

2019-2020 Wilmington Area Drum Line Handbook

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Welcome to the 2015-2016 Wilmington Area Drum Line!

Thank you for taking the time out of your busy scholastic lives to be an integral member in the Wilmington Area drum line! This handbook is designed to make sure that you get the most out of your time in order to make your experience the best that it can be.

Dan(ch)

Materials You Need

These are the materials that are necessary in order to be a functioning member of the drum line. Sticks and mallets can be ordered through the school at a discount and you can pay the school for your sticks or mallets.

Snares:

- 3 functional pairs of sticks (Innovative Percussion PR-2), as defined below
- Earplugs
- 3-ring binder
- Page protectors
- Dot Book (3" X 5" notecard booklet, wire bound)
- Lanyard (for your notecard booklet)
- Backpack (or bag of a similar kind)
- Metronome (either a physical device or an app)
- White electrical tape (Duck brand or 3M, can be found at a hardware store like Home Depot)
- Comfortable athletic shoes
- High tension tuning keys (section leaders only, preferably Pearl brand)

Tenors:

- 3 functional pairs of sticks (Vic Firth MTS1), as defined below
- Earplugs
- 3-ring binder
- Page protectors
- Dot Book (3" X 5" notecard booklet, wire bound)
- Lanyard (for your notecard booklet)
- Backpack (or bag of a similar kind)
- Metronome (either a physical device or an app)
- White electrical tape (Duck brand or 3M, can be found at a hardware store like Home Depot)
- Comfortable athletic shoes
- 2 high tension tuning keys (section leaders only, preferably Pearl brand)

Basses

- 2 functional sets of bass mallets (Innovative Percussion FBX1-4), as defined below
- Earplugs
- 3-ring binder
- Page protectors
- Dot Book (3" X 5" notecard booklet, wire bound)
- Lanyard (for your notecard booklet)
- Backpack (or bag of a similar kind)
- Metronome (either a physical device or an app)
- White electrical tape (Duck brand or 3M, can be found at a hardware store like Home Depot)
- Comfortable athletic shoes
- High tension tuning keys (section leaders only, preferably Pearl brand)
- Highlighters (preferably any darker color such as blue, green or pink as they are easily visible)
- Black Sharpie (for bass drum hoops)

Earplugs

Playing percussion is an activity that exposes one to a high decibel level, around 105 decibels. Exposure to these levels over time can cause permanent hearing damage and/or tinnitus (a constant ringing in the ears). In order to avoid this effect it is highly encouraged to wear earplugs. There are many different kinds of earplugs, from foam ones that can be bought for pennies at the drugstore to professionally molded earplugs that are made to fit your specific ear canals. Permanent hearing loss is not something to take lightly as you will never get it back. To have constant ringing in your ears is also something that will not go away.

Snare and Tenor Sticks

Snare and tenors need to have a functional pair of performance sticks and a functional pair of rehearsal sticks. Functional sticks are:

- Free from chips out of the bead of the stick
- Free of any splintering
- Free from waterlogging
- Free of splits in the tape on the sticks
- Similarly pitched

These guidelines are in place in order to maintain the highest consistency possible from rehearsal to rehearsal and performance to performance. If sticks have any of the above mentioned problems then the sound quality will be highly diminished which destroys any efforts to blend

the sound of the pair of sticks, much less blending with the rest of the section. It is to this end that you should have 3 pairs of sticks at a time:

- 1 pair of performance sticks
- 1 pair of rehearsal sticks
- 1 pair of backup sticks (brand new sticks, taped)

Once the rehearsal sticks are no longer functional, the performance sticks then become the rehearsal sticks, the backups become the new performance sticks and it is time to purchase a new pair of sticks as a backup.

Stick models for Snares are:

- Innovative Percussion PR-2 (Paul Rennick 2's)

Stick models for Tenors are:

- Vic Firth MTS1

Bass Mallets

Bass drums need to have two pairs of mallets, one pair for performance and one pair for rehearsal. Bass mallets are to always be:

- Taped properly
- Dry
- Kept off of the ground

It is very easy for bass mallets to become waterlogged if exposed to moisture so it is of the utmost importance that, as bass drum mallets are expensive, they are taken care of properly. In the event of a performance where it is already raining we will switch to using our rehearsal mallets to prevent damage to the performance mallets.

Bass mallet model numbers are:

- Bass 1 - Innovative Percussion FBX1
- Bass 2 - Innovative Percussion FBX2
- Bass 3 - Innovative Percussion FBX3
- Bass 4 - Innovative Percussion FBX4
- Bass 5 - Innovative Percussion FBX4

Stick/Mallet Taping

Sticks are to always be taped with white electrical tape. To tape the sticks, start under the bead of the stick (the neck), wrap around the stick once, then begin taping down the shoulder of the stick at a diagonal being careful not to overlap the tape as it becomes 1 layer deep. Overlapping the tape causes pressure to increase and when the stick is struck in that area it is that much more

damaging. Continue taping down the stick until you reach the point where you hold the stick. (precise measurement). Once you have reached this point, wrap the tape around the stick to form an even border (the reverse of how you started taping the stick). Whenever the tape is damaged you must immediately re-tape the stick. This improves the longevity of your sticks and decreases expense of having to buy new sticks too often.

Packing Drums

When carrying a case do not carry it by the fastening straps, carry the case by the handles as that is the function of the handles. The fastening straps are not meant to bear weight, particularly at the plastic buckle that holds the strap together. These buckles break easily when used for a function other than what they were intended. Your case, like your drum, is your responsibility.

- Snares - When packing your drum the sticks should be removed from the stick bag and the drum placed with the top head down into the case with the stick bag on the side of the drum, not under the head. Keep your sticks with you in a bag or backpack.
- Tenors - When packing your drum the sticks should be removed from the stick bag and the drums placed with the heads down into the case with stick bags on the sides of the drums, not under the heads. Keep your sticks with you in a bag or backpack.
- Basses - When packing your drum the bass claw should be removed from the top of the drum. Place the drum in the case so that the part of the drum with the harness eyelets is in one of the squared-off corners of the bass case. Carry your mallets and bass claw with you between performance venues. This is preferable due to the shifting of the drum and loose materials in the case during transportation. The drum can land on the bass claws while in the case and bend them.

Rain

If it should rain when the drums are outside (which it invariably does every season), it is your responsibility to clean off your instrument before you leave a performance or rehearsal. You must wipe off the entire surface of your instrument including all of the tension rods and heads. Your harness must also be dried to the same extent. The drum and harness must be dry before you leave the school. This prevents rust from developing on the instrument, improving the longevity of the drums, heads and harness. When you return to the school for class it is your responsibility to put all of the components of your instrument away once they have dried.

Stick Bags

Both the snares and tenors have stick bags attached to their drums. These stick bags tend to wear out over time. Always check your stick bags to make sure that the velcro straps are not wearing out at the stitching points. This is the most common area of stick bag decay and can result in a stick bag being left on a field or along one of the many miles of road we travel each year.

Tuning

Tuning will be done before any performance or rehearsal and will be done by the section leaders or by Dan(ch).

Bass Drum Claws

Bass drum mallet holders/claws need to be checked before and after every rehearsal to make sure that the fastening bolt is still in place. The fastening bolt is found on the top of metal plate inside the frame of the mallet holders. If this bolt is loose or missing it needs to be addressed immediately.

Bass Drum Hoop Coloring

Over time the wooden hoops of the bass drum can chip, exposing the wood under the painted hoops. When this happens it is necessary to take a black sharpie and color in these areas. This does not repair the instrument but it does help in maintaining a visual uniformity among the instruments.

Email

You are responsible for checking your email daily in order to keep up with goings on in the drum line as well as materials that you need to have knowledge of.

Website

Access to the drum line website is a vital component of this season. The website hosts technique videos, drum line sheet music, supplemental videos, Wilmington Area drum line audio and video and a discussion forum. It is through this website that we can accomplish a lot more than just weekly sectionals. By watching videos on technique you can hone your skills while seeing an example, at any time, of how you should be performing something. There will also be audio tracks posted of the show music, warm ups, cadences and other miscellanea. The address for the website is:

<https://sites.google.com/site/newwilmingtonpercussion/>

I have added the addresses of all drum line members to the membership of the website. If you have any requests for videos or other materials to be posted to the website, let me know!

Printed Music and 3-ring Binder

When you are assigned new music you must download the music from an email and/or from the drum line website. Once you have downloaded and printed the music, the sheets should be placed inside plastic sheet protectors. These sheet protectors will be clipped into a 3-ring binder

and this binder will accompany you to all rehearsals along with a writing utensil. You must also place 4 clothespins or other type of clips in your 3-ring binder. These are to clip the music back when there is wind outside. When we are rehearsing there will be times when you have to write something into your part, either a change or a note to practice something. You will also have to write drill counts into your music later in the summer.

Bass Drum Music

Bass drums must highlight the parts that they are responsible for on their music. This makes both learning and rehearsing the music an efficient process by eliminating all of the other bass parts (extrinsic music). If you have difficulty identifying counts on the fly you need to annotate your parts to assist you when practicing/rehearsing.

Time Management

The goal of rehearsing together is to be able to play together. The only way for this to be possible is for members to practice. Practice alone, practice together. In one week there are:

- 168 hours
- 10,080 minutes

If you spend 10 hours sleeping every night, that leaves:

- 98 hours
- 5,880 minutes

Practicing

Just like an athlete, we have to train our muscles and our brains. We have to strengthen our muscles by practicing specific movements, such as vertical strokes, down strokes, double strokes, as well as working on speed. The faster we can play, the less effort we exert when playing at a lower tempo than our maximum. We also have to train our brains to be able to handle the very fast, seamless transitions between using different styles and speeds of stroke, as well as memory and adaptation. The more you practice, the better you will be. This will make the drum line better as well. The goal is rhythmic unity, and that takes practice alone and practice with your section members. When practicing:

- Be particular about heights (use your pringles can)
- Use a metronome
- Use your marching sticks
- Read through your music
- Memorize as you go

It is much more efficient to memorize music as you practice. When you practice every day, you are learning your music. It is defeatist to try to memorize your music the day before you need to have it done. Instead, practice every day from when you receive the music and you will

automatically memorize it well before you need to. This means the music goes from being something you are interpreting written on a page to being part of your brain. Once memorized, the music is literally a part of you, and that is a world of difference from a piece of paper.

Music Memorization

You must memorize all music that we will use this season. You will be assigned dates to have things memorized by, so make sure you keep up with practicing and do not fall behind.

Dot Books

When we start learning our drill (the marching maneuvers we do on the field), it will be necessary to document the coordinates and other relevant information in our notecard booklets. This makes learning and rehearsing far more efficient than other means. Notation is explained in the 'Marching' section of the handbook.

Eights

Rusk

Musical score for Snare, Tenor, Bass, and Cymbals. The score is in 4/4 time and consists of three measures. The Snare, Tenor, and Bass parts feature a consistent eighth-note pattern. The Cymbals part includes a High Crash in the first measure and a Straight Crash in the third measure. The notation includes 'R...' and 'L...' labels for the Snare and Tenor parts.

Instrument	Measure 1	Measure 2	Measure 3
Snare	R...	L...	R...
Tenor	R...	L...	R...
Bass	R...	L...	R...
Cymbals	High Crash		Straight Crash

Musical score for S. D., T. D., B. D., and Cym. The score is in 4/4 time and consists of three measures. The S. D., T. D., and B. D. parts feature a consistent eighth-note pattern. The Cym. part includes a Liberty Crash in the second measure. The notation includes 'L...' and 'R...' labels for the S. D., T. D., and B. D. parts.

Instrument	Measure 1	Measure 2	Measure 3
S. D.	L...	R...	L...
T. D.	L...	R...	L...
B. D.	L...	R...	L...
Cym.		Liberty Crash	

7

S. D.

T. D.

B. D.

Cym.

R...

L...

R...

L...

Crash Choke

Fusion

Fusion

Hi-Hat

Detailed description: This is a musical score for a drum set, consisting of four staves. The top staff is labeled 'S. D.' (Snare Drum) and contains a rhythmic pattern of eighth notes. The second staff is labeled 'T. D.' (Tom Drum) and contains a similar eighth-note pattern. The third staff is labeled 'B. D.' (Bass Drum) and contains a pattern of eighth notes with some beamed eighth notes. The bottom staff is labeled 'Cym.' (Cymbal) and contains a pattern of eighth notes. The score is divided into three measures. The first measure is annotated with 'R...' above the snare and tom staves. The second measure is annotated with 'L...' above the snare and tom staves. The third measure is annotated with 'Hi-Hat' above the cymbal staff. The first measure also has 'Crash Choke' written above the cymbal staff. The second and third measures have 'Fusion' written above the cymbal staff. A bracket labeled '7' spans the first two measures. A small '2' is written above the snare staff in the third measure.

Accent Tap

Musical score for Snare, Tenor, Bass, and Cymbals. The score is in 4/4 time and consists of 12 measures. The Snare part features a rhythmic pattern of eighth notes with accents, with 'R' markings below. The Tenor part features a similar eighth-note pattern with accents and 'R' markings. The Bass part features a pattern of eighth notes with accents and 'R' markings. The Cymbals part features a pattern of eighth notes with accents and 'x' markings.

Musical score for S. D., T. D., B. D., and Cym. The score is in 4/4 time and consists of 12 measures. The S. D. part features a rhythmic pattern of eighth notes with accents, with 'R' markings in the first 8 measures and 'L' markings in the last 4 measures. The T. D. part features a similar eighth-note pattern with accents and 'R' markings in the first 8 measures and 'L' markings in the last 4 measures. The B. D. part features a pattern of eighth notes with accents and 'R' markings in the first 8 measures and 'L' markings in the last 4 measures. The Cym. part features a pattern of eighth notes with accents and 'x' markings.

8

S. D.
L L L L L L L L R R R R R R R R R R R R R R L L L L L L L L

T. D.
L L L L L L L L R R R R R R R R R R R R R R L L L L L L L L

B. D.
L L L L L L L L R R R R R R R R R R R R R R L L L L L L L L

Cym.
7 x 7 x 7 x 7 x x x x x x x x x x

12

S. D.
L L L L L L L L R R R R R R R R R R R R R R

T. D.
L L L L L L L L R R R R R R R R R R R R R R

B. D.
L L L L L L L L R R R R R R R R R R R R R R

Cym.
x x x x x x x x

15

S. D.
L L L L L L L L L L L L L L L L R

T. D.
L L L L L L L L L L L L L L L L B

B. D.
L L L L L L L L L L L L L L L L R

Cym.
x x x x x x x x x x x x x x x x

ACCENTED 16ths

Brian S. Mason

Musical score for Snare, Tenors, BD, Cymbals, Mallets, and Timpani. The score is in 4/4 time and features a pattern of accented 16th notes. The Snare, Tenors, and BD parts play a continuous eighth-note pattern with accents on every 16th note. The Cymbals part features a 'Divisi (A/B) (sizzle/suck)' effect. The Mallets part plays a similar eighth-note pattern with accents. The Timpani part plays a simple eighth-note pattern.

Musical score for sn, tn, bd, cy, key, and Timp. The score is in 4/4 time and features a pattern of accented 16th notes. The sn, tn, and bd parts play a continuous eighth-note pattern with accents on every 16th note. The cy part features a 'HI-HAT' effect. The key part plays a similar eighth-note pattern with accents. The Timp part plays a simple eighth-note pattern.

16th NOTE TIMING

Brian S. Mason

The musical score is arranged in a system with seven staves. From top to bottom, the staves are: Snare, Tenors, 5 BD, 4 BD, Cymbals, Mallets, and Timpani. The Snare and Tenors parts have rhythmic notation with 'R' and 'L' markings below the notes. The Cymbals part has five measures of specific techniques: (zing), (tap), (crunch), (sizzle), and (suck). The Mallets part has rhythmic notation with 'R' and 'L' markings below the notes. The Timpani part has a simple bass line.

Rehearsal Notes

This exercise works on the accuracy of playing the four 16th/8th rhythm permutations. Here are a few things you should work towards when rehearsing this exercise:

- Start at a slow tempo, working with a metronome or play-along track. The bass drums provide the 16th base on which all other instruments should line up the rhythmic figures.
- Marking time while playing the syncopated rhythms in measure 2 & 4 are occasionally problematic. If this is the case, first isolate one beat of the rhythm (plus a downbeat following) at a very slow tempo, then two, three, and finally all four. It's often helpful for students to think of "playing their feet" on the 16th rest in the 4th measure.
- **Snares/Tenors:** There should be a constant motion on repeated strokes (right hand strokes in measure 1&3, left hand strokes in measures 2&4) – similar to the "8 on a hand" exercise. The hand playing one stroke per measure should freeze immediately after the stroke (LH meas. 1&3, RH meas. 2&4).
- **Cymbals:** This exercise works on five different techniques to create new sounds. Watch the section video for this exercise to see a demonstration of each technique.

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Double Beat

Musical score for Snare, Tenor, Bass, and Cymbals. The score is in 4/4 time and consists of three measures. The Snare and Tenor parts feature a rhythmic pattern of eighth notes, while the Bass part features a pattern of quarter notes. The Cymbals part features a pattern of quarter notes. The Snare and Tenor parts are marked with 'R' and 'L' characters, indicating the right and left hands of the drummer.

Snare
R R R R R R R R R R R R R R R R L L L L L L L L L L

Tenor
R R R R R R R R R R R R R R R R L L L L L L L L L L

Bass

Cymbals

Musical score for S. D., T. D., B. D., and Cym. The score is in 4/4 time and consists of three measures. The S. D. and T. D. parts feature a rhythmic pattern of eighth notes, while the B. D. part features a pattern of quarter notes. The Cym. part features a pattern of quarter notes. The S. D. and T. D. parts are marked with 'L' and 'R' characters, indicating the left and right hands of the drummer.

4

S. D.
L L L L L L L L L L R R R R R R R R R R R R L L L L L L L L L L

T. D.
L L L L L L L L L L R R R R R R R R R R R R L L L L L L L L L L

B. D.

Cym.

7

S. D.
B B B B B B B B B B B B B B B B B B R

T. D.
R R R R R R R R R R L L L L L L L L L L B

B. D.

Cym.

16th Drag Grid Basic

Musical score for Snare, Tenor, Bass, and Cymbals in 4/4 time. The score is divided into two measures. The Snare part features a continuous 16th-note pattern. The Tenor part features a similar 16th-note pattern. The Bass part features a pattern of eighth notes. The Cymbals part features a pattern of eighth notes with 'x' marks indicating cymbal hits.

Musical score for S. D., T. D., B. D., and Cym. in 4/4 time. The score is divided into three measures. The S. D. part features a continuous 16th-note pattern. The T. D. part features a similar 16th-note pattern. The B. D. part features a pattern of eighth notes. The Cym. part features a pattern of eighth notes with 'x' marks indicating cymbal hits. A '3' is written above the first measure of the S. D. part.

6

S. D.

T. D.

B. D.

Cym.

8

S. D.

T. D.

B. D.

Cym.

Chicken And A Roll

Musical score for Snare, Tenor, Bass, and Cymbals. The score is in 4/4 time and consists of two measures. The Snare part features a continuous eighth-note pattern. The Tenor part features a continuous eighth-note pattern. The Bass part features a continuous eighth-note pattern. The Cymbals part features a pattern of eighth notes with 'x' marks indicating cymbal hits.

Musical score for S. D., T. D., B. D., and Cym. The score is in 4/4 time and consists of two measures. The S. D. part features a continuous eighth-note pattern with a triplet of eighth notes marked with a '3' and an accent (>) above it. The T. D. part features a continuous eighth-note pattern with a triplet of eighth notes marked with a '3' and an accent (>) above it. The B. D. part features a continuous eighth-note pattern. The Cym. part features a pattern of eighth notes with 'x' marks indicating cymbal hits.

6

S. D.

T. D.

B. D.

Cym.

