

Mallet Percussion  
(Xylophone)

# Belligerence

JOHN M. PASTERNAK

Vivace ♩ = 152

BPS110

1 *f* 2 3 4 5 *sub. p mf*

6 *f* 7 8 *mf* 10 11 12

13 14 15 16 *f* 17 *mf* 18

19 20 21 22 23 24 *f*

25

26 27 28 29 30 *ff*

31 *sub. p* 32 33 *mp* 34 35 *f* 36

37 39 *ff* 40 41 42 Suddenly Slower ♩ = 60 *molto rit.* 46 *mp*

48 Vivace ♩ = 152

47 *f* 49 50 51 52

53 54 55 56 *f* 57 58

59 60 *sub. p* 61 62 63 64 *ff*

65 66 67 68 69

Timpani  
(G, B♭, C)

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BPS110

1 *f* 2 3 *f* 4 5 *sub. p*

6 *f* 7 8 *mf* 10 11 12

13 14 15 *f* 16 *mf* 18

19 20 21 22 23 *f* 24

25 26 27 28 29 30 *ff*

31 *sub. p* 32 *mp* 33 34 *f* 35 36

37 39 *ff* 40 41 43

44 *pp* 45 *mp* 46 47 *f* 49

50 51 52 53 54 55 *f* 56

57 58 *sub. p* 59 60 61 62 63

64 65 66 67 68 69

9 17 25 42 Suddenly Slower ♩ = 60 48 Vivace ♩ = 152 56 64

**Percussion 1**  
(Snare Drum, Bass Drum)

# Belligerence

JOHN M. PASTERNAK

Vivace ♩ = 152

S.D.  
BPS110

1. B.D.

*f*

9

*sub. p*  $\leq$  *f*

7

8

10

11

12

*mf*

17

13

14

15

16

18

*f*  $\leq$  *mf*

19

20

21

22

23

24

*f*

25

26

27

28

29

30

*ff*

31

32

33

34

35

36

37

38

39

*sub. p*  $\leq$  *mp*  $\leq$  *f*  $\leq$  *fp*  $\leq$  *ff*

42 Suddenly Slower ♩ = 60 *molto rit.*

48 Vivace ♩ = 152

40

41

44

45

46

47

49

*pp*  $\leq$  *mp*  $\leq$  *f*

50

51

52

53

54

55

56

57

58

59

60

61

62

*f*  $\leq$  *sub. p*

64

63

65

66

67

68

69

*ff*

Percussion 2  
(Suspended Cymbal,  
Crash Cymbal, Hi-Hat)

# Belligerence

JOHN M. PASTERNAK

Vivace ♩ = 152

Cr. Cym. Sus. Cym.

BPS110

1 *f* 2 3 4 5 *p* *f* 6

9

7 8 *p* *mf* 10 16 *p*

17 Cr. Cym to H.H. Sus. Cym. 25 Hi-Hat

17 *mf* 18 24 *p* *ff* 26

H.H. to Cr. Cym.

27 28 29 30 31 *p* *ff* 32

Cr. Cym. 42 Suddenly Slower ♩ = 60

35 36 37 40 *p* *ff* 41

molto rit. 48 Vivace ♩ = 152 56

46 47 *p* *f* 49 55 *p* *ff*

2 64

57 59 60 *p* *mp* 61 63 *p* *ff*

secco secco

65 67 68 *p* *ff* 69 *p* *ff*

# CALYPSO MORNING

Oboe

Bruce Pearson (b. 1942)

**A** **B** **C**

1 *Allegro* 2 3 4 5 \* *mf*

6 7 8 9 10

11 12 13 14 15

16 17 18 19 20

\* For solo with piano accompaniment, rest during the introduction, then play **A** beginning at the \*.

21 22 23 24 25

**A**

**B**

**C**

26 27 28 29 30

**A**

**B**

**C**

31 32 33 34 35

**A**

**B**

**C**

36 37 38 39 40

**A**

**B**

**C**

*f*

*f*

*f*

>>>

>>>

>>>

Sold to Katy Briel by J. W Pepper & Son, Inc.

