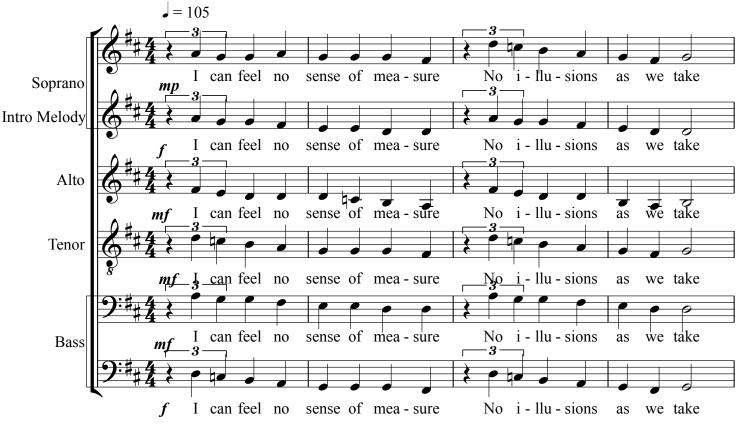
Leave It

Chris Squire, Trevor Rabin, Trevor Horn

Arranged by Ken Buoka & Mia Whitfield



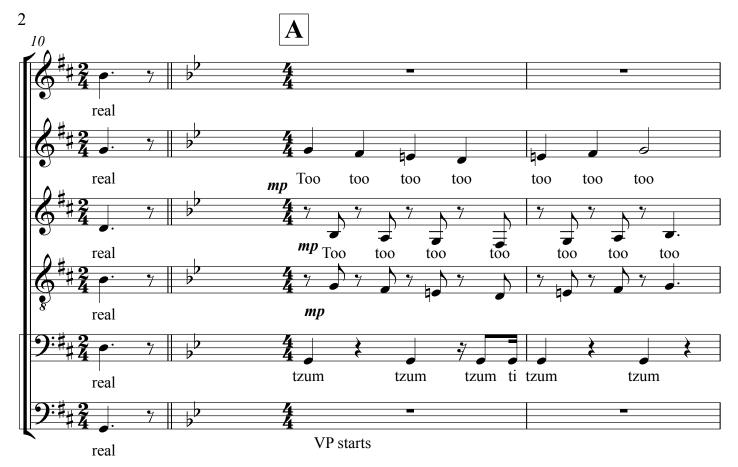
Dynamic pattern for Intro section:

Each 2 bar phrase starts at volume noted @ beginning, then diminishes

Clear enunciation + extra reverb on the board

"Ma-ke" gets softer so moving part can be heard, but keep intensity.





Dynamic pattern for A & B:

Background parts (Patti, Harold & Mia):

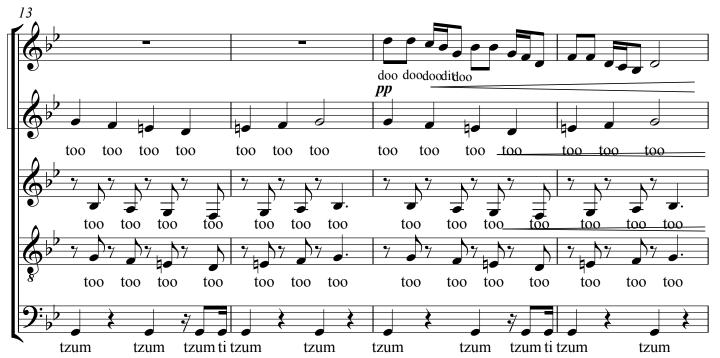
Each 2 bar phrase - decrescendo one bar, crescendo second bar

