

RMB WARM-UP 2018

1 **Last Tones**
♩ = 108

Musical staff 1: Bariitone part, measures 1-16. Includes a '2' at the end of the staff.

17 **2** **Facility**

Musical staff 2: Bariitone part, measures 17-32. Includes a '2' at the end of the staff.

Musical staff 3: Bariitone part, measures 33-48. Includes a '2' at the end of the staff.

Musical staff 4: Bariitone part, measures 49-64. Includes a '2' at the end of the staff.

Musical staff 5: Bariitone part, measures 65-80. Includes a '2' at the end of the staff.

Musical staff 6: Bariitone part, measures 81-96. Includes a '2' at the end of the staff.

Musical staff 7: Bariitone part, measures 97-112. Includes a '2' at the end of the staff.

Musical staff 8: Bariitone part, measures 113-128. Includes a '2' at the end of the staff.

Musical staff 9: Bariitone part, measures 129-144. Includes a '2' at the end of the staff.

Musical staff 10: Bariitone part, measures 145-160. Includes a '2' at the end of the staff.

Bariitone

40 4

41

51

52

55

56

60

61

65 5 Chromatic

66

69

70

73 6 Tuning

74

84

85

7 Baritone Chord Progression
(typical Ex.)

Baritone

Arkansas Fight & Variations

Razorback Marching Band

♩=144

ff

9

17

25

33

Arkansas Fight Variations

Detailed description: This block contains the first 33 measures of the Baritone (B.C.) part. It begins with a tempo marking of quarter note = 144. The music is in 2/4 time and B-flat major. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *ff* (fortissimo) is present. Measure numbers 9, 17, 25, and 33 are indicated at the start of their respective staves. The section concludes with the title 'Arkansas Fight Variations' centered above the final staff.

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2

Arkansas Fight & Variations - Baritone B.C.

42

51

60

69

Detailed description: This block contains measures 42 through 69 of the Baritone (B.C.) part. It continues the musical themes established in the previous section. Measure numbers 42, 51, 60, and 69 are indicated at the start of their respective staves. The notation includes various rhythmic values and rests, typical of a marching band score.

Arkansas Fight & Variations

Razorback Marching Band

$\text{♩} = 144$

Musical score for Baritone (T.C.) of Arkansas Fight & Variations, measures 1-34. The score is written in treble clef with a key signature of one flat (Bb) and a tempo of 144. It consists of five staves of music. The first staff begins with a dynamic marking of *ff*. The second staff starts at measure 9. The third staff starts at measure 17. The fourth staff starts at measure 25. The fifth staff starts at measure 34 and includes the section title "Arkansas fight Variations" above the staff. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

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2

Arkansas Fight & Variations - Baritone T.C.

Musical score for Baritone (T.C.) of Arkansas Fight & Variations, measures 41-69. The score is written in treble clef with a key signature of one sharp (F#) and a tempo of 144. It consists of four staves of music. The first staff starts at measure 41. The second staff starts at measure 52. The third staff starts at measure 61. The fourth staff starts at measure 69. The music continues with various rhythmic patterns and rests.

Baritone (B.C.)

Swing March

Razorback Marching Band

Henry Mancini
Steve Knobb

1 3 **f** **A**

10

B **ff**

25 Go Hogs Go Go Hogs Go Go Hogs Go Go Hogs Go The ARK-AN-SAS-RA-ZOR-BACKS GO!

Baritone (T.C.)

Swing March

Razorback Marching Band

Henry Mancini
Steve Knobb

A



B



Baritone (B.C.)

University of Arkansas Alma Mater

Razorback Marching Band

Henry Tovey
arr. Joel Leach
ed. Duncan (2017)

Maestoso $\text{♩} = 80$ rit. **A** Moderato ($\text{♩} = \text{c. } 108$)

9 **B**

17 **C** *mp* *f*

25 **D** *mp* *f*

33 Allargando *ff*

Baritone (T.C.)

University of Arkansas Alma Mater

Razorback Marching Band

Henry Tovey
arr. Joel Leach
ed. Duncan (2017)

Maestoso $\text{♩} = 80$ *rit.* Moderato ($\text{♩} = \text{c. } 108$)

9 18 25 32

mf *f* *mp* *f* *ff*

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Euphonium

U.S. ARMED FORCES EDITION
UNITED STATES OF AMERICA
(STAR SPANGLED BANNER)

Francis Scott Key
John Stafford Smith

Majestically $\text{♩} = 80$

(Opt. S.D.) *ff* *stille*

1. 2. *pp*

cresc. *ff* $\text{♩} = 78$ *stille*

fin.

Prepared for use by the U.S. Armed Forces
(Supersedes all previous editions)

MAY 97

William Tell/Hey Jude

Razorback Marching Band

$\text{♩} = 144$

4 **f** **A**

17 **mf** **B** GO HOGS!