As recorded by *Panic! At the Disco*

# High Hopes

MALLET PERCUSSION  
(Bells)

Words and Music by Tayla Parx, Brendon Urie,  
Ilsey Juber, Jacob Sinclair, Jenny Owen Young, Jonas Jeberg,  
Lauren Pritchard, Sam Hollander and William Lobban Bean  
*Arranged by Doug Adams*

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Arranged by Doug Adams

## PERCUSSION 1

(Snare Drum/Hi-Hat Cymbals,  
Bass Drum or Optional Drumset)

Bright rock

Snare Drum

Bass Drum  
*mf*

*poco a poco cresc.*

Measures 1-6: Snare Drum and Bass Drum notation. Measure numbers 1, 2, 3, 4, 5, 6 are indicated below the staff.

Measures 7-9: Snare Drum and Bass Drum notation. Measure numbers 7, 8, 9 are indicated below the staff. Measure 9 is boxed.

Measures 10-12: Snare Drum and Bass Drum notation. Measure numbers 10, 11, 12 are indicated below the staff. Measure 10 is boxed.

Measures 13-15: Snare Drum and Bass Drum notation. Measure numbers 13, 14, 15 are indicated below the staff.

Measures 16-19: Snare Drum and Bass Drum notation. Measure numbers 16, 17, 18, 19 are indicated below the staff. Measure 18 is boxed.

Hi-Hat Cymbals (closed)

Measures 20-23: Hi-Hat Cymbals, Snare Drum, and Bass Drum notation. Measure numbers 20, 21, 22, 23 are indicated below the staff.

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PERCUSSION 1 - 2

Musical staff 1: Measures 24-27. The staff contains rhythmic notation with accents (>) and dynamic markings. A box containing the number 26 is positioned above the staff between measures 25 and 26.

Musical staff 2: Measures 28-31. The staff contains rhythmic notation with accents (>) and dynamic markings.

Musical staff 3: Measures 32-41. The staff contains rhythmic notation with accents (>) and dynamic markings. A box containing the number 34 is positioned above the staff between measures 33 and 34. A fermata is placed over measures 34-40, and a dynamic marking *f* is located below the staff at measure 41.

Musical staff 4: Measures 42-44. The staff contains rhythmic notation with accents (>) and dynamic markings. A box containing the number 42 is positioned above the staff at the beginning of measure 42.

Musical staff 5: Measures 45-47. The staff contains rhythmic notation with accents (>) and dynamic markings.

Musical staff 6: Measures 48-50. The staff contains rhythmic notation with accents (>) and dynamic markings. The staff is divided into two sections by a double bar line. The first section is labeled '1.' and the second section is labeled '2.'.

Musical staff 7: Measures 51-54. The staff contains rhythmic notation with accents (>) and dynamic markings.

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# High Hopes

## PERCUSSION 2

(Tom-Tom/Suspended Cymbal, Tambourine)

Words and Music by Tayla Parx, Brendon Urie,  
Ilsey Juber, Jacob Sinclair, Jenny Owen Young, Jonas Jeberg,  
Lauren Pritchard, Sam Hollander and William Lobban Bean

Arranged by Doug Adams

**Bright rock**

Tom-Tom >

Tambourine *mf* *poco a poco cresc.*

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

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PERCUSSION 2 - 2

25 26 27 28

29 30 31 32

33 34 35 36

**Suspended Cymbal (w/S.D. stick)**

*mp*

37 38 39 40 41

choke

*f*

42 43 44 45

**T.T.**

*f*

46 47 48 49

1.

50 51 52 53 54

2.

