

CUE: APPLAUSE SEGUE

# Bows

REV. [3-11-14]

Music by: David Arnold  
Lyrics by: Richard Thomas  
Orch. Arr: Steve Sidwell

### Med. Pop Beat (♩=132)

The score is written for piano and includes drum cues. It consists of five systems of music, each with a measure number at the beginning of the first staff. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked as 'Med. Pop Beat' with a quarter note equal to 132 beats per minute. The score includes various musical notations such as slurs, accents, and dynamic markings like 'f' (forte) and 's' (piano). Chord symbols are provided for the piano accompaniment.

1 (Clinks) *f* Drums *s* G/E F<sup>5</sup>

6

10 F C#m

14 F C#m

18 C#m Amaj9 F#m7/B B(add2) C#m7/B B(add2) -4

22 C#m A(maj9) F#m7/B B(add2) A/B E

26 A(add2) *f* B(sus4) B(add2) *fp* *ff* A/B E

30 E A *fp* B(sus4) B(add2) A/B C#m7

34 F#7/A# F#m7 B11 B7

38 C#m7 F#7 *fp* F#m7 A/B E5

42 *ff*

Detailed description: This is a piano accompaniment score for a piece titled "Bows". The score is in the key of D major (indicated by two sharps) and 4/4 time. It consists of six systems of music, each with a treble and bass clef staff. The first system (measures 22-25) features chords C#m, A(maj9), F#m7/B, B(add2), A/B, and E. The second system (measures 26-29) includes A(add2), B(sus4), B(add2), A/B, and E, with dynamics *f*, *fp*, and *ff*. The third system (measures 30-33) contains E, A, B(sus4), B(add2), A/B, and C#m7, with a *fp* dynamic. The fourth system (measures 34-37) has F#7/A#, F#m7, B11, and B7. The fifth system (measures 38-41) includes C#m7, F#7, F#m7, A/B, and E5, with a *fp* dynamic. The sixth system (measures 42-45) is marked *ff* and features a complex rhythmic pattern in the treble staff. A rehearsal mark with the number 4 is placed above the first measure of the first system.

47

5

52

*fp*

C11

Gm7

C

-3

^

57

Gm7

C

^

62 **Meno mosso**

F

F9/G F7/A

Bb

C

F

Dm7

67

Bb

Gm7

C

C7

(4)

72 (CLAPS) **rall.**

G/A A

Rhodes

**Slower**

76 **WOMEN**  
 Made in Da-gen-ham, laid in Da-gen-ham. Now we're e - qual

**MEN**  
 Made in Da-gen-ham, laid in Da-gen-ham. Now we're e - qual

D Bm7 Em7 A9 D F#7

79  
 paid in Dag-en-ham, Made in Da-gen-ham, we are Da-gen-ham

Bm7 G D6 Bm7 Em7 A9

82 *F6, F5+SANDRA/  
F2, F3, F7*

girls, \_\_\_\_\_ Da - gen - ham\_ girls, \_\_\_\_\_ Da - gen - ham

**WOMEN MEN WOMEN MEN WOMEN MEN WOMEN MEN**

Girls! Boys! Girls! Boys! Girls! Boys! Girls! Boys!

D Bm7

86 **MEN**

girls, \_\_\_\_\_ we are Made in Da - gen - ham.

**TEN+BARI/BASS WOMEN**

ooh \_\_\_\_\_ we are Made in Da - gen - ham.

G F# G G# A N.C. D