20

23 **C**

36 **f**

41 **D**

o

2

William Tell/Hey Jude - Baritone B.C.

50 **E** **p** **f** **F**

59 **ff**

68 A R K

77 A N S A S **G**

86 Hey Jude Tag - Slow Groove
Drum Fill **H**

95 3X only 3X

William Tell/Hey Jude

Razorback Marching Band

$\text{♩} = 144$

4

11

19

27

35

43

A

B

C

D

E

mf

f

p

GO HOGS!

2

William Tell/Hey Jude - Baritone T.C.

51

59

67

75

83

92

F

G

H

f

ff

R K A N S A S

Hey Jude Tag - Slow Groove
Drum Fill

3X

3X only

ROCK AND ROLL (edit)

Gary Glitter & Jim Robben

Clap

2 4

f

8

Detailed description: This system shows the first three measures of the piece. Measure 2 has a 'Clap' annotation above it. Measure 4 has a 'Clap' annotation above it and a dynamic marking of *f* below it. Measure 8 has a 'Clap' annotation above it. The notes are simple rhythmic patterns on a single line.

Clap

17

4x's

19 Rock and Roll

21 Sing

Crowd ANSWERS

1

18 20 22 24

Detailed description: This system covers measures 17 through 21. Measure 17 has a 'Clap' annotation above it and a dynamic marking of *f* below it. Measure 19 is labeled 'Rock and Roll'. Measure 21 is labeled 'Sing'. Below measure 21, the text 'Crowd ANSWERS' is written. A first ending bracket labeled '1' spans measures 21 and 22. Measure numbers 18, 20, 22, and 24 are listed vertically below the staff.

23

HE . . Y

HE . . Y

HE . . Y

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Detailed description: This system covers measures 23 through 25. Each measure (23, 24, and 25) has a 'Clap' annotation above it. Below each measure, the lyrics 'HE . . Y' are written. A copyright notice '©2018' is located at the bottom left of the system.

Bartone

29

HE - Y HE - O HE - Y HE - O

33

[33] HE - Y HE - O HE - Y HE - O

41

HE - Y HE - O HE - Y HE - O

46

[46] 4x's **[48]** Vamp **[50]** On Cue

18
20
24
45

Musical Cheers 2006

Fanfare

1 $\text{♩} = 144$
3

12

ooooooooooooo! Pig! See - to!

Tuba Cheer

16 $\text{♩} = 104$

Vader $\text{♩} = 96$
ff

Swing March FF

27 $\text{♩} = 128$

fp *fp* *ff*

Musical Cheers 2006, p. 2

Z

38 $\text{♩} = 68$

mp *fp* *mf* *fp*

48

Boogie Cheer

57 $\text{♩} = 160$ Swing!

66

T. C. Baritone

University of Arkansas
Razorback Marching Band

Musical Cheers 2006

Fanfare

$\text{♩} = 144$

12

Oooooooooooooo! Pig! See - la!

1st Cheer

$\text{♩} = 104$

22

Vader $\text{♩} = 68$

ff

Swing March FF

$\text{♩} = 128$

sf *sf* *ff*

Musical Cheers 2006, p. 2

Z

$\text{♩} = 68$

mp *sf* *mf* *sf*

f *ff* *fff*

Jogie Cheer

$\text{♩} = 100$ Swing!

f *ff*

Euphonium

Musical Cheers
(Z/Tuba Cheer)

Zw. 1-5
1-13th

Musical staff 1: A single staff of music with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It contains a sequence of notes and rests.

4 **A**

Musical staff 2: A single staff of music with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It contains a sequence of notes and rests.

8

Musical staff 3: A single staff of music with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It contains a sequence of notes and rests.

12 **B**

Musical staff 4: A single staff of music with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It contains a sequence of notes and rests.

16

Musical staff 5: A single staff of music with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It contains a sequence of notes and rests.

19 **C**

Musical staff 6: A single staff of music with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It contains a sequence of notes and rests.

23

Musical staff 7: A single staff of music with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It contains a sequence of notes and rests.

Euphonium

27

27

32 **D** $\text{♩} = 92$ Repeat 3x

37

37

42 **E** $\text{♩} = 104$ TUBA CHIEF

University of Arkansas
Razorback Marching Band



PROPI

Baritone T.C.

Hard to be Humble

Arr. by Robkin

RAZOR

The musical score is written on five staves in treble clef with a 3/4 time signature. The first staff contains measures 1 through 7. The second staff contains measures 8 through 15. The third staff contains measures 16 through 23. The fourth staff contains measures 24 through 31. The fifth staff contains measures 32 through 35, including a first ending (1.) and a second ending (2.) with the instruction 'Go! Hogs!' written above the notes.

