

EXHIBIT H

FG ZACK05

$\text{♩} = 100$ (4 Free Clix)

rit 1M6

B. Blitt/W. Murphy (BM)
Rubato orch. W.M.

Clar.

Oboe

Clar.

Bsn.

Flgt 1

Flgt 2

Flgt 3

Tbn 1

Tbn 2

Tbn 3

Tbn 4

Pc.

Pno. *Tacet (Piano part on tape)*

Voc. *North - ing else has*

Vlna. *p*

Vc.

Gtr. *Tacet*

Bass

Drs. *Tacet*

1

2

3

4

MURPHY-00002

Confidential

$\Delta \pi$ EXHIBIT 2

Deponent _____

Date _____ Rptr. _____

WWW.DEPOBOOK.COM

Cl
Ob.
Cl.
Bsn.
Fig 1
Fig 2
Fig 3
Tbn 1
Tbn 2
Tbn 3
Tbn 4
Pc.
Pno. Dm^7 G^7 Dm^7 $D^{\sharp}dim.$ $Caus/E$ C $E^7(6)$ $Fmaj^7$ $F^{\sharp}dim.$
Voc.
worked so far, So I'll wish up - on a star Won'drous danc - ing speck of light I
Vlns.
Vc.
Bs.
Dr.
5 6 7 8 9

Moderato (colla voce)

rit

poco rit. Tempo

Cl.
Ob.
Cl.
Bsn.
Flg 1
Flg 2
Flg 3
Tbn 1
Tbn 2
Tbn 3
Tbn 4
Pc.
Fno.
Voc.
Vlns.
Vc.
Ba.
Dr.

C/G Dm7/G G7(b9) C Dm7 G7 C C dim. Dm7 G7 Dm7 D dim.

need a Jew. Lo - is makes me take the rap, 'Cause our check-book

10 11 12 13 14

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MURPHY-00004

poco **Tempo**

#205 - 1M6, P.4

poco rit **Tempo**

rit

CL

Ob.

CL

Ben.

Fig 1

Fig 2

Fig 3

Tbn 1

Tbn 2

Tbn 3

Tbn 4

Pc. *Bells*
p

Pno. *C sus/E* *C* *E7(9)* *Fmaj7 Fdim.* *C/G* *Dm7/GG7(9)* *C* *D/CC*

Voc.
looks like crap. Since I can't give her a slap I need a Jew.

Vlns.

Vc.

Ba.

Dr.

15

16

17

18

19

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MURPHY-00005

Piu Mosso

#205 - 146, P.5

Musical score for orchestra and vocal soloist, measures 20-23. The score includes parts for Clarinet (CL), Oboe (Ob.), Bassoon (Bsn.), Flute 1 (Flg 1), Flute 2 (Flg 2), Flute 3 (Flg 3), Trumpet 1 (Tbn 1), Trumpet 2 (Tbn 2), Trumpet 3 (Tbn 3), Trumpet 4 (Tbn 4), Percussion (Pc.), Piano (Pno.), Vocal (Voc.), Violin (Vlns.), Viola (Vc.), Bass (Ba.), and Drums (Dr.).

Measure 20: *mp* dynamics for woodwinds and strings. Flute 1, 2, and 3 enter with a melodic line.

Measure 21: *p* dynamics for trumpets. Flute 1, 2, and 3 continue their melodic line.

Measure 22: *mp* dynamics for woodwinds and strings. Flute 1, 2, and 3 continue their melodic line.

Measure 23: *mp* dynamics for woodwinds and strings. Flute 1, 2, and 3 continue their melodic line.

Vocal line (Voc.):
Where to find a Baum or Steen or Stein

Piano (Pno.) Chords:
Dm⁹/GG(1st) | Em/G Eb⁹/G | Dm/G G7(9) | Dm⁷(9)/G | B/C | Cmaj⁷

20 21 22 23

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MURPHY-00006

rit.

