

John Michael Montgomery - Be my Baby tonight

00:00:03:00
1.1,00
untitled
♩ = 150,000000

DRUMS

LEAD

GUITAR

GUITAR II

BASS

BASS

PIANO

STRINGS

♩ = 150,000000

4

DRUMS

LEAD

GUITAR

GUITAR II

BASS

BASS

PIANO

STRINGS

I know you've heard that



7

DRUMS

LEAD

GUITAR

GUITAR II

BASS

BASS

worn out line A bout lo ve at first sight

10

DRUMS

LEAD

Well I never knew those words were true Till you walked in to night

GUITAR II

BASS

BASS



13

DRUMS

LEAD

All it took was just one look To

GUITAR

GUITAR II

BASS

BASS



16

DRUMS

LEAD

knock me off my feet I'm not a man of ma

GUITAR II

BASS

BASS

19

DRUMS

LEAD

ny wo rds So I'll make this short and swe et

GUITAR

GUITAR II

BASS

BASS

STRINGS



22

DRUMS

LEAD

Could ya would ya ain't ya gon na

GUITAR

GUITAR II

BASS

BASS

PIANO

STRINGS

24

DRUMS

LEAD

if I asked you Would ya wan na be my ba by to night

GUITAR

GUITAR II

BASS

BASS

PIANO



26

DRUMS

LEAD

Yeah I'd take a chance slow

GUITAR

GUITAR II

BASS

BASS

PIANO

28

DRUMS

LEAD

dance make a lit tle ro mance Ho ney it 'll be al

GUITAR

GUITAR II

BASS

BASS

PIANO



30

DRUMS

LEAD

ri ght Girl you got me wi shin ' we

GUITAR

GUITAR II

BASS

BASS

PIANO

32

DRUMS

LEAD

were hug gin' and a kis sin' and hol din' each ot her tight

GUITAR

GUITAR II

BASS

BASS

PIANO



34

DRUMS

LEAD

So

GUITAR

GUITAR II

BASS

BASS

PIANO

35

DRUMS

LEAD

GUITAR II

BASS

BASS

PIANO

could ya would ya ain't ya gon na if I asked you Would ya wan



37

DRUMS

LEAD

GUITAR

GUITAR II

BASS

BASS

PIANO

STRINGS

na be my ba by to night

40

DRUMS

LEAD

GUITAR

GUITAR II

BASS

BASS

PIANO

STRINGS

I'm not tr yin to



43

DRUMS

LEAD

GUITAR

GUITAR II

BASS

BASS

PIANO

STRINGS

come on like So me rhine stone ro me o

46

DRUMS

LEAD

GUITAR

GUITAR II

BASS

BASS

I'm loo kin' for a whole lot more Than a one night ro deo



49

DRUMS

LEAD

GUITAR

GUITAR II

BASS

BASS

What can I do to prove to you

52

DRUMS

LEAD

GUITAR

GUITAR II

BASS

BASS

I'm a layin' it on the line I'll e ven get down on



55

DRUMS

LEAD

GUITAR

GUITAR II

BASS

BASS

STRINGS

my kn ees Just to beg you one mo re time

58

DRUMS

LEAD

GUITAR

GUITAR II

BASS

BASS

PIANO

STRINGS

Girl could ya would ya ain't ya gon



60

DRUMS

LEAD

GUITAR

GUITAR II

BASS

BASS

PIANO

na if I asked you Would ya wan na be my baby to night

62

DRUMS

LEAD

GUITAR

GUITAR II

BASS

BASS

PIANO

Yeah I'd take a chance slow



64

DRUMS

LEAD

GUITAR

GUITAR II

BASS

BASS

PIANO

dance make a little romance Honey it'll be al ri

66

DRUMS

LEAD

GUITAR

GUITAR II

BASS

BASS

PIANO

g ht Girl you got me wis hin we were



68

DRUMS

LEAD

GUITAR

GUITAR II

BASS

BASS

PIANO

hug gin and a kis sin and a hol din each o ther tight

70

DRUMS

LEAD

GUITAR

GUITAR II

BASS

BASS

PIANO

So



71

DRUMS

LEAD

GUITAR II

BASS

BASS

PIANO

could ya would ya ain't ya gon na if I asked you Would ya wan

73

DRUMS

LEAD

GUITAR

GUITAR II

BASS

BASS

PIANO

STRINGS

na be my ba by to night



75

DRUMS

GUITAR

GUITAR II

BASS

BASS

PIANO

STRINGS

77

DRUMS

GUITAR

GUITAR II

BASS

BASS

PIANO



79

DRUMS

GUITAR

GUITAR II

BASS

BASS

PIANO

STRINGS

81

DRUMS

LEAD

GUITAR

GUITAR II

BASS

BASS

PIANO

STRINGS

Girl



84

DRUMS

LEAD

GUITAR

GUITAR II

BASS

BASS

PIANO

Could ya would ya ain't ya gon na if I asked you Would ya wan na

86

DRUMS

LEAD

be my ba by to night

GUITAR

GUITAR II

BASS

BASS

PIANO

Detailed description of measures 86-87: The score features a drum part with a consistent pattern of eighth notes. The lead vocal part has the lyrics "be my ba by to night". The guitar parts consist of simple chords and single notes. The bass parts provide a steady accompaniment. The piano part includes a melodic line with triplets and sextuplets.



88

DRUMS

LEAD

Yeah I'd take a chance slow dance make a lit tle ro

GUITAR

GUITAR II

BASS

BASS

PIANO

Detailed description of measures 88-91: The score continues with the same instrumental parts. The lead vocal part has the lyrics "Yeah I'd take a chance slow dance make a lit tle ro". The guitar parts remain simple. The bass parts continue their accompaniment. The piano part features a melodic line with various rhythmic patterns.

90

DRUMS

LEAD

mance Ho ney it 'll be al ri ght

GUITAR

GUITAR II

BASS

BASS

PIANO



92

DRUMS

LEAD

Girl you got me wi shin ' we were hug gin' and a kis sin' and hol din' each ot her tight

