

Legally Blonde

Keyboard 3

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OVERTURE

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

"3, 4"

Fanfare con brio (Grandly)

→ 2 PIATTI 3 4 5

STGS. (sounding w/octave lower)

TBNS / TUBA STGS. *f* *ff*

6 PIATTI, TREM. STGS. (w/8vb) & TRI. ROLL STGS + ELEC. GTR.
15ma D1 & Below

7 8 9

play

10 *d = d. (in 1)* 11 12 13 14 15 16

f

(No 8ve's) 17 18 19 20 21 22 23

V.S.

24

25

26 (STRINGS)

27

28

29

30

31

Attacca

OMIGOD YOU GUYS

(11/30/09 restore 47A, 48, 48A, 48B; rev. 204-205)
(3/1/2010 - combined mm. 161 & 162 into a single bar)

Hard rock

(Drum solo)

1, 1A

→ 2 (+Gtr, Bs.)

2-9

10

(Vocal)

10-17

18-20

21

(Gtr, Bs, Drs.)

21-28

29-31

32 ELEC. GTR.

Musical notation for measures 32-35. Measure 32 is marked 'ELEC. GTR.'. Measures 33, 34, and 35 contain musical notation in the treble clef, with rests in the bass clef.

Musical notation for measures 36-39. Measures 36, 37, 38, and 39 contain musical notation in the treble clef, with rests in the bass clef.

Musical notation for measures 40-43. Measures 40, 41, 42, and 43 contain musical notation in the treble clef, with rests in the bass clef.

Musical notation for measures 44-47A. Measures 44, 45, 46, and 47 contain musical notation in the treble clef, with rests in the bass clef. Measure 47A features a dynamic marking of *sfz* and a change in time signature to 2/4.

Musical notation for measures 48-49. Measure 48 is marked '48, 48A' and contains a rest with a '2' below it. Measure 48B contains a rest. Measure 49 is marked '49' and contains musical notation in the treble clef with a dynamic marking of *f*. A box labeled 'CHIMES+PIZZ.' is positioned above measure 49. The piece concludes with a key signature change to two sharps (F# and C#).

50 (Vocal w/Gtr, Bs, Drs.)

50-57

58-60

TREM. STGS.

61

62

63

64

pp

PIZZ.

65

66

67

68

w/Rhythm

PIZZ. (both hands)

ELEC. GTR.

69

70

71

72

73

74

75

76

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

77

78

79

80

p

PIZZ.

81

82

83

84

mp

ARCO
STGS.
+8vb

Sub-----

85

86

87

88

mf

PIZZ.

ARCO+BASSOON

ELEC. GTR.

89

90

91

"Old Valley Mall"
(to 100)

(C3-B3 loco, C4 8vb, Db4 loco)
(Vcl. on C3, C4 sounding 15mb)

ff

100

101

HAMMOND
B-3

mf

sfz

TREM. VLNS. w/8vb

TREM.
loco

129

130

131

132

fp

PIZZ.

ARCO

133

134

135-136

espressivo

2

8

Tempo I

137

138 139 140

CUE ONLY C Am Bb Dm⁹

141 142 143 144

F C/G G# A#

145 146 147 148

PLAY
PIZZ. *p*

Vamp (cut-off on cue)

149 150 151 152

CUE ONLY HARPSICHORD 8' *p* not harsh-sounding, light

153 154 155 156

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

157 **Lightly** (straight 8ths) 158 159 160

PIZZ. *mf* *mp*

161 163 164 165

166 167 168 169

ARCO *fp* ARCO *sfz*

170 171 172 173

sfz (ARCO)

V.S.

TREM. STRINGS

174

175

176

177

178

STGS.

179

180

181

fp

Slower

182

183

184

185

TREM. *ff*

fmp

Faster Accel.

186

187

188

189

HAMMOND B-3

smear

mp

ff

ff

ELEC. GTR. (sounds 15ma)

190

191

192

193

(GTR.) Eb

Ebsus Eb Cm

Db Dbsus Db

sub.p

194 195 196 197

p

198 199 200 201

TREM. STGS.

sfz

WEDDING BELLS (sounds 15ma)

f

202 203 204 205

(sounds w/8va)

ARCO

f

TRANSITION TO "SERIOUS"

((9/19/08 mm. 14 - 19 cue only))

Fanfare (in 2)

1 2 3 4 5 6

f
STRINGS

FR. HORN

Rit. (in 4)

A tempo (in 6)

7 8 9

BS. CL. *p* Cue only

STRINGS (TREM.) *pp*

VLNS. *8vb*

ARCO

Meno mosso

10 11 12 13

TREM. STGS. w/8va

ppp

n.

Solo (ARCO)

Rit.

Gently

14 15 16 17 18 19

SOLO VIOLIN

Solo - quasi "strolling violinist"

mp Cue only

(no rit.)

Attacca

SERIOUS

(11/09: down 1/2)

Gentle slow jam

1 2 3 4

WARM PAD
mp

Csus² D⁵ Em G/B Csus² D⁵ G G/B

5 (+Vocal) 6-12

Csus² D⁵ Em 7

V.S.

13 14 15 16

p
CELO Solo

17 18 19 20

**SOLO VLN.
+ VCL.(sounds 15mb)**

mp Asus² B⁵ C[#]m
(CELO)

E/G[#] Asus² B⁵ E G[#]/F Asus²

21 22 23 24

TREM. STGS.
(w/8vb F3-D3, Bb2-Eb3 loco)

B⁵ C[#]m E/G[#] A E/B C G/D

25 26 27-28

ARCO

mf
(CELO) *tr* *tr*(b) 2

29 29-31

Very slight tempo lift
(K2: Celeste)

3

32 33 34 35 36

WARM PAD

Ab Ab/C Dbsus2 Eb⁵ Fm Ab/C Dbsus2 Eb⁵

37-40

4

V.S.

41

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

45

C⁵ Dm F/A Bbsus² Fadd⁹/_C Db Ab/Eb

TREM. STRINGS (+8vb) ARCO (+8vb)

Disco! (same tempo)

49

MARCATO STGS. (+8vb) f

Ab/Eb D₂/_{Eb} Ebm⁷ Db Ab/Eb D₂/_{Eb}

52

Ebm⁷ Db DbMaj⁷ Dbadd²/_{Ab}/_C Ab G₂/_{Bb} D₂/_{Eb}

56

Broadly

58 59

ff 3 OCTAVE LEGATO STRINGS

FMaj7 Gsus G Am

Sourly

60 **SUBTLE E.P.** 61 62 63 (4)

p

MUTED TREM. VCL.
w/BS. CLAR. (sounds 8va)

65 66 (7) 67 68

Disco! (same tempo)

69 70 71

A/E **CELESTE SYN. +STGS. (w/8vb)** D/E A/E D/E

72-74

3

75 76 78

G/B D/E

79 Dictated

79-81

3

A tempo

82-85

4

86 Rit.

Cue only

SOLO VLN.

87 88

gently F_{sus} F

PIZZ. VCL.

[Prog. note: possible sample m.87]

ff

Applause segue

DAUGHTER OF DELTA NU

(in 2) Play 4x

1 K2

2 3 4 5

STACCATO STRINGS *mp*

6 7 8 9

10 PIZZ. CELLO 11 12 13

14 15 16 17

2

18-19

20

21

2

ARCO STGS.

mf

22

Ens.

23

24

25

26

27

Vamp - cut off on cue
(accent 1st x only)

SUL PONT.
TREM. STGS.

mf ————— *ff*

WHAT YOU WANT (Part 1)

(9/15/08 rev. 155 - 156)
(9/17/08 rev. 151 - 156)
(9/17/08 m. 28)
(9/20/08 m. 90)

Dictated Conducted "2,3,4" Brightly

1 2 3 4 5

ATTACK STRINGS *sfz* *sfz* *fp* (trem.) *ff* *ff*

6 6-13

8

V.S.

14

15 16 17

STRINGS Eno3 E7^{sus} A/E Am/E F7^{sus} F7

18-20

3

21

22 23 24

ff MARCATO STRINGS (*loco+8vb*) Bb Bbno3/Ab GbMaj7 Ebm7 Gb/Ab

25

26 27 28

Bb Bbno3/Ab GbMaj7 Ebm7 Gb/Ab

29

30 31 32

PIZZ.

33 34 35 36

mf

37 38-40

3

41 42 43 44

MARCATO STGS

STRINGS

mp

Dm Bb C7sus F

+PIATTI

45 46 47 48 49 Both Hands 15ma

PONTI STGS.

p

mp

ARCO

PIZZ

Dm Bb2 Bbadd9 Eb E7sus Fno3

Both Hands 15ma

50 50-57

8

58

59 60 61

STRINGS *Eno3* *E7sus* *A/E* *Am/E* *F7sus*

62 63 64

Gb *Db2/Ab* *Fsus*

65 66 67 68

ff **MARCATO STRINGS (loco+8vb)** *Bb* *Bbno3/Ab* *Gbmaj7* *Ebm7* *Gb/Ab*

69 70 71 72

Bb *Bbno3/Ab* *Gbmaj7* *Ebm7* *Gb/Ab*

73 74 75 76 77 78

PIZZ. *p* **Solo** **Vamp** **ff**

79 ARCO

80

81

82

p

PIZZ.

83

84

85

86

poco

87

88

89

90

mp

f

PIZZ.

91

92

93

94

mf

Dsus2

Bb

F/C

Bb

3

V.S.

95

MARCATO STGS

+PIATTI

96

97

98

STRINGS *mp*

Dm Bb C7sus F

99

100

101

102

MARCATO STGS.
(loco+8vb)

PONTI STGS. *p*

ARCO *mp*

Dm Bb2 Ebadd2

103

104

105

106

107

ff Bb Bbno3 Ab

ELEC. GTR. w/distortion - loco

Gbmaj7 Ebm7 Gb/Ab *fp*

Bright Reggae (Swing 8ths)

108

ELEC. GTR. (sounding 15ma)

109

110

111

112

113 **ELEC. GTR.** 114 115 116 117 118 (6)

CUE ONLY (N.C.)

119 120 121 122 122A → 123 (12)

124 **Dance hall (straight 8ths)** **SYNTH "STRINGS" quasi Sean Paul "Give It Up to Me"** 125 126 127

Ebm
SYNTH BASS

128 129 130 131

Ebm Bbm Ebm

Bright Reggae (Swing 8ths)
"151. Still not Harvard material." 132-133, 133A, 134 "GO!"

4

135 *8va*

136 137 138 139 140 141 142

pp STRING HARMONICS - TREMOLO

E

143 **ARCO** *loco* (non trem.)

144 145 146

pp CELLO (sounds 8va)

quasi Solo

147 148 149 150

ARCO w/8vb

TREM.

151 **Hallelujah! (Straight 8ths)** 152 153 154 **Rit.**

ff STRINGS (*loco+8vb*)

155 **VIOLINS** 156

VIOLAS

Attacca

WHAT YOU WANT (Part 2)

(9/19/08 LH 47, 51)
(9/20/08 rev. 9-10)

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

1 **VIOLA** 2 3 4

p **CELLO**

Musical notation for measures 1-4. The Viola part (top staff) consists of eighth notes in a rhythmic pattern. The Cello part (bottom staff) consists of quarter notes in a similar rhythmic pattern. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

5 6 7 8

Musical notation for measures 5-8. The Viola part continues with eighth notes. The Cello part continues with quarter notes. The key signature and time signature remain the same.

Tempo di Conducted
Part 1 "3,4"

9 **TREM. STRINGS** *fp* 10 *ff* 11 **ARCO** 12 **ARCO w/8vb** 13 **VLN.**

"...a personal essay?" → 13

Musical notation for measures 9-13. Measure 9 features Tremolo Strings (TREM. STRINGS) with a forte-piano (*fp*) dynamic. Measure 10 features a forte (*ff*) dynamic. Measures 11-13 feature Violin (VLN.) parts with arco and arco w/8vb markings. The key signature and time signature remain the same.

Dreamgirls on steroids

14 **GLOCK** 15 16 17

ff

Musical notation for measures 14-17. The Glockenspiel (GLOCK) part (top staff) features a rhythmic pattern of eighth notes. The High Legato Strings part (bottom staff) features a long, sustained note with a forte (*ff*) dynamic. The key signature and time signature remain the same.

HIGH LEGATO STRINGS
(sounds col Vln. & Vla.)

18

18-26

9

27

28

29

30

STRINGS

31

32

33

34

35

PIZZ

B Bsus G Bsus B G F#7sus

PIATTI sustained

GRAN CASSA

36

37

38

39

GLOCK

(Piatti) >

(G.C.)

PIATTI secco

40

41

42

PIZZ. (w/8va)

43 44

ff G(n03)

45

45-46

STGS.
+8vb

47

48

2

(Piatti secco)

(G.C.)

49

50

51

52

(Piatti secco)

(G.C.)