# Warrior Song

Fine



5

D.C. al Fine



## Go Big Blue



## Go Mighty Warriors



Go -Mighty Warr-iors

## We Will Rock You



## Crazy Train



## Crazy Train Part 2



## ESPN

22

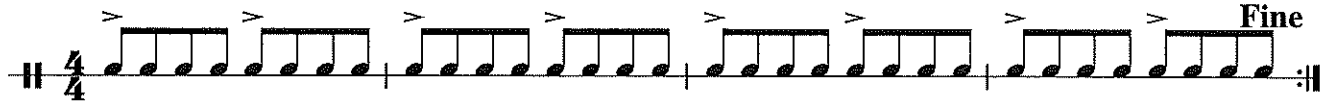
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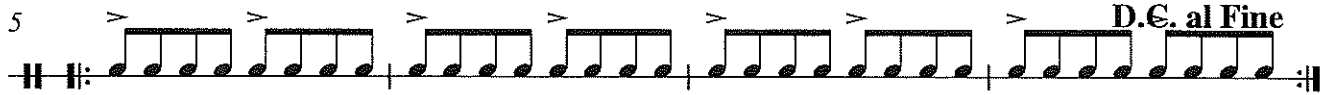




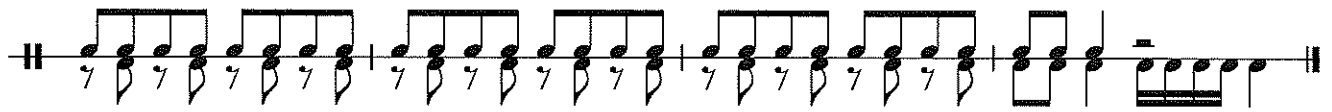
Percussion

### Warrior Song

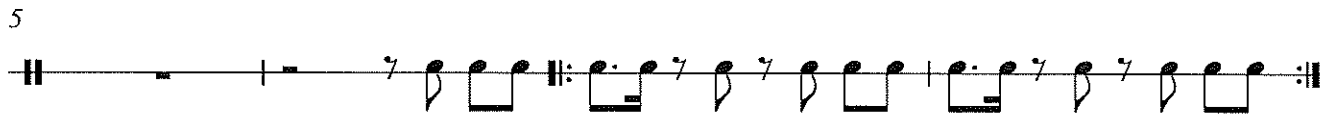
4/4  Fine

5  D.C. al Fine

### Go Big Blue



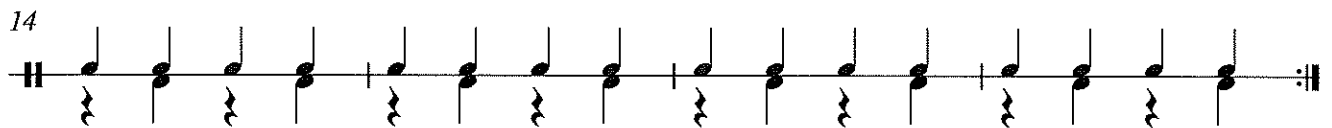
### Go Mighty Warriors

5 

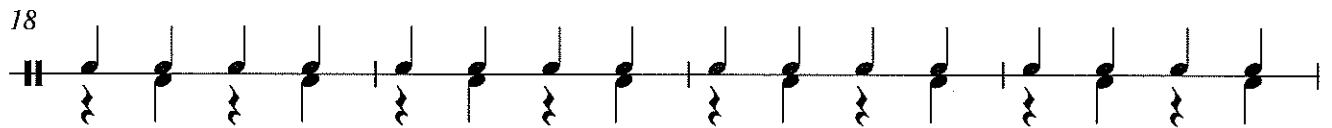
### We Will Rock You

9 

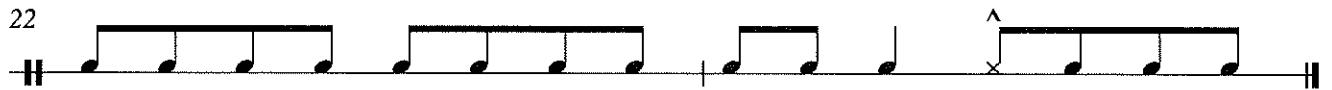
### Crazy Train

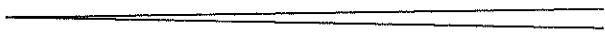
14 

### Crazy Train Part 2

18 

### ESPN

22 



Drum  
Zeppelin

24

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

27

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

Iron Man

29

Rocky Top  
(Mr. Sears's favorite song)

