

TRUMPET IN B \flat

BOY GIRL MEDLEY

LET'S GET LOUD
(JENNIFER LOPEZ)

1. 2.

(CH) *f*

(V)

2

TRUMPET IN B \flat

The main musical score consists of seven staves of music. It begins with a treble clef and a common time signature. The first staff contains a sequence of eighth and quarter notes, including a triplet of eighth notes. The second staff continues with similar rhythmic patterns, featuring some beamed eighth notes. The third staff has a more sparse arrangement with quarter notes and rests. The fourth staff includes a triplet of eighth notes. The fifth staff continues with quarter and eighth notes. The sixth staff features a triplet of eighth notes. The seventh staff concludes with a triplet of eighth notes.

BACKSTREET'S BACK (BACKSTREET BOYS)

This section shows the beginning of the piece 'Backstreet's Back'. It starts with a treble clef and a common time signature. The first measure is a whole rest. The second measure contains a chord diagram for a G major triad (G-B-D) with a finger number '3' above it. The third measure is a whole rest. The fourth measure contains a chord diagram for an F major triad (F-A-C) with a finger number '8' above it. The fifth measure is a whole rest. The sixth measure contains a chord diagram for an E major triad (E-G-B) with a finger number '7' above it. The seventh measure is a whole rest. The eighth measure contains a chord diagram for a D major triad (D-F-A) with a finger number '11' above it. The ninth measure is a whole rest. The tenth measure contains a chord diagram for a C major triad (C-E-G) with a finger number '8' above it.

LARGER THAN LIFE (BACKSTREET BOYS)

This section shows the beginning of the piece 'Larger Than Life'. It starts with a treble clef and a common time signature. The first measure is a whole rest. The second measure contains a chord diagram for an F major triad (F-A-C) with a finger number '8' above it. The third measure is a whole rest. The fourth measure contains a chord diagram for a G major triad (G-B-D) with a finger number '15' above it. The fifth measure is a whole rest. The sixth measure is a whole rest. The seventh measure contains a whole note G. The eighth measure contains a whole note A. The ninth measure contains a whole note B. The tenth measure contains a whole note C. The eleventh measure is a whole rest. The twelfth measure contains a chord diagram for an F major triad (F-A-C) with a finger number '8' above it. The thirteenth measure is a whole rest. The fourteenth measure is a whole rest. The fifteenth measure is a whole rest. The sixteenth measure is a whole rest. The seventeenth measure is a whole rest. The eighteenth measure is a whole rest. The nineteenth measure is a whole rest. The twentieth measure is a whole rest. The twenty-first measure is a whole rest. The twenty-second measure is a whole rest. The twenty-third measure is a whole rest. The twenty-fourth measure is a whole rest. The twenty-fifth measure is a whole rest. The twenty-sixth measure is a whole rest. The twenty-seventh measure is a whole rest. The twenty-eighth measure is a whole rest. The twenty-ninth measure is a whole rest. The thirtieth measure is a whole rest. The thirty-first measure is a whole rest. The thirty-second measure is a whole rest. The thirty-third measure is a whole rest. The thirty-fourth measure is a whole rest. The thirty-fifth measure is a whole rest. The thirty-sixth measure is a whole rest. The thirty-seventh measure is a whole rest. The thirty-eighth measure is a whole rest. The thirty-ninth measure is a whole rest. The fortieth measure is a whole rest. The forty-first measure is a whole rest. The forty-second measure is a whole rest. The forty-third measure is a whole rest. The forty-fourth measure is a whole rest. The forty-fifth measure is a whole rest. The forty-sixth measure is a whole rest. The forty-seventh measure is a whole rest. The forty-eighth measure is a whole rest. The forty-ninth measure is a whole rest. The fiftieth measure is a whole rest.

TRUMPET IN B \flat

The musical score is written for Trumpet in B \flat and consists of five staves. The first staff begins with a *mf* dynamic, followed by a *f* dynamic section with a triplet of eighth notes and an accent, and ends with a *mf* dynamic. The second staff starts with a *f* dynamic, includes another triplet with an accent, and ends with a *mf* dynamic. The third staff contains a box labeled "WANNABE (SPICE GIRLS)", followed by a sixteenth-note triplet (6), an eighth-note triplet (8) with a breath mark (v), a quarter-note triplet (4) with a breath mark (PC), and a four-note eighth-note triplet (CH) with an accent, all in a *mf* dynamic. The fourth staff is a continuous eighth-note line with accents. The fifth staff continues the eighth-note line with accents, followed by an eighth-note triplet (8) with a breath mark (v), and a quarter-note triplet (4) with a breath mark (PC).

TRUMPET IN B \flat

(CH) 4 (PC) 8

(CH)

2 *mf*

(CH)

(V) 3 3

(CH)

TRUMPET IN B \flat

(RAP) 8

mf

3 3 (CH) >

ANOTHER NIGHT
(REAL MCCOY)

4 (V) 8 8

mf

"JUST ANOTHER
NIGHT..."

8 8 8 (CH) 8

TOGETHER AGAIN (JANET JACKSON)

(V) 8 (V2) 8 (PC) 6 (CH) 8 4 8

(MODULATION)

8 8 "EVERYWHERE I GO..."

mf LEGATO

COULD YOU BE LOVED
(BOB MARLEY)

3

TRUMPET IN B \flat

(CH)

f

mf

16

(CH)

11

mf

3

(CH)

1.

2.

f

3

4

(CH)

mf