

Gentlemen Prefer Blondes

WWW.TACKHYLTON.COM

$\text{♩} = 116$

ALTO SAX 1 *f* TACET ON D.S.

ALTO SAX 2 *f* TACET ON D.S.

ALTO SAX 3 *f* TACET ON D.S.

TENOR SAX 1 *f* TACET ON D.S.

TRUMPET 1 *f* TACET ON D.S.

TRUMPET 2 *f* TACET ON D.S.

TRUMPET 3 *f* (DOUBLING TRUMPET 1 OR TACET) TACET ON D.S.

TROMBONE 1 *f* (DOUBLING TROMB 1 OR TACET) TACET ON D.S.

TROMBONE 2 *f* TACET ON D.S.

VOCAL VOCAL ON D.S. ONLY
MOST NEG-LEC-TED GIRLS IN TOWN ARE THOSE WITH HAIR OF

PIANO *ff* C+ Am7 Bb+ A+/G Ab7(♯5) A⁹ Am7 D+ G^b D⁺⁹/F# Dm⁹/F

VIOLIN 1

VIOLIN 2

VIOLIN 3

BANTO G^b D⁺⁹/F# Dm⁹/F

SOUSAPHONE *ff*

DRUMS *ff* SOLO CYMB

$\text{♩} = 116$

A

8

BLACK OR BROWN AND GEN - TLE - MEN PRE - FER BLONDES THE RED-HEADS AND THE SWEET BRUN-ETTES MAKE VE - RY LOVE - LY

C+/E E7 A7 D9 D+9 G Cm(maj7) D+ G6 D+9/F# Dm9/F

C+/E E7 A7 D9 D+9 G Cm(maj7) D+ G6 D+9/F# Dm9/F

(4) (8)

16

HOUSE-HOLD PETS BUT GEN - TLE - MEN PRE - FER BLONDES A CUR - LY HEAD OF YEL - LOW WITH - OUT AN - Y SENSE

C+/E E7 A7 Am7 D7 G C7 G G7 G+7 C

C+/E E7 A7 Am7 D7 G C7 G G7 G+7 C

(12) (16)

24

CAN AL - WAYS MAKE A FEL - LOW PAY ALL THE EX - PENSE A GIRL WHO WITH A GOL - DEN CROP CAN TAKE A SCOTCH - MAN

(30)

(34)

32

PLAY BOTH TIMES

PLAY BOTH TIMES

PLAY BOTH TIMES

PLAY BOTH TIMES

PLAY BOTH TIMES

PLAY BOTH TIMES

PLAY BOTH TIMES

PLAY BOTH TIMES

PLAY BOTH TIMES

PLAY BOTH TIMES

SOLO ON D.S.

G^b D⁺⁹/F[#] Dm⁹/F

OUT TO SHOP COZ GEN - TLE - MEN PRE - FER BLONDES

C⁺/E E7 A7 Cw/Eb D7 G B⁹7 C⁺ Am7 D⁺ G^b D⁺⁹/F[#] Dm⁹/F

C⁺/E E7 A7 Cw/Eb D7 G^b D⁺⁹/F[#] Dm⁹/F

(28)

8

40

C⁺/E E7 A7 D⁹ D⁺⁹ G G⁶ D⁺⁹/F# Dm⁹/F

p Cm(maj7) D⁺

C⁺/E E7 A7 D⁹ D⁺⁹ G Cm(maj7) D⁺ G⁶ D⁺⁹/F# Dm⁹/F

C⁺/E E7 A7 D⁹ D⁺⁹ G Cm(maj7) D⁺ G⁶ D⁺⁹/F# Dm⁹/F

(4)

(8)

48

C+/E E7 A7 Am7 D7 G G7 G+7 C

C+/E E7 A7 Am7 D7 G C7 G G7 G+7 C

C+/E E7 A7 Am7 D7 G C7 G G7 G+7 C

(12) (16)

