

LADY GAGA IN CONCERT

(The Edge of Glory • Million Reasons • Applause • Born This Way)

B $\flat$ TRUMPET 1

Arranged by SEAN O'LOUGHLIN

"The Edge of Glory"
Rock

6

12 *mf*

14 3

Open 3

mf *p* *cresc.*

22

20 *f*

30

26

32

"Million Reasons"
Slightly slower

38 8 46 8 54 8 62

mf

p *poco rit.*

66

Slower 2

69 Rock

mf

THE EDGE OF GLORY
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B $\flat$ TRUMPET 1

73 *sfz* 3 *sfz* 3 *f* 81

84 *mf* 89 5

95 *f* 97

101 105

107 *fp* *f* *ff* *p* "Born This Way" 113 Pop Rock

115 *p* *ff* *mf* 117 8

129 *mf* *f* 133

136 141 *fp* *f*

147 149

LADY GAGA IN CONCERT

(The Edge of Glory • Million Reasons • Applause • Born This Way)

B $\flat$ TRUMPET 2

Arranged by SEAN O'LOUGHLIN

"The Edge of Glory"
Rock

12 *mf*

14 3

Open 3

20 *f*

22

30

32

"Million Reasons"
Slightly slower

38 8 46 8 54 8 62

mf

66

69 "Applause"
Rock

Slower 2

mf

p *poco rit.*

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Lady Gaga in Concert - 1

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B $\flat$ TRUMPET 2

73 *sfz* 3 *sfz* 3 *f* 81

84 *mf* 5

95 *f* 97

101 105

107 *fp* *f* *ff* *p* "Born This Way" 113 Pop Rock

115 *p* *ff* *mf* 117 8

129 *mf* *f* 133 2

136 141 *fp* *f*

147 149

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(The Edge of Glory • Million Reasons • Applause • Born This Way)

B $\flat$ TRUMPET 3

Arranged by SEAN O'LOUGHLIN

"The Edge of Glory" Rock

6

14

22

30

38

46

54

62

69

St. Mute

Open

f

mf

p *cresc.*

f

mf

p *poco rit.*

Slower

Rock

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B $\flat$ TRUMPET 3

73 3 3 81

sfz *sfz* *f*

84 89 5 *mf*

95 97 *f*

101 105

107 113 "Born This Way" Pop Rock *fp* *f* *ff* *p*

115 117 8 *p* *ff* *mf*

129 133 2 *mf* *f*

136

141 *fp* *f*

147 149

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(The Edge of Glory • Million Reasons • Applause • Born This Way)

F HORN 1

Arranged by SEAN O'LOUGHLIN

"The Edge of Glory"
Rock

6 7 *Soli* 3

f *mf*

14

p cresc. *f*

22

21

30

27

32

"Million Reasons"
Slightly slower

38 46 54

8 8

mf

62

58

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Lady Gaga in Concert - 1

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F HORN 1

Slower 2 **69** "Applause" Rock 4 **73**

65 *p* *poco rit.* *pp* *mf*

75 *f* **81** 6

87 *f* **89** 4 *mf*

96 *f* **97** **105**

106 *fp* *f* *ff*

113 "Born This Way" Pop Rock 4 **117** *Soli* *mp* 4

125 *mf* *f* **133**

141

149

147

LADY GAGA IN CONCERT

(The Edge of Glory • Million Reasons • Applause • Born This Way)

F HORN 2

Arranged by SEAN O'LOUGHLIN

"The Edge of Glory" Rock

6 7 *Soli* 3

f *mf*

14

p cresc. *f*

22

21

30

27

32

"Million Reasons" Slightly slower

38 46 54 62

8 8

mf

58

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Lady Gaga in Concert - 1

Audio Demo
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F HORN 2

Slower 2

65 *p* *poco rit.*

69 "Applause" Rock 4 73

75 *f*

81 6

87 *f* 89 4 *mf*

96 97 105

106 *fp* *f* *ff*

113 "Born This Way" Pop Rock 4 117 *Soli* 4

125 *mf* *f*

133

141

149

147

LADY GAGA IN CONCERT

(The Edge of Glory • Million Reasons • Applause • Born This Way)

TROMBONE 1

Arranged by SEAN O'LOUGHLIN

"The Edge of Glory"
Rock

6

f *p*

14

mf

18 *p cresc.* *f*

22

30

34

38 "Million Reasons"
Slightly slower

p

46

54

43 *> pp* *mf*

62

58 *> p* *pp*
poco rit.

Slower 2

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TROMBONE 1

69 "Applause" Rock 4 **73** *sfz* *pp* *sfz* **81** 3 *f*

82

93 *mf* **97** *f*

101 **105** *fp* *f*

109 **113** "Born This Way" Pop Rock *fp* *f* *ff* *f*

116 **117** 4 *Soli* *ff* *mf*

125 *mp* *lightly* *Soli* *mf*

130 **133** *f*

138 **141** 3 *f*

146 **149**

LADY GAGA IN CONCERT

(The Edge of Glory • Million Reasons • Applause • Born This Way)

TROMBONE 2

Arranged by SEAN O'LOUGHLIN

"The Edge of Glory" Rock

6

14

22

30

38

46

54

62

f

p

mf

p cresc.

f

p

pp

mf

Slower

p

pp

poco rit.

