

♩ = 115,000031

Percussion

Music Box

Music Box

7-string Electric Guitar

Synth Bass

Reverse Cymbals

Reverse Cymbals

Orchestra Hit

Lead 4 (Chiff)

FX 5 (Brightness)

♩ = 115,000031

Viola

Viola



6

M. Box

M. Box

E. Gtr.

Orch. Hit

Vla.

9

Musical score for measures 9-13. The score includes parts for Percussion, M. Box (two staves), E. Gtr. (with guitar tablature), Rev. Cym. (two staves), Orch. Hit, FX 5, and Vla. The key signature is three flats (B-flat, E-flat, A-flat). The percussion part features a steady eighth-note pattern. The guitar part includes a complex tablature with fingerings such as 2-2-2, 4-4, 6-6, and 6-5-3. The violin and viola parts play a rhythmic eighth-note pattern.



14

Musical score for measures 14-18. The score includes parts for Percussion, M. Box, S. Bass, Rev. Cym. (two staves), FX 5, and Vla. The key signature remains three flats. The percussion part continues with a steady eighth-note pattern. The S. Bass part has a melodic line starting in measure 14. The violin and viola parts play a rhythmic eighth-note pattern.

20

Perc.

S. Bass

Rev. Cym.

FX 5

Vla.



25

Perc.

M. Box

M. Box

S. Bass

Rev. Cym.

Lead 4

FX 5

Vla.

As I was walk in' by saw you stand in' there with a smile.

30

Perc.

M. Box

S. Bass

Rev. Cym.

Lead 4

FX 5

Vla.

Look in' shy you cought my eye. Thought you'd want to hang for a while.



34

Perc.

M. Box

S. Bass

Rev. Cym.

Lead 4

FX 5

Vla.

Well I'd like to be with you. And you know it's Fri day too. I

39

Perc.

M. Box

S. Bass

Rev. Cym.

Lead 4

FX 5

hope you can find the time this week end to re lax and un wind. My



43

Perc.

M. Box

M. Box

E. Gtr.

S. Bass

Rev. Cym.

Orch. Hit

Lead 4

mind is tired I've worked so hard all week.

47

Perc.

M. Box

M. Box

E. Gtr.

S. Bass

Rev. Cym.

Orch. Hit

Lead 4

FX 5

Cashed my check. I'm ready to go. I promise you I'll show you such a good time.



51

Perc.

M. Box

M. Box

S. Bass

Rev. Cym.

Orch. Hit

Lead 4

FX 5

Vla.

Come on baby, let's get a way. Let's save our troubles for another day.

55

Perc.

M. Box

M. Box

S. Bass

Rev. Cym.

Orch. Hit

Lead 4

FX 5

Vla.

Come go with me, we've got it made. Let me take you on an es ca pade. Let's go!



59

Perc.

M. Box

S. Bass

Rev. Cym.

Orch. Hit

Lead 4

FX 5

Es- ca- pade. We'll have a good time. Es- ca- pade. Leave your wor ries be hind.

63

Perc.

M. Box

S. Bass

Rev. Cym.

Orch. Hit

Lead 4

FX 5

Es- ca- pade. Well, you could be mine. Es- ca- pade, an es ca pade. So



67

Perc.

M. Box

M. Box

E. Gtr.

S. Bass

Rev. Cym.

Orch. Hit

Lead 4

Vla.

don't hold back, just have a good time. We'll

71 9

Perc.

M. Box

M. Box

E. Gtr.

S. Bass

Rev. Cym.

Orch. Hit

Lead 4

FX 5

Vla.

75

Perc.

M. Box

M. Box

S. Bass

Rev. Cym.

Orch. Hit

Lead 4

FX 5

Vla.

Vla.