The musical score is arranged in a standard orchestral layout. The instruments listed on the left are: CL (Clarinet), Ob. (Oboe), CL (Clarinet), Bsn. (Bassoon), Flg 1, Flg 2, Flg 3 (Flutes), Tbn 1, Tbn 2, Tbn 3, Tbn 4 (Trumpets), Pc. (Percussion), Pno. (Piano), Voc. (Voice), Vlna. (Violins), Vc. (Violas), Ba. (Bass), and Dr. (Drum). The piano part includes chord symbols: Dm/G, G7(9), Dm7(b9)/G, Am9, Am, Am7, Am7, Dm7(b9), and G13. The vocal line includes the lyrics: "To teach me how to whine and do my tax". The score is divided into measures 24, 25, 26, and 27.

24

25

26

27

$\text{♩} = 150$
6 Free Clix

FG 2ACK05

1M6-A
Interlude

Walter Murphy (BM)
orch. W.M.

Flt. *dim.*

Ob. *Solo... espr.* *dim.*

Clar. *p* Flute *dim.*

Flute *dim.*

Tpt. 1 *Flugel.* *p*

Tpt. 2 *Flugel.* *p*

Tpt. 3 *Flugel.* *p*

Tbn. 1 *dim.*

Tbn. 2 *dim.*

Tbn. 3 *dim.*

Tuba *dim.*

Pc. *Mark Tree* (to tymps)

Pno. *dim.*

Seq. *Hp.*

Vlins.

Vc

EL. Guitar

Bass *Fender*

Drums *Mallets - susp. cmb.*

1

2

3

4

5

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MURPHY-00008

Solo ... *espr.* IM6-A P2

FL

Ob.

CL

FL (to clar.) Solo ... *espr.*

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tbn.

Pc.

Pno.

Seq. Hp. gl. F7 Celest

Vins. Pizz (div) Pizz

Vc Pizz

Gt.

Ba.

Dr.

6 7 8 9 10

FL
Ob.
Cl.
FL
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tbn.
Pc.
Pno.
Seq.
Vlns.
Vc.
Gt.
Ba.
Dr.

Clar.

Hp. (A maj.)

Arco

Arco

(sticks) h.h.

A A aug. F#m F#dim.

11 12 13 14 15

Detailed description: This is a page of a musical score for measures 11 through 15. The score is arranged in a standard orchestral layout with staves for woodwinds, brass, percussion, piano, harp, strings, guitar, bass, and drums. The woodwind section includes Flute (FL), Oboe (Ob.), Clarinet (Cl.), and Clarinet in B-flat (Clar.). The brass section includes Trumpets (Tpt. 1, 2, 3) and Trombones (Tbn. 1, 2, 3, and Tuba). The percussion section includes Percussion (Pc.), Piano (Pno.), and Sequencer (Seq.). The string section includes Violins (Vlns.) and Violas (Vc.). The guitar (Gt.) part includes chord changes: A, A augmented, F# minor, and F# diminished. The drum part (Dr.) includes instructions for sticks and hand drums (h.h.).

The musical score is arranged in a standard orchestral layout. The top staves are for woodwinds (Flute, Oboe, Clarinet) and brass (Trumpets 1-3, Trombones 1-3, Tuba). Below these are Percussion, Piano, and Glockenspiel/Celesta. The bottom section contains strings (Violins, Violas) and a rhythm section (Guitar, Bass, Drums). The score spans measures 16 to 19. The key signature has one sharp (F#), and the time signature is 4/4. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations like accents and slurs. The guitar part includes chord diagrams for C, E aug, Am, C7, E, F#m7, and B7. The drum part includes a 'Fill...' at the end of measure 19.

16

17

18

19

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MURPHY-00011

FL
Ob.
Cl.
FL
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tbn.
Pc.
Pno.
Seq.
Vlna.
Vc.
Gt.
Bs.
Dr.

The musical score is arranged in a standard orchestral layout. It includes parts for woodwinds (Flute, Oboe, Clarinet), brass (Trumpets 1-3, Trombones 1-3), percussion (Pc.), piano (Pno.), sequencer (Seq.), strings (Violins, Viola, Violoncello), guitar (Gt.), bass (Bs.), and drums (Dr.). The score is written in a key signature of one sharp (F#) and a 4/4 time signature. The drum part includes a 'Ride' pattern. The guitar part has a chord diagram for an E chord. The score is divided into measures 20, 21, and 22.

20

21

22

Confidential

MURPHY-00012

146-B p.2

A Tempo *rit.* A Tempo *rit.* A Tempo *accel.*.....