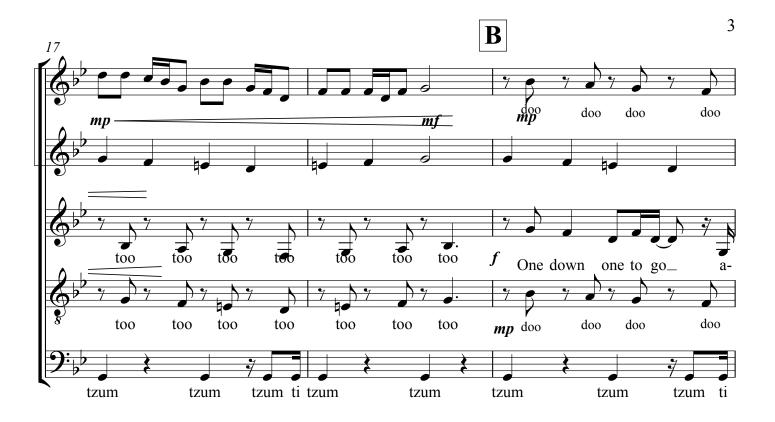
Fall off last note of each 2 bar phrase

Overall, volume begins to increase at 15, but still keep 2 bar pattern

Jen: emerging from the mist, gradual crescendo

Bill: stable bass, gradual crescendo beginning at 15

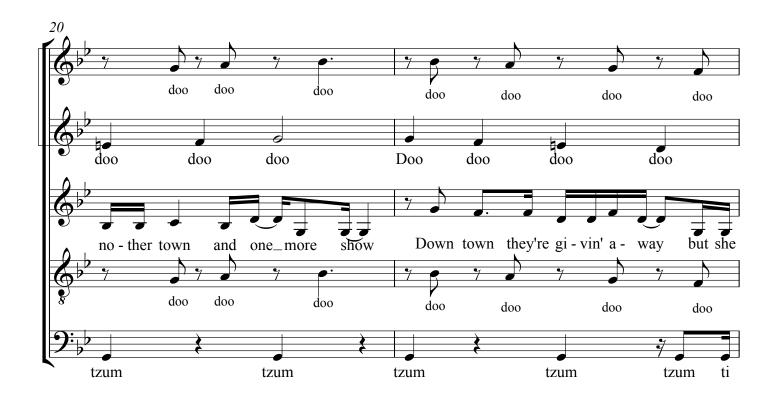




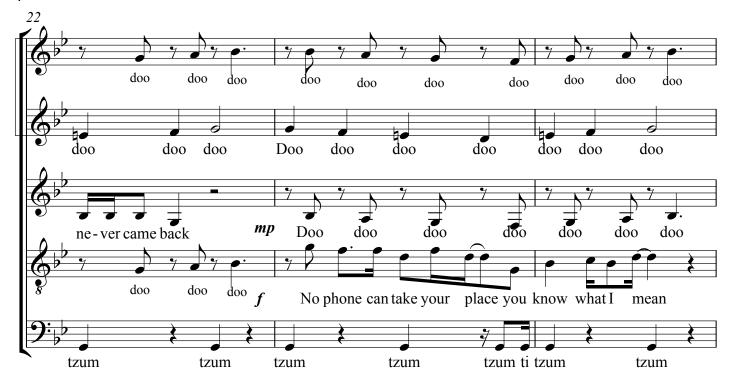
After listening to it, confirm consonant sound on background parts before retyping everything.

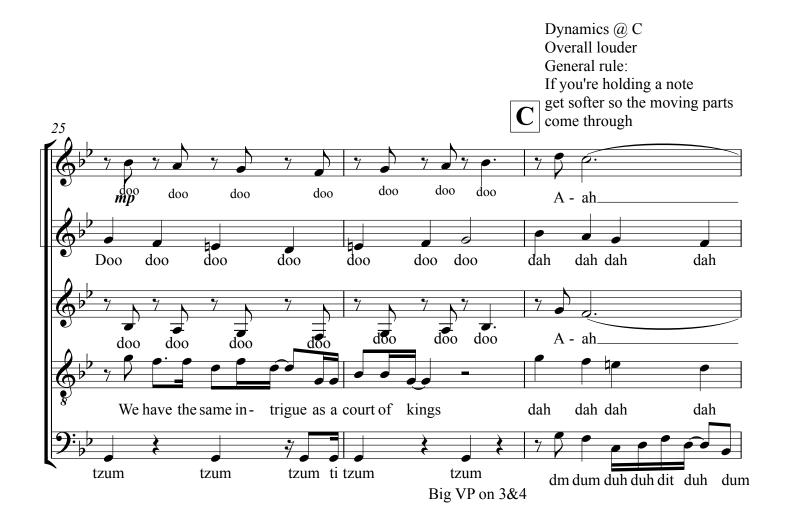
At B, Solo part dynamic:

