

# Barbara Mandrell - After The Loving

♩ = 140,000137      ♩ = 82,999947

Percussion

Percussion

Percussion

Percussion

Percussion

Percussion

Tom-toms

Jazz Guitar

Jazz Guitar

Upright Bass

FM Synth

Orchestra Hit

Viola

♩ = 140,000137      ♩ = 82,999947

Sequenced by ChartChai MeeSangNin

5

Perc. Perc. Perc. Perc. Perc. Tom-t. J. Gtr. J. Gtr. U. Bass FM Orch. Hit Vla.

So

3 3

Detailed description: This is a page of a musical score, page 2, starting at measure 5. The score is arranged in a system with multiple staves. The percussion section includes five staves labeled 'Perc.' and one staff labeled 'Tom-t.'. The guitar section includes two staves labeled 'J. Gtr.' and one staff labeled 'U. Bass'. The string section includes a grand staff labeled 'FM' (Flute and Mandolin) and two staves labeled 'Orch. Hit' and 'Vla.' (Viola). The lyrics 'So' are written above the second guitar staff. There are three triplet markings (indicated by a '3' over a group of notes) in the guitar and orchestra hit parts. The percussion parts feature various rhythmic patterns, including eighth and sixteenth notes, and rests. The guitar parts feature complex chordal textures and melodic lines. The bass part features a steady eighth-note pattern. The FM part features a mix of chords and melodic lines. The orchestra hit part features a rhythmic pattern of eighth notes. The viola part features a melodic line.

8

Perc. Perc. Perc. Perc. S. D.

J. Gtr. J. Gtr. U. Bass

FM

Orch. Hit

Vla.

I sing you to sleep

3

6 6

7

Detailed description: This is a page of a musical score, page 3, starting at measure 8. The score is arranged in a vertical stack of staves. The top five staves are for percussion: four labeled 'Perc.' and one labeled 'S. D.'. The next three staves are for guitar and bass: 'J. Gtr.' (jazz guitar), 'J. Gtr.' (jazz guitar), and 'U. Bass' (upright bass). Below these are the 'FM' (Fingered Mandolin) staves, followed by 'Orch. Hit' (orchestral hits) and 'Vla.' (viola). The vocal line is written in the first 'J. Gtr.' staff, with the lyrics 'I sing you to sleep' and a triplet of eighth notes. The guitar parts include chords and melodic lines. The FM part features sixteenth-note runs with '6' markings. The percussion parts include various rhythmic patterns and accents.

10

Perc. (top two staves) and S. D. (third staff) provide rhythmic accompaniment. The J. Gtr. (fourth and fifth staves) features a vocal line with lyrics and a guitar accompaniment. The U. Bass (sixth staff) provides a bass line. The FM (seventh staff) provides a piano accompaniment.

af ter the lov ing with a song I justwro te yes ter

12

Perc. 

Perc. 

S. D. 

J. Gtr.   
day I hope you can hear what words

J. Gtr. 

U. Bass 

FM 

14

Perc. Perc. S. D. J. Gtr. J. Gtr. U. Bass FM

and the mu sic have to say

Detailed description of the musical score: The score is for measures 14-15. It features four percussion parts: a top snare drum part with quarter notes, a middle tom part with a rhythmic pattern of eighth notes marked with 'x', and a bottom snare drum part with quarter notes. The J. Gtr. part has a vocal line with lyrics 'and the mu sic have to say' and a guitar accompaniment with a triplet in the first measure and a triplet in the second measure. The U. Bass part has a simple bass line with quarter notes. The FM part has a complex accompaniment with chords and melodic lines in both hands.

16

Perc.

Perc.

S. D.

J. Gtr.

It's sohard to ex plain eve rything

J. Gtr.

U. Bass

FM

18

Perc.

Perc.

S. D.

J. Gtr.

that I'm feel ing Face to face, I just seem to go

J. Gtr.

U. Bass

FM



20

Perc. Perc. S. D. J. Gtr. J. Gtr. U. Bass FM

dry But I love you so much that sound

Detailed description: This is a musical score for a song, page 9, starting at measure 20. The score is arranged in a system with seven staves. From top to bottom, the staves are: Percussion (top), Percussion (middle), S. D. (bottom of the percussion section), J. Gtr. (top of the guitar section), J. Gtr. (middle of the guitar section), U. Bass (upright bass), and FM (Fingered Mandolin). The top two Percussion staves show rhythmic patterns with 'x' marks above notes. The S. D. staff shows a simple rhythmic pattern. The J. Gtr. staff has a melody with lyrics: 'dry But I love you so much that sound'. The second J. Gtr. staff shows a complex chordal accompaniment. The U. Bass staff shows a simple bass line. The FM staff shows a complex melodic line. The key signature has one flat (Bb), and the time signature is 4/4. There are triplets in the J. Gtr. melody.

22

Perc.

Perc.

S. D.

J. Gtr.

J. Gtr.

U. Bass

FM

of your voice can get me high

24

Perc. Perc. Perc. Perc. S. D. J. Gtr. J. Gtr. U. Bass FM Vla.

Thankfor tak ing me

Detailed description: This is a musical score for a multi-instrument ensemble. It consists of seven staves. The top four staves are for Percussion (Perc.), the fifth for S. D., the sixth and seventh for J. Gtr. (Jazz Guitar), the eighth for U. Bass (Upright Bass), the ninth for FM (Fingered Mandolin), and the tenth for Vla. (Viola). The score is divided into two measures. The first measure shows the initial rhythmic patterns for the percussion and S. D. instruments. The second measure features the vocal line with the lyrics 'Thankfor tak ing me' and the corresponding accompaniment for the guitar, bass, mandolin, and viola. The mandolin and viola parts are primarily chordal in nature, while the guitar and bass provide a more melodic and rhythmic foundation.

