

E♭ Alto Saxophone 1

# Hands Up!

Medley

# 1023

Arrangement:  
Manfred Schneider

♩=128    4/4    ① Y.M.C.A.

*f*    *ff*

11    *fp*    *mf*    *f*

19    *ff*    *f*

25

30

36    *fp*    *mf*

43    *f*    *ff*    D. S. al  
⊕ - ⊕

48    ② Hands Up    *mp*

55    *mf*    *mf*    *f*    *fp*

67    *mf*    *f*

74    *ff*    D. S. al  
⊕ - ⊕

The musical score is written for E♭ Alto Saxophone 1 in a medley format. It begins with a tempo of 128 beats per minute and a 4/4 time signature. The first section, 'Y.M.C.A.', starts at measure 1 and ends at measure 43. It features a variety of dynamics including *f*, *ff*, *fp*, and *mf*, along with articulation marks like accents and slurs. A repeat sign is present at measure 19. The second section, 'Hands Up!', begins at measure 48 and ends at measure 74. It starts with a key signature change to one flat and includes dynamics such as *mp*, *mf*, *f*, and *fp*. The score concludes with a double bar line and a 'D. S. al' instruction.

79 *p* *cresc.*

85 *f* 1

91 *f*

97 *f* *fp*

103 ③ Is This The Way To Amarillo *f*

109 3 2 *ff* *mf*

119

125

132 *f*

138 1. 2. *ff*

145 *D. S. al*  
*♩ - ♩*  
*(con rep.)*

150 *ff*

155 1. 2.

# Hands Up!

Arrangement  
Manfred Schneider

**B $\flat$  Baritone**  
(Tenorhorn)

Medley

♩ = 128      4/4      ① Y.M.C.A.

*f*      *ff*      *fp*

*mf*

*f*      *ff*      *f*

*fp*

*mf*

*f*      *ff*

D. S. al  
⊕ - ⊕

② Hands Up      Tromb.      play

*fp*      *ff*      *mf*      *mf*

*mf*      *mf*      *f*      *fp*

① Sax.

*mf*      *f*

D. S. al

⊕ - ⊕

75 *ff*

79 Sax. *p* *cresc.* *mf*

87 *f* Tromb. *f*

94 *f* Tromb. *f* *play*

101 *fp* *f* ③ Is This The Way To Amarillo

109 *ff* *mf* Tenor-Sax.

120

127 *mf* *play*

133 *f*

139 *ff*

145 *ff* D. S. al ⊕ - ⊕ (con rep.)

150 *ff*

155 *ff*

E♭ Baritone Saxophone

# Hands Up!

Medley

Arrangement:  
**Manfred Schneider**

♩=128    4    ① Y.M.C.A.

*f*    *ff*    *fp*    *mf*

13

18

*f*    *ff*    *f*

25

31

*fp*

37    6

*f*    *ff*    D. S. al

48    ② Hands Up    1    4    2

*fp*    *ff*    *mf*

59

*f*    *fp*

66

*f*    *mf*

73

*f*    *ff*    D. S. al

79 *p* *cresc.*

85 *f* *ff*

91 *f* *f*

98 *fp*

105 ③ Is This The Way To Amarillo *cresc.*

113 *ff* *mf*

121

128 *f*

136 1. 2. *ff*

143 *D. S. al*  
*⊕ - ⊕*  
*(con rep.)*

150 *ff*

155 1. 2.

C Bass 1

# Hands Up!

Arrangement:  
Manfred Schneider

Medley

① Y.M.C.A.

♩=128

D. S. al  
⊕ - ⊕

② Hands Up

D. S. al

⊕ - ⊕

74 *ff*

79 *p* *cresc.*

85 *f* *ff*

91 *f*

97 *fp*

103 *f* ③ **Is This The Way To Amarillo**

110 *cresc.* *ff* *mf*

117 *mf*

124

131 *f*

137 1. 2. *ff*

144 *ff* D. S. al ⊕ - ⊕ (con rep.)

150 *ff*

155 1. 2.

C Bass 2

# Hands Up!

Arrangement:  
Manfred Schneider

Medley

① Y.M.C.A.

♩=128

First staff of music (measures 1-10). Bass clef, 4/4 time signature, key signature of one flat (B-flat). Dynamics include *f* and *ff*. Accents and slurs are present over the notes.

Second staff of music (measures 11-18). Bass clef, 4/4 time signature, key signature of one flat. Dynamics include *fp* and *mf*. A repeat sign is present at the end of the staff.

Third staff of music (measures 19-25). Bass clef, 4/4 time signature, key signature of one flat. Dynamics include *ff* and *f*. A repeat sign is present at the end of the staff.

Fourth staff of music (measures 26-32). Bass clef, 4/4 time signature, key signature of one flat. Consistent eighth-note bass line.

Fifth staff of music (measures 33-40). Bass clef, 4/4 time signature, key signature of one flat. Dynamics include *fp* and *mf*. A repeat sign is present at the end of the staff.

Sixth staff of music (measures 41-47). Bass clef, 4/4 time signature, key signature of one flat. Dynamics include *f* and *ff*. A repeat sign is present at the end of the staff.

Seventh staff of music (measures 48-53). Bass clef, 4/4 time signature, key signature of one flat. Dynamics include *fp* and *ff*. A repeat sign is present at the end of the staff.

Eighth staff of music (measures 54-58). Bass clef, 4/4 time signature, key signature of two flats (B-flat, E-flat). Dynamics include *mf*. A repeat sign is present at the end of the staff.

Ninth staff of music (measures 59-63). Bass clef, 4/4 time signature, key signature of two flats. Dynamics include *f*. A repeat sign is present at the end of the staff.

Tenth staff of music (measures 64-68). Bass clef, 4/4 time signature, key signature of two flats. Dynamics include *fp* and *f*. A repeat sign is present at the end of the staff.

Eleventh staff of music (measures 69-73). Bass clef, 4/4 time signature, key signature of two flats. Dynamics include *f*. A repeat sign is present at the end of the staff.

D. S. al  
⊕ - ⊕

② Hands Up

Drum-Solo

D. S. al  
Φ - Φ

74

*ff*

79

*p* *cresc.*

85

*f* *ff*

91

*f*

97

*fp*

103

③ Is This The Way To Amarillo

*f*

110

*cresc.* *ff* *mf*

117

*mf*

124

131

*f*

137

*ff*

144

*D. S. al*  
Φ - Φ  
*(con rep.)*

150

*ff*

155

# Hands Up!

Medley

Arrangement:  
**Manfred Schneider**

♩=128 2

3

4

Musical score for measures 2, 3, and 4. The score is in 4/4 time with a tempo of 128. It features five staves: Treble Clef (top), Synth. fill in, Bass Clef (Trb., Bases), Perc., and Drums-Solo. Measure 2 includes a Synth. fill in and a Drums-Solo. Measure 3 includes a Trb., Bases part and a Perc. part with a Vibraslap. Measure 4 includes a Trb., Bases part and a Perc. part. Dynamics include *f* and *mf*.

① **Y.M.C.A.** (Musik: J. Morali / Text: H. Belolo)

W. W.

Musical score for measures 5, 7, and 8. The score is in 4/4 time. It features five staves: Treble Clef (top), Trp., Sax., Hrn., Timpani, and Drums-Solo. Measure 5 includes a Trp. part. Measure 7 includes a Trp. part, a Sax., Hrn. part, and a Timpani part. Measure 8 includes a Trp. part, a Sax., Hrn. part, and a Timpani part. Dynamics include *f* and *mf*.

W. W., Synth **1023**

9 10 11

*p*  
*ff*  
*ff*  
*fp*  
*fp*  
fill in

12 13 14

2.x tacet

Sax.  
*mf*

Trp.  
*mf*

Trb., Tenh.  
*mf*

Tamb.  
*mf*

Bongos  
*mf*

15 16 17 18 +W. W.

*f*  
*f*  
*f*  
*f*

# 1023

19 20 21

ff

Trp.

f

22 23 24

Sax.

Trp.

Hm., Trb.

f

W. W.

25 26 27

Sax., Horn

Trp.

28 29 30

Sax.

31 32 33 34

W. W.

Sax., Horn,

35 37

*fp*

*fp*

*fp*

38 *mf* 39 40

Sax. *mf* Hm. *mf* Trp.

41 42 43 44

Trp. *mf*

45 46 47

*ff* Trp. *ff*

D. S. al  
⊕ - ⊕

# 1023

6

48 49 50

*fp* *ff* *ff* *ff*

fill in

② **Hands Up** (Musik: Jan Kluger / Daniel Vangarde)

Clar. 1, Fl. 8va

51 52 53 54

*mp* Clar. 2, 3 (Horns)  
Sax.

