

**SYRACUSE UNIVERSITY**  
**MARCHING BAND**  
**THE PRIDE OF THE ORANGE**



**2024**  
**DRUMLINE HANDBOOK**



Welcome SUMB Drumline Veterans and Rookies,

My name is Rob Bridge and I am the Coordinator of Marching Percussion at Syracuse University. I have been active in marching percussion for many years (including marching snare drum for both Phantom Regiment Drum and Bugle Corps and the University of North Texas). I look forward to working with the SUMB this year!

We will meet for the first time on Wednesday, August 14th. Audition videos are due at midnight on August 9th. Send video or link to [bridger@sunnyocc.edu](mailto:bridger@sunnyocc.edu). More info to follow.

**2024 Audition Requirements:**

**Auditions are performed from memory!**

Perform the selections below from memory. (Music for each instrument follows later in this handbook.)

Note: Snare drummers at SU use traditional grip (and you must audition with traditional grip).

*Street Time 99: ALL*

112 BPM. Marking time, left foot lead.

*Double Beat 2004: ALL*

120 BPM. Marking time, left foot lead.

*Mi Scusi Bridge: ALL*

112 BPM. Marking time, left foot lead.

*Roll Timing: ALL*

112 BPM. Marking time, left foot lead.

Beyond the audition: Be prepared to play everything in this Handbook from memory. We play this repertoire every day at rehearsal. The SU Drumline performs all of our rep by memory – so, get started now.

Our 2024 Repertoire:

Exercises: *Accents, Three Camps, and Roll Timing*

Cadences: *Run On, Street Time, Double Beat, and Mi Scusi Bridge*

Fight Song: *Down the Field*

We also learn and memorize a few different field shows, plenty of stands tunes, and other cadences.

Please email me with any questions: [bridger@sunnyocc.edu](mailto:bridger@sunnyocc.edu)

I look forward to meeting you all!

Rob Bridge



**SETNOR  
SCHOOL OF  
MUSIC**



Hello SUMB Drumline Veterans and Rookies,

My name is Jesse Doan and I am the Graduate Instructional Assistant for the SU Drumline. I have been active in marching percussion for several years (including marching tenor drums with the New Hartford Marching Spartans and Indoor Percussion Ensemble, and with the U.S. Army All-American Marching Band).

Along with marching, I have worked with Albany's Indoor Percussion Ensemble and the New Hartford Marching Spartans for several years.

I am so excited for another great and memorable season with the SUMB!

Like Rob said, we will meet for the first time on Wednesday, August 14th. Audition videos are due at midnight on August 9th. Send video or link to [bridger@sunyocc.edu](mailto:bridger@sunyocc.edu) and [jmdoan@syr.edu](mailto:jmdoan@syr.edu).

Please email me with any questions: [jmdoan@syr.edu](mailto:jmdoan@syr.edu)

I look forward to meeting you all, and of course, Go Orange!

Jesse Doan



# A FEW WORDS FROM YOUR LEADERS



Hey everyone!

My name is Aidan Norton and I'm going to be the snare leader for the 2024 season. I'm from Pennington, a small town in central New Jersey (yes, central NJ exists). I'm a sophomore in the School of Information Studies majoring in Information Management & Technology with a minor in Music History and Cultures. I'm super excited to meet you all during band camp and welcome everyone to the SUMB/drumline family. Being in the marching band and drumline here at SU is a ton of fun and I can't wait to start playing with all of you. If you have any questions about the audition process, what to expect for the season, or just college in general, please don't hesitate to reach out to me or any of the other leaders. You can get in contact with me either by the phone number/email below, or by messaging the @su\_dumbline Instagram account.

See you all in August!

Aidan Norton

Phone: (609) 256-1945

Email: ajnorton@syr.edu

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Hello everyone!

My name is Anthony Riello, and I am going to be the tenor drum leader this upcoming season! I am from Howell, NJ and I am a senior majoring in computer engineering. I'm super excited to welcome you all into the drumline family. Band camp may be a bit overwhelming, but just remember to stay positive and have fun! If you have any questions relating to audition music, marching band, organizations, or just Syracuse in general, please do not hesitate to reach out. I look forward to seeing you all in August!

