

# ALL ABOUT THAT B♭ASS

(Rubified with apologies to Megan Trainor)

Song by Megan Trainor  
Rubified by B Erlenbach

A

Musical score for 'All About That B♭ASS' (Section A). The score is in 4/4 time and B-flat major. The instruments and their parts are:

- Flute:** Rests for the first two measures, then plays a melody starting in measure 3 with a *mf* dynamic.
- 1 & 2 Clarinet:** Rests for the first two measures, then plays a melody starting in measure 3 with a *mf* dynamic.
- 1 & 2 Alto Sax:** Rests for the first two measures, then plays a melody starting in measure 3 with a *mf* dynamic.
- Tenor Saxophone:** Rests for the first two measures, then plays a melody starting in measure 3 with a *mf* dynamic.
- Baritone Saxophone:** Rests for the first two measures, then plays a melody starting in measure 3 with a *mf* dynamic.
- Snare Drum:** Plays a steady eighth-note pattern throughout the section.
- Bass Drums:** Plays a steady eighth-note pattern throughout the section with a *f* dynamic.
- 1 & 2 Trumpet:** Rests for the first two measures, then plays a melody starting in measure 3 with a *mf* dynamic.
- 1 & 2 Trombone:** Rests for the first two measures, then plays a rhythmic accompaniment starting in measure 3 with a *mf* dynamic.
- Bass/3rd Trombone:** Rests for the first two measures, then plays a rhythmic accompaniment starting in measure 3 with a *mf* dynamic.
- Baritone Horn (TC - Bb):** Rests for the first two measures, then plays a rhythmic accompaniment starting in measure 3 with a *mf* dynamic.
- Baritone Horn:** Rests for the first two measures, then plays a rhythmic accompaniment starting in measure 3 with a *mf* dynamic.
- Euphonium (Concert):** Rests for the first two measures, then plays a rhythmic accompaniment starting in measure 3 with a *mf* dynamic.
- Tuba:** Rests for the first two measures, then plays a rhythmic accompaniment starting in measure 3 with a *mf* dynamic.

**B**

Musical score for section B, measures 7-12. The score is arranged for a full band with the following instruments and parts:

- Fl.:** Melodic line with dynamics *mf*.
- Cl. in Bb:** Harmonic accompaniment with dynamics *mf*.
- A. Sax.:** Harmonic accompaniment with dynamics *mf*.
- T. Sax.:** Harmonic accompaniment with dynamics *mf*.
- Bar. Sax.:** Harmonic accompaniment with dynamics *mf*.
- S.D.:** Snare drum pattern.
- B.D.:** Bass drum pattern.
- Tpt. in Bb:** Harmonic accompaniment with dynamics *mf*.
- Tbn.:** Harmonic accompaniment with dynamics *mf*.
- B. Tbn.:** Harmonic accompaniment with dynamics *mf*.
- Bar. Hn. T.:** Harmonic accompaniment with dynamics *mf*.
- Bar. Hn.:** Harmonic accompaniment with dynamics *mf*.
- Euph.:** Harmonic accompaniment with dynamics *mf*.
- Tba.:** Harmonic accompaniment with dynamics *mf*.

Give Tuba  
the evil eye /  
handwaving

13

The musical score consists of ten staves for different instruments. The top five staves are for woodwinds: Flute (Fl.), Clarinet in Bb (Cl. in Bb), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax.). The next two staves are for drums: Snare Drum (S.D.) and Bass Drum (B.D.). The bottom five staves are for brass instruments: Trumpet in Bb (Tpt. in Bb), Trombone (Tbn.), Baritone Trombone (B. Tbn.), Baritone Horn in Tenor (Bar. Hn. T.), Baritone Horn (Bar. Hn.), Euphonium (Euph.), and Tuba (Tba.). The score is written in a key signature of two flats (Bb) and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The tuba and euphonium parts include dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The score concludes with a double bar line and repeat dots.

19 **C** Schmaltsky

Fl. *mp*

Cl. in Bb *mp*

A. Sax. *mp*

T. Sax. *mp*

Bar. Sax.

S.D.

B.D.

Tpt. in Bb

Tbn. *mp*

B. Tbn.

Bar. Hn. T.

Bar. Hn.

Euph.

Tba.

26

This musical score page contains measures 26 through 32 for a woodwind and brass ensemble. The instruments are arranged in the following order from top to bottom: Flute (Fl.), Clarinet in Bb (Cl. in Bb), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Snare Drum (S.D.), Bass Drum (B.D.), Trumpet in Bb (Tpt. in Bb), Trombone (Tbn.), Bass Trombone (B. Tbn.), Baritone Horn in Tenor (Bar. Hn. T.), Baritone Horn in Bass (Bar. Hn.), Euphonium (Euph.), and Tuba (Tba.).