Come on ba by, let's get a way. Let's save our trou bles for a

Detailed description: This is a page of a musical score, page 10, starting at measure 75. The score is for a multi-instrument ensemble. The instruments and their parts are: Percussion (Perc.) with a complex rhythmic pattern of eighth and sixteenth notes; two M. Box (Mellophone) parts, both of which are mostly silent with some initial notes; S. Bass (Soprano Bass) with a steady eighth-note line; Rev. Cym. (Reverse Cymbal) with a few notes and a long sustain; Orch. Hit (Orchestra Hit) with a series of chords; Lead 4 (Lead Instrument 4) with a melodic line; FX 5 (Effects) with a few notes; and two Vla. (Viola) parts. The bottom Viola part has a long, sweeping line with a slur. The lyrics 'Come on ba by, let's get a way. Let's save our trou bles for a' are written under the second M. Box staff.

Perc.

M. Box

M. Box

S. Bass

Rev. Cym.

Orch. Hit

Lead 4

FX 5

Vla.

Vla.

81

Perc.

M. Box

M. Box

S. Bass

Rev. Cym.

Orch. Hit

Lead 4

FX 5

Vla.

Vla.

Let me take you on an es ca pade. Come on ba by, let's

Detailed description: This is a page of a musical score, page 12, starting at measure 81. The score is arranged in a vertical stack of staves. From top to bottom, the staves are: Percussion (Perc.), M. Box (Melodica), M. Box (Melodica), S. Bass (Soprano Bass), Rev. Cym. (Reverse Cymbal), Orch. Hit (Orchestra Hit), Lead 4 (Lead instrument 4), FX 5 (Effect 5), Vln. (Violin), and Vln. (Violin). The key signature is three flats (B-flat, E-flat, A-flat). The Percussion staff features a complex rhythmic pattern with many sixteenth notes and rests. The M. Box staves have sparse notes, with the second staff containing the lyrics 'Let me take you on an es ca pade. Come on ba by, let's'. The S. Bass staff has a steady eighth-note bass line. The Rev. Cym. staff has a few notes with a long sustain. The Orch. Hit staff has a series of chords. The Lead 4 staff has a melodic line with eighth notes. The FX 5 staff has a few notes with a long sustain. The Vln. staves have a melodic line with a long sustain.

84

Perc. M. Box M. Box S. Bass Rev. Cym. Orch. Hit Lead 4 FX 5 Vla. Vla.

get a way. Let's save our troubles for another day.

Detailed description: This is a page of a musical score, page 13, starting at measure 84. The score is arranged in a vertical stack of staves. From top to bottom, the parts are: Percussion (Perc.), two M. Box parts, S. Bass, Rev. Cym., Orch. Hit, Lead 4, FX 5, and two Vla. parts. The key signature is three flats (B-flat, E-flat, A-flat). The Percussion part features a complex rhythmic pattern with many sixteenth notes and accents. The M. Box parts are mostly rests, with some notes in the second measure. The S. Bass part has a steady eighth-note line. The Rev. Cym. part has a few notes with accents. The Orch. Hit part has a series of chords. The Lead 4 part has a melodic line with some rests. The FX 5 part has a few notes. The Vla. parts have a melodic line with some rests. The lyrics 'get a way. Let's save our troubles for another day.' are written below the second M. Box staff.

87

Perc.

M. Box

M. Box

S. Bass

Rev. Cym.

Orch. Hit

Lead 4

FX 5

Vla.

Vla.

Come go with me, we've got it made. Let me take you on an

90

Perc.

M. Box

S. Bass

Rev. Cym.

Rev. Cym.

Orch. Hit

Lead 4

FX 5

Vla.

es ca pade. Let's go!

94

Perc.

S. Bass

Rev. Cym.

Rev. Cym.



98

Perc.

M. Box

M. Box

S. Bass

Rev. Cym.

Rev. Cym.

Orch. Hit

Lead 4

FX 5

Vla.

Es- ca- pade. We'll have a good time. Es- ca- pade.

102

Perc.

M. Box

M. Box

S. Bass

Rev. Cym.

Orch. Hit

Lead 4

FX 5

Vla.

Leave your wor ries be hind. Es- ca- pade. Well, you could be mine. Es- ca- pade, an



106

Perc.