Nothin' Finer,

Anthony Riello

Phone: 908-770-1583

Email: apriello@syr.edu



S

Hello Drumline!

My name is August Tryon, and I will be the Bass Drum leader this year! I am from Vienna, Virginia, and am a junior majoring in history, with plans to add geography as a second major at the start of this semester. This will be my third year playing in the Syracuse drumline, and I look forward to meeting you all when this season's band camp starts! Participating in marching band is as equally challenging as it is rewarding, so if you have any questions or concerns about band, Syracuse, or college in general, feel free to reach out to me or any of the other leaders at any time.

With that all being said, I look forward to seeing you all soon, and Go Orange!

August Tryon

Phone: 918-510-5246

Email: amtryon@syr.edu



Hello!

My name is Ada Setlik, and I am going to be the cymbal section leader for the SUMB Drumline this year! I have been in the band for 3 years and I'm a junior studying Sound Recording Technology through VPA. My biggest piece of advice would be to talk to members of your section as you start out- we all want to get to know you! Also, it's okay if you don't get everything immediately, you'll get the hang of stuff as the season goes on. We're all here to have fun first and foremost!

Ada Setlik

Phone: 571-581-4886

Email: esetlik@syr.edu

# PRELIMINARY SUMB 2024 SCHEDULE

- AUG. 14-22 Band Camp
- AUG. 22 New Students Convocation, 10AM
- AUG. 24 Citrus in the City, 8PM Performance
- AUG. 31 SU vs. Ohio, 3:30PM Kick
- SEPT. 7 SU vs. Georgia Tech, Noon Kick
- SEPT. 8 OCC Walk to End Alzheimer's -  
*Drumline Special Performance*
- SEPT. 20 SU vs. Stanford, 7:30PM Kick
- SEPT. 28 SU vs. Holy Cross - Family  
Weekend, Noon Kick
- OCT. 27 NYSFBC, 9:45PM Performance
- NOV. 2 SU vs. Virginia Tech -  
Homecoming, TBD Kick
- NOV. 23 SU vs. U of Connecticut, TBD Kick
- NOV. 30 SU vs. Wake Forest - Senior Day,  
TBD Kick
- APRIL 2025 SUMB Banquet, 4-7PM



