

Recorded by BILLY RAY CYRUS
ACHY BREAKY HEART

BARITONE T.C.

Words and Music by
DON VON TRESS
Arranged by PAUL JENNINGS

Relaxed Rock

Musical score for Baritone T.C. of "Achy Breaky Heart". The score is written in 4/4 time and consists of seven staves of music. The key signature has one flat (Bb). The score includes various dynamics such as *f*, *mf*, and *legato*. Measure numbers 5, 13, 21, 29, 37, 45, and 6 are indicated in boxes. The score ends with a fermata over the final note.

03739450

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Baritone (T.C.)

Recorded by Lady Gaga BORN THIS WAY

Germanotta, Laursen, Garibay, Blair

5 Jay Dawson and Jim Reed

Musical score for Baritone (T.C.) of "Born This Way" by Lady Gaga. The score is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). It consists of five staves of music, with measure numbers 5, 13, 21, 29, and 34 marked at the beginning of their respective staves. The score includes various dynamics such as *f*, *ff*, *f*, *mf*, *mf*, *ff*, *p*, *fff*, *ff*, *p*, *ff*, and *fff*. The music features a mix of eighth and sixteenth notes, often with accents and slurs. The piece concludes with a double bar line at the end of the fifth staff.

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BARITONE T.C.

Recorded by KANSAS

CARRY ON WAYWARD SON

Words and Music by
KERRY LIVGREEN

Arranged by MICHAEL SWEENEY

Heavy Rock

The musical score is written for Baritone T.C. and consists of ten staves of music. The key signature is one flat (B-flat) and the time signature is 4/4. The score includes various musical notations such as dynamics (p, ff, mf, fp), articulation (accents, slurs), and performance instructions (Coda, D.S. al Coda). Measure numbers 10, 18, 26, 33, 39, 50, and 54 are indicated in boxes. The piece concludes with a final cadence marked with a fermata and a triangle symbol.

03744000

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Baritone (T.C.)

Recorded by MARTHA and the VANDELLAS

DANCING IN THE STREET

Marvin Gaye, Ivy Hunter, Wm Stevenson

Tim Waters

Medium rock feel $\text{♩} = 124$

The musical score is written for Baritone (T.C.) in a 4/4 time signature with a key signature of one flat (Bb). The tempo is marked 'Medium rock feel' with a quarter note equal to 124 beats per minute. The score consists of six staves of music. The first staff begins with a piano (*p*) dynamic and a crescendo leading to a forte (*f*) dynamic. The music features a rhythmic pattern of eighth and sixteenth notes, often beamed together. Measure numbers 6, 14, 20, 28, and 36 are indicated in boxes above the staff. The final staff concludes with a *fp* (fortissimo piano) dynamic followed by a crescendo to a *ff* (fortissimo) dynamic.

Baritone (T.C.)

THE HEY SONG

Mike Leander and Gary Glitter

Paul Lavender

Steady rock shuffle $\text{♪} = \text{♪}^{-3}\text{♪}$

Clap

5 Play

f

10

14 Hey!

ff

Hey!

19 Hey!

22 Huh!

Huh!

Hey!

Huh!

Hey!

27

28 Hey!

Hey!

Hey!

Hey!

ff

36

f

ff

Baritone Rock $\text{♩} = 164$

SHAKE IT OFF

Words and Music by TAYLOR SWIFT,
MAX MARTIN and SHELLBACK
Arranged by TOM WALLACE
Percussion by TONY McCUTCHEN

