

Willie Nelson - To All The Girls I've Loved Before 1

♩ = 82,001602

The musical score is arranged in a vertical stack of staves. The top section includes Percussion, Kora, and Electric Bass, all of which are currently silent. The Electric Piano and FM Synth parts are active, playing a melodic line in the right hand and a bass line in the left hand. The key signature has two sharps (F# and C#), and the time signature is 4/4. The bottom section includes two Synth Strings staves, which are also silent. Below them are FX 3 (Crystal) and Solo parts, both of which are currently silent. A tempo marking of ♩ = 82,001602 is repeated below the FX 3 staff.

4

E. Bass

E. Pno.

FM

Syn. Str.

The image shows a musical score for four instruments: E. Bass, E. Pno., FM, and Syn. Str. The score is for measure 4, as indicated by the number '4' at the top left. The E. Bass part is in bass clef and contains a whole rest, a quarter rest, a quarter rest, and a quarter note G2. The E. Pno. and FM parts are in treble and bass clefs and contain complex chords and melodic lines, including a triplet of eighth notes in the right hand. The Syn. Str. part is in treble clef and contains a whole rest, a quarter rest, a quarter rest, and a quarter note G2. The key signature has one sharp (F#) and the time signature is 4/4.

The image displays a musical score for five instruments: E. Bass, E. Pno., FM, Syn. Str., and FX 3. The score is written in a key signature of one sharp (F#) and a common time signature (C). The E. Bass part begins with a measure containing a whole note chord of F#2 and C3, followed by a half note G2, and a quarter note F#2. The E. Pno. part features a complex texture with a treble clef staff containing a half note chord of F#4, G#4, and A4, and a bass clef staff with a half note chord of F#2 and C3, followed by a quarter note G2 and a triplet of eighth notes (F#2, G2, A2). The FM part consists of a treble clef staff with a half note chord of F#4, G#4, and A4, and a bass clef staff with a half note chord of F#2 and C3, followed by a quarter note G2. The Syn. Str. part is a single treble clef staff with a half note chord of F#4, G#4, and A4, followed by a quarter note G4 and a half note chord of F#4, G#4, and A4. The FX 3 part is a single treble clef staff with a half note chord of F#4, G#4, and A4, followed by a quarter note G4 and a half note chord of F#4, G#4, and A4.

6

Perc.

Kora

E. Bass

E. Pno.

FM

Syn. Str.

Syn. Str.

FX 3

Solo

Detailed description: This is a multi-staff musical score for a 4-measure phrase. The score includes parts for Percussion (Perc.), Kora, Electric Bass (E. Bass), Electric Piano (E. Pno.), Fretless Mandolin (FM), Synthesizer Strings (Syn. Str.), FX 3, and Solo. The Percussion part features a snare drum hit in the first measure and a series of sixteenth-note patterns in the second measure. The Kora part has a melodic line with a sharp key signature and a flat in the second measure. The E. Bass part features a bass line with a long note in the first measure and a rhythmic pattern in the second. The E. Pno. and FM parts provide harmonic support with chords and moving lines. The Syn. Str. part has a sustained chord in the second measure. The FX 3 part has a rhythmic pattern in the first measure. The Solo part has a melodic line in the second measure.

8

Perc. Kora E. Bass E. Pno. FM Syn. Str. Solo

Detailed description: This is a multi-staff musical score for a 4-measure phrase. The score includes seven parts: Percussion (Perc.), Kora, Electric Bass (E. Bass), Electric Piano (E. Pno.), Fretless Mandolin (FM), Synthesizer Strings (Syn. Str.), and Solo guitar. The Percussion part features a rhythmic pattern of eighth notes with 'x' marks above them, indicating a specific sound. The Kora part has a melodic line with various accidentals. The E. Bass part provides a harmonic foundation with sustained notes. The E. Pno. and FM parts play chords and arpeggios. The Syn. Str. part has a sustained, atmospheric texture. The Solo part shows guitar-specific notation, including a series of notes with a sharp sign and a vertical line, likely representing a fretted note or a specific technique.

10

Perc.

Kora

E. Bass

E. Pno.

FM

Syn. Str.

Solo

This musical score is for a 6-measure section, starting at measure 10. It features seven staves: Percussion (Perc.), Kora, Electric Bass (E. Bass), Electric Piano (E. Pno.), Fretless Mandolin (FM), Synthesizer Strings (Syn. Str.), and Solo. The Percussion staff shows a rhythmic pattern of eighth notes with 'x' marks above them. The Kora staff has a melodic line with various accidentals. The E. Bass staff provides a simple harmonic accompaniment. The E. Pno. and FM staves play chords and arpeggios. The Syn. Str. staff uses a tremolo effect on sustained chords. The Solo staff contains guitar tablature for a lead line.

12

Perc. Kora E. Bass E. Pno. FM Syn. Str. Solo

Detailed description: This is a multi-staff musical score for a 12-measure section. The staves are labeled Perc., Kora, E. Bass, E. Pno., FM, Syn. Str., and Solo. The Percussion staff shows a rhythmic pattern of eighth notes with 'x' marks above them. The Kora staff features a melodic line with a slur over the first two measures and a repeat sign. The E. Bass staff has a simple bass line. The E. Pno. and FM staves are in grand staff notation, with the piano part playing chords and the FM part playing a melodic line with a long note in the second measure. The Syn. Str. staff shows a complex texture with many notes and slurs. The Solo staff has a sparse melodic line with some rests and a guitar tablature section at the bottom.

13

Perc.

Kora

E. Bass

E. Pno.

FM

Syn. Str.

Solo

Detailed description: This is a multi-staff musical score for a 13-measure section. The score includes parts for Percussion (Perc.), Kora, E. Bass, E. Pno. (Electric Piano), FM (Fingered Mandolin), Syn. Str. (Synthesizer Strings), and Solo. The Percussion part features a rhythmic pattern of eighth notes and a snare drum. The Kora part has a melodic line with a flat sign. The E. Bass part provides a bass line with a flat sign. The E. Pno. and FM parts play chords and melodic lines. The Syn. Str. part has a melodic line with a flat sign. The Solo part has a melodic line with a flat sign.

15

Perc.

Kora

E. Bass

E. Pno.

FM

Syn. Str.