*mp* Keyb. fill in

*mp* Glockenspiel

55 56 57

*mf* Blech

*mf* W. W.

*mf* Hrn., Bar.

Sax., Clar. 2, 3

*mf* Tamb.

Bongos

# 1023

58 59 60 61

Blech Hrn., Bar.

62 63 Sax. 64 65

Sax. Trp. Trb.

66 68

Piano, Glsp. Sax. Clar. Fl. Ob. Glockensp. Tamb.

fill in

# 1023

69 70 71

Sax.  
Trp.  
*mf* Hrn.

72 73 74 75

W. W.  
*f*  
Trp.  
*f*  
Trb., Hrn.

76 77 78

*ff*  
*ff*  
*ff*

D. S. al  
⊕ - ⊕

fill in

# 1023

79 Sax. *p* 80 81 *cresc.*

Trp. (muted) *p*

Synth. fill in *p*

82 83 84 85

*cresc.*

86 W. W. 87 +Sax. *f* 88 Fl.

Trb. *f*

fill in

89 90 91

Trp. (open)  
*f*

+Hrn.

*ff* Hrn., Sax., Figb.

92 93 94

*f* Sax., Hrn.

*f* Trb.

fill in

95 96 97

Musical score for measures 98-100. The score is written for a full orchestra, including strings, woodwinds, and brass. The key signature has one flat (B-flat). Measure 98 features a complex woodwind and string texture. Measures 99 and 100 continue the melodic and harmonic development with various articulations and dynamics.

Musical score for measures 101-103. This section features prominent woodwind and brass parts. Measure 101 includes parts for Saxophone (Sax.) and Trumpet (Trp.). Measure 102 features a Trombone (Trb.) part. Measure 103 includes a +8va (octave up) marking for the Saxophone part and a *fp* (fortissimo piano) dynamic marking for the Trombone part. The percussion part shows a complex rhythmic pattern with many accents.

③ **Is this the way to Amarillo** (Musik und Text: Neil Sedaka / Haward Greenfield)

Musical score for measures 104-107. This section is characterized by a strong brass presence. Measure 104 includes parts for W. W. (Woodwinds) and Sax., Hrn., Bar. (Saxophone, Horn, Baritone). Measure 105 features a Trombone (Trb.) part with a *f* (forte) dynamic. Measure 106 includes a *f* dynamic marking for the Saxophone/Horn/Baritone section. Measure 107 features a *f* dynamic marking for the Trombone part. The percussion part continues with a rhythmic pattern, including a 'fill in' section at the beginning of measure 104.

# 1023

12

108

109

110

111

Trp.

112

113

114

115

cresc.

ff

ff

mf

mf

116

118

119

Fl., Piano, Glsp.  
1.x tacet

Clar., Keyb.

Sax.

Glockensp. 1.x tacet

mf

mf

mf

# 1023

120 121 122 123

Fl., Piano  
1.x tacet

1.x tacet

124 125 126

Fl.  
+Clar.

Trb.

Trp.

1.x tacet

127 128 129

1.x tacet

1023

Musical score for measures 130-132. The score includes staves for Treble, Bass, and two Drum sets (H).  
 - Measure 130: Treble clef, bass clef, and drums. Includes a 'Figh.' (Fingering) marking above the treble staff and 'Hrn., Bar.' (Horn, Baritone) marking above the bass staff.  
 - Measure 131: Continuation of the musical lines.  
 - Measure 132: Continuation of the musical lines, ending with a 'fill in' marking in the drum staff.

Musical score for measures 133-135. The score includes staves for Treble, Bass, and two Drum sets (H).  
 - Measure 133: Treble clef, bass clef, and drums. Includes a dynamic marking 'f' (forte) and a slur over measures 133 and 134.  
 - Measure 134: Continuation of the musical lines.  
 - Measure 135: Continuation of the musical lines, ending with a dynamic marking 'p' (piano).

Musical score for measures 136-139. The score includes staves for Treble, Bass, and two Drum sets (H).  
 - Measure 136: Treble clef, bass clef, and drums. Includes a slur over measures 136 and 137.  
 - Measure 137: Continuation of the musical lines.  
 - Measure 138: Continuation of the musical lines.  
 - Measure 139: Continuation of the musical lines, featuring parts for Saxophone (Sax.), Horn (Hrn.), and Trumpet (Trb.).

W. W.

1023

1. 140

2. 141

142

Trp.  $\Delta$

$ff$  Trb.  $\Delta$

$ff$  Sax., Hrn., Tenh.

$\Phi$

143

144

145

146

Trp.  $f$

147

148

149

$\S$

D. S. al  $\Phi - \Phi$  con rep.

150

W. W.

*ff*

Sax., Hrn., Tenh.

151

152

Trp.

*f*

153

154

155

156

1. 157

2. 158

159

fill in

# HANDS UP!

Medley

**Y.M.C.A.**

**Hands Up**

**Is This The Way To Amarillo**

## Instrumentation

Condensed Score	1	Direktion in C	1
C Flute 1	3	1. Flöte in C	3
C Flute 2	2	2. Flöte in C	2
Oboe	1	Oboe	1
Bassoon	1	Fagott	1
E <sup>b</sup> Clarinet	1	Klarinette in E <sup>b</sup>	1
B <sup>b</sup> Clarinet 1	3	1. Klarinette in B <sup>b</sup>	3
B <sup>b</sup> Clarinet 2	3	2. Klarinette in B <sup>b</sup>	3
B <sup>b</sup> Clarinet 3	3	3. Klarinette in B <sup>b</sup>	3
B <sup>b</sup> Bass Clarinet	1	Bassklarinetten in B <sup>b</sup>	1
E <sup>b</sup> Alto Saxophone 1	1	1. Altsaxophon in E <sup>b</sup>	1
E <sup>b</sup> Alto Saxophone 2	1	2. Altsaxophon in E <sup>b</sup>	1
B <sup>b</sup> Tenor Saxophone 1	1	1. Tenorsaxophon in B <sup>b</sup>	1
B <sup>b</sup> Tenor Saxophone 2	1	2. Tenorsaxophon in B <sup>b</sup>	1
E <sup>b</sup> Baritone Saxophone	1	Baritonsaxophon in E <sup>b</sup>	1
B <sup>b</sup> Cornet/Flugelhorn 1	2	1. Flügelhorn in B <sup>b</sup>	2
B <sup>b</sup> Cornet/Flugelhorn 2	2	2. Flügelhorn in B <sup>b</sup>	2
B <sup>b</sup> Trumpet 1	2	1. Trompete in B <sup>b</sup>	2
B <sup>b</sup> Trumpet 2	2	2. Trompete in B <sup>b</sup>	2
B <sup>b</sup> Trumpet 3	2	3. Trompete in B <sup>b</sup>	2
B <sup>b</sup> Trumpet 4	1	4. Trompete in B <sup>b</sup>	1
F/E <sup>b</sup> Horn 1	*1	1. Horn in F/E <sup>b</sup>	*1
F/E <sup>b</sup> Horn 2	*1	2. Horn in F/E <sup>b</sup>	*1
F/E <sup>b</sup> Horn 3	*1	3. Horn in F/E <sup>b</sup>	*1
F/E <sup>b</sup> Horn 4	*1	4. Horn in F/E <sup>b</sup>	*1
B <sup>b</sup> Baritone	2	Tenorhorn in B <sup>b</sup>	2
C/B <sup>b</sup> Euphonium	*2	Bariton in C/B <sup>b</sup>	*2
C/B <sup>b</sup> Trombone 1	*1	1. Posaune in C/B <sup>b</sup>	*1
C/B <sup>b</sup> Trombone 2	*1	2. Posaune in C/B <sup>b</sup>	*1
C/B <sup>b</sup> Trombone 3	*1	3. Posaune in C/B <sup>b</sup>	*1
C/B <sup>b</sup> Trombone 4 (Bass Trombone)	*1	4. Posaune in C/B <sup>b</sup> (Bass Posaune)	*1
C/E <sup>b</sup> Bass 1	*2	1. Tuba in C/E <sup>b</sup>	*2
C/B <sup>b</sup> Bass 2	*3	2. Tuba in C/B <sup>b</sup>	*3
Drumset	2	Schlagzeug	2
Percussion	2	Percussion	2
Bassguitar	1	Bassgitarre-(E-Bass)	1
Guitar	1	Gitarre	1
Piano-Keyboard	1	Piano-Keyboard	1

\* Transposition on reverse page

\* Transposition auf der Rückseite

# Hands Up!

E-Bass  
(Bassguitar)

Medley

Arrangement:  
Manfred Schneider

① Y.M.C.A.

