

Onbekende Country Songs Diversen - BOOTSBEN

♩ = 132,001587

The musical score is arranged in a system with the following parts:

- Percussion:** Features a 5/4 to 4/4 time signature change. The notation includes various rhythmic symbols such as circles with an 'x' and circles with a diagonal slash.
- Jazz Guitar:** Four staves, all showing rests for the duration of the piece.
- Electric Bass:** Shows rests for the first two measures, followed by the lyrics "Who's the cowboy boots been und-er?".
- FX 5 (Brightness):** Two staves with melodic lines. The first staff includes notes with accidentals (sharps and naturals) and rests. The second staff continues the melodic line.
- Violin:** Two staves. The top staff has rests for the first two measures and then contains a series of chords marked with a sharp sign. The bottom staff has rests.
- Solo:** Four staves, all showing rests.

A second tempo marking, ♩ = 132,001587, is placed above the Violin section.

5

Perc.

J. Gtr.

J. Gtr.

E. Bass

Vln.

Solo

Solo

Solo

Whose bed have you boots

The musical score is arranged in a vertical stack of staves. At the top, a Percussion staff (Perc.) features a complex rhythmic pattern starting with a triplet of eighth notes marked with asterisks, followed by eighth and sixteenth notes. Below it are two J. Gtr. (Jazz Guitar) staves, both of which are mostly empty with a few notes in the second measure. The E. Bass (Electric Bass) staff shows a simple bass line with notes in the second measure. The Vln. (Violin) staff contains a melodic line with slurs and accents. Below the Vln. are three Solo staves, each with a different rhythmic or melodic pattern. A vocal line is positioned between the two J. Gtr. staves, with the lyrics 'Whose bed have you boots' written below it.

7 Perc.

J. Gtr.

J. Gtr.

E. Bass

Vln.

Solo

Solo

Solo

been und- er? An whose heart did you

9

Perc.

J. Gtr.

J. Gtr.

E. Bass

FX 5

Vln.

Solo

Solo

Solo

steal I wonder? This time did it

Detailed description: This is a page of a musical score, page 4, starting at measure 9. The score is arranged in a grand staff format with multiple parts. The Percussion part (Perc.) features a rhythmic pattern of eighth notes. The J. Gtr. (Jazz Guitar) part has a melodic line with a triplet and a long sustain. The E. Bass (Electric Bass) part provides a simple harmonic accompaniment. The FX 5 (Effects) part includes a triplet of chords. The Vln. (Violin) part has a rhythmic accompaniment. The Solo parts consist of three staves, each with a different rhythmic pattern. The lyrics 'steal I wonder? This time did it' are written below the J. Gtr. staff.

11

Perc. J. Gtr. J. Gtr. E. Bass FX 5 Vln. Solo Solo Solo

feel like thund- er, bab- y...

Detailed description: This is a page of a musical score for a band. It features nine staves. The top staff is for Percussion (Perc.), showing a rhythmic pattern of eighth notes. The second staff is for J. Gtr. (Jazz Guitar), with a triplet of eighth notes. The third staff is for J. Gtr. (Jazz Guitar), which is mostly empty. The fourth staff is for E. Bass (Electric Bass), showing a simple bass line. The fifth staff is for FX 5 (Effects), showing chordal textures. The sixth staff is for Vln. (Violin), showing a melodic line. The seventh, eighth, and ninth staves are all labeled 'Solo', showing various melodic and harmonic lines. The lyrics 'feel like thund- er, bab- y...' are written below the J. Gtr. staff.

13

Perc. J. Gtr. J. Gtr. E. Bass Vln. Solo Solo Solo

Whose bed have your boots been under?

Detailed description: This is a page of a musical score, page 6, starting at measure 13. It features seven staves. The Percussion staff (Perc.) has a drum set icon and a rhythmic pattern of eighth notes. The first J. Gtr. staff (J. Gtr.) shows a melodic line with a triplet of eighth notes. The second J. Gtr. staff (J. Gtr.) is mostly empty, with a few notes. The E. Bass staff (E. Bass) has a bass line with a few notes. The Vln. staff (Vln.) has a string accompaniment with eighth notes. The three Solo staves (Solo) have various melodic and harmonic lines. The lyrics 'Whose bed have your boots been under?' are written below the second J. Gtr. staff.

15

Perc.

J. Gtr.

J. Gtr.

E. Bass

Don't look so lone- ly...

Vln.

Solo

Solo

Solo

18

Perc.

J. Gtr.

E. Bass

Don't act so blue...

Solo

Solo

Solo

20

Perc.

J. Gtr.

E. Bass

Solo

Solo

Solo

I know I'm not the on-ly Girl



22

Perc.

J. Gtr.

E. Bass

Solo

Solo

Solo

you., run to

24

Perc.

J. Gtr.

J. Gtr.

E. Bass

I know a- bout Lo- li- ta

Solo

Solo

Solo

26

Perc.

J. Gtr.

J. Gtr.

E. Bass

Your lit- tle Span- ish flame

Solo

Solo

Solo

28

Perc.

J. Gtr.

J. Gtr.

E. Bass

Solo

Solo

Solo

I've seen you around with Rit- a The red-

The musical score consists of seven staves. The first staff is for Percussion, showing a rhythmic pattern of eighth notes with 'x' marks above them. The second staff is for J. Gtr. (Jazz Guitar), with a few notes and rests. The third staff is for J. Gtr. (Jazz Guitar), with a whole rest and the lyrics 'I've seen you around with Rit- a The red-'. The fourth staff is for E. Bass (Electric Bass), with a bass line of eighth notes. The fifth, sixth, and seventh staves are labeled 'Solo' and contain complex guitar solo notation with many notes and accidentals.

30

Perc.

J. Gtr.

J. Gtr.

E. Bass

Vln.

Solo

Solo

Solo

head down the lane.

32

Perc. J. Gtr. J. Gtr. J. Gtr. E. Bass FX 5 FX 5 Vln. Solo Solo Solo

Whose bed have your boots emmnd- er? And whose heart did you steal

Detailed description: This is a page of a musical score, page 12, starting at measure 32. The score is arranged in a vertical stack of staves. From top to bottom, the staves are: Percussion (Perc.), three J. Gtr. (Jazz Guitar) staves, E. Bass (Electric Bass), two FX 5 (Effects) staves, Vln. (Violin), and three Solo staves. The lyrics 'Whose bed have your boots emmnd- er? And whose heart did you steal' are placed between the second and third J. Gtr. staves. The music features complex rhythmic patterns, including triplets and sixteenth notes, and various musical notations such as slurs, ties, and accidentals. The Solo staves at the bottom contain dense, fast-moving melodic lines.

35

Perc. J. Gtr. J. Gtr. J. Gtr. E. Bass FX 5 Vln. Solo Solo Solo

I wond- er? This time did it

Detailed description: This is a page of a musical score, page 13, starting at measure 35. The score is arranged in a vertical stack of staves. From top to bottom, the staves are: Percussion (Perc.), three separate staves for J. Gtr. (Jazz Guitar), Electric Bass (E. Bass), FX 5 (Effects), Violin (Vln.), and three separate staves for Solo instruments. The Percussion staff shows a rhythmic pattern of eighth notes. The first J. Gtr. staff has a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a triplet of eighth notes followed by a long, sustained note. The second J. Gtr. staff has a treble clef, a key signature of one sharp, and a 3/4 time signature. It features a triplet of eighth notes followed by a long, sustained note. The third J. Gtr. staff is empty. The E. Bass staff has a bass clef, a key signature of one sharp, and a 3/4 time signature. It features a simple bass line. The FX 5 staff has a treble clef, a key signature of one sharp, and a 3/4 time signature. It features a triplet of eighth notes followed by a long, sustained note. The Vln. staff has a treble clef, a key signature of one sharp, and a 3/4 time signature. It features a rhythmic pattern of eighth notes. The first Solo staff has a treble clef, a key signature of one sharp, and a 3/4 time signature. It features a rhythmic pattern of eighth notes. The second Solo staff has a treble clef, a key signature of one sharp, and a 3/4 time signature. It features a rhythmic pattern of eighth notes. The third Solo staff has a treble clef, a key signature of one sharp, and a 3/4 time signature. It features a rhythmic pattern of eighth notes. The lyrics 'I wond- er? This time did it' are written below the E. Bass staff.

37

Perc. J. Gtr. J. Gtr. J. Gtr. E. Bass FX 5 Vln. Solo Solo Solo

feel like thund- er, bab- y? And

Detailed description: This is a page of a musical score, page 14, starting at measure 37. The score is arranged in a grand staff format with multiple parts. From top to bottom, the parts are: Percussion (Perc.), three J. Gtr. (Jazz Guitar) staves, E. Bass (Electric Bass), FX 5 (Effects), Vln. (Violin), and three Solo staves. The J. Gtr. parts include a lead line with complex chords and a rhythmic pattern, and two other staves that are mostly empty. The E. Bass part has a simple melodic line. The FX 5 part has a rhythmic pattern of chords. The Vln. part has a rhythmic pattern of chords. The Solo parts have a rhythmic pattern of chords. The lyrics 'feel like thund- er, bab- y? And' are written below the J. Gtr. staves.

39

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

FX 5

FX 5

Vln.