University of Arkansas
Razorback Marching Band

Baritone B.C.

Hard to be Humble

Arr. by Robkin

PRC



1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

22 23 24 25 26 27 28

29 30 31 32 33 34 35

THE N.F.L. TODAY THEME

HORIZONTAL HOLD

57 00

Baritone

Jack Trombey
Arranged by John Higgins

9

11 *ff*

17

23

29 *mp*

37 *ff*

43

47

51 *ff*

PROPERTY OF



University of Arkansas
Razorback Marching Band

THE N.F.L. TODAY THEME

HORIZONTAL HOLD

Bb Tenor Sax/Baritone T.C.

Jack Trombey
Arranged by John Higgins

9

11 *ff*

17

23

29 *mp*

37 *ff*

43

47

51 *ff*

PROPERTY OF



Recorded by WALK THE MOON

SHUT UP AND DANCE

BARITONE B.C.

Words and Music by RYAN MCMAHON, BEN BERGER,
SEAN WAUGAMAN, ELI MAIMAN, NICHOLAS PETRICCA and KEVIN RAY
Arranged by MATT CONAWAY
Perc. arr. by JACK HOLT

Moderate Rock 3/4

Musical score for Baritone B.C. of 'Shut Up and Dance'. The score is written in bass clef with a 3/4 time signature. It begins with a tempo marking of 'Moderate Rock' and a key signature of one flat. The score consists of ten staves of music, with measure numbers 11, 15, 23, 27, 37, 45, 53, and 6 indicated in boxes. Dynamic markings include *mp*, *f*, *mf*, *sfz*, *ff*, and *fff*. The music features a mix of eighth and sixteenth notes, with some rests and accents.

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 037-46004
 Shut Up and Dance

1 7 5 3

Recorded by WALK THE MOON

SHUT UP AND DANCE

BARITONE B.C.

Words and Music by RYAN MCMAHON, BEN BERGER,
SEAN WAUGAMAN, ELI MAIMAN, NICHOLAS PETRICCA and KEVIN RAY
Arranged by MATT CONAWAY
Perc. arr. by JACK HOLT

Moderate Rock 3/4

Musical score for Baritone B.C. of 'Shut Up and Dance'. The score is written in bass clef with a 3/4 time signature. It begins with a tempo marking of 'Moderate Rock' and a key signature of one flat. The score consists of ten staves of music, with measure numbers 11, 15, 23, 27, 37, 45, 53, and 6 indicated in boxes. Dynamic markings include *mp*, *f*, *mf*, *sfz*, *ff*, and *fff*. The music features a mix of eighth and sixteenth notes, with some rests and accents.

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 037-46004
 Shut Up and Dance

Recorded by WALK THE MOON
SHUT UP AND DANCE

BARITONE T.C.

Words and Music by RYAN MCMAHON, BEN BERGER,
SEAN WAUGAMAN, ELI MAIMAN, NICHOLAS PETRICCA and KEVIN RAY
Arranged by MATT CONAWAY
Perc. arr. by JACK HOLT

Moderate Rock 3

The musical score is written for Baritone T.C. in 4/4 time, marked 'Moderate Rock' with a tempo of 3. It consists of 8 staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2-measure rest. The score includes various dynamics such as *mp*, *mf*, *f*, *sfz*, and *fff*, along with hairpins for crescendos and decrescendos. Measure numbers 11, 15, 23, 27, 37, 45, 53, and 6 are indicated in boxes. The piece concludes with a double bar line.

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037-46004
Shut Up and Dance

1 7 5 3

Recorded by WALK THE MOON
SHUT UP AND DANCE

Band Library

BARITONE T.C.

Words and Music by RYAN MCMAHON, BEN BERGER,
SEAN WAUGAMAN, ELI MAIMAN, NICHOLAS PETRICCA and KEVIN RAY
Arranged by MATT CONAWAY
Perc. arr. by JACK HOLT

Moderate Rock 3

This is an identical copy of the musical score for Baritone T.C. of 'Shut Up and Dance' as shown in the first block. It includes the same tempo, dynamics, and notation.

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037-46004
Shut Up and Dance

Baritone

AIN'T NOTHIN' WRONG WITH THAT

Words and Music by ANDREW RAMSEY, SHANNON SANDERS and ROBERT RANDOLPH arranged by TOM WALLACE

Fast soul $\text{♩} = 168$

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University of Arkansas

1634

Baritone

AIN'T NOTHIN' WRONG WITH THAT

Words and Music by ANDREW RAMSEY, SHANNON SANDERS and ROBERT RANDOLPH arranged by TOM WALLACE

Fast soul $\text{♩} = 168$

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Baritone

AIN'T NOTHIN' WRONG WITH THAT

Words and Music by ANDREW RAMSEY, SHANNON SANDERS and ROBERT RANDOLPH arranged by TOM WALLACE

Fast soul J = 168

Musical score for Baritone, measures 1-49. Includes dynamics like f and accents like ^.

