

Focus - Hocus Pocus

♩ = 183,034531

BASS DRUM

HIHATS

LEAD GT2

E.GTR 1

E.BASS

SynthBass

ROCK ORGA

LEAD GTR

MELODY

♩ = 183,034531



5

E.GTR 1

E.BASS

SynthBass

8

SNARE

SNARE2

E.GTR 1

Measure	A	B
8	2 2 0 2 2 2 2 2	0 0 0 3 0 0 0 0
9	2 2 0 2 2 2 2 2	0 0 0 3 0 0 0 0
10	0 1 2 3 3 3 0 0	0 0 0 1 1 5 5 2



11

BASS DRUM

SNARE

HIHATS

SNARE2

LEAD GT2

E.GTR 1

E.BASS

SynthBass

LEAD GTR

Measure	A	B
11	0 2 3 3 0 2 2 2 2	0 3 1 1 3 0 0 0
12	2 2 0 2 2 2 2 2	0 0 0 3 0 0 0 0
13	0 1 2 3 3 3 0 0	0 0 0 1 1 5 5 2

17

The musical score consists of seven staves. The top four staves are for drums: BASS DRUM, SNARE, HIHATS, and SNARE2. The fifth staff is for LEAD GT2 in treble clef. The sixth staff is for E.GTR 1, showing guitar tablature with strings T, A, B and fret numbers. The seventh staff is for E.BASS in bass clef. The eighth staff is for SynthBass in bass clef. The ninth staff is for LEAD GTR in treble clef. The score is divided into three measures. The first measure shows the initial drum and guitar parts. The second measure continues the drum and guitar parts. The third measure features a more complex drum pattern and guitar accompaniment.

20

BASS DRUM

SNARE

HIHATS

SNARE2

LEAD GT2

E.GTR 1

E.BASS

SynthBass

LEAD GTR

The musical score consists of eight staves. The first four staves are for drums: Bass Drum, Snare, HiHats, and Snare2. The fifth staff is for Lead GT2. The sixth staff is for E.GTR 1, which includes a guitar tab with strings A and B labeled. The seventh staff is for E.BASS. The eighth staff is for SynthBass. The ninth staff is for Lead GTR. The score is divided into three measures. The first measure contains the main rhythmic and melodic content. The second and third measures contain variations and endings.

The musical score is arranged in a vertical stack of staves. From top to bottom, the parts are:

- BASS DRUM:** A single staff with a drum clef, showing a rhythmic pattern of eighth notes.
- SNARE:** A single staff with a drum clef, showing a pattern of eighth notes with accents.
- HIHATS:** A single staff with a drum clef, showing a pattern of eighth notes with accents.
- SNARE2:** A single staff with a drum clef, showing a pattern of eighth notes with accents.
- LEAD GT2:** A single staff with a treble clef, showing a melodic line with chords and bends.
- E.GTR 1:** A guitar tab staff with six lines (T, A, B) and fret numbers (0-3) indicating fingerings.
- E.BASS:** A single staff with a bass clef, showing a melodic line with eighth notes.
- SynthBass:** A single staff with a bass clef, showing a melodic line with eighth notes.
- LEAD GTR:** A single staff with a treble clef, showing a melodic line with chords and bends.

26

BASS DRUM

SNARE

HIHATS

SNARE2

LEAD GT2

E.GTR 1

E.BASS

SynthBass

LEAD GTR

The musical score consists of eight staves. The top four staves are for percussion: Bass Drum, Snare, HiHats, and Snare2. The fifth staff is for Lead GT2. The sixth staff is for E.GTR 1, which includes a guitar tab with fret numbers. The seventh staff is for E.BASS, and the eighth staff is for SynthBass. The bottom staff is for Lead GTR. The score is divided into three measures by vertical bar lines. The drum parts show a consistent rhythmic pattern. The guitar parts show a lead line and a guitar tab. The bass and synth bass parts show a rhythmic pattern.

Musical score for drums and guitars. The score includes parts for Bass Drum, Snare, HiHats, Snare2, Lead GT2, E.GTR 1 (with guitar tab), E.BASS, SynthBass, and Lead GTR. The drums are in 2/4 time. The guitars are in 2/4 time. The E.GTR 1 part includes a guitar tab with fret numbers.

BASS DRUM

SNARE

HIHATS

SNARE2

LEAD GT2

E.GTR 1

		0	1			1		0	0		
A	2	0	1	3	3	3	0	3	2	0	2
B	0	0	2	3	3	3	3	2	2	0	2
	0	0		1		1	4	4	3	0	2
							4	4	1	0	2
										3	2
										0	2
										0	2
										0	2

E.BASS

SynthBass

LEAD GTR

32

BASS DRUM

SNARE

HIHATS

SNARE2

LEAD GT2

E.GTR 1

E.BASS

SynthBass

LEAD GTR



35

BASS DRUM

SNARE

HIHATS

SNARE2

E.GTR 1

E.BASS

SynthBass

ROCK ORGA

39

BASS DRUM

HIHATS

E.GTR 1

E.BASS

SynthBass

ROCK ORGA

Detailed description: This musical score covers measures 39, 40, and 41. The Bass Drum part has a single hit in measure 39. The HiHats part features a consistent rhythmic pattern of eighth notes. The E.GTR 1 part shows a guitar tab for measures 39 and 40, with fret numbers 0, 2, 2, 0 on the top string and 3, 0, 0 on the bottom string. The E.BASS and SynthBass parts play a melodic line starting in measure 39. The ROCK ORGA part provides harmonic support with chords in measure 39.



42

BASS DRUM

HIHATS

E.BASS

SynthBass

ROCK ORGA

MELODY

Detailed description: This musical score covers measures 42, 43, 44, and 45. The Bass Drum part has hits in measures 42 and 43. The HiHats part continues with eighth notes. The E.BASS and SynthBass parts play a melodic line with a key signature change to one sharp (F#) in measure 42. The ROCK ORGA part features a complex chordal structure in measures 43, 44, and 45. The MELODY part enters in measure 42 with a sequence of eighth notes.

45

HIHATS

ROCK ORGA

MELODY



48

BASS DRUM

SNARE

HIHATS

SNARE2

E.BASS

SynthBass

ROCK ORGA

MELODY

52

BASS DRUM

HIHATS

E.BASS

SynthBass

ROCK ORGA

MELODY



57

BASS DRUM

SNARE

HIHATS

SNARE2

E.GTR 1

E.BASS

SynthBass

ROCK ORGA

MELODY

T					
A					
B					
	0	2	2	2	2
	0	0	0	0	0
	3				

60

BASS DRUM

SNARE

HIHATS

SNARE2

E.GTR 1

E.BASS

SynthBass



63

BASS DRUM

SNARE

HIHATS

SNARE2

E.GTR 1

E.BASS

SynthBass

66

BASS DRUM

SNARE

HIHATS

SNARE2

E.GTR 1

E.BASS

SynthBass



69

BASS DRUM

SNARE

HIHATS

SNARE2

E.GTR 1

E.BASS

SynthBass

72

Musical score for measures 72-74. The score includes staves for BASS DRUM, SNARE, HIHATS, SNARE2, E.GTR 1 (with guitar tablature), E.BASS, and SynthBass. The guitar part features a complex sequence of fret numbers across three strings (T, A, B).

