

George Michael - Amazing

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♩ = 128,501663

Percussion

Electric Piano

Synth Strings

♩ = 128,501663

Intro:



4

Perc.

E. Piano

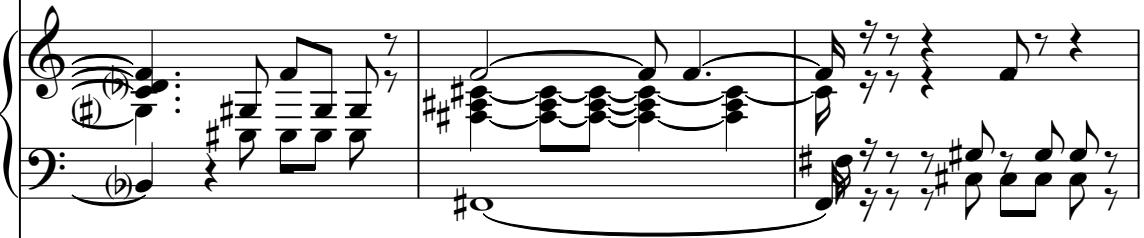
Syn. Str.

Perc.



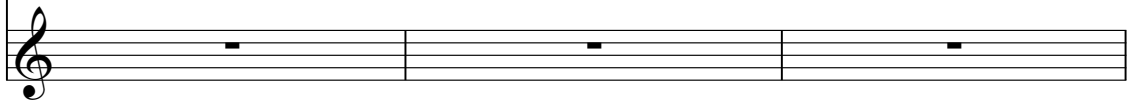
A single staff of music for percussion. It begins with a double bar line and a key signature of one sharp (F#). The staff contains rhythmic notation represented by 'x' marks on the lines of the staff, indicating specific rhythmic patterns across three measures.

E. Piano



Two staves of music for the right and left hands of the piano. The right hand is in treble clef and the left hand is in bass clef. The music features complex chordal textures and melodic lines, including a prominent bass line in the left hand.

Syn. Str.



A single staff of music for synthesized strings. It begins with a treble clef and contains a few notes with stems, indicating the string accompaniment.

10

The musical score consists of five staves. The Percussion staff (Perc.) features a rhythmic pattern of 'x' marks on a single staff. The first E. Piano staff (E. Piano) shows a complex melodic line with a long slur and a fermata. The second E. Piano staff (E. Piano) provides a bass line with chords and single notes. The Hpsd. staff (Hpsd.) contains chordal accompaniment. The first S. Bass staff (S. Bass) has a melodic line with eighth notes. The second S. Bass staff (S. Bass) has a similar melodic line. The Syn. Str. staff (Syn. Str.) features a melodic line with eighth notes and the lyrics 'Da da da da da da da da da' written below it.

Perc.

E. Piano

E. Piano

Hpsd.

S. Bass

S. Bass

Syn. Str.

da da da Da da da da da da da da

14

The musical score consists of five staves. The Percussion staff (Perc.) features a rhythmic pattern of 'x' marks on a single line. The first E. Piano staff (E. Piano) shows a complex melodic line with a long slur. The second E. Piano staff (E. Piano) provides a bass line with chords and single notes. The Hpsd. staff (Hpsd.) contains chordal accompaniment. The first S. Bass staff (S. Bass) has a melodic line with eighth notes. The second S. Bass staff (S. Bass) has a rhythmic line with eighth notes. The Syn. Str. staff (Syn. Str.) has a melodic line with eighth notes and the lyrics 'Da da da da da da da da da' written below it.

The musical score consists of six staves. The Percussion staff shows a rhythmic pattern of 'x' marks. The E. Piano staff has two systems of music. The Hpsd. staff features chords and rhythmic patterns. The S. Bass staff has two systems of music. The Rev. Cym. staff has a few notes at the end. The Syn. Str. staff has a rhythmic pattern with lyrics 'da da da Da da da I was mixed'.

18

Perc.

J. Gtr.

J. Gtr.

E. Piano

E. Piano

Hpsd.

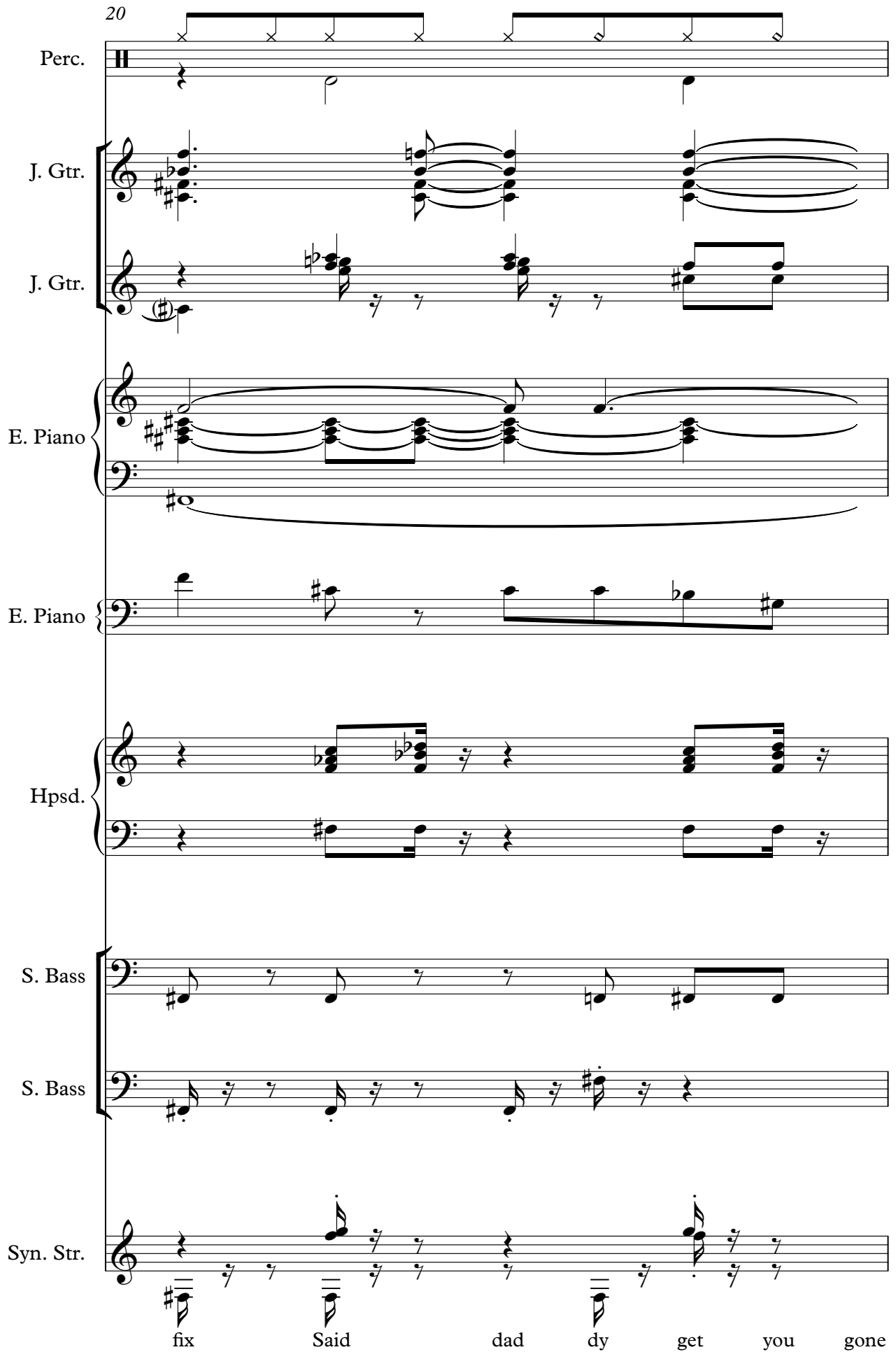
S. Bass

S. Bass

Syn. Str.

up when you came to me Too broke to

20



Perc.

J. Gtr.

J. Gtr.

E. Piano

E. Piano

Hpsd.

S. Bass

S. Bass

Syn. Str.

fix Said dad dy get you gone

Detailed description: This is a page of a musical score, page 8, starting at measure 20. The score is arranged in a grand staff format with multiple staves. From top to bottom, the staves are: Percussion (Perc.), two staves for J. Gtr. (Jazz Guitar), two staves for E. Piano (Electric Piano), two staves for Hpsd. (Harpsichord), two staves for S. Bass (Soprano Bass), and one staff for Syn. Str. (Synthesizer Strings). The Percussion staff shows a rhythmic pattern with 'x' marks above the staff and notes below. The J. Gtr. staves feature chords and melodic lines. The E. Piano staves have sustained chords and moving lines. The Hpsd. staves play chords with a rhythmic pulse. The S. Bass staves provide a bass line with eighth and quarter notes. The Syn. Str. staff has a melodic line with lyrics underneath: 'fix Said dad dy get you gone'. The lyrics are aligned with the notes in the Syn. Str. staff.

21

Perc.

J. Gtr.

J. Gtr.

E. Piano

E. Piano

Hpsd.

S. Bass

S. Bass

Syn. Str.

I'm missing my ba

Detailed description: This is a page of a musical score, page 9, starting at measure 21. The score is arranged in a system with multiple staves. From top to bottom, the staves are: Percussion (Perc.), two staves of J. Gtr. (Jazz Guitar), two staves of E. Piano (Electric Piano), one staff of Hpsd. (Hammond Organ), two staves of S. Bass (Soprano Bass), and one staff of Syn. Str. (Synthesizer Strings). The Percussion staff shows a rhythmic pattern with 'x' marks above the staff and notes below. The J. Gtr. staves feature complex chordal textures with many accidentals and slurs. The E. Piano staves have a melodic line in the right hand and a bass line in the left hand. The Hpsd. staff has a simple bass line. The S. Bass staves have a melodic line. The Syn. Str. staff has a melodic line. The lyrics 'I'm missing my ba' are written below the Syn. Str. staff, with the notes 'sing' and 'my' appearing to be cut off or misaligned with the notes above them.

22

Perc.

J. Gtr.

J. Gtr.

E. Piano

E. Piano

Hpsd.

S. Bass

S. Bass

Syn. Str.

by Still mising my ba

Detailed description: This is a page of a musical score, page 10, starting at measure 22. The score is arranged in a vertical stack of staves. From top to bottom, the staves are: Percussion (Perc.), two staves of J. Gtr. (Jazz Guitar), two staves of E. Piano (Electric Piano), one staff of E. Piano (Electric Piano), one staff of Hpsd. (Harpsichord), two staves of S. Bass (Soprano Bass), and one staff of Syn. Str. (Synthesizer Strings). The Percussion staff shows a rhythmic pattern of eighth notes with 'x' marks above them. The J. Gtr. staves feature complex chordal textures and melodic lines. The E. Piano staves have sustained chords and melodic fragments. The Hpsd. staff has block chords. The S. Bass staves have a rhythmic bass line. The Syn. Str. staff has a melodic line. At the bottom, the lyrics 'by Still mising my ba' are written under the Syn. Str. staff.

24

Perc.

J. Gtr.

J. Gtr.

E. Piano

E. Piano

Hpsd.

S. Bass

S. Bass

Syn. Str.

by

Detailed description: This page of a musical score begins at measure 24. It features six staves: Percussion (Perc.), two staves for J. Gtr. (Jazz Guitar), two staves for E. Piano (Electric Piano), one staff for Hpsd. (Hammond Organ), two staves for S. Bass (Soprano Bass), and one staff for Syn. Str. (Synthesizer Strings). The Percussion staff shows a rhythmic pattern of eighth notes with 'x' marks above them. The J. Gtr. staves contain chords and melodic lines. The E. Piano staves feature sustained chords and moving lines. The Hpsd. staff has block chords. The S. Bass staves play a rhythmic bass line. The Syn. Str. staff has sparse, punctuated notes. The word 'by' is written at the bottom of the page.

25

Perc.

J. Gtr.

J. Gtr.

E. Piano

E. Piano

Hpsd.

S. Bass

S. Bass

Syn. Str.

I was stitched

Detailed description: This is a page of a musical score, page 12, starting at measure 25. The score is arranged in a grand staff format with multiple staves. The instruments are Percussion (Perc.), two J. Gtr. (Jazz Guitar) staves, two E. Piano (Electric Piano) staves, Hpsd. (Harpsichord), two S. Bass (Soprano Bass) staves, and Syn. Str. (Synthesizer Strings). The Percussion staff shows a rhythmic pattern with 'x' marks above the staff and notes below. The J. Gtr. staves feature complex chordal textures and melodic lines. The E. Piano staves provide harmonic support with chords and moving lines. The Hpsd. staff has a similar texture to the J. Gtr. staves. The S. Bass staves play a steady bass line. The Syn. Str. staff has a melodic line. The lyrics 'I was stitched' are written below the Syn. Str. staff, with the word 'I' aligned with the first measure of the staff.

26

The musical score consists of six staves. The Percussion staff (Perc.) features a rhythmic pattern of eighth notes with 'x' marks above them. The J. Gtr. (Jazz Guitar) staff has two parts, one in treble clef and one in bass clef, with various chords and melodic lines. The E. Piano (Electric Piano) staff has two parts, one in treble clef and one in bass clef, with sustained chords and melodic fragments. The Hpsd. (Harpsichord) staff has two parts, one in treble clef and one in bass clef, with chords and melodic lines. The S. Bass (Soprano Bass) staff has two parts, one in treble clef and one in bass clef, with a melodic line. The Syn. Str. (Synthesizer Strings) staff has a melodic line in treble clef. The lyrics 'up by th&hands of fate Saitlow' are positioned below the Syn. Str. staff.

up by th&hands of fate Saitlow

28

Perc.

J. Gtr.

J. Gtr.

E. Piano

E. Piano

Hpsd.

S. Bass

S. Bass

Syn. Str.

you gon na make it on your own

Detailed description: This is a page of a musical score, page 14, starting at measure 28. The score is arranged in a grand staff format with multiple parts. From top to bottom, the parts are: Percussion (Perc.), two acoustic guitar parts (J. Gtr.), two piano parts (E. Piano), a harpsichord part (Hpsd.), two bass parts (S. Bass), and a synthesizer string part (Syn. Str.). The Percussion part features a rhythmic pattern of eighth notes. The guitar parts play chords and arpeggios. The piano parts play sustained chords and moving lines. The harpsichord part plays chords with a rhythmic pulse. The bass parts play a steady eighth-note bass line. The synthesizer string part plays chords. The lyrics 'you gon na make it on your own' are written below the bottom two staves.

29

Perc.

J. Gtr.

J. Gtr.

E. Piano

E. Piano

Hpsd.

S. Bass

S. Bass

Syn. Str.

If luck is a la

Detailed description: This is a page of a musical score, page 15, starting at measure 29. The score is arranged in a grand staff format with multiple parts. From top to bottom, the parts are: Percussion (Perc.), two J. Gtr. (Jazz Guitar) staves, two E. Piano (Electric Piano) staves, Hpsd. (Harpsichord) staves, two S. Bass (Soprano Bass) staves, and Syn. Str. (Synthesizer Strings). The Percussion part features a rhythmic pattern of eighth notes with 'x' marks above them, indicating a specific sound effect. The J. Gtr. parts play complex chords and melodic lines, with the second staff featuring a triplet of eighth notes. The E. Piano parts provide harmonic support with chords and moving lines. The Hpsd. part has a sparse, rhythmic accompaniment. The S. Bass parts play a melodic line with eighth notes. The Syn. Str. part plays a melodic line with eighth notes. The lyrics 'If luck is a la' are positioned below the Syn. Str. staff, with the notes 'If', 'luck', 'is', 'a', and 'la' corresponding to the notes in the staff above them.