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University of Arkansas # 1634

Baritone

AIN'T NOTHIN' WRONG WITH THAT

Words and Music by ANDREW RAMSEY, SHANNON SANDERS and ROBERT RANDOLPH arranged by TOM WALLACE

Fast soul J = 168

Musical score for Baritone, measures 1-49. Includes dynamics like f and accents like ^.

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Baritone B.C.

GIMME SOME LOVIN' 09-12

by S. WINWOOD, M. WINWOOD & S. DAVIS
arranged by TOM WALLACE

Driving rock feel $\text{♩} = 156$

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◆ ARRANGERS' PUBLISHING COMPANY ◆
Baritone B.C.

GIMME SOME LOVIN' 69-12

by S. WINWOOD, M. WINWOOD & S. DAVIS
arranged by TOM WALLACE

Driving rock feel $\text{♩} = 156$

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Baritone T.C.

Driving rock feel ♩ = 156

GIMME SOME LOVIN'

by S. WINWOOD, M. WINWOOD & S. DAVIS
arranged by TOM WALLACE

Musical score for Baritone T.C. of 'Gimme Some Lovin''. The score consists of six staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Driving rock feel' with a quarter note equal to 156 beats per minute. The score includes various musical notations such as accents (^), slurs, and dynamic markings including *f*, *sf*, *fp*, and *ff*. There are also 'simile' markings. Measure numbers 1 through 56 are indicated throughout the score. The piece concludes with a double bar line and a *ffz* marking.

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Baritone T.C.

Driving rock feel ♩ = 156

GIMME SOME LOVIN'

by S. WINWOOD, M. WINWOOD & S. DAVIS
arranged by TOM WALLACE

69-12

Musical score for Baritone T.C. of 'Gimme Some Lovin''. This score is identical to the one above, featuring six staves of music with the same notation, dynamics, and measure numbers (1-56). It includes a treble clef, a key signature of one sharp, and a 4/4 time signature. The tempo is 'Driving rock feel' at 156 beats per minute. The score concludes with a double bar line and a *ffz* marking.

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Baritone tr

SOUL MAN

Words and Music by ISAAC HAYES and DAVID PORTER
arranged by TOM WALLACE
perc. by TONY McCUTCHEN

Fast R&B $\text{J} = 132$

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University of Arkansas

Baritone tr

SOUL MAN

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Fast R&B $\text{J} = 132$

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Band Library

Baritone B^{\flat}

SOUL MAN

Words and Music by ISAAC HAYES and DAVID PORTER
arranged by TOM WALLACE
perc. by TONY McCUTCHEN

Fast R&B $\text{J} = 132$

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University of Arkansas

1692

Baritone B^{\flat}

SOUL MAN

Words and Music by ISAAC HAYES and DAVID PORTER
arranged by TOM WALLACE
perc. by TONY McCUTCHEN

Fast R&B $\text{J} = 132$

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Baritone tr

ANY WAY YOU WANT IT

University of Arkansas
by STEVE PERRY & NEAL SCHON
arranged by TOM WALLACE

Fast rock $\text{J} = 152$

Band Library

Musical score for Baritone, measures 1-55. The score is written in treble clef with a key signature of one sharp (F#). It begins with a dynamic marking of ff and includes various performance instructions such as *dim.*, *mf*, *f*, *ff*, *sp*, and *fp*. Measure numbers 2, 10, 15, 21, 29, 37, 43, 49, and 55 are indicated. A section starting at measure 43 is marked "Faster (160)" and includes an *accel.* instruction. The score concludes with a double bar line and a final ff dynamic marking.

Baritone tr

ANY WAY YOU WANT IT

University of Arkansas
by STEVE PERRY & NEAL SCHON
arranged by TOM WALLACE

Fast rock $\text{J} = 152$

Band Library

Musical score for Baritone, measures 1-55. This score is identical to the one above, featuring the same notation, dynamics, and performance instructions for the Baritone part of the piece.

