

ALTO SAX 1

shaker song

Music by JAY BECKENSTEIN
Arranged by PAUL JENNINGS

MODERATE LATIN ROCK (♩=120)

Solo (w/Flugel)

9

The musical score is written on a single staff in treble clef with a common time signature (C). It begins with a key signature of one flat (Bb). The tempo is marked 'MODERATE LATIN ROCK' with a quarter note equal to 120 beats per minute. The score is divided into measures, with measure numbers 9, 17, 25, 33, 41, and 49 circled. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Dynamic markings such as *mf* (mezzo-forte) and *f* (forte) are used throughout. There are also accents and slurs. The score ends at measure 50.

309-19040

ALTO SAX 1

Musical staff 51-55 with notes and dynamics.

Musical staff 56-60. Includes circled measure 59, "SOLO (2 X'S OPT.)", and "CMA7" chord.

Musical staff 61-65 with "CMA7" and "FMA7" chords.

Musical staff 66-69. Includes circled measure 67, "Bbsus", "EbMA9", and "Absus" chords.

Musical staff 70-74. Includes "DbMA9", "Bbsus", "EbMA9", and "1. Csus tr (PLAY)" instruction.

Musical staff 75-80. Includes circled measure 77, "HUSHED, BUT INTENSE", "2. tr (END SOLO)", "fp", and "p sub." dynamics.

Musical staff 81-86 with notes and dynamics.

Musical staff 87-92. Includes circled measure 91, "THIS SECTION MAY BE OPENED UP BEFORE D.C.", "fp", "ff", and "LONG FALL" markings.

Musical staff 93-99. Includes circled measure 95, "CODA", and "D.C. AL CODA" marking.

Musical staff 100-103. Includes "(W/ FLUGEL)", "CMA7 (AD LIB.)", and "POCO RIT." marking.

309-19040/P.2

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ALTO SAX 2

shaker song

Music by JAY BECKENSTEIN
Arranged by PAUL JENNINGS

MODERATE LATIN ROCK (♩ = 120)

9

1-8

9-16

17

17-22

23

25

24

25

26

mf

mf

27

28

29

30

31

32

33

33-38

39

40

mf

41

42

43

44

45

46

47

48

49

49

50

51

52

53

54

55

56

57

58

(To CODA ⊕)

59

(BOTH X's)

(2ND X ONLY)

59

60

61

62

63

64

65

66

309. 19040

ALTO SAX 2

67

77 HUSHED, BUT INTENSE

75 *fp* 76 *fp* 77 *Psub.* 78

91 THIS SECTION MAY BE OPENED UP BEFORE D.C.

88 89 90 91 LONG FALL

fp

3

92-94

D.C. AL CODA

CODA

99 100 101 102 103

fp (Poco Rit.)

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Recorded by SPYRO-GYRA and MANHATTAN TRANSFER

TENOR SAX 1

shaker song

Music by JAY BECKENSTEIN
Arranged by PAUL JENNINGS

MODERATE LATIN ROCK (♩ = 120)

Handwritten annotations in the score include circled measure numbers: 9, 17, 25, 33, 41, and 49. A circled 'W/TPT.' is written above measure 12. The score includes dynamic markings such as *mf* and *f*, and various musical notations including slurs, accents, and articulation marks.

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TENOR SAX 1

Musical staff 51-54. Measures 51, 52, 53, and 54. Includes dynamic markings like *mf* and *f*.

(To CODA ⊕)

Musical staff 55-58. Measures 55, 56, 57, and 58.

59 BOTH X'S (2ND X ONLY)

Musical staff 60-66. Measures 60, 61, 62, 63, 64, 65, and 66. Includes dynamic markings like *mf* and *f*.

Musical staff 67-70. Measures 67, 68, 69, and 70. Includes dynamic markings like *mf* and *f*.

Musical staff 71-74. Measures 71, 72, 73, and 74. Includes dynamic markings like *mf* and *f*. A box labeled "1." and "PLAY" is present.

77 HUSHED, BUT INTENSE

Musical staff 75-80. Measures 75, 76, 77, 78, 79, and 80. Includes dynamic markings like *mf* and *f*. A box labeled "p sub." is present.

Musical staff 81-86. Measures 81, 82, 83, 84, 85, and 86. Includes dynamic markings like *mf* and *f*. A box labeled "1." and "2." is present.