♩=128

Musical staff 1: Bass line for Y.M.C.A. starting with a half note G2, followed by quarter notes G2, F2, E2, D2, C2, B1, A1, G1. Dynamics: *f*, *ff*.

Musical staff 2: Bass line for Y.M.C.A. starting with a half note G2, followed by quarter notes G2, F2, E2, D2, C2, B1, A1, G1. Dynamics: *fp*, *mf*.

Musical staff 3: Bass line for Y.M.C.A. starting with a half note G2, followed by quarter notes G2, F2, E2, D2, C2, B1, A1, G1. Dynamics: *f*, *ff*, *f*.

Musical staff 4: Bass line for Y.M.C.A. starting with a half note G2, followed by quarter notes G2, F2, E2, D2, C2, B1, A1, G1. Dynamics: *f*.

Musical staff 5: Bass line for Y.M.C.A. starting with a half note G2, followed by quarter notes G2, F2, E2, D2, C2, B1, A1, G1. Dynamics: *f*.

Musical staff 6: Bass line for Y.M.C.A. starting with a half note G2, followed by quarter notes G2, F2, E2, D2, C2, B1, A1, G1. Dynamics: *fp*, *mf*.

Musical staff 7: Bass line for Y.M.C.A. starting with a half note G2, followed by quarter notes G2, F2, E2, D2, C2, B1, A1, G1. Dynamics: *f*, *ff*. Includes *D.S. al*.

Musical staff 8: Bass line for Y.M.C.A. starting with a half note G2, followed by quarter notes G2, F2, E2, D2, C2, B1, A1, G1. Dynamics: *fp*, *ff*, *mp*. Includes "Hands Up".

Musical staff 9: Bass line for Y.M.C.A. starting with a half note G2, followed by quarter notes G2, F2, E2, D2, C2, B1, A1, G1. Dynamics: *mf*.

Musical staff 10: Bass line for Y.M.C.A. starting with a half note G2, followed by quarter notes G2, F2, E2, D2, C2, B1, A1, G1. Dynamics: *f*, *fp*, *f*.

Musical staff 11: Bass line for Y.M.C.A. starting with a half note G2, followed by quarter notes G2, F2, E2, D2, C2, B1, A1, G1. Dynamics: *mf*.

73 *f* *ff* D. S. al  
 ⊕ - ⊕

79 *p* *cresc.*

85 *f* *ff*

91 *f*

97 *fp*

103 ③ Is This The Way To Amarillo *f*

110 *cresc.* *ff* *mf*

117 *mf*

124

131 *f*

137 1. 2. *ff*

144 *ff* D. S. al  
 ⊕ - ⊕  
 (con rep.)

150 *ff*

155 1. 2.

C Euphonium

# Hands Up!

Medley

1023  
Arrangement:  
Manfred Schneider

♩=128 **4** ① Y.M.C.A.

*f* *ff* *fp*

12

*mf*

17

*f* *ff* *f*

23

28

33

*fp*

38

*mf*

43

*f* *ff*

D. S. al  
⊕ - ⊕

48

*fp* *ff* *mf*

② Hands Up **4**

58

*mf* *mf* *f*

Tromb. play Tromb.

65

*fp* *f* *mf* *f*

75 *ff* **D. S. al**

79 **1** Trb. 3 *p* *cresc.* *mf* *play*

87 *f* *ff* *play* *f* *f*

95 *f* *f*

101 **③ Is This The Way To Amarillo** *fp* *f*

108 *ff* *mf* Tenor-Sax.

119 *mf*

127 *play* *mf*

133 *f*

139 *ff*

145 **D. S. al** *(con rep.)*

150 *ff*

155 *ff*

Bassoon

# Hands Up!

Medley

Arrangement:  
**Manfred Schneider**

♩=128 **4** ① Y.M.C.A.

*f* *ff* *fp* *mf*

13

*f* *ff*

22

*f*

28

36

*fp* *mf*

43

*f* *ff*

**§** D. S. al  
⊕ - ⊕

② Hands Up

48

*fp* *ff* *mp*

Soli

53

*mf*

58

*mf*

63

*f*

D. S. al

75 *ff*

79 *f*

90 *f*

98 *f* ③ Is This The Way To Amarillo *f*

107 *ff*

117 *f* 13

134

139 *ff*

145 *f* D. S. al (con rep.)

150 *ff*

155

C Flute 1

# Hands Up!

Medley

1023 Arrangement:  
Manfred Schneider

♩=128 4/4 (1) Y.M.C.A. 2

*f* *p*

12 2.x tacet

*mf* *f* *ff*

22

*f*

27

*f*

33

*f*

38

*mf*

43

*f* *ff*

D. S. al  
⊕ - ⊕

(2) Hands Up Solo

*ff* *mp*

54

*mf*

60

*mf*

69 **1** *f*

75 *ff* **D. S. al**

79 *f*

92 *f*

98 **2** *p*

③ Is This The Way To Amarillo

105 *f* **3**

114 *ff* **2** **1** *1. x tacet* *mf* **2**

124 *mf* **1** *play* **1**

132 *mf* *f*

139 **1.** **2.** *ff*

145 **D. S. al**  
*(con rep.)*

150 *ff*

156 **1.** **2.**

C Flute 2

# Hands Up!

Medley

Arrangement:  
Manfred Schneider

♩ = 128

① Y.M.C.A.

4 2

*f* *p*

12

2.x tacet

5

*mf* *f* *ff*

22

1

27

1

33

1

38

*mf*

43

*f* *ff*

⊕

D. S. al  
⊕ - ⊕

② Hands Up

48

1

*ff* *mp*

Solo

54

1

*mf*

60

*mf* *mf*

4

69 Musical staff 69: Treble clef, key signature of three flats, 4/4 time. Measures 69-74. Measure 71 has a first ending bracket. Dynamics: *f*.

75 Musical staff 75: Treble clef, key signature of three flats, 4/4 time. Measures 75-78. Measure 78 has a double bar line and a repeat sign. Dynamics: *ff*. **D. S. al**  
⊕ - ⊕

79 Musical staff 79: Treble clef, key signature of three flats, 4/4 time. Measures 79-84. Measure 82 has a first ending bracket. Dynamics: *f*.

92 Musical staff 92: Treble clef, key signature of three flats, 4/4 time. Measures 92-97. Dynamics: *f*.

98 Musical staff 98: Treble clef, key signature of three flats, 4/4 time. Measures 98-104. Measure 102 has a first ending bracket. Dynamics: *p*.

③ Is This The Way To Amarillo

105 Musical staff 105: Treble clef, key signature of three flats, 4/4 time. Measures 105-113. Measure 113 has a first ending bracket. Dynamics: *f*.

114 Musical staff 114: Treble clef, key signature of three flats, 4/4 time. Measures 114-123. Measure 116 has a first ending bracket. Measure 117 has a first ending bracket. Measure 118 has a first ending bracket. Measure 119 has a first ending bracket. Measure 120 has a first ending bracket. Measure 121 has a first ending bracket. Measure 122 has a first ending bracket. Measure 123 has a first ending bracket. Dynamics: *ff*, *mf*. **1. x tacet**

124 Musical staff 124: Treble clef, key signature of three flats, 4/4 time. Measures 124-131. Measure 124 has a first ending bracket. Measure 131 has a first ending bracket. Dynamics: *mf*. **play**

132 Musical staff 132: Treble clef, key signature of three flats, 4/4 time. Measures 132-138. Measure 132 has a first ending bracket. Measure 138 has a first ending bracket. Dynamics: *mf*, *f*.

139 Musical staff 139: Treble clef, key signature of three flats, 4/4 time. Measures 139-144. Measure 139 has a first ending bracket. Measure 144 has a first ending bracket. Dynamics: *ff*. **1.**, **2.**, ⊕

145 Musical staff 145: Treble clef, key signature of three flats, 4/4 time. Measures 145-149. Measure 149 has a first ending bracket. Dynamics: *ff*. **D. S. al**  
⊕ - ⊕  
*(con rep.)*

150 Musical staff 150: Treble clef, key signature of three flats, 4/4 time. Measures 150-155. Measure 150 has a first ending bracket. Measure 155 has a first ending bracket. Dynamics: *ff*.

156 Musical staff 156: Treble clef, key signature of three flats, 4/4 time. Measures 156-161. Measure 156 has a first ending bracket. Measure 161 has a first ending bracket. Dynamics: *ff*. **1.**, **2.**

B♭ Flugelhorn 1

# Hands Up!

Arrangement:  
Manfred Schneider

Medley

① Y.M.C.A.

Trp.

