

Miley Cyrus - Best of both worlds

♩ = 123,999992

Soprano Saxophone

Percussion

Flexatone

Jazz Guitar

Jazz Guitar

Electric Guitar

Electric Guitar

Electric Guitar

5-string Fretless Electric Bass

Quintus

Electric Clavichord

Reverse Cymbals

Synth Strings

FX 1 (Rain)

Viola

Sync ro by Da ny(Grav oca!Be st Of Bot

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4

Perc.

h Wai HANAH MOANA (Miley Cyrus)



8

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Gtr.

E. Bass

Syn. Str.

FX 1

11

Sop. Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Gtr.

E. Bass

Syn. Str.

FX 1



Oh yeah

Comen

13

Sop. Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Gtr.

E. Bass

Rev. Cym.

Syn. Str.

FX 1

You get the li

14

Sop. Sax.

Perc.

J. Gtr.

E. Gtr.

E. Bass

E. Clav.

Syn. Str.

FX 1

mo out front

15

Sop. Sax.

Perc.

J. Gtr.

E. Gtr.

E. Bass

Q.

E. Clav.

Syn. Str.

FX 1

The musical score consists of ten staves. The first staff is for Soprano Saxophone (Sop. Sax.) in treble clef, starting with a whole rest followed by a quarter note G4, quarter note A4, and quarter note B4. The second staff is for Percussion (Perc.) in a grand staff, showing a rhythmic pattern of eighth notes with 'x' marks above them. The third staff is for Jazz Guitar (J. Gtr.) in treble clef, with a whole rest followed by quarter notes G4, A4, and B4. The fourth staff is for Electric Guitar (E. Gtr.) in treble clef, featuring a series of eighth notes with slurs and accents. The fifth staff is for Electric Bass (E. Bass) in bass clef, with a whole rest followed by quarter notes G2, A2, and B2. The sixth staff is for Quena (Q.) in treble clef, with a whole rest followed by quarter notes G4, A4, and B4. The seventh staff is for Electric Clavichord (E. Clav.) in bass clef, with a whole rest followed by quarter notes G2, A2, and B2. The eighth staff is for Synthesizer Strings (Syn. Str.) in treble clef, with a whole rest followed by a chord of G4, A4, and B4. The ninth staff is for FX 1 in treble clef, with a whole rest followed by a chord of G4, A4, and B4. The tenth staff is a blank treble clef staff.

Hott est styles,

16

Sop. Sax.

Perc.

J. Gtr.

E. Gtr.

E. Bass

Q.

E. Clav.

Syn. Str.

FX 1

ev ery shoe, ev ery col

17

Sop. Sax.

Perc.

J. Gtr.

E. Gtr.

E. Bass

Q.

E. Clav.

Syn. Str.

FX 1

or Yeah, when your fa

18

Sop. Sax.

Perc.

J. Gtr.

E. Gtr.

E. Bass

E. Clav.

Syn. Str.

FX 1

mous it can be kin da fu n

19

Sop. Sax.

Perc.

J. Gtr.

E. Gtr.

E. Bass

Q.

E. Clav.

Syn. Str.

FX 1

Its re ally you

20

Sop. Sax.

Perc.

J. Gtr.

E. Gtr.

E. Bass

Q.

E. Clav.

Syn. Str.

FX 1

but no one ever discovered

21

Sop. Sax.

Perc.

J. Gtr.

E. Gtr.

E. Bass

Q.

E. Clav.

Syn. Str.

FX 1

e rs

22

Sop. Sax.

Perc.

E. Gtr.

E. Bass

Q.

E. Clav.

Syn. Str.

FX 1

Vla.

In some ways yo u're just like all

23

Sop. Sax.

Perc.

J. Gtr.

E. Gtr.

E. Bass

Q.

E. Clav.

Syn. Str.

FX 1

Vla.

your friends

24

Sop. Sax.

Perc.

E. Gtr.

E. Bass

Q.

E. Clav.

Syn. Str.

FX 1

Vla.

But on stage you're a star

25

Sop. Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Gtr.

E. Bass

Q.

E. Clav.

Rev. Cym.

