



Recorded by the **BLUES BROTHERS**  
**GIMME SOME LOVIN'**

Words and Music by  
**STEVE WINWOOD, MUFF WINWOOD**  
and **SPENCER DAVIS**  
Arranged by **PAUL LAVENDER**

**BASS DRUM**  
Hard Driving Rock

Musical score for Bass Drum, Hard Driving Rock. The score is written on a single staff with a 4/4 time signature. It begins with a dynamic marking of *f* (forte). The notation consists of eighth and quarter notes, with some measures containing rests. Measure numbers 3, 11, 15, 23, 27, and 35 are indicated in boxes. A double bar line with repeat dots appears after measures 3, 11, 15, 23, 27, and 35. A *ff* (fortissimo) marking is present under measure 27. The score concludes with a *D.S. al Coda* instruction and a Coda symbol (⊕) leading to a final Coda section marked *ff*.

132-07010

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Recorded by THE BLACK EYED PEAS  
**I GOTTA FEELING**

MULTIPLE BASS DRUMS (4)

Words and Music by WILL ADAMS, ALLAN PINEDA, JAIME GOMEZ,  
 STACY FERGUSON, DAVID GUETTA and FREDERIC RIESTERER  
 Arranged by PAUL MURTHA

Driving Rock!

mf

f

sfz

ff

ff

02501445  
 I Gotta Feeling

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mf

f

sfz

ff

ff

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 I Gotta Feeling

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MULTIPLE BASS DRUMS

# THE HEY SONG

(Rock & Roll-Part II)

Words and Music by  
MIKE LEANDER and GARY GLITTER  
Arranged by PAUL LAVENDER

Steady Rock Shuffle (♩ + ♩♩ = ♩♩♩)

The musical score consists of six staves of notation for multiple bass drums. Each staff begins with a 4/4 time signature and a key signature of one flat. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics are indicated by *f* (forte), *ff* (fortissimo), and *f* (forte). There are also markings for *ff* and *f* at the end of the piece. The score is divided into measures, with some measures marked with a '4' or '8' above them, indicating a four-measure or eight-measure phrase. There are also boxed numbers 5, 14, 22, 28, and 36, which likely indicate measure numbers. The piece ends with a final flourish marked with an accent (>) and a dynamic of *ff*.

03744741  
The Hey Song - I

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OPTIONAL TONAL BASS DRUMS  
(4 Pitches)

# HEY! BABY!

Words and Music by MARGARET COBB  
and BRUCE CHANNELL  
Arranged by MIKE STORY

Bright rock

Musical score for optional tonal bass drums. The score is written on a grand staff with a treble clef and a 2/4 time signature. It consists of 32 measures. The first measure is marked with a forte (f) dynamic. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are first and second endings indicated by bracketed numbers 1 and 2. Measure numbers 1 through 32 are indicated below the staff. Dynamics include mf, mp, and ff.

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40209

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# Bass Drums

Fast rock four ♩ = 168

# LAND OF 1000 DANCES

by CHRIS KENNER & ANTOINE DOMINGO

arranged by TOM WALLACE  
percussion by TONY McCUTCHEEN

Musical score for Bass Drums of "Land of 1000 Dances". The score is written on ten staves, each containing a series of rhythmic patterns for the bass drum. The tempo is marked as "Fast rock four" with a quarter note equal to 168 beats per minute. The score includes various dynamic markings such as *f*, *ff*, *mp*, and *mf*. Measure numbers 1 through 55 are indicated along the staves. The piece concludes with a final *ff* dynamic marking.