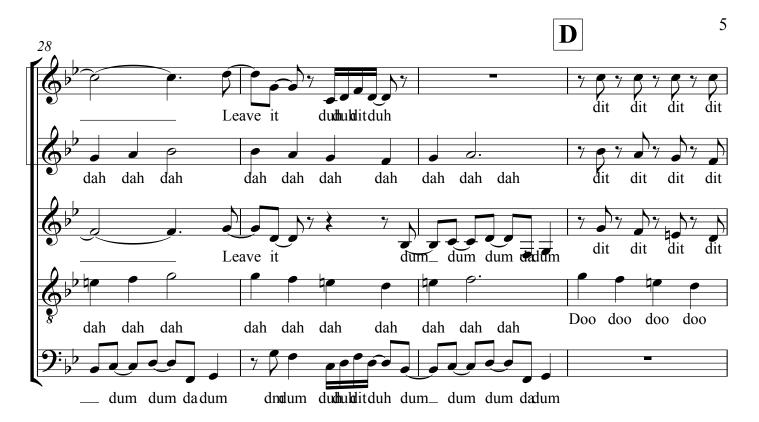
Like intro, start loudest at beginning of each two bar phrase and descrescendo somewhat Always needs to be loud enough to stand out over the background



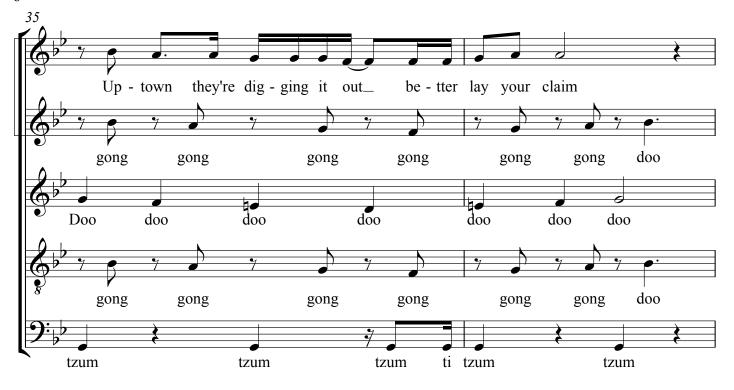


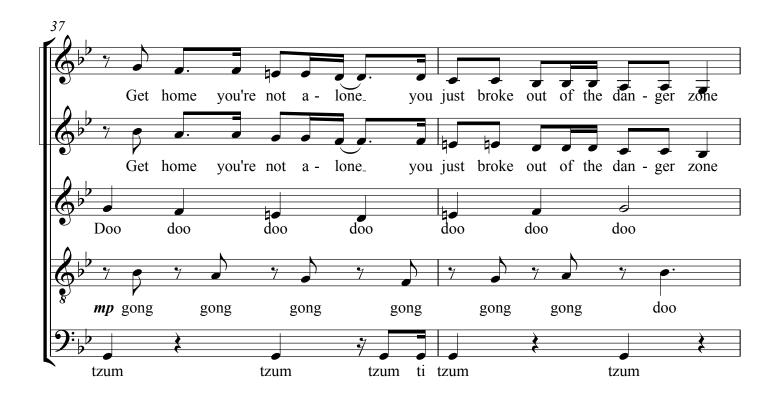


