

BASS

LEGALLY BLONDE

The Musical™

Book by

Heather Hach

Music and Lyrics by

Laurence O'Keefe and Nell Benjamin

Based on the novel by **Amanda Brown**
and the Metro-Goldwyn-Mayer motion picture

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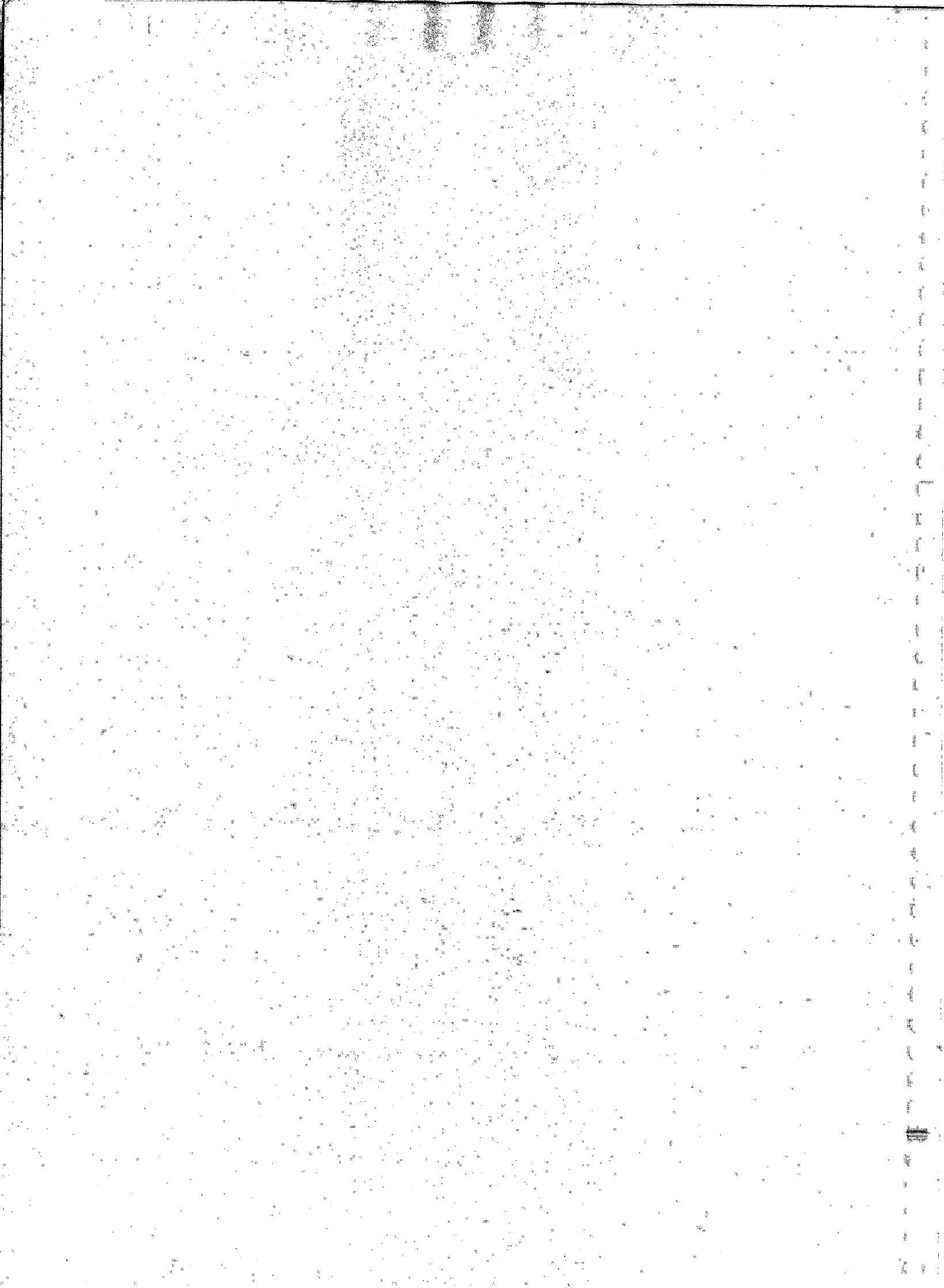
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Legally Blonde

Bass

(Electric, Acoustic, Fretless Electric, 5-String Acoustic)

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Legally Blonde

Bass

(Electric, Acoustic, Fretless Electric, 5-String Acoustic)

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Bass
Electric

Legally Blonde
(London)

0

OVERTURE

(9/18/08 mm. 7 - 8)

Music by Laurence O'Keefe/Nell Benjamin
Orch. by Christopher Jahnke

ELECTRIC BASS

"3, 4"

Fanfare con brio (Grandly)

Musical score for electric bass, measures 7-31. The score is written in bass clef with a key signature of one sharp (F#) and a time signature of 3/4. It begins with a dynamic marking of *f* and includes various musical notations such as accents, slurs, and triplets. Measure numbers 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, and 31 are indicated. A box containing the number 10 is placed above the measure number 10. A box containing the number 26 is placed above the measure number 26. The score concludes with a fermata over the final note of measure 31.

Attacca

OMIGOD YOU GUYS

(11/30/09 restore 47A, 48, 48A, 48B; rev. 204-205)

ELECTRIC

Hard rock

(Drum solo)

2

1 1A 3 4 5

ff

6 7 8 9

f

10 (Vocal)

11 12 13

mf

14 15 16 17

18 19 20

21

22 23 24

mf

25 26 27 28

29 30 31

(11/30/09 restore 47A, 48, 48A, 48B; rev. 204-205)

32

Musical staff 32-35: Bass clef, 4/4 time signature. Measures 32-35 contain eighth and sixteenth notes with accents. Measure numbers 33, 34, and 35 are indicated below the staff.

Musical staff 36-39: Bass clef, 4/4 time signature. Measures 36-39 contain eighth and sixteenth notes with accents. Measure numbers 36, 37, 38, and 39 are indicated below the staff.

40

Musical staff 40-43: Bass clef, 4/4 time signature. Measures 40-43 contain eighth and sixteenth notes with accents. Measure numbers 41, 42, and 43 are indicated below the staff.

Musical staff 44-47A: Bass clef, 4/4 time signature. Measures 44-47A contain eighth and sixteenth notes with accents. Measure numbers 44, 45, 46, 47, and 47A are indicated below the staff. A dynamic marking *sfz* is present at the end of the staff.

Musical staff 48-49: Bass clef, 4/4 time signature. Measures 48-49 contain eighth and sixteenth notes with accents. Measure numbers 48, 48A, 48B, and 49 are indicated below the staff.

50

Musical staff 50-53: Bass clef, 4/4 time signature. Measures 50-53 contain eighth and sixteenth notes with accents. Measure numbers 51, 52, and 53 are indicated below the staff. A dynamic marking *mf* is present at the beginning of the staff.

Musical staff 54-57: Bass clef, 4/4 time signature. Measures 54-57 contain eighth and sixteenth notes with accents. Measure numbers 54, 55, 56, and 57 are indicated below the staff.

Musical staff 58-60: Bass clef, 4/4 time signature. Measures 58-60 contain eighth and sixteenth notes with accents. Measure numbers 58, 59, and 60 are indicated below the staff.

61

"Oh, my God..."

6

Musical staff 61-66: Bass clef, 4/4 time signature. Measures 61-66 contain a whole rest. Measure numbers 61-66 are indicated below the staff.

61-66

V.S.

69

67 *f* 68 70 71

(Orch. tacet)
Vocal: "Two, three, four!"

72 73 74 75 76

77 (K2: Harpsichord) 8 77-84

(+Brass) 4 85-88 89 *fp* *ff*

"Old Valley Mall"

90 91 (to 100)

100 101 *sfz*

102 *Db* *Bbm* *Cb* *Ebm*
103 104 105

106 107 108 109 *Gb* *Ab* *A* *B*

110 *f* 111

112 **Fanfare** *f* **Poco rit.** 113 114 115 116

(3/1/2010 - combined mm. 161 & 162 into a single bar)

More Relaxed - in 2

117

8

Musical staff for measures 117-124. The staff shows a whole rest for the entire duration of the 8-measure phrase.

117-124

(+Gtr.)

2

Musical staff for measures 125-128. Measure 125 contains a whole rest. Measures 126-128 contain a rhythmic pattern of eighth notes. Measure 127 is marked with a piano (*p*) dynamic. Measure 128 is marked with a fermata.

125-126

127

128

129

4

Musical staff for measures 129-132. The staff shows a whole rest for the entire duration of the 4-measure phrase.

129-132

2

Musical staff for measures 133-136. Measure 133 contains a whole rest. Measures 134-136 contain a rhythmic pattern of eighth notes. Measure 135 is marked with a mezzo-forte (*mf*) dynamic. Measure 136 is marked with a fermata.

133-134

135

136

mf

137

Tempo I°

Musical staff for measures 137-140. Measure 137 is marked with a common time signature (C). Measures 138-140 contain a rhythmic pattern of eighth notes. Chord symbols Am⁷, C/B^b, and Dm⁹ are indicated above the staff.

138

139

140

Musical staff for measures 141-144. Measures 141-144 contain a rhythmic pattern of eighth notes.

141

142

143

144

145

4

Musical staff for measures 145-148. The staff shows a whole rest for the entire duration of the 4-measure phrase.

145-148

149

Vamp (cut-off on cue)

8

Musical staff for measures 149-156. The staff shows a whole rest for the entire duration of the 8-measure phrase. The staff ends with a double bar line and repeat dots.

149-156

157

Lightly

4

"I'm not about to buy last year's dress at this year's price."

Musical staff for measures 158-161. The staff shows a whole rest for the entire duration of the 4-measure phrase.

158-161

(Vocal)

2

Musical staff for measures 163-164. The staff shows a whole rest for the entire duration of the 2-measure phrase.

→ 163-164

(11/30/09 restore 47A, 48, 48A, 48B; rev. 204-205)

"It may be perfect for a blonde,
but I'm not THAT blonde." 2

(Vocal)

2

(thumb)

165-166 167-168 169 *sfz*

170 (thumb) *sfz* 171 (fingers) 172 173

174 175 176 177 *mf*

Rit.

178 179 180 181

182 Slower 183 *ff* 184 *f mp* 185

Faster Accel.