GUITAR

GUITAR II

BASS

BASS

PIANO

95

DRUMS

LEAD

GUITAR

GUITAR II

BASS

BASS

PIANO

So



96

DRUMS

LEAD

GUITAR II

BASS

BASS

PIANO

could ya would ya ain't ya gon na if I asked you Would ya wan

98

DRUMS

LEAD

na be my ba by to night

GUITAR

T 0 3 3 3 3
A 4
B 0

GUITAR II

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

BASS

BASS

PIANO

STRINGS

101

DRUMS

LEAD

GUITAR

GUITAR II

BASS

BASS

PIANO

STRINGS

I'm not tr yin to



104

DRUMS

LEAD

GUITAR

GUITAR II

BASS

BASS

come on like So me rhine stone ro me o

107

DRUMS

LEAD

GUITAR

GUITAR II

BASS

BASS

I'm loo kin' for a whole lot more Than a one night ro deo



110

DRUMS

LEAD

GUITAR

GUITAR II

BASS

BASS

What can I do to prove to you

113

DRUMS

LEAD

GUITAR

GUITAR II

BASS

BASS

I'm a layin' it on the line I'll e ven get down on



116

DRUMS

LEAD

GUITAR

GUITAR II

BASS

BASS

STRINGS

my kn ees Just to beg you one mo re time

119

DRUMS

LEAD

GUITAR

GUITAR II

BASS

BASS

PIANO

STRINGS

Girl could ya would ya ain't ya gon



121

DRUMS

LEAD

GUITAR

GUITAR II

BASS

BASS

PIANO

na if I asked you Would ya wan na be my baby to night

123

DRUMS

LEAD

GUITAR

GUITAR II

BASS

BASS

PIANO

Yeah I'd take a chance slow



125

DRUMS

LEAD

GUITAR

GUITAR II

BASS

BASS

PIANO

dance make a little romance Honey it'll be al ri

127

DRUMS

LEAD

GUITAR

GUITAR II

BASS

BASS

PIANO

g ht Girl you got me wis hin we were



129

DRUMS

LEAD

GUITAR

GUITAR II

BASS

BASS

PIANO

hug gin and a kis sin and a hol din each o ther tight

131

DRUMS

LEAD

GUITAR

GUITAR II

BASS

BASS

PIANO

So



132

DRUMS

LEAD

GUITAR II

BASS

BASS

PIANO

could ya would ya ain't ya gon na if I asked you Would ya wan

134

DRUMS

LEAD

GUITAR

GUITAR II

BASS

BASS

PIANO

STRINGS

na be my ba by to night



136

DRUMS

GUITAR

GUITAR II

BASS

BASS

PIANO

STRINGS

138

DRUMS

GUITAR

GUITAR II

BASS

BASS

PIANO



140

DRUMS

GUITAR

GUITAR II

BASS

BASS

PIANO

STRINGS

142

DRUMS

LEAD

GUITAR

GUITAR II

BASS

BASS

PIANO

STRINGS

Girl



145

DRUMS

LEAD

GUITAR

GUITAR II

BASS

BASS

PIANO

could ya would ya ain't ya gon na if I asked you Would ya wan na

147

DRUMS

LEAD

be my ba by to night

GUITAR

GUITAR II

BASS

BASS

PIANO

