

Let's Get Loud

Words and Music by GLORIA ESTEFAN and KIKE SANTANDER

Arranged by VICTOR LÓPEZ

INSTRUMENTATION

1 Conductor	2 Baritone
8 Flute	2 Baritone Treble Clef
2 Oboe	4 Tuba
2 Bassoon	1 Optional Electric Bass
4 1st B♭ Clarinet	1 Optional Piano/Keyboard
4 2nd B♭ Clarinet	2 Mallet Percussion (Bells and/or Xylophone)
2 B♭ Bass Clarinet	2 Timpani/Claves (Tune: G, D)
5 E♭ Alto Saxophone	3 Percussion 1 (Snare Drum/Hi-Hat Cymbals, Bass Drum)
2 B♭ Tenor Saxophone	3 Percussion 2 (Guiro, Conga Drums, Large Cowbell)
2 E♭ Baritone Saxophone	2 Percussion 3 (Optional Drumset/Cowbell, Timbales)
4 1st B♭ Trumpet	
4 2nd B♭ Trumpet	
4 F Horn	
4 Trombone	

WORLD PARTS

Available for download from
www.alfred.com/worldparts

Horn in E♭
Trombone in B♭ Bass Clef
Trombone in B♭ Treble Clef
Baritone in B♭ Bass Clef
Tuba in E♭ Bass Clef
Tuba in E♭ Treble Clef
Tuba in B♭ Bass Clef
Tuba in B♭ Treble Clef

PROGRAM NOTES

Let's Get Loud is the fifth and final single from Jennifer Lopez' debut album, *On the 6* (1999). Released in Europe and Australia only in 2000, the single was not able to enter the U.S. *Billboard* Hot 100, though it did manage to chart on the U.S. Hot Dance Club Play at number thirty-nine. The song earned Lopez her second consecutive nomination for the Grammy Award for Best Dance Recording in 2001 (the first being for "Waiting for Tonight" the previous year). The song was originally written for Gloria Estefan, but feeling it was a little too similar to many of her previous songs, she decided that Lopez could put a new spin on it and would have more fun with it. Though the song was never officially released in the States, it is considered to be Jennifer's signature song.

NOTES TO THE CONDUCTOR

Written in a Latin rock style, the driving pulse, hot melody, and syncopated and explosive rhythms are non-stop from beginning to end. Make certain that articulations and dynamics are followed closely. This is important in all styles of music, but particularly in the Latin style. Note that the marcato (Λ) accent, sometimes called a rooftop accent, is to be played with the same dynamics as a regular accent mark but reduced by about half the original length of the note; essentially it is a combination of the accent and staccato like a "jazz staccato."

During the tutti sections, such as measures 1 through 8 and 45 to 47, and the coda, aim for a tight balanced sound. Depending on the needs of the ensemble, the percussion parts included in this arrangement provide many possibilities. The piece will sound full with any of the three parts. Percussion 2 and 3 generate a more authentic sound while Percussion 1 is a basic rock pattern.

When adding the Latin percussion instruments, work on developing a smooth pulse. Practice each part separately and then put them together. The intent is to make it sound like a rhythm machine. It is all about "feel" and keeping the correct groove. The section at measure 45 can be extended as needed to feature percussion. The spoken part (Hey!) at measure 48 should sound strong and gutsy.

