

SEVENTY SIX TROMBONES

From "The Music Man"

By MEREDITH WILLSON

A la marcia



Voice

G₇ C E_bdim G₇ C_#dim G₇

The vocal part starts with a G₇ chord. The lyrics begin with 'Sev-en-ty Six Trom-bones led the big pa-rade,' followed by a G₇ chord. The lyrics continue with 'With a hun-dred and' and a C_#dim chord. The lyrics then change to 'ten cor-nets close at hand.' and a G₇ chord. The vocal line ends with 'They were fol-lowed by' and a C_#dim chord.

C

The vocal part continues with 'ten cor-nets close at hand.' and a C_#dim chord. The lyrics then change to 'They were fol-lowed by' and a G₇ chord. The vocal line ends with 'rows and rows of the fin-est vir-tu-o-sos, The cream' and a G₇ chord.

C₇ F D₇ G

The vocal part continues with 'rows and rows of the fin-est vir-tu-o-sos, The cream' and a G₇ chord. The lyrics end with 'of' and a G₇ chord.

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D7 G D7 G7 C

ev - 'ry fa - mous band. Sev - en - ty Six Trom -

Ebdim G7 C#dim G7

bones caught the morn-ing sun, — With a hun-dred and ten cor - nets right be -

C C7 F

hind. There were more than a thou - sand reeds spring-ing up like

D7 G7 C

weeds, There were horns of ev - 'ry shape and kind. There were

F B_b F F#dim C7

cop- per bot - tom tym- pa - ni in horse pla - toons, — Thun- der - ing,

{ *mp*

E F C7 F B_b F

thun - der - ing, all a - long the way. Double bell eu - pho - ni - ums and

{ *cresc.* >> *f* *fz* *mf*

8 bassa.:

C G7 C G7

big bas - soons, — Each bas - soon — hav - ing his big fat

{

C7 F B_b F F#dim C7

say. There were fif - ty mount-ed can - non in the bat - ter - y, —

{ *mp*

E F C7 F

Thun - der-ing, thun - der-ing, louder than be - fore. Clar - i - nets of

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

g bassa:

B♭ F7 B♭ E7 F C7

ev -'ry size and trum-pet-ers wh'd im - pro-vise a full oc - tave high - er than the

F D7(b5) G7

score.

R.H.

G7 C E♭dim G7 C♯ dim G7

Sev - en - ty Six Trom - bones led the big pa - rade, When the or - der to

mf

C

march rang out loud and clear. Starting off with a big bang

C7 F D7 G D7 G D7

bong on a Chi - nese gong, By a big bang bong-er at the rear.

G7 C Edim G7 C[#] dim G7

Sev-en-ty Six Trom - bones hit the coun-ter-point, While a hun-dred and ten cor -

nets played the air. Then I mod-est - ly took my place as the

The score consists of four staves of musical notation for voice and piano. The top staff uses a treble clef, the second and third staves use a bass clef, and the bottom staff uses a bass clef. The music is in common time. Chords are indicated above the staff. The lyrics are written below the notes. The first section ends with a repeat sign and the word "Then". The second section begins with a new key signature and continues with the lyrics provided.

A musical score for a vocal solo and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The vocal line includes lyrics: "one and on - ly bass, And I oom-pahed up and down the square." The piano part features a rhythmic pattern of eighth and sixteenth notes. Harmonic analysis shows chords F, D7, G, G7, and C. The score is set on a five-line staff with a common time signature.

A la Tuba

Musical score for 'Buh Buh Buh' in A-flat major. The vocal line consists of eighth-note patterns: buh buh buh buh buh buh. The piano accompaniment features eighth-note chords in the treble and bass staves.

Sheet music for a vocal piece with piano accompaniment, featuring four staves of musical notation and lyrics.

Top Staff:

- Key signature: B-flat major (two flats).
- Chords: E-flat 7, B-flat 7, E-flat 7, G 7.
- Text: buh buh buh buh buh buh..

Second Staff:

- Key signature: B-flat major (two flats).
- Chords: B-flat 7, G 7.
- Text: (lyrics omitted)

Third Staff:

- Key signature: C major (no sharps or flats).
- Chords: C, E-flat dim, G 7, C sharp dim G 7.
- Text: Sev - en - ty Six Trom - bones hit the coun - ter - point,

Fourth Staff:

- Key signature: C major (no sharps or flats).
- Chords: C.
- Text: While a hun - dred and ten cor - nets played the air.

Fifth Staff:

- Key signature: C major (no sharps or flats).
- Chords: C 7, F.
- Text: Then I mod - est - ly took my place as the one and on - ly

D7 C G C

bass, And I oom - pahed, oom - pahed, oom - pah - pahed,

G G7 1-C Ebdim G7

oom - pahed up and down the square. Sev - en - ty

mf

2. C Bb C Bb

square.

mf

cresc.

C

f

ff