53

54

55

ARCO

56

CELLO & ELEC. GTR. sounding 8va

57

58

59

60

G_b F^o7 E₂m E_b^o7 A B C
 B_b G_b E A G

61 Big percussion break

62 63 64 (CB)

(Gran Cassa)

65 66 67 68

69 70 71 72 (unis.)

73 74 75 76

77 Traditional samba

78 79 80¹ (unis.)

Vamp, cutoff on cue

Slower, rubato

81 2 82 (K2) 83 (Vocal)

84 Colla voce

Tempo

85-86 87

88 89 90 91

LEGATO STRINGS (sounding w/octave lower)

CELLI SECTION (w/octave doubling)

(sounds 8va)

Stadium rock ballad (half-time feel)

92 8va 93 94 95 96 97

mp F C/E Dm Bb Bb/C F C/E

Faster

98 99 100 101

MARCATO STGS. (sounds w/8vb)

Dm Bb Eb C7sus

102-103 104, 104A → 105-106

2 4

4 4

Dreamgirls on steroids

107 108 109 110

3 OCTAVE STRINGS
(sounding w/octave lower
and 2 octaves lower)

111 112 113 114

114

115 116

(sounds w/octave lower)

sub. p *sfz*

Quick segue

HARVARD VARIATIONS

(9/20/08 Drums insert 1A-1B)
(9/20/08 rev. 5 - 11, 118)

Bright Marching 4

5 "Fanfare"

1 Drs. (Drums) 1A-1B

2

VOLINS

ff

Cm/Eb

Bb/D Bb Eb/G

CELLI/TROMBONES

BASSI + TUBAS

7

8

9

Ab D7/F# D7(b9) Gm D7/A Gm/Bb Cm/Eb Cm F/A FMaj

10

11

Bb/D Bb Eb/G Ab D7/F# D7(b9)

12 In 2

13

14

15

CELLI, BASSI (unison) p

Gm D/F# D Fm6 C/E

V.S.

16 17 18 20

Vamp "Aaron Schultz"

Ebm6 Bb/D Ab/C D/F# Gm D Gm

21

"AARON'S TURN"

21-28

8

29 Bassoon cue 30 31 32

Gm *mp* D/F# D Fm6 C/E

CELLI, BASSI,
BASS CLARINET,
BASSOON

33 34 35 36

Ebm6 Bb/D Ab/C D/F# Gm D Gm

37 38 39 40 41

PIZZ VIOLINS

Vamp

mf Fm Bb/D Bb9 Eb/G Eb Ab/C Db /C G7(b9) G7/B Cm

**PIZZ CELLI,
BASSI** 8^{vb} 1

"PADAMADAN'S TURN"

BOLLYWOOD VIOLINS

42

43

44

45

PIZZ BASS

G#m

D#7

F#m

C#

46

47

48

49

Em

B

A/C#

D#

G#m D#7 G#m

50

51

52

53

G#m

D#7

F#m

C#

54

55

56

57

Em

B

A/C#

G#m

58

59

60

CELLI ARCO

F#m

B/D# B9

E/G#

E

A/C#

D

/C#

CELLI (only)

V.S.

"ENID'S TURN"

Staccato!

61

VIOLINS

62

63

64

Musical notation for measures 61-64. Includes staves for VIOLINS, VIOLAS, and CELLI. Chords: Am, E/G#, E, Gm6, D/F#.

65

66

67

68

69

Musical notation for measures 65-69. Includes staves for VIOLINS, VIOLAS, and CELLI. Chords: Fm6, C/E, Bb/D, E/B, E/G#, Am, E, Am, Gm, C/E, C9.

70

71

72

73

Musical notation for measures 70-73. Includes staves for VIOLINS, VIOLAS, and CELLI. Chords: Am, E/G#, E, Gm6, D/F#.

74

75

76

77

(to 108)

Musical notation for measures 74-77. Includes staves for VIOLINS, VIOLAS, and CELLI. Chords: Fm6, C/E, Bb/D, E/B, E/G#, Am, E, Am.

→ 108

"Days Of Our Lives"

In 2

109

110

Musical notation for measures 108-110. Includes staves for VIOLINS, VIOLAS, and CELLI. Chords: Gm, Gm6, Dm/F, Fdim7.

111 112 112 A 112 B → 113 114

sub. *p*
E7sus4

115 116 117 118 Tutti

cresc. molto *cresc. molto* *ff* Tutti

119 ORCH. TUTTI 120 121 122

ORCH. TUTTI
sfz Bbm F/A Abm6 Eb/G

123 124 125 126

Gbm6 Db/F Db/F Cb/Eb F7/Cb F7/A Bbm F Bbm
Sub.

(sounding in 3 octaves) 127 128 129 130

(sounding in 3 octaves)
Db⁹/Cb Db⁹ Gb/Bb Cb/Eb

BLOOD IN THE WATER

(11/09: down 1/2)

Rapid, colla voce

1

1-7

7

Lazy swing

8

Fl's.

9-10

2

Gentle Broadway lilt (A little brighter)

11

"Blood in the water"

11-18

8

"Blood in the water"

19-20

21

22

2

TREM. STGS.

pp

23-26 27 (Vln. solo) 27-30

31 **A little faster** 31-37 38 39 "Wrong!"

PIZZ (down to Eb2)

E. GTR 15ma

40 40-45 46 47 **Rit.**

48 **Faster** 48-53 54 55

D7 F13

56 57-59 (to 85)

E13 3

85

85-88

"Say they"

89

(Clar.)

89-95

Vamp - quick cut-off on cue

On cue

101

101-106

"your emotions make you weak"

107

108

(to 164)

164

Tempo di Marcia (still swing 8ths)

165

166

167 168 169

E/F# D⁵/F# F# C/G C⁶/G CMaj⁷/G Am/G

TREM. STGS.

170 171 172

Poco rit. **Slower, but non-rubato** **Rit.**

"All right then"

Db/F E7(b⁵) Eb⁷

CELESTA
(sounds loco)

A^b13 G13 F#13

173 174 175 176

Tentatively (swing 8ths) **poco a poco accel.**

STGS

177 178 179 180

f Eb¹³ G^b13

181 182 183 184

Happily, con moto

f

(time)

221 **Vamp, cut-off on cue**
(Rhythm section) 221-225 226 227 "Let us"

228 "say" **Colla voce** 229 230 231

PIZZ. *p* Bbm11b5 Abm6 Dbm11b5 Bm6

ARCO STG. ATTACK + ELECT GTR (C3 up)

232 233 234 235 236 "All right then:"

Fm11b5 Eb6/Bb E13 sfz Eb7(#11)

237 **Slow Swing 4** 238 *poco a poco accel.* 239 240

TREM. STGS. *pp*

241 242 243 244 **Rit.**

Eb13 AbMaj9 Ab9/C Dbm7

245 **Strut!** 246 247 **poco accel.** 248

Musical notation for measures 245-248. Measure 245: G7, Am11. Measure 246: Bbm6, G7/B. Measure 247: Cm. Measure 248: empty.

249 **Big hard swing** 249-256

Musical notation for measures 249-256, consisting of a whole rest in both staves.

257 **Krupa, baby** 258 259 260 261 **Big Finish!** 262

Musical notation for measures 257-262. Measure 261 includes a "3-OCTAVE STGS." box and a triplet of notes. Measure 262 ends with a D7 chord.

Musical notation for measures 263-266. Measure 263: Bb+/D. Measure 264: Eb6. Measure 265: Gbm Δ7. Measure 266: F13b9.

Musical notation for measures 267-270. Measure 267: Eb6. Measure 268: Gbm Δ7. Measure 269: F13b9. Measure 270: empty.

V.S.



POSITIVE

(11/09: down 1/2)

(in 4)

Funky hi-hat groove
Vamp

"Greek Chorus"

1 **TREM. STGS.**

2 *fp*

3 **FAST ATTACK STGS.**

4

5 6 7

B5 A5 B5 A5 B5 E2/G# A5

8 9 10 11

B5 B7^{sus} C#m11 A/C# Bm11/D Esus F#sus

12 13 14

sfz

V.S.

15 16 17 18

19 20 21

22 23 24

25 26 27

28 29

Chords: D7^{sus}, Em, F², D7^{sus}, B⁵, A⁵, E²/G[#], B⁷^{sus}, C[#]m¹¹, Bm¹¹/D, E^{sus}, F[#]^{sus}, A⁵

30 31 32 33 34

35 36 37 38 39 40

Em F²

D7^{sus} EbMaj⁷ F G

EbMaj⁷ F G

V.S.

41 Vamp (out on 1 or 3)

41 B5 A5 → 44

DISCO STG. FALLOFF

45 *sfz* pitch bend w/LH 46 47 *sfz*

48 49 *sfz* 50

51 *sub. p* 52

53 54 (top notes sound 8vb) STRINGS

Dance break w/whooping

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

55 56 57 58

Chords: Eb² Eb F Gm F/A Gm/B^b Eb Eb F Gm FGm

59 60 61 62

Chords: E F# G#m F#A# G#m/B E D#sus F#5 G#5

63 64

3x only

SUPER MARCATO STRINGS

4

65

65-68

4

Musical notation for measures 65-68. Both the treble and bass staves contain a whole rest, indicating a full-measure rest for both hands.

69

70

71

Dm

E^b2

C7^{sus}

C[#]sus

7

Musical notation for measures 69-71. Measure 69 features a Dm chord in the bass and a melody in the treble. Measure 70 features an E^b2 chord in the bass and a melody in the treble. Measure 71 features a C7^{sus} chord in the bass and a melody in the treble. A 7-measure rest is indicated in both staves starting at the end of measure 71.

72

73

74

Musical notation for measures 72-74. Measure 72 features a melody in the treble and a bass line in the bass. Measure 73 features a melody in the treble and a bass line in the bass. Measure 74 features a melody in the treble and a bass line in the bass.

75

76

77

D[#]m

E²

G[#]m11

Musical notation for measures 75-77. Measure 75 features a melody in the treble and a bass line in the bass. Measure 76 features a D[#]m chord in the bass and a melody in the treble. Measure 77 features an E² chord in the bass and a melody in the treble. A G[#]m11 chord is indicated at the end of measure 77.

78

79

80

detaché

C[#]sus

C[#]

60

Musical notation for measures 78-80. Measure 78 features a melody in the treble and a bass line in the bass, marked with *detaché*. Measure 79 features a melody in the treble and a bass line in the bass. Measure 80 features a melody in the treble and a bass line in the bass, with a 60-measure rest indicated at the end.

81

82

83

84

85

cresc. D#m7 F# A# BMaj7

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

F#5

IRELAND

(11/09: down 1/2)

Colla voce, but not too rubato

1-8 9 "store"
8

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

10 "ENYA" PAD mp C
11 12 13 14 15
Csus4 C5 G5

16 17 18 19 20 21 "See my
Am G7/B C7sus4 F6 C/G G

In 1
mom..."

22 23 24 25 26 27 28 29
C G/B Am C/E F2 F2/A Gsus4 G

30 31 32 *bring out* 33 34 35

Am G/B C7sus4 F F6 F/A

36 37 38 39 40 41

p Gsus4 G Gsus4 G Gsus4 G

42 43 44 45

C G/B Am C/E

46 47 48 49 50 51

F2 F/A Gsus4 G Am G/B

52 *bring out* 53 (*turn page now!*) 54 55

C7sus4 F F6

A little faster

57

UILLEAN PIPES + VLNS w/8va

56 *mp* C⁵ F/C C 58 59

Flowing

"HOLLYWOOD" ANGELIC VOICE PAD (not real) (sounds 8va)

60 *mp* CELLO (Arco/Trem) 61 *n* F 62 Gm 63 Dm *mp*

(bring out)

64 Eb 65 F 66 Bb 67

68 Bbm 69 Bbm⁶ 70 Fm/Ab *n* 71 72-73 2

UILLEAN PIPES C# UP + STGS

75

74 *mf* Gsus⁴ CELLO 75 76 77

78 **Not too fast**

78-81

4

V.S.

82 83 84 VLN. 85

PIZZ

86 87 88 ARCO 89

ARCO

mf

90 91 92 93

94 95 96 97

STGS.

C

G/B

Am

C/E

98 99 100 101

F2

F/A

Gsus4

G

102 103 104 105

Am G/B C7sus4 F

106 107 108 109

TREM. STGS. Dm/F Gsus4 ARCO C STGS. 10

110 111 112 113

f Eb (L.H. sounds loco+8vb) F Gm Dm

114 115 116 117

Eb F Bbsus4 Bb

118 119 120 121 122-123

SOLO ARCO *p* 2

124 Solo 125 126 127

128 129 130 131

HARP Db Ab/C Bbm Db/F

132 133 134 135

Gb2 Gb/Bb Absus4 Ab

136 137 138 139

PIANO mp Bbm Ab/C Db7sus4 Gb

140 141 142 143

Poco rit. Gb6 Gb/Bb Ab7sus4

A Hair Slower

PONTICELLO

144

Musical score for measures 144-147. Treble clef, piano. Chords: Db , Ab/C , Bbm , Db/F . Performance instruction: Solo *sub. p*.