FL

Ob.

Cl.

Cl.

Fig 1

Fig 2

Fig 3

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Pc.

Pno.

Voc.

Vlns.

Vc.

Bs.

Dr.

Ev - en though they killed my Lord I need a Jew!

Bells

C E^{7(b9)} Fmaj⁷ F[#]dim. C/G Dm⁹/GG^(b9) C D/C

5 6 7 8 9

Confidential

MURPHY-00013

FG 2ACX05

1M6-B

R. Blitz/ W. Murphy (BMI)
orch. W.M.

Clbx = 95 (2 free)

poco rit. **A Tempo** *poco rit.*

Fl.

Ob.

Cl.

Cl.

Flg1

Flg2

Flg3

Tbn 1

Tbn 2

Tbn 3

Tbn 4

Pc.

Pno. **Tacet - (on tape)** *Calm* Dm⁷ G⁷ Dm⁷ D⁹dim. *Cresc* E

Voc.
Though by man - y they're ab-hored, He - brew peo - ple I've a - dored.

Vins.

Vc.

Gtr. **Tacet**

Bass

Drs.

1.

2

3

4

Confidential

MURPHY-00014

1M6-B p.3

FL. *rit.* *p*

Ob. *p*

Cl. *p*

Cl. *p*

Flg 1 *p*

Flg 2 *p*

Flg 3

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3

Tbn. 4

Pc.

Pno.

Voc.

Vlns. *p*

Vc. *p*

Ba.

Dr. *Mark Tree* *p*

10

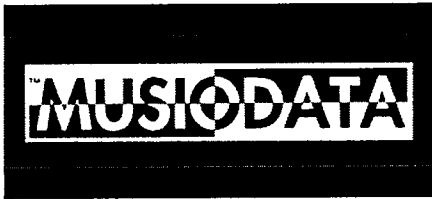
11

12

p

13

EXHIBIT I



Sandy Wilbur, President

GLOSSARY OF COMMON MUSICAL TERMS USED IN THIS REPORT*

For a very helpful explanation of how the piano keys relate to intervals, scales, and music notation, please go to: <http://www.dolmetsch.com/musictheory6.htm>

BEAT - Referring to the recurring pulse or rhythmic unit of music.

CHORD - Three or more related pitches that sound simultaneously or in close proximity. Chords are often numbered I, II, III, IV, V, etc. corresponding to the pitches of the scale on which the chord is based. All chords contain two or more **INTERVALS**. A major chord uses a major third interval on the bottom and a minor third interval on top. For example, in the key of C major, The I, IV, or V chords, (represented as C, F, and G) are major chords. A minor chord contain a minor third interval on the bottom and a major third interval on top. The II and VI chords are minor chords (represented as Dm and Am). A diminished chord uses two minor intervals one on top of the other. The VII chord is a diminished chord (represented as Bdim).

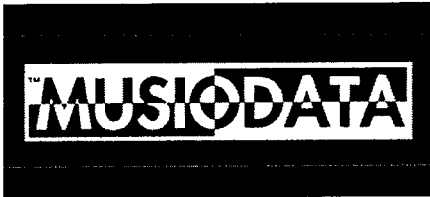
FLAT - (b) A half step below the letter pitch. *db* or d flat is the same pitch as *c#*.

HARMONY – The movement of intervals or chords over time. Harmonic rhythm refers to the duration and accent patterns of the intervals or chords in relation to one another.

INTERVAL - The distance between one pitch (or note) and the next. The distance is often measured in **STEPS**. A half step is the distance between each note in a chromatic scale (c to c#, e to f, b to c) while a whole step is two half steps (c to d, d to e, f to g, etc.) Two common intervals are referred to as a major third (c - e) and a minor third (a - c).

KEY - The tonal center to which all the other pitches are related. This is usually the first pitch (root or tonic) in the scale. A piece is said to be in the key of C major if it uses the "C" major scale, or, in the key of C minor, if it uses the C minor scale (see scale).

MEASURE (Often referred to as a **BAR**) - A unit of musical time, separated by a vertical line in a musical staff. Each measure contains a certain number of beats, determined by the **METER** of the piece or of the specific measure. When added together, the **NOTES**, representing pitches, and the **RESTS** representing periods of silence, must be equal to the number of beats in that measure.



