B-flat major (two flats). The music features a funk-style groove with various instruments providing harmonic support and rhythmic drive. Measures 1 through 4 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.), Tuba (Tbns.), Euphonium (Euph.), Tuba (Tuba), Electric Bass (Elec. Bass), Mallet Percussion (Mlt. Perc.), Timpani (Timp.), and Percussion 1 & 2 (Perc. 1, Perc. 2). The score is in 2/4 time, key signature is B-flat major (two flats). The music continues the funk-style groove. Measures 5 through 12 are shown, featuring dynamic markings like *f*, *mf*, and *mf* at the bottom of the page, and performance instructions like "Tambourine", "center", "edge", "H.H. closed", and "Ride Cymbal". A large red watermark reading "Preview Use Requires Purchase" is diagonally across the page.

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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

18 19 20 21 22

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

23 24 25 26 27

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

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

Elect. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

33 34 35 36

Fls. 1 2

Ob.

Bsn.

Clss. 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 37 38 39 40 41

43

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

42218S

42

43

44

45

46

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Change: Eb to F

Timp.

Perc. 1

Cowbell

Perc. 2

42218S

47 48 49 50 51

The musical score consists of ten staves of music. The instruments listed are Flutes (2 parts), Oboe, Bassoon, Clarinet (3 parts), Bass Clarinet, Alto Saxophone (2 parts), Tenor Saxophone, Baritone Saxophone, Trumpet (3 parts), Horn (2 parts), Trombone (3 parts), Euphonium, Tuba, Electric Bass, Multiple Percussion, Timpani, Percussion 1, and Percussion 2. Measure 47 starts with Flutes 1 and 2 playing eighth-note patterns. Measures 48-51 feature various instruments including Clarinet 1, Bassoon, Bass Clarinet, Alto Saxophone 1, Tenor Saxophone, Baritone Saxophone, Trumpet 1, Horn 1, Trombone 1, Euphonium, Tuba, and Electric Bass. The score concludes with a final measure of percussion. A large red watermark reading 'Preview Use Requires Purchase' is diagonally across the page.

Fls.

Ob.

Bsn.

Cls.

B. Cl.

A. Saxes.

T. Sax.

Bar. Sax.

Tpts.

Hns.

Tbns.

Euph.

Tuba

Elect. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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52 53 54 55 56

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

Elect. Bass

Mlt. Perc.

Timp.

Perc. 1

H.H. closed

Perc. 2

Change: G to A

57 > 58 > 59 > 60 > 61

60

60

61

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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

Elect. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Change: A to G

62 63 64 65 66

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

67 68 69 70 71

Moderately (one feel) $\text{♩} = 132$ ($\text{♩} = \overline{\text{J J}}$)

Fls. 1 2 3
Ob.
Bsn.
Cl. 1 2 3
B. Cl.
A. Saxes. 1 2 (Hns.) a²*mf*
T. Sax.
Bar. Sax. f

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

Moderately (one feel) $\text{♩} = 132$ ($\text{♩} = \overline{\text{J J}}$)

Tpts. 1 2 3
Hns. 1 2 3
Tbns. 1 2 3
Euph.
Tuba
Elec. Bass f
Mlt. Perc.
Timp. Change C to B^b
Perc. 1 2
Perc. 2 Ride Cym.

mf

72

73

74

75

76

80

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

80

All

Suspended Cymbal

p

mf

77

78

79

80

81

Fls. 1
Fls. 2
Ob.
Bsn.
Cls. 1
Cls. 2
B. Cl.
A. Saxes. 1
A. Saxes. 2
T. Sax.
Bar. Sax.
Tpts. 1
Tpts. 2
Hns. 1
Hns. 2
Tbns. 1
Tbns. 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

Eup.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

a2

mf

f

3

mf

Solo Concert Toms

87 88 89 90 91

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. 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. 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

1. 2. [102]

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

102 Solo f

mf

p

mf

mf

a2

mf

mp

p

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98 99 100 101 102 103

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 3
Euph.
Tuba
Elec. Bass
Mlt. Perc.
Timp.
Perc. 1
Perc. 2

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

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110

111

112

113

Susp. Cym. $\frac{p}{mf}$

114

115

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Fls. 2

Ob.

