



The Doors on Tour

Featuring *Light My Fire; People Are Strange; and Hello, I Love You*

Words and Music by THE DOORS

Arranged by PATRICK ROSZELL

INSTRUMENTATION

- | | |
|--------------------------------|---|
| 1 Conductor | 2 1st F Horn |
| 3 1st Flute | 2 2nd F Horn |
| 3 2nd Flute | 2 1st Trombone |
| 2 Oboe | 2 2nd Trombone |
| 2 Bassoon | 2 3rd Trombone |
| 3 1st B \flat Clarinet | 2 Euphonium |
| 3 2nd B \flat Clarinet | 1 Baritone Treble Clef |
| 3 3rd B \flat Clarinet | 4 Tuba |
| 2 B \flat Bass Clarinet | 1 Optional Electric Bass |
| 2 1st E \flat Alto Saxophone | 1 Mallet Percussion
(Xylophone) |
| 2 2nd E \flat Alto Saxophone | 1 Timpani |
| 1 B \flat Tenor Saxophone | 3 Percussion 1
(Drumset or Optional Snare Drum/
Suspended Cymbal, Optional Bass Drum) |
| 1 E \flat Baritone Saxophone | 2 Percussion 2
(Suspended Cymbal/Wind Chimes) |
| 3 1st B \flat Trumpet | |
| 3 2nd B \flat Trumpet | |
| 3 3rd B \flat Trumpet | |

SUPPLEMENTAL AND WORLD PARTS

Available for download from
www.alfred.com/worldparts

- E \flat Alto Clarinet
- 1st Horn in E \flat
- 2nd Horn in E \flat
- 1st Trombone in B \flat Bass Clef
- 2nd Trombone in B \flat Bass Clef
- 3rd Trombone in B \flat Bass Clef
- 1st Trombone in B \flat Treble Clef
- 2nd Trombone in B \flat Treble Clef
- 3rd Trombone in B \flat Treble Clef
- Baritone in B \flat Bass Clef
- Tuba in E \flat Bass Clef
- Tuba in E \flat Treble Clef
- Tuba in B \flat Bass Clef
- Tuba in B \flat Treble Clef

PROGRAM NOTES

The Doors were an American rock band that formed in 1965 in Los Angeles, California. The members were vocalist Jim Morrison, keyboardist Ray Manzarek, drummer John Densmore, and guitarist Robby Krieger. The band took its name from Aldous Huxley's book, *The Doors of Perception*, which was a reference to a William Blake quote from his famous work, *The Marriage of Heaven and Hell*: "If the doors of perception were cleansed, everything would appear to man as it is, infinite."

They were among the most controversial, influential, and unique rock acts of the 1960s, mostly because of Morrison's wild, poetic lyrics, and charismatic but unpredictable stage persona. After Jim Morrison's death in Paris in 1971, the remaining members continued as a trio until finally disbanding in 1973.

NOTES TO THE CONDUCTOR

The opening arrangement of "Light My Fire" should be approached in a straight-ahead rock style. Special attention should be given to the articulations in the accompanying voices and the rhythms in the bass line and drumset parts to achieve a proper feel of the music. At measure 49, "People Are Strange" should be approached in an easy shuffle or swing style. Again, please note the articulations in the accompanying voices. "Hello, I Love You," at measure 86, should be back to a steady rock feel with straight eighths. Again, attention should be given to the rhythms in the bass line and drumset part to achieve a proper feel of the music.

As always, feel free to adjust tempo and dynamics to suit your ensemble and performance venue. My intent is that drumset will be used in the rehearsal and performance of this arrangement. If a suitable instrument is not available, feel free to use separate instruments: snare drum, bass drum, ride cymbals, and two toms.

Best wishes for an entertaining performance!



LIGHT MY FIRE PEOPLE ARE STRANGE

Words and Music by THE DOORS
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HELLO, I LOVE YOU

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6

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Suspended Cymbal

Play

Fill 3

on rim

f *mf* *p*

Fls. 1 2

Ob.

Bsn.

Clas. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fill -
on head

14

Fls. 1 2

Ob.

Bsn. *f*

Cls. 1 2 3 *f*

B. Cl. *f*

A. Saxes. 1 2 *f*

T. Sax. *f*

Bar. Sax. *f*

14

Tpts. 1 2 3

Hns. 1 2 *f*

Tbns. 1 2 3 *f*

Euph. *f*

Tuba *f*

Mlt. Perc. *f* Xylophone

Timp.

Perc. 1 *f* Fill 3

Perc. 2 *f*

21

Fls. 1 2

Ob.