♩ = 128

4

*f* *play* *f*

10

*ff* *fp* *f* *ff*

6

21

Soli

*f*

27

32

*fp*

37

8

Soli

*ff*

D. S. al

② Hands Up

Clar. 1

48

*fp* *ff* *mp*

55

*mf* *mf* *f* *fp*

2 2

65

1 4

Alto Sax. 1

*mf* *f*

75

*ff* *play*

D. S. al

79  $\Phi$  7 4 *ff*

Musical staff 79-92: Treble clef, key signature of two flats. Measure 79 starts with a 7-measure rest. Measures 80-82 contain a melodic line with slurs and accents. Measure 83 has a 4-measure rest. Measures 84-92 continue the melodic line with slurs and accents. Dynamics include *ff*.

93 *f* 2 *f* 2 *f* *fp*

Musical staff 93-102: Treble clef. Measure 93 starts with a *f* dynamic. Measures 94-102 feature a rhythmic pattern with slurs and accents. Dynamics include *f* and *fp*.

103 ③ Is This The Way To Amarillo *f*

Musical staff 103-109: Treble clef. Measure 103 starts with a 3-measure rest. Measures 104-109 contain a melodic line with slurs and accents. Dynamics include *f*.

110 Trp. 1 *f* *cresc.* *ff* *play* 2  $\S$  Alto Sax. 1 *mf*

Musical staff 110-118: Treble clef. Measure 110 starts with a *f* dynamic. Measures 111-118 feature a melodic line with slurs and accents. Dynamics include *f*, *cresc.*, *ff*, *play*, and *mf*. A section symbol  $\S$  is present at measure 116.

119 Clar.

Musical staff 119-126: Treble clef. Measures 119-126 contain a melodic line with slurs and accents. Dynamics include *mf*.

127 *play* *mf*

Musical staff 127-132: Treble clef. Measures 127-132 contain a melodic line with slurs and accents. Dynamics include *play* and *mf*.

133 *f*

Musical staff 133-138: Treble clef. Measures 133-138 contain a melodic line with slurs and accents. Dynamics include *f*.

139 1. 2.  $\Phi$  *ff*

Musical staff 139-144: Treble clef. Measures 139-144 contain a melodic line with slurs and accents. Dynamics include *ff*. A first ending bracket is over measures 139-141, and a second ending bracket is over measures 142-144. A  $\Phi$  symbol is at the end of measure 144.

145  $\S$  D. S. al  $\Phi - \Phi$  (con rep.)

Musical staff 145-149: Treble clef. Measures 145-149 contain a melodic line with slurs and accents. Dynamics include *ff*. A section symbol  $\S$  is at the end of measure 145. The instruction "D. S. al" is at the end of measure 149, followed by a  $\Phi - \Phi$  symbol and "(con rep.)".

150  $\Phi$  *ff*

Musical staff 150-154: Treble clef. Measures 150-154 contain a melodic line with slurs and accents. Dynamics include *ff*. A  $\Phi$  symbol is at the beginning of measure 150.

155 1. 2.

Musical staff 155-159: Treble clef. Measures 155-159 contain a melodic line with slurs and accents. Dynamics include *ff*. First and second ending brackets are present over measures 155-157 and 158-159 respectively.

Bb Flugelhorn 2

# Hands Up!

Arrangement:  
Manfred Schneider

Medley

① Y.M.C.A. Trp. *f* *play*

*f* *ff* *fp* *f* *ff*

21 *Soli* *f*

27

32 *ff*

37 *ff* *f* *Soli* *D. S. al*  $\oplus - \oplus$

48 *fp* *ff* ② Hands Up *f*

55 *mf* *mf* *fp*

65 *mf* *f* *Alto Sax. 1*

75 *ff* *play* *D. S. al*  $\oplus - \oplus$

79 **7** **4** *ff*

Musical staff 79-92. Starts with a treble clef and a common time signature. Measure 79 has a fermata over a whole note. Measure 80 has a slur over a half note. Measure 81 has a fermata over a whole note. Measure 82 has a slur over a half note. Measure 83 has a slur over a half note. Measure 84 has a slur over a half note. Measure 85 has a slur over a half note. Measure 86 has a slur over a half note. Measure 87 has a slur over a half note. Measure 88 has a slur over a half note. Measure 89 has a slur over a half note. Measure 90 has a slur over a half note. Measure 91 has a slur over a half note. Measure 92 has a slur over a half note.

93 *f* **2** *f* **2** *f*

Musical staff 93-101. Starts with a treble clef. Measure 93 has a slur over a half note. Measure 94 has a slur over a half note. Measure 95 has a slur over a half note. Measure 96 has a slur over a half note. Measure 97 has a slur over a half note. Measure 98 has a slur over a half note. Measure 99 has a slur over a half note. Measure 100 has a slur over a half note. Measure 101 has a slur over a half note.

102 **3** Is This The Way To Amarillo *fp* *f*

Musical staff 102-107. Starts with a treble clef. Measure 102 has a slur over a half note. Measure 103 has a slur over a half note. Measure 104 has a slur over a half note. Measure 105 has a slur over a half note. Measure 106 has a slur over a half note. Measure 107 has a slur over a half note.

108 **3** *ff* **2** **13**

Musical staff 108-129. Starts with a treble clef. Measure 108 has a slur over a half note. Measure 109 has a slur over a half note. Measure 110 has a slur over a half note. Measure 111 has a slur over a half note. Measure 112 has a slur over a half note. Measure 113 has a slur over a half note. Measure 114 has a slur over a half note. Measure 115 has a slur over a half note. Measure 116 has a slur over a half note. Measure 117 has a slur over a half note. Measure 118 has a slur over a half note. Measure 119 has a slur over a half note. Measure 120 has a slur over a half note. Measure 121 has a slur over a half note. Measure 122 has a slur over a half note. Measure 123 has a slur over a half note. Measure 124 has a slur over a half note. Measure 125 has a slur over a half note. Measure 126 has a slur over a half note. Measure 127 has a slur over a half note. Measure 128 has a slur over a half note. Measure 129 has a slur over a half note.

130 *mf* *f*

Musical staff 130-135. Starts with a treble clef. Measure 130 has a slur over a half note. Measure 131 has a slur over a half note. Measure 132 has a slur over a half note. Measure 133 has a slur over a half note. Measure 134 has a slur over a half note. Measure 135 has a slur over a half note.

136 **1.**

Musical staff 136-140. Starts with a treble clef. Measure 136 has a slur over a half note. Measure 137 has a slur over a half note. Measure 138 has a slur over a half note. Measure 139 has a slur over a half note. Measure 140 has a slur over a half note.

141 **2.**  $\oplus$  *ff*

Musical staff 141-145. Starts with a treble clef. Measure 141 has a slur over a half note. Measure 142 has a slur over a half note. Measure 143 has a slur over a half note. Measure 144 has a slur over a half note. Measure 145 has a slur over a half note.

146  $\S$  D. S. al  $\oplus - \oplus$  (con rep.)

Musical staff 146-149. Starts with a treble clef. Measure 146 has a slur over a half note. Measure 147 has a slur over a half note. Measure 148 has a slur over a half note. Measure 149 has a slur over a half note.

150  $\oplus$  *ff*

Musical staff 150-154. Starts with a treble clef. Measure 150 has a slur over a half note. Measure 151 has a slur over a half note. Measure 152 has a slur over a half note. Measure 153 has a slur over a half note. Measure 154 has a slur over a half note.

155 **1.** **2.**

Musical staff 155-159. Starts with a treble clef. Measure 155 has a slur over a half note. Measure 156 has a slur over a half note. Measure 157 has a slur over a half note. Measure 158 has a slur over a half note. Measure 159 has a slur over a half note.

Guitar

# Hands Up!

Medley

1033 Arrangement:  
Manfred Schneider

♩=128 Keyb. fill in

① Y.M.C.A.