M. Box

M. Box

E. Gtr.

S. Bass

Rev. Cym.

Orch. Hit

Lead 4

Vla.

Vla.

es ca pade. My mind's tir ed I've worked so hard all, worked so hard all

Perc.

M. Box

M. Box

E. Gtr.

S. Bass

Rev. Cym.

Orch. Hit

Lead 4

FX 5

Vla.

114

Perc.

M. Box

M. Box

show you such a good time. Come on ba by, let's get a way.

E. Gtr.

S. Bass

Rev. Cym.

Orch. Hit

Lead 4

FX 5

Vla.

Vla.

Detailed description: This is a page of a musical score, page 18, numbered 114. It features ten staves. The top staff is for Percussion (Perc.) with a drum set icon and a complex rhythmic pattern. The second staff is for M. Box (Maracas) with a rhythmic pattern. The third staff is for M. Box with lyrics: "show you such a good time. Come on ba by, let's get a way." The fourth staff is for E. Gtr. (Electric Guitar) with guitar tablature. The fifth staff is for S. Bass (Soprano Bass) with a melodic line. The sixth staff is for Rev. Cym. (Reverberating Cymbal) with a few notes. The seventh staff is for Orch. Hit (Orchestra Hit) with chords. The eighth staff is for Lead 4 with a melodic line. The ninth staff is for FX 5 (Effects) with chords. The tenth and eleventh staves are for Vla. (Violins) with a melodic line and a long slur.

Musical score for Percussion, M. Box, S. Bass, Rev. Cym., Orch. Hit, Lead 4, FX 5, and two Vln. parts. The score includes lyrics: "Let's save our troubles for another day. Come go with me, we've".

Perc. (Percussion): Snare drum pattern with eighth notes and accents.

M. Box (Mellophone): Two staves, mostly rests with some melodic fragments.

S. Bass (Soprano Bass): Bass line with eighth notes and a melodic line.

Rev. Cym. (Reverse Cymbal): Melodic line with a sustained note.

Orch. Hit (Orchestra Hit): Chordal accompaniment with eighth notes.

Lead 4 (Lead 4): Melodic line with eighth notes and rests.

FX 5 (FX 5): Chordal accompaniment with eighth notes.

Vln. (Violin): Two staves, one with sustained notes and the other with a melodic line.

Lyrics:
 Let's save our troubles for another day. Come go with me, we've

120

Musical score for measures 120-122. The score includes parts for Percussion, M. Box, S. Bass, Rev. Cym., Orch. Hit, Lead 4, FX 5, and two Vln. parts. The lyrics are: "got it made. Let me take you on an es ca pade."



123

Musical score for measures 123-125. The score includes parts for Percussion, M. Box, S. Bass, Rev. Cym., Orch. Hit, Lead 4, FX 5, and two Vln. parts. The lyrics are: "Come on ba by, let's get a way. Let's save our trou bles for a"

126

Perc.

M. Box

S. Bass

Rev. Cym.

Orch. Hit

Lead 4

FX 5

Vla.

Vla.

no ther day. Come go with me, we've got it made.



129

Perc.

M. Box

S. Bass

Rev. Cym.

Orch. Hit

Lead 4

FX 5

Vla.

Vla.

Let me take you on an es ca pade. Let's go! Come on ba by, let's

132

Perc.

M. Box

M. Box

S. Bass

Rev. Cym.

Orch. Hit

FX 5

Vla.

Vla.

get a way. Let's save our troubles for another day.



135

Perc.

M. Box

S. Bass

Orch. Hit

FX 5

Vla.

Come go with me, we've got it made.

Percussion

♩ = 115,000031
10

15

20

25

30

35

40

45

50

55

V.S.

Percussion

60

Musical staff 60: Percussion notation. The staff contains a series of eighth notes with stems pointing up. Above the staff, there are small diamond-shaped symbols (accents) above each note. A cross symbol (x) is placed above the staff in the fourth measure.

