

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

6

Cymbals

Beat 'em Up!

arr. Bauer (2010)

The musical notation consists of two staves in 4/4 time. The top staff begins with a double bar line and a 4/4 time signature. It contains two measures of music, each with a quarter note and an eighth note. Handwritten annotations above these notes read "side". The bottom staff begins with a double bar line and a "5" above it. It contains eight measures of music. The first two measures have quarter and eighth notes with "side" annotations. The next four measures have quarter notes with "crash" annotations above them. The final two measures have quarter and eighth notes with "side" annotations. The piece ends with a double bar line.

Cymbals

Cheer Jerkers #1

4



5



AUX. PERCUSSION
Large Shaker or Cabasa, Cowbell

CUPID SHUFFLE

Words and Music by
BRYSON BERNARD
Arranged by TIM WATERS

Driving

4 5 +Cowbell

8 13

8 21 +Cowbell

8 29

To Coda 8 37

D.S. al Coda 8

Coda

03745503
Cupid Shuffle

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7

AUX. PERCUSSION
Large Shaker or Cabasa, Cowbell

CUPID SHUFFLE

Words and Music by
BRYSON BERNARD
Arranged by TIM WATERS

Driving

4 5 +Cowbell

8 13

8 21 +Cowbell

8 29

To Coda 8 37

D.S. al Coda 8

Coda

03745503
Cupid Shuffle

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CYMBALS

Recorded by CUPID CUPID SHUFFLE

Words and Music by
BRYSON BERNARD
Arranged by TIM WATERS

Driving
Cr. Ch.

5

13 Hold for S.D. (This part for extra players)

21 29 %

37 To Coda

D.S. al Coda Coda

The first page of cymbal notation for 'Cupid Shuffle'. It begins with a 4/4 time signature and a 'Driving' tempo marking. The notation includes various cymbal strokes: 'Cr.' (Crash) and 'Ch.' (China). A large handwritten number '7' is present on the right side of the page. Measure numbers 5, 13, 21, 29, and 37 are indicated in boxes. A section starting at measure 13 is labeled 'Hold for S.D. (This part for extra players)'. The piece concludes with a 'Coda' section and a 'D.S. al Coda' instruction.

03745503
Cupid Shuffle

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CYMBALS

Recorded by CUPID CUPID SHUFFLE

Words and Music by
BRYSON BERNARD
Arranged by TIM WATERS

Driving
Cr. Ch.

5

13 Hold for S.D. (This part for extra players)

21 29 %

37 To Coda

D.S. al Coda Coda

The second page of cymbal notation for 'Cupid Shuffle', which is identical to the first page. It includes the same tempo marking, notation, measure numbers (5, 13, 21, 29, 37), and structural instructions ('Hold for S.D.', 'Coda', 'D.S. al Coda').

03745503
Cupid Shuffle

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OYE COMO VA

17

PERCUSSION 1
(Opt. Drum Set, Cowbell, Agogo Bell)

Words and Music by
TITO PUENTE
Arranged by **MICHAEL BROWN**

Moderate Latin Rock
Play 2nd time only

Ride Cym. *mf* **2**

Tom *f* **5** **Hi-Hat**

9 **Rim Knocks** *mf* **2** **2**

17 **On Head** **H.H.** **2** **2** **2**

25 **2** **2** **2**

33 **Rim Knocks** **2** **2** **Agogo Bell** **3**

41 **H.H.** **2** **On Head** *p*

49 **Rim Knocks** **3** **3** **3** *f*

57 *ff* **Uh!** **Choke** *sfz*

OYE COMO VA

17

PERCUSSION 2
(Guiro, Congas)

Words and Music by
TITO PUENTE
Arranged by **MICHAEL BROWN**

Moderate Latin Rock

Play 2nd time only

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08724968
Oye Como Va - 1

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Matrix Marching Band
Cymbals

Seven Nation Army

by John Anthony White
arr. by Dallas C. Burke

Driving Rock $\text{♩} = 144$

Musical score for Cymbals, measures 1-57. The score is written on a single staff with a treble clef and a key signature of one flat. The tempo is marked as 'Driving Rock' with a quarter note equal to 144 beats per minute. The score includes various dynamic markings: *mf* (measures 1-17), *f* (measures 27-41), *p* (measures 41-53), and *ff* (measures 53-57). There are also markings for 'TO OPT. ENDING' and 'OPT. ENDING'. Measure numbers 9, 17, 27, 33, 41, 49, and 53 are indicated in boxes. The score features a series of eighth notes with accents, followed by a section with a '4' time signature and a final section with a '3' time signature.

~~13~~ 13

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Matrix Marching Band
Cymbals

Seven Nation Army

by John Anthony White
arr. by Dallas C. Burke

Driving Rock $\text{♩} = 144$

Musical score for Cymbals, measures 1-57. The score is written on a single staff with a treble clef and a key signature of one flat. The tempo is marked as 'Driving Rock' with a quarter note equal to 144 beats per minute. The score includes various dynamic markings: *mf* (measures 1-17), *f* (measures 27-41), *p* (measures 41-53), and *ff* (measures 53-57). There are also markings for 'TO OPT. ENDING' and 'OPT. ENDING'. Measure numbers 9, 17, 27, 33, 41, 49, and 53 are indicated in boxes. The score features a series of eighth notes with accents, followed by a section with a '4' time signature and a final section with a '3' time signature.