148

Musical score for measures 148-151. Treble clef, piano. Chords: Gb^2 , Gb/Bb , $Absus^4$, Ab .

In 3

**Dictated
Rit.**

152

ARCO

153

154

155

156

157

Musical score for measures 152-157. Treble clef, 3/4 time. Performance instructions: **ARCO**, **MUTED F. HORNS (15vb)**, **CELLO** Cue only Solo. Includes a **Rit.** marking.

158

A tempo or a little slower

159

160

161

162

163

Musical score for measures 158-163. Treble clef, 3/4 time. Performance instructions: **ARCO**, *p*, *pp*.

IRELAND (Reprise)

Tempo di "Ireland" - in 1

Fls.

1-6

6

ARCO

7

8

9

10

p

11

12

13

14

15

16

17

18

mp cresc. poco a poco

B

VIOLAS

CELLI

Safety

19 20 21 22

With passion

23 24 25 26

No rit.

27 28 29 30

31 32 33 34

V.S.

35 36 37 38

ARCO **In 3**

TREM. STRINGS *p* C#7/G# C#7(b5)/G *poco rall.*

Grandly - in 1

ARCO
(w/8vb, 15mb)

39 40 41 42

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

ARCO

43 44 45 46

G G/B (CELLO) 6

Molto rall. - in 3

47 48 49 50

Bm G/B A/C# D7sus4 D7 *sfz* G

In 3 **In 1** (Trem. Stgs. w/8vb +Tri. roll on D5)

50A **TREM. STGS.** 50B 50C 50D 50E

p *f*

Dictated - in 3

In 1

Swing - in 4

50F 50G 51 52 [Tacet al fine]
(Drum fill)

53 Vamp - Swing a la "So What?"

53-60
8

61 Cutoff on cue

61-68 69

Tempo di "Serious"

TACET - K1 solo

70 71 72 73
Db Eb Fm Ab²/C Db Eb Ab² Ab²/C

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

74 75 76 77 2nd x
Db Eb Fm Ab²/C Db Eb Ab 1st x

SERIOUS (Reprise)

(11/09: down 1/2)

Gentle slow jam

1-4

4

5 (Vocal) 5-12 (+Tri.) 13-16

8 4

ARCO STRINGS (G1-D2)/
STGS. loco/ACOUSTIC GTR.
(add STGS. 8vb, D4 up)

17 18 19 20

mp

21 22 23 24

8va

Attacca

PARTY MUSIC

TACET

CUE: [K1, Gtr, Bs, Drs, Perc. only]
ATTACCA from "Serious (Reprise)"
Quiet half-time groove

1 2 3 4

60 w/Gtr.

RHODES *pp*

G A Bm G A D

Drs: 1/2-time (Sn. on '3') w/Bs, Congas

5 6 7 8

E F# G#m E F# B

9 10 11 12

Vamp, cut on cue

ELLE: "Warner, I'm completely cognizant of both of those facts." [OUT]

(Gtr. out)

Db Eb Fm Db Eb Ab

13 14 15

ELLE: "...Are you actually calling Gloria Steinem a skank?"
ENID: "WHO's calling Gloria Steinem a skank!?!"
ELLE: "She is!" (GO)

Dub/Reggaeton

+Gtr. ^

ff (Congas - cue only) F#m

Segue as one

PARTY MUSIC
TACET

V.S.
>>>

10/10/10

(10/10/10)

CHIP ON MY SHOULDER (Part 1)

(9/16/08 152 hit on 2)
(9/17/08 rev. 126 - 135 RH)
(9/20/08 rev. 42 - 27)

Flowing

1 2 3 4

E.P. AND WARM PAD *p* B \flat Maj 7 B \flat Maj 7 /A

5 6 7

A \flat 2 A \flat /C B \flat /D

8 **Colla voce, slow** **poco a poco accel.**

8-10 11-12

3 2

V.S.

13

14

15

Accel.

STRINGS (*loco+8vb*)

CELLI SECTION

16

In 2, with urgency

17

18

mp
E

B/D#

C#m

19

20

21

22

23

"You came"

A

E

B/D#

Dsus2

24

Dictated

25

26

27

PIZZ.
STGS.

p
C/E

F2

28

29

30

31

"Malibu?"

Bb

F2

3. CHIP ON MY SHOULDER
(Part 1)

"Well, why'd
you come?"

32 33 34 35 36 37 //

C/E F2 B \flat F2 //

38 **Andantino, with a pulse**

38-41

4

V.S.

42

42-45

4

ELECTRIC GTR (slightly dirty)

46-47

48

49

2

PIZZ

Bbm

50

51

52

53

54

55

D/F#

G2

C2

G2

56

CALIFORNIA-ISH E.P.

Solo

57

58

8va

59

p

PIZZ (8va)

60

61

62

63

WARM PAD

p Eb/G

Ab2

Bb7sus4

Cm7

64 65 66 67

64 65 66 67

E \flat /G A \flat ² B \flat 7sus⁴

68 69 70-71

68 69 70-71

E/G \sharp A² 2

72 73 74-75

"You might wanna get one as well"

72 73 74-75

F \sharp m⁷ F \sharp m⁷ F \sharp m⁷ D² F \sharp m C \sharp m A B7sus⁴ 2

76 77 78 79

Vamp

CELESTE E.P.

Solo

PIZZ (8va)

76 77 78 79

Vamp

CELESTE E.P.

Solo

PIZZ (8va)

G/B G/C G/D

Vamp (Vocal last X)

80-81

Vamp (Vocal last X)

80-81

2

V.S.

A little faster

82

83

84

85

WARM PAD D/F# G² G² G²

86

87

88

89

C² G² ARCO LH

90

91

92

93

E^b/G pp A^b² A^b²

TREM. STGS. (15vb)

94

95

96

97

D^b² pp

98

With more energy

99

100

101

ROCK STGS. E/G# A² B⁷ sus⁴ C#m⁷

102 103 104 105

Musical notation for measures 102-105. Treble clef, key signature of three sharps (F#, C#, G#). Bass clef with chords E/G#, A², and B7sus⁴.

106 107 108 109

Musical notation for measures 106-109. Treble clef. Bass clef with chords F/A, B^b₂, G²/B, A²/C[#], and Dm.

110 **STGS. (8va+loco+8vb)** "Little Miss 'Woods comma Elle" 112-113

Musical notation for measures 110-113. Treble clef with melodic line and slurs. Bass clef with chords Gm⁷, F/A, B^b, E^b₂, Gm, D, B^bMaj⁷, and C7sus⁴. A "2" indicates a second ending.

114 115 116 117 **ARCO**

Musical notation for measures 114-117. Treble clef with notes. Bass clef with notes and a "PIZZ (15ma)" instruction. A "2" is present above measure 117.

118-119

Musical notation for measures 118-119. Treble and bass clefs with notes and a "2" indicating a second ending.

"you know, this"

120 **Vamp - cut off on cue** 121 122 123 **MICRO BELLS (8vb)** 124 **Slowly** (to 126)

126 "vanity's real picturesque" 127 128 129

PIZZ *mp*

130 131 132 133

134 135 136 137 138-139 140

cresc. *sfz* 2 **ARCO STGS.** Eno3

141 **TREM. (8vb)** 142 143 144 **ARCO**

C/D G/D Gm/D D

145

146

147

no trem.

148

E \flat 7sus4

A \flat /E \flat

E \flat 7sus(b9)

E \flat

ARCO

149

With more energy

150

151

152

E/G \sharp

A²

PIZZ

153

154

155

156

E/G \sharp

A²

Bsus⁴

157

158

159

160

F/A

B \flat ²

G²/B

A²/C \sharp

161

STGS (sounding with 8va)

162

"Been reading it hard, I can tell"

163-164

Gm⁷ F/A B \flat E \flat ²

Gm/D \flat B \flat Maj⁷ C7sus⁴

2

V.S.

(Part 1)

165 **HARMONIC** 166 167 168

8va --- 1

PIZZ (8vb)

169 170 171 172

Db/Cb Gb²/Bb Gbm/Bbb Db²/Ab

173 174 175 176

Cb/Eb Db/F Cb/Gb Cb/Eb Db/F Cb/Gb

177 177-180 181 182 183 184

4x 4 **PIZZ.**

Vamp 185-186 **Safety (vox last x)** 187 "I pre-"

2 2/4

188 "-dict" 189 190 191

MARCATO STRINGS *mp* Ebm7 Db/F Gb² Db/Ab

192 193 194 195

Ebm7 Db/F Gb² Db/Ab

196 197 198 199

PIZZ *detache*

200 201 202 203 (to 222)

D2 A2 E²

222-223

2

224

225 226 227

FR. HORN (8va)

228

229 230 231

CHIME

**Immediate Segue to Chip
on My Shoulder Part 2**

CHIP ON MY SHOULDER (Part 2)

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

[Tacet until m.43]

Tempo continues
Vamp

1-4

4

(Oboe, Bassoon)

5-8

4

9-12

4

13

13-16

4

17-20

4

Vamp (quick cut-off on cue)

21-24

25

26 (K2) "I don't..."

Slower
4x (vocals last x)

4

27

Slowly, colla voce

28

29

30

PIZZ.
STGS.

D/F#

G²

31

32

33

34

C²

G²

Bm

35

"hardly my business to say..."

36

37

38

39

40-41

42

2

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

43 **TREM STGS/Sounding w/octave lower**

pp

PIZZ + ELECT GTR (15ma)

44 45 46

Accel.

47 *mf* C/D 48 G/D 49 Gm/D 50 D7 *sfz*

ARCO + ELECT GTR (15ma)

51 **With intensity** 52 53 54

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

55 56 57 58

B/D# E F#

MARCATO STRINGS

59 **TREM STRINGS sounding w/octave lower** 60

(no rest) V.S.

61 62 63 64

(no trem.)

ARCO w/8vb

Dm7 C/E F B \flat 2

Dm/A F G7sus

65 66-67 68

2

69 70 71 72

TREM. w/8vb

D \flat /F

73 74 75 76 77

C \sharp (no3)

78 79 80 81

(add lower octave in programming)

C \sharp 7 A \sharp 7 G7 E7 B7 \sharp 9 C \sharp 7 \sharp 9

82

Freely

Musical score for measures 82-88. Treble clef, 4/4 time. Chords: $A\flat 7^{sus}$, $A\flat 7$, $D\flat 7^{sus}$, $D\flat 9$, $G\flat 7^{sus}$, $E\flat 7\flat 5/G$. Performance instructions: SUBTLE E.P. w/PAD, *pp*.

Slower (Fl. solo)

89

Musical score for measures 89-92. Treble clef, 4/4 time. Performance instructions: *pp*, MUTED TREM. STG. HARMONICS.

93

94

95

96

(to 101)

Musical score for measures 93-96. Treble clef, 4/4 time. Performance instructions: TREM. STGS. non harmonics, NON TREM. NON VIB.

Allegro

Vamp (quick cut-off on cue)

101

102

103

104

105

106

Musical score for measures 101-106. Treble clef, 4/4 time. Performance instructions: PIZZ. STGS., *pp*, *ff*.

V.S.

107 108 109 110

fp TREMOLO STRINGS

B/D# C#m7

111 112 113 114

Accel.

D/F# Em7

115 116 117 118 123

Tempo I

Vamp

4x (vocals last x)

pp HARP

p D/F# PIZZ STGS (8vb)

124 (Gtr, Vocal) 124-131

8

V.S.

132 **A tempo** 133 134 135

ARCO STGS

136 137 138 139

F/A B \flat 2 G²/B A²/C# Dm11 Dm

140 141 142 143

144 145 146 147

148 149 150 151

152 153 154 155

(sounds with octave lower and two octaves lower)

3 OCTAVE STRINGS

F F/A B \flat B \flat /D E \flat 2 B \flat /D B \flat C7^{sus}

156 157 158 159

F F/A B \flat B \flat /D E \flat 2 B \flat /D B \flat C7^{sus}

160 161 162 163

ARCO

F F/A B \flat B \flat /D E \flat 2 B \flat /D B \flat C7^{sus}

164 165-166 167

E \flat B \flat Maj7/C 2 F2

RUN RUFUS RUN/ELLE REFLECTS

Triumphant, romantic

STRINGS
(sounding *f*
loco+8vb)

1 2 3 4 5 6 7 8 9 10 11 12 13 14

(no octave doubling
in patch here)

mp dim.

Detailed description: This section of the score is for strings, sounding *f* (loco+8vb). It consists of 14 measures. The music is in 3/4 time. The upper staff (treble clef) features a melodic line with slurs and accents, while the lower staff (bass clef) provides a harmonic accompaniment. Measure 12 includes a specific instruction: "(no octave doubling in patch here)". The dynamics are marked *mp dim.* starting at measure 8.

Vamp - Cut off on cue

15 16 17 18

Detailed description: This section is a vamp, consisting of 4 measures (15-18). It is marked "Vamp - Cut off on cue". The music is in 3/4 time. The upper staff (treble clef) has a melodic line, and the lower staff (bass clef) has a harmonic accompaniment. The section ends with a double bar line and a repeat sign.

