

Set list for pep band days (skip to 18 in the event that we are running out of time in the 4th quarter).

- 1.) Beat em up 30 sec
- 2.) Cheer Jerker 1 (play one and two if it is a long time out)
- 3.) Cupid Shuffle (for 30 second time out mm 29-DS and stop)
- 4.) Oye Como Va (for 30 second time out mm 5-25)
- 5.) Seven Nation Army (for 30 second time out mm 9-down beat of 27)
- 6.) Earthquake
- 7.) Dynamite (for 30 second time outs mm17-33)
- 8.) Dot Dot Dot
- 9.) Hand Clap (for 30 second time outs mm 19-37)
- 10.) Raven
- 11.) Up Town Funk (for 30 second time outs mm 15-31)
- 12.) Can't Hold Us (for 30 second time outs mm 25-37)
- 13.) 25 or 6 to 4 (for 30 second time outs mm 17-33)
- 14.) Forget You (for 30 second time outs mm 26-42)
- 15.) Danger Zone (for 30 second time outs mm 12-32)
- 16.) Thunderbolt (for 30 second time outs mm C to the end)
- 17.) Sway (for 30 second time outs mm 50-end)
- 18.) Final Countdown (for 30 second time outs mm 40 to the end)
- 19.) School Song (one time at the end of the game)
- 20.) Darth Vader's Theme
- 21.) Low Rider
- 22.) Hooked On a Feeling
- 23.) Sweet Caroline
- 24.) Star Spangled Banner

Electric Bass

Beat 'em Up!

6

arr. Bauer (2010)

Musical staff 1: Bass clef, 4/4 time signature, key signature of one flat (Bb). The staff contains six measures of music. The first measure is a whole note G2 with an accent (>) and a dynamic marking of *ff* below it. The second measure contains a dotted quarter note G2 with an accent (>), followed by an eighth rest, a quarter note A2 with an accent (^), and another eighth rest. The third measure is a whole note G2 with an accent (>). The fourth measure contains a dotted quarter note G2 with an accent (>), followed by an eighth rest, a quarter note A2 with an accent (^), and another eighth rest. The fifth measure is a whole note G2 with an accent (>). The sixth measure contains a dotted quarter note G2 with an accent (>), followed by an eighth rest, a quarter note A2 with an accent (^), and another eighth rest.

5

Musical staff 2: Bass clef, 4/4 time signature, key signature of one flat (Bb). The staff contains six measures of music. The first measure is a whole note G2 with an accent (>). The second measure contains a dotted quarter note G2 with an accent (>), followed by an eighth rest, a quarter note A2 with an accent (^), and another eighth rest. The third measure contains a dotted quarter note G2 with an accent (>), followed by an eighth rest, a quarter note A2 with an accent (^), and another eighth rest. The fourth measure contains a dotted quarter note G2 with an accent (>), followed by an eighth rest, a quarter note A2 with an accent (^), and another eighth rest. The fifth measure contains a dotted quarter note G2 with an accent (>), followed by an eighth rest, a quarter note A2 with an accent (^), and another eighth rest. The sixth measure contains a dotted quarter note G2 with an accent (>), followed by an eighth rest, a quarter note A2 with an accent (^), and another eighth rest.

Electric Bass

Cheer Jerkers #1

4



ELECTRIC BASS

CUPID SHUFFLE

7

Words and Music by
BRYSON BERNARD
Arranged by TIM WATERS

Driving

Musical score for electric bass in 4/4 time, featuring a driving shuffle rhythm. The score consists of five staves of music. The first staff starts with a dynamic marking of *sf* and includes an accent (^) and a triplet (3) of eighth notes. Measure numbers 5, 13, 21, 29, and 37 are boxed. The piece concludes with a 'To Coda' instruction and a final triplet. A 'D.S. al Coda' section is shown below the main score, followed by a 'Coda' section with a dynamic marking of *fp* and a final *sf* marking.

03745503
Cupid Shuffle

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ELECTRIC BASS

CUPID SHUFFLE

Recorded by CUPID

Words and Music by
BRYSON BERNARD
Arranged by TIM WATERS

Driving

Musical score for electric bass in 4/4 time, featuring a driving shuffle rhythm. The score consists of five staves of music. The first staff starts with a dynamic marking of *sf* and includes an accent (^) and a triplet (3) of eighth notes. Measure numbers 5, 13, 21, 29, and 37 are boxed. The piece concludes with a 'To Coda' instruction and a final triplet. A 'D.S. al Coda' section is shown below the main score, followed by a 'Coda' section with a dynamic marking of *fp* and a final *sf* marking.

