

Lily Allen - 22

♩ = 130,000137

Clarinet in Bb

Percussion

Vibraphone

Jazz Guitar

5-string Electric Bass

Alto

Harpsichord

Rock Organ

♩ = 130,000137

Violin

Solo

Solo

All_Right_Reserved_www.midiart.de www.midiart.de When she was twen



6

Perc.

Vib.

J. Gtr.

E. Bass

Solo

ty two the fu turlookeright
www.midiart.de www.midiart.de Bush's near ly thir

10

Perc.

Vib.

J. Gtr.

E. Bass

Hpsd.

Organ

Solo

ty now andshe's out eve ry night I see that look



14

Perc.

Vib.

J. Gtr.

E. Bass

A.

Hpsd.

Solo

in her face, she's got tha look in her eye Shethin kinghow did I get

18



Perc.

Vib.

J. Gtr.

E. Bass

A.

Hpsd.

Solo

here and won de ring why



21



Perc.

Vib.

J. Gtr.

E. Bass

A.

Hpsd.

Organ

Solo

Solo

It's sad but it's true how so ci e ty says her life is al rea dy o

24

Perc.

Vib.

J. Gtr.

E. Bass

A.

Hpsd.

Organ

Solo

Solo

ver There's nothing to do antherst hing to say



28

Perc.

Vib.

J. Gtr.

E. Bass

A.

Hpsd.

Organ

Solo

Solo

'Til theman of her dreams comesa long Picks her up

31

Perc.

Vib.

J. Gtr.

E. Bass

A.

Hpsd.

Organ

Solo

Solo

an puts her o ver his shoul der It seem so un li kely in this day and



35

Cl.

Perc.

Vib.

J. Gtr.

E. Bass

A.

Hpsd.

Organ

Solo

Solo

age She's got an al

38

Cl.

Perc.

Vib.

J. Gtr.

E. Bass

Solo

right job but it's not a career When ever she thinks



42

Perc.

Vib.

J. Gtr.

E. Bass

A.

Hpsd.

Organ

Solo

Solo

a bout it, ibringsher to tears 'Causall shewants is a boy

46

Perc. H

Vib.

J. Gtr.

E. Bass

A.

Hpsd.

Solo

Solo

friend, shegets one night stands Shethin kingow did I get



50

Perc. H

Vib.

J. Gtr.

E. Bass

A.

Hpsd.

Organ

Solo

Solo

here, I'm do ing all that I can It's sadbut it's true

54

Perc.

Vib.

J. Gtr.

E. Bass

A.

Hpsd.

Organ

Solo

Solo

how so ci e ty says her life is al rea dy o ver



57

Perc.

Vib.

J. Gtr.

E. Bass

A.

Hpsd.

Organ

Solo

Solo

There's not hing to do and there's not hing to say

60

Perc.

Vib.

J. Gtr.

E. Bass

A.

Hpsd.

Organ

Solo

Solo

'Til the man of her dreams comes long Picks her up



63

Perc.

Vib.

J. Gtr.

E. Bass

A.

Hpsd.

Organ

Solo

Solo

apouts her over his shoul der It seemso un li kelyinthis day and

67

Perc.

Vib.

J. Gtr.

E. Bass

A.

Hpsd.

Organ

Solo

Solo
age



70

Perc.

J. Gtr.

E. Bass

Solo



73

Perc.

J. Gtr.

E. Bass

Solo

76

Perc.

Vib.

J. Gtr.

E. Bass

A.

Organ

Solo

Solo

It's sadbutit's true howso ci e ty says herlife is al rea dy o



80

Perc.

Vib.

E. Bass

A.

Organ

Vln.

Solo

Solo

ver There'snohingto do andherci st hing to say

85

Perc.

Vib.

J. Gtr.

E. Bass

A.

Hpsd.

Organ

Solo

Solo

Til then a nof her dreams come long Picks her up and puts her o ver his shoul der



89

Perc.

Vib.

J. Gtr.

E. Bass

A.

Hpsd.