S  
BANDS

SnareLine

**Accents**  
SU Drumline 2012

RRRRRRRR RRRRRRRR LLLLLLLL LLLLLLLL LRRRRRRR RRRRRRRR

7

RLLLLLLL LLLLLL RRRRRRRR RRRRRRRR LLLLLLLL LLLLLLLL

Maracatu

13

RRRRRRRR RRRRRRRR R R/L/R/L/R/L/R/L/R/L R/L/R/L R/L R/L

Drum n' Bass

18

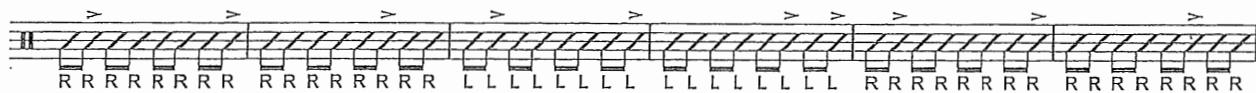
21

TenorLine

Accents  
SU Drumline 2012

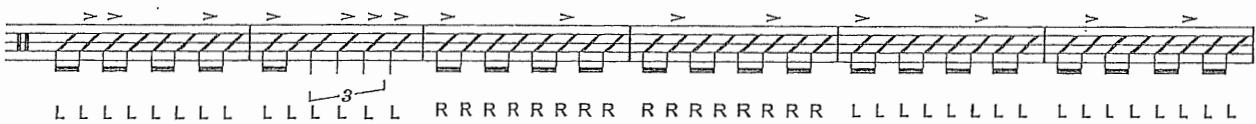
BassLine

**Accents**  
SU Drumline 2012



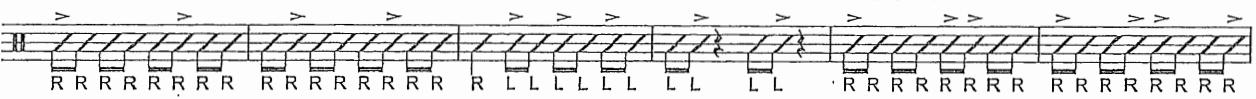
7

Maracatu



13

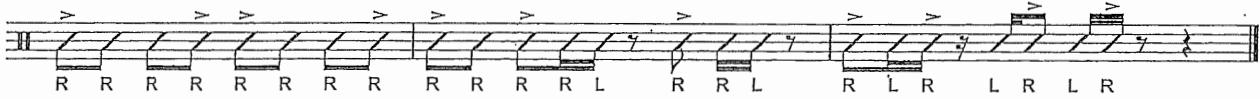
Drum n' Bass



19



22



Cymbal Line

**Accents**  
SU Drumline 2012



7

A staff of musical notation for the Cymbal Line. It features a 'Maracatu' section starting at measure 7, indicated by a 'tr' symbol above the notes. The section includes three measures of eighth-note pairs followed by a 'Smash' section consisting of sixteenth-note pairs. The measure numbers 7, 8, 9, and 10 are shown above the staff.

Maracatu  
Sizzle Sizzle Sizzle Smash

17 Drum n' Bass

A staff of musical notation for the Cymbal Line. It features a 'Drum n' Bass' section starting at measure 17, indicated by a 'D' symbol above the notes. The section consists of a repeating pattern of eighth-note pairs. The measure number 17 is shown above the staff.

21

A staff of musical notation for the Cymbal Line. It shows a continuation of the pattern from the previous staff, ending with a repeat sign (double bar line with dots) at measure 21. The measure number 21 is shown above the staff.

## Three Camps

This exercise employs the staccato technique throughout. Be careful to remain relaxed. And, keep the inner-beats low and the accents even.

Also play Three Camps with various rudiments: tap rolls; drags; flams; flam drags; etc.

## Double/Triple

This exercise is a “hands separate” approach to diddles. The second half of the exercise focuses on three stroke—a technique needed for French rolls, Shirley Murphys and many asymmetrical rudiments.

# Roll Timing

This represents all sixteen possibilities of diddles and sixteenth-notes in one beat.

The figure displays eight different patterns of 16th-note rolls, each consisting of two measures. The patterns are numbered 1 through 15. Pattern 1 starts with a single stroke (R), followed by a double stroke (L), another single stroke (R), and another double stroke (L). This is followed by two measures of a continuous roll (RR). Patterns 3, 5, 7, 9, 11, 13, and 15 show various combinations of diddles and 16th-note rolls. Pattern 15 ends with a final double stroke (RR).

All sixteenth-notes alternate.  
All thirtysecond-notes are diddles.

A measure of sixteenth-notes is counted 1 e & a 2 e & a 3 e & a 4 e & a. As you can see, each beat contains four parts: the down beat, which is assigned a number based on where it falls in the measure; the second 16th=e; the third=& (remember this from 8th notes); and the last 16th=a.

Sixteenth-notes also call for a sticking system. Again, it is the right hand lead system. This works the same for sixteenth-notes as it did for eighth-notes, but, now everything is divided in half. So, all of the downbeats and the “&’s” are played on the right hand; and, all of the “e’s” and “a’s” are played on the left hand. Therefore, the sticking for first three measures below reads:

RLRLRLRLRLRLRLRL / \*LRL\*LRL\*LRL\*LRL / R\*RLR\*RLR\*RLR\*RL / Etc.

The image displays ten horizontal drum stick patterns, each consisting of two bars of 16th-note measures. The patterns are numbered 1 through 15 above them. Measure 1 starts with a solid vertical line at the beginning of the first bar. Measures 2 through 10 follow a similar pattern of alternating solid and dashed vertical lines. Measure 11 begins with a dashed vertical line. Measures 12 and 13 begin with solid vertical lines. Measure 15 ends with a solid vertical line.

# Grids

The following exercise work on two-height control. They are called “grids” because they are really just the beginning. You can play them with different stickings and you can super-impose other rudiments on top of the grid. For example: play the 16th note grid with a paradiddle sticking; or, play the triplet grid with flam accents (always leave the flam on the down beat--just move the accent!)

