

PICCOLO

TICKET TO RIDE

ARR. CHENEY

Musical score for Piccolo, measures 1-12. Includes sections A, B, and C. Ends with D.S. AL CODA.

CODA section for Piccolo, measures 13-16.

38 - V

Alphamusic  
Hollywood, Calif.

BASSES

TICKET TO RIDE

ARR. CHENEY

Musical score for Basses, measures 1-12. Includes sections A, B, and C. Section A is marked with a bell icon and 'BELL TONES'. Section B is marked 'B.T.'. Ends with D.S. AL CODA.

CODA section for Basses, measures 13-16.

38 - V

Alphamusic  
Hollywood, Calif.

CLARINET

TICKET TO RIDE

ARR. CHENEY

Musical score for Clarinet, measures 1-16. Section A (measures 1-8) and Section B (measures 9-16) are boxed. Section C (measures 17-18) is boxed. The score includes a 3/4 time signature and a key signature of one sharp (F#).

D.S. AL CODA

CODA section for Clarinet, measures 19-24. The score includes a 3/4 time signature and a key signature of one sharp (F#).

Alfred Music  
Hollywood, Calif. - V-38

TRUMPET I

TICKET TO RIDE

ARR. CHENEY

BELL TONES

Musical score for Trumpet I, measures 1-16. Section A (measures 1-8) and Section B (measures 9-16) are boxed. Section C (measures 17-18) is boxed. The score includes a 4/4 time signature and a key signature of one sharp (F#).

D.S. AL CODA

CODA section for Trumpet I, measures 19-24. The score includes a 4/4 time signature and a key signature of one sharp (F#).

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# TRUMPET II TICKET TO RIDE

ARR. CHENEY

BELL TONES

A: 8

B

C

D.S. AL CODA

♩ CODA

28 - V

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Hollywood, Calif.

# TRUMPET III TICKET TO RIDE

ARR. CHENEY

BELL TONES

A: 8

B

C

D.S. AL CODA

♩ CODA

28 - V

Alphabe Music  
Hollywood, Calif.

TENOR SAX  
T.C. BARITONE

# TICKET TO RIDE

ARR. CHENEY

Musical score for Tenor Sax/T.C. Baritone. The score is in 4/4 time and consists of three systems of staves. The first system contains measures 1-4, with a boxed 'A' section starting at measure 1. The second system contains measures 5-8, with a boxed 'B' section starting at measure 5. The third system contains measures 9-12, with a boxed 'C' section starting at measure 9. The piece concludes with a double bar line and the instruction 'D.S. AL CODA'.

CODA section for Tenor Sax/T.C. Baritone. It consists of two staves of music. The first staff begins with a C-clef and a 4/4 time signature, followed by a series of notes and rests. The second staff continues the melodic line and ends with a double bar line.

AE - V  
Alfred Music  
1115 O. Broadway

ALTO SAX  
E♭ HORN

# TICKET TO RIDE

ARR. CHENEY

Musical score for Alto Sax/E♭ Horn. The score is in 4/4 time and consists of three systems of staves. The first system contains measures 1-4, with a boxed 'A' section starting at measure 1. The second system contains measures 5-8, with a boxed 'B' section starting at measure 5. The third system contains measures 9-12, with a boxed 'C' section starting at measure 9. The piece concludes with a double bar line and the instruction 'D.S. AL CODA'.

CODA section for Alto Sax/E♭ Horn. It consists of two staves of music. The first staff begins with a C-clef and a 4/4 time signature, followed by a series of notes and rests. The second staff continues the melodic line and ends with a double bar line.

AE - V  
Alfred Music  
1115 O. Broadway

F Horn

# TICKET TO RIDE

ARR. CHEMNEY

Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, with some slurs and accents. A box labeled 'A' is placed above the staff at the beginning of the piece.

Handwritten musical notation on a single staff, continuing from the first staff. It features a mix of eighth and sixteenth notes with various articulations. A box labeled 'B' is placed above the staff.

Handwritten musical notation on a single staff, continuing the piece. It includes eighth and sixteenth notes with slurs and accents. A box labeled 'C' is placed above the staff.

Handwritten musical notation on a single staff, continuing the piece. It features eighth and sixteenth notes with slurs and accents.

Handwritten musical notation on a single staff, continuing the piece. It includes eighth and sixteenth notes with slurs and accents. The staff ends with the instruction 'D.S. AL CODA'.

A blank musical staff with five lines, indicating a section where the music is not written on this page.

Handwritten musical notation on a single staff, continuing the piece. It includes eighth and sixteenth notes with slurs and accents. The staff begins with the instruction 'CODA'.

A blank musical staff with five lines, indicating the end of the piece.

TBN. I

# TICKET TO RIDE

ARR. CHENEY

A

B

C

BELL TONES

D.S. AL CODA

CODA

V-38

Alfred Music  
Hollywood, Calif.

BARITONE

# TICKET TO RIDE

ARR. CHENEY

A

B

C

BELL TONES

D.S. AL CODA

CODA

V-38

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Hollywood, Calif.

TBN. II

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ARR. CHENEY

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TBN. III

TICKET TO RIDE

ARR. CHENEY

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PERC. I

TICKET TO RIDE

ARR. CHENEY

S.D.

A 8

B

C

D.S. AL CODA

CODA

38 - V  
Alphons Music  
Hollywood Calif.

PERC. II

TICKET TO RIDE

ARR. CHENEY

U.T.  
S.D.  
CYM.

A 8

B

C

ADD TAMB. CONT.

D.S. AL CODA

CYM. ONLY

UP TENOR

BASS DRUM

STICK ON CYMBAL

TAMBOURINE AT C

38 - V  
Alphons Music  
Hollywood Calif.



BASS DRUMS

TICKET TO RIDE

ARR. CHENEY

Handwritten musical notation for Bass Drums of 'Ticket to Ride'. The score is written on three staves in 4/4 time. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. Section markers A, B, and C are placed above the notes. The piece concludes with a double bar line and the instruction 'D.S. AL CODA'.

D.S. AL CODA

V-32 Alpbena Music Hollywood, Calif.

QUADS

TICKET TO RIDE

ARR. CHENEY

Handwritten musical notation for Quads of 'Ticket to Ride'. The score is written on three staves in 4/4 time. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. Section markers A, B, and C are placed above the notes. The piece concludes with a double bar line and the instruction 'D.S. AL CODA'.

D.S. AL CODA

CODA

Handwritten musical notation for the Coda of 'Ticket to Ride'. It is written on a single staff in 4/4 time, featuring a rhythmic pattern of eighth and sixteenth notes. The piece concludes with a double bar line.

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