

Gossip - Aubrey Logan

Arranged by: Ohad Ashkenazi

Gossip - Aubrey Logan

B

E♭7(♯11add13)

E♭7(add13)

Gossip - Aubrey Logan

E♭7(#11add13)

E♭7(add13)

Bar. Solo

sit right here by me
we star - ted_ out_ with one li - little_ tale_ ba ba ba but end - ed up with three_

S.

sit right here by me
mp

S.

sit right here by me
mp

A.

A.

T.

8

B.

tum tum tum tum t k tum t k

Dr.

(8)

(9)

(10)

(11)

(12)

C

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Bb¹³

D

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5

E♭7(add13)

mp

if you're gon' be say-in' stuff be-hind his back be-hind her back be-hind their backs,

da va da va da va da va da va da dap

S. *da va da va da va da va da dap*

da va da va da va da ^va da va da va da dap

A. *do ya do dan*

da va da va da va da va da va da dap

(mimic electric guitar)

A. (mimic electric guitar)

f

da va da va da va da va da dap ta g d ta g d taw g d g taw taw ta g d ta g d taw g d g taw taw

da va da va da va da va da va da dap

g d ta g d taw g d g taw taw

ta g d ta g d taw g d g taw taw

Musical score for the Tuba part, starting at measure 8. The key signature is B-flat major (two flats). The melody consists of eighth-note patterns. A dynamic marking **f** (fortissimo) is placed above the notes in measure 8. A fermata symbol is placed above the note in measure 9. The lyrics "da va da va da va da va da va dap" are written below the staff.

da va da va da va da va da va da dap

B.

tum tum tum va da va da dap tum tum tum tum tum tum

f *mp*

tum tum tum va da va da dap

n tum_ tum

tum tum tum

17

18

19

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Bar. Solo what' cha gon' be say-in' 'bout me_____ what' cha gon' be say-in' 'bout me_____ if you're gon' be say-in' stuff be-hind his back, be

S. *mp*
me - ee

S. *mp*
me - ee

A. *mp*
me - ee *mf* doot doot doot doo__

A. ta g d ta g d taw g d g taw taw *mf* doot doot doot doo__

T. *mf* doot doot doot doo__

B. tum tum tum tum tum tum tum *mf* t k tum tum tum tum tum t k

Dr. - - - *mf* x x x x x x x x -

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Bar. Solo

hind her back, be-hind their backs what' cha gon' be say-ing 'bout me _____ what' cha gon' be say-in' 'bout me now

S. *mf*
me - ee talk a-bout it

S. *mf*
me - ee talk a-bout it

A. doot doot doot doo__ doot doot doot me - ee doot doot doot doo__

A. doot doot doot doo__ doot doot doot me - ee doot doot doot doo__

T. doot doot doot doo__ doot doot doot me - ee doot doot doot doo__

B. tum tum tum tum tum tum tum t k tum tum tum tum

Dr.

E

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Bar. Solo

don't go pitch-in' a fit be-cause ya might as well just ad - mit that if you don't wann-a take a hit well then you

S. *mf* oah pap pap oah pap pap oah pap pap

S. *mf* oah pap pap oah pap pap oah pap pap

A. *mf* oah pap pap oah pap pap oah pap pap

A. *mf* don't go pitch-in' a fit might as well just ad - mit don't wann-a take a hit

T. *mf* don't go pitch-in' a fit might as well just ad - mit don't wann-a take a hit

B. *mf* tum tum_ tum tum_ tum tum_ tum tum_ tum tum_ tum tum_ tum

Dr. **E** *f* *mf* *f* *mf* *f* *mf* *f*

F

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Eb⁷(add13)

Ab

Bar. Solo

bett-er stop tal-kin' that shh... tu du du

mf S. oah ba da va da va doot doot doot doot doot doot doot doot doot doo talk a-bout it