Organ

Solo

Solo

It seems so un li kely in this day and age

92

Perc. J. Gtr. E. Bass Hpsd. Organ Solo

Detailed description: This system covers measures 92 and 93. The Percussion part features a complex rhythmic pattern with accents. The J. Gtr. part has a steady accompaniment with sixteenth-note chords, including a sixteenth-note triplet in measure 92. The E. Bass part provides a simple bass line. The Hpsd. part consists of block chords. The Organ part has a steady accompaniment. The Solo part features a melodic line with sixteenth-note triplets and eighth-note patterns.



94

Perc. J. Gtr. E. Bass Hpsd. Organ Solo

Detailed description: This system covers measures 94 and 95. The Percussion part continues with its complex rhythmic pattern. The J. Gtr. part maintains its accompaniment. The E. Bass part continues with its simple bass line. The Hpsd. part consists of block chords. The Organ part has a steady accompaniment. The Solo part features a melodic line with sixteenth-note triplets and eighth-note patterns.



96

Perc. J. Gtr. E. Bass Hpsd. Organ Solo

Detailed description: This system covers measures 96 and 97. The Percussion part continues with its complex rhythmic pattern. The J. Gtr. part maintains its accompaniment. The E. Bass part continues with its simple bass line. The Hpsd. part consists of block chords. The Organ part has a steady accompaniment. The Solo part features a melodic line with sixteenth-note triplets and eighth-note patterns.

98

Musical score for measures 98-100. The score includes staves for Percussion (Perc.), J. Gtr. (Jazz Guitar), E. Bass (Electric Bass), Hpsd. (Harpsichord), Organ, and Solo. The Solo part features a complex rhythmic pattern with triplets and sixteenth notes. The Organ part has a melodic line with some grace notes. The Percussion part has a steady beat with some accents. The J. Gtr. and E. Bass parts provide harmonic support with chords and bass lines.



100

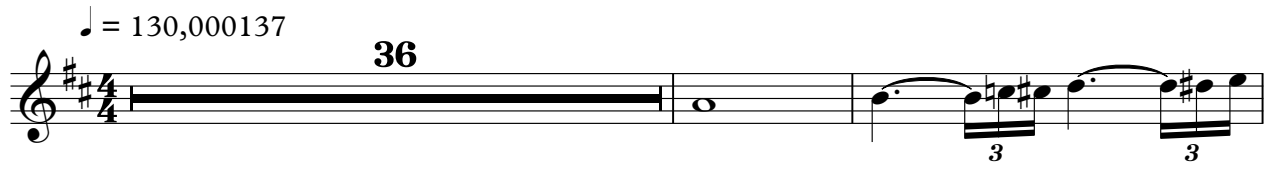
Musical score for measures 100-103. The score includes staves for Percussion (Perc.), J. Gtr. (Jazz Guitar), E. Bass (Electric Bass), Hpsd. (Harpsichord), Organ, and Solo. The Solo part continues with a complex rhythmic pattern. The Organ part has a melodic line. The Percussion part has a steady beat. The J. Gtr. and E. Bass parts provide harmonic support.

Clarinet in B \flat

Lily Allen - 22

$\text{♩} = 130,000137$

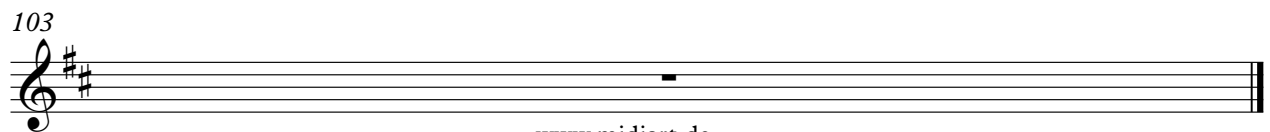
36



39



103



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Lily Allen - 22

Percussion

♩ = 130,000137

The image shows a percussion score for the song "Lily Allen - 22". The score is written on ten staves, each representing a measure of music. The time signature is 4/4. The tempo is marked as ♩ = 130,000137. The score begins with a rest in the first measure, followed by a series of rhythmic patterns. A large number '2' is placed above the second measure. The score includes various rhythmic notations, including eighth and sixteenth notes, rests, and accents. There are also some markings like 'x' above the staff and circled 'x' symbols. The score is divided into measures, with measure numbers 7, 11, 15, 19, 22, 25, 28, 31, and 34 indicated. The score ends with a double bar line.

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V.S.

