

Bryan White - So Much For Pretending

♩ = 87,500038

snare 1 38

hh clsd 42

kick 1 36

ride 1 51

ride 2 59

ride bell 53

snare 2 40

maracas

cabasa 69

timbale hi 65

GUITAR-ACO.1

GUITAR-ACO.2

GUITAR-CLEAN

GUITAR-SOLOS

GUITAR-DIST

AMELODY

BASS

PIANO-ELEC.

♩ = 87,500038

7

crash 1 49
hh clsd 42
hh open 46
kick 1 36
snare 2 40
maracas
cabasa 69
timbale hi 65
tambourine 54
GUITAR-ACOU.1
GUITAR-ACOU.2
GUITAR-DIST
BASS
PIANO-ELEC.



11

hh clsd 42
hh open 46
kick 1 36
snare 2 40
timbale hi 65
tambourine 54
GUITAR-ACOU.1
GUITAR-DIST
AMELOGY
BASS

11 STRAIGHT OUT OF SOME STO RY YOU WALKED IN IN ALL YOUR GLO RY THOUGHT YOU WERE PER FECT FOR ME I

14

chinese cymb 52

hh clsd 42

hh open 46

kick 1 36

snare 2 40

maracas

cabasa 69

timbale hi 65

tambourine 54

GUITAR-ACOU.

GUITAR-DIST

AMELODY

BASS

PIANO-ELEC.

WAS OUT OF MY MIND LOOKED LIKE I WAS WINNING IT WAS THE BEST LOVE I'D EVER BEEN IN JUST

17

crash 1 49

hh clsd 42

hh open 46

hh pdl 44

kick 1 36

snare 2 40

maracas

cabasa 69

timbale hi 65

tambourine 54

GUITAR-ACOU.

GUITAR-DIST

AMELODY

BASS

PIANO-ELEC.

WHEN WE WERE BE GINNING THE EN YOU LEFT ME BE HIND AND I WAS LOOK ING FOR WARD TO A HAP PY END ING SO

20

The score consists of 15 staves. The top 14 staves are for percussion instruments: chinese cymb 52, crash 1 49, crash 2 57, hh clsd 42, hh open 46, kick 1 36, snare 2 40, maracas, tom high 1 50, cabasa 69, timbale hi 65, and tambourine 54. The 15th staff is for GUITAR-ACOUSTIC, followed by GUITAR-CLEAN, GUITAR-SOLO, GUITAR-DIST (with fretboard diagrams), AMELOGY (with lyrics 'MUCH FOR PRE TEND INQ5_I'), BASS, and PIANO-ELEC. The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The percussion parts feature various rhythmic patterns, including eighth and sixteenth notes, and rests. The guitar parts include chords, arpeggios, and melodic lines. The bass and piano parts provide a harmonic and rhythmic foundation.

24

crash 1 49

hh clsd 42

hh open 46

kick 1 36

snare 2 40

maracas

cabasa 69

timbale hi 65

tambourine 54

GUITAR-ACOU.

GUITAR-ACOU.2

GUITAR-CLEAN

GUITAR-SOLOS

GUITAR-DIST

AMELODY

BASS

PIANO-ELEC.

SHOULD HAVE KNOWN BET TER THAN TO THINK OF HAP PY EV ER AF

27

crash 2 57

hh clsd 42

hh open 46

kick 1 36

snare 2 40

timbale hi 65

tambourine 54

GUITAR-ACOU.

GUITAR-CLEAN

GUITAR-DIST

AMELOGY

BASS

PIANO-ELEC.

TER YOU AND ME TO GETH ER I WAS OUT OF MY LEAGUE I KEPT MYHEART HID DEN AND



30

hh clsd 42

hh open 46

kick 1 36

snare 2 40

timbale hi 65

tambourine 54

GUITAR-ACOU.

GUITAR-DIST

AMELOGY

BASS

PIANO-ELEC.

NOW I'M WISH IN' THAT I DIDN'T OH WHO AM I KID DINGYOU WER ENT E VEN IN TRIGUED AND I WAS

33

chinese cymb 52

crash 1 49

hh clsd 42

hh open 46

hh pdl 44

kick 1 36

snare 2 40

maracas

tom high 1 50

timbale hi 65

tambourine 54

GUITAR-ACOU.1

GUITAR-ACOU.2

GUITAR-SOLOS

GUITAR-DIST

AMELODY

BASS

LOOK ING FOR WARD TO A HAP PY END ING SO MUCH FOR PRE TEND ING IT

36

crash 2 57

hh clsd 42

hh open 46

kick 1 36

ride 1 51

ride 2 59

ride bell 53

snare 2 40

tom low 1 43

tom low 2 41

maracas

tom mid 1 47

tom mid 2 45

cabasa 69

timbale hi 65

tambourine 54

GUITAR-ACOU.