Solo

Solo

Solo

Solo

who did you run to? And those lips have you

Detailed description: This is a page of a musical score, page 15, starting at measure 39. The score is arranged in a multi-stem format. At the top, there is a Percussion staff with a drum set icon. Below it are four J. Gtr. (Jazz Guitar) staves. The first J. Gtr. staff has a treble clef and contains a triplet of eighth notes. The second and third J. Gtr. staves have a treble clef and contain various rhythmic patterns and chords. The fourth J. Gtr. staff has a treble clef and contains a sustained chord. Below the guitar staves is an E. Bass (Electric Bass) staff with a bass clef and the lyrics: "who did you run to? And those lips have you". Below the bass staff are two FX 5 (Effects) staves with a treble clef. Below the FX 5 staves is a Vln. (Violin) staff with a treble clef. Below the Vln. staff are four Solo staves, each with a treble clef, containing various musical notations including chords and melodic lines.

41

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

FX 5

FX 5

Vln.

Solo

Solo

Solo

Solo

been kiss- in? An whose ear did you

Detailed description: This page of a musical score, numbered 16, contains measures 41 through 42. The score is arranged in a multi-staff format. At the top, the measure number '41' is indicated. The staves are labeled as follows: Percussion (Perc.), four J. Gtr. (Jazz Guitar) staves, E. Bass (Electric Bass), two FX 5 (Effects) staves, Vln. (Violin), and four Solo staves. The vocal line is positioned between the E. Bass and the first FX 5 staff. The lyrics 'been kiss- in? An whose ear did you' are written below the vocal line. The J. Gtr. staves show complex chordal textures, including a triplet of eighth notes in the second staff. The E. Bass staff features a simple bass line with notes corresponding to the lyrics. The FX 5 staves contain rhythmic patterns. The Vln. staff has a melodic line with slurs. The Solo staves contain various musical textures, including chords and melodic fragments. The overall style is contemporary jazz or pop.

43

The musical score consists of the following parts:

- Perc.**: Percussion part with a rhythmic pattern of eighth and sixteenth notes.
- J. Gtr.**: Two electric guitar parts. The first part features a melodic line with a long sustain. The second part features a more complex melodic line with a long sustain.
- J. Gtr.**: A third electric guitar part that is mostly silent, indicated by a long horizontal line.
- E. Bass**: Electric bass part with a simple harmonic line.
- FX 5**: A part labeled 'FX 5' with a treble clef, containing some chordal textures.
- Vln.**: Violin part with a melodic line.
- Solo**: Four solo parts, each with a treble clef, containing various melodic and harmonic textures.

The lyrics for the vocal line are:

make a wish in? Is she the one that you've

45

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

FX 5

Vln.

Solo

Solo

Solo

Solo

been miss- in!, bab- y?

Detailed description: This page of a musical score, numbered 18, contains measures 45 through 48. The score is arranged in a system with ten staves. From top to bottom, the staves are: Percussion (Perc.), four J. Gtr. (Jazz Guitar) staves, E. Bass (Electric Bass), FX 5 (Effects), Vln. (Violin), and four Solo staves. The J. Gtr. staves feature various techniques, including a long sustained note in the first staff, a triplet in the second staff, and sustained notes in the third and fourth staves. The E. Bass staff provides a bass line with notes like G2, B2, D3, and F3. The Vln. staff has a melodic line with slurs and accents. The Solo staves contain complex rhythmic patterns with many slurs and accents. The lyrics 'been miss- in!, bab- y?' are positioned below the E. Bass staff. A measure number '45' is written above the Perc. staff at the beginning of the system.

47

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

Vln.

Solo

Solo

Solo

Whose bed have your boots been under?

Musical score for Perc., J. Gtr., E. Bass, Vln., and three Solo parts. The score includes a vocal line with the lyrics "They've been sneak-".

Perc. (Percussion): Features a rhythmic pattern with eighth notes and a triplet of eighth notes. A circled 'X' symbol is present above the staff.

J. Gtr. (Jazz Guitar): Features a melodic line with eighth notes and a quarter note.

J. Gtr. (Jazz Guitar): Features a melodic line with a quarter note and a half note.

E. Bass (Electric Bass): Features a melodic line with eighth notes and a quarter note.

Vln. (Violin): Features a melodic line with eighth notes and a quarter note.

Solo (Solo): Features a melodic line with eighth notes and a quarter note.

Solo (Solo): Features a melodic line with eighth notes and a quarter note.

Solo (Solo): Features a melodic line with eighth notes and a quarter note.

Vocal line: They've been sneak-

51 Perc. J. Gtr. E. Bass Solo Solo Solo Solo

in' A- round with Jill



53 Perc. E. Bass Solo Solo Solo Solo

54

Perc.

J. Gtr.

E. Bass

Solo

Solo

Solo

Solo

And what a- bout that



55

Perc.

J. Gtr.

E. Bass

Solo

Solo

Solo

Solo

week- end With Bev- er- ly Hill

57

Perc. J. Gtr. J. Gtr. E. Bass Vln. Solo Solo Solo Solo

And I've seen you

Detailed description: This is a page of a musical score, page 23, starting at measure 57. The score is arranged in a vertical staff system. From top to bottom, the parts are: Percussion (Perc.), two J. Gtr. (Jazz Guitar) staves, E. Bass (Electric Bass), Vln. (Violin), and four Solo staves. The Percussion part features a rhythmic pattern of eighth notes with 'x' marks above them, indicating a specific playing technique. The J. Gtr. parts have melodic lines, with the second staff being mostly silent. The E. Bass part provides a harmonic foundation with a sequence of notes. The Vln. part has a melodic line with some slurs. The Solo parts include a triplet of eighth notes in the first staff, and various rhythmic patterns in the remaining three staves. The lyrics 'And I've seen you' are positioned between the second and third J. Gtr. staves.

59

Perc.

J. Gtr.

J. Gtr.

E. Bass

Vln.

Solo

Solo

Solo

walk- in' Withlong legs Lou- ise

61 Perc. J. Gtr. J. Gtr. E. Bass Solo Solo Solo

The musical score consists of seven staves. The top staff is labeled 'Perc.' and shows a rhythmic pattern of eighth notes with 'x' marks above them, indicating a specific percussive sound. The second staff is labeled 'J. Gtr.' and contains a few chords with a sharp sign, some with slurs. The third staff is also labeled 'J. Gtr.' and is mostly empty, with a few dashes. Below this staff, the lyrics 'And you weren't just' are written. The fourth staff is labeled 'E. Bass' and shows a bass line with a sharp sign. The fifth, sixth, and seventh staves are all labeled 'Solo' and contain complex musical notation, including many beamed notes and slurs.

63

Perc.

J. Gtr.

J. Gtr.

E. Bass

Vln.

Solo

Solo

Solo

talk- in' Last night with Den- ise

65

Perc.

J. Gtr.

J. Gtr.

E. Bass

FX 5

FX 5

Vln.

Solo

Solo

Solo

Whosbedhave youbootbeen und- er?

68

Perc. J. Gtr. J. Gtr. J. Gtr. E. Bass FX 5 FX 5 Vln. Solo Solo Solo

And whose heart did you steal I wonder?

Detailed description: This page of a musical score, numbered 28, contains measures 68 through 71. The score is arranged in a vertical stack of staves. From top to bottom, the parts are: Percussion (Perc.), three staves of J. Gtr. (Jazz Guitar), Electric Bass (E. Bass), two staves of FX 5 (Effects), Violin (Vln.), and three staves of Solo. The J. Gtr. part includes a complex multi-measure rest in the second staff and a triplet in the third staff. The E. Bass part provides a bass line with a key signature of one sharp (F#). The Vln. part features a rhythmic pattern of eighth notes. The Solo part consists of three staves of guitar-like notation with various chords and melodic lines. The lyrics 'And whose heart did you steal I wonder?' are placed below the E. Bass staff.

70

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

FX 5

Vln.

Solo

Solo

Solo

This time did it feel like thunder,

72

Perc. J. Gtr. J. Gtr. J. Gtr. E. Bass FX 5 Vln. Solo Solo Solo

bab- y? And who did you run to?

Detailed description: This page of a musical score, numbered 30, begins at measure 72. It features seven staves. The Percussion staff (Perc.) shows a complex rhythmic pattern with various note values and rests. The first J. Gtr. staff (J. Gtr.) contains a melodic line with a triplet of eighth notes. The second J. Gtr. staff (J. Gtr.) features a dense, multi-voice texture with many beamed notes and a triplet of eighth notes. The third J. Gtr. staff (J. Gtr.) is mostly empty, with the lyrics 'bab- y? And who did you run to?' written below it. The E. Bass staff (E. Bass) has a simple bass line with a few notes. The FX 5 staff (FX 5) contains a few chords and rests. The Vln. staff (Vln.) has a rhythmic pattern of eighth notes. The three Solo staves (Solo) contain various musical textures, including chords and melodic fragments.

74

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

FX 5

FX 5

Vln.

Solo

Solo

Solo

Solo

And those lips have you been kiss- in?

76

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

FX 5

FX 5

Vln.

Solo

Solo

Solo

Solo

And those ear did you make a wish in?

3

Detailed description: This page of a musical score, numbered 32, begins at measure 76. It features a variety of instruments: Percussion (Perc.), four J. Gtr. (Jazz Guitar), E. Bass (Electric Bass), two FX 5 (Effects) tracks, Vln. (Violin), and four Solo tracks. The J. Gtr. parts include complex chordal textures and a triplet in the second staff. The E. Bass part has lyrics: "And those ear did you make a wish in?". The Vln. part has an 8-measure rest. The Solo tracks contain rhythmic patterns. The Percussion part has a steady eighth-note pattern. The FX 5 tracks have some initial notes. The page ends with a measure containing a triplet of notes.

