

Why They Call It The Blues

♩ = 122,000069

DO AND TIGHTS PLIGATE NIT FOR RENAL.

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5

Perc.

E. Bass

Solo



7

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

Solo

Don't wash
Vays
don't

8

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

Solo



9

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

Solo

10

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

Solo

Be tween you and



11

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

Solo

me, I could hear it

12

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

Solo

that things can get



13

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

Solo

bet ter.

14

Musical score for measures 14-15. The score includes staves for Percussion (Perc.), J. Gtr. (Jazz Guitar), E. Gtr. (Electric Guitar), E. Bass (Electric Bass), and Solo. The lyrics "And while I'm a way," are written above the J. Gtr. staff. Measure 14 shows a complex arrangement with various rhythmic patterns and chordal textures. Measure 15 continues the musical development.

Perc.

J. Gtr. And while I'm a way,

J. Gtr.

E. Gtr.

E. Bass

Solo



15

Musical score for measures 15-16. The score includes staves for Percussion (Perc.), J. Gtr. (Jazz Guitar), E. Gtr. (Electric Guitar), E. Bass (Electric Bass), Syn. Voice (Synthesizer Voice), and Solo. Measure 15 features a prominent J. Gtr. line with a complex rhythmic pattern. Measure 16 shows a continuation of the musical themes with a Syn. Voice part.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

Syn. Voice

Solo

16

Perc.

J. Gtr. bust out pe de mons in

J. Gtr.

E. Gtr.

E. Bass

Syn. Voice #8:

Solo

||

17

Perc.

J. Gtr. side, and it went be

J. Gtr.

E. Gtr.

E. Bass

Syn. Voice

Solo

18

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

Syn. Voice

Solo

long be fore you and me



19

Perc.

J. Gtr.

J. Gtr.

E. Bass

Solo

run up the place our

20

Perc.

J. Gtr. hearts where we

J. Gtr.

E. Gtr.

E. Bass

Solo



21

Perc.

J. Gtr. and

J. Gtr.

E. Gtr.

E. Bass

Solo

22

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.
T
A
B

E. Bass

Solo

And I



23

Perc.

J. Gtr.

J. Gtr.

E. Gtr.
T
A
B

E. Bass

Solo

guess that's why they're

24

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

Syn. Voice

Solo

==

25

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

Syn. Voice

Solo

26

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

Syn. Voice

Solo



27

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

Solo

28

Perc.

J. Gtr.

J. Gtr.

E. Gtr. **TAB**
 0 0 1 1 0 0 0 0
 1 1 2 2 2 2 3 3
 2 2 2 2 3 3 3 3

E. Bass

Solo



29

Perc.

J. Gtr.

J. Gtr.

E. Gtr. **TAB**
 1 1 1 1 1 1 1 1 1 1
 1 1 1 1 1 1 1 1 1 1
 2 2 2 2 2 2 2 2 2 1
 3 3 3 3 3 3 3 3 3 3
 4 1 1 3 1 1 3 3 3 3

E. Bass

Syn. Voice

Solo

30

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

Syn. Voice

Solo



31

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

Solo

32

Perc.

J. Gtr. blues.

J. Gtr.

E. Gtr. T 1, A 0, B 3

E. Bass

Solo



34

Perc.

J. Gtr. Just stare in to space;

J. Gtr.

E. Gtr.

E. Bass

Solo

35

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

Solo



36

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

Solo

37

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

Solo

Live for each



38

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

Solo

sec ond with out hes ita

39

Perc.

J. Gtr. tion, and nev er for get I'm your

J. Gtr.

E. Gtr.

E. Bass

Solo



40

Perc.

J. Gtr. man.

J. Gtr.

E. Gtr.

E. Bass

Solo

41

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

Solo

Syn. Voice

Wait on me girl,



42

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

Solo

Syn. Voice

43

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

Syn. Voice

Solo

in the night if it

44

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

Syn. Voice

Solo

helps, but more than ev

45

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

Syn. Voice

Solo

I simply love



46

Perc.

J. Gtr.

J. Gtr.

E. Bass

Solo

you more than

47

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

Solo

life

3



48

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

Solo

sun

49

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Bass

Solo



50

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

Solo

51

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

Syn. Voice

Solo

==

52

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

Syn. Voice

Solo

53

Perc. 

J. Gtr.  you, laugh ing like

J. Gtr. 

E. Gtr.  T 1 1 2 3 3 4
A 0 1 0 0 0 0
B 3 3

E. Bass 

Syn. Voice 

Solo 



54

Perc. 

J. Gtr.  crii ch en, in, in

J. Gtr. 

E. Gtr.  T 3 3 3 3 0 0
A 4 4 4 4 0 0
B 5 5 5 5

E. Bass 

Solo 

55

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

Solo



56

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

Syn. Voice

Solo

57

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

Syn. Voice

Solo



58

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

Solo

59

Harm.

Perc.

J. Gtr. blues.

J. Gtr.

E. Gtr. T 0 A 2 B 3

E. Bass

Solo



60

Harm.

Perc.

J. Gtr.

E. Bass

Solo

61

Harm.

Perc.

J. Gtr.

E. Gtr.

E. Bass

Solo

Detailed description: This system of music covers measures 61, 62, and 63. The Harm. part features a rhythmic pattern of eighth notes with slurs. Perc. includes a consistent pattern of eighth notes with 'x' marks. J. Gtr. plays a series of chords with rhythmic notation. E. Gtr. has a similar chordal pattern. E. Bass provides a steady bass line. Solo is a melodic line with slurs and ties.