Bsn.

Cls. 1

Cls. 2

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1

All

Tpts. 2

a2

Hns. 1

a2

fp

Hns. 2

fp

fp

Tbns. 1

fp

Tbns. 3

fp

Euph.

Tuba

Elec. Bass

Xyl.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Susp. Cym. *p*

122 Jazz waltz

This section of the musical score features the following instruments:

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

The instrumentation is primarily woodwind, with dynamics ranging from *f* to *mf*. Measures 122-125 show sustained notes and eighth-note patterns. Measure 126 begins a new section with eighth-note patterns. Measure 127 concludes with eighth-note patterns.

122 Jazz waltz

This section of the musical score features the following instruments:

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

The instrumentation shifts to brass and percussion. Measures 122-125 feature sustained notes and eighth-note patterns. Measure 126 begins a new section with eighth-note patterns. Measure 127 concludes with eighth-note patterns.

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Illegal Use

a²

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

Susp. Cym. *p*

128 129 130 131 132 133

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Musical score for orchestra, page 29, measures 134-139. The score includes parts for Flutes (2), Oboes, Bassoon, Clarinets (3), Bass Clarinet, Alto Saxophones (2), Tenor Saxophone, Baritone Saxophone, Trombones (3), Horns (2), Tuba, Electric Bass, Mallet Percussion, Timpani, and Percussion (2). The key signature changes from B-flat major to A major at measure 138. Measure 134: Flutes play ff. Measure 135: Oboes play ff. Bassoon and Clarinets play ff. Measure 136: Bass Clarinet and Alto Saxophones play ff. Measure 137: Tenor Saxophone and Baritone Saxophone play ff. Measure 138: Trombones play ff. Horns play ff. Tuba and Electric Bass play ff. Mallet Percussion and Timpani play ff. Percussion 1 and Percussion 2 play ff. Measures 138-139: Concert Toms Solo play mf. Measures 139: Percussion 1 and Percussion 2 play mp.

Fls. 2

Ob.

Bsn.

Clrs. 1

Clrs. 2

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elect. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

42218S 140 141 142 143 144 145 146

147

rit.

Fls. 1/2

Ob.

Bsn.

Cl. 1/2

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

(Tpt. 2)

Play

Tpts. 1/2

Solo 2.

All

Hns. 1/2

Tbns. 1/2

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Susp. Cym. *p*

147 148 149 150 151 152

rit.

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

Fls. 1 2
Ob.
Bsn.
Cl. 1
Cl. 2 3
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 $\text{d} = 92$**

Preview Requires Purchase

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)
Both
Xyl.
Bells
edge
Bells
Tambourine
Congas (opt. Tom-Toms)

153 154 155 156 157

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161

Fls. 1 2 Ob. Bsn. Cls. 1 2 a2 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_b to C

center

158 159 160 161 162

42218S

Fls. 2

Ob.

Bsn.

Cls. 1

Cls. 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

163 164 165 166 167

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

168 169 170 171 172

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177

Fls.

Ob.

Bsn.

1 Cls.

2 Cls.

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

173

174

175

176

177

Claves

Tamb.

Cowbell

177

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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

Elect. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

178 179 180 181 182

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

Ride Cym.

183 184 185 186 187

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

196

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

193 194 195 196 197

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.

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

[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

Euph.

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 large ensemble. 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 (2). The music is divided into five staves, each containing six measures. Measures 212 through 215 feature various woodwind and brass entries, while measure 216 concludes with a dynamic instruction for the High-Hat cymbals. A large red watermark reading "Preview Use Requires Purchase Only" is diagonally 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

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217

218

219

220

221

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Moderately ♩ = 112

Fls. 1/2 ff // rubato 3
 Ob. ff 4
 Bsn. ff
 Cls. 1/2 ff
 B. Cl. ff
 A. Saxes. 1/2 ff (Tpt. 2)
 T. Sax. ff
 Bar. Sax. ff
 Tpts. 1/2 ff Solo 3
 Hns. 1/2 ff Solo 2.
 Tbns. 1/2 ff Solo 3.
 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 3

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Play All

rit.

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227

228

229

230

231