

♩ = 99,000099

Panpipes

Tenor Saxophone

Percussion

Jazz Guitar

Electric Guitar

Electric Guitar

Electric Bass

Soprano

Reverse Cymbals

FM Synth

Orchestra Hit

FX 1 (Rain)

FX 5 (Brightness)

♩ = 99,000099  
WEDONTNE

FX 5 (Brightness)

♩ = 99,000099

Viola

(c) 1996 PC SONGS

4

Pan.

Perc.

J. Gtr.

E. Gtr.

E. Bass

FM

FX 1

==

6

Pan.

Perc.

J. Gtr.

E. Gtr.

E. Bass

FM

FX 1

8 3 3

Perc.

J. Gtr.

E. Gtr.

E. Bass

FM

FX 1

Ed. Milano Publishing

FX 5



10

Pan.

Perc.

J. Gtr.

E. Bass

FM

Orch. Hit

FX 1

12

Pan.

Perc.

J. Gtr.

E. Bass

FM

Orch. Hit

FX 1

3



14

Pan.

Perc.

J. Gtr.

E. Bass

FM

Orch. Hit

FX 1

6

16

Perc.

J. Gtr.

E. Gtr.

E. Bass

Orch. Hit

FX 1



18

Pan.

Perc.

J. Gtr.

E. Bass

FM

Orch. Hit

FX 1

20

Pan.

Perc.

J. Gtr.

E. Bass

FM

Orch. Hit

FX 1



22

Pan.

Perc.

J. Gtr.

E. Bass

FM

Orch. Hit

FX 1

24 7

Perc. 

J. Gtr. 

E. Gtr. 

E. Bass 

Orch. Hit 

FX 1 



26

Perc. 

J. Gtr. 

E. Gtr. 

E. Bass 

FM 

Orch. Hit 

FX 1 

FX 5 

28

Perc.

J. Gtr.

E. Gtr.

E. Bass

Rev. Cym.

FM

Orch. Hit

FX 1

FX 5

3

(b)



30

Perc.

J. Gtr.

E. Bass

S.

Rev. Cym.

FM

Orch. Hit

FX 1

FX 5

Detailed description of the musical score: The score is for measures 30, 31, and 32.   
Measure 30: Percussion has a complex pattern of eighth and sixteenth notes. J. Gtr. plays a series of chords and single notes. E. Bass plays a steady eighth-note line. S. is silent. Rev. Cym. has a few notes. FM has a sustained chord. Orch. Hit has a few notes. FX 1 and FX 5 are silent.   
Measure 31: Percussion continues with a similar pattern. J. Gtr. plays more complex chords. E. Bass continues the eighth-note line. S. is silent. Rev. Cym. has a few notes. FM has a sustained chord. Orch. Hit has a few notes. FX 1 and FX 5 are silent.   
Measure 32: Percussion has a simpler pattern. J. Gtr. plays a few chords. E. Bass continues the eighth-note line. S. has a few notes. Rev. Cym. has a few notes. FM has a sustained chord. Orch. Hit has a few notes. FX 1 and FX 5 are silent.

33

Perc.

E. Bass

S.

FM

Orch. Hit

FX 1

Measure 33: Percussion plays a continuous eighth-note pattern with accents. E. Bass plays a melodic line starting with a key signature change to one sharp. S., FM, and Orch. Hit play chords. FX 1 has a long sustained note with a tremolo effect.

Measure 34: Percussion continues the pattern. E. Bass continues the melodic line. S., FM, and Orch. Hit play chords. FX 1 continues the sustained note with tremolo.



35

Perc.

E. Bass

S.

FM

Orch. Hit

FX 1

Measure 35: Percussion continues the pattern. E. Bass continues the melodic line. S. has a long sustained note with a tremolo effect. FM, Orch. Hit, and FX 1 play chords.

Measure 36: Percussion continues the pattern. E. Bass continues the melodic line. S. continues the sustained note with tremolo. FM, Orch. Hit, and FX 1 play chords.

37

Perc.

E. Bass

S.

FM

Orch. Hit

FX 1



39

Pan.

Perc.

J. Gtr.

E. Gtr.

E. Bass

S.

FM

Orch. Hit

FX 1

41

Pan.

Perc.

J. Gtr.

E. Gtr.

E. Bass

FM

Orch. Hit

FX 1



43

Pan.

Perc.

J. Gtr.

E. Gtr.

E. Bass

FM

Orch. Hit

FX 1

45

Pan.

Perc.