Syn. Str.

Vla.

You get the best of both

27

Sop. Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Gtr.

E. Bass

Q.

Syn. Str.

Vla.

worlds Chill it out, take it slow Then you

29

Sop. Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Gtr.

E. Bass

Q.

Syn. Str.

Vla.

rock out the show You get the

30

Sop. Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Gtr.

E. Bass

Q.

Syn. Str.

Vla.

best of both

31

Sop. Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Gtr.

E. Bass

Q.

Syn. Str.

Vla.

world

s

32

Musical score for Sop. Sax., Perc., J. Gtr., E. Gtr., E. Bass, Q., Syn. Str., and Vla. The score consists of 12 staves. The Sop. Sax. staff has a treble clef and a key signature of one flat. The Perc. staff has a drum set icon. The J. Gtr. staff has a treble clef and a key signature of one flat. The E. Gtr. staff has a treble clef. The E. Bass staff has a bass clef. The Q. staff has a treble clef and a key signature of one flat. The Syn. Str. staff has a treble clef and a key signature of one flat. The Vla. staff has a bass clef and a key signature of one flat. The lyrics 'Mix it all to get her and you know that it's the best of both' are written below the score.

Mix it all to get her and you know that it's the best of both

34

Sop. Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Gtr.

E. Bass

Syn. Str.

FX 1

worlds

35

Sop. Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Gtr.

E. Bass

Syn. Str.

FX 1

The best

6 of

both

6

36

Sop. Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Gtr.

E. Bass

Syn. Str.

FX 1

wor

6.

6.

3

7

3

37

Sop. Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Gtr.

E. Bass

Syn. Str.

FX 1

lds - You go to

38

Sop. Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

Q.

E. Clav.

Syn. Str.

FX 1

m ovie pre miers

39

Sop. Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

Q.

E. Clav.

Syn. Str.

FX 1

Hear your

40

Sop. Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

Q.

E. Clav.

Syn. Str.

FX 1

songs on the radi

41

Sop. Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

Q.

E. Clav.

Syn. Str.

FX 1

o Li vin'

42

Sop. Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

Q.

E. Clav.

Syn. Str.

FX 1

two lives is a little we ird

43

Sop. Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

Q.

E. Clav.

Syn. Str.

FX 1

But schools

44

Sop. Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

Q.

E. Clav.

Syn. Str.

FX 1

cool cuz nobody know

45

Sop. Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

Q.

E. Clav.

Syn. Str.

FX 1

46

Sop. Sax.

Perc.

J. Gtr.

E. Gtr.

E. Bass

Q.

E. Clav.

Syn. Str.

FX 1

Vla.

Yeah you get to be a

47

Sop. Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

Q.

E. Clav.

Syn. Str.

FX 1

Vla.

small town gi rl big

48

Sop. Sax.

Perc.

J. Gtr.

E. Gtr.

E. Bass

Q.

E. Clav.

Syn. Str.

FX 1

Vla.

time when you play your guitar

49

Sop. Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Gtr.

E. Bass

Q.

E. Clav.

Rev. Cym.

Syn. Str.

Vla.

You get the best of both

51



Sop. Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Gtr.

E. Bass

Q.

Syn. Str.

Vla.

worlds Chill it out take it slow Then you

53

Sop. Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Gtr.

E. Bass

Q.

Syn. Str.

Vla.

rock out the show You get the

54

Sop. Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Gtr.

E. Bass

Q.

Syn. Str.

Vla.

best of both

55

Sop. Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Gtr.

E. Bass

Q.

Syn. Str.

Vla.

wor lds

56

Sop. Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Gtr.

E. Bass

Q.

Syn. Str.

Vla.

Mix it all to gether and you know that it's the best of both

58

Sop. Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Gtr.

E. Bass

Syn. Str.

Vla.



that it's the best of both wor lds

60

Sop. Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Gtr.

E. Bass

Q.

Vla.

Pictu res and a ut ogra p hs You get your

62

Sop. Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Gtr.

E. Bass

Q.

Vla.

face in all the ma ga zines

64

Sop. Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Gtr.

E. Bass

Q.

E. Clav.

Vla.