## 16th Note Grid

Three staves of 16th note grids. Each staff has a tempo marking of 128 BPM. The first staff starts with a common time signature, indicated by a '4' above the staff. The second staff starts with a common time signature, indicated by a '4' above the staff. The third staff starts with a common time signature, indicated by a '4' above the staff. The grids consist of vertical columns of 16th note heads, with some notes having a diagonal line through them. Above each staff, there is a number indicating the measure: 1, 5, and 9 respectively.

## Triplet Grid

Three staves of triplet grids. Each staff has a tempo marking of 128 BPM. The first staff starts with a common time signature, indicated by a '4' above the staff. The second staff starts with a common time signature, indicated by a '4' above the staff. The third staff starts with a common time signature, indicated by a '4' above the staff. The grids consist of vertical columns of eighth note heads, with some notes having a diagonal line through them. Below each staff, there is a sequence of 'r' and 'l' symbols indicating a repeating pattern: r l r l 1 r l r r l r l. The measure numbers 1, 4, and 7 are placed above the staves.

## Snares

## Double Beat 2004

"Drumming" Montronik Maximum Drum Formula remix (Nonesuch 79552-2) ©1999 Nonesuch Records  
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Murray Gusseck

Double Beat 2004 - Page 2

# Double Beat 2004

Tenors

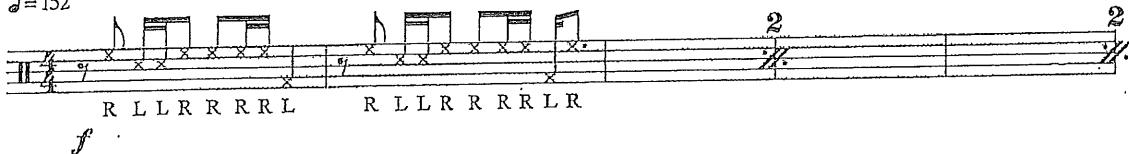
Murray Gussek

"Drumming" Maxine Maximum Drum Formula remix (Nonesuch 79552-2) ©1999 Nonesuch Records

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A

$\text{d}=152$

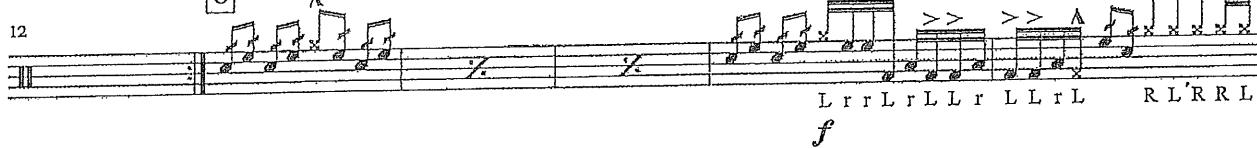


f

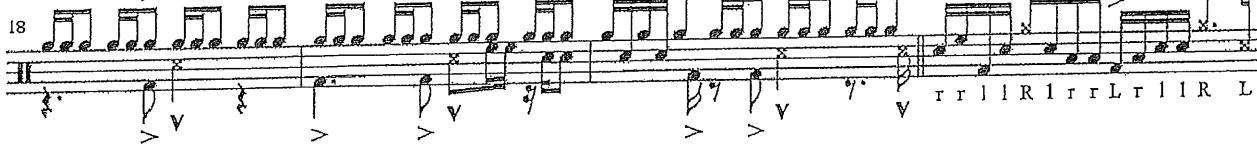
B medium height doubles...



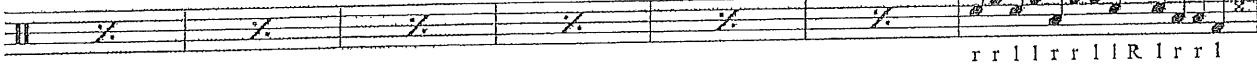
C



R.H. above, L.H. below



22



E



32



*Double Beat 2004 - Page 2*

**F** Double Beat 2004 - Page 2

46

**H**

*f*

L r r L r L L r L L r L R L R L

58

Solo Tenor over the top...