Baritone B^{\flat}

ANY WAY YOU WANT IT

University of Arkansas
by STEVE PERRY & NEAL SCHON
arranged by TOMMY WALLACE

Fast rock $\text{♩} = 152$

Band Library

Fast rock $\text{♩} = 152$

Band Library

1 ff 2 3 4 *div.* 5 6 7 8 9 10 11 12 13 14 15 mf f 16 17 18 19 20 21 22 23 24 25 26 27 28 f 29 ff 30 31 32 33 34 35 36 f 37 38 39 *accel.* 40 ff f 41 *Faster (160)* 42 43 fp 44 fp 45 46 47 48 49 50 ff 51 52 53 54 55 fff

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55

Baritone B^{\flat}

ANY WAY YOU WANT IT

University of Arkansas
by STEVE PERRY & NEAL SCHON
arranged by TOMMY WALLACE

Fast rock $\text{♩} = 152$

Band Library

Fast rock $\text{♩} = 152$

Band Library

1 ff 2 3 4 *div.* 5 6 7 8 9 10 11 12 13 14 15 mf f 16 17 18 19 20 21 22 23 24 25 26 27 28 f 29 ff 30 31 32 33 34 35 36 f 37 38 39 *accel.* 40 ff f 41 *Faster (160)* 42 43 fp 44 fp 45 46 47 48 49 50 ff 51 52 53 54 55 fff

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55

BARITONE B.C. (Opt. Tbn. 2)

Recorded by EARTH, WIND & FIRE

BOOGIE WONDERLAND

Words and Music by
JON LIND and ALLEE WILLIS
Arranged by TIM WATERS

Driving Disco Rock

Musical score for Baritone B.C. (Opt. Tbn. 2) of 'Boogie Wonderland'. The score is in 4/4 time and B-flat major. It features a driving disco rock style with various dynamics and articulations. The score includes measures 6, 14, 22, 30, 38, 45, and a Coda. Key markings include *ff*, *fp < f*, *mf*, *f*, *fp < f*, *ff*, and *f*. Performance instructions include accents, slurs, and triplets. A 'To Coda' symbol is placed above measure 30, and a 'D.S. al Coda' instruction is placed above measure 45. The Coda section begins with a Coda symbol and continues with a few more measures.

03745397
Boogie Wonderland

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BARITONE B.C. (Opt. Tbn. 2)

Recorded by EARTH, WIND & FIRE

BOOGIE WONDERLAND

Words and Music by
JON LIND and ALLEE WILLIS
Arranged by TIM WATERS

Driving Disco Rock

Musical score for Baritone B.C. (Opt. Tbn. 2) of 'Boogie Wonderland'. The score is in 4/4 time and B-flat major. It features a driving disco rock style with various dynamics and articulations. The score includes measures 6, 14, 22, 30, 38, 45, and a Coda. Key markings include *ff*, *fp < f*, *mf*, *f*, *fp < f*, *ff*, and *f*. Performance instructions include accents, slurs, and triplets. A 'To Coda' symbol is placed above measure 30, and a 'D.S. al Coda' instruction is placed above measure 45. The Coda section begins with a Coda symbol and continues with a few more measures.

BARITONE T.C.

BOOGIE WONDERLAND

Words and Music by
JON LIND and ALLEE WILLIS
Arranged by TIM WATERS

Recorded by EARTH, WIND & FIRE

Driving Disco Rock

Musical score for Baritone T.C. of 'Boogie Wonderland'. The score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of six staves of music. The first staff begins with a dynamic marking of *ff* and includes accents (^) over several notes. A measure rest of 6 measures is indicated by a box with the number 6. The second staff continues the melody with a dynamic marking of *fp* and *f*. The third staff starts at measure 14 with a dynamic marking of *mf*. The fourth staff includes a measure rest of 22 measures (marked with a box containing 22 and a % symbol) and a dynamic marking of *f*. The fifth staff is marked 'To Coda' with a circled cross symbol and starts at measure 30. The sixth staff includes measure rests of 38 and 45 measures, with dynamic markings of *fp* and *f*. It concludes with a 'D.S. al Coda' instruction and a Coda section marked with a circled cross symbol. The Coda section has a dynamic marking of *ff* and includes accents (^) over notes.

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Boogie Wonderland

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BARITONE T.C.

BOOGIE WONDERLAND

Words and Music by
JON LIND and ALLEE WILLIS
Arranged by TIM WATERS

Recorded by EARTH, WIND & FIRE

Driving Disco Rock

Musical score for Baritone T.C. of 'Boogie Wonderland'. The score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of six staves of music. The first staff begins with a dynamic marking of *ff* and includes accents (^) over several notes. A measure rest of 6 measures is indicated by a box with the number 6. The second staff continues the melody with a dynamic marking of *fp* and *f*. The third staff starts at measure 14 with a dynamic marking of *mf*. The fourth staff includes a measure rest of 22 measures (marked with a box containing 22 and a % symbol) and a dynamic marking of *f*. The fifth staff is marked 'To Coda' with a circled cross symbol and starts at measure 30. The sixth staff includes measure rests of 38 and 45 measures, with dynamic markings of *fp* and *f*. It concludes with a 'D.S. al Coda' instruction and a Coda section marked with a circled cross symbol. The Coda section has a dynamic marking of *ff* and includes accents (^) over notes.