62

Harm.

Perc.

J. Gtr.

E. Gtr.

E. Bass

Solo

Detailed description: This system of music covers measures 64, 65, and 66. The Harm. part has a melodic line with a triplet of eighth notes in measure 65. Perc. continues with eighth notes and 'x' marks. J. Gtr. and E. Gtr. play chordal patterns. E. Bass has a simple bass line. Solo is a melodic line with slurs and ties.

63

Harm.

Perc.

J. Gtr.

E. Gtr.

E. Bass

Syn. Voice

Solo

64

Harm.

Perc.

J. Gtr.

E. Gtr.

E. Bass

Syn. Voice

Solo

65

Harm.

Perc.

J. Gtr.

E. Gtr.

E. Bass

Syn. Voice

Solo



66

Harm.

Perc.

J. Gtr.

E. Gtr.

E. Bass

Solo

67

Harm.

Perc.

J. Gtr.

E. Gtr.

E. Bass

Syn. Voice

Solo

68

Harm.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

Syn. Voice

Solo

Wait on me

Detailed description: This is a musical score for measures 67 and 68. The score is arranged in a system with multiple staves. Measure 67 features a Harmonica (Harm.) part with eighth-note triplets, a Percussion (Perc.) part with 'x' marks, and guitar parts (J. Gtr., E. Gtr., E. Bass) with chords and rhythmic patterns. A Solo part is also present. Measure 68 continues with similar instrumentation. The lyrics 'Wait on me' are written under the Percussion staff in measure 68. A double bar line is shown to the left of measure 68.

69

Perc. 

J. Gtr. *girl,* 

J. Gtr. 

E. Gtr. 

E. Bass 

Syn. Voice 

Solo 

==

70

Perc. 

J. Gtr. *cry* *in the night* *if it helps,* 

J. Gtr. 

E. Gtr. 

E. Bass 

Syn. Voice 

Solo 

71

Perc. J. Gtr. E. Gtr. E. Bass Syn. Voice Solo

but more than ev

Double bar line

72

Perc. J. Gtr. E. Gtr. E. Bass Syn. Voice Solo

I simply love

73

Perc.

J. Gtr. you more than I love

J. Gtr.

E. Bass

Solo



74

Perc.

J. Gtr. life

J. Gtr.

E. Gtr.

E. Bass

Solo

75

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

Solo



76

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Bass

Solo

And I

77

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

Solo



78

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

Syn. Voice

Solo

79

Perc.

J. Gtr. hands could be time spent with

J. Gtr.

E. Gtr. TAB 0 1 0 2 3 | 3 3 | 3 3 | 3 4 2 | 0 0 | 0 0

E. Bass

Syn. Voice

Solo

80

Perc.

J. Gtr. you, laugh ing like

J. Gtr.

E. Gtr. TAB 1 1 2 3 3 | 1 | 0 0 0 | 0 0 0 | 0 0 | 3 3

E. Bass

Syn. Voice

Solo

81

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

Solo



82

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

Solo

83

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

Syn. Voice

Solo

==

84

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

Syn. Voice

Solo

85

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

Solo



86

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Bass


Syn. Voice

Solo

87

Perc. 

J. Gtr.  lat ing face low ars, and I

J. Gtr. 

E. Gtr. 

E. Gtr. 

T	2	2	2	0	0	0
A	2	2	2	2	2	2
B						

E. Bass 

Syn. Voice 

Solo 

88

Perc. 

J. Gtr.  guess that's why they call it the

J. Gtr. 

E. Gtr. 

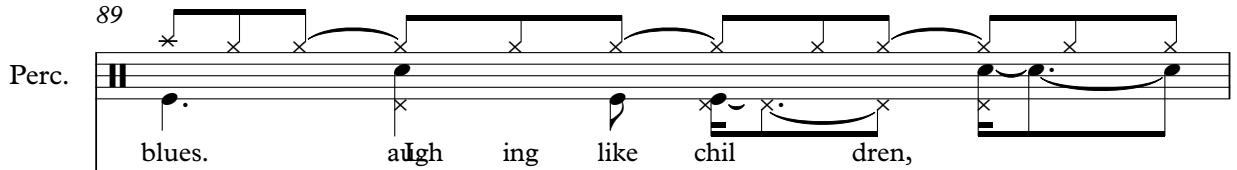
E. Gtr. 

T	1	1	1	1	1	1	1	1
A	3	3	3	3	3	3	3	3
B								

E. Bass 

Solo 

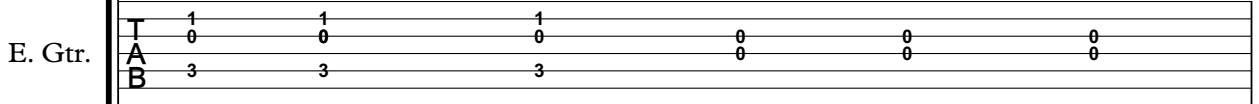
89

Perc. 

J. Gtr. 

J. Gtr. 

E. Gtr. 

E. Gtr. 

E. Bass 

Syn. Voice 

Solo 

90

Perc.

J. Gtr. ing like lo... I

J. Gtr.

E. Gtr.

E. Gtr.

E. Bass

Syn. Voice

Solo

91

Perc.