65

Musical staff 65: Percussion notation. The staff contains a series of eighth notes with stems pointing up. Above the staff, there are small diamond-shaped symbols (accents) above each note. A cross symbol (x) is placed above the staff in the third measure.

70

Musical staff 70: Percussion notation. The staff contains a series of eighth notes with stems pointing up. Above the staff, there are small diamond-shaped symbols (accents) above each note. A cross symbol (x) is placed above the staff in the second measure. A triplet of eighth notes is marked with a bracket and the number '3' above it in the fifth measure.

75

Musical staff 75: Percussion notation. The staff contains a series of eighth notes with stems pointing up. Above the staff, there are small diamond-shaped symbols (accents) above each note. A cross symbol (x) is placed above the staff in the first measure.

77

Musical staff 77: Percussion notation. The staff contains a series of eighth notes with stems pointing up. Above the staff, there are small diamond-shaped symbols (accents) above each note.

79

Musical staff 79: Percussion notation. The staff contains a series of eighth notes with stems pointing up. Above the staff, there are small diamond-shaped symbols (accents) above each note. A cross symbol (x) is placed above the staff in the first measure.

81

Musical staff 81: Percussion notation. The staff contains a series of eighth notes with stems pointing up. Above the staff, there are small diamond-shaped symbols (accents) above each note.

83

Musical staff 83: Percussion notation. The staff contains a series of eighth notes with stems pointing up. Above the staff, there are small diamond-shaped symbols (accents) above each note. A cross symbol (x) is placed above the staff in the first measure.

85

Musical staff 85: Percussion notation. The staff contains a series of eighth notes with stems pointing up. Above the staff, there are small diamond-shaped symbols (accents) above each note.

87

Musical staff 87: Percussion notation. The staff contains a series of eighth notes with stems pointing up. Above the staff, there are small diamond-shaped symbols (accents) above each note. A cross symbol (x) is placed above the staff in the first measure.

Percussion

89

Musical staff for measure 89. It features a series of eighth notes with upward-pointing stems, indicating a rhythmic pattern. There are some rests and specific articulation marks above the notes.

92

Musical staff for measure 92. Similar to the previous staff, it shows a rhythmic pattern of eighth notes with upward stems and various articulation marks.

97

Musical staff for measure 97. This staff includes some notes with slurs and specific articulation marks, possibly indicating a change in the rhythmic pattern.

101

Musical staff for measure 101. It continues the rhythmic pattern with eighth notes and upward stems.

106

Musical staff for measure 106. The pattern of eighth notes with upward stems is maintained.

111

Musical staff for measure 111. Similar to the previous staves, it shows a consistent rhythmic pattern.

115

Musical staff for measure 115. The rhythmic pattern of eighth notes with upward stems continues.

117

Musical staff for measure 117. The pattern remains consistent with the previous measures.

119

Musical staff for measure 119. The rhythmic pattern of eighth notes with upward stems is shown.

121

Musical staff for measure 121. The final staff on the page, showing the continuation of the rhythmic pattern.

V.S.

123

Musical notation for measure 123, featuring a double bar line with a star symbol on the left. The staff contains a series of rhythmic patterns with upward-pointing arrows and diamond-shaped notes.

125

Musical notation for measure 125, featuring a double bar line with a star symbol on the left. The staff contains a series of rhythmic patterns with upward-pointing arrows and diamond-shaped notes.

127

Musical notation for measure 127, featuring a double bar line with a star symbol on the left. The staff contains a series of rhythmic patterns with upward-pointing arrows and diamond-shaped notes.

129

Musical notation for measure 129, featuring a double bar line with a star symbol on the left. The staff contains a series of rhythmic patterns with upward-pointing arrows and diamond-shaped notes.

131

Musical notation for measure 131, featuring a double bar line with a star symbol on the left. The staff contains a series of rhythmic patterns with upward-pointing arrows and diamond-shaped notes.