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Earthquake

Cymbals $\frac{4}{4}$ Chk. etc... **A**

6 Cym. **B** Cr. Cr. etc...

12 Cym. **C** Cr. Cr. etc...

15 Cym. **D** Cr. Chk. Cr. Chk. Cr. Cr. Chk.

Recorded by TAO CRUZ
DYNAMITE

PERCUSSION 2
Tambourine

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

Driving Dance Groove

4 5 8 13 4

17 $\text{\textcircled{S}}$ 8 25 *f* 4

To Coda $\text{\textcircled{C}}$ 29 33

35 2 2 41

43 2 2 2

51 3 D.S. al Coda *f*

$\text{\textcircled{C}}$ Coda 55

08725319
Dynamite

HANDCLAP

MALLET PERCUSSION
Xylophone, Marimba, Bells

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

*Hand Claps

9 2 Xylophone

12 3 3 19 Hand Claps 23 2

25 Xylo. 3 3 33 Hand Claps

37 Marimba

42 45

47 Bells *mf* *cresc.* *mf* Bells only

53 *f*

59 +Marimba 61

65 3 Hand Claps *f* *sffz*

*Hand Claps: as many players as possible/MIDI Keyboard for claps

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HANDCLAP

PERCUSSION 1

Drum Set

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

S.D.

9 Closed Hi-Hat

Cr.

B.D.

f *mf*

11

19

23 Clsd. H.H.

f *mf*

26

33

37 8

45 *mp* *cresc. poco a poco*

47 *mf* *f*

53 4 4

61 4

67

68 *sfz*

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RAVEN



Cassidy Byars

♩ = 112

A

Snare Drums
mf
R L R R L R | R L R L R L R | R L R R L R | R L R L R C | r r r r R r r r r r r r r r

Tenor Drums
mf
R L R R L R | R L R L R L R | R L R R L R | R L R L R C | R L R R L R R L L

Bass Drums
mf
R L R R L R | R L R L R L R | R L R R L R | R L R L R R | R L R L R L

Cymbals
mf
Cr. Cr. Cr. Chk. Cr. Cr. Cr. Cr. Chk. Clk. etc...

B

6 Snare
r r r r R r r r r r r r r r | r r r r R r r r r r r r r r | r r r r R r r r r r r r r r | r r r r r r r r r r r r r r L

7 Tenors
R L R R L R R L L | R L R R L R R L L | R L R R L R R L L | r r r r r r r r r r r r r r L

8 Bass
R L R R L R | R L R R L R | R L R R L R | R L L R L L

9 Cymb.
Cr. Cr. etc...

C

10 Snare
r r r r r r r r r r r r r r | r r r r r r r r r r r r r r | r r r r r r r r r r r r r r | R L R C L R R L R L R

11 Tenors
r r r r r r r r r r r r r r | r r r r r r r r r r r r r r | r r r r r r r r r r r r r r | R L R C L R R L R L R

12 Bass
R L L R L L | R L L R L L | R L L R L L | R L R R L R R L R L R

13 Cymb.
Cr. Chk. Cr. Cr. Chk.

14

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Recorded by CHICAGO
25 OR 6 TO 4

18

PERCUSSION 1
(Drum Set)

Words and Music by **ROBERT LAMM**
Arranged by **PAUL MURTHA**

Driving Rock
Closed Hi-Hat

Musical notation for Driving Rock Closed Hi-Hat, measures 1-8, *mf*. The notation shows a steady eighth-note pattern on a single staff.

Loose Hi-Hat

Musical notation for Loose Hi-Hat, measures 9-16, *f*. The notation is split into two staves: S.D. (Snare Drum) and B.D. (Bass Drum). Measure 9 is boxed. Measures 14, 15, and 16 contain repeat signs. Measure 16 has a '4' above it.

Musical notation for Loose Hi-Hat, measures 17-24, *mf*. Measure 17 is boxed. Measures 22, 23, and 24 contain repeat signs. Measure 24 has a '(4)' above it.

Musical notation for Loose Hi-Hat, measures 25-32, *f*. Measures 26, 27, and 28 contain repeat signs. Measure 28 has an '(8)' above it. Measures 30, 31, and 32 contain repeat signs. Measure 32 has a '(12)' above it.

Musical notation for Loose Hi-Hat, measures 33-40, *f*. Measure 33 is boxed. Measure 34 has a '(16)' above it. Measure 35 is labeled 'Ride Cym.'. Measures 36, 37, and 38 contain repeat signs.

Musical notation for Loose Hi-Hat, measures 41-48, *f*. Measure 41 is boxed. Measure 41 is labeled 'Loose Hi-Hat'. Measures 42, 43, and 44 contain repeat signs. Measure 44 has a '*ff*' dynamic marking. Measures 46, 47, and 48 contain repeat signs.

Musical notation for Loose Hi-Hat, measures 49-56, *ff*. Measure 49 is boxed. Measure 49 has a '(4)' above it. Measures 50, 51, and 52 contain repeat signs. Measure 52 has a '*ff*' dynamic marking. Measures 54, 55, and 56 contain repeat signs. Measure 56 has an 'Opt. Repeat (8)' marking.