03745503
Cupid Shuffle

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OYE COMO VA 17

CONVERTIBLE BASS LINE

Words and Music by
TITO PUENTE
Arranged by MICHAEL BROWN

Moderate Latin Rock

The musical score is written in bass clef, 4/4 time, and B-flat major. It consists of ten staves of music. The first staff begins with a dynamic marking of *mf* and a measure number of 5. The second staff has dynamic markings of *mf*, *mf*, *mf*, and *sim.*, with a measure number of 9. The third staff has a measure number of 17. The fourth staff has a measure number of 25. The fifth staff has a measure number of 33 and a dynamic marking of *p*. The sixth staff has a measure number of 41 and a dynamic marking of *f*. The seventh staff has a dynamic marking of *p* and a *cresc.* marking. The eighth staff has a measure number of 49 and a dynamic marking of *f*. The ninth staff has a measure number of 57 and dynamic markings of *ff* and *sfz*. The score includes various musical notations such as accents, slurs, and triplets.

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08724968

Oye Como Va - 1

Seven Nation Army

by John Anthony White
arr. by Dallas C. Burke

Driving Rock $\text{♩} = 144$

13

9 *mf*

17

23

27 TO OPT. ENDING 33 4

p *f* *p*

37 41

46 49 53

p *ff*

55 OPT. ENDING

ff

Recorded by TAI0 CRUZ
DYNAMITE

ELECTRIC BASS

Words and Music by TAI0 CRUZ,
LUKASZ GOTTWALD, MAX MARTIN,
BENJAMIN LEVIN and BONNIE MCKEE
Arranged by PAUL MURTHA

Driving Dance Groove

4 5

mf

9 13

15 17 %

f

20

25

25

To Coda ⊕ 33

31 *mf*

41

39

51

47 *f*

D.S. al Coda

53

⊕ Coda

55

HANDCLAP

ELECTRIC BASS

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

4 *f* *mf* 9

10

19 *f* *mf* 23

24

31 *f* 33

37 *mp* *cresc.* *mf* 45

47 *f* 53

54 61

67 *sffz*

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Audio Demo

YouTube.com

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As recorded by Mark Ronson ft. Bruno Mars

ELECTRIC BASS/
OPTIONAL BARITONE B.C.
(Tuba Double)

UPTOWN FUNK

Words and Music by Bruno Mars, Jeff Bhasker,
Philip Lawrence, Devon Gallaspy, Mark Ronson,
Nicholaus Williams, Lonnie Simmons, Ronnie Wilson,
Charles Wilson, Rudolph Taylor and Robert Wilson
Arranged by Victor López

21

Moderate funk

1 *ff* 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24

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ELECTRIC BASS/OPTIONAL BARITONE B.C. - 2

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 *ff*

43915

Can't Hold Us

19

Electric Bass

4 5 8 13

mf

E.B.

f

E.B.

25 29 37

f

E.B.

41 45

f

E.B.

53

f

E.B.

61 69

ff

E.B.

73 77

f

E.B.

Recorded by CHICAGO
25 OR 6 TO 4

18

CONVERTIBLE BASS LINE

Words and Music by ROBERT LAMM
Arranged by PAUL MURTHA

Driving Rock

The musical score is written in bass clef with a 4/4 time signature and a key signature of one flat (Bb). It consists of ten staves of music. The first staff begins with a dynamic marking of *f*. The second staff has a measure number 9 in a box. The third staff has a measure number 17 in a box and a dynamic marking of *mf*. The fourth staff has a measure number 33 in a box. The fifth staff has a measure number 41 in a box and dynamic markings of *fp*, *ff*, and *f*. The sixth staff has a dynamic marking of *ff*. The seventh staff has a measure number 49 in a box and is labeled 'Opt. Repeat'. The eighth staff has a dynamic marking of *f* and a *rall. e cresc.* marking. The final staff ends with a dynamic marking of *ff* and a fermata over the final note.