J. Gtr.

E. Gtr.

E. Gtr.

E. Bass

FM

Orch. Hit

FX 1

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47

Pan.

Perc.

J. Gtr.

E. Gtr.

E. Gtr.

E. Bass

FM

Orch. Hit

FX 1

Measure 47: Pan. has a whole rest. Perc. has a complex rhythmic pattern with eighth and sixteenth notes. J. Gtr. has a series of eighth notes. E. Gtr. has a series of eighth notes. E. Gtr. has a series of eighth notes. E. Bass has a series of eighth notes. FM has a whole rest. Orch. Hit has a whole rest. FX 1 has a series of eighth notes.

Measure 48: Pan. has a series of eighth notes. Perc. has a complex rhythmic pattern with eighth and sixteenth notes. J. Gtr. has a series of eighth notes. E. Gtr. has a series of eighth notes. E. Gtr. has a series of eighth notes. E. Bass has a series of eighth notes. FM has a whole rest. Orch. Hit has a whole rest. FX 1 has a series of eighth notes.

49

Pan.

Perc.

J. Gtr.

E. Gtr.

E. Bass

FM

Orch. Hit

FX 1

FX 5

Detailed description of the musical score: The score is for measures 49 and 50. Measure 49: Pan. plays a rhythmic pattern of eighth and sixteenth notes. Perc. has a complex pattern with many 'x' marks indicating specific hits. J. Gtr. plays a series of chords and single notes. E. Gtr. has a few notes and rests. E. Bass plays a steady eighth-note pattern. FM has a sustained chord. Orch. Hit has a single note. FX 1 has a series of chords. FX 5 has a few notes and rests. Measure 50: Pan. continues its pattern. Perc. has a similar pattern. J. Gtr. has a different set of chords. E. Gtr. has a few notes and rests. E. Bass continues its pattern. FM has a sustained chord. Orch. Hit has a single note. FX 1 has a series of chords. FX 5 has a few notes and rests.

51

Pan.

Perc.

J. Gtr.

E. Gtr.

E. Bass

FM

Orch. Hit

FX 1

FX 5

The musical score for measures 51 and 52 consists of ten staves. The first staff, labeled 'Pan.', is in treble clef and contains a series of eighth and sixteenth notes with various accidentals. The second staff, labeled 'Perc.', is in treble clef and features a rhythmic pattern of eighth notes with 'x' marks above them, indicating specific percussion sounds. The third staff, labeled 'J. Gtr.', is in treble clef and contains a mix of eighth and sixteenth notes. The fourth staff, labeled 'E. Gtr.', is in treble clef and shows a single note with a sharp accidental, followed by a long sustain line. The fifth staff, labeled 'E. Gtr.', is in treble clef and contains a series of eighth and sixteenth notes with various accidentals. The sixth staff, labeled 'E. Bass', is in bass clef and contains a series of eighth and sixteenth notes. The seventh staff, labeled 'FM', is in treble clef and shows a chord with a sharp accidental, followed by a long sustain line. The eighth staff, labeled 'Orch. Hit', is in treble clef and contains a single note with a flat accidental, followed by a long sustain line. The ninth staff, labeled 'FX 1', is in treble clef and contains a series of eighth and sixteenth notes with various accidentals. The tenth staff, labeled 'FX 5', is in treble clef and contains a series of eighth and sixteenth notes with various accidentals.



53

Pan.

Perc.

J. Gtr.

E. Gtr.

E. Gtr.

E. Bass

FM

Orch. Hit

FX 1



55

Perc.

J. Gtr.

E. Gtr.

E. Bass

FM

Orch. Hit

FX 1

57

57

Perc.

E. Gtr.

E. Gtr.

E. Bass

FM

Orch. Hit

FX 1

FX 5

Detailed description: This system contains measures 57 and 58. Measure 57 features a complex percussion pattern with multiple 'x' marks above the staff. The electric guitar and electric bass parts are mostly rests, with some notes in measure 58. The FM (Finger Modulation) part has a sustained chord. The orchestral hit (Orch. Hit) and FX 1 parts have specific melodic lines, while FX 5 has a few notes.



59

59

Perc.

E. Gtr.

E. Gtr.

E. Bass

Rev. Cym.

FM

Orch. Hit

FX 1

Detailed description: This system contains measures 59 and 60. Measure 59 continues the percussion pattern. The electric guitar and electric bass parts have more activity, including a double bar line in measure 59. The FM part has a sustained chord. The orchestral hit (Orch. Hit) and FX 1 parts have specific melodic lines, while FX 5 has a few notes.