GUITAR-ACOU.2

GUITAR-SOLOS

GUITAR-DIST

AMELOGY

BASS

COULMBEENEAU TI FUL IF ID ON LY MET YOU IF

39

crash 2 57

hh clsd 42

hh open 46

kick 1 36

ride 1 51

ride 2 59

ride bell 53

snare 2 40

tom low 1 43

tom low 2 41

tom mid 2 45

timbale hi 65

tambourine 54

GUITAR-ACOU.

GUITAR-CLEAN

AMELODY

I'D ONLY LET YOU KNOW WHAT YOU MEANT TO ME AND IF I COULD I WOULD GIVE YOU

BASS

42

snare 1 38

hh clsd 42

hh open 46

hh pdl 44

kick 1 36

ride 1 51

ride 2 59

ride bell 53

snare 2 40

tom low 1 43

tom low 2 41

tom mid 1 47

tom mid 2 45

timbale hi 65

tambourine 54

GUITAR-ACOU.

GUITAR-CLEAN

GUITAR-SOLOS

AMELODY

A DEM ON STRA TION OF HOW MY I MAG I NA TION THOUGHT IT OUGHT TO BE SO

BASS

45

snare 1 38

crash 1 49

hh pdl 44

kick 1 36

snare 2 40

tom low 1 43

tom low 2 41

maracas

tom mid 2 45

cabasa 69

timbale hi 65

GUITAR-ACOU.

GUITAR-ACOU.2

GUITAR-DIST

AMELODY

BASS

MUCH FOR PRE TEND ING8_OOH

YEAH

49

The musical score is arranged in a vertical stack of staves. The percussion section includes: chinese cymb 52, crash 1 49, hh clsd 42, hh open 46, hh pdl 44, kick 1 36, snare 2 40, tom low 1 43, tom low 2 41, maracas, tom high 2 48, tom mid 1 47, tom mid 2 45, cabasa 69, timbale hi 65, and tambourine 54. The guitar section includes: GUITAR-ACOU.1, GUITAR-ACOU.2, GUITAR-SOLOS, GUITAR-DIST (with fretboard diagrams), AMELOGY (with lyrics '51_PRE' and 'TEND ING PRE'), BASS, and PIANO-ELEC. The score is written in 4/4 time with a key signature of two sharps (F# and C#).

53

The musical score for page 53 includes the following parts:

- crash 1 49**: A single crash cymbal hit at the beginning of the first measure.
- crash 2 57**: A single crash cymbal hit at the beginning of the second measure.
- hh clsd 42**: Closed hi-hat playing a steady eighth-note pattern.
- hh open 46**: Open hi-hat playing a pattern of eighth notes with occasional accents.
- kick 1 36**: Kick drum playing a steady eighth-note pattern.
- snare 2 40**: Snare drum playing a pattern of eighth notes with occasional accents.
- maracas**: Maracas playing a steady eighth-note pattern.
- cabasa 69**: Cabasa playing a pattern of eighth notes with occasional accents.
- timbale hi 65**: Timbale playing a pattern of eighth notes with occasional accents.
- tambourine 54**: Tambourine playing a steady eighth-note pattern.
- GUITAR-ACOU.**: Acoustic guitar playing a complex rhythmic pattern with chords.
- GUITAR-ACOU.2**: A second acoustic guitar playing a similar rhythmic pattern.
- GUITAR-SOLOS**: Solo guitar part with a few melodic phrases.
- GUITAR-DIST**: Distorted guitar part with a steady eighth-note pattern.
- AMELODY**: Melody line with a long note in the second measure, marked "TEND ING 58_SO".
- BASS**: Bass line playing a steady eighth-note pattern.
- PIANO-ELEC.**: Electric piano playing a pattern of eighth notes.

56

The musical score consists of the following staves from top to bottom:

- crash 1 49
- hh clsd 42
- hh open 46
- kick 1 36
- snare 2 40
- maracas
- cabasa 69
- timbale hi 65
- tambourine 54
- GUITAR-ACOU.1
- GUITAR-ACOU.2
- GUITAR-SOLOS
- GUITAR-DIST
- AMELODY
- BASS
- PIANO-ELEC.