78

Perc.

J. Gtr.

J. Gtr.

E. Bass

FX 5

Vln.

Solo

Solo

Solo

Solo

Is she theone that you've been miss- in',

80



Perc.

J. Gtr.

J. Gtr.

E. Bass

FX 5

Vln.

Solo

Solo

Solo


Solo

bab- y? Whose bed have your boots been und-er?

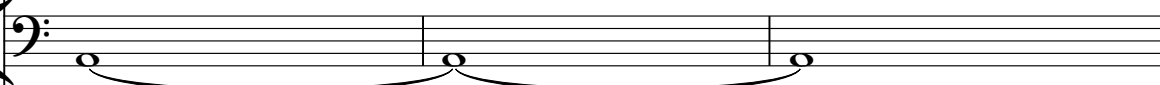
83

3


Perc.




E. Bass




Vln.



Vln.



Solo



The Solo staff contains three notes connected by a slur. Below the staff is guitar tablature for each note: the first note is on the 2nd fret, the second on the 5th fret, and the third on the 7th fret.

86

Perc.

J. Gtr.

J. Gtr.

E. Bass

Vln.

Vln.

Solo

Solo

Solo

Come on boots... oh oh yeah!

88 37

Perc. 

J. Gtr. 

E. Bass 

Vln. 

Vln. 

Solo 

Solo 

Solo 

Solo 

90

Perc.

J. Gtr.

E. Bass

Vln.

Vln.

Solo

Solo

Solo

The musical score consists of seven staves. The Percussion staff (top) shows a rhythmic pattern of eighth notes with 'x' marks above them, indicating a specific sound effect. The J. Gtr. staff has a whole rest for the first two measures, followed by a quarter note with a sharp sign in the third measure and a quarter note with a sharp sign in the fourth measure. The E. Bass staff has a sequence of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3. The two Vln. staves have melodic lines with eighth and quarter notes, some with slurs. The three Solo staves feature complex rhythmic patterns with many beamed eighth notes and sixteenth notes, some with sharp signs.

92 39

Perc.

J. Gtr.

E. Bass

Solo

Solo

Solo



94 3

Perc.

J. Gtr.

J. Gtr.

E. Bass

Solo

Solo

Solo

96

Perc.

J. Gtr.

J. Gtr.

E. Bass

Vln.

Solo

Solo

Solo

lone- ly Don't call on me

98

Perc.

J. Gtr.

E. Bass

Vln.

Solo

Solo

Solo

Try the op-er-

100

Perc.

J. Gtr.

E. Bass

Vln.

Vln.

Solo

Solo

Solo

a- tor May- be she'll be

102

Musical score for Percussion, J. Gtr., E. Bass, FX 5, Vln., and Solo instruments. The score includes a Percussion part with a 3-measure triplet, a J. Gtr. part with lyrics "free Whose bed have your", an E. Bass part, two FX 5 parts, two Vln. parts, and three Solo parts.

Perc. **3**

J. Gtr. free Whose bed have your

E. Bass

FX 5

FX 5

Vln.

Vln.

Solo

Solo

Solo

104

Perc. 

J. Gtr. 

FX 5 

FX 5 

boots been und- er? And whose heart did you steal I wond- er?



107

Perc. 

J. Gtr. 

FX 5 

FX 5 

This time did it feel like thund- er,

109

Musical score for Percussion (Perc.), J. Gtr. (J. Gtr.), E. Bass, FX 5, and Solo parts. The score includes a vocal line with lyrics: "Whose bed have you boots been under?". The Percussion part features a complex rhythmic pattern with triplets and accents. The J. Gtr. part has a melodic line with a triplet and an accent. The E. Bass part has a simple bass line. The FX 5 parts have a melodic line with a triplet and an accent. The Solo parts have a melodic line with a triplet and an accent.

111

The musical score consists of several staves. The Percussion staff (Perc.) features a rhythmic pattern of eighth notes with 'x' marks above them, indicating a specific sound. The first J. Gtr. staff (J. Gtr.) has a long, sustained chord with a tremolo effect. The second J. Gtr. staff (J. Gtr.) shows a sequence of chords, including a triplet of eighth notes. The E. Bass staff (E. Bass) provides a simple bass line with quarter notes. The Vln. staff (Vln.) has a rhythmic accompaniment of eighth notes. The Solo section includes three staves: the first has a sequence of chords, the second has a rhythmic pattern of eighth notes, and the third has a sequence of chords.

And whose heart did you steal I wonder?

113 47

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

This time did it feel like thunder,

FX 5

Vln.

Solo

Solo

Solo

115

Perc. J. Gtr. J. Gtr. E. Bass FX 5 Vln. Solo Solo Solo

bab- y? And

Detailed description: This is a page of a musical score, page 48, starting at measure 115. The score is arranged in a system with ten staves. From top to bottom, the staves are: Percussion (Perc.), J. Gtr. (Jazz Guitar), J. Gtr. (Jazz Guitar), E. Bass (Electric Bass), FX 5 (Effects), Vln. (Violin), Solo (Solo), Solo (Solo), and Solo (Solo). The Percussion staff shows a rhythmic pattern with 'x' marks above notes. The first J. Gtr. staff has a long, horizontal oval shape spanning across the measures, with a triplet of notes at the end. The second J. Gtr. staff is mostly empty, with a few notes and the lyrics 'bab- y? And' written below it. The E. Bass staff has a simple bass line with notes on the 2nd, 3rd, and 4th strings. The FX 5 staff has some chordal textures. The Vln. staff has a series of chords with stems pointing down. The three Solo staves have various melodic and harmonic lines, including some with stems pointing down.

116

The musical score consists of the following parts:

- Perc.**: Percussion part with a drum set icon and rhythmic notation.
- J. Gtr.**: Four staves of electric guitar, including a lead line with bends and a chordal accompaniment.
- E. Bass**: Electric bass line with lyrics: "who did you run to? And whose lips have you".
- FX 5**: Two staves of effects guitar.
- Vln.**: Violin part with a rhythmic accompaniment.
- Solo**: Three staves of solo guitar, including a lead line and a chordal accompaniment.

118

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

FX 5

FX 5

Vln.

Solo

Solo

Solo

Solo

been kiss- in? And whose ear did you

120

Perc. J. Gtr. J. Gtr. J. Gtr. E. Bass FX 5 Vln. Solo Solo Solo Solo

make a wish in? Is she the one that you've

Detailed description: This is a page of a musical score, page 51, starting at measure 120. It features ten staves. The Percussion staff shows a rhythmic pattern of eighth notes with 'x' marks above them. The first J. Gtr. staff has a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a melodic line with a long note in the second measure. The second J. Gtr. staff has a treble clef, a key signature of one sharp, and a 3/4 time signature. It contains a melodic line with a triplet in the second measure and a long note in the third measure. The third J. Gtr. staff is empty. The E. Bass staff has a bass clef, a key signature of one sharp, and a 3/4 time signature. It contains a bass line. The FX 5 staff has a treble clef, a key signature of one sharp, and a 3/4 time signature. It contains a chordal accompaniment. The Vln. staff has a treble clef, a key signature of one sharp, and a 3/4 time signature. It contains a melodic line. The four Solo staves have a treble clef, a key signature of one sharp, and a 3/4 time signature. They contain various melodic and chordal lines. The lyrics 'make a wish in? Is she the one that you've' are written below the E. Bass staff.

122

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

been miss- in',

E. Bass

FX 5

Vln.

Solo

Solo

Solo

Solo

Detailed description: This page of a musical score, numbered 52, contains ten staves. The top staff is for Percussion (Perc.), marked with a tempo of 122, showing a rhythmic pattern of eighth notes with accents. The second staff is for J. Gtr. (Jazz Guitar), featuring a long sustain line. The third staff is another J. Gtr. part with chords and a triplet. The fourth staff is a third J. Gtr. part, mostly empty. The fifth staff is for E. Bass (Electric Bass), with lyrics 'been miss- in', written below it. The sixth staff is for FX 5 (Effects), showing chordal accompaniment. The seventh staff is for Vln. (Violin), with a long sustain line. The eighth, ninth, and tenth staves are all labeled 'Solo' and contain various musical notations including rests, chords, and melodic lines.

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

bab- y?

FX 5

Vln.

Solo

Solo

Solo

Solo

124

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

Vln.

Solo

Solo

Solo

Solo

Whose bed have your boots been under?

Detailed description: This page of a musical score, numbered 54, contains measures 124 through 127. The score is arranged in a vertical stack of staves. From top to bottom, the staves are: Percussion (Perc.), four separate staves for J. Gtr. (Jazz Guitar), Electric Bass (E. Bass), Violin (Vln.), and four staves for Solo instruments. The Percussion staff shows a complex rhythmic pattern with various note values and rests. The J. Gtr. staves feature melodic lines, including a triplet in the second staff and a long sustained note in the third staff. The E. Bass staff provides a steady bass line. The Vln. staff has a rhythmic accompaniment. The Solo staves contain various melodic and harmonic lines. The lyrics 'Whose bed have your boots been under?' are positioned below the E. Bass staff, aligned with the vocal line. The page number '54' is in the top left, and the measure number '124' is at the start of the first staff.

126

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

I wan-na know

E. Bass

FX 5

FX 5

Vln.