Solo

Detailed description: This is a multi-staff musical score for a 15-measure section. The score includes seven parts: Percussion (Perc.), Kora, Electric Bass (E. Bass), Electric Piano (E. Pno.), Fretless Mandolin (FM), Synthesizer Strings (Syn. Str.), and Solo. The Percussion part features a rhythmic pattern of eighth notes with 'x' marks above them. The Kora part is in a treble clef with a key signature of one flat and a melodic line. The E. Bass part is in a bass clef with a key signature of one flat and a melodic line. The E. Pno. and FM parts are in grand staff notation with a key signature of one flat and complex chordal textures. The Syn. Str. part is in a treble clef with a key signature of one flat and sustained chords. The Solo part is in a treble clef with a key signature of one flat and a melodic line.

17

Perc.

Kora

E. Bass

E. Pno.

FM

Syn. Str.

Solo

Detailed description: This page of a musical score, numbered 10 and starting at measure 17, features seven staves. The Percussion staff shows a rhythmic pattern of eighth notes with 'x' marks above them. The Kora staff has a melodic line with a triplet of eighth notes. The E. Bass staff provides a bass line with various note values and accidentals. The E. Pno. and FM staves are grand piano parts with complex chordal textures. The Syn. Str. staff contains sustained chords and melodic fragments. The Solo staff features a series of chords with a rhythmic pattern of eighth notes.

19

Perc.

Kora

E. Bass

E. Pno.

FM

Syn. Str.

Solo

Detailed description: This is a multi-staff musical score for a 4-measure phrase starting at measure 19. The score includes seven parts: Percussion (Perc.), Kora, Electric Bass (E. Bass), Electric Piano (E. Pno.), Fretless Mandolin (FM), Synthesizer Strings (Syn. Str.), and Solo guitar. The Percussion part features a rhythmic pattern of eighth notes with 'x' marks above them. The Kora part has a melodic line with a slur and a fermata. The E. Bass part has a simple bass line. The E. Pno. and FM parts play chords with a slur and a fermata. The Syn. Str. part has a complex, layered texture with many notes. The Solo part has a melodic line with a slur and a fermata.

21

Perc.

Kora

E. Bass

E. Pno.

FM

Syn. Str.

Solo

Detailed description: This is a multi-staff musical score for a piece starting at measure 21. The score includes parts for Percussion, Kora, E. Bass, E. Pno., FM, Syn. Str., and Solo. The Percussion part features a rhythmic pattern of eighth notes with 'x' marks above them. The Kora part is in treble clef with a key signature of one flat and a dotted quarter note. The E. Bass part is in bass clef with a key signature of one sharp and a dotted quarter note. The E. Pno. and FM parts are in grand staff with a key signature of three sharps. The Syn. Str. part is in treble clef with a key signature of three sharps. The Solo part is in treble clef with a key signature of one sharp and includes guitar tablature for two measures.

22

Perc.

Kora

E. Bass

E. Pno.

FM

Syn. Str.

Syn. Str.

Detailed description: This is a musical score for a multi-instrument ensemble. The score is written for seven parts: Percussion (Perc.), Kora, Electric Bass (E. Bass), Electric Piano (E. Pno.), Fiddle (FM), Synthesizer Strings (Syn. Str.), and another Synthesizer Strings (Syn. Str.) part. The Percussion part starts with a double bar line and a fermata, followed by a series of rhythmic patterns. The Kora part features a melodic line with a sharp sign. The E. Bass part has a long, sustained note with a sharp sign. The E. Pno. part consists of chords and single notes. The FM part has a complex chord structure. The Syn. Str. parts have a sustained chord and some rhythmic patterns.

23

Perc.

Kora

E. Bass

E. Pno.

FM

Syn. Str.

Syn. Str.

Solo

Detailed description: This page of a musical score, numbered 14, contains seven staves. The first staff is for Percussion (Perc.), starting at measure 23 with a series of rhythmic marks. The second staff is for Kora, featuring a melodic line with a flat and a sharp. The third staff is for Electric Bass (E. Bass), showing a bass line with a sharp and a flat. The fourth staff is for Electric Piano (E. Pno.), with a complex chordal texture. The fifth staff is for FM (Fretless Mandolin), mirroring the piano's texture. The sixth staff is for Synthesizer Strings (Syn. Str.), consisting of two staves with sustained chords. The seventh staff is for Solo, with sparse melodic notes.

24

Perc.

Kora

E. Bass

E. Pno.

FM

Syn. Str.

Syn. Str.

Solo

Detailed description: This is a multi-staff musical score for a 15-measure section starting at measure 24. The score includes parts for Percussion (Perc.), Kora, Electric Bass (E. Bass), Electric Piano (E. Pno.), Fretless Mandolin (FM), Synthesizer Strings (Syn. Str.), and Solo. The Percussion part features a rhythmic pattern of eighth notes with 'x' marks above them. The Kora part has a melodic line with a slur over the first two measures. The E. Bass part provides a bass line with various notes and rests. The E. Pno. and FM parts play chords and arpeggios. The Syn. Str. parts consist of sustained chords. The Solo part features a series of eighth notes with stems pointing downwards.

26

Perc.

Kora

E. Bass

E. Pno.

FM

Syn. Str.

Syn. Str.

Solo

Detailed description: This page of a musical score, numbered 16, contains seven staves. The Percussion staff (top) features a rhythmic pattern of 'x' marks above a staff with a double bar line. The Kora staff is in treble clef with a melodic line. The E. Bass staff is in bass clef with a bass line. The E. Pno. and FM staves are grand staves with treble and bass clefs, containing piano accompaniment. The two Syn. Str. staves are in treble clef, with the top staff having a melodic line and the bottom staff having a sustained chord. The Solo staff is in treble clef with a melodic line. The score is in a key with one sharp (F#) and a 6/8 time signature.

28

Perc.

Kora

E. Bass

E. Pno.

FM

Syn. Str.

Syn. Str.

Solo

Detailed description: This is a multi-staff musical score for a 17-measure section starting at measure 28. The score includes parts for Percussion (Perc.), Kora, Electric Bass (E. Bass), Electric Piano (E. Pno.), Fiddle Mandolin (FM), Synthesizer Strings (Syn. Str.), and Solo. The Percussion part features a rhythmic pattern of eighth notes with 'x' marks above the staff. The Kora part has a melodic line with various accidentals and a slur. The E. Bass part has a simple bass line. The E. Pno. and FM parts have chords and melodic lines. The Syn. Str. parts have sustained chords. The Solo part has a sparse melodic line with rests.

29

Perc.

Kora

E. Bass

E. Pno.

FM

Syn. Str.

Syn. Str.