The score is in 4/4 time with a key signature of two flats (Bb and Eb). The dynamic marking *mf* (mezzo-forte) is indicated at the beginning of each staff. The woodwind parts (Fl., Cl., A. Sax., T. Sax., Bar. Sax.) feature eighth-note patterns with occasional triplet markings. The brass parts (Tpt., Tbn., B. Tbn., Bar. Hn. T., Bar. Hn., Euph., Tba.) play a steady eighth-note accompaniment. The percussion parts (S.D., B.D.) provide a rhythmic foundation with snare and bass drum patterns.

D

Straight

33

Fl.

Cl. in Bb

A. Sax.

T. Sax.

Bar. Sax.

S.D.

B.D.

Tpt. in Bb

Tbn.

B. Tbn.

Bar. Hn. T.

Bar. Hn.

Euph.

Tba.

*f*

3

40

Fl. *mf*  $\leftarrow$  *f*  $\overbrace{\quad\quad\quad}^3$   $\overbrace{\quad\quad\quad}^3$   $\overbrace{\quad\quad\quad}^3$

Cl. in Bb *mf*  $\leftarrow$  *f*  $\overbrace{\quad\quad\quad}^3$   $\overbrace{\quad\quad\quad}^3$

A. Sax. *mf*  $\leftarrow$  *f*  $\overbrace{\quad\quad\quad}^3$   $\overbrace{\quad\quad\quad}^3$   $\overbrace{\quad\quad\quad}^3$

T. Sax. *f*

Bar. Sax. *f*

S.D.  $\overbrace{\quad\quad\quad}^3$   $\overbrace{\quad\quad\quad}^3$   $\overbrace{\quad\quad\quad}^3$

B.D.

Tpt. in Bb *mf*  $\leftarrow$  *f*  $\overbrace{\quad\quad\quad}^3$   $\overbrace{\quad\quad\quad}^3$

Tbn. *f*

B. Tbn. *f*

Bar. Hn. T. *f*

Bar. Hn. *f*

Euph. *f*

Tba. *f*





F

53

Fl. *mf*

Cl. in Bb

A. Sax.

T. Sax.

Bar. Sax. *mp*

S.D.

B.D.

Tpt. in Bb *mf* *mp* *mf* *mf*

Tbn. *mf* *mp* *mf* *f*

B. Tbn. *mf* *mp* *mf* *mf*

Bar. Hn. T. *mf*

Bar. Hn. *mf*

Euph. *mp*

Tba. *mf*

59

Fl.

Cl. in Bb

A. Sax.

T. Sax. *mp*

Bar. Sax.

S.D.

B.D.

Tpt. in Bb

Tbn.

B. Tbn.

Bar. Hn. T.

Bar. Hn.

Euph.

Tba.

65 G

Fl. *f*

Cl. in Bb *f*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

S.D.

B.D.

Tpt. in Bb *f*

Tbn. *mf*

B. Tbn. *mf*

Bar. Hn. T. *mf*

Bar. Hn. *mf*

Euph. *mf*

Tba. *mf*

72

Fl. *f*

Cl. in Bb *f*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

S.D.

B.D.

Tpt. in Bb *f*

Tbn. *f*

B. Tbn.

Bar. Hn. T.

Bar. Hn.

Euph.

Tba.

H

79

Fl. *f*

Cl. in Bb *f*

A. Sax. *f*

T. Sax. *f*

Bar. Sax. *f*

S.D.

B.D.

Tpt. in Bb *mp* *mf* *mp* *mf* *mp*

Tbn. *mp* *mf* *mp* *mf* *mp*

B. Tbn. *mp* *mf* *mp* *mf* *mp*

Bar. Hn. T. *mp* *mf* *mp* *mf* *mp*

Bar. Hn. *mp* *mf* *mp* *mf* *mp*

Euph. *mf*

Tba. *mf*

85

Fl.

Cl. in Bb

A. Sax.

T. Sax.

Bar. Sax.

S.D.

B.D.

Tpt. in Bb

Tbn.

B. Tbn.

Bar. Hn. T.

Bar. Hn.

Euph.

Tba.

*mf* *mp* *mf* *f*

*mf* *mp* *mf* *f*

*mf* *mp* *mf* *f*

*mf* *mp* *mf* *f*

*f* *f*

*f* *f*