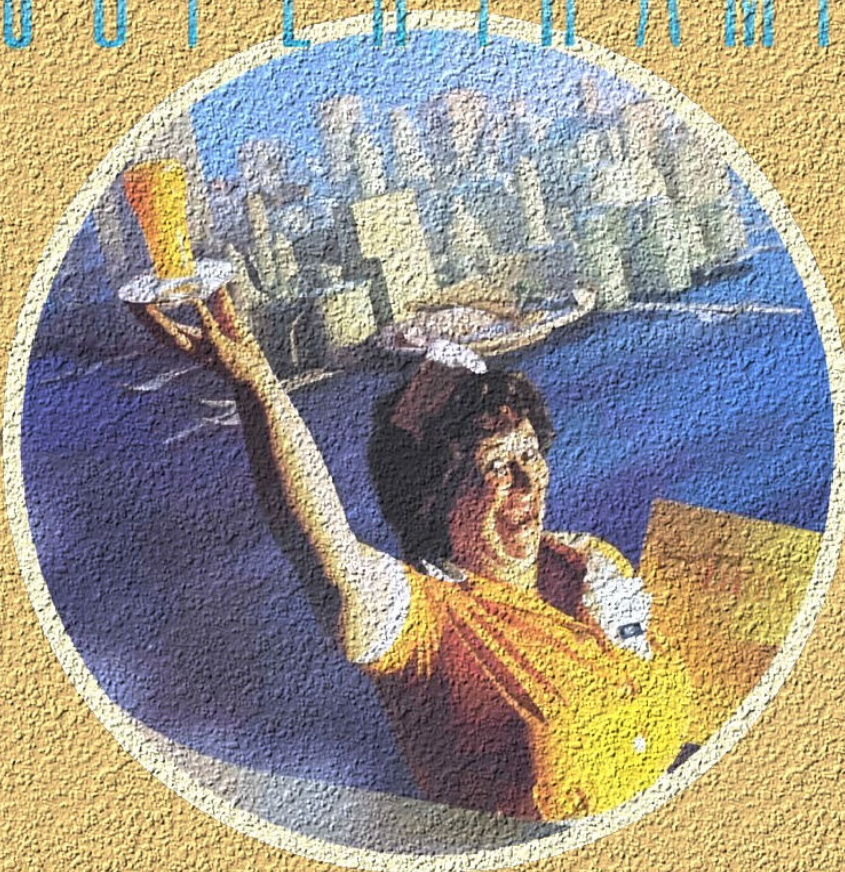


The Best Tribute to

# SUPERTRAMP

The best Tribute to

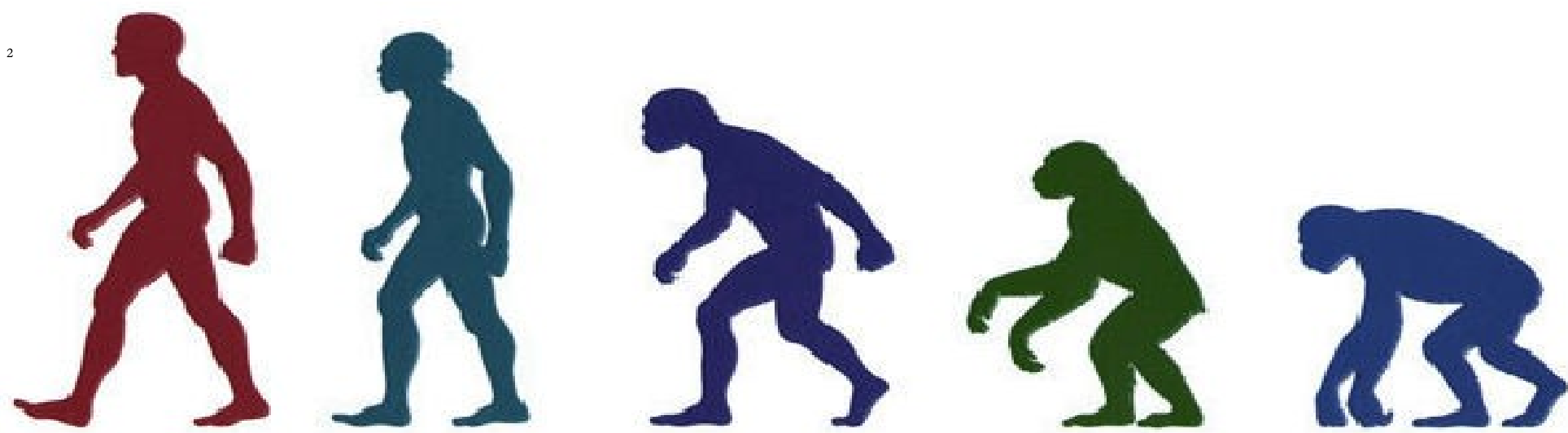
## SUPERTRAMP



Medley for Music Band

Arranged: A. Durán Muñoz





# Instrument Set

*Piccolo*  
*Flute*  
*Oboe*  
*E♭ Clarinet*  
 1 *Clarinet B♭*  
 2 *Clarinet B♭*  
 3 *Clarinet B♭*  
 4 *Clarinet B♭*  
*Bass Clarinet B♭*  
  
 1 *Alto Saxophone E♭*  
 2 *Alto Saxophone E♭*  
*Tenor Sax B♭*  
*Bassoon*  
*Baritone Saxophone B♭*

*Hi-Hat*  
*Cabasa*  
*Drums*  
*Suspended Cymbal*  
*Timpani*

1 *Flugelhorn B♭*  
 2 *Flugelhorn B♭*  
 1 *Trumpet B♭*  
 2 *Trumpet B♭*  
 1 *Horn F*  
 2 *Horn F*  
 1 *Trombone C*  
 2 *Trombone C*  
 3 *Trombone C*  
*Euphonium C*  
*Cello*  
*Bass*  
*Stringbass*

## Extra parts

*Euphonium B♭*  
*Bass B♭*

---

# Songs used for the arrangement

*"My Kind of Lady"* - Rick Davies & Roger Hodgson  
*"It's Raining Again"* - Rick Davies & Roger Hodgson  
*"The Logical Song"* - Rick Davies & Roger Hodgson  
*"Breakfast In America"* - Rick Davies & Roger Hodgson  
*"C'est le Bon"* - Rick Davies & Roger Hodgson  
*"Goodbye Stranger"* - Rick Davies & Roger Hodgson  
*"Dreamer"* - Rick Davies & Roger Hodgson





This page of a musical score, numbered 4, covers measures 8 through 14. The score is arranged in a standard orchestral format with the following instruments and parts:

- Woodwinds:** Piccolo (Pic.), Flute (Fl.), Oboe (Ob.), Clarinet in Eb (Cl. in Eb), Clarinets 1-4 (Cl. 1, Cl. 2, Cl. 3, Cl. 4), Bass Clarinet (Bass Cl.), Alto Saxophones (Alto Sax.), Tenor Saxophone (Ten. Sax.), Bassoon, and Baritone Saxophone (Bari. Sax.).
- Brass:** Fluges (Flug.), Trumpets (Tpt.), Horns (Horn), Trombones (Tbn.), Euphonium (Euph.), Bass, Cello, and C String Bass.
- Drum Kit:** Snare Drum (Hit.), Cymbal (Cab.), Drums, Suspended Cymbal (Susp. Cymbal), and Timpani (Timp.).

The score is written in a key signature of two sharps (F# and C#) and a common time signature (C). The notation includes various rhythmic values, rests, and articulation marks. The measures are numbered 8, 9, 10, 11, 12, 13, and 14 at the top of the page.



15 16 17 18 19 20 21

Pic. Fl. Ob. Cl in Eb Cl. 1 Cl. 2 Cl. 3 Cl. 4 Bass Cl. Alto Sax. Alto Sax. Ten. Sax. Bassoon Bari. Sax. Flug. Flug. Tpt. Tpt. Horn Horn Tbn. Tbn. Tbn. Euph. Bass Cello C String Bass Hit. Cab. Drums Susp. Cymbal Timp.

This page of a musical score covers measures 15 through 21. It features a large orchestral ensemble with the following instruments: Piccolo, Flute, Oboe, Clarinet in E-flat, Clarinets 1-4, Bass Clarinet, Alto Saxophones, Tenor Saxophone, Bassoon, Baritone Saxophone, Fluges, Trumpets, Horns, Trombones, Euphonium, Bass, Cello, C String Bass, Snare Drum, Cymbals, and Timpani. The score is divided into measures 15 through 21, with first and second endings marked at measures 16 and 17. The instrumentation includes Piccolo, Flute, Oboe, Clarinet in E-flat, Clarinets 1-4, Bass Clarinet, Alto Saxophones, Tenor Saxophone, Bassoon, Baritone Saxophone, Fluges, Trumpets, Horns, Trombones, Euphonium, Bass, Cello, C String Bass, Snare Drum, Cymbals, and Timpani.



This page of a musical score, numbered 6, covers measures 22 through 28. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left side of the page are: Piccolo (Pic.), Flute (Fl.), Oboe (Ob.), Clarinet in Eb (Cl in Eb), Clarinets 1, 2, 3, and 4 (Cl. 1, Cl. 2, Cl. 3, Cl. 4), Bass Clarinet (Bass Cl.), Alto Saxophones (Alto Sax.), Tenor Saxophone (Ten. Sax.), Bassoon, Baritone Saxophone (Bari. Sax.), Fluges (Flug.), Trumpets (Tpt.), Horns, Trombones (Tbn.), Euphonium (Euph.), Bass, Cello, Double Bass (C String Bass), Snare Drum (Hit.), Cymbals (Cab., Susp. Cymbal), and Timpani (Timp.). The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings. The woodwinds and strings play melodic and harmonic lines, while the percussion instruments provide a steady rhythmic accompaniment.