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Lady Gaga in Concert - 1

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TROMBONE 2

"Applause"

Rock

69 73 81 89 97 105 113 117 133 141 149

82 93 101 109 116 125 130 138 146

sfz *pp* *sfz* *f* *mf* *f* *fp* *f* *ff* *f* *ff* *mf* *mp* *lightly* *mf* *f* *f*

Soli *Soli*

4 3 4 4 3 4

LADY GAGA IN CONCERT

(The Edge of Glory • Million Reasons • Applause • Born This Way)

BARITONE B.C.

Arranged by SEAN O'LOUGHLIN

"The Edge of Glory"
Rock

6

9

14

17

22

30

34

38 "Million Reasons"
Slightly slower

43

46

54

58

62

Slower

2

poco rit.

pp

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“Applause”

Rock

82

89

4

93 *mf* *f* 97

The musical score for the bass line of 'The Rose Tree' is shown. It begins at measure 93 with a mezzo-forte (*mf*) dynamic. The melody features eighth and sixteenth notes with various ornaments and slurs. A crescendo hairpin leads to a forte (*f*) dynamic at measure 97. The score ends with a repeat sign.

100

105

fp *f*

This image shows a musical score for the bass line of 'The Rose Tree'. The score is written on a single staff with a key signature of one flat (B-flat) and a common time signature. The music begins at measure 100, which contains a whole note B-flat. The subsequent measures (101-105) feature a series of eighth and sixteenth notes, often beamed together, with some notes marked with accents (>). The score concludes at measure 105 with a final whole note B-flat. Dynamic markings include *fp* (fortissimo piano) and *f* (fortissimo), with a crescendo hairpin indicating a build-up in volume towards the end of the piece.

108 *fp* *f* *ff* *f* “Born This Way”
113 Pop Rock

116 *ff* *mf* *Soli* 4

117

The musical score for the bass line of 'The Rose Tree' is shown. It begins at measure 116 with a fortissimo (*ff*) dynamic. The first measure contains four eighth notes, each with an accent (>). A crescendo hairpin is placed below the staff. Measure 117 starts with a mezzo-forte (*mf*) dynamic and a '4' marking above the staff. The melody continues with various note values and rests, including a 'Soli' marking above the staff. The score ends with a final measure containing a whole rest.

125 *mp* lightly *Soli* *mf*

130 

138

141

3

f

The musical score for the bass line of 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The third measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The fourth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The fifth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The sixth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The seventh measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The eighth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The ninth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The tenth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The eleventh measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The twelfth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The thirteenth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The fourteenth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The fifteenth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The sixteenth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The seventeenth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The eighteenth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The nineteenth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The twentieth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The score includes various musical notations such as accidentals, slurs, and dynamic markings.

146

149

The musical score for the bass line of 'The Rose Tree' is shown. It begins at measure 146 with a bass clef and a key signature of one flat (B-flat). The melody starts on a half note G2, followed by a quarter note F2, a quarter note E2, and a quarter note D2. Measure 147 continues with a half note C2, a quarter note B1, a quarter note A1, and a quarter note G1. Measure 148 features a half note F1, a quarter note E1, a quarter note D1, and a quarter note C1. Measure 149 starts with a half note B1, a quarter note A1, a quarter note G1, and a quarter note F1. The score continues with measures 150 through 154, ending with a double bar line. The key signature remains one flat throughout.

LADY GAGA IN CONCERT

(The Edge of Glory • Million Reasons • Applause • Born This Way)

BARITONE T.C.

Arranged by SEAN O'LOUGHLIN

"The Edge of Glory"
Rock

6 14 22 30 38 46 54 62

f *p* *mf* *p cresc.* *f* *p* *mf* *pp* *poco rit.* *pp*

Slower 2

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BARITONE T.C.

“Applause”

Rock

73

81

89

97

105

“Born This Way”

113 Pop Rock

117

Soli

Solid

133

141

149

LADY GAGA IN CONCERT

(The Edge of Glory • Million Reasons • Applause • Born This Way)

TUBA

Arranged by SEAN O'LOUGHLIN

"The Edge of Glory" Rock

The musical score is written for a tuba in bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. It consists of two main sections. The first section, "The Edge of Glory", is marked "Rock" and begins with a forte (*f*) dynamic. It features a series of eighth and sixteenth notes, with a crescendo leading to a piano (*p*) section. Measure numbers 6, 14, 22, 30, and 38 are indicated in boxes. The second section, "Million Reasons", is marked "Slightly slower" and begins with a piano (*p*) dynamic. It includes a double bar line and a repeat sign. Measure numbers 46, 54, and 62 are indicated in boxes. The score concludes with a "Slower" marking and a 2-measure rest, followed by a piano (*pp*) dynamic and a "poco rit." marking.

THE EDGE OF GLORY

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TUBA

69 "Applause"
Rock

73 *mf* *sfz*

75 *pp* *sfz* *f* 3 81

84 *mf* 4 89

94 *f* 97

102 *fp* *f* *fp* 105

110 *f* *ff* *f* *ff* 113 "Born This Way"
Pop Rock 117 7

124 *mf* *sim.* 133

132 *f* 141

139 *f* 149

147 *f* 149