

# Bad Romance

RedOne/Gaga

arr MWO DM Hicks CD

Score

The musical score is arranged in a system of 15 staves. The top four staves are vocal parts: Soprano I, Soprano, Soprano II, and Mellophone I. The next three staves are Mellophone II, III, Baritone I, and Baritone II. The next three staves are Contrabass, Bells, and Snareline. The bottom four staves are Tenorline, Bass Drums, and Cymbal Line. The score is in 4/4 time and B-flat major. The vocal parts enter in the third measure with a sustained note. The Mellophone I part has a melodic line starting in the second measure. The Baritone I and II parts have a rhythmic pattern starting in the second measure. The Contrabass part is mostly silent. The Bells part has a rhythmic pattern starting in the second measure. The Snareline, Tenorline, Bass Drums, and Cymbal Line parts are mostly silent.

7

Sop. I

Sop. II

M.P. I

M.P. II

M.P. III

Bar. I

Bar. II

Cb.

Bls.

S.Dr.

T. Dr.

B. Dr.

Cym.

Detailed description: This is a page of a musical score for the song 'Bad Romance'. The score is arranged in a grand staff format with multiple parts. The instruments and voices are listed on the left: Sopranos (I and II), Music Performers (M.P. I, II, III), Baritone (I and II), Clarinet (Cb.), Bassoon (Bls.), Snare Drum (S.Dr.), Tom Drum (T. Dr.), Bass Drum (B. Dr.), and Cymbal (Cym.). The music is in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The first five measures are marked with a '7' above the staff, indicating a seventh measure. The Soprano I part has rests for the first four measures, followed by a melodic phrase in the fifth. The Soprano II part has whole notes in the first four measures and a rest in the fifth. The Music Performer parts have various rhythmic patterns, including eighth and sixteenth notes. The Baritone parts have a steady quarter-note accompaniment. The Clarinet and Bassoon parts have eighth-note patterns. The Snare Drum part has a consistent eighth-note pattern with some accents. The Tom Drum, Bass Drum, and Cymbal parts have rests throughout the measures.

12

Sop. I

Sop. II

M.P. I

M.P. II

III

Bar. I

Bar. II

Cb.

Bls.

12

S.Dr.

T. Dr.

B. Dr.

Cym.

Detailed description: This is a page of a musical score for the song 'Bad Romance'. The score is arranged in a standard orchestral format with multiple staves. The vocal parts (Sop. I, Sop. II, M.P. I, M.P. II, III, Bar. I, Bar. II) are written in treble clef with a key signature of one flat (B-flat). The woodwind section includes Clarinet in B-flat (Cb.), Bassoon (Bls.), and Saxophone (S.Dr.). The brass section includes Trumpet (T. Dr.) and Trombone (B. Dr.). The percussion section includes Cymbal (Cym.). The score is divided into two systems by a double bar line. The first system contains measures 12 through 14, and the second system contains measures 15 through 17. The music features a mix of melodic lines and rhythmic patterns, with some instruments playing sustained notes while others have more active parts.

17

Sop. I

Sop. II

M.P. I

M.P. II

M.P. III

Bar. I

Bar. II

Cb.

Bls.

17

S.Dr.

T. Dr.

B. Dr.

Cym.

Detailed description: This is a page of a musical score for the song 'Bad Romance'. The page is numbered '4' in the top left corner. The title 'Bad Romance' is centered at the top. The score is arranged in a grand staff format with multiple parts. The vocal parts include Soprano I and II, and Music Performers (M.P.) I, II, and III. The instrumental parts include Baritone (Bar.) I and II, Cello (Cb.), Bass (Bls.), and Percussion (S.Dr., T. Dr., B. Dr., Cym.). A rehearsal mark '17' is placed at the beginning of the section. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The vocal lines feature melodic phrases with some rests, while the instrumental parts provide a rhythmic accompaniment with various textures and patterns.

22

The musical score for page 5 of 'Bad Romance' covers measures 22 through 27. It features the following parts:

- Sop. (Soprano):** Two staves (I and II) with melodic lines and rests.
- M.P. (Musician's Part):** Two staves (I and II/III) with rhythmic accompaniment.
- Bar. (Baritone):** Two staves (I and II) with melodic lines.
- Cb. (Contrabass):** One staff with melodic lines.
- Bls. (Bass):** One staff with rhythmic accompaniment.
- S. Dr. (Snare Drum):** One staff with a pattern of quarter notes and eighth notes.
- T. Dr. (Tom Drum):** One staff with rests.
- B. Dr. (Bass Drum):** One staff with a steady eighth-note pattern.
- Cym. (Cymbal):** One staff with rests.

Measures 22-27 show the progression of the music, with various instruments contributing to the overall texture. The score is written in a key signature of one flat (B-flat) and a common time signature (C).



34

I  
Sop.

II

I  
M.P.

II  
III

I  
Bar.

II

Cb.

34  
Bls.

34  
S.Dr.

T. Dr.

B. Dr.

Cym.