Detailed description of the musical score for measures 147-150. The score is arranged in a grand staff format. The top staff is for Drums, showing a consistent rhythmic pattern of eighth notes. The second staff is the Lead vocal line, with lyrics "be my ba by to night" and a melodic line in treble clef. The third and fourth staves are for Guitar and Guitar II, respectively, showing fret numbers for both treble (T) and bass (B) strings. The fifth and sixth staves are for Bass, showing a steady eighth-note accompaniment. The bottom staff is for Piano, featuring a complex melodic line with triplets and sextuplets in the right hand, and a simpler accompaniment in the left hand.



149

DRUMS

LEAD

Yeah I'd take a chance slow dance make a lit tle ro

GUITAR

GUITAR II

BASS

BASS

PIANO

Detailed description of the musical score for measures 149-152. The score continues from the previous page. The top staff is for Drums, maintaining the eighth-note pattern. The second staff is the Lead vocal line, with lyrics "Yeah I'd take a chance slow dance make a lit tle ro" and a melodic line in treble clef. The third and fourth staves are for Guitar and Guitar II, showing fret numbers for both treble (T) and bass (B) strings. The fifth and sixth staves are for Bass, showing a steady eighth-note accompaniment. The bottom staff is for Piano, featuring a melodic line in the right hand and a simple accompaniment in the left hand.

151

DRUMS

LEAD

mance Ho ney it'll be al ri gh t

GUITAR

GUITAR II

BASS

BASS

PIANO



153

DRUMS

LEAD

Girl you got me wis hin' we were hug gin' and a kis sin' and a

GUITAR

GUITAR II

BASS

BASS

PIANO

155

DRUMS

LEAD

hol din' each o ther tight So

GUITAR

GUITAR II

BASS

BASS

PIANO

Detailed description of the musical score for measures 155-166. The score is arranged in a standard rock band format. At the top, measure 155 is indicated. The DRUMS part features a consistent pattern of eighth notes on the snare and bass drum. The LEAD GUITAR part has a melodic line with lyrics: "hol din' each o ther tight So". The GUITAR II part provides a harmonic accompaniment with various chord shapes and fret numbers (0, 2, 3, 5, 7) indicated. The BASS part has a steady eighth-note line. The PIANO part features a complex accompaniment with triplets and sixteenth-note runs.



157

DRUMS

LEAD

could ya would ya ain't ya gon na if I asked you Would ya wan

GUITAR II

BASS

BASS

PIANO

Detailed description of the musical score for measures 157-166. Measure 157 is indicated at the top. The DRUMS part continues with a similar pattern to the previous section. The LEAD GUITAR part has lyrics: "could ya would ya ain't ya gon na if I asked you Would ya wan". The GUITAR II part has a simple accompaniment with fret numbers 0 and 5. The BASS part has a steady eighth-note line. The PIANO part has a simple accompaniment with eighth notes.

