

♩ = 91,999985

Panpipes

Horn in F

Timpani

DO AND THIS IS A BOY FOR AIN'T. ev er had a love as sweet as my love,

Percussion

Kora

Kora

Fretless Electric Bass

Tape Sampler Keyboard [Strings]

♩ = 91,999985

Viola

Viola

Viola

Solo



4

Pan.

Timp.

for nowhere in the world could there be a boy as true as you, love.

Solo

8

Pan. 

Timp. 

Perc. 

Kora 

E. Bass 

Vla. 

Vla. 

Solo 

All my love I give gladly to you All your love you give gladly to me. Tell me



13

Pan. 

Timp. 

Perc. 

Kora 

E. Bass 

Vla. 

Vla. 

Solo 

why then, why should it be that we go on hurting each other,

17

Pan.

Timp.

Perc.

Kora

E. Bass

Vla.

Vla.

Solo

wego on hurt ing each oth er, makng each oth er cry, huring each oth er with



21

Pan.

Timp.

Perc.

E. Bass

Tape Smp. Str

Vla.

Vla.

Vla.

Solo

out ev erknoing why. Closer than leaves

26

Pan. *3*

Hn. *3*

Timp. on aweeping willowba by, we are. Closer, deaare we than

Perc.

Kora

E. Bass

Tape Smp. Str.

Vla.

Vla.

Vla.

Solo

30

Pan.

Hn.

Timp.

Perc.

Kora

E. Bass

Tape Smp. Str

Vla.

Vla.

Vla.

Solo

the simple things and B are. All my life, I could've only you All your

35

Pan.

Hn.

Timp.

Perc.

Kora

E. Bass

Tape Smp. Str

Vla.

Vla.

Vla.

Solo

life, you couldve on ly me. Tell me why then, whyould it be that



39 ♩ = 94,999992

Pan.

Timp.

Perc.

Kora

E. Bass

Vla.

Vla.

Solo

we go on hurt ing eachth er, wego on hurt ing eachth er,

♩ = 94,999992

43

Pan.

Timp.

Perc.

Kora

E. Bass

Tape Smp. Str

Vla.

Vla.

Solo

making each other cry, hurting each other without ever knowing



47

Pan.

Timp.

Perc.

Kora

E. Bass

Vla.

Vla.

Solo

why. Can't we stop hurting each other? Got

51

Pan.

Timp.

Perc.

Kora

E. Bass

Vla.

Vla.

Solo

ta stop hurt ing eachth er, makingeach oth er cry, breakg eachoth er's heart,



55

Pan.

Timp.

Perc.

Kora

E. Bass

Vla.

Vla.

Solo

tear ing each oth er's a part. 3 Can't we stop hurt

58

Pan.

Timp.

Perc.

Kora

E. Bass

Tape Smp. Str

Vla.

Vla.

Vla.

Solo

ing eachth er? Got ta stop hurt ing eachth er, makgeachoth er cry,



62

Pan.

Timp.

Perc.

Kora

E. Bass

Vla.

Vla.

Solo

break ing each oth er's heart, tear ing each oth gr a

64

Pan.

Timp.
part.

Perc.
3

Kora

E. Bass
3

Tape Smp. Str.

Vla.
3

Vla.
3

Vla.

Solo

Detailed description: This page of a musical score covers measures 64 through 67. The score is written for a variety of instruments. The Pan flute part (measures 64-67) consists of a single note in measure 64 followed by rests. The Timp. part (measures 64-67) has a rhythmic pattern in measure 64, with a 'part.' annotation below it, and rests in the following measures. The Perc. part (measures 64-67) features a triplet of eighth notes in measure 64, followed by rests. The Kora part (measures 64-67) plays a series of chords in measure 64 and rests thereafter. The E. Bass part (measures 64-67) has a triplet of eighth notes in measure 64, followed by a long note in measure 65 and rests. The Tape Smp. Str. part (measures 64-67) has rests in measures 64 and 65, followed by a long note in measure 66. The three Vla. parts (measures 64-67) have a triplet of eighth notes in measure 64, followed by a long note in measure 66. The Solo part (measures 64-67) has a series of chords in measure 64, followed by a long note in measure 66. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