The AMELODY staff contains the lyrics: MUCH FOR PRE TEND ING

♩ = 87,500038

4/4 2 40

44

14

chinese cymb 52

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♩ = 87,500038

13 **5**

21

13 **15** **9**

♩ = 87,500038

6 **11**

23 **7**

36 **12** **3**

53 **3**

♩ = 87,500038

20 7 7

This guitar tab shows four measures in 4/4 time. Measure 1 has a 20-fret barre. Measure 2 has a capo on the 2nd fret. Measure 3 has a 7-fret barre. Measure 4 has a 7-fret barre.

37

3 11 6

This guitar tab shows four measures in 4/4 time. Measure 5 has a capo on the 2nd fret and a 3-fret barre. Measure 6 has a capo on the 2nd fret and an 11-fret barre. Measure 7 contains a melodic line with a slash and a star symbol. Measure 8 has a 6-fret barre.

♩ = 87,500038

4

8

11

15

18

25

28

31

33

2

hh clsd 42

37



41



45

5



52



55



57



♩ = 87,500038

6

6

11

2

2

18

4

4

27

27

32

3

3

40

5

5

50

50

54

2

2

♩ = 87,500038

18 **13**

Musical notation for measures 18-21. Measure 18 is a whole bar rest. Measure 19 contains a quarter rest followed by four eighth notes (G4, A4, B4, C5) beamed together. Measure 20 is a whole bar rest. Measure 21 contains a quarter rest followed by four eighth notes (G4, A4, B4, C5) beamed together. The piece is in 4/4 time.

34

10

Musical notation for measures 34-37. Measure 34 is a whole bar rest. Measure 35 contains a quarter rest followed by four eighth notes (G4, A4, B4, C5) beamed together. Measure 36 is a whole bar rest. Measure 37 contains a quarter rest followed by four eighth notes (G4, A4, B4, C5) beamed together. The piece is in 4/4 time.

47

10

Musical notation for measures 47-50. Measure 47 contains a quarter rest followed by four eighth notes (G4, A4, B4, C5) beamed together. Measure 48 contains a quarter rest followed by four eighth notes (G4, A4, B4, C5) beamed together. Measure 49 contains a quarter rest followed by four eighth notes (G4, A4, B4, C5) beamed together. Measure 50 is a whole bar rest. The piece is in 4/4 time.

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kick 1 36

♩ = 87,500038
5



10



15



20



26



31



37



43



49



54



♩ = 87,500038

4 31

39

39

43

16

ride bell 53

Bryan White - So Much For Pretending

♩ = 87,500038

3 **33**

40 **16**

♩ = 87,500038
5



9



14



19



24



28



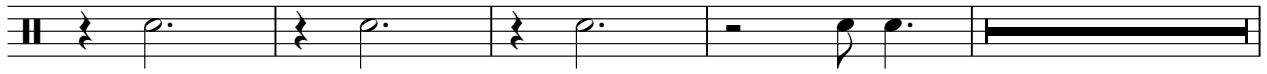
32



36



41



2

snare 2 40

48



53



56



♩ = 87,500038

35

A musical staff in 4/4 time, measures 35-39. Measure 35 is a whole rest. Measure 36 has a quarter rest followed by an eighth note G4. Measure 37 has a quarter rest followed by a quarter note G4. Measure 38 has a quarter rest followed by a quarter note G4. Measure 39 has a quarter rest followed by an eighth note G4 and an eighth note A4 beamed together.

40

A musical staff in 4/4 time, measures 40-44. Measure 40 has a quarter rest followed by an eighth note G4. Measure 41 has a quarter rest followed by an eighth note G4 and an eighth note A4 beamed together. Measure 42 has a quarter rest followed by an eighth note G4 and an eighth note A4 beamed together. Measure 43 has a quarter rest followed by an eighth note G4 and an eighth note A4 beamed together. Measure 44 has a quarter rest followed by an eighth note G4 and an eighth note A4 beamed together.

45

2

10

A musical staff in 4/4 time, measures 45-54. Measure 45 is a whole rest. Measure 46 has a quarter rest followed by an eighth note G4 and an eighth note A4 beamed together. Measure 47 is a whole rest. Measure 48 has a quarter rest followed by an eighth note G4 and an eighth note A4 beamed together. Measure 49 is a whole rest. Measure 50 has a quarter rest followed by an eighth note G4 and an eighth note A4 beamed together. Measure 51 has a quarter rest followed by an eighth note G4 and an eighth note A4 beamed together. Measure 52 is a whole rest. Measure 53 is a whole rest. Measure 54 is a whole rest.