91 THIS SECTION MAY BE OPENED UP BEFORE D.C.

Musical staff 87-92. Measures 87, 88, 89, 90, 91, and 92. Includes dynamic markings like *mf* and *f*. A box labeled "3" and "D.C. AL CODA" is present. A note "(LONG FALL)" is written below the staff.

⊕ CODA

Musical staff 93-103. Measures 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, and 103. Includes dynamic markings like *mf* and *f*. A note "(Poco rit.)" is written at the end.

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TENOR SAX 2

Recorded by SPYRO-GYRA and MANHATTAN TRANSFER

shaker song

Music by JAY BECKENSTEIN
Arranged by PAUL JENNINGS

Moderate Latin Rock (♩=120) 9

17 25 33 41 49 59

To Coda

Both X's AND X ONLY

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TENOR SAX 2

67

68 69 70

71 72 73 74

77 HUSHED, BUT INTENSE

75 sfz 76 sfz p sub.

79 80 81 82

83 84 85 86 87

88 89 90 91

92-94 (D.C. AL CODA)

⊕ CODA

95 96 97 98

99 100 101 102 103

sfz *Poco rit.*

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BARITONE SAX


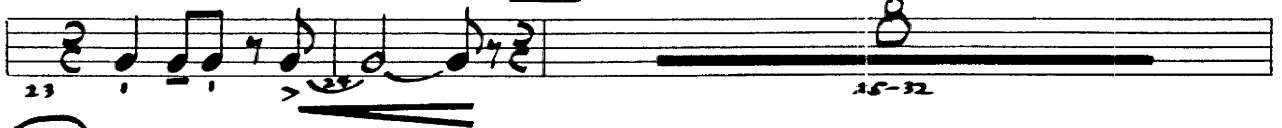
shaker song


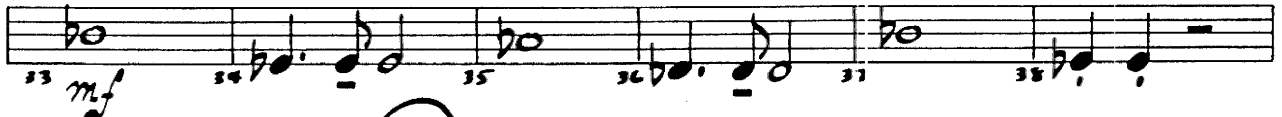
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Arranged by PAUL JENNINGS


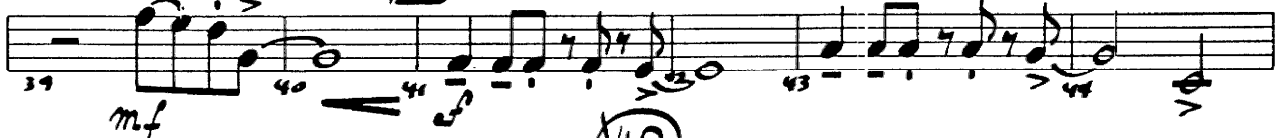
MODERATE LATIN ROCK (♩ = 120) 



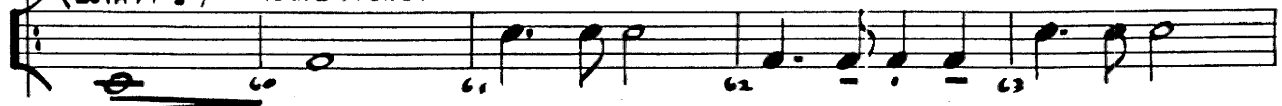
 

 (BOTH X'S) (2ND X ONLY) 

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BARITONE SAX

67 BOTH X'S

Musical staff 1: Measures 64-67. Includes a fermata over measure 65.

Musical staff 2: Measures 68-73. Includes first ending bracket and dynamic markings.

Musical staff 3: Measures 74-78. Includes second ending bracket, dynamic markings (p, f, p sub.), and the annotation "HUSHED BUT INTENSE".

Musical staff 4: Measures 79-82. Includes first ending bracket and dynamic markings.

Musical staff 5: Measures 83-86. Includes second ending bracket and dynamic markings.

Musical staff 6: Measures 87-90. Includes dynamic markings.

Musical staff 7: Measures 91-94. Includes a long rest and the annotation "THIS SECTION MAY BE OPENED UP BEFORE D.C.".

Musical staff 8: Measures 91-94. Includes a long rest, dynamic markings, and the annotation "LONG FALL".

(D.C. AL CODA)

CODA

Musical staff 9: Measures 95-98. Includes dynamic markings.

PLAY LOWER ONLY IF QUIET ENOUGH

Musical staff 10: Measures 99-103. Includes dynamic markings and the annotation "Poco rit.".