26

Perc. Perc. S. D. J. Gtr. J. Gtr. U. Bass FM Vla.

on a one way trip to the sun

Detailed description: This is a page of a musical score, page 12, starting at measure 26. The score is arranged in a vertical stack of staves. From top to bottom, the staves are: Percussion (Perc.), Snare Drum (S. D.), J. Gtr. (J. Gtr.), U. Bass (U. Bass), FM (likely Piano), and Vla. (Viola). The Percussion staff shows a drum set with a snare drum and cymbals. The S. D. staff shows a snare drum with a cross-stick. The J. Gtr. staff shows a guitar melody with lyrics 'on a one way trip to the sun'. The second J. Gtr. staff shows a guitar accompaniment with chords. The U. Bass staff shows a bass line. The FM staff shows piano accompaniment with chords and a melody. The Vla. staff shows a viola line with a long note.

28

Perc. Perc. S. D. J. Gtr. J. Gtr. U. Bass FM Vla.

And thanks for turning me

Detailed description: This is a page of a musical score, page 13, starting at measure 28. The score is arranged in a vertical stack of staves. From top to bottom, the staves are: Percussion (Perc.), Snare Drum (S. D.), J. Gtr. (J. Gtr.), U. Bass (U. Bass), FM (likely Piano), and Vla. (likely Viola). The Percussion staff shows a drum set with a snare drum and cymbals. The S. D. staff shows a snare drum with a cross symbol. The J. Gtr. staff shows a guitar with a treble clef and a key signature of one flat. The U. Bass staff shows a bass guitar with a bass clef. The FM staff shows a piano with a treble and bass clef. The Vla. staff shows a viola with a bass clef. The lyrics 'And thanks for turning me' are written below the J. Gtr. staff. The score includes various musical notations such as notes, rests, and accidentals.

30

Perc. Perc. S. D. J. Gtr. J. Gtr. U. Bass FM Vla.

in tsume on e So I

Detailed description: This is a page of a musical score, page 14, starting at measure 30. The score is arranged in a grand staff format with several parts. At the top, there are two Percussion (Perc.) staves. The first Perc. staff has a treble clef and contains rhythmic notation with stems and beams. The second Perc. staff has a treble clef and contains a series of 'x' marks above a staff line, indicating a specific percussive pattern. Below these is the S. D. (Snare Drum) staff, which has a treble clef and contains rhythmic notation with stems and beams. The J. Gtr. (Jazz Guitar) part is written in a treble clef and includes lyrics: 'in tsume on e So I'. The 'on' is marked with a '3' and a bracket, indicating a triplet. The J. Gtr. part below the lyrics consists of a complex, fast-moving melodic line with many beamed notes. The U. Bass (Upright Bass) part is written in a bass clef and contains a simple, steady bass line. The FM (Fingerboard Melody) part is written in a grand staff (treble and bass clefs) and contains a melodic line with some complex rhythms. The Vla. (Violin) part is written in a bass clef and contains a melodic line with some complex rhythms.

33

The musical score consists of five staves. The top staff is labeled 'Perc.' and contains a simple rhythmic pattern of quarter notes. The second staff is also labeled 'Perc.' and contains a series of 'x' marks on a staff, indicating a specific percussion pattern. The third staff is labeled 'S. D.' and contains a few notes with stems. The fourth staff is labeled 'J. Gtr.' and contains a melodic line with lyrics: 'sing you to sleep after the loving I'. The fifth staff is labeled 'J. Gtr.' and contains a complex, multi-measure guitar accompaniment. The sixth staff is labeled 'U. Bass' and contains a simple bass line. The seventh staff is labeled 'FM' and contains a complex, multi-measure accompaniment. The eighth staff is labeled 'Vla.' and contains a few notes with stems.

35

Perc. 

Perc. 

S. D. 

J. Gtr.   
brush backthe hair from your eyes Andthe

J. Gtr. 

U. Bass 

FM 

Vla. 



37

Perc. (top staff): Two staves of percussion notation. The top staff shows a drum set with a snare drum and a cymbal. The bottom staff shows a snare drum and a cymbal. The notation includes various rhythmic patterns and accents.

Perc. (middle staff): Two staves of percussion notation. The top staff shows a snare drum and a cymbal. The bottom staff shows a snare drum and a cymbal. The notation includes various rhythmic patterns and accents.

S. D. (third staff): Two staves of notation. The top staff shows a snare drum and a cymbal. The bottom staff shows a snare drum and a cymbal. The notation includes various rhythmic patterns and accents.

J. Gtr. (fourth staff): Melodic line with lyrics: love on your face is so real that it makes me wan na. Includes triplets and a 7/8 note.

J. Gtr. (fifth staff): Chordal accompaniment for the electric guitar.

U. Bass (sixth staff): Bass line for the upright bass.

FM (seventh staff): Piano accompaniment for the Fender Rhodes.

Vla. (eighth staff): Viola line.

39

The musical score for measures 39 and 40 includes the following parts:

- Perc. (1-6):** Six percussion staves. The first staff has a simple rhythmic pattern. The second and fourth staves have rests. The third staff features a series of 'x' marks above eighth notes. The fifth staff has a rest followed by a melodic phrase. The sixth staff has 'x' marks above notes.
- S. D.:** Snare Drum part with rhythmic notation.
- Tom-t.:** Tom-tom part with rhythmic notation.
- J. Gtr. (1):** Lead guitar part with a melodic line and lyrics: "cry" and "And I know".
- J. Gtr. (2):** Rhythm guitar part with chordal accompaniment.
- U. Bass:** Upright bass part with a melodic line and a triplet of eighth notes.
- FM:** Fretless Manouche-style guitar part with complex chordal and melodic textures.
- Vla.:** Viola part with a melodic line.

41

The musical score consists of five staves. The top four staves are labeled 'Perc.' and contain rhythmic notation for different percussion instruments. The fifth staff is labeled 'J. Gtr.' and contains a melodic line with lyrics: 'that my song is n't saying anything'. The sixth staff is labeled 'J. Gtr.' and contains a guitar accompaniment with chords and triplets. The seventh staff is labeled 'U. Bass' and contains a bass line. The eighth staff is labeled 'FM' and contains a grand staff with piano accompaniment. The ninth staff is labeled 'Vla.' and contains a double bass line.