tom low 2 41

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♩ = 87,500038

36



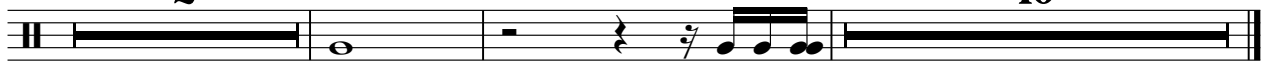
41



46

2

10



maracas

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4/4 **2**

6

9

15

18

22

25

36

tom high 1 50

Bryan White - So Much For Pretending

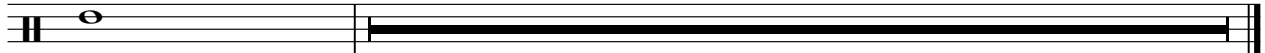
♩ = 87,500038

22 **11**



35

24



tom high 2 48

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♩ = 87,500038

48 **10**

The musical notation is on a single staff with a 4/4 time signature. It consists of three measures: a whole rest for 48 measures, a measure with a 7/7 time signature change and a melodic line, and a whole rest for 10 measures.

♩ = 87,500038

35 **7**

Musical notation for guitar tab, measures 35-37. Measure 35 is a whole bar rest. Measure 36 contains a quarter rest, a quarter note with a slash, and two eighth notes. Measure 37 is a whole bar rest.

44 **4** **10**

Musical notation for guitar tab, measures 44-47. Measure 44 contains a quarter rest and a quarter note with a slash. Measure 45 is a whole bar rest. Measure 46 contains a quarter rest, a quarter note with a slash, and a quarter note. Measure 47 is a whole bar rest.

♩ = 87,500038

35 3 3

44

2

48

10

♩ = 87,500038

Musical staff 1: 4/4 time signature. Measure 1 contains a triplet of eighth notes. The rest of the staff contains a sequence of eighth notes with rests.

10

Musical staff 2: Measure 10 contains a quintuplet of eighth notes. The rest of the staff contains a sequence of eighth notes with rests.

22

Musical staff 3: Measure 22 contains an 11-measure rest. The rest of the staff contains a sequence of eighth notes with rests.

37

Musical staff 4: Measure 37 contains a 10-measure rest. The rest of the staff contains a sequence of eighth notes with rests.

52

Musical staff 5: Measure 52 contains a 2-measure rest. The rest of the staff contains a sequence of eighth notes with rests.

♩ = 87,500038

5

9

14

19

24

28

32

37

42

3

2

timbale hi 65

48



53



56



♩ = 87,500038

6

9

12

16

19

22

25

28

31

33

2

2

tambourine 54

37

Musical notation for measure 37. It features a single eighth note followed by three groups of eighth notes, each marked with a '3' and a bracket, indicating triplets. The measure ends with a bar line.

39

Musical notation for measure 39. It begins with a triplet of eighth notes, followed by a quarter rest, then another triplet of eighth notes, a quarter note, and a final triplet of eighth notes. The measure ends with a bar line.

41

Musical notation for measure 41. It starts with a quarter note, followed by a triplet of eighth notes, a quarter rest, another triplet of eighth notes, a quarter rest, and a final triplet of eighth notes. The measure ends with a bar line.

43

Musical notation for measure 43. It begins with a triplet of eighth notes, followed by two more triplets of eighth notes, a sixteenth rest, a sixteenth note, and then a group of six eighth notes. The measure ends with a bar line.

51

Musical notation for measure 51. It consists of a continuous sequence of eighth notes throughout the measure, ending with a bar line.

54

Musical notation for measure 54. It consists of a continuous sequence of eighth notes throughout the measure, ending with a bar line.

56

Musical notation for measure 56. It consists of a continuous sequence of eighth notes throughout the measure, ending with a bar line.

♩ = 87,500038

5

8

11

14

16

18

21

24

27

V.S.

30

32

35

39

44

46

49

52

55

57

♩ = 87,500038

5

7

9 **14**

25 **9**

36 **9**

47

49

51

53

V.S.