186 *p* 187 188 *ff* 189

190 191 192 193 *sub.p*

194 195 196 197 *cresc.*

198 199 200 201 *sfz*

202 203 204 205

Segue

TRANSITION TO "SERIOUS"

(9/18/08 m.7 Tacet)

Fanfare (in 2) **Rit. (in 4)**

1 *f* 2 3 4 5 6

(to FRETLESS)

7 **A tempo (in 6)** **3**

7-9

Meno mosso **3** **Rit.**

10-12 13

Gently **(no rit.)**

14 *mp* **K3: Solo Vln.** *8va* *15^{ma}*

15 16 17 18 19

Attacca

Bass

Fretless Electric

Legally Blonde
(London)

2

SERIOUS

(11/09: down 1/2)

FRETLESS ELECTRIC

Gentle slow jam

1 *mf* Csus² D⁵ Em G/B D⁵ G G/B

Measures 1-4: Bass line in G major, 4/4 time. Measure 1: G2, B2, D3. Measure 2: G2, B2, D3, E3. Measure 3: G2, B2, D3, E3. Measure 4: G2, B2, D3, E3.

5 (Vocal) Csus² D⁵ Em G/B Csus² D⁵ G G/B

Measures 5-8: Bass line in G major, 4/4 time. Measure 5: G2, B2, D3. Measure 6: G2, B2, D3, E3. Measure 7: G2, B2, D3, E3. Measure 8: G2, B2, D3, E3.

9 Csus² D⁵ Em G/B Csus² D⁵ D G (lite accents)

Measures 9-12: Bass line in G major, 4/4 time. Measure 9: G2, B2, D3. Measure 10: G2, B2, D3, E3. Measure 11: G2, B2, D3, E3. Measure 12: G2, B2, D3, E3.

13 CMaj⁷ G²/B FMaj⁷ D7^{sus} gliss

Measures 13-16: Bass line in G major, 4/4 time. Measure 13: G2. Measure 14: G2. Measure 15: G2. Measure 16: G2, B2, D3, E3.

17 Asus² B⁵ C#m E/G# Asus² B⁵ E E/G# Asus²

Measures 17-20: Bass line in G major, 4/4 time. Measure 17: G2, B2, D3. Measure 18: G2, B2, D3, E3. Measure 19: G2, B2, D3, E3. Measure 20: G2, B2, D3, E3.

21 B⁵ C#m E/G# A E/B C G/D

Measures 21-24: Bass line in G major, 4/4 time. Measure 21: G2, B2, D3. Measure 22: G2, B2, D3, E3. Measure 23: G2, B2, D3, E3. Measure 24: G2, B2, D3, E3.

25 *mf* Eb F Bb Csus² D⁵ Em 26 27 *mp* 28

Measures 25-28: Bass line in G major, 4/4 time. Measure 25: G2, B2, D3. Measure 26: G2, B2, D3, E3. Measure 27: G2, B2, D3, E3. Measure 28: G2, B2, D3, E3.

Very slight tempo lift

Dbsus² Eb⁵ Fm

Ab/C Dbsus² Eb⁵ Ab

Ab/C

29

30 31 32

Dbsus² Eb⁵ Fm

Ab/C

Dbsus² Eb⁵

Ab

33 34 35 36 (lite accents)

Ab/D_b

Ab²/C

G_bMaj⁷

E_b7sus

gliss

37 38 39 40

41

Bbsus² C⁵ Dm F/A Bbsus² C⁵ F F/A Bbsus²

42 43 44

C⁵ Dm

F/A

Bbsus²

Fadd⁹
C

D_b

Ab/E_b

45 46 47 48

Disco! (same tempo)

49

Ab/E_b D_b/E_b E_bm⁷ D_b Ab/E_b D_b/E_b E_bm⁷ D_b

50 51 52

D_bMaj⁷

D_badd²
Ab/C

Ab G_b
B_b

D_b/E_b

53 54 55

Broadly

FMaj⁷ Gsus

Am

56 57 58 59

ff

60 Sourly

7

60-66 67 68

Disco! (same tempo)

69

70 71 72 73 74 75 76 78

79 Dictated **3** A tempo **4**

79-81 82-85

Rit.

86 87 88

Applause segue

DAUGHTER OF DELTA NU

(in 2) Play 4x

K2

K3: Vcl. stacc.

1 2 3 4 5

6 7 8 9

PLAY
pizz.

10

7

pizz. snap

10-16 17

sfz

2

Ensemble

18-19 20 21

(pizz.) ord.

mf

22

23 24

pizz. (snap)

Vamp - cut off on cue

25 26 27

ff *sfz*

WHAT YOU WANT (Part 1)

(9/19/08 m. 24, 28)

ELECTRIC

Dictated

Conducted
"2,3,4"

Brightly

1 *sfz* 2 *sfz* 3 *sfz* 4 *sfz* 5

6 *Bb* *Bb Cm Bb/D* *Ebm Db/F Gb* *Db Absus Ab*

10 *Bb (thumb)* *Bb Cm Bb/D* *Ebm Db/F Gb* *Db Absus Ab*

14 *Eno3* *E7sus4* *A/E* *Am/E F7sus4*

18 *Bb (thumb)* *Bbsus Bb Gb (fingers)* *Db2/Ab Fsus4 (thumb)*

21 *(fingers)* *Bb Bbno3/Ab GbMaj7 Ebm7 Gb/Ab*

25 *Bb Bbno3/Ab GbMaj7 Ebm7 Gb/Ab*

29 *6* *G#7#9 (thumb) ^*

30-35 36 *sfz* **4**

37

4

37-40

41

F (thumb)

Csus C

Dm (fingers)

Bb

C7sus F

f

42

43

44

mp

45

F (thumb)

Csus C

Dm (fingers)

Bbadd9/Eb

E7sus4

Fno3 (thumb) ^

46

47

48

49

mp

sfz

50

Bb

Bb Cm

Bb/D

Ebm Db/F

Gb

Db

Ab sus

Ab

51

52

53

54

Bb (thumb)

Bb Cm (fingers)

Bb/D

Ebm Db/F

Gb

Db

Ab sus

Ab

55

56

57

58

Eno3

E7sus4

A/E

Am/E

F7sus4

59

60

61

62

Bb (thumb)

Bbsus

Bb

Gb (fingers)

Db2/Ab

Fsus4 (thumb)

mf

63

64

65

Bb (fingers)

Bbno3/Ab

GbMaj7

Ebm7

Gb/Ab

66

67

68

69

Bb

Bbno3/Ab

GbMaj7

Ebm7

Gb/Ab

70

71

72

73

4

Vamp

A5

73-76

77

78

ff

79

8

Musical staff for measures 79-86. The staff shows a whole rest for the duration of the measure.

79-86

4

Musical staff for measures 87-90. The staff shows a whole rest for the duration of the measure.

87-90

Musical staff for measures 91-94. Chords: Dsus², B^b, F/C, B^b. Dynamics: *mf*. Measure 91 has a thumb stroke (>). Measure 92 has a finger stroke (>). Measure 93 has a finger stroke (>). Measure 94 has a finger stroke (>).

Musical staff for measures 95-98. Chords: F (thumb), C^{sus} C, Dm (fingers), B^b, C7^{sus} F. Dynamics: *f*, *mp*. Measure 95 has a thumb stroke (>). Measure 96 has a finger stroke (>). Measure 97 has a finger stroke (>). Measure 98 has a finger stroke (>).

Musical staff for measures 99-102. Chords: F (thumb), C^{sus} C, Dm (fingers), B^b2, E^badd 2. Dynamics: *mp*. Measure 99 has a thumb stroke (>). Measure 100 has a finger stroke (>). Measure 101 has a finger stroke (>). Measure 102 has a finger stroke (>).

Musical staff for measures 103-107. Chords: B^b (fingers), B^bno3/A^b, G^bMaj7, E^bm7, G^b/A^b. Dynamics: *sfz*. Measure 103 has a finger stroke (>). Measure 104 has a finger stroke (>). Measure 105 has a finger stroke (>). Measure 106 has a finger stroke (>). Measure 107 has a finger stroke (>).

Musical staff for measures 108-112. Section: **Bright Reggae (Swing 8ths)**. Measure 108 has a '2' above it. Dynamics: *mf*. Measure 108 has a finger stroke (>). Measure 109 has a finger stroke (>). Measure 110 has a finger stroke (>). Measure 111 has a finger stroke (>). Measure 112 has a finger stroke (>).

Musical staff for measures 113-116. Chords: Dm, Am, Dm, Am. Dynamics: *mf*. Measure 113 has a finger stroke (>). Measure 114 has a finger stroke (>). Measure 115 has a finger stroke (>). Measure 116 has a finger stroke (>).

Musical staff for measures 117-120. Chords: Dm, Am, Dm, Am, Dm. Dynamics: *mf*. Measure 117 has a finger stroke (>). Measure 118 has a finger stroke (>). Measure 119 has a finger stroke (>). Measure 120 has a finger stroke (>).

"134. Not good enough. Try again."

Musical staff for measures 121-122A. Measure 121 has a finger stroke (>). Measure 122A has a finger stroke (>).

122, 122A

(to 123)

124 Dance hall (straight 8ths)

123 \wedge $E\flat m$ $w/thumb (muted)$ 125 126 127

128 129 130 131

Bright Reggae (Swing 8ths)

"151. Still not Harvard material."

2

132 133, 133A → 134

135

7

135-141 142 *pp*

Ben Folds/Ringo Starr feel

143 144 145 146

147 148 149 150

151

Hallelujah! (Straight 8ths)

Rit.

(l.v.)

ff 152 153 154 155 156

Attacca

WHAT YOU WANT (Part 2)

Faster, with pompousness, jump on cue to m. 9

8

1-8 9

Tempo di Part 1

"How's this for a personal essay?"

Conducted "3,4"

10 → 13

C#/G# F#/G#

Dreamgirls on steroids

14

15 16 17

C# C#/B AMaj7 F#9sus

sfz

18

19 20 21

B B C#m B/D# Em D/F# G D Asus

22

22 23 24 25 26

B (thumb) B C#m B/D# Em D/F# G D Asus B (thumb)

sfz

27

28 29 30

Fadd2 F7/Eb Bbadd2/D Bbm/Db F#7sus4 F#7

31

31 32 33 34 35

B Bsus G D/A F#7sus

36

37 38 39

40 41 42 43 44

G(no 3rd)

45

46 47 48

49

50 51 52

53

54 55 56

57 58 59 60

G_b F^o7 E_bm E_b^o7 A B C
B_b G_b E A G

61 Big percussion break

8

61-68

8

69-76

77 Traditional samba

78 79 80

Vamp, cutoff on cue

81 82 83

2

Slower, rubato (K2) (Vocal)

84 **Colla voce**

Tempo

2

85-86 87

C G Am B♭Maj7 F/A C

88 *p* 89 90 91

92 **Stadium rock ballad (half-time feel)**

F C/E Dm B♭

mp 93 94 95

F C/E Dm B♭

96 97 98 99

Faster

E♭ C7sus4

100 101 102 *mf* 103 104

2 A7sus4

104A → 105 106

Dreamgirls on steroids

D D/C B♭Maj7 Gm7 B♭/C

108 109 110

D D/C B♭Maj7 Gm7 B♭/C D

111 112 113 114

D/C B♭ Gm7 D

115 *sub. p* 116 *sfz*

Quick segue

HARVARD VARIATIONS

(9/20/08 Drums insert 1A-1B)

Bright Marching 4

Drums

(Drums)

2

5

"Fanfare"

4

V.S.