133

Musical notation for measure 133, featuring a double bar line with a star symbol on the left. The staff contains a series of rhythmic patterns with upward-pointing arrows and diamond-shaped notes.

135

Musical notation for measure 135, featuring a double bar line with a star symbol on the left. The staff contains a series of rhythmic patterns with upward-pointing arrows and diamond-shaped notes.

137

Musical notation for measure 137, featuring a double bar line with a star symbol on the left. The staff contains a series of rhythmic patterns with upward-pointing arrows and diamond-shaped notes.

Music Box

♩ = 115,000031

The musical score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of ten staves of music. The notation includes chords, eighth notes, and rests. Fingerings are indicated by numbers 1-5 above notes. Bar numbers 7, 12, 17, 26, 47, 52, 68, 73, 79, and 85 are marked at the beginning of their respective staves. The tempo is marked as ♩ = 115,000031. The score includes various musical notations such as chords, eighth notes, and rests, with fingerings indicated by numbers 1-5 above notes.

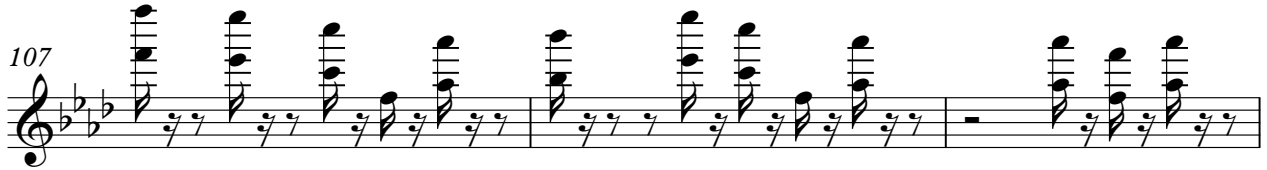
2

Music Box

99



107



110



113



117



122



Music Box

♩ = 115,000031

2

5

8

17

As we walk

28

2

saw me with a smile. Looked through the thought for a while. We'd like to visit you.

36

43

2

And you know it's Friday too. How can it be this week and wind. My

51

58

2

mind tired've worked hard all week. Cash checked in ready to go. In my I'll show you the time.

65

73

2

Come on let's get away. Leave it to us and they. Come on we've got it. Let's go on

Es- capade! Es- capade. Walk on. Es- capade. Leave it to us and they. Es- capade. Walk on.

Es- ca-pa-de. So don't have to just have good time. We'll make the rules up as we go along

73

break all if we're not in fun. Come on let's get away. Leave it to us and they. Come on we've

80

gona. ~~Let's~~ ~~take~~ an epade. ~~Comby~~ let's get way. ~~Let's~~ ~~take~~ ~~for~~ a nthery.

87

9

Coginay we've gona. ~~Let's~~ ~~take~~ an es capade. Let's go! Es- capade. ~~Walk~~ ~~in~~ time.

101

Es- capade. ~~Leave~~ ~~us~~ ~~be~~ ind. Es- capade. ~~Walk~~ ~~in~~ time. Es- capade. ~~Let's~~ ~~take~~ ~~for~~ a nthery. ~~My~~ ~~de~~l've

108

worked ~~hard~~ ~~all~~ ~~week~~. ~~I~~ ~~just~~ ~~go~~ ~~in~~ ~~de~~ dyo go. ~~My~~ ~~de~~l've ~~to~~ go ~~in~~ time.

115

~~Comby~~ let's get way. ~~Let's~~ ~~take~~ ~~for~~ a nthery. Coginay we've gona. ~~Let's~~ ~~take~~ an

122

epade. ~~Comby~~ let's get way. ~~Let's~~ ~~take~~ ~~for~~ a nthery. Coginay we've gona.

129

~~Let's~~ ~~take~~ an epade Legs! ~~Comby~~ let's get way. ~~Let's~~ ~~take~~ ~~for~~ a nthery.