Measure	T	A	B
72	2	0	0
73	0	2	0
74	2	2	0
75	2	2	0
76	2	2	0
77	2	2	0
78	2	2	0
79	2	2	0
80	0	0	0
81	0	0	0
82	0	0	0
83	0	0	0
84	0	0	0
85	0	0	0
86	0	0	0
87	0	0	0
88	0	0	0
89	0	0	0
90	0	0	0
91	0	0	0
92	0	0	0
93	0	0	0
94	0	0	0
95	0	0	0
96	0	0	0
97	0	0	0
98	0	0	0
99	0	0	0
100	0	0	0



75

Musical score for measures 75-79. The score includes staves for BASS DRUM, SNARE, HIHATS, SNARE2, E.GTR 1 (with guitar tablature), E.BASS, SynthBass, and ROCK ORGA. The guitar part features a complex sequence of fret numbers across three strings (T, A, B).

Measure	T	A	B
75	0	2	1
76	0	3	1
77	0	3	1
78	0	2	0
79	0	2	0
80	0	2	0
81	0	2	0
82	0	2	0
83	0	2	0
84	0	2	0
85	0	2	0
86	0	2	0
87	0	2	0
88	0	2	0
89	0	2	0
90	0	2	0
91	0	2	0
92	0	2	0
93	0	2	0
94	0	2	0
95	0	2	0
96	0	2	0
97	0	2	0
98	0	2	0
99	0	2	0
100	0	2	0

78

BASS DRUM

SNARE

HIHATS

SNARE2

E.GTR 1

T	0	0	0	
A	0	0	2	2
B	3	3	0	0

E.BASS

SynthBass

ROCK ORGA



80

BASS DRUM

SNARE

HIHATS

SNARE2

83

BASS DRUM

HIHATS

E.BASS

SynthBass

ROCK ORGA

MELODY



86

HIHATS

ROCK ORGA

MELODY

89

BASS DRUM

SNARE

HIHATS

SNARE2

E.BASS

SynthBass

ROCK ORGA

MELODY



93

BASS DRUM

HIHATS

E.BASS

SynthBass

ROCK ORGA

MELODY

The musical score is arranged in a standard multi-staff format. The top four staves are for the drum kit: BASS DRUM, SNARE, HIHATS, and SNARE2. The fifth staff is for LEAD GT2 in treble clef. The sixth staff is for E.GTR 1, showing guitar tablature with fret numbers (0, 2, 3) and string numbers (T, A, B). The seventh staff is for E.BASS in bass clef. The eighth staff is for SynthBass in bass clef. The ninth staff is for ROCK ORGA in treble clef. The tenth staff is for LEAD GTR in treble clef. The eleventh staff is for MELODY in treble clef. The score consists of three measures. The drum parts are highly active, with various rhythmic patterns. The guitar parts feature a mix of sustained notes and rhythmic patterns. The bass and synth bass parts provide a steady, rhythmic foundation. The rock organ and melody parts are more sparse, with the rock organ playing sustained chords and the melody featuring a few distinct phrases.

The musical score is arranged in a vertical stack of staves. From top to bottom, the staves are: BASS DRUM, SNARE, HIHATS, SNARE2, LEAD GT2, E.GTR 1 (guitar tab), E.BASS, SynthBass, and LEAD GTR. The BASS DRUM, SNARE, HIHATS, and SNARE2 staves use a drum notation system with stems and flags. The LEAD GT2 and LEAD GTR staves use a standard musical notation with a treble clef and a key signature of one sharp (F#). The E.GTR 1 staff contains a guitar tab with fret numbers (0-4) and string numbers (1-6). The E.BASS and SynthBass staves use a bass clef. The score is divided into three measures by vertical bar lines.

104

BASS DRUM

SNARE

HIHATS

SNARE2

LEAD GT2

E.GTR 1

								0	1											
T	2		0	2	2	2	2	2		0	1			3			0	0		
A	0	0	0	0	0	0	0	0	0	2	3	3	3	3	3	3	0	0	4	2
B	0	0	3	0	0	0	0	0	0			1	1	1	1	5	5	2	2	2

E.BASS

SynthBass

LEAD GTR

The musical score consists of the following parts:

- BASS DRUM:** A single staff with a 7/8 time signature. It features a rhythmic pattern of quarter notes and eighth notes.
- SNARE:** A single staff with a 7/8 time signature. It features a rhythmic pattern of quarter notes and eighth notes, often with a snare drum sound effect.
- HIHATS:** A single staff with a 7/8 time signature. It features a rhythmic pattern of quarter notes and eighth notes, often with a hi-hat sound effect.
- SNARE2:** A single staff with a 7/8 time signature. It features a rhythmic pattern of quarter notes and eighth notes, often with a snare drum sound effect.
- LEAD GT2:** A single staff in treble clef. It features a complex, fast-paced melodic line with many sixteenth notes.
- E.GTR 1:** A guitar tab staff with three lines (T, A, B). It provides fret numbers for the strings: T (0), A (2, 3, 3, 0, 2, 2, 2, 2), B (1, 1, 3, 0, 0, 0, 0). The second measure has fret numbers: T (2), A (0), B (0, 0, 0, 3, 0, 0, 0, 0).
- E.BASS:** A single staff in bass clef. It features a rhythmic pattern of quarter notes and eighth notes.
- SynthBass:** A single staff in bass clef. It features a rhythmic pattern of quarter notes and eighth notes, often with a synth bass sound effect.
- LEAD GTR:** A single staff in treble clef. It features a complex, fast-paced melodic line with many sixteenth notes.

BASS DRUM

SNARE

HIHATS

SNARE2

LEAD GT2

E.GTR 1

E.BASS

SynthBass

LEAD GTR

The musical score consists of eight staves. The top four staves are for percussion: Bass Drum, Snare, HiHats, and Snare2. The fifth staff is for Lead Guitar 2 (LEAD GT2), showing a melodic line with triplets. The sixth staff is for Electric Guitar 1 (E.GTR 1), containing a guitar tab with fret numbers for strings A, B, and G. The seventh staff is for Electric Bass (E.BASS), showing a bass line. The eighth staff is for Synth Bass (SynthBass), showing a synthesized bass line. The bottom staff is for Lead Guitar (LEAD GTR), showing another melodic line with triplets. The score is divided into three measures.

The musical score consists of the following parts:

- BASS DRUM:** A single staff with a drum clef, showing a rhythmic pattern of quarter notes.
- SNARE:** A single staff with a drum clef, showing a rhythmic pattern of quarter notes with a snare drum sound.
- HIHATS:** A single staff with a drum clef, showing a rhythmic pattern of quarter notes with a hi-hat sound.
- SNARE2:** A single staff with a drum clef, showing a rhythmic pattern of quarter notes with a snare drum sound.
- LEAD GT2:** A single staff in treble clef, showing a melodic line with triplets and a final flourish.
- E.GTR 1:** A guitar tab staff with six lines (T, A, B) and fret numbers (0, 2, 3) indicating fingerings.
- E.BASS:** A single staff in bass clef, showing a rhythmic pattern of quarter notes.
- SynthBass:** A single staff in bass clef, showing a rhythmic pattern of quarter notes.
- LEAD GTR:** A single staff in treble clef, showing a melodic line with triplets and a final flourish.