This musical score block covers measures 6 and 7. It features four staves: Snare Drum (S. D.), Tom Drum (T. D.), Bass Drum (B. D.), and Cymbal (Cym.). The S. D. and T. D. parts consist of continuous eighth-note patterns with accents (>) above the notes. The B. D. part features a pattern of eighth notes with some beamed pairs. The Cym. part has a pattern of eighth notes with 'x' marks below the notes, indicating cymbal strikes. A vertical bar line separates measures 6 and 7.

8

S. D.

T. D.

B. D.

Cym.

This musical score block covers measures 8 and 9. It features the same four staves as the previous block. In measure 8, the S. D., T. D., and B. D. parts continue with their respective patterns. The Cym. part continues with its pattern. In measure 9, the S. D., T. D., and B. D. parts have a final note with an accent (>) followed by a rest. The Cym. part has a final note with an accent (>) followed by a rest. A vertical bar line separates measures 8 and 9.

DIRECTOR

TRIPLET ROLLS

Brian S. Mason

Musical score for Snare, Tenors, 5 BD, 4 BD, Cymbals, Mallets, and Timpani. The score is in 4/4 time and features a complex rhythmic pattern of triplet rolls. The Snare, Tenors, 5 BD, and 4 BD parts consist of continuous eighth-note triplet rolls. The Cymbals part features a series of accents on the first and third beats of each measure. The Mallets part is written in treble clef and features a melodic line with triplet rolls. The Timpani part is written in bass clef and features a melodic line with triplet rolls.

Musical score for sn, tn, 5 bd, 4 bd, cy, key, and Timp. This section continues the rhythmic pattern from the previous section. The sn (snare) part includes a series of accents and a final measure with a 'choke' instruction. The tn (tenors) part includes a series of accents and a final measure with a 'choke' instruction. The 5 bd (5 bass drum) and 4 bd (4 bass drum) parts continue with triplet rolls. The cy (cymbals) part includes a series of accents and a final measure with a 'choke' instruction. The key (mallets) part is written in treble clef and features a melodic line with triplet rolls. The Timp (timpani) part is written in bass clef and features a melodic line with triplet rolls. The score includes a 'Divisi' instruction for the cymbals and a 'L R R sim.' instruction for the timpani.

Triplet Grid

This musical score is for a drum set and is written in 4/4 time. It consists of four staves: Snare, Tenor, Bass, and Cymbals. The Snare, Tenor, and Bass parts feature a continuous pattern of eighth-note triplets, with a '3' written above each group of three notes. The Cymbal part features a pattern of eighth notes, with some notes marked with an 'x' to indicate cymbal hits. The score is divided into three measures.

This musical score is for a drum set and is written in 4/4 time. It consists of four staves: S. D. (Snare Drum), T. D. (Tenor Drum), B. D. (Bass Drum), and Cym. (Cymbal). The S. D., T. D., and B. D. parts feature a continuous pattern of eighth-note triplets, with a '3' written above each group of three notes. The Cym. part features a pattern of eighth notes, with some notes marked with an 'x' to indicate cymbal hits. The score is divided into four measures, with a '4' written above the first measure. The final measure of the S. D., T. D., and B. D. parts includes an accent (>) over the final note.

Band Warm-up

This musical score is for a band warm-up exercise, titled "Band Warm-up". It is written for a 4/4 time signature and consists of 16 measures. The score is divided into two systems of staves. The first system includes parts for Flute, Clarinet in Bb, Alto Saxophone, Tenor Saxophone, Horn in F, Trumpet in Bb, Baritone Horn, Trombone, and Tuba. The second system includes parts for Snare Drum and continues the notation for the instruments in the first system. The Flute part begins with a treble clef and a key signature of one flat (Bb). The Clarinet in Bb part begins with a treble clef and a key signature of one sharp (F#). The Alto Saxophone part begins with a treble clef and a key signature of one sharp (F#). The Tenor Saxophone part begins with a bass clef and a key signature of one flat (Bb). The Horn in F part begins with a treble clef and a key signature of one flat (Bb). The Trumpet in Bb part begins with a treble clef and a key signature of one flat (Bb). The Baritone Horn part begins with a bass clef and a key signature of one flat (Bb). The Trombone part begins with a bass clef and a key signature of one flat (Bb). The Tuba part begins with a bass clef and a key signature of one flat (Bb). The Snare Drum part begins with a double bar line and a 4/4 time signature. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, as well as rests and dynamic markings like accents and slurs.

Accent Warm-up

J. Nickel

Musical notation for the first system, 4/4 time signature. The Snare and Quads parts feature a continuous eighth-note pattern with accents (>) on every eighth note. The Bass Drum part features a pattern of quarter notes with accents (>) on every quarter note. The Cymbals part features a pattern of quarter notes with accents (>) on every quarter note.

Musical notation for the second system, 4/4 time signature. The Perc. part features a triplet of eighth notes (indicated by a '3' above the first note) followed by a continuous eighth-note pattern with accents (>) on every eighth note. The Quads part features a continuous eighth-note pattern with accents (>) on every eighth note. The Perc. part features a pattern of quarter notes with accents (>) on every quarter note. The Cym. part features a pattern of quarter notes with accents (>) on every quarter note.

Musical notation for the third system, 4/4 time signature. The Perc. part features a quintuplet of eighth notes (indicated by a '5' above the first note) followed by a continuous eighth-note pattern with accents (>) on every eighth note. The Quads part features a continuous eighth-note pattern with accents (>) on every eighth note. The Perc. part features a pattern of quarter notes with accents (>) on every quarter note. The Cym. part features a pattern of quarter notes with accents (>) on every quarter note.

Snare Drum

The Ultimate Warm-up

by Gary P. Gilroy

J = 120
ff
mf
ff
mf
sf
ff

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Snare Drum

The Ultimate Warm-up

by Gary P. Gilroy

J = 120
ff
mf
ff
mf
sf
ff

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Bass Drums

The Ultimate Warm-up

by Gary P. Gitroy

$\text{♩} = 180$

A *mf* RRRRRRRR LLLLLLLL RRRRRRRR LLLLLLLL

B

C

D

E

F

G

H *mf*

I *f*

L *ff*

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Bass Drums

The Ultimate Warm-up

by Gary P. Gitroy

$\text{♩} = 180$

A *mf* RRRRRRRR LLLLLLLL RRRRRRRR LLLLLLLL

B

C

D

E

F

G

H *mf*

I *f*

L *ff*

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Quads

The Ultimate Warm-up

by Gary P. Gilroy

♩ = 180

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Quads

The Ultimate Warm-up

by Gary P. Gilroy

♩ = 180

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Cymbals

The Ultimate Warm-up

by Gary P. Gilroy

$\text{♩} = 120$ 2 Hi-Hat

8 A 4

B 2 2 2

Crash

6 C 2 2 D 4

E Hi-Hat G Crash H 5 2

I mf f fff

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Cymbals

The Ultimate Warm-up

by Gary P. Gilroy

$\text{♩} = 120$ 2 Hi-Hat

8 A 4

B 2 2 2

Crash

6 C 2 2 D 4

E Hi-Hat G Crash H 5 2

I mf f fff

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Power Warm-Ups for Marching Band

Marimba

Long Tones: Concentrate on Tone and Breathing

R R R R L L L L R R R R L L L L R

R R R L L L L R R R L L L L R R R L L L L



R...ETC...



Lip Slurs: Work on Voicing control

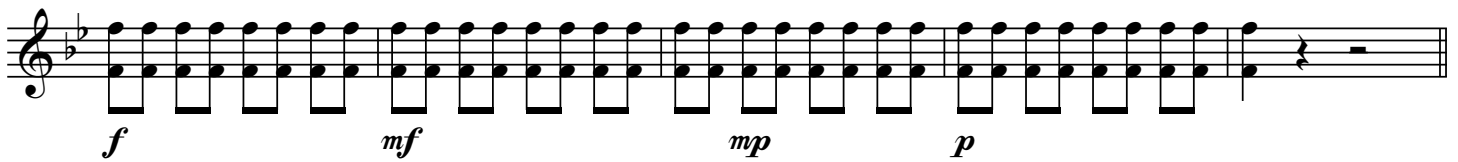


Bops Exercise: Work on Perfect timing and articulation





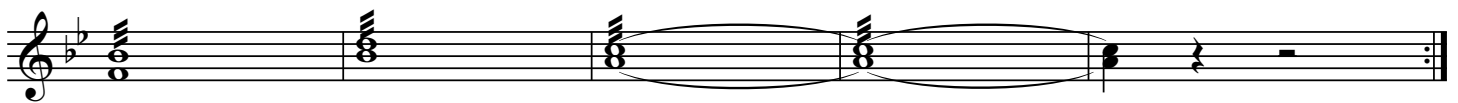
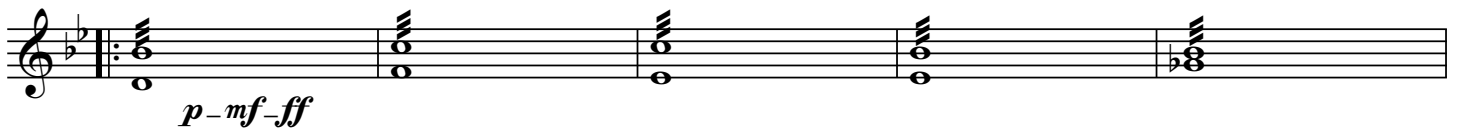
Dynamic Exercise: Be able to create 5 Distince dyanmic levels with control and good tone



Dynamic Shaping: Be able to create expressive dynamic shapes



Power Chorale: Play 3 Times



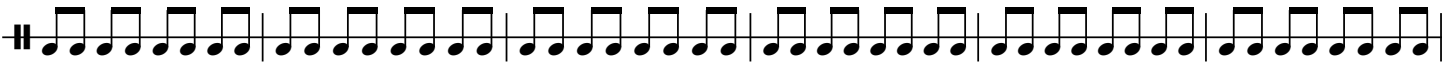
Power Warm-Ups for Marching Band

Snare Drum

Long Tones: Concentrate on Tone and Breathing
R R R R R R R R L L L L L L L L R R R R L L L L R R R R R R R R L L L L L L L L R L R R L R L L



R L R R L R L L R R R R R R R R R R R R R R L L L L L L L L L L L L L L R R L L R R L L



R R R R R R R R R R R R R R R R R R L L L L L L L L L L L L L L L L L L R



Lip Slurs: Work on Voicing control

R R L L R R L L R R L L R R L L R R L L



Bops Exercise: Work on Perfect timing and articulation



Dynamic Exercise: Be able to create 5 Distinct dynamic levels with control and good tone

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

f *mf* *mp* *p*

Dynamic Shaping: Be able to create expressive dynamic shapes

fp *f* *fp* *f*

fp *ff*

f *p*

Power Chorale: Play 3 Times

p - mf - ff

Power Warm-Ups for Marching Band

Quad Toms

Long Tones: Concentrate on Tone and Breathing
R R R R R R R R L L L L L L L L R R R R L L L L R R R R R R R R L L L L L L L L R L R R L R L L

Staff 1: Musical notation for the first row of long tones, corresponding to the first sequence of R's and L's. It consists of six measures of eighth notes on a single pitch.

Staff 2: Musical notation for the second row of long tones, corresponding to the second sequence of R's and L's. It consists of six measures of eighth notes on a single pitch.

Staff 3: Musical notation for the third row of long tones, corresponding to the third sequence of R's and L's. It consists of six measures of eighth notes on a single pitch, ending with a final note and a fermata.

Lip Slurs: Work on Voicing control

Staff 4: Musical notation for the first row of lip slurs, corresponding to the first sequence of R's and L's. It consists of six measures of eighth notes on a single pitch, followed by two measures of rests with a double bar line and a fermata.

Staff 5: Musical notation for the second row of lip slurs, consisting of five measures of rests with a double bar line and a fermata.

Bops Exercise: Work on Perfect timing and articulation

Staff 6: Musical notation for the first row of bops exercise, consisting of six measures of eighth notes on a single pitch with accents (>) over each note.

Staff 7: Musical notation for the second row of bops exercise, consisting of six measures of eighth notes on a single pitch with accents (>) over each note.

Staff 8: Musical notation for the third row of bops exercise, consisting of six measures of eighth notes on a single pitch with accents (>) over each note, ending with a final note and a fermata.

Dynamic Exercise: Be able to create 5 Distinct dynamic levels with control and good tone

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

f *mf* *mp* *p*

Dynamic Shaping: Be able to create expressive dynamic shapes

fp *f* *fp* *f*

fp *ff* *f*

p

Power Chorale: Play 3 Times

p - mf - ff

Power Warm-Ups for Marching Band

Bass Drums

Long Tones: Concentrate on Tone and Breathing

1 R R R R R R R R 2 L L L L L L L L 3 R R R R L L L L 4 R R R R R R R R 5 L L L L L L L L 6 R L R R L R L L 7 R L R R L R L L

Musical staff for measures 1-7, showing rhythmic patterns for bass drums.

8 R R R R R R R R 9 R R R R R R R R 10 L L L L L L L L 11 L L L L L L L L 12 R R L L R R L L 13 R R R R R R R R 14 R R R R R R R R

Musical staff for measures 8-14, showing rhythmic patterns for bass drums.

15 R R R R R R R R 16 L L L L L L L L 17 L L L L L L L L 18 L L L L L L L L 19 R

Musical staff for measures 15-19, showing rhythmic patterns for bass drums.

Lip Slurs: Work on Voicing control

20 R R L L R R L L 21 R R L L R R L L R R L L 22 23 2 24 25 2

Musical staff for measures 20-25, showing lip slurs with dynamic markings.

26 27 2 28 29 2 30 31 2 32 33 2 34 35 2

Musical staff for measures 26-35, showing lip slurs with dynamic markings.

Bops Exercise: Work on Perfect timing and articulation

36 37 38 39 40 41

Musical staff for measures 36-41, showing bops exercise with accents.

42 43 44 45 46 47

Musical staff for measures 42-47, showing bops exercise with accents.

48 49 50 51 52 53 54

Musical staff for measures 48-54, showing bops exercise with accents.

Dynamic Exercise: Be able to create 5 Distinct dynamic levels with control and good tone

55 56 57 58

p *mp* *mf* *f*

Musical staff for measures 55-58, showing dynamic exercise with dynamic markings.

59 60 61 62 63 64

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

Musical staff for measures 59-64, showing dynamic exercise with dynamic markings.

Dynamic Shaping: Be able to create expressive dynamic shapes

65 *fp* *f* *fp*

66 67

68 *f* *fp* 70

71 72 73 74 *ff* *f* *p*

Power Chorale: Play 3 Times

75 *p-mf-ff* 76 77 78

79 80 81 82

83 84 85 86 87

Snare Drum

Bb Scale Twister

4/4 *pp*
R L R R L R L L R L R R L R L L R L R R L R L L R L R R L R L L

5
R L R R L R L L R L R R L R L L R L R R L R L L R L R R L R L L

9
R L R R L R L L R L R R L R L L R L R R L R L L R L R R L R L L

13
R L R R L R L L R L R R L R L L R L R R L R L L R L R R L R L L

Xylophone

Bb Scale Twister

The musical score is written for Xylophone in B-flat major (two flats) and 4/4 time. It consists of four staves of music. The first staff begins with a dynamic marking of *mf*. The piece is a scale exercise that starts on middle C (C4) and moves up and down through the B-flat major scale. The melody is primarily eighth-note based, with some quarter notes and a final half-note cadence. Measure numbers 5, 9, and 13 are indicated at the start of their respective staves. The piece concludes with a double bar line and a fermata over the final note.

WASD Greyhound Band Rover

Fast $\text{♩} = 200 - 210$

Musical score for Snare, Tenor, Bass, and Cymbals. The score is written in 6/8 time and consists of four staves. The Snare staff has a treble clef and a key signature of one sharp (F#). The Tenor, Bass, and Cymbals staves have bass clefs and a key signature of one sharp (F#). The Snare part features a rhythmic pattern of eighth notes and rests, with 'X.' markings above the notes. The Tenor part features a melodic line of eighth notes. The Bass part features a melodic line of eighth notes. The Cymbals part features a rhythmic pattern of eighth notes and rests, with 'X.' markings above the notes.

8 Repeat as needed

Musical score for S. D., T. D., B. D., and Cym. The score is written in 6/8 time and consists of four staves. The S. D. staff has a treble clef and a key signature of one sharp (F#). The T. D., B. D., and Cym. staves have bass clefs and a key signature of one sharp (F#). The S. D. part features a rhythmic pattern of eighth notes and rests, with 'X.' markings above the notes. The T. D. part features a melodic line of eighth notes. The B. D. part features a melodic line of eighth notes. The Cym. part features a rhythmic pattern of eighth notes and rests, with 'X.' markings above the notes.

Snare Key

Musical notation for measures 1-5 of a snare key sequence. The notation is on a single staff with a treble clef and a 4/4 time signature. It shows five measures of music with various note values and rests.

Hit Double Rim Double Ping Double Stick Cross Rim Backstick
 Stop Shot Shot Shot Ping Shot Shot Shot Shot

6

Musical notation for measures 6-10 of a snare key sequence. The notation is on a single staff with a treble clef and a 4/4 time signature. It shows five measures of music with various note values and rests.

Hit Stick Shell Harness Crash Hi Ride Ride Cowbell Gock
Hands Click Hit Hit Shot Hat Bell Bell Block
On
Snare

11

Musical notation for measures 11-12 of a snare key sequence. The notation is on a single staff with a treble clef and a 4/4 time signature. It shows two measures of music with various note values and rests.

Hand Dut
Clap

Bass Key

Bass 4 Bass 3 Bass 2 Bass 1 All Bases Bass 4 Rim Bass 3 Rim Bass 2 Rim Bass 1 Rim Rim All Bases Both Hands All Bases Stick Click

7

Hand Clap Dut

Tenor Key

4

Drum 4 Drum 3 Drum 2 Drum 1 Spock Doublestop Spock Doublestop Drum 4 Doublestop Drum 3

5

Doublestop Drum 2 Doublestop Drum 1 Shot Drum 4 Shot Drum 3 Shot Drum 2 Shot Drum 1 Shot Spock SK

9

Crossover Drum 4 Crossover Drum 3 Crossover Drum 2 Crossover Drum 1 Shells Stick Click Cowbell Gock Block

13

Harness Hand Clap

Alma Mater

♩ = 80

Drum score for "Alma Mater" in 4/4 time, tempo 80. The score consists of four staves: SNARE LINE, TENOR LINE, BASS LINE (5), and CYMBAL LINE. The music is divided into 8 measures. The snare and tenor lines feature a consistent rhythmic pattern of quarter notes, with snare lines including occasional eighth-note triplets. The bass line uses a pattern of eighth notes and quarter notes, often with a slash indicating a specific drum sound. The cymbal line provides accents on the second and fourth beats of measures 2, 4, and 8.

Measure	SNARE LINE	TENOR LINE	BASS LINE (5)	CYMBAL LINE
1	Quarter notes: 1, 2, 3, 4	Quarter notes: 1, 2, 3, 4	Quarter notes: 1, 2, 3, 4	Rest
2	Quarter notes: 1, 2, 3, 4; Triplet eighth notes: 2.5-3	Quarter notes: 1, 2, 3, 4; Triplet eighth notes: 2.5-3	Quarter notes: 1, 2, 3, 4; Slashes: 2.5-3	Accent on 2, 4
3	Quarter notes: 1, 2, 3, 4	Quarter notes: 1, 2, 3, 4	Quarter notes: 1, 2, 3, 4	Rest
4	Quarter notes: 1, 2, 3, 4; Triplet eighth notes: 2.5-3	Quarter notes: 1, 2, 3, 4; Triplet eighth notes: 2.5-3	Quarter notes: 1, 2, 3, 4; Slashes: 2.5-3	Accent on 2, 4
5	Quarter notes: 1, 2, 3, 4	Quarter notes: 1, 2, 3, 4	Quarter notes: 1, 2, 3, 4	Rest
6	Quarter notes: 1, 2, 3, 4	Quarter notes: 1, 2, 3, 4	Quarter notes: 1, 2, 3, 4	Rest
7	Quarter notes: 1, 2, 3, 4	Quarter notes: 1, 2, 3, 4	Quarter notes: 1, 2, 3, 4	Rest
8	Quarter notes: 1, 2, 3, 4; Triplet eighth notes: 2.5-3	Quarter notes: 1, 2, 3, 4; Triplet eighth notes: 2.5-3	Quarter notes: 1, 2, 3, 4; Slashes: 2.5-3	Accent on 2, 4

9

SN. L.