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Boogie Wonderland

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HANDCLAP

BARITONE B.C. (opt. Tbn. 2)

Words and Music by ERIC FREDERIC, SAMUEL HOLLANDER,
MICHAEL FITZPATRICK, JOSEPH KARNES, JAMES KING,
JEREMY RUZUMNA, NOELLE SCAGGS and JOHN WICKS
Arranged by PAUL MURTHA

Driving Pop

3

Show:

9

Musical staff 1: Bass clef, 4/4 time signature. Starts with a triplet of eighth notes. Includes dynamic marking *f* and instruction "Turn it up!".

sim.

Musical staff 2: Continuation of the musical line with various articulations.

19

23

Musical staff 3: Continuation of the musical line.

35

ff

Musical staff 4: Continuation of the musical line with dynamic marking *ff* and instruction "bring out".

49

Musical staff 5: Continuation of the musical line with dynamic marking *f* and *ff*.

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HandClap

Recorded by FITZ AND THE TANTRUMS

HANDCLAP

BARITONE B.C. (opt. Tbn. 2)

Words and Music by ERIC FREDERIC, SAMUEL HOLLANDER,
MICHAEL FITZPATRICK, JOSEPH KARNES, JAMES KING,
JEREMY RUZUMNA, NOELLE SCAGGS and JOHN WICKS
Arranged by PAUL MURTHA

Driving Pop

3

Show:

9

Musical staff 1: Bass clef, 4/4 time signature. Starts with a triplet of eighth notes. Includes dynamic marking *f* and instruction "Turn it up!".

sim.

Musical staff 2: Continuation of the musical line with various articulations.

19

23

Musical staff 3: Continuation of the musical line.

35

ff

Musical staff 4: Continuation of the musical line with dynamic marking *ff* and instruction "bring out".

49

Musical staff 5: Continuation of the musical line with dynamic marking *f* and *ff*.

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HandClap

Baritone B.C.

BIRDLAND

by JOSEF ZAWINUL
arranged by TOM WALLACE
percussion by TONY McCUTCHEEN

Fast fusion feel $\text{♩} = 160$

Musical score for Baritone B.C. of Birdland, measures 1-83. The score is written in bass clef with a key signature of one flat (Bb). It features various dynamics including *ff*, *fp*, *mf*, *f*, and *p*. Performance markings include accents (^), slurs, and a 'PLAY:' instruction at measure 19. Measure numbers 1 through 83 are indicated above the notes.

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Baritone B.C.

BIRDLAND

by JOSEF ZAWINUL
arranged by TOM WALLACE
percussion by TONY McCUTCHEEN

Fast fusion feel $\text{♩} = 160$

Musical score for Baritone B.C. of Birdland, measures 1-83. This is an identical copy of the score on the previous page, including all musical notation, dynamics, and performance markings.

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Baritone T.C.

BIRDLAND

by JOSEF ZAWINUL
arranged by TOM WALLACE
percussion by TONY McCUTCHEN

Fast fusion feel $\text{♩} = 160$

7 (Tbn. 2 cue)

19 PLAY: >

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Baritone T.C.

BIRDLAND

by JOSEF ZAWINUL
arranged by TOM WALLACE
percussion by TONY McCUTCHEN

Fast fusion feel $\text{♩} = 160$

7 (Tbn. 2 cue)

19 PLAY: >

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Take On Me

Euphonium

The musical score for the Euphonium part of "Take On Me" is written on a single staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked *J. = 111*. The score includes several performance instructions: *f* (forte), *sf* (sforzando), *ff* (fortissimo), and *sp* (sforzando piano). A specific instruction "(stagger breathing)" is noted above the first measure. The score is divided into measures, with measure numbers 11, 19, 21, 27, and 47 clearly marked in boxes. The music features a mix of eighth and sixteenth notes, often beamed together, and includes dynamic swells and accents.

Take On Me

Euphonium

The musical score for the Euphonium part of "Take On Me" is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked *♩ = 116*. The score is divided into measures, with measure numbers 11, 19, 31, and 47 indicated in boxes. The piece begins with a dynamic marking of *f* (forte) and includes a performance instruction "(larger breathing)" above the first few measures. The score features various musical notations including slurs, accents, and dynamic markings such as *f*, *mf*, and *pp*. The notation includes eighth and sixteenth notes, rests, and slurs, with some notes marked with accents or slurs. The score concludes with a final dynamic marking of *pp* (pianissimo).

Take On Me

2

Musical score for guitar and bass. The guitar part (top staff) features a melodic line with various fretting and a capo (A) indicated. The bass part (bottom staff) provides a rhythmic accompaniment with a double bar line and a *fp* (forzando) dynamic marking. The score is oriented vertically on the page.