30

Perc.

J. Gtr.

J. Gtr.

E. Piano

E. Piano

Hpsd.

S. Bass

S. Bass

Syn. Str.

dy? May be luckis a la

Detailed description: This is a page of a musical score, page 16, starting at measure 30. The score is arranged in a vertical stack of staves. From top to bottom, the staves are: Percussion (Perc.), two staves of J. Gtr. (Jazz Guitar), two staves of E. Piano (Electric Piano), one staff of E. Piano (Electric Piano), one staff of Hpsd. (Harpsichord), two staves of S. Bass (Soprano Bass), and one staff of Syn. Str. (Synthesizer Strings). The Percussion staff shows a rhythmic pattern of eighth notes. The J. Gtr. staves feature complex chordal textures and melodic lines. The E. Piano staves have sustained chords and melodic fragments. The Hpsd. staff provides harmonic support with chords. The S. Bass staves play a rhythmic bass line. The Syn. Str. staff has a melodic line. At the bottom of the page, the lyrics 'dy? May be luckis a la' are written under the Syn. Str. staff.

32

Perc.

J. Gtr.

J. Gtr.

E. Piano

E. Piano

Hpsd.

S. Bass

S. Bass

Syn. Str.

dy

I was go ing

34

Perc.

J. Gtr.

J. Gtr.

E. Piano

E. Piano

Hpsd.

S. Bass

S. Bass

Syn. Str.

down for the third time My heart was

Detailed description: This is a page of a musical score, page 18, starting at measure 34. The score is arranged in a grand staff format with multiple parts. From top to bottom, the parts are: Percussion (Perc.), two parts of J. Gtr. (Jazz Guitar), two parts of E. Piano (Electric Piano), Hpsd. (Harpsichord), two parts of S. Bass (Soprano Bass), and Syn. Str. (Synthesizer Strings). The Percussion part features a rhythmic pattern of eighth notes with 'x' marks above them, indicating a specific sound effect. The J. Gtr. parts consist of chords and melodic lines. The E. Piano parts feature sustained chords and melodic lines, with a triplet in the upper part. The Hpsd. part has a rhythmic accompaniment. The S. Bass parts provide a bass line. The Syn. Str. part has a rhythmic accompaniment. The lyrics 'down for the third time My heart was' are positioned below the Syn. Str. part.

36

The musical score consists of the following parts:

- Perc.**: Percussion part with a snare drum and cymbal pattern.
- J. Gtr.**: Two guitar staves. The top staff features chords and melodic lines, while the bottom staff has a rhythmic accompaniment.
- E. Piano**: Two piano staves. The top staff has a melodic line with slurs, and the bottom staff has a bass line.
- Hpsd.**: Harpsichord part with chords and rhythmic accompaniment.
- S. Bass**: Two bass staves with a rhythmic accompaniment.
- Syn. Str.**: Synthesizer string part with a rhythmic accompaniment.

Lyrics: bro ken I was not o pen to your sug ges

38

Musical score for Percussion (Perc.), J. Gtr., E. Piano, Hpsd., S. Bass, and Syn. Str. The score includes a percussion part with a drum set icon and rhythmic notation. The J. Gtr. part features complex chordal textures. The E. Piano part has a grand staff with sustained chords. The Hpsd. part consists of chords and rhythmic patterns. The S. Bass part has two staves with melodic lines. The Syn. Str. part features a rhythmic pattern with lyrics: "tion Had so many ques".

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tion Had so many ques

40

Perc.

J. Gtr.

J. Gtr.

E. Piano

E. Piano

Hpsd.

S. Bass

S. Bass

Syn. Str.

tions That you

Detailed description: This is a page of a musical score, page 21, starting at measure 40. The score is arranged in a grand staff format with multiple parts. The Percussion part (Perc.) features a rhythmic pattern of eighth notes with 'x' marks above them, indicating a specific sound effect. The two J. Gtr. (Jazz Guitar) parts have complex chordal textures with many accidentals. The E. Piano (Electric Piano) part has a long, sustained chord in the right hand and a moving line in the left hand. The Hpsd. (Hammond Organ) part plays a rhythmic accompaniment with chords and single notes. The S. Bass (Soprano Bass) part has a single note at the beginning and then rests. The second S. Bass part has a rhythmic line with eighth notes and rests. The Syn. Str. (Synthesizer Strings) part has a rhythmic line with eighth notes and rests. The lyrics 'tions That you' are written below the Syn. Str. part.

41

Perc.

J. Gtr.

J. Gtr.

E. Piano

E. Piano

Hpsd.

S. Bass

S. Bass

Rev. Cym.

Syn. Str.

just kissed a way

Detailed description: This is a page of a musical score, page 22, starting at measure 41. The score is arranged in a grand staff format with multiple parts. The Percussion part features a rhythmic pattern of eighth notes. The J. Gtr. (Jazz Guitar) part has two staves; the upper staff contains complex chordal textures with many accidentals, while the lower staff has a melodic line with eighth notes and a triplet. The E. Piano (Electric Piano) part consists of two staves with a simple melodic line. The Hpsd. (Harpsichord) part has two staves with a rhythmic accompaniment. The S. Bass (Soprano Bass) part has two staves, with the upper staff featuring a triplet of eighth notes. The Rev. Cym. (Reverberating Cymbal) part has one staff with a few notes. The Syn. Str. (Synthesizer Strings) part has one staff with a rhythmic accompaniment. The lyrics 'just kissed a way' are positioned below the Syn. Str. staff.

42

Perc.

J. Gtr.

J. Gtr.

E. Piano

E. Piano

Hpsd.

S. Bass

S. Bass

Syn. Str.

I guess that cupid was in

Detailed description: This is a page of a musical score, page 23, starting at measure 42. The score is arranged in a grand staff format with multiple parts. The Percussion part (Perc.) is at the top, followed by two J. Gtr. (Jazz Guitar) parts, two E. Piano (Electric Piano) parts, an Hpsd. (Harpsichord) part, two S. Bass (Soprano Bass) parts, and a Syn. Str. (Synthesizer Strings) part at the bottom. The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The lyrics 'I guess that cupid was in' are positioned at the bottom of the page, corresponding to the vocal line in the S. Bass parts.

44

Perc.

J. Gtr.

J. Gtr.

E. Piano

E. Piano

Hpsd.

S. Bass

S. Bass

Syn. Str.

dis guise That day

Detailed description: This is a page of a musical score, page 24, starting at measure 44. The score is arranged in a grand staff format with the following parts from top to bottom: Percussion (Perc.), two parts of J. Gtr. (Jazz Guitar), two parts of E. Piano (Electric Piano), Hpsd. (Harpsichord), two parts of S. Bass (Soprano Bass), and Syn. Str. (Synthesizer Strings). The Percussion part features a rhythmic pattern of eighth notes with 'x' marks above them, indicating a specific sound effect. The J. Gtr. parts include complex chordal textures and melodic lines. The E. Piano parts consist of sustained chords and a melodic line. The Hpsd. part provides harmonic support with chords and rhythmic patterns. The S. Bass parts play a steady bass line. The Syn. Str. part has a melodic line that aligns with the lyrics 'dis', 'guise', 'That', and 'day'.

45

Perc.

J. Gtr.

J. Gtr.

E. Piano

E. Piano

Hpsd.

S. Bass

S. Bass

Syn. Str.

you walked in and changed my life

Detailed description: This is a page of a musical score, page 25, starting at measure 45. The score is arranged in a grand staff format with multiple parts. From top to bottom, the parts are: Percussion (Perc.), two acoustic guitar parts (J. Gtr.), two electric piano parts (E. Piano), a harpsichord (Hpsd.), two bass parts (S. Bass), and a synthesizer string part (Syn. Str.). The Percussion part features a rhythmic pattern of 'x' marks above a staff. The guitar parts include complex chordal textures and melodic lines. The electric piano parts feature sustained chords and melodic fragments. The harpsichord part has a rhythmic accompaniment. The bass parts provide a harmonic and rhythmic foundation. The synthesizer string part has a melodic line. At the bottom of the page, the lyrics 'you walked in and changed my life' are written under the corresponding musical phrases.

47

Perc.

J. Gtr.

J. Gtr.

E. Piano

E. Piano

Hpsd.

S. Bass

S. Bass

Syn. Str.

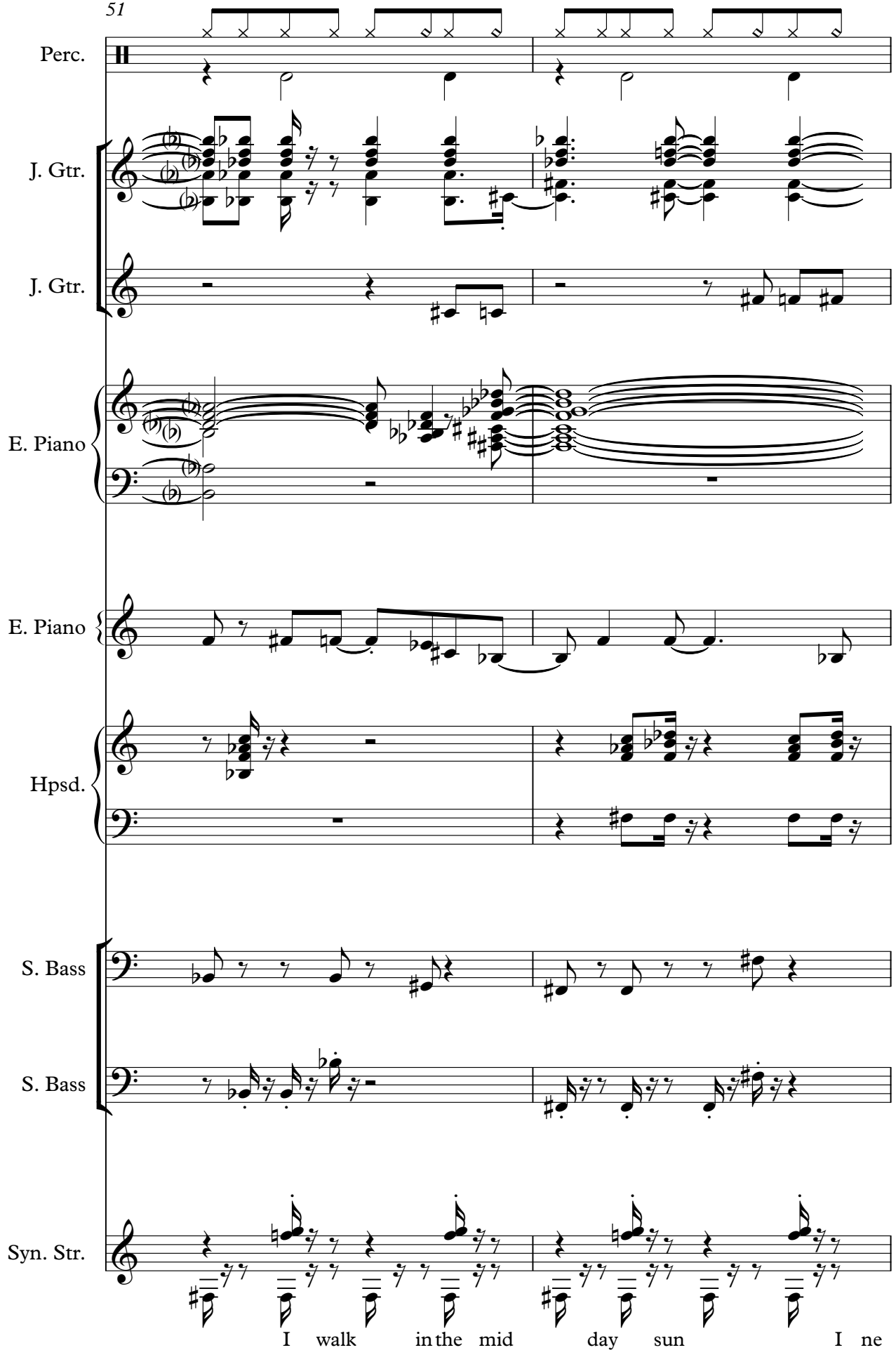
I think it's a ma zing The

Detailed description: This is a page of a musical score, page 26, starting at measure 47. The score is arranged in a grand staff format with multiple staves. From top to bottom, the staves are: Percussion (Perc.), two staves of J. Gtr. (Jazz Guitar), two staves of E. Piano (Electric Piano), two staves of Hpsd. (Harp), two staves of S. Bass (Soprano Bass), and one staff of Syn. Str. (Synthesizer Strings). The Percussion staff shows a rhythmic pattern of eighth notes. The J. Gtr. staves feature complex chordal textures and melodic lines. The E. Piano staves provide harmonic support with sustained chords and moving bass lines. The Hpsd. staves play a rhythmic accompaniment. The S. Bass staves have a melodic line. The Syn. Str. staff plays a rhythmic accompaniment. The lyrics 'I think it's a ma zing The' are written below the Syn. Str. staff.

49

Musical score for Perc., J. Gtr., E. Piano, Hpsd., S. Bass, and Syn. Str. with lyrics: way that love can set you free So now

way that love can set you free So now



Perc.

J. Gtr.

J. Gtr.

E. Piano

E. Piano

Hpsd.

S. Bass

S. Bass

Syn. Str.

I walk in the mid day sun I ne

Detailed description: This is a multi-staff musical score for a jazz ensemble. The score includes parts for Percussion (Perc.), two J. Gtr. (Jazz Guitar) parts, two E. Piano (Electric Piano) parts, Hpsd. (Harpsichord), two S. Bass (Soprano Bass) parts, and Syn. Str. (Synthesizer Strings). The music is written in a key with one flat (B-flat) and a 4/4 time signature. The Percussion part features a complex rhythmic pattern with 'x' marks indicating specific hits. The J. Gtr. parts consist of chords and melodic lines. The E. Piano parts feature sustained chords and melodic lines. The Hpsd. part has a rhythmic accompaniment. The S. Bass parts provide a bass line. The Syn. Str. part has a rhythmic accompaniment. The lyrics 'I walk in the mid day sun I ne' are written below the Syn. Str. part.

53

Musical score for Percussion, J. Gtr., E. Piano, Hpsd., S. Bass, and Syn. Str. with lyrics: ver thought that my sa viour would come

The score consists of six staves. The Percussion staff (Perc.) features a rhythmic pattern of 'x' marks. The J. Gtr. (J. Gtr.) staff shows complex chordal textures. The E. Piano (E. Piano) staff has a melodic line in the right hand and sustained chords in the left. The Hpsd. (Hpsd.) staff features a rhythmic accompaniment. The S. Bass (S. Bass) staff has a melodic line. The Syn. Str. (Syn. Str.) staff features a rhythmic accompaniment. The lyrics are: ver thought that my sa viour would come

ver thought that my sa viour would come

55

Perc.

J. Gtr.

J. Gtr.

E. Piano

E. Piano

Hpsd.

S. Bass

S. Bass

Syn. Str.

