

Xylophone

Shut Up and Dance

Pacifica High School

comp. Walk The Moon
arr. Brandon Naylor

A $\text{♩} = 128$
7

mp *f*

B 7

17 **C** RH louder than LH
mp

22 **D** 1
f

27 **E** 3
p *f*
r l l r l l r l r

33 5
mp *f* *mp*

36 **F** 3 3 3 1
f *ff* 3 3

40 *pp* *f* *mf*
4 1 3 2 4 3 1 2

43 1
ff

Vibraphone 1

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A $\text{♩} = 128$
4

p *mp* *mp* *f*

B

10 **6** **C**

f

20

24 **D**

f *mp* *f* **3**

31 **E**

f

35 **metalz feature**

ff **3** *mp* *f* *ff*

39 **F**

f *ff*

44

Vibraphone 2

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A $\text{♩} = 128$
5

B 6

16 **C**

21 **D**

26 **E** 3

33 metalz feature **F**

36

40

45

Marimba 1

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A ♩ = 128
4

7

B 7

17 **C** RH louder than LH

22 **D** 1

27 **E** 3

33 5

36 **F** 1

40

43

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

rlrlrlrl

4 1 3 2 4 3 1 2

Marimba 2

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A $\text{♩} = 128$
4

B 7

C 17 RH louder than LH **mp**

D 22 1 **f**

E 27 3 **p** **f** **f** r l l r l l r l r

F 33 5 **mp** **f** **mp**

36 **f** **ff** 3 3 3 3 1

40 **pp** **f** **mf** 4 1 3 2 4 3 1 2

43 **ff** 1

Marimba 3

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A $\text{♩} = \frac{128}{5}$

8 **B** **C**

18 RH louder than LH

23 **D** 1 3

31 **E** f r l l r l l r l r

34 5 mp f mp f

38 3 3 3 **F** 1 pp 4 1 3 2

41 f mf ff

45 1 4 3 1 2

Marimba 4

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A ♩ = 128
5

8 **B** 7 **C**

18 RH louder than LH

23 **D** 1 3

31 **E** *f* r l l r l l r l r

34 5 *mp* *f* *mp* *f*

38 3 3 3 **F** 1 *pp* 4 1 3 2

41 *f* *mf* *ff*

45 1 4 3 1 2

Drum Set

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A $\text{♩} = 128$
3

mp

8 **B**

f

R 1 1KR 1 1KRLRKRLRL

13 **C**

boosh

crash choke

mf

18 **D**

baboosh

24 *mf* $\text{mf} \rightarrow f$

E

disco beat - keep time for mallets

28 *ff* $mp \rightarrow f$

32 *f*

36 boosh - with woods

3

[F] RH on ride, LH on HH/snare

39

f

39

42

max boosh

ff

1

42

max boosh

ff

1

Aux 1

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A $\text{♩} = 128$
4

something textural, try wind chimes or cymbal colors

B sus roll

pick a cymbal

ff snare tom

11

sus roll

choke!

C triangle - mute when staccato

17

mp lighter, textural

22

boo

D BASS

mp $\longrightarrow$ *f*

E top of cowbell + cross-stick on snare

27

3

p $\longrightarrow$ *f*

r l r r r l r

34

F sus roll (get here asap, two count roll is fine as well. always release on 1)

38

3 bass gong

1

admire the squeaky clean wood perms

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A $\text{♩} = 128$ 4 something textural, try wind chimes or cymbal colors 1 **B** bass drum *mf*

12 **C** ride cymbal - mute when *mp*

18

D sus roll choke on + count 2 sus roll choke 2 **E** bass/gong hit 3 bass/gong hit *mf* *f* *f*

36 **F** bass/gong hit 3 snare/tom 1 *f*

Synth

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A ♩ = 128

you start this - patch 1

Musical notation for section A, measures 1-4. The key signature has four flats (B-flat major/D-flat minor). The time signature is 4/4. The melody is in the right hand, starting on a whole note G4, followed by eighth notes. The left hand has whole rests. The dynamic is *mf*.

5

start to crossfade here, slow lead in

Musical notation for section A, measures 5-8. The melody continues in the right hand. The left hand has whole rests.

9

B crossfade ends

perform this like crazy

Musical notation for section B, measures 9-12. The melody continues in the right hand. The left hand has whole rests.