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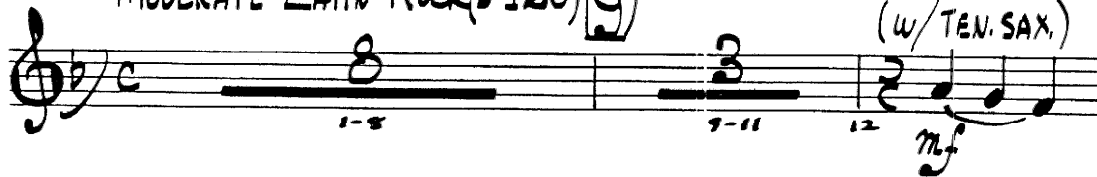
shaker song

TRUMPET 1

Music by JAY BECKENSTEIN
Arranged by PAUL JENNINGS

MODERATE LATIN ROCK (♩:120) 

(w/TEN. SAX.)




17




25



33



41




309-19040

TRUMPET 1

49

Musical staff 1: Measures 49-51. Includes dynamic markings *mf* and *f*.

Musical staff 2: Measures 52-56. Includes dynamic markings *f* and *mf*.

(TO CODA)

59

(BOTH X'S) (2ND X ONLY)

Musical staff 3: Measures 57-61. Includes dynamic markings *f* and *mf*.

Musical staff 4: Measures 62-66. Includes dynamic markings *f* and *mf*.

67

Musical staff 5: Measures 67-70. Includes dynamic markings *f* and *mf*.

Musical staff 6: Measures 71-75. Includes dynamic markings *f* and *mf*. Includes annotation (PLAY).

77 (HUSHED, BUT INTENSE)

Musical staff 7: Measures 77-82. Includes dynamic markings *p sub.*, *mf*, and *f*.

Musical staff 8: Measures 83-87. Includes dynamic markings *f* and *mf*.

91 (THIS SECTION MAY BE OPENED UP BEFORE D.C.)

Musical staff 9: Measures 88-92. Includes dynamic markings *mf* and *ff*. Includes annotation (LONG FALL).

(CODA)

(D.C. AL CODA)

Musical staff 10: Measures 93-103. Includes dynamic markings *f* and *mf*. Includes annotation (Rit.).

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TRUMPET 2

shaker song

MODERATE LATIN ROCK
(♩=120)

Music by JAY BECKENSTEIN
Arranged by PAUL JENNINGS

9

17

25

33

41

49

IN STAND

OPEN

mf

f

p

309-19040

TRUMPET 2

(TO CODA ⊕) (OPT.)

53 54 55 56 57 58 59

60 SOLO FMA⁷ (2ND X OPT.) Bbma⁷ FMA⁷ Bbma⁷ FMA⁷

61 62 63

64 Bbma⁷ FMA⁷ Bbma⁷ (67) Eb sus

68 Abma⁹ Db sus Gbma⁹ Eb sus

72 Abma⁹ 1. C sus tr (PLAY) 2. tr (END SOLO) (77) HUSHED, BUT INTENSE

73 74 75 76 77 78

79 80 81 82 83 84

85 86 87 88 89 90 91 (THIS SECTION MAY BE OPENED UP BEFORE D.C.)

(LOW FALL) 92-94

(D.C. AL CODA)

⊕ CODA

95 96 97 98

(W/ ALTO SAX.)

99 100 101 102 103 104

FMA⁷ (AD LIB.)

(For it.)

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shaker song

TRUMPET 3

Music by JAY BECKENSTEIN
Arranged by PAUL JENNINGS

MODERATE LATIN ROCK

(♩ = 120)

Musical staff with treble clef and common time signature. It contains three measures of whole rests. The first measure is labeled '1-8', the second '9-16', and the third '17-22'. Above the staff, circled numbers '9' and '17' indicate specific measures. The staff ends with a double bar line.

Musical staff with bass clef and common time signature. It contains seven measures of music. Measure 25 is circled. The dynamic marking 'mf' is present. The staff ends with a double bar line.

Musical staff with bass clef and common time signature. It contains ten measures of music. Measure 33 is circled. The dynamic marking 'mf' is present. Performance instructions 'IN STAND' and 'OPEN' are written above the staff. The staff ends with a double bar line.

Musical staff with bass clef and common time signature. It contains nine measures of music. Measure 41 is circled. The dynamic marking 'mf' is present. The staff ends with a double bar line.