56

⊕ TO CODA

C+/E E7 A7 Cm/Eb D7

SOLO

mf

C+/E E7 A7 Cm/Eb D7 G Bb7 D7 Am7 D7 G Em A7 A7

p

C+/E E7 A7 Cm/Eb D7 G Bb7 D7 Am7 D7 G Em A7 A7

p

⊕ TO CODA

(28)

(4)

73 To SOPRANO SAX.

To SOPRANO SAX.
To SOPRANO SAX.
To SOPRANO SAX.

f *f* *f* *f*

f *f* SOLO *mf*

f

D⁹ D⁹ G Em Eb⁷ D⁷ G Em D⁷ Am/C B⁷

D⁹ D⁹ G Em Eb⁷ D⁷ G Em D⁷ Am/C B⁷

(8) (12)

81

SOPRANO SAX.

SOPRANO SAX.

SOPRANO SAXOPHONE

mf

mf

mf

pp

pp

Em A7 D D° D Bb9 Eb° Bb+9/D Bbm9/Db Ab+/C C7

(16) C

89

The musical score consists of several systems. The first system (measures 89-95) features a grand staff with treble and bass clefs. The piano part includes four staves: two for the right hand and two for the left hand. The right hand plays complex rhythmic patterns with many beamed notes, while the left hand plays simpler patterns. The guitar part is shown below the piano part, with two staves. The top staff contains chord diagrams (slashes) and chord names: F7, Bb9, Bb+9, Eb6, Bb+9/D, and Bbm9/Db. The bottom staff shows the bass line for the guitar. The piano part continues in the second system (measures 96-102), with similar rhythmic patterns. The guitar part continues with the same chord sequence. The score concludes with a final double bar line and repeat signs.

96

The musical score is arranged in a system of staves. The top section includes four staves for the right hand and four for the left hand. The bottom section features a grand staff with a piano part and a bass line. Chord labels are provided for the piano part: $Ab+7/C$, $C7$, $F7$, $Bb+7$, Eb , $Eb11$, $Fm7$, $F\#omaj7$, and $Eb7/G$. The score includes various musical notations such as slurs, ties, and dynamic markings.

103

To ALTO SAX.

To ALTO SAX.

To TEN. SAX.

The musical score for page 14, measures 103-110, is arranged in a multi-staff format. The top section (measures 103-110) features a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and woodwind parts for Alto and Tenor Saxophones. The strings play a rhythmic pattern of eighth notes, with dynamics ranging from *f* to *p*. The saxophones enter in measure 104, playing a melodic line with accents. The piano part (measures 103-110) provides harmonic support with chords and bass lines. The chord chart for the piano part is as follows:

Ab	F9(nos)	Eb/G	Abmaj7	F7/A	Bb7	Eb6	Bb+9/D
----	---------	------	--------	------	-----	-----	--------

The bottom section (measures 111-118) continues the piano part with similar harmonic structures and dynamics. The overall tempo and feel are consistent throughout the page.

The musical score for page 15 consists of several systems of staves. The top system features four staves for saxophones: two for Alto Sax and two for Tenor Sax. The first four measures are marked with a *fff* dynamic. The saxophone parts are primarily melodic, with some rhythmic patterns. The piano accompaniment is shown in the middle system, with a grand staff (treble and bass clefs) and a bass line below. The piano part includes a complex rhythmic pattern in the right hand and a more active bass line. The bottom system continues the saxophone and piano parts, with the piano part including a series of chords and a bass line. The saxophone parts in the bottom system are marked with a *ff* dynamic. The score concludes with a double bar line and repeat signs in the final measures.

Chord Progression:
 System 1: $Bb m^9 / Db$, C^7 , F^7 , Bb^7 , Eb , Eb^7 , G^9 / D , D^9
 System 2: $Bb m^9 / Db$, C^7 , F^7 , Bb^7 , Eb , Eb^7 , G^9 / D , D^9

D.S. AL CODA

⊕ CODA

117

ff

THE

D7

ff

C Am7 A9 D9 G C7 G

D7

ff

C Am7 A9 D9 G C7 G

D.S. AL CODA

⊕ CODA