FX 3

Solo

Detailed description: This is a page of a musical score, page 18, starting at measure 29. The score is arranged in a vertical stack of staves. From top to bottom, the staves are: Percussion (Perc.), Kora, Electric Bass (E. Bass), Electric Piano (E. Pno.), Fretless Mandolin (FM), Synthesizer Strings (Syn. Str.), FX 3, and Solo. The Percussion staff shows a rhythmic pattern of eighth notes with 'x' marks above them, followed by a half note. The Kora staff has a whole rest in the first measure and a melodic line in the second. The E. Bass staff has a melodic line with a whole note in the second measure. The E. Pno. staff has a complex melodic and harmonic texture. The FM staff has a melodic line with a whole note in the second measure. The Syn. Str. staves have a sustained chord in the first measure and a melodic line in the second. The FX 3 staff has a melodic line with a whole note in the second measure. The Solo staff has a melodic line with a whole note in the second measure.

31

Perc.

Kora

E. Bass

E. Pno.

FM

Syn. Str.

Syn. Str.

Solo

Detailed description: This is a musical score for a multi-instrument ensemble. The score is divided into seven staves. The Percussion staff (top) features a rhythmic pattern of eighth notes with 'x' marks above them, indicating a specific sound or technique. The Kora staff is in treble clef with a key signature of one flat and contains a melodic line with various accidentals. The E. Bass staff is in bass clef and provides a harmonic and rhythmic foundation. The E. Pno. and FM staves are grand staves with treble and bass clefs, containing complex chordal and melodic textures. The two Syn. Str. staves are in treble clef and feature dense, multi-voice textures with many notes. The Solo staff is in treble clef and contains a melodic line with many beamed notes, suggesting a fast or intricate solo part. The score is marked with a measure number of 31 at the beginning.

33

Perc.

Kora

E. Bass

E. Pno.

FM

Syn. Str.

Syn. Str.

Solo

Detailed description: This is a multi-staff musical score for measures 33-36. The Percussion staff shows a rhythmic pattern of eighth notes. The Kora staff features a melodic line with a slur and a 'b' marking. The E. Bass staff has a bass line with a sharp sign. The E. Pno. staff is a grand staff with complex chordal textures. The FM staff shows a melodic line with a slur and a sharp sign. The Syn. Str. section consists of two staves with complex chordal textures. The Solo staff has a sparse melodic line with rests and a sharp sign.

34

Perc.

Kora

E. Bass

E. Pno.

FM

Syn. Str.

Syn. Str.

Solo

Detailed description: This page of a musical score, numbered 34, features seven staves. The Percussion staff at the top shows a rhythmic pattern with 'x' marks above the staff and notes below. The Kora staff contains a melodic line with various accidentals and a slur. The E. Bass staff has a bass line with a key signature of one sharp (F#) and a mix of eighth and quarter notes. The E. Pno. staff is a grand staff with a treble clef and a key signature of three sharps (F#, C#, G#), featuring a complex melodic line with slurs and ties. The FM staff is also a grand staff with a treble clef and a key signature of three sharps, including a triplet of eighth notes. The two Syn. Str. staves show guitar chord diagrams in the first staff and a few notes in the second. The Solo staff at the bottom has a treble clef and contains sparse notes with vertical lines representing guitar fretting.

35

Perc.

Kora

E. Bass

E. Pno.

FM

Syn. Str.

Syn. Str.

Solo

Detailed description: This is a multi-staff musical score for a 7-piece ensemble. The score is written in a key with one sharp (F#) and a common time signature. The Percussion part (Perc.) features a rhythmic pattern of eighth notes with 'x' marks above them, indicating a specific sound or technique. The Kora part (Kora) is a melodic line in the treble clef, starting with a half note and followed by eighth notes. The E. Bass part (E. Bass) is in the bass clef, playing a simple bass line with quarter notes. The E. Pno. (Electric Piano) and FM (Fusion Music) parts are in grand staff notation, with the right hand playing chords and the left hand playing bass notes. The Syn. Str. (Synthesizer Strings) part consists of two staves, with the top staff playing sustained chords and the bottom staff playing bass notes. The Solo part (Solo) is in the treble clef, featuring a melodic line with some rests and a guitar-like texture indicated by a vertical line of notes.

36

Perc.

Kora

E. Bass

E. Pno.

FM

Syn. Str.

Syn. Str.

Solo

Detailed description: This is a multi-staff musical score for measures 36-37. The Percussion staff shows a rhythmic pattern of eighth notes with 'x' marks above them. The Kora staff features a melodic line with a slur over measures 36-37. The E. Bass staff has a bass line with a slur over measures 36-37. The E. Pno. and FM staves are grand piano parts with complex chordal textures and slurs. The Syn. Str. section consists of two staves with dense chordal textures. The Solo staff shows a guitar solo with a fretboard diagram for a specific chord.

37

Perc.

Kora

E. Bass

E. Pno.

FM

Syn. Str.

Syn. Str.

FX 3

Solo

Detailed description: This is a multi-staff musical score for a 24-measure section. The score includes parts for Percussion (Perc.), Kora, Electric Bass (E. Bass), Electric Piano (E. Pno.), Fretless Mandolin (FM), Synthesizer Strings (Syn. Str.), FX 3, and Solo. The Percussion part starts with a rhythmic pattern of eighth notes marked with 'x' and includes a double bar line with a star symbol. The Kora part features a melodic line with a key signature of one flat and a common time signature. The E. Bass part provides a bass line with a key signature of one flat. The E. Pno. and FM parts play a complex, arpeggiated accompaniment. The Syn. Str. parts feature sustained chords and melodic lines. The FX 3 part has a rhythmic pattern of eighth notes. The Solo part has a sparse melodic line with some chromaticism.

39

Perc.

Kora

E. Bass

E. Pno.

FM

Syn. Str.

Syn. Str.

Solo

Detailed description: This is a multi-staff musical score for measures 39 and 40. The Percussion staff (Perc.) features a rhythmic pattern of eighth notes with 'x' marks above them, indicating a specific sound effect. The Kora staff (Kora) has a melodic line with a grace note in measure 40. The Electric Bass (E. Bass) staff shows a bass line with a triplet in measure 40. The Electric Piano (E. Pno.) staff has a complex accompaniment with chords and a triplet in measure 40. The FM (Fretless Mandolin) staff has a melodic line with a grace note in measure 40. The Synthesizer Strings (Syn. Str.) staff has a melodic line with a grace note in measure 40. The Solo staff has a melodic line with a grace note in measure 40.

41

Perc.

Kora

E. Bass

E. Pno.

FM

Syn. Str.

Syn. Str.

