

# Gentlemen Prefer Blondes

(BIG BAND VERSION)

$\text{♩} = 116$

5 **A**

TACET ON D.S.

10

16

22

28

33

PLAY BOTH TIMES

37 **8** 6 6

52 7 5



# Gentlemen Prefer Blondes

(BIG BAND VERSION)

♩ = 116

*f*

5

TACET ON D.S.

10

16

22

28

33

PLAY BOTH TIMES

ALTO SAX 2

37 8 6 6

Musical staff 37-41 in treble clef, key of A major. Measure 37 has a circled '8' above it. Measures 38-41 contain sixteenth-note patterns with slurs and accents. Measure 38 has a '6' above it. Measure 41 has a '6' above it.

52 7 5

Musical staff 52-56 in treble clef, key of A major. Measures 52-56 contain sixteenth-note patterns with slurs and accents. Measure 53 has a '7' above it. Measure 56 has a '5' above it.

66  $\oplus$  TO CODA

Musical staff 66-68 in treble clef, key of A major. Measure 66 is a whole rest. Measure 67 has a circled 'TO CODA' above it. Measure 68 has a slur over a quarter note.

69 3

Musical staff 69-75 in treble clef, key of A major. Measure 69 has a '3' above it. Measures 70-75 contain a long slur over a series of notes, with accents on measures 74 and 75.

76 6

Musical staff 76-84 in treble clef, key of A major. Measure 76 has a '6' above it. Measures 77-84 contain sixteenth-note patterns with slurs and accents.

85 c 16 p f p

Musical staff 85-106 in treble clef, key of A major. Measure 85 has a circled 'c' above it and a '16' above it. Measures 86-106 contain a long slur over a series of notes, with dynamics 'p' and 'f' indicated. Measure 86 has a 'p' below it. Measure 91 has an 'f' below it. Measure 106 has a 'p' below it.

107 f

Musical staff 107-110 in treble clef, key of A major. Measure 107 has an 'f' below it. Measures 108-110 contain sixteenth-note patterns with slurs and accents.

111 2

Musical staff 111-116 in treble clef, key of A major. Measure 111 has a '2' above it. Measures 112-116 contain sixteenth-note patterns with slurs and accents.

117  $\oplus$  D.S. AL CODA  $\oplus$  CODA 3

Musical staff 117-119 in treble clef, key of A major. Measure 117 has a circled 'D.S. AL CODA' above it. Measure 118 has a circled 'CODA' above it. Measure 119 has a '3' above it. Measures 117-119 contain sixteenth-note patterns with slurs and accents.

120

Musical staff 120-124 in treble clef, key of A major. Measures 120-124 contain sixteenth-note patterns with slurs and accents.

# Gentlemen Prefer Blondes

(BIG BAND VERSION)

$\text{♩} = 116$

*f*

5 **A**

TACET ON D.S.

10

16

22

28

33

PLAY BOTH TIMES

37 **8** 6

52 7 5



# Gentlemen Prefer Blondes

(BIG BAND VERSION)

♩ = 116

5 **A** *f* **S**

TACET ON D.S.

10

16

22

28

33

PLAY BOTH TIMES

37 **B** 6

52 7 5







69 **3**

76 **6**

85 **C**

90

94

98 *p*

103 *f* *p* *f*

108 **6**

117 **D.S. AL CODA** **CODA**

120

# Gentlemen Prefer Blondes

(BIG BAND VERSION)

$\text{♩} = 116$

**f**

**A**

6

TACET ON D.S.

20

7

6

3

**p**

PLAY BOTH TIMES

37

8

42

48

54

60

64

TO CODA

TRUMPET 1

69 **6** *f* **6** *mf*

85 **c** **4**

94 **4** *p*

103 *f* *p* *f*

109 *mf*

113

117 **D.S. AL CODA** **CODA** *ff*

120

# Gentlemen Prefer Blondes

(BIG BAND VERSION)

*♩* = 116

5 **f** **TACET ON D.S.** 6

20 7 6 **p** **PLAY BOTH TIMES**

36 8

41

47

53

59

64 **TO CODA**

TRUMPET 2

69 **6** *f* **6** *mf*

85 **c** **4**

94 **4** *p*

103 *f* *p* *f*

109 *mf*

113

117 **D.S. AL CODA** **CODA** *ff*

120

# Gentlemen Prefer Blondes

(BIG BAND VERSION)

$\text{♩} = 116$

**f**

5 **A** 6

TACET ON D.S.