Sandy Wilbur, President

MELODY - A horizontal succession of single pitches or notes, each with a specified duration. A **MELODIC PHRASE** is the grouping of notes into a unit or statement with a specific beginning and end. **MELODIC CONTOUR** refers to the shape of the phrase (as if one were to put lines between the notes on a graph). **MELODIC RHYTHM** refers to the duration and accent patterns of the note in relation to one another.

METER - A pattern of fixed units, or beats, by which a piece of music is measured. (See Measure.) Common meters are 4/4, 3/2, 6/8, etc., indicating that there are four, three or six beats in each measure (top number) while a quarter note, half note or eighth note gets one beat (bottom number).

PITCH - A specific sound on the scale of low to high that is based on frequency (or number of vibrations per second). The pitch "a" below middle c vibrates 440 times per second. The higher the pitch the higher the number of vibrations per second.

RHYTHM - The aspects of music pertaining to the organization of time, including duration of both sounds and silence, accent patterns found in the sounds, and silences that make up the musical and non-musical aspects of music. **Beats, meter, measures, tempo** all help define the rhythmic nature of a piece of music. Accent patterns found in both **melody**, lyrics, and **harmony** (melodic rhythm and harmonic rhythm, for example) all have rhythmic components.

RIFF - A repeated instrumental figure, (sometimes referred to as a **vamp** when used with vocals), which is used as a common performance practice in other works and is not related to the specific song (music or lyrics) but to the musical underpinning or arrangement of the song.

SCALE - The tonal foundation of most popular Western music is based on certain major and minor scales arranged as rising notes or pitches (Do - Re - Me - Fa- So - La - Ti - Do). The first pitch, Do (also referred to as the **ROOT**, or **TONIC**) is the most important pitch in the scale. All scales are made up of an arrangement of half steps, whole steps, and occasionally one and a half steps). A chromatic scale consists of all half steps (the black and white keys between one C and the next higher C on a piano, for instance)

Chromatic Scale - c c# d d# e f f# g g# a a# b c
Major scale c d e f g a b c
Minor melodic (up) c d eb f g a b c
Minor descending c d eb f g ab bb c



Sandy Wilbur, President

SHARP - (#) A half step up from the letter pitch. *c#* or c sharp is the black note on the piano between c and d.

TEMPO - Speed or pulse, usually measured by how many beats per second are found in a piece of music.

* The purpose of these brief definitions is to help get a better understanding of music as it relates to the music business generally and is not meant to be either legally accurate or complete. It is offered as a way to help the layman understand this particular report. This material is copyrighted by Musiodata / Sandy Wilbur Music, Inc. 2008 and any duplication of this material is prohibited without permission.

EXHIBIT J

MP3s Filed with Court

MOSES & SINGER LLP

BOURNE v. FOX
Case No. 07cv8580 (DAB)

Declaration of Sandy Wilbur

Exhibit "J"

EXHIBIT K

HARMONIC COMPARISONS (CHORDS NOTATED) BETWEEN THE FOLLOWING:

1 DC = Deposit Copy Sheet Music

3 BP = Bourne Publishing Sheet Music

5 LF = L. Ferrara's transcriptions of "I Need A Jew" (Family Guy song)

7 MS = Murphy score of "I Need A Jew"

2 LF = Lawrence Ferrara transcription of "Pinocchio Song"

4 SW = Sandy Wilbur transcription of "Pinocchio song"

6 SW = S. Wilbur transcription of "I Need A Jew"

8 ML = Murphy Leadsheet of "I Need A Jew"

FIRST VERSE (1-4 "When You Wish" 5 – 8 "I Need A Jew")