43

Perc. Perc. Perc. Perc. Perc. Tom-t.

J. Gtr. thing new Oh, but

J. Gtr.

U. Bass

FM

Vla.

Detailed description: This is a page of a musical score, page 20, starting at measure 43. The score is arranged in a grand staff format with multiple staves. The percussion section includes five staves: the top staff has a melodic line with a slur; the second staff has a rhythmic pattern of eighth notes; the third staff has a single note; the fourth staff has a series of 'x' marks representing cymbal hits; the fifth staff has a melodic line. The Tom-t. staff has a melodic line. The J. Gtr. section has two staves: the top staff has a melodic line with a triplet of eighth notes labeled 'thing new' and a phrase 'Oh, but'; the bottom staff has a complex rhythmic accompaniment. The U. Bass staff has a simple bass line. The FM (Fingered Mandolin) section has two staves with a simple accompaniment. The Vla. (Viola) staff has a simple accompaniment.

45

The musical score consists of several staves. At the top, there are four staves labeled 'Perc.' (Percussion). The first staff has a drum set icon and a half note. The second staff has a half rest followed by eighth notes. The third staff has a half rest followed by a circled 'x'. The fourth staff has a half note with a circled 'x' and a half rest. Below these are three staves for 'J. Gtr.' (Jazz Guitar). The top staff has a melody with lyrics 'af ter the lov ing' and a triplet of eighth notes. The middle staff has a complex chordal accompaniment. The bottom staff is for 'U. Bass' (Upright Bass) with a simple bass line. Below the guitar is a grand staff for 'FM' (Fingered Mandolin) with a melody and accompaniment. At the bottom is a staff for 'Vla.' (Viola) with a simple accompaniment.

47

Perc. Perc. Perc. Perc. Perc. Perc. Tom-t. J. Gtr. J. Gtr. U. Bass FM Vla.

you So I

Detailed description: This is a page of a musical score, page 22, starting at measure 47. The score is arranged in a grand staff format with multiple parts. The percussion section consists of six staves, each labeled 'Perc.', and one staff labeled 'Tom-t.'. The guitar section includes two staves for 'J. Gtr.' (Jazz Guitar) and one for 'U. Bass' (Upright Bass). The piano section includes a grand staff for 'FM' (Fingered Piano) and a single staff for 'Vla.' (Viola). The vocal line is integrated into the guitar staves, with lyrics 'you', 'So', and 'I' appearing. The music features a variety of rhythmic patterns, including eighth notes, quarter notes, and rests, as well as complex chordal textures in the guitar and piano parts. A triplet of eighth notes is marked in the first guitar staff. The key signature has one sharp (F#), and the time signature is 4/4.

49

Perc.

Perc.

S. D.

J. Gtr.   
sing you to sleep <sup>3</sup> af ter the lov ing I

J. Gtr.

U. Bass

FM

Vla.

51

Perc.

Perc.

S. D.

J. Gtr.

J. Gtr.

U. Bass

FM

Vla.



53

Perc.

Perc.

S. D.

J. Gtr.   
love on your face is so real that it makes me wan na

J. Gtr.

U. Bass

FM

Vla.

55

The musical score for measures 55-56 includes the following parts:

- Perc. (1-5):** Five percussion staves. The first staff has a simple rhythmic pattern. The second and third staves have rests followed by a triplet of eighth notes in the second measure. The fourth staff has a pattern of eighth notes with 'x' marks above them. The fifth staff has a triplet of eighth notes in the second measure.
- S. D.:** Snare Drum part with a few notes and rests.
- Tom-t. (1-2):** Two Tom-tom parts with rhythmic patterns.
- J. Gtr. (1-2):** Two guitar parts. The top staff has lyrics "cry" and "And I know". The bottom staff shows a complex chordal accompaniment.
- U. Bass:** Upright Bass part with a simple rhythmic pattern.
- FM:** Fiddle and Mandolin part with a melodic line.
- Vla.:** Viola part with a simple rhythmic pattern.

57

Perc. Perc. Perc. Perc. J. Gtr. J. Gtr. U. Bass FM Vla.

that my song is n't say ing an y

Detailed description: This is a page of a musical score, page 27, starting at measure 57. The score is arranged in a vertical stack of staves. From top to bottom, the staves are: four Percussion (Perc.) staves, two J. Gtr. (Jazz Guitar) staves, one U. Bass (Upright Bass) staff, one FM (Fingered Mandolin) staff, and one Vla. (Viola) staff. The Percussion staves contain various rhythmic patterns: the top staff has a melodic line with a slur; the second staff has a simple rhythmic pattern; the third staff has a single note; the fourth staff has a complex rhythmic pattern with 'x' marks. The J. Gtr. staves contain melodic lines with triplets and chords. The U. Bass staff contains a simple bass line. The FM staff contains a melodic line with chords. The Vla. staff contains a simple bass line. The lyrics 'that my song is n't say ing an y' are written below the first J. Gtr. staff.

59

The musical score for measures 59-60 includes the following parts:

- Perc. (Top 4 staves):** Four percussion staves. The top staff has a melodic line with a dotted quarter note, an eighth note, and a quarter note. The second staff has a snare drum pattern. The third and fourth staves have rests.
- Tom-t.:** A single staff with a rest in measure 59 and a melodic line in measure 60.
- J. Gtr. (Two staves):** The top staff has a melodic line with a triplet of eighth notes labeled "thing new" and a phrase labeled "Oh,". The bottom staff has a complex guitar accompaniment with chords and arpeggios.
- U. Bass:** A single bass staff with a simple melodic line.
- FM (Two staves):** A grand staff with chords and arpeggios.
- Vla.:** A single staff with a melodic line.