20 7 6 3

**p**

PLAY BOTH TIMES

37 **B**

42

48

54

59





# Gentlemen Prefer Blondes

(BIG BAND VERSION)

$\text{♩} = 116$

5 **A** 6 TACET ON D.S.

20 7 6 *p* PLAY BOTH TIMES

36 **B**

41

47

53

59

64 **⊕ TO CODA**

69 **6** *f* **6** *mf*

85 **c** **4**

94 **4** *p*

103 *f* *p* *f*

109 *mf*

113

117 **D.S. AL CODA** **CODA** *ff*

120

# Gentlemen Prefer Blondes

(BIG BAND VERSION)

♩=116

5 **A**

TACET ON D.S.

10

16

22

28

33

PLAY BOTH TIMES

37 **B** G<sup>6</sup> D<sup>9</sup>/F<sup>#</sup> Dm<sup>9</sup>/F C<sup>+</sup>/E E<sup>7</sup> A<sup>7</sup>

SOLO ON D.S.

42 D<sup>9</sup> D<sup>9</sup> G G<sup>b</sup> D<sup>9</sup>/F<sup>#</sup>

*p*

TROMBONE 1

47  $Dm^9/F$   $C^+/E$   $E^7$   $A^7$   $Am^7$   $D^7$

52  $G^7$   $G^+7$   $C$

57  $A^7$   $A^+7$   $D^7$

61  $G^6$   $D^9/F\#$   $Dm^9/F$   $C^+/E$   $E^7$   $A^7$

66  $Cm/Eb$   $D^7$  **TO CODA**

69 **SOLO**  $mf$

76 **SOLO**  $mf$

81

85 **C**

94

103  $f$   $p$   $f$

108

Musical staff 108-112 in bass clef with a key signature of two flats. The music consists of eighth and quarter notes with slurs and accents. A dynamic marking of *mf* is present with a hairpin crescendo.

113

Musical staff 113-116 in bass clef with a key signature of two flats. The music features eighth notes with accents and slurs.

117

**D.S. AL CODA**

**CODA**

Musical staff 117-119. Measure 117 has a dynamic marking of *mf*. Measure 118 contains a double bar line and a key signature change to one sharp. Measure 119 is the start of the CODA section, marked with a circled cross symbol and a dynamic marking of *ff*. The CODA consists of a triplet of eighth notes.

120

Musical staff 120-123 in bass clef with a key signature of one sharp. The music consists of eighth notes with accents and slurs, ending with a double bar line.

# Gentlemen Prefer Blondes

(BIG BAND VERSION)

♩=116

5

TACET ON D.S.

10

16

22

28

33

PLAY BOTH TIMES

37

52



# Gentlemen Prefer Blondes

(BIG BAND VERSION)

$\text{♩} = 116$

5 **A**

TACET ON D.S.

10

16

22

28

33

PLAY BOTH TIMES

37 **B** 6 *p* 6

52 7



60 **TO CODA**

69

85 **C**

94

103

109

113

117 **D.S. AL CODA** **CODA**

120

# Gentlemen Prefer Blondes

(BIG BAND VERSION)

$\text{♩} = 116$

5 **A**

TACET ON D.S.

10

16

22

28

33

PLAY BOTH TIMES

37 **B**

6

*p*

6

52

7



# Gentlemen Prefer Blondes

(BIG BAND VERSION)

♩=116

5



103 *f* *p* *f*

108 *mf*

113

117 **D.S. AL CODA** **CODA** *ff*

120

# Gentlemen Prefer Blondes

(BIG BAND VERSION)

$\text{♩} = 116$

**f**

**A**

TACET ON D.S.