I think it's a ma zing

Detailed description: This is a page of a musical score, page 30, starting at measure 55. The score is arranged in a grand staff format with multiple parts. From top to bottom, the parts are: Percussion (Perc.), two staves of J. Gtr. (Jazz Guitar), two staves of E. Piano (Electric Piano), two staves of Hpsd. (Hammond Organ), two staves of S. Bass (Soprano Bass), and Syn. Str. (Synthesizer Strings). The Percussion part features a rhythmic pattern of eighth notes and rests. The J. Gtr. parts include complex chordal textures and melodic lines. The E. Piano parts provide harmonic support with sustained chords and moving lines. The Hpsd. part features a characteristic organ sound with chords and moving lines. The S. Bass parts provide a low-frequency accompaniment. The Syn. Str. part features a melodic line with a repeating rhythmic pattern. The lyrics 'I think it's a ma zing' are positioned at the bottom of the page, corresponding to the vocal line.

57

Perc.

J. Gtr.

J. Gtr.

E. Piano

E. Piano

Hpsd.

S. Bass

S. Bass

Syn. Str.

I think it's a ma zing Da da

Detailed description: This is a page of a musical score, page 31, starting at measure 57. The score is arranged in a grand staff format with multiple staves. From top to bottom, the staves are: Percussion (Perc.), two staves for J. Gtr. (Jazz Guitar), two staves for E. Piano (Electric Piano), one staff for Hpsd. (Harpsichord), two staves for S. Bass (Soprano Bass), and one staff for Syn. Str. (Synthesizer Strings). The Percussion staff shows a rhythmic pattern of eighth notes. The J. Gtr. staves feature complex chordal textures with some tremolos. The E. Piano staves have sustained chords and melodic lines. The Hpsd. staff provides harmonic accompaniment with chords and some melodic fragments. The S. Bass staves play a melodic line with some chromaticism. The Syn. Str. staff plays a rhythmic pattern of eighth notes. The lyrics 'I think it's a ma zing Da da' are written below the Syn. Str. staff.

59

Perc.

J. Gtr.

E. Piano

E. Piano

Hpsd.

S. Bass

S. Bass

Syn. Str.

da da da da da Da da da da da

Detailed description: This is a page of a musical score, page 32, starting at measure 59. The score is arranged in a grand staff format with seven staves. From top to bottom, the staves are: Percussion (Perc.), J. Gtr. (Jazz Guitar), E. Piano (Electric Piano), E. Piano (Electric Piano), Hpsd. (Harpsichord), S. Bass (Soprano Bass), and Syn. Str. (Synthesizer Strings). The Percussion staff shows a rhythmic pattern of eighth notes. The J. Gtr. staff features complex chordal textures with many accidentals. The two E. Piano staves have a melodic line in the right hand and a bass line in the left hand. The Hpsd. staff has a rhythmic accompaniment. The two S. Bass staves have a melodic line. The Syn. Str. staff has a melodic line with some tremolos. At the bottom of the page, there are lyrics: 'da da da da da Da da da da da'. The first five 'da's are lowercase, and the next five are uppercase.

61

Perc.

J. Gtr.

E. Piano

E. Piano

Hpsd.

S. Bass

S. Bass

Syn. Str.

da I think you're a ma

Detailed description: This is a page of a musical score, page 33, starting at measure 61. The score is arranged in a grand staff format with seven staves. From top to bottom, the staves are: Percussion (Perc.), J. Gtr. (Jazz Guitar), E. Piano (Electric Piano), E. Piano (Electric Piano), Hpsd. (Harpsichord), S. Bass (Soprano Bass), and Syn. Str. (Synthesizer Strings). The Percussion staff shows a rhythmic pattern with 'x' marks above the staff and notes below. The J. Gtr. staff features a complex chordal and melodic line. The two E. Piano staves have a melodic line in the upper staff and a bass line in the lower staff, with a triplet of eighth notes in the upper staff. The Hpsd. staff has a few chords in the first half of the measure. The two S. Bass staves have a melodic line in the upper staff and a bass line in the lower staff. The Syn. Str. staff has a melodic line with lyrics 'da I think you're a ma' written below it.

62

Perc.

J. Gtr.

E. Piano

E. Piano

Hpsd.

S. Bass

S. Bass

Syn. Str.

zing Da da da da da da da da da

Detailed description: This is a page of a musical score, page 34, starting at measure 62. The score is arranged in a grand staff format with seven staves. From top to bottom, the staves are: Percussion (Perc.), J. Gtr. (Jazz Guitar), E. Piano (Electric Piano), E. Piano (Electric Piano), Hpsd. (Harpsichord), S. Bass (Soprano Bass), and Syn. Str. (Synthesizer Strings). The Percussion staff shows a rhythmic pattern of eighth notes. The J. Gtr. staff features a complex chordal texture with many beamed notes. The E. Piano staff has a melodic line with a triplet of eighth notes. The Hpsd. staff provides harmonic support with chords. The S. Bass staff has a melodic line with eighth notes. The Syn. Str. staff has a melodic line with eighth notes. The lyrics 'zing Da da da da da da da da da' are written below the Syn. Str. staff.

64

Perc.

J. Gtr.

E. Piano

E. Piano

Hpsd.

S. Bass

S. Bass

Rev. Cym.

Syn. Str.

Da da da da da You

66

Perc.

J. Gtr.

J. Gtr.

E. Piano

E. Piano

Hpsd.

S. Bass

S. Bass

Syn. Str.

tried to save me from my self Said:Dar

Detailed description: This is a page of a musical score, page 36, starting at measure 66. The score is arranged in a grand staff format with multiple parts. From top to bottom, the parts are: Percussion (Perc.), two J. Gtr. (Jazz Guitar) staves, two E. Piano (Electric Piano) staves, Hpsd. (Harpsichord), two S. Bass (Soprano Bass) staves, and Syn. Str. (Synthesizer Strings). The Percussion part features a complex rhythmic pattern with many 'x' marks above the staff, indicating specific drum hits. The J. Gtr. parts have a melodic line with various chords and articulations. The E. Piano parts provide harmonic support with sustained chords and moving lines. The Hpsd. part has a sparse, chordal texture. The S. Bass parts have a rhythmic, eighth-note pattern. The Syn. Str. part has a melodic line with a dotted rhythm. The lyrics 'tried to save me from my self Said:Dar' are written below the Syn. Str. part.

68

Perc.

J. Gtr.

J. Gtr.

E. Piano

E. Piano

Hpsd.

S. Bass

S. Bass

Syn. Str.

ling kiss as ma ny as you want

Detailed description: This is a page of a musical score, page 37, starting at measure 68. The score is arranged in a grand staff format with multiple parts. From top to bottom, the parts are: Percussion (Perc.), two J. Gtr. (Jazz Guitar) staves, two E. Piano (Electric Piano) staves, Hpsd. (Hammond Organ) staves, two S. Bass (Soprano Bass) staves, and Syn. Str. (Synthesizer Strings). The Percussion part features a rhythmic pattern of eighth notes. The J. Gtr. parts include chords and melodic lines. The E. Piano parts feature sustained chords and a triplet in the lower staff. The Hpsd. part has a characteristic organ sound with chords and a walking bass line. The S. Bass parts provide a rhythmic accompaniment. The Syn. Str. part has a melodic line. The lyrics 'ling kiss as ma ny as you want' are written below the Syn. Str. part.

69

Perc.

J. Gtr.

J. Gtr.

E. Piano

E. Piano

Hpsd.

S. Bass

S. Bass

Syn. Str.

My love's still a vai

Detailed description: This is a page of a musical score, page 38, starting at measure 69. The score is arranged in a grand staff format with multiple staves. From top to bottom, the staves are: Percussion (Perc.), two staves of J. Gtr. (Jazz Guitar), two staves of E. Piano (Electric Piano), one staff of Hpsd. (Hammond Organ), two staves of S. Bass (Soprano Bass), and one staff of Syn. Str. (Synthesizer Strings). The Percussion staff shows a rhythmic pattern of eighth notes. The J. Gtr. staves feature complex chordal textures with many beamed notes and some triplet markings. The E. Piano staves provide harmonic support with chords and moving lines. The Hpsd. staff has a few chords. The S. Bass staves play a melodic line with eighth notes. The Syn. Str. staff plays a simple accompaniment. At the bottom, the lyrics 'My love's still a vai' are aligned with the music.

70

Musical score for Percussion, J. Gtr., E. Piano, Hpsd., S. Bass, and Syn. Str. with lyrics 'la ble And I now you're in sa'.

The score consists of the following parts:

- Perc.**: Percussion part with a drum set icon and rhythmic notation.
- J. Gtr.**: Two guitar parts, one in treble clef and one in bass clef.
- E. Piano**: Two piano parts, one in treble clef and one in bass clef.
- Hpsd.**: Harpsichord part in treble clef.
- S. Bass**: Two bass parts in bass clef.
- Syn. Str.**: Synthesizer string part in treble clef.

Lyrics: la ble And I now you're in sa

72

Perc.

J. Gtr.

J. Gtr.

E. Piano

E. Piano

Hpsd.

S. Bass

S. Bass

Syn. Str.

ti a ble

Detailed description: This is a page of a musical score, page 40, starting at measure 72. The score is arranged in a grand staff format with multiple parts. From top to bottom, the parts are: Percussion (Perc.), two staves of J. Gtr. (Jazz Guitar), two staves of E. Piano (Electric Piano), two staves of Hpsd. (Hammond Organ), two staves of S. Bass (Soprano Bass), and one staff of Syn. Str. (Synthesizer Strings). The Percussion part features a rhythmic pattern of eighth notes with 'x' marks above them. The J. Gtr. parts include complex chordal textures and melodic lines. The E. Piano parts feature sustained chords and moving lines. The Hpsd. part has a characteristic organ sound with chords and moving lines. The S. Bass parts provide a rhythmic and harmonic foundation. The Syn. Str. part has a melodic line with lyrics 'ti a ble' written below it. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

73

Perc.

J. Gtr.

J. Gtr.

E. Piano

E. Piano

Hpsd.

S. Bass

S. Bass

Syn. Str.

We're like a vic

Detailed description: This is a page of a musical score, page 41, starting at measure 73. The score is arranged in a grand staff format with multiple staves. From top to bottom, the staves are: Percussion (Perc.), two staves of J. Gtr. (Jazz Guitar), two staves of E. Piano (Electric Piano), one staff of Hpsd. (Hammond Organ), two staves of S. Bass (Soprano Bass), and one staff of Syn. Str. (Synthesizer Strings). The Percussion staff shows a rhythmic pattern with 'x' marks above the staff and notes below. The J. Gtr. staves feature complex chordal textures with many beamed notes and rests. The E. Piano staves have a melodic line in the upper register and a bass line in the lower register. The Hpsd. staff has a simple melodic line. The S. Bass staves have a bass line with some chromatic movement. The Syn. Str. staff has a melodic line with some chromatic movement. The lyrics 'We're like a vic' are written below the Syn. Str. staff.

74



Perc.

J. Gtr.

J. Gtr.

E. Piano

E. Piano

Hpsd.

S. Bass

S. Bass

Syn. Str.

tim of the same di sease Look at you Big

Detailed description: This is a page of a musical score, page 42, starting at measure 74. The score is arranged in a grand staff format with multiple parts. From top to bottom, the parts are: Percussion (Perc.), two staves of J. Gtr. (Jazz Guitar), two staves of E. Piano (Electric Piano), one staff of Hpsd. (Harpsichord), two staves of S. Bass (Soprano Bass), and one staff of Syn. Str. (Synthesizer Strings). The Percussion part features a rhythmic pattern of eighth notes with 'x' marks above them, indicating a specific sound. The J. Gtr. parts play complex chordal and melodic lines. The E. Piano parts feature sustained chords and melodic fragments. The Hpsd. part plays block chords. The S. Bass parts play a rhythmic bass line. The Syn. Str. part plays a melodic line with accents. The lyrics 'tim of the same di sease Look at you Big' are positioned below the Syn. Str. staff.

76

Perc.

J. Gtr.

J. Gtr.

E. Piano

E. Piano

Hpsd.

S. Bass

S. Bass

Syn. Str.