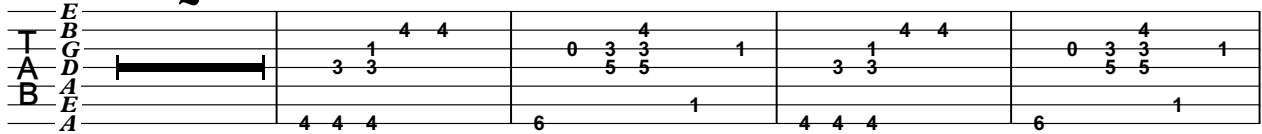
135

Coginay we've gona. ~~Let's~~ ~~take~~ an epade. Baby. ~~Res~~ ~~t~~ ~~and~~ ~~the~~ ~~wheel~~

7-string Electric Guitar

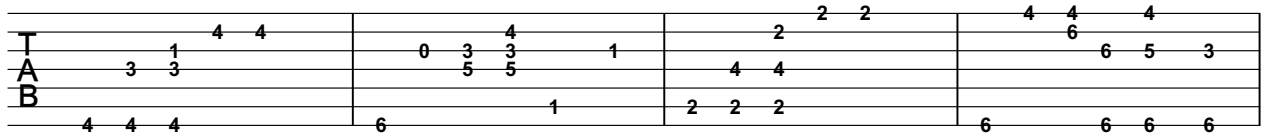
♩ = 115,000031

2



System 1: Measures 1-4. Treble clef. Staffs: T (Treble), A (Middle), B (Bass). Fingering: 4 4, 3 3, 0 3 3 1, 3 3 4 4, 0 3 3 1, 4 4 4, 6 1, 4 4 4, 6 1.

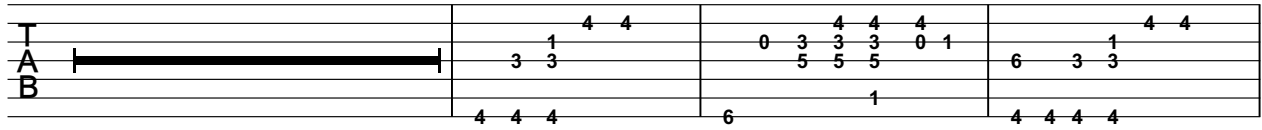
7



System 2: Measures 5-8. Treble clef. Staffs: T, A, B. Fingering: 4 4, 3 3 1 4 4, 0 3 3 1 4 4, 2 2 2 4 4 4, 4 4 4, 6 6 5 3, 4 4 4, 6 1, 2 2 2, 6 6 6 6.

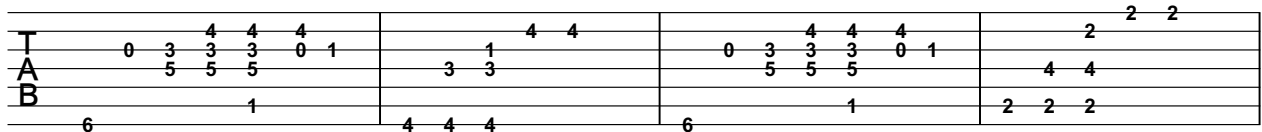
11

32



System 3: Measures 9-12. Treble clef. Staffs: T, A, B. Fingering: 4 4, 3 3 1 4 4, 0 3 3 1 4 4 4 0 1, 6 3 3 1 4 4, 4 4 4, 6 1, 4 4 4 4.

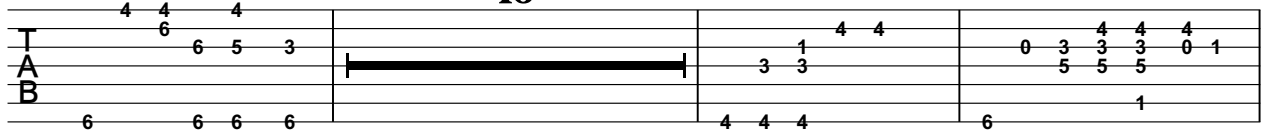
46



System 4: Measures 13-16. Treble clef. Staffs: T, A, B. Fingering: 0 3 3 3 0 1 4 4 4, 3 3 1 4 4, 0 3 3 3 0 1 4 4 4, 2 2 2 4 4, 6 1, 4 4 4, 6 1, 2 2 2.