ACOUSTIC

(9/20/08 Drums insert 1A-1B)

arco Cm/E \flat Cm F/A F9 B \flat /D B \flat E \flat /G A \flat D7/F \sharp D7(\flat 9)

In 2

12 Gm D/F \sharp D Fm6 C/E

p

13 14 15

E \flat m6 B \flat /D A \flat /C D/F \sharp **Vamp** "Aaron Schultz"

Gm D Gm

16 17 18 20

"AARON'S TURN"

21 *pizz.* Gm D/F \sharp D Fm6 C/E

p

22 23 24

E \flat m6 B \flat /D A \flat /C D/F \sharp Gm D Gm

25 26 27 28

arco Gm D/F \sharp D Fm6 C/E

mp

29 30 31 32

E \flat m6 B \flat /D A \flat /C D/F \sharp Gm D Gm

33 34 35 36

37 Fm B \flat /D B \flat 9 E \flat /G E \flat A \flat /C D \flat /C G7/B G7(\flat 9) Cm *pizz.* **Vamp**

mf

38 39 40 41

"PADAMADAN'S TURN"

42 *G#m* *D#7* *F#m* *C#*

46 *Em* *B* *A/C#* *D#* *G#m* *D#7* *G#m*

50 *G#m* *D#7* *F#m* *C#*

54 *Em* *B* *A/C#* *arco G#m*

58 *F#m* *B/D#* *B9* *E/G#* *E* *A/C#* *D* */C#*

"ENID'S TURN"

61 *Am pizz.* *E/G#* *E* *Gm6* *D/F#*

mp

65 *Fm6* *C/E* *Bb/D* *E/B* *E/G#* *Am* *E* *Am* *Gm* *C/E* *C9*

7

70 7 Am E Am
pizz.
 70-76 77 ff (to 108)

In 2
 "Days Of Our Lives" Fl, Ob, K3
 → 108 109 110

PLAY
 111 E7sus4 (8) (6)
 112 112 A 112 B → 113 114
 sub. p

(8) 115 116 117 118
 cresc. molto cresc. molto ff

119 Bbm F/A Abm6 Eb/G
 sfz f 120 mf f 122 mf
 Gbm6 Db/F Cb/Eb F7/C F7/A Bbm F Bbm
 123 124 125 126

127 Db9/Cb Db9 Gb/Bb Cb/Eb
 ff 128 129 130

BLOOD IN THE WATER

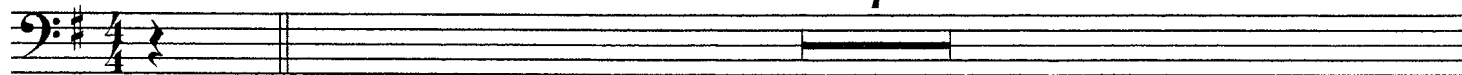
(11/09: down 1/2)

Rapid, colla voce

1

7

1-7



8

9

10

Fl's.

Lazy swing

G Maj⁷

G⁶

G Maj⁷

pizz.

11 Gentle Broadway lilt (A little brighter)

11

12

13

14

mp

E¹³

A¹³

15

16

17

18

D7^{sus}

D7^{sus}

D7(b9)

G^{sus}2/B

E^{b7}/B^b

D¹³/A

F¹³

19

20

21

22

E¹³

E7^{b9}/_{#5}

Am

E⁷/B

Am/C

F¹³^{b5}

23

24

25

26

G/D

F^{#+}

G_F

E⁹

Am⁷

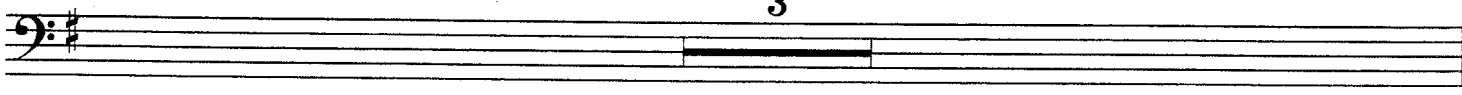
D¹³

G⁶

27

3

27-29



V.S.

31 A little faster

30 G⁶ Am7^{b5} D7^{#9} Gm⁶ Am⁷ D7^{#9} Gm⁶

32 33 34

35 Cm7^{b5} F7^{#9} Bbm/D^b Bbm^{Δ7} Em11^{b5} A7^{#9} D7^{b9}_{#5}

36 37 38 39

sfz

40 Am7^{b5} D7^{#9} Gm⁶ Cm11^{b5} F7^{#9} Bbm^{Δ7}

41 42 43

44 Em11^{b5} A7^(b9) D⁶₉ Rit. C/E Eb7^(b5) "Look for the"

45 46 47

mp

48 **Faster** E¹³ A¹³

49 50 51

52 D7^{sus} D9^{#5} Bm⁷ D7 F¹³

53 54 55

56 E¹³ Am E⁷ Am/C F¹³^{b5}

57 58 59

(to 85)

85 2 Db/E^b C/E^b Ab⁶ "Say they"

85-86 87 88

89 Bbm7^{b5} Eb7^{#9} Abm⁶ Bbm7^{b5} Eb7^{#9} Abm⁶

90 91 92

93 Dbm7^{b5} F^{#7}^{#9} Bm² Fm7^{b5} Bb7^{#9} Eb7^{#9}_{b5}

94 95 96

Vamp - quick cut-off on cue

On cue

2

97-98 99 100 *pizz.* *sfz*

101 *Bbm7b5 (pizz. ord.) Eb7#9 Abm6 Dbm7b5 F#7#9 BmΔ7*

102 103 104 105 106 107 108 (to 164)

Fm11b5 Bb7(b9) Eb6 Bbm/F E7b5 Eb7#5/9

Tempo di Marcia (still swing 8ths)

164 *arco* *B/F# B+/F# E/F# D5/F# F# B/F# B+/F# E/F# D5/F# F#*

165 166 167 (swing)

C/G C6/G CMaj7/G **Poco rit.** *Db/F E7(b5)* **Slower, but non-rubato** *Eb7* **Rit.** *D7 str. 8ths Eb7* (to pizz.)

168 169 170 171 172

173 *pizz.* **Tentatively (swing 8ths)** *F7* **poco a poco accel.** *Bb13*

174 175 176

DbMaj7/Eb Eb7(b9) Ab/C E7/B Bb9 Eb13 Gb13

177 178 179 180

Happily, con moto *F13* *Bbm F7 C Bbm Db Gb13b5*

181 182 183 184 (to 221)

221 **Vamp, cut-off on cue** 2 *Db/Eb C/Eb Ab6*

221-222 223 224 225

228 **Colla voce** "Let us say" 3

226 227 228-230

231 *p* *Fm11^{b5}* *E^b6/B^b* *E13* *E^b7(#11)* *arco* *>* "All right then:"
 232 233 234 235 236
sfz

237 **Slow Swing 4** *pizz.* *F13* *poco a poco accel.* *B^b13*
 238 239 240
pp

241 *E^b13* *AbMaj9* *E^b7/B^b* *B^o7* *Ab⁶9/C* *Rit.* *D^bm7* *F#7+*
 242 243 244

245 **Strut!** *G7* *Am11* *B^bm6* *G7/B* *poco accel.* *Cm* *G7/D* *Cm/E^b* *Ab13^{b5}*
 246 247 248

249 **Big hard swing** *B^b6/F* *Em7^{b5}*
 250 251 252

253 *E^bMaj7* *D7* *Gm/B^b* *D7/A* *Gm* *F7^{b9}* *Em7^{b5}* *Dm7* *C9*
 254 255 256

Krupa, baby *B^b6/F* *Gm6* *F^{dim}/G* *G^o7/G* *F^{dim}/G* *Gm* **Big Finish!** *B9* *C9* *G^bm^Δ7* *D7/F*
 257 258 259 260 261 262

263 *B^b6* *B^b+/D* *E^b6* *G^bm^Δ7* *F13^{b9}* *B^b6* *B^b+/D* *E^b6* *G^bm^Δ7* *F13^{b9}*
 264 *Opt. 8vb* 265 *Opt. 8vb* 266

267 *B^b6* *B^b+/D* *E^b6* *G^bm^Δ7* *F13^{b9}* *B^b6* *B^b7/D* *E^bMaj7/E* *B^b6*
 268 *Opt. 8vb* 269 270

(to ELEC.)

POSITIVE

(11/09: down 1/2)

V.S.

>>>

POSITIVE

(11/09: down 1/2)

ELECTRIC

(in 4)

Funky hi-hat groove

Vamp

(1st X only)

"Greek Chorus"

1 *sfz* 2 *mf* 3 A5

4 B5 A5 B5 A5 B5 E2/G# A5

8 B5 B7sus4 C#m11 A/C# Bm11/D Esus4 F#sus4

12 G G/B C G D7sus4 Em7 G/B C G2 D7sus4

16 Em F2 D7sus4

19 EbMaj7 F G EbMaj7 F G EbMaj7 F G

22 B5 A5 B5 A5 B5 E2/G# A5

26 B5 B7sus4 C#m11 A2/C# Bm11/D Esus4 F#sus4

Bs.

3. POSITIVE
(11/09: down 1/2)

Legally Blonde (London)

30 G G/B C G C D7sus4 Em7 G/B C G C D7sus4

31 32 33

Em F2 D7sus4

34 35 36

E♭Maj7 F G E♭Maj7 F G E♭Maj7 F G

37 38 39 40

41 Vamp (out on 1 or 3) B5 A5

42 → 44

mp

45

46 47 48

49 50 51 52

53 54

55 Dance break with whooping

E♭2 E♭ F Gm F A Gm E♭ E♭ F Gm F Gm

56 57 58

59 E F# G#m F#/A# G#m/B E

60 61

D#sus4 G#m 3x only

62 63 *mp* 64

3

65

3

65-67

68 *p*

71 *f*

69

70

71 *f*

72

D#m F# A# B F# B C#7sus4 D#m7 F# A# B

73

74

F# add 9 D#m E2 G#m11

75

76

77

78

79

80 *cresc.*

81

D#m7 B F# C#sus D#m7 B

82

83 *cresc.*

C#sus C#7 B/C# C#7sus

84

85

IRELAND

(11/09: down 1/2)

Colla voce, but not too rubato

8 "store"

1-8 9

New Agey Celtic music a la Enya
(Mod. waltz tempo, non rubato)

10 6

10-15

4 (+Gran Cassa) 2 "See my"

16-19 20-21

In 1
mom..."