Recorded by CEE LO GREEN
FORGET YOU

11

ELECTRIC BASS

Words and Music by BRUNO MARS, ARI LEVINE,
PHILIP LAWRENCE, THOMAS CALLAWAY and BRODY BROWN
Arranged by MICHAEL BROWN

Rock

10

18

26

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ELECTRIC BASS

34

Musical notation for measures 34-41. The key signature is B-flat major (two flats). The notation includes eighth and quarter notes with accents (^) and slurs. A dynamic marking of *f* (forte) is present in measure 37.

42

Musical notation for measures 42-49. The notation includes quarter and eighth notes with slurs. A dynamic marking of *mp* (mezzo-piano) is present in measure 43.

50

Musical notation for measures 50-57. The notation includes quarter and eighth notes with accents (^) and slurs. A dynamic marking of *mf* (mezzo-forte) is present in measure 51.

Musical notation for measures 58-65. The notation includes quarter and eighth notes with accents (^) and slurs. Dynamic markings include *p* (piano), *mf* (mezzo-forte), and *f* (forte) with crescendo and decrescendo hairpins.

58

Musical notation for measures 66-73. The notation includes quarter and eighth notes with accents (^) and slurs. A dynamic marking of *ff* (fortissimo) is present in measure 67.

From the Motion Picture TOP GUN DANGER ZONE

Words and Music by
GIORGIO MORODER and TOM WHITLOCK
Arranged by MICHAEL SWEENEY

ELECTRIC BASS

Intensely

Musical score for Electric Bass of 'Danger Zone'. The score consists of 11 staves of music. It begins with a dynamic marking of *f* and includes various articulations such as accents and slurs. Measure numbers 12, 20, 32, 40, and 48 are indicated in boxes. The score concludes with a Coda section marked with a circled cross symbol and a dynamic marking of *ff*. A 'D.S. al Coda' instruction is also present.

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GIMME SOME LOVIN'

ELECTRIC BASS
Driving Rock

Words and Music by SPENCER DAVIS,
MUFF WINWOOD and STEVE WINWOOD
Arranged by MICHAEL SWEENEY

Musical score for Electric Bass of 'Gimme Some Lovin''. The score consists of 11 staves of music. It begins with a dynamic marking of *f* and includes various articulations such as accents and slurs. Measure numbers 9, 15, 23, 35, and 45 are indicated in boxes. The score concludes with a Coda section marked with a circled cross symbol and a dynamic marking of *mf*. A 'D.S. al Coda' instruction is also present.

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9

Recorded by MICHAEL BUBLÉ

SWAY

(Quien Sera)

14

CONVERTIBLE BASS LINE

English Words by NORMAN GIMBEL

Spanish Words and Music by PABLO BELTRAN RUIZ

Arranged by MICHAEL BROWN

Medium Latin

1

6

12

18

23

28

CONVERTIBLE BASS LINE

34

Musical staff 34: Bass clef, key signature of one flat. The staff contains a sequence of notes with accents (^) and dynamic markings. It starts with a piano (*p*) dynamic and includes the instruction *cresc. poco a poco*. The staff concludes with a double bar line and a fermata over the final notes.

42

Musical staff 42: Bass clef, key signature of one flat. The staff contains a sequence of notes with accents (^) and dynamic markings. It begins with a forte (*f*) dynamic.

40

Musical staff 45: Bass clef, key signature of one flat. The staff contains a sequence of notes with accents (^) and dynamic markings.

45

50

Musical staff 50: Bass clef, key signature of one flat. The staff contains a sequence of notes with accents (^) and dynamic markings. It features a series of crescendos and decrescendos, with dynamic markings *p*, *mf*, *p*, *mf*, *p*, *mf*, and *p*.

58

Musical staff 58: Bass clef, key signature of one flat. The staff contains a sequence of notes with accents (^) and dynamic markings. It starts with a forte (*f*) dynamic and includes a mezzo-forte (*mf*) dynamic.

57

66

Musical staff 66: Bass clef, key signature of one flat. The staff contains a sequence of notes with accents (^) and dynamic markings. It includes a forte (*f*) dynamic.

63

Musical staff 69: Bass clef, key signature of one flat. The staff contains a sequence of notes with accents (^) and dynamic markings. It concludes with a fortissimo (*ff*) dynamic.