RUNAWAY BABY

Words and Music by Bruno Mars, Ari Levine, Philip Lawrence and Christopher Steven Brown

Arranged by TOM WALLACE
Percussion arranged by TONY McCUTCHEN

Baritone $\text{♩} = 170$

Fast rock $\text{♩} = 170$

Musical score for Baritone of 'Runaway Baby'. The score consists of 69 measures across 11 staves. It includes dynamic markings such as *f*, *mf*, *f+*, *ff*, and *p*. Measure numbers 5, 13, 21, 29, 37, 45, 51, 59, and 69 are boxed. The score is written in treble clef with a key signature of one flat (Bb).

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1673

RUNAWAY BABY

Words and Music by Bruno Mars, Ari Levine, Philip Lawrence and Christopher Steven Brown

Arranged by TOM WALLACE
Percussion arranged by TONY McCUTCHEN

Baritone $\text{♩} = 170$

Fast rock $\text{♩} = 170$

Musical score for Baritone of 'Runaway Baby'. The score consists of 69 measures across 11 staves. It includes dynamic markings such as *f*, *mf*, *f+*, *ff*, and *p*. Measure numbers 5, 13, 21, 29, 37, 45, 51, 59, and 69 are boxed. The score is written in treble clef with a key signature of one flat (Bb).

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Baritone $\text{B}\flat$

RUNAWAY BABY

Words and Music by Bruno Mars, Ari Levine, Philip Lawrence and Christopher Steven Brown

Arranged by TOM WALLACE
Percussion arranged by TONY McCUTCHEN

Fast rock $\text{J} = 170$

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1 6 7 3

Baritone $\text{B}\flat$

RUNAWAY BABY

Words and Music by Bruno Mars, Ari Levine, Philip Lawrence and Christopher Steven Brown

Arranged by TOM WALLACE
Percussion arranged by TONY McCUTCHEN

Fast rock $\text{J} = 170$

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Baritone $\text{B}\flat$

HIT HITZ

arranged by TOM WALLACE
perc. by TONY McCUTCHEN

(1. GOOD TIME 2. BACK IN TIME 3. GOOD FEELING 4. GLAD YOU CAME)

1. GOOD TIME *Dance pop* $\text{J} = 140$

Words and Music by Adam Young, Matthew Thiessen and Brian Lee

Sheet music for 'GOOD TIME' in Baritone $\text{B}\flat$, measures 1-16.

Measures 1-4: *f*

Measures 5-8: *f*

Measures 9-16: *ff*

2. BACK IN TIME *Hip house* $\text{J} = 132$

Words and Music by Mickey Baker, Sylvia Robinson, Uroles Vargas, Marc Kinchen, Armando Christian Perez, Adrian Trojo and Elias McDaniel

Sheet music for 'BACK IN TIME' in Baritone $\text{B}\flat$, measures 1-21.

Measures 1-6: *f*

Measures 7-12: *f*

Measures 13-18: *ff*

Measures 19-21: *ff*

GOOD TIME
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1756

HIT HITZ
Baritone $\text{B}\flat$

p. 2

Band Library

3. GOOD FEELING *House dance groove* $\text{J} = 132$

Words and Music by Arash Pourmouri, Framar Dillard, Tim Bergling, Lukasz Gottwald, Henry Walter, Pearl Johnson, Etta James and Leroy Kirkland

Sheet music for 'GOOD FEELING' in Baritone $\text{B}\flat$, measures 1-18.

Measures 1-4: *mf*

Measures 5-10: *mf*

Measures 11-13: *cresc.*

Measures 14-18: *ff*

4. GLAD YOU CAME *Latin dance pop feel* $\text{J} = 128$

Words and Music by Steve Mac, Wayne Hector and Edward Drewett

Sheet music for 'GLAD YOU CAME' in Baritone $\text{B}\flat$, measures 1-18.

Measures 1-4: *f*

Measures 5-11: *smile*

Measures 12-18: *ff*

GOOD FEELING
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Baritone

HIT HITZ

arranged by TOM WALLACE
perc. by TONY McCUTCHEN

(1. GOOD TIME 2. BACK IN TIME 3. GOOD FEELING 4. GLAD YOU CAME)

1. GOOD TIME *Dance pop* $\text{♩} = 140$

Words and Music by Adam Young, Matthew Thiessen and Brian Lee

Musical notation for 'GOOD TIME' (measures 1-15). Includes dynamics like *f* and *ff*, and articulation marks like accents and slurs.

2. BACK IN TIME *Hip house* $\text{♩} = 132$

Words and Music by Mickey Baker, Sylvia Robinson, Urales Vargas, Marc Kinchen, Armando Christian Perez, Adrian Trejo and Ellas McDaniel

Musical notation for 'BACK IN TIME' (measures 1-21). Includes dynamics like *f* and *ff*, and articulation marks like accents and slurs.