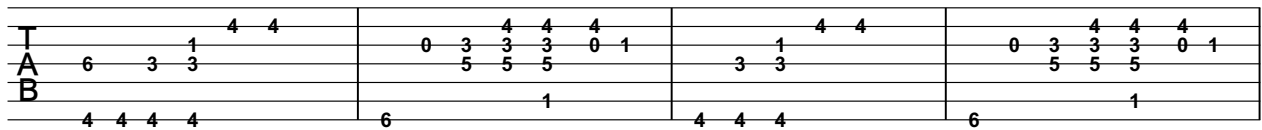
50

16



System 5: Measures 17-20. Treble clef. Staffs: T, A, B. Fingering: 4 4 4 6 6 5 3, 3 3 1 4 4, 0 3 3 3 0 1 4 4 4, 6 1, 4 4 4, 6 1.

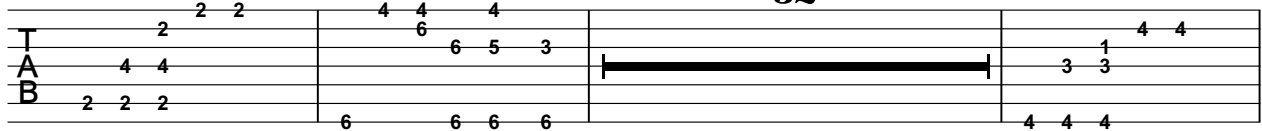
69



System 6: Measures 21-24. Treble clef. Staffs: T, A, B. Fingering: 6 3 3 1 4 4, 0 3 3 3 0 1 4 4 4, 3 3 1 4 4, 0 3 3 3 0 1 4 4 4, 4 4 4 4, 6 1, 4 4 4, 6 1.

73

32



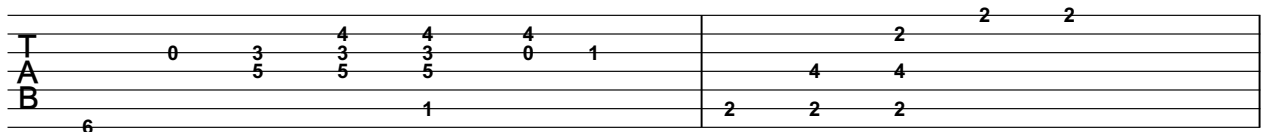
System 7: Measures 25-28. Treble clef. Staffs: T, A, B. Fingering: 2 2 2 4 4 4, 4 4 6 6 5 3, 3 3 1 4 4, 4 4 4, 2 2 2, 6 6 6 6, 4 4 4.

108



System 8: Measures 29-32. Treble clef. Staffs: T, A, B. Fingering: 0 3 3 3 0 1 4 4 4, 6 3 3 1 4 4, 0 3 3 3 0 1 4 4 4, 3 3 1 4 4, 6 1, 4 4 4, 4 4 4.

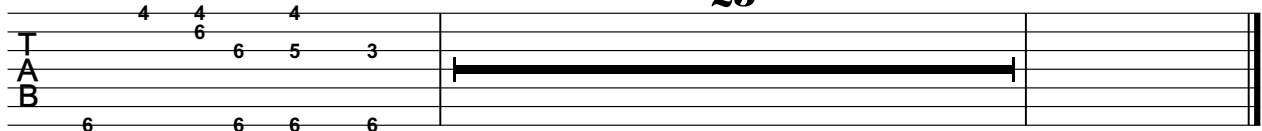
112



System 9: Measures 33-36. Treble clef. Staffs: T, A, B. Fingering: 0 3 4 4 4, 5 5 5 0 1 4 4, 2 2 2 4 4, 4 4, 6 1, 2 2 2.