BASS DRUM

SNARE

HIHATS

SNARE2

LEAD GT2

E.GTR 1

E.BASS

SynthBass

ROCK ORGA

LEAD GTR

The musical score for page 114 consists of ten staves. The first four staves are for percussion: Bass Drum, Snare, HiHats, and Snare2. The fifth staff is for Lead GT2, showing a melodic line with triplets. The sixth staff is for E.GTR 1, featuring a guitar tab with fret numbers (0, 1, 2, 3, 4, 5) and string numbers (T, A, B). The seventh staff is for E.BASS, showing a bass line. The eighth staff is for SynthBass, showing a synthesized bass line. The ninth staff is for ROCK ORGA, showing a rock organ line. The tenth staff is for LEAD GTR, showing another melodic line with triplets. The score is divided into four measures.

118

BASS DRUM

SNARE

HIHATS

SNARE2

E.GTR 1

T	0	0	0		
A	0	0	2	2	
B	3	3	0	0	

E.BASS

SynthBass

ROCK ORGA



122

BASS DRUM

SNARE

HIHATS

SNARE2

E.BASS

SynthBass

ROCK ORGA

125

HIHATS

ROCK ORGA



129

HIHATS

ROCK ORGA



133

BASS DRUM

SNARE

HIHATS

SNARE2

E.GTR 1

E.BASS

SynthBass

ROCK ORGA

136

BASS DRUM

SNARE

HIHATS

SNARE2

E.GTR 1

E.BASS

SynthBass

Detailed description: This musical score covers measures 136, 137, and 138. The drum parts (BASS DRUM, SNARE, HIHATS, SNARE2) feature a consistent rhythmic pattern of quarter notes and eighth notes. The E.GTR 1 part is a guitar tab with fret numbers (0, 2, 3, 4) and string indicators (T, A, B). The E.BASS and SynthBass parts provide a melodic and harmonic foundation with eighth and quarter notes.



139

BASS DRUM

SNARE

HIHATS

SNARE2

E.GTR 1

E.BASS

SynthBass

Detailed description: This musical score covers measures 139, 140, and 141. The drum parts continue with the established rhythmic patterns. The E.GTR 1 part includes fret numbers (0, 2, 3) and string indicators (T, A, B). The E.BASS and SynthBass parts continue their melodic and harmonic roles.

142

BASS DRUM

SNARE

HIHATS

SNARE2

E.GTR 1

E.BASS

SynthBass



145

BASS DRUM

SNARE

HIHATS

SNARE2

E.GTR 1

E.BASS

SynthBass

148

BASS DRUM

SNARE

HIHATS

SNARE2

E.GTR 1

E.BASS

SynthBass



151

BASS DRUM

SNARE

HIHATS

SNARE2

E.GTR 1

E.BASS

SynthBass

155

Musical score for measures 155-157. The score includes five staves: BASS DRUM, HIHATS, E.GTR 1, E.BASS, and SynthBass. The BASS DRUM staff shows a pattern of eighth notes. The HIHATS staff features a sequence of eighth notes with 'x' marks above them. The E.GTR 1 staff contains guitar tablature with fret numbers 0, 2, and 3. The E.BASS and SynthBass staves show a melodic line with eighth notes and rests.



158

Musical score for measures 158-160. The score includes six staves: BASS DRUM, SNARE, HIHATS, SNARE2, E.GTR 1, E.BASS, SynthBass, and ROCK ORGA. The BASS DRUM staff has a pattern of eighth notes. The SNARE and SNARE2 staves show a sequence of eighth notes with 'x' marks above them. The HIHATS staff features a sequence of eighth notes with 'x' marks above them. The E.GTR 1 staff contains guitar tablature with fret numbers 2 and 0. The E.BASS and SynthBass staves show a melodic line with eighth notes and rests. The ROCK ORGA staff is empty.

BASS DRUM

Focus - Hocus Pocus

♩ = 183,034531

10 3

Musical notation for measures 1-6. Measure 1 contains a 10-measure rest. Measures 2 and 3 contain eighth notes. Measure 4 contains a 3-measure rest. Measures 5 and 6 contain eighth notes.

18

Musical notation for measures 7-12. Measures 7-12 contain eighth notes with rests.

23

Musical notation for measures 13-18. Measures 13-18 contain eighth notes with rests.

28

Musical notation for measures 19-24. Measures 19-24 contain eighth notes with rests.

33

Musical notation for measures 25-30. Measures 25-30 contain eighth notes with rests.

38

2

Musical notation for measures 31-34. Measure 31 contains eighth notes. Measure 32 contains eighth notes. Measure 33 contains a 2-measure rest. Measure 34 contains a 2-measure rest.

42

7

Musical notation for measures 35-41. Measures 35-40 contain eighth notes with rests. Measure 41 contains a 7-measure rest.

51



57



61



66



71



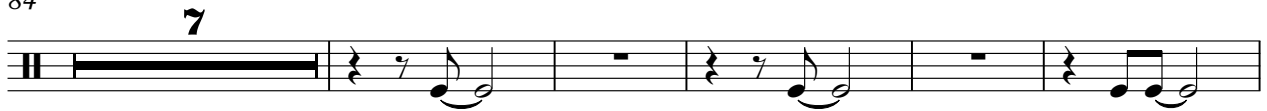
76



80



84



96



100



BASS DRUM

105



110



115



120



124



137



142



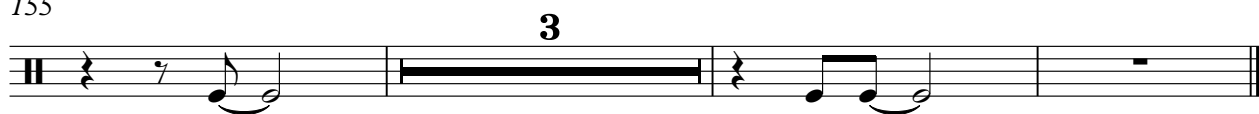
147



152



155



SNARE

Focus - Hocus Pocus

♩ = 183,034531

9

Musical staff 1: Snare drum notation for measures 1-9. Measure 1 is a whole rest. Measures 2-3 contain eighth notes. Measure 4 is a whole rest. Measures 5-6 contain eighth notes. Measure 7 is a whole rest. Measures 8-9 contain eighth notes.

15

Musical staff 2: Snare drum notation for measures 10-14. Measures 10-11 contain eighth notes. Measure 12 is a whole rest. Measures 13-14 contain eighth notes.

20

Musical staff 3: Snare drum notation for measures 15-19. Measures 15-19 contain eighth notes.

26

Musical staff 4: Snare drum notation for measures 20-25. Measures 20-25 contain eighth notes.

31

Musical staff 5: Snare drum notation for measures 26-30. Measures 26-30 contain eighth notes.

36

Musical staff 6: Snare drum notation for measures 31-35. Measures 31-32 contain eighth notes. Measure 33 is a whole rest. Measures 34-35 contain eighth notes.

39

12

6

Musical staff 7: Snare drum notation for measures 36-41. Measures 36-38 are whole rests. Measure 39 contains eighth notes. Measures 40-41 are whole rests.