Bad Dad dy and your mom

Detailed description: This is a page of a musical score, page 43, starting at measure 76. The score is arranged in a grand staff format with multiple parts. The Percussion part (Perc.) is at the top, followed by two J. Gtr. (Jazz Guitar) parts, two E. Piano (Electric Piano) parts, an Hpsd. (Harpsichord) part, two S. Bass (Soprano Bass) parts, and a Syn. Str. (Synthesizer String) part at the bottom. The key signature has three sharps (F#, C#, G#). The lyrics 'Bad Dad dy and your mom' are written below the Syn. Str. part, with the words 'Bad', 'Dad', 'dy', 'and', 'your', and 'mom' aligned with the notes in the Syn. Str. part. The Syn. Str. part consists of a series of notes: B4, A4, G4, F#4, E4, D4, C#4, B3, A3, G3, F#3, E3, D3, C#3, B2, A2, G2, F#2, E2, D2, C#2, B1, A1, G1, F#1, E1, D1, C#1, B0, A0, G0, F#0, E0, D0, C#0, B-1, A-1, G-1, F#-1, E-1, D-1, C#-1, B-2, A-2, G-2, F#-2, E-2, D-2, C#-2, B-3, A-3, G-3, F#-3, E-3, D-3, C#-3, B-4, A-4, G-4, F#-4, E-4, D-4, C#-4, B-5, A-5, G-5, F#-5, E-5, D-5, C#-5, B-6, A-6, G-6, F#-6, E-6, D-6, C#-6, B-7, A-7, G-7, F#-7, E-7, D-7, C#-7, B-8, A-8, G-8, F#-8, E-8, D-8, C#-8, B-9, A-9, G-9, F#-9, E-9, D-9, C#-9, B-10, A-10, G-10, F#-10, E-10, D-10, C#-10, B-11, A-11, G-11, F#-11, E-11, D-11, C#-11, B-12, A-12, G-12, F#-12, E-12, D-12, C#-12, B-13, A-13, G-13, F#-13, E-13, D-13, C#-13, B-14, A-14, G-14, F#-14, E-14, D-14, C#-14, B-15, A-15, G-15, F#-15, E-15, D-15, C#-15, B-16, A-16, G-16, F#-16, E-16, D-16, C#-16, B-17, A-17, G-17, F#-17, E-17, D-17, C#-17, B-18, A-18, G-18, F#-18, E-18, D-18, C#-18, B-19, A-19, G-19, F#-19, E-19, D-19, C#-19, B-20, A-20, G-20, F#-20, E-20, D-20, C#-20, B-21, A-21, G-21, F#-21, E-21, D-21, C#-21, B-22, A-22, G-22, F#-22, E-22, D-22, C#-22, B-23, A-23, G-23, F#-23, E-23, D-23, C#-23, B-24, A-24, G-24, F#-24, E-24, D-24, C#-24, B-25, A-25, G-25, F#-25, E-25, D-25, C#-25, B-26, A-26, G-26, F#-26, E-26, D-26, C#-26, B-27, A-27, G-27, F#-27, E-27, D-27, C#-27, B-28, A-28, G-28, F#-28, E-28, D-28, C#-28, B-29, A-29, G-29, F#-29, E-29, D-29, C#-29, B-30, A-30, G-30, F#-30, E-30, D-30, C#-30, B-31, A-31, G-31, F#-31, E-31, D-31, C#-31, B-32, A-32, G-32, F#-32, E-32, D-32, C#-32, B-33, A-33, G-33, F#-33, E-33, D-33, C#-33, B-34, A-34, G-34, F#-34, E-34, D-34, C#-34, B-35, A-35, G-35, F#-35, E-35, D-35, C#-35, B-36, A-36, G-36, F#-36, E-36, D-36, C#-36, B-37, A-37, G-37, F#-37, E-37, D-37, C#-37, B-38, A-38, G-38, F#-38, E-38, D-38, C#-38, B-39, A-39, G-39, F#-39, E-39, D-39, C#-39, B-40, A-40, G-40, F#-40, E-40, D-40, C#-40, B-41, A-41, G-41, F#-41, E-41, D-41, C#-41, B-42, A-42, G-42, F#-42, E-42, D-42, C#-42, B-43, A-43, G-43, F#-43, E-43, D-43, C#-43, B-44, A-44, G-44, F#-44, E-44, D-44, C#-44, B-45, A-45, G-45, F#-45, E-45, D-45, C#-45, B-46, A-46, G-46, F#-46, E-46, D-46, C#-46, B-47, A-47, G-47, F#-47, E-47, D-47, C#-47, B-48, A-48, G-48, F#-48, E-48, D-48, C#-48, B-49, A-49, G-49, F#-49, E-49, D-49, C#-49, B-50, A-50, G-50, F#-50, E-50, D-50, C#-50, B-51, A-51, G-51, F#-51, E-51, D-51, C#-51, B-52, A-52, G-52, F#-52, E-52, D-52, C#-52, B-53, A-53, G-53, F#-53, E-53, D-53, C#-53, B-54, A-54, G-54, F#-54, E-54, D-54, C#-54, B-55, A-55, G-55, F#-55, E-55, D-55, C#-55, B-56, A-56, G-56, F#-56, E-56, D-56, C#-56, B-57, A-57, G-57, F#-57, E-57, D-57, C#-57, B-58, A-58, G-58, F#-58, E-58, D-58, C#-58, B-59, A-59, G-59, F#-59, E-59, D-59, C#-59, B-60, A-60, G-60, F#-60, E-60, D-60, C#-60, B-61, A-61, G-61, F#-61, E-61, D-61, C#-61, B-62, A-62, G-62, F#-62, E-62, D-62, C#-62, B-63, A-63, G-63, F#-63, E-63, D-63, C#-63, B-64, A-64, G-64, F#-64, E-64, D-64, C#-64, B-65, A-65, G-65, F#-65, E-65, D-65, C#-65, B-66, A-66, G-66, F#-66, E-66, D-66, C#-66, B-67, A-67, G-67, F#-67, E-67, D-67, C#-67, B-68, A-68, G-68, F#-68, E-68, D-68, C#-68, B-69, A-69, G-69, F#-69, E-69, D-69, C#-69, B-70, A-70, G-70, F#-70, E-70, D-70, C#-70, B-71, A-71, G-71, F#-71, E-71, D-71, C#-71, B-72, A-72, G-72, F#-72, E-72, D-72, C#-72, B-73, A-73, G-73, F#-73, E-73, D-73, C#-73, B-74, A-74, G-74, F#-74, E-74, D-74, C#-74, B-75, A-75, G-75, F#-75, E-75, D-75, C#-75, B-76, A-76, G-76, F#-76, E-76, D-76, C#-76, B-77, A-77, G-77, F#-77, E-77, D-77, C#-77, B-78, A-78, G-78, F#-78, E-78, D-78, C#-78, B-79, A-79, G-79, F#-79, E-79, D-79, C#-79, B-80, A-80, G-80, F#-80, E-80, D-80, C#-80, B-81, A-81, G-81, F#-81, E-81, D-81, C#-81, B-82, A-82, G-82, F#-82, E-82, D-82, C#-82, B-83, A-83, G-83, F#-83, E-83, D-83, C#-83, B-84, A-84, G-84, F#-84, E-84, D-84, C#-84, B-85, A-85, G-85, F#-85, E-85, D-85, C#-85, B-86, A-86, G-86, F#-86, E-86, D-86, C#-86, B-87, A-87, G-87, F#-87, E-87, D-87, C#-87, B-88, A-88, G-88, F#-88, E-88, D-88, C#-88, B-89, A-89, G-89, F#-89, E-89, D-89, C#-89, B-90, A-90, G-90, F#-90, E-90, D-90, C#-90, B-91, A-91, G-91, F#-91, E-91, D-91, C#-91, B-92, A-92, G-92, F#-92, E-92, D-92, C#-92, B-93, A-93, G-93, F#-93, E-93, D-93, C#-93, B-94, A-94, G-94, F#-94, E-94, D-94, C#-94, B-95, A-95, G-95, F#-95, E-95, D-95, C#-95, B-96, A-96, G-96, F#-96, E-96, D-96, C#-96, B-97, A-97, G-97, F#-97, E-97, D-97, C#-97, B-98, A-98, G-98, F#-98, E-98, D-98, C#-98, B-99, A-99, G-99, F#-99, E-99, D-99, C#-99, B-100, A-100, G-100, F#-100, E-100, D-100, C#-100, B-101, A-101, G-101, F#-101, E-101, D-101, C#-101, B-102, A-102, G-102, F#-102, E-102, D-102, C#-102, B-103, A-103, G-103, F#-103, E-103, D-103, C#-103, B-104, A-104, G-104, F#-104, E-104, D-104, C#-104, B-105, A-105, G-105, F#-105, E-105, D-105, C#-105, B-106, A-106, G-106, F#-106, E-106, D-106, C#-106, B-107, A-107, G-107, F#-107, E-107, D-107, C#-107, B-108, A-108, G-108, F#-108, E-108, D-108, C#-108, B-109, A-109, G-109, F#-109, E-109, D-109, C#-109, B-110, A-110, G-110, F#-110, E-110, D-110, C#-110, B-111, A-111, G-111, F#-111, E-111, D-111, C#-111, B-112, A-112, G-112, F#-112, E-112, D-112, C#-112, B-113, A-113, G-113, F#-113, E-113, D-113, C#-113, B-114, A-114, G-114, F#-114, E-114, D-114, C#-114, B-115, A-115, G-115, F#-115, E-115, D-115, C#-115, B-116, A-116, G-116, F#-116, E-116, D-116, C#-116, B-117, A-117, G-117, F#-117, E-117, D-117, C#-117, B-118, A-118, G-118, F#-118, E-118, D-118, C#-118, B-119, A-119, G-119, F#-119, E-119, D-119, C#-119, B-120, A-120, G-120, F#-120, E-120, D-120, C#-120, B-121, A-121, G-121, F#-121, E-121, D-121, C#-121, B-122, A-122, G-122, F#-122, E-122, D-122, C#-122, B-123, A-123, G-123, F#-123, E-123, D-123, C#-123, B-124, A-124, G-124, F#-124, E-124, D-124, C#-124, B-125, A-125, G-125, F#-125, E-125, D-125, C#-125, B-126, A-126, G-126, F#-126, E-126, D-126, C#-126, B-127, A-127, G-127, F#-127, E-127, D-127, C#-127, B-128, A-128, G-128, F#-128, E-128, D-128, C#-128, B-129, A-129, G-129, F#-129, E-129, D-129, C#-129, B-130, A-130, G-130, F#-130, E-130, D-130, C#-130, B-131, A-131, G-131, F#-131, E-131, D-131, C#-131, B-132, A-132, G-132, F#-132, E-132, D-132, C#-132, B-133, A-133, G-133, F#-133, E-133, D-133, C#-133, B-134, A-134, G-134, F#-134, E-134, D-134, C#-134, B-135, A-135, G-135, F#-135, E-135, D-135, C#-135, B-136, A-136, G-136, F#-136, E-136, D-136, C#-136, B-137, A-137, G-137, F#-137, E-137, D-137, C#-137, B-138, A-138, G-138, F#-138, E-138, D-138, C#-138, B-139, A-139, G-139, F#-139, E-139, D-139, C#-139, B-140, A-140, G-140, F#-140, E-140, D-140, C#-140, B-141, A-141, G-141, F#-141, E-141, D-141, C#-141, B-142, A-142, G-142, F#-142, E-142, D-142, C#-142, B-143, A-143, G-143, F#-143, E-143, D-143, C#-143, B-144, A-144, G-144, F#-144, E-144, D-144, C#-144, B-145, A-145, G-145, F#-145, E-145, D-145, C#-145, B-146, A-146, G-146, F#-146, E-146, D-146, C#-146, B-147, A-147, G-147, F#-147, E-147, D-147, C#-147, B-148, A-148, G-148, F#-148, E-148, D-148, C#-148, B-149, A-149, G-149, F#-149, E-149, D-149, C#-149, B-150, A-150, G-150, F#-150, E-150, D-150, C#-150, B-151, A-151, G-151, F#-151, E-151, D-151, C#-151, B-152, A-152, G-152, F#-152, E-152, D-152, C#-152, B-153, A-153, G-153, F#-153, E-153, D-153, C#-153, B-154, A-154, G-154, F#-154, E-154, D-154, C#-154, B-155, A-155, G-155, F#-155, E-155, D-155, C#-155, B-156, A-156, G-156, F#-156, E-156, D-156, C#-156, B-157, A-157, G-157, F#-157, E-157, D-157, C#-157, B-158, A-158, G-158, F#-158, E-158, D-158, C#-158, B-159, A-159, G-159, F#-159, E-159, D-159, C#-159, B-160, A-160, G-160, F#-160, E-160, D-160, C#-160, B-161, A-161, G-161, F#-161, E-161, D-161, C#-161, B-162, A-162, G-162, F#-162, E-162, D-162, C#-162, B-163, A-163, G-163, F#-163, E-163, D-163, C#-163, B-164, A-164, G-164, F#-164, E-164, D-164, C#-164, B-165, A-165, G-165, F#-165, E-165, D-165, C#-165, B-166, A-166, G-166, F#-166, E-166, D-166, C#-166, B-167, A-167, G-167, F#-167, E-167, D-167, C#-167, B-168, A-168, G-168, F#-168, E-168, D-168, C#-168, B-169, A-169, G-169, F#-169, E-169, D-169, C#-169, B-170, A-170, G-170, F#-170, E-170, D-170, C#-170, B-171, A-171, G-171, F#-171, E-171, D-171, C#-171, B-172, A-172, G-172, F#-172, E-172, D-172, C#-172, B-173, A-173, G-173, F#-173, E-173, D-173, C#-173, B-174, A-174, G-174, F#-174, E-174, D-174, C#-174, B-175, A-175, G-175, F#-175, E-175, D-175, C#-175, B-176, A-176, G-176, F#-176, E-176, D-176, C#-176, B-177, A-177, G-177, F#-177, E-177, D-177, C#-177, B-178, A-178, G-178, F#-178, E-178, D-178, C#-178, B-179, A-179, G-179, F#-179, E-179, D-179, C#-179, B-180, A-180, G-180, F#-180, E-180, D-180, C#-180, B-181, A-181, G-181, F#-181, E-181, D-181, C#-181, B-182, A-182, G-182, F#-182, E-182, D-182, C#-182, B-183, A-183, G-183, F#-183, E-183, D-183, C#-183, B-184, A-184, G-184, F#-184, E-184, D-184, C#-184, B-185, A-185, G-185, F#-185, E-185, D-185, C#-185, B-186, A-186, G-186, F#-186, E-186, D-186, C#-186, B-187, A-187, G-187, F#-187, E-187, D-187, C#-187, B-188, A-188, G-188, F#-188, E-188, D-188, C#-188, B-189, A-189, G-189, F#-189, E-189, D-189, C#-189, B-190, A-190, G-190, F#-190, E-190, D-190, C#-190, B-191, A-191, G-191, F#-191, E-191, D-191, C#-191, B-192, A-192, G-192, F#-192, E-192, D-192, C#-192, B-193, A-193, G-193, F#-193, E-193, D-193, C#-193, B-194, A-194, G-194, F#-194, E-194, D-194, C#-194, B-195, A-195, G-195, F#-195, E-195, D-195, C#-195, B-196, A-196, G-196, F#-196, E-196, D-196, C#-196, B-197, A-197, G-197, F#-197, E-197, D-197, C#-197, B-198, A-198, G-198, F#-198, E-198, D-198, C#-198, B-199, A-199, G-199, F#-199, E-199, D-199, C#-199, B-200, A-200, G-200, F#-200, E-200, D-200, C#-200, B-201, A-201, G-201, F#-201, E-201, D-201, C#-201, B-202, A-202, G-202, F#-202, E-202, D-202, C#-202, B-203, A-203, G-203, F#-203, E-203, D-203, C#-203, B-204, A-204, G-204, F#-204, E-204, D-204, C#-204, B-205, A-205, G-205, F#-205, E-205, D-205, C#-205, B-206, A-206, G-206, F#-206, E-206, D-206, C#-206, B-207, A-207, G-207, F#-207, E-207, D-207, C#-207, B-208, A-208, G-208, F#-208, E-208, D-208, C#-208, B-209, A-209, G-209, F#-209, E-209, D-209, C#-209, B-210, A-210, G-210, F#-210, E-210, D-210, C#-210, B-211, A-211, G-211, F#-211, E-211, D-211, C#-211, B-212, A-212, G-212, F#-212, E-212, D-212, C#-212, B-213, A-213, G-213, F#-213, E-213, D-213, C#-213, B-214, A-214, G-214, F#-214, E-214, D-214, C#-214, B-215, A-215, G-215, F#-215, E-215, D-215, C#-215, B-216, A-216, G-216, F#-216, E-216, D-216, C#-216, B-217, A-217, G-217, F#-217, E-217, D-217, C#-217, B-218, A-218, G-218, F#-218, E-218, D-218, C#-218, B-219, A-219, G-219, F#-219, E-219, D-219, C#-219, B-220, A-220, G-220, F#-220, E-220, D-220, C#-220, B-221, A-221, G-221, F#-221, E-221, D-221, C#-221, B-222, A-222, G-222, F#-222, E-222, D-222, C#-222, B-223, A-223, G-223, F#-223, E-223, D-223, C#-223, B-224, A-224, G-224, F#-224, E-224, D-224, C#-224, B-225, A-225, G-225, F#-225, E-225, D-225, C#-225, B-226, A-226, G-226, F#-226, E-226, D-226, C#-226, B-227, A-227, G-227, F#-227, E-227, D-227, C#-227, B-228, A-228, G-228, F#-228, E-228, D-228, C#-228, B-229, A-229, G-229, F#-229, E-229, D-229, C#-229, B-230, A-230, G-230, F#-230, E-230, D-230, C#-230, B-231, A-231, G-231, F#-231, E-231, D-231, C#-231, B-232, A-232, G-232, F#-232, E-232, D-232, C#-232, B-233, A-233, G-233, F#-233, E-233, D-233, C#-233, B-234, A-234, G-234, F#-234, E-234, D-234, C#-234, B-235, A-235, G-235, F#-235, E-235, D-235, C#-235, B-236, A-236, G-236, F#-236, E-236, D-236, C#-236, B-237, A-237, G-237, F#-237, E-237, D-237, C#-237, B-238, A-238, G-238, F#-238, E-238, D-238, C#-238, B-239, A-239, G-239, F#-239, E-239, D-239, C#-239, B-240, A-240, G-240, F#-240, E-240, D-240, C#-240, B-241, A-241, G-241, F#-241, E-241, D-241, C#-241, B-242, A-242, G-242, F#-242, E-242, D-242, C#-242, B-243, A-243, G-243, F#-243, E-243, D-243, C#-243, B-244, A-244, G-244, F#-244, E-244, D-244, C#-244, B-245, A-245, G-245, F#-245, E-245, D-245, C#-245, B-246, A-246, G-246, F#-246, E-246, D-246, C#-246, B-247, A-247, G-247, F#-247, E-247, D-247, C#-247, B-248, A-248, G-248, F#-248, E-248, D-248, C#-248, B-249, A-249, G-249, F#-249, E-249, D-249, C#-249, B-250, A-250, G-250, F#-250, E-250, D-250, C#-250, B-251, A-251, G-251, F#-251, E-251, D-251, C#-251, B-252, A-252, G-252, F#-252, E-252, D-252, C#-252, B-253, A-253, G-253, F#-253, E-253, D-253, C#-253, B-254, A-254, G-254, F#-254, E-254, D-254, C#-254, B-255, A-255, G-255, F#-255, E-255, D-255, C#-255, B-256, A-256, G-256, F#-256, E-256, D-256, C#-256, B-257, A-257, G-257, F#-257, E-257, D-257, C#-257, B-258, A-258, G-258, F#-258, E-258, D-258, C#-258, B-259, A-259, G-259, F#-259, E-259, D-259, C#-259, B-260, A-260, G-260, F#-260, E-260, D-260, C#-260, B-261, A-261, G-261, F#-261, E-261, D-261, C#-261, B-262, A-262, G-262, F#-262, E-262, D-262, C#-262, B-263, A-263, G-263, F#-263, E-263, D-263, C#-263, B-264, A-264, G-264, F#-264, E-264, D-264, C#-264, B-265, A-265, G-265, F#-265, E-265, D-265, C#-265, B-266, A-266, G-266, F#-266, E-266, D-266, C#-266, B-267, A-267, G-267, F#-267, E-267, D-267, C#-267, B-268, A-268, G-268, F#-268, E-268, D-268, C#-268, B-269, A-269, G-269, F#-269, E-269, D-269, C#-269, B-270, A-270, G-270, F#-270, E-270, D-270, C#-270, B-271, A-271, G-271, F#-271, E-271, D-271, C#-271, B-272, A-272, G-272, F#-272, E-272, D-272, C#-272, B-273, A-273, G-273, F#-273, E-273, D-273, C#-273, B-274, A-274, G-274, F#-274, E-274, D-274, C#-274, B-275, A-275, G-275, F#-275, E-275, D-275, C#-275, B-276, A-276, G-276, F#-276, E-276, D-276, C#-276, B-277, A-277, G-277, F#-277, E-277, D-277, C#-277, B-278, A-278, G-278, F#-278, E-278, D-278, C#-278, B-279, A-279, G-279, F#-279, E-279, D-279, C#-279, B-280, A-280, G-280, F#-280, E-280, D-280, C#-280, B-281, A-281, G-281, F#-281, E-281, D-281, C#-281, B-282, A-282, G-282, F#-282, E-282, D-282, C#-282, B-283, A-283, G-283, F#-283, E-283, D-283, C#-283, B-284, A-284, G-284, F#-284, E-284, D-284, C#-284, B-285, A-285, G-285, F#-285, E-285, D-285, C#-285, B-286, A-286, G-286, F#-286, E-286, D-286, C#-286, B-287, A-287, G-287, F#-287, E-287, D-287, C#-287, B-