Detailed description of the musical score: The score is for measures 34 through 37. It features a vocal line for Soprano (I and II) and a Musician's Part (M.P.) for I, II, and III. The instrumental section includes Baritone (I and II), Contrabass (Cb.), Bass (Bls.), Snare Drum (S.Dr.), Tom Drum (T. Dr.), Bass Drum (B. Dr.), and Cymbal (Cym.). The key signature has one flat (B-flat). The vocal parts enter in measure 34 with a half note. The M.P. parts enter in measure 34 with a quarter note. The Baritone parts enter in measure 34 with a quarter note. The Contrabass part enters in measure 34 with a quarter note. The Bass part enters in measure 34 with a quarter note. The Snare Drum part enters in measure 34 with a quarter note. The Tom Drum part is silent. The Bass Drum part enters in measure 34 with a quarter note. The Cymbal part is silent. The vocal parts have a fermata over the final note of measure 37. The M.P. parts have a fermata over the final note of measure 37. The Baritone parts have a fermata over the final note of measure 37. The Contrabass part has a fermata over the final note of measure 37. The Bass part has a fermata over the final note of measure 37. The Snare Drum part has a fermata over the final note of measure 37. The Bass Drum part has a fermata over the final note of measure 37.

38

Sop. I

Sop. II

M.P. I

M.P. II

M.P. III

Bar. I

Bar. II

Cb.

Bls.

38

S. Dr.

T. Dr.

B. Dr.

Cym.

43

Sop. I

Sop. II

M.P. I

M.P. II

M.P. III

Bar. I

Bar. II

Cb.

Bls.

43

S. Dr.

T. Dr.

B. Dr.

Cym.

48

Sop. I

Sop. II

M.P. I

M.P. II

Bar. I

Bar. II

Cb.

Bls.

48

S. Dr.

T. Dr.

B. Dr.

Cym.

Detailed description: This page of a musical score for 'Bad Romance' covers measures 48 to 52. It features a vocal line with Soprano I and II, and a Male Part (M.P.) with parts I and II. The instrumental section includes Baritone I and II, Contrabass (Cb.), Bassoon (Bls.), and a drum set consisting of Snare Drum (S. Dr.), Tom Drum (T. Dr.), Bass Drum (B. Dr.), and Cymbal (Cym.). The vocalists and M.P. parts play a melodic line with eighth and sixteenth notes, while the instruments provide a rhythmic accompaniment. The score is written in a key with one flat and a common time signature.

53

1. 2.

Sop. I  
Sop. II  
M.P. I  
M.P. II  
M.P. III  
Bar. I  
Bar. II  
Cb.  
Bls.  
S. Dr.  
T. Dr.  
B. Dr.  
Cym.

Detailed description: This is a musical score for the song 'Bad Romance'. The score is arranged for a vocal quartet and a band. The vocalists are Soprano I and II, and Male Part I, II, and III. The band consists of Baritone I and II, Clarinet, Bassoon, Snare Drum, Tom Drum, Bass Drum, and Cymbal. The score is in 4/4 time and features a key signature of one flat (B-flat). It begins at measure 53 and is divided into two first endings. The first ending (marked '1.') spans measures 53-56, and the second ending (marked '2.') spans measures 57-60. The vocal parts have a melodic line with some rests, while the instrumental parts provide a rhythmic accompaniment. The Snare Drum part has a consistent pattern of eighth notes, while the Bass Drum and Cymbal parts have more varied rhythmic patterns.

58

Sop. I

Sop. II

M.P. I

M.P. II

III

Bar. I

Bar. II

Cb.

Bls.

58

S. Dr.

T. Dr.

B. Dr.

Cym.

Detailed description: This is a page of a musical score for the song 'Bad Romance'. The page is numbered 12 and contains measures 58 through 61. The score is arranged for a vocal ensemble and a full band. The vocalists include Soprano I and II, Mezzo Soprano I, II, and III, and Baritone I and II. The instrumental ensemble includes Clarinet in B-flat (Cb.), Bassoon (Bls.), Snare Drum (S. Dr.), Tom Drum (T. Dr.), Bass Drum (B. Dr.), and Cymbal (Cym.). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The vocal parts feature melodic lines with some syncopation and rests. The instrumental parts provide a rhythmic and harmonic accompaniment, with the snare drum and bass drum playing a driving pattern. The snare drum part includes accents and cymbal effects (marked with 'x').



66

Sop. I

Sop. II

M.P. I

M.P. II

M.P. III

Bar. I

Bar. II

Cb.

Bls.

66

S. Dr.

T. Dr.

B. Dr.

Cym.

Detailed description: This is a page of a musical score for the song 'Bad Romance'. The page is numbered 14. The score is arranged in a grand staff format with multiple staves for different instruments and voices. The key signature has one flat (B-flat), and the time signature is 7/8. The score begins at measure 66. The vocal parts (Sop. I, Sop. II, Bar. I, Bar. II) are mostly silent in this section, indicated by horizontal lines. The M.P. (Musician's Part) section consists of three staves (I, II, III) with melodic lines. The Baritone (Bar.) section has two staves (I, II) with more complex melodic and rhythmic patterns. The Bass (Cb.) part has two staves with a simple harmonic line. The Bls. (Bassoon) part has one staff with a melodic line. The percussion section includes Snare Drum (S. Dr.) with a complex rhythmic pattern of sixteenth notes and accents, Tom Drum (T. Dr.) which is silent, Bass Drum (B. Dr.) with a steady rhythmic pattern, and Cymbal (Cym.) which is silent.