TN. L.

B. L.

C. L.

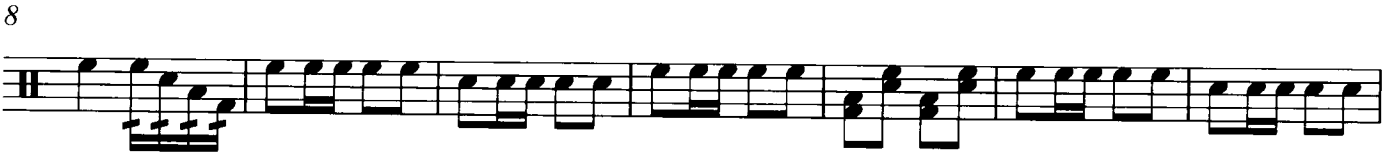
The musical score is divided into four parts: SN. L., TN. L., B. L., and C. L. Each part is written on a staff. The SN. L. and TN. L. parts feature a rhythmic pattern of eighth notes with a triplet in the final measure. The B. L. part features a rhythmic pattern of eighth notes with a triplet in the final measure. The C. L. part features a rhythmic pattern of eighth notes with a triplet in the final measure. The score is written on four staves.

Percussion

Blue & Gold

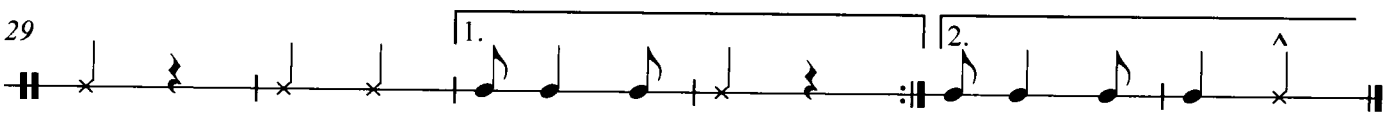
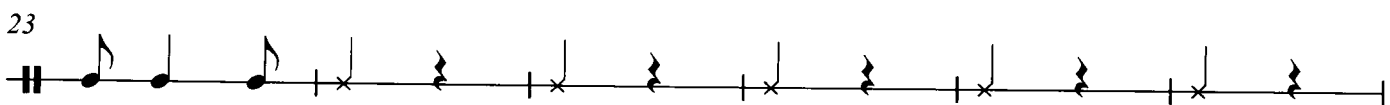
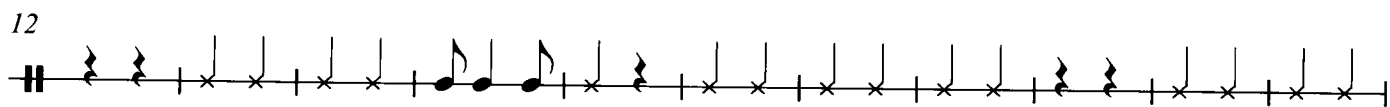
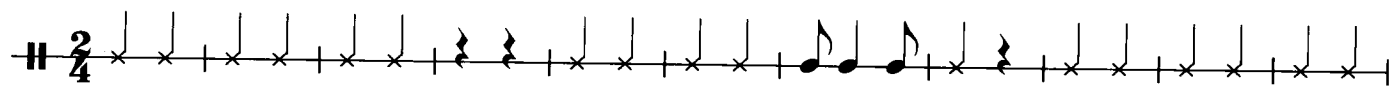


Blue & Gold



Cymbals

Blue & Gold



SnareLine 1

♩ = 135

Washington Post

Dan(ch)

L R L R R L R L R L R

8

R R L R L R R L R L R R L L R R L L

14

R R L L R R L L R R L R L R R L R L R L R L R L R L

20

R L R L R L R R L L R R L L R R L L R R L L

26

R R L L R R L L R R L L R R L L R R L L R R L L

32

R R L L R R L L R R L L R R L L R R L L R L R L R L

38

R R L L R R L L R R R L L R R L L R R L L

44

R R L L R R L L R R L L R R L L R R L L R R L L

50

R R L L R R L L R R L L R R L L R R L L R

SnareLine 1

56

63

69

75

R L R L R L R L R L R L

R

R R L L R R L L R R L L R R L L R R L L

R R L L R R L L R R L L R R L L R R L L R R L L

R R L L R R L L R R L L R L R

Washington Post

Dan(ch)

♩ = 135

1
L R L R R L R L R L R L R

8
R R L R L R R L R L R R L R R L L R R L L

14
R R L L R R L L R R L R L R R L R L R L R L R L R L

20
R L R L R L R R L L R R L L R R L L R R R L L

26
R R L L R R L L R R L L R R L L R R L L R R L L

32
R R L L R R L L R R L L R R L L R R L L R L R L R L

38
R R L L R R L L R R R L L R R L L R R L L

44
R R L L R R L L R R L L R R L L R R L L R R L L

50
R R L L R R L L R R L L R R L L R R L L R

TenorLine

56

RLRLRL RLRLRL

63

R R R L L R R L L R R L L R R L L

69

R R L L R R L L R R L L R R L L R R L L

75

R R L L R R L L R R L L R L R

BassLine 1

Washington Post

Dan(ch)

♩ = 135

9

L R L R R

9

17

25

33

41

49

57

R

65

BassLine 1

73

L R

SnareLine 1

33

Musical notation for measures 33-35. Measure 33 has four accents (>) over the first four eighth notes. Measure 34 has four accents (>) over the first four eighth notes. Measure 35 has four accents (>) over the first four eighth notes and a quarter rest.

36

Musical notation for measures 36-38. Each measure has an accent (>) over the first eighth note of a pair of eighth notes.

39

Musical notation for measures 39-41. Each measure has an accent (>) over the first eighth note of a pair of eighth notes.

42

Musical notation for measures 42-44. Each measure has an accent (>) over the first eighth note of a pair of eighth notes.

45

Musical notation for measures 45-47. Each measure has an accent (>) over the first eighth note of a pair of eighth notes.

48

Musical notation for measures 48-50. Each measure has an accent (>) over the first eighth note of a pair of eighth notes.

51

Musical notation for measures 51-54. Measures 51 and 52 have accents (>) over the first eighth notes of pairs. Measures 53 and 54 have accents (>) over the first eighth notes of pairs and a double bar line.

RLRLRLRLRL RLRLRLRLRL RLR RLR

55

Musical notation for measures 55-59. Measures 55-58 have accents (>) over the first eighth notes of pairs. Measure 59 has accents (>) over the first eighth notes of pairs and a double bar line.

RLR RLR RLR RLR R LRLRLR L

60

Musical notation for measures 60-61. Each measure has an accent (>) over the first eighth note of a pair of eighth notes.

R R R L L L R R L L L R R R L L

62

Musical notation for measures 62-64. Each measure has an accent (>) over the first eighth note of a pair of eighth notes.

R R R L L L R R L L L R R R L L R L R L R L

BassLine 1

On Broadway

Dan(ch)

♩ = 150

2

Musical staff 1: Bass line starting with a double bar line and a '2' above it. The staff contains a series of eighth and sixteenth notes with rests.

7

Musical staff 2: Continuation of the bass line from staff 1.

11

Musical staff 3: Continuation of the bass line, including a triplet of eighth notes.

R R L R R R L R

15

Musical staff 4: Continuation of the bass line with various rhythmic patterns.

R R L R R R L R

19

Musical staff 5: Continuation of the bass line with a triplet of eighth notes.

R R R L R L R R L

23

Musical staff 6: Continuation of the bass line with a triplet of eighth notes.

R R R L R L R R L R R L R L R L

27

Musical staff 7: Continuation of the bass line with a triplet of eighth notes.

R R R L R

30

Musical staff 8: Continuation of the bass line with a triplet of eighth notes.

R R R R R R L R L

34

Musical staff 9: Continuation of the bass line with a triplet of eighth notes.

R R L R L R R L R L R L R R L R L R

V.S.

BassLine 1

38



R L R L R R L R L R

Detailed description: This block contains the first system of music, measures 38 to 41. It features a bass staff with a treble clef and a double bar line at the beginning. The notation consists of eighth notes and sixteenth notes, with some notes beamed together. There are two measures with a box around the notes and an 'x' over each note, indicating a specific technique. The rhythm pattern is indicated by 'R L R L R' and 'R L R L R' below the staff.

42



R L R L R R L R L R L R L R L

Detailed description: This block contains the second system of music, measures 42 to 45. It continues the bass line with similar notation to the first system, including beamed notes and techniques marked with boxes and 'x's. The rhythm pattern is indicated by 'R L R L R' and 'R L R L R L R L R L' below the staff.

46



R L R L R L R L R L R L R L R L R L R L

Detailed description: This block contains the third system of music, measures 46 to 49. The notation is more complex, with many notes beamed together in sixteenth-note patterns. Techniques are indicated by boxes and 'x's. The rhythm pattern is indicated by 'R L R L R L R L R L R L R L R L R L R L' below the staff.

50



R L R L R L R L R R R

Detailed description: This block contains the fourth system of music, measures 50 to 53. The notation includes some notes with stems pointing down, indicating a change in pitch or technique. Techniques are indicated by boxes and 'x's. The rhythm pattern is indicated by 'R L R L R L R L R R R' below the staff.

54



Detailed description: This block contains the fifth system of music, measures 54 to 57. The notation features a mix of eighth and sixteenth notes with stems pointing down. The rhythm pattern is indicated by 'R L R L R L R L R L R L R L R L R L R L' below the staff.

58



R L R L R L R L L R R R L

Detailed description: This block contains the sixth system of music, measures 58 to 60. The notation includes some notes with stems pointing down and some notes with stems pointing up. Techniques are indicated by boxes and 'x's. The rhythm pattern is indicated by 'R L R L R L R L L R R R L' below the staff.

61



R L R R L R R R L R L R L R L R L R L

Detailed description: This block contains the seventh system of music, measures 61 to 64. The notation includes some notes with stems pointing down and some notes with stems pointing up. Techniques are indicated by boxes and 'x's. The rhythm pattern is indicated by 'R L R R L R R R L R L R L R L R L R L' below the staff.

On Broadway

Dan(ch)

$\text{♩} = 150$

Staff 1: Musical notation for measures 1-5. Rhythmic pattern: R LRL R RLR RRL R LR RL R RLR RRL

6 Staff 2: Musical notation for measures 6-10. Rhythmic pattern: R LR RL R RLR RRL R LR RL R RLR RRL

10 Staff 3: Musical notation for measures 11-15. Rhythmic pattern: R LR RL R RLR RRL RLRL RLRL RLRL RLRL

13 Staff 4: Musical notation for measures 16-19. Rhythmic pattern: RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL

16 Staff 5: Musical notation for measures 20-24. Rhythmic pattern: RLRL RLRL R RLR RRL R LR RL R RLR RRL

20 Staff 6: Musical notation for measures 25-29. Rhythmic pattern: RLRL RLRL RLRL R RLR R RRL R RRL R RRL RLRL

23 Staff 7: Musical notation for measures 30-35. Rhythmic pattern: RRL R RRL RLRL RLRL R RRL R RRL RLRL RRL R RRL RLRL

26 Staff 8: Musical notation for measures 36-41. Rhythmic pattern: RRL R RRL RLRL RRL R RRL RLRL RLRL RLRL RLRL RLRL

29 Staff 9: Musical notation for measures 42-45. Rhythmic pattern: RLRL RL RL RL RL RL RL RL RL RL RL RL RL RL

v.s.

TenorLine

32

R L RL RL

35

37

40

43

46

49

RLRLRLRLRL

52

RLRLRLRLRL R RLR RRL R LR RL RRLR RRL

56

R LR RL RRLR RRL R LR RL R LRLRLR L

60

R R R L L L R R L L L R R R R L L

62

R R R L L L R R L L L R R R L L R L R L R L

Recorded by NEIL DIAMOND
SWEET CAROLINE

SNARE DRUM

Words and Music by
NEIL DIAMOND
Arranged by TIM WATERS

Medium Shuffle Rock (♩ - ♩♩)

Hi-Hat

8

16

24 Building

34

40

46 Hi-Hat

To Coda

D.S. al Coda

Coda

03745379
Sweet Caroline

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Detailed description: This is a snare drum score for the song 'Sweet Caroline'. It is written in 4/4 time with a 'Medium Shuffle Rock' feel, indicated by the notation (♩ - ♩♩). The score consists of seven staves of music. The first staff begins with a 'Hi-Hat' instruction and a dynamic marking of *mf*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several triplet markings (indicated by a '3' over the notes) and some four-measure rests. Measure numbers 8, 16, 24, 34, 40, and 46 are clearly marked in boxes. The score includes dynamic markings such as *mf*, *ff*, *p*, *mp*, and *f*. There are also performance instructions like 'Building' at measure 24, 'To Coda' at measure 40, and 'D.S. al Coda' at measure 46. The piece concludes with a 'Coda' section. The copyright information at the bottom indicates it was recorded by Neil Diamond and arranged by Tim Waters in 1969, with a renewed copyright in 2008.

Recorded by NEIL DIAMOND
SWEET CAROLINE

SNARE DRUM

Words and Music by
NEIL DIAMOND
Arranged by TIM WATERS

Medium Shuffle Rock (♩ - ♩♩)

Hi-Hat

8

16

24 Building

34

40

46 Hi-Hat

To Coda

D.S. al Coda

Coda

03745379
Sweet Caroline

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Detailed description: This is a snare drum score for the song 'Sweet Caroline', identical to the one above. It is written in 4/4 time with a 'Medium Shuffle Rock' feel, indicated by the notation (♩ - ♩♩). The score consists of seven staves of music. The first staff begins with a 'Hi-Hat' instruction and a dynamic marking of *mf*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several triplet markings (indicated by a '3' over the notes) and some four-measure rests. Measure numbers 8, 16, 24, 34, 40, and 46 are clearly marked in boxes. The score includes dynamic markings such as *mf*, *ff*, *p*, *mp*, and *f*. There are also performance instructions like 'Building' at measure 24, 'To Coda' at measure 40, and 'D.S. al Coda' at measure 46. The piece concludes with a 'Coda' section. The copyright information at the bottom indicates it was recorded by Neil Diamond and arranged by Tim Waters in 1969, with a renewed copyright in 2008.

Recorded by NEIL DIAMOND
SWEET CAROLINE

MULTIPLE BASS DRUMS (4)

Words and Music by
NEIL DIAMOND
Arranged by TIM WATERS

Medium Shuffle Rock (♩ - ♩♯)

mf ff mp f

8 16 24 Building 34 40 46

To Coda ⊕

D.S. al Coda ⊕ Coda

03745379
Sweet Caroline

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SWEET CAROLINE

MULTIPLE BASS DRUMS (4)

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To Coda ⊕

D.S. al Coda ⊕ Coda

03745379
Sweet Caroline

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Recorded by NEIL DIAMOND
SWEET CAROLINE

CYMBALS

Medium Shuffle Rock (♩ - ♩³)
Hold for S.D. (This part for extra players)

Words and Music by
NEIL DIAMOND
Arranged by TIM WATERS

8

4

4

8

16

24 Building
light crash

8

34 %

4

40

To Coda ⊕
3

46 H.H.j

mf

4

D.S. al Coda

⊕ Coda

3

mf

03745379
Sweet Caroline

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Recorded by NEIL DIAMOND
SWEET CAROLINE

CYMBALS

Medium Shuffle Rock (♩ - ♩³)
Hold for S.D. (This part for extra players)

Words and Music by
NEIL DIAMOND
Arranged by TIM WATERS

8

4

4

8

16

24 Building
light crash

8

34 %

4

40

To Coda ⊕
3

46 H.H.j

mf

4

D.S. al Coda

⊕ Coda

3

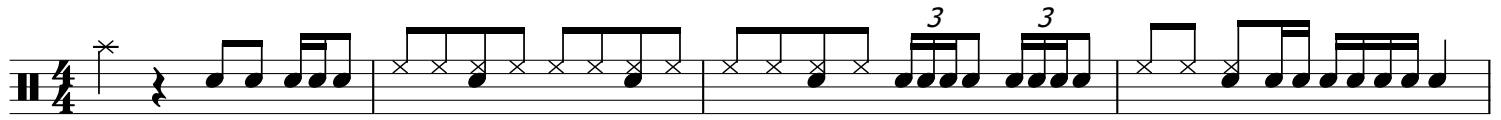
mf

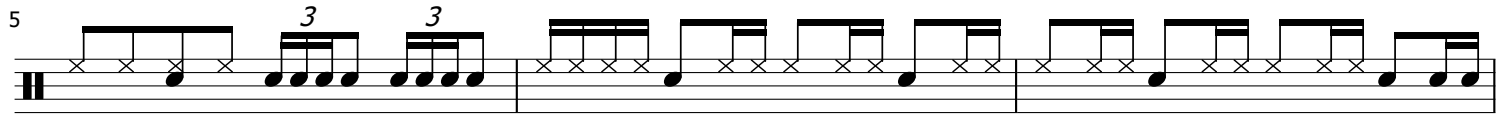
03745379
Sweet Caroline

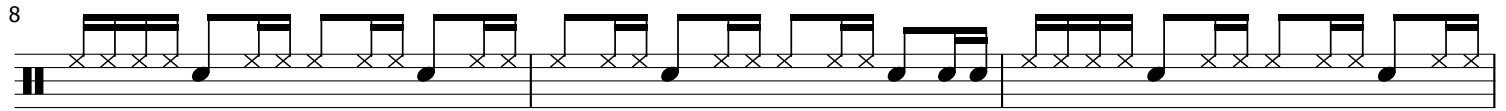
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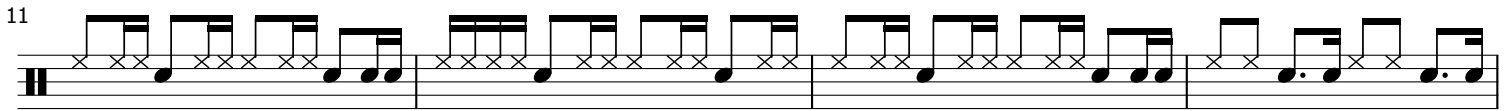
SNARE LINE

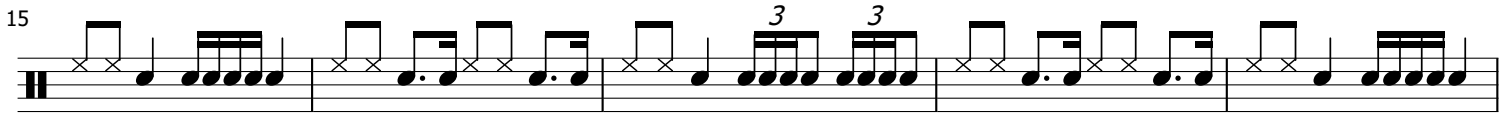
Jungle Boogie

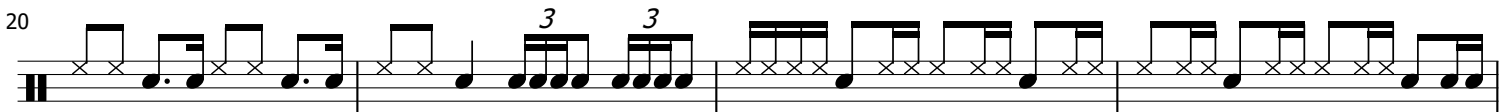
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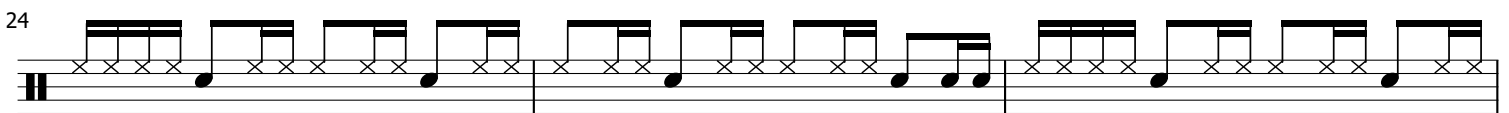
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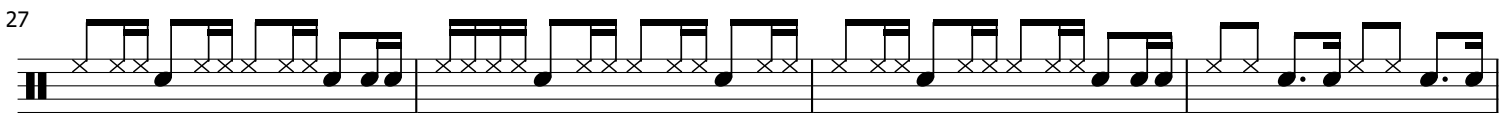
8 

11 

15 

20 

24 

27 

31 

36

Musical notation for measures 36-39. Measure 36 starts with a double bar line and contains a quarter note with a bar line above it, followed by two eighth notes. Measures 37 and 38 each contain two groups of eighth notes, each marked with a '3' above it. Measure 39 contains a quarter note with a bar line above it, followed by two eighth notes.