61

Perc.

E. Bass

S.

Rev. Cym.

FM

Orch. Hit

FX 1

FX 5

The musical score for measures 61-63 is as follows:

- Measure 61:** Percussion has a complex pattern of eighth and sixteenth notes. Electric Bass plays a sequence of eighth notes: A2, G#2, F#2, E2, D2, C#2, B1, A1, G1, F#1, E1, D1, C#1, B0, A0, G0, F#0, E0, D0, C#0, B-1, A-1, G-1, F#-1, E-1, D-1, C#-1, B-2, A-2, G-2, F#-2, E-2, D-2, C#-2, B-3, A-3, G-3, F#-3, E-3, D-3, C#-3, B-4, A-4, G-4, F#-4, E-4, D-4, C#-4, B-5, A-5, G-5, F#-5, E-5, D-5, C#-5, B-6, A-6, G-6, F#-6, E-6, D-6, C#-6, B-7, A-7, G-7, F#-7, E-7, D-7, C#-7, B-8, A-8, G-8, F#-8, E-8, D-8, C#-8, B-9, A-9, G-9, F#-9, E-9, D-9, C#-9, B-10, A-10, G-10, F#-10, E-10, D-10, C#-10, B-11, A-11, G-11, F#-11, E-11, D-11, C#-11, B-12, A-12, G-12, F#-12, E-12, D-12, C#-12, B-13, A-13, G-13, F#-13, E-13, D-13, C#-13, B-14, A-14, G-14, F#-14, E-14, D-14, C#-14, B-15, A-15, G-15, F#-15, E-15, D-15, C#-15, B-16, A-16, G-16, F#-16, E-16, D-16, C#-16, B-17, A-17, G-17, F#-17, E-17, D-17, C#-17, B-18, A-18, G-18, F#-18, E-18, D-18, C#-18, B-19, A-19, G-19, F#-19, E-19, D-19, C#-19, B-20, A-20, G-20, F#-20, E-20, D-20, C#-20, B-21, A-21, G-21, F#-21, E-21, D-21, C#-21, B-22, A-22, G-22, F#-22, E-22, D-22, C#-22, B-23, A-23, G-23, F#-23, E-23, D-23, C#-23, B-24, A-24, G-24, F#-24, E-24, D-24, C#-24, B-25, A-25, G-25, F#-25, E-25, D-25, C#-25, B-26, A-26, G-26, F#-26, E-26, D-26, C#-26, B-27, A-27, G-27, F#-27, E-27, D-27, C#-27, B-28, A-28, G-28, F#-28, E-28, D-28, C#-28, B-29, A-29, G-29, F#-29, E-29, D-29, C#-29, B-30, A-30, G-30, F#-30, E-30, D-30, C#-30, B-31, A-31, G-31, F#-31, E-31, D-31, C#-31, B-32, A-32, G-32, F#-32, E-32, D-32, C#-32, B-33, A-33, G-33, F#-33, E-33, D-33, C#-33, B-34, A-34, G-34, F#-34, E-34, D-34, C#-34, B-35, A-35, G-35, F#-35, E-35, D-35, C#-35, B-36, A-36, G-36, F#-36, E-36, D-36, C#-36, B-37, A-37, G-37, F#-37, E-37, D-37, C#-37, B-38, A-38, G-38, F#-38, E-38, D-38, C#-38, B-39, A-39, G-39, F#-39, E-39, D-39, C#-39, B-40, A-40, G-40, F#-40, E-40, D-40, C#-40, B-41, A-41, G-41, F#-41, E-41, D-41, C#-41, B-42, A-42, G-42, F#-42, E-42, D-42, C#-42, B-43, A-43, G-43, F#-43, E-43, D-43, C#-43, B-44, A-44, G-44, F#-44, E-44, D-44, C#-44, B-45, A-45, G-45, F#-45, E-45, D-45, C#-45, B-46, A-46, G-46, F#-46, E-46, D-46, C#-46, B-47, A-47, G-47, F#-47, E-47, D-47, C#-47, B-48, A-48, G-48, F#-48, E-48, D-48, C#-48, B-49, A-49, G-49, F#-49, E-49, D-49, C#-49, B-50, A-50, G-50, F#-50, E-50, D-50, C#-50, B-51, A-51, G-51, F#-51, E-51, D-51, C#-51, B-52, A-52, G-52, F#-52, E-52, D-52, C#-52, B-53, A-53, G-53, F#-53, E-53, D-53, C#-53, B-54, A-54, G-54, F#-54, E-54, D-54, C#-54, B-55, A-55, G-55, F#-55, E-55, D-55, C#-55, B-56, A-56, G-56, F#-56, E-56, D-56, C#-56, B-57, A-57, G-57, F#-57, E-57, D-57, C#-57, B-58, A-58, G-58, F#-58, E-58, D-58, C#-58, B-59, A-59, G-59, F#-59, E-59, D-59, C#-59, B-60, A-60, G-60, F#-60, E-60, D-60, C#-60, B-61, A-61, G-61, F#-61, E-61, D-61, C#-61, B-62, A-62, G-62, F#-62, E-62, D-62, C#-62, B-63, A-63, G-63, F#-63, E-63, D-63, C#-63, B-64, A-64, G-64, F#-64, E-64, D-64, C#-64, B-65, A-65, G-65, F#-65, E-65, D-65, C#-65, B-66, A-66, G-66, F#-66, E-66, D-66, C#-66, B-67, A-67, G-67, 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F#-228, E-228, D-228, C#-228, B-229, A-229, G-229, F#-229, E-229, D-229, C#-229, B-230, A-230, G-230, F#-230, E-230, D-230, C#-230, B-231, A-231, G-231, F#-231, E-231, D-231, C#-231, B-232, A-232, G-232, F#-232, E-232, D-232, C#-232, B-233, A-233, G-233, F#-233, E-233, D-233, C#-233, B-234, A-234, G-234, F#-234, E-234, D-234, C#-234, B-235, A-235, G-235, F#-235, E-235, D-235, C#-235, B-236, A-236, G-236, F#-236, E-236, D-236, C#-236, B-237, A-237, G-237, F#-237, E-237, D-237, C#-237, B-238, A-238, G-238, F#-238, E-238, D-238, C#-238, B-239, A-239, G-239, F#-239, E-239, D-239, C#-239, B-240, A-240, G-240, F#-240, E-240, D-240, C#-240, B-241, A-241, G-241, F#-241, E-241, D-241, C#-241, B-242, A-242, G-242, F#-242, E-242, D-242, C#-242, B-243, A-243, G-243, F#-243, E-243, D-243, C#-243, B-244, A-244, G-244, F#-244, E-244, D-244, C#-244, B-245, A-245, G-245, F#-245, E-245, D-245, C#-245, B-246, A-246, G-246, F#-246, E-246, D-246, C#-246, B-247, A-247, G-247, F#-247, E-247, D-247, C#-247, 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A-287, G-287, F#-287, E-287, D-287, C#-287, B-288, A-288, G-288, F#-288, E-288, D-288, C#-288, B-289, A-289, G-289, F#-289, E-289, D-289, C#-289, B-290, A-290, G-290, F#-290, E-290, D-290, C#-290, B-291, A-291, G-291,