Solo

Detailed description: This is a multi-staff musical score for page 26, starting at measure 41. The score includes seven parts: Percussion (Perc.), Kora, Electric Bass (E. Bass), Electric Piano (E. Pno.), Fiddle (FM), Synthesizer Strings (Syn. Str.), and Solo. The Percussion part features a rhythmic pattern of eighth notes with 'x' marks above them. The Kora part has a melodic line with a triplet of eighth notes. The E. Bass part provides a simple bass line. The E. Pno. and FM parts are more complex, with the FM part featuring a dense texture of chords and moving lines. The Syn. Str. parts consist of two staves with block chords and some melodic fragments. The Solo part is a single staff with a rhythmic pattern of eighth notes.

43

Perc.

Kora

E. Bass

E. Pno.

FM

Syn. Str.

Syn. Str.

Solo

Detailed description: This is a multi-staff musical score for a 4-measure phrase starting at measure 43. The score includes parts for Percussion (top staff), Kora (second staff), E. Bass (third staff), E. Pno. (fourth staff), FM (fifth staff), two Syn. Str. (sixth and seventh staves), and Solo (bottom staff). The Percussion part features a rhythmic pattern of eighth notes with 'x' marks above them. The Kora part has a melodic line with slurs and ties. The E. Bass part consists of a simple bass line. The E. Pno. and FM parts are piano accompaniment with chords and melodic fragments. The Syn. Str. parts feature complex textures with many notes and slurs. The Solo part has a rhythmic pattern of eighth notes with vertical lines below them.

45

Perc.

Kora

E. Bass

E. Pno.

FM

Syn. Str.

Syn. Str.

Solo

Detailed description: This is a multi-staff musical score for page 28, starting at measure 45. The score includes seven parts: Percussion (Perc.), Kora, Electric Bass (E. Bass), Electric Piano (E. Pno.), Fender Maracas (FM), Synthesizer Strings (Syn. Str.), and Solo. The Percussion part features a rhythmic pattern of 'x' marks on a staff. The Kora part has a melodic line with a repeat sign. The E. Bass part provides a bass line. The E. Pno. and FM parts are piano accompaniment with chords and moving lines. The Syn. Str. parts consist of two staves with string textures. The Solo part is a single staff with a melodic line. The score is written in a common time signature and includes various musical notations such as notes, rests, and articulation marks.

47

Perc.

Kora

E. Bass

E. Pno.

FM

Syn. Str.

Syn. Str.

Solo

Detailed description: This is a multi-staff musical score for a piece starting at measure 47. The score includes seven parts: Percussion (Perc.), Kora, Electric Bass (E. Bass), Electric Piano (E. Pno.), Fiddle Mandolin (FM), Synthesizer Strings (Syn. Str.), and Solo. The Percussion part features a rhythmic pattern of eighth notes with 'x' marks above them. The Kora part has a melodic line with some grace notes. The E. Bass part provides a low-frequency accompaniment. The E. Pno. and FM parts play chords and arpeggios. The Syn. Str. part consists of two staves with sustained chords and some melodic movement. The Solo part is a single staff with a sparse, rhythmic melody.

49

Perc.

Kora

E. Bass

E. Pno.

FM

Syn. Str.

Syn. Str.

Solo

Detailed description: This page of a musical score, numbered 30, contains measures 49 and 50. The score is arranged in a vertical stack of seven staves. The top staff is for Percussion (Perc.), showing a rhythmic pattern of eighth notes with 'x' marks above them. The second staff is for Kora, featuring a melodic line with a fermata in measure 49 and a more active line in measure 50. The third staff is for Electric Bass (E. Bass), providing a harmonic and rhythmic foundation. The fourth staff is for Electric Piano (E. Pno.), showing chords and melodic fragments. The fifth staff is for FM (Fretless Mandolin), with chords and melodic lines. The sixth staff is for Synthesizer Strings (Syn. Str.), with sustained chords and melodic lines. The seventh staff is for Solo, featuring a melodic line with a fermata in measure 49 and a more active line in measure 50.

51

Perc.

Kora

E. Bass

E. Pno.

FM

Syn. Str.

Syn. Str.

Solo

Detailed description: This is a multi-staff musical score for a 4-measure phrase starting at measure 51. The score includes parts for Percussion (top staff), Kora (second staff), E. Bass (third staff), E. Pno. (fourth staff), FM (fifth staff), two Syn. Str. (sixth and seventh staves), and Solo (bottom staff). The Percussion part features a rhythmic pattern of eighth notes with 'x' marks above them. The Kora part has a melodic line with slurs and accents. The E. Bass part provides a bass line with slurs. The E. Pno. and FM parts are piano accompaniment with chords and melodic fragments. The two Syn. Str. parts feature complex, multi-voice textures with many notes and slurs. The Solo part has a sparse, rhythmic pattern of eighth notes.

53

Perc. Kora E. Bass E. Pno. FM Syn. Str. Syn. Str. FX 3 Solo

Detailed description: This is a multi-stem musical score for a 32-measure section. The score includes parts for Percussion (Perc.), Kora, Electric Bass (E. Bass), Electric Piano (E. Pno.), FM (likely a synthesizer or electric piano), Synthesizer Strings (Syn. Str.), FX 3 (effects), and Solo. The Percussion part features a complex rhythmic pattern with 'x' marks above the staff and a melodic line below. The Kora part is mostly silent. The E. Bass part has a bass line with various notes and accidentals. The E. Pno. and FM parts play chords and melodic lines. The Syn. Str. parts have a melodic line. The FX 3 part has a melodic line. The Solo part has a melodic line.

55

Perc.

Kora

E. Bass

E. Pno.

FM

Syn. Str.

Syn. Str.

FX 3

Solo

Detailed description: This is a multi-stem musical score for a 2-measure phrase. The score includes parts for Percussion, Kora, E. Bass, E. Pno., FM, Syn. Str. (two staves), FX 3, and Solo. The Percussion part features a complex rhythmic pattern with a long note and several x-marks. The Kora part has a melodic line with a sharp sign. The E. Bass part provides a low-frequency accompaniment. The E. Pno. and FM parts are piano accompaniment with chords and melodic lines. The Syn. Str. parts use vertical lines to represent string textures. The FX 3 part has a few notes. The Solo part is mostly silent with some notes at the end.

57

Perc.

Kora

E. Bass

E. Pno.

FM

Syn. Str.

Syn. Str.

Solo

Detailed description: This page of a musical score, numbered 34, begins at measure 57. It features seven staves. The Percussion staff (Perc.) uses a drum set icon and contains a rhythmic pattern of eighth notes with 'x' marks above them. The Kora staff is in treble clef with a melodic line. The E. Bass staff is in bass clef with a simple bass line. The E. Pno. and FM staves are grand staves with complex chordal and melodic textures. The two Syn. Str. staves use guitar tablature notation. The Solo staff is in treble clef with a melodic line. The score is divided into two measures by a vertical bar line.