40

Musical notation for measures 40-43. Each measure contains a quarter note with a bar line above it, followed by two eighth notes. Measures 40, 41, and 42 have a bar line above the quarter note. Measure 43 has a bar line above the quarter note and a bar line at the end of the measure.

43

Musical notation for measures 44-47. Each measure contains a quarter note with a bar line above it, followed by two eighth notes. Measures 44, 45, and 46 have a bar line above the quarter note. Measure 47 has a bar line above the quarter note and a bar line at the end of the measure.

46

Musical notation for measures 48-51. Each measure contains a quarter note with a bar line above it, followed by two eighth notes. Measures 48, 49, and 50 have a bar line above the quarter note. Measure 51 has a bar line above the quarter note, a bar line at the end of the measure, and a double bar line at the end of the line.

TENOR LINE

Jungle Boogie

Musical notation for measures 1-4. Measure 1 contains a whole rest. Measures 2-4 feature eighth notes and triplets. A 4/4 time signature is indicated at the beginning.

Musical notation for measures 5-12. Measures 5-6 include triplets. Measures 7-12 consist of a continuous eighth-note accompaniment.

Musical notation for measures 13-17. Measures 13-14 feature eighth-note accompaniment. Measures 15-17 include eighth notes and triplets.

Musical notation for measures 18-23. Measures 18-21 feature eighth notes and triplets. Measures 22-23 consist of eighth-note accompaniment.

Musical notation for measures 24-31. Measures 24-31 consist of a continuous eighth-note accompaniment.

Musical notation for measures 32-35. Measures 32-33 feature eighth notes and triplets. Measures 34-35 consist of eighth notes and triplets.

Musical notation for measures 36-40. Measures 36-37 include triplets. Measures 38-40 feature eighth notes and triplets.

Musical notation for measures 41-48. Measures 41-48 consist of eighth-note accompaniment. Measure 48 includes a 7/8 time signature change.

Musical notation for measures 49-50. Measures 49-50 feature eighth notes and end with a double bar line.

BASS LINE (5)

Jungle Boogie



8



14



18



22



29



33



38



45



CYMBAL LINE

Jungle Boogie

Smash

Musical notation for measures 1-10. The staff begins with a 4/4 time signature and a double bar line. The first measure contains a whole rest. Measures 2-5 feature a rhythmic pattern of eighth notes with 'x' marks above them, indicating cymbal hits. Measures 6-10 feature a steady eighth-note melody.

11

Musical notation for measures 11-19. Measures 11-13 continue the eighth-note melody. Measures 14-19 feature a pattern of eighth notes with 'x' marks above them, indicating cymbal hits.

20

Smash

Musical notation for measures 20-28. Measures 20-22 feature eighth notes with 'x' marks above them. Measures 23-28 feature a steady eighth-note melody.

29

Musical notation for measures 29-37. Measures 29-31 feature eighth notes with 'x' marks above them. Measures 32-37 feature a steady eighth-note melody.

38

Smash

Musical notation for measures 38-46. Measures 38-40 feature eighth notes with 'x' marks above them. Measures 41-46 feature a steady eighth-note melody.

47

Musical notation for measures 47-50. Measures 47-49 feature eighth notes. Measure 50 features a whole rest. The staff ends with a double bar line.

SNARE LINE

Rock & Roll - Part II

Swing

Measures 1-5 of the snare line. The piece is in 4/4 time. The notation shows a consistent rhythmic pattern of eighth notes with 'x' marks above them, indicating snare hits. The pattern is: eighth note (x), eighth note (x), quarter note, eighth note (x), eighth note (x), quarter note.

Measures 6-10 of the snare line. The notation continues the rhythmic pattern established in the first five measures.

Measures 11-15 of the snare line. Measure 14 features a triplet of eighth notes marked with a '3' above them.

Measures 16-20 of the snare line. Measures 16 and 18 feature triplet eighth notes marked with a '3' above them.

Measures 21-25 of the snare line. Measure 24 features a triplet eighth note marked with a '3' above it.

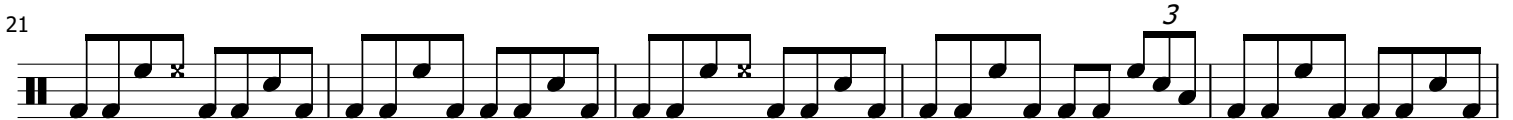
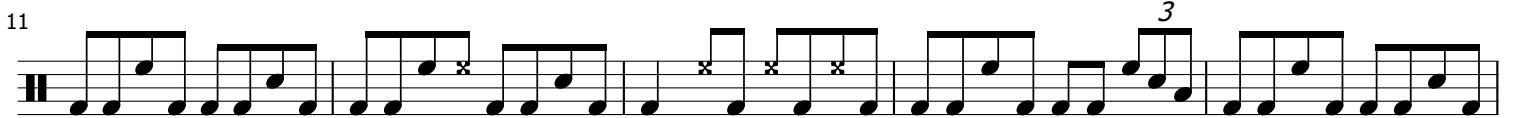
Measures 26-30 of the snare line. Measures 26 and 28 feature triplet eighth notes marked with a '3' above them.

Measures 31-35 of the snare line. Measures 33 and 34 feature triplet eighth notes marked with a '3' above them. The piece concludes with a final quarter note followed by a double bar line.

TENOR LINE

Rock & Roll - Part II

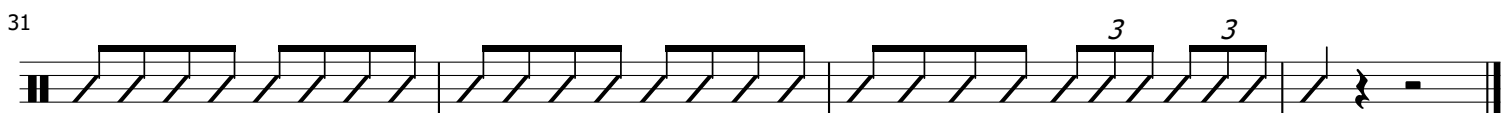
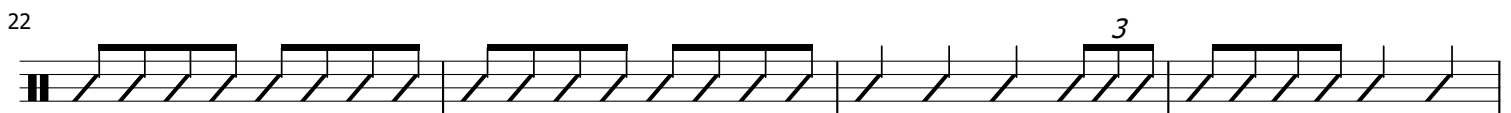
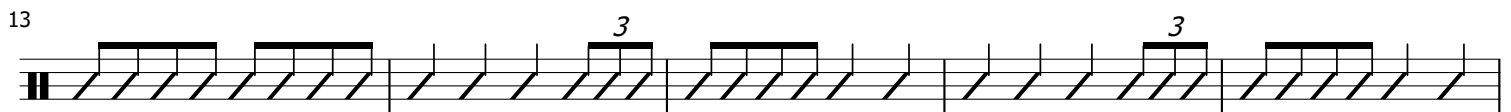
Swing



BASS LINE (5)

Rock & Roll - Part II

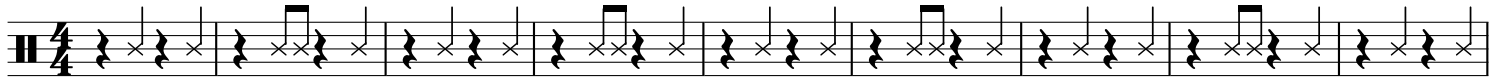
Swing



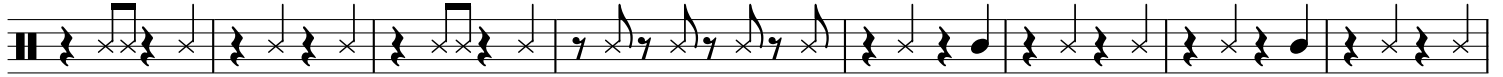
CYMBAL LINE

Rock & Roll - Part II

Swing



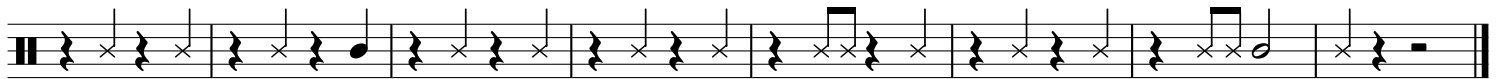
10



18



27



SNARE LINE

Hound Dog

♩ = 160ing

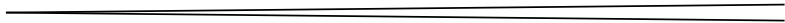
Musical staff 1: Snare line notation for measures 1-6. The staff is in 4/4 time. It begins with a double bar line and a 4/4 time signature. The notation consists of eighth notes, some with 'x' marks above them. Measures 3 and 4 contain triplet markings over eighth notes. Measure 5 features a quarter rest followed by a quarter note and a half note. Measure 6 continues with eighth notes and 'x' marks.

Musical staff 2: Snare line notation for measures 7-13. The staff continues with eighth notes, each marked with an 'x' above it.

Musical staff 3: Snare line notation for measures 14-20. Measures 14 and 15 continue with eighth notes and 'x' marks. Measures 16 and 17 contain triplet markings over eighth notes. Measure 18 has a quarter rest followed by a quarter note and a half note. Measures 19 and 20 continue with eighth notes and 'x' marks.

Musical staff 4: Snare line notation for measures 21-26. The staff continues with eighth notes, each marked with an 'x' above it.

Musical staff 5: Snare line notation for measures 27-30. Measures 27 and 28 contain triplet markings over eighth notes. Measures 29 and 30 continue with eighth notes. The staff ends with a double bar line.



TENOR LINE

Hound Dog

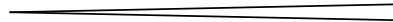
♩ = 160 ing

Musical staff 1: Tenor line for 'Hound Dog' starting at measure 1. It features a 4/4 time signature and includes triplet markings over the 5th and 6th measures.

Musical staff 2: Tenor line for 'Hound Dog' starting at measure 8. It continues the rhythmic pattern with triplet markings at the end.

Musical staff 3: Tenor line for 'Hound Dog' starting at measure 16. It includes a rest in the first measure followed by a series of eighth notes.

Musical staff 4: Tenor line for 'Hound Dog' starting at measure 24. It features four triplet markings and ends with a double bar line and the letters 'SK'.



BASS LINE (5)

Hound Dog

♩ = 160ing

Musical staff 1: Bass line for measures 1-6. It starts with a double bar line and a 4/4 time signature. The first measure has a quarter rest. Measures 2-3 contain eighth notes with stems up. Measures 4-5 contain eighth notes with stems down, with a '3' above the first and second notes of each measure. Measure 6 contains a quarter rest followed by a quarter note with a stem up.

7

Musical staff 2: Bass line for measures 7-13. It contains seven measures of eighth notes with stems up.

14

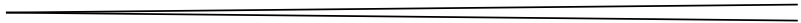
Musical staff 3: Bass line for measures 14-20. It starts with a double bar line and a 4/4 time signature. Measures 14-15 contain eighth notes with stems up. Measures 16-17 contain eighth notes with stems down, with a '3' above the first and second notes of each measure. Measure 18 contains a quarter rest followed by a quarter note with a stem up. Measures 19-20 contain eighth notes with stems up.

20

Musical staff 4: Bass line for measures 21-26. It contains six measures of eighth notes with stems up.

27

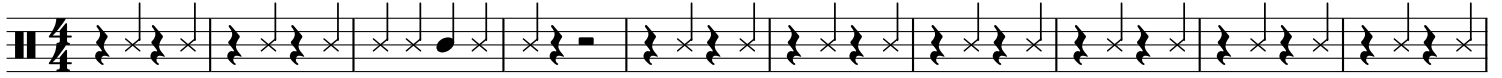
Musical staff 5: Bass line for measures 27-32. It starts with a double bar line and a 4/4 time signature. Measures 27-30 contain eighth notes with stems up, with a '3' above the first and second notes of each measure. Measures 31-32 contain a quarter rest followed by a quarter note with a stem up.



CYMBAL LINE

Hound Dog

J = 160ing



11



21



SNARE LINE

Four Minutes

Right Hand ⊖

Left Hand ⊖

4

Musical notation for measures 1-4. Measure 1 is a whole rest. Measures 2-4 contain a continuous snare line pattern of eighth notes.

R R L RLRLR L RL sim.

8

Musical notation for measures 5-8, continuing the snare line pattern.

12

Musical notation for measures 9-12, continuing the snare line pattern.

16

Musical notation for measures 13-16, continuing the snare line pattern.

20

Musical notation for measures 17-20, continuing the snare line pattern.

24

Musical notation for measures 21-24, continuing the snare line pattern.

28

Musical notation for measures 25-28, continuing the snare line pattern.

32

Solo

Musical notation for measures 29-32. Measure 29 is a quarter rest. Measure 30 has a fermata over a quarter note. Measure 31 has a fermata over a quarter note and a snare drum symbol. Measure 32 has a quarter rest followed by a snare drum symbol.

R L R R

37

All

Musical notation for measures 33-36, continuing the snare line pattern.

41



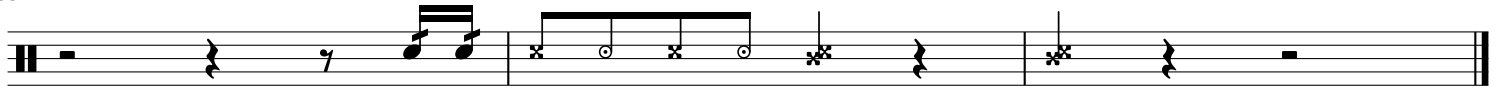
45



49



55



TENOR LINE

Four Minutes

4

Musical staff 1: Tenor line starting with a 4-measure rest, followed by eighth and sixteenth notes.

9

Musical staff 2: Continuation of the tenor line melody.

13

Musical staff 3: Continuation of the tenor line melody.

17

Musical staff 4: Continuation of the tenor line melody.

21

Musical staff 5: Continuation of the tenor line melody.

25

Musical staff 6: Continuation of the tenor line melody.

29

Musical staff 7: Continuation of the tenor line melody.

34 Solo

Musical staff 8: Solo section starting with a triplet and a fermata.

39

Musical staff 9: Continuation of the tenor line melody.

All

43



47



51



BASS LINE (5)

Four Minutes

4

Musical staff 1: Bass line starting with a 4-measure rest, then a rhythmic pattern of eighth notes and quarter notes.

8

Musical staff 2: Continuation of the rhythmic pattern from staff 1.

12

Musical staff 3: Continuation of the rhythmic pattern from staff 1.

16

Musical staff 4: Continuation of the rhythmic pattern from staff 1.

20

Musical staff 5: Continuation of the rhythmic pattern from staff 1.

24

Musical staff 6: Continuation of the rhythmic pattern from staff 1.

28

Musical staff 7: Continuation of the rhythmic pattern from staff 1.

32

4

Musical staff 8: Continuation of the rhythmic pattern from staff 1, with a 4-measure rest at the beginning of the staff.

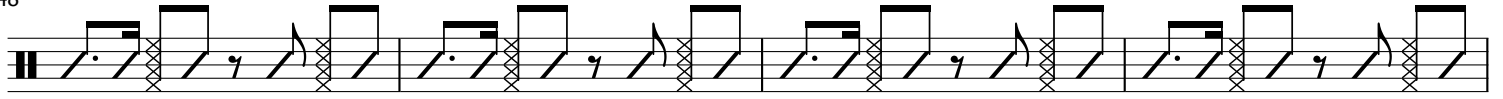
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Musical staff 9: Continuation of the rhythmic pattern from staff 1.

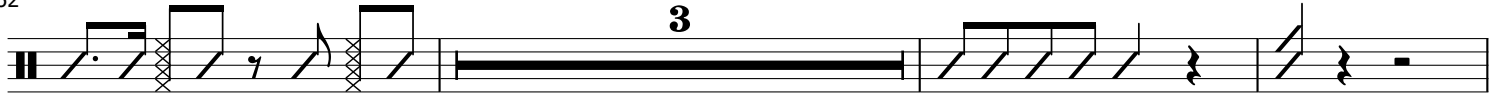
44



48



52



CYMBAL LINE

Four Minutes

4

Musical notation for measures 1-13. Measure 1 contains a whole rest with a '4' above it. Measures 2-13 show a rhythmic pattern of eighth notes with 'x' marks above them, indicating cymbal hits.

14

Musical notation for measures 14-23. Measures 14-23 show a rhythmic pattern of eighth notes with 'x' marks above them, indicating cymbal hits.

24

Musical notation for measures 24-36. Measures 24-35 show a rhythmic pattern of eighth notes with 'x' marks above them, indicating cymbal hits. Measure 36 contains a whole rest with a '4' above it.

37

Musical notation for measures 37-46. Measures 37-46 show a rhythmic pattern of eighth notes with 'x' marks above them, indicating cymbal hits.

47

3

Musical notation for measures 47-54. Measures 47-53 show a rhythmic pattern of eighth notes with 'x' marks above them, indicating cymbal hits. Measure 54 contains a whole rest. A '3' is placed above the measure line between measures 53 and 54.

Snare Drum

Low Rider

8-4-09 **Moderato** ♩ = 124
Cowbell:

arr. Priano

Musical notation for measures 1-4. The staff shows a series of cowbell patterns represented by 'x' marks on a five-line staff. The first measure has four 'x' marks, the second has four, the third has four, and the fourth has four. The notation is in 4/4 time.

5

Rimshot:

Musical notation for measures 5-8. The staff shows a series of rimshot patterns represented by 'x' marks on a five-line staff. The first measure has four 'x' marks, the second has four, the third has four, and the fourth has four. The notation is in 4/4 time.

9

Musical notation for measures 9-12. The staff shows a complex rhythmic pattern with various note values and rests. The notation is in 4/4 time.

13

Musical notation for measures 13-16. The staff shows a complex rhythmic pattern with various note values and rests. The notation is in 4/4 time.

17

Musical notation for measures 17-20. The staff shows a complex rhythmic pattern with various note values and rests. The notation is in 4/4 time.

21

Musical notation for measures 21-24. The staff shows a complex rhythmic pattern with various note values and rests. The notation is in 4/4 time.

25

Musical notation for measures 25-28. The staff shows a complex rhythmic pattern with various note values and rests. The notation is in 4/4 time.