*f* Gm7

Gm7

Gm7

9

*ff*

*fp* *mf* F

Dm

2 3 4

16

Bb

*f* C Bb C Bb F C

*ff* Gm7

5 6

22

*f* F

Dm Gm Gm7

2 3 4 5 6 7

29

F Dm Gm

8 9 10 11 12 13 14

36

Gm7 F Dm Bb

*fp* *mf*

15 16 17 18 19 20 21

43

*f* C Bb C Bb F C

*ff* Gm7

D. S. al

⊕ - ⊕

22

48

② Hands Up

Gm7

*mp* Bbm7 Eb9 Cm7 Fm7

1 2 3 4

55

Bbm7 Eb9 Ab Bbm7 Eb9 Ab

*mf*

*f* Db

2 3 4 5 6 7 8 9

64

Ab

*fp* *f* *mf* Ab

Fm Eb7

10 11 2 3 4 5

D. S. al

⊕ - ⊕

72 *f* Ab Fm *ff* Eb7

79 *p* C7 *Fm cresc.* Eb F F7

87 *f* Bb Gm F F7 *f* Cm7

94 F7 Bb Cm7 F7 Bb Eb

103 **③ Is This The Way To Amarillo** *fp* Bb *f* Bb Eb Bb F Eb Bb

110 *ff* F *mf* Bb *mf* Bb Eb Bb

120 F7 Bb Eb Bb F7 Gb Db Gb Db

129 Gb Db Cm7 F7/4 F7 *f* Bb Eb Bb F7

137 Bb Eb Bb F7 Bb F7 Bb *ff* Bb Eb

144 Bb F Eb Bb F7 Bb *ff* Bb **D. S. al** ⊕ - ⊕ (con rep.)

150 *ff* Bb Eb Bb F Eb Bb

155 F7 Bb Bb

1. Horn in F

# Hands Up!

Medley

Arrangement:  
Manfred Schneider

♩=128 **4** ① Y.M.C.A.

*f* *ff* *fp*

12 **6**

*f* *ff* *f* §

23 **1**

29 **1**

35 *fp* *mf*

41 **2** *ff* § D. S. al ⊕ - ⊕

48 ② Hands Up Alto Sax. 1 *fp* *ff* *mp*

55 *mf*

60 **4** ⊕ Alto Sax. 1 *mf*

69 *play* *mf* *f* **1**

76 **1** *ff* **1** D.S. al **2** **3**

79 **7** **2** *f* *ff*

92 *f*

98 *f* *fp*

105 **3** Is This The Way To Amarillo *f*

111 **3** **2** **13** *ff* *mf*

133 *f*

139 **1.** **2.** *ff*

145 *ff* D.S. al *(con rep.)*

150 *ff*

155 **1.** **2.**

F Horn 2

# Hands Up!

# 1023

Arrangement:  
Manfred Schneider

Medley

♩=128      4      ① Y.M.C.A.

12      6      §

23      1

29      1

35       $\oplus$        $\oplus$  -  $\oplus$

41      2      §      D. S. al  
 $\oplus$  -  $\oplus$

48      ② Hands Up      Alto Sax. 2  
 $\oplus$        $\oplus$  -  $\oplus$

55       $\oplus$        $\oplus$  -  $\oplus$

61      4       $\oplus$  Alto Sax. 2      play

72      1      1      §      D. S. al  
 $\oplus$  -  $\oplus$

1023

79 **7** **2** *f* *ff*

92 *f*

97 **4** **3** **Is This The Way To Amarillo** *f*

106 **3**

114 **2** **13** *ff* *mf*

133 *f*

139 **1.** **2.** *ff*

145 **D. S. al** **Φ - Φ** **(con rep.)**

150 *ff*

155 **1.** **2.**

F Horn 3

# Hands Up!

Medley

Arrangement:  
Manfred Schneider

**① Y.M.C.A.**

$\text{♩} = 128$

**4**

*f* *ff* *fp*

12 **6** *f* *ff* *f*

23 **1**

29 **1**

35 *fp* *mf*

41 **2** *ff* D. S. al  $\oplus - \oplus$

**② Hands Up**  
Tenor Sax. 1

48 *fp* *ff* *mp*

55 *mf*

60 **4**  $\oplus$  **4**

71 *f* **1**

76 **1**  
*ff*  
 D. S. al  
 ⊕ - ⊕

79 **7** **2**  
*f* *ff*

92  
*f*

97  
*f* *fp*

105 **3** Is This The Way To  
 Amarillo  
*f*

111 **3** **2** **13**  
*ff* *mf*

133  
*f*

139 **1.** **2.** ⊕  
*ff*

145 **13** D. S. al  
 ⊕ - ⊕  
 (con rep.)

150  
*ff*

155 **1.** **2.**

# Hands Up!

# 1023

Medley

♩=128

① Y.M.C.A.

4

*f* *ff* *fp*

12

6

*f* *ff*

23

1

29

1

35

*fp* *mf*

41

2

*ff*

D. S. al  
⊕ - ⊕

48

② Hands Up  
Tenor Sax. 2

1

*fp* *ff* *mp*

55

*mf*

61

4

73

1

*f* *ff*

D. S. al  
⊕ - ⊕

1023

79 **7** **2** *f* *ff*

Musical staff 79-91: Treble clef, key signature of two flats. Measure 79 starts with a 7-measure rest. Measures 80-81 contain a melodic line with a slur and a fermata. Measure 82 has a 2-measure rest. Measures 83-84 continue the melodic line with dynamics *f* and *ff*.

92 *f*

Musical staff 92-96: Treble clef, key signature of two flats. Measures 92-96 contain a melodic line with accents and dynamics *f*.

97 **3** Is This The Way To Amarillo **4** *f*

Musical staff 97-105: Treble clef, key signature of two flats. Measures 97-105 contain a melodic line with accents and dynamics *f*. A section marker **3** is placed above measure 100, and **4** is above measure 104.

106 **3**

Musical staff 106-113: Treble clef, key signature of two flats. Measures 106-113 contain a melodic line with accents and dynamics *f*. A section marker **3** is placed above measure 113.

114 **2** **13** *ff* *mf*

Musical staff 114-132: Treble clef, key signature of two flats. Measures 114-132 contain a melodic line with accents and dynamics *ff* and *mf*. Section markers **2** and **13** are placed above measures 114 and 118 respectively.

133 *f*

Musical staff 133-138: Treble clef, key signature of two flats. Measures 133-138 contain a melodic line with accents and dynamics *f*.

139 **1.** **2.** *ff*

Musical staff 139-144: Treble clef, key signature of two flats. Measures 139-144 contain a melodic line with accents and dynamics *ff*. First and second endings are marked **1.** and **2.** above measures 139-142.

145 *ff* **D. S. al** **Φ - Φ** **(con rep.)**

Musical staff 145-154: Treble clef, key signature of two flats. Measures 145-154 contain a melodic line with accents and dynamics *ff*. A section marker **D. S. al** is placed above measure 145, and **Φ - Φ** and **(con rep.)** are placed to the right of the staff.

150 *ff*

Musical staff 150-154: Treble clef, key signature of two flats. Measures 150-154 contain a melodic line with accents and dynamics *ff*.

155 **1.** **2.**

Musical staff 155-164: Treble clef, key signature of two flats. Measures 155-164 contain a melodic line with accents and dynamics *ff*. First and second endings are marked **1.** and **2.** above measures 155-158.

Keyboard

# Hands Up!

Arrangement:  
Manfred Schneider

Medley

① Y.M.C.A.  
Strings

♩ = 128 fill in Stratosphäre

*f* Gm7/C

*f* Gm7/C

Gm7/C

11

*p* *mf* F

Dm Bb

18

*f* *ff* Gm7/C

*f*

24

1

30

36

1

*mf* F

Dm Bb

43

*f* *ff* Gm7/C

D. S. al

48

1

② Hands Up

Fl.

*ff* *mp* Bbm7 Eb9 Cm7

54

1

Piano

*mf* Fm7

60

*mf* *f* *mf*

3

Strings

68

1

*f*

74 *ff* D. S. al  
 ⊕ - ⊕

79 *Stratosphäre* *Strings*  
*p* C7 Fm *cresc.* Eb F F7 *f*

88 *f*

94 *f*

100 *p* **3** Is This The Way To Amarillo *Orgel* *f*

107 *ff* **2** **3** **2**

117 *2.x Piano* *mf* *2.x Piano*

125 *mf*

132 *Strings* *f*

139 *ff* *Orgel*

145 D. S. al  
 ⊕ - ⊕  
 (con rep.)

150 *Orgel* *ff*

155 *Strings*

B $\flat$  Clarinet 1

# Hands Up!

Medley

Arrangement:  
Manfred Schneider

♩ = 128

① Y.M.C.A.

4 2

*f*

1

*p*

12

2.x tacet

5

*f*

*ff*

22

1

*f*

28

1

33

1

38

*mf*

43

*ff*

D. S. al

⊕ - ⊕

② Hands Up

48

1

*ff*

*mp*

54

1

*mf*

1

60

*mf*

4

*mf*

69 *f*

75 *ff* D. S. al  
⊕ - ⊕

79 7 3

93 *f*

99 2 *p* 3 *f* ③ Is This The Way To Amarillo

107 3 *ff* 2

117 *mf*

126

132 *f*

139 1. 2. *ff*

145 D. S. al  
⊕ - ⊕  
(con rép.)

150 *ff*

155 1. 2.