S. oah ba da va da va doot doot doot doot doot doot doot doot doo talk a-bout it

A. oah ba da va da va doot doot doot doo__ doot doot doot doo__

A. bett-er stop tal-kin' that ba da va da va doot doot doot doo__ doot doot doot doo__

T. bett-er stop tal-kin' that ba da va da va doot doot doot doo__ doot doot doot doo__

B. tum tum tum ba da va da va tum tum tum t k tum tum tum tum

Dr. *mf*

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G

p

Soprano (S.) part:

mp doot doot doot **mf** doo talk a-bout it **f** blah blah blah blah blah blah **mp** la la la la la la la

Soprano (S.) part:

mp doot doot doot **mf** doo talk a-about it **f** blah blah blah blah blah blah **mp** la la la la la la la

A. *doe* *doe* *doe* *doe* *blahblah blah blah blah blah blah blah blah blah* *blah* - *la la la la la la la la*

A musical score for a soprano voice. The vocal line consists of a series of eighth-note patterns. The lyrics are: 'doot doot doot doo_ blahblah blah blah blah blah blah blah blah_ la la la la la la la'. The score includes dynamic markings: 'mp' (mezzo-forte) over the first three groups of notes, 'f' (fortissimo) over the next group, and 'mp' (mezzo-forte) over the final group. The vocal range is indicated by a soprano clef, and the time signature is 8/8.

Bassoon part B consists of two measures. The first measure starts with a fermata over three eighth-note chords (B-flat major) followed by a sixteenth-note rest. The second measure begins with a sixteenth-note rest, followed by a sixteenth-note note head with a fermata, then a sixteenth-note note head with a fermata, and finally a sixteenth-note note head with a fermata.

Dr.

This image shows a single staff of a drum part. The staff consists of five horizontal lines. The first line contains a vertical bar with a double bar line at its top, followed by four 'x' marks. The second line contains two 'x' marks. The third line contains three 'x' marks. The fourth line contains four 'x' marks. The fifth line contains a circled '+' sign. The notes are represented by vertical stems with dots at their top. The bass drum part is shown below the staff, consisting of vertical stems with dots at their top. The dynamic 'f' is indicated at the beginning of the staff.

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Bar. Solo *ff* *B_b7 B^{7(add9)} B_b7(add13)* *mf* *E_b7(add13)*

la la la la it ain't what they say a-bout you_ say a-bout you_ it's what they whis-per if

S. *ff* *mp*
aah aah da da what they whis - per

S. *ff* *mf*
aah doot doot doot doot doot tu dudoot doot doot doot doot doot doot ba da va da va

A. *ff* *mp*
aah aah da da what they whis - per

A. *ff* *mf*
aah doot doot doot doot doot tu dudoot doot doot doot doot doot doot ba da va da va

T. *ff* *mp*
aah aah da da what they whis - per

B. *ff* *mf* *gliss.*
la la la doom tum tum tum tum t k tum tum

Dr. *ff* *mf*

(36) (37) (38) (39) (40)

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Bar. Solo ff mf

you keep on_____ burn - - ing you're bound to blis - ter_____ you got a

S. ff mf

ba da va da va du bap you got a

S. ff mf

da ba da va da va du bap you got a

A. ff mf

doot doot doot doo_ bap doot doot doot doo_ doot doot doot doo_

A. ff mf

doot doot doot doo_ bap doot doot doot doo_ doot doot doot doo_

T. ff mf

doot doot doot doo_ bap doot doot doot doo_ doot doot doot doo_

B. ff mf

tum tum tum tum bap di ge du-e tum tum tum tum_ t k tum tum tum tum_

Dr.

(41) ff (42) mf (43) ff (44)

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13

H

Bar. Solo

keen sense of ru - mour

a bad sense of hu - mour

I said you got a

A musical score for soprano (S.) in G clef, B-flat key signature, and common time. The vocal line consists of eighth and sixteenth notes. The lyrics are: "dat dah_ dat da_____ va da va dat dah_ dat dah_ you got a". Dynamic markings include a crescendo line above the first two measures and a decrescendo line above the last measure. The vocal part starts at a low pitch and ends at a higher pitch.