R R R L R L R L R I R L r r I 1 R 1 r r L r 1 1 R L

Musical score for page 64, measures 1-10. The score consists of ten staves of music. Measure 1: Bassoon 1 (B1) and Bassoon 2 (B2) play eighth notes. Measure 2: Bassoon 1 (B1) and Bassoon 2 (B2) play eighth notes. Measure 3: Bassoon 1 (B1) and Bassoon 2 (B2) play eighth notes. Measures 4-5: Bassoon 1 (B1) and Bassoon 2 (B2) play eighth notes. Measures 6-7: Bassoon 1 (B1) and Bassoon 2 (B2) play eighth notes. Measures 8-9: Bassoon 1 (B1) and Bassoon 2 (B2) play eighth notes. Measures 10: Bassoon 1 (B1) and Bassoon 2 (B2) play eighth notes.

## Bass Drums

## Double Beat 2004

**"Drumming"** Mautrik Maximum Drum Formula remix (Nonesuch 79552-2) ©1999 Nonesuch Records  
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Murray Gusseck

A

$\vartheta = 152$

The musical score consists of six staves of music for a solo instrument. The first staff begins with a dynamic of *p*. The second staff starts at measure 7, with a section labeled [B] containing sixteenth-note patterns and grace notes. The third staff begins at measure 11, with a section labeled [C] containing eighth-note patterns and grace notes, with a performance instruction "R L L R L L R". The fourth staff begins at measure 16, with groups of three eighth notes separated by vertical bar lines. The fifth staff begins at measure 1, with a dynamic of *pp* followed by *f*, and a section labeled [E] consisting of eighth-note patterns. The sixth staff begins at measure 3, with a dynamic of *p* followed by *ff*, and a section labeled [F] consisting of eighth-note patterns.

Double Beat 2004 - Page 2

38

43 **G**

48

53

58 **J**

64

**H**

**I**

**K**

R L R L R L R

R L R L R L R L L R L

R L R L R L R L

# Double Beat 2004

## Cymbals

Murray Gusseck

**A**  $\text{♩} = 152$

8

**B**

13

**C**

18

**D**

22

26

**E**

30

35

**F**  $\text{♩} = \text{♩}$

Vert. Choke Spray Spray

Spray

2 40

**G**

Spray Spray

46

**H**

Vert. Choke Hihat

50

**I**

Fusion

55

Vert. Choke

59

**J**

Hihat

63

65

Vert. Choke

# Street Time

"an impossibly long cadence"

Montalbano et al

$\text{♩} = 120$

Right Stick on Left

**2**

**A** Edge

**B**

**C** R on L

**D**

**E**

## Street Time

32

R l r R l r L r l R S U R R l r L R

**F** to edge

35 Edge CENTER

**p**

**f**

**G**

38

**p** 6 6

40

6 6

42

44

R R I R R I R 1 R

**H**

46

49 BS BS BS BS

**I**

Edge

**4**

**mf**



## Street Time

91 **2**

98 **R** **3**

105

107

109 **S**

112 **T**

116 **f**

119 BS BS **fff**

**ffff**

Quint Toms

# Street Time

"an impossibly long cadence"

Montalbano et al

**A**

**B**

**C**

**D**

**E**

Street Time

32 > > > >>> | S U | > > > + | F |

The musical score for the first section begins with a treble clef, a key signature of one sharp, and a common time signature. The dynamic is forte ( $f$ ). The first measure consists of six eighth-note pairs. Measures 2 through 6 each contain two groups of three eighth-note pairs, separated by a vertical bar line. Measure 7 contains four groups of three eighth-note pairs. Measures 8 and 9 each contain two groups of three eighth-note pairs. Measure 10 concludes with a single group of three eighth-note pairs. Various performance markings are present, including 'CB' above the staff, asterisks (\*) over specific notes, and '6' above certain groups of notes. Articulation marks like ' $\checkmark$ ' and ' $\times$ ' are also visible. The section ends with a repeat sign and a double bar line.

A musical score for a string quartet. The score consists of four staves, one for each instrument: Violin 1, Violin 2, Viola, and Cello. The key signature is one sharp (F# major). The time signature starts at 6/4 and changes to 4/4. Measure 1 begins with a sixteenth-note pattern in 6/4. Measures 2-3 show eighth-note patterns with grace notes and slurs. Measures 4-5 continue the eighth-note patterns. Measures 6-7 feature sixteenth-note patterns. Measures 8-9 show eighth-note patterns again. Measure 10 concludes with a sixteenth-note pattern. Various performance markings like accents, slurs, and dynamic signs are present throughout the measures.