Musical staff with bass clef and common time signature. It contains three measures of music. Measure 49 is circled. The dynamic marking 'mf' is present. The staff ends with a double bar line.

Musical staff with bass clef and common time signature. It contains four measures of music. Measure 49 is circled. The dynamic marking 'mf' is present. The staff ends with a double bar line.

Musical staff with bass clef and common time signature. It contains three measures of music. Measure 49 is circled. The dynamic marking 'mf' is present. The performance instruction '(TO CODA)' is written above the staff. The staff ends with a Coda symbol (a circle with a cross inside) and a double bar line.

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TRUMPET 3

59 (BOTH X's) (2ND X ONLY)

67

77 HUSHED, BUT INTENSE

p sub.

91 THIS SECTION MAY BE OPENED UP BEFORE D.C.

(LONG FALL) (D.C. AL CODA)

CODA

100 101 102

(Poco rit.)

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TRUMPET 4

shaker song

Music by JAY BECKENSTEIN
Arranged by PAUL JENNINGS

MODERATE LATIN ROCK

(♩ = 120)

8 9 11 6
1-8 9-16 17-22

23 mf 25 29 5 30 mf IN STAND

31 mf 32 OPEN 33 34-39 6 40 mf

41 42 mf 43 mf 44 mf

45 mf 46 mf 47 mf 48 mf

49 49 mf 50 mf 51 mf

52 mf 53 mf 54 mf 55 mf

56 mf 57 mf 58 mf 59 mf TO CODA

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TRUMPET 4

52 (BOTH X's) (2ND X ONLY)

61

72 73 74 75 76

77 (HUSHED, BUT INTENSE)

p sub. *sf* *sf* *sf*

91 THIS SECTION MAY BE OPENED UP BEFORE D.C.

87 88 89 90 91 92-94

LONG FALL (D.C. AL CODA)

CODA

99 100 101 102 103

(Poco rit.)

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TROMBONE 1

shaker song

Music by JAY BECKENSTEIN
Arranged by PAUL JENNINGS

MODERATE LATIN ROCK
(♩ = 120)

9

Musical staff with two whole notes. The first note is marked with a bracket and the number 1-8. The second note is marked with a bracket and the number 9-16.

Musical staff with measures 17-23. Measure 17 is circled. The dynamic is *mf*. The notes are: 17 (quarter), 18 (quarter), 19 (quarter), 20 (quarter), 21 (quarter), 22 (quarter), 23 (quarter).

Musical staff with measures 24-27. Measure 25 is circled and marked *Soli*. The notes are: 24 (quarter), 25 (quarter), 26 (quarter), 27 (quarter).

Musical staff with measures 28-32. The notes are: 28 (quarter), 29 (quarter), 30 (quarter), 31 (quarter), 32 (quarter).

Musical staff with measures 33-37. Measure 33 is circled. The dynamic is *mf*. The notes are: 33 (quarter), 34 (quarter), 35 (quarter), 36 (quarter), 37 (quarter).

Musical staff with measures 38-42. Measure 41 is circled. There is a crescendo marking. The notes are: 38 (quarter), 39 (quarter), 40 (quarter), 41 (quarter), 42 (quarter).

Musical staff with measures 43-48. The dynamic is *f*. The notes are: 43 (quarter), 44 (quarter), 45 (quarter), 46 (quarter), 47 (quarter), 48 (quarter).

Musical staff with measures 49-51. Measure 49 is circled. The notes are: 49 (quarter), 50 (quarter), 51 (quarter).

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TROMBONE 1

(To CODA ⊕)

52 53 54 55 56 57 58

59 (BOTH X's) (2ND X ONLY)

60 61 62 63 64 65 66 67

68 69 70 71 72

73 74 *p* 75 *sf* 76 *sf* 77 (HUSHED BUT INTENSE) *p sub.* 78 *sf* 79 *p*

80 81 82 83 84 85 86

87 88 89 90 91 (THIS SECTION MAY BE OPENED UP BEFORE D.C.)