A	Bar 1	Bar 2	Bar 3	Bar 4	Bar 5	Bar 6	Bar 7	Bar 8
1 DC	C Aug A7	Dm Dm7	G7	Cdim C	C Cdim	Am7 Dm	F G9	C G9 G7
2 LF	C Aug A7	Dm Dm7	G7	Cdim C	Cmaj9 Cdim	Am7 Dm	F G9	C G9 G7
3 BP	C A7	Dm Dm7	G7	Cdim C	C Cdim	Dm	F G7	C G7
4 SW	C A7	Dm Dm7	G7	Cdim C	C/E Ebdim7	Dm7 D/F	F/G G7	C Dm7/G G7
5 LF	C C#dim7	F/A G/B	Am A1/2dim7	C	C Abaug/E	Fmaj7 F#dim	G	C Gsus G
6 SW	C C#dim	Dm G	Dm D#dim	C/E	C C#5	F F#dim	C/G Dm7/G Ddim7/G	C Dm7 G7
7 MS	C C#dim	Dm7 G7	Dm7 D#dim	Csus9/E	C E7#5	Fmaj7 F#dim	C/G Dm7/G G7b9	C Dm7 G7
8 ML	C C#dim	Dm7 G7	Dm7 D#dim	Em7	C E7#5	Fmaj7 F#dim	C/G Dm7/G G7b9	C Dm7 G7

SECOND VERSE

A1	Bar 1	Bar 2	Bar 3	Bar 4	Bar 5	Bar 6	Bar 7	Bar 8
1 DC	C Aug A7	Dm Dm7	G7	Cdim C	C Cdim	Am7 Dm	F G9	C
2 LF	C Aug A7	Dm Dm7	G7	Cdim C	Cmaj9 Cdim	Am7 Dm	F G9	C
3 BP	C A7	Dm Dm7	G7	Cdim C	C Cdim	Dm	F G7	C
4 SW	C A7	Dm Dm7	G7	Cdim C	C/E Ebdim7	Dm7 D/F	F/G G7	F/C C
5 LF	C C#dim7	F/A G/B	Am A1/2dim7	C	C Abaug/E	Fmaj7 F#dim	G	C D/C C
6 SW	C C#dim	Dm G	Dm D#dim	C/E	C C#5	F F#dim	C/G Dm7/G Ddim7/G	C D/C C
7 MS	C C#dim	Dm7 G7	Dm7 D#dim	Csus9/E	C E7#5	Fmaj7 F#dim	C/G Dm7/G G7b9	C D/C C
h	C C#dim	Dm7 G7	Dm7 D#dim	Em7	C E7#5	Fmaj7 F#dim	C/G Dm7/G G7b9	C D/C C

B SECTION

B	Bar 1	Bar 2	Bar 3	Bar 4	Bar 5h	Bar 6	Bar 7	Bar 8
1D	Fm Em	C	Dm Bbdim G7	Cdim C	Am	D7	Fm	G7
2F	Fm Em	C	Dm Bbdim G7	Cdim C	C Am Am6 Am7	D7	Fm	G7
3B	Fm6 Em	C	Dm Gdim G7	Cdim C	Am	D7*	Fm6	G7
4W	Fm6/G G7	C	F/G Gdim G	Cdim C	Am	Ddim D	Fm6	G7
5F	C/G G13-7	G Eb/G	C/G G	Cdim C	Am E	Am Abaug C/G	Dm	G6
6W	Dm7/G Ddim7/G	Em7/G Ebdim7/G	Dm7/G Ddim7/G	Cdim7 C	F E7	Am7	Fm6/D	G7b9
7M	Dm9/G G13b9	Em7/G Eb9/G	Dm7/G G7b9 Dm7b5/G	B7/C Cmaj7	Dm7/G G7b9 Dm7b5/G	Am9 Am Am#7 Am7	Dm7b5	G13
8M	Dm9/G G13b9	Em7/G Eb9/G	Dm7/G	Fm/G C	F E7sus E7	Am7	Dm7b5	G13