61

Perc. Perc. Perc. Perc. J. Gtr. J. Gtr. U. Bass FM Vla.

but af ter the lov ing I'm still in love with

Detailed description: This is a page of a musical score, page 29, starting at measure 61. The score is arranged in a system with five main parts: Percussion (four staves), J. Gtr. (two staves), U. Bass (one staff), FM (one grand staff), and Vla. (one staff). The Percussion part consists of four staves with various rhythmic notations, including eighth notes, quarter notes, and rests. The J. Gtr. part has two staves; the top staff contains the melody with lyrics 'but af ter the lov ing I'm still in love with' and a triplet of eighth notes under 'lov ing'. The bottom staff of the J. Gtr. part shows a complex chordal accompaniment with many beamed notes and accidentals. The U. Bass part has a single staff with a simple bass line. The FM part has a grand staff with a treble and bass clef, showing a melodic line in the treble and a more active line in the bass. The Vla. part has a single staff with a simple line of notes. The page number '29' is in the top right, and '61' is at the top left of the first staff.

63

Perc. Perc. Perc. Perc. Perc. Tom-t. J. Gtr. J. Gtr. U. Bass FM Orch. Hit Vla.

you Oh

Detailed description: This page of a musical score begins at measure 63. It features a multi-staff arrangement. The percussion section includes five staves: the top staff has a melodic line with eighth notes and a slur; the second staff has a simple rhythmic pattern; the third staff has rests followed by a single note; the fourth staff has rests followed by a melodic phrase; the fifth staff has a continuous eighth-note pattern marked with 'x'. The Tom-t. staff has a single note. The J. Gtr. section has two staves: the top staff has a melodic line with a triplet of eighth notes, and the bottom staff has a complex chordal accompaniment. The U. Bass staff has a simple melodic line. The FM (Fingered Mandolin) section has two staves with complex melodic and harmonic lines. The Orch. Hit and Vla. (Viola) section has two staves with melodic lines. The lyrics 'you' and 'Oh' are placed above the J. Gtr. staves.

65

The musical score consists of several staves. The top five staves are labeled 'Perc.' and contain various rhythmic notations including eighth notes, quarter notes, and rests. The sixth staff is labeled 'J. Gtr.' and contains a melodic line with lyrics: 'yes, af ter the lov ing I'm still in love with'. A triplet of eighth notes is marked with a '3' and a bracket. The seventh staff is labeled 'J. Gtr.' and contains chordal accompaniment with sharp signs. The eighth staff is labeled 'U. Bass' and contains a bass line. The ninth and tenth staves are grouped under the label 'FM' and contain piano accompaniment. The eleventh staff is labeled 'Orch. Hit' and contains rests. The twelfth staff is labeled 'Vla.' and contains piano accompaniment.

67

The musical score consists of six staves. The top three staves are for Percussion (Perc.), with the first staff showing a melodic line and the second and third showing rhythmic patterns. The fourth staff is for J. Gtr. (Jazz Guitar), featuring a melodic line with a triplet of eighth notes and lyrics "you" and "Oh,". The fifth staff is for U. Bass (Upright Bass), providing a harmonic and rhythmic foundation. The sixth staff is for FM (Fingered Mandolin), with a melodic line. The seventh staff is for Orch. Hit (Orchestral Hit), and the eighth staff is for Vla. (Viola), both providing harmonic support.

Perc.

Perc.

Perc.

J. Gtr.

you Oh,

J. Gtr.

U. Bass

FM

Orch. Hit

Vla.



69 ♩ = 54,000004      ♩ = 46,999992      ♩ = 80,999969

Perc. Perc. Perc.

J. Gtr. after thdov ing I'm still in love with you

J. Gtr.

U. Bass

FM

Orch. Hit

Vla.

72

The musical score consists of the following parts:

- Perc. (1-4):** Four percussion staves. The first staff has a melodic line with a slur. The second staff has a simple rhythmic pattern. The third staff has a few notes. The fourth staff has a rhythmic pattern with 'x' marks above notes.
- Tom-t.:** A single staff with a few notes.
- J. Gtr.:** A staff with a complex, fast-moving melodic line in treble clef.
- U. Bass:** A staff with a simple bass line in bass clef.
- FM:** A grand staff (treble and bass clefs) with chords and melodic fragments.
- Orch. Hit:** A staff with a melodic line in treble clef, featuring triplets.
- Vla.:** A staff with a melodic line in bass clef, featuring triplets.

74  $\text{♩} = 59,000008$   $\text{♩} = 44,000011$

Perc. 

Perc. 

J. Gtr. 

U. Bass 

FM 

Orch. Hit  $\text{♩} = 59,000008$   $\text{♩} = 44,000011$  

Vla. 

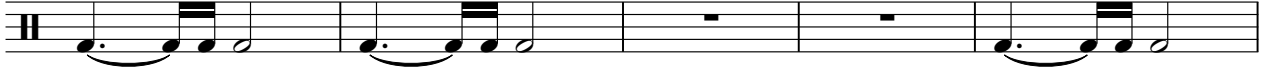


2

Percussion

67

♪ = 54,000004 ♪ = 46,999992 ♪ = 80,999969



72

♪ = 59,000008 ♪ = 44,000011





Percussion Barbara Mandrell - After The Loving

♩ = 140,000137 ♩ = 82,999947

2 36 3

44

3 7

57

3 3 4

69 ♩ = 54,000004 ♩ = 46,999992 ♩ = 80,999969 ♩ = 59,000008 ♩ = 44,000011

Sequenced by ChartChai MeeSangNin

Percussion

Barbara Mandrell - After The Loving

♩ = 140,000137 ♩ = 82,999947

2 5

11

15

3

19

23

27

31

35

39

43



2

Percussion

48

Musical staff for measures 48-51. Each measure contains a rhythmic pattern of eighth notes with 'x' marks above them, indicating a specific percussive sound.

52

Musical staff for measures 52-55. Each measure contains a rhythmic pattern of eighth notes with 'x' marks above them, indicating a specific percussive sound.

56

♩ = 54,000004

**12**

Musical staff for measures 56-69. Measures 56-61 have a rhythmic pattern of eighth notes with 'x' marks. Measures 62-69 are a single long horizontal bar, indicating a sustained sound or a specific effect.