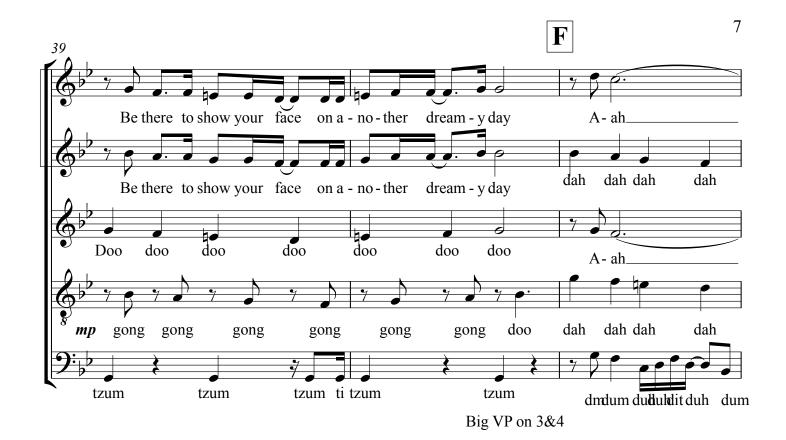








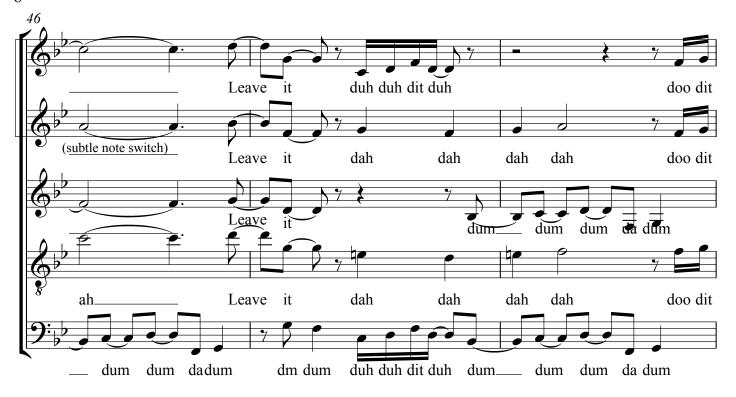


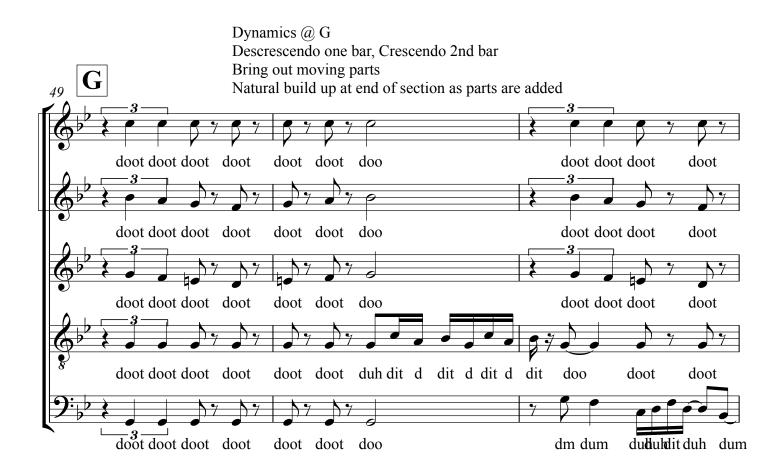


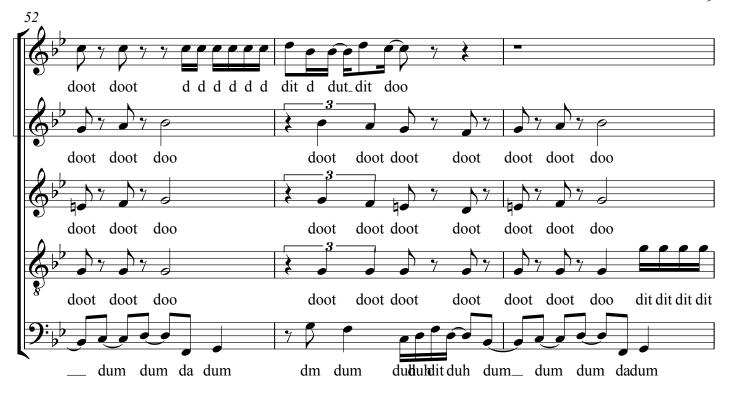
Dynamics @ F Overall louder General rule: If you're holding a note get softer so the moving parts come through