58



63



68



74



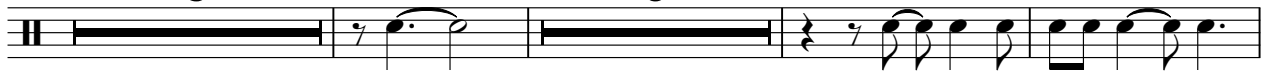
78



80



83



100



106



112



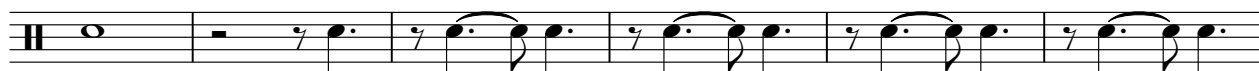
118



121



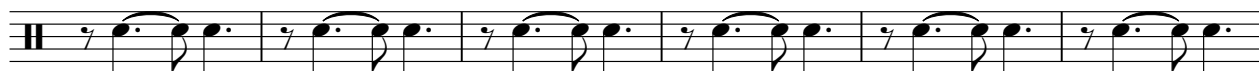
134



140



146



152



HIHATS

Focus - Hocus Pocus

♩ = 183,034531

1

12

19

24

29

34

39

42

46

51

V.S.

56



61



66



71



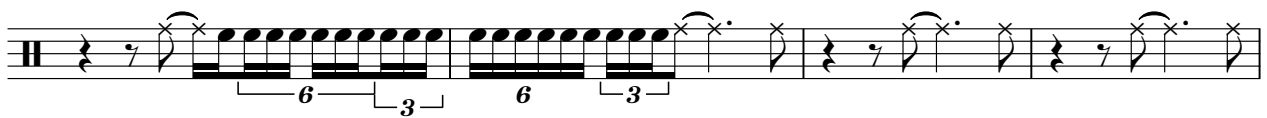
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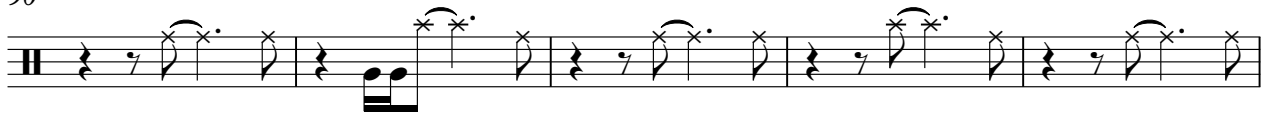
81