64

Perc.

E. Bass

S.

FM

Orch. Hit

FX 1

FX 5

65



66

Perc.

E. Bass

S.

FM

Orch. Hit

FX 1

67

68 <sup>21</sup>

Perc.

E. Bass

S.

FM

Orch. Hit

FX 1



70

Perc.

E. Bass

S.

FM

Orch. Hit

FX 1

Vla.

72

72

Perc.

E. Bass

S.

FM

Orch. Hit

FX 1

Vla.

Detailed description: This block contains the musical notation for measures 72 and 73. The Percussion part features a complex rhythmic pattern with many beamed eighth notes and rests. The Electric Bass part has a simple line of eighth notes. The Saxophone (S.) and French Horn (FM) parts play sustained chords. The Orchestral Hit (Orch. Hit) part has a single melodic line. The FX 1 part plays sustained chords. The Viola (Vla.) part has a melodic line with a long note in measure 72 and a rest in measure 73.



74

74

Perc.

E. Bass

S.

FM

Orch. Hit

FX 1

Vla.

Detailed description: This block contains the musical notation for measures 74 and 75. The Percussion part continues with a complex rhythmic pattern. The Electric Bass part has a simple line of eighth notes. The Saxophone (S.) and French Horn (FM) parts play sustained chords. The Orchestral Hit (Orch. Hit) part has a single melodic line. The FX 1 part plays sustained chords. The Viola (Vla.) part has a melodic line with a long note in measure 74 and a rest in measure 75.

76

Ten. Sax.

Perc.

E. Bass

S.

FM

Orch. Hit

FX 1

Vla.



79

Ten. Sax.

Perc.

E. Bass

FM

Orch. Hit

FX 1

81

Ten. Sax.