22 10

22-31

"Ireland"
(Tri, Mark tree)

4

32-35

Gsus⁴ (non vib.) G Gsus⁴ G Gsus⁴ G

36 37 38 39 40 41

"Ireland"
(Tri, Mark Tree)

42 10

42-51

4

52-55

A little faster

Picc. 56 mp 57 58 59 (play!)

60 **Flowing**
 Eb F Gm Dm
 mp
 Eb F Bb
 64 65 66 67

6
 68-73

Gsus4
 mf
 74 75 76 77
 pizz.

78 **Not too fast**
 C G/B Am C/E
 79 80 81

F2 F/A Gsus4 G
 82 83 84 85

Am G/B C7sus4 F
 86 87 88 89

F6 F/A G7sus4 G
 90 91 92 93

94 **arco**
 C G/B Am C/E
 95 96 97

F2 F/A Gsus4 G
 98 99 100 101

Am G/B C7sus4 F

102 103 104 105

Dm/F Gsus4 C

106 107 108 109

110 Eb F Gm Dm

110 111 112 113

Eb F Bbsus4 Bb

114 115 116 117

6

118-123

Gsus4

124 125 126 127

128 Db Ab/C Bbm Db/F

128 129 130 131

Gb2 Gb/Bb Absus4 Ab

132 133 134 135

Gb6 Gb/Bb Absus4 Ab

136 137 138 139

Gb6 Gb/Bb Ab7sus4 Ab7

140 141 142 143

Poco rit.

144

A Hair Slower

4

Musical staff for measures 144-147. The staff shows a whole note chord in measure 144, followed by a whole rest in measure 145, and then a whole note chord in measure 146. The key signature has two flats.

144-147

Musical staff for measures 148-151. Measure 148 has a half note chord Gb2. Measure 149 has a half note chord Gb/Bb. Measure 150 has a half note chord Absus4. Measure 151 has a half note chord Ab. A slur covers measures 148-151.

In 3
(non vib.)

Musical staff for measures 152-154. Measure 152 has a half note. Measure 153 has a half note. Measure 154 has a half note chord with a flat. A slur covers measures 152-154. The dynamic is *mf*.

Dictated
Rit.

2

Musical staff for measures 155-156. Measure 155 has a whole rest. Measure 156 has a whole rest. The key signature has two flats.

155-156

157

158

A tempo or a little slower

3

Musical staff for measures 158-163. Measure 158 has a whole rest. Measure 161 has a half note chord Gb6. Measure 162 has a half note chord Db. Measure 163 has a half note chord pizz. A slur covers measures 161-162. The dynamic is *pp* for measures 161-162 and *mp* for measure 163.

158-160

161

162

163

pp

mp

IRELAND (Reprise)

Tempo di "Ireland" - in 1

6 (+K3: Vln.) 2

Fls. 1-6 7-8

6

9-14

15 (+Mandolin)

4

15-18

(+Tbn.) 2 Safety PLAY

19-20 21 22

23 With passion

D E F#m C#m

f 24 25 26

D E Asus4 No rit. A

27 28 29 30

6

31-36

V.S.

In 3
F#

Poco rall.,
(not too much)

2. IRELAND (Reprise)
Grandly - in 1

D A/C# G/B D/F#

G G/B Em/A A

Molto rall. - in 3

Bm G/B A/C# D7sus4 D7 G

50 sfz 50A mp 50B

In 1 **Dictated - in 3** **In 1** **Swing - in 4**
(Drum fill)

50C 50D 50E 50F 50G 51 52

Vamp - Swing a la "So What?"
SOLO w/Pno, Drs.

53 Em9

p (relaxed)

54 55 56 57 58 59 60

Cutoff on cue

61 Fm9

(OR walking modal bass in F)

62 63 64

65 66 67 68 69

Tempo di "Serious"
Tacet: K1 Solo

70 71 72 73

Play Down Stems every other time

Repeat only, then
attacca (on cue) #8 - "Serious (Reprise)"

75 76 77

2nd x
1st x

**SERIOUS
(Reprise)**

V.S.
>>>

SERIOUS (Reprise)

(11/09: down 1/2)

Gentle slow jam

FRETLESS

Esus²

F^{#5}

G^{#m}

B/D[#]

Esus²

F^{#5}

B

B/D[#]

ppp

1

2

3

4

5

(Vocal)

Esus²

F^{#5}

G^{#m}

B/D[#]

Esus²

F^{#5}

B

B/D[#]

6

7

8

Esus²

Esus²

F[#] B

9

10

11

12

C/F

C²/E

B^bMaj⁷

G7sus4

13

14

15

16

17

Dsus² E⁵

F[#]

A
C[#]

Dsus²

E⁵

A

A
C[#]

Dsus²

18

19

20

E⁵

F[#]

A/C[#]

D

A/E

F[#]Maj⁷

21

22

23

24

Attacca

PARTY MUSIC

(9/19/08 Bs. mm. 7-8)

ELECTRIC

Quiet half-time groove

G A Bm G A D

1 *pp* 2 3 4

5 E F# G#m E F# B 8

Vamp, cut on cue

D \flat E \flat Fm D \flat E \flat A \flat

9 10 11 12

14 Dub/Reggaeton

13 *f* 15 Segue as one

33 34 35 36 37 //

CHIP ON MY SHOULDER (Part 1)

(9/19/08 Play at 114)

Flowing

6

Colla voce, slow

3

poco a poco accel.

Accel.

pizz. B F# G#m AMaj7 E/G# A B

mp

In 2, with urgency

B/D# C#m A

mp

E B/D# Dsus2 "You came"

24 Dictated

pizz. C/E F2

p

Bb F2 "Malibu?"

32 C/E

F2 Bb F2

33 34 35 36 37

38 Andantino, with a pulse

4

38-41

42 D^b/F G^b2

43 44 45

46 C^b2 G^b2 B^bm

47 48 49

50 $D/F\#$ G^2 C^2 G^2

51 52 53 54 55

56 2 "There's a"

56-57 58-59

60 "Chip On My Shoulder"

E^b/G A^b2 B^b7sus4 Cm^7

61 62 63

p

E^b/G A^b2 B^b7sus4 $E^bsus^2 E^b$

64 65 66 67

68 $E/G\#$ A^2 $F\#^2/A\#$ $G\#^2/B\#$ $C\#m$

69 70 71

$F\#m^7$ $F\#m^7$ $F\#m^7$ D^2 $F\#m$ $C\#$ A B^7sus4 "You might wanna get one as well"

72 73 74-75

76 Vamp Vamp (Vocal last X)

4 2

76-79 80-81

A little faster

82

D/F#

G²

Measures 82-85: Bass line with eighth notes and quarter notes. Chords: D/F# (82), G² (83-85).

C² G² Bm

Measures 86-89: Bass line with quarter notes and rests. Chords: C² (86), G² (87), Bm (88-89).

E^b/G

A^b²

Measures 90-93: Bass line with eighth notes and quarter notes. Chords: E^b/G (90), A^b² (91-93).

D^b²

A^b²

Measures 94-97: Bass line with quarter notes and rests. Chords: D^b² (94), A^b² (95), E^b (97).

With more energy

98

E/G#

A²

B7sus4

C#m⁷

Measures 98-101: Bass line with quarter notes. Chords: E/G# (98), A² (99), B7sus4 (100), C#m⁷ (101). *mp* dynamic.

E/G#

A²

B7sus4

Esus² E

Measures 102-105: Bass line with quarter notes and rests. Chords: E/G# (102), A² (103), B7sus4 (104), Esus² E (105).

F/A

B^b²

G²/B

A²/C#

Dm

Measures 106-109: Bass line with quarter notes and rests. Chords: F/A (106), B^b² (107), G²/B (108), A²/C# (108), Dm (109). *p* dynamic.

Gm⁷ E/A B^b E^b²

Gm/D B^bMaj⁷ C7sus4

"Little Miss 'Woods comma Elle"

2

Measures 110-113: Bass line with quarter notes and rests. Chords: Gm⁷ (110), E/A (110), B^b (111), E^b² (111), Gm/D (111), B^bMaj⁷ (111), C7sus4 (111). *p* dynamic. Measure 112-113 is a whole rest.

114

Measures 114-119: Bass line with eighth notes and quarter notes. Chords: E/G# (114), A² (115), B7sus4 (116), C#m⁷ (117), Esus² E (118), F/A (119). *p* dynamic.

Vamp - cut off on cue

120

4

Slowly

"you know, this"

Measures 120-126: Vamp section with a 4-measure rest followed by a double bar line. Measure 124 has a double bar line. *Slowly* dynamic. (to 126)

126 Ebm7 Db/F Gb2 Db/Ab

mp

127 128 129

Ebm7 Db/F Gb2 Db/Ab

130 131 132 133

134 A9 E add 9/B C#m7 E2 snap!

cresc.

135 136 137

D2 ord. A2 sfz Eno3

138 139 140

141 C/D G/D Gm/D D

142 143 144

Eb7sus4 Ab/Eb Eb7sus(b9) Eb

145 146 147 148

149 E/G# A2

With more energy

mf

150 151-152

E/G# A2 Bsus4 Esus E

153 154 155 156

157 F/A Bb2 G2/B A2/C# Dm

mf

158 159 160

Gm7 F/A Bb Eb2 Gm D BbMaj7 C7sus4

"Been reading it hard, I can tell"

161 162 163-164

165 D/F#

166 167-168

169

4

Staff 1: Bass clef, key signature of two flats, 4-measure rest.

169-172

Chords: Cb/Eb Db/F Cb/Gb

Chords: Cb/Eb Db/F Cb/Gb

(arco)

Staff 2: Bass clef, key signature of two flats, notes and rests for measures 173-176.

p

177

4x

8

Staff 3: Bass clef, key signature of two flats, 8-measure rest.

177-184

Vamp

2

Safety (vox last x) "I pre-"

Staff 4: Bass clef, key signature of two flats, 2-measure rest and 2-measure rest.

185-186

187

188

Staff 5: Bass clef, key signature of two flats, notes and rests for measures 188-191.

"-dict"

Chord: Ebm7 arco

Chord: Db/F

Chord: Gb2

Chord: Db/Ab

189

190

191

Staff 6: Bass clef, key signature of two flats, notes and rests for measures 192-195.

Chord: Ebm7

Chord: Db/F

Chord: Gb2

Chord: Db/Ab

192

193

194

195

196

Staff 7: Bass clef, key signature of three sharps, notes and rests for measures 196-199.

Chord: A2 pizz.

Chord: E/B

Chord: C#m7

Chord: B/D#

Chord: E

197

198

199

Staff 8: Bass clef, key signature of three sharps, notes and rests for measures 200-203.

Chord: D2

Chord: A2

arco

Chord: E2

200

201

202

203

(to 222)

2

Staff 9: Bass clef, key signature of two flats, 2-measure rest.

222-223

224

8

Staff 10: Bass clef, key signature of two flats, 8-measure rest.