Bb Clarinet 2

# Hands Up!

Medley

Arrangement:  
Manfred Schneider

♩ = 128

① Y.M.C.A.

4 2 1

*f* *p*

12 2.x tacet

5

*f* *ff*

22

1

*f*

28

1

33

1

38

*mf*

43

*ff*

⊕

D. S. al

⊕ - ⊕

⊕ 48

② Hands Up

1 1

*ff* *mp*

55

2 2 4

*mf* *mf*

67

1

*mf* *f*

75 *ff* **D. S. al** **023**

79 **7** **3**

93 *f*

99 **2** **3** **Is This The Way To Amarillo** *p* *f*

107 **3** **2** *ff*

117 **mf**

126

132 *f*

139 **1.** **2.** *ff*

145 **D. S. al** **⊕ - ⊕** **(con rep.)**

150 *ff*

155 **1.** **2.**

B♭ Clarinet 3

# Hands Up!

Medley

# 1023

Arrangement:  
Manfred Schneider

♩ = 128

① Y.M.C.A.

4 2 1

*f* *p*

12 2.x tacet

5

*f* *ff*

22

1

*f*

28

1

*f*

33

1

*f*

38

*mf*

43

*ff*

D. S. al  
⊕ - ⊕

48

② Hands Up

1 1

*ff* *mp*

55

2 2 4

*mf* *mf*

67

1

*mf* *f*

74

Musical staff 74: Treble clef, key signature of two flats. The staff contains a melodic line with eighth and sixteenth notes. A dynamic marking of *ff* is present. A large watermark '1023' is overlaid on the right side of the page.

D. S. al  
⊕ - ⊕

79

Musical staff 79: Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes. There are markings for a 7-measure rest and a 3-measure rest. A dynamic marking of *ff* is present.

93

Musical staff 93: Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes. A dynamic marking of *f* is present.

99

Musical staff 99: Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes. There are markings for a 2-measure rest and a 3-measure rest. Dynamic markings of *p* and *f* are present. A circled number '3' is above the staff.

③ Is This The Way To Amarillo

107

Musical staff 107: Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes. There are markings for a 3-measure rest and a 2-measure rest. A dynamic marking of *ff* is present.

117

Musical staff 117: Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes. A dynamic marking of *mf* is present. A section symbol (§) is at the beginning.

126

Musical staff 126: Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes.

132

Musical staff 132: Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes. A dynamic marking of *f* is present.

139

Musical staff 139: Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes. There are markings for first and second endings. A dynamic marking of *ff* is present.

145

Musical staff 145: Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes. A section symbol (§) is at the end. Dynamic markings of *f* and *ff* are present.

D. S. al  
⊕ - ⊕  
(con rep.)

150

Musical staff 150: Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes. A dynamic marking of *ff* is present.

155

Musical staff 155: Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes. There are markings for first and second endings.

Bb Bass Clarinet

# Hands Up!

Arrangement:  
Manfred Schneider

# 1023

Medley

♩ = 128

① Y.M.C.A.

4 2

*f* *ff* *fp*

Staff 1: Measures 1-11. Starts with a 4/4 time signature and a tempo of 128. The first two measures are rests, with a '4' above the first and a '2' above the second. The piece begins with a half note G4 (*f*), followed by a half note A4 (*ff*), and then eighth notes G4-A4-B4 (*fp*).

12

6

*f* *ff* *f*

Staff 2: Measures 12-22. Starts with a 6-measure rest. The music continues with eighth notes G4-A4-B4 (*f*), then eighth notes A4-B4-G4 (*ff*), and ends with a half note G4 (*f*).

23

Staff 3: Measures 23-27. Continues with eighth notes G4-A4-B4, eighth notes A4-B4-G4, and eighth notes G4-A4-B4.

28

Staff 4: Measures 28-32. Continues with eighth notes G4-A4-B4, eighth notes A4-B4-G4, and eighth notes G4-A4-B4.

33

*fp* *mf*

Staff 5: Measures 33-38. Continues with eighth notes G4-A4-B4, eighth notes A4-B4-G4, and eighth notes G4-A4-B4. Ends with a half note G4 (*mf*).

39

Staff 6: Measures 39-43. Continues with eighth notes G4-A4-B4, eighth notes A4-B4-G4, and eighth notes G4-A4-B4.

44

*ff*

D. S. al

⊕ - ⊕

Staff 7: Measures 44-47. Continues with eighth notes G4-A4-B4, eighth notes A4-B4-G4, and eighth notes G4-A4-B4. Ends with a half note G4 (*ff*).

⊕ 48

② Hands Up

1 4 2

*fp* *ff* *mf*

Staff 8: Measures 48-58. Starts with a half note G4 (*fp*), followed by eighth notes A4-B4 (*ff*). Measure 49 has a 1-measure rest. Measure 50 has a 4-measure rest. Measure 51 has a 2-measure rest. The piece continues with eighth notes G4-A4-B4 (*mf*).

59

2 4

*mf* *mf*

Staff 9: Measures 59-68. Starts with a 2-measure rest, then eighth notes G4-A4-B4 (*mf*). Measure 62 has a 4-measure rest. The piece continues with eighth notes G4-A4-B4 (*mf*).

69

1

*f*

Staff 10: Measures 69-72. Starts with a 1-measure rest, then eighth notes G4-A4-B4 (*f*).

74 **2** **1023** D. S. al  $\oplus - \oplus$

79 **7** **6** **12** **3** Is This The Way To Amarillo *f*

106

111 **3** **2** **8** *ff*

127

132 *f*

137 **1.**

141 **2.**  $\oplus$  *ff*

146  $\S$  D. S. al  $\oplus - \oplus$  (con rep.)

150  $\oplus$  *ff*

155 **1.** **2.**

# Hands Up!

Medley

1023  
Arrangement:  
Manfred Schneider

E♭ Clarinet

♩ = 128

① Y.M.C.A.

4

2

1

*f*

*p*

2.x tacet - - -

5

*f*

*ff*

22 §

1

*f*

28

1

33

⊕

1

38

*mf*

43

*f*

*ff*

§

D. S. al  
⊕ - ⊕

48

1

*ff*

② Hands Up

4

1

*mf*

57

1

*mf*

62

4

⊕

5

*f*

75 *ff* *D. S. al*

79 *f*

91 *f*

97 *p*

104 *f* **Is This The Way To Amarillo**

110 *ff* *mf* 2. Fl.

127 *mf* *f* 1

134

140 *ff*

145 *D. S. al* *(con rep.)*

150 *ff*

155

Oboe

# Hands Up!

Medley

Arrangement:  
Manfred Schneider

♩ = 128

① Y.M.C.A.

4 2

*f* *ff*

11

6

*fp* *f* *ff*

22

1

1

27

2

1

34

*fp* *mf*

39

44

*f* *ff*

D. S. al

⊕ - ⊕

48

② Hands Up

1 4 1

*fp* *ff* *mf*

57

1

*mf*

62

4

*mf*

70 *f* 2

76 *ff* D. S. al  
⊕ - ⊕

79 7 6 (93) 12 3 *f* Is This The Way To Amarillo

106

111 3 2 § 13 *ff* *mf*

132 *f*

136 1.

141 2. *ff*

146 § D. S. al  
⊕ - ⊕  
(con rep.)

150 *ff*

155 1. 2.



74 **1** *ff* **D. S. al**  
 Φ - Φ

79 **1** *p cresc.*

87 *f ff f*

94 **1** *f* **1**

101 *fp f* ③ **Is This The Way To Amarillo**

108 *cresc.*

114 *ff mf* 2 8

130 *f*

137 *ff*

144 **D. S. al**  
 Φ - Φ  
 (con rep.)

150 *ff*

155 **1. 2.**

C Trombone 2

# Hands Up!

# 1023

Arrangement:  
Manfred Schneider

Medley

♩=128

① Y.M.C.A.

First measure of the Y.M.C.A. section, starting with a bass clef, 4/4 time signature, and a key signature of one flat. The note is a whole note G2 with a forte (*f*) dynamic and an accent (>).

Measures 10-15 of the Y.M.C.A. section. Measure 10 starts with a fortissimo (*ff*) dynamic. Measure 11 has a fortissimo piano (*fp*) dynamic. Measure 12 has a mezzo-forte (*mf*) dynamic. The staff contains eighth and sixteenth notes with various articulations.

Measures 16-20 of the Y.M.C.A. section. Measure 16 has a forte (*f*) dynamic. Measure 20 ends with a fortissimo (*ff*) dynamic. The staff contains eighth and sixteenth notes with various articulations.

Measures 21-25 of the Y.M.C.A. section. Measure 21 has a forte (*f*) dynamic. The staff contains eighth and sixteenth notes with various articulations.