59

Perc.

Kora

E. Bass

E. Pno.

FM

Syn. Str.

Syn. Str.

Solo

Detailed description: This page of a musical score, numbered 59, features seven staves. The Percussion staff at the top shows a rhythmic pattern of eighth notes with 'x' marks above them. The Kora staff has a melodic line with eighth notes and a slur. The E. Bass staff has a bass line with eighth notes. The E. Pno. and FM staves are grand staves with complex chordal textures. The two Syn. Str. staves use guitar-style notation with stems and flags. The Solo staff at the bottom has a sparse melodic line with slurs and a key signature change to one sharp.

61

Perc.

Kora

E. Bass

E. Pno.

FM

Syn. Str.

Syn. Str.

Solo

Detailed description: This page of a musical score, numbered 36, contains seven staves. The first staff is labeled 'Perc.' and features a rhythmic pattern of 'x' marks above a staff with a double bar line. The second staff, 'Kora', is in treble clef and shows a melodic line with slurs and accents. The third staff, 'E. Bass', is in bass clef with a simple bass line. The fourth staff, 'E. Pno.', is a grand staff with treble and bass clefs, containing complex chordal and melodic textures. The fifth staff, 'FM', is also a grand staff with similar complexity. The sixth staff, 'Syn. Str.', consists of two staves with dense, multi-voice textures. The seventh staff, 'Solo', is in treble clef and features a series of rhythmic patterns with slurs and accents.

63

Perc.

Kora

E. Bass

E. Pno.

FM

Syn. Str.

Syn. Str.

Solo

Detailed description: This is a multi-staff musical score for a 4-measure section starting at measure 63. The score includes parts for Percussion (Perc.), Kora, Electric Bass (E. Bass), Electric Piano (E. Pno.), Fender Mimosas (FM), Synthesizer Strings (Syn. Str.), and Solo. The Percussion part features a rhythmic pattern of eighth notes with 'x' marks above them. The Kora part has a melodic line with a sharp sign. The E. Bass part provides a bass line with some rests. The E. Pno. and FM parts play chords and arpeggiated figures. The Syn. Str. parts have long, sustained notes. The Solo part consists of a series of chords with a sharp sign.

65

Perc.

Kora

E. Bass

E. Pno.

FM

Syn. Str.

Syn. Str.

Solo

Detailed description: This page of a musical score, numbered 38, contains seven staves. The Percussion staff (Perc.) features a rhythmic pattern of eighth notes with 'x' marks above them, indicating a specific sound effect. The Kora staff is in treble clef, showing a melodic line with eighth and sixteenth notes. The Electric Bass (E. Bass) staff is in bass clef, playing a simple eighth-note bass line. The Electric Piano (E. Pno.) and FM (FM Synthesizer) staves are in grand staff notation, with the right hand playing chords and the left hand playing a bass line. The Synthesizer Strings (Syn. Str.) section consists of two staves, with the top one playing sustained chords and the bottom one playing a single note. The Solo staff is in treble clef and features a series of guitar-like riffs, each starting with a sharp sign and a series of vertical lines representing fretted notes.

67

Perc.

Kora

E. Bass

E. Pno.

FM

Syn. Str.

Syn. Str.

Solo

Detailed description: This is a multi-staff musical score for page 39, starting at measure 67. The score includes seven parts: Percussion (Perc.), Kora, Electric Bass (E. Bass), Electric Piano (E. Pno.), Fretless Mandolin (FM), Synthesizer Strings (Syn. Str.), and Solo. The Percussion part features a rhythmic pattern of eighth notes with 'x' marks above them. The Kora part has a melodic line with a triplet of eighth notes. The E. Bass part provides a simple harmonic accompaniment. The E. Pno. and FM parts play chords and melodic fragments. The Syn. Str. parts consist of two staves with sustained chords and melodic lines. The Solo part is a single staff with a rhythmic pattern of eighth notes and a guitar-like texture indicated by a vertical line.

69

Perc.

Kora

E. Bass

E. Pno.

FM

Syn. Str.

Syn. Str.

FX 3

Solo

Detailed description: This is a multi-staff musical score for a track starting at measure 69. The score includes parts for Percussion (Perc.), Kora, Electric Bass (E. Bass), Electric Piano (E. Pno.), FM (likely a synthesizer or electric piano), Synthesizer Strings (Syn. Str.), FX 3 (effects), and Solo. The Percussion part features a complex rhythmic pattern with 'x' marks above the staff. The Kora part has a melodic line with a long slur. The E. Bass part provides a low-frequency accompaniment. The E. Pno. and FM parts play chords and melodic lines. The Syn. Str. parts consist of dense chordal textures. The FX 3 part has a rhythmic pattern. The Solo part has a few notes with a guitar-like texture.

71

Perc.

Kora

E. Bass

E. Pno.

FM

Syn. Str.

Syn. Str.

FX 3

Detailed description: This is a page of a musical score, page 41, starting at measure 71. The score is arranged in a vertical stack of seven staves. The top staff is for Percussion (Perc.), showing a series of rhythmic marks. The second staff is for Kora, the third for Electric Bass (E. Bass), and the fourth for Electric Piano (E. Pno.). The fifth staff is for FM (FM Synthesizer), and the sixth and seventh staves are for Synthesizer Strings (Syn. Str.). The bottom staff is for FX 3. The notation includes various musical symbols such as notes, rests, and dynamic markings.

72

Perc. **6** **6** **6** **6**

Kora

E. Bass

E. Pno.

FM

Syn. Str.

Syn. Str.

FX 3

Detailed description: This is a page of a musical score, page 42, starting at measure 72. The score is arranged in a vertical stack of staves. The Percussion staff (Perc.) features a complex rhythmic pattern with six-measure phrases, each marked with a '6' and containing 'x' symbols. The Kora staff has a single note at the beginning followed by a rest. The E. Bass staff has a long, low note. The E. Pno. and FM staves have complex, overlapping melodic and harmonic lines. The two Syn. Str. staves have sustained, multi-layered textures. The FX 3 staff has a few initial notes followed by a rest.

73

Perc.

E. Bass

E. Pno.

FM

Syn. Str.

Syn. Str.