Solo

Solo

Solo

Solo

Detailed description: This is a page of a musical score, page 55, starting at measure 126. The score is arranged in a vertical stack of staves. From top to bottom, the staves are: Percussion (Perc.), three J. Gtr. (Jazz Guitar) staves, E. Bass (Electric Bass), two FX 5 (Effects) staves, Vln. (Violin), and four Solo staves. The Percussion staff shows a complex rhythmic pattern with various note values and rests. The first J. Gtr. staff features a long, sustained chord with a tremolo effect, followed by some melodic movement. The second and third J. Gtr. staves have mostly rests, with some chordal accompaniment. The E. Bass staff provides a steady bass line with eighth and quarter notes. The two FX 5 staves contain rhythmic patterns and effects. The Vln. staff has a melodic line with eighth notes. The four Solo staves contain various musical textures, including chords and melodic lines. The lyrics 'I wan-na know' are written below the E. Bass staff.

128

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

whose bed,

E. Bass

FX 5

FX 5

Vln.

Solo

Solo

Solo

Solo

130

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

Whoa bab-

FX 5

FX 5

Vln.

Solo

Solo

Solo

Solo

Detailed description: This musical score page, numbered 57, begins at measure 130. It features ten staves. The Percussion staff shows a rhythmic pattern of eighth notes with 'x' marks above them. The first three J. Gtr. staves contain complex guitar notation, including a triplet in the second staff. The E. Bass staff has a simple bass line. The two FX 5 staves contain effects-related notation. The Vln. staff has a melodic line with slurs. The four Solo staves contain dense, multi-measure chordal or arpeggiated patterns. The vocal line 'Whoa bab-' is positioned between the J. Gtr. and E. Bass staves.

132

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

FX 5

FX 5

Vln.

Solo

Solo

Solo

Solo

y, tell me

133

Perc. J. Gtr. J. Gtr. J. Gtr. E. Bass FX 5 Vln. Solo Solo Solo Solo

yes I wan- na

Detailed description: This is a page of a musical score, page 59, starting at measure 133. The score is arranged in a grand staff format with multiple staves. The instruments are Percussion (Perc.), J. Gtr. (Jazz Guitar), E. Bass (Electric Bass), FX 5 (Effects), Vln. (Violin), and Solo (Solo instruments). The Percussion staff shows a sequence of hits and rests. The J. Gtr. staff features a melodic line with a triplet of eighth notes. The E. Bass staff provides a simple bass line. The FX 5 staff has a rhythmic pattern of eighth notes. The Vln. staff has a melodic line with slurs. The Solo staves have a rhythmic pattern of eighth notes. The lyrics 'yes I wan- na' are written below the E. Bass staff.

134

Perc. J. Gtr. J. Gtr. J. Gtr. E. Bass FX 5 FX 5 Vln. Solo Solo Solo Solo

know

Detailed description: This page of a musical score, numbered 60 and 134, features a multi-staff arrangement. At the top, the Percussion staff shows a rhythmic pattern of eighth notes with 'x' marks above them. Below it are three J. Gtr. (Jazz Guitar) staves; the top one has a complex melodic line with many slurs, while the others are mostly empty. The E. Bass staff contains the lyrics 'know' and a simple bass line. The FX 5 (Effects) staves have sparse notes and rests. The Vln. (Violin) staff has a melodic line with a triplet of eighth notes. The Solo section consists of four staves with various melodic and harmonic lines, including triplets and slurs.

135

The musical score consists of the following parts:

- Perc.**: Percussion part with rhythmic patterns and accents.
- J. Gtr.**: Two staves for the J. Gtr. (Jazz Guitar), featuring complex chordal textures and melodic lines.
- E. Bass**: Electric Bass line with a steady rhythmic accompaniment.
- FX 5**: Effects part with specific sound effects.
- Vln.**: Violin part with sustained chords and melodic fragments.
- Solo**: Four staves for solo instruments, including a complex melodic line with triplets and sextuplets, and three staves with rhythmic patterns.

136

Perc.

J. Gtr.

J. Gtr.

E. Bass

FX 5

FX 5

Vln.

Solo

Solo

Solo

Solo

Detailed description: This page of a musical score, numbered 62 and starting at measure 136, features seven staves. The Percussion staff uses a snare drum and tom-tom symbols, with a triplet of eighth notes in the second measure. The two J. Gtr. (Jazz Guitar) staves show melodic lines with long slurs. The E. Bass (Electric Bass) staff provides a steady bass line with eighth notes. The two FX 5 (Effects) staves contain rhythmic patterns with various effects symbols. The Vln. (Violin) staff has a melodic line with slurs and accents. The four Solo staves are for a soloist, with the first staff starting a triplet of eighth notes. The score is written in a key with one sharp (F#) and a common time signature.

Musical score for Percussion, J. Gtr., E. Bass, FX 5, Vln., and Solo instruments. The score includes MIDI note numbers for the Violin part.

MIDI Note Numbers for Violin:

- 119,000390
- 122,000816
- 120,000900
- 123,001228
- 115,002014
- 112,000893
- 118,001060
- 105,001572
- 86,000542
- 89,000961
- 93,000000
- 88,001053
- 115,000714
- 108,001160
- 113,000714
- 87,000656
- 90,000900
- 98,000782
- 120,000900
- 85,000382
- 92,000549
- 122,001743
- 108,000583
- 123,001228
- 94,00116
- 91,000092

140 $\text{♩} = 120, 140, 160, 180, 200, 220, 240, 260, 280, 300, 320$ $\text{H} = 12, 13, 14, 15, 16, 17, 18, 19, 20$

J. Gtr.

J. Gtr.

E. Bass

FX 5

FX 5

Vln.

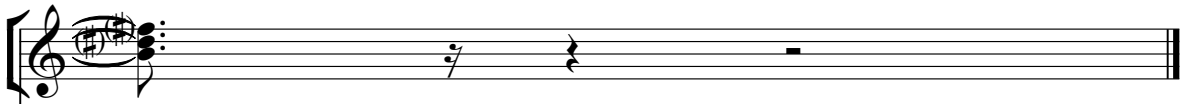
Solo

Solo

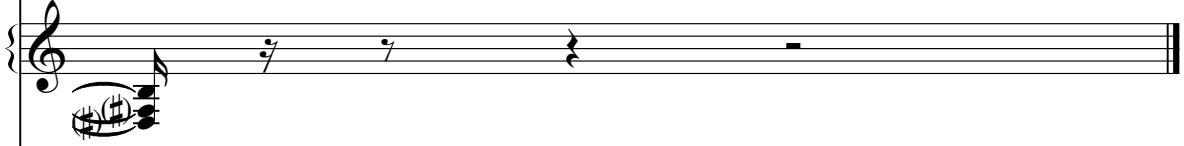
Solo

Solo

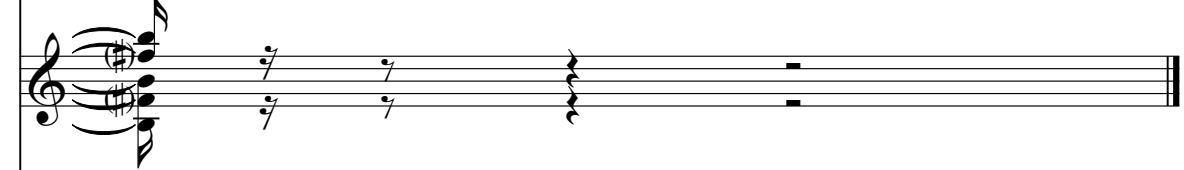
141
J. Gtr.



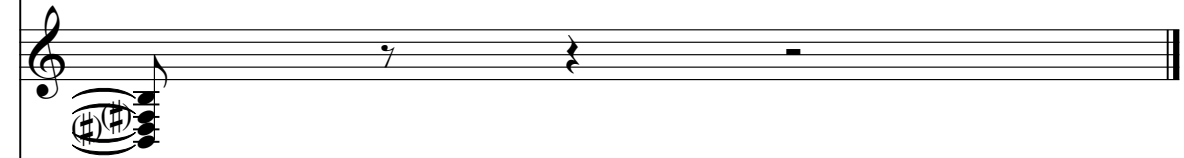
FX 5



Solo



Solo



Solo



Percussion

♩ = 132,001587

Musical staff 1: Percussion notation in 5/4 time. It begins with a 4/4 section (indicated by a 4/4 time signature) and then transitions to 5/4. The notation includes various rhythmic patterns and a triplet of eighth notes at the end.

Musical staff 2: Percussion notation starting at measure 6. It features a consistent rhythmic pattern of eighth notes with accents.

Musical staff 3: Percussion notation starting at measure 10. It continues the rhythmic pattern with some variations in the eighth-note groups.

Musical staff 4: Percussion notation starting at measure 14. It includes a triplet of eighth notes in the middle of the staff.

Musical staff 5: Percussion notation starting at measure 18. It features a rhythmic pattern with accents on the eighth notes.

Musical staff 6: Percussion notation starting at measure 22. It continues the rhythmic pattern with accents.

Musical staff 7: Percussion notation starting at measure 26. It features a rhythmic pattern with accents.

Musical staff 8: Percussion notation starting at measure 30. It includes a triplet of eighth notes in the middle of the staff.

Musical staff 9: Percussion notation starting at measure 34. It continues the rhythmic pattern with accents.

Musical staff 10: Percussion notation starting at measure 38. It features a rhythmic pattern with accents.

V.S.

Percussion

42

Musical notation for measures 42-45. The top staff features a rhythmic pattern of eighth notes with accents. The bottom staff shows a bass line with quarter notes and eighth notes.