92-94 *sf* (LONG FALL) (D.C. AL CODA)

⊕ CODA

95 96 97 98

99 100 *sf* 101 102 (Poco rit.) 103

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TROMBONE 2

shaker song

Music by JAY BECKENSTEIN
Arranged by PAUL JENNINGS

MODERATE LATIN ROCK
(♩ = 120)

9

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TROMBONE 2

(To CODA ⊕)

⊕ CODA

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Recorded by SPYRO-GYRA and MANHATTAN TRANSFER

TROMBONE 3

shaker song

Music by JAY BECKENSTEIN
Arranged by PAUL JENNINGS

MODERATE LATIN ROCK
(♩ = 120)

The musical score is written for Trombone 3 in a key of B-flat major (two flats) and common time (C). It begins with a 4-measure introduction on a single staff, featuring a whole note chord on G2 (labeled 1-8) and a whole note chord on G3 (labeled 9). The main body of the score consists of 11 staves of music, with measure numbers 17 through 51. The score includes various musical notations such as slurs, accents, and dynamic markings. A 'SOLI' section is marked from measure 25 to 27. Measure 41 is circled and labeled '(vib.)', indicating a vibrato effect. The piece concludes with a double bar line at measure 51.

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TROMBONE 3

(To CODA ⊕)

52 53 54 55 56 57 58

59 (BOTH X's) (2ND X ONLY)

59 60 61 62 63

64 65 66 67 (67) (BOTH X's)

64 65 66 67

68 69 70 71 72 73 *fp*

68 69 70 71 72 73

74 75 76 77 78 79 (77) HUSHED, BUT INTENSE

74 75 76 77 78 79

80 81 82 83 84 85 86

80 81 82 83 84 85 86

87 88 89 90 91 (91) (THIS SECTION MAY BE OPENED UP BEFORE D.C.)

87 88 89 90 91

92-94 (D.C. AL CODA)

⊕ CODA

95 96 97 98

99 100 101 102 103 *pp* *rit.*

99 100 101 102 103

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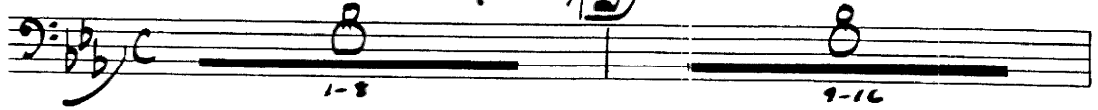
Recorded by SPYRO-GYRA and MANHATTAN TRANSFER

shaker song

TROMBONE 4

Music by JAY BECKENSTEIN
Arranged by PAUL JENNINGS

MODERATE LATIN ROCK (♩=120) 

















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TROMBONE 4

(To CODA ⊕)

52 53 54 55 56 57 58

59 (BOTH X's) (2ND X ONLY)

60 61 62 63

64 65 66 67

68 69 70 71 72 73

74 75 76 77 78 79

80 81 82 83 84 85

86 87 88 89 90 91 92 93 94

(17) (HUSHED, BUT INTENSE)

p *sp* *sp* *p sub.* *sp* *p*

(21) (THIS SECTION MAY BE OPENED UP BEFORE D.C.)

ff (LONG FALL) *ff* 92-94

(D.C. AL CODA)

⊕ CODA

95 96 97 98

99

sp *poco rit.*

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shaker song

GUITAR

Music by JAY BECKENSTEIN
Arranged by PAUL JENNINGS

MODERATE LATIN ROCK

(♩ = 120)

9 Ebma7 Bb9sus[Fmi7/Bb] Ebma7 Bb9sus[Fmi7/Bb]

9 Ebma7 Abma7 Ebma7 Abma7 Ebma7 Abma7 Ebma7 Abma7

mf (CLEAN, ACOUSTIC SOUND)

17 Db9sus Gbma7 B9sus Ema7 Db9sus

25 Ebma7 Abma7

33 Db9sus

34 Gbma7 B9sus Ema7 Db9sus Gbma7 Bb9sus

41 Abma7 G7(b9, b9)[Db7/G] Cmi9 Bbmi7 Eb9sus Abma9

49 Bb9sus Ebma7 Bbmi7 A7(b9) Abma7 G7(b9, b9)

309-19040

GUITAR

50 *sim.* Cmi⁹ Bbmi⁷ Eb⁹sus AbMA⁹ Bb⁹sus

55 EbMA⁷ Bb⁹sus EbMA⁷ Bb⁹sus (59) EbMA⁷ AbMA⁷ *sim.*

61 EbMA⁷ AbMA⁷ EbMA⁷ AbMA⁷ EbMA⁷ AbMA⁷

67 Db⁹sus GbMA⁹ B⁹sus EMA⁹ Db⁹sus

72 GbMA⁹ 1. Bb⁹sus 2. Bb⁹sus A7(b5,b9)[Eb7/A]

77 (HUSHED BUT INTENSE) p AbMA⁹ G7(b5,b9)[Db7/B] Cmi⁹ Bbmi⁹ A⁹(b5) AbMA⁹ 1. Bb⁹sus E⁹(#11)