33

37

41

45

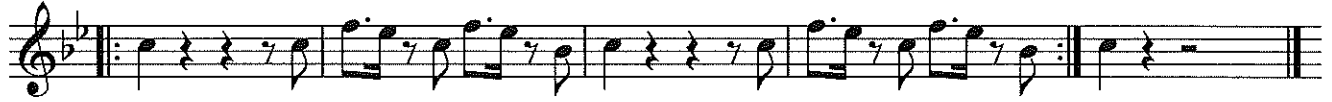
# Pep Band Shorties!

Oboe

## Smoke on the Water



## 5 Uptown Funk



## 10 Super Mario Bros.



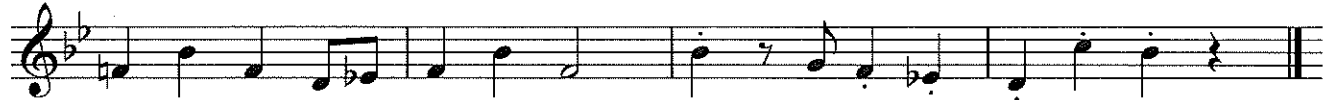
13



## 16 Jeopardy



20



## 24 Imperial March



29





32 The Final Countdown



37



41 Harry Potter



49



# JINGLE BELLS

Perc

James Pierpont  
(1822-1893)

Allegro

A

B

Detailed description: This system contains the first four measures of the piece. It is written for two staves, A and B, in a 4/4 time signature with a key signature of two flats (B-flat and E-flat). Both staves feature a rhythmic pattern of quarter notes: A4, G4, F4, E4 in the first measure; D4, C4, B3, A3 in the second; G3, F3, E3, D3 in the third; and C3, B2, A2, G2 in the fourth. The notes are beamed together in pairs.

5

A

B

Detailed description: This system contains measures 5 through 8. The rhythmic pattern continues with quarter notes. In measure 7, the notes are beamed together in pairs. In measure 8, the notes are beamed together in pairs, and there is a double bar line at the end of the system.

9

A

B

Detailed description: This system contains measures 9 through 12. The rhythmic pattern continues with quarter notes. In measure 12, the notes are beamed together in pairs, and there is a double bar line at the end of the system.

13

A

B

Detailed description: This system contains measures 13 through 16. The rhythmic pattern continues with quarter notes. In measure 16, the notes are beamed together in pairs, and there is a double bar line at the end of the system.

# JOLLY OLD ST. NICHOLAS

Perc

Traditional

Allegro

A

B

Musical notation for the first system, measures 1-4. Staff A (treble clef) and Staff B (treble clef) are in 4/4 time. The key signature has one flat (B-flat). The melody in staff A starts on G4 and moves up stepwise to D5, then descends. Staff B provides a bass line with a similar rhythmic pattern.

5

A

B

Musical notation for the second system, measures 5-8. Staff A has rests in measures 5 and 6, then resumes the melody. Staff B continues the bass line.

9

A

B

Musical notation for the third system, measures 9-12. Both staves continue the melody and bass line.

13

A

B

Musical notation for the fourth system, measures 13-16. The piece concludes with a final cadence in both staves.

# UP ON THE HOUSETOP

Perc

Benjamin Hanby  
(1833-1867)

Moderato

A

B

Musical notation for measures 1-4. Part A (treble clef) and Part B (treble clef) are in 4/4 time with a key signature of two flats. The melody in Part A starts on G4 and moves stepwise up to D5. Part B provides a rhythmic accompaniment with eighth and quarter notes.

5

A

B

Musical notation for measures 5-8. Part A continues the stepwise ascent, reaching E5. Part B continues the accompaniment pattern.

9

A

B

Musical notation for measures 9-12. Part A has rests in measures 9 and 10, then continues with a descending line. Part B continues the accompaniment.