The best part is that you get to be who e ver

66

Sop. Sax.

Perc.

Flex.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Gtr.

E. Bass

Q.

E. Clav.

Syn. Str.

FX 1

Vla.

you wa nna b e

68

Sop. Sax.

Perc.

Flex.

J. Gtr.

E. Gtr.

E. Gtr.

E. Bass

Q.

Syn. Str.

FX 1

Vla.

ye h be st of

70

Sop. Sax.

Perc.

Flex.

J. Gtr.

E. Gtr.

E. Gtr.

E. Bass

Q.

Syn. Str.

FX 1

Vla.

you get the best of bo th

72

Sop. Sax.

Perc.

Flex.

J. Gtr.

E. Gtr.

E. Gtr.

E. Gtr.

E. Bass

Syn. Str.

FX 1

Vla.

Com e on best of both

73

Sop. Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Gtr.

E. Bass

Q.

E. Clav.

Syn. Str.

FX 1

Vla.

Who would of thought that a

74

Sop. Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Gtr.

E. Bass

Q.

E. Clav.

Syn. Str.

FX 1

Vla.

girl like me Would

Detailed description: This is a page of a musical score for a band. It features 13 staves for various instruments: Soprano Saxophone, Percussion, two Electric Guitars (J. Gtr. and E. Gtr.), Electric Bass, Q. (likely a keyboard), Electric Clavichord, Synthesizer Strings, FX 1 (Effects), and Viola. The score is in 3/4 time and includes lyrics: 'girl like me Would'. The page number 52 is at the top left, and the measure number 74 is at the top of the first staff.

75

Sop. Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Gtr.

E. Bass

Q.

E. Clav.

Syn. Str.

FX 1

Vla.

do uble as a su pers tar

76

Sop. Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Gtr.

E. Bass

Q.

E. Clav.

Syn. Str.

FX 1

Vla.

2/4

yehah

78

Sop. Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Gtr.

E. Bass

Q.

Syn. Str.

Vla.

2/4 4/4

You get the best of both

Detailed description: This is a page of a musical score, page 55, starting at measure 78. The score is arranged in a grand staff format with multiple staves for different instruments. The instruments listed are Soprano Saxophone (Sop. Sax.), Percussion (Perc.), two parts of Jazz Guitar (J. Gtr.), three parts of Electric Guitar (E. Gtr.), Electric Bass (E. Bass), Q (likely a keyboard instrument), Synthesizer String (Syn. Str.), and Viola (Vla.). The music is written in 2/4 and 4/4 time signatures. The lyrics 'You get the best of both' are written at the bottom of the page, aligned with the vocal line. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

80

Sop. Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Gtr.

E. Bass

Q.

Syn. Str.

Vla.

worlds Chill it out, take it slow Then you

82

Sop. Sax. Perc. J. Gtr. J. Gtr. E. Gtr. E. Gtr. E. Gtr. E. Bass Q. Syn. Str. Vla.

rock out the show You get the best of both

84

Sop. Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Gtr.

E. Bass

Q.

Syn. Str.

Vla.

world s Mix it all to get her and you

86

Sop. Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Gtr.

E. Bass

Q.

Syn. Str.

Vla.



know that it's the best You get the best of both

88

Sop. Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Gtr.

E. Bass

Q.

Syn. Str.

Vla.

worlds Without the shades and the hair You can

90

Sop. Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Gtr.

E. Bass

Q.

Syn. Str.

Vla.

go a ny where You get the best of both

92

Sop. Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Gtr.

E. Bass

Q.

Syn. Str.

Vla.

girls

93

Sop. Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Gtr.

E. Bass

Q.

Syn. Str.

Vla.



Mix it all to ge ther Oh yeah It's

95

Sop. Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Gtr.

E. Bass

Q.

Syn. Str.

Vla.

so much better cuz you

96

Sop. Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Gtr.

E. Bass

Syn. Str.

Vla.

know you've got the best of both worlds

Miley Cyrus - Best of both worlds

Soprano Saxophone

♩ = 123,999992

10



14



17



19



22



25



29



32



35



38



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(c) 2008 Ausmidi P/L

V.S.