13

patch 2

Musical notation for section B, measures 13-16. The melody continues in the right hand. The left hand has whole rests. At the end of measure 15, there is a 'cue riser' instruction with a short rising scale in the right hand.

17

C

cutesy and little

Musical notation for section C, measures 17-19. The melody is in the right hand, mostly whole notes. The left hand has a rhythmic pattern of eighth notes. The dynamic is *mp*.

20

Musical notation for section C, measures 20-22. The melody continues in the right hand. The left hand continues with the rhythmic pattern of eighth notes.

2

23

D

cue riser 2

patch 3

f

patch 5

E

pedal this note while patch changing

This system contains measures 23 through 26. The bass line features a rising eighth-note pattern labeled 'cue riser 2'. The treble line has rests for measures 23 and 24, followed by chords in measures 25 and 26. Measure 25 is marked with a forte (*f*) dynamic and labeled 'patch 3'. Measure 26 is marked with a forte (*f*) dynamic and labeled 'patch 5' and 'E'. A note in measure 26 has a pedal line underneath it with the instruction 'pedal this note while patch changing'.

27

sick duo moment

patch 4

cue riser

ff

vocal samples start on C, go chromatically up

f

This system contains measures 27 through 31. The bass line has a rising eighth-note pattern labeled 'cue riser'. The treble line has a melodic line labeled 'sick duo moment' and 'patch 4' in measure 27, followed by a rest in measure 28, and then chords in measures 29, 30, and 31. Measure 27 is marked with a fortissimo (*ff*) dynamic. Measure 31 is marked with a forte (*f*) dynamic. A note in measure 31 has a pedal line underneath it with the instruction 'vocal samples start on C, go chromatically up'.

32

This system contains measures 32 through 37. The bass line has a rising eighth-note pattern. The treble line has chords in measures 32, 33, 34, 35, 36, and 37.

38

F

ff

This system contains measures 38 through 43. The bass line has a rising eighth-note pattern. The treble line has chords in measures 38, 39, 40, 41, 42, and 43. Measure 43 is marked with a fortissimo (*ff*) dynamic.

44

1

This system contains measures 44 and 45. The bass line has a rising eighth-note pattern. The treble line has chords in measures 44 and 45. Measure 45 is marked with a forte (*f*) dynamic.

Guitar Shut Up and Dance

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A ♩ = 128

light plucks

mp

2

light plucks

T
A
B

mp

5

The image shows a musical score for the song 'The Rose Tree'. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style, featuring a series of eighth notes. The score is divided into three measures, each containing a sequence of eighth notes. Below the staff, there are three empty staves, likely for accompaniment or a second part. The first measure of the melody is: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). The second measure is: C4 (quarter), Bb3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter). The third measure is: Bb3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), Bb3 (quarter).

8

B the shnastiest guitar sound
perform this like crazy

ff

4 the shnastiest guitar sound - fill in with power chords
perform this like crazy

2-2-2-2-2-2-2-2-2-2-2-2-2-2-2

ff

15

C

cute, think bass. distortion way down

mf

cute, think bass. distortion way down

4-4 4-4-4 4 4-4-3 2 2 4 4 2 1-1 4 4 2 2 4 4

mf

20

25 **D** rock guitar vibes **E**

33

39 **F** treat this like a solo - make guitar sing



ff treat this like a solo - make guitar sing

2 4 1 1 4 6 4 2 2 1 4 2 4 1 6 6 4 4 1 4 2 2

ff

43

be very cool here

fff

1

be very cool here

fff

The image shows a musical score for a piece titled "be very cool here". The score is written for a piano and features a treble and bass staff. The key signature is B-flat major (two flats) and the time signature is 4/4. The piece begins with a treble staff containing a melodic line and a bass staff containing a rhythmic accompaniment. The melody is composed of eighth and sixteenth notes, while the bass line consists of a steady eighth-note pattern. The score is divided into two systems. The first system ends with a double bar line and a repeat sign. The second system begins with a double bar line and a repeat sign, followed by a final double bar line. The piece concludes with a final double bar line. The score is marked with a forte dynamic (*fff*) and includes a first ending bracket. The tempo is indicated as "be very cool here". The score is written in a modern, clean style with a white background and black notation. The notes are clearly visible, and the dynamic markings are prominent. The overall layout is professional and easy to read.