Perc.

E. Gtr.

E. Bass

FM

FX 1

==

83

Ten. Sax.

Perc.

E. Bass

FM

FX 1



85

Ten. Sax.

Perc.

E. Gtr.

E. Bass

S.

FM

Orch. Hit

FX 1



87

Ten. Sax.

Perc.

E. Bass

S.

FM

Orch. Hit

FX 1

89

Ten. Sax.

Perc.

E. Bass

S.

FM

Orch. Hit

FX 1

Measures 89-90. Tenor Saxophone (Ten. Sax.) has a melodic line starting with a 6-measure triplet and a 3-measure triplet. Percussion (Perc.) has a complex rhythmic pattern. Electric Bass (E. Bass) has a walking line. Strings (S.) have a sustained chord. Fiddle (FM) has a rhythmic pattern. Orchestral Hit (Orch. Hit) has a single note. FX 1 has a sustained chord.



91

Perc.

E. Bass

S.

FM

Orch. Hit

FX 1

Measures 91-92. Percussion (Perc.) has a complex rhythmic pattern. Electric Bass (E. Bass) has a walking line. Strings (S.) have a sustained chord. Fiddle (FM) has a rhythmic pattern. Orchestral Hit (Orch. Hit) has a single note. FX 1 has a sustained chord.

93 27

Perc.

E. Bass

S.

Orch. Hit

FX 1



95

Perc.

E. Bass

S.

FM

Orch. Hit

FX 1

FX 5

97

97

Perc.

E. Bass

S.

FM

Orch. Hit

FX 1

FX 5

Detailed description: This block contains the musical notation for measures 97 and 98. The Percussion part features a complex, syncopated rhythm with many beamed eighth notes. The Electric Bass line follows a similar rhythmic pattern with eighth notes and some triplets. The Saxophone part consists of sustained chords and single notes. The FM (Finger Modulation) part has a melodic line with many slurs and ties. The Orch. Hit part has a single note followed by a long sustain. The FX 1 and FX 5 parts have sustained chords and melodic fragments.



99

99

Perc.

E. Bass

S.

Rev. Cym.

FM

Orch. Hit

FX 1

FX 5

Detailed description: This block contains the musical notation for measures 99 and 100. The Percussion part continues with a complex, syncopated rhythm. The Electric Bass line follows a similar rhythmic pattern. The Saxophone part consists of sustained chords and single notes. The Rev. Cym. (Reverse Cymbal) part is silent. The FM (Finger Modulation) part has a melodic line with many slurs and ties. The Orch. Hit part has a single note followed by a long sustain. The FX 1 and FX 5 parts have sustained chords and melodic fragments.

101

Pan.

Ten. Sax.

Perc.

J. Gtr.

E. Gtr.

E. Gtr.

E. Bass

S.

Rev. Cym.

FM

Orch. Hit

FX 1

FX 5

FX 5

Vla.