159

DRUMS

LEAD

na be my ba by to night Could

GUITAR

GUITAR II

BASS

BASS

PIANO

STRINGS



162

DRUMS

LEAD

ya would ya ain't yagon na if I asked you Would ya wan na be my ba by ton ight <

GUITAR

GUITAR II

BASS

BASS

PIANO

165

DRUMS

LEAD

GUITAR

GUITAR II

BASS

BASS

PIANO



166

DRUMS

GUITAR

GUITAR II

BASS

BASS

PIANO

STRINGS

DRUMS

John Michael Montgomery - Be my Baby tonight

♩ = 150,000000

4

7

10

13

16

19

22

24

27

V.S.

DRUMS

30

Musical notation for drum set at measure 30. The top staff shows a snare drum pattern with eighth notes and rests. The bottom staff shows a bass drum pattern with quarter notes and rests.

33

Musical notation for drum set at measure 33. The top staff shows a snare drum pattern with eighth notes and rests. The bottom staff shows a bass drum pattern with quarter notes and rests.

35

Musical notation for drum set at measure 35. The top staff shows a snare drum pattern with eighth notes and rests, including a triplet. The bottom staff shows a bass drum pattern with quarter notes and rests.

36

Musical notation for drum set at measure 36. The top staff shows a snare drum pattern with eighth notes and rests, including a triplet. The bottom staff shows a bass drum pattern with quarter notes and rests.

38

Musical notation for drum set at measure 38. The top staff shows a snare drum pattern with eighth notes and rests. The bottom staff shows a bass drum pattern with quarter notes and rests.

41

Musical notation for drum set at measure 41. The top staff shows a snare drum pattern with eighth notes and rests. The bottom staff shows a bass drum pattern with quarter notes and rests.

44

Musical notation for drum set at measure 44. The top staff shows a snare drum pattern with eighth notes and rests. The bottom staff shows a bass drum pattern with quarter notes and rests.

47

Musical notation for drum set at measure 47. The top staff shows a snare drum pattern with eighth notes and rests. The bottom staff shows a bass drum pattern with quarter notes and rests.

50

Musical notation for drum set at measure 50. The top staff shows a snare drum pattern with eighth notes and rests. The bottom staff shows a bass drum pattern with quarter notes and rests.

53

Musical notation for drum set at measure 53. The top staff shows a snare drum pattern with eighth notes and rests. The bottom staff shows a bass drum pattern with quarter notes and rests.

DRUMS

56

58

60

63

66

69

71

72

74

76

V.S.

DRUMS

79

82

85

88

91

94

96

97

99

102

DRUMS

105

Drum notation for measures 105-107. Measure 105 has a star above the first eighth note. Measures 106 and 107 have stars above the first eighth notes of the second and third measures respectively.

108

Drum notation for measures 108-110. Measure 108 has a star above the first eighth note. Measures 109 and 110 have stars above the first eighth notes of the second and third measures respectively.

111

Drum notation for measures 111-113. Measure 111 has a star above the first eighth note. Measures 112 and 113 have stars above the first eighth notes of the second and third measures respectively.

114

Drum notation for measures 114-116. Measure 114 has a star above the first eighth note. Measures 115 and 116 have stars above the first eighth notes of the second and third measures respectively.

117

Drum notation for measures 117-119. Measure 117 has a star above the first eighth note. Measures 118 and 119 have stars above the first eighth notes of the second and third measures respectively.

119

Drum notation for measures 119-121. Measure 119 has a star above the first eighth note. Measures 120 and 121 have stars above the first eighth notes of the second and third measures respectively.

121

Drum notation for measures 121-123. Measure 121 has a star above the first eighth note. Measures 122 and 123 have stars above the first eighth notes of the second and third measures respectively.

124

Drum notation for measures 124-126. Measure 124 has a star above the first eighth note. Measures 125 and 126 have stars above the first eighth notes of the second and third measures respectively.

127

Drum notation for measures 127-129. Measure 127 has a star above the first eighth note. Measures 128 and 129 have stars above the first eighth notes of the second and third measures respectively.