Measures 26-31 of the Y.M.C.A. section. The staff contains eighth and sixteenth notes with various articulations.

Measures 32-37 of the Y.M.C.A. section. Measure 37 ends with a fortissimo piano (*fp*) dynamic. The staff contains eighth and sixteenth notes with various articulations.

Measures 38-47 of the Y.M.C.A. section. Measure 38 has a forte (*f*) dynamic. Measure 47 has a fortissimo (*ff*) dynamic. The staff contains eighth and sixteenth notes with various articulations.

D. S. al  
⊕ - ⊕

Measures 48-56 of the Hands Up section. Measure 48 has a fortissimo piano (*fp*) dynamic. Measure 50 has a fortissimo (*ff*) dynamic. Measure 56 has a mezzo-forte (*mf*) dynamic. The staff contains eighth and sixteenth notes with various articulations.

Measures 57-64 of the Hands Up section. Measure 57 has a mezzo-forte (*mf*) dynamic. Measure 64 has a forte (*f*) dynamic. The staff contains eighth and sixteenth notes with various articulations.

Measures 65-72 of the Hands Up section. Measure 65 has a fortissimo piano (*fp*) dynamic. Measure 66 has a forte (*f*) dynamic. Measure 72 has a forte (*f*) dynamic. The staff contains eighth and sixteenth notes with various articulations.

74 **1**  
*ff*  
D.S. al  
⊕ - ⊕

79 **1**  
*p* *cresc.*

87 *f* *ff* *f*

94 **1** *f* **1**

101 *fp* *f* ③ Is This The Way To Amarillo

108 *cresc.*

114 *ff* **2** **8** *mf*

130 *f*

137 *ff*

144 *ff* D.S. al  
⊕ - ⊕  
(con rep.)

150 *ff*

155 **1.** **2.**

C Trombone 3

# Hands Up!

Medley

1023  
Arrangement:  
Manfred Schneider

♩=128

① Y.M.C.A.

D. S. al  
⊕ - ⊕

D. S. al

74 **1** *ff*

79 **1** *p* *cresc.*

86 *f* *ff*

93 **1** *f*

100 **1** *fp* *f* (3) **Is This The Way To Amarillo**

107 *cresc.*

114 **2** **8** *ff* *mf*

130 *f*

137 **1.** **2.** *ff*

144 *D. S. al* *(con rep.)*

150 *ff*

155 **1.** **2.**

C Trombone 4  
(Bass Trombone)

# Hands Up!

Medley

1023 Arrangement:  
Manfred Schneider

♩=128

① Y.M.C.A.

Musical staff 1: Bass clef, 4/4 time signature. Four measures of whole notes with accents and dynamic marking *f*.

Musical staff 2: Measures 10-14. Includes dynamic markings *ff*, *fp*, and *mf*.

Musical staff 3: Measures 15-19. Includes dynamic marking *f*.

Musical staff 4: Measures 20-25. Includes dynamic markings *ff* and *f*, and a first ending bracket.

Musical staff 5: Measures 26-31. Includes a first ending bracket.

Musical staff 6: Measures 32-37. Includes dynamic marking *fp* and a first ending bracket.

Musical staff 7: Measures 38-47. Includes dynamic markings *f* and *ff*, and a *D.S. al* section.

Musical staff 8: Measures 48-56. Includes dynamic markings *fp*, *ff*, and *mf*, and a second ending bracket.

Musical staff 9: Measures 57-64. Includes dynamic markings *mf* and *f*, and a first ending bracket.

Musical staff 10: Measures 65-72. Includes dynamic markings *fp*, *f*, and *f*.

74 *ff* **D.S. al**

79 *p* *cresc.*

87 *f* *ff* *f*

94 *f*

101 *fp* *f* ③ **Is This The Way To Amarillo**

108 *cresc.* *ff*

115 *mf*

130 *f*

137 *ff*

144 **D.S. al**  
 Ⓟ - Ⓟ  
 (con rep.)

150 *ff*

155

Percussion

# Hands Up!

1033  
Arrangement:  
Manfred Schneider

Medley

♩ = 128

1 Vibraslap

1 Y.M.C.A. Timpani

*f* *f*

10

Tamb.

Bongos

*ff* *fp* *mf*

18

Tamb.

Bongos

*f* *ff*

24

33

12 13 14 15 16

1

*fp* *mf*

41

4 5 6 7 8 9

*f* *ff*

D. S. al

48

1

2 Hands Up  
Glockenspiel

*fp* *ff* *mp*

54

Tamb.

Bongos

*mf*

62

8 9 10 11

Glockensp.

Tamb.

*f* *fp* *f* *mf*

71

5 6 7 8 9 10 11 12

*f* *ff*

D. S. al

79  $\oplus$  *p* *cresc.* 1 2 3 4 5 6 7 8

Musical staff 79-86: A drum staff with a common time signature  $\oplus$ . It begins with a *p* dynamic and a *cresc.* marking. The notation includes eighth notes with accents and rests. Measure numbers 1 through 8 are indicated above the staff.

87 *f* *ff* *f* 1 2 3 4 5 6 7

Musical staff 87-93: A drum staff with eighth notes and accents. It starts with a *f* dynamic, followed by *ff* and then *f*. Measure numbers 1 through 7 are indicated above the staff.

94 8 9 10 11 12 13 14 15 16

Musical staff 94-102: A drum staff with rests and slash marks. Measure numbers 8 through 16 are indicated above the staff.

### ③ Is this the way to Amarillo

103 *fp* *f* 17

Musical staff 103-108: A drum staff with a *fp* dynamic and a *f* dynamic. It features a melodic line in the first few measures. Measure number 17 is indicated above the staff.

109 *cresc.* *ff* 1 2 3

Musical staff 109-114: A drum staff with eighth notes and accents. It includes a *cresc.* marking and a *ff* dynamic. Measure numbers 1 through 3 are indicated above the staff.

115 *mf* *mf* simile Glockensp. 1.x tacet 2

Musical staff 115-121: A drum staff with a *mf* dynamic and a *mf* dynamic. It includes a *simile* marking and a section for Glockenspiel (Glockensp.) with a *1.x tacet* instruction. Measure numbers 1 through 2 are indicated above the staff.

122 *1.x tacet* 1 2 3 4 5

Musical staff 122-128: A drum staff with a *1.x tacet* instruction and eighth notes with accents. Measure numbers 1 through 5 are indicated above the staff.

129 *f* 1 2 3 6 7 8 9

Musical staff 129-135: A drum staff with eighth notes and accents. It starts with a *f* dynamic. Measure numbers 1 through 3 and 6 through 9 are indicated above the staff.

136 4 5 6 7 1. 8 2. 9  $\oplus$  10 11 12 *ff*

Musical staff 136-144: A drum staff with rests and slash marks. It includes first and second endings (1. and 2.) and a common time signature  $\oplus$ . The dynamic is *ff*. Measure numbers 4 through 12 are indicated above the staff.

145 13 14 15 16  $\S$  D. S. al  $\oplus - \oplus$  (con rep.)

Musical staff 145-149: A drum staff with eighth notes and accents. It includes a section marked  $\S$  and a *D. S. al* instruction with a common time signature  $\oplus - \oplus$  and *(con rep.)* marking. Measure numbers 13 through 16 are indicated above the staff.

150 *ff* 1 2 3 4 5 6 7

Musical staff 150-157: A drum staff with eighth notes and accents. It starts with a *ff* dynamic. Measure numbers 1 through 7 are indicated above the staff.

158 1. 2.  $\S$

Musical staff 158-164: A drum staff with eighth notes and accents. It includes first and second endings (1. and 2.) and a section marked  $\S$ . Measure numbers 1 through 2 are indicated above the staff.

Drumset

# Hands Up!

Medley

Arrangement:  
Manfred Schneider

# 1023

♩ = 128  
Solo  
f

7 2 3 4 5 fill in 6  
ff fp mf

15  
f ff

21  
f f

27 1 2 3 4 5 6 7  
fp

37 8 2 3 4 5  
mf

44 f ff f D. S. al

48 2 3  
fp ff mp

54 4 2 3 4 5 6 7 8  
mf

63 9 10 11 fill in 2 3 4  
f fp f mf

71 5 6 7 8 9 10 11 fill in 12

*f* *ff* D.S. al

79 2 3 4 5 6 7 fill in 8

*p* *cresc.* *f*

88 2 3 4 5 fill in 6 2 3 4 5

*ff* *f*

98 6 7 8 9 10 11 fill in

*fp* *f* *f* ③ Is this the way to Amarillo

106

112 cresc. ff mf mf

*cresc.* *ff* *mf* *mf*

119 3 4 5 6 7 8 9 10 11 12

129 13 14 15 fill in 16

*f*

135 2 3 4 5 6 1. 2. ff

*ff*

143 2 3 4 D.S. al (con rep.)