Musical notation for Loose Hi-Hat, measures 57-64, *ff*. Measure 57 is boxed. Measure 57 has a '*f*' dynamic marking. Measure 57 has a 'rall. e cresc.' marking. Measure 58 has a '(4)' above it. Measure 59 is labeled 'Toms'. Measures 60, 61, and 62 contain repeat signs. Measure 62 has a '*ff*' dynamic marking. Measures 63 and 64 contain repeat signs.

CYMBALS

As recorded by Mark Ronson ft. Bruno Mars

UPTOWN FUNK

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

21

Moderate funk

3 Closed Hi-Hat effect

Hold for Snare (Hi-Hat)

7 (For additional players)

15

23

31

38

43

Detailed description: This page contains the first 50 measures of cymbal notation for 'Uptown Funk'. The notation is written on a single staff with a 4/4 time signature. It includes various cymbal symbols such as hi-hats, crash cymbals, and snare holds. Dynamics like *ff* and *f* are indicated. Measure numbers 7 through 50 are marked along the staff. There are also some handwritten annotations like '(4)' and '(8)' above certain measures.

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43915

CYMBALS

As recorded by Mark Ronson ft. Bruno Mars

UPTOWN FUNK

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

Moderate funk

3 Closed Hi-Hat effect

Hold for Snare (Hi-Hat)

7 (For additional players)

15

23

31

38

43

Detailed description: This page contains the second 50 measures of cymbal notation for 'Uptown Funk'. The notation is written on a single staff with a 4/4 time signature. It includes various cymbal symbols such as hi-hats, crash cymbals, and snare holds. Dynamics like *ff* and *f* are indicated. Measure numbers 7 through 50 are marked along the staff. There are also some handwritten annotations like '(4)' and '(8)' above certain measures.

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43915

Snareline

Can't Hold Us

Macklemore & Ryan Lewis
Arranged by Matt McDermott

♩ = 146

Musical score for snareline in 4/4 time, tempo 146. The score consists of seven staves of music. The first staff starts with a *ff* dynamic and includes measures 1-7, with measure 5 boxed. The second staff includes measures 8-15, with measure 13 boxed. The third staff includes measures 16-23. The fourth staff includes measures 24-31, with measure 25 boxed and a section of stick clicks starting at measure 27. The fifth staff includes measures 32-39, with measure 37 boxed. The sixth staff includes measures 40-43, with a *f* dynamic and a crescendo hairpin. The seventh staff includes measures 44-53, with measure 45 boxed, an 8-measure rest, and a 4-measure rest. Measure 53 is also boxed.

27

59

Can't Hold Us

61

Musical staff 1: Complex rhythmic pattern with eighth and sixteenth notes, some marked with 'x' for mutes. Includes a 'ff' dynamic marking and triplet markings.

63

65

67

69

Musical staff 2: Simpler rhythmic pattern consisting of quarter notes.

71

73

75

77

Musical staff 3: Quarter notes with some mutes indicated by 'x' marks.

79

81

83

85

Musical staff 4: Quarter notes with some mutes indicated by 'x' marks.

CYMBALS

FINAL COUNTDOWN

words and music by
JOEY TEMPEST
Arranged by JOHN HIGGINS

Intense Rock Crash Hold for S.D.
(This part for extra players.)

Handwritten number: 18

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0374403B

CYMBALS

FINAL COUNTDOWN

Words and Music by
JOEY TEMPEST
Arranged by JOHN HIGGINS

Intense Rock Crash Hold for S.D.
(This part for extra players.)

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0374403B

Recorded by CHICAGO
25 OR 6 TO 4

18

PERCUSSION 2
(Tambourine, Cowbell)

Words and Music by ROBERT LAMM
Arranged by PAUL MURTHA

Driving Rock
8

9

Tambourine

Cowbell *f*

8

17

mf

4

8

12

16

33

41

ff

f

4

Opt. Repeat 8

49

f

rall. e cresc.

ff

Recorded by CEE LO GREEN
FORGET YOU



PERCUSSION 3
 Tambourine

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

Rock

The score consists of seven staves of music. The first staff starts with a dynamic of *p* and ends with *ff*. The second staff has a dynamic of *f*. The third staff has a dynamic of *f*. The fourth staff has a dynamic of *f*. The fifth staff has a dynamic of *mf*. The sixth staff has a dynamic of *f*. The seventh staff has a dynamic of *ff*. Measure markers are placed in boxes above the staves: 10, 18, 26, 34, 42, 50, 58, and 62. Rehearsal marks (slashes) are present throughout the score.

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08725347
 Forget You

Recorded by CEE LO GREEN
FORGET YOU



PERCUSSION 1
 Drum Set

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

Rock Solo Hi-Hat +

S.D. Cr. Play H.H. Toms opt. (Conga cues)

mf B.D. f p 4

10 Play Cym. Dome mf ff

4

18 f 4

26 H.H. 4

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AUX. PERCUSSION

From the Motion Picture TOP GUN
DANGER ZONE

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

8

Intensely

Musical score for Aux. Percussion in 4/4 time. The score consists of six staves. The first staff starts with a 'Tamb.' (Tambourine) and a dynamic of *f*. The second staff has a 'Gong' with a dynamic of *mf* at measure 12. The third staff has a 'B' (Bongos) at measure 8. The fourth staff has a 'Gong' with a dynamic of *mf* at measure 32 and a 'To Coda' symbol at measure 40. The fifth staff has a 'D.S. al Coda' instruction at measure 48. The sixth staff is the 'Coda' section, starting with a 'Coda' symbol and ending with a dynamic of *ff*. Measure numbers 12, 20, 30, and 48 are boxed. There are various rhythmic markings such as accents, slurs, and dynamic markings throughout.