J. Gtr. guess that's why they can't fire

J. Gtr.

E. Gtr.

E. Gtr.

E. Bass

Solo

92

Perc.

J. Gtr. blues.

J. Gtr.

E. Gtr.

E. Gtr.

E. Bass

Syn. Voice

Solo

93

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

Syn. Voice

Solo

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

Solo



Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

Solo

y They Call It The Blues
Harmonica

♩ = 122,000069

58

60

62

65

67

68

28

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y They Call It The Blues

Percussion

♩ = 122,000069

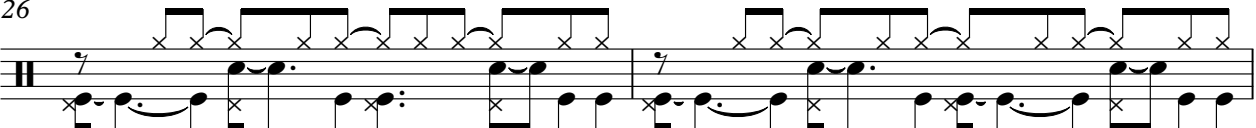
Back Vocal 5

NO FIGHTS HERE TO GAIN THE BATTLE FOR THE BATTLE.

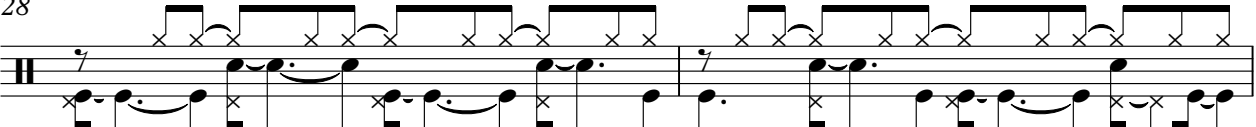
8 Don't wish it a way, don't
 look at it like it's for ev er.
 10
 12 Between you and me, I could not est ly
 say that things can on ly get better.
 14
 16 And while I'm a way,
 bust out the demons in side, and it won't be
 18
 20 long be fore you and me run to the place in our
 hearts where we hide.
 22
 24 And I guess that's why they call it the
 blues

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V.S.

26



 you, laugh ing like chil dren, liv ing like

28


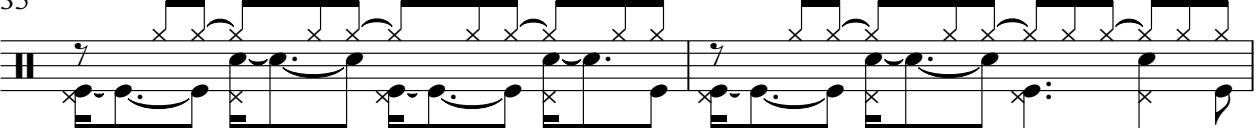
 lov ers, roll ing like thun der un der the

30


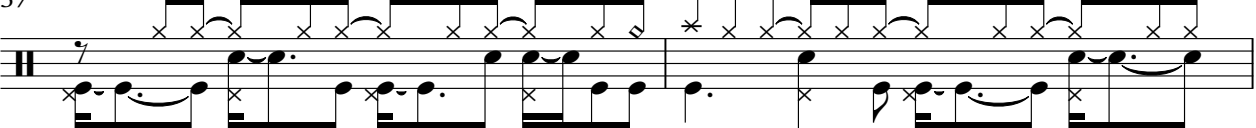
 cov ers, and I guess that's why they call it the

32


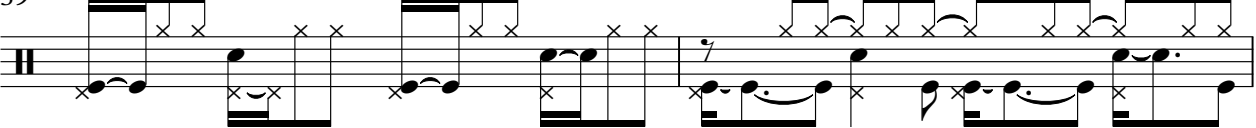
 blues. Just are in to space;

35



 pic ture my face in your hands.

37


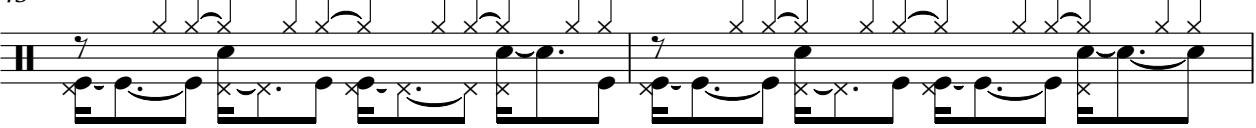
 Live for each second without hes i ta

39


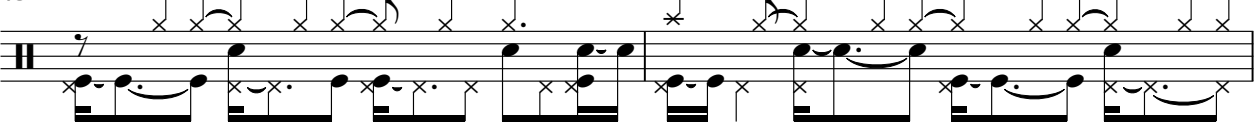
 tion, and nev er for get I'm your man.