Musical score for piano, page 45, ending H. The score consists of two staves. The top staff shows a treble clef, a common time signature, and a key signature of one sharp. It features a series of eighth-note patterns with various dynamic markings: a crescendo (>) followed by a decrescendo (<), a decrescendo (<) followed by a crescendo (>) with a fermata, and a decrescendo (<) followed by a crescendo (>). The bottom staff shows a bass clef, a common time signature, and a key signature of one sharp. It contains a sustained note with a fermata, followed by a decrescendo (<) and a crescendo (>). The score is annotated with a large letter 'H' in a box at the top right.

A musical score page featuring ten staves of music. The first staff begins with a double bar line and a bass clef. The subsequent nine staves are standard five-line staves. Measure 1 consists of eighth-note pairs. Measures 2-4 show eighth-note pairs followed by sixteenth-note pairs. Measures 5-7 feature eighth-note pairs followed by eighth-note triplets. Measures 8-10 continue with eighth-note pairs followed by eighth-note triplets. Measure 10 concludes with a single eighth note. The page number '49' is at the top left, and a large square box containing the letter 'I' is at the top right.

A musical score for page 54, featuring a single treble clef staff. The staff begins with a double bar line. It contains several groups of notes and rests, primarily consisting of eighth and sixteenth notes, with occasional quarter notes and rests. Some notes are connected by vertical stems, while others are separate. The staff ends with a final double bar line.

A musical score for page 57 featuring a single staff with a treble clef. The staff consists of 12 measures. Each measure begins with an asterisk (\*). Measures 1-3 show a pattern of an eighth note followed by a sixteenth note. Measures 4-6 show a pattern of an eighth note followed by a sixteenth note, then a sixteenth note followed by a sixteenth note. Measures 7-9 show a pattern of an eighth note followed by a sixteenth note, then a sixteenth note followed by a sixteenth note, then another sixteenth note followed by a sixteenth note. Measures 10-12 show a pattern of an eighth note followed by a sixteenth note, then a sixteenth note followed by a sixteenth note, then another sixteenth note followed by a sixteenth note.

## Street Time

3

**L**

64

3

68

f

**M****N**

68

>

>> >

73

3

3

3

mp

3

3

3

mf

80

2

R L R L

R L R L

R L R L

**O**

10

Rim Clicks

**R**

f

6

6

6

6

103

6

6

6

6

## Street Time

105

107

109

**S**

**fff**

**T**

112

**ff**

116

**f**

**ff**

120

**fff**

Bass Drums

# Street Time

"an impossibly long cadence"

Montalbano et al

$\text{♩} = 120$

2

**A**

5

6

f

8 > > > > > > > > > > >

11 > > > > > > > > > > >

14

**B**

18

fff

C

22

f

25

3

6

>>>>

f

The sheet music consists of six staves of bass drum notation. Staff 1 (measures 1-10) starts with a sustained note followed by eighth-note patterns. Measure 2 has a dynamic of f. Measures 5-10 are grouped under a box labeled 'A'. Staff 2 (measures 11-15) shows continuous eighth-note patterns. Staff 3 (measures 16-20) features sixteenth-note patterns. Staff 4 (measures 21-25) includes eighth-note patterns with grace notes. Measures 11-15 are grouped under a box labeled 'B'. Measures 16-20 are grouped under a box labeled 'C'. Measures 21-25 are grouped under a box labeled 'D'.

Street Time

29

E

33

F

38

G

40

43

46

H

51

I

54

57

60

**L**

**M**

**N**

**O**

**R**

63 > > >>> >>> >

2

>> > 2 2

2

69

mp mf 6

75

79 4

6

86

89 ff

95

100 3

f 6 6 6

## Street Time

106

108

109

110

**S**

**T**

111

112

113

114

115

116

117

118

119

120

121

Cymbal Line

# Street Time

"an impossibly long cadence"

Montalbano et al

$\text{♩} = 120$



**A**



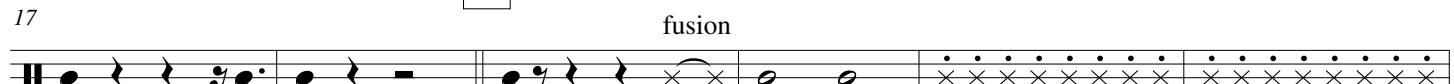
**B**

12



*fff*

**C**



fusion

**D**

Fusions (split)

17

1 2 3 4 1 2 3 4 sim.