19 "Wait... was that" 20 "Law?" 20-21 22-23

Freely - in 1 **In 4**

(Glock)

2 2

24 **Accel.** 25 **(cut off on cue)** 26 27 **(dialogue)**

SO MUCH BETTER

"happiest day of my life"

"All of this time"

A

STRINGS - *sfz-pp*
pont., non trem.

TREM. STGS.
sounds 8va pp

2

Poco rubato
(+Saxes)

(1)

(4)

6

(8)

V.S.
(L.H. play)

10 (TREM STGS.) 11 12 13

CELO (sounding 8va)

Solo

mp

14 15 16 17 *sfz* \wedge "2 - 3 - 4"

1980's DANCE ORCH. HIT PERCUS-SIVE E.P.

Solo

n.

18 19 20 21

Bbsus Eb7 Ab⁶ Fm⁹

22 23 24 25 \wedge

Gsus Cm G/D Cm/Eb E A⁺⁴

26 27 28 29

Bsus E7 A

Musical score for measures 30-33. The score is written for a grand piano with treble and bass clefs. The key signature has three sharps (F#, C#, G#). Measure 30-32 is marked with a bracket and the number '3'. Measure 33 is marked with a bracket and the number '33'. A dynamic marking 'sfz' is present in measure 33. A box containing the text '1980's ORCH. HIT' is placed above the staff in measure 33. An accent mark (^) is placed above the staff in measure 33. The score ends with a double bar line and repeat signs.

Musical score for measures 34-41. The score is written for a grand piano with treble and bass clefs. The key signature has two flats (Bb, Eb). Measure 34 is marked with a bracket and the number '34'. Measure 34-41 is marked with a bracket and the number '8'. The score ends with a double bar line and repeat signs.

V.S.

42

ARCO STGS. *mf*

43 44 45

46 47 48 49

poco

G \flat /B \flat C \flat C \circ 7 F \flat G \flat /F \flat F \flat (Fast Stgs.) A \flat

TREM/FAST STGS. (trem.)

50 51 52 53

(trem.)

B \flat sus B \flat E \flat sus E \flat 7 A \flat sus A \flat Fm 9

54 55 56 57

G Cm G7 Cm G Cm B-3 A Maj 9

58 59 60 61

A Bsus (Leslie on) B E7 sus E7 Asus A F \sharp m 9

CLEAN EL. GTR. (sounding 8va)

62 63 (B-3) 64 65

STRINGS w/8vb
L.H.

G#sus G# C#m F#9sus

9

66 67 68

mf

ARCO loco up to C#3/
ARCO w/8va/
TREM w/8vb C5 up

B/E Bsus

69 70 71

F# C# B C# E/A B/E Bsus F# C# B C#

72 73-75

f B9 3

V.S.

76 77 78 79

B-3 *mp* G^{add9}/B B^bMaj7 (Turn on Leslie...) D^{add9}/A *mf* *p*

80

sfz MARCATO STRINGS (sounds loco+8vb) $Dsus$ $Gsus$

83 84 85 86-87

(sounds loco) 8 84 *tr* 85 $F^\#m$ Bm $A^\#$ 2

88 89 90

ARCO A^bMaj7 $B7sus$ B^b7 E^b7sus A^b

91-93

3

94 94-96 97

3

ARCO D2/
 TREM G#2 8va+15ma/
 ARCO w/8vb

F#m⁹
mf

98 99 100 (trem.) (ord) 101

C#m
G#

G#/B# C#m

G#/D# C#m/E

ARCO 8va G2/ARCO/
 A#4 ARCO w/8vb

102 103 104 105 loco

8va

CELLO 8vb

C7sus

Fsus

F

Bbsus

Bb

Gm⁷

106 107 108 109

Asus

A Dm

sfz furioso
G⁷

110 111 112 113 114

Gm/Bb

TREM C3/
 TREM w/8vb

cresc.

115-116

Musical notation for measures 115-116. The grand staff features a fermata over the entire passage. The number '2' is centered between the staves.

Musical notation for measures 117-120. Measure 117 includes a box labeled 'TREM. STGS.'. Chord symbols are provided below the staff: Db, AbMaj7, Db/Eb, Bbsus, F, Eb, F, Db, AbMaj7, Db/Eb, Bbsus, F, Eb, F. Measure 120 has a '(4)' above the Bbsus chord.

Musical notation for measures 121-123. Measure 121 includes a box labeled 'MARCATO w/8vb'. Measure 123 includes a box labeled 'MARCATO' and a dynamic marking 'ff'. Chord symbols are provided below the staff: Db, AbMaj7, Db/Eb, Bbsus, F, Db, Eb, F.

End of Act One

ENTR'ACTE

Driving rock (in 4)

1-2

2

MARCATO STRINGS
(sounds loco+8vb) *sfz*

4

5

6

7

(sounds loco)

Ebsus Absus

7

8

9-10

(programmed trill)
tr

2

G/B Cm

Red.

11

12

13

14-16

STRINGS (sounds loco)

AMaj7 B7sus4 B7 E7sus A

3

17

17-19

20

(trem.)

3

STRINGS in octaves *mf*
Gm9

V.S.

21 (ord) 22 (trem.) 23 (ord) 24

Dm A A/C# Dm A7 Dm A Dm B5

ELEC. GTR. 15ma

25 8va 26 27 28

B Maj7 C#7sus P.M. F#sus F# Bsus B G#m7

29 30 31

A#sus A# D#m A#7 D#m G#sus

32 33 34 35

bring out sfz furioso G#7 G#m C#7sus C#7 G#m7 cresc.

cresc.

36 37 38 39 (Drums)

New tempo

C#7sus C#7 fp D/C#

Segue as one

WHIPPED INTO SHAPE

9/20/08 m. 51, 63, 74, 116, 118)

Big Fat Commercial Pop Funk

→ 3

4-6

(1x only)

sfz

3

B \flat ORCH "HIT"

7

"Do you want an easy miracle?"

7-13

14

7

ANOTHER WHOOSH

15

"Whipped Into Shape"

16-18

3

3

19-21

22

3

f

RECORD-SCRATCHING

23

24-26

27

(to 30)

ORCH HIT

3

PIZZ

sfz Bbm

RECORD

BASSOON (8va)

"Aw! Why'd you pause it?"

"We have a lot to cover."

Chamber-music feel

30

ARCO B3 + up

31

32

33

p

34

35

36

37

38

p

CELESTE (Sounding where written)

a tiny bit Tchaikovsky

39

40

41

mp D7 Gm/D A/D D D7 Gm/D

Rock feel

Big Fat Commercial Pop Funk

42 **E.P. & LITE PAD** *mp* **A/D** **M.1 WHOOSH** 43 **"...more than just a workout"** 44 44-50 51 **ANOTHER WHOOSH**

52 53 54 55 **DANCE HIT**

57 58 59 **"BRASSY" SYNTH.** *f* **RECORD-SCRATCHING**

60 (Cheers, whoops, hubbub) **ORCH HIT** 61-62 2 **RECORD** 63 **E.P. & LITE PAD** *8va*

V.S.

64

Chamber-music feel

ARCO STGS.

65

66

67

68

BASSOON

mp

p

69

69

70

71

p

sfz

p

72

72

73

74

sfz

75

75

76

77

78

79

mf-p

MUTED TREM/ARCO (C3 down)

80

80

81

82

PIZZ.

sfz

PIZZ.

CELLO Non Trem

+BASSOON F#1

Slight lift, back to rock feel

(Hi-hat, Gtr. 2 only)

83

83-88

(to 93)

Musical notation for keyboard part 3, measures 83-88. The notation shows a grand staff with treble and bass clefs. A large number '6' is centered between the staves. There are horizontal lines above and below the staves, likely indicating a sustained chord or effect.

V.S.

93

94 8

95

STRINGS *mp*

96

97

98 8

SYNTH STGS w/8va

99

100

101

102

mf Ebm/Bb Gb/Bb Fb/Bb

Ebm/Bb Gb/Bb Fb/Bb

5

5

STGS. + PNO.

103

104

105

106

Cm/G Ab/G Db/G G7

Cm/G Ab/G Db/G G7

5

107

108 109 110

TREM w/8vb

Bm/F#

ARCO w/8vb

111

112

STGS w/8vb + DIST ELECT GTR/
STGS w/8va + DIST. ELEC. 8va

113

Rall.

114 Slower

115

116 117 118

Pesante

SHARP- ATTACK STRING

119

120

121-122

Faster here

2

Big Funk Rock - Brighter 4

123 **TREM. STRINGS**

124 125 126 127 128 129 130

ARCO

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

GTR (sounding 8va)

3 OCTAVE MARCATO STGS.
(Sounding col Vln/Vla/Vc.)

131-133 134

3

ff **RECORD SCRATCH**

HUGE LOW BRASS BUTTON

DELTA NU NU NU

13

TACET

OFF TO DEPARTMENT STORE

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

Musical notation for measures 1-4. The score is in 4/4 time. The right hand starts with a treble clef and a key signature of one flat (B-flat). The left hand starts with a bass clef and a key signature of one flat. A box labeled 'PIZZ. STGS.' is placed over the first measure. Dynamics include *p* and *pp*. Measure numbers 1, 2, 3, and 4 are indicated above the staff.

Musical notation for measures 5-8. The right hand changes to a 3/4 time signature. The left hand remains in 4/4 time. The key signature changes to two sharps (F# and C#). Measure numbers 5, 6, 7, and 8 are indicated above the staff.

Musical notation for measures 9-12. The right hand changes to a 4/4 time signature. The left hand remains in 4/4 time. The key signature remains two sharps. Measure numbers 9, 10, 11, and 12 are indicated above the staff.

Musical notation for measures 13-16. The right hand changes to a 3/4 time signature. The left hand remains in 4/4 time. The key signature remains two sharps. Measure numbers 13, 14, 15, and 16 are indicated above the staff.

Musical notation for measures 17-21. The right hand changes to a 3/4 time signature. The left hand remains in 4/4 time. The key signature remains two sharps. Measure numbers 17, 18, 19, 20, and 21 are indicated above the staff. The piece concludes with a double bar line and a fermata.

On cutoff, advance to m. 22

22 Dialogue

23 STGS 15mb 1/2-step trill

24

STGS.

p

mf

8^{vb}

Segue as one

TAKE IT LIKE A MAN

Freely, dictated

Musical score for measures 1-4. The score is for a grand piano. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The music is marked *pp* (pianissimo). A box labeled "TREM. STRINGS - sordino" is placed above the bass staff. The score consists of two staves: a treble staff and a bass staff. The treble staff has a melodic line with a slur over measures 1-4. The bass staff has a bass line with a slur over measures 1-4. Measure numbers 1, 2, 3, and 4 are indicated above the treble staff.

Musical score for measures 5-10. The score is for a grand piano. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked "Andante - in 2". The score consists of two staves: a treble staff and a bass staff. Both staves have a long horizontal line indicating a sustained chord or texture. Measure numbers 5-10 are indicated above the treble staff, and a large number "6" is centered between the staves.

Musical score for measures 11-14. The score is for a grand piano. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The score consists of two staves: a treble staff and a bass staff. Measure 11 is marked with a box "WARM PAD" and a chord symbol "Bm/D". Measure 12 is marked "Vamp" and has a repeat sign. Measure 13 is marked "(+Cl.1, Tpt.1)". Measure 14 is marked with a large number "2". The bass staff has a note with a "pizz." (pizzicato) marking and "(pizz. on D2)" below it. Measure numbers 11, 12, 13-14 are indicated above the treble staff.

V.S.

15

Più mosso

16

17

18

(CELLO C2 and below)

19

20

21

Accel.

22

23

24

pizz.

mp

pp

Moderato

25

26

27

28

WARM PAD
& STRINGS
(E3 and up)

mp

29

30

31

32

PAD

PAD &
STRINGS

CLEAN ELEC. GTR.

STRINGS (trem)

8va----- | 35 loco | 36 (ord)

33 34 35 36

B \flat F/A G7sus4 F E \flat C

p

"Lift"

37 38 39 40

Safety

41 42 43 44

(trem)

fp

(ord)

45 46 47 48

49 50 51 52

(C#2 - 8va & 15ma)

V.S.

53 54

Musical notation for measures 53 and 54. The piece is in G major (one sharp). Measure 53 features a treble clef with a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass clef has a sequence of eighth notes: G3, A3, B3, C4, B3, A3, G3. Measure 54 continues with similar eighth notes in both staves, ending with a quarter rest in the bass clef.

55 56 57 58

Musical notation for measures 55 through 58. Measure 55 is marked with a forte *f* dynamic. Measures 55, 56, and 57 feature a treble clef with a sustained chord of G4, B4, and D5. The bass clef has a sustained chord of G3, B2, and D3. Measure 58 features a treble clef with a quarter note G4 and a half note B4, while the bass clef has a quarter note G3 and a half note B2.