## Panpipes

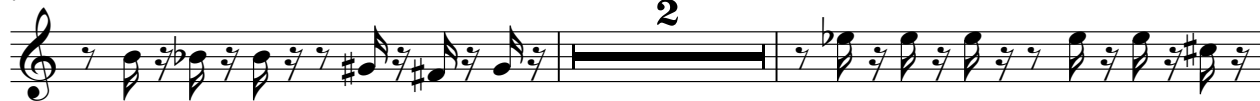
♯ = 99,000099



4



7



11



14



18



21



23



41



44



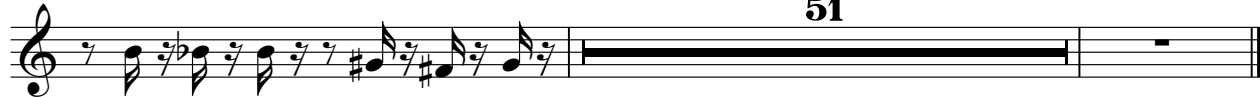
48



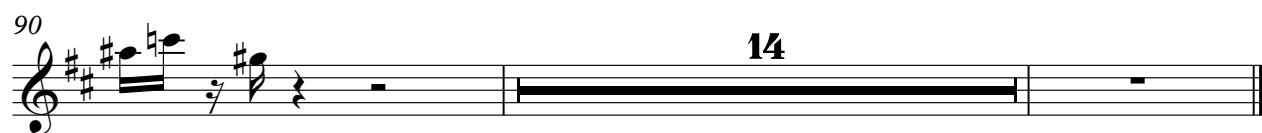
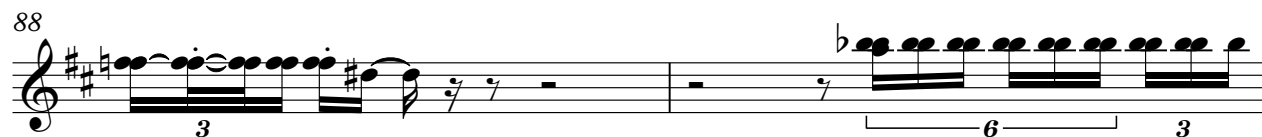
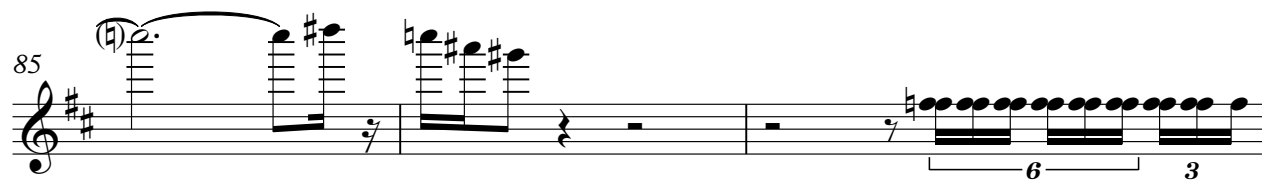
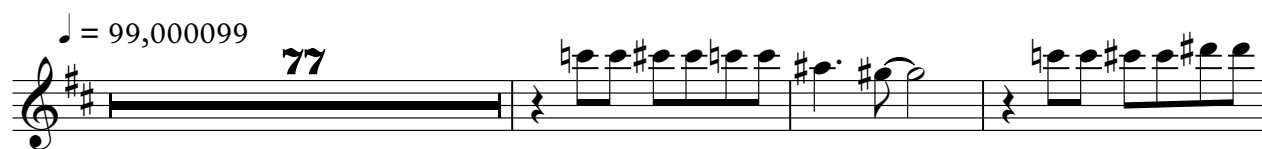
51



53



# Tenor Saxophone





## Percussion

♩ = 99,000099

A percussion score for a 20-measure piece. The score is written on a grand staff with two staves. The top staff contains a series of 'x' marks indicating hits, grouped into measures. The bottom staff contains a series of eighth notes, also grouped into measures. The measures are numbered 1 through 20 on the left side of the staff. Measure 1 starts with a rest on the top staff. Measure 8 contains a triplet of eighth notes on the bottom staff, indicated by a '3' above the notes. The score is written in a style that suggests a specific rhythmic pattern, likely a drum or similar percussion instrument.

V.S.

This image displays a percussion score for measures 22 through 41. The notation is organized into ten systems, each consisting of two staves. The upper staff of each system contains rhythmic notation using 'x' marks to denote hits, with beams indicating groups of hits. The lower staff contains a corresponding musical notation with notes and rests. Measure numbers 22, 24, 26, 28, 30, 33, 35, 37, 39, and 41 are printed at the beginning of their respective systems. Triplet markings, indicated by a '3' over a bracket, are present in measures 24, 26, 28, and 39. The notation is in black ink on a white background.

43

45

47

49

51

53

55

57

59

61

V.S.

## Percussion

63

65

67

69

71

73

75

77

80

82

This musical score for Percussion consists of ten systems, each with a measure number on the left and a staff on the right. The measures are numbered 63 through 82. Each system contains two staves: a top staff with a treble clef and a bottom staff with a bass clef. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. The percussion part is characterized by a consistent rhythmic pattern of eighth notes in the bass staff and rests in the treble staff, with occasional variations in the treble staff.

## Percussion

5

84

86

88

90

92

94

96

98

100

3

This musical score for Percussion consists of nine staves, each with a measure number on the left. The notation is written on a five-line staff with a double bar line at the beginning of each staff. The notes are represented by 'x' marks on the lines, indicating specific pitches and rhythms. The score is divided into two systems: measures 84-94 and measures 96-100. The final measure (100) ends with a double bar line and a '3' time signature, indicating a 3/4 time signature.

## Jazz Guitar

♩ = 99,000099

A jazz guitar score consisting of 10 staves of music. The notation is in treble clef with a key signature of one flat (B-flat). The tempo is marked as ♩ = 99,000099. The score includes various musical notations such as eighth notes, sixteenth notes, and chords. The first staff starts with a whole rest, followed by a series of eighth and sixteenth notes. The subsequent staves continue the melodic and harmonic development, with some staves featuring more complex rhythmic patterns and accidentals. The score ends with a final staff containing a whole rest and some final notes.