$\text{♩} = 110$

38 43 44

Pic. *mf*

Fl. *mf*

Ob. *mf*

Cl in Eb *mf*

Cl. 1 *mf*

Cl. 2 *p* *mf*

Cl. 3 *p* *mf*

Cl. 4 *p* *mf*

Bass Cl. *p*

Alto Sax. *mf*

Alto Sax. *mf*

Ten. Sax. *mf*

Bassoon *mf*

Bari. Sax. *p*

Flug. *p* *mf*

Flug. *p* *mf*

$\text{♩} = 110$

Tpt. *p*

Tpt. *p*

Horn *p*

Horn *p*

Tbn. *p*

Tbn. *p*

Tbn. *p*

Euph. *mf*

Bass *p*

Cello *mf*

C String Bass *p*

Hit. *p*

Cab. *p*

Drums *p*

Susp. Cymbal *mf*

Timp. *mf*



1. 2.

45 46 47 48 49 50 51 52

Pic. *mf*

Fl. *mf*

Ob. *mf*

Cl in Eb *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

Cl. 4 *mf*

Bass Cl. *mf*

Alto Sax. *mf*

Alto Sax. *mf*

Ten. Sax. *mf*

Bassoon

Bari. Sax.

Flug.

Flug.

Tpt. 1. 2.

Tpt.

Horn

Horn

Tbn.

Tbn.

Tbn.

Euph.

Bass

Cello

C String Bass

Hit.

Cab.

Drums

Susp. Cymbal

Timp.



53 54 55 56 57 58 59 60

Pic. *mf*

Fl. *mf*

Ob. *mf*

Cl in Eb *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

Cl. 4 *mf*

Bass Cl. *mf*

Alto Sax. *mf*

Alto Sax. *mf*

Ten. Sax. *mf*

Bassoon *mf*

Bari. Sax. *mf*

Flug. *f* *fp* *f*

Flug. *f* *fp* *f*

Tpt. *f* *fp* *f*

Tpt. *f* *fp* *f*

Horn *mf*

Horn *mf*

Tbn. *mf*

Tbn. *mf*

Tbn. *mf*

Euph. *mf*

Bass *mf*

Cello *mf*

C String Bass *mf*

Hit. *p*

Cab.

Drums

Susp. Cymbal

Timp. *mf*



61 62 66 67 68

Pic. *mf*

Fl. *mf*

Ob. *mf*

Cl in Eb *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

Cl. 4 *mf*

Bass Cl. *mf*

Alto Sax. *mf*

Alto Sax. *mf*

Ten. Sax. *mf*

Bassoon *mf*

Bari. Sax. *mf*

Flug. *mf*

Flug. *mf*

Tpt. *mf*

Tpt. *mf*

Horn *mf*

Horn *mf*

Tbn. *mf*

Tbn. *mf*

Tbn. *mf*

Euph. *mf*

Bass *mf*

Cello *mf*

C String Bass *mf*

Hit.

Cab.

Drums

Susp. Cymbal

Timp. *mf*



69 70 71 72  $\text{♩} = 120$  73 74 75 76

Pic. *f* *mf*

Fl. *f* *mf*

Ob. *mf*

Cl in Eb *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3

Cl. 4

Bass Cl. *mf* 3

Alto Sax. *mf*

Alto Sax. *mf*

Ten. Sax.

Bassoon

Bari. Sax. *mf* 3

Flug.

Flug.

Tpt.  $\text{♩} = 120$

Tpt.

Horn *mf*

Horn *mf*

Tbn. *mf*

Tbn. *mf*

Tbn. *mf*

Euph.

Bass *mf* 3

Cello

C String Bass *mf* 3

Hit. *mf*

Cab.

Drums *mf* 3

Susp. Cymbal *mf*

Timp. *mf*



77 78 79 80 81 82 83 84

Pic. Fl. Ob. Cl. in Eb Cl. 1 Cl. 2 Cl. 3 Cl. 4 Bass Cl. Alto Sax. Alto Sax. Ten. Sax. Bassoon Bari. Sax. Flug. Flug. Tpt. Tpt. Horn Horn Tbn. Tbn. Tbn. Euph. Bass Cello C String Bass Hit. Cab. Drums Susp. Cymbal Timp.



85 86 87 88 89 90 91 92

Pic. *mf*

Fl.

Ob.

Cl in Eb

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Bass Cl.

Alto Sax.

Alto Sax.

Ten. Sax.

Bassoon

Bari. Sax.

Flug.

Flug.

Tpt.

Tpt.

Horn

Horn

Tbn.

Tbn.

Tbn.

Euph.

Bass

Cello

C String Bass

Hit.

Cab.

Drums

Susp. Cymbal

Timp.



93 94 95 96 97 98 99 100

Pic. Fl. Ob. Cl in Eb Cl. 1 Cl. 2 Cl. 3 Cl. 4 Bass Cl. Alto Sax. Alto Sax. Ten. Sax. Bassoon Bari. Sax. Flug. Flug. Tpt. Tpt. Horn Horn Tbn. Tbn. Tbn. Euph. Bass Cello C String Bass Hit. Cab. Drums Susp. Cymbal Timp.



101 102 103 104 105 106 107

Pic. Fl. Ob. Cl in Eb Cl. 1 Cl. 2 Cl. 3 Cl. 4 Bass Cl. Alto Sax. Alto Sax. Ten. Sax. Bassoon Bari. Sax. Flug. Flug. Tpt. Tpt. Horn Horn Tbn. Tbn. Tbn. Euph. Bass Cello C String Bass Hit. Cab. Drums Susp. Cymbal Timp.



108  $\text{♩} = 90$  109 110  $\text{♩} = 70$  111 112 113 114 115

Pic.  $f$

Fl.  $f$

Ob.  $f$

Cl in Eb  $f$

Cl. 1  $f$

Cl. 2  $f$

Cl. 3  $f$

Cl. 4  $f$

Bass Cl.  $f$

Alto Sax.  $f$

Alto Sax.  $f$

Ten. Sax.  $f$

Bassoon  $f$

Bari. Sax.  $f$

Flug.  $f$

Flug.  $f$

Tpt.  $\text{♩} = 90$   $\text{♩} = 70$   $f$

Tpt.  $f$

Horn  $f$

Horn  $f$

Tbn.  $f$

Tbn.  $f$

Tbn.  $f$

Euph.  $f$

Bass  $f$

Cello  $f$

C String Bass  $f$

Hit.  $f$

Cab.  $f$

Drums  $f$

Susp. Cymbal  $f$

Timp.  $f$



1. 119 2. 121  $\text{♩} = 140$  122 123

Pic. *mp*

Fl. *mp*

Ob. *mp*

Cl in Eb *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Cl. 3 *mp*

Cl. 4 *mp*

Bass Cl. *mp*

Alto Sax. *mp*

Alto Sax. *mf* *mp*

Ten. Sax. *mp*

Bassoon *mp*

Bari. Sax. *mp*

Flug. *mf* *mp*

Flug. *mf* *mp*

Tpt. 1. 2.  $\text{♩} = 140$

Tpt. *mf*

Horn *mp*

Horn *mp*

Tbn. *mp*

Tbn. *mp*

Tbn. *mp*

Euph. *mp*

Bass *mp*

Cello *mp*

C String Bass *mp*

Hit. *mp*

Cab. *mp*

Drums *mp*

Susp. Cymbal *mp*

Timp. *mp*

124 125 126 127 128 129 130 131

Pic. Fl. Ob. Cl in Eb Cl. 1 Cl. 2 Cl. 3 Cl. 4 Bass Cl. Alto Sax. Alto Sax. Ten. Sax. Bassoon Bari. Sax. Flug. Flug. Tpt. Tpt. Horn Horn Tbn. Tbn. Tbn. Euph. Bass Cello C String Bass Hit. Cab. Drums Susp. Cymbal Timp.

This page of a musical score, numbered 19, covers measures 124 through 131. It is a full orchestration for a large ensemble. The woodwind section includes Piccolo, Flute, Oboe, Clarinet in E-flat, Clarinets 1-4, Bass Clarinet, Alto Saxophone, Tenor Saxophone, and Bassoon. The brass section consists of Trumpets, Horns, and Trombones. The string section includes Euphonium, Bass, Cello, and String Bass. The percussion section features Hi-hat, Cabasa, Drums, Suspended Cymbal, and Timpani. The score is written in a key signature of two sharps (D major or F# minor) and a common time signature. The woodwinds and strings play complex rhythmic patterns, while the brass instruments provide harmonic support. The percussion section maintains a steady, driving rhythm. The page concludes with a double bar line at the end of measure 131.