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CYMBALS

From the Motion Picture TOP GUN
DANGER ZONE

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

Intensely

Musical score for Cymbals in 4/4 time. The score consists of six staves. The first staff has a 'Hold for S.D.' (Hold for Snare Drum) and a dynamic of *f*. The second staff has a 'Crash' at measure 3 and a 'Choke' with a dynamic of *mf* at measure 12. The third staff has a 'Cr.' (Crash) at measure 20 and a 'Ch.' (Chime) at measure 24. The fourth staff has a 'Cr.' at measure 32 and a 'Ch.' at measure 36. The fifth staff has a 'Cr.' at measure 40 and a 'To Coda' symbol at measure 44. The sixth staff has a 'Ch.' at measure 48 and a 'D.S. al Coda' instruction. The seventh staff is the 'Coda' section, starting with a 'Coda' symbol and ending with a dynamic of *ff*. Measure numbers 12, 20, 32, 40, and 48 are boxed. There are various rhythmic markings such as accents, slurs, and dynamic markings throughout.

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THUNDERBOLT

Cassidy Byars

$\text{♩} = 126$

A

Snare Drums: natural sticking, clicks, Center to Edge

Tenor Drums: *ll rrr ll*, *rr lrl R*, *R ll rrr ll*, *rr lrl R*, *R ll rrr ll*

Bass Drums

Cymbals

B

SD

Quads: *rr ll R L*, *R ll rrr ll*, *r rr lrl r*, *r rr lrl r*, *lrl ll r lr lrl r lrl*

BD's

Cyms. slide

SD

Quads: *r lr lrl r lrl*, *lrl ll r lr lrl r lrl*, *lrl ll r lr lrl r lrl*, *lrl ll r lr lrl r lrl*

BD's

Cyms.

C

SD

Quads: *R lrl R lrl*, *L R lrl L*, *R lrl R lrl*, *L R lrl L*, *R lrl R lrl*, *L R lrl L*

BD's

Cyms.

D

THUNDERBOLT

The first system of the musical score for 'THUNDERBOLT' consists of four staves: SD, Quads, BD's, and Cyms. The SD staff features a complex rhythmic pattern with many sixteenth notes and rests, marked with 'V' above. The Quads staff has a similar rhythmic pattern with 'V' marks and includes drum notation 'r' and 'S' below the notes. The BD's staff shows a steady eighth-note pattern with 'V' marks above. The Cyms staff has a simple eighth-note pattern with 'V' marks above.

The second system of the musical score for 'THUNDERBOLT' continues the four-staff arrangement. The SD staff has a rhythmic pattern with 'V' marks. The Quads staff includes drum notation 'r' and 'S' and has 'V' marks above. The BD's staff has a steady eighth-note pattern with 'V' marks above. The Cyms staff has a simple eighth-note pattern with 'V' marks above.

The third system of the musical score for 'THUNDERBOLT' continues the four-staff arrangement. The SD staff has a rhythmic pattern with 'V' marks. The Quads staff includes drum notation 'r' and 'S' and has 'V' marks above. The BD's staff has a steady eighth-note pattern with 'V' marks above. The Cyms staff has a simple eighth-note pattern with 'V' marks above.

Recorded by MICHAEL BUBLÉ

SWAY

(Quien Sera)

14

PERCUSSION 3
Claves

English Words by NORMAN GIMBEL
Spanish Words and Music by PABLO BELTRAN RUIZ
Arranged by MICHAEL BROWN

Medium Latin

Musical notation for measures 1-9. The piece is in 4/4 time. Measures 1-2 contain a rest. Measures 3-4 contain a half note followed by a quarter note. Measures 5-6 contain a half note followed by a quarter note. Measures 7-8 contain a half note followed by a quarter note. Measure 9 contains a half note followed by a quarter note. Dynamics: *f*. Rehearsal marks with a double slash and a '2' above are placed above measures 5 and 7.

Musical notation for measures 10-17. Measures 10-11 contain a half note followed by a quarter note. Measures 12-13 contain a half note followed by a quarter note. Measures 14-15 contain a half note followed by a quarter note. Measures 16-17 contain a half note followed by a quarter note. Dynamics: *mf*. Rehearsal marks with a double slash and a '2' above are placed above measures 12 and 14.

Musical notation for measures 18-25. Measures 18-19 contain a half note followed by a quarter note. Measures 20-21 contain a half note followed by a quarter note. Measures 22-23 contain a half note followed by a quarter note. Measures 24-25 contain a half note followed by a quarter note. Dynamics: *f*. Rehearsal marks with a double slash and a '2' above are placed above measures 20 and 22.

