

♩ = 80,000000

Flute

Percussion

Jazz Guitar

Jazz Guitar

Jazz Guitar

Electric Guitar

Fretless Electric Bass

Alto

Electric Piano

Reverse Cymbals

Synth Strings

FX 1 (Rain)

FX 5 (Brightness)

♩ = 80,000000

Viola

Solo

3

J. Gtr.

J. Gtr.

E. Gtr.

Vla.

5

Fl.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

E. Piano

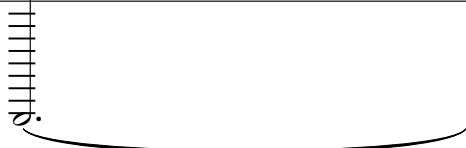
YOU'RE NOT ALONE

Rev. Cym.

FX 1

Vla.

Solo



7

Fl.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

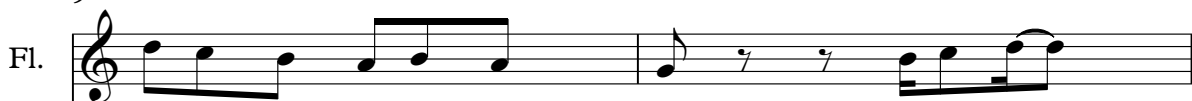
E. Piano

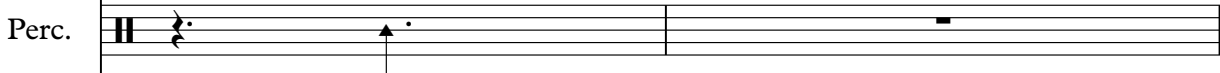
Vla.

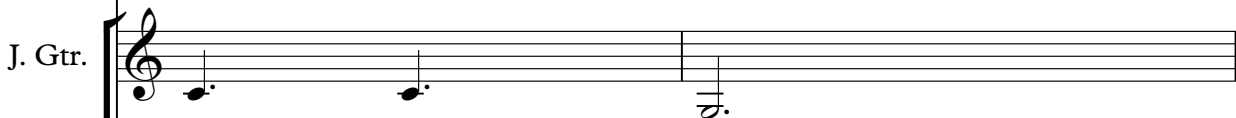
Solo

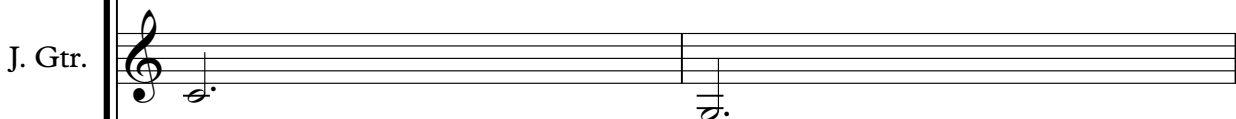
TOGETHER WE STAND I'LL BE BY YOUR

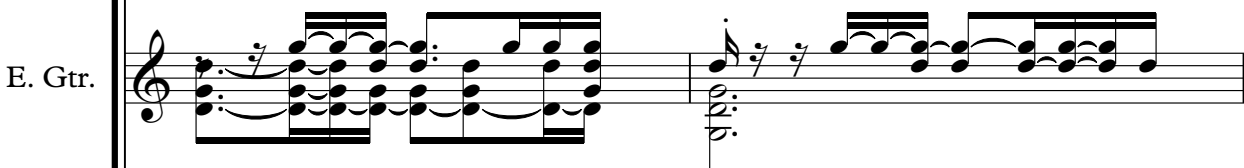
9

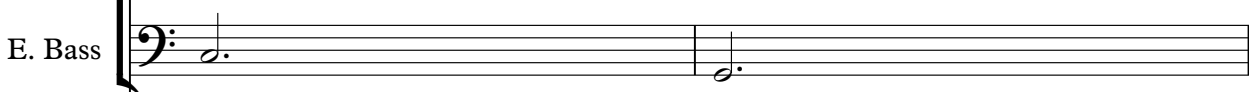
Fl. 