This page contains the musical score for measures 132 through 139. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is one sharp (F#) and the time signature is 4/4. The instruments included are:

- Piccolo (Pic.)
- Flute (Fl.)
- Oboe (Ob.)
- Clarinet in Eb (Cl. in Eb)
- Clarinet 1 (Cl. 1)
- Clarinet 2 (Cl. 2)
- Clarinet 3 (Cl. 3)
- Clarinet 4 (Cl. 4)
- Bass Clarinet (Bass Cl.)
- Alto Saxophone (Alto Sax.) - two parts
- Tenor Saxophone (Ten. Sax.)
- Bassoon
- Baritone Saxophone (Bari. Sax.)
- Fluge (Flug.) - two parts
- Trumpet (Tpt.) - two parts
- Horn (Horn) - two parts
- Trombone (Tbn.) - three parts, with *mp* dynamic markings
- Euphonium (Euph.)
- Bass
- Cello
- C String Bass
- Hi-hat (Hit.)
- Cabasa (Cab.)
- Drums
- Suspended Cymbal (Susp. Cymbal)
- Timpani (Timp.)

The score shows various musical notations including notes, rests, and dynamic markings. A double bar line is present at the end of measure 137.

140 141  $\text{♩} = 120$  142 143 144 145 146 147

Pic.  $mp$

Fl.  $mp$

Ob.  $p$

Cl in Eb  $p$

Cl. 1  $p$

Cl. 2  $p$

Cl. 3  $p$

Cl. 4  $p$

Bass Cl.

Alto Sax.

Alto Sax.

Ten. Sax.

Bassoon

Bari. Sax.

Flug.

Flug.

Tpt.  $\text{♩} = 120$

Tpt.

Horn

Horn

Tbn.

Tbn.

Tbn.

Euph.

Bass

Cello

C String Bass

Hit.  $p$

Cab.

Drums

Susp. Cymbal

Timp.





156 157 158 159 160 161 162 163

Pic. Fl. Ob. Cl in Eb Cl. 1 Cl. 2 Cl. 3 Cl. 4 Bass Cl. Alto Sax. Alto Sax. Ten. Sax. Bassoon Bari. Sax. Flug. Flug. Tpt. Tpt. Horn Horn Tbn. Tbn. Tbn. Euph. Bass Cello C String Bass Hit. Cab. Drums Susp. Cymbal Timp.



164 165 166 167 168 169 170 171  $\text{♩} = 90$

Pic.  $f$

Fl.  $f$

Ob.  $f$

Cl in Eb  $f$

Cl. 1  $f$

Cl. 2  $f$

Cl. 3  $f$

Cl. 4  $f$

Bass Cl.  $f$

Alto Sax.  $f$

Alto Sax.  $f$

Ten. Sax.  $f$

Bassoon  $f$

Bari. Sax.  $f$

Flug.  $f$

Flug.  $f$

Tpt.  $f$

Tpt.  $f$

Horn  $f$

Horn  $f$

Tbn.  $f$

Tbn.  $f$

Tbn.  $f$

Euph.  $f$

Bass  $f$

Cello  $f$

C String Bass  $f$

Hit.  $f$

Cab.  $f$

Drums  $f$

Susp. Cymbal  $f$

Timp.  $f$

172 175 176 177 178 179

Pic.  
Fl.  
Ob.  
Cl in Eb  
Cl. 1  
Cl. 2  
Cl. 3  
Cl. 4  
Bass Cl.  
Alto Sax.  
Alto Sax.  
Ten. Sax.  
Bassoon  
Bari. Sax.  
Flug.  
Flug.  
Tpt.  
Tpt.  
Horn  
Horn  
Tbn.  
Tbn.  
Tbn.  
Euph.  
Bass  
Cello  
C String Bass  
Hit.  
Cab.  
Drums  
Susp. Cymbal  
Timp.



Piccolo

# The best Tribute to Supertramp

(Medley for Music Band)

Arr: A. Durán Muñoz

♩ = 70

*f* *mf*

2 3 4 5

6 7 8 9 10 11

12 13 14 15 16 1

17 18 19 20 21

22 23 24 25 26

27 28 29

30 31 32

33 38 43

*mf*

44 45 46 47 48 49

50 51 52 53 54 55

56 57 58 59 60 61 62

*mf*

66 67 68 69 70

71 72 73 74 75 76 1

*f*

77 78 80 81 83 84 1

85 86 87 88 89 90 91 92

*mf*

Tempo changes: ♩ = 110, ♩ = 120

Rehearsal marks: 1., 2., 1., 2., 1., 1.

Dynamic markings: *f*, *mf*

Piccolo

93 94 95 96 97 98 99 100

101 102 103 108  $\text{♩} = 90$  109

110  $\text{♩} = 70$  111 112 113 114 115

*f*

119 120

121  $\text{♩} = 140$  122 123

*mp*

124 125 126 127

128 129 130 131

132 133 134 135 136 137 138 139

140 141  $\text{♩} = 120$  145 146 147

*mp*

148 149 150 151 152 153 154 155

156 157 158 159 160 161 162 163

164 165 166 167 168 169

171  $\text{♩} = 90$  172

*f*

175 176 177 178 179



Flute

# The best Tribute to Supertramp

(Medley for Music Band)

Arr: A. Durán Muñoz

♩. = 70 *tr*

*f* *mf*

5 6 7 8 9

10 11 12 13

14 15 16 17

18 19 20 21 22

23 24 25 26

27 28 29

30 31 32

33 38 43

*mf*

44 45 46 47 48 49

50 51 52 53 54 55

56 57 58 59 60 61 62

*mf*

66 67 68 69 70

71 72 73 74 75 76

*f* *mf*

77 78 79 80 81 82

Flute

83 84 85 86 87

88 89 90 91 92

93 94 95 96 97 98 99 100

101 102 103 108  $\text{♩} = 90$  109

110  $\text{♩} = 70$  111 112 113 114 115

*f*

121  $\text{♩} = 140$  122 123

*mp*

124 125 126 127 128

129 130 131 132 133

134 135 136 137 138 139 140

141  $\text{♩} = 120$  145 146 147 148 149

*mp*

150 151 152 153 154 155 156

157 158 159 160 161 162 163

164 165 166 167 168 169 **2**

171  $\text{♩} = 90$  172

*f*

176 177 178 179



Oboe

# The best Tribute to Supertramp

(Medley for Music Band)

Arr: A. Durán Muñoz

♩ = 70

*f* *mf*

1. 2.

♩ = 110

*mf*

1. 2.

♩ = 120

*mf*

92

Oboe

93 94 95 96 97 98 99 100

101 102 103 108  $\text{♩} = 90$  109

110  $\text{♩} = 70$  111 112 113 114 115

*f*

119 1

121  $\text{♩} = 140$  122 123 124 125

*mp*

126 127 128 129 130 131

132 133 134 135 136 137 138 139

140 141  $\text{♩} = 120$  142 143 144

*p*

145 146 147 148 149 150

151 152 153 154 155

156 157 158 159 160

161 162 163 164 165

166 167 168 169 2

171  $\text{♩} = 90$  172 175

*f*

176 177 178 179

Clarinet in Eb

# The best Tribute to Supertramp

(Medley for Music Band)

Arr: A. Durán Muñoz

♩ = 70

*f* *mf*

1. 2. 1. 2.

♩ = 110

*mf*

1. 2.

♩ = 120

*mf*

1. 2.





1° Clarinet B $\flat$

# The best Tribute to Supertramp

(Medley for Music Band)

Arr: A. Durán Muñoz

$\text{♩} = 70$

*f* *mf*

1. 2.

$\text{♩} = 110$

*mf*

1. 2.

*mf*

$\text{♩} = 120$

*mf*

93 94 95 96 97 98 99 100

101 102 103 5 108 ♩=90 109

110 ♩=70 111 112 113 114 115

*f*

119 1

121 ♩=140 122 123

*mp*

124 125 126 127 128 129

130 131 132 133 134 135 136

137 138 139 140 141 ♩=120 142 143 144

*p*

145 146 147 148 149 150

151 152 153 154 155

156 157 158 159 160 161

162 163 164 165 166 167

168 169 2 171 ♩=90 172

*f*

175 176 177 178 179



# The best Tribute to Supertramp

(Medley for Music Band)

Arr: A. Durán Muñoz

♩ = 70

*f* *mf*

6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32

♩ = 110

*p* *mf*

33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87

*mf* *mf*

♩ = 120

*mf*

2° Clarinet Bb

88 89 90 91 92

93 94 95 96 97 98 99 100

101 102 103 108 ♩=90 109 110 ♩=70

111 112 113 114 115

119 1 2

121 ♩=140 122 123 124 125

126 127 128 129 130 131

132 133 134 135 136 137 138 139

140 141 ♩=120 142 143 144 145 146 147

148 149 150 151 152

153 154 155 156 157 158

159 160 161 162 163 164

165 166 167 168 169 2

171 ♩=90 172

175 176 177 178 179

*mp*

*p*

*f*

3° Clarinet Bb

# The best Tribute to Supertramp

(Medley for Music Band)

Arr: A. Durán Muñoz

♩ = 70

*f* *mf*

2 3 4 5

6 7 8 9 10 11

12 13 14 15 16

17 18 19 20 21 22

23 24 25 26 27 28

29 30 31 32

33 38 43

*p* *mf*

44 45 46 47 48 49

*mf*

50 51 52 53 54 55

56 57 58 59 60 61

*mf*

62 66 67

*mf*

68 69 70 71 72

♩ = 110

♩ = 120

5

77 78 80 81 83 84

1 2 1 2 1 2

86 87 88 89 90 91 92

1 1

93 94 95 96 97 98 99 100

3° Clarinet Bb

101 102 103 104 108  $\text{♩} = 90$  109

110  $\text{♩} = 70$  111 112 113 114 115

*f*

119 1

121  $\text{♩} = 140$  122 123

*mp*

124 125 126 127

128 129 130 131

132 133 134 135 136 137 138 139

140 141  $\text{♩} = 120$  142 143 144 145 146 147

*p*

148 149 150 151 152 153 154 155

156 157 158 159 160 161 162 163

164 165 166 167 168 169 2

171  $\text{♩} = 90$  172

*f*

175 176 177 178 179



4° Clarinet B $\flat$

# The best Tribute to Supertramp

(Medley for Music Band)