86



90



95



100



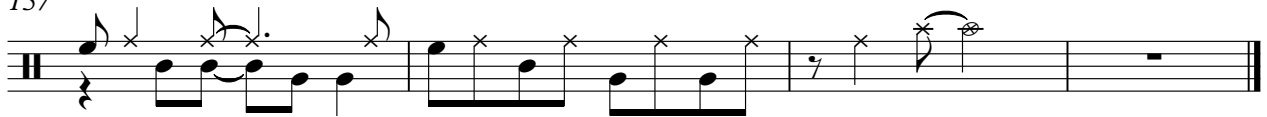
4

HIHATS

154



157



SNARE2

Focus - Hocus Pocus

♩ = 183,034531

9

15

20

26

31

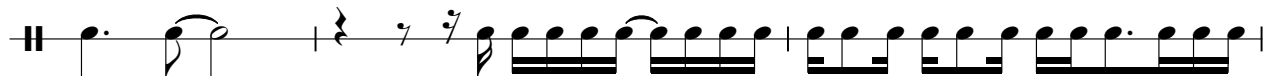
36

39

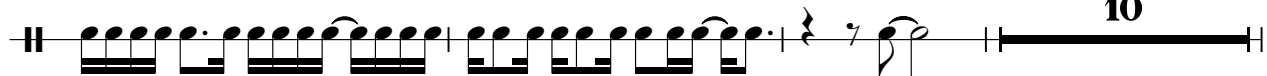
12

6

118

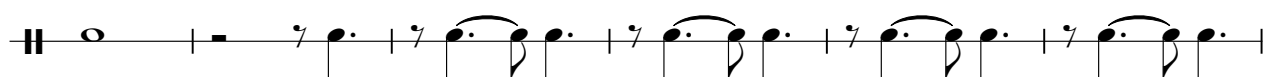


121

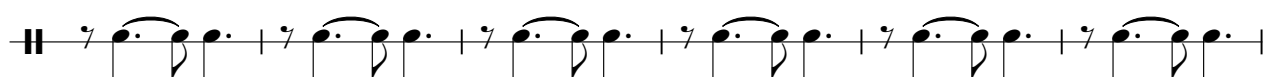


10

134



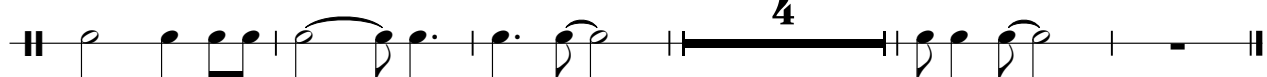
140



146



152



4

LEAD GT2

Focus - Hocus Pocus

♩ = 183,034531

10

15

20

25

30

34

64

101

104

107

109

A guitar lead sheet for the piece 'Focus - Hocus Pocus'. The sheet is written in 4/4 time and features a variety of musical techniques. It begins with a tempo marking of 183,034531. The first system (measures 1-4) includes a measure with a '10' above it, indicating a ten-measure rest. The second system (measures 5-8) and third system (measures 9-12) continue with complex rhythmic patterns and chordal textures. The fourth system (measures 13-16) and fifth system (measures 17-20) feature more intricate melodic lines with slurs and accents. The sixth system (measures 21-24) and seventh system (measures 25-28) show further development of the melodic theme. The eighth system (measures 29-32) and ninth system (measures 33-36) include a measure with a '64' above it, indicating a 64-measure rest. The tenth system (measures 37-40) and eleventh system (measures 41-44) feature a key signature change to one sharp (F#) and the introduction of triplet markings. The twelfth system (measures 45-48) and thirteenth system (measures 49-52) continue with complex rhythmic patterns and triplet markings. The fourteenth system (measures 53-56) and fifteenth system (measures 57-60) show further development of the melodic theme. The sixteenth system (measures 61-64) and seventeenth system (measures 65-68) include a measure with a '64' above it, indicating a 64-measure rest. The eighteenth system (measures 69-72) and nineteenth system (measures 73-76) feature more intricate melodic lines with slurs and accents. The twentieth system (measures 77-80) and twenty-first system (measures 81-84) show further development of the melodic theme. The twenty-second system (measures 85-88) and twenty-third system (measures 89-92) include a measure with a '64' above it, indicating a 64-measure rest. The twenty-fourth system (measures 93-96) and twenty-fifth system (measures 97-100) feature more intricate melodic lines with slurs and accents. The twenty-sixth system (measures 101-104) and twenty-seventh system (measures 105-108) show further development of the melodic theme. The twenty-eighth system (measures 109-112) and twenty-ninth system (measures 113-116) include a measure with a '64' above it, indicating a 64-measure rest. The thirtieth system (measures 117-120) and thirty-first system (measures 121-124) feature more intricate melodic lines with slurs and accents. The thirty-second system (measures 125-128) and thirty-third system (measures 129-132) show further development of the melodic theme. The thirty-fourth system (measures 133-136) and thirty-fifth system (measures 137-140) include a measure with a '64' above it, indicating a 64-measure rest. The thirty-sixth system (measures 141-144) and thirty-seventh system (measures 145-148) feature more intricate melodic lines with slurs and accents. The thirty-eighth system (measures 149-152) and thirty-ninth system (measures 153-156) show further development of the melodic theme. The fortieth system (measures 157-160) and forty-first system (measures 161-164) include a measure with a '64' above it, indicating a 64-measure rest. The forty-second system (measures 165-168) and forty-third system (measures 169-172) feature more intricate melodic lines with slurs and accents. The forty-fourth system (measures 173-176) and forty-fifth system (measures 177-180) show further development of the melodic theme. The forty-sixth system (measures 181-184) and forty-seventh system (measures 185-188) include a measure with a '64' above it, indicating a 64-measure rest. The forty-eighth system (measures 189-192) and forty-ninth system (measures 193-196) feature more intricate melodic lines with slurs and accents. The fiftieth system (measures 197-200) and fifty-first system (measures 201-204) show further development of the melodic theme. The fifty-second system (measures 205-208) and fifty-third system (measures 209-212) include a measure with a '64' above it, indicating a 64-measure rest. The fifty-fourth system (measures 213-216) and fifty-fifth system (measures 217-220) feature more intricate melodic lines with slurs and accents. The fifty-sixth system (measures 221-224) and fifty-seventh system (measures 225-228) show further development of the melodic theme. The fifty-eighth system (measures 229-232) and fifty-ninth system (measures 233-236) include a measure with a '64' above it, indicating a 64-measure rest. The sixtieth system (measures 237-240) and sixty-first system (measures 241-244) feature more intricate melodic lines with slurs and accents. The sixty-second system (measures 245-248) and sixty-third system (measures 249-252) show further development of the melodic theme. The sixty-fourth system (measures 253-256) and sixty-fifth system (measures 257-260) include a measure with a '64' above it, indicating a 64-measure rest. The sixty-sixth system (measures 261-264) and sixty-seventh system (measures 265-268) feature more intricate melodic lines with slurs and accents. The sixty-eighth system (measures 269-272) and sixty-ninth system (measures 273-276) show further development of the melodic theme. The seventieth system (measures 277-280) and seventy-first system (measures 281-284) include a measure with a '64' above it, indicating a 64-measure rest. The seventy-second system (measures 285-288) and seventy-third system (measures 289-292) feature more intricate melodic lines with slurs and accents. The seventy-fourth system (measures 293-296) and seventy-fifth system (measures 297-300) show further development of the melodic theme. The seventy-sixth system (measures 301-304) and seventy-seventh system (measures 305-308) include a measure with a '64' above it, indicating a 64-measure rest. The seventy-eighth system (measures 309-312) and seventy-ninth system (measures 313-316) feature more intricate melodic lines with slurs and accents. The eightieth system (measures 317-320) and eighty-first system (measures 321-324) show further development of the melodic theme. The eighty-second system (measures 325-328) and eighty-third system (measures 329-332) include a measure with a '64' above it, indicating a 64-measure rest. The eighty-fourth system (measures 333-336) and eighty-fifth system (measures 337-340) feature more intricate melodic lines with slurs and accents. The eighty-sixth system (measures 341-344) and eighty-seventh system (measures 345-348) show further development of the melodic theme. The eighty-eighth system (measures 349-352) and eighty-ninth system (measures 353-356) include a measure with a '64' above it, indicating a 64-measure rest. The ninetieth system (measures 357-360) and ninety-first system (measures 361-364) feature more intricate melodic lines with slurs and accents. The ninety-second system (measures 365-368) and ninety-third system (measures 369-372) show further development of the melodic theme. The ninety-fourth system (measures 373-376) and ninety-fifth system (measures 377-380) include a measure with a '64' above it, indicating a 64-measure rest. The ninety-sixth system (measures 381-384) and ninety-seventh system (measures 385-388) feature more intricate melodic lines with slurs and accents. The ninety-eighth system (measures 389-392) and ninety-ninth system (measures 393-396) show further development of the melodic theme. The hundredth system (measures 397-400) and hundred-first system (measures 401-404) include a measure with a '64' above it, indicating a 64-measure rest. The hundred-second system (measures 405-408) and hundred-third system (measures 409-412) feature more intricate melodic lines with slurs and accents. The hundred-fourth system (measures 413-416) and hundred-fifth system (measures 417-420) show further development of the melodic theme. The hundred-sixth system (measures 421-424) and hundred-seventh system (measures 425-428) include a measure with a '64' above it, indicating a 64-measure rest. The hundred-eighth system (measures 429-432) and hundred-ninth system (measures 433-436) feature more intricate melodic lines with slurs and accents. The hundred-tieth system (measures 437-440) and hundred-first system (measures 441-444) show further development of the melodic theme. The hundred-twelfth system (measures 445-448) and hundred-thirteenth system (measures 449-452) include a measure with a '64' above it, indicating a 64-measure rest. The hundred-fourteenth system (measures 453-456) and hundred-fifteenth system (measures 457-460) feature more intricate melodic lines with slurs and accents. The hundred-sixteenth system (measures 461-464) and hundred-seventeenth system (measures 465-468) show further development of the melodic theme. The hundred-eighteenth system (measures 469-472) and hundred-nineteenth system (measures 473-476) include a measure with a '64' above it, indicating a 64-measure rest. The hundred-twentieth system (measures 477-480) and hundred-twenty-first system (measures 481-484) feature more intricate melodic lines with slurs and accents. The hundred-twenty-second system (measures 485-488) and hundred-twenty-third system (measures 489-492) show further development of the melodic theme. The hundred-twenty-fourth system (measures 493-496) and hundred-twenty-fifth system (measures 497-500) include a measure with a '64' above it, indicating a 64-measure rest. The hundred-twenty-sixth system (measures 501-504) and hundred-twenty-seventh system (measures 505-508) feature more intricate melodic lines with slurs and accents. The hundred-twenty-eighth system (measures 509-512) and hundred-twenty-ninth system (measures 513-516) show further development of the melodic theme. The hundred-thirtieth system (measures 517-520) and hundred-thirty-first system (measures 521-524) include a measure with a '64' above it, indicating a 64-measure rest. The hundred-thirty-second system (measures 525-528) and hundred-thirty-third system (measures 529-532) feature more intricate melodic lines with slurs and accents. The hundred-thirty-fourth system (measures 533-536) and hundred-thirty-fifth system (measures 537-540) show further development of the melodic theme. The hundred-thirty-sixth system (measures 541-544) and hundred-thirty-seventh system (measures 545-548) include a measure with a '64' above it, indicating a 64-measure rest. The hundred-thirty-eighth system (measures 549-552) and hundred-thirty-ninth system (measures 553-556) feature more intricate melodic lines with slurs and accents. The hundred-fortieth system (measures 557-560) and hundred-forty-first system (measures 561-564) show further development of the melodic theme. The hundred-forty-second system (measures 565-568) and hundred-forty-third system (measures 569-572) include a measure with a '64' above it, indicating a 64-measure rest. The hundred-forty-fourth system (measures 573-576) and hundred-forty-fifth system (measures 577-580) feature more intricate melodic lines with slurs and accents. The hundred-forty-sixth system (measures 581-584) and hundred-forty-seventh system (measures 585-588) show further development of the melodic theme. The hundred-forty-eighth system (measures 589-592) and hundred-forty-ninth system (measures 593-596) include a measure with a '64' above it, indicating a 64-measure rest. The hundred-fiftieth system (measures 597-600) and hundred-fifty-first system (measures 601-604) feature more intricate melodic lines with slurs and accents. The hundred-fifty-second system (measures 605-608) and hundred-fifty-third system (measures 609-612) show further development of the melodic theme. The hundred-fifty-fourth system (measures 613-616) and hundred-fifty-fifth system (measures 617-620) include a measure with a '64' above