Panpipes

♩ = 91,999985

5

9

13

18

23

28

32

36

41

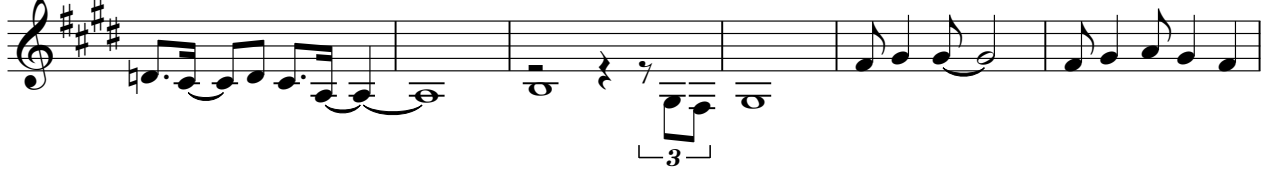
♩ = 94,999992

V.S.

2

Panpipes

45



51



56



61



Horn in F

♩ = 91,999985

27

3

32

3

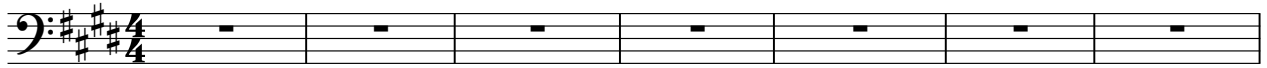
36

♩ = 94,999992

2 **29**

Timpani

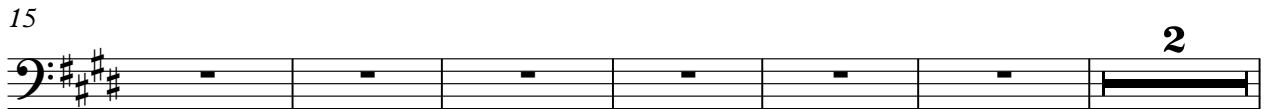
♩ = 91,999985



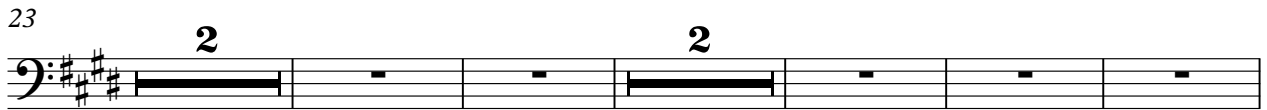
AND fight his battles with the world for my love, for when the world could not love you, love.



All have give gladly to all your love you glad ly told the why then, why that



won hurt in each other, won hurt in each other, might cry, hurt with out ev know



why. Clear as on night, we are. Clear than the sun and B are.



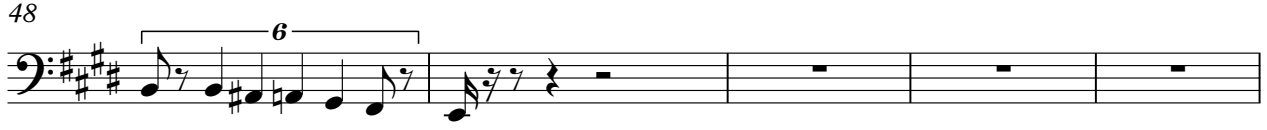
All my life, told only your life, you told only the why then,



why would be that we go on hurt in each other, won hurt in each other,



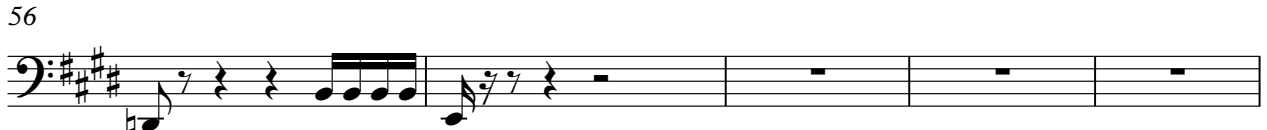
might cry, hurt with out ev know why.