69

FINAL COUNTDOWN

Words and Music by
JOEY TEMPEST
Arranged by JOHN HIGGINS

18

Intense Rock

Musical score for Bass (Opt.) in 4/4 time, key of B-flat major. The score consists of eight staves of music. It begins with a dynamic marking of *ff*. Measure numbers 16, 24, 32, 40, and 52 are indicated in boxes above the staff. The piece concludes with a *sim.* (sforzando) marking.

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03744038

E♭ BARITONE SAX (Opt.)

FINAL COUNTDOWN

Words and Music by
JOEY TEMPEST
Arranged by JOHN HIGGINS

Intense Rock

Musical score for E♭ Baritone Sax (Opt.) in 4/4 time, key of B-flat major. The score consists of eight staves of music. It begins with a dynamic marking of *ff*. Measure numbers 16, 24, 32, 40, and 52 are indicated in boxes above the staff. The piece concludes with a *sim.* (sforzando) marking.

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03744038

School Song (Our Director)

2

Tuba/Bass

Arranged By John Ryszka

4

f *fff*

9

fff

15

fff

21

5

32

fff

38

fff

44

fff

50

fff

Tuba

Darth Vader Theme

Note: Measure 10 is a first ending that didn't
Show up in every Part. Make sure to skip it on the
repeat and go to measure 11.

John Williams
arr. John Ryszka

Musical notation for measures 1-4. The staff is in bass clef, key of B-flat major (two flats), and 4/4 time. Measure 1 starts with a dynamic marking of *mf*. Measure 2 has a dynamic marking of *f*. The melody consists of quarter notes and eighth notes.

5

Musical notation for measures 5-8. Measure 5 is the start of a first ending, indicated by a double bar line and repeat dots. Measure 6 is the end of the first ending, also with a double bar line and repeat dots. Measures 7 and 8 continue the main melody.

9

Musical notation for measures 9-11. Measure 9 is the start of a second ending, indicated by a double bar line and repeat dots. Measure 10 is the end of the second ending, also with a double bar line and repeat dots. Measure 11 continues the main melody.

C copy

Recorded by WAR LOW RIDER

CONVERTIBLE BASS LINE

Words and Music by
SYLVESTER ALLEN, HAROLD R. BROWN,
MORRIS DICKERSON, JERRY GOLDSTEIN, LEROY JORDAN
LEE OSKAR, CHARLES W. MILLER and HOWARD SCOTT
Arranged by MICHAEL BROWN

Rock 4

mf *ff*

9

mf

13

mf

17

mf

21

sub. p

25

mp

31

mf

CONVERTIBLE BASS LINE

Musical staff 1: Bass clef, 5/4 time signature. Measures 1-8. Dynamics: *f*.

Musical staff 2: Bass clef, 5/4 time signature. Measures 9-16. Dynamics: *ff*. Includes a box with '39' and a fermata with '7'.

Musical staff 3: Bass clef, 5/4 time signature. Measures 17-24. Dynamics: *mf*. Includes a first ending bracket labeled '1.'

Musical staff 4: Bass clef, 5/4 time signature. Measures 25-32. Dynamics: *mf*. Includes a second ending bracket labeled '2.'

Musical staff 5: Bass clef, 5/4 time signature. Measures 33-40. Dynamics: *sub. p*.

Musical staff 6: Bass clef, 5/4 time signature. Measures 41-48. Dynamics: *mp*.

Musical staff 7: Bass clef, 5/4 time signature. Measures 49-56. Dynamics: *mf*.

Musical staff 8: Bass clef, 5/4 time signature. Measures 57-64. Dynamics: *f* and *ff*. Includes accents.

From the Motion Picture THE AVENGERS
THE AVENGERS

ELECTRIC BASS

By ALAN SILVESTRI
Arranged by MICHAEL BROWN
Perc. Arr. by WILL RAPP

Deliberately

mf

5

9

17

25

35

43

p *sub.* *ff*

ffz *p* *ff*

03745700
The Avengers

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From the Motion Picture THE AVENGERS
THE AVENGERS

ELECTRIC BASS

By ALAN SILVESTRI
Arranged by MICHAEL BROWN
Perc. Arr. by WILL RAPP

Deliberately

mf

5

9

17

25

35

43

p *sub.* *ff*

ffz *p* *ff*

03745700
The Avengers

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Hooked On a Feeling

From "Guardians of the Galaxy"