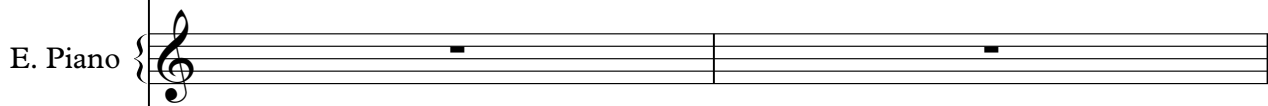
Perc. 

J. Gtr. 

J. Gtr. 


E. Gtr. 

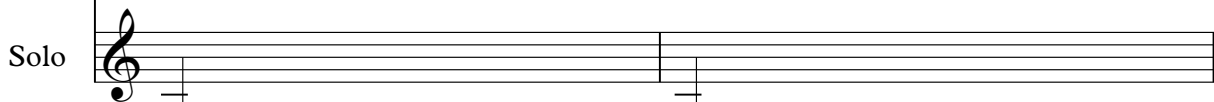
E. Bass 

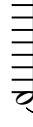
E. Piano 

SIDE YOU KNOW T'LL TAKE YOUR HAND

WHEN IT GETS COLD

Vla. 

Solo 



11

Fl.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

E. Piano

Vla.

Solo

AND FEELS LIKE THE END THERE'S NO PLACE TO GO

13

Fl. Perc. J. Gtr. J. Gtr. E. Gtr. E. Bass A. E. Piano Syn. Str. Vla. Solo

YOUKNOW I WON'TGIVE IN

Detailed description: This is a page of a musical score for a band. It features ten staves. The Flute (Fl.) staff starts at measure 13 with a melodic line including a triplet. The Percussion (Perc.) staff has a complex rhythmic pattern with a triplet and a snare drum. The two J. Gtr. (Jazz Guitar) staves have sparse accompaniment. The E. Gtr. (Electric Guitar) staff has a dense, rhythmic accompaniment with many chords. The E. Bass (Electric Bass) staff has a simple bass line. The A. (Alto Saxophone) staff has a few notes. The E. Piano (Electric Piano) staff is mostly silent. The Syn. Str. (Synthesizer Strings) staff has a few notes. The Vla. (Violin) staff has a few notes. The Solo staff is mostly silent. The lyrics 'YOUKNOW I WON'TGIVE IN' are written below the E. Piano staff.

15

Fl.

Perc.

E. Gtr.

E. Bass

A.

E. Piano

Syn. Str.

NO I WON'T GIVE IN. . .

Detailed description: This is a page of a musical score, page 8, starting at measure 15. The score is arranged in a vertical stack of staves. From top to bottom, the staves are: Flute (Fl.), Percussion (Perc.), Electric Guitar (E. Gtr.), Electric Bass (E. Bass), Alto Saxophone (A.), Electric Piano (E. Piano), and Synthesizer Strings (Syn. Str.). The Flute part begins with a treble clef and a 7/8 time signature. It features a melodic line with a triplet of eighth notes in the second measure. The Percussion part uses a drum set icon and consists of a steady eighth-note pattern. The Electric Guitar part is in treble clef and features a complex, multi-layered texture with many beamed notes. The Electric Bass part is in bass clef and has a simple, sparse line. The Alto Saxophone part is in treble clef and has a few notes in the first measure. The Electric Piano and Synthesizer Strings parts are in treble clef and have a few notes in the first measure. The lyrics 'NO I WON'T GIVE IN. . .' are written below the Electric Piano staff.

17

Fl.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

A.

E. Piano

Syn. Str.

FX 1

Vla.

KEEP

19

Fl.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

E. Piano

Syn. Str.

FX 1

Vla.

HOL DING ON CAUSE I WILL

21

Fl.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

E. Piano

Syn. Str.

FX 1

Vla.