41



44



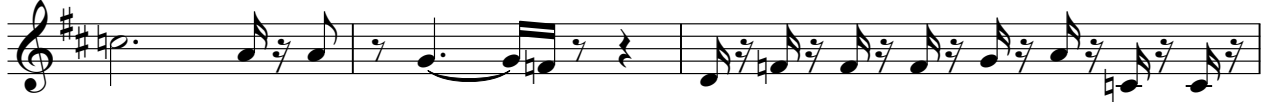
47



51



54



57



60



63



66



70



73



75



79



82



85



88



91



95



Miley Cyrus - Best of both worlds

Percussion

♩ = 123,999992

6

11

15

19

23

26

29

32

35

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(c) 2008 Ausmidi P/L

V.S.

Percussion

38

41

44

47

50

53

56

59

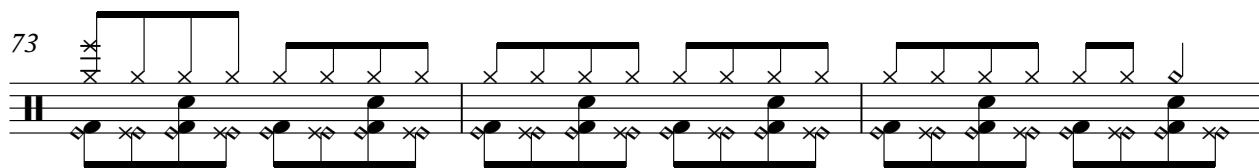
62

65

69



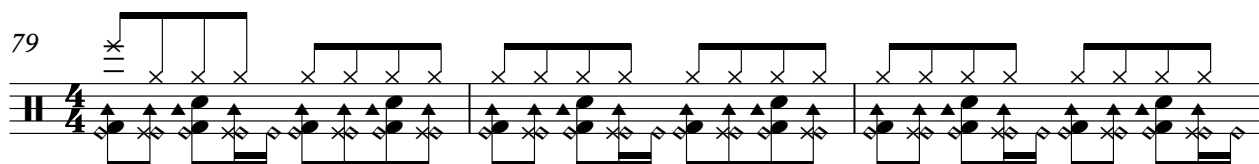
73



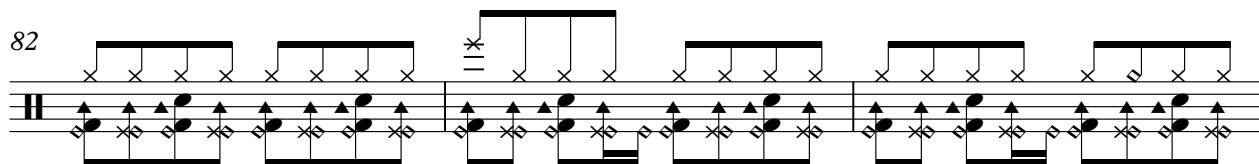
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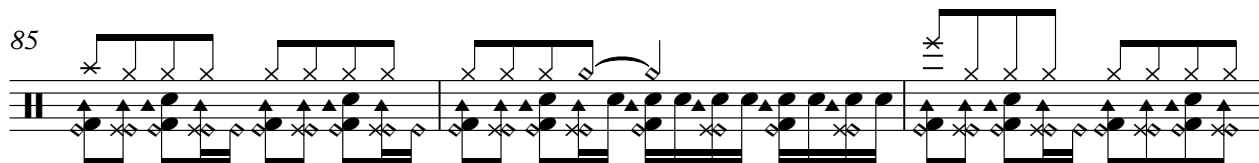
79



