

Hit the road jack

Arm. Riccardo Galassi

Ray Charles

Ritmi $\text{♩} = 170$

open hi-hat
closed hi-hat
kick drum 1
side stick
crash cymbal 1
snare drum 1

This section of the score includes ten vocal parts: Ritmi, SOLISTA, Soprano 1, Soprano 2, Alto 1, Alto 2, Tenore 1, Tenore 2, Baritono, Basso, and Alto solista. The Ritmi part provides the rhythmic foundation with various percussion patterns like open/closed hi-hat, kick drum, side stick, and crash cymbal. The vocal parts mostly provide harmonic support with sustained notes or simple chords.

Q

SL fff

S 1

S 2

C 1

C 2

T 1 $\text{♩} = 8$

T 2 $\text{♩} = 8$

Bar.

Bs ff ff

This section features a different vocal ensemble consisting of Q, SL, S 1, S 2, C 1, C 2, T 1, T 2, Bar., and Bs. The score includes dynamic markings such as *fff* and *ff*, indicating a louder performance level. The vocal parts are more active than in the first section, providing harmonic support and melodic lines.

Q 11

SL *fff*

S1

S2

C1

C2

T1

T2

Bar.

Bs

AC

Q 15

SL

S1

S2

C1

C2

T1

T2

Bar.

Bs

Hit the road jack

Q 19

low tom 1

SL *fff*

S1

S2

C1

C2

T1

T2

Bar.

Bs

AC

Q 20

S1

S2

C1

C2

T1

T2

Bar.

Bs

AC

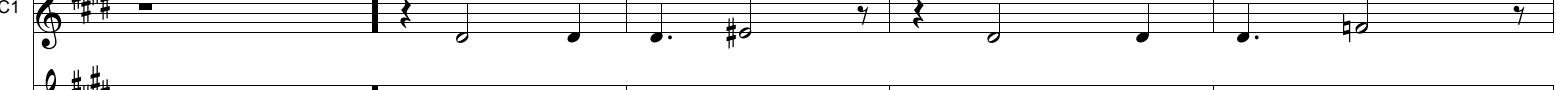
Hit the road jack

Q 

SL 

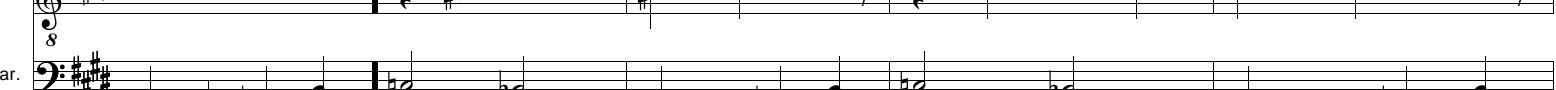
S1 

S2 

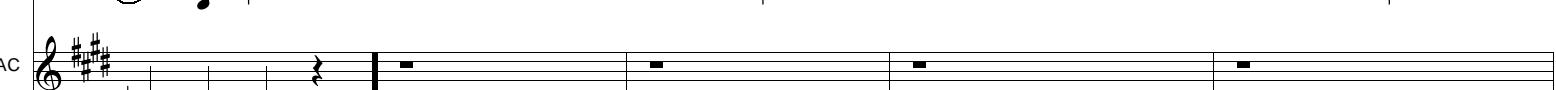
C1 

C2 

T1 

T2 

Bar. 