10

16

22

28

33

PLAY BOTH TIMES

37

**B**

6

6





# Gentlemen Prefer Blondes

(BIG BAND VERSION)

♩=116

*f*

5 **A**

TACET ON D.S.

10

16

22

28

33

PLAY BOTH TIMES

37 **B**

6

*p*

6



# Gentlemen Prefer Blondes

(BIG BAND VERSION)

The musical score is written for Tenor 4 (Trombone 4) in the key of D major (two sharps) and 4/4 time. The tempo is marked as quarter note = 116. The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a 4/4 time signature. It features a melodic line with a triplet of eighth notes and a dynamic marking of *f*. The second staff starts at measure 5 and includes a section marked 'A' with a double bar line and a dynamic marking of *f*. Below this staff is the instruction 'TACET ON D.S.'. The third staff begins at measure 10 and continues the melodic line. The fourth staff starts at measure 16 and includes a dynamic marking of *f*. The fifth staff begins at measure 22 and continues the melodic line. The sixth staff starts at measure 28 and continues the melodic line. The seventh staff begins at measure 33 and includes a triplet of eighth notes and a dynamic marking of *f*. Below this staff is the instruction 'PLAY BOTH TIMES'. The eighth staff starts at measure 37 and includes a section marked '8' with a double bar line and a dynamic marking of *p*. Below this staff are two sections marked '6' with double bar lines.



# Gentlemen Prefer Blondes

(BIG BAND VERSION)

$\text{♩} = 116$   
4 **A** **VOCAL ON D.S. ONLY**

8 MOST NEG - LEC - TED GIRLS IN TOWN ARE THOSE WITH HAIR OF BLACK OR BROWN AND

9

8 GEN - TLE - MEN \_\_\_\_\_ PRE - FER BLONDES \_\_\_\_\_ THE RED-HEADS AND THE SWEET BRUN-ETTES MAKE

15

8 VE - RY LOVE - LY HOUSE-HOLD PETS BUT GEN - TLE - MEN \_\_\_\_\_ PRE - FER BLONDES \_\_\_\_\_ A

21

8 CUR - LY HEAD OF YEL - LOW WITH - OUT AN - Y SENSE \_\_\_\_\_ CAN AL - WAYS MAKE A FEL - LOW PAY

27

8 ALL THE EX - PENSE \_\_\_\_\_ A GIRL WHO WITH A GOL - DEN CROP CAN TAKE A SCOTCH-MAN

32

8 OUT TO SHOP COZ GEN - TLE - MEN \_\_\_\_\_ PRE - FER BLONDES

**TO CODA**

**B** 29 **3** 16 **C** 32

37

**D.S. AL CODA**

117

**CODA**

6

# Gentlemen Prefer Blondes

(BIG BAND VERSION)

♩ = 116

*ff*

C+ Am7 Bb+ A+/G Ab7(9b5) A9 Am7 D+

5

G6 D+9/F# Dm9/F C+/E E7 A7 D9 D+9

11

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

17

A7 Am7 D7 G C7 G G7 G+7

23

C A7 A+7 D7 D+7

29

G6 D+9/F# Dm9/F C+/E E7 A7 Cm/Eb D7

35 8

Chords: G, B<sup>b</sup>7, C<sup>+</sup>, Am<sup>7</sup>, D<sup>+</sup>, G<sup>6</sup>, D<sup>+</sup><sup>9</sup>/F<sup>#</sup>, Dm<sup>9</sup>/F, C<sup>+</sup>/E, E<sup>7</sup>

41

Chords: A<sup>7</sup>, D<sup>9</sup>, D<sup>+</sup><sup>9</sup>, G, Cm<sup>(maj7)</sup>, D<sup>+</sup>, G<sup>6</sup>, D<sup>+</sup><sup>9</sup>/F<sup>#</sup>

47

Chords: Dm<sup>9</sup>/F, C<sup>+</sup>/E, E<sup>7</sup>, A<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, G, C<sup>7</sup>, G

53

Chords: G<sup>7</sup>, G<sup>+</sup><sup>7</sup>, C, A<sup>7</sup>, A<sup>+</sup><sup>7</sup>