130

Drum notation for measures 130-132. Measure 130 has a star above the first eighth note. Measures 131 and 132 have stars above the first eighth notes of the second and third measures respectively.

V.S.

132

133

135

137

140

143

146

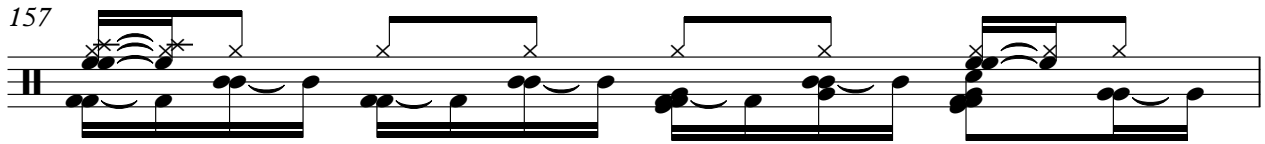
149

152

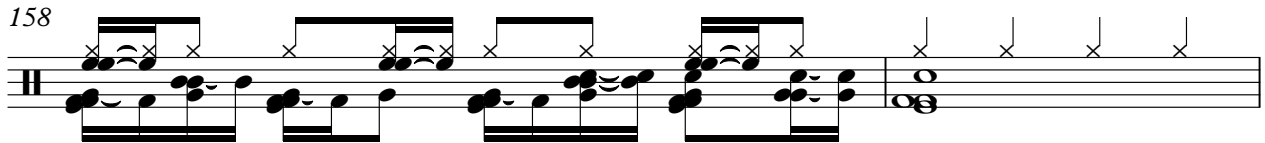
155

DRUMS

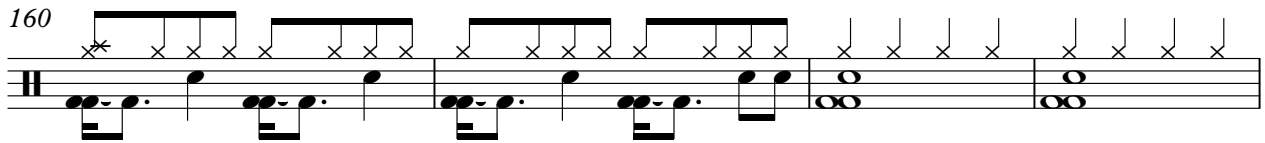
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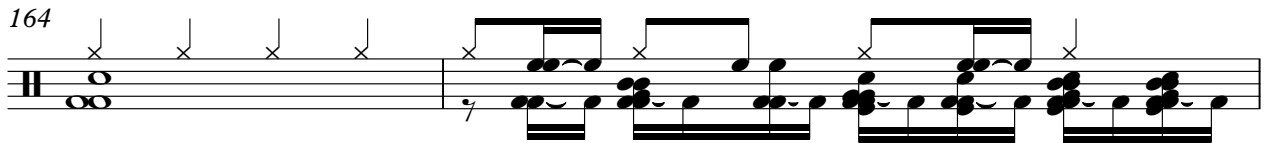
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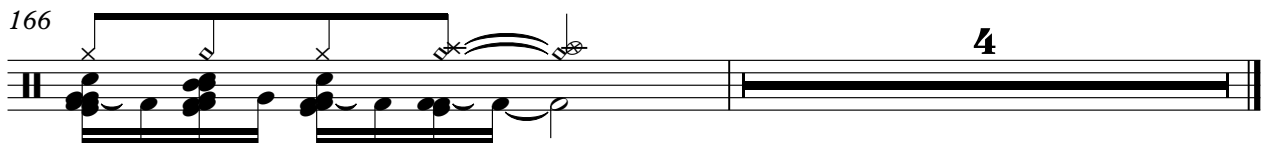
160