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1756

HIT HITZ
Baritone

p. 2

SONY/ATV 2 1756 17

3. GOOD FEELING *House dance groove* $\text{♩} = 132$

Words and Music by Arash Pourmouri, Tamar Dillard, Tim Bergling, Lukasz Gottwald, Henry Walter, Pearl Johnson, Etta James and Leroy Kirkland

Musical notation for 'GOOD FEELING' (measures 1-17). Includes dynamics like *mf*, *cresc.*, and *ff*, and articulation marks like accents and slurs.

4. GLAD YOU CAME *Latin dance pop feel* $\text{♩} = 128$

Words and Music by Steve Mac, Wayne Hector and Edward Drewett

Musical notation for 'GLAD YOU CAME' (measures 1-15). Includes dynamics like *f* and *ff*, and articulation marks like accents and slurs.

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BARITONE B.C.

From SING FAITH

Words and Music by
FRANCIS FAREWELL STARLITE, STEVIE WONDER,
RYAN TEDDER, BRENT KUTZLE and BENNY BLANCO
Arranged by PAUL MURTHA
Perc. arr. by WILL RAPP

Rockin' Soul!

The musical score is written for Baritone B.C. and consists of ten staves of music. The key signature has one flat (Bb) and the time signature is 4/4. The score includes various dynamics such as *f* (forte), *ff* (fortissimo), and *mf* (mezzo-forte). There are also accents and slurs throughout. Measure numbers 5, 17, 29, 41, and 49 are indicated in boxes. The piece concludes with a double bar line and a *ff* dynamic marking.

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03746120
Faith

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BARITONE B.C.

From SING FAITH

Words and Music by
FRANCIS FAREWELL STARLITE, STEVIE WONDER,
RYAN TEDDER, BRENT KUTZLE and BENNY BLANCO
Arranged by PAUL MURTHA
Perc. arr. by WILL RAPP

Rockin' Soul!

This is an identical copy of the musical score for Baritone B.C. of the song 'Faith' as shown in the first block. It includes the same ten staves of music, key signature, time signature, dynamics, and measure markings.

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Faith

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BARITONE T.C.

From SING FAITH

Words and Music by
FRANCIS FAREWELL STARLITE, STEVIE WONDER,
RYAN TEDDER, BRENT KUTZLE and BENNY BLANCO
Arranged by PAUL MURTHA
Perc. arr. by WILL RAPP

Rockin' Soul!

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Baritone B.C.

Fast rock four ♩ = 168

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LAND OF 1000 DANCES

65 07

by CHRIS KENNER & ANTOINE DOMINO

arranged by TOM WALLACE

percussion by TONY McCUTCHEN

Musical score for Baritone B.C. of 'Land of 1000 Dances'. The score consists of ten staves of music. It begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The tempo is marked 'Fast rock four' with a metronome marking of 168. The score includes various dynamics such as *f*, *sfz*, *ff*, *sf*, and *ff*. There are also performance instructions like '(simile)', 'cresc. poco a poco', and 'cresc. poco a poco'. Rehearsal marks are indicated by boxed numbers: 1, 2, 11, 21, 31, 41, and 51. The score ends with a double bar line and a fermata.

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Baritone B.C.

Fast rock four ♩ = 168

LAND OF 1000 DANCES

35 07

by CHRIS KENNER & ANTOINE DOMINO

arranged by TOM WALLACE

percussion by TONY McCUTCHEN

Musical score for Baritone B.C. of 'Land of 1000 Dances'. This is a duplicate of the score above. It consists of ten staves of music in treble clef, Bb key signature, and 4/4 time. The tempo is 'Fast rock four' at 168. Dynamics include *f*, *sfz*, *ff*, *sf*, and *ff*. Performance instructions include '(simile)', 'cresc. poco a poco', and 'cresc. poco a poco'. Rehearsal marks are boxed numbers: 1, 2, 11, 21, 31, 41, and 51. The score concludes with a double bar line and a fermata.

Baritone $\text{B}\flat$

DIRTY DEEDS DONE DIRT CHEAP

By Angus Young, Malcom Young and Bon Scott

arranged by TOM WALLACE / percussion by TONY McCUTCHEEN

Rock $\text{J} = 152$

1 *dir.* *f* 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 *Faster (164)* 40 41 42 43 44 45 46 47 48 49 50 (h) 51 52 (maniacal exclamation) 53 54 *fff*

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Baritone $\text{B}\flat$

DIRTY DEEDS DONE DIRT CHEAP

By Angus Young, Malcom Young and Bon Scott

arranged by TOM WALLACE / percussion by TONY McCUTCHEEN

Rock $\text{J} = 152$

1 *dir.* *f* 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 *Faster (164)* 40 41 42 43 44 45 46 47 48 49 50 (h) 51 52 (maniacal exclamation) 53 54 *fff*

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