224-231

Immediate Segue to Chip
on My Shoulder Part 2

Bass
Acoustic
Electric

Legally Blonde
(London)

9A

CHIP ON MY SHOULDER (Part 2)

(11/09: 43-81 down 1/2)

ACOUSTIC - bow ready [Tacet until m.27]

Tempo continues
Vamp

4
1-4

(Oboe, Bassoon)

4
5-8

4
9-12

13

4 4

13-16 17-20

Vamp (quick cut-off on cue)

4

21-24 25 26

Slower
4x (vocals last x)
(K2) "I don't..."

27

Slowly, colla voce
pizz. D/F#

Soli p

28 29 30

G²

31 32 33 34

C² G² Bm

35

E^b/G A^b2

36 37 38

39

D^b2

2

40-41 42

Magical slow burn eureka moment, with a poco a poco accel.

43

B/C# F#m/C# C#

mf

44 45 46

Accel. C/D arco G/D Gm/D D7 pizz.

47 48 49 50

sfz

51

With intensity B/D# E F#7sus G#m

52 53 54

B/D# E F#/B B2

55 56 57 58

59 C/E F D2/F# E2/G# B0/A Am

60 61 62

Dm7 C/E F Bb2 Dm/A F G7sus

63 64 65

66 67 mf 68

69 Db/F

70 71 72

D/F# arco

73 74 75 76

C#(no3) C#7 A#7 G7 E7 B7#9 C#7#9 (to ELEC.)

77 78 79 80 81

82

Freely

6



82-87 88

89

Slower

(Kbds. only)

90 91 92

3



93-95 96 (to 101)

Allegro

Vamp (quick cut-off on cue)

101

(Xylo.)

4

ELECTRIC

101-104 105 106 *ff*

107

B/D#

C#m7

108 109 110 *p*

Accel.

D/F#

Em7

111 112 113 114

115

Tempo I°
Vamp

4

4x (vocals last x)

115-118 123 6

124

(Gtr, Vocal)

6

Bbm7(11)

Ebsus Eb

Musical staff for measures 124-129. Measure 124-129: Bass line with notes G2, F2, E2, D2, C2, B1, A1, G1. Chords: Bbm7(11) (measures 124-129), Ebsus Eb (measures 124-129).

132

A tempo

E/G#

A2

F#2/A#

G#2/B#

C#m11 C#m

Musical staff for measures 132-135. Measure 132-135: Bass line with notes G#2, F#2, E2, D2, C2, B1, A1, G1. Chords: E/G# (measures 132-133), A2 (measures 132-133), F#2/A# (measures 134-135), G#2/B# (measures 134-135), C#m11 (measures 134-135), C#m (measures 134-135).

136

F/A

Bb2

G2/B

A2/C#

Dm11

Dm

Musical staff for measures 136-139. Measure 136-139: Bass line with notes F2, E2, D2, C2, B1, A1, G1. Chords: F/A (measures 136-137), Bb2 (measures 136-137), G2/B (measures 138-139), A2/C# (measures 138-139), Dm11 (measures 138-139), Dm (measures 138-139).

Musical staff for measures 140-143. Measure 140-143: Bass line with notes G2, F2, E2, D2, C2, B1, A1, G1. Chords: Gm7 (measures 140-141), F/A (measures 140-141), Bb (measures 140-141), EbMaj9 (measures 140-141), Gm/D (measures 142-143), Bb (measures 142-143), C7sus (measures 142-143). *bigger* (measure 140).

Musical staff for measures 144-147. Measure 144-147: Bass line with notes D2, C2, B1, A1, G1. Chords: D/F# (measures 144-145), Asus (measures 144-145).

Musical staff for measures 148-151. Measure 148-151: Bass line with notes D2, C2, B1, A1, G1. Chords: D/F# (measures 148-149), Asus (measures 148-149). *slide* (measure 150).

Musical staff for measures 152-155. Measure 152-155: Bass line with notes F2, E2, D2, C2, B1, A1, G1. Chords: F (measures 152-153), F/A (measures 152-153), Bb (measures 152-153), Bb (measures 154-155), /D (measures 154-155), Eb2 (measures 154-155), Bb/D (measures 154-155), Bb (measures 154-155), C7sus (measures 154-155).

Musical staff for measures 156-159. Measure 156-159: Bass line with notes F2, E2, D2, C2, B1, A1, G1. Chords: F (measures 156-157), F/A (measures 156-157), Bb (measures 156-157), Bb (measures 158-159), /D (measures 158-159), Eb2 (measures 158-159), Bb/D (measures 158-159), Bb (measures 158-159), C7sus (measures 158-159).

Musical staff for measures 160-163. Measure 160-163: Bass line with notes F2, E2, D2, C2, B1, A1, G1. Chords: F (measures 160-161), F/A (measures 160-161), Bb (measures 160-161), Bb (measures 162-163), /D (measures 162-163), Eb2 (measures 162-163), Bb/D (measures 162-163), Bb (measures 162-163), C7sus (measures 162-163).

Musical staff for measures 164-167. Measure 164-167: Bass line with notes Eb2, Bb2, A2, G2, F2, E2, D2, C2, B1, A1, G1. Chords: Eb (measures 164-165), BbMaj7/C (measures 164-165), Bb (measures 164-165), F/A (measures 165-166), Gm7 (measures 165-166), F2 (measures 166-167).

Bass

**Legally Blonde
(London)**

Acoustic
Electric

RUN RUFUS RUN/ELLE REFLECTS

Triumphant, romantic

ACOUSTIC

1 *f* 2 3 4

5 6 7 8 9 *mp dim.*

10 11 12 13-14 (to ELECTRIC) 2

Vamp - Cut off on cue

15-18 19 20 21 22 23 (Glock) "Wait... was that"

Freely - in 1
"Law?"

20 21 22 23 In 4

ELECTRIC

Accel.

(cut off on cue)

(dialogue)

24 *mp* 25 26 27 (dialogue)

34 G \flat D \flat sus D \flat G \flat sus

35 36 37

G \flat D \flat sus D \flat

38 39 40 41

42 A \flat m7

43 44 45

G \flat /B \flat C \flat C \circ 7 F \flat G \flat /F \flat F \flat A \flat

46 47 48 49 *sfz*

50 B \flat sus B \flat E \flat 7sus E \flat 7 A \flat sus A \flat Fm9

51 52 53

G Cm G7 Cm G Cm A \flat Maj9

54 55 56 57

58 A Bsus B E7sus E7 Asus A F \sharp m9

59 60 61

G \sharp sus G \sharp C \sharp m F \sharp 9sus

62 63 64

65 *gliss.* A \flat

65 66 67

V.S.

68 *mf cresc.* E/A B/E B₇sus F# C# B C# E/A B/E B₇sus F# C# B C#

72 *mp* B₉ F#add9 A# F#madd9 A C# G# C₉

76 Gadd9 B BbMaj7 Dadd9 A

80 *sfz* A7sus D7sus Gsus

84 F#/A# Bm F#/C# Bm D Eb AbMaj7

88 Bb7sus Bb7 Eb7sus Ab

91 Fm/Ab Bb7sus E AMaj7 *ff*

94 AMaj7 B₇sus Esus E7 Asus A F#m9 *mf*

98 C#m G# C#m G#/D# C#m/E BbMaj9 *f*

102 C7sus Fsus F Bbsus Bb Gm7

103 104 105

Asus A Dm A7 Dm Gsus G7

106 107 108 109

Gm/Bb C7sus C7 Gm7 C7sus C7

110 111 112 113

Db/C

114 115 116 *fp*

117 Db AbMaj7 Db/Eb Bbsus F Eb F Db AbMaj7 Db/Eb Bbsus F Eb F

mf *cresc.* 118 119 120

Db AbMaj7 Db/Eb Bbsus F Db Eb F

121 122 123 *ff*

End of Act One

ENTR'ACTE

Driving rock (in 4)

1 *sfz* *mf*⁴ *Bb7sus* *Eb7sus*

5 *Absus* *G/B* *Cm*

9 *G7* *Cm* *E* *AMaj7*¹¹ *B7sus4* *B7* *E7sus*

13 *A* *F#m/A* *B7sus* *F* *BbMaj7*

17 *Csus* *Fsus* *F7* *Bbsus* *Bb* *Gm⁹*

21 *Dm* *A* *Dm* *A7* *Dm* *A* *Dm* *BMaj⁹*

25 *C#7sus* *F#sus* *F#* *Bsus* *B* *G#m7*

29 *A#sus* *A#* *D#m* *A#7* *D#m* *G#sus* *G#7*

33 *G#m* *C#7sus* *C#7* *G#m7* *C#7sus* *C#7*

37 *D/C#* *New tempo*

38 *fp*

39

Segue as one

WHIPPED INTO SHAPE

(9/16/08 m. 114)
(9/19/08 play mm. 3 - 6)

Big Fat Commercial Pop Funk

→ 3 *fp* 4 5 6

"Do you want an easy miracle?"

7 **PLAY** Bbm Ab Gb F Bbm Ab Gb F

mp 8 9 10

Bbm Ab Gb F

11 12 13 14

"Whipped Into Shape"

15 **PHAT SOUND**

16 17 18

Eb/G Eb/Gb

19 20 21 22

"Aw! Why'd you pause it?" "We have a lot to cover."

23 CUE only:

24 25 26 27 (to 30)

Chamber-music feel

"Meet our brand new client, Brooke" 3

30-32 33

4

34-37 38

4

(+K3:Celeste)
(Vln, Vla. trem.)

Rock feel

39

4

39-42 43

Big Fat Commercial Pop Funk

"...more than just a workout"

Bbm Ab Gb F Bbm Ab Gb F

44

mp 45 46 47

Bbm Ab Gb F

48 49 50 51

"Whipped Into Shape"

52

PHAT SOUND

53 54 55

Eb/G Ebm/Gb

56 57 58 59

60

61 62 63

Chamber-music feel

2

66

"Here is where you kids come in"

3

64-65 66-68 69

5

70-74

75

(Vibes)

8

75-82

Slight lift, back to rock feel

(Hi-hat, Gtr. 2 only)

83

6

83-88 (to 93)

PLAY

93 *mp* 94 95 96 97 98

99 *mf* 100 101 102

E \flat m/B \flat G \flat /B \flat E/B \flat E \flat m/B \flat G \flat /B \flat E/B \flat

103 *mf* 104 105 106

Cm/G A \flat /G D \flat /G G7 Cm/G A \flat /G D \flat /G G7

107 108 109 110

A/F# G/F# F#7 A/F# G/F# F#7

111 *Rall.* *Slower* 112 113 114

Fm/C G \flat /F B/C Cm7(b5)/G \flat G

115 **Pesante**
Lay that shit down! 116 117 118

Faster here 119 120 121 122

F/A Fm/A \flat

121 *sub. p*

Big Funk Rock - Brighter 4 123 124 125 126

Am Bm7(b5)/F Am Bm7(b5)/F

127 128 129 130

131 *fp* 132 133 134 *ff*

DELTA NU NU NU

TACET

OFF TO DEPARTMENT STORE!