70 ♩ = 46,999992

♩ = 80,999969

♩ = 59,000008

♩ = 44,000011

**3**

Musical staff for measures 70-73. Measures 70-71 are empty. Measure 72 has a long horizontal bar. Measure 73 is empty.

Percussion Barbara Mandrell - After The Loving

♩ = 140,000137 ♩ = 82,999947

2 2 33

This musical staff covers measures 1 through 33. It begins with a double bar line and a 4/4 time signature. The first measure contains a whole note with a '2' above it. The second measure has a 2/4 time signature and contains a quarter rest followed by a quarter note with a '2' above it. The third measure has a 4/4 time signature and contains a whole note with a '2' above it. The fourth measure contains a whole rest. The fifth measure contains a quarter note. The sixth measure contains a whole note with a '33' above it. The staff ends with a double bar line.

40

3 3

This musical staff covers measures 40 through 43. It begins with a double bar line. The first measure contains a quarter rest followed by a quarter note with a '3' above it. The second measure contains a whole note with a '3' above it. The third measure contains a quarter rest followed by a quarter note with a '3' above it. The fourth measure contains a whole note with a '3' above it. The staff ends with a double bar line.

49

7 3 3 3

This musical staff covers measures 49 through 53. It begins with a double bar line. The first measure contains a whole note with a '7' above it. The second measure contains a quarter rest followed by a quarter note with a '3' above it. The third measure contains a whole note with a '3' above it. The fourth measure contains a quarter rest followed by a quarter note with a '3' above it. The fifth measure contains a whole note with a '3' above it. The staff ends with a double bar line.

64

♩ = 54,000004

2

This musical staff covers measures 64 through 67. It begins with a double bar line. The first measure contains a quarter rest followed by a quarter note with a '2' above it. The second measure contains a whole rest. The third measure contains a quarter rest followed by a quarter note with a '2' above it. The fourth measure contains a whole note with a '2' above it. The staff ends with a double bar line.

70 ♩ = 46,999992 ♩ = 80,999969

♩ = 59,000008 ♩ = 44,000011

This musical staff covers measures 70 through 73. It begins with a double bar line. The first measure contains a whole rest. The second measure contains a whole rest. The third measure contains a quarter rest followed by a quarter note with a '2' above it. The fourth measure contains a whole rest. The fifth measure contains a whole rest. The staff ends with a double bar line.

Sequenced by ChartChai MeeSangNin



Percussion Barbara Mandrell - After The Loving

♩ = 140,000137 ♩ = 82,999947

2 2 49

57

3 3 3

♩ = 54,000004 ♩ = 46,999992 ♩ = 80,999969

3

Sequenced by ChartChai MeeSangNin

Percussion Barbara Mandrell - After The Loving

♪ = 140,000137 ♪ = 82,999947

2

8

16

13

40

4

49

8

60

65

♪ = 54,000004 = 46,999992

71

♪ = 80,999969

♪ = 59,000008 = 44,000011

Sequenced by ChartChai MeeSangNin

Percussion Barbara Mandrell - After The Loving

♪ = 140,000137    ♪ = 82,999947

**2** **37**

42

**27**    ♪ = 54,000004    ♪ = 46,999969    ♪ = 59,000008    ♪ = 44,000011

**3**

Sequenced by ChartChai MeeSangNin

Side Drum Barbara Mandrell - After The Loving

♩ = 140,000137 ♩ = 82,999947

12

18

24

30

36

49

55

♩ = 54,000004 ♩ = 46,999996 ♩ = 59,000008 ♩ = 44,000011

Sequenced by ChartChai MeeSangNin

Tom-toms Barbara Mandrell - After The Loving

♩ = 140,000137 ♩ = 82,999947

2 2 33

40

3 3

49

7 3 3

64

♩ = 54,000004 ♩ = 46,999992

4

71

♩ = 80,999969 ♩ = 59,000008 ♩ = 44,000011

Sequenced by ChartChai MeeSangNin



Tom-toms Barbara Mandrell - After The Loving

♪ = 140,000137    ♪ = 82,999947

**2** **52**

4/4 2/4 4/4 4/4

57

♪ = 54,000004    ♪ = 46,999992    ♪ = 80,999969    ♪ = 59,000008    ♪ = 44,000011

**12** **3**

Sequenced by ChartChai MeeSangNin

Jazz Guitar Barbara Mandrell - After The Loving

♩ = 140,000137 ♩ = 82,999947

So I sing out sleep

after the loving with a song I wrote yesterday I hope you hear the words

and the music have to say It's hard to explain everything

that feeling Face, I just seem to go dry But love is much than

of our care get me high Thank for taking me on a one

way trip to the sun And thank for turning me

in to some one So I sing you to sleep

after the loving I brush back hair from your eyes And the love on your face is so

real that it makes me want to cry And I know that song is n't say

ing an y thing Sequenced by ChartChai Mee Sang On but after the loving

V.S.

46

I'm still in love with you So I sing out sleep af ter thov ing I

51

brush back hair from our eyes An the love on your face is s real that makes me want

55

cry And I know th at song is n't say ing an y

59

thing Oh, but after thov ing I'm still in love with you

64

Oh yes, after thov ing I'm still in love with you Oh,

69 ♩ = 54,000004 ♩ = 46,999992

af ter the lov ing I'm still in love with

71 ♩ = 80,999969 ♩ = 59,000008 ♩ = 44,000011

you

Jazz Guitar Barbara Mandrell - After The Loving

♩ = 140,000137 ♩ = 82,999947

2

6

10

13

16

19

22

25

28

31

Sequenced by ChartChai MeeSangNin

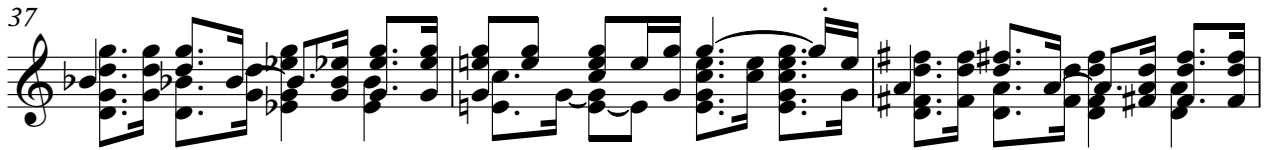
V.S.