5

8

10

13

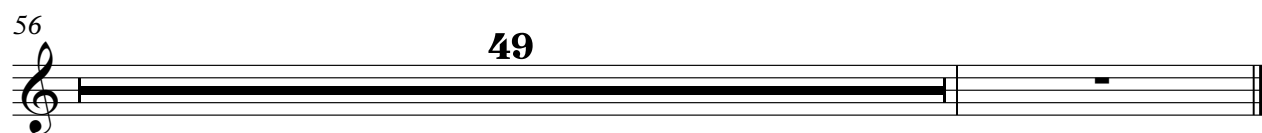
16

18

21

24

26



# Electric Guitar

♩ = 99,000099

7

10

6

18

6

26

16

46

49

54

58

25

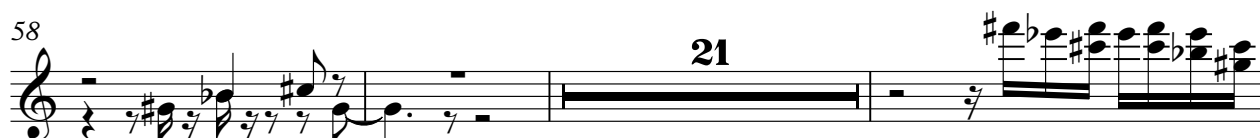
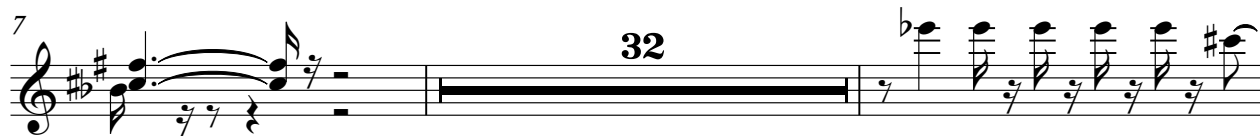
85

18



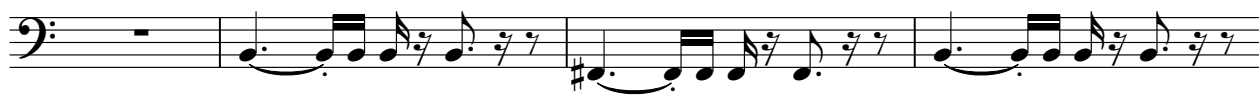
# Electric Guitar

♩ = 99,000099



# Electric Bass

♩ = 99,000099



5



8



11



15



18



22



25



28



31



V.S.

35



38



41



44



47



50



54



57



60



63



67



72



78



82



86



90



93



96



99



# Soprano

♩ = 99,000099

31

36

23

63

68

75

8

88

93

98

101

This musical score for Soprano consists of 10 staves. The first staff begins with a tempo marking of ♩ = 99,000099 and a measure rest labeled '31'. The second staff starts at measure 36 and includes a measure rest labeled '23'. The third staff begins at measure 63. The fourth staff starts at measure 68. The fifth staff begins at measure 75 and includes a measure rest labeled '8'. The sixth staff starts at measure 88. The seventh staff begins at measure 93. The eighth staff starts at measure 98. The ninth staff begins at measure 101. The final staff concludes the piece with a double bar line.

## Reverse Cymbals

♩ = 99,000099 **28**




33

26

Musical notation for measure 26. The staff begins with a treble clef. A thick black bar covers the first two-thirds of the measure, indicating a full-measure rest. This is followed by a double bar line. The remainder of the measure contains three eighth notes, each tied from the previous measure. The notes are G4, F#4, and E4. The staff ends with a repeat sign.

63 **37**



63 **37**

102



# FM Synth

♩ = 99,000099

8

13

19

24

31

35

Detailed description: This is a musical score for an FM Synth instrument. The score is written in treble and bass clefs with a key signature of one sharp (F#). The tempo is indicated as ♩ = 99,000099. The score is divided into measures, with measure numbers 8, 13, 19, 24, 31, and 35 marked at the beginning of their respective systems. The notation includes various musical symbols such as notes, rests, accidentals, and articulation marks. There are also some unusual symbols like '2' and '3' above or below notes, which might indicate specific FM synthesis parameters or performance techniques. The score ends with a final measure at measure 35.