6

6

Willie Nelson - To All The Girls I've Loved Before 1

Percussion

♩ = 82,001602

5

9

13

17

21

25

29

33

37

41

Detailed description: This image shows a percussion score for the song 'To All The Girls I've Loved Before' by Willie Nelson. The score is written on ten staves, each representing a four-measure phrase. The first staff includes a tempo marking of ♩ = 82,001602 and a '5' above the first measure. The notation consists of rhythmic patterns on a five-line staff, with 'x' marks indicating specific rhythmic events. The patterns are consistent across most staves, with some variations in the 21st and 37th measures. The score is presented in a clean, black-and-white format.

V.S.

2

Percussion

45

49

53

57

61

65

69

72

73

Willie Nelson - To All The Girls I've Loved Before 1

Kora

♩ = 82,001602

5

9

13

18

22

26

30

34

38

42

3

3

V.S.

Willie Nelson - To All The Girls I've Loved Before 1

Electric Bass

♩ = 82,001602

3

8

14

19

23

27

32

37

42

47

Detailed description: This is a musical score for electric bass, consisting of ten staves of music. The score is written in bass clef with a key signature of one sharp (F#) and a time signature of 4/4. The tempo is marked as ♩ = 82,001602. The first staff begins with a 3-measure rest. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes sharp signs (#) for F# and B, and flat signs (b) for C and G. The score is divided into measures, with measure numbers 8, 14, 19, 23, 27, 32, 37, 42, and 47 indicated at the start of their respective staves.

V.S.

51

Musical notation for measures 51-55. Measure 51 starts with a bass clef and a key signature of one flat. It contains a series of eighth and quarter notes with some rests. Measure 52 continues the melodic line. Measure 53 has a double bar line. Measure 54 features a sharp sign above a note. Measure 55 ends with a whole note.

56

Musical notation for measures 56-60. Measure 56 has a double bar line. Measure 57 begins with a sharp sign above a note. Measure 58 continues the melodic line. Measure 59 has a double bar line. Measure 60 ends with a quarter note.

61

Musical notation for measures 61-65. Measure 61 starts with a bass clef and a key signature of one flat. It contains a series of eighth and quarter notes. Measure 62 continues the melodic line. Measure 63 has a double bar line. Measure 64 features a sharp sign above a note. Measure 65 ends with a quarter note.

66

Musical notation for measures 66-70. Measure 66 starts with a bass clef and a key signature of one flat. It contains a series of eighth and quarter notes. Measure 67 continues the melodic line. Measure 68 has a double bar line. Measure 69 continues the melodic line. Measure 70 ends with a quarter note.

70

Musical notation for measures 71-73. Measure 71 starts with a bass clef and a key signature of one flat. It contains a series of eighth and quarter notes with a slur. Measure 72 continues the melodic line. Measure 73 has a double bar line.

74

2

Musical notation for measure 74. It starts with a bass clef and a key signature of one flat. The measure contains a whole rest, indicating a full measure of silence.

Willie Nelson - To All The Girls I've Loved Before 1

Electric Piano

♩ = 82,001602

Measures 1-3 of the electric piano part. The music is in 4/4 time and the key signature has two sharps (F# and C#). The first measure is a whole rest. The second measure contains a quarter rest followed by a quarter note G#4. The third measure contains a quarter note A#4, a quarter note B4, and a quarter note C#5.

Measures 4-5 of the electric piano part. Measure 4 contains a quarter note D#5, a quarter note E5, and a quarter note F#5. Measure 5 contains a quarter note G#5, a quarter note A5, and a quarter note B5. A triplet of eighth notes (G#5, A5, B5) is marked with a '3' below it.

Measures 6-8 of the electric piano part. Measure 6 contains a quarter note C#6, a quarter note D#6, and a quarter note E6. Measure 7 contains a quarter note F#6, a quarter note G#6, and a quarter note A6. Measure 8 contains a quarter note B6, a quarter note C#7, and a quarter note D#7.

Measures 9-11 of the electric piano part. Measure 9 contains a quarter note E7, a quarter note F#7, and a quarter note G#7. Measure 10 contains a quarter note A7, a quarter note B7, and a quarter note C#8. Measure 11 contains a quarter note D#8, a quarter note E8, and a quarter note F#8.

Measures 12-14 of the electric piano part. Measure 12 contains a quarter note G#8, a quarter note A8, and a quarter note B8. Measure 13 contains a quarter note C#9, a quarter note D#9, and a quarter note E9. Measure 14 contains a quarter note F#9, a quarter note G#9, and a quarter note A9.

Measures 15-17 of the electric piano part. Measure 15 contains a quarter note B9, a quarter note C#10, and a quarter note D#10. Measure 16 contains a quarter note E10, a quarter note F#10, and a quarter note G#10. Measure 17 contains a quarter note A10, a quarter note B10, and a quarter note C#11.

V.S.

18

Musical notation for measures 18-20. The piece is in 6/8 time and features a key signature of one sharp (F#). The notation is written for a grand piano with a treble and bass clef. Measure 18 shows a bass line with a half note and a treble line with a half note. Measure 19 features a treble line with a triplet of eighth notes and a bass line with a half note. Measure 20 continues the bass line with a half note and a treble line with a half note.

21

Musical notation for measures 21-22. The key signature changes to two sharps (F# and C#). Measure 21 features a treble line with a triplet of eighth notes and a bass line with a half note. Measure 22 shows a treble line with a half note and a bass line with a half note.

23

Musical notation for measures 23-24. The key signature changes to three sharps (F#, C#, and G#). Measure 23 features a treble line with a half note and a bass line with a half note. Measure 24 shows a treble line with a half note and a bass line with a half note.

25

Musical notation for measures 25-28. The key signature changes to two sharps (F# and C#). Measure 25 features a treble line with a half note and a bass line with a half note. Measure 26 shows a treble line with a half note and a bass line with a half note. Measure 27 features a treble line with a half note and a bass line with a half note. Measure 28 shows a treble line with a half note and a bass line with a half note.

29

Musical notation for measures 29-31. The key signature changes to one sharp (F#). Measure 29 features a treble line with a half note and a bass line with a half note. Measure 30 shows a treble line with a half note and a bass line with a half note. Measure 31 features a treble line with a half note and a bass line with a half note.

32

Musical notation for measures 32-34. The key signature changes to two sharps (F# and C#). Measure 32 features a treble line with a half note and a bass line with a half note. Measure 33 shows a treble line with a half note and a bass line with a half note. Measure 34 features a treble line with a half note and a bass line with a half note.

35

Musical notation for measures 35-37. The piece is in 4/4 time with a key signature of one sharp (F#). Measure 35 features a complex piano accompaniment with chords and moving lines in both hands. Measure 36 continues with similar accompaniment. Measure 37 shows a melodic line in the right hand with eighth notes and a triplet in the bass line.