46

Musical notation for measures 46-49. The top staff continues the eighth-note pattern. The bottom staff includes a triplet of eighth notes in measure 49, marked with a '3' below it.

50

Musical notation for measures 50-53. The top staff features a pattern of eighth notes with 'x' marks above them, indicating a specific sound effect. The bottom staff has a bass line with quarter notes.

54

Musical notation for measures 54-57. The top staff continues the eighth-note pattern with 'x' marks. The bottom staff has a bass line with quarter notes.

58

Musical notation for measures 58-61. The top staff continues the eighth-note pattern with 'x' marks. The bottom staff has a bass line with quarter notes.

62

Musical notation for measures 62-65. The top staff continues the eighth-note pattern with 'x' marks. The bottom staff has a bass line with quarter notes.

66

Musical notation for measures 66-69. The top staff continues the eighth-note pattern with 'x' marks. The bottom staff has a bass line with quarter notes.

70

Musical notation for measures 70-73. The top staff continues the eighth-note pattern with 'x' marks. The bottom staff has a bass line with quarter notes.

74

Musical notation for measures 74-77. The top staff continues the eighth-note pattern with 'x' marks. The bottom staff has a bass line with quarter notes.

78

Musical notation for measures 78-81. The top staff continues the eighth-note pattern with 'x' marks. The bottom staff has a bass line with quarter notes.

82

Musical staff for measure 82. It features a series of eighth notes on a single pitch, with a triplet of eighth notes indicated by a bracket and the number '3' above it.

86

Musical staff for measure 86. It contains several triplet markings over eighth notes, indicated by brackets and the number '3'.

89

Musical staff for measure 89. It shows a rhythmic pattern of eighth notes with 'x' marks above them, suggesting a specific percussive effect.

93

Musical staff for measure 93. It features eighth notes with 'x' marks, and a triplet of eighth notes marked with a bracket and the number '3'.

97

Musical staff for measure 97. It consists of a steady eighth-note rhythm on a single pitch.

101

Musical staff for measure 101. It includes eighth notes with 'x' marks and a triplet of eighth notes marked with a bracket and the number '3'.

104

Musical staff for measure 104. It features eighth notes with 'x' marks and a triplet of eighth notes marked with a bracket and the number '3'.

107

Musical staff for measure 107. It contains eighth notes with 'x' marks and two triplet markings over eighth notes, each indicated by a bracket and the number '3'.

110

Musical staff for measure 110. It shows eighth notes with 'x' marks and a triplet of eighth notes marked with a bracket and the number '3'.

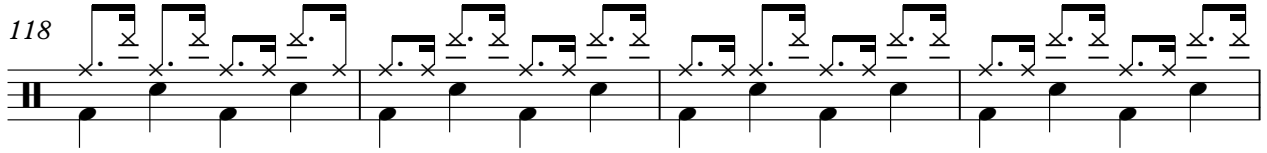
114

Musical staff for measure 114. It features eighth notes with 'x' marks and a triplet of eighth notes marked with a bracket and the number '3'.

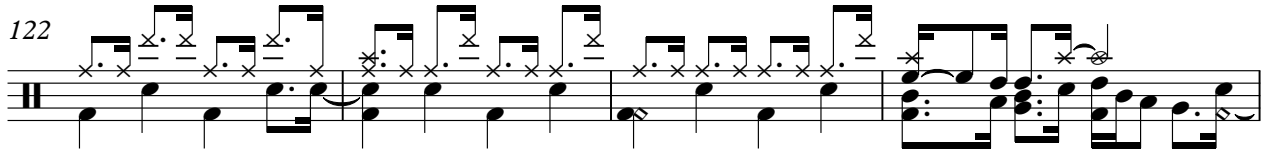
V.S.