55



57



GUITAR-CLEAN

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21 3

28

12

42

16

GUITAR-SOLO'S

Bryan White - So Much For Pretending

♩ = 87,500038

19

23

9

35

6

44

4

53

2

2 50

GUITAR-DIST

T	0	0	0	0	0	0	0	0	0	0	0	0	0	0
A	4	4		4		4	4	4	4	4		4	4	4
B														

53

T	0	0	0	0	0	0	0	0	0	0	0	3	4
A	4		4	4	4	4	4	4	4	4	4	4	4
B													

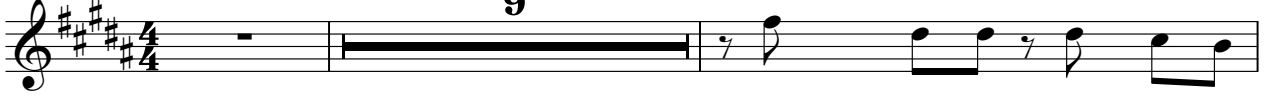
56

T	0	0	0	0	0	1	0	0	0	0	0	1		
A						4						4	2	
B												0	2	0

Bryan White - So Much For Pretending

AMELODY

♩ = 87,500038



9

11 STRAIGHT OUT OF SOME STORY

12




YOU WALKED IN IN ALL YOUR GLORY I

13



THOUGHT YOU WERE PERFECT FOR ME I WAS OUT OF MY MIND LOOKED

15



LIKE I WAS WINNING IT WAS THE BEST LOVE I'D EVER BEEN IN JUST

17



WHEN WE WERE BEGINNING YOU LEFT ME BEHIND AND I WAS

19



LOOKING FORWARD TO A HAPPY ENDING SO

20



4

MUCH FOR PRE TENDING I

25

SHOULD HAVE KNOWN BET TER THAN TO THINK OF HAP PY EV ER AF

27

TER YOU AND ME TO GETH ER I WAS OUT OF MY LEAGUE

29

I KEPT MY HEART HID DEN AND NOW I'M WISH IN' THAT I DIDN'T OH

31

WHO AM I KID DING YOU WER EN'T E VEN IN TRIGUED AND I WAS

33

LOOK ING FOR WARD TO A HAP PY END ING SO

34

MUCH FOR PRE TENDINGT COULD³ I WOULD GIVE YOU TI FUL IF

38

I'D ON LY MET YOU IF I'D ON LY LET YOU KNOW WHAT

40

YOU MEANT TO ME AND IF³ COULD I WOULD GIVE YOU

42

A DEM ON STRA TION OF HOW MY

43

I MAG I NA TION THOUGHT IT OUGHT TO BESO

45

MUCH FOR PRE TEND ING8_OOH YEAH

Detailed description: This musical staff covers measures 45 to 48. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The melody consists of eighth notes in measures 45 and 46, followed by a quarter note in measure 47, and a half note in measure 48. The lyrics 'MUCH FOR PRE TEND ING8_OOH' are aligned under measures 45-47, and 'YEAH' is under measure 48.

49

51_PRE TEND ING PRE

Detailed description: This musical staff covers measures 49 to 52. It continues with the same key signature. Measures 49 and 50 feature eighth notes, while measures 51 and 52 feature a half note. The lyrics '51_PRE' are under measure 51, and 'TEND ING PRE' are under measure 52.

53

TEND ING8_SO

2

Detailed description: This musical staff covers measures 53 to 57. It features a treble clef and three sharps. Measures 53 and 54 have eighth notes, while measures 55 and 56 have a half note. Measure 57 contains a whole note with a fermata. The lyrics 'TEND ING8_SO' are under measure 55. A double bar line with a '2' above it is at the end of the staff.

58

MUCH FOR PRE TEND ING

Detailed description: This musical staff covers measures 58 to 61. It starts with a treble clef and three sharps. Measures 58 and 59 have eighth notes, while measures 60 and 61 have a half note. The lyrics 'MUCH FOR PRE TEND ING' are aligned under measures 58-61.

2

BASS

48



52



56



♩ = 87,500038

5

5

10

4

17

2

5

2

5

26

26

29

29

31

17

17

2

PIANO-ELEC.

50

Musical notation for measures 50-53 in bass clef. The key signature has three sharps (F#, C#, G#). Measure 50 starts with a whole rest. Measure 51 contains a series of eighth notes: F#4, G#4, A4, B4, C5, B4, A4, G#4, F#4. Measure 52 contains a series of eighth notes: F#4, G#4, A4, B4, C5, B4, A4, G#4, F#4. Measure 53 contains a series of eighth notes: F#4, G#4, A4, B4, C5, B4, A4, G#4, F#4.

54

Musical notation for measures 54-57 in grand staff. The key signature has three sharps (F#, C#, G#). Measure 54: Treble clef has a whole rest; Bass clef has a series of eighth notes: F#3, G#3, A3, B3, C4, B3, A3, G#3, F#3. Measure 55: Treble clef has a whole rest; Bass clef has a series of eighth notes: F#3, G#3, A3, B3, C4, B3, A3, G#3, F#3. Measure 56: Treble clef has a whole rest; Bass clef has a series of eighth notes: F#3, G#3, A3, B3, C4, B3, A3, G#3, F#3. Measure 57: Treble clef has a triplet of whole notes: F#3, G#3, A3; Bass clef has a triplet of whole notes: F#3, G#3, A3.