34



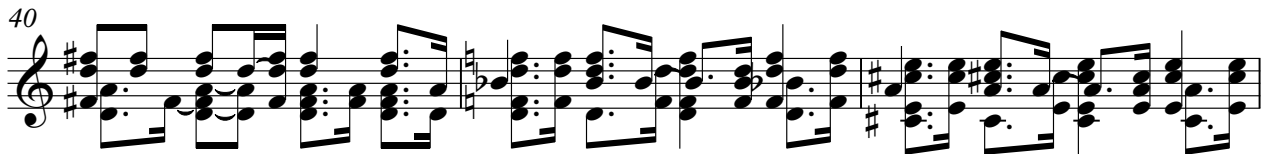
Measures 34-36: Treble clef, key signature of one flat (Bb), 4/4 time. Measure 34 starts with a half note chord (F4, Ab4, C5) followed by eighth notes (F4, Ab4, C5, F4, Ab4, C5). Measure 35 continues with eighth notes (F4, Ab4, C5, F4, Ab4, C5) and a half note chord (F4, Ab4, C5). Measure 36 features a half note chord (F4, Ab4, C5) followed by eighth notes (F4, Ab4, C5, F4, Ab4, C5).

37



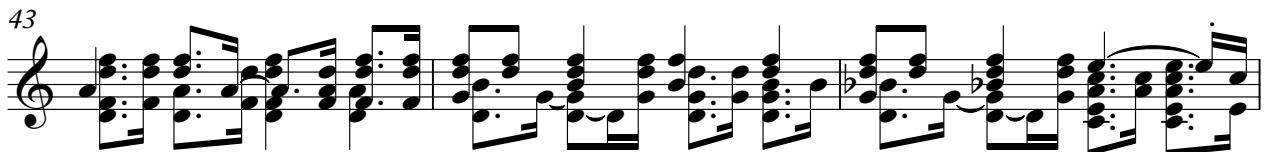
Measures 37-39: Treble clef, key signature of one flat (Bb), 4/4 time. Measure 37 starts with a half note chord (F4, Ab4, C5) followed by eighth notes (F4, Ab4, C5, F4, Ab4, C5). Measure 38 continues with eighth notes (F4, Ab4, C5, F4, Ab4, C5) and a half note chord (F4, Ab4, C5). Measure 39 features a half note chord (F4, Ab4, C5) followed by eighth notes (F4, Ab4, C5, F4, Ab4, C5).

40



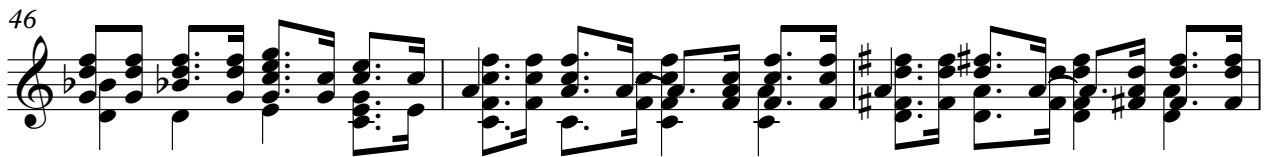
Measures 40-42: Treble clef, key signature of two sharps (F#), 4/4 time. Measure 40 starts with a half note chord (F#4, A#4, C#5) followed by eighth notes (F#4, A#4, C#5, F#4, A#4, C#5). Measure 41 continues with eighth notes (F#4, A#4, C#5, F#4, A#4, C#5) and a half note chord (F#4, A#4, C#5). Measure 42 features a half note chord (F#4, A#4, C#5) followed by eighth notes (F#4, A#4, C#5, F#4, A#4, C#5).

43



Measures 43-45: Treble clef, key signature of one flat (Bb), 4/4 time. Measure 43 starts with a half note chord (F4, Ab4, C5) followed by eighth notes (F4, Ab4, C5, F4, Ab4, C5). Measure 44 continues with eighth notes (F4, Ab4, C5, F4, Ab4, C5) and a half note chord (F4, Ab4, C5). Measure 45 features a half note chord (F4, Ab4, C5) followed by eighth notes (F4, Ab4, C5, F4, Ab4, C5).

46



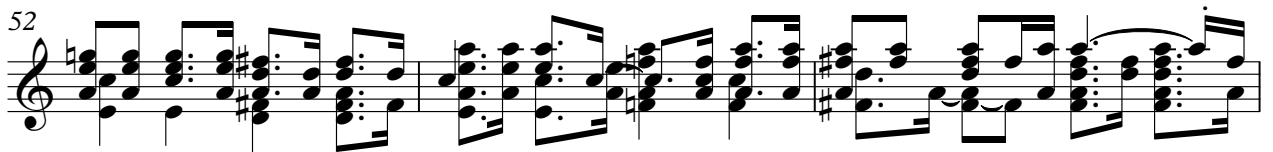
Measures 46-48: Treble clef, key signature of one flat (Bb), 4/4 time. Measure 46 starts with a half note chord (F4, Ab4, C5) followed by eighth notes (F4, Ab4, C5, F4, Ab4, C5). Measure 47 continues with eighth notes (F4, Ab4, C5, F4, Ab4, C5) and a half note chord (F4, Ab4, C5). Measure 48 features a half note chord (F4, Ab4, C5) followed by eighth notes (F4, Ab4, C5, F4, Ab4, C5).