59

Chords: D<sup>7</sup>, D<sup>+</sup><sup>7</sup>, G<sup>6</sup>, D<sup>+</sup><sup>9</sup>/F<sup>#</sup>, Dm<sup>9</sup>/F

⊕ TO CODA

64

Chords: C<sup>+</sup>/E, E<sup>7</sup>, A<sup>7</sup>, Cm/E<sup>b</sup>, D<sup>7</sup>, G, B<sup>b</sup><sup>7</sup>, D<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>

69

Chords: G, E<sup>m</sup>, A<sup>7</sup>, A<sup>7</sup>, D<sup>9</sup>, D<sup>9</sup>

*p*

75

Chords: G, Em, Eb7, D7, G, Em, D7

80

Chords: Am/C, B7, Em, A7, D, D°, D, Bb9

85

**C**

Chords: Eb6, Bb+9/D, Bbm9/Db, Ab+/C, C7, F7, Bb9, Bb+9

*pp*

93

Chords: Eb6, Bb+9/D, Bbm9/Db, Ab+/C, C7, F7, Bb+7

99

Chords: Eb, Eb11, Fm7, F#omaj7, Eb7/G, Ab

*p*

104

Chords: F9(105), Eb/G, Abomaj7, F7/A, Bb7

*p*



109

Chord symbols:  $E_b^6$ ,  $B_b^{+9}/D$ ,  $B_b m^9/D_b$ ,  $C^7$ ,  $F^7$ ,  $B_b^7$ ,  $E_b$ ,  $E_b^7$

116

**D.S. AL CODA**

Chord symbols:  $G^6/D$ ,  $D^{\circ}7$ ,  $D^7$

**CODA**

*ff*

119

Chord symbols:  $C$ ,  $A m^7$ ,  $A^9$ ,  $D^9$ ,  $G$ ,  $C^7$ ,  $G$

# Gentlemen Prefer Blondes

(BIG BAND VERSION)

♩ = 116    4    **A** G<sup>6</sup> **S**    D<sup>+9</sup>/F<sup>#</sup>    Dm<sup>9</sup>/F    C<sup>+</sup>/E    E<sup>7</sup>

9    A<sup>7</sup>    D<sup>9</sup>    D<sup>+9</sup>    G    Cm(maj7)    D<sup>+</sup>    G<sup>6</sup>

14    D<sup>+9</sup>/F<sup>#</sup>    Dm<sup>9</sup>/F    C<sup>+</sup>/E    E<sup>7</sup>    A<sup>7</sup>    Am<sup>7</sup>    D<sup>7</sup>

19    G    C<sup>7</sup>    G    G<sup>7</sup>    G<sup>+7</sup>    C

24    A<sup>7</sup>    A<sup>7</sup>    D<sup>7</sup>    D<sup>+7</sup>

29    G<sup>6</sup>    D<sup>+9</sup>/F<sup>#</sup>    Dm<sup>9</sup>/F    C<sup>+</sup>/E    E<sup>7</sup>    A<sup>7</sup>

34    Cm/Eb    D<sup>7</sup>    **B** G<sup>6</sup>    D<sup>+9</sup>/F<sup>#</sup>    Dm<sup>9</sup>/F    C<sup>+</sup>/E    E<sup>7</sup>

41    A<sup>7</sup>    D<sup>9</sup>    D<sup>+9</sup>    G    Cm(maj7)    D<sup>+</sup>    G<sup>6</sup>

46    D<sup>+9</sup>/F<sup>#</sup>    Dm<sup>9</sup>/F    C<sup>+</sup>/E    E<sup>7</sup>    A<sup>7</sup>    Am<sup>7</sup>    D<sup>7</sup>