29

Musical notation for measures 29-32. The staff shows a complex rhythmic pattern with various note values and rests. The notation is in 4/4 time.

Tenor Drum

Low Rider

8-4-09

arr. Priano


Moderato $\text{♩} = 124$
3



7



11



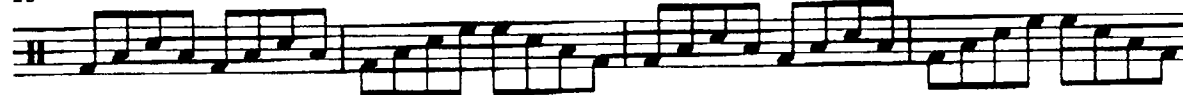
15



19



23



27



30



Bass Drum

Low Rider

8-4-09

arr. Priano

Moderato $\text{♩} = 124$
3



8



13



19



25



29



Snare Drum

Love Rollercoaster

7-29-2010

arr. Jonny Priano

Energetic ♩ = 100
Cymbal:

mp

3

mf

6

9

f

12

15

18

Tenor Drum

Love Rollercoaster

7-29-2010

arr. Jonny Priano

Energetic $\text{♩} = 100$

The musical score is written for Tenor Drum in 4/4 time. It begins with a dynamic marking of *mp*. The first staff contains measures 1 through 5. A dynamic change to *mf* occurs at the start of the second staff (measure 6). The third staff (measures 9-11) is marked *f*. The fourth staff (measures 12-14) continues the *f* dynamic. The fifth staff (measures 15-17) and the sixth staff (measures 18-20) also maintain the *f* dynamic. The piece concludes with a double bar line at the end of the sixth staff.

Bass Drum

Love Rollercoaster

7-29-2010

arr. Jonny Priano

Energetic ♩ = 100

Musical staff 1: Bass drum notation for measures 1-5. It features a 4/4 time signature and a series of eighth notes with accents. Dynamics range from *mp* to *mf*.

6

Musical staff 2: Bass drum notation for measures 6-9. It continues the eighth-note pattern. Dynamics range from *mf* to *f*.

10

Musical staff 3: Bass drum notation for measures 10-13. It continues the eighth-note pattern.

14

Musical staff 4: Bass drum notation for measures 14-17. It continues the eighth-note pattern.

18

Musical staff 5: Bass drum notation for measures 18-21. It continues the eighth-note pattern.

Cymbals

Love Rollercoaster

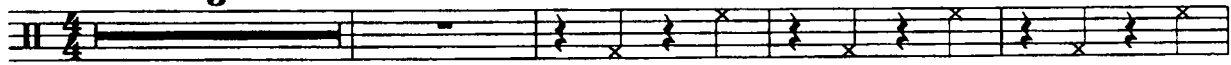
7-29-2010

arr. Jonny Priano

Energetic ♩ = 100

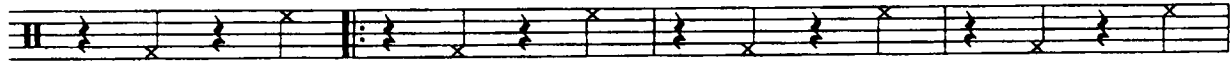
3

Crash:



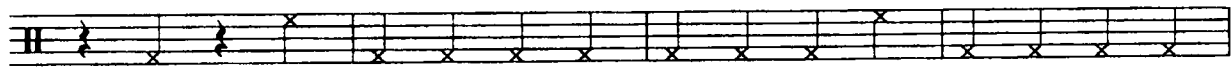
mf Crush:

8

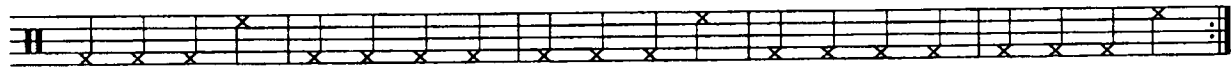


f

12



16



Featuring *Dynamite*, *Don't Stop Believin'*, *25 or 6 to 4*, and *The Time Warp* (from *The Rocky Horror Picture Show*)
1. "DYNAMITE" - Words and Music by **BONNIE MCKEE, TAO CRUZ, LUKASZ GOTTWALD, MAX MARTIN and BENJAMIN LEVIN** Arranged by **VICTOR LÓPEZ**

Moderately

Musical notation for 'Dynamite' in 4/4 time. It consists of three staves of music. The first staff starts with a '1' and includes a '3 rim clicks' instruction. The second staff includes a '11 closed H.H.' instruction. The third staff includes a '15 f' instruction. Measure numbers 1 through 18 are indicated along the staves.

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2. "DON'T STOP BELIEVIN'" - Words and Music by **JONATHAN CAIN, NEAL SCHON and STEVE PERRY**

Moderate rock
closed H.H.

Musical notation for 'Don't Stop Believin'' in 4/4 time. It consists of three staves of music. The first staff starts with a '1 rim clicks' instruction. The second staff includes a '9 f' instruction. The third staff includes a '17 ff' instruction. Measure numbers 1 through 17 are indicated along the staves.

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38560

Snorties

3. "25 OR 6 TO 4" - Words and Music by **ROBERT LAMM**

Bright rock
closed H.H.

Snare Drum - 2

Musical notation for '25 or 6 to 4' in 4/4 time. It consists of three staves of music. The first staff starts with a '1 f' instruction. The second staff includes a '5' instruction. The third staff includes a '20 acc' instruction. Measure numbers 1 through 21 are indicated along the staves.

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4. "THE TIME WARP (from The Rocky Horror Picture Show)" - Words and Music by **RICHARD O'BRIEN**

Driving rock!
closed H.H.

Musical notation for 'The Time Warp' in 4/4 time. It consists of three staves of music. The first staff starts with a '1 f' instruction. The second staff includes a '3' instruction. The third staff includes a '19 ff' instruction. Measure numbers 1 through 22 are indicated along the staves.

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Featuring *Dynamite*, *Don't Stop Believin'*, *25 or 6 to 4*, and *The Time Warp* (from *The Rocky Horror Picture Show*)
1. "DYNAMITE" - Words and Music by **BONNIE MCKEE, TAIO CRUZ, LUKASZ GOTTWALD, MAX MARTIN and BENJAMIN LEVIN**
 Arranged by **VICTOR LÓPEZ**

Moderately
 rim clicks

Musical notation for 'Dynamite' in 4/4 time, featuring a driving bass line with eighth notes and a melody of eighth notes. The piece is marked 'Moderately' and includes 'rim clicks' for the drum part. Measure numbers 1 through 18 are indicated.

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2. "DON'T STOP BELIEVIN'" - Words and Music by **JONATHAN CAIN, NEAL SCHON and STEVE PERRY**
Moderate rock
 rim clicks

Musical notation for 'Don't Stop Believin'' in 4/4 time, featuring a steady bass line and a melody of eighth notes. The piece is marked 'Moderate rock' and includes 'rim clicks'. Measure numbers 1 through 17 are indicated.

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Shorties

3. "25 OR 6 TO 4" - Words and Music by **ROBERT LAMM**
Bright rock

Quads - 2

Musical notation for '25 or 6 to 4' in 4/4 time, featuring a driving bass line with eighth notes and a melody of eighth notes. The piece is marked 'Bright rock'. Measure numbers 1 through 21 are indicated.

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4. "THE TIME WARP (from The Rocky Horror Picture Show)" - Words and Music by **RICHARD O'BRIEN**
Driving rock!

Musical notation for 'The Time Warp' in 4/4 time, featuring a driving bass line with eighth notes and a melody of eighth notes. The piece is marked 'Driving rock!'. Measure numbers 1 through 23 are indicated.

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SHORTIES #18

Featuring *Dynamite*, *Don't Stop Believin'*, *25 or 6 to 4*, and *The Time Warp* (from *The Rocky Horror Picture Show*)

1. "DYNAMITE" - Words and Music by BONNIE MCKEE, TAJI CRUZ, LUKASZ GOTTWALD, MAX MARTIN and BENJAMIN LEVIN

Arranged by VICTOR LÓPEZ

Moderately

Musical notation for 'Dynamite' featuring a drum set. The notation includes a treble clef, a key signature of one flat, and a 4/4 time signature. It shows a series of rhythmic patterns with accents and dynamic markings like *f* and *mf*. There are three measures marked with a circled '3' and 'rim clicks', and a measure marked with a circled '4'. Measure numbers 1 through 18 are indicated along the staff.

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2. "DON'T STOP BELIEVIN'" - Words and Music by JONATHAN CAIN, NEAL SCHON and STEVE PERRY

Moderate rock
rim clicks

Musical notation for 'Don't Stop Believin'' featuring a drum set. The notation includes a treble clef, a key signature of one flat, and a 4/4 time signature. It shows a series of rhythmic patterns with accents and dynamic markings like *f* and *mf*. There are three measures marked with a circled '3' and 'rim clicks', and a measure marked with a circled '4'. Measure numbers 1 through 17 are indicated along the staff.

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Shorties

3. "25 OR 6 TO 4" - Words and Music by ROBERT LAMM

Tonal Bass Drums - 2

Bright rock [3]

Musical notation for '25 or 6 to 4' featuring a drum set. The notation includes a treble clef, a key signature of one flat, and a 4/4 time signature. It shows a series of rhythmic patterns with accents and dynamic markings like *f*. There are three measures marked with a circled '3' and a measure marked with a circled '4'. Measure numbers 4 through 21 are indicated along the staff.

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4. "THE TIME WARP (from *The Rocky Horror Picture Show*)" - Words and Music by RICHARD O'BRIEN

Driving rock!

Musical notation for 'The Time Warp' featuring a drum set. The notation includes a treble clef, a key signature of one flat, and a 4/4 time signature. It shows a series of rhythmic patterns with accents and dynamic markings like *f*. There are three measures marked with a circled '3' and a measure marked with a circled '4'. Measure numbers 1 through 22 are indicated along the staff.

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Featuring *Dynamite*, *Don't Stop Believin'*, *25 or 6 to 4*, and *The Time Warp* (from *The Rocky Horror Picture Show*)
1. "DYNAMITE" - Words and Music by BONNIE MCKEE, TAO CRUZ,
 LUKASZ GOTTWALD, MAX MARTIN and BENJAMIN LEVIN
 Arranged by VICTOR LÓPEZ

Moderately
 Hi-Hat style >
 1 *f* 2 3 4 5 6 7 *mf* 8 9 All play > 10 11 Hold for Snare (closed Hi-Hat) (for additional players) 12 13 14 15 *f* 16 17 18

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2. "DON'T STOP BELIEVIN'" - Words and Music by JONATHAN CAIN, NEAL SCHON and STEVE PERRY
Moderate rock
 Hold for Snare
 H.H. style (closed Hi-Hat) (for additional players)
 1 *f* 2 3 4 (4) 5 6 7 *p* 8 9 10 *f* 11 12 13 14 15 (4) 16 17 *f* ch

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Shorties

3. "25 OR 6 TO 4" - Words and Music by ROBERT LAMM
Bright rock
 Hold for Snare (closed Hi-Hat)
 H.H. style (for additional players)
 1 2 3 4 5 6 7 8 (4) 9 10 11 12 (4) 13 14 15 16 17 18 19 20 *ppp* 21 *f* ch

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4. "THE TIME WARP (from The Rocky Horror Picture Show)" - Words and Music by RICHARD O'BRIEN
Driving rock!
 Hold for Snare (closed Hi-Hat)
 H.H. style (for additional players)
 1 *f* 2 3 4 5 6 7 (4) 8 9 10 11 12 13 14 15 16 17 H.H. style 18 19 Crash 20 21 22 Crash ch

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GIMME SOME LOVIN'

SNARE DRUM

Driving Rock

Closed Hi-Hat effect

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

Musical score for Snare Drum, 4/4 time signature. The score consists of seven staves of music. It begins with a 2-measure rest, followed by a series of eighth notes with accents. Measure numbers 2, 9, 15, 23, 35, 45, and 49 are marked. Dynamics include *f*, *mf*, and *ff*. A section marked 'To Coda' begins at measure 49. The score concludes with a Coda section starting at measure 55, featuring 'Flat flams' and a *ff* dynamic.

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GIMME SOME LOVIN'

MULTIPLE BASS DRUMS (4)

Driving Rock

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

Musical score for Multiple Bass Drums (4), 4/4 time signature. The score consists of seven staves of music. It begins with a 4-measure rest, followed by a series of eighth notes with accents. Measure numbers 9, 15, 23, 35, 45, and 49 are marked. Dynamics include *f*, *ff*, and *mf*. A section marked 'To Coda' begins at measure 49. The score concludes with a Coda section starting at measure 55, featuring 'Flat flams' and a *ff* dynamic.

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GIMME SOME LOVIN'

CYMBALS

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

Driving Rock Choke (like Hi-Hat)

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

23] % Crash Choke To Coda ⊕

35 4 8

45 4 8 D.S. al Coda

⊕ Coda Cr. Ch.

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Detailed description: This page contains the cymbal notation for the song 'Gimme Some Lovin''. It is written in 4/4 time. The notation consists of six staves. The first staff starts with a 'Driving Rock' section marked with a '4' and a '2' above it, followed by a 'Choke (like Hi-Hat)' section. The first measure is marked with a '4' and a '9' in a box. The second staff has a '15' in a box. The third staff starts with a '23] %' symbol, followed by 'Crash' and 'Choke' markings. The fourth staff has a '35' in a box. The fifth staff has a '45' in a box. The sixth staff ends with a 'Coda' symbol. Dynamics include *f*, *mf*, *ff*, and *cresc.*. There are also markings for 'Hold for S.D.', 'To Coda', 'D.S. al Coda', 'Cr.', and 'Ch.'.

GIMME SOME LOVIN'

QUAD TOMS

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

Driving Rock

23] % To Coda ⊕

35 4 8

45 4 8 D.S. al Coda

⊕ Coda

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Detailed description: This page contains the quad tom notation for the song 'Gimme Some Lovin''. It is written in 4/4 time. The notation consists of six staves. The first staff starts with a 'Driving Rock' section marked with a '2' above it. The first measure is marked with a '2' and a '9' in a box. The second staff has a '15' in a box. The third staff starts with a '23] %' symbol. The fourth staff has a '35' in a box. The fifth staff has a '45' in a box. The sixth staff ends with a 'Coda' symbol. Dynamics include *f*, *mf*, *ff*, and *cresc.*. There are also markings for 'To Coda', 'D.S. al Coda', and 'Coda'.

AMERICA THE BEAUTIFUL

Arranged by CARMEN DRAGON
and JAY DAWSON

Snare

Reverently

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AMERICA THE BEAUTIFUL

Arranged by CARMEN DRAGON
and JAY DAWSON

Snare

Reverently

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AMERICA THE BEAUTIFUL

Bass Drums

Arranged by CARMEN DRAGO
and JAY DAWSO

Reverently

1 8

9 8

17 7

24 25 26 6

mp *molto cresc* *ff*

32 33 34

35 36 37 38 *fp* *ff*

3

Detailed description: This block contains the musical notation for the Bass Drums part of 'America the Beautiful'. It consists of five staves. The first three staves are mostly rests with measure numbers 1, 9, and 17. The fourth staff begins at measure 24 with a 'Z' marking and includes dynamics *mp*, *molto cresc*, and *ff*. The fifth staff continues from measure 32, featuring a triplet of eighth notes at measure 35 and a 'Z' marking at measure 37. The piece concludes with a *fp* dynamic at measure 38.

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AMERICA THE BEAUTIFUL

Cymbals

Arranged by CARMEN DRAGON
and JAY DAWSON

Reverently

1 8

9 8

17 8

25 26 7

ff

33 34 35 36

37 2

Detailed description: This block contains the musical notation for the Cymbals part of 'America the Beautiful'. It consists of six staves. The first three staves are mostly rests with measure numbers 1, 9, and 17. The fourth staff begins at measure 25 with a *ff* dynamic. The fifth staff continues from measure 33, featuring a *ff* dynamic and a 'v' marking at measure 36. The piece concludes with a *ff* dynamic at measure 37.

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AMERICA THE BEAUTIFUL

Tri Toms

Arranged by CARMEN DRAGON
and JAY DAWSON

Reverently

Musical score for Tri Toms, featuring six staves of music. The score includes dynamic markings such as *mp*, *molto cresc*, *ff*, *fp*, and *ff*. It also includes performance instructions like *mp*, *molto cresc*, *ff*, *fp*, and *ff*. The score is marked with measure numbers 1, 9, 17, 24, 25, 26, 32, 33, 34, 35, 36, 37, and 38. There are also numerical indicators 8, 8, 7, and 6 above the staves.

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AMERICA THE BEAUTIFUL

Quad Toms

Arranged by CARMEN DRAGON
and JAY DAWSON

Reverently

Musical score for Quad Toms, featuring six staves of music. The score includes dynamic markings such as *mp*, *molto cresc*, *ff*, *fp*, and *ff*. It also includes performance instructions like *mp*, *molto cresc*, *ff*, *fp*, and *ff*. The score is marked with measure numbers 1, 9, 17, 24, 25, 26, 32, 33, 34, 35, 36, 37, and 38. There are also numerical indicators 8, 8, 7, and 6 above the staves.

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SNARE DRUM

PAINT IT BLACK

Words and Music by
MICK JAGGER and KEITH RICHARDS
Arranged by MIKE STORY

Driving rock
Ride Cym.

Musical notation for Snare Drum, measures 1-59. Includes markings for 'Driving rock', 'Ride Cym.', 'f', 'mf', 'ff', and 'Play'. Measure numbers 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, 56, 57, 58, 59 are indicated.

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BASS DRUM/TENOR DRUM

PAINT IT BLACK

Words and Music by
MICK JAGGER and KEITH RICHARDS
Arranged by MIKE STORY

Driving rock

Musical notation for Bass Drum/Tenor Drum, measures 1-59. Includes markings for 'Driving rock', 'f', 'mf', 'ff', and 'Play'. Measure numbers 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, 56, 57, 58, 59 are indicated.

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26959

TONAL BASS DRUMS (4 Pitches)

PAINT IT BLACK

Words and Music by
MICK JAGGER and KEITH RICHARDS
Arranged by MIKE STORY

Driving rock

Musical score for Tonal Bass Drums (4 Pitches) for 'Paint It Black'. The score consists of six staves of music, numbered 1 through 59. The tempo is 'Driving rock'. The score includes dynamic markings such as *f*, *mf*, and *ff*. Boxed measure numbers are provided at the start of each line: 9, 17, 25, 33, 37, 45, and 53. The music features a driving rock rhythm with various drum patterns and accents.

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TONAL BASS DRUMS (4 Pitches)

PAINT IT BLACK

Words and Music by
MICK JAGGER and KEITH RICHARDS
Arranged by MIKE STORY

Driving rock

Musical score for Tonal Bass Drums (4 Pitches) for 'Paint It Black'. The score consists of six staves of music, numbered 1 through 59. The tempo is 'Driving rock'. The score includes dynamic markings such as *f*, *mf*, and *ff*. Boxed measure numbers are provided at the start of each line: 9, 17, 25, 33, 37, 45, and 53. The music features a driving rock rhythm with various drum patterns and accents.

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CYMBALS

HEY! BABY!

Words & Music by MARGARET COBB & BRUCE CHANNEL
Arranged by TOM WALLACE

MODERATE ROCK $\text{♩} = 126$ HI-HAT

(Hold for SNARES) (3) 8

11 7 1 2

20 7 3

28 8

36 7

43 3

Detailed description: This is a musical score for cymbals for the song 'HEY! BABY!'. It consists of six staves of music. The first staff is labeled 'MODERATE ROCK' with a tempo of 126 and 'HI-HAT'. It features a series of notes and rests, with a circled '11' at the beginning and a circled '3' above a note, with the text '(Hold for SNARES)' written above it. The second staff has a circled '20' and a circled '7' above a note. The third staff has a circled '28' and a circled '8' above a note. The fourth staff has a circled '36' and a circled '7' above a note. The fifth staff has a circled '43' and a circled '3' above a note. The sixth staff continues the rhythmic pattern with various notes and rests.