Exception: grow the bell note chord once everyone's on it

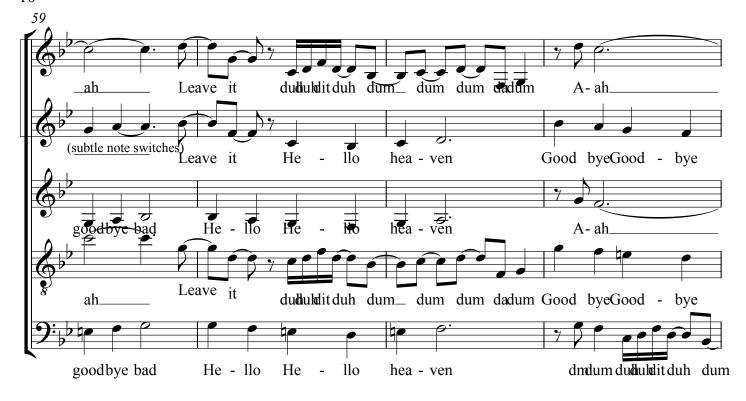




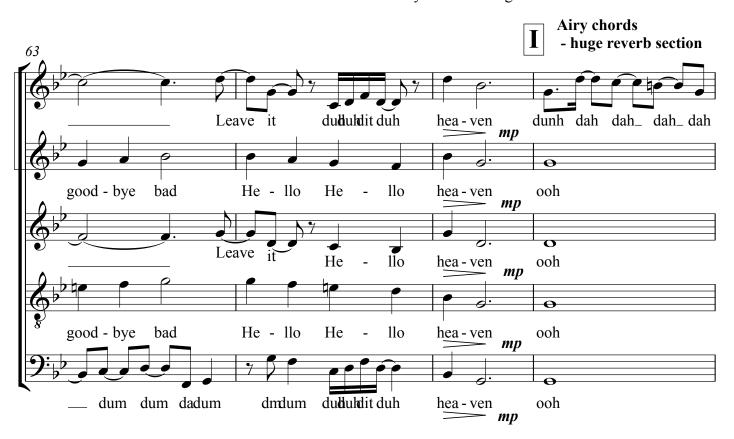


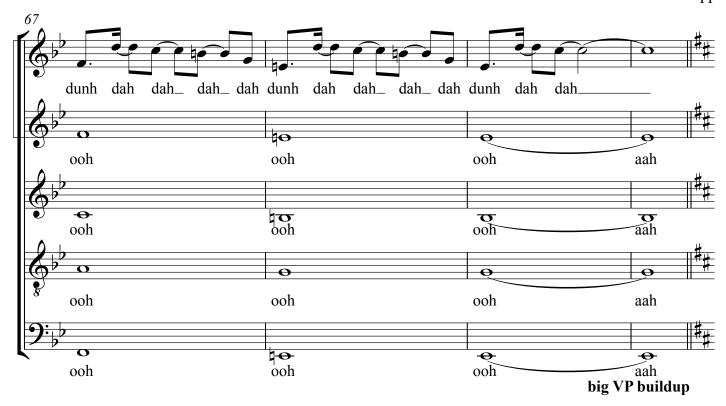


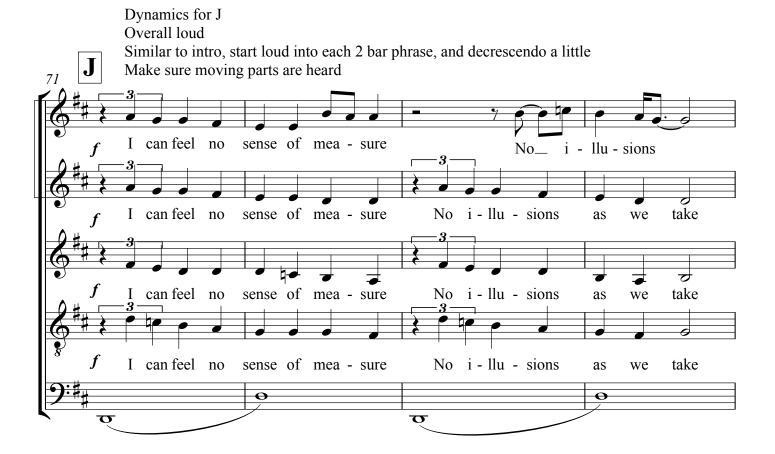


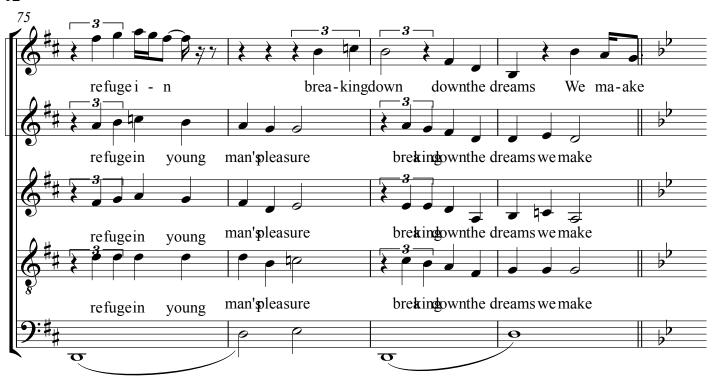


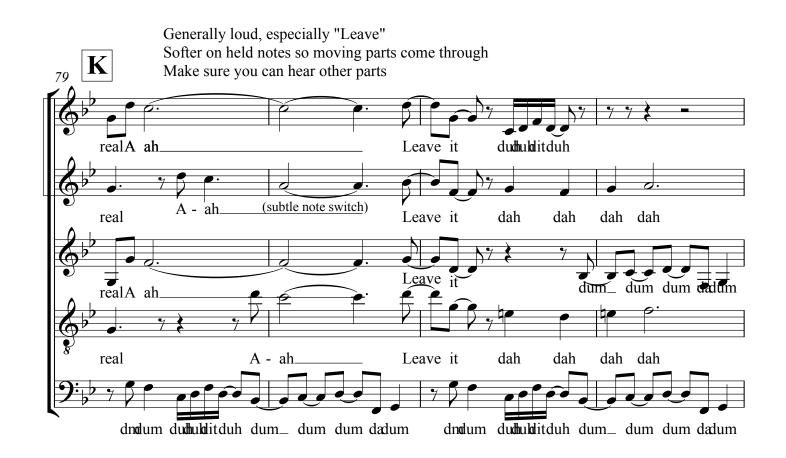
Dynamics for I
Overall soft, but swell each whole note