51 G C7 G GUITAR G7 G+7 C

56 A7 A+7 D7 D+7

61 Gb D+9/F# Dm9/F C+/E E7 A7

66 Cm/Eb D7 TO CODA G Bb7 D7 Am7 D7

69 G Em A7 A7 D9

74 D9 G Em Eb7 D7 G Em

79 D7 Am/C B7 Em A7 D D°

84 D Bb9 Eb6 Bb+9/D Bbm9/Db Ab+/C C7

89 F7 Bb9 Bb+9 2 Eb6 Bb+9/D Bbm9/Db

96 Ab+/C C7 F7 Bb+7 Eb Eb11 Fm7

102 F#<sup>o</sup>maj7 Eb7/G Ab F9(nos) Eb/G Ab<sup>o</sup>maj7 F7/A Bb7

109 Eb<sup>6</sup> Bb+9/D Bbm9/D<sup>b</sup> C7 F7

114 Bb7 Eb Eb7 G<sup>6</sup>/D D<sup>ø</sup>7

117 D<sup>7</sup> D.S. AL CODA ⊕ CODA C Am<sup>7</sup>

120 A<sup>9</sup> D<sup>9</sup> G C7 G

# Gentlemen Prefer Blondes

(BIG BAND VERSION)

$\text{♩} = 116$

5 **A** *ff*

10

15

20

25

30

35 **B**

40

45



50



55



60

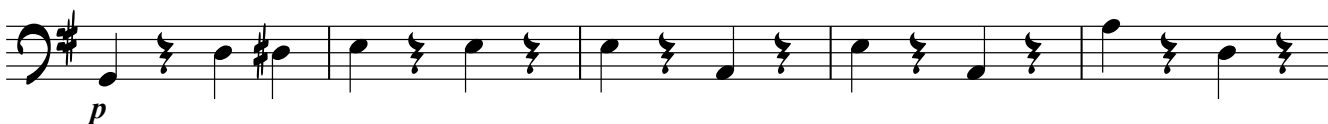


65

⊕ TO CODA



69



74



79



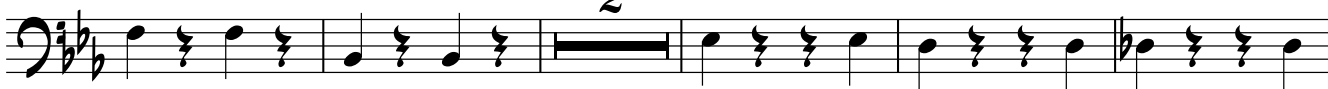
84

C



89

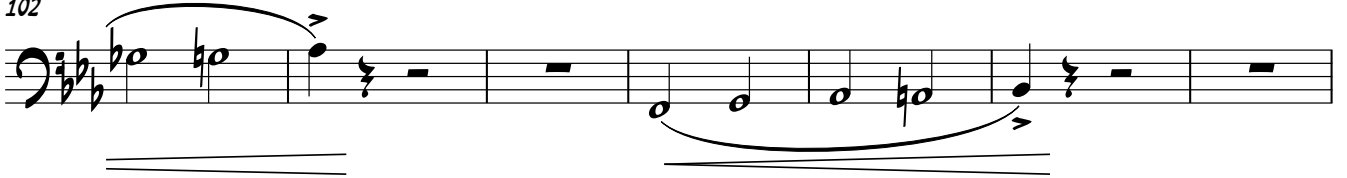
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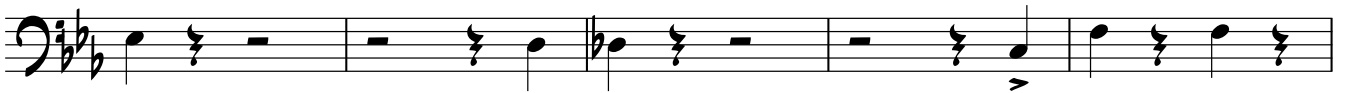
96



102



109



114



117 **D.S. AL CODA**

**⊕ CODA**



120



# Gentlemen Prefer Blondes

(BIG BAND VERSION)

$\text{♩} = 116$  SOLO CYMB

5 **A** (4) (8)

13 (12) (16)

21 (20) (24)

29 (28)

37 **B** (4) (8)

45 (12) (16)

53 (20) (24)

61 (28) **TO CODA**

69 (4) (8)



DRUMS

77

(12)

(16)

85 **C**

91

97

**2**

105

111

117 **D.S. AL CODA**

**⊕ CODA**

120