Arr: A. Durán Muñoz

$\text{♩} = 70$

*f*

2 3 4 5

6 7 8 9 10 11

12 13 14 15 16

17 18 19 20 21 22

23 24 25 26 27 28

29 30 31 32

33 38 43

44 45 46 47 48 49

50 51 52 53 54 55

56 57 58 59 60 61

62 66 67

68 69 70 71 72  $\text{♩} = 120$  5

77 78 80 81 83 84

86 87 88 89 90 91 92 93

94 95 96 97 98 99 100

4° Clarinet Bb

101 102 103 104 108  $\text{♩} = 90$  109

110  $\text{♩} = 70$  111 112 113 114 115

119 1

121  $\text{♩} = 140$  122 123

124 125 126 127 128

129 130 131 132 133

134 135 136 137 138 139

140 141  $\text{♩} = 120$  142 143 144 145 146 147

148 149 150 151 152 153 154 155

156 157 158 159 160 161 162 163

164 165 166 167 168 169 2

171  $\text{♩} = 90$  172

175 176 177 178 179

Bass Clarinet B $\flat$  **The best Tribute to Supertramp**  
(Medley for Music Band)

Arr: A. Durán Muñoz

♩ = 70

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36

*f* *mf* *mf* *p*

♩ = 110

37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65

*p* *mf*

♩ = 120

66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82

*mf*

Bass Clarinet Bb

83 84 85 86 87

88 89 90 91 92

93 94 95 96 97

98 99 100 101 102 103 104 105

106 107 108 ♩=90 109 110 ♩=70 111

112 113 114 115

119 1. 2.

121 ♩=140 122 123 124 125

126 127 128 129 130 131

132 133 134 135 136 137 138 139

140 141 ♩=120 11 152 153 154 155

156 157 158 159 160 161 162 163

164 165 166 167 168 169 170

171 ♩=90 172

175 176 177 178 179

*mp*

*f*

*f*

*f*



1° Alto Saxophone Eb

# The best Tribute to Supertramp

(Medley for Music Band)

Arr: A. Durán Muñoz

♩ = 70

*f* *mf*

6 7 8 9 10

11 12 13 14 15

16 17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

33 38 43

*mf*

44 45 46 47 48 49

*mf*

50 51 52 53 54 55

56 57 58 59 60 61 62

*mf*

66 67 68 69 70

71 72 ♩ = 120

5

77 78 80 81 83 84

85 86 87 88 89 90 91 92

1° Alto Saxophone E♭

93 94 95 96 97 98 99 100

101 102 103 108  $\text{♩} = 90$  109 110  $\text{♩} = 70$

5 1

*f*

111 112 113 114 115

119 1

121  $\text{♩} = 140$  122 123

*mp*

124 125 126 127

128 129 130 131

132 133 134 135 136 137 138 139

140 141  $\text{♩} = 120$  171  $\text{♩} = 90$

30

*f*

172 175

176 177 178 179

2° Alto Saxophone Eb **The best Tribute to Supertramp**  
(Medley for Music Band)

Arr: A. Durán Muñoz

♩ = 70

*f* *mf*

1. 2.

*mf*

♩ = 110

*mf*

1. 2.

*mf*

*mf*

♩ = 120

5

1 2 1 2 1 2

1 1

2° Alto Saxophone E♭

93 94 95 96 97 98 99 100 101 102 103

104 108  $\text{♩} = 90$  109 110  $\text{♩} = 70$  111

112 113 114 115

119 120 121 122 123 124 125 126 127 128 129 130 131

121 122 123

124 125 126 127 128 129 130 131

132 133 134 135 136 137 138 139

140 141  $\text{♩} = 120$  30 171  $\text{♩} = 90$

172 175

176 177 178 179



Tenor Saxophone B♭ **The best Tribute to Supertramp**  
(Medley for Music Band)

Arr: A. Durán Muñoz

♩ = 70

1 2 3 4

*f*

5 Touch 2nd time 6 7 8 9 10

*mf*

11 12 13 14 15 16 1

17 2. 18 19 20 21

22 23 24 25

26 27 28 29

30 31 32 33 4

♩ = 110

38 43 44

*mf*

45 1. 46 2. 47 48 49 50

*mf*

51 52 53 54 55

*mf*

56 57 58 59 60 61 62

*mf*

66 67 68 69

70 71 72 ♩ = 120 5 77 1 78 2 80 1

81 2 83 1 84 2 86 1 87 1 88 89 1 90 91 1 92

93 94 95 96 97 1 98 99 1 100

Tenor Saxophone Bb

101 102 103 104 105 106 107

108  $\text{♩} = 90$  109 110  $\text{♩} = 70$  111 112

*f*

113 114 115

116 117 118

119 120 121  $\text{♩} = 140$  122 123

*mp*

124 125 126 127 128

129 130 131 132 133

134 135 136 137 140 141  $\text{♩} = 120$

148 149 150 151 152 153 154 155

*p*

156 157 158 159 160 161 162 163

164 165 166 167 168 169 170

171  $\text{♩} = 90$  172 175 176 177 178 179

*f*

Bassoon

# The best Tribute to Supertramp

(Medley for Music Band)

Arr: A. Durán Muñoz

♩ = 70

*f* *mf*

5 Touch 2nd time

♩ = 110

*mf*

♩ = 120

Bassoon

101 *>* *>* 102 *>* *b* 103 *b* *>* 104 *b* *>* 105 106 107

108  $\text{♩} = 90$  109 110  $\text{♩} = 70$  111 112

*f*

113 114 115

119 *>* *>* 1 1. 2.

121  $\text{♩} = 140$  122 123 124 125

*mp*

126 127 128 129 130

131 132 133 134 135

136 137 3 140 1 141  $\text{♩} = 120$  8 149

*p*

150 151 152 153 154 155

156 157 158 159 160 161 162 163

164 165 166 167 168 169 170

171  $\text{♩} = 90$  172 175 176 177 178 179

*f* *f*

Baritone Saxophone Eb **The best Tribute to Supertramp**

(Medley for Music Band)

Arr: A. Durán Muñoz

♩ = 70

1. 2. 3. 4.

5. 6. 7. 8. 9.

10. 11. 12. 13. 14. 15.

16. 17. 18. 19. 20.

21. 22. 23. 24. 25.

26. 27. 28. 29. 30.

31. 32. 33. 34. 35. 36.

♩ = 110

38. 43.

44. 45. 46. 47. 48. 49.

50. 51. 52. 53. 54. 55.

56. 57. 58. 59. 60. 61. 62.

66. 67. 68. 69.

70. 71. 72. 73. 74. 75. 76.

77. 78. 79. 80. 81. 82.

83. 84. 85. 86. 87.

*f* *mf* *p* *mf* *p* *mf*

V.S.



Baritone Saxophone Eb

88 89 90 91 92

93 94 95 96 97 98 99 100

101 102 103 104 105 106 107

108  $\text{♩} = 90$  109 110  $\text{♩} = 70$  111 112 113

114 115 119 <sup>1.</sup> <sup>2.</sup>

121  $\text{♩} = 140$  122 123 124 125

126 127 128 129 130 131

132 133 134 135 136 137 **4**

141  $\text{♩} = 120$  **11** 152 153 154 155

156 157 158 159 160 161 162 163

164 165 166 167 168 169 170

171  $\text{♩} = 90$  172

175 176 177 178 179

1° Flugelhorn in B♭ **The best Tribute to Supertramp**  
(Medley for Music Band)

Arr: A. Durán Muñoz

♩ = 70

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

♩ = 110

♩ = 120

3

1° Flugelhorn in B♭

108  $\text{♩} = 90$  109 110  $\text{♩} = 70$  111 112 113 114 115

*f*

119 1 1 2

*mf*

121  $\text{♩} = 140$  122 123 124 125

*mp*

126 127 128 129 130 131

132 133 134 135 136 137 3 140 1 141  $\text{♩} = 120$  19

*mp*

160 161 162 163

*mp*

164 165 166 167 168 169 2

*mp*

171  $\text{♩} = 90$  172

*f*

175 176 177 178 1 179

*f*

2° Flugelhorn in Bb **The best Tribute to Supertramp**  
(Medley for Music Band)

Arr: A. Durán Muñoz

♩ = 70

*f* 1 2 3 4 5 6

7 8 9 10 11

12 13 14 15 16

17 18 19 20 21 22

*mf*

23 24 25 26 27 28

29 30 31 32

33 38

♩ = 110

*p* *mf*

43 44 45 46 47 48 49 55

1. 2. 6 *f*

56 57 58 59 60 61

*fp* *f*

62 66 68 69 70

*mf*

71 72 77 78 80 81

♩ = 120

5 1 2 1 2

83 84 86 87 88 89 90 91 92

93 94 95 96 97 98 99 100

101 102 103 104 105 3

108 109 110 111 112 113 114 115

♩ = 90 ♩ = 70 *f*

2° Flugelhorn in B♭

119 *mf* 1. 1 2. 1

121 *mp* ♩=140 122 123

124 125 126 127

128 129 130 131

132 133 134 135 136

137 140 141 ♩=120 160 161 162 163 *mp* 3 1 19

164 165 166 167 168 169 2

171 ♩=90 172 *f*

175 176 177 178 179 1



1° Trumpet in B $\flat$  **The best Tribute to Supertramp**  
(Medley for Music Band)

Arr: A. Durán Muñoz

♩ = 70

1 2 3 4 5 Touch 2nd time

*f* *mf*

6 7 8 9 10 11

12 13 14 15 16 17

18 19 20 21 22

*mf*

23 24 25 26

27 28 29 30

31 32 33 Solo 34 35

*mf*

36 38 46 47 48 55

♩ = 110

*p* *f*

56 57 58 59 60 61

*fp* *f*

62 66 68 69 70

*mf*

71 72 77 78 80 81 83 84

♩ = 120

5 1 2 1 2 1 2

86 87 88 89 90 91 92

*mf*

93 94 96 97 98 99 100

101 102 108 109 110 111 112 113 114 115

♩ = 90

♩ = 70

*f*

119 120 121 122

1. 2.