38

Musical notation for measures 38-41. Measure 38 has a melodic line in the right hand and a bass line with a triplet. Measure 39 continues the melodic line. Measure 40 features a melodic line in the right hand and a bass line with a triplet. Measure 41 shows a melodic line in the right hand and a bass line with a triplet.

42

Musical notation for measures 42-44. Measure 42 has a melodic line in the right hand and a bass line with a triplet. Measure 43 continues the melodic line. Measure 44 shows a melodic line in the right hand and a bass line with a triplet.

45

Musical notation for measures 45-47. Measure 45 has a melodic line in the right hand and a bass line with a triplet. Measure 46 continues the melodic line. Measure 47 shows a melodic line in the right hand and a bass line with a triplet.

48

Musical notation for measures 48-51. Measure 48 has a melodic line in the right hand and a bass line with a triplet. Measure 49 continues the melodic line. Measure 50 shows a melodic line in the right hand and a bass line with a triplet. Measure 51 shows a melodic line in the right hand and a bass line with a triplet.

52

Musical notation for measures 52-54. Measure 52 has a melodic line in the right hand and a bass line with a triplet. Measure 53 continues the melodic line. Measure 54 shows a melodic line in the right hand and a bass line with a triplet.

V.S.

55

Musical notation for measures 55-57. Measure 55 features a treble clef with a key signature of one flat and a 7/8 time signature. The bass clef has a whole note chord. Measures 56 and 57 continue the piece with complex chordal textures in the treble and moving lines in the bass.

58

Musical notation for measures 58-60. Measure 58 includes a triplet of eighth notes in the treble. Measures 59 and 60 show dense chordal accompaniment in the treble and a steady bass line.

61

Musical notation for measures 61-64. Measure 61 starts with a treble clef and a key signature of one flat. Measures 62-64 feature intricate chordal patterns in the treble and a rhythmic bass line.

65

Musical notation for measures 65-68. Measure 65 begins with a treble clef and a key signature of one flat. Measures 66-68 continue with complex chordal textures in the treble and a moving bass line.

69

Musical notation for measures 69-70. Measure 69 starts with a treble clef and a key signature of one flat. Measure 70 features a treble clef with a key signature of two flats and a 7/8 time signature. The bass clef has a whole note chord.

71

Musical notation for measures 71-73. Measure 71 starts with a treble clef and a key signature of one flat. Measures 72-73 continue with complex chordal textures in the treble and a moving bass line.

74



Willie Nelson - To All The Girls I've Loved Before 1

FM Synth

♩ = 82,001602

Musical notation for measures 1-3. The piece is in 4/4 time and the key signature has two sharps (F# and C#). Measure 1 is a whole rest. Measures 2 and 3 contain a melodic line in the treble clef and a bass line in the bass clef. The bass line features a triplet of eighth notes in measure 3.

4

Musical notation for measures 4-6. Measure 4 starts with a treble clef change to G major (one sharp). Measures 5 and 6 continue the melodic and bass lines. A triplet of eighth notes is present in measure 5.

6

Musical notation for measures 7-8. Measure 7 starts with a treble clef change to D major (two sharps). Measure 8 continues the melodic and bass lines.

9

Musical notation for measures 9-11. Measure 9 starts with a treble clef change to A major (three sharps). Measures 10 and 11 continue the melodic and bass lines.

12

Musical notation for measures 12-14. Measure 12 starts with a treble clef change to F# major (four sharps). Measures 13 and 14 continue the melodic and bass lines.

15

Musical notation for measures 15-17. Measure 15 starts with a treble clef change to D major (two sharps). Measures 16 and 17 continue the melodic and bass lines.

V.S.

18

Musical notation for measures 18-20. The piece is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. Measure 18 features a bass line with a half note and a treble line with a half note. Measure 19 has a bass line with a half note and a treble line with a half note. Measure 20 has a bass line with a half note and a treble line with a half note.

21

Musical notation for measures 21-22. Measure 21 has a bass line with a half note and a treble line with a half note. Measure 22 has a bass line with a half note and a treble line with a half note.

23

Musical notation for measures 23-24. Measure 23 has a bass line with a half note and a treble line with a half note. Measure 24 has a bass line with a half note and a treble line with a half note.

25

Musical notation for measures 25-28. Measure 25 has a bass line with a half note and a treble line with a half note. Measure 26 has a bass line with a half note and a treble line with a half note. Measure 27 has a bass line with a half note and a treble line with a half note. Measure 28 has a bass line with a half note and a treble line with a half note.

29

Musical notation for measures 29-31. Measure 29 has a bass line with a half note and a treble line with a half note. Measure 30 has a bass line with a half note and a treble line with a half note. Measure 31 has a bass line with a half note and a treble line with a half note.

32

Musical notation for measures 32-34. Measure 32 has a bass line with a half note and a treble line with a half note. Measure 33 has a bass line with a half note and a treble line with a half note. Measure 34 has a bass line with a half note and a treble line with a half note.

35

Musical notation for measures 35-37. The piece is in G major (one sharp) and 4/4 time. Measure 35 features a complex texture with sixteenth-note runs in the right hand and a bass line with eighth notes. Measure 36 continues the melodic development with a triplet of eighth notes. Measure 37 concludes the phrase with a final chord and a fermata.

38

Musical notation for measures 38-40. Measure 38 starts with a block chord in the right hand and a bass line. Measure 39 features a long, sustained chord in the right hand. Measure 40 ends with a final chord and a fermata.

41

Musical notation for measures 41-43. Measure 41 begins with a triplet of eighth notes in the right hand. Measure 42 continues the melodic line with eighth notes. Measure 43 concludes with a final chord and a fermata.

44

Musical notation for measures 44-46. Measure 44 starts with a block chord in the right hand. Measure 45 features a melodic line with eighth notes. Measure 46 concludes with a final chord and a fermata.

47

Musical notation for measures 47-49. Measure 47 begins with a triplet of eighth notes in the right hand. Measure 48 continues the melodic line with eighth notes. Measure 49 concludes with a final chord and a fermata.

50

Musical notation for measures 50-52. Measure 50 starts with a block chord in the right hand. Measure 51 features a melodic line with eighth notes. Measure 52 concludes with a final chord and a fermata.

V.S.

54

Musical notation for measures 54-56. Measure 54 features a complex chordal texture in the right hand with sixteenth-note patterns and a bass line with a half note and a quarter note. Measure 55 continues with similar textures, including a triplet of eighth notes in the right hand. Measure 56 shows a more active bass line with eighth notes and a right hand with sustained chords.