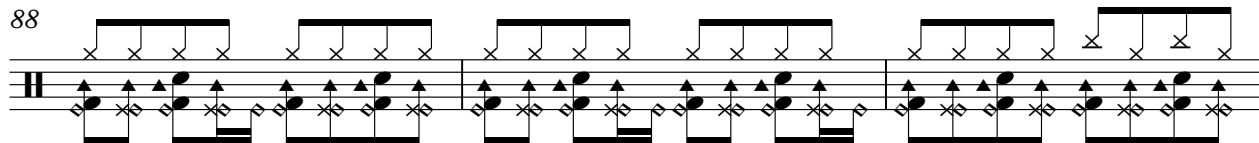
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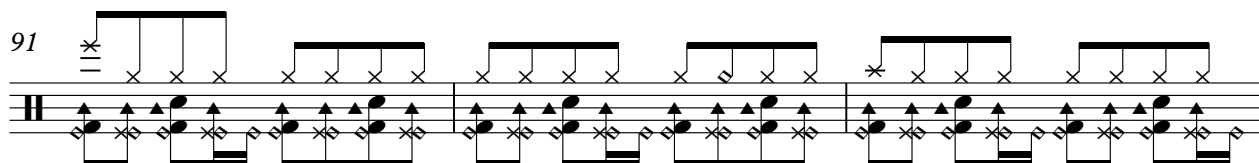
85



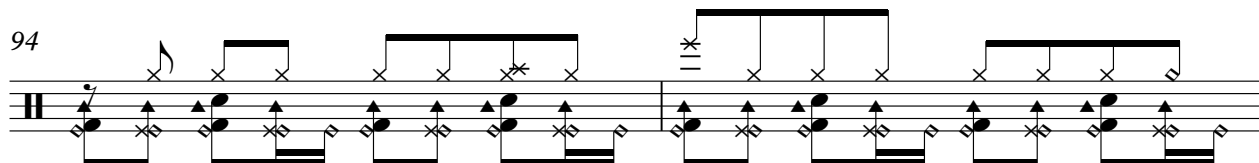
88



91



94



96



♩ = 123,999992

66

69

72

5

20

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♩ = 123,999992

9

13

12

28

32

36

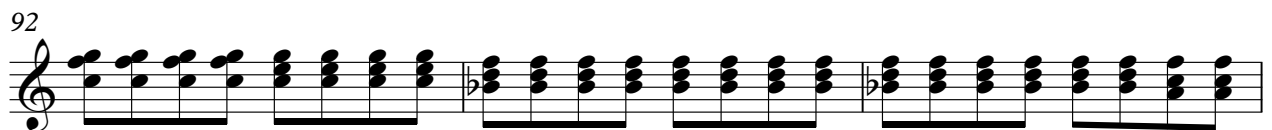
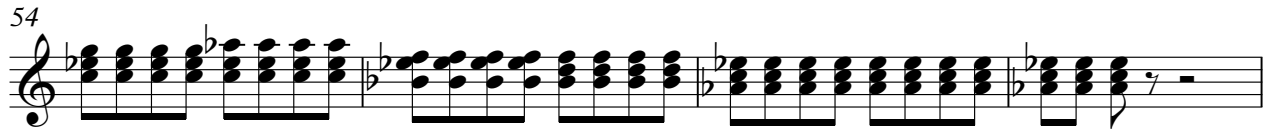
39

42

45

47

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♩ = 123,999992

9

11

13

16

20

2

26

28

30

32

34

Detailed description: The image shows a guitar score for the song 'Best of both worlds' by Miley Cyrus. It consists of ten staves of music in 4/4 time. The tempo is marked as ♩ = 123,999992. The score begins with a whole rest for 9 measures. From measure 10, it features a complex sequence of chords and melodic lines. Measure 20 contains a double bar line and a '2' indicating a second ending. The key signature changes from one sharp (F#) to one flat (Bb) at measure 26. The score ends at measure 34.

36



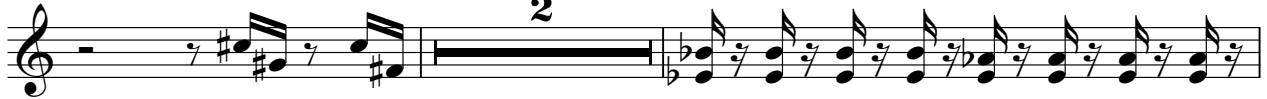
38



42



47



51



53



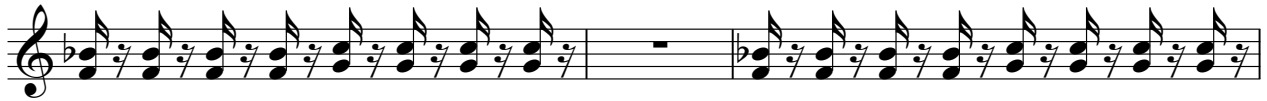
55



57



61



64



67



70



73



75



77



80



82



84



86



88



V.S.