41


 Wait on me girl,

43


 cry in the night if it helps, but more than ev

45


 er I sim ply love you more than I

47
love life it self.

49
And I guess that's why they call it the

51
blues. Time on my hands could be time spent with

53
you, laugh ing like chil dren, liv ing like

55
lov ers, roll ing like thun der un der the cov

57
ers, and I guess that's why they call it the blues.

60


62

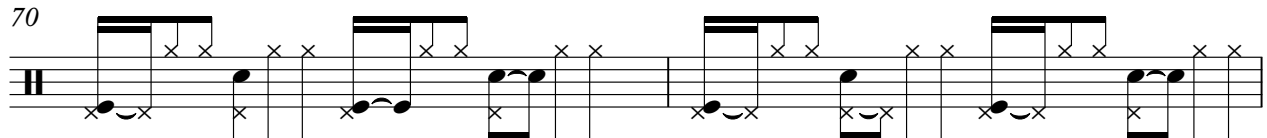
64


66

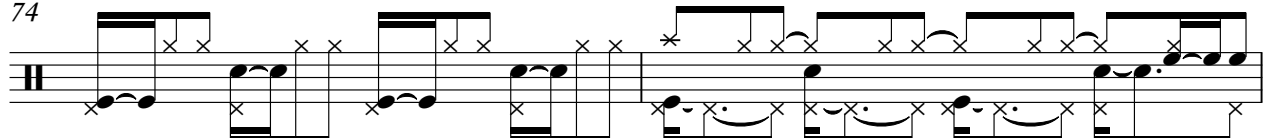
V.S.

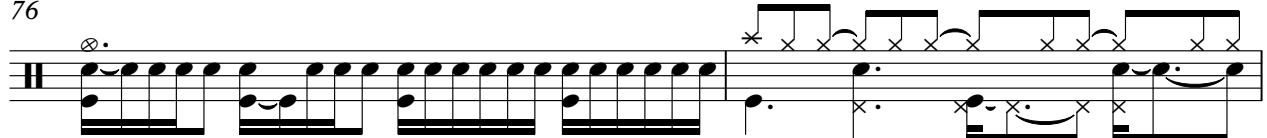
Percussion

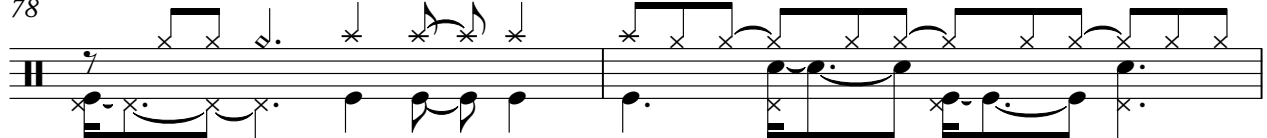
68

 Wait on me girl,

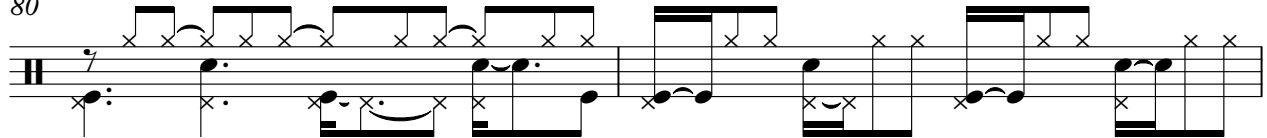
70

 cry in the night if it helps, but there's

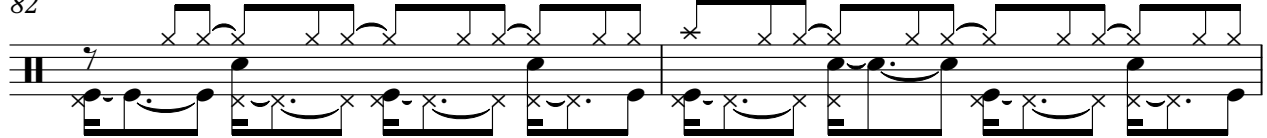
72

 never I simply love you more than I love

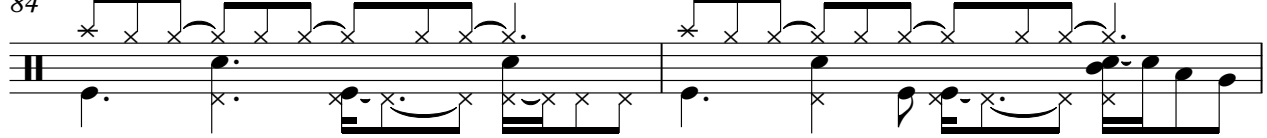
74

 life it self.

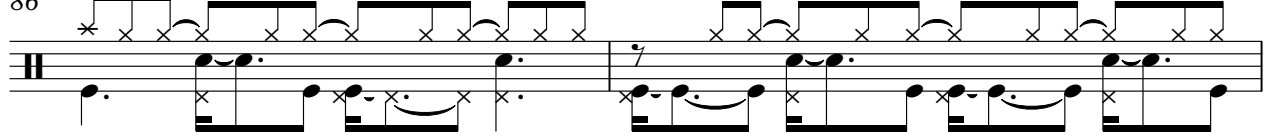
76

 And I guess that's why they call it the

78

 blues. Time on my hands could be time spent with

80

 you, laugh ing like chil dren, liv ing like

82

 lov ers, roll ing like thun der un der the

84

 cov ers, and I guess that's why they call it the

86

 blues. laugh ing like chil dren, liv ing like lov ers, and I

Percussion

88

Musical notation for measures 88-89. The top staff shows a percussion line with 'x' marks indicating hits. The bottom staff shows a melody line with lyrics: guess that's why they call it the blues. and I guess that's why they call it the blues. and I guess that's why they call it the blues. and I guess that's why they call it the blues.