77

Perc.

J. Gtr.

J. Gtr.

E. Piano

E. Piano

Hpsd.

S. Bass

S. Bass

Syn. Str.

And your

78

Perc. J. Gtr. J. Gtr. E. Piano E. Piano Hpsd. S. Bass S. Bass Syn. Str.

mom was always acting cra

Detailed description: This is a page of a musical score, page 45, starting at measure 78. The score is arranged in a grand staff format with multiple staves. From top to bottom, the staves are: Percussion (Perc.), two staves of J. Gtr. (Jazz Guitar), two staves of E. Piano (Electric Piano), one staff of E. Piano (Electric Piano), two staves of Hpsd. (Harpsichord), two staves of S. Bass (Soprano Bass), and one staff of Syn. Str. (Synthesizer Strings). The Percussion staff shows a rhythmic pattern of eighth notes. The J. Gtr. staves feature complex chordal textures and melodic lines. The E. Piano staves have sustained chords and moving lines. The Hpsd. staves play block chords. The S. Bass staves have a rhythmic bass line. The Syn. Str. staff has a melodic line. At the bottom, the lyrics 'mom was always acting cra' are aligned with the vocal line.

80

Perc.

J. Gtr.

J. Gtr.

E. Piano

E. Piano

Hpsd.

S. Bass

S. Bass

Syn. Str.

zy I was go ing

Detailed description: This is a page of a musical score, page 46, starting at measure 80. The score is arranged in a grand staff format with multiple parts. From top to bottom, the parts are: Percussion (Perc.), two staves of J. Gtr. (Jazz Guitar), two staves of E. Piano (Electric Piano), one staff of E. Piano, one staff of Hpsd. (Harp), two staves of S. Bass (Soprano Bass), and one staff of Syn. Str. (Synthesizer Strings). The Percussion part features a rhythmic pattern of eighth notes. The J. Gtr. parts have complex chordal and melodic lines. The E. Piano parts feature sustained chords and melodic lines. The Hpsd. part has a sparse, arpeggiated texture. The S. Bass parts provide a bass line. The Syn. Str. part has a rhythmic, arpeggiated texture. The lyrics 'zy I was go ing' are positioned below the Syn. Str. staff, with 'zy' under the first measure, 'I was go' under the second measure, and 'ing' under the third measure.

82

The musical score consists of the following parts:

- Perc.**: Percussion part with a snare drum and cymbal pattern.
- J. Gtr.**: Two guitar parts. The first is a standard guitar part with chords and single notes. The second is a bass guitar part with sustained notes.
- E. Piano**: Two piano parts. The first is a grand piano part with sustained chords and a melodic line. The second is a grand piano part with a melodic line featuring a triplet.
- Hpsd.**: Harpsichord part with chords and single notes.
- S. Bass**: Two bass parts. The first is a standard bass line. The second is a bass line with a rhythmic pattern.
- Syn. Str.**: Synthesizer string part with a rhythmic pattern.

Lyrics: down for the third time My heart was

84

Perc.

J. Gtr.

J. Gtr.

E. Piano

E. Piano

Hpsd.

S. Bass

S. Bass

Syn. Str.

bro ken I though that lo ving you was out of the ques

86

The musical score consists of the following parts:

- Perc.**: Percussion part with a snare drum and cymbal pattern.
- J. Gtr.**: Two guitar parts. The top one features complex chordal textures, while the bottom one has a melodic line with a capo on the 8th fret.
- E. Piano**: Two piano parts. The top one has a sustained chordal texture, and the bottom one has a melodic line.
- Hpsd.**: Harpsichord part with a rhythmic accompaniment.
- S. Bass**: Two bass parts. The top one has a melodic line, and the bottom one has a rhythmic accompaniment.
- Syn. Str.**: Synthesizer string part with a rhythmic accompaniment.

Lyrics: tion Then I saw myre flec

88

Perc.

J. Gtr.

J. Gtr.

E. Piano

E. Piano

Hpsd.

S. Bass

S. Bass

Rev. Cym.

Syn. Str.

tion Say ing please don't let this go

Detailed description: This is a page of a musical score, page 50, starting at measure 88. The score is arranged in a grand staff format with ten staves. From top to bottom, the staves are: Percussion (Perc.), two staves of J. Gtr. (Jazz Guitar), two staves of E. Piano (Electric Piano), two staves of Hpsd. (Harp), two staves of S. Bass (Soprano Bass), Rev. Cym. (Reverberating Cymbal), and Syn. Str. (Synthesizer Strings). The Percussion staff shows a rhythmic pattern of eighth notes. The J. Gtr. staves feature complex chordal textures and melodic lines. The E. Piano staves have sustained chords and moving lines. The Hpsd. staves play arpeggiated chords. The S. Bass staves have a melodic line with a triplet in the second staff. The Rev. Cym. staff has a few notes with a reverb effect. The Syn. Str. staff plays a rhythmic pattern of eighth notes. The lyrics 'tion Say ing please don't let this go' are written below the Syn. Str. staff.

90

Perc.

J. Gtr.

J. Gtr.

E. Piano

E. Piano

Hpsd.

S. Bass

S. Bass

Syn. Str.

I guess that cupid was in

Detailed description: This is a page of a musical score for a band. It features six staves: Percussion (Perc.), two acoustic guitar parts (J. Gtr.), two electric piano parts (E. Piano), a harpsichord (Hpsd.), two bass parts (S. Bass), and a synthesizer string part (Syn. Str.). The score is in 4/4 time and includes lyrics at the bottom: "I guess that cupid was in". The first measure of the guitar parts is marked with a "90" and contains a complex rhythmic pattern of eighth notes. The electric piano parts feature sustained chords and melodic lines. The harpsichord and bass parts provide harmonic support with chords and rhythmic patterns. The synthesizer string part consists of a series of chords.

92

Perc.

J. Gtr.

J. Gtr.

E. Piano

E. Piano

Hpsd.

S. Bass

S. Bass

Syn. Str.

dis guise The day

Detailed description: This is a page of a musical score, page 52, starting at measure 92. The score is arranged in a grand staff format with multiple parts. The Percussion part (Perc.) is at the top, showing a rhythmic pattern of eighth notes. The J. Gtr. (Jazz Guitar) part consists of two staves, with the upper staff playing chords and the lower staff playing a melodic line. The E. Piano (Electric Piano) part has two staves; the upper staff features a dense, sustained chordal texture, while the lower staff plays a simple melodic line. The Hpsd. (Harpsichord) part is a grand staff with two staves, playing a rhythmic accompaniment. The S. Bass (Soprano Bass) part has two staves, both playing a melodic line. The Syn. Str. (Synthesizer Strings) part is at the bottom, playing a melodic line that includes the lyrics 'dis', 'guise', 'The', and 'day'.

93

Perc. J. Gtr. J. Gtr. E. Piano E. Piano Hpsd. S. Bass S. Bass Syn. Str.

you walked in and changed my life

Detailed description: This is a page of a musical score for a band. It features six staves of music. The top staff is for Percussion (Perc.), showing a rhythmic pattern of eighth notes. The second and third staves are for J. Gtr. (Jazz Guitar), with the second staff showing a melodic line. The fourth and fifth staves are for E. Piano (Electric Piano), with the fifth staff showing a melodic line. The sixth and seventh staves are for Hpsd. (Harp), with the seventh staff showing a melodic line. The eighth and ninth staves are for S. Bass (Soprano Bass), with the ninth staff showing a melodic line. The tenth staff is for Syn. Str. (Synthesizer Strings), showing a rhythmic pattern. The lyrics 'you walked in and changed my life' are written below the Syn. Str. staff.

95

Perc.

J. Gtr.

J. Gtr.

E. Piano

E. Piano

Hpsd.

S. Bass

S. Bass

Syn. Str.

I think it's a ma zing The

Detailed description: This is a page of a musical score, page 54, starting at measure 95. The score is arranged in a grand staff format with multiple staves. From top to bottom, the staves are: Percussion (Perc.), two staves of J. Gtr. (Jazz Guitar), two staves of E. Piano (Electric Piano), two staves of Hpsd. (Harpsichord), two staves of S. Bass (Soprano Bass), and one staff of Syn. Str. (Synthesizer Strings). The Percussion staff shows a rhythmic pattern of 'x' marks. The J. Gtr. staves feature complex chordal textures and melodic lines. The E. Piano staves provide harmonic support with chords and moving lines. The Hpsd. staves play a rhythmic accompaniment. The S. Bass staves have a melodic line. The Syn. Str. staff plays a rhythmic accompaniment. The lyrics 'I think it's a ma zing The' are written below the Syn. Str. staff.

97

Musical score for Perc., J. Gtr., E. Piano, Hpsd., S. Bass, and Syn. Str. with lyrics: way that love can set you free So now

way that love can set you free So now

99

Perc.

J. Gtr.

J. Gtr.

E. Piano

E. Piano

Hpsd.

S. Bass

S. Bass

Syn. Str.

I walk in the mid day sun I ne

Detailed description: This is a page of a musical score, page 56, starting at measure 99. The score is arranged in a grand staff format with multiple parts. From top to bottom, the parts are: Percussion (Perc.), two J. Gtr. (Jazz Guitar) staves, E. Piano (Electric Piano) grand staff, another E. Piano staff, Hpsd. (Harpsichord) grand staff, two S. Bass (Soprano Bass) staves, and Syn. Str. (Synthesizer Strings) staff. The Percussion part features a rhythmic pattern of eighth notes. The J. Gtr. parts play complex chords and melodic lines. The E. Piano parts provide harmonic support with sustained chords and moving lines. The Hpsd. part has a more rhythmic, staccato texture. The S. Bass parts play a melodic line with eighth notes. The Syn. Str. part plays a rhythmic pattern of eighth notes. At the bottom of the page, the lyrics 'I walk in the mid day sun I ne' are written under the corresponding musical lines.

101

Musical score for Percussion (Perc.), J. Gtr., E. Piano, Hpsd., S. Bass, and Syn. Str. The score is written in 4/4 time and includes the following parts:

- Perc.**: Percussion part with rhythmic patterns.
- J. Gtr.**: J. Gtr. part with chords and melodic lines.
- E. Piano**: E. Piano part with chords and melodic lines.
- Hpsd.**: Hpsd. part with chords and melodic lines.
- S. Bass**: S. Bass part with chords and melodic lines.
- Syn. Str.**: Syn. Str. part with chords and melodic lines.

Lyrics: ver thought that my sa vior would come

103

Perc.

J. Gtr.

J. Gtr.

E. Piano

E. Piano

Hpsd.

S. Bass

S. Bass

Syn. Str.

I think it's a ma zing

Detailed description: This is a musical score for a band. It consists of seven staves. The top staff is Percussion (Perc.) with a drum set icon and a rhythmic pattern of 'x' marks. The second and third staves are for J. Gtr. (Jazz Guitar), with the second staff showing a melodic line. The fourth and fifth staves are for E. Piano (Electric Piano), with the fifth staff showing a bass line. The sixth and seventh staves are for Hpsd. (Harp) and S. Bass (Soprano Bass), with the seventh staff showing a melodic line. The eighth and ninth staves are for S. Bass (Soprano Bass) and Syn. Str. (Synthesizer Strings), with the ninth staff showing a rhythmic pattern. The lyrics 'I think it's a ma zing' are written below the Syn. Str. staff.

105

Perc.

J. Gtr.

J. Gtr.

E. Piano

E. Piano

Hpsd.

S. Bass

S. Bass

Rev. Cym.

Syn. Str.

I think you're a ma zing

Detailed description: This is a page of a musical score for a band. It features seven staves of music. The top staff is for Percussion, showing a complex rhythmic pattern with 'x' marks above the staff. The two staves for J. Gtr. (Jazz Guitar) show a mix of chords and melodic lines. The two staves for E. Piano (Electric Piano) show sustained chords and a melodic line. The Hpsd. (Harpsichord) staff shows chords and some melodic movement. The two S. Bass (Soprano Bass) staves show a melodic line and a more rhythmic accompaniment. The Rev. Cym. (Reverse Cymbal) staff has a few notes. The Syn. Str. (Synthesizer Strings) staff has a rhythmic accompaniment. At the bottom, the lyrics 'I think you're a ma zing' are written, with some notes from the Syn. Str. staff appearing below the text.

107

Perc.