Bass
Funk, Chris Pratt-esque

Blue Swede
Arr. By C. Janawitz

1 17 18 19 20 21 22 23 24 25 26

Musical notation for measures 1-26. Measure 17 is a whole rest. Measures 18-23 are in 4/4 time, and measures 24-26 are in 2/4 time. Dynamics: *mf* (measures 18-19), *mf* (measures 20-23), *mf* (measures 24-26).

mf *mf* *mf*

27 28 29 30 31 32 33 34 35

Musical notation for measures 27-35. Dynamics: *mf* (measures 27-30), *mf* (measures 31-35).

36 37 38 39 40 41 42 43 44

Musical notation for measures 36-44. Dynamics: *mf* (measures 36-39), *mf* (measures 40-44).

45 46 47 48 49 50 51 52 53 54

Musical notation for measures 45-54. Measure 54 is a whole rest. Dynamics: *mf* (measures 45-53).

55 56 57 58 59 60 66 67 68 69

Musical notation for measures 55-69. Measure 60 is a whole rest. Measure 66 is a whole rest. Dynamics: *f* (measures 55-59), *mf* (measures 66-69).

f *mf*

70 71 72 73 74 75 76 77 78 79

Musical notation for measures 70-79. Dynamics: *mf* (measures 70-79).

80 81

Musical notation for measures 80-81. Dynamics: *ff* (measures 80-81).

ff

Hooked On a Feeling

From "Guardians of the Galaxy"

Tuba

Blue Swede
Arr. By C. Janawitz

Funk, Chris Pratt-esque

1 18 19 20 21 22 23 24 25 26

mf mf

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 56 57

f

58 59 60 7 67 68 69 70 71 72

73 74 75 76 77 78 79 80 81

ff

Detailed description: This is a musical score for Tuba, arranged by C. Janawitz. The piece is titled "Hooked On a Feeling" and is from the movie "Guardians of the Galaxy". The arrangement is in the key of B-flat major (two flats) and 4/4 time. It consists of 81 measures. The score is divided into seven systems of music. The first system (measures 1-26) starts with a whole rest for 18 measures, followed by a melodic line starting at measure 19. The second system (measures 27-33) continues the melodic line. The third system (measures 34-40) continues the melodic line. The fourth system (measures 41-48) continues the melodic line. The fifth system (measures 49-57) continues the melodic line and includes a key signature change to 2/4 time at measure 54. The sixth system (measures 58-72) starts with a whole rest for 7 measures, followed by a melodic line starting at measure 60. The seventh system (measures 73-81) continues the melodic line and ends with a double fermata. Dynamics include mezzo-forte (mf) and fortissimo (ff).

Sweet Caroline

Neil Diamond
arr. John Ryszka

Swing ♩ = 120
F7

The image shows a bass line for the song "Sweet Caroline" in 4/4 time, starting with a tempo of 120 beats per minute. The key signature is B-flat major. The piece is arranged for electric bass and is in a swing style. The notation is divided into seven systems, each starting with a measure number (6, 13, 19, 25, 30, 35). The first system (measures 1-5) is marked *p* and features a steady eighth-note pattern. The second system (measures 6-12) includes accents and dynamic markings of *ff* and *p*. The third system (measures 13-18) continues the eighth-note pattern. The fourth system (measures 19-24) features a more active eighth-note line. The fifth system (measures 25-29) includes triplets. The sixth system (measures 30-34) also features triplets. The seventh system (measures 35-39) concludes the piece with a final note on a whole note.

6 *p* Eb Bb

13 F7 Bb

19 F7 Eb F7

25 Bb Eb

30 F7 Bb Eb

35 F7 Eb D C

Limited Edition
THE STAR SPANGLED BANNER

ELECTRIC BASS (OPT.)

Arranged by JOHN HIGGINS

Forcefully Faster

6 2 14 22

sfz *f* *mp* *rall.*

30 Grandioso

ff

108-19100

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Limited Edition
THE STAR SPANGLED BANNER

TIMPANI

Forcefully
 F, Ab, Bb

Arranged by JOHN HIGGINS

sfz Solo Faster

6 7 14 22

f *mp* *rall.* *f*

30 Grandioso

ff

108-19100

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