90

Musical notation for measures 90-91. The top staff shows a percussion line with 'x' marks indicating hits. The bottom staff shows a melody line with lyrics: living like lovers, and I guess that's why they call it the blues. and I guess that's why they call it the blues.

92

Musical notation for measure 92. The top staff shows a percussion line with two 'x' marks indicating hits. The bottom staff shows a melody line with lyrics: blues. And I guess that's why they call it the blues.

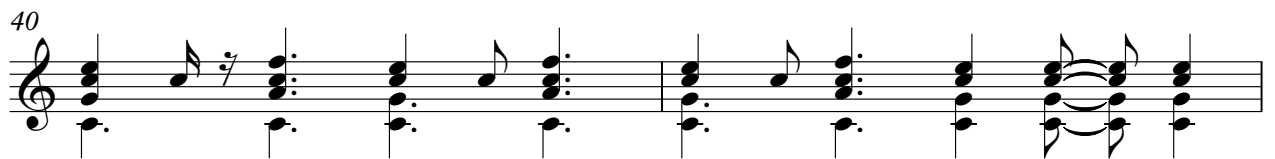
Why They Call It The Blues
Jazz Guitar

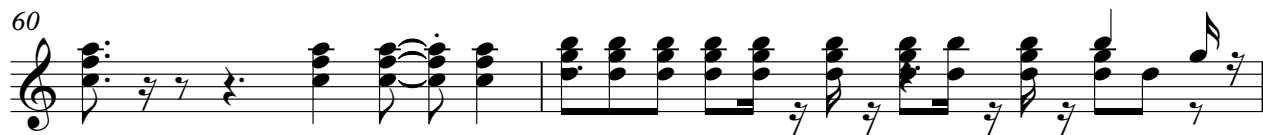
♩ = 122,000069

The score consists of ten staves of music, each starting with a measure number (6, 8, 11, 13, 15, 17, 19, 21, 23, 25). The music is written in treble clef with a 12/8 time signature. It features a variety of chord voicings, including triads and dyads, and rhythmic patterns such as eighth-note runs and syncopated chords. The notation includes stems, beams, and various chord symbols.

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V.S.







89

Musical notation for measures 89 and 90. Measure 89 consists of six chords: G7, F7, E7, D7, C7, and B7. Measure 90 consists of six chords: A7, G7, F7, E7, D7, and C7.

91

Musical notation for measures 91 and 92. Measure 91 consists of six chords: B7, A7, G7, F7, E7, and D7. Measure 92 consists of six chords: C7, B7, A7, G7, F7, and E7.

93

Musical notation for measures 93 and 94. Measure 93 consists of six chords: D7, C7, B7, A7, G7, and F7. Measure 94 consists of six chords: E7, D7, C7, B7, A7, and G7.

94

Musical notation for measures 94 and 95. Measure 94 consists of six chords: F7, E7, D7, C7, B7, and A7. Measure 95 consists of six chords: G7, F7, E7, D7, C7, and B7.

y They Call It The Blues
Jazz Guitar

♩ = 122,000069



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71

73

76

79

82

85

87

90

93

They Call It The Blues
Electric Guitar

♩ = 122,000069

6

9

12

15

18

21

11

34

36

38

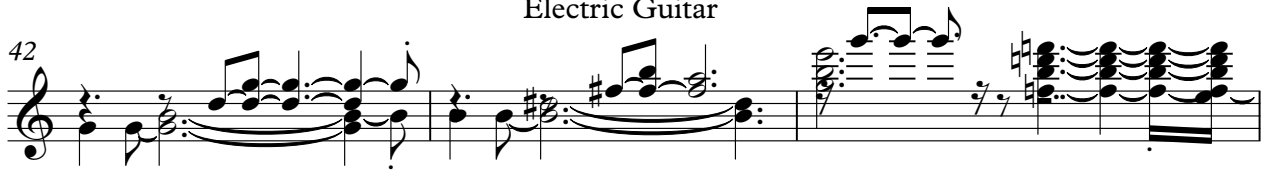
40

Detailed description: The image shows a musical score for electric guitar in 12/8 time. The tempo is marked as ♩ = 122,000069. The score consists of ten staves of music. The first staff starts with a measure containing a '6' above it. The music features a variety of chords, including triads and dyads, and melodic lines with eighth and sixteenth notes. There are several measures with rests. A measure with a '11' above it is also present. The score ends with a double bar line.