J. Gtr.

J. Gtr.

E. Piano

E. Piano

Hpsd.

S. Bass

S. Bass

Syn. Str.

Ce lebrate

Detailed description: This is a page of a musical score, page 60, starting at measure 107. The score is arranged in a vertical stack of staves. From top to bottom, the staves are: Percussion (Perc.), two staves of J. Gtr. (Jazz Guitar), E. Piano (Electric Piano) in grand staff notation, another E. Piano staff, Hpsd. (Hammond Organ) in grand staff notation, two staves of S. Bass (Soprano Bass), and Syn. Str. (Synthesizer Strings). The Percussion staff shows a rhythmic pattern of 'x' marks. The J. Gtr. staves feature complex chordal textures with many accidentals. The E. Piano staves have dense, sustained chords. The Hpsd. staff has a rhythmic accompaniment. The S. Bass staves have a melodic line with many accidentals. The Syn. Str. staff has a rhythmic accompaniment with many accidentals. At the bottom of the page, the text 'Ce lebrate' is written.

109

Perc.

J. Gtr.

J. Gtr.

E. Piano

E. Piano

Hpsd.

S. Bass

S. Bass

Syn. Str.

This life without ba by

Detailed description: This is a page of a musical score, page 61, starting at measure 109. The score is arranged in a vertical stack of staves. From top to bottom, the staves are: Percussion (Perc.), two staves of J. Gtr. (Jazz Guitar), E. Piano (Electric Piano) in grand staff notation, another E. Piano staff, Hpsd. (Hammond Organ) in grand staff notation, two staves of S. Bass (Soprano Bass), and Syn. Str. (Synthesizer Strings). The Percussion staff shows a rhythmic pattern of 'x' marks. The J. Gtr. staves feature complex chordal textures with many accidentals. The E. Piano staves have sustained chords and melodic lines. The Hpsd. staff has a steady accompaniment. The S. Bass staves have a melodic line with many accidentals. The Syn. Str. staff has a rhythmic accompaniment. At the bottom, the lyrics 'This life without ba by' are written under the Syn. Str. staff.

111

Perc.

J. Gtr.

J. Gtr.

E. Piano

E. Piano

Hpsd.

S. Bass

S. Bass

Syn. Str.

I think you should celebrate yeah

Detailed description: This is a musical score for a song, starting at measure 111. The score is arranged in a grand staff format with multiple staves. From top to bottom, the staves are: Percussion (Perc.), two staves of J. Gtr. (Jazz Guitar), two staves of E. Piano (Electric Piano), one staff of E. Piano, two staves of Hpsd. (Harpsichord), two staves of S. Bass (Soprano Bass), and one staff of Syn. Str. (Synthesizer Strings). The Percussion staff shows a rhythmic pattern of eighth notes. The J. Gtr. staves feature complex chordal textures with various accidentals. The E. Piano staves provide harmonic support with sustained chords and moving lines. The Hpsd. staves play a rhythmic accompaniment. The S. Bass staves have a melodic line with eighth notes. The Syn. Str. staff plays a rhythmic accompaniment with eighth notes. The lyrics 'I think you should celebrate yeah' are written below the Syn. Str. staff.

113

Musical score for Perc., J. Gtr., E. Piano, Hpsd., S. Bass, and Syn. Str. The score is arranged in a vertical stack. The Percussion part features a rhythmic pattern of eighth notes. The J. Gtr. part has a complex, multi-measure rest followed by a melodic line. The E. Piano part has a multi-measure rest followed by a sustained chord. The Hpsd. part has a multi-measure rest followed by a melodic line. The S. Bass part has a multi-measure rest followed by a melodic line. The Syn. Str. part has a multi-measure rest followed by a melodic line. The lyrics 'Don't put your love in chains ba by' are written below the Syn. Str. part.

Don't put your love in chains

ba by

115

Perc.

J. Gtr.

J. Gtr.

E. Piano

E. Piano

Hpsd.

S. Bass

S. Bass

Syn. Str.

No no walk in the mid daysun

Detailed description: This is a page of a musical score, page 64, starting at measure 115. The score is arranged in a vertical stack of staves. From top to bottom, the staves are: Percussion (Perc.), two staves of J. Gtr. (Jazz Guitar), E. Piano (Electric Piano) in grand staff notation, another E. Piano staff, Hpsd. (Harpsichord) in grand staff notation, two staves of S. Bass (Soprano Bass), and Syn. Str. (Synthesizer Strings). The Percussion staff shows a rhythmic pattern of 'x' marks. The J. Gtr. staves feature complex chordal textures with various accidentals. The E. Piano staves have dense chordal textures. The Hpsd. staff has a rhythmic accompaniment. The S. Bass staves have a melodic line. The Syn. Str. staff has a rhythmic accompaniment. At the bottom, the lyrics 'No no walk in the mid daysun' are written under the Syn. Str. staff.

117

Musical score for Percussion (Perc.), J. Gtr., E. Piano, Hpsd., S. Bass, and Syn. Str. The score includes a Percussion staff with a drum set icon and rhythmic notation. The J. Gtr. staff features complex chordal and melodic lines with accidentals. The E. Piano staff shows a dense chordal texture. The Hpsd. staff is split into treble and bass clefs. The S. Bass staff has two parts. The Syn. Str. staff includes guitar-like notation with double bar lines. Lyrics 'I thought I was drea' are positioned below the Syn. Str. staff.

I thought I was drea

118

Perc.

J. Gtr.

J. Gtr.

E. Piano

E. Piano

Hpsd.

S. Bass

S. Bass

Syn. Str.

ming I think it's a ma

Detailed description: This is a page of a musical score, page 66, starting at measure 118. The score is arranged in a grand staff format with multiple parts. From top to bottom, the parts are: Percussion (Perc.), two staves of J. Gtr. (Jazz Guitar), two staves of E. Piano (Electric Piano), two staves of Hpsd. (Harp), two staves of S. Bass (Soprano Bass), and one staff of Syn. Str. (Synthesizer Strings). The Percussion part features a rhythmic pattern of eighth notes. The J. Gtr. parts include chords and melodic lines. The E. Piano parts feature sustained chords and a triplet of eighth notes. The Hpsd. part has a rhythmic accompaniment. The S. Bass parts provide a bass line. The Syn. Str. part has a melodic line. The lyrics 'ming' and 'I think it's a ma' are written below the Syn. Str. staff.

120

Perc.

J. Gtr.

J. Gtr.

E. Piano

E. Piano

Hpsd.

S. Bass

S. Bass

Rev. Cym.

Syn. Str.

zing I thinkou'ra ma

Detailed description: This is a page of a musical score for a band. It features seven staves. The Percussion staff at the top has a tempo marking of 120 and contains rhythmic notation with 'x' marks. The two J. Gtr. staves show complex chordal and melodic lines. The E. Piano part is split into two staves, with the upper staff playing chords and the lower staff playing a melodic line. The Hpsd. part is also split into two staves, playing chords. The two S. Bass staves provide a bass line. The Rev. Cym. staff has a few notes. The Syn. Str. staff at the bottom has a rhythmic pattern. Lyrics 'zing I thinkou'ra ma' are written below the Syn. Str. staff.

122

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Piano

E. Piano

Hpsd.

S. Bass

S. Bass

Syn. Str.

zing Da da da da da da da

Detailed description: This is a page of a musical score for a band. It features seven staves of music. The top staff is for Percussion (Perc.), showing a drum set with various rhythms. The next three staves are for guitars: J. Gtr. (Jazz Guitar), J. Gtr. (Jazz Guitar), and E. Gtr. (Electric Guitar). The E. Gtr. part includes a guitar tablature below the staff. The next two staves are for the E. Piano (Electric Piano), with the right and left hands. The Hpsd. (Harpsichord) staff follows. The two S. Bass (Soprano Bass) staves provide a rhythmic accompaniment. The Syn. Str. (Synthesizer Strings) staff has a melodic line. At the bottom, the lyrics 'zing Da da da da da da da' are written under the corresponding notes.

123

Musical score for Perc., J. Gtr., E. Gtr., E. Piano, Hpsd., S. Bass, and Syn. Str. with lyrics 'Da da da da da'.

The score consists of seven staves:

- Perc.**: Percussion part with rhythmic notation.
- J. Gtr.**: Two staves for the first guitar, featuring complex chordal textures and melodic lines.
- E. Gtr.**: Electric guitar part with a rhythmic pattern of eighth notes.
- E. Piano**: Two staves for the electric piano, showing sustained chords and melodic fragments.
- Hpsd.**: Harpsichord part with a rhythmic pattern of eighth notes.
- S. Bass**: Two staves for the second guitar, featuring a rhythmic pattern of eighth notes.
- Syn. Str.**: Synthesizer string part with a rhythmic pattern of eighth notes.

Lyrics: Da da da da da

124

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Piano

E. Piano

Hpsd.

S. Bass

S. Bass

Syn. Str.

da da da Da da da da da da da

Detailed description: This is a multi-staff musical score for a rock or pop band. The score is divided into two systems. The first system includes Percussion (Perc.), two J. Gtr. (Jazz Guitar) parts, E. Gtr. (Electric Guitar), two E. Piano (Electric Piano) parts, Hpsd. (Harpsichord), two S. Bass (Soprano Bass) parts, and Syn. Str. (Synthesizer Strings). The second system includes the same instruments plus lyrics. The Percussion part features a complex rhythmic pattern with 'x' marks above the staff. The J. Gtr. parts have various chordal and melodic lines. The E. Gtr. part has a driving eighth-note rhythm. The E. Piano parts have sustained chords and moving lines. The Hpsd. part has a rhythmic accompaniment. The S. Bass parts have a melodic line. The Syn. Str. part has a rhythmic accompaniment. The lyrics are 'da da da Da da da da da da da'.

126

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Piano

E. Piano

Hpsd.

S. Bass

S. Bass

Syn. Str.

Da da da da da da

Detailed description: This is a page of a musical score, page 71, starting at measure 126. The score is arranged in a vertical stack of staves. From top to bottom, the staves are: Percussion (Perc.), two staves of J. Gtr. (Jazz Guitar), E. Gtr. (Electric Guitar), a grand staff for E. Piano (Electric Piano), another staff for E. Piano, a grand staff for Hpsd. (Harp), two staves for S. Bass (Soprano Bass), and a staff for Syn. Str. (Synthesizer Strings). The Percussion staff shows a rhythmic pattern of eighth notes. The J. Gtr. staves feature complex chordal textures with some double-stops and a melodic line in the second staff. The E. Gtr. staff has a rhythmic pattern of eighth notes with a flat. The E. Piano grand staff shows sustained chords. The second E. Piano staff has a melodic line with a flat. The Hpsd. grand staff has a rhythmic pattern of eighth notes. The S. Bass staves have a melodic line with a flat. The Syn. Str. staff has a rhythmic pattern of eighth notes. At the bottom of the page, the lyrics 'Da da da da da da' are written under the Syn. Str. staff.

128

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Piano

E. Piano

Hpsd.

S. Bass

S. Bass

Syn. Str.

da da da Da da da da da da da

Detailed description: This is a musical score for a multi-instrument ensemble. It begins at measure 128. The instruments are Percussion (Perc.), two J. Gtr. (Jazz Guitar) parts, E. Gtr. (Electric Guitar), two E. Piano (Electric Piano) parts, Hpsd. (Harpsichord), two S. Bass (Soprano Bass) parts, and Syn. Str. (Synthesizer Strings). The score is written in a key signature of one sharp (F#) and a common time signature. The Percussion part features a rhythmic pattern of eighth notes. The J. Gtr. parts play complex chords and melodic lines. The E. Gtr. part plays a steady eighth-note chordal accompaniment. The E. Piano parts provide harmonic support with chords and moving lines. The Hpsd. part plays a rhythmic pattern of eighth notes. The S. Bass parts play a melodic line with eighth notes. The Syn. Str. part plays a rhythmic pattern of eighth notes. The lyrics 'da da da Da da da da da da da' are written below the Syn. Str. part.

130

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Piano

E. Piano

Hpsd.

S. Bass

S. Bass

Syn. Str.

Da da da da da

Detailed description: This is a musical score for a multi-instrument ensemble. The score is written for Percussion (Perc.), two parts of J. Gtr. (Jazz Guitar), E. Gtr. (Electric Guitar), two parts of E. Piano (Electric Piano), Hpsd. (Harpsichord), two parts of S. Bass (Soprano Bass), and Syn. Str. (Synthesizer Strings). The score begins at measure 130. The Percussion part features a rhythmic pattern of eighth notes. The J. Gtr. parts play chords and melodic lines. The E. Gtr. part plays a series of chords. The E. Piano parts play sustained chords. The Hpsd. part plays chords and melodic lines. The S. Bass parts play a rhythmic pattern of eighth notes. The Syn. Str. part plays a melodic line. The lyrics 'Da da da da da' are written below the Syn. Str. part.

131

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Piano

E. Piano

Hpsd.

S. Bass

S. Bass

Syn. Str.

Da da da da da

Detailed description: This is a musical score for a multi-instrument ensemble. The score is divided into seven systems, each with a different instrument. The first system is Percussion (Perc.), followed by two systems for J. Gtr. (Jazz Guitar), E. Gtr. (Electric Guitar), E. Piano (Electric Piano), Hpsd. (Harpsichord), S. Bass (Soprano Bass), and Syn. Str. (Synthesizer Strings). The music is written in a key with one flat (B-flat) and a 4/4 time signature. The Percussion part features a rhythmic pattern of eighth notes. The J. Gtr. parts include complex chordal textures and melodic lines. The E. Gtr. part features a steady eighth-note accompaniment. The E. Piano part has a lush, sustained chordal texture. The Hpsd. part has a rhythmic accompaniment. The S. Bass parts have a melodic line. The Syn. Str. part has a rhythmic accompaniment. The lyrics 'Da da da da da' are written below the Syn. Str. part.

132

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Piano

E. Piano

Hpsd.

S. Bass

S. Bass

Syn. Str.

da da da Da da da da da da da

134

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Piano

E. Piano

Hpsd.

S. Bass

S. Bass

Syn. Str.

Da da da da da da

Detailed description: This is a page of a musical score, page 76, starting at measure 134. The score is arranged in a grand staff format with seven systems of staves. The instruments are Percussion (Perc.), two J. Gtr. (Jazz Guitar), E. Gtr. (Electric Guitar), E. Piano (Electric Piano), Hpsd. (Harpsichord), two S. Bass (Soprano Bass), and Syn. Str. (Synthesizer Strings). The Percussion part features a rhythmic pattern of eighth notes. The J. Gtr. parts play chords and melodic lines. The E. Gtr. part plays a rhythmic pattern of eighth notes. The E. Piano part plays sustained chords. The Hpsd. part plays chords. The S. Bass parts play a melodic line. The Syn. Str. part plays a rhythmic pattern of eighth notes. The lyrics 'Da da da da da da' are written below the Syn. Str. staff.

136

Musical score for Percussion (Perc.), J. Gtr., E. Gtr., E. Piano, Hpsd., S. Bass, Rev. Cym., and Syn. Str. The score includes a percussion line with a drum set icon, two J. Gtr. staves, an E. Gtr. staff, an E. Piano grand staff, an Hpsd. grand staff, two S. Bass staves, a Rev. Cym. staff, and a Syn. Str. staff. The lyrics 'da da da Da da da da da da da' are written below the Syn. Str. staff.

da da da Da da da da da da da



Perc.