*mf*

121  $\text{♩} = 140$  125 126 127 128 129 130 131

*mp*

132 133 134 135 136 137 140 141  $\text{♩} = 120$  19

*mp*

160 161 162 163

*mp*

164 165 166 167 168

169 171  $\text{♩} = 90$  172

*f*

175 176 177 178 179

2° Trumpet in B♭ **The best Tribute to Supertramp**  
(Medley for Music Band)

Arr: A. Durán Muñoz

♩. = 70

*f* 2 3 4 1 5 Touch 2nd time *mf*

6 7 8 9 10 11

12 13 14 15 16 17 1. 2.

18 19 20 21 22 23 *mf*

24 25 26 27 28 29

30 31 32

33 38 46 47 48 55 *p* *f*

♩. = 110

56 57 58 59 60 61 *fp* < *f*

62 66 68 69 70 *mf*

71 72 ♩. = 120 77 78 80 81 2

83 84 86 87 88 89 90 91 92 *mf*

93 94 96 97 98 99 100 101 102 6 *mf*

108  $\text{♩} = 90$  109 110  $\text{♩} = 70$  111 112 113 114 115

*f*

119 120 121 122 123 124 125 126 127 128 129 130 131 132

*mf*

121  $\text{♩} = 140$  125 126 127 128 129 130 131 132

*mp*

133 134 135 136 137 140 141  $\text{♩} = 120$  160

*mp*

161 162 163 164 165

166 167 168 169 171  $\text{♩} = 90$  172

*f*

175 176 177 178 179

1<sup>a</sup> Horn in F

# The best Tribute to Supertramp

(Medley for Music Band)

Arr: A. Durán Muñoz

♩ = 70

*f*

2 3 4

5 6 7 8 9 10

*mf*

11 12 13 14 15 16

17 18 19 20

*mf*

21 22 23 24 25

26 27 28 29

30 31 32 33 34

*p*

35 36 38

♩ = 110

*p*

43 44 45 46 47 48 49

50 51 52 53 54 55

56 57 58 59 60 61 62

*mf*

66 67 68 69 70

71 72 73 74 75 76

♩ = 120

*mf*

77 78 79 80 81 82

83 84 85 86 87

V.S.



1<sup>a</sup> Horn in F

88 89 90 91 92

93 94 95 96 97

98 99 100 101 102

103 104 105 106 107

108  $\text{♩} = 90$  109 110  $\text{♩} = 70$  111 112 113

114 115 119 1. 2.

121  $\text{♩} = 140$  122 124 125 126 127 128 129 130 131

132 133 135 136

137 140 141  $\text{♩} = 120$  153 154 155

156 157 158 159 160 161 162 163

164 165 166 167 168 169 170

171  $\text{♩} = 90$  172

175 176 177 178 179

# The best Tribute to Supertramp

(Medley for Music Band)

Arr: A. Durán Muñoz

♩ = 70

1 2 3 4

5 6 7 8 9 10

11 12 13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36

♩ = 110

38 43 44

45 46 47 48 49 50 51 52

53 54 55 56 57 58 59 60

61 62 66 67 68

69 70 71 72 ♩ = 120

73 74 75 76

77 78 79 80 81 82

2<sup>a</sup> Horn in F

83 84 85 86

87 88 89 90 91 92

93 94 95 96 97

98 99 100 101 102

103 104 105 106 107

108  $\text{♩} = 90$  109 110  $\text{♩} = 70$  111 112 113

114 115 119 120

121  $\text{♩} = 140$  122 124 125 126 127 128 129 130 131

132 133 135 136 137 140 141  $\text{♩} = 120$

153 154 155 156 157 158

159 160 161 162 163

164 165 166 167 168 169 170

171  $\text{♩} = 90$  172 175

176 177 178 179

1° Trombone

# The best Tribute to Supertramp

(Medley for Music Band)

Arr: A. Durán Muñoz

The musical score is written for the 1st Trombone part. It consists of 12 staves of music. The key signature is one sharp (F#), and the time signature is 12/8. The score includes various dynamics such as *f*, *mf*, and *p*, and tempo markings like  $\text{♩} = 70$  and  $\text{♩} = 110$ . The music features a mix of eighth and sixteenth notes, often beamed together, and includes repeat signs with first and second endings. The piece concludes with a final double bar line and a 2/4 time signature.

1° Trombone

88 89 90 91 92

93 94 95 96 97

98 99 100 101 102

103 104 105 106 107

108  $\text{♩} = 90$  109 110  $\text{♩} = 70$  111

112 113 114 115

119 1. 2.  $\text{♩} = 140$

121 131 132 133 135 136 137

140 141  $\text{♩} = 120$  153 154 155 156

157 158 159 160 161 162 163

164 165 166 167 168 169 170

171  $\text{♩} = 90$  172

175 176 177 2 179

2° Trombone

# The best Tribute to Supertramp

(Medley for Music Band)

Arr: A. Durán Muñoz

♩ = 70

2 3 4

*f*

5 6 7 8 9 10

*mf*

11 12 13 14 15 16

*mf*

17 18 19 20 21 22

*mf*

23 24 25 26 27

*mf*

28 29 30 31 32

*p*

33 34 35 36

*p*

♩ = 110

38 43 44

*p*

45 46 47 48 49 50 51

*p*

52 53 54 55 56 57 58 59

*mf*

60 61 62

*mf*

66 67 68 69 70 71

*mf*

72

♩ = 120

73 74 75 76

*mf*

77 78 79 80

*mf*

81 82 83 84

*mf*



2° Trombone

85 86 87 88

89 90 91 92

93 94 95 96

97 98 99 100 101

102 103 104 105 106 107

108  $\text{♩} = 90$  109 110  $\text{♩} = 70$  111

*f*

112 113 114 115

119

121  $\text{♩} = 140$  131 132 133 135 136 137

*mp* *mp*

140 141  $\text{♩} = 120$  153 154 155

*p*

156 157 158 159 160 161 162 163

164 165 166 167 168 169 170

171  $\text{♩} = 90$  172

*f*

175 176 177 179

3° Trombone

# The best Tribute to Supertramp

(Medley for Music Band)

Arr: A. Durán Muñoz

♩ = 70

2 3 4 5 6

*f* *mf*

7 8 9 10 11 12

13 14 15 16 17

1. 2.

18 19 20 21 22 23

24 25 26 27 28 29

30 31 32 33 34 35

*p*

36 38 43

♩ = 110

*p* *p*

44 45 46 47 48 49 50 51

1. 2.

52 53 54 55 56 57 58 59

*mf*

60 61 62

66 67 68 69 70

71 72 73 74 75 76

♩ = 120

*mf*

77 78 79 80

81 82 83 84

3° Trombone

85 86 87 88

89 90 91 92

93 94 95 96

97 98 99 100

101 102 103 104 105 106 107

108  $\text{♩} = 90$  109 110  $\text{♩} = 70$  111

112 113 114 115

119 1. 2.

121  $\text{♩} = 140$  10 131 132 133 2 135 136 137 3

140 141  $\text{♩} = 120$  12 153 154 155

156 157 158 159 160 161 162 163

164 165 166 167 168 169 170

171  $\text{♩} = 90$  172

175 176 177 2 179

Euphonium

# The best Tribute to Supertramp

(Medley for Music Band)

Arr: A. Durán Muñoz

♩ = 70

1. 2. 3. 4. 5. Touch 2nd time

*f* *mf*

6. 7. 8. 9. 10. 11.

12. 13. 14. 15. 16. 1.

17. 18. 19. 20.

*mf*

21. 22. 23. 24.

25. 26. 27. 28.

29. 30. 31. 32.

33. 4. 2. 43.

♩ = 110

*mf*

44. 45. 46. 1. 47. 2. 48. 49. 53. 54.

*mf*

55. 56. 57. 58. 59. 60. 61.

*mf*

62. 66. 67. 68. 69. 70.

71. 1. 72. ♩ = 120 5. 77. 1. 78. 2. 80. 1. 81. 2. 83. 1. 84. 2.

86. 1. 87. 1. 88. 89. 1. 90. 91. 1. 92.