Musical notation for measures 26-33. Measures 26-27 contain a half note followed by a quarter note. Measures 28-29 contain a half note followed by a quarter note. Measures 30-31 contain a half note followed by a quarter note. Measures 32-33 contain a half note followed by a quarter note. Dynamics: *mf*. Rehearsal marks with a double slash and a '2' above are placed above measures 28 and 30.

Musical notation for measures 34-41. Measures 34-35 contain a half note followed by a quarter note. Measures 36-37 contain a half note followed by a quarter note. Measures 38-39 contain a half note followed by a quarter note. Measures 40-41 contain a half note followed by a quarter note. Dynamics: *p*, *cresc. poco a poco*, *f*. Rehearsal marks with a double slash and a '2' above are placed above measures 38 and 40.

Musical notation for measures 42-57. Measures 42-43 contain a half note followed by a quarter note. Measures 44-45 contain a half note followed by a quarter note. Measures 46-47 contain a half note followed by a quarter note. Measures 48-49 contain a half note followed by a quarter note. Measures 50-51 contain a half note followed by a quarter note. Measures 52-53 contain a half note followed by a quarter note. Measures 54-55 contain a half note followed by a quarter note. Measures 56-57 contain a half note followed by a quarter note. Dynamics: *f*. Rehearsal marks with a double slash and a '2' above are placed above measures 44 and 46. A box containing the number '50' is placed above measure 50. A box containing the number '8' is placed above measure 52.

Musical notation for measures 58-65. Measures 58-59 contain a half note followed by a quarter note. Measures 60-61 contain a half note followed by a quarter note. Measures 62-63 contain a half note followed by a quarter note. Measures 64-65 contain a half note followed by a quarter note. Dynamics: *mf*. Rehearsal marks with a double slash and a '2' above are placed above measures 60 and 62.

Musical notation for measures 66-73. Measures 66-67 contain a half note followed by a quarter note. Measures 68-69 contain a half note followed by a quarter note. Measures 70-71 contain a half note followed by a quarter note. Measures 72-73 contain a half note followed by a quarter note. Dynamics: *ff*. Rehearsal marks with a double slash and a '2' above are placed above measures 68 and 70.

Recorded by MICHAEL BUBLÉ

SWAY

(Quien Sera)

14

PERCUSSION 2
Congas, Guiro, Sus. Cym.

English Words by NORMAN GIMBEL
Spanish Words and Music by PABLO BELTRAN RUIZ
Arranged by MICHAEL BROWN

Medium Latin

Congas (opt. Bongos)

4/4 *f* 4

10 *mf* 4

17 *f* 18 *mf* 4

25 *f* 26 *mf* Guiro 4

33 *f* 34 Congas *p* *cresc. poco a poco* 4 *f*

42 4

50 Guiro *mp* 4 *f*

58 Congas *mf* 4 *f* *p* Sus. Cym. (Mallets)

66 *f* 4 *ff*

AUX. PERCUSSION

FINAL COUNTDOWN

Words and Music by
JOEY TEMPEST
Arranged by JOHN HIGGINS

Intense Rock
Sus. Cym.

mp ff 2 2

mf ff 2 2

mf ff

16 Tamb. Cowbell mf

24

32 ff

40

52 3 4 4 8

ff 8

0374403B

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10

AUX. PERCUSSION

FINAL COUNTDOWN

Words and Music by
JOEY TEMPEST
Arranged by JOHN HIGGINS

Intense Rock
Sus. Cym.

mp ff 2 2

mf ff 2 2

mf ff

16 Tamb. Cowbell mf

24

32 ff

40

52 3 4 4 8

ff 8

0374403B

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School Song (Our Director) 2

Cymbals

Arranged By John Ryszka



Musical notation for measures 1-6. The staff begins with a C-clef and a common time signature. The first measure is marked *fff* and the sixth measure is marked *f*. The notation consists of quarter notes with 'x' marks above them, indicating cymbal strikes.

7

Musical notation for measures 7-13. The staff begins with a C-clef and a common time signature. The notation consists of quarter notes with 'x' marks above them, indicating cymbal strikes. The first measure of this system is marked *fff*.

14

Musical notation for measures 14-21. The staff begins with a C-clef and a common time signature. The notation consists of quarter notes with 'x' marks above them, indicating cymbal strikes.

22

Musical notation for measures 22-32. The staff begins with a C-clef and a common time signature. The notation consists of quarter notes with 'x' marks above them, indicating cymbal strikes. A '5' is written above the staff at the end of the system, indicating a five-measure rest.

33

Musical notation for measures 33-40. The staff begins with a C-clef and a common time signature. The notation consists of quarter notes with 'x' marks above them, indicating cymbal strikes.

41

Musical notation for measures 41-47. The staff begins with a C-clef and a common time signature. The notation consists of quarter notes with 'x' marks above them, indicating cymbal strikes.

48

Musical notation for measures 48-54. The staff begins with a C-clef and a common time signature. The notation consists of quarter notes with 'x' marks above them, indicating cymbal strikes. The system ends with a double bar line.