59 60 61

Musical notation for measures 59 through 61. Measure 59 has a treble clef with a sustained chord of G4, B4, and D5. Measure 60 features a treble clef with a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. Measure 61 has a treble clef with a sustained chord of G4, B4, and D5, and a bass clef with a sustained chord of G3, B2, and D3. A *mf* dynamic marking is present in measure 61.

Poco accel.

62 63 64

Musical notation for measures 62 through 64. Measure 62 has a treble clef with a sustained chord of G4, B4, and D5. Measure 63 features a treble clef with a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. Measure 64 has a treble clef with a sustained chord of G4, B4, and D5. A *8va* marking is present above measure 63. A **TREM.** box is located below measure 63. A dashed line indicates an octave shift from measure 63 to 64.

Più mosso

65 66 67 68

Musical notation for measures 65 through 68. Measure 65 is marked with a *loco* marking. The bass clef has a sequence of eighth notes: G3, A3, B3, C4, B3, A3, G3. Chords are indicated below the bass line: Db(b5) for measures 65-66, Ab/C for measures 66-67, Db(b5) for measure 67, Ab/C for measure 68, and Fm for measure 68.

69 *60* 70 71 (trem) (ord) 72

p *pizz.* *Sub*

73 *pizz. (sounds 15mb)* 74 75 76

mf *mp* *arco* *loco* *Sub*

77 *arco* 78 79

loco *p* *arco* *Sub*

80 81

Sub

82 **Dictated** 82-83 **In 2** 84-88

2 **5**

SOLO STRINGS

89 *pp* 90 91 92 93

Musical score for Solo Strings, measures 89-93. Treble clef, piano (*pp*). The melody consists of a series of eighth and quarter notes, with a fermata over the final note in measure 93.

STRINGS

94 95 96 97 *fp*

Musical score for Strings, measures 94-97. Treble clef, fortissimo piano (*fp*). The melody features a series of eighth notes with accents, followed by a descending line.

VIOLIN

98 Bowed 99 Slight rall. Separate bows

Musical score for Violin, measures 98-99. Treble clef, Bowed. Measure 98 is marked "Bowed". Measure 99 is marked "Slight rall. Separate bows". The score shows a series of sixteenth-note patterns with accents.

SAMPLED HARP GLISS.

(sounding G \flat diatonic)

A tempo

100 ARCO (8va+loco) *f* 101 102 103

Musical score for ArCO (8va+loco), measures 100-103. Treble clef, fortissimo (*f*). Measure 100 is marked "ARCO (8va+loco)". The score shows a series of eighth notes with accents.

Subito p but no rit.

104 105 106 ARCO 107 *poco* *sub. p*

Musical score for ArCO, measures 104-107. Treble clef, ARCO. Measure 106 is marked "ARCO". Measure 105 is marked "poco". Measure 107 is marked "sub. p". The score shows a series of eighth notes with accents.

Accel.

MARCATO STRINGS

108 109 110 111 112

mf

In 4

113 114 115

fp

116

TREMOLO (w/8vb)

Rock!(bright)

117 118 119

GTR. (w/distorted 8va) aggressive

ff

120 121 122 (ord) 123

ARCO (w/8vb)

sfz

KYLE THE MAGNIFICENT

Heavy funk shuffle (swing the 16ths)

PLAY VIBES

(slow motor)

1 Brass 1A

(to m. 2)

2 3 4 (VIBES) 5

Cue only

6 7 7A (Dialogue) 8 (Brass) 9 (Dialogue)

Vamp, cut off on cue

10 11 12 (Dialogue) 13 (Triangle)

Cue only

VIBES (D3-E4)PIZZ. (F#3-E4)
(E4 Pizz. mapped sounding D3)

14

15

Cue only

16

(Brass)

17

18

ELEC. GTR.
(slightly dirty)

STRING TRILL
(whole step)

19

(Dialogue)

20

21

(Dialogue)

22

(still Elec. Guitar)

BEND AND SNAP

(9/16/08 mm. 11, 13, 30, 32)

Moderato pesante
Play 3x

"Look at my" 3

1 2 4 5

BRASS
F#5
Cue only
E5 F#5

6 7 8 9 10

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

11 12 13 14

fp
fp

15 16 17

p
F9
Am6/E
Eb9
D9
B7#5

18 19 20

E7#9 Am7 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 2

30 31 32 33

fp *fp*

34 35 36 37

p F9 Am6/E Eb9 D9 B7#9 #5 B7#9 #5

38 38-39 40 41

2 F9 *sfz* F#9 *sfz*

42 42-43 44 → 48

2 G9 *sfz* Ab7#9 *sfz*

49 49-50

2

51 52 53

C13#11 B7#9 C13#11

54 55 56

B7#9 C13#11 B7#9

56 A

56 A - 56 B, 57

V.S.

"Damn!"

Slower tempo

"Hey, wait a..."

72

(1)

73

58

59

Musical notation for measures 58-73. The score is in treble and bass clefs. Measure 58 starts with a treble clef and a key signature of two sharps (F# and C#). The bass line has a key signature of two sharps. Measure 59 has a treble clef and a key signature of two sharps. Measure 72 has a treble clef and a key signature of two flats (Bb and Eb). Measure 73 has a treble clef and a key signature of two flats. Chord labels Eb5 and F5 are present in measures 72 and 73.

74

75

76

(5)

77

Musical notation for measures 74-77. The score is in treble and bass clefs. Measure 74 has a treble clef and a key signature of two flats. Measure 75 has a treble clef and a key signature of two flats. Measure 76 has a treble clef and a key signature of two flats. Measure 77 has a treble clef and a key signature of two flats. Chord labels Eb5 and F5 are present in measures 74, 75, 76, and 77.

78

(7)

79

80

81

Musical notation for measures 78-81. The score is in treble and bass clefs. Measure 78 has a treble clef and a key signature of two flats. Measure 79 has a treble clef and a key signature of two flats. Measure 80 has a treble clef and a key signature of two flats. Measure 81 has a treble clef and a key signature of two flats. Chord labels Eb5 F5, Ab7 Bb7, and C7 Db7 are present in measures 78, 79, 80, and 81.

82

83

84

Musical notation for measures 82-84. The score is in treble and bass clefs. Measure 82 has a treble clef and a key signature of two flats. Measure 83 has a treble clef and a key signature of two flats. Measure 84 has a treble clef and a key signature of two flats. Chord labels Db7 D7, Eb7#9, and E7#9 are present in measures 82, 83, and 84.

85

86

87

88

Musical notation for measures 85-88. The score is in treble and bass clefs. Measure 85 has a treble clef and a key signature of two sharps. Measure 86 has a treble clef and a key signature of two sharps. Measure 87 has a treble clef and a key signature of two sharps. Measure 88 has a treble clef and a key signature of two sharps. Chord labels A7 and D7 are present in measures 85, 86, 87, and 88.

89 90 91 92 93

F9 Am⁶/E E^b9 D9 B7^b9 #5 B5 F5

E. GTR (8va)

94 95 96 97

BRASS 8vb B5 E7#9

98 99 100 101

BRASS + GTR (C3 down)

102 103 104

(do not ritard) Dictated "Oh, crap."

105 106 107 108

BRASS + GTR (C3 down 8va)

TO THE COURTROOM

With pomp, in 2

MARCATO STRINGS

1 *ff* E⁷/G[#] E⁷ E⁷/D 2 Am/C E⁷/B Am. 3 *sim.* D⁷/F[#] D⁷ D⁷/C

Musical score for Marcato Strings, measures 1-3. Treble and bass staves with chords and dynamics.

4 G/B D/A G 5 E⁷/G[#] E⁷ E⁷/D 6 Am/C E⁷/B Am /G[#]

Musical score for Marcato Strings, measures 4-6. Treble and bass staves with chords and dynamics.

7 CELLOS (8vb) 8 9-10 11 12 *mp* BSN/PIZZ 2

Musical score for Cellos (8vb), measures 7-12. Treble and bass staves with dynamics and articulation.

13-14 15 16 17 18 19 2

Musical score for Cellos (8vb), measures 13-19. Treble and bass staves with dynamics and articulation.

Keyboard 3

Legally Blonde
(London)

15A

DAY THREE OF THE TRIAL

Tempo di nightly news

Musical score for 'DAY THREE OF THE TRIAL'. The score is in 4/4 time and features two staves: STRINGS (top) and RHODES (bottom). The tempo is 'Tempo di nightly news'. The piece is marked with a dynamic of *mp*. The score includes a '4x's' section and a 'Vamp' section. The '4x's' section consists of a four-measure phrase. The 'Vamp' section consists of a two-measure phrase that is repeated three times, indicated by a '3' above the staff. The score ends with a final chord marked with an accent (^).

Keyboard 3

Legally Blonde
Tour

15B

Dictated

LOVERS!

Musical score for 'LOVERS!'. The score is in 2/4 time and features two staves: ATTACK STRINGS (top) and an unlabeled bottom staff. The piece is marked with a dynamic of *ff*. The score includes a '1' above the first measure, indicating a first ending. The score ends with a final chord marked with an accent (^).

Keyboard 3

Legally Blonde
Tour

15C

ELLE'S CELL PHONE

(Sound Cue)

[TACET]

Keyboard 3

Legally Blonde
Tour

15D

HEY THERE, SEXY!

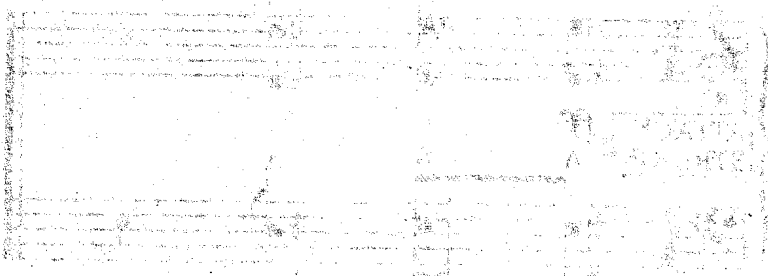
Dictated

Musical score for 'HEY THERE, SEXY!'. The score is in 2/4 time and features two staves: PIZZ. STGS. (top) and an unlabeled bottom staff. The piece is marked with a dynamic of *sfz*. The score includes a '1' above the first measure, indicating a first ending. The score is divided into three measures, each ending with a double bar line (//). The first measure is marked with a '2' above the staff, the second with a '3' above the staff, and the third with a '4' above the staff. The score ends with a final chord marked with an accent (^).

SAINT MARY'S HOSPITAL

V.S.

>>>



LETTER'S CREDIT PHONE

(SOUND ONE)

(TELETYPE)

HEALTH CARE SERVICES

GAY OR EUROPEAN

(9/20/08 m. 174)

Tarantella - in 2

PIZZ. STGS. *f* C#m G#7 C#m C#m G#+7(b9) C#m C#m G#+7(b9) C#m

7 C#m G#7/D# 8 C#m/E C#7/E# 9 F#m C#7/G# 10 F#m/A

11 F#m F#m7/E 12 B9/D# 13 E/G# E 14 A/C#

15 D/F# D 16 G#7 17-18 2

Detailed description: This is a piano score for a piece titled 'Gay or European' (Tarantella - in 2). The score is in 2/4 time and features a key signature of three sharps (F#, C#, G#). The music is written for piano with a pizzicato and staccato (PIZZ. STGS.) instruction. The score is divided into measures 1 through 18. Measures 1-6 are marked with a forte (*f*) dynamic, while measures 3-6 are also marked with a piano (*p*) dynamic. The score includes various chords and chord voicings, such as C#m, G#7, C#m/E, C#7/E#, F#m, C#7/G#, F#m/A, B9/D#, E/G#, E, A/C#, D/F#, D, and G#7. A repeat sign with a first ending bracket is present at the end of measures 17-18, with a '2' indicating a second ending. Measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, and 17-18 are indicated above the staff. A box containing the number '3' is placed above measure 3.

V.S.

19 20 21 22

TREM.

23 24 25 26

ARCO VIOLINS & VIOLAS

27 28 29 30

F#m F#m7/E B9/D# E/G# E A/C#

31 32 33 34

D/F# G#7/B# C#m C#m7/B A#m7(b5) F#9

CELLI & BASSES (sounds w/octave lower)

35 36 37 38 "Ohhh..."

B7sus4 B7 sfz E

ATTACK STRINGS

Accel.

Dictated

In 4

39 40 41 42 43 44

PIZZ *p* *mp* B \flat F/A C 9 /G F CELLI

Polka allegretto
(not too fast)

45 46 47 48

mf B \flat F E \flat 7(b5) D7 (CELLI)

49 50 51 52

G7 C7 PIZZ. PIZZ.