93. 94. 95. 96. 97. 1. 98. 99. 1. 100.

Euphonium

101 102 103 104 105 106 107

108  $\text{♩} = 90$  109 110  $\text{♩} = 70$  111 112

113 114 115

119 120 121 122 123 124 125 126 127 128 129 130 131

132 133 134 135 136 137

141  $\text{♩} = 120$  149 150 151 152 153 154 155

156 157 158 159 160 161 162 163

164 165 166 167 168 169 170

171  $\text{♩} = 90$  172 175 176 177 178 179

Euphonium B

# The best Tribute to Supertramp

(Medley for Music Band)

Arr: A. Durán Muñoz

♩ = 70

1 2 3 4 5 Touch 2nd time

*f* *mf*

6 7 8 9 10 11

12 13 14 15 16 1

17 18 19 20

*mf*

21 22 23 24

25 26 27 28

29 30 31 32

33 4 2 43

♩ = 110

*mf*

44 45 46 1 47 2 48 49 4 53 54

*mf*

55 56 57 58 59 60 61

*mf*

62 66 67 68 69 70

71 72 ♩ = 120 77 78 80 81 83 84

1 5 1 2 1 2 1 2

86 87 88 89 90 91 92

93 94 95 96 97 1 98 99 1 100



Euphonium B

101 102 103 104 105 106 107

Musical staff 101-107: Treble clef, key signature of one flat (B-flat major). Measures 101-107 contain eighth and sixteenth notes with various articulations like accents and slurs.

108  $\text{♩} = 90$  109 110  $\text{♩} = 70$  111 112 113 114 115

Musical staff 108-115: Treble clef, key signature of one flat. Measure 108 has a tempo marking of quarter note = 90. Measure 110 has a tempo marking of quarter note = 70. Measure 112 has a first ending bracket. Measure 115 has a first ending bracket. Dynamics include *f*.

119 120 121 122 123 124 125 126 127 128 129 130 131

Musical staff 119-131: Treble clef, key signature of two sharps (D major). Measure 119 has a first ending bracket. Measure 120 has a second ending bracket. Measure 121 has a first ending bracket. Measure 122 has a second ending bracket. Measure 123 has a first ending bracket. Measure 124 has a second ending bracket. Measure 125 has a first ending bracket. Measure 126 has a second ending bracket. Measure 127 has a first ending bracket. Measure 128 has a second ending bracket. Measure 129 has a first ending bracket. Measure 130 has a second ending bracket. Measure 131 has a first ending bracket. Dynamics include *mp*.

132 133 134 135 136 137

Musical staff 132-137: Treble clef, key signature of two sharps. Measure 132 has a tempo marking of quarter note = 140. Measure 133 has a first ending bracket. Measure 134 has a second ending bracket. Measure 135 has a first ending bracket. Measure 136 has a second ending bracket. Measure 137 has a first ending bracket. Dynamics include *mp*.

141 149 150 151 152 153 154 155

Musical staff 141-155: Treble clef, key signature of two flats (B-flat major). Measure 141 has a tempo marking of quarter note = 120. Measure 142 has an 8-measure rest. Measure 149 has a first ending bracket. Measure 150 has a second ending bracket. Measure 151 has a first ending bracket. Measure 152 has a second ending bracket. Measure 153 has a first ending bracket. Measure 154 has a second ending bracket. Measure 155 has a first ending bracket. Dynamics include *p*.

156 157 158 159 160 161 162 163

Musical staff 156-163: Treble clef, key signature of two flats. Measures 156-163 contain eighth notes with slurs.

164 165 166 167 168 169 170

Musical staff 164-170: Treble clef, key signature of two flats. Measures 164-170 contain eighth notes with slurs.

171 172 175 176 177 178 179

Musical staff 171-179: Treble clef, key signature of two flats. Measure 171 has a tempo marking of quarter note = 90. Measure 172 has a first ending bracket. Measure 175 has a second ending bracket. Measure 176 has a first ending bracket. Measure 177 has a second ending bracket. Measure 178 has a first ending bracket. Measure 179 has a second ending bracket. Dynamics include *f*.

Bass

# The best Tribute to Supertramp

Arr: A. Durán Muñoz

(Medley for Music Band)

♩ = 70

2 3 4

5 6 7 8 9

10 11 12 13

14 15 1. 2.

18 19 20 21 22

23 24 25 26 27

28 29 30 31 32

33 34 35 36

♩ = 110

38 43

44 45 46 47 48 49

50 51 52 53 54 55

56 57 58 59 60 61 62

66 67 68 69

70 71 72 ♩ = 120 73 74 75 76

77 78 79 80 81 82

*f*

*mf*

*mf*

*p*

*p*

*mf*

*mf*

Bass

83 84 85 86 87

88 89 90 91 92

93 94 95 96

97 98 99 100

101 102 103 104 105 106 107

108  $\text{♩} = 90$  109 110  $\text{♩} = 70$  111 112

113 114 115

119 121  $\text{♩} = 140$  122 123 124 4

125 126 127 128 129 130 131 4

132 133 134 135 136 137 138 139

140 141  $\text{♩} = 120$  142 10 152 153 154 155

156 157 158 159 160 161 162 163

164 165 166 167 168 169 170

171  $\text{♩} = 90$  172

175 176 177 178 179

# The best Tribute to Supertramp

Arr: A. Durán Muñoz

(Medley for Music Band)

♩ = 70

1 2 3 4

5 6 7 8 9

10 11 12 13

14 15 1. 2. mf

18 19 20 21 22

23 24 25 26 27

28 29 30 31 32 p

33 34 35 36

♩ = 110

38 43

44 45 46 47 48 49

50 51 52 53 54 55 mf

56 57 58 59 60 61 62

66 67 68 69

70 71 72 ♩ = 120 73 74 75 76 3

77 78 79 80 81 82

Bass B

83 84 85 86 87

88 89 90 91 92

93 94 95 96

97 98 99 100

101 102 103 104 105 106 107

108  $\text{♩} = 90$  109 110  $\text{♩} = 70$  111 112

113 114 115

119 121  $\text{♩} = 140$  122 123 124 4

125 126 127 128 129 130 131 4

132 133 134 135 136 137 138 139

140 141  $\text{♩} = 120$  142 10 152 153 154 155

156 157 158 159 160 161 162 163

164 165 166 167 168 169 170

171  $\text{♩} = 90$  172

175 176 177 178 179

Cello

# The best Tribute to Supertramp

(Medley for Music Band)

Arr: A. Durán Muñoz

♩ = 70

5 Touch 2nd time

*f* *mf*

6 7 8 9 10 11

12 13 14 15 16 1

17 18 19 20

*mf*

21 22 23 24

25 26 27 28

29 30 31 32

33 4 2 ♩ = 110 43

*mf*

44 45 46 1. 1 47 2. 48 49 53 54

*mf*

55 56 57 58 59 60 61

*mf*

62 66 67

68 69 70 71 1 72 ♩ = 120 5

77 1 78 2 80 1 81 2 83 1 84 1

85 1 86 1 87 1 88 89 1 90 91 1 92

*mf*

93 94 95 96 97 1 98 99 1 100



Cello

101 102 103 104 105 106 107

108  $\text{♩} = 90$  109 110  $\text{♩} = 70$  111 112 *f*

113 114 115

119 120 *f*

121  $\text{♩} = 140$  122 123 124 125 126 *mp*

127 128 129 130 131 132

133 134 135 136 137 **4**

141  $\text{♩} = 120$  149 150 151 152 153 154 155 *p*

156 157 158 159 160 161 162 163

164 165 166 167 168 169 170

171  $\text{♩} = 90$  172 175 176 177 178 179 *f*

C String Bass

# The best Tribute to Supertramp

(Medley for Music Band)

Arr: A. Durán Muñoz

♩ = 70

*f*

2 3 4

5 6 7 8 9

*mf*

10 11 12 13 14 15

16 17 18 19 20

*mf*

21 22 23 24 25 26

27 28 29 30 31 32

*p*

33 34 35 36

♩ = 110

*p*

38 43

44 45 46 47 48 49

50 51 52 53 54 55

*mf*

56 57 58 59 60 61 62

66 67 68 69

70 71 72 73 74 75 76

*mf*

♩ = 120

77 78 79 80 81 82

83 84 85 86 87

C String Bass

88 89 90 91 92

Musical notation for measures 88-92. The bass line consists of eighth notes with stems pointing down, alternating between two rhythmic patterns. Measure 88 starts with a half note G2, followed by eighth notes F2, E2, D2, C2, B1, A1, G1. Measure 89 continues with F1, E1, D1, C1, B0, A0, G0. Measure 90 starts with a half note G1, followed by eighth notes F1, E1, D1, C1, B0, A0, G0. Measure 91 continues with F0, E0, D0, C0, B-1, A-1, G-1. Measure 92 starts with a half note G-1, followed by eighth notes F-1, E-1, D-1, C-1, B-2, A-2, G-2.