Musical score for Percussion, measures 36-66. The score is written on a grand staff with a treble clef and a double bar line. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers are indicated on the left side of the staff. The score features several multi-measure rests and specific rhythmic markings such as '6' and '3' above the notes. The notation is complex, involving many beamed notes and rests.

Measures 36-66 are shown, with measure numbers 36, 39, 43, 47, 51, 54, 57, 60, 63, and 66 marked on the left. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The notation is complex, involving many beamed notes and rests. Specific rhythmic markings such as '6' and '3' are present above the notes in measures 36 and 60.

Percussion

68

70

73

76

85

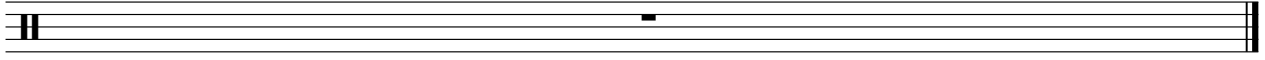
88

91

94

97

99



Vibraphone

Lily Allen - 22

♩ = 130,000137

4

9

13

17

21

25

29

32

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37

41

45

49

53

57

61

65

77

81

Vibraphone

85



89



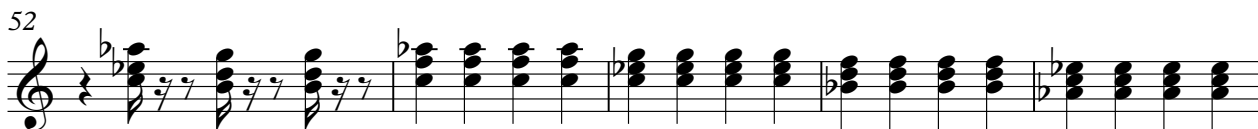
11

103

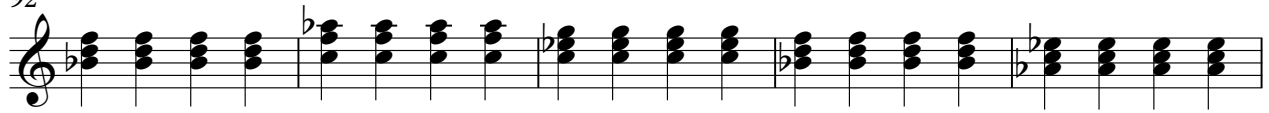


♩ = 130,000137

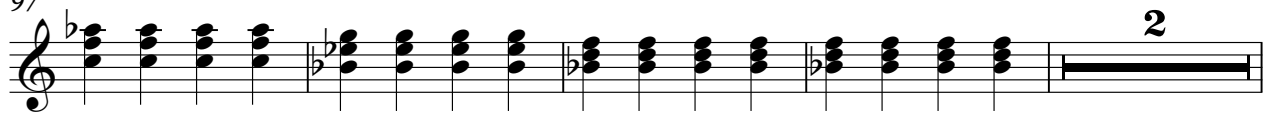
The score is written in 4/4 time and consists of ten staves of music. The first staff begins with a 4-measure rest, indicated by a '4' above the staff. The music is primarily composed of chords with eighth-note patterns. The key signature has one flat (B-flat). The notation includes various chord voicings and rhythmic patterns typical of jazz guitar.