83 EbMA⁹ Bbmi⁷ A7(b5) 2. Bb⁹sus EbMA⁹ Bb⁹sus

88 EbMA⁹ Bb⁹sus 91 EbMA⁹ (THIS SECTION MAY BE OPENED UP BEFORE D.C.)

CODA Bb⁹sus EbMA⁷ Bb⁹sus EbMA⁷ AbMA⁹ (D.C. AL CODA)

99 Fmi⁹ Bb⁹sus EbMA⁹ EbMA⁹ Tight, low voicing (foco rit.)

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shaker song

BASS

Music by JAY BECKENSTEIN
Arranged by PAUL JENNINGS

MODERATE LATIN ROCK (♩=120)

The musical score is written for bass in 3/4 time, featuring a moderate Latin rock feel with a tempo of 120 beats per minute. The key signature has two flats (Bb and Eb). The score consists of eight staves of music, each with a measure number below the staff. Chord symbols are placed above the notes. The notation includes eighth and quarter notes, rests, and dynamic markings such as 'mf'. Measure numbers 1-3, 4, 5, 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, and 43 are indicated. Circled measure numbers 17, 25, and 33 are present. A double bar line is shown at measure 40.

309-19040

BASS

Handwritten musical score for Bass, measures 44-103. The score is written on ten staves with various chords and performance markings.

Measures 44-49: Eb⁹sus, AbMA⁹, Bb⁹sus, EbMA⁷, Bbm⁷, A⁷(b9) (49), AbMA⁷, G⁷(b5,M)[Db⁷/G]

Measures 50-56: Cm⁹, Bbm⁷, Eb⁹sus, AbMA⁹, Bb⁹sus, EbMA⁷, Bb⁹sus

Measures 57-62: EbMA⁷, Bb⁹sus, (59) EbMA⁷, AbMA⁷, EbMA⁷, AbMA⁷

Measures 63-68: EbMA⁷, AbMA⁷, EbMA⁷, AbMA⁷, (67) Db⁹sus, GbMA⁷

Measures 69-74: B⁹sus, EbMA⁹, Db⁹sus, GbMA⁹, 1. Bb⁹sus

Measures 75-80: 2. Bb⁹sus, A⁷(b5,M)[Eb⁷/A] (77) AbMA⁹, G⁷(b5,M)[Db⁷/G], Cm⁹, Bbm⁷, A⁷(b5)

Measures 81-86: AbMA⁹, Bb⁹sus, EbMA⁹, EbMA⁹, Bbm⁷, A⁷(b5), Bb⁹sus, EbMA⁹

Measures 87-94: Bb⁹sus, EbMA⁹, Bb⁹sus, (91) EbMA⁹ (THIS SECTION MAY BE OPENED UP BEFORE D.C.)

Measures 95-98: (CODA) Bb⁹sus, EbMA⁷, Bb⁹sus, EbMA⁷, AbMA⁹ (D.C. AL CODA)

Measures 99-103: Fm⁹, Bb⁹sus, EbMA⁹, EbMA⁹ (ped. rit.)

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shaker song

DRUMS

Music by JAY BECKENSTEIN
Arranged by PAUL JENNINGS

MODERATE LATIN ROCK (♩=120) (CONGAS)

(BEGIN CONGAS HERE ON D.C.) (+HI-HAT ON OFF-BEATS) *mf*

9

17

(CLOSED HI-HAT) LIGHT FILL... (CONGAS MAY CONTINUE IF PERSONNEL PERMITS) *mf*

25 (SOLID TIME)

33 (SOLID TIME)


41 (4)


49 (KICK & FILL) *f*

The score is written on a grand staff with a treble clef and common time signature. It includes various musical notations such as eighth notes, quarter notes, and rests. There are several circled measure numbers (9, 17, 25, 33, 41, 49) and dynamic markings like *mf* and *f*. The score also contains performance instructions in parentheses and brackets, such as '(BEGIN CONGAS HERE ON D.C.)', '(CLOSED HI-HAT)', 'LIGHT FILL...', '(CONGAS MAY CONTINUE IF PERSONNEL PERMITS)', '(SOLID TIME)', '(KICK & FILL)', and '(4)'. The piece is in a moderate Latin rock style with a tempo of 120 beats per minute.

