

Xylophone 1

Bicycle Race

OSU Cowboy Marching Band

Freddie Mercury
arr. Sean Spicer
perc. Wayne Bovenschen 2005

$\text{♩} = 160$

A

4 5 6 7 8 3

B

11 12 13 14 15

B2

16 17 18 19 20

C

21 22 23 24 25

D

26 27 28 29 30

E

31 32 33 34 35 3

F

38 39 40 41 42 3

45 46 47 48 5 53 54

rit.

55 56 57 58 59 60 61

ff

ff

f **ff**

f **ff**

f **ff**

mf

ff

Xylophone 2

Bicycle Race

OSU Cowboy Marching Band

Freddie Mercury
arr. Sean Spicer
perc. Wayne Bovenschen 2005

$\text{♩} = 160$

A

4 5 6 7 8 3

B

11 12 *ff* 13 14 15

f $\text{f} \text{ff}$ *f* $\text{f} \text{ff}$

B2

16 17 18 19 20 21

C

22 23 24 25 26

D

27 28 29 30 31

E

32 33 34 35 3 38

ff *f* $\text{f} \text{ff}$

F

39 40 41 42 3 45 46

ff *f* $\text{f} \text{ff}$

47 48 5 53 54 55 56

mf

57 58 59 60 *rit.* 61

ff

Vibraphone 1

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A

2 3 4 5 3 8 9

mf *f*

10 11 12 13 14 15

ff *f* *ff* *f* *ff*

B

16 17 18 19 20

B2

21 22 23 24 25

C

26 27 28 30 31

mf

D

32 35 36 37 38 39

f *ff* *f*

E

40 41 42 43 44 45 46 47

ff *f* *mf*

F

48 sus.cym. 49 53 54 55 56

ff *mf*

57 58 59 60 61

rit. *ff*

Vibraphone 2

Bicycle Race

OSU Cowboy Marching Band

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arr. Sean Spicer
perc. Wayne Bovenschen 2005

$\text{♩} = 160$

A

2 3 4 5 3 8 9

mf *f*

10 11 12 13 14 15

ff *f* *ff* *f* *ff*

B **B2**

16 17 18 19 20 21

22 23 24 25 26

C **D**

27 28 30 31 32 35

mf *f*

36 37 38 39 40 41

ff *f* *ff* *f*

E **F**

42 43 44 45 46 47 48 sus.cym. 49

mf *ff*

53 54 55 56 57 58

mf

59 60 *rit.* 61

ff

Vibraphone 3

Bicycle Race

OSU Cowboy Marching Band

Freddie Mercury
arr. Sean Spicer
perc. Wayne Bovenschen 2005

$\text{♩} = 160$

A

2 3 4 5 3 8 9

mf *f*

B

10 11 12 13 14

ff *f* *ff* *f*

B2

15 16 17 18 19

ff

C

20 21 22 23 24 25

D

26 27 28 2 30 31

mf

E

32 35 36 37 38 39

f *ff* *f*

F

40 41 42 43 44 45 46 47

ff *f* *mf*

48 sus.cym. 49 53 54 55 56

ff *mf*

57 58 59 60 61

rit. *ff*

Marimba 1

Bicycle Race

OSU Cowboy Marching Band

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arr. Sean Spicer
perc. Wayne Bovenschen 2005

$\text{♩} = 160$

A

4 5 6 7 8 9

ff **f**

10 11 12 13 14 15

ff **f** **ff** **f** **ff**

B **B2**

16 17 18 19 20 21

22 23 24 25 26

C

27 28 29 30 31 32

ff

D

Musical score for measures 33-38. The key signature has two flats (B-flat and E-flat). Measure 33 has a treble clef with a series of six beamed eighth notes, each with an accent (>). Measure 34 has a treble clef with a series of six beamed eighth notes, each with an accent (>). Measure 35 has a treble clef with a half note, marked *f*. Measure 36 has a treble clef with a half note, marked *f*. Measure 37 has a treble clef with a half note, marked *f*. Measure 38 has a treble clef with a half note, marked *ff*. The bass line is mostly rests.