Bsn. *mf*

Clars. 1 2 3

B. Cl. *mf*

A. Saxes. 1 2 *a2*

T. Sax.

Bar. Sax. *mf*

Tpts. 1 2 3 *mf* *a2* *mf*

Hns. 1 2

Tbns. 1 2 3 *mf* *mf* *mf*

Euph. *mf*

Tuba *mf*

Mlt. Perc.

Timp. *sfz* *f* *Fill* *on rim* *Change: G to A*

Perc. 1 *mf*

Perc. 2

p *f*



Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mf

mf

Fill - - - -
on head

p

29

Fls. 1 2

Ob.

Bsn. *f*

Cl. 1 2 3

B. Cl. *f*

A. Saxes. 1 2 *f* *a2*

T. Sax. *f*

Bar. Sax. *f*

29

Tpts. 1 2 3 *f*

Hns. 1 2 *f*

Tbns. 1 2 3 *f*

Euph. *f*

Tuba *f*

Mlt. Perc. *f*

Timp.

Perc. 1 *f* *p* *f*

Perc. 2 *f*

Fill

40

Fls. 1 2 *ff* *mf*

Ob. *ff* *mf*

Bsn. *ff* *ff* *mf*

Cls. 1 2 3 *ff* *mf*

B. Cl. *ff* *ff* *mf*

A. Saxes. 1 2 *ff* *mf*

T. Sax. *ff* *mf*

Bar. Sax. *ff* *ff* *mf*

Tpts. 1 2 3 *ff*

Hns. 1 2 *ff* *mf*

Tbns. 1 2 3 *ff* *ff*

Euph. *ff*

Tuba *ff* *ff* *mf* (Elec. Bass)

Mlt. Perc. *ff*

Timp. *ff* *ff*

Perc. 1 rim shot *mf*

Perc. 2

rit.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

rit.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Wind Chimes

mf

mf

p

Change: A to G

“People Are Strange”
Easy shuffle ♩ = 110 (♩ = $\bar{\cdot}^3 \bar{\cdot}$)

Fls. 1 2

Ob.

Bsn. *mf*

Cl. 1 *mf*

2 3 *mf*

B. Cl. *mf*

A. Sax. 1 2

T. Sax. *mf*

Bar. Sax. *mf*

“People Are Strange”
Easy shuffle ♩ = 110 (♩ = $\bar{\cdot}^3 \bar{\cdot}$)

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Susp. Cym. *p* *mf*

49

50

51

52

53

Fls. 1 2

Ob.

Bsn. 3

Cls. 1 2 3

B. Cl. 3

A. Saxes. 1 2 *a2*

T. Sax.

Bar. Sax. 3

Tpts. 1 2 3

Hns. 1 2 *mf*

Tbns. 1 2 3 *mf*

Euph. *mf*

Tuba *Play*

Mlt. Perc.

Timp.

Perc. 1 *on rim*

Perc. 2

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbn. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

59 60 61 62 63 64

75

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl. *mf*

A. Saxes. 1 2

T. Sax.

Bar. Sax. *mf*

75

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba *mf*

Mlt. Perc.

Timp.

Perc. 1 *mf* on rim

Perc. 2 *mf*



“Hello, I Love You”
With a beat ♩ = 120 (Straight eighths)

Fls. 1 2 *p*

Ob. *p*

Bsn. *p* *mf*

Cls. 1 *p*
2 3 *p*

B. Cl. *p* *mf*

A. Saxes. 1 2 *p* *mf* *a2* *a2*

T. Sax. *p* *mf*

Bar. Sax. *p* *mf*

“Hello, I Love You”
With a beat ♩ = 120 (Straight eighths)

Tpts. 1 2 3

Hns. 1 *p* *mf*
2 *p* *mf*

Tbns. 1 2 *p* *mf* *a2*
3 *p* *mf*

Euph. *p* *mf*

Tuba *p* *mf*

Mlt. Perc. *p*

Timp. *p* Change: G to F, C to B \flat

Perc. 1 *f* *mf* 3 Low Tom Fill on Toms S.D. Fill on Toms S.D.

Perc. 2

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fill on Toms S.D.

Fill on Toms S.D.

Legal Use Requires Purchase

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

p

105

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

105

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fill on Toms ----- S.D.

Fill on Toms ----- S.D.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fill on Toms ----- S.D.

Fill on Toms ----- S.D.

p

113

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

113

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

f

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fill on head

p *f* *p*

122

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

122

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

f *p*

Fill