Percussion

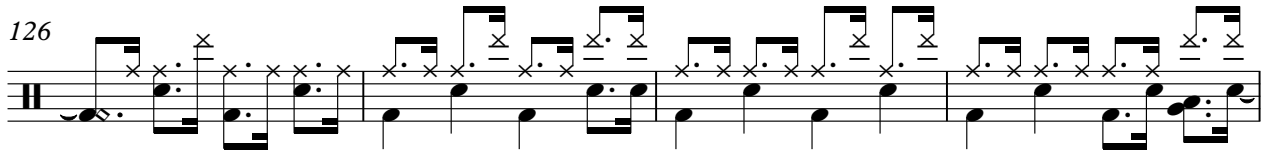
118



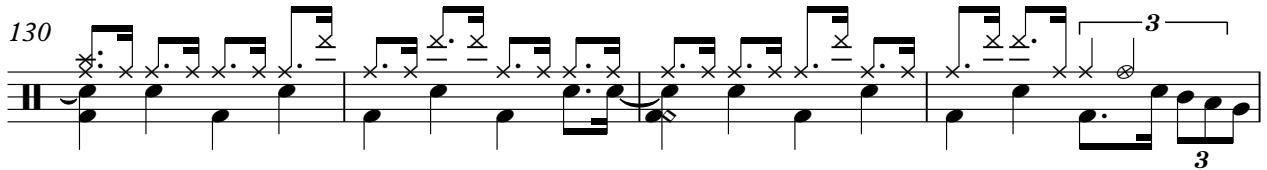
122



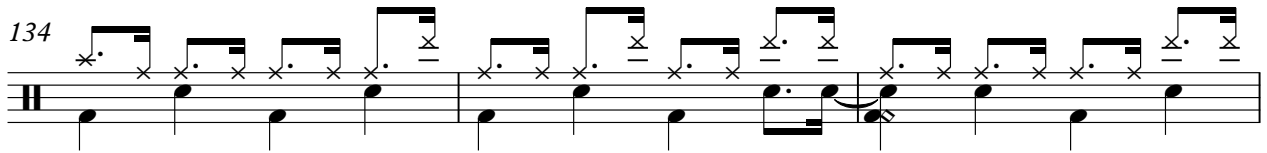
126



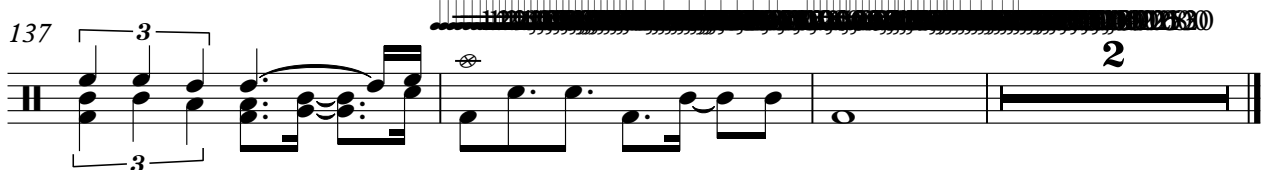
130



134



137



♩ = 132,001587

3

9

13

25

30

35

39

44

47

2

6

Detailed description: This is a musical score for a jazz guitar piece. It consists of ten staves of music. The first staff starts with a tempo marking of ♩ = 132,001587. The music is written in treble clef and includes various rhythmic patterns and techniques. Notable features include: a 3-measure rest at the beginning of the first staff; a triplet of eighth notes in the second measure of the first staff; a triplet of eighth notes in the second measure of the second staff; a triplet of eighth notes in the second measure of the third staff; a triplet of eighth notes in the second measure of the fourth staff; a triplet of eighth notes in the second measure of the fifth staff; a triplet of eighth notes in the second measure of the sixth staff; a triplet of eighth notes in the second measure of the seventh staff; a triplet of eighth notes in the second measure of the eighth staff; a triplet of eighth notes in the second measure of the ninth staff; a triplet of eighth notes in the second measure of the tenth staff; a triplet of eighth notes in the second measure of the eleventh staff; a triplet of eighth notes in the second measure of the twelfth staff; a triplet of eighth notes in the second measure of the thirteenth staff; a triplet of eighth notes in the second measure of the fourteenth staff; a triplet of eighth notes in the second measure of the fifteenth staff; a triplet of eighth notes in the second measure of the sixteenth staff; a triplet of eighth notes in the second measure of the seventeenth staff; a triplet of eighth notes in the second measure of the eighteenth staff; a triplet of eighth notes in the second measure of the nineteenth staff; a triplet of eighth notes in the second measure of the twentieth staff; a triplet of eighth notes in the second measure of the twenty-first staff; a triplet of eighth notes in the second measure of the twenty-second staff; a triplet of eighth notes in the second measure of the twenty-third staff; a triplet of eighth notes in the second measure of the twenty-fourth staff; a triplet of eighth notes in the second measure of the twenty-fifth staff; a triplet of eighth notes in the second measure of the twenty-sixth staff; a triplet of eighth notes in the second measure of the twenty-seventh staff; a triplet of eighth notes in the second measure of the twenty-eighth staff; a triplet of eighth notes in the second measure of the twenty-ninth staff; a triplet of eighth notes in the second measure of the thirtieth staff; a triplet of eighth notes in the second measure of the thirty-first staff; a triplet of eighth notes in the second measure of the thirty-second staff; a triplet of eighth notes in the second measure of the thirty-third staff; a triplet of eighth notes in the second measure of the thirty-fourth staff; a triplet of eighth notes in the second measure of the thirty-fifth staff; a triplet of eighth notes in the second measure of the thirty-sixth staff; a triplet of eighth notes in the second measure of the thirty-seventh staff; a triplet of eighth notes in the second measure of the thirty-eighth staff; a triplet of eighth notes in the second measure of the thirty-ninth staff; a triplet of eighth notes in the second measure of the fortieth staff; a triplet of eighth notes in the second measure of the forty-first staff; a triplet of eighth notes in the second measure of the forty-second staff; a triplet of eighth notes in the second measure of the forty-third staff; a triplet of eighth notes in the second measure of the forty-fourth staff; a triplet of eighth notes in the second measure of the forty-fifth staff; a triplet of eighth notes in the second measure of the forty-sixth staff; a triplet of eighth notes in the second measure of the forty-seventh staff; a triplet of eighth notes in the second measure of the forty-eighth staff; a triplet of eighth notes in the second measure of the forty-ninth staff; a triplet of eighth notes in the second measure of the fiftieth staff; a triplet of eighth notes in the second measure of the fifty-first staff; a triplet of eighth notes in the second measure of the fifty-second staff; a triplet of eighth notes in the second measure of the fifty-third staff; a triplet of eighth notes in the second measure of the fifty-fourth staff; a triplet of eighth notes in the second measure of the fifty-fifth staff; a triplet of eighth notes in the second measure of the fifty-sixth staff; a triplet of eighth notes in the second measure of the fifty-seventh staff; a triplet of eighth notes in the second measure of the fifty-eighth staff; a triplet of eighth notes in the second measure of the fifty-ninth staff; a triplet of eighth notes in the second measure of the sixtieth staff; a triplet of eighth notes in the second measure of the sixty-first staff; a triplet of eighth notes in the second measure of the sixty-second staff; a triplet of eighth notes in the second measure of the sixty-third staff; a triplet of eighth notes in the second measure of the sixty-fourth staff; a triplet of eighth notes in the second measure of the sixty-fifth staff; a triplet of eighth notes in the second measure of the sixty-sixth staff; a triplet of eighth notes in the second measure of the sixty-seventh staff; a triplet of eighth notes in the second measure of the sixty-eighth staff; a triplet of eighth notes in the second measure of the sixty-ninth staff; a triplet of eighth notes in the second measure of the seventieth staff; a triplet of eighth notes in the second measure of the seventy-first staff; a triplet of eighth notes in the second measure of the seventy-second staff; a triplet of eighth notes in the second measure of the seventy-third staff; a triplet of eighth notes in the second measure of the seventy-fourth staff; a triplet of eighth notes in the second measure of the seventy-fifth staff; a triplet of eighth notes in the second measure of the seventy-sixth staff; a triplet of eighth notes in the second measure of the seventy-seventh staff; a triplet of eighth notes in the second measure of the seventy-eighth staff; a triplet of eighth notes in the second measure of the seventy-ninth staff; a triplet of eighth notes in the second measure of the eightieth staff; a triplet of eighth notes in the second measure of the eighty-first staff; a triplet of eighth notes in the second measure of the eighty-second staff; a triplet of eighth notes in the second measure of the eighty-third staff; a triplet of eighth notes in the second measure of the eighty-fourth staff; a triplet of eighth notes in the second measure of the eighty-fifth staff; a triplet of eighth notes in the second measure of the eighty-sixth staff; a triplet of eighth notes in the second measure of the eighty-seventh staff; a triplet of eighth notes in the second measure of the eighty-eighth staff; a triplet of eighth notes in the second measure of the eighty-ninth staff; a triplet of eighth notes in the second measure of the ninetieth staff; a triplet of eighth notes in the second measure of the ninety-first staff; a triplet of eighth notes in the second measure of the ninety-second staff; a triplet of eighth notes in the second measure of the ninety-third staff; a triplet of eighth notes in the second measure of the ninety-fourth staff; a triplet of eighth notes in the second measure of the ninety-fifth staff; a triplet of eighth notes in the second measure of the ninety-sixth staff; a triplet of eighth notes in the second measure of the ninety-seventh staff; a triplet of eighth notes in the second measure of the ninety-eighth staff; a triplet of eighth notes in the second measure of the ninety-ninth staff; a triplet of eighth notes in the second measure of the hundredth staff.

57

62

67

72

75

79

86

92

95

110

115

Musical staff 115: Jazz guitar notation. It begins with a treble clef and a key signature of two sharps (F# and C#). The staff contains several measures of music, including a triplet of eighth notes and a triplet of sixteenth notes. Slurs are used to group notes across measures.

119

Musical staff 119: Jazz guitar notation. It continues with the same key signature. It features a triplet of eighth notes and a triplet of sixteenth notes. Slurs are used to group notes across measures.

123

Musical staff 123: Jazz guitar notation. It continues with the same key signature. It features a triplet of eighth notes and a triplet of sixteenth notes. Slurs are used to group notes across measures.

127

Musical staff 127: Jazz guitar notation. It continues with the same key signature. It features a triplet of eighth notes and a triplet of sixteenth notes. Slurs are used to group notes across measures.

131

Musical staff 131: Jazz guitar notation. It continues with the same key signature. It features a triplet of eighth notes and a triplet of sixteenth notes. Slurs are used to group notes across measures.

134

Musical staff 134: Jazz guitar notation. It continues with the same key signature. It features a triplet of eighth notes and a triplet of sixteenth notes. Slurs are used to group notes across measures.

137

Musical staff 137: Jazz guitar notation. It continues with the same key signature. It features a triplet of eighth notes and a triplet of sixteenth notes. Slurs are used to group notes across measures.

♩ = 132,001587

The musical score consists of nine staves of music in treble clef, 4/4 time. The tempo is marked as ♩ = 132,001587. The score includes various musical notations such as rests, chords, and melodic lines. Performance markings include measure numbers (32, 37, 42, 77, 114, 119, 128, 134, 138) and a 3-measure triplet. A large blacked-out section is present at the beginning of the final staff (measure 138).

♩ = 132,001587

3

Who's boots been under? Who's boots been under? And did you steal my heart?

10

2

This time did it feel like hunder, bab- y... Who's boots been under? Don't look down- ly...

18

2

Don't act so suddenly then- ly Girl you.., run to know Lo-li- ta

26

2

2

You Spanish flange with Rit- a Tie- head down the whole body your boots under? And did you

35

wonder? This time did it feel like hunder, bab- y? And who did you run to? And did you

41

7

been kiss-in? And did you make a wishin? In that you've been missin', bab- y?

47

2

2

Walk your boots been under? You'll be break- in' Around with Jill And that weekend

56

2

2

2

With Beverly Hills when you walk-in' With Legs Louise And just talk-in' Last night with Denise

66

Whose bed have your boots been under? And whose heart did you steal I wonder?

70

This time did it feel like hunder, bab- y? And who did you run to? And did you

75

beer kiss-in? ~~And say you~~ make a wishin? ~~Isn't that~~ you've been missin', bab- y?

81

~~Who~~ has been your boots been under? ~~Who~~ boots... oh oh yeah!

94

So ~~now~~ you're lone-ly Don't call omé Try to per- a- tor May- beshe'll be

102

free ~~Who~~ has your boots under? ~~And say~~ you steal wonder? This ~~isn't~~ didt feel like under,

109

~~Who~~ say you boots been under? ~~And say~~ you steal wonder? This ~~isn't~~ did feel like under, bab- y? And

116

who ~~is~~ youn to? ~~And say~~ you beer kiss-in? ~~And say~~ you make a wishin? ~~Isn't~~ that've

122

been missin', bab- y? ~~Who~~ has your boots under? I ~~want~~ know whose

129

bed, Whoa bab- y, tell me yes I ~~want~~

134

know

♩ = 132,001587

4

10

16

22

28

34

40

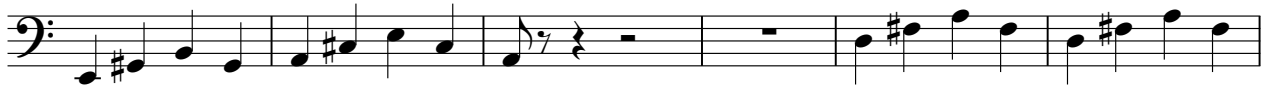
46

52

58

V.S.

64



70



76



82



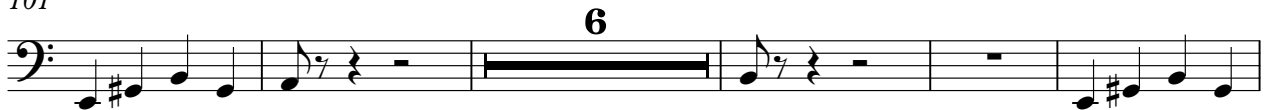
89



95



101



112



118



124



130



136



130

♩ = 132,001587

5

10

19

32

38

43

23

70

74

26

103

108

113

Detailed description: This is a guitar score for a piece titled 'FX 5 (Brightness)'. The music is written in 5/4 time with a tempo of 132,001587. The score consists of ten staves of music. The first staff begins with a 5-measure rest, followed by a series of chords and eighth notes. The second staff starts at measure 10 and includes a triplet of eighth notes. The third staff starts at measure 32 and also features a triplet. The fourth staff starts at measure 38 and contains a melodic line with eighth notes. The fifth staff starts at measure 43 and has a 23-measure rest. The sixth staff starts at measure 70 and includes a triplet. The seventh staff starts at measure 74 and has a 26-measure rest. The eighth staff starts at measure 103 and continues with a melodic line. The ninth staff starts at measure 108 and continues with chords and eighth notes. The tenth staff starts at measure 113 and includes a triplet. The score uses various chord voicings, including triads and dyads, and includes dynamic markings like accents and slurs.