70

Sop. I

Sop. II

M.P. I

M.P. II

M.P. III

Bar. I

Bar. II

Cb.

Bls.

70

S. Dr.

T. Dr.

B. Dr.

Cym.

75

Sop. I

Sop. II

M.P. I

M.P. II

III

Bar. I

Bar. II

Cb.

Bls.

75

S. Dr.

T. Dr.

B. Dr.

Cym.

Detailed description of the musical score: The score is for a five-measure passage starting at rehearsal mark 75. It features vocal parts for Sopranos I and II, Baritone I and II, and a Bass Soloist (Bls.). The instrumental parts include M.P. (Music Preparation) for strings, Cb. (Contrabass), S. Dr. (Snare Drum), T. Dr. (Tom Drum), B. Dr. (Bass Drum), and Cym. (Cymbal). The vocal parts have treble clefs and a key signature of one flat. The instrumental parts have various clefs: M.P. (treble), Cb. (treble), Bls. (treble), S. Dr. (percussion), T. Dr. (percussion), B. Dr. (percussion), and Cym. (percussion). The score includes various musical notations such as stems, beams, rests, and dynamic markings.

80

Sop. I II

M.P. I II III

Bar. I II

Cb.

Bls.

80

S. Dr.

T. Dr.

B. Dr.

Cym.

Detailed description: This is a page of a musical score for the song 'Bad Romance', page 17, measures 80-83. The score is written in 7/8 time and features a key signature of one flat (B-flat). The instrumentation includes Soprano (Sop.), Musician's Part (M.P.), Baritone (Bar.), Bass (Bls.), and Percussion (S. Dr., T. Dr., B. Dr., Cym.). The Soprano part has two staves (I and II). The Musician's Part has three staves (I, II, III). The Baritone part has two staves (I and II). The Bass part has one staff. The Percussion part has four staves. The score begins at measure 80. The Soprano I part starts with a melodic line in the first measure, followed by a rest in the second measure, and then continues with a melodic line in the third and fourth measures. The Soprano II part has a whole note in the first measure, a whole note in the second measure, and then a melodic line in the third and fourth measures. The Musician's Part I and II staves have a melodic line in the first measure, followed by a rest in the second measure, and then continue with a melodic line in the third and fourth measures. The Musician's Part III staff has a whole note in the first measure, a whole note in the second measure, and then a melodic line in the third and fourth measures. The Baritone I and II staves have a whole note in the first measure, a whole note in the second measure, and then a melodic line in the third and fourth measures. The Bass staff has a melodic line in the first measure, followed by a rest in the second measure, and then continues with a melodic line in the third and fourth measures. The Percussion part includes S. Dr. (Snare Drum) with a pattern of quarter notes and rests, T. Dr. (Tom Drum) with a pattern of quarter notes and rests, B. Dr. (Bass Drum) with a pattern of quarter notes and rests, and Cym. (Cymbal) with a pattern of quarter notes and rests.

85

I Sop.

II Sop.

I M.P.

II III M.P.

I Bar.

II Bar.

Cb.

Bls.

85

S. Dr.

T. Dr.

B. Dr.

Cym.

90

The musical score for page 19 of 'Bad Romance' covers measures 90 to 94. It features the following parts:

- Sop. (Soprano):** Two staves (I and II) with treble clefs and a key signature of one flat. Measure 90 starts with a whole note G4, followed by rests. Measures 91-94 contain eighth-note patterns.
- M.P. (Musician's Part):** Two staves (I and II/III) with treble clefs and a key signature of one flat. Measure 90 starts with a whole note G4, followed by rests. Measures 91-94 contain eighth-note patterns.
- Bar. (Baritone):** Two staves (I and II) with treble clefs and a key signature of one flat. Measure 90 starts with a whole note G4, followed by rests. Measures 91-94 contain eighth-note patterns.
- Cb. (Clarinet):** Treble clef, key signature of one flat. Measures 90-94 contain a continuous eighth-note pattern.
- Bls. (Bassoon):** Treble clef, key signature of one flat. Measures 90-94 contain a continuous eighth-note pattern.
- S. Dr. (Snare Drum):** Two staves with a key signature of one flat. Measures 90-94 contain a rhythmic pattern of quarter notes and rests.
- T. Dr. (Tom Drum):** Two staves with a key signature of one flat. Measures 90-94 are mostly rests.
- B. Dr. (Bass Drum):** Two staves with a key signature of one flat. Measures 90-94 contain a rhythmic pattern of quarter notes and rests.
- Cym. (Cymbal):** Two staves with a key signature of one flat. Measures 90-94 are mostly rests.

95

Sop. I

Sop. II

M.P. I

M.P. II

Bar. I

Bar. II

Cb.

Bls.

95

S. Dr.

T. Dr.

B. Dr.

Cym.