Bs 

AC 

Q 

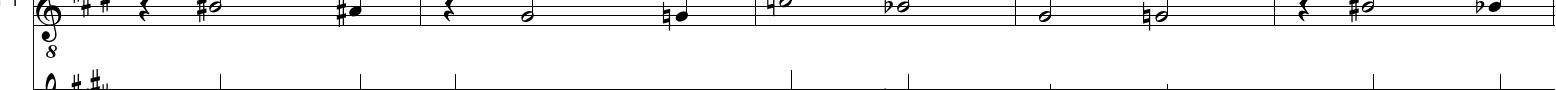
SL 

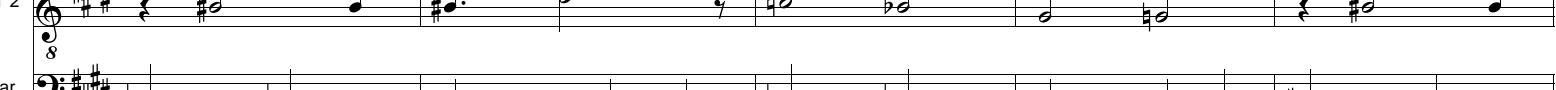
S1 

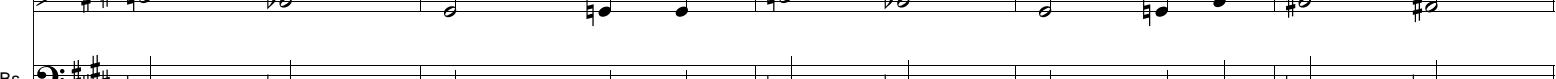
S2 

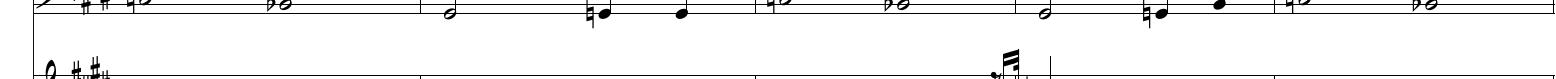
C1 

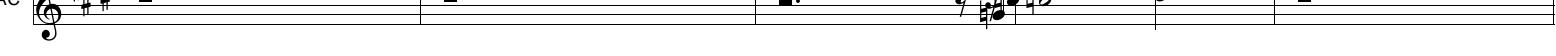
C2 

T1 

T2 

Bar. 

Bs 

AC 

Q 10

SL

S1

S2

C1

C2

T1

T2

Bar.

Bs

Q 15

SL

S1

S2

C1

C2

T1

T2

Bar.

Bs

AC

Q ff

SL ff

S 1

S 2

C 1

C 2

T 1

T 2

Bar.

Bs

AC

Hit the road jack

Q ff

SL

S 1

S 2

C 1

C 2

T 1

T 2

Bar.

Bs

AC

Hit the road jack

Q ff

SL

S 1

S 2

C 1

C 2

T 1

T 2

Bar.

Bs

AC

ff

ff

ff

ff3

SL

S 1

S 2

C 1

C 2

T 1

T 2

Bar.

Bs

AC

Q

SL

S 1

S 2

C 1

C 2

T 1

T 2

Bar.

Bs

Q

SL

S 1

S 2

C 1

C 2

T 1

T 2

Bar.

Bs

Q

Bar.

Bs

Q

S1

S2

C1

C2

T1

T2

Bar.

Bs

Q

SL

S1

S2

C1

C2

T1

T2

Bar.

Bs

AC

ride bell

Hit the road jack

Q 91

SL

S 1

S 2

C 1

C 2

T 1

T 2

Bar.

Bs

AC

This section of the musical score covers measures 91 through 95. The instrumentation includes ten voices: Q, SL, S1, S2, C1, C2, T1, T2, Bar., and Bs. The vocal parts are primarily in G major (two sharps). The score features a mix of eighth and sixteenth notes, with specific performance instructions like 'hit' and 'x' placed above certain note heads. Measure 91 starts with a series of eighth-note chords. Measures 92-94 show more complex rhythms, including sixteenth-note patterns and rests. Measure 95 concludes with a final chord and a fermata over the last note.

Q 95

SL

S 1

S 2

C 1

C 2

T 1

T 2

Bar.

Bs

AC

This section continues the musical score from measure 95 to 100. The instrumentation remains the same: Q, SL, S1, S2, C1, C2, T1, T2, Bar., Bs, and AC. The vocal parts are still in G major. The score consists of ten staves of music, each with its own unique pattern of notes and rests. The overall structure suggests a repeating or sustained melodic line across the different voices.

Hit the road jack

Q 99

SL
S1
S2
C1
C2
T1
T2
Bar.
Bs
AC

Q 104

SL
S1
S2
C1
C2
T1
T2
Bar.
Bs

Q 109

SL

S1

S2

C1

C2

T1
8

T2
8

Bar.

Bs

Q 113

SL

S1

S2

C1

C2

T1
8

T2
8

Bar.

Bs

AC

Hit the road jack

Q 117

This musical score page contains ten staves of music for various instruments. The instruments are labeled on the left: Q, SL, S1, S2, C1, C2, T1, T2, Bar., Bs, and AC. The music is in common time, with a key signature of two sharps. Measure 117 starts with a rest followed by eighth-note patterns. Measures 118-120 show more complex rhythmic patterns, including sixteenth notes and rests. The vocal part (Q) has a prominent role in the latter half of the section.

Q 121

This musical score page continues the sequence from the previous page. The instrumentation remains the same: Q, SL, S1, S2, C1, C2, T1, T2, Bar., Bs, and AC. The music continues in common time with a key signature of two sharps. The patterns for each instrument are consistent with the previous section, maintaining the established rhythmic and harmonic structure.

Q 125

SL

S 1

S 2

C 1

C 2

T 1
8

T 2
8

Bar.

Bs

Q 129