90



92



94



96



Miley Cyrus - Best of both worlds

Electric Guitar

♩ = 123,999992

9

13

12

30

36

12

52

59

67

72

75

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(c) 2008 Ausmidi P/L

59



64



70



73



75



77



81



85



89



93



Electric Guitar

96

The musical notation for measure 96 consists of a single staff with a treble clef and a key signature of one flat. The notation begins with a series of chords: a D7 chord (F, A, C, E), a D7 chord (F, A, C, E), a D7 chord (F, A, C, E), and a D7 chord (F, A, C, E). This is followed by a fermata over a D7 chord (F, A, C, E). The measure concludes with a double bar line and a '2' above it, indicating a second ending.

26



Musical notation for measures 26-28. The key signature has one flat (B-flat). The notation features a mix of eighth and quarter notes, with some chords and rests.

29



Musical notation for measures 29-30. The key signature changes to two sharps (F# and C#). The notation continues with eighth and quarter notes.

31



Musical notation for measures 31-33. The key signature remains two sharps. The notation includes eighth notes and quarter notes.

34



Musical notation for measures 34-37. The key signature changes to one sharp (F#). The notation consists of eighth-note chords.

38



Musical notation for measures 38-39. The key signature remains one sharp. The notation consists of eighth-note chords.

40



Musical notation for measures 40-41. The key signature remains one sharp. The notation consists of eighth-note chords.

42



Musical notation for measures 42-43. The key signature remains one sharp. The notation consists of eighth-note chords.

44



Musical notation for measures 44-45. The key signature remains one sharp. The notation consists of eighth-note chords.

46



Musical notation for measures 46-47. The key signature remains one sharp. The notation consists of eighth-note chords.

48



Musical notation for measures 48-50. The key signature changes to two flats (B-flat and E-flat). The notation includes eighth and quarter notes, with a full rest in measure 49.

51



Musical notation for measures 51-53. Measure 51 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a complex melodic line with eighth and sixteenth notes, and a bass line with chords and single notes.

54



Musical notation for measures 54-55. Measure 54 continues the melodic and harmonic development from the previous measures.

56



Musical notation for measures 56-58. Measure 56 shows a change in the bass line with more prominent chords.

59



Musical notation for measures 59-62. Measure 59 features a melodic line with some rests, and a bass line with sustained chords.

63



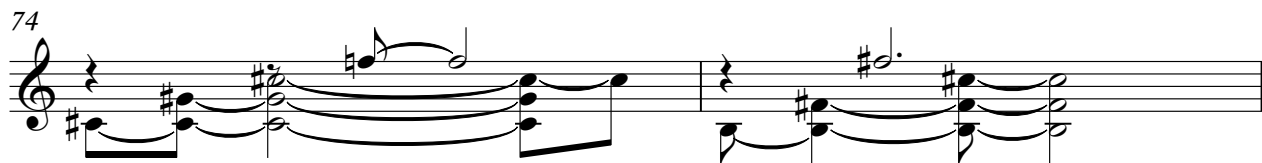
Musical notation for measures 63-66. Measure 63 continues the melodic and harmonic patterns.

67



Musical notation for measures 67-73. Measure 67 begins with a five-measure rest, indicated by a large '5' above the staff, followed by a melodic line.

74



Musical notation for measures 74-75. Measure 74 features a melodic line with some grace notes and a bass line with chords.

76



Musical notation for measures 76-78. Measure 76 features a melodic line with eighth notes and a bass line with chords. The piece concludes with a double bar line and a 2/4 time signature.