A musical score for soprano (S.) in G clef, B-flat key signature, and common time. The vocal line consists of eighth and sixteenth notes. The lyrics "dat dah" are repeated four times. The first two repetitions are marked with a dynamic of mezzo-forte (mp) and a fermata over the second note. The third repetition is marked with a dynamic of forte (f) and a fermata over the second note. The fourth repetition is marked with a dynamic of forte (f) and a fermata over the second note. The vocal line starts with a half note, followed by a quarter note, a sixteenth note, and an eighth note. This pattern repeats for each "dat" and "dah". The lyrics are written below the staff.

A. **p**

dat dah
(miimic electric guitar)

dat da_____ va da va

dat dah_

dat dah_ you got a

Musical score A consists of a single staff in common time, featuring a treble clef and two flats (B-flat and D-flat). The melody is composed of eighth-note patterns. The lyrics below the notes correspond to the words: ta g d ta g d taw g d g taw taw, ta g d ta g d taw g d g taw taw, ta g d ta g d taw g d g taw taw, and ta g d ta g d taw g d g taw taw.

A musical score for voice and piano. The vocal line consists of a series of eighth and sixteenth notes with lyrics: 'dat dah_ dat da_____ va da va dat dah_ dat dah_ you got a'. The piano accompaniment features eighth-note chords. The dynamic 'mp' (mezzo-forte) is indicated above the first measure.

The drum part consists of two staves. The top staff is for the snare drum, featuring a bass clef, a common time signature, and a dynamic marking of **H**. It contains eight measures of rhythmic patterns involving sixteenth-note strokes and rests. The bottom staff is for the bass drum, also in common time, featuring a bass clef and a dynamic marking of **H**. It contains eight measures of rhythmic patterns involving eighth-note strokes and rests.

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E \flat 7(add13)

Bar. Solo keen sense of ru - mour fun-ny fun-ny fun-ny fun-ny a bad sense of hu - mour

S. *mf* keen sense of ru - mour fun-ny fun-ny fun-ny ooh dat dat dah da dat dat dah da dap

S. *mf* keen sense of ru - mour fun-ny fun-ny fun-ny ooh dat dat dah da dat dat dah da dap

A. *mf* keen sense of ru - mour fun-ny fun-ny fun-ny ooh dat dat dah da dat dat dah da dap

A. *mf* ta g d ta g d taw g d g taw taw ta g d ta g d taw g d g taw taw ta g d ta g d taw g d g taw taw ta g d ta g d taw g d g taw taw

T. *mf* ⁸ keen sense of ru - mour fun-ny fun-ny fun-ny ooh dat dat dah da dat dat dah da dap

B. *mf* tum tum tum tum t k tum tk

Dr. *mf* x x x x x x x x + x x x x x x x x o x x x x x x x x o x x x x + x x x x x x x x

I

Gossip - Aubrey Logan

15

E♭7(add13)

A musical score for a bass instrument, likely a tuba or double bass, in 2/4 time with a key signature of one flat. The score consists of two staves. The top staff shows a continuous bass line with eighth-note patterns. The bottom staff contains lyrics in a blues style: "if you gon' be say-ing stuff be-hind his back be-hind her back be-hind their backwhat' cha gon' be say-ing 'bout me_ what' cha gon' be say-ing 'bout me_". The notes in the bass line correspond to the lyrics, with each note typically representing a single syllable of a word.

Soprano vocal line starting on G4. The first three measures consist of three eighth-note rests each. The fourth measure begins with a forte dynamic **p**, followed by a quarter note on G4, a eighth-note rest, and another eighth-note rest. The lyrics "me-ee" are written below the staff.

A musical score for soprano (S.) in G clef and B-flat key signature. The vocal line consists of three measures of silence followed by a measure containing a single note. This note has a fermata over it and is marked with a dynamic 'p' (piano). Below the note, the lyrics 'me-ee' are written.