Cymbal Line

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

The musical score is written on two staves in 4/4 time. The first staff begins with a double bar line and a 4/4 time signature. A large number '2' is positioned above the first measure, which contains a whole rest. The second measure contains a quarter note G4, followed by quarter notes A4, B4, and C5. The third measure contains a quarter note G4 with a fermata, followed by a quarter note A4 with a fermata. The fourth measure contains quarter notes B4, C5, B4, and A4. The fifth measure contains quarter notes G4, A4, B4, and C5. The sixth measure contains a quarter note G4 with a fermata, followed by a quarter note A4 with a fermata. The staff ends with a repeat sign and a first ending bracket over the final two measures. The second staff begins with a measure number '8' and a double bar line. It contains quarter notes G4, A4, B4, and C5. The second measure contains quarter notes G4, A4, B4, and C5. The third measure contains quarter notes G4, A4, B4, and C5. The fourth measure contains quarter notes G4, A4, B4, and C5. The fifth measure contains quarter notes G4, A4, B4, and C5. The staff ends with a repeat sign and a first ending bracket over the final two measures. The dynamic marking *mf* is placed below the first staff.

Recorded by WAR
LOW RIDER

13 copy

PERCUSSION 1
Drum Set (Opt.)

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 3
Hi Tom mf
Loose Hi-Hat mf
Ride Cym. ff
S.D. 9 mf
13
Hi Tom 1
Hi Tom mf f
S.D. Tom 23 sub. p
27 mp mf
f 2 31

PERCUSSION 1

39

Toms

ff mf f

Detailed description: This system contains measures 39 through 46. The top staff features a series of eighth-note patterns with accents, marked with 'x' symbols. The bottom staff contains a bass line with quarter and eighth notes. Dynamics include *ff*, *mf*, and *f*. A dashed line labeled 'Toms' is positioned above the top staff.

Toms

f

Detailed description: This system contains measures 47 through 55. It continues the eighth-note patterns from the previous system. Dynamics include *f*. A dashed line labeled 'Toms' is positioned above the top staff.

47

mf

Detailed description: This system contains measures 56 through 64. It includes a first ending bracket (1.) at the end. Dynamics include *mf*.

2.

f mf

Detailed description: This system contains measures 65 through 75. It includes a second ending bracket (2.) at the end. Dynamics include *f* and *mf*.

56

sub. p

Detailed description: This system contains measures 76 through 84. Dynamics include *sub. p*.

mp

2

Detailed description: This system contains measures 85 through 90. It ends with a double bar line and a '2' indicating a second ending. Dynamics include *mp*.

mf

Detailed description: This system contains measures 91 through 98. Dynamics include *mf*.

fill

Choke

f ff

Detailed description: This system contains measures 99 through 104. It features a 'fill' section with a 'Choke' instruction and a final *ff* dynamic. A wedge-shaped hairpin is shown below the staff.

Recorded by WAR
LOW RIDER

PERCUSSION 3
Shaker

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

9 13

1. 2. 4 8

15

23 4 8
sub. p *mp*

31 4 *f* *ff*

39 4

47 1. 2.

56 4 8
sub. p *mp*

64 4 *f* *ff*

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Recorded by WAR
LOW RIDER

PERCUSSION 2
Cowbell, Vibraslap

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
Solo (alone)

Cowbell *mf*

Vibraslap *ff*

9

4

13

1. 2.

23 8 31 8

39 4

47 1. 2.

46

52 4 56 8 64

65 4 *f* *ff*

Recorded by WAR
LOW RIDER

PERCUSSION 3
Shaker

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

9

13

15

23

sub. p

mp

31

mf

f

ff

39

mf

47

1.

2.

56

55

sub. p

mp

64

mf

f

ff

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Recorded by WAR
LOW RIDER

MALLET PERCUSSION
 Vibes (Opt. Xylo.), Bells

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 6 Vibraphone (opt. Xylophone) 9 4

mf *ff*

13 1. 2.

18

23 3 Bells 3 31 3

mp *mf*

34 4 39 Vibes (opt. Xylo.)

f *f*

41 *Red.* *Red.*

47 1. 2.

f

53 56 3 Bells 3

mp

63 64 3 2 ff

mf *f* *ff*

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From the Motion Picture THE AVENGERS
THE AVENGERS

CYMBALS

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

Deliberately

4 5 4 9 Cr. *f*

17

2 25 10 35 *f* 3

3 43 *ff* 5 *ff* 2

03745700
The Avengers

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From the Motion Picture THE AVENGERS
THE AVENGERS

CYMBALS

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

Deliberately

4 5 4 9 Cr. *f*

17

2 25 10 35 *f* 3

3 43 *ff* 5 *ff* 2

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From the Motion Picture **THE AVENGERS**
THE AVENGERS

AUX. PERCUSSION
 Hi-Hat, Snare Drum,
 Sus. Cym., Tam-Tam

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

Deliberately 4 5 4 9 Hi-Hat *f* Concert Snare Drum

mp *f* *mp* *f*

8 17 Sus. Cym. *mp* *f* *mp* *f*

25 8 Sus. Cym. *mp* *f* *p* *ff* *p*

35 2 *f* *p* *f* 43 *p* *f* Tam-Tam

p *ff* *mp* *ff* Ch. Ch.

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From the Motion Picture **THE AVENGERS**
THE AVENGERS

AUX. PERCUSSION
 Hi-Hat, Snare Drum,
 Sus. Cym., Tam-Tam

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

Deliberately 4 5 4 9 Hi-Hat *f* Concert Snare Drum

mp *f* *mp* *f*

8 17 Sus. Cym. *mp* *f* *mp* *f*

25 8 Sus. Cym. *mp* *f* *p* *ff* *p*

35 2 *f* *p* *f* 43 *p* *f* Tam-Tam

p *ff* *mp* *ff* Ch. Ch.