79

Musical staff for measures 79-81. The staff is in 4/4 time with a key signature of one flat (Bb). Measure 79 starts with a quarter rest followed by a quarter note G4. Measure 80 contains a series of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. Measure 81 contains a series of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4, followed by a quarter rest.

82

Musical staff for measures 82-84. Measure 82 starts with a quarter rest followed by a quarter note G4. Measure 83 contains a series of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. Measure 84 contains a series of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4, followed by a quarter rest.

85

Musical staff for measures 85-87. Measure 85 starts with a quarter rest followed by a quarter note G4. Measure 86 contains a series of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. Measure 87 contains a series of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4, followed by a quarter rest.

88

Musical staff for measures 88-90. Measure 88 starts with a quarter rest followed by a quarter note G4. Measure 89 contains a series of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. Measure 90 contains a series of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4, followed by a quarter rest.

91

Musical staff for measures 91-93. Measure 91 starts with a quarter rest followed by a quarter note G4. Measure 92 contains a series of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. Measure 93 contains a series of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4, followed by a quarter rest.

94

Musical staff for measures 94-95. Measure 94 starts with a quarter rest followed by a quarter note G4. Measure 95 contains a series of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4, followed by a quarter rest. The staff ends with a double bar line and a '2' above it, indicating a second ending.



Miley Cyrus - Best of both worlds

Quintus

♩ = 123,999992

14

17

21

24

28

32

40

44

47

51

4

(c) 2008 Ausmidi P/L
(c) 2008 Ausmidi P/L

V.S.

55

8

61

8

65

8

72

8

75

8

80

8

84

8

89

8

92

8

38



40



42



44



46



48



65



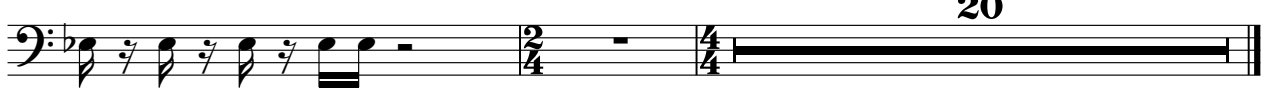
73



75



77



Reverse Cymbals

Miley Cyrus - Best of both worlds

♩ = 123,999992

12 11

26

23 28

78

20

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Synth Strings

♩ = 123,999992

9

15

22

30

37

44

51

58

8

70

74

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2

Synth Strings

79



87



93

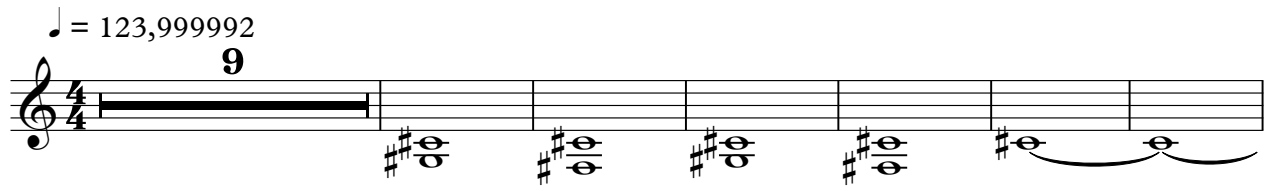


Miley Cyrus - Best of both worlds

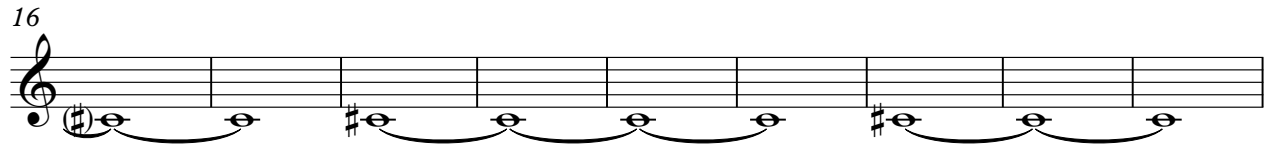
FX 1 (Rain)