13

A

B

Musical notation for measures 13-16. Part A continues the descending line. Part B continues the accompaniment. The piece concludes with a double bar line at the end of measure 16.

# WE WISH YOU A MERRY CHRISTMAS

Perc

English Folk Song

Allegro

Musical notation for the first system, measures 1-8. Part A (treble clef) and Part B (treble clef) are shown. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The dynamic marking *mf* is present in both parts.

9

Musical notation for the second system, measures 9-16. Part A (treble clef) and Part B (treble clef) are shown. The dynamic marking *mp* is present in both parts.

17

Musical notation for the third system, measures 17-24. Part A (treble clef) and Part B (treble clef) are shown. The dynamic marking *f* is present in both parts.

Musical notation for the fourth system, measures 25-32. Part A (treble clef) and Part B (treble clef) are shown.

# HARK! THE HERALD ANGELS SING

Perc

Felix Mendelssohn  
(1809-1847)

Moderato

A

*mf*

B

*mf*

Musical notation for measures 1-8. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The upper staff (A) and lower staff (B) are both marked with a mezzo-forte (*mf*) dynamic. The music features a steady eighth-note accompaniment in the lower staff and a melody in the upper staff.

9

A

B

Musical notation for measures 9-12. The notation continues from the previous system, maintaining the same rhythmic and melodic patterns.

13

A

B

Musical notation for measures 13-16. The notation continues from the previous system, maintaining the same rhythmic and melodic patterns.

17

A

*f*

B

*f*

Musical notation for measures 17-20. The upper staff (A) and lower staff (B) are both marked with a forte (*f*) dynamic. The music concludes with a final chord in both staves.

# ANGELS WE HAVE HEARD ON HIGH

Perc

Moderato

French-English Carol

A *mf*

B *mf*

9

A *f*

B *f*

15

A

B

A *rit.*

B *rit.*

# THE FIRST NOEL

Perc

French-English Carol

Andante

Musical notation for the first system, measures 1-8. Part A (treble clef) and Part B (bass clef) are shown. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The dynamic marking *mf* is present in both parts.

9

Musical notation for the second system, measures 9-16. Part A (treble clef) and Part B (bass clef) are shown. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

17

Musical notation for the third system, measures 17-24. Part A (treble clef) and Part B (bass clef) are shown. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The dynamic marking *f* is present in both parts.

Musical notation for the fourth system, measures 25-32. Part A (treble clef) and Part B (bass clef) are shown. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The dynamic marking *rit.* is present in both parts.



# JOY TO THE WORLD

Perc

George F. Handel  
(1685-1759)

Vivace

Musical notation for measures 1-8. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). Both staves begin with a dynamic marking of *f* (forte). The music consists of rhythmic patterns of eighth and quarter notes.

Musical notation for measures 9-12. Measure 9 is marked with a boxed number '9'. The dynamic marking changes to *mf* (mezzo-forte) in measure 10. The music continues with rhythmic patterns.

Musical notation for measures 13-16. Measure 13 is marked with a boxed number '13'. The dynamic marking changes to *p* (piano) in measure 14. The music continues with rhythmic patterns.

Musical notation for measures 17-20. Measure 17 is marked with a boxed number '17'. The dynamic marking changes to *mf* (mezzo-forte) in measure 18. The music concludes with a final cadence in measure 20.

# DECK THE HALLS

Perc.

Traditional Welsh Carol

Allegro

Musical notation for measures 1-4. Part A (treble clef) and Part B (bass clef) are shown. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The dynamic marking *f* (forte) is present at the beginning of both parts.

5

Musical notation for measures 5-8. Part A (treble clef) and Part B (bass clef) are shown. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

9

Musical notation for measures 9-12. Part A (treble clef) and Part B (bass clef) are shown. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The dynamic marking *mf* (mezzo-forte) is present at the beginning of both parts.

13

Musical notation for measures 13-16. Part A (treble clef) and Part B (bass clef) are shown. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The dynamic marking *f* (forte) is present at the beginning of both parts.