A musical score for a single instrument, likely a woodwind or brass instrument. The score consists of two staves. The top staff shows a continuous melodic line with various note heads and stems. The bottom staff provides lyrics for each note, reading 'doot' for most notes and a short dash for rests. The tempo is indicated as 'P' (Presto).

A. **p**

do ut doot doot doot doot doot doot doot doot doot doot

This image shows a musical score for a vocal exercise. The key signature is B-flat major (two flats). The tempo is indicated as **p** (piano). The vocal line consists of a series of notes and rests, with the lyrics "do ut doot" repeated multiple times. The notes are primarily eighth notes, with some sixteenth-note patterns and rests.

A musical score for a single melodic line, likely for a solo instrument or voice. The score consists of ten measures. Measure 1 starts with a dynamic 'p' (piano) and features three eighth-note chords: B-flat major (B-flat, D, F), followed by a half note (B-flat), and a whole note (B-flat). Measures 2-10 each contain a single eighth-note chord (B-flat major) followed by a half note and a whole note, with the lyrics 'doot' repeated five times and 'doot doot' repeated twice.

Musical score for the bassoon part in section B. The score consists of a single staff in bass clef, with a key signature of one flat. The dynamic is *p* (pianissimo). The notes are primarily eighth notes, with some sixteenth-note patterns. The vocal parts provide lyrics for the notes. The score ends with a dynamic *mf* (mezzo-forte) and a fermata over the last note.

B. *p*

tum tk

mf

Musical score for the first section of the drum part. The score consists of four measures. Measure 1: The bass drum has a single stroke on the first beat. Measures 2-4: The bass drum has a single stroke on the first beat of each measure. The snare drum has a sixteenth-note pattern consisting of two strokes on the first two beats of each measure, followed by a rest on the third beat, and a single stroke on the fourth beat.

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Bar. Solo *mf*

E⁷(add13) F⁷(add13) E_b⁷(add13)

if you're gon' be say-ing stuff be-hind his back be - hind her back be - hind their backs what'-cha gpn' be say-in 'bout me_____

S. *mf*

taw taw taw ta ta naw da da da da dat me - ee

S. *mf*

taw taw taw ta ta naw da da da dat me - ee

A. *mf*

doot doot doot da da da da doot doot doot

A. *mf*

doot doot doot da da da doot doot doot

T. *mf*

doot doot doot da da da doot doot doot

B. *mf*

tum tum tum tum dm dm dm dm dm tum tum tum t k

Dr.

(57) (58) (59)

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17

Bar. Solo E_b⁷(add13) J A_b A_b⁷ A_b A_b⁷

what'-cha gpn' be say-in' bout me now don't go pitch-in' a fit be-cause ya might as well just ad - mit that if you

S. talk a-bout it aah pap pap aah pap pap

S. talk a-bout it aah pap pap aah pap pap

A. doot doot doot doo aah pap pap aah pap pap

A. doot doot doot doo don't go pitch-in' a fit be-cause ya might as well just ad - mit that if you

T. 8 doot doot doot doo don't go pitch-in' a fit be-cause ya might as well just ad - mit that if you

B. tum tum

Dr. + J ff mf ff

(60) (61) (62)

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spoken

K
A**b**m¹¹

Bar. Solo A**b** A**b**7 A**b** spoken

don't wan-na take a hit well then you better stop talk-ing that mm, I was think-ing I don't real ly care what you think he might've said but if you

S. aah pap pap aah doo_

S. aah pap pap aah doo_

A. aah pap pap aah doo_

A. aah pap pap aah doo_

T. 8 aah pap pap aah doo_

B. tum tum_ tum tum tum tum doo doo doo_ doo

Dr.