53 54 55 56

ARCO B \flat F F F

57 58 59 60

Gm7 C13 F6 F6

61 62 63 64

B \flat F Am/E Am7(\flat 5)/E \flat D7

65 66 67 68

PIZZ ARCO STRINGS

p Gm7 F/A Gm7 C7 E \flat 7(\flat 9) *mf* D7 \flat 13

69 70 71 72

f

73 Tarantella 74 75 76

PIZZ.

pp

77 78 79 80

ARCO STRINGS

pp Dm Dm/F Gm DMaj/A Gm/B \flat

ARCO VIOLINS & VIOLAS

81 82 83 84 85 86

Gm Gm⁷/F C⁹/E F/A F B^b/D E^b/G A⁷/C[#]

TREM. STRINGS

87 88 89 90

mf-*p*
A⁷(^b9) G[#]dim/A A dim B^bdim/A Bdim/A Cdim/A C[#]dim/A Ddim/A

Molto Rit.

91 92 93 94

E^o7/A F E F

ATTACK
CELLI & BASSES

V.S.

95 Polka!

95 96 97 98

STRINGS (w/8vb)
STRINGS

99 100 101 102

103 104 105 106

STRINGS
Bb F Cm/Eb D7

107 108 109 110

111 112 113 114

Bb F

3 3

115 116 117 118

Gm7 C13 F

119 120 121 122

B \flat F Am/E Am7(\flat 5)/E \flat D7

123 124 125 126

PIZZ. *p* Gm7 C/E F/A B \flat /D Gm7 C7 E \flat 7(\flat 9) ARCO D7 \flat 13

127 128 129 130 131 "Wait a minute!"

(sounding in octaves) Gm

132

133

134

135

136

137

PIZZ. *p*

138

139

140

141

142

143

144

145

146

Vamp (cutoff on cue)

147

148

149

150

151

152

"...Carlos is my 'best' friend."

Dictated

ATTACK STRINGS

sfz

C Maj

sfz

D \flat Maj

Tempo - in 2

TREM. STRINGS

153

154

155

156

Rit.

2 OCTAVE STRINGS (sounding w/octave lower)

fp G7 F \sharp 7/G

G7 F \sharp 7(b9)/G

F/G Em/G F/G F \sharp 7/G

5

loco

157 **Slow** **Accel.** 158 159 160

ARCO (w/8vb) *f* C G7

ARCO

161 **Tempo** 162 163 164

Am7 D7 G

165 166 167 168 **Solo**

C G7 Dm/F E

169 170 171 172

Am7 D7 G/B C5/E F#m7(b5) B/D# F7(b9) E7

A

173 **TREM STRINGS** 174 175 176

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

177-178

2

179

MARCATO STRINGS

180 181 182

D7

183

A little faster

184 185 186

STRINGS (w/8va) G

G

187 188 189 190 191

192 193 194 195 196

G

3

Fast segue

GAY OR EUROPEAN - PLAYOFF

Tempo di Gay

The musical score is written for piano and strings. It consists of two systems of staves. The first system has a treble clef staff and a bass clef staff. The treble staff begins with a key signature of one sharp (F#) and a time signature of 2/4. The tempo is marked 'Tempo di Gay'. The first measure is marked with a '1' and contains a whole rest. The second measure is marked with a '2' and contains a whole note chord. The third measure is marked with a '3' and contains a whole note chord. The fourth measure is marked with a '4' and contains a whole note chord. The bass staff begins with a key signature of one sharp (F#) and a time signature of 2/4. The first measure is marked with a '1' and contains a whole rest. The second measure is marked with a '2' and contains a whole note chord. The third measure is marked with a '3' and contains a whole note chord. The fourth measure is marked with a '4' and contains a whole note chord. The second system has a treble clef staff and a bass clef staff. The treble staff begins with a key signature of one sharp (F#) and a time signature of 2/4. The fifth measure is marked with a '5' and contains a whole note chord. The sixth measure is marked with a '6' and contains a whole note chord. The seventh measure is marked with a '7' and contains a whole note chord. The eighth measure is marked with an '8' and contains a whole note chord. The ninth measure is marked with a '9' and contains a whole note chord. The bass staff begins with a key signature of one sharp (F#) and a time signature of 2/4. The fifth measure is marked with a '5' and contains a whole note chord. The sixth measure is marked with a '6' and contains a whole note chord. The seventh measure is marked with a '7' and contains a whole note chord. The eighth measure is marked with an '8' and contains a whole note chord. The ninth measure is marked with a '9' and contains a whole note chord. The word 'STRINGS' is written in a box in the first measure of the first system, and the dynamic marking 'ff' is written in the first measure of the first system.

STRINGS *ff*

V.S.

Musical score for Keyboard 3, measures 10-30. The score is written in treble and bass clefs with a key signature of one sharp (F#). The piece is in 4/4 time. Measures 10-14 show a melodic line in the treble and a bass line in the bass. Measure 15 is a repeat sign. Measures 16-18 continue the melodic and bass lines. Measures 19-22 show a more complex melodic line in the treble with some triplets and a steady bass line. Measure 23 is marked 'ARCO w/8vb' and 'ARCO' in the bass. Measures 24-26 show a melodic line in the treble with some triplets and a steady bass line. Measure 27 is marked 'ARCO' in the bass. Measures 28-29 show a melodic line in the treble with some triplets and a steady bass line. Measure 30 is marked 'sfz' and shows a final melodic line in the treble and a steady bass line.

LEGALLY BLONDE

(9/20/08 No repeats 69 - 72)

Freely (in 1), 3x only

1

RHODES Badd2 D#m9

5

Vocal (in 1)

Badd2 D#m9

9

Badd2 F#

Cue only

13

C#/B F#2/A#

Tempo (cue only)

17

F#/E E F#2/A# F#/A#

21

22

23

24

WARM PAD +STRINGS Badd2 *pp* D#m11

25

26

27

28

Badd2 F#

29

30

31

32

Bsus2 F#2/A#

Poco rit.

33

34

35

36

EMaj7 D# B D#

37

Very gently - a tempo

38

39

40

D/G GMaj9 F#m/A

41 42 43 44

Bm7 D/F#

Measures 41-44: Bass clef, key signature of two sharps (F# and C#). Measure 41: Bm7 chord, bass line has a dotted half note B2. Measure 42: Bm7 chord, bass line has a dotted half note B2. Measure 43: D/F# chord, bass line has a dotted half note F#2. Measure 44: D/F# chord, bass line has a dotted half note F#2. Treble clef: Measure 41: quarter note B4. Measure 42: quarter note B4. Measure 43: quarter note B4. Measure 44: quarter note B4, quarter note A4, quarter note G4, quarter note F#4.

45 46 47 48

D/G GMaj9 F#m/A

Measures 45-48: Bass clef, key signature of two sharps. Measure 45: D/G chord, bass line has a dotted half note G2. Measure 46: GMaj9 chord, bass line has a dotted half note G2. Measure 47: F#m/A chord, bass line has a dotted half note A2. Measure 48: F#m/A chord, bass line has a dotted half note A2. Treble clef: Measure 45: quarter note B4. Measure 46: quarter note B4. Measure 47: quarter note B4. Measure 48: quarter note B4.

49 50 51 52

D D/F# F /C /A

Measures 49-52: Bass clef, key signature of two sharps. Measure 49: D chord, bass line has a dotted half note D2. Measure 50: D chord, bass line has a dotted half note D2. Measure 51: D/F# chord, bass line has a dotted half note F#2. Measure 52: D/F# chord, bass line has a dotted half note F#2. Treble clef: Measure 49: quarter note B4. Measure 50: quarter note B4. Measure 51: quarter note B4. Measure 52: quarter note B4, quarter note A4, quarter note G4, quarter note F#4.

53 54 55 56

F/Bb BbMaj9 Am/C

Measures 53-56: Bass clef, key signature of one flat (Bb). Measure 53: F/Bb chord, bass line has a dotted half note Bb2. Measure 54: BbMaj9 chord, bass line has a dotted half note Bb2. Measure 55: Am/C chord, bass line has a dotted half note C2. Measure 56: Am/C chord, bass line has a dotted half note C2. Treble clef: Measure 53: quarter note Bb4. Measure 54: quarter note Bb4. Measure 55: quarter note Bb4. Measure 56: quarter note Bb4.

57 58 59 60

Dm F/A

"That's fine with"

Measures 57-60: Bass clef, key signature of one flat. Measure 57: Dm chord, bass line has a dotted half note D2. Measure 58: Dm chord, bass line has a dotted half note D2. Measure 59: F/A chord, bass line has a dotted half note A2. Measure 60: F/A chord, bass line has a dotted half note A2. Treble clef: Measure 57: quarter note Bb4. Measure 58: quarter note Bb4. Measure 59: quarter note Bb4. Measure 60: quarter note Bb4.

Cue only

61 "me" 62 63 64

Chords: Eb², Bb²

65 **Play 2x** **PLAY** 66 67 68

SECTION STRINGS

Chord: Bbm²

69 70 (trem. Harm. 15ma) 71 **GENTLE RHODES** 72

HARM. STGS. F# *mp* Bm² *Ped.* (trem. Harm. 15ma)

Chord: Bm²

73 **A little brighter** (Vocal) 74 75 76

WARM PAD +STRINGS C² Em

Chords: C², Em

77 78 79 80

C² G²

Chords: C², G²

81 82 83 84

C² G/B

85 86 87 88

F G²/B

89 90 91 92

SORDINI STRINGS

CELLO Solo

93 94 95 96

97 98 99 100 101

poco **STGS** F

(time)

G.P.

"What about..."

101A 101B

101C **Colla voce (in 1)**
"love?"

101C-101E

101F **A tempo (in 2)**

$\text{♩} = \text{♩}$ (in 1)

101G 101H 101I 101J 101K 101L

Slight rit.

101M (R.H. sounds w/8yb) 101N 101O (to 107)

STRINGS + ELEC. GTR. (B1 - F#2)

107 **A tempo, with determination**
(legato)

108

109

110

STRINGS $A\flat$ Maj7 G m/ $B\flat$

(w/attack)

111 112 113 114

Cm Eb^b/G

Musical notation for measures 111-114. Measure 111: Treble clef, C minor, Cm chord, quarter note C4, quarter note E4, quarter note G4. Bass clef, quarter note C3, quarter note E3, quarter note G3. Measure 112: Treble clef, quarter rest, quarter note C4, quarter note E4, quarter note G4. Bass clef, quarter note C3, quarter note E3, quarter note G3. Measure 113: Treble clef, quarter rest, quarter note C4, quarter note E4, quarter note G4. Bass clef, quarter note C3, quarter note E3, quarter note G3. Measure 114: Treble clef, quarter note C4, quarter note E4, quarter note G4. Bass clef, quarter note C3, quarter note E3, quarter note G3.

115 116 117 118

AbMaj⁷ Gm/B^b

Musical notation for measures 115-118. Measure 115: Treble clef, C minor, AbMaj⁷ chord, quarter note C4, quarter note E4, quarter note G4. Bass clef, quarter note C3, quarter note E3, quarter note G3. Measure 116: Treble clef, quarter rest, quarter note C4, quarter note E4, quarter note G4. Bass clef, quarter note C3, quarter note E3, quarter note G3. Measure 117: Treble clef, quarter rest, quarter note C4, quarter note E4, quarter note G4. Bass clef, quarter note C3, quarter note E3, quarter note G3. Measure 118: Treble clef, quarter note C4, quarter note E4, quarter note G4. Bass clef, quarter note C3, quarter note E3, quarter note G3.

119 120 121 122

Cm Eb/G Stronger F[#] /C[#] /A[#]

Musical notation for measures 119-122. Measure 119: Treble clef, C minor, Cm chord, quarter note C4, quarter note E4, quarter note G4. Bass clef, quarter note C3, quarter note E3, quarter note G3. Measure 120: Treble clef, C minor, Cm chord, quarter note C4, quarter note E4, quarter note G4. Bass clef, quarter note C3, quarter note E3, quarter note G3. Measure 121: Treble clef, C minor, Eb/G chord, quarter note C4, quarter note E4, quarter note G4. Bass clef, quarter note C3, quarter note E3, quarter note G3. Measure 122: Treble clef, C minor, Eb/G chord, quarter note C4, quarter note E4, quarter note G4. Bass clef, quarter note C3, quarter note E3, quarter note G3.

123 124 125 126

BMaj⁷ A[#]m/C[#]

Musical notation for measures 123-126. Measure 123: Bass clef, B major, BMaj⁷ chord, quarter note B2, quarter note D3, quarter note F#3. Treble clef, quarter note B4, quarter note D5, quarter note F#5. Measure 124: Bass clef, B major, BMaj⁷ chord, quarter note B2, quarter note D3, quarter note F#3. Treble clef, quarter note B4, quarter note D5, quarter note F#5. Measure 125: Bass clef, B major, A[#]m/C[#] chord, quarter note B2, quarter note D3, quarter note F#3. Treble clef, quarter note B4, quarter note D5, quarter note F#5. Measure 126: Bass clef, B major, A[#]m/C[#] chord, quarter note B2, quarter note D3, quarter note F#3. Treble clef, quarter note B4, quarter note D5, quarter note F#5.