93 94 95 96 97 98 99 100

Musical notation for measures 93-100. The bass line continues with eighth notes and stems pointing down. Measure 93 starts with a half note G-2, followed by eighth notes F-2, E-2, D-2, C-2, B-3, A-3, G-3. Measure 94 continues with F-3, E-3, D-3, C-3, B-4, A-4, G-4. Measure 95 starts with a half note G-4, followed by eighth notes F-4, E-4, D-4, C-4, B-5, A-5, G-5. Measure 96 continues with F-5, E-5, D-5, C-5, B-6, A-6, G-6. Measure 97 starts with a half note G-6, followed by eighth notes F-6, E-6, D-6, C-6, B-7, A-7, G-7. Measure 98 continues with F-7, E-7, D-7, C-7, B-8, A-8, G-8. Measure 99 starts with a half note G-8, followed by eighth notes F-8, E-8, D-8, C-8, B-9, A-9, G-9. Measure 100 continues with F-9, E-9, D-9, C-9, B-10, A-10, G-10.

101 102 103 104 105 106 107

Musical notation for measures 101-107. The bass line continues with eighth notes and stems pointing down. Measure 101 starts with a half note G-10, followed by eighth notes F-10, E-10, D-10, C-10, B-11, A-11, G-11. Measure 102 continues with F-11, E-11, D-11, C-11, B-12, A-12, G-12. Measure 103 starts with a half note G-12, followed by eighth notes F-12, E-12, D-12, C-12, B-13, A-13, G-13. Measure 104 continues with F-13, E-13, D-13, C-13, B-14, A-14, G-14. Measure 105 starts with a half note G-14, followed by eighth notes F-14, E-14, D-14, C-14, B-15, A-15, G-15. Measure 106 continues with F-15, E-15, D-15, C-15, B-16, A-16, G-16. Measure 107 starts with a half note G-16, followed by eighth notes F-16, E-16, D-16, C-16, B-17, A-17, G-17.

108  $\text{♩} = 90$  109 110  $\text{♩} = 70$  111

Musical notation for measures 108-111. Measure 108 starts with a half note G-17, followed by a half note F-17. Measure 109 starts with a half note E-17, followed by eighth notes D-17, C-17, B-17, A-17, G-17. Measure 110 starts with a half note G-17, followed by eighth notes F-17, E-17, D-17, C-17, B-17, A-17, G-17. Measure 111 starts with a half note G-17, followed by eighth notes F-17, E-17, D-17, C-17, B-17, A-17, G-17. Dynamics include *f*.

112 113 114 115

Musical notation for measures 112-115. The bass line continues with eighth notes and stems pointing down. Measure 112 starts with a half note G-17, followed by eighth notes F-17, E-17, D-17, C-17, B-17, A-17, G-17. Measure 113 continues with F-17, E-17, D-17, C-17, B-17, A-17, G-17. Measure 114 starts with a half note G-17, followed by eighth notes F-17, E-17, D-17, C-17, B-17, A-17, G-17. Measure 115 continues with F-17, E-17, D-17, C-17, B-17, A-17, G-17.

119

Musical notation for measure 119. The bass line starts with a half note G-17, followed by eighth notes F-17, E-17, D-17, C-17, B-17, A-17, G-17. The measure ends with a double bar line and a repeat sign. Dynamics include *mp*.

121  $\text{♩} = 140$  122 123 124 4 125 126 127 128 4 129 130 131

Musical notation for measures 121-131. The bass line consists of a continuous eighth-note pattern. Measure 121 starts with a half note G-17, followed by eighth notes F-17, E-17, D-17, C-17, B-17, A-17, G-17. Measure 122 continues with F-17, E-17, D-17, C-17, B-17, A-17, G-17. Measure 123 starts with a half note G-17, followed by eighth notes F-17, E-17, D-17, C-17, B-17, A-17, G-17. Measure 124 continues with F-17, E-17, D-17, C-17, B-17, A-17, G-17. Measure 125 starts with a half note G-17, followed by eighth notes F-17, E-17, D-17, C-17, B-17, A-17, G-17. Measure 126 continues with F-17, E-17, D-17, C-17, B-17, A-17, G-17. Measure 127 starts with a half note G-17, followed by eighth notes F-17, E-17, D-17, C-17, B-17, A-17, G-17. Measure 128 continues with F-17, E-17, D-17, C-17, B-17, A-17, G-17. Measure 129 starts with a half note G-17, followed by eighth notes F-17, E-17, D-17, C-17, B-17, A-17, G-17. Measure 130 continues with F-17, E-17, D-17, C-17, B-17, A-17, G-17. Measure 131 starts with a half note G-17, followed by eighth notes F-17, E-17, D-17, C-17, B-17, A-17, G-17. Dynamics include *mp*.

132 133 134 135 136 137 138 139

Musical notation for measures 132-139. The bass line continues with eighth notes and stems pointing down. Measure 132 starts with a half note G-17, followed by eighth notes F-17, E-17, D-17, C-17, B-17, A-17, G-17. Measure 133 continues with F-17, E-17, D-17, C-17, B-17, A-17, G-17. Measure 134 starts with a half note G-17, followed by eighth notes F-17, E-17, D-17, C-17, B-17, A-17, G-17. Measure 135 continues with F-17, E-17, D-17, C-17, B-17, A-17, G-17. Measure 136 starts with a half note G-17, followed by eighth notes F-17, E-17, D-17, C-17, B-17, A-17, G-17. Measure 137 continues with F-17, E-17, D-17, C-17, B-17, A-17, G-17. Measure 138 starts with a half note G-17, followed by eighth notes F-17, E-17, D-17, C-17, B-17, A-17, G-17. Measure 139 continues with F-17, E-17, D-17, C-17, B-17, A-17, G-17.

140 141  $\text{♩} = 120$  142 10 152 153 154 155

Musical notation for measures 140-155. Measure 140 starts with a half note G-17, followed by a half note F-17. Measure 141 starts with a half note E-17, followed by eighth notes D-17, C-17, B-17, A-17, G-17. Measure 142 starts with a half note G-17, followed by eighth notes F-17, E-17, D-17, C-17, B-17, A-17, G-17. Measure 152 starts with a half note G-17, followed by eighth notes F-17, E-17, D-17, C-17, B-17, A-17, G-17. Measure 153 continues with F-17, E-17, D-17, C-17, B-17, A-17, G-17. Measure 154 starts with a half note G-17, followed by eighth notes F-17, E-17, D-17, C-17, B-17, A-17, G-17. Measure 155 continues with F-17, E-17, D-17, C-17, B-17, A-17, G-17. Dynamics include *mp*.

156 157 158 159 160 161 162 163

Musical notation for measures 156-163. The bass line continues with eighth notes and stems pointing down. Measure 156 starts with a half note G-17, followed by eighth notes F-17, E-17, D-17, C-17, B-17, A-17, G-17. Measure 157 continues with F-17, E-17, D-17, C-17, B-17, A-17, G-17. Measure 158 starts with a half note G-17, followed by eighth notes F-17, E-17, D-17, C-17, B-17, A-17, G-17. Measure 159 continues with F-17, E-17, D-17, C-17, B-17, A-17, G-17. Measure 160 starts with a half note G-17, followed by eighth notes F-17, E-17, D-17, C-17, B-17, A-17, G-17. Measure 161 continues with F-17, E-17, D-17, C-17, B-17, A-17, G-17. Measure 162 starts with a half note G-17, followed by eighth notes F-17, E-17, D-17, C-17, B-17, A-17, G-17. Measure 163 continues with F-17, E-17, D-17, C-17, B-17, A-17, G-17.

164 165 166 167 168 169 170

Musical notation for measures 164-170. The bass line continues with eighth notes and stems pointing down. Measure 164 starts with a half note G-17, followed by eighth notes F-17, E-17, D-17, C-17, B-17, A-17, G-17. Measure 165 continues with F-17, E-17, D-17, C-17, B-17, A-17, G-17. Measure 166 starts with a half note G-17, followed by eighth notes F-17, E-17, D-17, C-17, B-17, A-17, G-17. Measure 167 continues with F-17, E-17, D-17, C-17, B-17, A-17, G-17. Measure 168 starts with a half note G-17, followed by eighth notes F-17, E-17, D-17, C-17, B-17, A-17, G-17. Measure 169 continues with F-17, E-17, D-17, C-17, B-17, A-17, G-17. Measure 170 starts with a half note G-17, followed by eighth notes F-17, E-17, D-17, C-17, B-17, A-17, G-17.

171  $\text{♩} = 90$  172

Musical notation for measures 171-172. Measure 171 starts with a half note G-17, followed by eighth notes F-17, E-17, D-17, C-17, B-17, A-17, G-17. Measure 172 starts with a half note G-17, followed by eighth notes F-17, E-17, D-17, C-17, B-17, A-17, G-17. Dynamics include *f*.

175 176 177 178 179

Musical notation for measures 175-179. The bass line continues with eighth notes and stems pointing down. Measure 175 starts with a half note G-17, followed by eighth notes F-17, E-17, D-17, C-17, B-17, A-17, G-17. Measure 176 continues with F-17, E-17, D-17, C-17, B-17, A-17, G-17. Measure 177 starts with a half note G-17, followed by eighth notes F-17, E-17, D-17, C-17, B-17, A-17, G-17. Measure 178 continues with F-17, E-17, D-17, C-17, B-17, A-17, G-17. Measure 179 starts with a half note G-17, followed by eighth notes F-17, E-17, D-17, C-17, B-17, A-17, G-17.