CYMBALS

PAINT IT BLACK

Words and Music by
MICK JAGGER and KEITH RICHARDS
Arranged by MIKE STORY

Driving rock
Hold for Snare (Ride Cym.) 8

9 8

17 8 25 8

33 3

37 38 39 40 41 42 43

45 2 46 47 49 50 51

53 2 55 56 57 58

Detailed description: This is a musical score for cymbals for the song 'PAINT IT BLACK'. It consists of six staves of music. The first staff is labeled 'Driving rock' and 'Hold for Snare (Ride Cym.)' with a tempo of 8. It features a series of notes and rests, with a circled '9' above a note and a circled '8' above a note. The second staff has a circled '17' above a note, a circled '8' above a note, a circled '25' above a note, and a circled '8' above a note. The third staff has a circled '33' above a note, a circled '34' above a note, and a circled '3' above a note. The fourth staff has a circled '37' above a note, a circled '38' above a note, a circled '39' above a note, a circled '40' above a note, a circled '41' above a note, a circled '42' above a note, and a circled '43' above a note. The fifth staff has a circled '45' above a note, a circled '2' above a note, a circled '46' above a note, a circled '47' above a note, a circled '49' above a note, a circled '50' above a note, and a circled '51' above a note. The sixth staff has a circled '53' above a note, a circled '2' above a note, a circled '55' above a note, a circled '56' above a note, a circled '57' above a note, and a circled '58' above a note.

SNARE LINE

Hey! Baby!

1 2 4

7

12

17

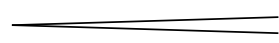
22

27

32

37

42



47

3 3 3 3

52

> > > > > >

TENOR LINE

Hey! Baby!

Musical staff 1: Tenor line starting with a 2/4 time signature, followed by a 4/4 time signature. The staff contains rhythmic patterns with accents and slurs.

Musical staff 2: Tenor line starting at measure 8. It features a series of eighth notes with accents, followed by a section of quarter notes with stems pointing up.

Musical staff 3: Tenor line starting at measure 16. It features a series of quarter notes with stems pointing up, followed by eighth notes with accents.

Musical staff 4: Tenor line starting at measure 24. It features a series of quarter notes with stems pointing up, followed by eighth notes with accents.

Musical staff 5: Tenor line starting at measure 29. It features a series of eighth notes with accents, followed by quarter notes with stems pointing up.

Musical staff 6: Tenor line starting at measure 32. It features a series of eighth notes with accents, followed by quarter notes with stems pointing up and eighth notes with accents.

Musical staff 7: Tenor line starting at measure 36. It features a series of eighth notes with accents, followed by quarter notes with stems pointing up and eighth notes with accents.

Musical staff 8: Tenor line starting at measure 39. It features a series of eighth notes with accents, followed by quarter notes with stems pointing up and eighth notes with accents.

Musical staff 9: Tenor line starting at measure 42. It features a series of eighth notes with accents, followed by quarter notes with stems pointing up and eighth notes with accents. It includes a triplet of eighth notes marked with a '3'.

47

Musical staff 47: A single staff of music starting with a treble clef and a common time signature. It contains four measures. The first measure has a quarter rest followed by an eighth note. The second measure has an eighth note followed by a triplet of eighth notes. The third measure has a quarter note followed by a quarter rest. The fourth measure has a quarter note followed by a quarter rest. There are also some 'x' marks above the notes in the second and third measures.

51

Musical staff 51: A single staff of music starting with a treble clef and a common time signature. It contains four measures. The first measure has a quarter note followed by a quarter note. The second measure has a quarter note followed by a quarter note. The third measure has a quarter note followed by a quarter note. The fourth measure has a quarter note followed by a quarter note. There are also some 'x' marks above the notes in the second and third measures.

BASS LINE (5)

Hey! Baby!



45



49



54

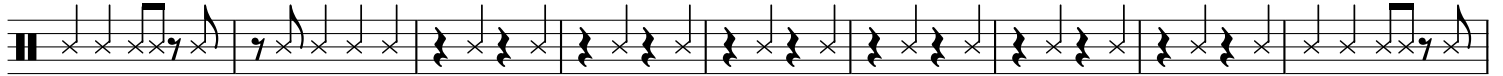


CYMBAL LINE

Hey! Baby!



10



19



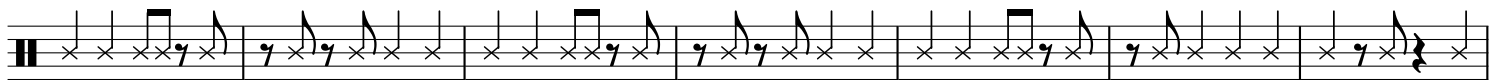
28



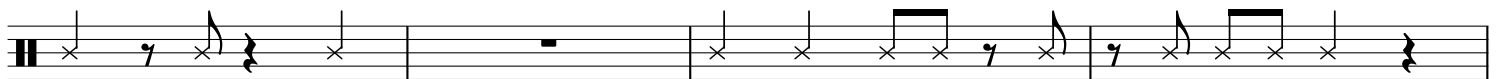
39



46



53



IMPULSION

Composed by JOHN WILLIAMS
Arranged by DAVID BECKENBALS

This musical score is for the piece "Impulsion" by John Williams, arranged by David Beckenbals. It is a full orchestral score for a band, featuring 12 staves. The instruments are listed on the left side of the page: Piccolo, Clarinet, Alto Sax, Tenor Sax, Bari Sax, Mellophone, Trumpet, Trombone/Baritone, Tuba, Snare/Cymbals, Bass Drum, and Tenor. The score is written in a single system, showing the first few measures of the piece. The music is characterized by a driving, rhythmic feel, with many notes beamed together in eighth and sixteenth notes. The Piccolo part has a prominent, repetitive rhythmic pattern. The saxophones and brass instruments provide harmonic support and melodic lines. The percussion section, including the snare, cymbals, and bass drum, plays a crucial role in establishing the piece's energetic and rhythmic character.

Imperial March page 2

The image displays a page of musical notation for a marching band. It consists of 12 horizontal staves, each representing a different instrument. The notation is written in a standard musical format with notes, rests, and stems. The instruments listed below the staves are: Piccolo, Clarinet, Alto Sax, Tenor Sax, Bari Sax, Mellophone, Trumpet, Trombone/Baritone, Tuba, Snare/Cymbals, Bass Drum, and Toccas. The music appears to be a march, characterized by rhythmic patterns and repeated motifs. The page is labeled 'Imperial March page 2' in the top left corner.

Piccolo

Clarinet

Alto Sax

Tenor Sax

Bari Sax

Mellophone

Trumpet

Trombone/Baritone

Tuba

Snare/Cymbals

Bass Drum

Toccas

SNARE DRUM

GONNA FLY NOW

(Theme from "Rocky")

Words and Music by BILL CONTI,
AYN ROBBINS and CAROL CONNORS
Arranged by VICTOR LOPEZ
Percussion arranged by Anthony M. Falcone

Medium rock

1 *ff* 2 3 4 5
6 7 8 9 edge center *mf* 10
11 12 13 14 15 *f*
16 17 *mf* 18 19 20
21 22 23 *f* 24 25 *mf*
26 27 28 29 30 *f*

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Snare Drum - 2

31 32 33 34
35 36 37 RLRRLLRLRRLLRLRL 38
39 40 41 42 43 *mf*
44 45 46 47 48
49 *f* 50 51 52 53 54 55 56 57 *ff*

26990

QUAD-TOMS

GONNA FLY NOW

(Theme from "Rocky")

Words and Music by BILL CONTI,
AYN ROBBINS and CAROL CONNORS
Arranged by VICTOR LOPEZ
Percussion arranged by Anthony M. Falcone

Medium rock

1 *ff* 2 3 4 5
6 7 8 9 *mf* 10
11 12 13 14 15 *f*
16 17 *mf* 18 19 20
21 22 23 *f* 24 25 *mf*
26 27 28 29

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Quad-Toms - 2

30 31 *f* 32 33
34 35 36 37 R L R R L L R L R R L L R L R L
38 39 40 41
42 43 *mf* 44 45
46 47 48 49 *f*
50 51 52 53
54 55 56 *ff* 57

26990

TONAL BASS DRUMS
(4 Pitches)

GONNA FLY NOW

(Theme from "Rocky")

Words and Music by BILL CONTI,
AYN ROBBINS and CAROL CONNORS
Arranged by VICTOR LOPEZ
Percussion arranged by Anthony M. Falcone

Medium rock

1 *ff* 2 3 4 5 6 7 8 9 *mf* 10 11 12 13 14 15 *f* 16 17 *mf* 18 19 20 21 22 23 *f* 24 25 *mf* 26 27 28

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Tonal Bass Drums - 2

29 30 31 *f* 32 33 34 35 36 37 38 39 40 41 42 43 *mf* 44 45 46 47 48 49 *f* 50 51 52 53 54 55 56 57 *ff*

26990

HORN in B \flat

GONNA FLY NOW (Theme from "Rocky")

Words and Music by BILL CONTI,
AYN ROBBINS and CAROL CONNORS
Arranged by VICTOR LOPEZ
Percussion arranged by Anthony M. Falcone

Medium rock

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CYMBALS

GONNA FLY NOW (Theme from "Rocky")

Words and Music by BILL CONTI,
AYN ROBBINS and CAROL CONNORS
Arranged by VICTOR LOPEZ
Percussion arranged by Anthony M. Falcone

Medium rock

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Recorded by FALL OUT BOY
UMA THURMAN

SNARE DRUM

Words and Music by ANDREW HURLEY, JOSEPH TROHMAN,
PATRICK STUMP, PETER WENTZ, JACOB SCOTT SINCLAIR, LIAM O'DONNELL,
WAAQAS HASHMI, JARRELL YOUNG, J. MARSHALL and B. MOSHER
Arranged by MATT CONAWAY
Perc. arr. by JACK HOLT

Fast Rock
Stick Clicks

4 8 9 Closed Hi-Hat or Rims 17 25 Closed H.H. or Rim R.S. 33 H.H. or Rim 41 H.H. or Rim R.S. 49 R.S. 57 H.H. or Rim 65 R.S.

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Uma Thurman

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Recorded by FALL OUT BOY
UMA THURMAN

SNARE DRUM

Words and Music by ANDREW HURLEY, JOSEPH TROHMAN,
PATRICK STUMP, PETER WENTZ, JACOB SCOTT SINCLAIR, LIAM O'DONNELL,
WAAQAS HASHMI, JARRELL YOUNG, J. MARSHALL and B. MOSHER
Arranged by MATT CONAWAY
Perc. arr. by JACK HOLT

Fast Rock
Stick Clicks

4 8 9 Closed Hi-Hat or Rims 17 25 Closed H.H. or Rim R.S. 33 H.H. or Rim 41 H.H. or Rim R.S. 49 R.S. 57 H.H. or Rim 65 R.S.

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Uma Thurman

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Recorded by FALL OUT BOY
UMA THURMAN

QUAD TOMS

Words and Music by ANDREW HURLEY, JOSEPH TROHMAN,
PATRICK STUMP, PETER WENTZ, JACOB SCOTT SINCLAIR, LIAM O'DONNELL,
WAQAAS HASHMI, JARRELL YOUNG, J. MARSHALL and B. MOSHER
Arranged by MATT CONAWAY
Perc. arr. by JACK HOLT

Fast Rock

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Uma Thurman

Recorded by FALL OUT BOY
UMA THURMAN

QUAD TOMS

Words and Music by ANDREW HURLEY, JOSEPH TROHMAN,
PATRICK STUMP, PETER WENTZ, JACOB SCOTT SINCLAIR, LIAM O'DONNELL,
WAQAAS HASHMI, JARRELL YOUNG, J. MARSHALL and B. MOSHER
Arranged by MATT CONAWAY
Perc. arr. by JACK HOLT

Fast Rock

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Uma Thurman

Recorded by FALL OUT BOY
UMA THURMAN

MULTIPLE BASS DRUMS (4)

Words and Music by ANDREW HURLEY, JOSEPH TROHMAN,
PATRICK STUMP, PETER WENTZ, JACOB SCOTT SINCLAIR, LIAM O'DONNELL,
WAAQAS HASHMI, JARRELL YOUNG, J. MARSHALL and B. MOSHER
Arranged by MATT CONAWAY
Perc. arr. by JACK HOLT

Fast Rock

6 9 17 25 33 41 49 57 65

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Uma Thurman

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UMA THURMAN

MULTIPLE BASS DRUMS (4)

Words and Music by ANDREW HURLEY, JOSEPH TROHMAN,
PATRICK STUMP, PETER WENTZ, JACOB SCOTT SINCLAIR, LIAM O'DONNELL,
WAAQAS HASHMI, JARRELL YOUNG, J. MARSHALL and B. MOSHER
Arranged by MATT CONAWAY
Perc. arr. by JACK HOLT

Fast Rock

6 9 17 25 33 41 49 57 65

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Uma Thurman

SNARE DRUM

FINAL COUNTDOWN

Words and Music by

JOEY TEMPEST

(Loose Hi-Hat effect) Arranged by JOHN HIGGINS

Intense Rock

Flat Flams

16

24

32 Dome ^

40 Closed Hi-Hat

52 Dome ^

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SNARE DRUM

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FINAL COUNTDOWN

Words and Music by
JOEY TEMPEST
Arranged by JOHN HIGGINS

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

Measures 1-52 of the cymbal part. The score starts with a 4/4 time signature. It features various rhythmic patterns including triplets (marked with '3'), rests, and dynamic markings such as *ff*, *mf*, and *fff*. There are also markings for 'Crash' and 'Hold for S.D. (This part for extra players.)'. Measure numbers 16, 24, 32, 40, and 52 are indicated in boxes.

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FINAL COUNTDOWN

Words and Music by
JOEY TEMPEST
Arranged by JOHN HIGGINS

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

Measures 1-52 of the cymbal part. The score starts with a 4/4 time signature. It features various rhythmic patterns including triplets (marked with '3'), rests, and dynamic markings such as *ff*, *mf*, and *fff*. There are also markings for 'Crash' and 'Hold for S.D. (This part for extra players.)'. Measure numbers 16, 24, 32, 40, and 52 are indicated in boxes.

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FINAL COUNTDOWN

Words and Music by
JOEY TEMPEST
Arranged by JOHN HIGGINS

Intense Rock

mf ————— ff

mf ————— R L R R ff

16

24

32

40

52

fff

Detailed description: This is a musical score for quad toms. It consists of ten staves of music. The first staff begins with a dynamic marking of *mf* that transitions to *ff*. The second staff includes a dynamic marking of *mf* followed by *R L R R* and *ff*. The score is marked with measure numbers 16, 24, 32, 40, and 52. Various articulation marks such as accents (^) and slurs are used throughout. The music features a complex, driving rhythmic pattern characteristic of intense rock.

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FINAL COUNTDOWN

Words and Music by
JOEY TEMPEST
Arranged by JOHN HIGGINS

Intense Rock

mf ————— ff

mf ————— R L R R ff

16

24

32

40

52

fff

Detailed description: This is a musical score for quad toms, identical to the one above. It consists of ten staves of music. The first staff begins with a dynamic marking of *mf* that transitions to *ff*. The second staff includes a dynamic marking of *mf* followed by *R L R R* and *ff*. The score is marked with measure numbers 16, 24, 32, 40, and 52. Various articulation marks such as accents (^) and slurs are used throughout. The music features a complex, driving rhythmic pattern characteristic of intense rock.

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MULTIPLE
BASS DRUMS (4)

FINAL COUNTDOWN

Words and Music by
JOEY TEMPEST
Arranged by JOHN HIGGINS

Intense Rock

mf *ff* *mf* *ff*

4

16 4 6

24 4

32 4 6

40 3

52 *mf* *ff*

4 8

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MULTIPLE
BASS DRUMS (4)

FINAL COUNTDOWN

Words and Music by
JOEY TEMPEST
Arranged by JOHN HIGGINS

Intense Rock

mf *ff* *mf* *ff*

4

16 4 6

24 4

32 4 6

40 3

52 *mf* *ff*

4 8

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Snare Drum

Recorded by MACKLEMORE
CAN'T HOLD US

Words and Music by BEN HAGGERTY and RYAN LEWIS
Arranged by WARD MILLER
Percussion by MATT GREENWOOD

High energy ♩ = 148
LH cross stick

5 13 15 21 33 39 43 45 49 51 53 57

Driving Rock ♩ = 158

ff

CANT HOLD US - 1
001-01-261

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Snare Drum

Recorded by MACKLEMORE
CAN'T HOLD US

Words and Music by BEN HAGGERTY and RYAN LEWIS
Arranged by WARD MILLER
Percussion by MATT GREENWOOD

High energy ♩ = 148
LH cross stick

5 13 15 21 33 39 43 45 49 51 53 57

Driving Rock ♩ = 158

ff

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Multi-Tenors

CAN'T HOLD US

Words and Music by BEN HAGGERTY and RYAN LEWIS
Arranged by WARD MILLER
Percussion by MATT GREENWOOD

High energy ♩ = 148 rim shot

2 5 8 13 15 21 33 opt. sing
Nah nah nah nah nah nah nah
37 play
Nah nah nah nah nah nah nah
42 Driving Rock ♩ = 158 43 46 51 56

CANT HOLD US. - 1
001-01-261

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Multi-Tenors

CAN'T HOLD US

Words and Music by BEN HAGGERTY and RYAN LEWIS
Arranged by WARD MILLER
Percussion by MATT GREENWOOD

High energy ♩ = 148 rim shot

2 5 8 13 15 21 33 opt. sing
Nah nah nah nah nah nah nah
37 play
Nah nah nah nah nah nah nah
42 Driving Rock ♩ = 158 43 46 51 56

CANT HOLD US. - 1
001-01-261

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Bass Drums

CAN'T HOLD US

Words and Music by BEN HAGGERTY and RYAN LEWIS
Arranged by WARD MILLER
Percussion by MATT GREENWOOD

High energy ♩ = 148

5

7

13

R R L R L R R R L R L R R R L R L R R R L R L R R R L R L R R R L R L R

19

21 11 3 3 33

35

42 Driving Rock ♩ = 158

43

47

51

54

3 3 3

CAN'T HOLD US - 1
001-01-261

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Bass Drums

CAN'T HOLD US

Words and Music by BEN HAGGERTY and RYAN LEWIS
Arranged by WARD MILLER
Percussion by MATT GREENWOOD

High energy ♩ = 148

5

7

13

R R L R L R R R L R L R R R L R L R R R L R L R R R L R L R

19

21 11 3 3 33

35

42 Driving Rock ♩ = 158

43

47

51

54

3 3 3

CAN'T HOLD US - 1
001-01-261

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Cymbals

CAN'T HOLD US

Words and Music by BEN HAGGERTY and RYAN LEWIS
Arranged by WARD MILLER
Percussion by MATT GREENWOOD

High energy ♩ = 148

1 4

5 Hi-Hat effect *f*

9

13

14

19 crash 21 11 33 opt. sing
Nah nah nah nah nah nah nah!

35 2 opt. sing 2
Nah nah nah nah nah nah nah!

43 *ff*

49 51

55

Driving Rock ♩ = 158

CANT HOLD US - 1
001-01-261

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DEVMUSIC COMPANY
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Cymbals

CAN'T HOLD US

Words and Music by BEN HAGGERTY and RYAN LEWIS
Arranged by WARD MILLER
Percussion by MATT GREENWOOD

High energy ♩ = 148

1 4

5 Hi-Hat effect *f*

9

13

14

19 crash 21 11 33 opt. sing
Nah nah nah nah nah nah nah!

35 2 opt. sing 2
Nah nah nah nah nah nah nah!

43 *ff*

49 51

55

Driving Rock ♩ = 158

CANT HOLD US - 1
001-01-261

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God Bless America

L.C. Marching Band Finale

Perc Parts Arr. Stewart

Snare Drum

Musical score for Snare Drum, measures 1-24. The score is in 4/4 time and consists of five staves. Measure 1 starts with a 4/4 time signature. Measure 5 contains a 'Z' symbol. Measure 9 contains a 'Z' symbol and a circled 'A'. Measure 10 contains a circled 'B'. Measure 20 contains a circled 'C'. Measures 23-24 contain triplets of eighth notes. Measure 24 ends with a 'Z' symbol and a double bar line.