309-19040

DRUMS

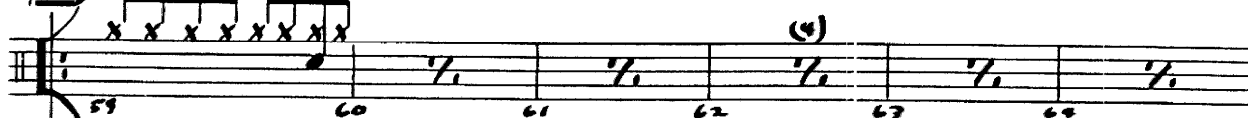
(4) (P) (To CODA) 



51 52 53 54 55 56 57 58

KICK & FILL

(4)



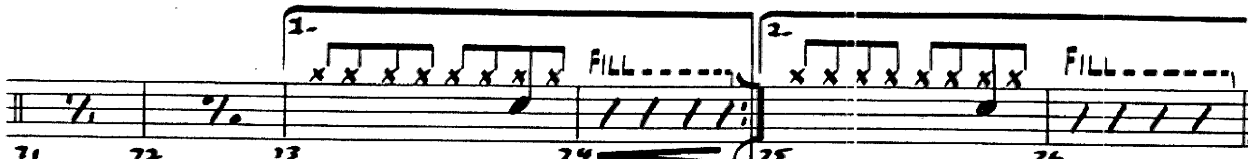
59 60 61 62 63 64

(4) (61)



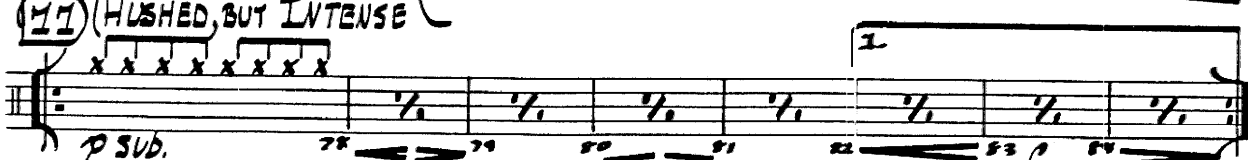
65 66 67 68 69 70

1- FILL 2- FILL



71 72 73 74 75 76

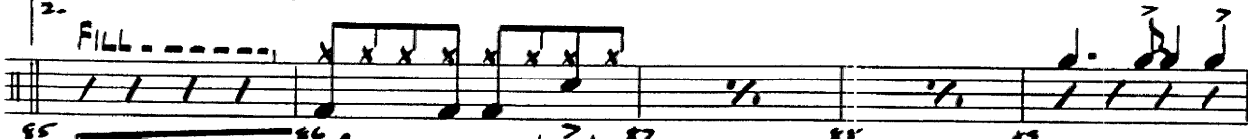
(77) HUSHED, BUT INTENSE



77 78 79 80 81 82 83 84

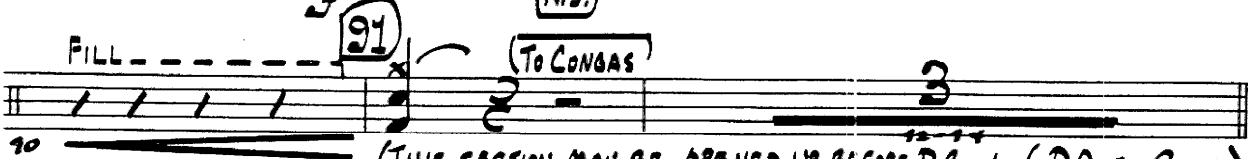
p sub.

2- FILL



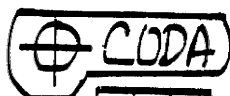
85 86 87 88 89

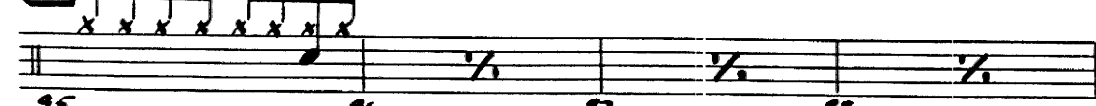
(91) (To CONGAS)



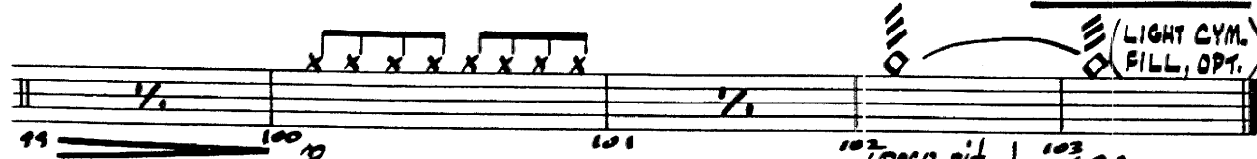
90 91 92 93 94

(THIS SECTION MAY BE OPENED UP BEFORE D.C.) (D.C. AL CODA)

 CODA



95 96 97 98



99 100 101 102 103

(POLC rit.) (LIGHT CYM. FILL, OPT.)