Light and staccato throughout
Repeat until cutoff, advance to m. 22

1 *pizz.* *p* 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19-21

On cutoff, advance to m. 22

22 Dialogue 23 *arco* 24 *p* *mf*

Segue as one

TAKE IT LIKE A MAN

ELECTRIC

Freely, dictated

1 2 3 4

5 7 12 13-14 9

Andante - in 2
(Vocal)

Vamp
(Cl.2)

(+Cl.1, Tpt.1)

Accel.

Più mosso

9

ELECTRIC

15

15-23 24

Moderato

25

mp 26 27 28

ad lib.

29 30 31 32

Cue only

33 34 35 36

"Lift"

37

mf 38 39 40

Safety

41 42 43 44

45

46 47 48

49 50 51 52 53 54

55

56 57 58

59 60 61

Poco accel.

62 *Bb/C* 63 *Eb Bb/D* 64 *F/C Bb Fm/Ab F*

65 **Più mosso** *Db(b5) Ab/C Db(b5) Ab/C Fm*

69 *Bbm Ab/C Dbm7 Fb/Gb* *p*

73 *mf mp*

77 *Bm Dm F/G* *p*

80 81

82 **Dictated** **2** **In 2** **6**

V.S.

90 *p* C \flat add 9 G \flat /B \flat A \flat m7 G \flat add 9

94 F \flat add 9 C \flat /E \flat C \flat m/E \flat *p*

97 D \flat 7 sus **Slight rall.**

100 **A tempo** *f* Gadd 9 Dadd 9 Gadd 9 A/C# D A/C#D Gadd 9

104 F#m11 Bm Gadd 9 F#/A# Bm *poco sub. p*

108 Em D/F# G 6 G#m7(b5) D/A F#/A# Bm

112 **Accel.** Em 7 *mf* **In 4** G/A *fp*

116 **Rock!(bright)** *f*

120 121 122 123

KYLE THE MAGNIFICENT

Heavy funk shuffle (swing the 16ths)

Brass

1 1A (to m. 2)

2 **PLAY**

3 4 5

Vamp, cut off on cue

(Dialogue)

(Brass)

(Dialogue)

6 7 7A 8 9

10

11 12 13

(Dialogue) (Triangle)

14

15 16

(Brass)

17 18 19

(Dialogue)

(no re-attack) (Dialogue) (no re-attack)

20 21 22

BEND AND SNAP

ELECTRIC

Moderato pesante
Play 3x

Vocal: "Look at my..."

1 2

3 4 5 6

F#5 E5 F#5 A7 B7

mf

7 8 9 10

A7 B7 C#7 D7 D7 D#7 E7#9

11 12 13 14

A7 D7 A7 D7

15 16 17

F9 Am6/E Eb9 D9 (slide) B7#9

18 19 20

E7#9 A7 D7 E5

21 22 23 24

F#5 E5 F#5 E5 F#5 E5 F#5 A7 B7

25 26 27 28 29

A7 B7 C#7 D7 Eb7#9 E7#9

30 A7 D7 A7 D7

34 F9 Am6/E Eb9 D9 (slide) B7#9

38 F9 F#9 sfz

42 G5 G9 Ab7#9 sfz

49 A5

51 C13#11 B7#9

53 C13#11 B7#9

55 C13#11

56 A sub. p "Damn!" "Hey, wait a..." Slower tempo (to 72) V.S.

72 $E\flat^5$ F^5 $E\flat^5$ F^5 (4)

Musical staff 72-75: Bass clef, key signature of two flats. Measure 72: quarter note G2, quarter note G2. Measure 73: quarter note G2, quarter note G2. Measure 74: quarter note G2, quarter note G2. Measure 75: quarter rest, quarter rest.

$E\flat^5$ F^5 (7) $A\flat^7$ $B\flat^7$

Musical staff 76-80: Bass clef, key signature of two flats. Measure 76: quarter rest, quarter rest. Measure 77: quarter note G2, quarter note G2. Measure 78: quarter rest, quarter rest. Measure 79: quarter rest, quarter rest. Measure 80: quarter note G2, quarter note G2.

C^7 $D\flat^7$ $D\flat^7$ D^7 $E\flat^7$ $\#^9$ E^7 $\#^9$

Musical staff 81-84: Bass clef, key signature of two flats. Measure 81: quarter rest, quarter rest. Measure 82: quarter note G2, quarter note G2. Measure 83: quarter note G2, quarter note G2. Measure 84: quarter note G2, quarter note G2.

85 A^7 D^7 A^7 D^7

Musical staff 85-88: Bass clef, key signature of two sharps. Measure 85: quarter note G2, quarter note G2. Measure 86: quarter note G2, quarter note G2. Measure 87: quarter note G2, quarter note G2. Measure 88: quarter note G2, quarter note G2.

F^9 A^m6/E $E\flat^9$ D^9 B^7 \flat^9 $\#^5$

Musical staff 89-92: Bass clef, key signature of two sharps. Measure 89: quarter note G2, quarter note G2. Measure 90: quarter note G2, quarter note G2. Measure 91: quarter note G2, quarter note G2. Measure 92: quarter note G2, quarter note G2.

F^9 B^7 \flat^9 $\#^5$

Musical staff 93-97: Bass clef, key signature of two sharps. Measure 93: quarter note G2, quarter note G2. Measure 94: quarter note G2, quarter note G2. Measure 95: quarter note G2, quarter note G2. Measure 96: quarter note G2, quarter note G2. Measure 97: quarter note G2, quarter note G2.

98 A^7 D^7 F^9 A^7 D^7 F^9

Musical staff 98-101: Bass clef, key signature of two sharps. Measure 98: quarter note G2, quarter note G2. Measure 99: quarter note G2, quarter note G2. Measure 100: quarter note G2, quarter note G2. Measure 101: quarter note G2, quarter note G2.

A^7 D^7 F^9 A^7 D^7

Musical staff 102-104: Bass clef, key signature of two sharps. Measure 102: quarter note G2, quarter note G2. Measure 103: quarter note G2, quarter note G2. Measure 104: quarter note G2, quarter note G2.

(do not ritard) F^7 Dictated "Oh, crap."

Musical staff 105-108: Bass clef, key signature of two sharps. Measure 105: quarter note G2, quarter note G2. Measure 106: quarter note G2, quarter note G2. Measure 107: quarter note G2, quarter note G2. Measure 108: quarter note G2, quarter note G2.

Bass
Electric

Legally Blonde
(London)

After
15

TO THE COURTROOM

(9/20/08 on Elec.)

With pomp, in 2

sim.

f

7

(Perc: Block)

Bass

Legally Blonde
(London)

15A

DAY THREE OF THE TRIAL

[TACET]

Tempo di nightly news

4x's

Vamp

Musical notation for Day Three of the Trial. It features a single staff in 4/4 time with a key signature of one flat. The piece is marked 'Tempo di nightly news' and consists of three repeated measures, each marked with a '1' below the staff. The first measure is labeled 'Kbd.2' and contains a sequence of eighth notes. The second and third measures are labeled '2' and '3' respectively and contain a sequence of eighth notes with a 'Vamp' instruction above them. The notation includes various articulation marks such as accents and slurs.

Bass
Electric

Legally Blonde
Tour

15B

LOVERS!

Dictated

ELECTRIC

Musical notation for Lovers!. It features a single staff in 2/4 time with a key signature of one flat. The piece is marked 'Dictated' and 'ELECTRIC'. It consists of a single measure marked with a '1' below the staff, containing a sequence of notes with a 'ff' (fortissimo) dynamic marking and an accent mark.

Bass

Legally Blonde
Tour

15C

ELLE'S CELL PHONE

(Sound Cue)

[TACET]

Bass

HEY THERE, SEXY!

Legally Blonde
Tour

15D

[TACET]

Dictated

Musical notation for Hey There, Sexy!. It features a single staff in 3/4 time with a key signature of one flat. The piece is marked 'Dictated'. It consists of three measures, each marked with a '1', '2', and '3' below the staff. Each measure contains a sequence of notes with a 'gliss.' (glissando) marking and an accent mark. The notation includes various articulation marks such as accents and slurs.

GAY OR EUROPEAN

(9/20/08 m. 174)

Tarantella - in 2

ACOUSTIC
arco

pizz.

1 *f* 2 *p* 3 4 5 6

7 8 9 10

11 12 13 14

15 16 17 18

19 20 21 22

23 24 25 26

27 28 29 30

31 32 33 34

35 36 37 38

sfz

"Ohhh..."

5

Dictated

2

First musical staff with bass clef and 4/4 time signature. A thick black bar is drawn over the staff between measures 39 and 40.

39-40

In 4

Accel.

Second musical staff with bass clef and 4/4 time signature. A box containing the number '41' is at the start. A thick black bar is drawn over the staff between measures 41 and 43. The word 'pizz.' is written above the staff at measure 44.

3

pizz.

41-43

44

mf

Polka allegretto
(not too fast)

Third musical staff with bass clef and 2/4 time signature. Chords Bb, F, Eb7(b5), and D7 are written above the staff. Measure numbers 45, 46, 47, and 48 are at the bottom.

45

46

47

48

Fourth musical staff with bass clef and 2/4 time signature. Chords G7, C7, and F are written above the staff. Measure numbers 49, 50, 51, and 52 are at the bottom.

49

50

51

52

Fifth musical staff with bass clef and 2/4 time signature. A box containing the number '53' is at the start. Chords Bb and F are written above the staff. Measure numbers 54, 55, and 56 are at the bottom.

53

54

55

56

Sixth musical staff with bass clef and 2/4 time signature. Chords Gm7, C13, and F6 are written above the staff. Measure numbers 57, 58, 59, and 60 are at the bottom.

57

58

59

60

Seventh musical staff with bass clef and 2/4 time signature. Chords Bb, F, Am/E, Am7(b5) over Eb, and D7 are written above the staff. Measure numbers 61, 62, 63, and 64 are at the bottom.

61

62

63

64

Eighth musical staff with bass clef and 2/4 time signature. A 'Vcl.' part is written above the staff. A box containing 'PLAY' is at the end. Chord D7b13 arco is written above the staff. Measure numbers 65, 66, 67, and 68 are at the bottom.

65

66

67

68

mf

Ninth musical staff with bass clef and 2/4 time signature. Measure numbers 69, 70, 71, and 72 are at the bottom. A double bar line is at the end.

69

70

71

72

Tarantella

Tenth musical staff with bass clef and 6/8 time signature. A box containing the number '73' is at the start. Chords Dm, A+7(b9), and Dm are written above the staff. Measure numbers 74, 75, and 76 are at the bottom.