it, indicating a 64-measure rest. The hundred-fifty-sixth system (measures 621-624) and hundred-fifty-seventh system (measures 625-628) feature more intricate melodic lines with slurs and accents. The hundred-fifty-eighth system (measures 629-632) and hundred-fifty-ninth system (measures 633-636) show further development of the melodic theme. The hundred-sixtieth system (measures 637-640) and hundred-sixty-first system (measures 641-644) include a measure with a '64' above it, indicating a 64-measure rest. The hundred-sixty-second system (measures 645-648) and hundred-sixty-third system (measures 649-652) feature more intricate melodic lines with slurs and accents. The hundred-sixty-fourth system (measures 653-656) and hundred-sixty-fifth system (measures 657-660) show further development of the melodic theme. The hundred-sixty-sixth system (measures 661-664) and hundred-sixty-seventh system (measures 665-668) include a measure with a '64' above it, indicating a 64-measure rest. The hundred-sixty-eighth system (measures 669-672) and hundred-sixty-ninth system (measures 673-676) feature more intricate melodic lines with slurs and accents. The hundred-seventieth system (measures 677-680) and hundred-seventy-first system (measures 681-684) show further development of the melodic theme. The hundred-seventy-second system (measures 685-688) and hundred-seventy-third system (measures 689-692) include a measure with a '64' above it, indicating a 64-measure rest. The hundred-seventy-fourth system (measures 693-696) and hundred-seventy-fifth system (measures 697-700) feature more intricate melodic lines with slurs and accents. The hundred-seventy-sixth system (measures 701-704) and hundred-seventy-seventh system (measures 705-708) show further development of the melodic theme. The hundred-seventy-eighth system (measures 709-712) and hundred-seventy-ninth system (measures 713-716) include a measure with a '64' above it, indicating a 64-measure rest. The hundred-eightieth system (measures 717-720) and hundred-eighty-first system (measures 721-724) feature more intricate melodic lines with slurs and accents. The hundred-eighty-second system (measures 725-728) and hundred-eighty-third system (measures 729-732) show further development of the melodic theme. The hundred-eighty-fourth system (measures 733-736) and hundred-eighty-fifth system (measures 737-740) include a measure with a '64' above it, indicating a 64-measure rest. The hundred-eighty-sixth system (measures 741-744) and hundred-eighty-seventh system (measures 745-748) feature more intricate melodic lines with slurs and accents. The hundred-eighty-eighth system (measures 749-752) and hundred-eighty-ninth system (measures 753-756) show further development of the melodic theme. The hundred-ninetyth system (measures 757-760) and hundred-ninety-first system (measures 761-764) include a measure with a '64' above it, indicating a 64-measure rest. The hundred-ninety-second system (measures 765-768) and hundred-ninety-third system (measures 769-772) feature more intricate melodic lines with slurs and accents. The hundred-ninety-fourth system (measures 773-776) and hundred-ninety-fifth system (measures 777-780) show further development of the melodic theme. The hundred-ninety-sixth system (measures 781-784) and hundred-ninety-seventh system (measures 785-788) include a measure with a '64' above it, indicating a 64-measure rest. The hundred-ninety-eighth system (measures 789-792) and hundred-ninety-ninth system (measures 793-796) feature more intricate melodic lines with slurs and accents. The two-hundredth system (measures 797-800) and two-hundred-first system (measures 801-804) show further development of the melodic theme. The two-hundred-second system (measures 805-808) and two-hundred-third system (measures 809-812) include a measure with a '64' above it, indicating a 64-measure rest. The two-hundred-fourth system (measures 813-816) and two-hundred-fifth system (measures 817-820) feature more intricate melodic lines with slurs and accents. The two-hundred-sixth system (measures 821-824) and two-hundred-seventh system (measures 825-828) show further development of the melodic theme. The two-hundred-eighth system (measures 829-832) and two-hundred-ninth system (measures 833-836) include a measure with a '64' above it, indicating a 64-measure rest. The two-hundred-tenth system (measures 837-840) and two-hundred-eleventh system (measures 841-844) feature more intricate melodic lines with slurs and accents. The two-hundred-twelfth system (measures 845-848) and two-hundred-thirteenth system (measures 849-852) show further development of the melodic theme. The two-hundred-fourteenth system (measures 853-856) and two-hundred-fifteenth system (measures 857-860) include a measure with a '64' above it, indicating a 64-measure rest. The two-hundred-sixteenth system (measures 861-864) and two-hundred-seventeenth system (measures 865-868) feature more intricate melodic lines with slurs and accents. The two-hundred-eighteenth system (measures 869-872) and two-hundred-nineteenth system (measures 873-876) show further development of the melodic theme. The two-hundred-twentieth system (measures 877-880) and two-hundred-twenty-first system (measures 881-884) include a measure with a '64' above it, indicating a 64-measure rest. The two-hundred-twenty-second system (measures 885-888) and two-hundred-twenty-third system (measures 889-892) feature more intricate melodic lines with slurs and accents. The two-hundred-twenty-fourth system (measures 893-896) and two-hundred-twenty-fifth system (measures 897-900) show further development of the melodic theme. The two-hundred-twenty-sixth system (measures 901-904) and two-hundred-twenty-seventh system (measures 905-908) include a measure with a '64' above it, indicating a 64-measure rest. The two-hundred-twenty-eighth system (measures 909-912) and two-hundred-twenty-ninth system (measures 913-916) feature more intricate melodic lines with slurs and accents. The two-hundred-thirtieth system (measures 917-920) and two-hundred-thirty-first system (measures 921-924) show further development of the melodic theme. The two-hundred-thirty-second system (measures 925-928) and two-hundred-thirty-third system (measures 929-932) include a measure with a '64' above it, indicating a 64-measure rest. The two-hundred-thirty-fourth system (measures 933-936) and two-hundred-thirty-fifth system (measures 937-940) feature more intricate melodic lines with slurs and accents. The two-hundred-thirty-sixth system (measures 941-944) and two-hundred-thirty-seventh system (measures 945-948) show further development of the melodic theme. The two-hundred-thirty-eighth system (measures 949-952) and two-hundred-thirty-ninth system (measures 953-956) include a measure with a '64' above it, indicating a 64-measure rest. The two-hundred-fortieth system (measures 957-960) and two-hundred-forty-first system (measures 961-964) feature more intricate melodic lines with slurs and accents. The two-hundred-forty-second system (measures 965-968) and two-hundred-forty-third system (measures 969-972) show further development of the melodic theme. The two-hundred-forty-fourth system (measures 973-976) and two-hundred-forty-fifth system (measures 977-980) include a measure with a '64' above it, indicating a 64-measure rest. The two-hundred-forty-sixth system (measures 981-984) and two-hundred-forty-seventh system (measures 985-988) feature more intricate melodic lines with slurs and accents. The two-hundred-forty-eighth system (measures 989-992) and two-hundred-forty-ninth system (measures 993-996) show further development of the melodic theme. The two-hundred-fiftieth system (measures 997-1000) and two-hundred-fifty-first system (measures 1001-1004) include a measure with a '64' above it, indicating a 64-measure rest. The two-hundred-fifty-second system (measures 1005-1008) and two-hundred-fifty-third system (measures 1009-1012) feature more intricate melodic lines with slurs and accents. The two-hundred-fifty-fourth system (measures 1013-1016) and two-hundred-fifty-fifth system (measures 1017-1020) show further development of the melodic theme. The two-hundred-fifty-sixth system (measures 1021-1024) and two-hundred-fifty-seventh system (measures 1025-1028) include a measure with a '64' above it, indicating a 64-measure rest. The two-hundred-fifty-eighth system (measures 1029-1032) and two-hundred-fifty-ninth system (measures 1033-1036) feature more intricate melodic lines with slurs and accents. The two-hundred-sixtieth system (measures 1037-1040) and two-hundred-sixty-first system (measures 1041-1044) show further development of the melodic theme. The two-hundred-sixty-second system (measures 1045-1048) and two-hundred-sixty-third system (measures 1049-1052) include a measure with a '64' above it, indicating a 64-measure rest. The two-hundred-sixty-fourth system (measures 1053-1056) and two-hundred-sixty-fifth system (measures 1057-1060) feature more intricate melodic lines with slurs and accents. The two-hundred-sixty-sixth system (measures 1061-1064) and two-hundred-sixty-seventh system (measures 1065-1068) show further development of the melodic theme. The two-hundred-sixty-eighth system (measures 1069-1072) and two-hundred-sixty-ninth system (measures 1073-1076) include a measure with a '64' above it, indicating a 64-measure rest. The two-hundred-seventieth system (measures 1077-1080) and two-hundred-seventy-first system (measures 1081-1084) feature more intricate melodic lines with slurs and accents. The two-hundred-seventy-second system (measures 1085-1088) and two-hundred-seventy-third system (measures 1089-1092) show further development of the melodic theme. The two-hundred-seventy-fourth system (measures 1093-1096) and two-hundred-seventy-fifth system (measures 1097-1100) include a measure with a '64' above it, indicating a 64-measure rest. The two-hundred-seventy-sixth system (measures 1101-1104) and two-hundred-seventy-seventh system (measures 1105-1108) feature more intricate melodic lines with slurs and accents. The two-hundred-seventy-eighth system (measures 1109-1112) and two-hundred-seventy-ninth system (measures 1113-1116) show further development of the melodic theme. The two-hundred-eightieth system (measures 1117-1120) and two-hundred-eighty-first system (measures 1121-1124) include a measure with a '64' above it, indicating a 64-measure rest. The two-hundred-eighty-second system (measures 1125-1128) and two-hundred-eighty-third system (measures 1129-1132) feature more intricate melodic lines with slurs and accents. The two-hundred-eighty-fourth system (measures 1133-1136) and two-hundred-eighty-fifth system (measures 1137-1140) show further development of the melodic theme. The two-hundred-eighty-sixth system (measures 1141-1144) and two-hundred-eighty-seventh system (measures 1145-1148) include a measure with a '64' above it, indicating a 64-measure rest. The two-hundred-eighty-eighth system (measures 1149-1152) and two-hundred-eighty-ninth system (measures 1153-1156) feature more intricate melodic lines with slurs and accents. The two-hundred-ninetyth system (measures 1157-1160) and two-hundred-ninety-first system (measures 1161-1164) show further development of the melodic theme. The two-hundred-ninety-second system (measures 1165-1168) and two-hundred-ninety-third system (measures 1169-1172) include a measure with a '64' above it, indicating a 64-measure rest. The two-hundred-ninety-fourth system (measures 1173-1176) and two-hundred-ninety-fifth system (measures 1177-1180) feature more intricate melodic lines with slurs and accents. The two-hundred-ninety-sixth system (measures 1181-1184) and two-hundred-ninety-seventh system (measures 1185-1188) show further development of the melodic theme. The two-hundred-ninety-eighth system (measures 1189-1192) and two-hundred-ninety-ninth system (measures 1193-1196) include a measure with a '64' above it, indicating a 64-measure rest. The two-hundredth system (measures 1197-1200) and two-hundred-first system (measures 1201-1204) feature more intricate melodic lines with slurs and accents.