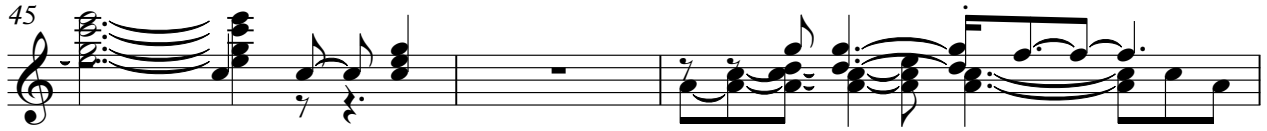
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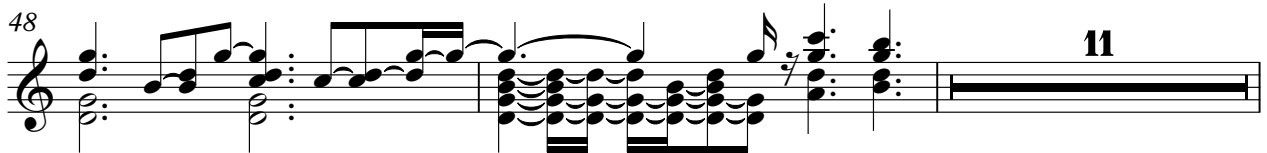
42



45



48



61



63



65



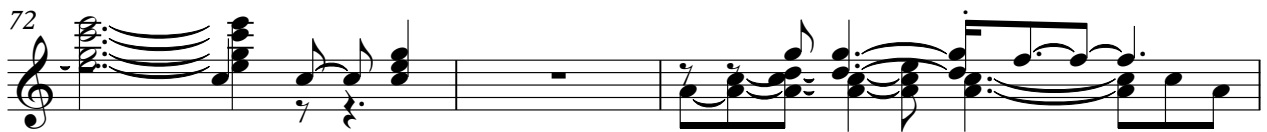
67



69



72



75



86



Musical notation for measures 86 and 87. Measure 86 contains a quarter rest, followed by eighth notes G4, A4, and B4. Measure 87 contains a quarter rest, followed by eighth notes C5, B4, and A4, and then a quarter note G4.

88



Musical notation for measures 88 and 89. Measure 88 contains a quarter rest, followed by eighth notes G4, A4, and B4. Measure 89 contains a quarter rest, followed by eighth notes C5, B4, and A4, and then a quarter note G4.

90



Musical notation for measures 90 and 91. Measure 90 contains a quarter rest, followed by eighth notes G4, A4, and B4. Measure 91 contains a quarter rest, followed by eighth notes C5, B4, and A4, and then a quarter note G4.

92



Musical notation for measures 92 and 93. Measure 92 contains a quarter rest, followed by eighth notes G4, A4, and B4. Measure 93 contains a quarter rest, followed by eighth notes C5, B4, and A4, and then a quarter note G4.

94



Musical notation for measures 94 and 95. Measure 94 contains a quarter rest, followed by eighth notes G4, A4, and B4. Measure 95 contains a quarter rest, followed by eighth notes C5, B4, and A4, and then a quarter note G4.

y They Call It The Blues

7-string Electric Guitar

♩ = 122,000069

21

E							0							1	1	1	1	1
T							0							1	1	1	1	1
A							2	2	2	2	2	0	0	3	3	3	3	3
B							3	3	3	2	2	2	3	3	3	3	3	3
A							3	3	3	2	2	2	1	3	3	3	3	3
E							3	3	3	2	2	2	1	3	3	3	3	3
A							3	3	3	2	2	2	1	3	3	3	3	3

25

E							0							0	0	0	0	0
T							1							1	1	1	1	1
A							0							0	0	0	0	0
B							2	2	2	2	2	0	0	3	3	3	3	3
A							3	3	3	2	2	2	3	3	3	3	3	3
B							3	3	3	2	2	2	1	3	3	3	3	3

28

E							0	0							2	2	2	2	2	2	2
T							1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
A							2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
B							3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
A							3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
B							3	3	3	3	3	3	3	3	3	3	3	3	3	3	3

31

16

E							1	1													
T							1	1													
A							2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
B							3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
A							3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
B							3	3	3	3	3	3	3	3	3	3	3	3	3	3	3

50

E							0							1	0	0	0	0	
T							1							1	1	1	1	1	
A							2	2	2	2	2	2	2	2	2	2	2	2	2
B							3	3	3	3	3	3	3	3	3	3	3	3	3
A							3	3	3	3	3	3	3	3	3	3	3	3	3
B							3	3	3	3	3	3	3	3	3	3	3	3	3

54

E							0	0							1	1	1	1	1	1	1
T							1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
A							2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
B							3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
A							3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
B							3	3	3	3	3	3	3	3	3	3	3	3	3	3	3

57

E							2	2	2	2	2	2	2	1	1						
T							3	3	3	3	3	3	3	1	1						
A							4	4	4	4	4	4	4	2	2	2	2	2	2	2	2
B							5	5	5	5	5	5	5	3	3	3	3	3	3	3	3
A							5	5	5	5	5	5	5	3	3	3	3	3	3	3	3
B							5	5	5	5	5	5	5	3	3	3	3	3	3	3	3

59

16

E							0												
T							0												
A							2												
B							3												
A							3												
B							3												

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2 77

7-string Electric Guitar

T	0						1	1	1	1	1	0							
A	1		3				2	2	2	2	2	1	3						
B	2	2	2	0	0	0	3	3	3	3	3	2	2	2	0	0			
B	3	3	3	2	2	2	3	3	3	3	3	3	3	2	2	2			3 3
							1		1	1	1								

81

T	3	3	3	3			0	0				1	1	1	1	1	1	1	1
A	4	4	4	4	0	0	1	1	0	0	0	0	0	0	2	2	2	2	1
B	5	5	5	5	0	0	2	2	2	2	3	3	3	3	3	3	3	3	3
														1	1	1	1	1	