E. Piano

E. Piano

S. Bass

Syn. Str.

Percussion

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♩ = 128,501663

4

8

12

16

20

24

28

32

36

40

V.S.

The image displays a percussion score for measures 44 through 80. Each measure is represented by a pair of staves. The upper staff of each pair contains a rhythmic pattern of 'x' marks, indicating specific percussive events. The lower staff contains a sequence of notes, likely representing the pitch and duration of the corresponding percussive sounds. The notation is organized into systems of four measures each, with measure numbers 44, 48, 52, 56, 60, 64, 68, 72, 76, and 80 marking the beginning of each system. The rhythmic patterns are consistent across most measures, with a notable variation in the upper staff of measure 64, which includes a double bar line and a different sequence of 'x' marks.

Percussion

84

Musical notation for measures 84-87. The top staff shows a continuous eighth-note pattern of 'x' marks. The bottom staff shows a bass drum pattern with quarter notes and eighth notes.

88

Musical notation for measures 88-91. Measures 88-90 follow the previous pattern. Measure 91 has a snare drum roll indicated by a double asterisk (**).

92

Musical notation for measures 92-95. The top staff shows a continuous eighth-note pattern of 'x' marks. The bottom staff shows a bass drum pattern with quarter notes and eighth notes.

96

Musical notation for measures 96-99. The top staff shows a continuous eighth-note pattern of 'x' marks. The bottom staff shows a bass drum pattern with quarter notes and eighth notes.

100

Musical notation for measures 100-103. The top staff shows a continuous eighth-note pattern of 'x' marks. The bottom staff shows a bass drum pattern with quarter notes and eighth notes.

104

Musical notation for measures 104-107. Measures 104-106 follow the previous pattern. Measure 107 has a snare drum roll indicated by a double asterisk (**).

108

Musical notation for measures 108-111. The top staff shows a continuous eighth-note pattern of 'x' marks. The bottom staff shows a bass drum pattern with quarter notes and eighth notes.

112

Musical notation for measures 112-115. The top staff shows a continuous eighth-note pattern of 'x' marks. The bottom staff shows a bass drum pattern with quarter notes and eighth notes.

116

Musical notation for measures 116-119. The top staff shows a continuous eighth-note pattern of 'x' marks. The bottom staff shows a bass drum pattern with quarter notes and eighth notes.

120

Musical notation for measures 120-123. Measures 120-122 follow the previous pattern. Measure 123 has a snare drum roll indicated by a double asterisk (**).

V.S.

Percussion

124

Musical notation for measures 124-127. The top staff shows a continuous eighth-note pattern with 'x' marks above each note. The bottom staff shows a bass drum pattern with quarter notes and rests.

128

Musical notation for measures 128-131. Similar to the previous system, with eighth-note patterns and bass drum accompaniment.

132

Musical notation for measures 132-135. Similar to the previous systems, with eighth-note patterns and bass drum accompaniment.

136

Musical notation for measures 136-140. Measures 136-139 follow the previous pattern. Measure 140 has a double bar line, a circled 'x' above the staff, and a '2' below the staff. Measure 141 is a full rest.

141

Musical notation for measure 141, showing a full rest on the staff.

♩ = 128,501663

17

21

25

29

33

37

41

45

48

51

V.S.

55



Measures 55-57: This system contains three measures of music. Measure 55 starts with a treble clef, a key signature of one flat (B-flat), and a common time signature. It features a complex rhythmic pattern with eighth and sixteenth notes, including some triplets. Measure 56 continues with similar rhythmic complexity. Measure 57 concludes the system with a final chord and a fermata.

58



Measures 58-61: This system contains four measures of music. Measure 58 begins with a treble clef, a key signature of one flat, and a common time signature. The music consists of a series of chords and rhythmic patterns. Measure 59 continues the sequence. Measure 60 shows a change in the bass line. Measure 61 ends the system with a final chord.

62



Measures 62-65: This system contains four measures of music. Measure 62 starts with a treble clef, a key signature of one flat, and a common time signature. The music features a mix of chords and rhythmic patterns. Measure 63 continues the sequence. Measure 64 shows a change in the bass line. Measure 65 ends the system with a final chord.

66



Measures 66-68: This system contains three measures of music. Measure 66 begins with a treble clef, a key signature of one flat, and a common time signature. The music consists of a series of chords and rhythmic patterns. Measure 67 continues the sequence. Measure 68 ends the system with a final chord.

69



Measures 69-71: This system contains three measures of music. Measure 69 starts with a treble clef, a key signature of one flat, and a common time signature. The music features a mix of chords and rhythmic patterns. Measure 70 continues the sequence. Measure 71 ends the system with a final chord.

72



Measures 72-74: This system contains three measures of music. Measure 72 begins with a treble clef, a key signature of one flat, and a common time signature. The music consists of a series of chords and rhythmic patterns. Measure 73 continues the sequence. Measure 74 ends the system with a final chord.

75



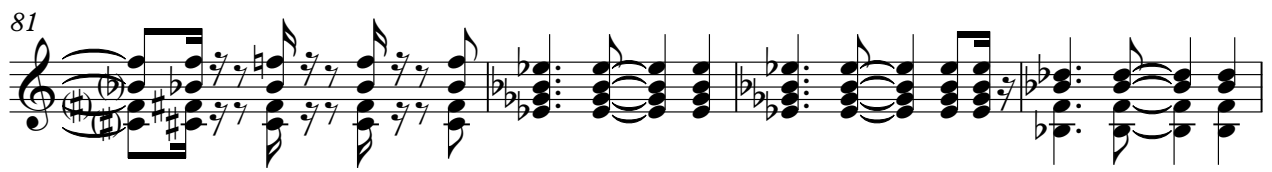
Measures 75-77: This system contains three measures of music. Measure 75 starts with a treble clef, a key signature of one flat, and a common time signature. The music features a mix of chords and rhythmic patterns. Measure 76 continues the sequence. Measure 77 ends the system with a final chord.

78



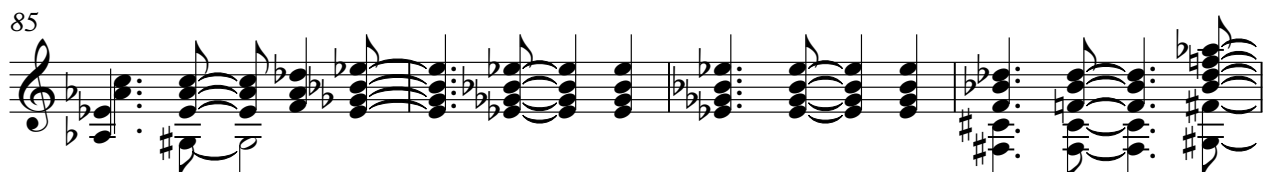
Measures 78-80: This system contains three measures of music. Measure 78 begins with a treble clef, a key signature of one flat, and a common time signature. The music consists of a series of chords and rhythmic patterns. Measure 79 continues the sequence. Measure 80 ends the system with a final chord.

81



Measures 81-84: This system contains four measures of music. Measure 81 starts with a treble clef, a key signature of one flat, and a common time signature. The music features a mix of chords and rhythmic patterns. Measure 82 continues the sequence. Measure 83 shows a change in the bass line. Measure 84 ends the system with a final chord.

85



Measures 85-88: This system contains four measures of music. Measure 85 begins with a treble clef, a key signature of one flat, and a common time signature. The music consists of a series of chords and rhythmic patterns. Measure 86 continues the sequence. Measure 87 shows a change in the bass line. Measure 88 ends the system with a final chord.

123

Musical notation for measures 123-126. The system consists of two staves: a treble clef staff and a bass clef staff. The music is in 4/4 time and features a complex chordal texture with many beamed eighth notes and sixteenth notes, typical of jazz guitar accompaniment. The key signature has two flats (B-flat and E-flat).

127

Musical notation for measures 127-130. The system consists of two staves: a treble clef staff and a bass clef staff. The music continues with complex chordal textures and rhythmic patterns. The key signature has two flats.

130

Musical notation for measures 130-133. The system consists of two staves: a treble clef staff and a bass clef staff. The music continues with complex chordal textures and rhythmic patterns. The key signature has two flats.

134

Musical notation for measures 134-136. The system consists of two staves: a treble clef staff and a bass clef staff. The music continues with complex chordal textures and rhythmic patterns. The key signature has two flats.

137

Musical notation for measures 137-139. The system consists of two staves: a treble clef staff and a bass clef staff. Measures 137 and 138 contain complex chordal textures. Measure 139 is a whole rest, with a large number '3' positioned above the staff, indicating a triplet or a measure of three rests.

♩ = 128,501663

17

20

23

26

29

32

36

41

46

50

55 8

66

69

72

75

78

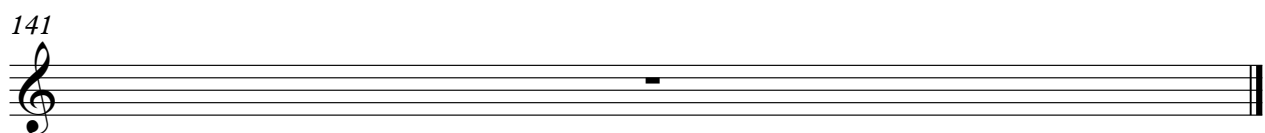
81

85

90

95

Detailed description: This image shows a page of musical notation for a jazz guitar piece, spanning measures 55 to 95. The notation is written on a single treble clef staff. The key signature has one sharp (F#), and the time signature is 4/4. The music is characterized by a mix of eighth and sixteenth notes, often beamed together in groups. There are several instances of triplets, indicated by a bracket with the number '3' below the notes. Measure 55 begins with a whole rest followed by a series of eighth notes. Measure 56 contains a whole rest followed by a triplet of eighth notes. Measures 66-78 feature a complex rhythmic pattern of eighth and sixteenth notes, with frequent use of triplets. Measure 81 has a triplet of eighth notes followed by a whole note chord. Measure 85 features a whole note chord followed by eighth notes. Measure 90 has a whole rest followed by eighth notes. Measure 95 ends with a whole note chord. The number '8' is written in the top right corner of the first staff.



Electric Guitar George Michael - Amazing

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121

124

127

130

133

136

141

George Michael - Amazing

Electric Piano

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Musical notation for measures 1-4. The piece is in 4/4 time with a key signature of one sharp (F#). The first measure is a whole rest in both staves. The second measure features a complex chordal texture in the bass clef with a melodic line in the treble clef. The third and fourth measures continue this texture with various rhythmic patterns and accidentals.

5

Musical notation for measures 5-8. The bass clef continues with a steady eighth-note accompaniment. The treble clef features a melodic line with eighth notes and rests. The texture remains consistent with the previous system.

9

Musical notation for measures 9-12. This system continues the established musical texture, with the bass clef providing a rhythmic foundation and the treble clef carrying the melody.

13

Musical notation for measures 13-16. The notation continues the piece's structure, maintaining the interplay between the bass and treble clefs.

17

Musical notation for measures 17-20. The piece's texture is maintained through these measures.

21

Musical notation for measures 21-24. The final system on the page continues the musical texture.

V.S.

25

Musical notation for measures 25-28. The piece is in 2/4 time with a key signature of one sharp (F#). Measures 25-26 feature a rhythmic pattern in the bass line of eighth notes and quarter notes, with chords in the treble. Measures 27-28 show a more complex texture with sustained chords and moving lines in both staves.

29

Musical notation for measures 29-32. This system continues the piece, with measures 29-30 showing similar rhythmic patterns to the previous system, and measures 31-32 featuring sustained chords and melodic fragments.

33

Musical notation for measures 33-36. Measures 33-34 continue the rhythmic pattern, while measures 35-36 introduce a new texture with sustained chords and moving lines in both staves.

37

Musical notation for measures 37-42. This system shows a significant change in texture, with measures 37-40 featuring sustained chords and moving lines in both staves, and measures 41-42 showing a more complex texture with sustained chords and moving lines.

43

Musical notation for measures 43-48. Measures 43-44 continue the rhythmic pattern, while measures 45-48 show a more complex texture with sustained chords and moving lines in both staves.

49

Musical notation for measures 49-54. Measures 49-50 continue the rhythmic pattern, while measures 51-54 show a more complex texture with sustained chords and moving lines in both staves.

56

Musical notation for measures 56-58. Measure 56 features a complex chordal texture in the right hand with a bass line in the left hand. Measure 57 continues with similar textures, and measure 58 concludes with a sustained chord in the right hand and a single note in the left hand.

61

Musical notation for measures 61-63. Measure 61 shows a rhythmic pattern in the right hand and a steady bass line in the left hand. Measure 62 continues this pattern, and measure 63 ends with a sustained chord in the right hand and a single note in the left hand.

65

Musical notation for measures 65-67. Measure 65 features a rhythmic pattern in the right hand and a steady bass line in the left hand. Measure 66 continues this pattern, and measure 67 ends with a sustained chord in the right hand and a single note in the left hand.

69

Musical notation for measures 69-71. Measure 69 shows a rhythmic pattern in the right hand and a steady bass line in the left hand. Measure 70 continues this pattern, and measure 71 ends with a sustained chord in the right hand and a single note in the left hand.

73

Musical notation for measures 73-75. Measure 73 features a rhythmic pattern in the right hand and a steady bass line in the left hand. Measure 74 continues this pattern, and measure 75 ends with a sustained chord in the right hand and a single note in the left hand.

77

Musical notation for measures 77-79. Measure 77 shows a rhythmic pattern in the right hand and a steady bass line in the left hand. Measure 78 continues this pattern, and measure 79 ends with a sustained chord in the right hand and a single note in the left hand.

V.S.

81

Musical notation for measures 81-84. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 81 features a complex rhythmic pattern with eighth and sixteenth notes in the treble and a steady eighth-note bass line. Measures 82-84 are characterized by dense, multi-voice chords in the treble, with the bass line providing a simple harmonic accompaniment.

85

Musical notation for measures 85-88. The system consists of two staves. Measure 85 shows a continuation of the dense chordal texture from the previous system. Measures 86-88 feature a more active treble line with some melodic movement, while the bass line remains relatively simple and supportive.

91

Musical notation for measures 91-96. The system consists of two staves. Measures 91-94 are dominated by thick, multi-voice chords in the treble, with the bass line providing a simple accompaniment. Measures 95-96 show a slight change in the chordal structure, with some notes in the treble moving more independently.

97

Musical notation for measures 97-103. The system consists of two staves. Measures 97-100 feature a complex, multi-voice texture in the treble with many overlapping notes. Measures 101-103 show a continuation of this dense texture, with the bass line providing a steady accompaniment.

104

Musical notation for measures 104-109. The system consists of two staves. Measures 104-106 feature a complex, multi-voice texture in the treble with many overlapping notes. Measures 107-109 show a continuation of this dense texture, with the bass line providing a steady accompaniment.

110

Musical notation for measures 110-115. The system consists of two staves. Measures 110-112 feature a complex, multi-voice texture in the treble with many overlapping notes. Measures 113-115 show a continuation of this dense texture, with the bass line providing a steady accompaniment.

116

Musical notation for measures 116-122. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains complex chords and melodic lines, while the bass staff provides a harmonic accompaniment with sustained notes and some rhythmic movement.

123

Musical notation for measures 123-128. This system continues the piece with similar complex chordal textures in the treble and accompaniment in the bass.

129

Musical notation for measures 129-134. The notation shows a continuation of the complex harmonic and melodic patterns established in the previous systems.