THIRD VERSE

A2	Bar 1	Bar 2	Bar 3	Bar 4	Bar 5	Bar 6	Bar 7**	Bar 8 / 9...
1D	C Aug A7	Dm Dm7	G7	Cdim C	C Cdim	Am7 Dm	F G9	C
2 F	C Aug A7	Dm Dm7	G7	Cdim C	Cmaj9 Cdim	Am7 Dm	F Gsus G	C
3B	C A7	Dm Dm7	G7	Cdim C	C Cdim	Dm	F G7	C
4W	C A7	Dm Dm7	G7	Cdim C	C/E Ebdim7	Dm7 D/F	F/G G7	C
5F	C C#dim7	F/A G/B	Am A1/2dim7	C	C Abaug/E	Fmaj7 F#dim	C/G Gsus G	C D/C C
6W	C C#dim	Dm G	Dm D#dim	C/E	C C#5	F F#dim	C/G Dm7/G	C D/C C
7M	C C#dim	Dm7 G7	Dm7 D#dim	Csus9/E	C E7#5	Fmaj7 F#dim	C/G Dm7/G G7b9	C D/C C
8M	C C#dim	Dm7 G7	Dm7 D#dim	Em7	C E7#5	Fmaj7 F#dim	C/G Dm7/G G13b9	C

NOTES: *LF adds an extra measure here, but it appears as a retard rather than real time

** Sheet music uses one measure while the vertical line adds another measure (8) making the following measure 9, 10, etc. in both “When You Wish Upon A Star” and “I Need A Jew” but not the sheet music

EXHIBIT L

COMPARATIVE TRANSCRIPTION
FAMILY GUY SONG placed over *PINOCCHIO SONG*
 In the key of C major

C C#07 F/A G/B Am A#7 C A#+/E
 No-thing else has worked so far so I wish up - on a star. Wond'rous dan-cing
 C A+ A7 Dm Dm7 G7 C° C C#9 C°
 When you wish up-on a star, makes no diff'rence who you are, an-y - thing your
 6 F#7 F#° G C Gsus G C C#07 F/A G/B Am A#7
 speck of light need a Jew. Lo-is makes me take the rap 'cause our check book
 Am7 Dm F G9 C G9G7 C A+ A7 Dm Dm7 G7
 heart de sires will come to you, if your heart is in your dream, no re-quest is
 12 C C A#+/E F#7 F#° G C D/C C C/G G Eb7/G
 looks like crap. Since can't give her a slap I need a Jew. Where to find
 C° C C#9 C° Am7 Dm F C9 C Fm Em C
 too ex-treme. When you wish up - on a star as dream - ers do. Fate is kind.
 19 C/G G C° C Am E Am A# C/G Dm G6
 a Baum or Steen or Stein to teach me how to whine and do my tax es?
 Dm Eb° G7 C° C Am Am6 Am7 D7 Fm
 She brings to those who love the sweet ful - fill-ment of their se-cret long

25 *B^bm⁷ B^b7 F^o7/E^b A A^o Bm C^o A/C[#] A*

instrumental melody

ing. Oo. _____

32 *A/E F+ F[#]m C/G A^b+ Am C⁷/B^b B E*

39 *G C C[#] F/A G/B Am A^o7 C*

Though by man - y they're ab - horred, He - brew peop - le I've a - dored

Like a bolt_ out of the blue, Fate steps in_ and sees you through_

44 *C A^b+/E F^b7 F^o C/G Gsus G C C/D C C/D C*

ev - en though they killed my Lord. I need Jew.

When you wish up - on a star_ your dream comes true.

50 *C A^b+/E F^b7 F^o C/G Gsus G C*

Now my trou - bles are all through. I have a Jew.

EXHIBIT M

Clair de Lune (in C)

Clair de Lune
(in C)

7

2 2

Comparison of "Claire de Lune" and "Star" (in C) (First Seven Notes of Each)

The image displays two musical staves comparing the first seven notes of "Claire de Lune" and "Star".

Top Staff: "Claire de Lune" (in C)
The key signature is one flat (Bb). The notes are: 1. C4 (quarter), 2. D4 (quarter), 3. Eb4 (quarter), 4. F4 (quarter), 5. G4 (quarter), 6. Ab4 (quarter), 7. Bb4 (quarter). Chords are indicated above the notes: C above note 1, Fm above notes 3-5, and C/E above notes 6-7.

Bottom Staff: "Star"
The key signature is C major. The notes are: 1. C4 (quarter), 2. D4 (quarter), 3. E4 (quarter), 4. F4 (quarter), 5. G#4 (quarter), 6. A4 (quarter), 7. B4 (quarter). Chords are indicated above the notes: C above note 1, A7 above notes 2-4, Dm above notes 5-6, and Dm7 above note 7. The lyrics "When you wish up - on a star," are written below the notes.