E

Musical score for measures 39-45. The key signature has two flats (B-flat and E-flat). Measure 39 has a treble clef with a half note, marked *f*. Measure 40 has a treble clef with a half note, marked *ff*. Measure 41 has a treble clef with a half note, marked *f*. Measure 42 has a treble clef with a half note, marked *mf*. Measure 43 has a treble clef with a half note, marked *mf*. Measure 44 has a treble clef with a half note, marked *mf*. Measure 45 has a treble clef with a half note, marked *mf*. The bass line is mostly rests.

G

F

Musical score for measures 46-54. The key signature has two flats (B-flat and E-flat). Measure 46 has a treble clef with a half note, marked *f*. Measure 47 has a treble clef with a half note, marked *f*. Measure 48 has a treble clef with a half note, marked *ff*, and is labeled "sus.cym.". Measure 49 has a treble clef with a half note, marked *ff*. Measure 50 has a treble clef with a half note, marked *ff*. Measure 51 has a treble clef with a half note, marked *ff*. Measure 52 has a treble clef with a half note, marked *ff*. Measure 53 has a treble clef with a half note, marked *ff*. Measure 54 has a treble clef with a half note, marked *ff*. The bass line is mostly rests.

Musical score for measures 55-61. The key signature has two flats (B-flat and E-flat). Measure 55 has a treble clef with a half note, marked *f*. Measure 56 has a treble clef with a half note, marked *f*. Measure 57 has a treble clef with a half note, marked *f*. Measure 58 has a treble clef with a half note, marked *f*. Measure 59 has a treble clef with a half note, marked *f*. Measure 60 has a treble clef with a half note, marked *ff*, and is labeled "rit.". Measure 61 has a treble clef with a half note, marked *ff*. The bass line is mostly rests.

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34 35 36 37 38 39

Measures 34-39 of the piano score. Measure 34 features a treble clef with a series of eighth notes and a bass clef with a whole rest. Measures 35-39 continue with a treble clef melody and a bass clef with whole rests. Dynamics include *f* (forte) at measure 35, *ff* (fortissimo) at measure 38, and *f* at measure 39. A hairpin crescendo is shown between measures 38 and 39.

40 41 42 43 44 45 46

Measures 40-46 of the piano score. Measure 40 has a treble clef melody and a bass clef whole rest. Measure 41 continues the treble melody. Measure 42 shows a treble clef melody and a bass clef whole rest, with a 3/4 time signature change. Measures 43-46 continue the treble melody. Dynamics include *ff* at measure 40, *f* at measure 41, and *mf* (mezzo-forte) at measure 42. A hairpin crescendo is shown between measures 45 and 46.

47 48 sus.cym. 49 52 53 54 55

Measures 47-55 of the piano score. Measure 47 has a treble clef melody and a bass clef whole rest. Measure 48 features a treble clef melody and a bass clef whole rest, with a 4/4 time signature change and the instruction "sus.cym." (sustained cymbal). Measure 49 has a treble clef whole rest and a bass clef whole rest. Measures 52-55 continue with a treble clef whole rest and a bass clef melody. Dynamics include *ff* at measure 48 and *mf* at measure 52. A hairpin crescendo is shown between measures 47 and 48.

rit.

56 57 58 59 60 61

Measures 56-61 of the piano score. Measures 56-57 have a treble clef whole rest and a bass clef melody. Measure 58 has a treble clef melody and a bass clef whole rest. Measures 59-60 continue with a treble clef melody and a bass clef whole rest. Measure 61 has a treble clef melody and a bass clef whole rest. Dynamics include *ff* at measure 61. A hairpin crescendo is shown between measures 59 and 60.

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456

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Bass Marimba

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A

3 4 5 6 7 8

ff *f*

9 10 11 12 13 14

ff *f* *ff* *f*

B

15 16 17 18 19 20

ff

B2

21 22 23 24 25 26

C

27 28 29 30 31 32

ff

D

33 34 35 36 37 38

f *ff*

E

39 40 41 42 43 44 45 46 47

f *ff* *f* *mf*

F

48 sus.cym. 49 50 51 52 53 54 55

ff *mf*

G

56 57 58 59 60 61

rit. *ff*