73

74

75

76

p

77 *pizz.* *pp* Dm A7/E Dm/F D7/F# Gm D7/A Gm/Bb

81 Gm Gm7/F C9/E F/A F Bb/D Eb/G A7/C#

87 A7(b9) G#dim/A Adim Bbdim/A Bdim/A Cdim/A C#dim/A Ddim/A

91 EØ7/A *arco* *sfz* *Molto Rit.* F E F *pizz.*

95 **Polka!** Bb F Gm7 C

101 F 6 Bb F Cm/Eb D7

107 C7 F9

111 Bb F

115 Gm7 C13 F

V.S.

119 $B\flat$ 120 121 F Am/E 122 Am7($\flat 5$)/E \flat D7

123 (pizz.) Gm7 124 C/E F/A B \flat /D Gm7 125 C7 126 E \flat 7($\flat 5$) D7 $\flat 13$ arco - f

127 Gm arco "Wait a minute!" 128 129 130 131

132 6 132-137

138 8 138-145

Vamp (cutoff on cue) 4 "...Carlos is my 'best' friend." 150

V.S.

Dictated

Tempo - in 2

Rit.

151 CMaj DbMaj G7 F#7/G G7 F#7(b9)/G F/G Em/G F/G F#7/G G7

sfz *sfz* *fp*

152 153 154 155 156

157 C G7

f

158 159 160

Slow Accel.

161 Am7 D7 G

162 163 164

Tempo

165 C G7 Dm/F E

166 167 168

169 Am7 D7 G/B C5/E F#m7(b5)/A B/D# F7(b5) E7

170 171 172

Cue only

173 Am Am/G F#dim/G F9b5 F7(b9) E7(b9)

174 175 176

PLAY

177 D7 (3)

178 179 180 181 182

A little faster

183 G (6)

184 185 186 187 188

189 190 191 192

3

193 G 194 195 196

Fast segue

GAY OR EUROPEAN - PLAYOFF

Tempo di Gay

3

1 *ff* 2 4 5 6

7 8 9 10

11 12 13 14 (to 19)

19 20 21 22

23 G (4) 24 25 26

(6) 27 28 29 30 *sfz*

LEGALLY BLONDE

(11/09: down 1/2)

ACOUSTIC BASS (*pizz.*)

Freely (in 1), 3x only

4
1-4

5 Vocal (in 1)

8
5-12

2 (Clarinet) 2 Tempo 4
13-14 15-16 17-20

21 Solo *pizz.* *p* Badd2

Cue only D#m11
22 23 24

25 Badd2

Cue only F#
25 26 27 28

29 Bsus2

F#2/A# arco
29 30 31 32

33 EMaj7

D# Poco rit. B/D# B /F#
33 34 35 36

37 *pizz.* D/G

F#m/A
37 38 39 40

Bm7

D/F#

41 42 43 44

D/G

F#m/A

45 46 47 48

D

D/F#

F /C /A arco

49 50 51 52

53

F/Bb

BbMaj9

Am/C

54 55 56

Dm

F/A

5

57 58 59 60-64

Play 2x

pizz.

F

Bbm2

65 66 67 68

69

Ob. solo

Fl. solo

70 71 72

V.S.

A little brighter

73 C² (Vocal)

Em

Musical staff for measures 73-76. Measure 73 starts with a bass clef, a key signature of one sharp (F#), and a common time signature. The notes are: 73 (quarter), 74 (quarter), 75 (quarter), 76 (quarter).

Musical staff for measures 77-80. Measure 77 starts with a bass clef, a key signature of one sharp (F#), and a common time signature. The notes are: 77 (quarter), 78 (quarter), 79 (quarter), 80 (quarter).

Musical staff for measures 81-84. Measure 81 starts with a bass clef, a key signature of one sharp (F#), and a common time signature. The notes are: 81 (quarter), 82 (quarter), 83 (quarter), 84 (quarter).

Musical staff for measures 85-88. Measure 85 starts with a bass clef, a key signature of one sharp (F#), and a common time signature. The notes are: 85 (quarter), 86 (quarter), 87 (quarter), 88 (quarter).

89

Musical staff for measures 90-92. Measure 90 starts with a bass clef, a key signature of one sharp (F#), and a common time signature. The notes are: 90 (quarter), 91 (quarter), 92 (quarter).

Musical staff for measures 93-96. Measure 93 starts with a bass clef, a key signature of one sharp (F#), and a common time signature. The notes are: 93 (quarter), 94 (quarter), 95 (quarter), 96 (quarter).

Musical staff for measures 97-100. Measure 97 starts with a bass clef, a key signature of one sharp (F#), and a common time signature. The notes are: 97 (quarter), 98 (quarter), 99 (quarter), 100 (quarter).

Musical staff for measures 101-101B. Measure 101 starts with a bass clef, a key signature of one sharp (F#), and a common time signature. The notes are: 101 (quarter), 101A (quarter), 101B (quarter). Above measure 101 is the word "arco". Above measure 101A is "G.P.". Above measure 101B is "What about...".

101C **Colla voce (in 1)**

"love?"

3

A tempo (in 2)

Musical staff for measures 101C-101F. Measure 101C starts with a bass clef, a key signature of one flat (Bb), and a 3/4 time signature. The notes are: 101C (quarter), 101D (quarter), 101E (quarter), 101F (quarter).

$d = d.$ (in 1)
arco

Musical staff for measures 101G-101L. Measure 101G starts with a bass clef, a key signature of one flat (Bb), and a 3/4 time signature. The notes are: 101G (quarter), 101H (quarter), 101I (quarter), 101J (quarter), 101K (quarter), 101L (quarter). Above measure 101G is the dynamic marking "mp".

Slight rit.

101M 101N 101O (to 107)

A tempo, with determination

A \flat Maj 7

Gm/B \flat

108 109 110

Cm

E \flat^2 /G

111 112 113 114

A \flat Maj 7

Gm/B \flat

115 116 117 118

Cm

E \flat /G

Stronger

F \sharp /C \sharp /A \sharp

119 120 121 122

123

B Maj 7

A \sharp m/C \sharp

124 125 126

D \sharp m

(arco)
Soli non vib.

127 128 129 130 (to 151)

151

mf

152 153 154

(no rubato or rit.)

"It's not up to me"

155 156 157 158

poco



159

4

159-162

F#
vib.

D#m11

163

164

165

166

167

Colla Voce

168

169

170

A tempo (in 3)

F#
pizz.

E

171

172

173

174

F#
arco

Rall.

pp

175

176

177

178

Applause segue

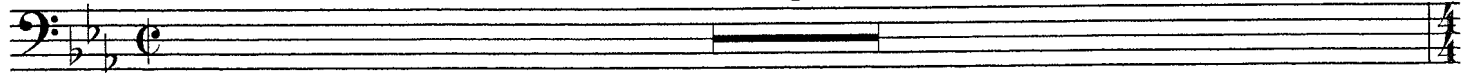
Bass
Electric

Legally Blonde
(London)

17A

KYLE GETS BANDAGED

Gently 6



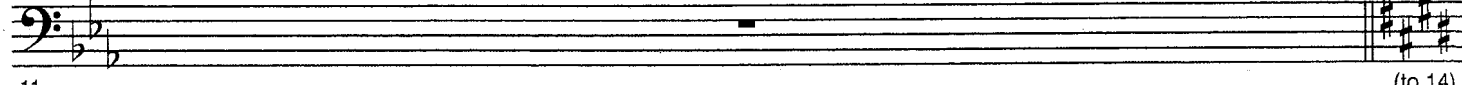
1-6

Light funk (swing the 16ths)

7 ELECTRIC



p 8 9 10



11 (to 14)

14



15

LEGALLY BLONDE REMIX

(11/09: mm. 39 - 106 Transp. Down 1/2)

Bass
Electric

Allegro ♩ = 160

E^b7^{sus} **Vamp** *sempre staccato!* *E7^{sus}*

sfz *ff*

1 2 3

4 (Vocal) *Dsus²* *Asus⁴* *Dsus²* *Asus²* *mf*

5 6 7

8 *D2(add#4)* *A²* *A* *G(#4)* *A/C#*

9 10 11

12 *Dsus²* *Asus⁴* *Dsus²* *Asus²*

13 14 15

16 *D2(add#4)* *A²* *A* *G* *F#7^{sus}*

17 18 19 20

21 *B^bM aj⁹* *Am* *Dm* *F/A* *B^bM aj⁹*
(House/Club Music)

22 23 24

25 *Am* *F* *F/A* *A^b* *D^bMaj⁷*

26 27 28

Bs.

2. LEGALLY BLONDE REMIX
(11/09: mm. 39 - 106 Transp. Down 1/2)

Legally Blonde (London)

29 $D\flat Maj7$ $Cm/E\flat$ Fm $A\flat/C$ $G\flat Maj7$

30 31 32

33 $D\flat Maj7$ $A\flat$ Fm

34 35

36 $G\flat Maj7$ $D\flat Maj7$

37 38

V.S.

4. LEGALLY BLONDE REMIX
(11/09: mm. 39 - 106 Transp. Down 1/2)

81 B_9^6 $F\#add2/A\#$ $A\Delta7_9^6$ $C\#add9/G\#$ B_9^6 $F\#add2/A\#$ $A\Delta7_9^6$ $C\#add9/G\#$

85 D/C $C\#m7(b5)$ $F\#7^{\#9}$

89 Safety $F\#$

p *mf*

94 $Eadd2$ $Badd2$ $F\#$ $E/G\#$ A

ff

G/B C *gliss.*

102 $GMaj7$ $A7^{sus}$ B

Vamp (Crotale)

pp

108 Slower - In 2

4

112

8

120

Musical staff for measures 121-123. Measure 121 has a whole rest. Measure 122 has eighth notes G2, F2, E2, D2. Measure 123 has eighth notes G2, F2, E2, D2.

128

Musical staff for measures 124-127. Measure 124 has a whole rest. Measure 125 has eighth notes G2, F2. Measure 126 has eighth notes E2, D2. Measure 127 has eighth notes C2, B1.

Musical staff for measures 128-131. Measures 128-130 are a triplet of whole notes G2, F2, E2. Measure 131 has eighth notes G2, F2, E2, D2. Dynamics: sfz.

Accel.

Musical staff for measures 132-134. Measures 132-134 are a triplet of whole notes G2, F2, E2. Measure 135 has eighth notes G2, F2, E2, D2. Dynamics: sfz.

148

Più mosso

Musical staff for measures 149-151. Measure 149 has eighth notes G2, F2, E2, D2. Measure 150 has eighth notes C2, B1, A1, G1. Measure 151 has eighth notes F1, E1, D1, C1.

152

Musical staff for measures 152-155. Measure 152 has a whole note Bb2. Measure 153 has a whole note C3. Measure 154 has a whole note Bb2. Measure 155 has a whole note C3. Dynamics: mp.