49



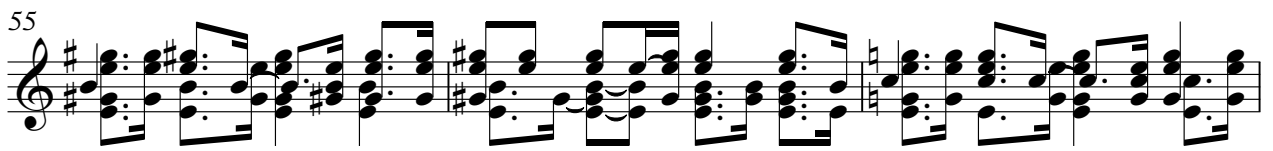
Measures 49-51: Treble clef, key signature of one flat (Bb), 4/4 time. Measure 49 starts with a half note chord (F4, Ab4, C5) followed by eighth notes (F4, Ab4, C5, F4, Ab4, C5). Measure 50 continues with eighth notes (F4, Ab4, C5, F4, Ab4, C5) and a half note chord (F4, Ab4, C5). Measure 51 features a half note chord (F4, Ab4, C5) followed by eighth notes (F4, Ab4, C5, F4, Ab4, C5).

52



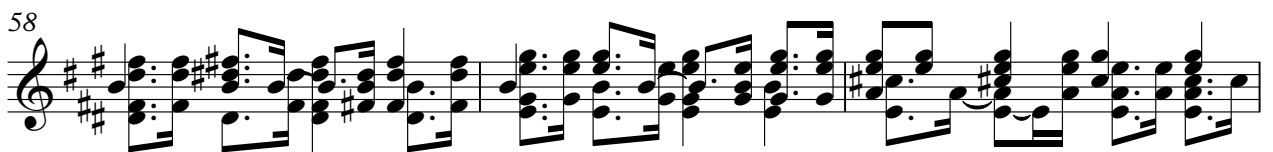
Measures 52-54: Treble clef, key signature of one flat (Bb), 4/4 time. Measure 52 starts with a half note chord (F4, Ab4, C5) followed by eighth notes (F4, Ab4, C5, F4, Ab4, C5). Measure 53 continues with eighth notes (F4, Ab4, C5, F4, Ab4, C5) and a half note chord (F4, Ab4, C5). Measure 54 features a half note chord (F4, Ab4, C5) followed by eighth notes (F4, Ab4, C5, F4, Ab4, C5).

55



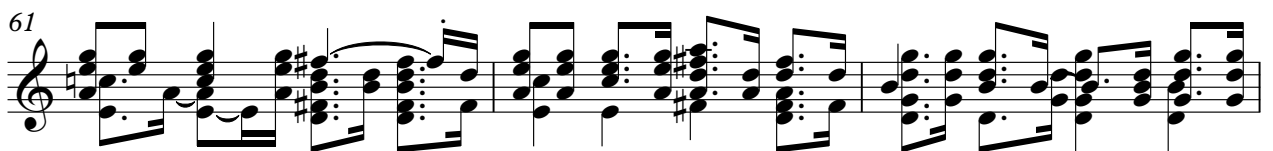
Measures 55-57: Treble clef, key signature of two sharps (F#), 4/4 time. Measure 55 starts with a half note chord (F#4, A#4, C#5) followed by eighth notes (F#4, A#4, C#5, F#4, A#4, C#5). Measure 56 continues with eighth notes (F#4, A#4, C#5, F#4, A#4, C#5) and a half note chord (F#4, A#4, C#5). Measure 57 features a half note chord (F#4, A#4, C#5) followed by eighth notes (F#4, A#4, C#5, F#4, A#4, C#5).

58



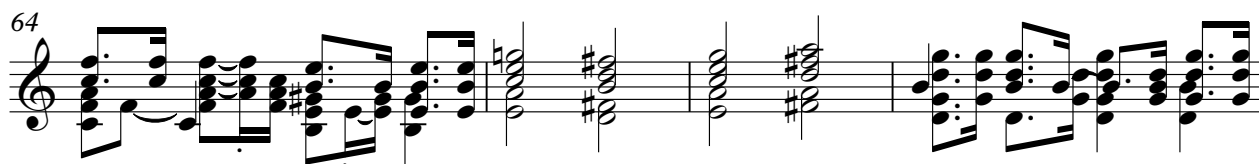
Measures 58-60: Treble clef, key signature of two sharps (F#), 4/4 time. Measure 58 starts with a half note chord (F#4, A#4, C#5) followed by eighth notes (F#4, A#4, C#5, F#4, A#4, C#5). Measure 59 continues with eighth notes (F#4, A#4, C#5, F#4, A#4, C#5) and a half note chord (F#4, A#4, C#5). Measure 60 features a half note chord (F#4, A#4, C#5) followed by eighth notes (F#4, A#4, C#5, F#4, A#4, C#5).

61



Measures 61-63: Treble clef, key signature of two sharps (F#), 4/4 time. Measure 61 starts with a half note chord (F#4, A#4, C#5) followed by eighth notes (F#4, A#4, C#5, F#4, A#4, C#5). Measure 62 continues with eighth notes (F#4, A#4, C#5, F#4, A#4, C#5) and a half note chord (F#4, A#4, C#5). Measure 63 features a half note chord (F#4, A#4, C#5) followed by eighth notes (F#4, A#4, C#5, F#4, A#4, C#5).

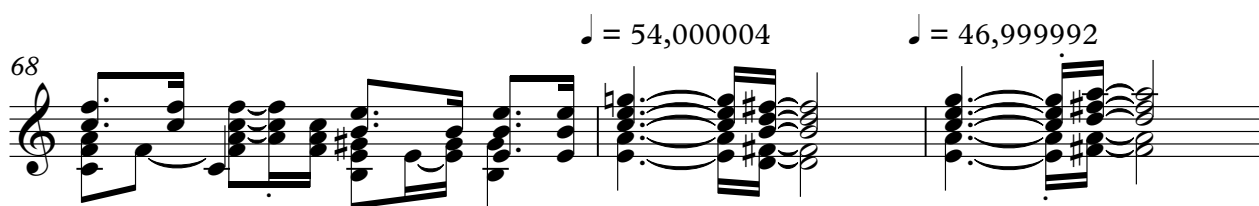
64



Musical notation for measures 64-67. Measure 64 starts with a treble clef and a key signature of one sharp (F#). The notation consists of eighth and sixteenth notes, often beamed together in pairs. Measures 65-67 feature a series of chords, some with double sharps (C# and F##) and some with double flats (Bb and Eb).