MAKETHROUGH WHEN MAKETHROUGH JUST

23

Fl.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

E. Piano

Syn. Str.

FX 1

Vla.

STA Y STRONG CAUSION

Detailed description of the musical score: The score is for measures 23 and 24. The Flute part (Fl.) starts with a quarter note G4, followed by a quarter note A4 with a sharp sign, and then a half note B4 with a sharp sign, which is tied to the next measure. The Percussion part (Perc.) features a complex rhythmic pattern of eighth and sixteenth notes with accents. The J. Gtr. part (J. Gtr.) has a simple chordal accompaniment. The E. Gtr. part (E. Gtr.) plays a melodic line with eighth notes and slurs. The E. Bass part (E. Bass) has a simple bass line. The E. Piano part (E. Piano) has a whole rest in measure 23 and a whole note chord in measure 24. The Syn. Str. part (Syn. Str.) has a whole note chord in measure 23 and a whole note chord in measure 24. The FX 1 part (FX 1) has a whole note chord in measure 23 and a whole note chord in measure 24. The Vla. part (Vla.) has a whole note chord in measure 23 and a whole note chord in measure 24. The lyrics 'STA Y STRONG CAUSION' are written below the E. Piano staff.

25

Fl.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

E. Piano

Syn. Str.

FX 1

FX 5

Vla.

HERE FOR YOU I'M HERE FOR YOU THERE'S NOTHING I CAN SAY

27

Fl.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

E. Piano

Syn. Str.

FX 1

FX 5

Vla.

NINGUNCUANDO THERE'S OTHERWHERE COMES

29

Fl.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

E. Piano

Syn. Str.

FX 1

Vla.

TO TRUTH SO KEEP HOL

31

Fl.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

E. Piano

Syn. Str.

FX 1

Vla.

DING ON CAUSE I DON'T MAKE

33

Fl. Perc. J. Gtr. J. Gtr. E. Gtr. E. Bass E. Piano Syn. Str. FX 1 Vla. Solo

THROUGH THE MAKETH THROUGH SO FAR AWAY

Detailed description: This is a page of a musical score for rehearsal mark 33. It features ten staves for different instruments: Flute (Fl.), Percussion (Perc.), two parts of Jazzy Guitar (J. Gtr.), Electric Guitar (E. Gtr.), Electric Bass (E. Bass), Electric Piano (E. Piano), Synthesizer (Syn. Str.), FX 1, Viola (Vla.), and Solo. The Flute part has a melodic line with slurs. The Percussion part includes various rhythmic patterns and accents. The two J. Gtr. parts are mostly rests. The E. Gtr. part has a complex rhythmic pattern with slurs and a 'p' dynamic marking. The E. Bass part has a simple bass line. The E. Piano part has a chordal accompaniment. The Syn. Str. part has a sustained chord. The FX 1 part has a series of vertical lines. The Vla. part has a simple bass line. The Solo part has a series of vertical lines. The lyrics 'THROUGH THE MAKETH THROUGH SO FAR AWAY' are written below the E. Piano staff.

35

Fl.

Perc.

J. Gtr.

E. Gtr.

E. Bass

E. Piano

Syn. Str.

Solo

I WISH YOU WERE HERE BEFORE 'STOO LATE

37

Fl. Perc. J. Gtr. E. Gtr. E. Bass E. Piano Syn. Str. FX 5 Vla. Solo

THIS OUAL DISAP PEAR BEORE THE GOR SLOED

Detailed description: This is a page of a musical score for a band. It features ten staves. From top to bottom: 1. Flute (Fl.) in treble clef with a melodic line. 2. Percussion (Perc.) with a complex rhythmic pattern of eighth notes and rests. 3. J. Gtr. (Jazz Guitar) in treble clef, mostly silent. 4. E. Gtr. (Electric Guitar) in treble clef with a distorted, rhythmic accompaniment. 5. E. Bass (Electric Bass) in bass clef with a simple bass line. 6. E. Piano (Electric Piano) in treble clef, mostly silent. 7. Syn. Str. (Synthesizer Strings) in treble clef with a sustained chord. 8. FX 5 (Effects) in treble clef with a rhythmic pattern. 9. Vla. (Viola) in alto clef with a melodic line. 10. Solo (Soloist) in treble clef, mostly silent. The lyrics 'THIS OUAL DISAP PEAR BEORE THE GOR SLOED' are written below the E. Piano staff.