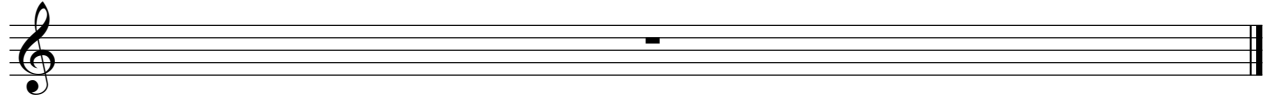
92



97



103



5-string Electric Bass

Lily Allen - 22

♩ = 130,000137

4

8

12

16

20

25

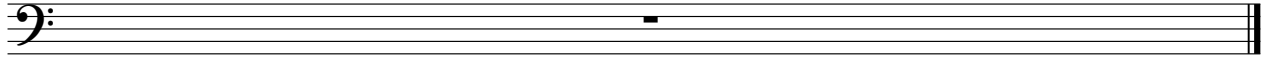
30

36

41

46

103



Lily Allen - 22

Alto

♩ = 130,000137

16

20

23

26

30

33

43

47

51

54

57



61



65



77



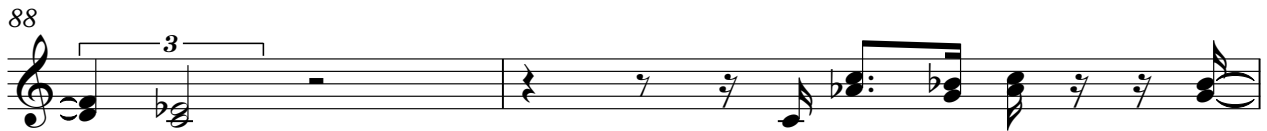
80



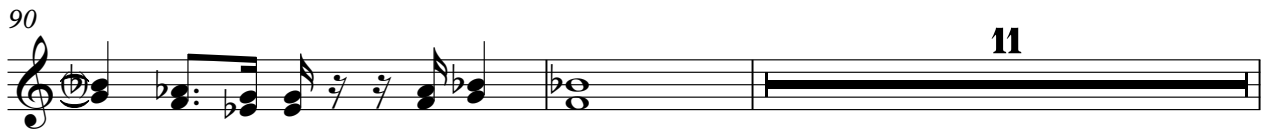
84



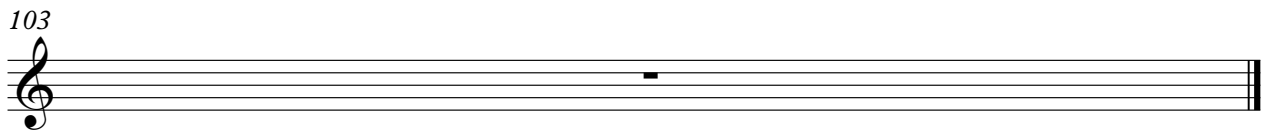
88



90



103



Harpsichord

Lily Allen - 22

♩ = 130,000137

10 3

16

2 2

23

29

35

6

43

3 3

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48

2

55

61

67

16

87

93

98

2

103

Rock Organ

Lily Allen - 22

♩ = 130,000137

Musical notation for measures 1-5. The piece is in 4/4 time. Measure 1 is a whole rest. Measure 2 has a quarter rest, followed by a triplet of eighth notes (G4, A4, B4) with a flat, then a quarter note (B4) with a flat. Measure 3 has a quarter note (B4) with a flat, followed by a quarter note (A4) with a flat, and a quarter note (G4) with a flat. Measure 4 has a quarter note (F4) with a flat, followed by a quarter note (E4) with a flat, and a quarter note (D4) with a flat. Measure 5 has a quarter note (C4) with a flat, followed by a quarter note (B3) with a flat, and a quarter note (A3) with a flat.

6

Musical notation for measures 6-10. Measure 6 is a whole rest. Measure 7 is a whole note chord (G4, A4, B4) with a flat. Measure 8 is a whole rest. Measure 9 is a whole note chord (G4, A4, B4) with a flat. Measure 10 is a whole note chord (G4, A4, B4) with a flat.

25

Musical notation for measures 25-31. Measure 25 is a whole note chord (G4, A4, B4) with a flat. Measure 26 is a whole note chord (G4, A4, B4) with a flat. Measure 27 is a whole note chord (G4, A4, B4) with a flat. Measure 28 is a whole note chord (G4, A4, B4) with a flat. Measure 29 is a whole note chord (G4, A4, B4) with a flat. Measure 30 is a whole note chord (G4, A4, B4) with a flat. Measure 31 is a whole note chord (G4, A4, B4) with a flat.

32

Musical notation for measures 32-36. Measure 32 is a whole note chord (G4, A4, B4) with a flat. Measure 33 is a whole note chord (G4, A4, B4) with a flat. Measure 34 is a whole note chord (G4, A4, B4) with a flat. Measure 35 is a whole note chord (G4, A4, B4) with a flat. Measure 36 is a whole note chord (G4, A4, B4) with a flat.

37

Musical notation for measures 37-40. Measure 37 is a whole note chord (G4, A4, B4) with a flat. Measure 38 is a whole rest. Measure 39 is a whole note chord (G4, A4, B4) with a flat. Measure 40 is a whole rest.