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God Bless America

L.C. Marching Band Finale

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Snare Drum

Musical score for Snare Drum, measures 1-24. The score is in 4/4 time and consists of five staves. Measure 1 starts with a 4/4 time signature. Measure 5 contains a 'Z' symbol. Measure 9 contains a 'Z' symbol and a circled 'A'. Measure 10 contains a circled 'B'. Measure 20 contains a circled 'C'. Measures 23-24 contain triplets of eighth notes. Measure 24 ends with a 'Z' symbol and a double bar line.

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L.C. Marching Band Finale

Perc Parts Arr. Stewart

Tenorline

Musical score for Tenorline, measures 1-24. The score is written in 4/4 time and consists of four staves. Measure 1 starts with a treble clef and a key signature of one sharp (F#). The first staff contains measures 1-7, ending with a repeat sign. The second staff contains measures 8-14, ending with a repeat sign. The third staff contains measures 15-20, ending with a repeat sign. The fourth staff contains measures 21-24, ending with a repeat sign. Section markers A, B, and C are placed above the staves at measures 7, 14, and 21 respectively. Trills and triplets are indicated with 'Z' and '3' above the notes.

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L.C. Marching Band Finale

Perc Parts Arr. Stewart

Tenorline

Musical score for Tenorline, measures 1-24. The score is written in 4/4 time and consists of four staves. Measure 1 starts with a treble clef and a key signature of one sharp (F#). The first staff contains measures 1-7, ending with a repeat sign. The second staff contains measures 8-14, ending with a repeat sign. The third staff contains measures 15-20, ending with a repeat sign. The fourth staff contains measures 21-24, ending with a repeat sign. Section markers A, B, and C are placed above the staves at measures 7, 14, and 21 respectively. Trills and triplets are indicated with 'Z' and '3' above the notes.

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L.C. Marching Band Finale

Perc Parts Arr. Stewart

Bass Drum

Musical notation for Bass Drum, measures 1-18. The piece is in 4/4 time. The notation consists of three staves. The first staff (measures 1-8) is marked with a 4/4 time signature and contains a series of quarter notes and rests. A section marker 'A' is placed above the staff at measure 9. The second staff (measures 9-16) contains quarter notes and eighth notes with beams. A section marker 'B' is placed above the staff at measure 9. The third staff (measures 17-18) contains quarter notes and rests. A section marker 'C' is placed above the staff at measure 17. The piece ends with a double bar line at measure 18.

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L.C. Marching Band Finale

Perc Parts Arr. Stewart

Bass Drum

Musical notation for Bass Drum, measures 1-18. The piece is in 4/4 time. The notation consists of three staves. The first staff (measures 1-8) is marked with a 4/4 time signature and contains a series of quarter notes and rests. A section marker 'A' is placed above the staff at measure 9. The second staff (measures 9-16) contains quarter notes and eighth notes with beams. A section marker 'B' is placed above the staff at measure 9. The third staff (measures 17-18) contains quarter notes and rests. A section marker 'C' is placed above the staff at measure 17. The piece ends with a double bar line at measure 18.

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L.C. Marching Band Finale

Cymbals

Perc Parts Arr. Stewart

A

10

B

19

C

Detailed description: This block contains three staves of musical notation for cymbals. The first staff, labeled 'A', contains measures 1 through 9. The second staff, labeled 'B', contains measures 10 through 18. The third staff, labeled 'C', contains measures 19 through 27. The notation consists of quarter and eighth notes on a single staff, with a double bar line at the end of the third staff.

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L.C. Marching Band Finale

Cymbals

Perc Parts Arr. Stewart

A

10

B

19

C

Detailed description: This block contains three staves of musical notation for cymbals, identical to the first page. The first staff, labeled 'A', contains measures 1 through 9. The second staff, labeled 'B', contains measures 10 through 18. The third staff, labeled 'C', contains measures 19 through 27. The notation consists of quarter and eighth notes on a single staff, with a double bar line at the end of the third staff.

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Roll Off

Snare Line

WAHS Drumline

♩ = 130

The musical notation is written on a single staff with a treble clef and a 4/4 time signature. The tempo is marked as ♩ = 130. The notation consists of two measures. The first measure contains a sequence of eighth notes: R, L, R, R, R, L, R, R. Above the notes R, L, R, R, there is a bracket labeled 'SC' with two 'x' marks below it. The second measure contains a sequence of eighth notes: R, L, R, L, R, L, R, L. Above the notes R, L, R, L and R, L, R, L, there are two brackets, each labeled '3', indicating triplet rhythms. The piece ends with a double bar line.

Roll Off

Tenor Line

WAHS Drumline

$\text{♩} = 130$

The musical notation is written on a single staff in 4/4 time. The tempo is marked as $\text{♩} = 130$. The notation consists of a series of eighth notes, with some notes marked with an 'x' to indicate snare hits. The notes are grouped into four measures. The first measure contains two eighth notes marked 'B' (bass) and two eighth notes marked 'R' (rim), with an 'SC' (snare) hit above the second 'R'. The second measure contains two eighth notes marked 'B' and two eighth notes marked 'R'. The third measure contains two eighth notes marked 'R' and two eighth notes marked 'L' (left), with a triplet of three eighth notes marked 'R' above them. The fourth measure contains two eighth notes marked 'L' and two eighth notes marked 'R', with a triplet of three eighth notes marked 'L' above them. The piece ends with a final eighth note marked 'B'.

B B R R B B R R R L R L R L R B

Roll Off

Bass Line

WAHS Drumline

$\text{♩} = 130$

The image shows a musical score for a piece titled "Roll Off". It consists of two staves. The top staff is labeled "Bass Line" and the bottom staff is labeled "WAHS Drumline". The tempo is marked as $\text{♩} = 130$. The music is in 4/4 time. The bass line features a sequence of notes: a quarter note on G4, a quarter note on A4, a quarter note on B4, a quarter note on C5, a quarter note on B4, a quarter note on A4, a quarter note on G4, a quarter note on F4, a quarter note on E4, a quarter note on D4, a quarter note on C4, and a quarter note on B3. The drumline consists of a series of quarter notes on the snare drum, corresponding to the bass line notes. The piece ends with a double bar line.

Roll Off

Cymbal Line

♩ = 130

WAHS Drumline



Mafia

WAHS Drumline

♩ = 130

Snare Drum

Tenor Drums

Bass Drums

Cymbals

RLRLRLRL L R L R L R R R R R

B B B RLRLR RLRLR LRLRL RLRL RL L RL RL L RL

4

SD

TD

BD

Cy

SC

R 3 3 R R R L L R R L L R L R R L R L R L R L R L

RLRL RL L R L R L R R R L R L R L R L R L R L R L R L

7

SD
R LRL R LR LR L RL RL R R R RL RL R R R R R R

TD
R RRL R LR LR L RL RL R RLRL RL RLRL B B RLRLR

BD

Cy

11

SD
1. 2. 3. 3.

TD
1. 2. 3.

BD
1. 2.

Cy
1. 2.

14

SD

TD
R L R L R L R L R L R L R L R L R L R R R

BD

Cy

Hazlet

WAHS Drumline

$\text{♩} = 130$

SC

Musical score for the first system of 'Hazlet' drumline. It consists of four staves: Snare Drum, Tenor Drums, Bass Drums, and Cymbals. The time signature is 4/4. The Snare Drum part features a simple pattern of 'x' marks. The Tenor Drums part has a complex rhythmic pattern with 'R' and 'L' markings. The Bass Drums part has a simple pattern of 'x' marks. The Cymbals part has a simple pattern of 'x' marks.

4

Musical score for the second system of 'Hazlet' drumline, starting at measure 4. It consists of four staves: S.D., T.D., B.D., and Cym. The time signature is 4/4. The S.D. part features a complex rhythmic pattern with 'R' and 'L' markings. The T.D. part has a complex rhythmic pattern with 'R' and 'L' markings. The B.D. part has a complex rhythmic pattern with 'x' marks. The Cym. part has a complex rhythmic pattern with 'x' marks.

7

S.D.

T.D.

B.D.

Cym.

R R RR RR R RLRLRLRLR RLRLRLRLRLRLRLRL

R RL R LR LR L B B RLRLRLRLRLRLRLRL

10

S.D.

T.D.

B.D.

Cym.

RLRLRLRLRLRLRL RL RLRL RLRLRLRLRLRL RL RLRL RLRLRLRLRLRL RL RLRLRLRLRLRLRL

RLRLRLRLRLRL RL RLRL RLRLRLRLRLRL RL RLRL RLRLRLRLRLRL RL RLRLRLRLRLRLRL

6

Hazlet II

WAHS Drumline

$\text{♩} = 130$

Snare Drum

Tenor Drums

Bass Drums

Cymbals

3 SC

3

3

R R L R L R RL₃RL R R

R R L R L R RL₃RL R R

R R L R L R RL₃RL R R

B R L R L R RLRL

B R L R L R RLRL

B R L R L R RLRL

Fusion

Fusion

Fusion

4

S.D.

T.D.

B.D.

Cym.

3

3

R L R L R L R L RLRL

R R L R L R RL₃RL R R

R R L R L R RL₃RL R R

R L R L R L R B RLRL

B R L R L R RLRL

B R L R L R RLRL

Fusion

Fusion

7

3

S.D.

T.D.

B.D.

Cym.

Fusion

R RLRLR RLRL RL RL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL

B RLRLR RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL

10

S.D.

T.D.

B.D.

Cym.

R RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL

RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL

13

S.D.

T.D.

B.D.

Cym.

R RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL

RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL

Musical score for four percussion parts: S.D., T.D., B.D., and Cym. The score is divided into two measures. The S.D. part features a continuous eighth-note pattern with accents. The T.D. part has a similar eighth-note pattern with accents and includes a drum pattern of R L R L R L R L R L R L R L. The B.D. part consists of eighth notes with stems pointing up and down. The Cym. part features eighth notes with stems pointing up and down, some marked with an 'x'.

♩ = 130
FR

Snare Drum

Tenor Drums

Bass Drums

Cymbals

R RRL R R R L R R R L RLRLR L RL R R L R R R L R

B R B B R B B R B B B R R B R B B R B

4

S.D.

T.D.

B.D.

Cym.

B B R L R L R L R L

B B R L R L R L R L

Killer

WAHS Drumline

♩ = 130

Musical score for Snare Drum, Tenor Drums, Bass Drums, and Cymbals. The score is in 4/4 time and consists of three measures. The tempo is marked as ♩ = 130. The Snare Drum part features a rhythmic pattern of quarter notes and eighth notes. The Tenor Drums part features a pattern of eighth notes and quarter notes. The Bass Drums part features a pattern of quarter notes and eighth notes. The Cymbals part is mostly silent, with a few cymbal hits indicated by short horizontal lines.

Snare Drum
R R RLRL R R RLRL R R RLRL

Tenor Drums
L L L L L L RLRL L L L L L L RLRL L L L L L L RLRL

Bass Drums

Cymbals

Musical score for Snare Drum (S.D.), Tenor Drums (T.D.), Bass Drums (B.D.), and Cymbals (Cym.). The score starts at measure 4 and consists of three measures. The tempo is marked as ♩ = 130. The S.D. part features a pattern of eighth notes and quarter notes, with a triplet of eighth notes in the second measure. The T.D. part features a pattern of eighth notes and quarter notes. The B.D. part features a pattern of quarter notes and eighth notes. The Cym. part is mostly silent, with a few cymbal hits indicated by short horizontal lines.

S.D.
R RLRLRLRLRLRL R R RLRL R R RLRL

T.D.
R RLRLRLRLRLRL L L L L L L RLRL L L L L L L RLRL

B.D.

Cym.

7

S.D.
 T.D.
 B.D.
 Cym.

3

R R RL RL R RLRLRLRLRL RLRLRLRLRLRLRLRL

L L L L L R L R R RLRLRLRLRLRL RL R R L R L L R L

10

S.D.
 T.D.
 B.D.
 Cym.

R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L

R R L R L L R L R R L R L L R L R L L R L

12

S.D.
 T.D.
 B.D.
 Cym.

R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L

R L R L R L R R L R L R L R R L R L L R L

23

S.D.

 RLRL R RLR RL RL RLRL RLRL RLRLR LRLRRR RLR

T.D.

 RLRL R RLR RL RL RLRL RLRL RLRLR

B.D.

 Cym.

27

S.D.

 LRLRRR RRLR LRLRRR RR LRLRRL

T.D.

B.D.

Cym.

Richland

WAHS Drumline

$\text{♩} = 130$

Musical score for Snare Drum, Tenor Drums, Bass Drums, and Cymbals. The score is in 4/4 time with a tempo of 130. It consists of three measures. The Snare Drum part features a rhythmic pattern of eighth notes with 'x' marks above them. The Tenor Drums part features a melodic line with eighth notes and rests, with 'R' and 'L' markings below. The Bass Drums part features a pattern of eighth notes with diagonal slashes below them. The Cymbals part features a pattern of eighth notes with 'x' marks above them.

Snare Drum

Tenor Drums

Bass Drums

Cymbals

Musical score for Snare Drum (S.D.), Tenor Drums (T.D.), Bass Drums (B.D.), and Cymbals (Cym.). The score is in 4/4 time and consists of three measures. The Snare Drum part features a rhythmic pattern of eighth notes with 'x' marks above them. The Tenor Drums part features a melodic line with eighth notes and rests, with 'R' and 'L' markings below. The Bass Drums part features a pattern of eighth notes with diagonal slashes below them. The Cymbals part features a pattern of eighth notes with 'x' marks above them. A '4' is written above the first measure of the Snare Drum part.

S.D.

T.D.

B.D.

Cym.

Fubar

WAHS Drumline

$\text{♩} = 130$

Musical score for Snare Drum, Tenor Drums, Bass Drums, and Cymbals. The score is in 4/4 time and consists of three measures. The Snare Drum part has a steady quarter-note rhythm. The Tenor Drums part has a complex pattern of eighth and sixteenth notes. The Bass Drums part has a pattern of eighth notes. The Cymbals part has a simple pattern of quarter notes.

Snare Drum: R R R R R R R R R R R R R R R R

Tenor Drums: R RL R L RL R RL R L RL R RL R L RL

Bass Drums: [Pattern of eighth notes]

Cymbals: [Pattern of quarter notes]

Musical score for Snare Drum, Tenor Drums, Bass Drums, and Cymbals. The score is in 4/4 time and consists of three measures. The Snare Drum part has a steady quarter-note rhythm. The Tenor Drums part has a complex pattern of eighth and sixteenth notes. The Bass Drums part has a pattern of eighth notes. The Cymbals part has a simple pattern of quarter notes.

S.D.: R R R R R R R R R R R R R R R R

T.D.: RLRLRLRLRLRL RL R RL R L RL R RL R L RL

B.D.: [Pattern of eighth notes]

Cym.: [Pattern of quarter notes]

7

S.D. SC

R R R R R R R R R L R L

T.D.

R RL R L RL RLRLRLRLRLRL RL RL RL RL RLRL

B.D.

Cym.

10

S.D.

R L R L R L R R R R

T.D.

RL RL RL RL RLRL RL RL RL RL RLRL R RLRLR RLRL

B.D.

Cym.

13

S.D.

R L R RLRL R L R RLRL R L R RLRL

T.D.

RL RL RL RL RLRL RL RL RL RL RLRL RL RL RL RL RLRL

B.D.

Cym.

Musical score for four percussion parts: S.D. (Snare Drum), T.D. (Tom Drum), B.D. (Bass Drum), and Cym. (Cymbal). The score is divided into two measures. The S.D. part features a rhythmic pattern of eighth notes with accents (>) and a final quarter rest. The T.D. part features a rhythmic pattern of eighth notes with accents (>) and a final quarter rest. The B.D. part features a rhythmic pattern of eighth notes with accents (>) and a final quarter rest. The Cym. part features a rhythmic pattern of eighth notes with accents (>) and a final quarter rest. The drum patterns are indicated by letters R and L for right and left sticks, and B for bass drum. The Cym. part uses 'x' to indicate cymbal hits.

S.D. $\text{R L R L R L R L R L R L R L}$ R L R L R L R L

T.D. $\text{R L R L R L R L R L R L R L}$ R L R L R L R B

B.D.

Cym.

Drumline

$\text{♩} = 120+$
FR

Drumline notation for the first system, featuring five staves:


- Staff 1: Snare Drum. Contains a complex rhythmic pattern with many 'x' marks (hi-hats) and quarter notes.
- Staff 2: Snare Drum. Contains a few quarter notes and rests.
- Staff 3: Snare Drum. Contains a few quarter notes and rests.
- Staff 4: Tenor Drums. Contains a few quarter notes and rests.
- Staff 5: Bass Drums. Contains a few quarter notes and rests.


Drumline notation for the second system, featuring five staves:

- Staff 1: S.D. (Snare Drum). Contains a complex rhythmic pattern with many 'x' marks and quarter notes.
- Staff 2: S.D. (Snare Drum). Contains a complex rhythmic pattern with many 'x' marks and quarter notes, with 'FR' written above.
- Staff 3: S.D. (Snare Drum). Contains a few quarter notes and rests.
- Staff 4: T.D. (Tenor Drums). Contains a few quarter notes and rests.
- Staff 5: B.D. (Bass Drums). Contains a few quarter notes and rests.


5

S.D. 

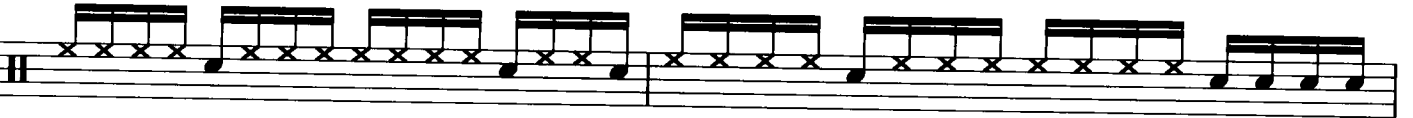
S.D. 


S.D. 

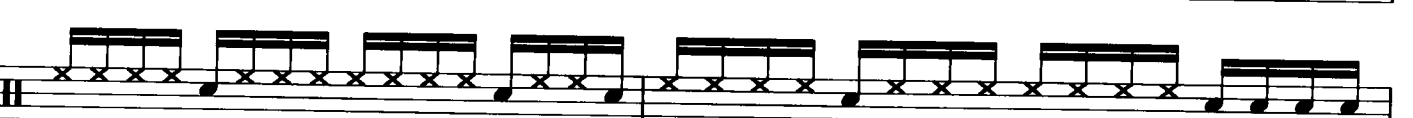
T.D. 


B.D. 

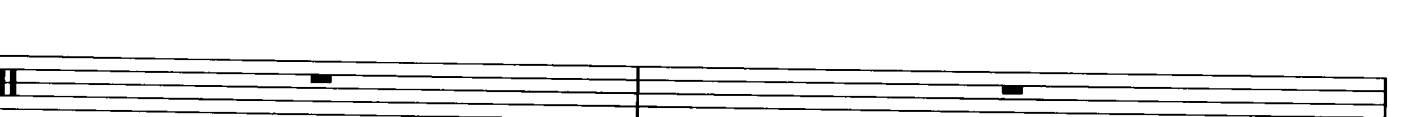
7

S.D. 

S.D. 

S.D. 


T.D. 

B.D. 

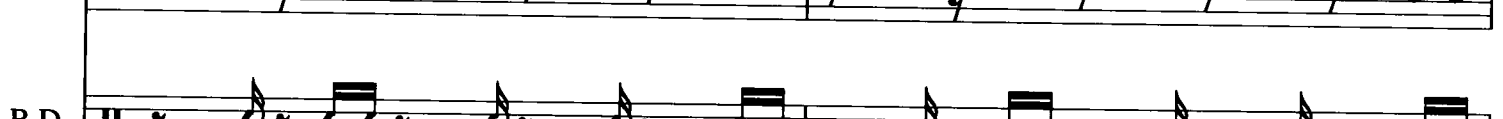
9

S.D. 