D.S. al (con rep.)

150 ff

*ff*

155 1. fill in 2. fill in

# Hands Up!

Arrangement  
Manfred Schneider

**B $\flat$  Baritone**  
(Tenorhorn)

Medley

♩ = 128      4/4      ① Y.M.C.A.

*f*      *ff*      *fp*

*mf*

*f*      *ff*      *f*

*fp*

*mf*

*f*      *ff*

D. S. al  
⊕ - ⊕

② Hands Up      Tromb.      play

*fp*      *ff*      *mf*      *mf*

Tromb.      play

*mf*      *mf*      *f*      *fp*

① Sax.

*mf*      *f*

D. S. al

⊕ - ⊕

75 *ff*

79 Sax. *p* *cresc.* *mf*

87 *f* Tromb. *f*

94 *f* Tromb. *f* *play*

101 *fp* *f* ③ Is This The Way To Amarillo

109 *ff* *mf* Tenor-Sax.

120

127 *mf* *play*

133 *f*

139 *ff*

145 *ff* D. S. al ⊕ - ⊕ (con rep.)

150 *ff*

155

Bb Tenor Saxophone 1

# Hands Up!

Medley

Arrangement:  
**Manfred Schneider**

♩ = 128      4      ① Y.M.C.A.

The score is written for Bb Tenor Saxophone 1 in 4/4 time with a tempo of 128 bpm. It consists of two parts: 'Y.M.C.A.' (measures 1-47) and 'Hands Up!' (measures 48-79). The key signature is one sharp (F#) for the first part and changes to two flats (Bb, Eb) for the second part. Dynamics range from *fp* to *ff*. The score includes various musical notations such as accents, slurs, and repeat signs. Section markers are present at measures 11, 19, 30, 43, 48, and 55. The piece concludes with a *D.S. al* instruction and a double bar line.

11      *fp*      *mf*      *f*

19      *ff*      *f*

25

30

36      *fp*      *mf*

43      *f*      *ff*      *D.S. al*  
⊕ - ⊕

48      *fp*      *ff*      ② Hands Up      *mp*

55      *mf*      *mf*      *f*      *fp*

67

73      *f*      *ff*      *D.S. al*  
⊕ - ⊕

79 *p* *cresc.*

85 *f*

91 *ff* *f*

97 *f* *fp*

### ③ Is This The Way To Amarillo

103 *f*

109 *ff* *mf*

119

125

132 *f*

138 *ff*

145 *D. S. al*  
*⊕ - ⊕*  
*(con rep.)*

150 *ff*

155

B♭ Tenor Saxophone 2

# Hands Up!

Medley

Arrangement:  
Manfred Schneider

♩=128      4      ① Y.M.C.A.

11

19

25

30

36

43

48      ② Hands Up

55

67

73

D. S. al  
⊕ - ⊕

D. S. al  
⊕ - ⊕

79 *p* *cresc.* **1023**

85 *f* **1**

91 *ff* *f*

97 *f* *fp*

③ Is This The Way To Amarillo

103 *f*

109 *ff* *mf*

119

125

132 *f*

138 *ff*

145 *S* D. S. al  $\oplus - \oplus$  (con rep.)

150 *ff*

155

E♭ Alto Saxophone 1

# Hands Up!

Medley

# 1023

Arrangement:  
Manfred Schneider

♩=128    4/4    ① Y.M.C.A.

*f*    *ff*

11    *fp*    *mf*    *f*

19    *ff*    *f*

25

30

36    *fp*    *mf*

43    *f*    *ff*    D. S. al  
⊕ - ⊕

48    ② Hands Up    *mp*

55    *mf*    *mf*    *f*    *fp*

67    *mf*    *f*

74    *ff*    D. S. al  
⊕ - ⊕

Bb Trumpet 1

# Hands Up!

Medley

1023 Arrangement:  
Manfred Schneider

♩=128 **4** ① Y.M.C.A. *f*

10 *ff* *fp* *mf*

16 *f* *ff*

21 *f* *Soli*

26

31

36 *fp* *mf* 1

42 *ff* *Soli* *D. S. al* 3

48 ② Hands Up *fp* *ff* *mf* 1 4 2

59 *mf* *f* *fp* 2

66 **1**  $\text{\textcircled{C}}$  **4** *mf* *f*

75 *ff* **D. S. al**  $\text{\textcircled{C}} - \text{\textcircled{C}}$

79 **1** muted *p* *cresc.* **1**

86 **2** open *f* **2** *f*

94 **2** *f* **2** *f*

102 **3** Is This The Way To Amarillo **1** *fp* *f*

109 **1** *f* *cresc.* *ff*

114 **2**  $\text{\textcircled{C}}$  **9** *mf* **Fig. 1** *mf*

132 *f*

138 **Flgh. 1** **1.** **2.** *play* *ff*  $\text{\textcircled{C}}$

144 **1**  $\text{\textcircled{C}}$  **D. S. al**  $\text{\textcircled{C}} - \text{\textcircled{C}}$  *(con rep.)*

150 *ff* **1**

157 **1.** **2.** *ff*

Bb Trumpet 2

# Hands Up!

Medley

Arrangement  
Manfred Schneider

♩=128 **4** ① Y.M.C.A. *f*

10 *ff* *fp* *mf*

16 *f* *ff*

21 *Soli* *f*  $\text{\$}$

26 *Trp. 1* *play*

31 *Trp. 1*  $\text{\oplus}$

36 *play* *fp* *mf* **1**

42 **3** *Soli* *ff*  $\text{\$}$   $\text{\oplus} - \text{\oplus}$  *D. S. al*

48 ② Hands Up *fp* *ff* *mf* **4** **2**

59 *mf* *f* *fp* **2**

66  $\text{1}$   $\text{4}$   
 Musical staff with notes, rests, and dynamics: *mf*, *f*

75 *ff* D. S. al  $\text{1}$  -  $\text{1}$

79  $\text{1}$  muted *p* *cresc.*

85  $\text{1}$   $\text{2}$  open  $\text{2}$  *f*

93 *f*  $\text{2}$  *f*  $\text{2}$

101  $\text{3}$  Is This The Way To Amarillo  $\text{1}$  *fp* *f*

108  $\text{1}$  *f* *cresc.*

114  $\text{2}$   $\text{9}$  *ff* *mf*

129  $\text{3}$  *f*

137 Flgh. 2  $\text{1.}$   $\text{2.}$  *ff*

144  $\text{1}$   $\text{1}$  D. S. al  $\text{1}$  -  $\text{1}$  (con rep.)

150 *ff*  $\text{1}$

156  $\text{1.}$   $\text{2.}$

B♭ Trumpet 3

# Hands Up!

Medley

Arrangement:  
Manfred Schneider

# 1023

♩ = 128      4      ① Y.M.C.A.      *f*

10      *ff*      *fp*      *mf*

16      *f*      *ff*

21      *f*      *Soli*      §

26

31      ⊕

36      *fp*      *mf*      1

42      *ff*      *Soli*      §      ⊕ - ⊕

48      ⊕      ② Hands Up      *fp*      *ff*      *mf*      1      4      2

59      *mf*      *f*      *fp*

1023

66 **1**  $\text{\textcircled{C}}$  **4** *mf*

75 *ff* **D. S. al**  
 $\text{\textcircled{C}} - \text{\textcircled{C}}$

79 **1** muted *p* *cresc.*

85 **1** **2** open *f* **2**

93 *f* **2** *f* **2**

101 **3** Is This The Way To Amarillo **1** *fp* *f*

108 **1** *f* *cresc.*

114 **2**  $\text{\textcircled{C}}$  **9** *ff* *mf*

129 **3** *f*

137 **1** **1.** **1** **2.** *ff*

144 **1**  $\text{\textcircled{C}}$  **D. S. al**  
 $\text{\textcircled{C}} - \text{\textcircled{C}}$  (con rep.)

150 *ff* **1**

156 **1.** **2.**

B♭ Trumpet 4

# Hands Up!

Medley

Arrangement:  
Manfred Schneider

♩=128 **4** ① Y.M.C.A. *f*

10 *ff* *fp* *mf*

16 *f* *ff*

21 *Soli* *f* §

26 *Trp. 3* *play*

31 *Trp. 3* ⊕

36 *play* *fp* *mf* 1

42 *3* *ff* *Soli* § D. S. al ⊕ - ⊕

48 ② Hands Up *fp* *ff* *mf* 1 4 2

59 *mf* *f* *fp*