(crescendo 2 beats, decrescendo 2 beats)
Be particularly soft at the end so the VP
really breaks through as intro to loud section J

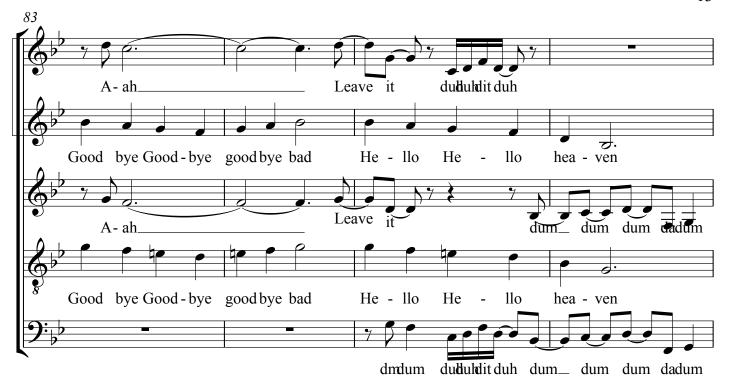


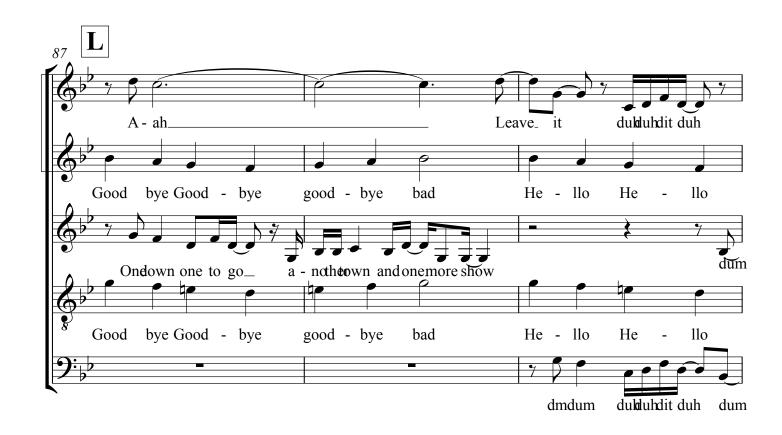












Jen - it was very hard to transcribe Jon Anderson's part here -- please doublecheck against recording