127 128 129 130 (to 151)

D[#]m F[#]/A[#]

Musical notation for measures 127-130. Measure 127: Bass clef, D# minor, D#m chord, quarter note D#2, quarter note F#3, quarter note A#3. Treble clef, quarter note D#4, quarter note F#5, quarter note A#5. Measure 128: Bass clef, D# minor, D#m chord, quarter note D#2, quarter note F#3, quarter note A#3. Treble clef, quarter note D#4, quarter note F#5, quarter note A#5. Measure 129: Bass clef, D# minor, D#m chord, quarter note D#2, quarter note F#3, quarter note A#3. Treble clef, quarter note D#4, quarter note F#5, quarter note A#5. Measure 130: Bass clef, D# minor, D#m chord, quarter note D#2, quarter note F#3, quarter note A#3. Treble clef, quarter note D#4, quarter note F#5, quarter note A#5.

151 *60*

SECTION STRINGS *mf*

152 153 154

155 156 157 158 "It's not up to me"

poco

(no rubato or rit.)

159 160 161 162

CELO Solo

E² B²

SOFT SECTION VIOLINS

163 164 165 166

F# *pp* D#m11

Colla voce

167 168 169 170

E Δ7b5

A tempo (in 3)

171-174

4

Rall.

F#4 = Stg. harm.
loco+8va)

175

176

177

178

WARM PAD
+STRINGS *pp*

Applause segue

KYLE GETS BANDAGED

1 **Gently** 2 3 4 5 6

MUTED STGS. *mf*

7 **Light funk (swing the 16ths)** 7-10 11 (to 14)

4

14 14-15

2

LEGALLY BLONDE REMIX

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

Allegro ♩ = 160

(WW gliss.)

Vamp

TREM.
STGS.

fp E \flat 7^{SUS}

mp

ff

SYNTH BRASS
w/ORCH HITS

E7^{SUS}

4

(Vocal)

5

6

7

STGS. *f*

8

9

(Now it should sound
10 WITH the lower octave) 11

D2(add#4)

G(#4)

A
C#

12

13

14

8va

15

Dsus²

Asus
F#

Dsus²

Asus²

STGS w/8vb + 15vb

16

17

18

19

20

D2(add#4)

TREM.
STGS.

G

F#7^{SUS}

non trem.

REVERSE CYMBAL EFFECT

Solo!

21 21-27 28

7 Ab TREM. STGS. DbMaj7

29 30 31

DbMaj7 Cm/Eb Fm

32 33 34

Ab/C GbMaj7 DbMaj7

35 (Double-stroke 8th's) 36 37 38

Ab Fm Gb7 aj7 Db7 ij7

39 41 42 (Trem.)

TREM STGS (8va) + (15ma) *fp* ARCO (+8vb) *ff* D/A *fp* D# G#Maj9

43 44 45 46

AbMaj7

47 48 49-50

Gm
Bb

2

51 52 53 54

TECHNO PAD

BMaj7

A#m/C#

D#m

F#/A#

55 56 57 58

(sounds w/8vb)

STGS

ff

E/G# A

59 60 61 62

G/B C

G/B

C

63 63-64 STGS w/8vb 65 66 (to 70)

2 STGS *ff*

70 71 72 73

p.

74 75 STGS. w/8vb 77

3 8ve PIZZ. STGS. *sfz* STGS. STGS.

78-80

3

81 ELEC. GTR. 82 83 84

TECHNO SAW BASS B⁹ F#add2 A# AΔ7⁹ C#add9 G# ELEC. GTR. B⁹ F#add2 A# AΔ7⁹ C#add9 G#

85 86 87 88 (b)

D/C C#m7(b5) F#7#9

89 89-90 91 Safety 92 93

60 2 mf

94 95 (sounding w/8vb) 96 97

(sounding w/8vb) (sounds as written) ff F# E/G# A

98 99 100 101

G/B C 5

102 103 104 105

Cue only Bb9

(time)

106 **Vamp**

107 (Crotale)

108 **Slower - In 2**

109 110 111

MARC STGS (F2) / 12-STG GTR

112 113-115

3

V.S.

V.S.
>>>

116 117-118 119

2

120 121 122 123

MARCATO STGS

124 125 126 127

128 129 130 131

A5 sfz sfz

132 133 134 135

Accel.

D5 sfz sfz

Più mosso

→ 148 ARCO

149 150 151

STGS w/8vb

VCL

3

152 mp

153 154 155

156 157 158 159

160 161 162 163

E F# G#m B/D# E F# G#m A#m7(b5)

TREM. STGS. poco a poco accel.

164 165 166 167

Eb7sus4

MARCATO CELLI

V.S.

168 169 170 171

SUPER MARCATO
STGS. (w/8vb)

Detailed description: This system contains measures 168 through 171. The music is in a minor key (two flats). Measure 168 starts with a treble clef and a key signature of two flats. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. A box labeled 'SUPER MARCATO STGS. (w/8vb)' is placed over the right hand in measure 171.

Presto - exuberant

172 173 174 175

ff G C/G C/D

(L.H. not w/8vb)

Detailed description: This system contains measures 172 through 175. The tempo/mood is 'Presto - exuberant'. The key signature changes to one sharp (F#). The right hand features a melodic line with slurs and a triplet in measure 175. The left hand provides harmonic support with chords G, C/G, and C/D. The dynamic marking is 'ff'. A note '(L.H. not w/8vb)' is written below the first measure.

176 177 178 179

Em D/F# G C D G

Detailed description: This system contains measures 176 through 179. The right hand continues the melodic line with slurs. The left hand plays chords Em, D/F#, G, C, D, and G. The key signature remains one sharp.

Accel.

180 181 182 183

A D/A D/E

Detailed description: This system contains measures 180 through 183. The tempo is marked 'Accel.'. The right hand has a more active melodic line. The left hand plays chords A, D/A, and D/E. The key signature is one sharp.

184 185 186 187

F#m E/G# A

Detailed description: This system contains measures 184 through 187. The right hand continues the melodic line. The left hand plays chords F#m, E/G#, and A. The key signature is one sharp.

188 189 190 191

192 193 194 (to 199)

FINGERED TREMS. → **Tempo I°**

192A

(Trem.)

199 200 201

ROCK PNO + STGS + GTR (on bottom notes 15ma)

202 203 204

ARCO w/8vb

REV. CYM

205 206 207 208

STRINGS
(sounds w/8vb)

209-210 211 212

2
(STGS.) *fp*

213 214 215

Eb7sus
b9

216 STRINGS (sounds w/8vb) 217 218 219

ff *Ab5*
ELEC. GTR. (8va)

220 221 222 223

GbMaj7 *Ab* *Db* *Bbm* *Db* *Ab* *Gb* *Ab*

CHUTNEY WYNDHAM

Dark and mysterious,
not too slow (Hitchcock)

Musical score for 'Chutney Wyndham' in 4/4 time, key of B-flat major. The score consists of two staves: a treble clef staff and a bass clef staff. The tempo is marked 'Dark and mysterious, not too slow (Hitchcock)'. The dynamics are marked 'mp' (mezzo-piano). The score includes a 'PIZZ. STGS.' (pizzicato strings) instruction. The piece is divided into five measures, numbered 1 through 5. Measure 1 starts with a treble clef and a bass clef. Measure 2 has a treble clef and a bass clef. Measure 3 has a treble clef and a bass clef. Measure 4 has a treble clef and a bass clef. Measure 5 has a treble clef and a bass clef.

SCENE OF THE CRIME

(11/09: down 1/2)

Fast rock

Musical score for 'Scene of the Crime' in 4/4 time, key of D major. The score consists of two staves: a treble clef staff and a bass clef staff. The tempo is marked 'Fast rock'. The score includes a '1-2' measure number above the treble staff. The piece is divided into two measures, numbered 1 and 2. Measure 1 has a treble clef and a bass clef. Measure 2 has a treble clef and a bass clef.

Musical score for 'Scene of the Crime' in 4/4 time, key of D major. The score consists of two staves: a treble clef staff and a bass clef staff. The score includes a '3' measure number in a box above the treble staff. The piece is divided into two measures, numbered 3 and 4. Measure 3 has a treble clef and a bass clef. Measure 4 has a treble clef and a bass clef.

VS.

7 8 9 ELEC. GUITAR - semi-dirty 10

PIZZ. *p* *p*

11 12 13 14

sub. p *sub. p* *p*
E \flat sus² Gm/B \flat F/A Gm F

15 16 17

sub. p *f* *sub. p*
E \flat /G A \flat

18 19 20

sub. p
G \flat /B \flat B

21 22 23 24

PIZZ. *p*

Vamp (Out any bar)

"Miss Enid Hoopes"

MARIMBA
same patch) *pp*

TREM. STGS. *mf* B9

sfz

PIZZ. *p*

"Now." 31

33

34

35 Vamp, jump on cue

MARIMBA/
FLUTES *p*

36

37

38

39

Vamp 40 (to m. 42)

sfz

p

42

f

43

sfz p

44 "Exactly!"

Musical score for measures 46-47. The score is in 2/4 time. Measure 46 starts with a forte (*sfz*) dynamic. Measure 47 also starts with a forte (*sfz*) dynamic. Both measures contain chords in the right hand and single notes in the left hand, with repeat signs (//) indicating a specific articulation.

48 Allegro

Safety

Musical score for measures 49-51. Measure 49 is marked with a mezzo-forte (*mp*) dynamic. Measures 49-50 feature complex chordal textures in the right hand. Measure 51 continues with similar textures. The score is in 4/4 time.

53 "Omigod"

53-56

Musical score for measures 53-56. Measures 53-56 are mostly empty staves, indicating a section of music that is not present in this version of the score. The score is in 4/4 time.

57

57-62

→ 66

Musical score for measures 57-62 and 66-69. Measures 57-62 are mostly empty staves. Measures 66-69 feature a forte (*ff*) dynamic. The score is in 4/4 time.

67

68

69

70

Musical score for measures 67-70. The score is in 4/4 time. Measure 67 has a *Db* chord. Measure 68 has a *Bbm* chord. Measure 69 has a *Cb2* chord. Measure 70 has an *Ebm* chord. The right hand contains melodic lines, and the left hand contains chords.

71 72 73 "Oops." 74

75 76 77 78

D Dsus D Dsus D Bm G/B C Csus Em

79 80 81 82

G D/A Bb F/C Bb/D

Softly and gently

3x GENTLE RHODES

83 84 85 86

Vamp (hold music on cue, then fade out)

(non trem.)

"MAPPED" TREMOLO STRINGS
(sounds 3 8ves higher and 2 8ves higher)

"MAPPED" LEGATO STRINGS
(sounds 2 8ves higher and 1 8ve higher)

Attacca

V.S.

>>>

FIND MY WAY/FINALE

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

Moderato non rubato
(Eng. Hn. solo)

1-4

4

5

5-9

5

V.S.

10 11 12 13 14

STRINGS

Detailed description: This system covers measures 10 to 14. The treble clef staff contains rests for all measures. The bass clef staff shows a sequence of chords: a triad in measure 10, a dyad in measure 11, a triad in measure 12, a dyad in measure 13, and a triad in measure 14. A box labeled 'STRINGS' is placed in the treble staff area.

15 16 17 18 19

pizz.

Detailed description: This system covers measures 15 to 19. The treble clef staff has rests. The bass clef staff features a melodic line in measure 15, followed by chords in measures 16 and 17. Measure 18 includes a 'pizz.' (pizzicato) instruction. Measure 19 ends with a chord. A box labeled 'STRINGS' is present in the treble staff area.

20 21 22 23

poco

Detailed description: This system covers measures 20 to 23. The treble clef staff has rests. The bass clef staff shows a melodic line in measure 20, followed by chords in measures 21 and 22. Measure 23 features a long note with a 'poco' (poco ritardando) instruction. A box labeled 'STRINGS' is present in the treble staff area.

24 25 26 27 28

Detailed description: This system covers measures 24 to 28. The treble clef staff has a melodic line in measure 24, followed by chords in measures 25 and 26. Measure 27 has a long note, and measure 28 has a chord. A box labeled 'STRINGS' is present in the treble staff area.

29 30 31 32

WARM MUTED STGS

CELLI + CONTRABASSES

Detailed description: This system covers measures 29 to 32. The treble clef staff has a melodic line in measure 29, followed by chords in measures 30 and 31. Measure 32 has a long note. The bass clef staff has a long note in measure 29, followed by chords in measures 30 and 31. A box labeled 'WARM MUTED STGS' is in the treble staff, and a box labeled 'CELLI + CONTRABASSES' is in the bass staff.

78 79 80 81

Musical notation for measures 78-81. The system consists of two staves, Treble and Bass. Measure 78 has a whole note chord in the bass staff and a whole note chord in the treble staff. Measures 79 and 80 have a whole note chord in the bass staff and a whole note chord in the treble staff. Measure 81 has a quarter note in the bass staff and a quarter note in the treble staff.