♩ = 123,999992

9

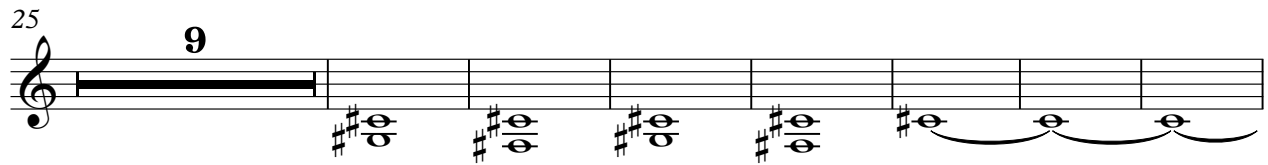


16

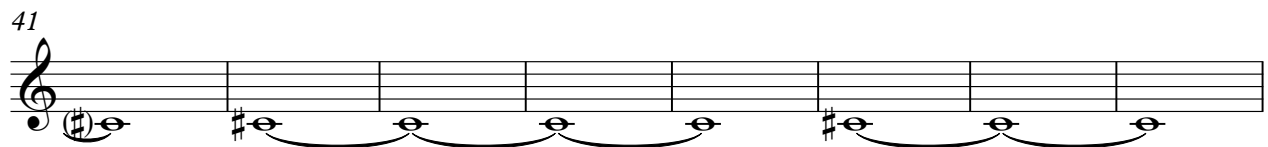


25

9

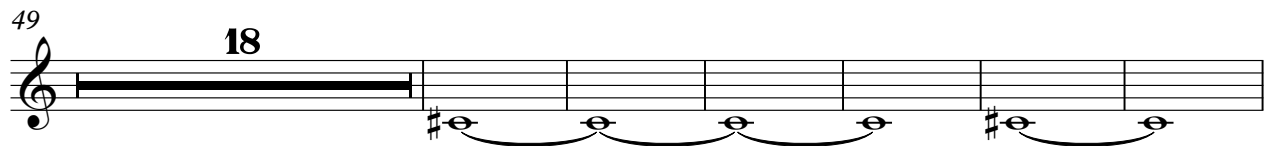


41



49

18



73

20



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(c) 2008 Ausmidi P/L

[No instrument (barlines shown)] Miley Cyrus - Best of both worlds

♩ = 123,999992

4/4

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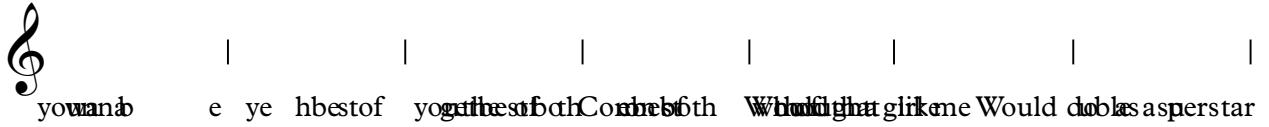
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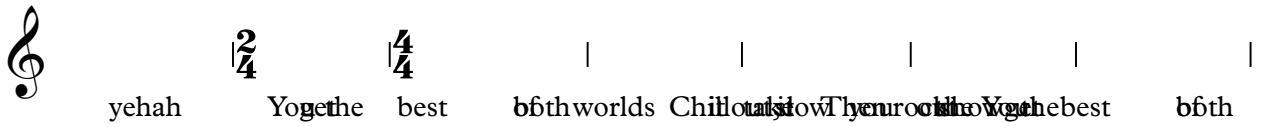
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(c) 2008 Ausmidi P/L
(c) 2008 Ausmidi P/L

[No instrument (barlines shown)]



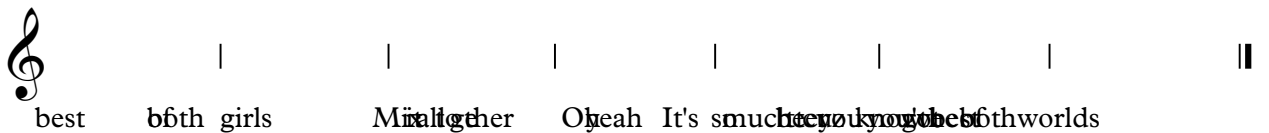
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best b6th girls Mixalghayokwith the best b6th worlds