114

25



System 10: Measures 37-40. Treble clef. Staffs: T, A, B. Fingering: 4 4 4 6 6 5 3, 6 6 6 6.

Synth Bass

♩ = 115,000031
17



21



25



29



33



37



41



45



49



53



V.S.

57



61



65



69



73



77



81



85



89



92



95



99



103



107



111



115



119



123



126



129



V.S.

Synth Bass

133



135



Reverse Cymbals

♩ = 115,000031

11

17

24

31

38

45

52

59

66

73

Reverse Cymbals

80

87

94

101

108

115

122

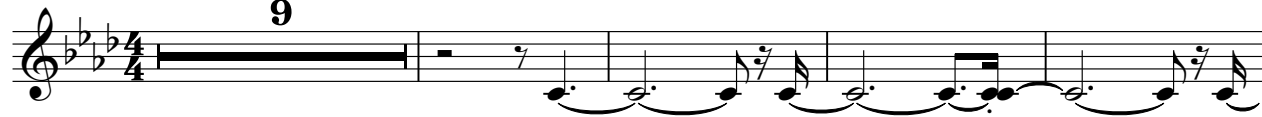
129

133

Reverse Cymbals

♩ = 115,000031

9




14

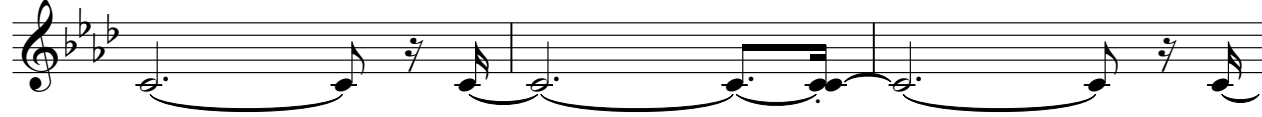


19

71



94



97

41



Orchestra Hit

$\text{♩} = 115,000031$

2

5

7

9

32

43

45

48

51

55

58

63

67

69

71

73

76

80

84

88

98

103

109

114

118

122

126

130

134

137

Lead 4 (Chiff)

♩ = 115,000031

25



Lead 4 (Chiff)

3

123



127



130



FX 5 (Brightness)

♩ = 115,000031

10

16

23

30

37

42

6

54

60

65

6

76

83

89

8

100

105

6

116

123

129

133

136

2

Viola

$\text{♩} = 115,000031$

2

7

10

16

23

30

53

76

85

100

17

16

8

8

Detailed description: This is a musical score for Viola, written in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked as quarter note = 115,000031. The score consists of ten staves of music. The first staff begins with a measure number '2' and contains a melodic line with eighth and sixteenth notes, and a bass line with chords. The second staff starts at measure 7. The third staff starts at measure 10 and features a melodic line with eighth notes and a bass line with chords. The fourth staff starts at measure 16 and is primarily composed of chords in the bass line, with some melodic fragments. The fifth staff starts at measure 23 and continues the chordal bass line. The sixth staff starts at measure 30 and includes a measure number '17' above a long horizontal bar, indicating a specific measure or section. The seventh staff starts at measure 53 and includes a measure number '16' above a long horizontal bar. The eighth staff starts at measure 76 and continues the chordal bass line. The ninth staff starts at measure 85 and includes a measure number '8' above a long horizontal bar. The tenth staff starts at measure 100 and includes a measure number '8' above a long horizontal bar. The score uses various musical notations including stems, beams, slurs, and dynamic markings like 'p' (piano).

2

115

Viola

124

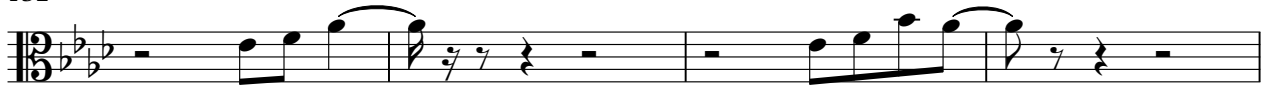
131

5

2

Viola

132



136