Bar. Solo want to give me your point of view the thir-ty mile zone be get-ting all up in your head al-though you nev-er real-ly know if it's true she's

S. doo doo_ do (open slowly to aah)

S. doo doo_ doo_ (open slowly to aah)

A. doo doo_ doo_ do (open slowly to aah)

A. doo (open slowly to aah)

T. doo doo_ **p** do (open slowly to aah)

B. doo **p** (open slowly to aah) **mf** dm

Dr. || - - -

Gossip - Aubrey Logan

Bar. Solo E \flat 7(add13)

not too bright but bless her heart are sticks and stones your ex-cuse they may nev-er rob your digs or slash your tires 'cuz

S. *mf*
doot doot doot doot doo dat doot doot doot doo talk a-bout it doot doot doot doo talk a-bout it

S. *mf*
doot doot doot doot doo dat doot doot doot doo talk a-bout it doot doot doot doo talk a-bout it

A. *mf*
doot doot doot doo— doot doot doot doo— doot doot doot doo—

A. *mf*
doot doot doot doo— doot doot doot doo— doot doot doot doo—

T. *mf*
8 doot doot doot doo— doot doot doot doo— doot doot doot doo—

B. *mf*
tum tum tum tum t k tum tum tum tum tum tum tum tum t k

Dr. *mf*

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L Adlib until the end

Ab

Bar. Solo

that's too ea - sy for you

S. *f* (mimic elec. guitar)

that's too ea - sy for you oh ta g n taw ta g n taw taga na ga ta g n taw ta g n taw taga na ga ta g n taw ta g n taw taga na ga

A musical score for voice and piano. The vocal line starts with eighth-note chords, followed by a melodic line with a dynamic marking of *f*. The lyrics are: "that's too ea - sy for you oh don't go pitch-in'a fit might as well just ad - mit don'twan-na take a hit". The piano accompaniment consists of eighth-note chords.

A. *f* (mimic elec. guitar)

The musical score consists of two staves. The top staff is a melodic line starting with a quarter note followed by eighth-note pairs. The bottom staff is a bass line consisting of eighth-note pairs. The key signature is one flat, and the time signature is common time. The dynamic instruction *f* is placed above the melodic line, and the text "(mimic elec. guitar)" is written next to it.

A. 

Musical score for trumpet (T.) in G major, 2/4 time. The score shows a dynamic change from piano (p) to forte (f). The first measure consists of eighth-note chords. The second measure starts with a single eighth note followed by a fermata. The third measure begins with a forte dynamic (f) indicated by a large 'f' above the staff. The fourth measure consists of eighth-note chords. The fifth measure begins with a single eighth note followed by a fermata. The sixth measure consists of eighth-note chords.

Gossip - Aubrey Logan

E♭7

Bar. Solo

S. ta g n taw ta g n taw ba da va da va da dat dat dat da dat dah dat dat ba da va

S. bet-ter stop tal-king that ooh ba da va da va don't go pitch-in' a fit might as well just ad - mit

A. ta g n taw ta g n taw ba da va da va da dat dat dat da dat dah dat dat ba da va

A. bet-ter stop tal-king that ooh ba da va da va don't go pitch-in' a fit might as well just ad - mit

T. bet-ter stop tal-king that ooh ba da va da va don't go pitch-in' a fit might as well just ad - mit

B. tu tu tum tum ba va da va da va tum tum tum tum t k tum tum tum tum tum

Dr.



Bar. Solo

S.

ta naw taw du ta naw taw ta ga na ga ta na taw du ta naw ooh doot doot doot doot doo dat

S.

don't wan-na take a hit bet-ter stop tal-king that ooh doot doot doot doot doo dat

A.

ta naw taw du ta naw taw ta ga na ga ta na taw du ta naw ooh doot doot doot doo

A.

don't wan-na take a hit bet-ter stop tal-king that ooh doot doot doot doo

T.

8 don't wan-na take a hit bet-ter stop tal-king that ooh tu du du

B.

tum tum tum tum t k tum tum tum ba da va da va tum tum tum tum tum t k

Dr.

(79) + (80) (81)

M

Gossip - Aubrey Logan