53

60

68

82

89

96

103

Violin

Lily Allen - 22

♩ = 130,000137

79

4/4

82

18

4/4

103

4/4

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Lily Allen - 22

Solo

♩ = 130,000137

20

25

29

34

43

53

58

62

67

69

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3

V.S.

Detailed description: This is a guitar solo score for the song 'Lily Allen - 22'. The score is written in 4/4 time with a tempo of 130,000137. It consists of ten staves of music. The first staff starts at measure 20 and ends with a double bar line. The second staff starts at measure 25 and contains sixteenth-note runs with '6' fret markers. The third staff starts at measure 29 and continues the melodic line. The fourth staff starts at measure 34 and features more sixteenth-note runs with '6' fret markers. The fifth staff starts at measure 43 and includes triplets and a four-measure rest. The sixth staff starts at measure 53 and continues the melodic line. The seventh staff starts at measure 58 and features sixteenth-note runs with '6' fret markers. The eighth staff starts at measure 62 and continues the melodic line. The ninth staff starts at measure 67 and features sixteenth-note runs with '6' fret markers. The tenth staff starts at measure 69 and includes a triplet and ends with a double bar line. There are two 'www.midiart.de' watermarks at the bottom of the page and a 'V.S.' marking at the end.

Solo

This musical score is for a guitar solo, spanning measures 71 to 95. It is written in a key with one flat (B-flat) and a 12/8 time signature. The score is organized into systems of staves. The first system (measures 71-77) features a complex melodic line with frequent triplets and sixteenth-note patterns. The second system (measures 78-81) continues this melodic line with more triplets. The third system (measures 82-85) shows a shift to a more rhythmic, chordal texture with eighth-note chords. The fourth system (measures 86-89) continues with similar chordal patterns, including a triplet. The fifth system (measures 90-92) features a sequence of sixteenth-note chords, with a triplet in measure 91. The sixth system (measures 93-95) concludes with a melodic line featuring triplets and a final chordal cadence. The notation includes various articulations such as slurs, ties, and accents, along with dynamic markings like *mf* and *f*.

96 Solo 3

97

98

99

100

103

Lily Allen - 22

Solo

♩ = 130,000137

All_Right_Reserved_www.midiart.de www.midiart.de When I was sixteen I was in a band

9

But my first love was a girl from my hometown and she was a singer

17

She was in a band and she was a singer and she was a singer

21

It's sad but it's true how society says her life is already over

24

There's nothing to do and there's nothing to say

28

'Til then another dream comes along and she puts her own wishes

32

It seems so unlikely in this day and age


36

She's a girl who's got it all and she's got it all and she's got it all


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43



it brings her to tears 'Cause all she wants is a boy friend,

47


she gets one night stands She's coming did I get here,

51


I'm doing all that I can It's sad but it's true

54


how so ci e ty says her life is al rea dy o ver

57



There's nothing to do and there's not hing to say

61



'Til then a n of her dreams comes along Pick her up and puts her o ver his shoul

64


der It seems so un li kely in this day and age

68


It's sad but it's true how so ci e ty says

79


her life is al rea dy o ver There's nothing to do

82


and there's not hing to say 'Til then a n of her dreams

86



comes a long Pick her up and puts her o ver his shoul der

Musical notation for measure 86, featuring a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody consists of eighth and sixteenth notes, with a triplet of eighth notes at the end. The lyrics are: "comes a long Pick her up and puts her o ver his shoul der".

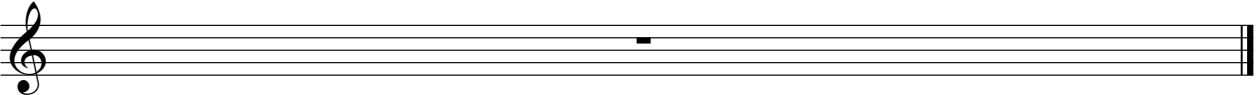
89



It seem so un li kely in this day and age

Musical notation for measure 89, featuring a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody consists of eighth and sixteenth notes, with a triplet of eighth notes at the end. The lyrics are: "It seem so un li kely in this day and age".

103



Musical notation for measure 103, featuring a treble clef and a 3/4 time signature. The melody consists of a single eighth note followed by a quarter rest. The lyrics are: "It seem so un li kely in this day and age".