40



49



57



63



68



75



80



84





87



90



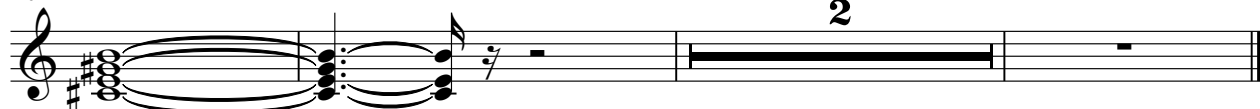
95



98



101



## Orchestra Hit

$\mathcal{J} = 99,000099$

9

9

14

19

[illegible]

23

28

The first system of the musical score for 'The Rose Tree' consists of two staves. The upper staff is in treble clef and contains a melody of eighth and sixteenth notes, with a final measure containing a whole note. The lower staff is in bass clef and contains a bass line of eighth and sixteenth notes, with a final measure containing a whole note. The key signature has one flat (B-flat), and the time signature is 4/4.

33

37

40

45

50

54

59

64

68

72

76

80

6



# FX 1 (Rain)

♩ = 99,000099

The musical score for 'FX 1 (Rain)' is written in treble clef with a key signature of three sharps (F#, C#, G#). The tempo is marked as ♩ = 99,000099. The score consists of ten staves, each beginning with a measure number. The notation includes various musical symbols such as whole, half, quarter, eighth, and sixteenth notes, rests, and chords. Some measures contain dense clusters of notes, while others feature more melodic lines. The score ends with a double bar line on the final staff.

8

15

21

27

33

38

42

44

47

V.S.

50

52

55

62

67

73

80

85

90

96

The musical score is written for a single melodic line on a treble clef staff. It begins with a key signature of one flat (B-flat) and a common time signature. The notation includes a variety of rhythmic values, including eighth and sixteenth notes, as well as rests. Chords are indicated by multiple notes beamed together. The score is divided into measures, with measure numbers 50, 52, 55, 62, 67, 73, 80, 85, 90, and 96 marking the start of new lines of music. The overall texture is melodic and rhythmic, typical of a guitar or keyboard accompaniment.

[illegible]

## FX 5 (Brightness)

♩ = 99,000099

26

30

18

51

5

4

63

29

95

99

4

The musical score is written on a single treble clef staff. It begins with a tempo marking '♩ = 99,000099'. The score is divided into measures by bar lines. Measure numbers are placed at the start of each line: 26, 30, 51, 63, 95, and 99. Some measures contain a large number, likely indicating a measure rest: measure 26 has a '26', measure 30 has an '18', measure 51 has a '5', measure 63 has a '29', and measure 99 has a '4'. The notation includes various note values, rests, and accidentals (sharps and flats). The key signature appears to be one sharp (F#). The score ends with a double bar line at the end of the final measure.



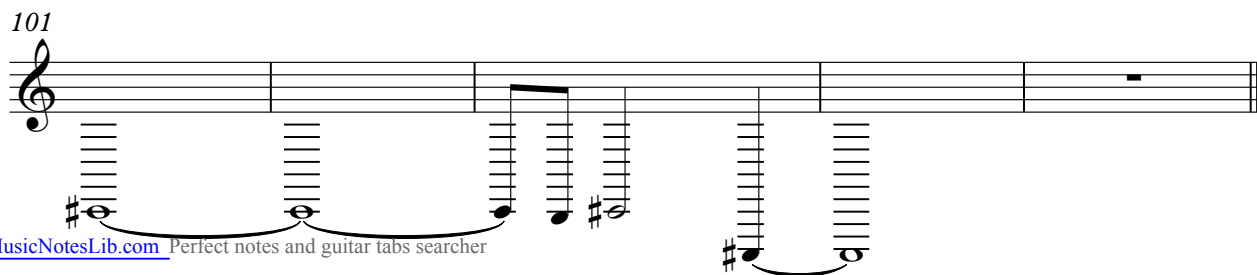
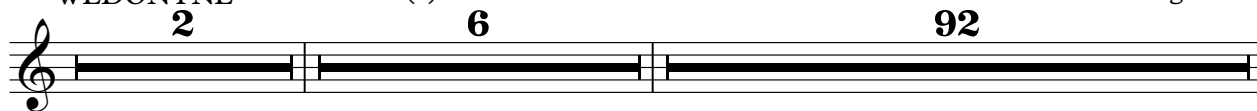
# FX 5 (Brightness)

♩ = 99,000099

WEDONTNE

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101

# Viola

♩ = 99,000099

**70**



74

**27**