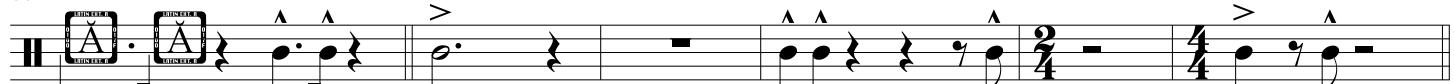
**E**

23

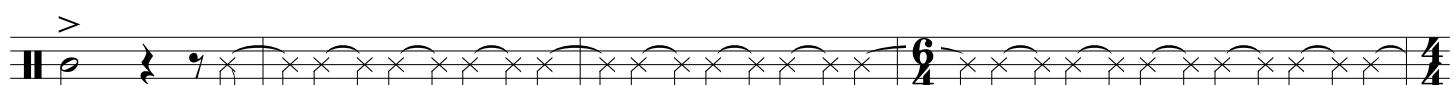


**F**

33



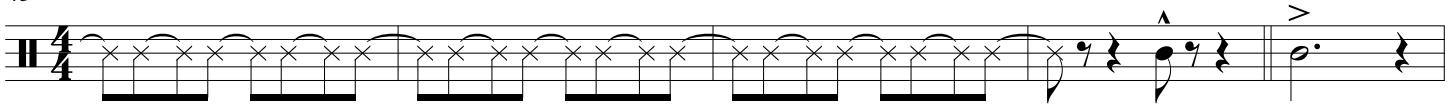
**G**



## Street Time

**H**

43

**I**

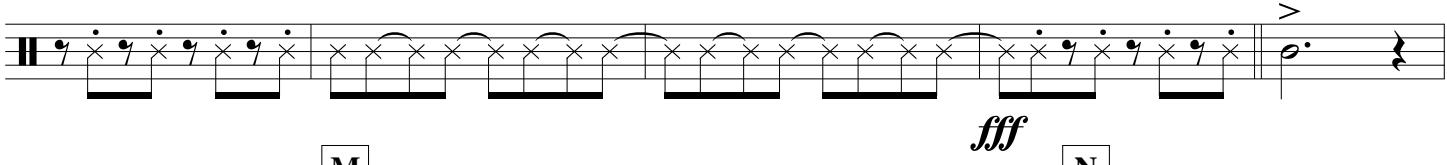
48



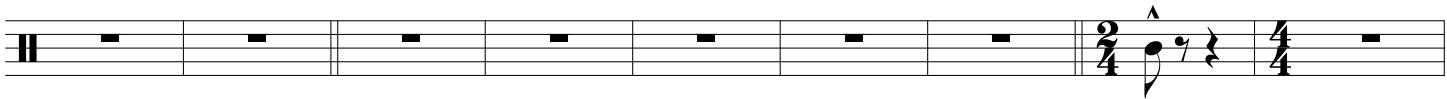
55

**L**

60

**M****N**

65



74



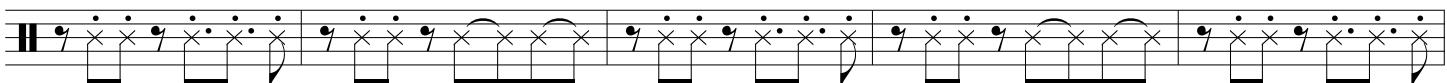
81

**O**

87



92



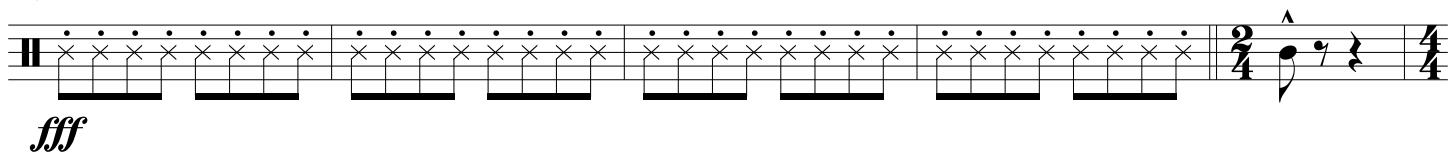
97

**R**

102

**S**

110

**T**

115



122



## Snareline

# Run On Cadence

DJ Montalbano

**A** all 16ths are diddles

**B**

**C**

**STICK CLICK**

Quint Toms

# Run On Cadence

DJ Montalbano

$\text{♩} = 192$

The music score for Quint Toms, titled "Run On Cadence" by DJ Montalbano, is presented in six staves. The tempo is marked as  $\text{♩} = 192$ . The score includes dynamic markings such as *fp*, *f*, *p*, *ff*, and *mp*. Performance techniques like accents ( $\hat{\text{z}}$ ) and grace notes are also indicated. The score is divided into sections labeled A, B, C, and Split. Section A starts with a bass drum note followed by a series of eighth-note patterns. Section B features eighth-note patterns with dynamic changes from *p* to *ff*. Section C continues with eighth-note patterns. The final section, "Split", shows a complex pattern of eighth and sixteenth notes with various dynamic and rhythmic markings.

Bass Drums

# Run On Cadence

DJ Montalbano

$\text{♩} = 192$

**A**

Section A starts with a bass drum roll on an eighth note followed by sixteenth-note patterns. It includes dynamic markings *fp*, *f*, and *fp*. Measures 7 through 10 show a continuous pattern of sixteenth-note runs. Measure 11 begins with a bass drum roll on an eighth note followed by sixteenth-note patterns. Measure 15 continues the sixteenth-note patterns. Measure 21 shows a bass drum roll on an eighth note followed by sixteenth-note patterns. Measure 25 continues the sixteenth-note patterns. Measure 32 shows a bass drum roll on an eighth note followed by sixteenth-note patterns. Measure 37 shows a bass drum roll on an eighth note followed by sixteenth-note patterns. Measure 42 ends with a bass drum roll on an eighth note.