57

Musical notation for measures 57-59. Measure 57 has a right hand with sixteenth-note runs and a bass line with a half note. Measure 58 features a triplet of eighth notes in the right hand and a bass line with a half note. Measure 59 is a complex measure with dense sixteenth-note patterns in both hands.

60

Musical notation for measures 60-63. Measure 60 has a right hand with a half note and a bass line with a half note. Measure 61 features a right hand with a half note and a bass line with a half note. Measure 62 has a right hand with a half note and a bass line with a half note. Measure 63 shows a right hand with a half note and a bass line with a half note.

64

Musical notation for measures 64-66. Measure 64 has a right hand with a half note and a bass line with a half note. Measure 65 features a right hand with a half note and a bass line with a half note. Measure 66 shows a right hand with a half note and a bass line with a half note.

67

Musical notation for measures 67-69. Measure 67 has a right hand with a half note and a bass line with a half note. Measure 68 features a right hand with a half note and a bass line with a half note. Measure 69 shows a right hand with a half note and a bass line with a half note.

70

Musical notation for measures 70-72. Measure 70 has a right hand with a half note and a bass line with a half note. Measure 71 features a right hand with a half note and a bass line with a half note. Measure 72 shows a right hand with a half note and a bass line with a half note.

72

Musical score for measures 72 and 73. Measure 72 features a complex melodic line in the treble clef with many beamed notes and a bass line with a long note. Measure 73 continues the melodic line and ends with a final note in the bass clef.

74

2

Musical score for measure 74, consisting of a single measure with a treble clef and a whole note.

Willie Nelson - To All The Girls I've Loved Before 1

Synth Strings

♩ = 82,001602

6

10

13

17

20

23

27

31

35

38

V.S.

Synth Strings

43

47

51

56

60

64

68

74

2

Willie Nelson - To All The Girls I've Loved Before 1

Synth Strings

♩ = 82,001602

3 15

22

30

36

41

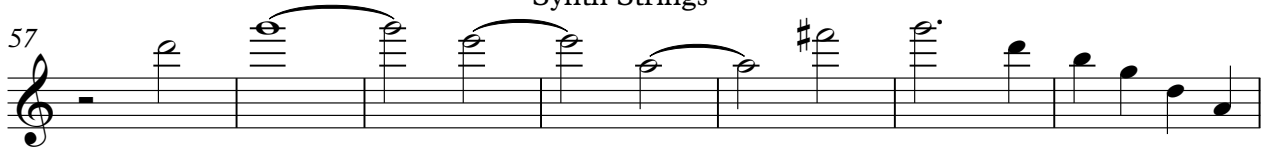
47

52

2

Synth Strings

57



64

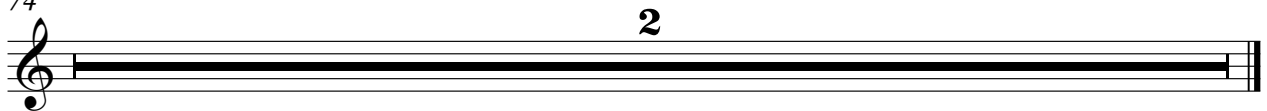


69



74

2



Willie Nelson - To All The Girls I've Loved Before 1

Solo

♩ = 82,001602

6

10

14

18

22

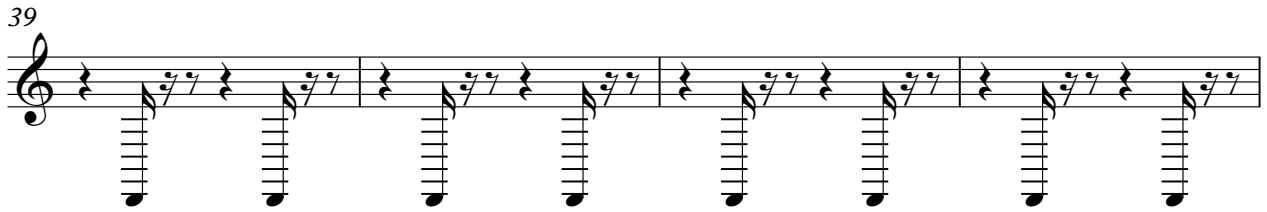
26

30

34

36

39



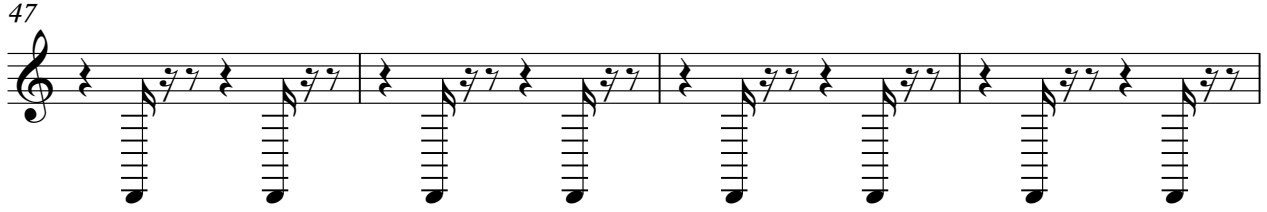
Musical staff 39-42: Treble clef, 4/4 time signature. The staff contains a sequence of eighth notes with stems pointing down, grouped in pairs. The notes are: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

43



Musical staff 43-46: Treble clef, 4/4 time signature. The staff contains a sequence of eighth notes with stems pointing down, grouped in pairs. The notes are: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

47



Musical staff 47-50: Treble clef, 4/4 time signature. The staff contains a sequence of eighth notes with stems pointing down, grouped in pairs. The notes are: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

51



Musical staff 51-54: Treble clef, 4/4 time signature. The staff contains a sequence of eighth notes with stems pointing down, grouped in pairs. The notes are: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

55



Musical staff 55-58: Treble clef, 4/4 time signature. The staff contains a sequence of eighth notes with stems pointing down, grouped in pairs. The notes are: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

59




Musical staff 59-62: Treble clef, 4/4 time signature. The staff contains a sequence of eighth notes with stems pointing down, grouped in pairs. The notes are: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

63




Musical staff 63-66: Treble clef, 4/4 time signature. The staff contains a sequence of eighth notes with stems pointing down, grouped in pairs. The notes are: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

67



Musical staff 67-73: Treble clef, 4/4 time signature. The staff contains a sequence of eighth notes with stems pointing down, grouped in pairs. The notes are: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. A double bar line with a '4' above it is at the end of the staff.

74



Musical staff 74: Treble clef, 4/4 time signature. The staff contains a double bar line with a '2' above it, indicating a two-measure rest.