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From the Motion Picture THE AVENGERS
THE AVENGERS

BELLS/XYLOPHONE

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

Deliberately
a2 >

mf Xylo. *f*

9 4

17 8 25 Xylo. *f*

35

43 3 +Bells *ff* Rolls - Xylo. only *fff* > *p* < *ff*

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From the Motion Picture THE AVENGERS
THE AVENGERS

BELLS/XYLOPHONE

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

Deliberately
a2 >

mf Xylo. *f*

9 4

17 8 25 Xylo. *f*

35

43 3 +Bells *ff* Rolls - Xylo. only *fff* > *p* < *ff*

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From the Motion Picture THE AVENGERS
THE AVENGERS

TIMPANI

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

Tune: F, B^b, C, E^b

Deliberately

5

mf

9

17

Change F to D

f

25

2

3

3

3

35

4

f

3

3

43

3

f

sffz

mp

ff

Detailed description: The score consists of five staves of music for timpani. The first staff begins with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It starts with a dynamic marking of *mf* and includes a triplet of eighth notes. A measure number '5' is boxed above the staff. The second staff continues the melody with a measure number '9' boxed above. The third staff features a key change to one flat (F major) and a dynamic marking of *f*. It includes a triplet of eighth notes and a measure number '17' boxed above. A text instruction 'Change F to D' is placed above the staff. The fourth staff continues with a dynamic marking of *f* and includes a measure number '35' boxed above. The fifth staff concludes with dynamic markings of *sffz*, *mp*, and *ff*, and a measure number '43' boxed above.

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The Avengers

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Hooked On a Feeling

Wood Blocks

From "Guardians of the Galaxy"

Blue Swede
Arr. By C. Janawitz

1 Funk, Chris Pratt-esque

18 19 20 21 22 23 24 25 26 27

f

28 29 30 31 32 33 34 35 36

37 38 39 40 2 42 43 44 45 46 2 48

49 50 51 52 53 54 55 56 57 58

59 8 67 68 69 70 71 72 73 74 75

76 77 78 79 80 2

Hooked On a Feeling

From "Guardians of the Galaxy"

Percussion 1

Blue Swede
Arr. By C. Janowitz

Musical score for Percussion 1, arranged by C. Janowitz. The score is written for a single staff in 4/4 time, featuring a series of rhythmic patterns and dynamics. The piece is in 4/4 time, with a key signature of one flat (B-flat). The score is divided into measures, with measure numbers 1 through 62 indicated above the staff. The dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). The score includes various rhythmic figures, including eighth and sixteenth notes, and rests. The piece concludes with a final measure marked with a double bar line and a 2/4 time signature.

1 *mf* 2 3 4 5 *mf*

6 7 8 9 10

11 12 13 14 15

16 17 18 *ff* 19 *mf* 20 21 22

23 24 25 *ff* 26 *mf* 27 28 29 30

31 32 33 34 35 36 37 38 39

40 41 42 43 44 45 46 47 *ff*

48 49 50 51 52 53 54 *mf* *ff*

55 *mf* 56 57 58 59 2 60 *mf* 61 62 *mf*

63 > > > 64 > > 65 66 67 68 69

ff *mf*

70 71 72 73 74 75 76

77 78 79 80 **2**

Hooked On a Feeling

Mallet Percussion

From "Guardians of the Galaxy"

Blue Swede

Arr. By C. Janowitz

Funk, Chris Pratt-esque

1 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 56 57 8 65 66 67

68 69 70 71 72 73 74

mf

ff

mf

ff

f *ff*

Detailed description: This is a musical score for Mallet Percussion, arranged by C. Janowitz. The piece is titled "Hooked On a Feeling" and is from the movie "Guardians of the Galaxy". It is in the key of B-flat major (three flats) and 4/4 time. The score consists of nine staves of music, numbered 1 through 74. The tempo/style is "Funk, Chris Pratt-esque". The score includes dynamic markings: *mf* (mezzo-forte) at measures 1, 26, and 32; *ff* (fortissimo) at measures 17, 53, and 65; and *f* (forte) at measure 57. There are also some rests and a measure with a whole note (measure 57) and a measure with a whole note (measure 65). The score ends with a double bar line at measure 74.

75 76 77 78 79 80 81

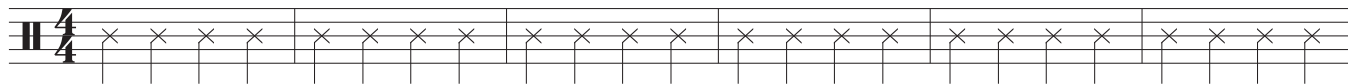
A musical score for a single melodic line in treble clef, spanning measures 75 to 81. The key signature is three flats (B-flat, E-flat, A-flat). Measure 75 contains two quarter notes. Measure 76 begins with a quarter rest, followed by a sixteenth-note triplet of eighth notes, and ends with a quarter note. Measure 77 continues with a sixteenth-note triplet of eighth notes and a quarter note. Measure 78 starts with a quarter rest, followed by a sixteenth-note triplet of eighth notes, and ends with a quarter note. Measure 79 begins with a quarter rest, followed by a sixteenth-note triplet of eighth notes, and ends with a quarter note. Measure 80 starts with a quarter rest, followed by a sixteenth-note triplet of eighth notes, and ends with a quarter note. Measure 81 begins with a quarter rest, followed by a sixteenth-note triplet of eighth notes, and ends with a quarter note. The piece concludes with a double bar line.