V.S.

2

LEAD GT2

112

Musical notation for lead guitar part 2, measures 112-113. Measure 112 contains a triplet of eighth notes. Measure 113 contains a triplet of eighth notes followed by a quarter note and a half note. Measure 114 contains three triplets of eighth notes.

114

Musical notation for lead guitar part 2, measures 114-115. Measure 114 contains two triplets of eighth notes. Measure 115 contains a quarter note, a half note, and a whole note. The number 45 is written at the end of the staff.

T	0																	0	1	
A	0	0	2	2	2	2	2	2	2	0	2	2	2	2	2	2	2	0	1	
B	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	3	3
		3																		3
																		0	0	1

106

T																				
A	3	2	0	0	4	2	2	2	2	2	2	2	2	2	2	2	2	0	2	2
B	3	0	0	0	2	2	2	2	2	2	2	2	2	2	2	2	2	0	0	0
	1				5	5												3		
																		0	0	

109

T																				
A	2	2	2	2	3	3	3	3	3	4	4	4	3	2	2	0	2	2	2	2
B	0	0	0	0	1	1	1	1	1	4	4	4	1	2	2	0	0	0	0	0

112

T																				
A	2	2	0	2	2	2	2	2	2	2	2	3	3	3	3	0	0	4	2	2
B	0	0	0	0	0	0	0	0	0	0	0	1	1	1	1	0	0	2	2	2

115

T	0																			
A	2	3	3	2	2	2	0	3	3	2	2	2	3	0	0	0	0	2	2	2
B	3	3	0	0	0	0	3	0	0	0	0	3	3	0	0	0	0	2	2	2
	1	1																		

120

15

T	[Barred]																				
A	[Barred]										0	2	2	2	2	2	2	0	2	2	2
B	[Barred]										3	0	0	0	0	0	0	0	0	0	0

137

T																				
A	2	2	2	2	3	3	3	3	3	4	4	4	3	2	2	0	2	2	2	2
B	0	0	0	0	1	1	1	1	1	4	4	4	1	2	2	0	0	0	0	0

140

T																				
A	2	2	0	2	2	2	2	2	2	2	2	3	3	3	3	0	0	4	2	2
B	0	0	0	0	0	0	0	0	0	0	0	1	1	1	1	0	0	2	2	2

143

T	0																			
A	2	3	3	0	2	2	2	2	2	2	2	2	2	2	2	2	0	2	3	3
B	3	3	1	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1

146

T																				
A	3	0																		
B	3	3	4	4	3	1	2	2	0	2	2	2	2	2	2	0	0	0	0	0
	1		4	4					3	0	0	0	0	0	0					
			4	4																

V.S.