309-19040/p.2

NOTE TO STUDENTS AND TEACHERS - The writers of this music are dependent upon its sale for their livelihood. Duplication by any means is not only illegal but it inhibits the creation of new music for your use.

shaker song

AUX. PERCUSSION

Music by JAY BECKENSTEIN
Arranged by PAUL JENNINGS

MODERATE LATIN ROCK (♩=120)

(SOLO)
(SHAKER)
(COWBELL) *mf*

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

(TO CODA ⊕) **(SHAKER)**
(TO TRIANGLE)

309-19040

59

AUX. PERCUSSION

(4)

(8) 67

65 66 67 68 69

(12)

70 71 72 73 74

17 HUSHED BUT INTENSE

p sub.

75 76 77 80

81 82 83 84 85 86

COWBELL

87 88 89 90

91 THIS SECTION MAY BE OPENED UP BEFORE D.C.

91 92 93

mf

94 (D.C. AL CODA)

CODA

95 96 97 98 99 100 101 102

pp

poco rit.

309-19040/p.2

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shaker song

PIANO

Music by JAY BECKENSTEIN
Arranged by PAUL JENNINGS

MODERATE LATIN ROCK
(♩ = 120)

The piano score is written in B-flat major, 4/4 time, with a tempo of 120 beats per minute. It consists of four systems of music. The first system (measures 1-4) features a 4-measure rest followed by chords EbMA7, Bb9sus[Fm7/Bb], EbMA7, and Bb9sus[Fm7/Bb]. The second system (measures 5-14) starts with a 2-measure rest, followed by EbMA7, Abma7, EbMA7, Abma7, EbMA7, and Abma7. The third system (measures 15-20) includes EbMA7, Abma7, a circled measure number 17 with Db9sus, Gbma7, B9sus, and EbMA7. The fourth system (measures 21-24) contains Db9sus, Gbma7, Bb9sus, and Bb+9. The score includes dynamic markings like 'mf' and various articulations such as accents and slurs.

309-19040

PIANO

25

Ebma7 Abma7 Ebma7 Abma7 Ebma7 Abma7

26 27 28 29 30

33

Ebma7 Abma7 Db9sus Gbma7 B9sus Ema7

31 32 33 34 35 36

Db9sus Gbma7 Bb9sus

37 38 39 40

41

Abma9 G7(b5, b9) [Db7/G] Cm11 Bbm7 Eb9sus Abma9

41 42 43 44 45

49

Bb9sus Ebma7 Bbm7 A7(b9) Abma7 G7(b5, b9)

46 47 48 49 50

PIANO

Chord progression: Cm⁹ Bbm⁷ Eb⁹sus Abm⁷ Bb⁹sus Ebm⁷ Bb⁹sus

To CODA

Chord progression: Ebm⁷ Bb⁹sus Ebm⁷ Abm⁷ Ebm⁷ Abm⁷

Chord progression: Ebm⁷ Abm⁷ Ebm⁷ Abm⁷ 67 Db⁹sus Gbm⁹

Chord progression: B⁹sus Em⁷ Db⁹sus Gbm⁹ 1- Bb⁹sus

77 (HUSHED, BUT INTENSE)

2- Bb⁹sus A⁷(Cb⁹, B⁹)[Eb⁷/A]

Chord progression: Abm⁷ G⁷(Cb⁹, B⁹)[B⁷/G] Cm⁹ Bbm⁷ A⁹(Cb⁵)

p sub. (LIGHT COMPING)

PIANO

AbMA⁹ 2. Bb⁹SUS E⁹(#11) EbMA⁹ Bbm⁷ A⁷(b5) 2- Bb⁹SUS

Bb⁹SUS EbMA⁹ Bb⁹SUS EbMA⁹ (THIS SECTION MAY BE REPEATED BEFORE)

(P.P.P.P) (P.P.P.P)

CODA

Bb⁹SUS EbMA⁷ Bb⁹SUS Ebmi

Fmi⁹ Bb⁹SUS EbMA⁹

POCO RIT.

100 101 102

40/p. 4 [PED.]

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