135

Musical notation for measures 135-140. The system concludes with a final chordal structure in the treble and a sustained bass line.

141

Musical notation for measure 141. This system shows a single measure with a treble clef staff containing a sustained note and a bass clef staff with a whole rest.

George Michael - Amazing
Electric Piano

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♩ = 128,501663

9

13

17

21

26

31

V.S.

35

Musical staff for measures 35-38. The staff contains a single melodic line with eighth and sixteenth notes, including accidentals (sharps and flats).

39

Musical staff for measures 39-42. The staff is split into two parts: a treble clef staff with a melodic line and a bass clef staff with a bass line. The bass line has some rests.

43

Musical staff for measures 43-46. The staff contains a single melodic line with eighth and sixteenth notes, including accidentals.

47

Musical staff for measures 47-50. The staff is split into two parts: a treble clef staff with a melodic line and a bass clef staff with a bass line. The bass line has some rests.

51

Musical staff for measures 51-54. The staff contains a single melodic line with eighth and sixteenth notes, including accidentals.

55

Musical staff for measures 55-58. The staff is split into two parts: a treble clef staff with a melodic line and a bass clef staff with a bass line. The bass line has some rests.

59

Musical staff for measures 59-62. The staff is split into two parts: a treble clef staff with a melodic line and a bass clef staff with a bass line. The bass line has some rests. There are triplets indicated by a '3' over the notes in measures 60 and 61.

63

67

71

75

79

83

87

91

V.S.

128



132



136

Musical staff for measures 136-140. The staff is in treble clef with a key signature of one flat (Bb). The rhythm is 7/8. The notes are: 136: Bb4, A4, G4, F4, E4, D4, C4; 137: Bb4, A4, G4, F4, E4, D4, C4; 138: Bb4, A4, G4, F4, E4, D4, C4; 139: Bb4, A4, G4, F4, E4, D4, C4; 140: Bb4, A4, G4, F4, E4, D4, C4. There are double bar lines and a '2' above the staff in measures 139 and 140. Below the staff, there are four vertical lines representing guitar strings, with notes on them.

141



Harpisichord George Michael - Amazing

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♩ = 128,501663

9

13

17

21

25

29

V.S.

33

Musical notation for measures 33-36. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 33: Treble has a quarter rest, bass has a quarter note G4. Measure 34: Treble has a quarter note G4, bass has a quarter note G4. Measure 35: Treble has a quarter note G4, bass has a quarter note G4. Measure 36: Treble has a quarter note G4, bass has a quarter note G4.

37

Musical notation for measures 37-40. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 37: Treble has a quarter rest, bass has a quarter note G4. Measure 38: Treble has a quarter note G4, bass has a quarter note G4. Measure 39: Treble has a quarter note G4, bass has a quarter note G4. Measure 40: Treble has a quarter note G4, bass has a quarter note G4.

41

Musical notation for measures 41-44. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 41: Treble has a quarter note G4, bass has a quarter note G4. Measure 42: Treble has a quarter note G4, bass has a quarter note G4. Measure 43: Treble has a quarter note G4, bass has a quarter note G4. Measure 44: Treble has a quarter note G4, bass has a quarter note G4.

45

Musical notation for measures 45-48. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 45: Treble has a quarter note G4, bass has a quarter note G4. Measure 46: Treble has a quarter note G4, bass has a quarter note G4. Measure 47: Treble has a quarter note G4, bass has a quarter note G4. Measure 48: Treble has a quarter note G4, bass has a quarter note G4.

49

Musical notation for measures 49-52. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 49: Treble has a quarter note G4, bass has a quarter note G4. Measure 50: Treble has a quarter note G4, bass has a quarter note G4. Measure 51: Treble has a quarter note G4, bass has a quarter note G4. Measure 52: Treble has a quarter note G4, bass has a quarter note G4.

53

Musical notation for measures 53-56. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 53: Treble has a quarter note G4, bass has a quarter note G4. Measure 54: Treble has a quarter note G4, bass has a quarter note G4. Measure 55: Treble has a quarter note G4, bass has a quarter note G4. Measure 56: Treble has a quarter note G4, bass has a quarter note G4.

57

Musical notation for measures 57-60. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). The time signature is 7/8. Measure 57: Treble has a quarter rest, bass has a quarter note G2. Measure 58: Treble has a quarter rest, bass has a quarter note G2. Measure 59: Treble has a quarter rest, bass has a quarter note G2. Measure 60: Treble has a quarter note G2, bass has a quarter note G2.

61

Musical notation for measures 61-64. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). The time signature is 7/8. Measure 61: Treble has a quarter note G2, bass has a quarter note G2. Measure 62: Treble has a quarter note G2, bass has a quarter note G2. Measure 63: Treble has a quarter note G2, bass has a quarter note G2. Measure 64: Treble has a quarter note G2, bass has a quarter note G2.

65

Musical notation for measures 65-68. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). The time signature is 7/8. Measure 65: Treble has a quarter note G2, bass has a quarter note G2. Measure 66: Treble has a quarter note G2, bass has a quarter note G2. Measure 67: Treble has a quarter note G2, bass has a quarter note G2. Measure 68: Treble has a quarter note G2, bass has a quarter note G2.

69

Musical notation for measures 69-72. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). The time signature is 7/8. Measure 69: Treble has a quarter note G2, bass has a quarter note G2. Measure 70: Treble has a quarter note G2, bass has a quarter note G2. Measure 71: Treble has a quarter note G2, bass has a quarter note G2. Measure 72: Treble has a quarter note G2, bass has a quarter note G2.

73

Musical notation for measures 73-76. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). The time signature is 7/8. Measure 73: Treble has a quarter note G2, bass has a quarter note G2. Measure 74: Treble has a quarter note G2, bass has a quarter note G2. Measure 75: Treble has a quarter note G2, bass has a quarter note G2. Measure 76: Treble has a quarter note G2, bass has a quarter note G2.

77

Musical notation for measures 77-80. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). The time signature is 7/8. Measure 77: Treble has a quarter note G2, bass has a quarter note G2. Measure 78: Treble has a quarter note G2, bass has a quarter note G2. Measure 79: Treble has a quarter note G2, bass has a quarter note G2. Measure 80: Treble has a quarter note G2, bass has a quarter note G2.

81

Musical score for measures 81-84. The piece is in 3/4 time with a key signature of one flat (B-flat). The score consists of two staves: a treble clef staff and a bass clef staff. Measure 81 features a half note chord in the treble and a quarter note chord in the bass. Measures 82-84 show a sequence of chords and rhythmic patterns, including eighth notes and quarter notes, with some rests.

85

Musical score for measures 85-88. The piece is in 3/4 time with a key signature of one flat (B-flat). The score consists of two staves: a treble clef staff and a bass clef staff. Measure 85 features a half note chord in the treble and a quarter note chord in the bass. Measures 86-88 show a sequence of chords and rhythmic patterns, including eighth notes and quarter notes, with some rests.

89

Musical score for measures 89-92. The piece is in 3/4 time with a key signature of one flat (B-flat). The score consists of two staves: a treble clef staff and a bass clef staff. Measure 89 features a half note chord in the treble and a quarter note chord in the bass. Measures 90-92 show a sequence of chords and rhythmic patterns, including eighth notes and quarter notes, with some rests.

93

Musical score for measures 93-96. The piece is in 3/4 time with a key signature of one flat (B-flat). The score consists of two staves: a treble clef staff and a bass clef staff. Measure 93 features a half note chord in the treble and a quarter note chord in the bass. Measures 94-96 show a sequence of chords and rhythmic patterns, including eighth notes and quarter notes, with some rests.

97

Musical score for measures 97-100. The piece is in 3/4 time with a key signature of one flat (B-flat). The score consists of two staves: a treble clef staff and a bass clef staff. Measure 97 features a half note chord in the treble and a quarter note chord in the bass. Measures 98-100 show a sequence of chords and rhythmic patterns, including eighth notes and quarter notes, with some rests.

101

Musical score for measures 101-104. The piece is in 3/4 time with a key signature of one flat (B-flat). The score consists of two staves: a treble clef staff and a bass clef staff. Measure 101 features a half note chord in the treble and a quarter note chord in the bass. Measures 102-104 show a sequence of chords and rhythmic patterns, including eighth notes and quarter notes, with some rests.

105

Musical notation for measures 105-108. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). Measure 105: Treble clef has a quarter rest, bass clef has a quarter note G2. Measure 106: Treble clef has a quarter rest, bass clef has a quarter note G2. Measure 107: Treble clef has a quarter rest, bass clef has a quarter note G2. Measure 108: Treble clef has a quarter note G2, bass clef has a quarter note G2.

109

Musical notation for measures 109-112. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). Measure 109: Treble clef has a quarter note G2, bass clef has a quarter note G2. Measure 110: Treble clef has a quarter note G2, bass clef has a quarter note G2. Measure 111: Treble clef has a quarter note G2, bass clef has a quarter note G2. Measure 112: Treble clef has a quarter note G2, bass clef has a quarter note G2.

113

Musical notation for measures 113-116. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). Measure 113: Treble clef has a quarter rest, bass clef has a quarter note G2. Measure 114: Treble clef has a quarter rest, bass clef has a quarter note G2. Measure 115: Treble clef has a quarter rest, bass clef has a quarter note G2. Measure 116: Treble clef has a quarter note G2, bass clef has a quarter note G2.

117

Musical notation for measures 117-120. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). Measure 117: Treble clef has a quarter note G2, bass clef has a quarter note G2. Measure 118: Treble clef has a quarter note G2, bass clef has a quarter note G2. Measure 119: Treble clef has a quarter note G2, bass clef has a quarter note G2. Measure 120: Treble clef has a quarter note G2, bass clef has a quarter note G2.

121

Musical notation for measures 121-124. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). Measure 121: Treble clef has a quarter rest, bass clef has a quarter note G2. Measure 122: Treble clef has a quarter rest, bass clef has a quarter note G2. Measure 123: Treble clef has a quarter rest, bass clef has a quarter note G2. Measure 124: Treble clef has a quarter note G2, bass clef has a quarter note G2.

125

Musical notation for measures 125-128. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). Measure 125: Treble clef has a quarter note G2, bass clef has a quarter note G2. Measure 126: Treble clef has a quarter note G2, bass clef has a quarter note G2. Measure 127: Treble clef has a quarter note G2, bass clef has a quarter note G2. Measure 128: Treble clef has a quarter note G2, bass clef has a quarter note G2.

129

Musical score for measures 129-132. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 129: Treble has a quarter rest, bass has a quarter note G4. Measure 130: Treble has a quarter rest, bass has a quarter note A4. Measure 131: Treble has a quarter rest, bass has a quarter note B4. Measure 132: Treble has a quarter note G4, bass has a quarter note A4.

133

Musical score for measures 133-135. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 133: Treble has a quarter note G4, bass has a quarter note A4. Measure 134: Treble has a quarter note G4, bass has a quarter note A4. Measure 135: Treble has a quarter note G4, bass has a quarter note A4.

136

Musical score for measures 136-140. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 136: Treble has a quarter note G4, bass has a quarter note A4. Measure 137: Treble has a quarter note G4, bass has a quarter note A4. Measure 138: Treble has a quarter note G4, bass has a quarter note A4. Measure 139: Treble has a quarter note G4, bass has a quarter note A4. Measure 140: Treble has a quarter note G4, bass has a quarter note A4.

141

Musical score for measure 141. The system consists of a single treble clef staff with a whole rest.

Synth Bass George Michael - Amazing

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♩ = 128,501663

9



13



17



21



25



29



33



37



41



45



V.S.

49



53



57



61



65



69



73



77



81



85



89

Musical staff for measure 89, featuring a triplet of eighth notes in the first measure and a flat accidental on the second measure.

93

Musical staff for measure 93, featuring a sharp accidental on the first measure and a flat accidental on the second measure.

97

Musical staff for measure 97, featuring a flat accidental on the second measure.

101

Musical staff for measure 101, featuring a sharp accidental on the first measure and a flat accidental on the second measure.

105

Musical staff for measure 105, featuring a flat accidental on the second measure.

109

Musical staff for measure 109, featuring a sharp accidental on the first measure and a flat accidental on the second measure.

113

Musical staff for measure 113, featuring a flat accidental on the second measure.

117

Musical staff for measure 117, featuring a sharp accidental on the first measure and a flat accidental on the second measure.

121

Musical staff for measure 121, featuring a flat accidental on the second measure.

125

Musical staff for measure 125, featuring a sharp accidental on the first measure and a flat accidental on the second measure.

V.S.

129



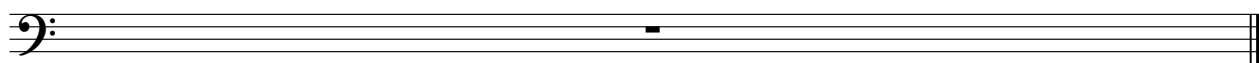
133



136



141



Synth Bass

George Michael - Amazing

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♩ = 128,501663

9

12

15

18

21

24

27

30

33

36

V.S.

39



42



45



48



51



54



57



60



63



66



69



72



75



78



81



84



87



90



93



96



V.S.

99



102



105



108



111



114



117



120



123



126



129



132



135



141



Reverse Cymbals George Michael - Amazing

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♩ = 128,501663

16 23

42

23 23

90

15 15

121

15 3

141

141

Synth Strings

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♩ = 128,501663

Intro:

9

Da da da da la la Dada da la la da da da Da la

13

da da da da da Da da da da da da Da da da da da

16

da da da Da la da I was mixed up when you came

19

to me Too broke to fix Said dad dy get you gone

21

I'm missing my ba by Still missing my ba

24

by I was stitched

26

up by the hands of fate Said how

28

you got stuck on your own If luck is a la dy?

31

May be stuck a la dy I was going

V.S.

Synth Strings

34

37 down for the third time My heart was broken

40 o per to your sug ges tion Had so many ques

43 tions Thou just kissed a way I guess

46 that cu pid was in dis guise That day you walked in and changed

49 my life I think it's ma zing The

52 way that love can set you free Snow I walk in the mid

55 day sun I never thought that my sa viour would come

58 I think it's a ma zing I think it's a ma

61 zing Da da da da da da da da da da da da da da da

da I think you're a ma zing Da da da

61 zing Da da da da da da da da da da da da da da da

da I think you're a ma zing Da da da

da I think you're a ma zing Da da da

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63

66 da da da da da Da da da da da da You

69 tried to save mfrom my self SaiDar lingiss as ma ny as yowant

72 Move's still vai la le And I now you'ra sa

75 ti a ble We like a vic tim of name

78 di sease Lookat youBig Bld Dad dyandyourom And your

81 mom was al ways ac ting cra zy

84 I was go ing down forthe hird time Myeart was

87 bro ken thoughtthatlo vingou wasout ofthe ques tion

90 Then I saw myre flec tion Saying please dont let thi go

guess that cu pidvas in dis guise They

V.S.

Synth Strings

93

96 you walked in and changed my life I think it's a ma

99 zing. The way that love can set you free Snow

102 I walk in the mid day sun I never thought that my sa

105 vior would be I think it's ma zing.

I think it's ma zing. Ce

108

111 lebrate This life without ba by

114 I think you should ce lebrate yeah Don't put you in chains

117 ba by No no walk in the mid days sun

120 I thought it was a dream I think it's a ma

zing I think it's ma zing Da da da da da da

Synth Strings

123