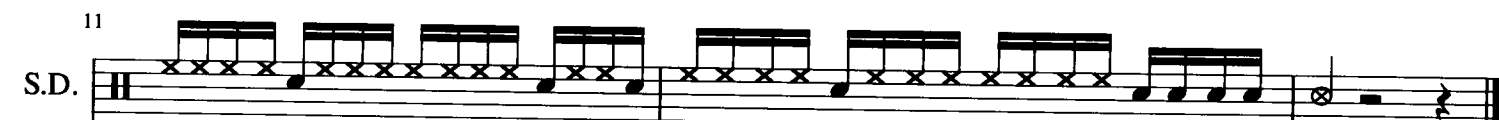
S.D. 


S.D. 

T.D. 

B.D. 

11

S.D. 

S.D. 

S.D. 

T.D. 

B.D. 

SK

Coke

WAHS Dumline

$\text{♩} = 130$

Musical score for Snare Drum, Tenor Drums, Bass Drums, and Cymbals. The score is in 4/4 time and consists of two measures. The Snare Drum part features a rhythmic pattern of eighth notes and rests. The Tenor Drums part features a complex rhythmic pattern of eighth notes, with a sequence of letters 'R L R L R L R L R L R L R L' written below the staff. The Bass Drums part features a simple rhythmic pattern of eighth notes and rests. The Cymbals part features a simple rhythmic pattern of eighth notes and rests.

Musical score for Snare Drum (S.D.), Tenor Drums (T.D.), Bass Drums (B.D.), and Cymbals (Cym.). The score is in 4/4 time and consists of two measures. The Snare Drum part features a rhythmic pattern of eighth notes, with a triplet of eighth notes marked with a '3' above the staff and a sextuplet of eighth notes marked with a '6' above the staff. The Tenor Drums part features a complex rhythmic pattern of eighth notes, with a sequence of letters 'R L R L R L R L R L R L R L' written below the staff. The Bass Drums part features a simple rhythmic pattern of eighth notes and rests. The Cymbals part features a simple rhythmic pattern of eighth notes and rests.

5

S.D.

T.D.

B.D. One Bass

Cym.

8

S.D.

T.D. R L R L R L R L

B.D. All Bases

Cym.

10

S.D.

T.D. R L R L R L R L R L R L R L

B.D.

Cym.

Cherry

WAHS Drumline

$\text{♩} = 130$

Snare Drum

Tenor Drums

Bass Drums

Cymbals

RL RL RL RL RL RL RL RL RL RL RL RL RL RL RL RL RL

R B R R B R B R R B

3

Detailed description: This is the first system of a drumline score for the piece 'Cherry'. It consists of five staves. The top staff is for the Snare Drum, showing a rhythmic pattern of eighth notes with a 'y' (yoke) symbol. The second staff is for Tenor Drums, with a rhythmic pattern of eighth notes and a 'y' symbol. The third staff is for Bass Drums, with a rhythmic pattern of eighth notes and a 'y' symbol. The fourth staff is for Cymbals, with a rhythmic pattern of eighth notes and a 'y' symbol. The fifth staff is for the Snare Drum, showing a rhythmic pattern of eighth notes with a 'y' symbol. The tempo is marked as quarter note = 130. The time signature is 4/4. The score is divided into three measures. The first measure has a '3' above it. The second measure has a 'y' symbol above it. The third measure has a 'y' symbol above it. The notation includes various rhythmic values and articulation marks.

S.D.

T.D.

B.D.


Cym.


RL RL RL RL R RL RL RL R RL RL RL RL RL RL RL

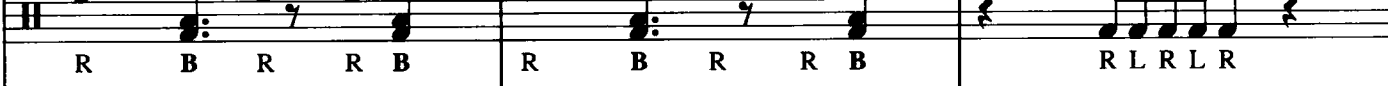
R B R R B R L L R B R R B


Detailed description: This is the second system of a drumline score for the piece 'Cherry'. It consists of five staves. The top staff is for the Snare Drum (S.D.), showing a rhythmic pattern of eighth notes with a 'y' symbol. The second staff is for Tenor Drums (T.D.), with a rhythmic pattern of eighth notes and a 'y' symbol. The third staff is for Bass Drums (B.D.), with a rhythmic pattern of eighth notes and a 'y' symbol. The fourth staff is for Cymbals (Cym.), with a rhythmic pattern of eighth notes and a 'y' symbol. The fifth staff is for the Snare Drum, showing a rhythmic pattern of eighth notes with a 'y' symbol. The tempo is marked as quarter note = 130. The time signature is 4/4. The score is divided into three measures. The first measure has a '3' above it. The second measure has a 'y' symbol above it. The third measure has a 'y' symbol above it. The notation includes various rhythmic values and articulation marks.

6


S.D. 
 RL RL RL RL R RL RL RL RL RL R RL RLRLRLRLR RL


T.D. 
 R B R R B R B R R B RLRLR


B.D. 


Cym. 

9


S.D. 
 R L R L R L R L R L R L R L R L


T.D. 
 R L R L R L R L R L R L R L R L


B.D. 


Cym. 

11

S.D. 
 RLRL RLRL RLRLRLRLRL RLRLRLRLRLRLRLRLRL

T.D. 
 RLRL RLRL RLRLRLRLR B R R L R L L R L

B.D. 

Cym. 

Halt

WAHS Drumline

$\text{♩} = 130$

Snare Drum

Tenor Drums

Bass Drums

Cymbals

R R R R R R

R L R L R L R L R L

B B B B

B B B B

x x x x

$\text{♩} = 130$ FR

Snare Drum

Tenor Drums

Bass Drums

Cymbals

R R R R R R R R R R R R R R R R R R R L R L R L

B R R R B R R R B R R R B B B B R L R L R L

x x x x x x x x x x x x x x x x

Rover

WAHS Drumline

$\text{♩} = 200-300$

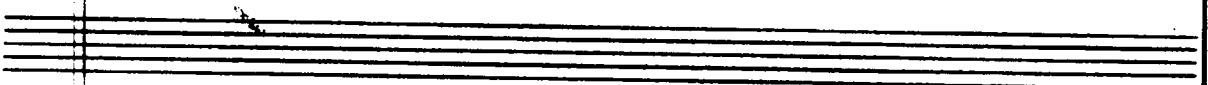
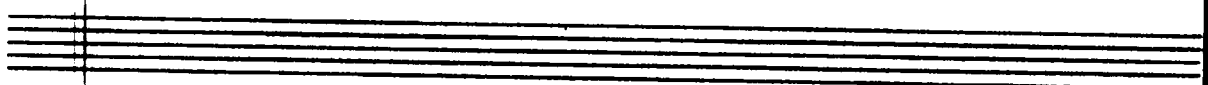
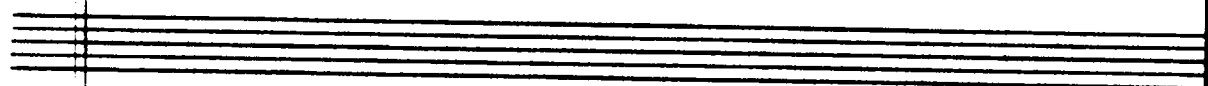
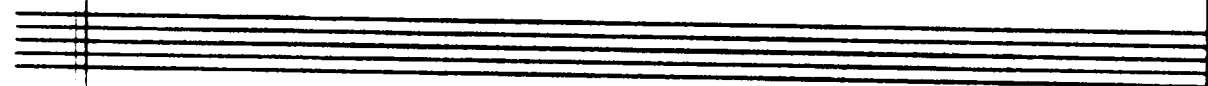
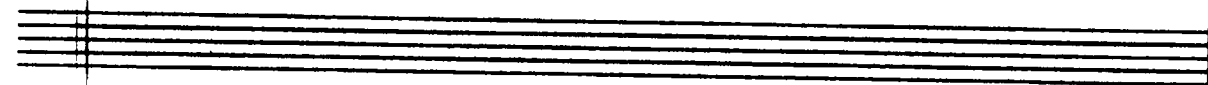
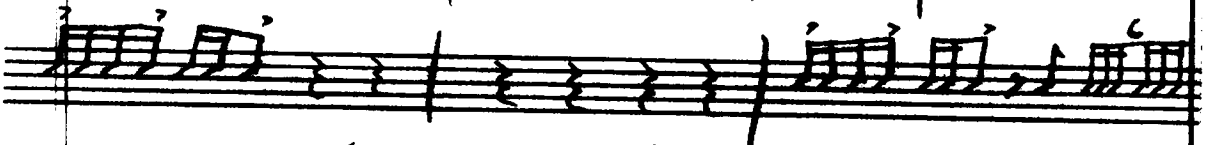
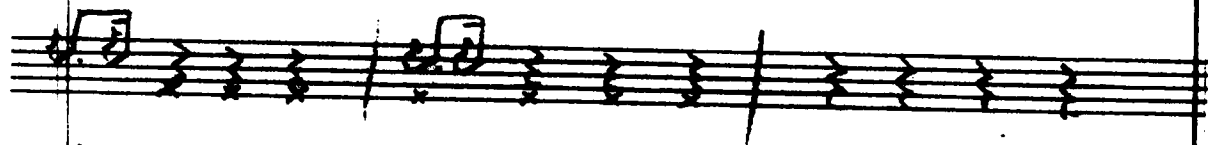
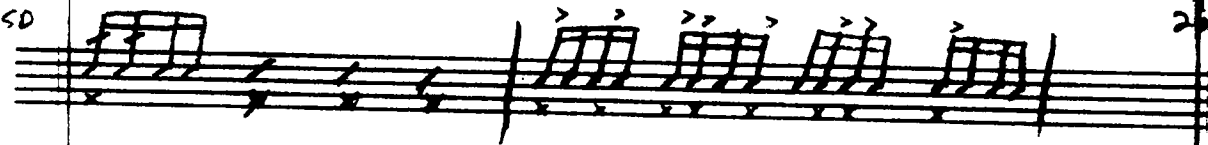
Musical score for Snare Drum, Tenor Drums, Bass Drums, and Cymbals. The score is in 6/8 time and consists of seven measures. The Snare Drum part features a rhythmic pattern of eighth notes and rests. The Tenor Drums part features a rhythmic pattern of eighth notes and rests. The Bass Drums part features a rhythmic pattern of eighth notes and rests. The Cymbals part features a rhythmic pattern of eighth notes and rests.

Musical score for Snare Drum (S.D.), Tenor Drums (T.D.), Bass Drums (B.D.), and Cymbals (Cym.) starting at measure 8. The score is in 6/8 time and consists of seven measures. The S.D. part features a rhythmic pattern of eighth notes and rests, with triplets indicated by a '3' above the notes. The T.D. part features a rhythmic pattern of eighth notes and rests, with triplets indicated by a '3' above the notes. The B.D. part features a rhythmic pattern of eighth notes and rests, with triplets indicated by a '3' above the notes. The Cym. part features a rhythmic pattern of eighth notes and rests.

Sponge Bob

Copyright
2001

SD



Sponge Bob

Dan(ch)
2001

BD + cym

Handwritten musical notation for a drum set, consisting of six lines of music. The notation uses standard musical symbols for notes, rests, and dynamics, with a circled 'o' at the beginning of each line. The notes are primarily eighth and quarter notes, often with accents (>). The first line includes a circled 'o' and the text 'BD + cym'. The notation is organized into measures by vertical bar lines.

SpongeBob

Dan(ck)
2001

TN₁

Musical staff 1: Handwritten musical notation with notes and rests. Includes a measure rest marked '2' and an accent mark 'R' above a note.

Musical staff 2: Handwritten musical notation with notes and rests. Includes an accent mark 'R' above a note.

Musical staff 3: Handwritten musical notation with notes and rests. Includes an asterisk '*' on the left and a sequence of letters 'B K L B K B L R B B R L' written below the notes.

Musical staff 4: Handwritten musical notation with notes and rests. Includes a measure rest marked '6'.

Musical staff 5: Handwritten musical notation with notes and rests. Includes a measure rest marked '6' and a sequence of letters 'L L K K L L K K L L K R L' written below the notes.

Musical staff 6: Handwritten musical notation with notes and rests. Includes a measure rest marked '14' and a sequence of letters 'L B K L L K L' written below the notes.

Musical staff 7: Handwritten musical notation with notes and rests. Includes an asterisk '*' on the left and a sequence of letters 'L K L K L K L K L R' written below the notes.

Four empty musical staves at the bottom of the page.

SNARE LINE

Eat Em' Up

Left Hand ⊖

Right Hand ⊖

Musical notation for measures 1-7. The piece is in 4/4 time. Measures 1 and 2 contain whole rests. From measure 3 to 7, the snare line consists of eighth notes with accents (>). The rhythm is: 3 eighth notes, 2 eighth notes, 3 eighth notes, 2 eighth notes, 3 eighth notes, 2 eighth notes, 3 eighth notes, 2 eighth notes, 3 eighth notes, 2 eighth notes, 3 eighth notes, 2 eighth notes, 3 eighth notes, 2 eighth notes, 3 eighth notes, 2 eighth notes.

Both Hands ⊖

Left Hand ⊖

Right Hand ⊖

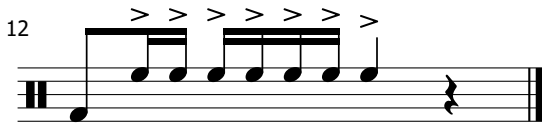
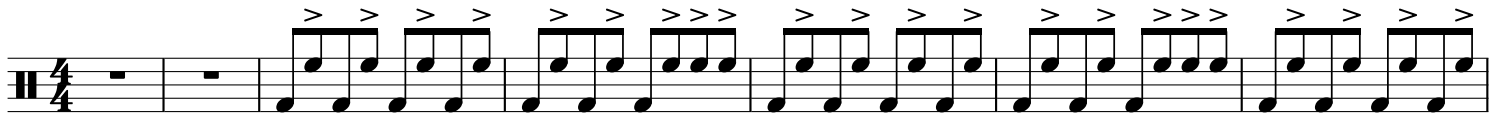
Musical notation for measures 8-11. Measure 8 continues with eighth notes and accents. Measure 9 features sixteenth notes with accents. Measure 10 contains four groups of triplet eighth notes, each marked with a '3'. Measure 11 returns to eighth notes with accents.

Both Hands ⊖

Musical notation for measures 12-13. Measure 12 continues with eighth notes and accents. Measure 13 ends with a double bar line.

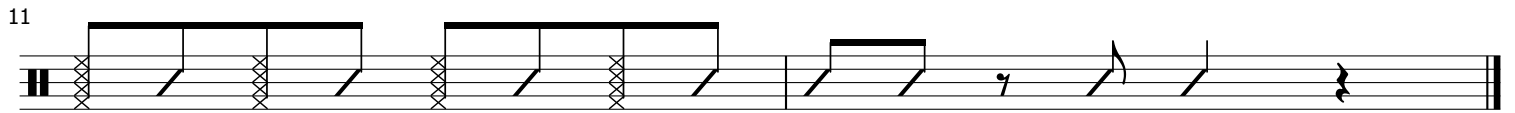
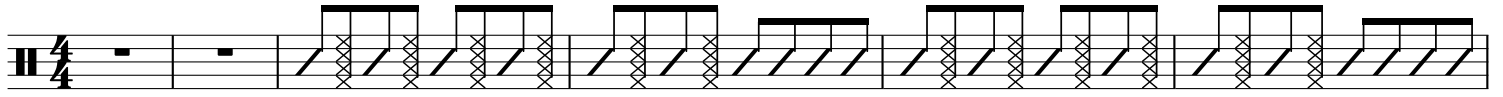
TENOR LINE

Eat Em' Up



BASS LINE (5)

Eat Em' Up



CYMBAL LINE

Eat Em' Up



Go Hounds Go

Musical score for "Go Hounds Go" in 4/4 time. The score is divided into five staves: SNARE LINE, TENOR LINE, FLUBS, BASS LINE (5), and CYMBAL LINE. The music is organized into four measures. The first and third measures feature a rhythmic pattern of eighth notes with accents (>) on the first, second, and fourth notes. The second and fourth measures feature a similar pattern but with a half rest on the first note. The FLUBS staff shows a pattern of quarter notes in the second and fourth measures, with the lyrics "Go Hounds Go" written below. The BASS LINE (5) and CYMBAL LINE staves show a pattern of eighth notes with accents (>) on the first, second, and fourth notes, with a half rest on the first note in the second and fourth measures.

SNARE LINE

TENOR LINE

FLUBS

BASS LINE (5)

CYMBAL LINE

Go Hounds Go

Go Hounds Go

5

SN. L.

TN. L.

FB.

B. L.

C. L.

Go Hounds Go

SNARE LINE

Sexy Back

4

Musical notation for measures 1-11. Measure 1 contains a whole rest. Measures 2-11 feature a repeating pattern of eighth notes with asterisks, starting with a quarter rest followed by two eighth notes.

12

Musical notation for measures 12-19. Each measure contains a quarter rest followed by two eighth notes with asterisks.

20

Musical notation for measures 20-23. Measures 20-22 each contain a quarter rest followed by two eighth notes with asterisks. Measure 23 contains a quarter rest followed by a quarter note.

TENOR LINE

Sexy Back

Musical staff 1: Tenor line for 'Sexy Back' starting at measure 1. The staff is in 4/4 time and contains two whole rests followed by a rhythmic pattern of eighth notes.

6

Musical staff 2: Tenor line for 'Sexy Back' starting at measure 6. The staff contains a rhythmic pattern of eighth notes.

10

Musical staff 3: Tenor line for 'Sexy Back' starting at measure 10. The staff contains a rhythmic pattern of eighth notes.

14

Musical staff 4: Tenor line for 'Sexy Back' starting at measure 14. The staff contains a rhythmic pattern of eighth notes.

18

Musical staff 5: Tenor line for 'Sexy Back' starting at measure 18. The staff contains a rhythmic pattern of eighth notes.

22

Musical staff 6: Tenor line for 'Sexy Back' starting at measure 22. The staff contains a rhythmic pattern of eighth notes followed by a quarter note and a whole rest.

BASS LINE (5)

Sexy Back



8



15



22



CYMBAL LINE

Sexy Back

4

The first line of musical notation is in 4/4 time. It begins with a 4-measure rest, indicated by a large '4' above the staff and a thick horizontal bar. The rest is followed by ten measures of a rhythmic pattern consisting of alternating eighth notes and eighth rests, with a cymbal symbol (a small 'x') above each eighth note.

14

The second line of musical notation starts at measure 14. It continues the rhythmic pattern of alternating eighth notes and eighth rests with cymbal symbols above the notes. The line concludes with a double bar line.

White Stripes

Drum score for White Stripes in 4/4 time. The score is divided into four parts: SNARE LINE, TENOR LINE, BASS LINE (5), and CYMBAL LINE. Each part begins with a 4-measure rest, indicated by a large '4' above the staff. The SNARE LINE starts in the 5th measure with a snare drum roll (quarter notes), followed by a pattern of snare and cymbal hits. The TENOR LINE starts in the 5th measure with a tenor drum roll (quarter notes), followed by a pattern of tenor and snare hits. The BASS LINE (5) starts in the 2nd measure with a continuous bass drum pattern (eighths). The CYMBAL LINE starts in the 5th measure with a cymbal pattern (quarter notes).

SNARE LINE

TENOR LINE

BASS LINE (5)

CYMBAL LINE

11

SN. L.

TN. L.

B. L.

C. L.

The musical score consists of four staves labeled SN. L., TN. L., B. L., and C. L. The score is divided into three measures. The first measure contains notes with 'x' marks and 'SK' labels. The second measure contains notes with 'x' marks and 'SK' labels. The third measure contains notes with 'x' marks and a '*' mark. The parts are connected by a brace on the left and a double bar line on the right.