39

Fl.

Perc.

J. Gtr.

E. Gtr.

E. Bass

E. Piano

Syn. Str.

FX 5

Vla.

Solo

AND TOMES TO AN END WITH YOU BY MY SIDE

Detailed description: This is a page of a musical score for a band. It features ten staves. The Flute (Fl.) staff has a treble clef and contains a melodic line with eighth and sixteenth notes. The Percussion (Perc.) staff has a double bar line and contains a rhythmic pattern of eighth notes. The J. Gtr. (Jazz Guitar) staff has a treble clef and is mostly empty. The E. Gtr. (Electric Guitar) staff has a treble clef and contains a complex, multi-voice guitar texture. The E. Bass staff has a bass clef and contains a simple bass line. The E. Piano staff has a treble clef and is empty. The Syn. Str. (Synthesizer Strings) staff has a treble clef and contains a sustained chord. The FX 5 staff has a treble clef and contains a melodic line with eighth notes. The Vla. (Violin) staff has a treble clef and contains a melodic line. The Solo staff has a treble clef and contains a melodic line. The lyrics 'AND TOMES TO AN END WITH YOU BY MY SIDE' are written below the E. Piano staff.

41

Fl.

Perc.

J. Gtr.

E. Gtr.

E. Bass

A.

E. Piano

Syn. Str.

FX 5


Vla.

Solo

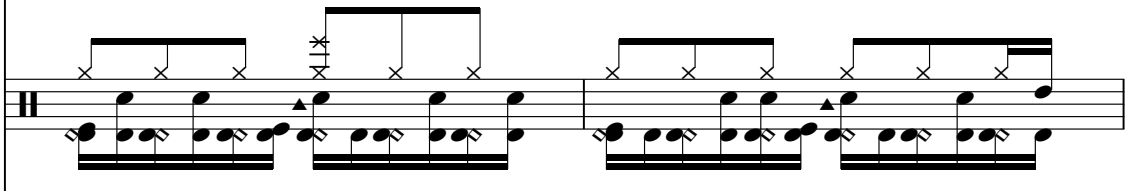
I WILIFIGHTAND DE FEND

43


Fl.



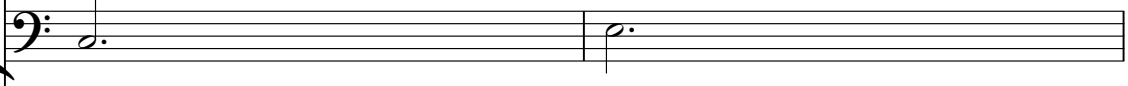
Perc.




E. Gtr.




E. Bass



A.




E. Piano



ILLFIGHTAND DE FE ND YEAH

Syn. Str.



45

Fl.

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

A.

E. Piano

Syn. Str. YEAH KEEP

FX 1

FX 5

Vla.

47

Fl.

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

E. Piano

Syn. Str.

FX 1

FX 5

Vla.

HOLDING ON CAUSE NOW

49

Fl.

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

E. Piano

Syn. Str.

FX 1

Vla.

MAKETHROUGH THE MAKETHROUGH JUST

51

Fl.

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

E. Piano

STA Y STRONG CAUSIENQWI

Syn. Str.

FX 1

FX 5

Vla.

53

Fl.

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

E. Piano

Syn. Str.

FX 1

FX 5

Vla.

HERE FOR YOU I'M HERE FOR YOU THERE'S NOTHING I CAN SAY

55

Fl.

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

E. Piano

Syn. Str.