Can't we stop hurt in each other Got to stop hurt in each other,



might cry, break each other's heart, tearing each other a



part. Can't we stop hurt in each other Got to stop hurt in each other,

Timpani

61

maingachth er cry, breingachth er's heart, tear ing eachoth er a

64

part.

Percussion

♩ = 91,999985

8

13

17

21

26

30

34

♩ = 94,999992

38

41

44

V.S.

2

Percussion

48

6

Musical notation for measure 48, featuring a sixteenth-note triplet and a sixteenth-note group.

51

Musical notation for measure 51, featuring a sixteenth-note group and a sixteenth-note triplet.

54

3

Musical notation for measure 54, featuring a sixteenth-note triplet and a sixteenth-note group.

56

3

Musical notation for measure 56, featuring a sixteenth-note triplet and a sixteenth-note group.

59

Musical notation for measure 59, featuring a sixteenth-note group and a sixteenth-note triplet.

62

3

Musical notation for measure 62, featuring a sixteenth-note triplet and a sixteenth-note group.

64

3

Musical notation for measure 64, featuring a sixteenth-note triplet and a sixteenth-note group.

Kora

♩ = 91,999985

11

16

21

15

♩ = 94,999992

40

45

4

53

58

62

2

Kora

♩ = 91,999985

27

2

32

♩ = 94,999992

5

29

Fretless Electric Bass

♩ = 91,999985

7

12

17

23

30

36

♩ = 94,999992

3

41

44

2

Fretless Electric Bass

48

Musical notation for fretless electric bass, measures 48-52. Measure 48 features a sixteenth-note triplet. Measures 49-52 show a rhythmic pattern of quarter notes and eighth notes.

53

Musical notation for fretless electric bass, measures 53-57. Measure 53 starts with a quarter note. Measures 54-57 include eighth-note patterns and a triplet.

58

Musical notation for fretless electric bass, measures 58-61. Measures 58-61 show a rhythmic pattern of quarter notes and eighth notes.

62

Musical notation for fretless electric bass, measures 62-65. Measure 62 starts with a quarter note. Measures 63-65 include eighth-note patterns and a triplet.

Tape Sampler Keyboard [Strings]

♩ = 91,999985

20 20 2 2

28

37

♩ = 94,999992

2 6

47

14 4

Viola

♩ = 91,999985
12

16

20

28

♩ = 94,999992
37

41

44

2

Viola

48

53

57

62

64

Viola

♩ = 91,999985

10

16

20

29

39

44

50

54

58

62

♩ = 94,999992

V.S.

2

Viola

64

Musical score for Viola, measures 64-67. The score is written in bass clef with a key signature of two sharps (F# and C#). Measure 64 contains a triplet of eighth notes (G2, A2, B2) followed by a quarter rest, a quarter note (C3), and a quarter note (D3). Measure 65 contains a quarter note (E3), a quarter note (F#3), and a quarter note (G3). Measure 66 contains a half note (A2) and a half note (B2). Measure 67 contains a whole note (C3). The piece ends with a double bar line.

Viola

♩ = 91,999985

8 13

26

35

♩ = 94,999992

2 22

61

4

Solo

♩ = 91,999985

A musical score for a guitar solo in E major (three sharps) and 4/4 time. The tempo is marked as ♩ = 91,999985. The score consists of ten staves, each representing a measure of music. The measures are numbered 1, 4, 7, 11, 15, 19, 23, 27, 30, and 34. The notation includes various guitar-specific techniques such as triplets (marked with '3'), slurs, and dynamic markings like 'p' (piano) and 'f' (forte). The music is written in a complex, rhythmic style with many beamed notes and chords.

V.S.

2

Solo

♩ = 94,999992

38

43

47

51

55

60

63