82 (Not sounding in octaves) 83 84 85

Musical notation for measures 82-85. The system consists of two staves, Treble and Bass. Measure 82 has a quarter note in the bass staff and a quarter note in the treble staff. Measure 83 has a quarter note in the bass staff and a quarter note in the treble staff. Measure 84 has a quarter note in the bass staff and a quarter note in the treble staff. Measure 85 has a quarter note in the bass staff and a quarter note in the treble staff.

86 87 88 89

Musical notation for measures 86-89. The system consists of two staves, Treble and Bass. Measure 86 has a quarter note in the bass staff and a quarter note in the treble staff. Measure 87 has a quarter note in the bass staff and a quarter note in the treble staff. Measure 88 has a quarter note in the bass staff and a quarter note in the treble staff. Measure 89 has a quarter note in the bass staff and a quarter note in the treble staff.

90 91 92 93 94 95

Musical notation for measures 90-95. The system consists of two staves, Treble and Bass. Measure 90 has a quarter note in the bass staff and a quarter note in the treble staff. Measure 91 has a quarter note in the bass staff and a quarter note in the treble staff. Measure 92 has a quarter note in the bass staff and a quarter note in the treble staff. Measure 93 has a quarter note in the bass staff and a quarter note in the treble staff. Measure 94 has a quarter note in the bass staff and a quarter note in the treble staff. Measure 95 has a quarter note in the bass staff and a quarter note in the treble staff.

96 97 98 99

Musical notation for measures 96-99. The system consists of two staves, Treble and Bass. Measure 96 has a quarter note in the bass staff and a quarter note in the treble staff. Measure 97 has a quarter note in the bass staff and a quarter note in the treble staff. Measure 98 has a quarter note in the bass staff and a quarter note in the treble staff. Measure 99 has a quarter note in the bass staff and a quarter note in the treble staff.

100 101 102 103 104 105

Solo

106 107 108 109 110 111

112 113 114 115 116 117 118 119

STRINGS
pp

120 accel. poco a poco cresc. 121 122 123

TREM.
STGS. *mf* (sounding w/8vb)

124 125 126 127

f

TREM STGS.+ PIATTI (Stgs sound w/ 8vb)

128

129

130

131

ff MARCATO CELLI

132

133

134

135

MARCATO STGS
(sounding w/8va)

136

(Pno. solo)

136-141

6

142

Allegro accel.

143

144

TREM. STGS (sounding w/8vb)

145

TREM. STGS.

Tempo

146

147

148

149

150-151 152 153

2

STGS (sounding w/8vb)

154 155 156 157

TREM. w/
8vb Ab3 up

TREM.

158 159 160 161

162 163 164 165

fp

sfz

166 167 168 169

ARCO

BOWS

(9/20/08 5A-B LH Tacet)

"3, 4"

Tempo di "What You Want"

Orch.

HONKY-TONK PIANO
+ XYLO + STGS. w/8va

(both hands)
3

1 Drums 2 3 4 5

CELLO + ELEC. GTR. loco+8va

ff

5A 5B 5C

f

6 6-9 4

V.S.

10 11 12 13 **MARCATO STGS.**
(sounds w/8vb+15mb)

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

14 15 16 17

F(no3) F⁷/E^b B^b/D B^bm/D^b F[#]7^{sus} F[#]7

18 19 20

B Bsus G D/A F[#]7^{sus}

20A 20B-20C 20D

ARCO STRINGS 2

20E-20G 20H 20I (to 21)

3

MARCATO STRINGS (*loco+8vb*)

21

22 23 24

ff B B/A
ELEC. GTR. 15ma

GM:7 Em7 G/A

8vb

Slower and deliberately

25 26 27 28

C Bb AbM7

MARC. STGS.
(both hands)

8vb

Rall.

30

Grand Rock Ballad Waltz

29 31 32

STRINGS (sounding w/8vb)
Bb7sus E Eb E G# AMaj7 C#m/B

8va

8va

33 34 35 36 37

C#m E/G#

38

STRINGS (no 8ve dbl.)

39 40 41

AMaj7 C#m/B

(left hand page turn) →

V.S.

42 43 44 45

C#m G

46 47 48 49 (to 54)

C Maj7 Bm/D

CELLO + GTR. 8va

54 **Lightly** 55 56 57

sub. p E2 D2 A/C#

(still w/Gtr.)

58 59 (to 61)

F#9/A# B7sus

61 **Faster rock tempo** 62

G

63 64 65 STGS. 8vb

F2 C²/_E Cm⁹/_{E_b} D7^{sus}

GUITAR (sounds 8va) *fp*

66 67 68 69

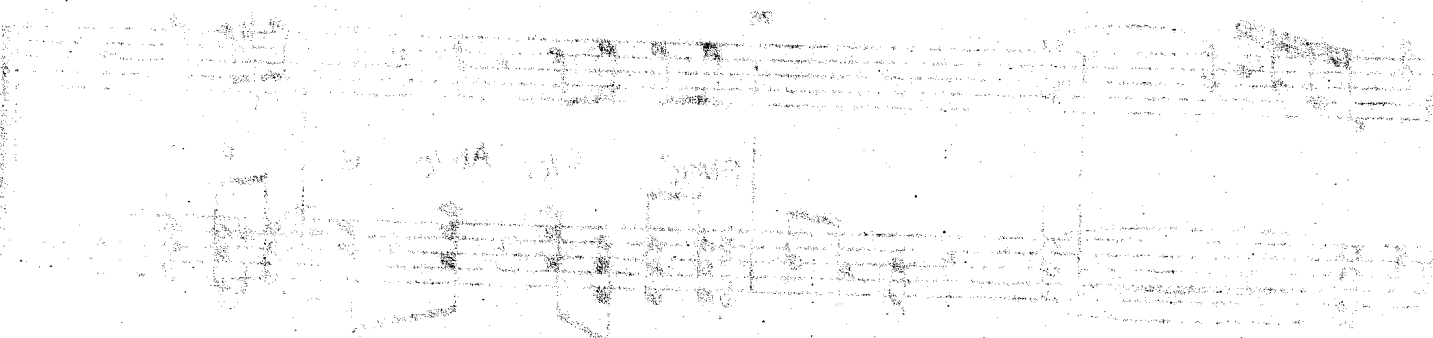
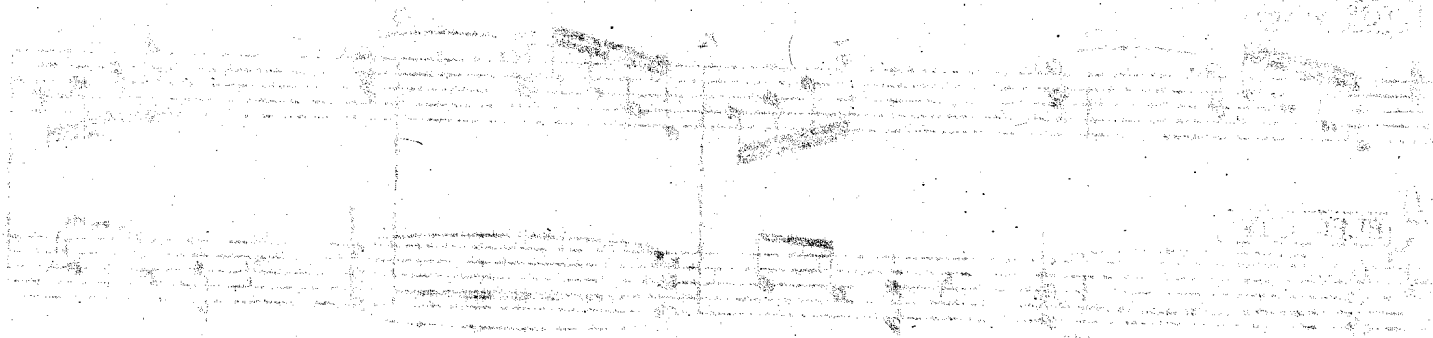
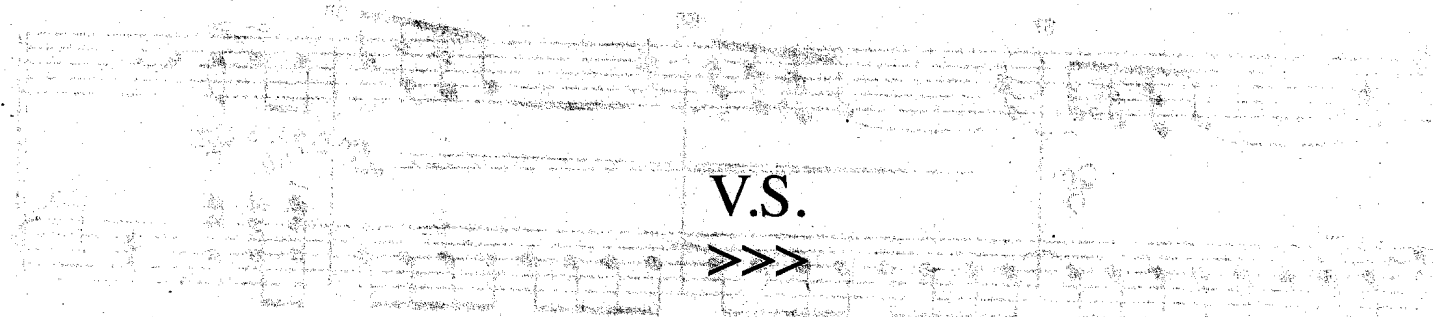
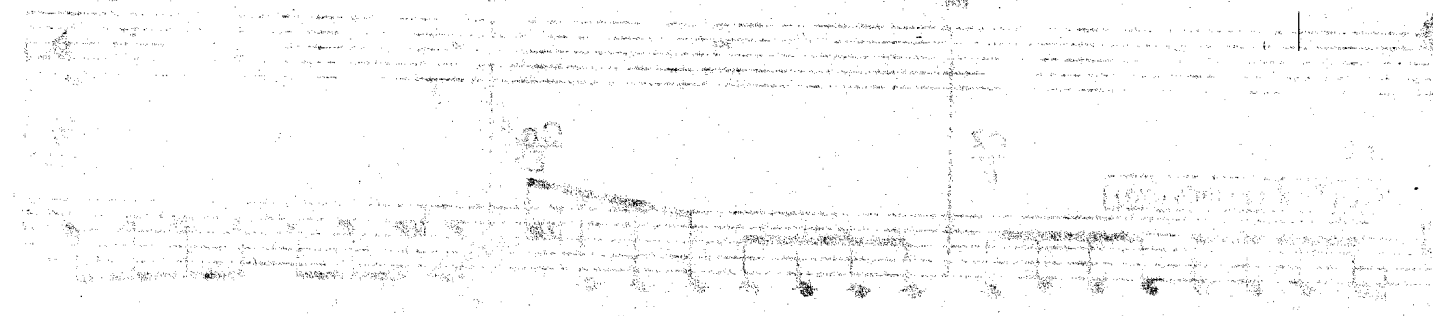
Cm/_D *ff* D7^{sus}/_{b9} Cm/_D

70 STGS. w/8vb 71 72 73

ff ELEC. GTR.

74 75 76 77

FMaj7 C/G Am/C G F G



EXIT MUSIC

(9/17/08 m.21 - 36)

Tempo di "What You Want"

STRINGS

(sounding w/8vb)

1 (Dr fill) (+ Hns) **2** 3 4 5

ff *f* F#7sus4

6 6-9 4

V.S.

MARCATO STGS.

(sounds w/8vb+15mb)

10

ELECT GTR (22va)

B

11

C#m B/D#

12

EmD/F# G

13

D Asus

14

Fno3

15

F7/Eb

16

Bb/D

17

Bbm/Db F#7sus F#7

18

B Bsus

ELECT GTR (sounds 8va)

19

G

20

D/A F#7sus4

MARCATO STRINGS (loco+8vb)

21

ff B B/A GMaj7 Em7 G/A

22

23

24

ELECT GTR (15va)

8vb

26

C C/Bb AbMaj7

27

(8vb)

Rit.

8va

A little slower

STRINGS

29

(sounds w/8vb)

Fm7

Bb7sus4

E

E/B

E

G#

Grand Rock Ballad Waltz (Fast 3 or Mod 1)

(8va)

30

AMaj7

C#m/B

(8va)

loco

34

C#m

E/G#

38

39

40

41

STRINGS

(no 8ve dbl.) AMaj7

C#m/B

42

C#m

43

44

45

G

V.S.

46 47 48 49 (to 54)

CMaj7
CELLO + GTR (8va)
Bm/D

54 Lightly, *sub. mp* 55 56 57

(Still w/Gtr) E2 D2 A/C#

58 59 (to 61)

F#9/A# B7sus4

61 Faster rock tempo 62

G

63 64 65 STGS (8vb) *fp*

GUITAR (8va)
C2/E Cm9/Eb
STGS (8vb)
fp

66 67 68 69

D7^{sus}_{b9} Cm/D

ff

70 71 72 73

STRINGS (w/8vb)

ELEC. GTR. (8va)

ff

G⁵ G⁵

74 75 76 77

G⁵ FMaj⁷ C G F G

FINE