FX 1

FX 5

Vla.

NOHINOCAHO THERE'S OH MAY WHEN COMES

57

Fl.

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

E. Piano

Syn. Str.

FX 1

FX 5

Vla.

TO TRUTH SO KEEP HOL

59

Fl.

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

E. Piano

Syn. Str.

FX 1

FX 5

Vla.

DING ON CAUSE NO MAKE

61

Fl.

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

E. Piano

Syn. Str.

FX 1

FX 5

Vla.

THROUGH MAKE THROUGH HEAVEN WHEN SAY WHEN SAY I

63

Fl.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

E. Piano

Syn. Str.

Vla.

BE LIEVE ~~NIHIGSS~~ WANGEN ~~NIHIGSS~~ NA

65

Fl.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

E. Piano

Syn. Str.

Vla.

CHANGE DE STI NY WHAT WE WANT TO BE WILL WORK

Detailed description: This is a page of a musical score, page 33, starting at measure 65. The score is arranged in a system with ten staves. From top to bottom, the staves are: Flute (Fl.), Percussion (Perc.), two staves of Jazz Guitar (J. Gtr.), Electric Guitar (E. Gtr.), Electric Bass (E. Bass), Electric Piano (E. Piano), Synthesizer String (Syn. Str.), and Viola (Vla.). The Flute part has a melodic line with a key signature change to one flat. The Percussion part features a complex rhythmic pattern with various articulations. The two J. Gtr. parts play chords and arpeggios. The E. Gtr. part plays sustained chords. The E. Bass part has a simple bass line. The E. Piano part is mostly silent. The Syn. Str. part plays sustained chords. The Vla. part has a melodic line with a key signature change. The lyrics 'CHANGE DE STI NY WHAT WE WANT TO BE WILL WORK' are written below the E. Piano staff.

67

Fl.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

E. Piano

Syn. Str.

Vla.

OUT PER FETLY YEAH YEAH

69

Fl.

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

E. Piano

YEAH YEAH. LA DA DA DA

Syn. Str.

FX 1

FX 5

Vla.

Solo

71

Fl.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

E. Piano

Syn. Str.

FX 1

FX 5

Solo

LA DADA DA LA DADA DA

73

Fl.

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

E. Piano

Rev. Cym.

Syn. Str.

FX 1

FX 5

Vla.

Solo

DA DADA DADA DA KEEP

75

Fl.

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

E. Piano

HOL DING ON CAUSE NOW

Syn. Str.

FX 1

FX 5

Vla.

77

Fl.

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

E. Piano

MAKETHROUGH WHEN MAKETHROUGH JUST

Syn. Str.

FX 1

FX 5

Vla.

79

Fl.

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

E. Piano

Syn. Str.

FX 1

FX 5

Vla.

STA Y STRONG CAUSE NOW

81

Fl.

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

E. Piano

Syn. Str.

FX 1

FX 5

Vla.

HERE FOR YOU I'M HERE FOR YOU THERE'S NO CASAY

83

Fl.

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

E. Piano

Syn. Str.

FX 1

FX 5

Vla.

NONNOCANO

THERE'S ~~ON~~ ~~THE~~ ~~WAY~~ ~~WHEN~~ COMES

85

Fl.

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

E. Piano

Syn. Str.

FX 1

FX 5

Vla.

TO TRUTH SO KEEP HOL

87

Fl.

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

E. Piano

Syn. Str.

FX 1

FX 5

Vla.

DING ON CAUSE NOW MAKE

89

Fl.

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

A.

E. Piano

Syn. Str.

FX 1

FX 5

Vla.

Solo

THROUGH MAKE THROUGH

91

Fl.

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

A.

E. Piano

Syn. Str.

FX 1

Vla.

Solo

AH AH KEEP HOL

93

Fl.

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

A.

E. Piano

Syn. Str.

FX 1

Vla.

Solo

DING ON

95

Fl.

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

A.

E. Piano

Syn. Str.