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• ARRANGERS • PUBLISHING • COMPANY •

# Bass Drums

Fast rock four ♩ = 168

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Recorded by THE TEMPTATIONS

# MY GIRL

Words and Music by  
WILLIAM "SMOKEY" ROBINSON  
and RONALD WHITE  
Arranged by JOHN HIGGINS

MULTIPLE BASS DRUMS (4)

Medium Soul Groove

03744278

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Recorded by THE TEMPTATIONS

# MY GIRL

Words and Music by  
WILLIAM "SMOKEY" ROBINSON  
and RONALD WHITE  
Arranged by JOHN HIGGINS

MULTIPLE BASS DRUMS (4)

Medium Soul Groove

03744278

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Bass

# Seven Nation Army

$\text{♩} = 126$

1

6

11

17

23

*mp* ————— *f*



from the 20th Century Fox Film "Drumline"

BASS DRUM/TENOR DRUM

# SHOUT IT OUT

(March)

By DALLAS AUSTIN, JASPER CAMERON,  
WELDON DEAN PARKS, HAL DAVIS and  
DONALD E. FLETCHER  
Arranged by DOUG ADAMS

**Bright**

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MBM03037

from the 20th Century Fox Film "Drumline"

CYMBALS

# SHOUT IT OUT

(March)

By DALLAS AUSTIN, JASPER CAMERON,  
WELDON DEAN PARKS, HAL DAVIS and  
DONALD E. FLETCHER  
Arranged by DOUG ADAMS

**Bright**

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MBM03037

# STADIUM JAMS VOL. 6

(A collection including: 1. All I Do Is Win • 2. Don't Stop Believin' • 3. Final Countdown • 4. Party Rock Anthem)

MULTIPLE BASS DRUMS (4)

Words and Music by T-PAIN  
 KHALED M. KHALED, JOHNNY MOLLINGS,  
 LEONARDO MOLLINGS, CHRISTOPHER BRIDGES,  
 CALVIN BROADUS and WILLIAM ROBERTS  
 Arranged by JAY BOCCOOK

**Driving!**

1. *ff*

**Hard Rock**

2. *ff* On Rim *f* *ff* *fff*

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03745618  
 Stadium Jams Vol. 6 - 1

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MULTIPLE BASS DRUMS (4)

Words and Music by  
 JOEY TEMPEST  
 Arranged by JAY BOCCOOK

**Forceful**

3. *ff* On Rim *sfz* *ff*

Words and Music by SKYLER GORDY, STEFAN GORDY,  
 DAVID LISTENBEE and PETER SCHROEDER  
 Arranged by JAY BOCCOOK

**Party Rock**

4. *ff* *f* *ff*

03745618  
 Stadium Jams Vol. 6 - 2

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# Mars

The musical score consists of three staves of rhythmic notation. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It contains a triplet of eighth notes followed by a sequence of eighth notes with accents. The notes are labeled with 'R' and 'L' for right and left hand. A dynamic marking of *ff* is present. The second staff starts at measure 5 and features a triplet of eighth notes followed by a series of eighth notes with accents, labeled with 'R' and 'L'. A dynamic marking of *mf* is shown. The third staff starts at measure 12 and continues the rhythmic pattern with triplets and accents, labeled with 'R' and 'L'. A dynamic marking of *ff* is also present. The score concludes with a double bar line and repeat dots.



# The Avengers

B3  $\text{♩} = 116$

Arr. Jeff Keyes/Ponseti

1  
*mf*  
RLR RLR RLRL RLR RLR RLRL RLR RLR RLRL RLR RLR L

5  
*cresc.*  
RLR RLR RLRL RLR RLR RLRL RLR RLR RLRL RLR RLR L  
*f*

9

9  
*mf*  
RLR RLR RLRL RLR RLR RLRL RLR RLR RLRL RLR RLR L

13  
*mf*  
RLR RLR RLRL RLR RLR RLRL RLR RLR RLRL RLR RLR L

17

17  
*mf*  
RLR RLR L RLR  
% % %

21  
*cresc.*  
RLR RLR L RLR  
*f*

25

25  
RLRL R RLRL R RLRL RLRRLR L RLRLR R

29  
*p*  
RLRLRLRL RLRLRLRL RLRLRLRL R R R R  
*f*