84

T	2	2	2	2	2	2	2	2	1	1									
A	3	3	3	3	3	3	3	3	2										
B	4	4	4	4	4	4	4	4	2										
B	5	5	5	5	5	5	5	5											3
														1	3	0	3	3	3

86

T	1	1	1													0	0	0	
A	0	0	0	0	0	0	0	0	2	2	2	2	2	2	2	2	2	2	
B	3	3	3						2	2	2	2	2	2	2	2	2	2	

88

T	1	1	1	1	1	1	1	1	1	1	0	0	0	0	0	0	0	0	
A	3	3	3	3	3	3	3	3	3	0	0	0	0	0	0	0	0	0	
B										3	3	3							

90

T	2	2	2	0	0	0					1	1	1	1	1	1	1		
A	2	2	2	2	2	2					3	3	3	3	3	3	3	3	
B																			

92

T	0																		
A	3																		
B	3																		
			3																

4

They Call It The Blues
Fretless Electric Bass

♩ = 122,000069

2

5

9

11

14

16

19

22

25

28

Detailed description: This is a musical score for a fretless electric bass. It consists of ten staves of music, each starting with a measure number (2, 5, 9, 11, 14, 16, 19, 22, 25, 28). The music is written in bass clef with a 12/8 time signature. The tempo is marked as ♩ = 122,000069. The score includes various musical notations such as eighth notes, quarter notes, and half notes, often beamed together. There are also rests and slurs. The key signature is not explicitly shown but appears to be B-flat major or D minor based on the notes used.

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V.S.

31



34



37



40



42



45



48



51

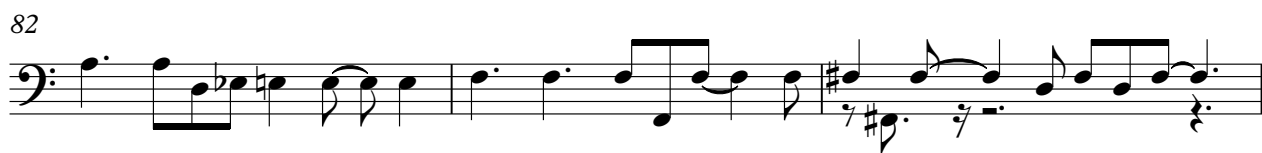


54



57





V.S.

88



91



93



y They Call It The Blues
Synth Voice

♩ = 122,000069

14

18

27

44

53

63

67

71

80

86

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2

Synth Voice

89



91



y They Call It The Blues

Solo

♩ = 122,000069

The musical score is written for guitar in 12/8 time. It begins with a tempo marking of ♩ = 122,000069. The score consists of 22 measures, with measure numbers 4, 6, 9, 11, 13, 15, 17, 19, and 22 indicated on the left. The melody is characterized by a bluesy feel, featuring a mix of eighth and sixteenth notes, often beamed together. There are several triplet markings (indicated by a '3' over a group of notes) and various chordal accompaniments, including power chords and full chords. The notation includes stems, beams, and various note heads (quarter, eighth, sixteenth, and triplet notes). The overall style is reminiscent of a classic blues guitar solo.

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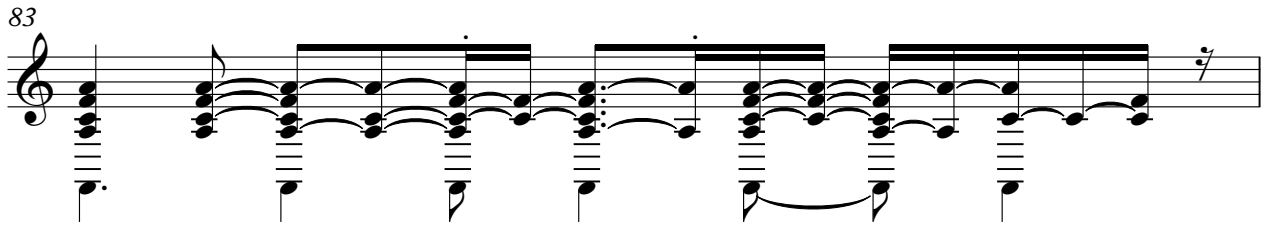
This musical score is a guitar solo consisting of ten staves of music, numbered 25 through 41. The notation is written on a single treble clef staff. The music is characterized by a complex, rhythmic pattern of chords and single notes, often with a syncopated feel. The key signature is one sharp (F#), and the time signature is 7/8. The score includes various musical notations such as eighth notes, quarter notes, and chords, with some measures featuring a '7' symbol above the staff, likely indicating a barre. The overall texture is dense and intricate, typical of a technical guitar solo.

A musical score for a guitar solo, consisting of 18 staves of music. The staves are numbered 44, 46, 49, 52, 54, 55, 56, 57, 59, and 61. The music is written in a single system with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several instances of slurs and ties. The piece concludes with a double bar line and a repeat sign at the end of the final staff.