FX 1

Vla.

Solo

AH AH KEEP HOL

97

Fl.

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

E. Piano

Syn. Str.

FX 1

FX 5

Vla.

Solo

DING ON THERINGCASAY

99

Fl.

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

E. Piano

Syn. Str.

FX 1

FX 5

Vla.

NONNO CANO

THERE'S OTHERWAYS WHEN COMES

101

Fl.

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

A.

E. Piano

Syn. Str.

FX 1

FX 5

Vla.

TO THRUUTH SO KEEP HOL

103

Fl.

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

A.

E. Piano

Rev. Cym.

Syn. Str.

FX 1

FX 5

Vla.

DING ON CAUSE I NOW MAKE

105

Fl.

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

E. Piano

Rev. Cym.

Syn. Str.

FX 1

Vla.

THROUGH WE' MAKE THROUGH

107

Fl.

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

A.

E. Piano

Rev. Cym.

Syn. Str.

FX 1

FX 5

Vla.

Solo

Flute

♩ = 80,000000

5

10

15

21

26

31

36

40

46

52

Percussion

♩ = 80,000000

6

13

16

18

20

22

24

26

28

30

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V.S.

2

Percussion

32

Musical notation for measures 32-34. Measure 32 features a percussion bracket over two notes. Measure 33 contains a double bar line with a repeat sign. Measure 34 contains a double bar line with a repeat sign and a fermata over the final note.

35

Musical notation for measures 35-37. Measure 35 has a double bar line with a repeat sign. Measure 36 has a double bar line with a repeat sign. Measure 37 has a double bar line with a repeat sign and a fermata over the final note.

38

Musical notation for measures 38-40. Measure 38 has a double bar line with a repeat sign. Measure 39 has a double bar line with a repeat sign. Measure 40 has a double bar line with a repeat sign and a fermata over the final note.

41

Musical notation for measures 41-43. Measure 41 has a double bar line with a repeat sign. Measure 42 has a double bar line with a repeat sign. Measure 43 has a double bar line with a repeat sign and a fermata over the final note.

44

Musical notation for measures 44-45. Measure 44 has a double bar line with a repeat sign. Measure 45 has a double bar line with a repeat sign and a fermata over the final note.

46

Musical notation for measures 46-47. Measure 46 has a double bar line with a repeat sign. Measure 47 has a double bar line with a repeat sign and a fermata over the final note.

48

Musical notation for measures 48-49. Measure 48 has a double bar line with a repeat sign. Measure 49 has a double bar line with a repeat sign and a fermata over the final note.

50

Musical notation for measures 50-51. Measure 50 has a double bar line with a repeat sign. Measure 51 has a double bar line with a repeat sign and a fermata over the final note.

52

Musical notation for measures 52-53. Measure 52 has a double bar line with a repeat sign. Measure 53 has a double bar line with a repeat sign and a fermata over the final note.

54

Musical notation for measures 54-55. Measure 54 has a double bar line with a repeat sign. Measure 55 has a double bar line with a repeat sign and a fermata over the final note.

56

Measure 56: A four-measure percussion staff. The first three measures feature a consistent rhythmic pattern of eighth notes with upward-pointing stems. The fourth measure continues this pattern but includes a downward-pointing stem on the final eighth note. Above the staff, four groups of beamed eighth notes are connected by horizontal lines, with small downward-pointing arrows indicating the timing of the notes.

58

Measure 58: A four-measure percussion staff. The first three measures feature a consistent rhythmic pattern of eighth notes with upward-pointing stems. The fourth measure continues this pattern but includes a downward-pointing stem on the final eighth note. Above the staff, four groups of beamed eighth notes are connected by horizontal lines, with small downward-pointing arrows indicating the timing of the notes.

60

Measure 60: A four-measure percussion staff. The first three measures feature a consistent rhythmic pattern of eighth notes with upward-pointing stems. The fourth measure continues this pattern but includes a downward-pointing stem on the final eighth note. Above the staff, four groups of beamed eighth notes are connected by horizontal lines, with small downward-pointing arrows indicating the timing of the notes.