Musical staff for measures 156-159. Measure 156 has a whole note Db2. Measure 157 has a whole note Eb2. Measure 158 has a whole note Ab/C2. Measure 159 has a whole note Ab2. Dynamics: poco cresc.

Musical staff for measures 160-163. Measure 160 has a whole note E2. Measure 161 has a whole note F#2. Measure 162 has a whole note G#m2. Measure 163 has a whole note A#m7(b5)2.

poco a poco accel.

Musical staff for measures 164-167. Measure 164 has a whole note Eb7sus42. Measure 165 has a whole note Eb2. Measure 166 has a whole note Eb2. Measure 167 has a whole note Eb2.

168

Musical staff for measures 168-171. Measure 168 has a whole note Eb2. Measure 169 has a whole note Eb2. Measure 170 has a whole note Eb2. Measure 171 has eighth notes G2, F2, E2, D2.

172

Presto - exuberant

Musical staff for measures 172-175. Measure 172 has a whole note G2. Measure 173 has a whole note G2. Measure 174 has a whole note G2. Measure 175 has a whole note G2. Dynamics: ff.

Em D/F# G C D G

176 177 178 179

180 **Accel.**
A D/A D/E

180 181 182 183

F#m E/G# A

184 185 186 *sfz p* 187

188 189 190 191 192 192A (to 193)

193 **Tempo I°**
Db/Ab

193 194 199 200

201

201 202 203 204

205 Cm/Eb Fm Ab/C Gbsus2

205 206 207 208 *sub. p*

209 *sim.* Db2/F Dbm9/Fb

209 210 211

212 213 214 215 *ff*

212 213 214 215 *ff*

216 *ff*

216 217 218 219

220 221 222 223

220 221 222 223

Bass
Acoustic

Legally Blonde
(London)

18A

CHUTNEY WYNDHAM

ACOUSTIC

**Dark and mysterious,
not too slow (Hitchcock)**

pizz.

Musical notation for Bass part of Chutney Wyndham. The notation is on a single bass staff with a 4/4 time signature and a key signature of two flats (B-flat and E-flat). The piece is marked *mp* (mezzo-piano) and *pizz.* (pizzicato). The notation consists of five measures, with measure numbers 1 through 5 indicated below the staff. Measure 1 starts with a bass clef, a key signature of two flats, and a 4/4 time signature. The notes are: G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter). Measure 2: G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter). Measure 3: G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter). Measure 4: G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter). Measure 5: G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter). The piece ends with a double bar line.

Bass
Electric

Legally Blonde
(London)

19

SCENE OF THE CRIME

(11/09: down 1/2)

Fast rock

ELECTRIC

3

AMaj9 *ad lib.*

G#m/B

C#m

1 2 3 4

5 6 7-8

9 10 11 12

13 14 15 16

17 18 19 20

21-24

Vamp (Out any bar) 25-28

"Miss Enid Hoopes" 29

B9

"Now." 30

31 (Picc, Cl.) 31-34

35 Vamp, jump on cue (Xylo, K3) 35-38

(snap) 39

Vamp 40

(to m. 42) 3

42 "Exactly!"

43 44 45 *sfz* 46 *sfz* 47 *sfz*

48 **Allegro** Safety

49 *p* 50 *p* 51 *mp* 52 *mp*

53 "Omigod"

54 *mp* 55 *mp* 56 *mp*

C#7 D7/C Eb7#5/B Bb7b5 F7/A Gb7/Ab G7

57

58 *f* 59 *mf* 60 *mf* 61 *mf* 62 *mf*

67

68 *mf* 69 *mf* 70 *mf*

Db Bbm Cb2 Ebm

71 "Liposuction on my thighs!"

72 *mf* 73 *mf* 74 *mf*

"Oops."

75

76 *mf* 77 *mf* 78 *mf*

D Bm C2 Em

79

80 *mf* 81 *mf* 82 *mf*

G D/A Bb F/C Bb/D

83 **Softly and gently** 3x (Vibes) 2 83-84

83 *mf* 84 *mf*

85-86 **Vamp (hold music on cue, then fade out)** 2 (Gtr.) 2 85-86

85 *mf* 86 *mf*

Attaca

FIND MY WAY/FINALE

(11/09: mm. 1 - 135 Transp. Down 1/2)

Moderato non rubato

(Eng. Hn. solo)

4

5

5

pizz.

1-4 5-9 10 11

12

13 14 15

16 17 18 19 *arco*

20

21 22 23 *poco*

24 25 26 27 28

29

30 31 32 33 34

35 36 37 38 39 40

41 42 43 44

Play 2x

45 46 47 48 49 50

8

51

(Oboe solo)

4

(Clarinet)

4

arco

Safety

71

78

86

96

Musical staff for measures 97-99. Measure 97: whole note G2. Measure 98: whole note G2. Measure 99: whole note G2.

Musical staff for measures 100-103. Measure 100: whole note G2. Measure 101: quarter note G2, quarter note A2. Measure 102: quarter note B2, quarter note C3. Measure 103: quarter note D3, quarter note E3.

Musical staff for measures 104-107. Measure 104: whole note G2. Measure 105: whole note G2. Measure 106: whole note G2. Measure 107: whole note G2.

(to 5-STG. ELEC.)

Musical staff for measures 108-111. Measure 108: whole note G2. Measure 109: whole note G2. Measure 110: quarter note G2, quarter note A2. Measure 111: quarter rest, quarter rest.

112

8

Musical staff for measures 112-119. A thick black bar covers the staff, indicating a section of 8 measures.

112-119

accel.

poco a poco cresc.

5 STRING ELECTRIC

Musical staff for measures 120-123. Measure 120: quarter note G2, quarter note A2. Measure 121: quarter note B2, quarter note C3. Measure 122: quarter note D3, quarter note E3. Measure 123: quarter note F3, quarter note G3. *mf*

Musical staff for measures 124-127. Measure 124: quarter note G2, quarter note A2. Measure 125: quarter note B2, quarter note C3. Measure 126: quarter note D3, quarter note E3. Measure 127: quarter note F3, quarter note G3. *f*

128

Musical staff for measures 129-131. Measure 129: quarter note G2, quarter note A2. Measure 130: quarter note B2, quarter note C3. Measure 131: quarter note D3, quarter note E3. *ff*

Musical staff for measures 132-135. Measure 132: quarter note G2, quarter note A2. Measure 133: quarter note B2, quarter note C3. Measure 134: quarter note D3, quarter note E3. Measure 135: quarter note F3, quarter note G3.

136

(Pno. solo)

6

Musical staff for measures 136-141. A thick black bar covers the staff, indicating a section of 6 measures.

136-141

Allegro accel.

Musical staff 142-145. Bass clef, key signature of two flats. Measures 142, 143, 144, and 145. The music consists of quarter and eighth notes with some slurs.

Musical staff 146-149. Starts with a boxed measure number '146' and the word 'Tempo'. Bass clef. Measures 146, 147, 148, and 149. The music features a rhythmic pattern of eighth notes. Measure 149 ends with the dynamic marking *sub.p*.

Musical staff 150-153. Bass clef. Measures 150, 151, 152, and 153. The music continues with eighth notes and some rests.

Musical staff 154-157. Starts with a boxed measure number '154'. Bass clef. Measures 154, 155, 156, and 157. Measure 157 ends with the dynamic marking *sub.p*.

Musical staff 158-161. Bass clef. Measures 158, 159, 160, and 161. Measure 161 has the dynamic marking *cresc.*

Musical staff 162-165. Bass clef. Measures 162, 163, 164, and 165. Measure 165 has the dynamic marking *sfz* and features a triplet of eighth notes.

Musical staff 166-169. Bass clef. Measures 166, 167, 168, and 169. Measure 169 has a dynamic marking *>*.

BOWS

"3, 4"

Tempo di "What You Want"

(Drums) 2 CMaj7/G FMaj7 F#7sus

1 *ff* $\overset{\wedge}{\text{3}}$ $\overset{\wedge}{\text{4}}$ $\overset{\wedge}{\text{5}}$

2 5A-5B 5C *f* (to 6)

6 B C#m B/D# Em D/F# G D Asus

7 8 9

10 (thumb) B (fingers) C#m B/D# Em D/F# G D Asus

11 12 13

14 F(no3) F7/Eb Bb/D Bbm/Db F#7sus F#7

15 16 17

18 B Bsus G D/A F#7sus

19 20

20A Fadd9 G7 Am7 CMaj7/E F5 G7 C Fadd9

20B 20C 20D

20E G7 A5 Bb5 F5

20F 20G 20H 20I (to 21)

V.S.

21 (fingers) B B/A GMaj⁷ Em⁷ G/A

C C/B \flat AbMaj⁷

Slower and deliberately

Fm⁷ B \flat 7^{sus} Rall. E E/B E/G \sharp

30 Grand Rock Ballad Waltz AMaj⁷ C \sharp m/B

C \sharp m E/G \sharp

38 AMaj⁷ C \sharp m/B

C \sharp m G

46 CMaj⁷ Bm/D

54 Lightly E² D² A/C \sharp

sub. *p*

F#9/A#

B7sus **Faster rock tempo**

G

F2

58 59 → 61 62

63

C2/E

Cm9
Eb

D7sus

64 65

Cm/D

D7sus
b9 Cm/D

66 67 68 69

ff

70

71 72 73

ff

Fmaj7

C/G

Am/C

G

F

G

74 75 76 77

EXIT MUSIC

(9/19/08 m. 24)

Tempo di "What You Want"

1 *ff* (w/octaves?) $\overset{2}{\square}$ CMaj7/G \wedge \wedge FMaj7 F#7sus4 \wedge

6 B C#m B/D# Em D/F# G D Asus

10 (thumb) B (fingers) C#m B/D# Em D/F# G D Asus

14 Fno3 F7/Eb Bb/D Bbm/Db F#7sus F#7

18 B Bsus G D/A F#7sus4

21 (fingers) B B/A GMaj7 Em7 G/A

25 C C/Bb AbMaj7 A little slower Fm7 Rit. Bb7sus4 E E/B E/G#

Grand Rock Ballad Waltz

(Fast 3 or Mod 1)

30

AMaj7 C#m/B C#m E/G#

31 32 33 34 35 36 37

AMaj7 C#m/B C#m G

38 39 40 41 42 43 44 45

CMaj7 Bm/D

46 47 48 49 (to 54)

54

Lightly, *sub. mp*

E2 D2 A/C# F#9/A# B7sus4

55 56 57 58 59 (to 61)

fp

Faster rock tempo

G

61 62

63

C2/E Cm9 Eb

64 65

D7sus b9 Cm/D

66 67 68 69

ff

70

71 72 73

ff

FMaj7 C/G Am/C G F G

74 75 76 77

FINE