Hi-Hat

# The best Tribute to Supertramp

(Medley for Music Band)

Arr: A. Durán Muñoz

♩ = 70

1 2 3 4 5 6

7 8 9 10 11 12 4 13

14 15 16 17

18 19 20 21 4 22 23 24 25 4

26 27 28 29 4 30 31 32

33 34 35 36

♩ = 110

38 4 43 44 45 46

47 48 49 50 51 4 52 53 54 55 4

56 57 58 59 4 60 61 62 4

66 67 68 69 70 71

♩ = 120

72 73 74 75 76

77 78 79 80 81 82

83 84 85 86 87

88 89 90 91 92 93 94 4

95 96 97 98 4 99 100

*f* *mf* *p* *mf*

101 102 103 104 105 106 107

Musical staff 101-107: A single staff with a treble clef. It contains six measures of music. Measures 101, 103, and 105 feature a series of eighth notes with 'x' marks above them. Measures 102, 104, and 106 are marked with a slash and a colon. Measure 107 contains a quarter rest followed by a quarter note with an 'x' mark.

108  $\text{♩} = 90$  109 110  $\text{♩} = 70$  111 112 113 114 115

Musical staff 108-115: A single staff with a treble clef. Measure 108 has a quarter rest with a '1' above it. Measure 109 has a half note with a slur above it. Measure 110 has a double bar line and a tempo change to  $\text{♩} = 70$ . Measures 111, 112, and 113 are marked with a slash and a colon. Measure 114 has a quarter rest with a '4' above it. Measure 115 has a series of eighth notes with 'x' marks above them.

*f*

119 120 121 122 123 124 125 126 127 128 129 130 131

Musical staff 119-131: A single staff with a treble clef. Measures 119-125 are marked with a slash and a colon. Measures 126-128 are marked with a slash and a colon. Measure 129 has a quarter rest with a '4' above it. Measures 130-131 have a series of eighth notes with 'x' marks above them. A first ending bracket covers measures 129-130, and a second ending bracket covers measure 131. The first ending ends with a double bar line and a '1' above it. The second ending ends with a double bar line and a '1' above it. The staff concludes with a common time signature 'C'.

121  $\text{♩} = 140$  122 123 124 125 126 127 128 129 130 131

Musical staff 121-131: A single staff with a treble clef and a common time signature 'C'. Measure 121 has a tempo change to  $\text{♩} = 140$ . Measures 122-124 are marked with a slash and a colon. Measure 125 has a quarter rest with a '4' above it. Measures 126-128 are marked with a slash and a colon. Measure 129 has a quarter rest with a '4' above it. Measures 130-131 have a series of eighth notes with 'x' marks above them. The dynamic marking *mp* is placed below the staff.

132 133 134 135 136 137 138 139

Musical staff 132-139: A single staff with a treble clef. Measures 132-135 are marked with a slash and a colon. Measure 136 has a quarter rest with a '4' above it. Measures 137-139 have a series of eighth notes with 'x' marks above them.

140 141  $\text{♩} = 120$  142 143 144 145 146 147

Musical staff 140-147: A single staff with a treble clef. Measure 140 has a quarter rest with a '1' above it. Measure 141 has a tempo change to  $\text{♩} = 120$ . Measures 142-144 are marked with a slash and a colon. Measure 145 has a quarter rest with a '4' above it. Measures 146-147 have a series of eighth notes with 'x' marks above them. The dynamic marking *p* is placed below the staff.

148 149 150 151 152 153 154 155

Musical staff 148-155: A single staff with a treble clef. Measures 148-152 are marked with a slash and a colon. Measure 153 has a quarter rest with a '4' above it. Measures 154-155 have a series of eighth notes with 'x' marks above them.

156 157 158 159 160 161 162 163

Musical staff 156-163: A single staff with a treble clef. Measures 156-159 are marked with a slash and a colon. Measure 160 has a quarter rest with a '4' above it. Measures 161-163 have a series of eighth notes with 'x' marks above them.

164 165 166 167 168 169 170

Musical staff 164-170: A single staff with a treble clef. Measures 164-166 are marked with a slash and a colon. Measure 167 has a quarter rest with a '4' above it. Measure 168 has a quarter rest with a '4' above it. Measure 169 has a quarter rest with a '4' above it. Measure 170 has a series of eighth notes with 'x' marks above them.

171  $\text{♩} = 90$  172 173 174 175 176 177 178

Musical staff 171-178: A single staff with a treble clef. Measure 171 has a tempo change to  $\text{♩} = 90$ . Measures 172-174 are marked with a slash and a colon. Measure 175 has a quarter rest with a '4' above it. Measures 176-177 are marked with a slash and a colon. Measure 178 has a quarter rest with a '2' above it. The dynamic marking *f* is placed below the staff.

*f*

Cabasa

# The best Tribute to Supertramp

(Medley for Music Band)

Arr: A. Durán Muñoz

♩ = 70

12 *f* 2 3 4 5 *mf* 6

7 8 9 10 11 12

13 14 15 16 17

18 19 20 21 22 23 24 *mf*

25 26 27 28 29 30

31 32 33 34 35 36 *p* e

♩ = 110

38 43 44 45 *p*

46 47 48 49 50 51 52 53 54 55

56 57 58 59 60 61 62

66 67 68 69 70 71

♩ = 120

72 77 78 80 81 83 84

86 87 88 89 90 91 92

93 94 96 97 98 99 100

101 102 108 *♩* = 90 109 110 *♩* = 70 111

119 **2** **1** **1** **1** **1** **1** **1** 121  $\text{♩} = 140$  122 123  
1. 2.  $\text{mp}$   $\text{C}$

124 125 126 127 128 129 130 131

132 133 134 135 136 137 138 139

140 **1** 141  $\text{♩} = 120$  **12** 153  $\text{mp}$  154 155 156 **4**

157 158 159 160 161 162 163

164 165 166 167 168 169 170 **1**

171  $\text{♩} = 90$  172 175 176 177 178 **2** **f**



Drums

# The best Tribute to Supertramp

(Medley for Music Band)

Arr: A. Durán Muñoz

The score is written for a drum set in 12/8 time. It begins with a tempo of  $\text{♩} = 70$ . The first system (measures 1-6) features a bass drum pattern of eighth notes and a snare drum pattern of eighth notes. Dynamics include *f* and *mf*. The second system (measures 7-12) continues the bass drum pattern with snare drum accompaniment. The third system (measures 13-17) includes a first and second ending for measures 16 and 17. The fourth system (measures 18-25) shows a change in the bass drum pattern. The fifth system (measures 26-32) continues the bass drum pattern. The sixth system (measures 33-36) features a *p* dynamic. The seventh system (measures 37-44) has a tempo change to  $\text{♩} = 110$  and a *p* dynamic. The eighth system (measures 45-52) includes a first and second ending for measures 48 and 49. The ninth system (measures 53-60) continues the fast tempo. The tenth system (measures 61-69) continues the fast tempo. The eleventh system (measures 70-76) has a tempo change to  $\text{♩} = 120$  and a *mf* dynamic. The twelfth system (measures 77-84) features a 2/4 time signature change and a *f* dynamic. The thirteenth system (measures 85-95) continues the 2/4 time signature. The fourteenth system (measures 96-103) continues the 2/4 time signature. The fifteenth system (measures 104-111) has a tempo change to  $\text{♩} = 90$  and then  $\text{♩} = 70$ , ending with a *f* dynamic.

112 113 114 115 4 1. 2/4

119 121 =140 122 123 124 4 mp

125 126 127 128 4 129 130 131 132 4

133 134 135 136 137 138 139

140 141 =120 153 154 155 156 4 157 158 mp

159 160 161 162 163 164 4 165

166 167 168 169 170 171 =90 f

172 175 176 177 178 179

# The best Tribute to Supertramp

Suspended Cymbal

(Medley for Music Band)

Arr: A. Durán Muñoz

$\text{♩} = 70$

12 *f* 2 3 2 5 12 1. 2. 17

18 15 33 *p* 34 35 36 *e*

$\text{♩} = 110$  38 *mf* 43 44 45 *mf*

46 1. 2. 47 48 49 50 51 52 53 54 55

56 57 58 59 60 61 62 66 67

$\text{♩} = 120$  68 69 70 71 72 *mf* 73 74 75 76  $\frac{2}{4}$

77 78 80 81 *mf* 82 83 84  $\frac{2}{4}$

86 87 88 *mf* 89 90 91 92  $\frac{2}{4}$

93 3 96 *mf* 97 98 99 100

$\text{♩} = 90$   $\text{♩} = 70$  101 7 108 1 109 110 *f* 111 112 113 1 114 115 1

119 1. 2. 121  $\text{♩} = 140$  *mp* 122 2

124 1 125 126 1 127 128 2 130 131 3 134 135 2 137 3

140 1 141  $\text{♩} = 120$  30 171  $\text{♩} = 90$  *f*

172 1 175 176 1 177 1 178 179 *f*

Timpani

# The best Tribute to Supertramp

(Medley for Music Band)

Arr: A. Durán Muñoz

♩ = 70

2 3 4

*f*

5 11 16 17 18 14 32

*p*

33 34 35 36

♩ = 110

38 43

*mf*

44 45 46 47 48 49

50 51 52 53 54 55

56 57 58 59 60 61 62

*mf*

66 67 68 69 70

71 72 ♩ = 120 73 74 75 76

*mf*

77 78 80 81 83 84

86 87 88 20 108 ♩ = 90 109 110 ♩ = 70

*f*

111 112 113 114 115

119 121 ♩ = 140 122 123 124

*mp*

125 126 127 128 129 130 3 133 134 3 137 4

141 ♩ = 120 30 171 ♩ = 90 6 177 3