117 6



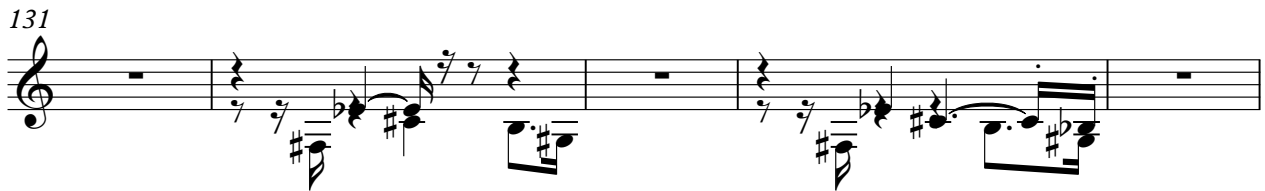
Musical staff 117-125: Treble clef, key signature of one flat (Bb), 6/8 time signature. The staff contains a sequence of notes and rests. A large number '6' is positioned at the end of the staff, indicating a six-measure rest.

126



Musical staff 126-130: Treble clef, key signature of one flat (Bb), 6/8 time signature. The staff contains a sequence of notes and rests.

131



Musical staff 131-135: Treble clef, key signature of one flat (Bb), 6/8 time signature. The staff contains a sequence of notes and rests.

136



Musical staff 136-140: Treble clef, key signature of one flat (Bb), 6/8 time signature. The staff contains a sequence of notes and rests. A large blacked-out section is present above the staff between measures 136 and 139.

♩ = 132,001587

27

32

5

41

46

19

69

5

78

21

102

107

5

117

121

2

Detailed description: This is a musical score for a guitar piece titled 'FX 5 (Brightness)'. The score is written in treble clef and 5/4 time. It begins with a tempo marking of ♩ = 132,001587. The piece is divided into measures, with measure numbers 27, 32, 41, 46, 69, 78, 102, 107, 117, and 121 indicated. The notation includes various rhythmic values, accidentals (sharps and naturals), and dynamic markings. There are several instances of a '5' marking, likely indicating a fifth fret or a specific fingering. The score concludes with a final measure marked '2'.

126

Musical notation for measures 126-129. The staff shows a sequence of notes and rests, including a double bar line in measure 127. The notes are primarily eighth and quarter notes, with some accidentals (sharps and flats).

130

Musical notation for measures 130-133. The staff shows a sequence of notes and rests, including a double bar line in measure 131. The notes are primarily eighth and quarter notes, with some accidentals (sharps and flats).

134

Musical notation for measures 134-136. The staff shows a sequence of notes and rests, including a double bar line in measure 135. The notes are primarily eighth and quarter notes, with some accidentals (sharps and flats).

137

Musical notation for measures 137-140. The staff shows a sequence of notes and rests, including a double bar line in measure 139. The notes are primarily eighth and quarter notes, with some accidentals (sharps and flats). A large blacked-out area is present above the staff in measure 137.

Violin

Onbekende Country Songs Diversen - BOOTS BEN

♩ = 132,001587

2

7

10

13

17

13

34

37

40

43

47

Detailed description: This is a violin score for a piece titled 'Onbekende Country Songs Diversen - BOOTS BEN'. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as ♩ = 132,001587. The score consists of ten staves of music. The first staff begins with a whole rest, followed by a measure with a fermata and the number '2' above it. The second staff starts at measure 7. The third staff starts at measure 10. The fourth staff starts at measure 13. The fifth staff starts at measure 17 and contains a measure with a fermata and the number '13' above it. The sixth staff starts at measure 34. The seventh staff starts at measure 37. The eighth staff starts at measure 40. The ninth staff starts at measure 43. The tenth staff starts at measure 47. The music features a mix of chords and melodic lines, typical of a country violin accompaniment.

V.S.

Violin

51 **6** **4**



64



69



72



75 **8**



79



83



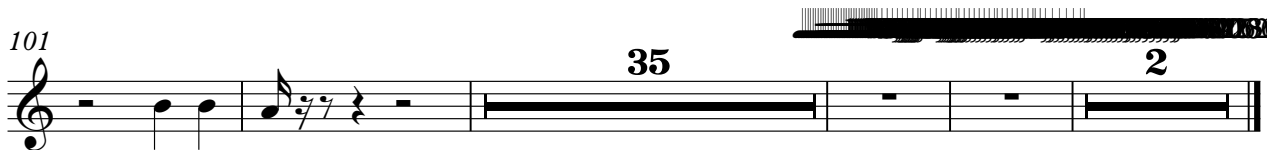
88



92 **4**



101 **35** **2**



Violin

Onbekende Country Songs Diversen - BOOTS BEN

♩ = 132,001587

81

85

90

9

103

8

113

116

119

124

127

130

V.S.

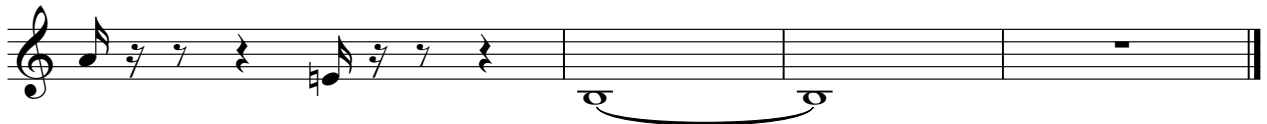
133



136



138



Onbekende Country Songs Diversen - BOOTS BEN

Solo

♩ = 132,001587

38

42

46

4

52

54

3

56

3

3

3

3

16

74

78

82

3

87

20

Detailed description: This is a guitar solo score in 5/4 time, with a tempo of 132.001587. The score is written on a single treble clef staff. It begins with a 38-measure rest. The first melodic phrase starts at measure 42 and continues through measure 46. At measure 46, there is a 4-measure rest. The piece then enters a section of triplets starting at measure 52, with a 3-measure rest at the end of the triplet section. This is followed by a 3-measure rest at measure 54. The next section starts at measure 56, featuring a 16-measure rest. The final section begins at measure 74, with a 3-measure rest at measure 82, and concludes with a 20-measure rest at measure 87.

109 7

119

123

127

131

134

135

137

139

140

Onbekende Country Songs Diversen - BOOTS BEN

Solo

♩ = 132,001587

4

8

11

14

17

20

23

26

29

31

Detailed description: This is a guitar solo score in 5/4 time. It begins with a 4-measure rest, indicated by a large '4' above the staff. The tempo is marked as ♩ = 132,001587. The score consists of ten staves of music, each starting with a measure number (8, 11, 14, 17, 20, 23, 26, 29, 31). The music is primarily composed of chords and eighth notes, with some sixteenth notes in the later staves. The key signature has one sharp (F#), and the time signature is 5/4. The notation includes various rhythmic values and chord symbols.

34

Musical staff 34: Treble clef, 12 measures of eighth-note chords with a sharp sign.

37

Musical staff 37: Treble clef, 12 measures of eighth-note chords with a sharp sign.

39

Musical staff 39: Treble clef, 12 measures of eighth-note chords with a sharp sign.

41

Musical staff 41: Treble clef, 12 measures of eighth-note chords with a sharp sign.

43

Musical staff 43: Treble clef, 12 measures of eighth-note chords with a sharp sign.

46

Musical staff 46: Treble clef, 12 measures of eighth-note chords with a sharp sign.

49

Musical staff 49: Treble clef, 12 measures of eighth-note chords with a sharp sign, including a measure with a double bar line.

52

Musical staff 52: Treble clef, 12 measures of eighth-note chords with a sharp sign.

55

Musical staff 55: Treble clef, 12 measures of eighth-note chords with a sharp sign.

58

Musical staff 58: Treble clef, 12 measures of eighth-note chords with a sharp sign.

60

63

66

70

73

75

78

80

86

89

92

95

97

99

101

6

111

113

115

117

119

121

123

125

127

129

131

133

135

V.S.