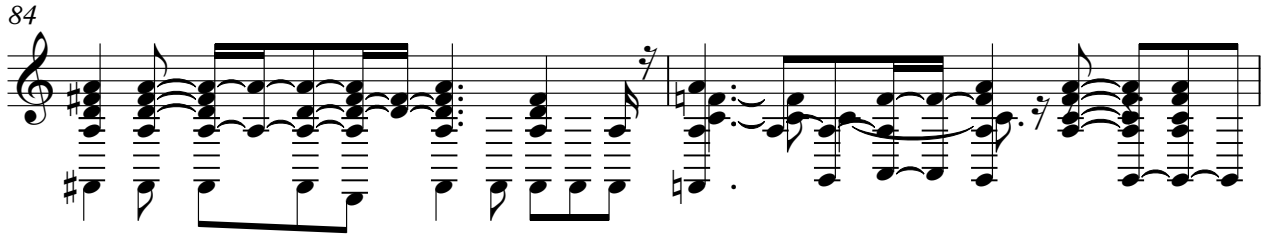
V.S.

This musical score is a guitar solo consisting of ten staves of music, numbered 63 through 82. The notation is written in a single system on a grand staff (treble and bass clefs). The music is characterized by a complex, rhythmic pattern of chords and single notes, often featuring a 'chugging' or 'chugging' sound. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as slurs, ties, and dynamic markings. The first staff (63) begins with a treble clef and a bass clef, with a key signature of one sharp. The music is written in a style that is typical of rock or metal guitar solos, with a focus on rhythmic drive and harmonic complexity. The notation includes many beamed notes and chords, suggesting a fast and intricate playing style. The score ends at measure 82.

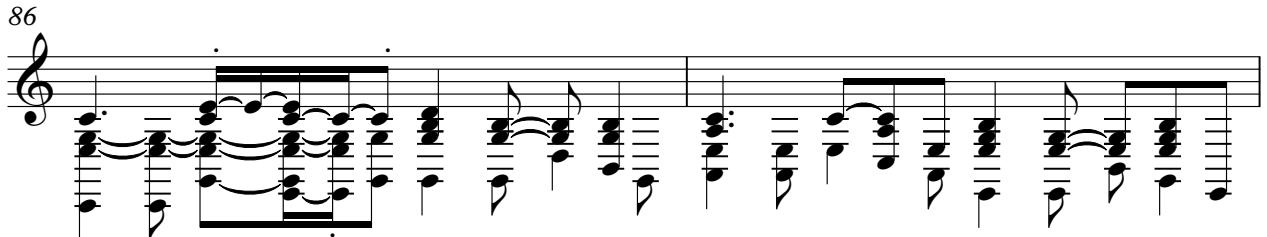
83



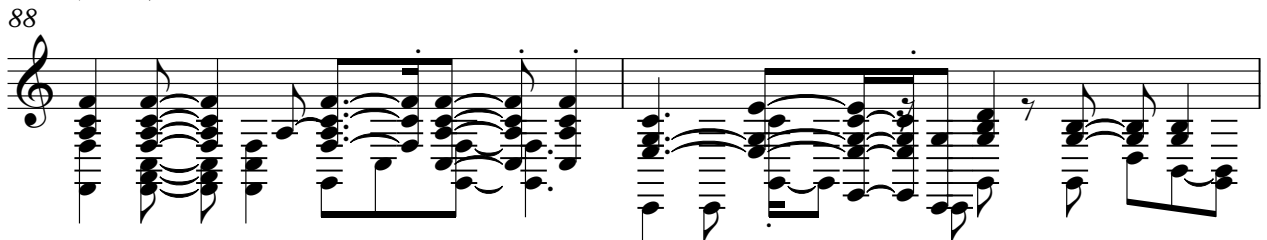
84



86



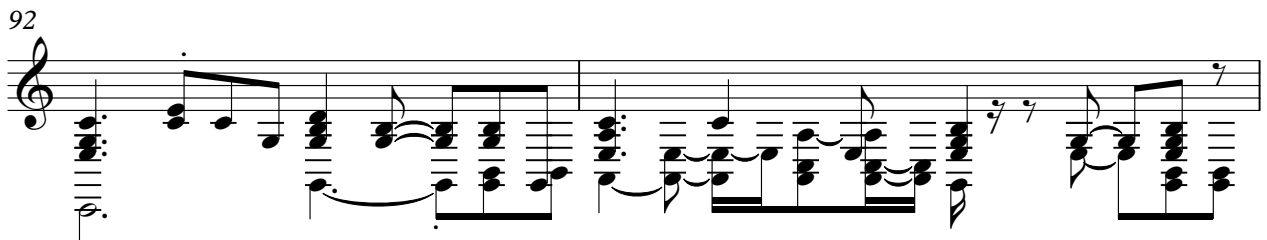
88



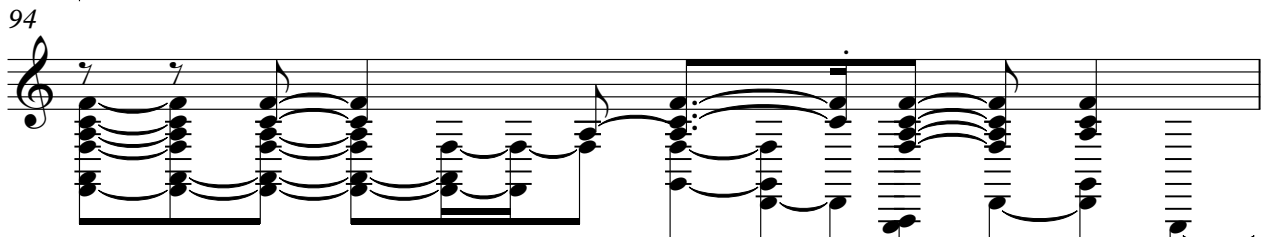
90



92



94



95