62

Measure 62: A four-measure percussion staff. The first three measures feature a consistent rhythmic pattern of eighth notes with upward-pointing stems. The fourth measure continues this pattern but includes a downward-pointing stem on the final eighth note. Above the staff, four groups of beamed eighth notes are connected by horizontal lines, with small downward-pointing arrows indicating the timing of the notes.

64

Measure 64: A four-measure percussion staff. The first three measures feature a consistent rhythmic pattern of eighth notes with upward-pointing stems. The fourth measure continues this pattern but includes a downward-pointing stem on the final eighth note. Above the staff, four groups of beamed eighth notes are connected by horizontal lines, with small downward-pointing arrows indicating the timing of the notes.

66

Measure 66: A four-measure percussion staff. The first three measures feature a consistent rhythmic pattern of eighth notes with upward-pointing stems. The fourth measure continues this pattern but includes a downward-pointing stem on the final eighth note. Above the staff, four groups of beamed eighth notes are connected by horizontal lines, with small downward-pointing arrows indicating the timing of the notes.

68

Measure 68: A four-measure percussion staff. The first three measures feature a consistent rhythmic pattern of eighth notes with upward-pointing stems. The fourth measure continues this pattern but includes a downward-pointing stem on the final eighth note. Above the staff, four groups of beamed eighth notes are connected by horizontal lines, with small downward-pointing arrows indicating the timing of the notes. The staff concludes with a double bar line, a repeat sign, and a measure rest labeled with the number '2'.

Percussion

73

Musical notation for measure 73, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The notation includes a series of eighth notes with stems pointing up, and a series of eighth notes with stems pointing down. There are also some notes with stems pointing up and down. A double bar line is present at the end of the measure.

76

Musical notation for measure 76, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The notation includes a series of eighth notes with stems pointing up, and a series of eighth notes with stems pointing down. There are also some notes with stems pointing up and down. A double bar line is present at the end of the measure.

78

Musical notation for measure 78, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The notation includes a series of eighth notes with stems pointing up, and a series of eighth notes with stems pointing down. There are also some notes with stems pointing up and down. A double bar line is present at the end of the measure.

80

Musical notation for measure 80, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The notation includes a series of eighth notes with stems pointing up, and a series of eighth notes with stems pointing down. There are also some notes with stems pointing up and down. A double bar line is present at the end of the measure.

82

Musical notation for measure 82, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The notation includes a series of eighth notes with stems pointing up, and a series of eighth notes with stems pointing down. There are also some notes with stems pointing up and down. A double bar line is present at the end of the measure.

84

Musical notation for measure 84, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The notation includes a series of eighth notes with stems pointing up, and a series of eighth notes with stems pointing down. There are also some notes with stems pointing up and down. A double bar line is present at the end of the measure.

86

Musical notation for measure 86, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The notation includes a series of eighth notes with stems pointing up, and a series of eighth notes with stems pointing down. There are also some notes with stems pointing up and down. A double bar line is present at the end of the measure.

88

Musical notation for measure 88, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The notation includes a series of eighth notes with stems pointing up, and a series of eighth notes with stems pointing down. There are also some notes with stems pointing up and down. A double bar line is present at the end of the measure.

90

Musical notation for measure 90, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The notation includes a series of eighth notes with stems pointing up, and a series of eighth notes with stems pointing down. There are also some notes with stems pointing up and down. A double bar line is present at the end of the measure.

92

Musical notation for measure 92, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The notation includes a series of eighth notes with stems pointing up, and a series of eighth notes with stems pointing down. There are also some notes with stems pointing up and down. A double bar line is present at the end of the measure.

94

Musical notation for measures 94 and 95. The notation is on a single staff with a double bar line at the beginning. It features a complex rhythmic pattern with eighth and sixteenth notes, and rests. Above the staff, there are four groups of notes, each with a bracket and a diamond-shaped symbol above it. The notes are mostly eighth notes, with some sixteenth notes and rests.