68

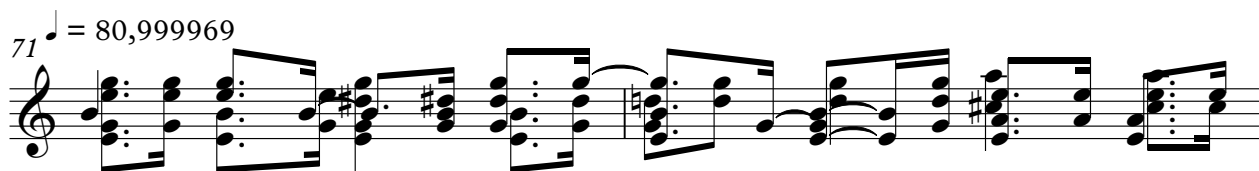
♩ = 54,000004      ♩ = 46,999992



Musical notation for measures 68-70. Measure 68 continues the eighth-note pattern. Measures 69 and 70 feature a series of chords with double sharps (C# and F##) and double flats (Bb and Eb). Above the staff, there are two tempo markings: a quarter note followed by '= 54,000004' and another quarter note followed by '= 46,999992'.

71

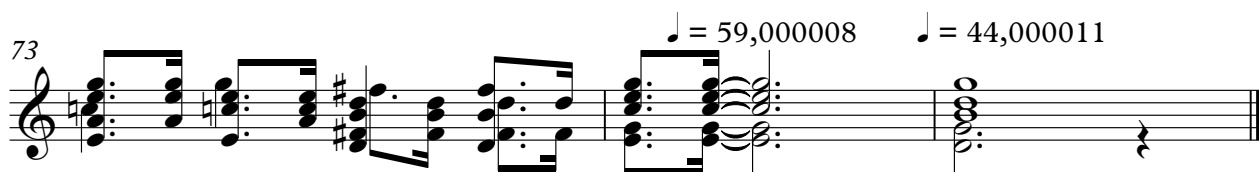
♩ = 80,999969



Musical notation for measures 71-72. Measure 71 continues the eighth-note pattern. Measure 72 features a series of chords with double sharps (C# and F##) and double flats (Bb and Eb). Above the staff, there is a tempo marking: a quarter note followed by '= 80,999969'.

73

♩ = 59,000008      ♩ = 44,000011



Musical notation for measures 73-75. Measure 73 continues the eighth-note pattern. Measure 74 features a series of chords with double sharps (C# and F##) and double flats (Bb and Eb). Measure 75 features a series of chords with double sharps (C# and F##) and double flats (Bb and Eb). Above the staff, there are two tempo markings: a quarter note followed by '= 59,000008' and another quarter note followed by '= 44,000011'.



2

# Upright Bass

70 ♩ = 46,999992 ♩ = 80,999969

♩ = 59,000008 ♩ = 44,000011





FM Synth Barbara Mandrell - After The Loving

♪ = 140,000137    ♩ = 82,999947

Musical notation for measures 1-6. The score is in 4/4 time. Measures 1 and 2 are marked with a '2' above the staff, indicating a double bar line. The key signature has one sharp (F#). The notation includes treble and bass staves with various chords and melodic lines.

Musical notation for measures 7-10. Measure 7 is marked with a '7' above the staff. Measures 8 and 9 contain sixteenth-note runs, with '6' above the staff indicating a sixteenth-note group. The notation includes treble and bass staves.

Musical notation for measures 11-14. Measure 11 is marked with a '11' above the staff. The notation includes treble and bass staves with various chords and melodic lines.

Musical notation for measures 15-18. Measure 15 is marked with a '15' above the staff. The notation includes treble and bass staves with various chords and melodic lines.

Musical notation for measures 19-22. Measure 19 is marked with a '19' above the staff. The notation includes treble and bass staves with various chords and melodic lines.

Musical notation for measures 23-26. Measure 23 is marked with a '23' above the staff. The notation includes treble and bass staves with various chords and melodic lines.

Sequenced by ChartChai MeeSangNin

V.S.

27



Musical notation for measures 27-31. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 7/8 time. Measure 27 features a complex rhythmic pattern in the treble with eighth and sixteenth notes, and a bass line with chords. Measures 28-31 continue with melodic lines in the treble and harmonic accompaniment in the bass.

32



Musical notation for measures 32-35. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 32 has a treble line with a dotted quarter note and eighth notes, and a bass line with chords. Measures 33-35 show more complex melodic and harmonic development.

36



Musical notation for measures 36-38. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 36 features a treble line with a melodic line and a bass line with chords. Measures 37-38 continue the piece with similar rhythmic and melodic patterns.

39



Musical notation for measures 39-42. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 39 has a treble line with a melodic line and a bass line with chords. Measures 40-42 show more complex melodic and harmonic development.

43



Musical notation for measures 43-47. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 43 has a treble line with a melodic line and a bass line with chords. Measures 44-47 show more complex melodic and harmonic development.

48



Musical notation for measures 48-51. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 48 has a treble line with a melodic line and a bass line with chords. Measures 49-51 show more complex melodic and harmonic development.

52

55

59

64

69 ♩ = 54,000004      ♩ = 46,999992      ♩ = 80,999969

73 ♩ = 59,000008      ♩ = 44,000011

Orchestra Hit Barbara Mandrell - After The Loving

♪ = 140,000137    ♩ = 82,999947

2 3 3 3 3

7

55

64

♩ = 54,000004    ♩ = 46,999992    ♩ = 80,999969

3 3 3 3

73

♪ = 59,000008    ♩ = 44,000011

Sequenced by ChartChai MeeSangNin

Viola Barbara Mandrell - After The Loving

♩ = 140,000137 ♩ = 82,999947

2

8 17

31

38

44

50

56

63

♩ = 54,000004 ♩ = 46,999992 ♩ = 80,999969

69

72 ♩ = 59,000008 ♩ = 44,000011

Sequenced by ChartChai MeeSangNin