6

Solo

137

The image shows a musical score for guitar. At the top, the number '6' is on the left and 'Solo' is centered. Below this, the measure number '137' is written. The main part of the image is a single staff of music in treble clef. The notation includes a series of chords and melodic lines. The first six measures feature a sequence of chords, each with a sharp sign (#) above it, and a melodic line consisting of eighth notes. The seventh measure contains a complex chord structure with multiple notes and a sharp sign (#) above it. The eighth measure shows a similar complex chord structure. The ninth measure is a whole rest. The tenth measure is a whole rest. The eleventh measure is a whole rest. The twelfth measure is a whole rest. The thirteenth measure is a whole rest. The fourteenth measure is a whole rest. The fifteenth measure is a whole rest. The sixteenth measure is a whole rest. The seventeenth measure is a whole rest. The eighteenth measure is a whole rest. The nineteenth measure is a whole rest. The twentieth measure is a whole rest. The twenty-first measure is a whole rest. The twenty-second measure is a whole rest. The twenty-third measure is a whole rest. The twenty-fourth measure is a whole rest. The twenty-fifth measure is a whole rest. The twenty-sixth measure is a whole rest. The twenty-seventh measure is a whole rest. The twenty-eighth measure is a whole rest. The twenty-ninth measure is a whole rest. The thirtieth measure is a whole rest. The thirty-first measure is a whole rest. The thirty-second measure is a whole rest. The thirty-third measure is a whole rest. The thirty-fourth measure is a whole rest. The thirty-fifth measure is a whole rest. The thirty-sixth measure is a whole rest. The thirty-seventh measure is a whole rest. The thirty-eighth measure is a whole rest. The thirty-ninth measure is a whole rest. The fortieth measure is a whole rest. The forty-first measure is a whole rest. The forty-second measure is a whole rest. The forty-third measure is a whole rest. The forty-fourth measure is a whole rest. The forty-fifth measure is a whole rest. The forty-sixth measure is a whole rest. The forty-seventh measure is a whole rest. The forty-eighth measure is a whole rest. The forty-ninth measure is a whole rest. The fiftieth measure is a whole rest. The fifty-first measure is a whole rest. The fifty-second measure is a whole rest. The fifty-third measure is a whole rest. The fifty-fourth measure is a whole rest. The fifty-fifth measure is a whole rest. The fifty-sixth measure is a whole rest. The fifty-seventh measure is a whole rest. The fifty-eighth measure is a whole rest. The fifty-ninth measure is a whole rest. The sixtieth measure is a whole rest. The sixty-first measure is a whole rest. The sixty-second measure is a whole rest. The sixty-third measure is a whole rest. The sixty-fourth measure is a whole rest. The sixty-fifth measure is a whole rest. The sixty-sixth measure is a whole rest. The sixty-seventh measure is a whole rest. The sixty-eighth measure is a whole rest. The sixty-ninth measure is a whole rest. The seventieth measure is a whole rest. The seventy-first measure is a whole rest. The seventy-second measure is a whole rest. The seventy-third measure is a whole rest. The seventy-fourth measure is a whole rest. The seventy-fifth measure is a whole rest. The seventy-sixth measure is a whole rest. The seventy-seventh measure is a whole rest. The seventy-eighth measure is a whole rest. The seventy-ninth measure is a whole rest. The eightieth measure is a whole rest. The eighty-first measure is a whole rest. The eighty-second measure is a whole rest. The eighty-third measure is a whole rest. The eighty-fourth measure is a whole rest. The eighty-fifth measure is a whole rest. The eighty-sixth measure is a whole rest. The eighty-seventh measure is a whole rest. The eighty-eighth measure is a whole rest. The eighty-ninth measure is a whole rest. The ninetieth measure is a whole rest. The hundredth measure is a whole rest. The hundred and first measure is a whole rest. The hundred and second measure is a whole rest. The hundred and third measure is a whole rest. The hundred and fourth measure is a whole rest. The hundred and fifth measure is a whole rest. The hundred and sixth measure is a whole rest. The hundred and seventh measure is a whole rest. The hundred and eighth measure is a whole rest. The hundred and ninth measure is a whole rest. The hundred and tenth measure is a whole rest. The hundred and eleventh measure is a whole rest. The hundred and twelfth measure is a whole rest. The hundred and thirteenth measure is a whole rest. The hundred and fourteenth measure is a whole rest. The hundred and fifteenth measure is a whole rest. The hundred and sixteenth measure is a whole rest. The hundred and seventeenth measure is a whole rest. The hundred and eighteenth measure is a whole rest. The hundred and nineteenth measure is a whole rest. The hundred and twentieth measure is a whole rest. The hundred and twenty-first measure is a whole rest. The hundred and twenty-second measure is a whole rest. The hundred and twenty-third measure is a whole rest. The hundred and twenty-fourth measure is a whole rest. The hundred and twenty-fifth measure is a whole rest. The hundred and twenty-sixth measure is a whole rest. The hundred and twenty-seventh measure is a whole rest. The hundred and twenty-eighth measure is a whole rest. The hundred and twenty-ninth measure is a whole rest. The hundred and thirtieth measure is a whole rest. The hundred and thirty-first measure is a whole rest. The hundred and thirty-second measure is a whole rest. The hundred and thirty-third measure is a whole rest. The hundred and thirty-fourth measure is a whole rest. The hundred and thirty-fifth measure is a whole rest. The hundred and thirty-sixth measure is a whole rest. The hundred and thirty-seventh measure is a whole rest. The hundred and thirty-eighth measure is a whole rest. The hundred and thirty-ninth measure is a whole rest. The hundred and fortieth measure is a whole rest. The hundred and forty-first measure is a whole rest. The hundred and forty-second measure is a whole rest. The hundred and forty-third measure is a whole rest. The hundred and forty-fourth measure is a whole rest. The hundred and forty-fifth measure is a whole rest. The hundred and forty-sixth measure is a whole rest. The hundred and forty-seventh measure is a whole rest. The hundred and forty-eighth measure is a whole rest. The hundred and forty-ninth measure is a whole rest. The hundred and fiftieth measure is a whole rest. The hundred and fifty-first measure is a whole rest. The hundred and fifty-second measure is a whole rest. The hundred and fifty-third measure is a whole rest. The hundred and fifty-fourth measure is a whole rest. The hundred and fifty-fifth measure is a whole rest. The hundred and fifty-sixth measure is a whole rest. The hundred and fifty-seventh measure is a whole rest. The hundred and fifty-eighth measure is a whole rest. The hundred and fifty-ninth measure is a whole rest. The hundred and sixtieth measure is a whole rest. The hundred and sixty-first measure is a whole rest. The hundred and sixty-second measure is a whole rest. The hundred and sixty-third measure is a whole rest. The hundred and sixty-fourth measure is a whole rest. The hundred and sixty-fifth measure is a whole rest. The hundred and sixty-sixth measure is a whole rest. The hundred and sixty-seventh measure is a whole rest. The hundred and sixty-eighth measure is a whole rest. The hundred and sixty-ninth measure is a whole rest. The hundred and seventieth measure is a whole rest. The hundred and seventy-first measure is a whole rest. The hundred and seventy-second measure is a whole rest. The hundred and seventy-third measure is a whole rest. The hundred and seventy-fourth measure is a whole rest. The hundred and seventy-fifth measure is a whole rest. The hundred and seventy-sixth measure is a whole rest. The hundred and seventy-seventh measure is a whole rest. The hundred and seventy-eighth measure is a whole rest. The hundred and seventy-ninth measure is a whole rest. The hundred and eightieth measure is a whole rest. The hundred and eighty-first measure is a whole rest. The hundred and eighty-second measure is a whole rest. The hundred and eighty-third measure is a whole rest. The hundred and eighty-fourth measure is a whole rest. The hundred and eighty-fifth measure is a whole rest. The hundred and eighty-sixth measure is a whole rest. The hundred and eighty-seventh measure is a whole rest. The hundred and eighty-eighth measure is a whole rest. The hundred and eighty-ninth measure is a whole rest. The hundred and ninetieth measure is a whole rest. The hundred and ninety-first measure is a whole rest. The hundred and ninety-second measure is a whole rest. The hundred and ninety-third measure is a whole rest. The hundred and ninety-fourth measure is a whole rest. The hundred and ninety-fifth measure is a whole rest. The hundred and ninety-sixth measure is a whole rest. The hundred and ninety-seventh measure is a whole rest. The hundred and ninety-eighth measure is a whole rest. The hundred and ninety-ninth measure is a whole rest. The two hundredth measure is a whole rest.

Onbekende Country Songs Diversen - BOOTS BEN

Solo

♩ = 132,001587

The score is written in 5/4 time and consists of 64 measures. It begins with a 4-measure rest, indicated by a large '4' above the staff. The tempo is marked as ♩ = 132,001587. The music is composed of eighth notes, with some measures containing beamed eighth notes. The key signature has one sharp (F#). The score is divided into systems of two staves each, with measure numbers 10, 16, 22, 28, 34, 40, 46, 52, and 58 marking the start of each system. The notation includes various rhythmic values and accidentals (sharps) throughout.

V.S.

64

70

76

82

89

95

101

112

118

124

6

130

A musical staff in treble clef containing six measures of music. Each measure consists of a series of six eighth notes, with a flat and a sharp symbol placed below the notes in each measure. The notes are arranged in a descending sequence across the six measures.

136

A musical staff in treble clef containing five measures of music. The first two measures are similar to the previous section, with six eighth notes and flat/sharp symbols. The third measure features a single eighth note followed by a quarter rest. The fourth measure has a quarter note followed by a quarter rest. The fifth measure contains a whole note chord, indicated by a bracket and a slur below the staff. A large blacked-out area is present above the staff between measures 136 and 140.

130

Onbekende Country Songs Diversen - BOOTS BEN

Solo

♩ = 132,001587

4

8

11

14

17

20

23

26

29

31

Detailed description: The image shows a guitar solo score for a piece titled 'Onbekende Country Songs Diversen - BOOTS BEN'. The tempo is marked as ♩ = 132,001587. The music is in 5/4 time. It begins with a whole rest in the first measure, followed by a measure with a '4' above it, indicating a 4-measure rest. The subsequent measures consist of a series of chords and melodic lines. The chords are primarily triads and dyads, often with a sharp sign indicating a specific key signature. The melodic lines are composed of eighth and sixteenth notes, often beamed together. The score is divided into measures, with measure numbers 4, 8, 11, 14, 17, 20, 23, 26, 29, and 31 marked at the beginning of their respective lines. The final measure (31) ends with a double bar line and a fermata over the final chord.

126



128



130



132



134



136



138