96

Musical notation for measures 96 and 97. Similar to the previous system, it shows a complex rhythmic pattern. A cross symbol is present above the staff in the final measure of this system.

98

Musical notation for measures 98 and 99. The notation continues the complex rhythmic pattern. A cross symbol is present above the staff in the first measure of this system.

100

Musical notation for measures 100 and 101. The notation continues the complex rhythmic pattern.

102

Musical notation for measures 102 and 103. The notation continues the complex rhythmic pattern.

104

Musical notation for measures 104 and 105. Measure 104 continues the complex rhythmic pattern. Measure 105 consists of two measures of whole rests, each labeled with the number '2' above it.

95



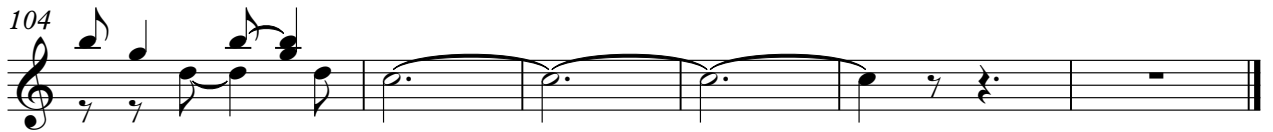
Musical notation for measures 95-99. The notation is on a single staff in treble clef. It features a complex rhythmic pattern with eighth and sixteenth notes, often beamed together. There are frequent rests, particularly on the first and third beats of each measure, creating a syncopated feel. The notes are primarily in the middle register of the staff.

100



Musical notation for measures 100-103. This section continues the rhythmic pattern from the previous measures, maintaining the syncopated eighth and sixteenth note structure with frequent rests.

104



Musical notation for measures 104-107. Measure 104 begins with the same rhythmic pattern. From measure 105 onwards, the notation changes significantly, featuring long, horizontal lines (slurs) over notes that span multiple measures, indicating a more sustained or legato style of playing. The piece concludes with a double bar line at the end of measure 107.

Jazz Guitar

$\text{♩} = 80,000000$

17

21

25

29

34

12

49

53

57

61

65

Electric Guitar

♩ = 80,000000

4

6

9

12

15

18

23

28

33

36

39

42

45

49

54

59

66

71

74



2

Fretless Electric Bass

97



103



Alto

♩ = 80,000000

13 23

This musical staff shows measures 13 to 23. It begins with a treble clef and a 6/8 time signature. Measure 13 is a whole rest. Measures 14-15 contain quarter notes. Measures 16-17 contain eighth notes with beamed stems. Measures 18-22 are whole rests. Measure 23 is a whole rest.

42

42

This musical staff shows measure 42. It begins with a treble clef. The first part of the measure contains quarter notes and eighth notes with beamed stems. The second part of the measure is a whole rest. The measure ends with a quarter note.

90

90

This musical staff shows measure 90. It begins with a treble clef. The measure contains eighth notes with beamed stems and quarter notes.

96

5 3 2

This musical staff shows measure 96. It begins with a treble clef. The first part of the measure contains eighth notes with beamed stems. The second part is a whole rest. The third part contains quarter notes. The fourth part is a whole rest. The fifth part is a whole rest.

Synth Strings

♩ = 80,000000

13

21

32

42

52

63

73

84

95

103

FX 1 (Rain)

♩ = 80,000000

4 10 11 8 2 8 2 8 2

20 31 50 61 77 88 99 105

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FX 5 (Brightness)

♩ = 80,000000

25

29 9

42 3 3

53 3 3 3

59 7

71 2

80 3 3 3

84

90 8

101 3 2

Viola

♩ = 80,000000

11

23

33

42

54

62

65

68

2

74

Viola

80

84

89

97

102

Solo

♩ = 80,000000

5

13 20

39 28

73 15

92

96 10 2