**B**

**C**

**D**

**E**

**F**

**G**

**H**

**I**

**J**

**K**

**L**

**M**

**N**

**O**

**P**

**Q**

**R**

**S**

**T**

**U**

**V**

**W**

**X**

**Y**

**Z**

Cymbal Line

# Run On Cadence

DJ Montalbano

$\text{♩} = 192$

A

B

C

ff

f

16

24

31

37

43

Snareline

# Down the Field

## The Syracuse University Fight Song

arr. Montalbano

**A** ♩ = 136

B

C

D

E

F

G

H

I

Quint Toms

## Down the Field

# The Syracuse University Fight Song

arr. Montalbano

**A**  $\text{♩} = 136$

**B**

**C**

**D**

**E**

**F**

**G**

**H**

**I**

**arr. Montalbano**

Bass Drums

# Down the Field

## The Syracuse University Fight Song

arr. Montalbano

**A**  $\text{♩} = 136$

8

LH Muffle

normal

24

34

Cymbal Line

# Down the Field

## The Syracuse University Fight Song

**A**  $\text{♩} = 136$

**B**

**C** arr. Montalbano

**D**

**E**

**F**

**G**

**H**

**I**

## **Snare**

# Mi Scusi Bridge

M. Lemieux

### *Mi Scusi Bridge (cont.)*

## Tenor

# Mi Scusi Bridge

M. Lemieux

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*Mi Scusi Bridge (cont.)*



Musical notation for Mi Scusi Bridge (cont.) measures 32-33. The notation is on two staves. The first staff starts with a grace note, followed by eighth notes and sixteenth notes. The second staff begins with a grace note, followed by eighth notes and sixteenth notes. The lyrics "RL RL RL R L" are written below the first staff, and "RL RL RL RL RL RL" are written below the second staff. A box labeled "12" is located at the bottom left of the page.

## **Bass (6 players)**

# Mi Scusi Bridge

M. Lemieux

Cymbals

# Mi Scusi Bridge

M. Lemieux

$\text{♩} = 120$

(Crash) (Sizzle) (Crash Choke) (Sizz/Suck)

(Hi-Hat Chick)

8

A

14

B

19

C

24

25

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