Cymbal Line

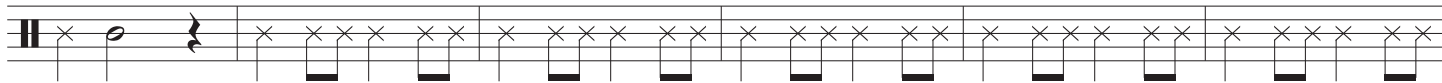
Sweet Caroline

Neil Diamond
arr. John Ryszka

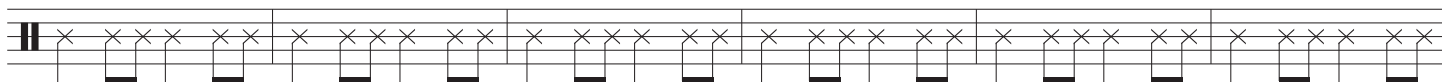
Swing ♩ = 120



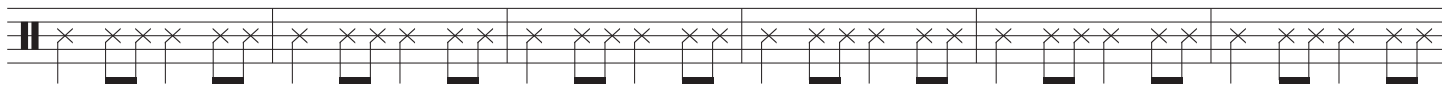
7



13



19



25



31



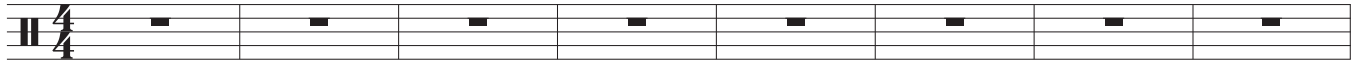
37



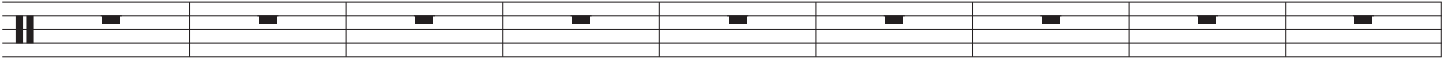
Sweet Caroline

Neil Diamond
arr. John Ryszka

Swing ♩ = 120



9



18



27



36



Limited Edition
THE STAR SPANGLED BANNER

ELECTRIC BASS (OPT.)

Arranged by JOHN HIGGINS

Forcefully

sffz

6

2

14

22

mp

30 Grandioso

ff

rall.

108-19100

The electric bass part consists of seven staves of music. It begins with a key signature of two flats and a 4/4 time signature. The first staff starts with a dynamic marking of *sffz* and includes a first ending bracket from measure 6 to 7. The second staff has a dynamic marking of *f* and a first ending bracket from measure 14 to 15. The third staff has a dynamic marking of *mp* and a first ending bracket from measure 22 to 23. The fourth staff has a dynamic marking of *ff* and a first ending bracket from measure 30 to 31. The piece concludes with a *rall.* marking.

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Limited Edition
THE STAR SPANGLED BANNER

TIMPANI

Forcefully
F, Ab, Bb

Arranged by JOHN HIGGINS

sffz

6

7

14

5

22

mp

30 Grandioso

ff

rall.

f

108-19100

The timpani part consists of seven staves of music. It begins with a key signature of two flats and a 4/4 time signature. The first staff starts with a dynamic marking of *sffz* and includes a first ending bracket from measure 6 to 7. The second staff has a dynamic marking of *f* and a first ending bracket from measure 14 to 15. The third staff has a dynamic marking of *mp* and a first ending bracket from measure 22 to 23. The fourth staff has a dynamic marking of *ff* and a first ending bracket from measure 30 to 31. The piece concludes with a *rall.* marking.

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THE STAR SPANGLED BANNER

BELLS/VIBES

Forcefully

Bells Vibes

ff

(Chimes)

Arranged by JOHN HIGGINS

Faster

6

8

14

22

6

2

30 Grandioso

ff

rall.

108-19100

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XYLOPHONE/MARIMBA

Forcefully

Arranged by JOHN HIGGINS

ff

Faster

6

8

14

22

6

2

30 Grandioso

ff

rall.

108-19100

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SNARE DRUM

Arranged by JOHN HIGGINS

Forcefully *ff* Faster $\frac{3}{4}$

6 3 *mp* *f* 14 22 6 30 Grandioso *mp rall.* *fp* *ff*

(* =Gawk R.S.)

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CYMBALS

Arranged by JOHN HIGGINS

Forcefully *ff* Faster $\frac{3}{4}$

6 4 14 22 6 2 30 Grandioso *ff* *rall.*

108-19100

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