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 2 55 56

f *ff* *ff* *ff* *ff* *fff*

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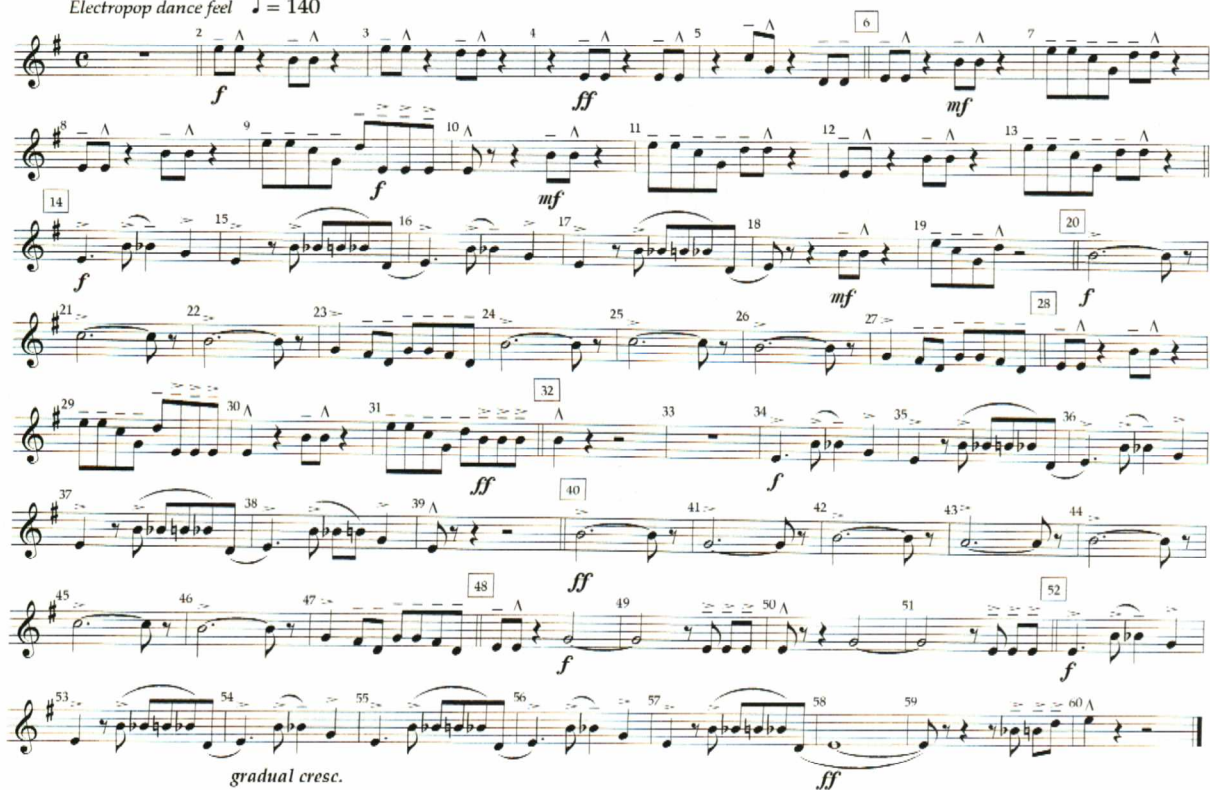
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Baritone 

POKER FACE

Words and Music by Stefani Germanotta and RedOne
arranged by Tom Wallace
perc. arr. by Tony McCutchen*Electropop dance feel* ♩ = 140


2 *f* 3 *ff* 4 5 *mf* 6 7 8 9 *f* 10 *mf* 11 12 13 14 15 *f* 16 17 18 *mf* 19 20 *f* 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 60 *gradual cresc.* *ff*

As recorded by Salt-n-Pepa

Tenor Saxophone/Baritone TC

PUSH IT

Herbie Azor

Mike Story

The musical score is written in 4/4 time and consists of five staves of music. The first staff begins with a dynamic marking of *f* and contains a sequence of eighth notes with accents. The second staff starts at measure 8, marked with a circled '9', and continues the eighth-note pattern with a *f* dynamic. The third staff begins at measure 16, marked with a circled '17', and features a change in dynamics to *mf* with the introduction of eighth-note beamed pairs. The fourth staff starts at measure 22, marked with a circled '25', and includes a double bar line with repeat dots, followed by a *f* dynamic. The fifth and final staff begins at measure 29 and concludes with a *ff* dynamic marking and a final chord.

LOW BRASS & WOODWIND #1 - Bass Clef

SOUL MAN

Words and Music by
ISAAC HAYES and DAVID PORTER
Arranged by RALPH FORD

Groove!

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It consists of 44 measures across seven staves. The score includes various dynamics such as *sfz*, *ff*, *sfp*, and *fff*, along with accents and slurs. Measure numbers 1 through 44 are indicated below the notes. There are also boxed measure numbers 9, 17, 25, 31, and 39. The piece concludes with a double bar line at the end of measure 44.

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LOW BRASS & WOODWIND #2 - Bass Clef

SOUL MAN

Words and Music by
ISAAC HAYES and DAVID PORTER
Arranged by RALPH FORD

Groove!

1 *fp* < *f* 2 3 *fp* < *f* 4 *ff* 5 *f*

6 7 8 *sfz* *sfz* *sfz* 9 10 6

16 17 18 19 20 21 *f*

22 23 24 *ff* 25 26 27 *f*

28 29 30 *sfp* < *ff* 31 32 33

34 35 36 37 38

39 40 *sfz* 41 *ff* 42 *sfp* 43 44 *fff*

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Baritone (T.C.)

Recorded by KeSha

YOUR LOVE IS MY DRUG

Kesha Sebert, Joshua Colman and Pebe Sebert

5 Tom Wallace and Tony McCutchen

Bouncy pop $\text{♩} = 130$

The musical score is written in treble clef with a common time signature (C). It consists of five staves of music. The first staff begins with a dynamic marking of *f* and includes a circled measure number 5. The second staff includes a circled measure number 13 and a dynamic marking of *f*. The third staff includes circled measure numbers 21 and 25, with dynamic markings of *ff* and *f*. The fourth staff includes a circled measure number 29 and a dynamic marking of *f*. The fifth staff includes a circled measure number 31 and a dynamic marking of *ff*. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some slurs and accents throughout the piece.

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