4 149

E.GTR 1

	0	1		3		0	0	0		1		3	3
T	2	0	1	2	0	0	0	0	2	2	0	2	2
A	2	2	3	3	3	0	0	4	2	3	3	2	2
B	0	0	3	3	0	0	2	2	3	3	0	0	3
	0	0	1	1	5	5	2		1	1			

153

T	3	3	3		0	0	0	
A	2	2	2	3	0	0	0	2 2
B				3	3	3	3	2 2
			1					0 0

156

3

T	-----			
A	-----		2	2
B	-----		2	2
			0	0

51



57



61



64



68



72



76



83



95



100



104



108



112



116



123



136



140



144



148



152



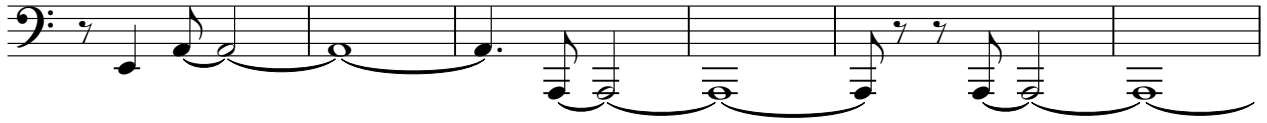
V.S.

156

2



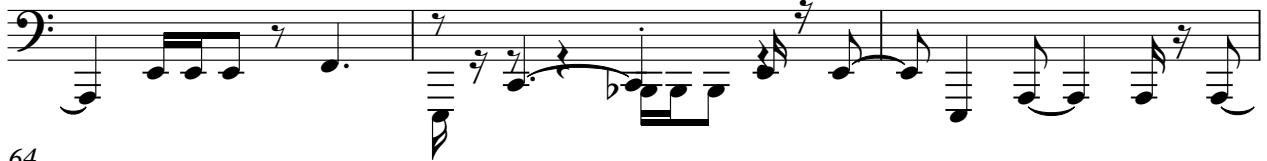
51



57



61



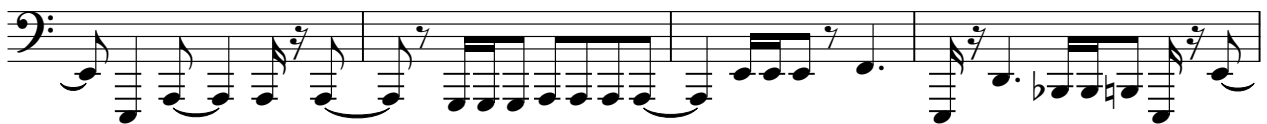
64



67



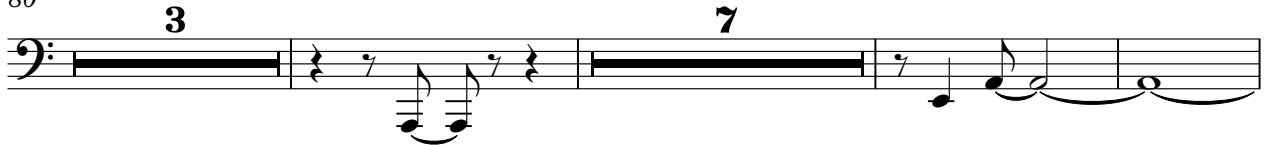
71



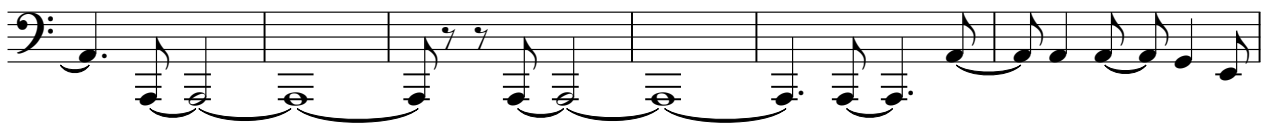
75



80



93



99



103



107



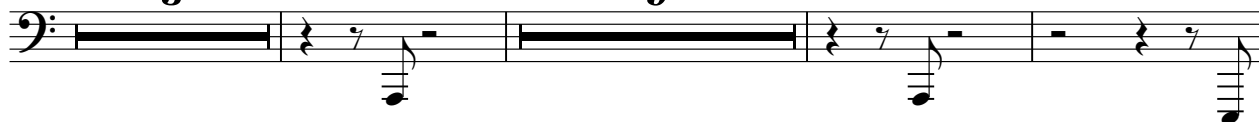
111



115



120



135



139



143



147



150



V.S.

4

SynthBass

154

158

ROCK ORGA

Focus - Hocus Pocus

♩ = 183,034531

34

39

46

50

55

60

77

3

83

Musical notation for measures 83-86. The system consists of two staves: a treble clef staff and a bass clef staff. The music features a complex, rhythmic accompaniment with many beamed notes and rests.

87

Musical notation for measures 87-89. The system consists of a single treble clef staff. The music features a complex, rhythmic accompaniment with many beamed notes and rests.

90

Musical notation for measures 90-94. The system consists of a single treble clef staff. The music features a complex, rhythmic accompaniment with many beamed notes and rests.

95

Musical notation for measures 95-99. The system consists of a single treble clef staff. The music features a complex, rhythmic accompaniment with many beamed notes and rests.

100

15

Musical notation for measures 100-118. The system consists of a single treble clef staff. Measure 100 is a whole rest. Measures 101-118 contain a complex, rhythmic accompaniment with many beamed notes and rests.

119

2

Musical notation for measures 119-123. The system consists of a single treble clef staff. Measure 119 is a whole rest. Measure 120 is a whole rest. Measures 121-123 contain a complex, rhythmic accompaniment with many beamed notes and rests.

124

Musical notation for measures 124-126. The system consists of a single treble clef staff. The music features a complex, rhythmic accompaniment with many beamed notes and rests.

127

Musical notation for measures 127-131. The system consists of a single treble clef staff. The music features a complex, rhythmic accompaniment with many beamed notes and rests.

ROCK ORGA

130

Musical notation for measures 130-132. The notation is on a single treble clef staff. Measure 130 starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a sequence of eighth notes with beamed pairs of notes. Measure 131 continues this pattern. Measure 132 features a triplet of eighth notes, indicated by a '3' above the notes.

133

Musical notation for measures 133-135. The notation is on a grand staff (treble and bass clefs). Measure 133 shows a melodic line in the treble clef and a bass line in the bass clef. Measure 134 contains a whole rest in both staves, with the number '24' written above and below the staff. Measure 135 also contains a whole rest in both staves, with the number '3' written above and below the staff. A bracket under the first two measures (133 and 134) is labeled with the number '6'.

Focus - Hocus Pocus

LEAD GTR

♩ = 183,034531

10

15

20

24

28

32

64

99

103

106

108

V.S.

Focus - Hocus Pocus

MELODY

♩ = 183,034531

42

46

50

55

60

23

86

90

95

99

61