164



166



John Michael Montgomery - Be my Baby tonight

LEAD

♩ = 150,000000

4

I know you've heard that worn out line A bout

8

lo ve at first sight Well I never knew those words were true

12

Till you walked in to night All it took was just one look To

16

knock me off my fe et I'm not a man of ma ny wo rds So I'll

20

make this short and swe et Could ya would ya ain't ya gon na

24

if I asked you Would ya wan na be my ba by to night

27

Yeah I'd take a chance slow dance make a lit tle ro mance Ho ney it 'll be al

30

ri ght Girl you got me wi shin ' we were hug gin' and a kis sin' and

33

hol din' each ot her tight So could ya would ya ain't ya gon na

36

if I asked you Would ya wan na be my ba by to night

2

75 8 o

Girl Could ya would ya ain't ya gon na

85

if I asked you Would ya wan na be my ba by to night

88

Yeah I'd take a chance slow dance make a lit tle ro mance Ho ney it 'll be al

91

ri ght Girl you got me wi shin ' we were hug gin' and a kis sin' and

94

hol din' each ot her tight So could ya would ya ain't ya gon na

97 2

if I asked you Would ya wan na be my ba by to night

102

I'm not tr yin to come on like So me rhine stone ro me o

106

I'm loo kin' for a whole lot more Than a one night ro deo

110

What can I do to prove to you I'm a layin' it on the

114

line I'll e ven get down on my kn ees Just to beg you one mo re time V.S.

155

hol din' each o ther tight So could ya would ya ain't ya gon na

158

if I asked you Would ya wan na be my ba by to night Could

162

ya would ya ain't ya gon na if I asked you Would ya wan na

164

be my ba by ton ight <

John Michael Montgomery - Be my Baby tonight

GUITAR

♩ = 150,000000

9

T 3 3 3 3 10 8 5 5 3

A

B

12 12 3 10 10 6

T 12 13 12 12

A

B

21

T 0 0 0 0 0 1 2 0 0 0 0

A 0 0 0 0 0 0 1 2 3 3 3

B 5 5 5 5 5 0 1 2 3 3 3

25

T 0 2 0 2 0 0 2 0 0 0 0 0 0 0 0 0

A 0 2 0 2 0 0 2 0 0 0 0 0 0 0 0 0

B 5 5 5 5 5 5 5 5 0 0 0 0 0 0 0 5

29

T 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B 5 5 5 5 5 5 5 5 3 3 3 3 3 3 3

33

T 0 0 0 0 0 0 0 0 0 0 0 3 3

A 0 2 0 2 0 0 0 0 0 0 0 4 3

B 5 5 5 3 3 3 3 0 0 0 0 0 3

39

T 3 3 10 8 5 5 3 15 12 10 12 10 10

A

B

47

T 10 10 3 3 3 3 3

A

B

53

T 3 3 3 3 3 0 3

A

B

2
57

GUITAR

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

61

T	0	2	0	2	0	0	2	0	0	0	0	0	0	0	0
A	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
B	5	5	5	5	5	5	5	5	0	0	0	0	0	0	5

65

T	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
A	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
B	5	5	5	5	5	5	5	5	3	3	3	3	3	3	3

69

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

75

T	0	1	2	3	0	3	0	1	3	0	3	5	1	0	3	3	8	7	5	10	15	14	12	14	12	10	12	10		
A	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
B																														

79

T	8	10	8	7	8	7	5	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
A									0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
B									3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3

83

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

87

T	0	2	0	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
A	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
B	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5

90

T	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
A	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
B	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5

94

T	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
A	0	2	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
B	5	5	5	5	5	3	3	3	3	2			0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	

4
134

GUITAR

T	0	3 3	0 2 3 0 3 0 5 1 0	3	3 8 7 5 10
A	0		1 0 3 0 1 3		
B	4				
	0				

139

T	15 14 12 14 12 10 12 10	8 10 8 7 8 7 5 3		
A			0 0 0	0 0 0 0
B			3 3 3	3 3 3 3

143

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

147

T					
A	0 2 0 2 0	0 2 0 0 2 0	0 0 0 0	0	0 0 0 0 0
B	5 5 5	5 5 5 5	0 0	0	0 0 0 0 5

151

T					
A	0 0 0 0 0	0 0 0 0 0 0	0	0 0 0	
B	5 5 5	5 5 5	3	3 3 3	

155

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

161

T	3 3			
A		0 0	0 0	0
B		5	5	0
				0

165

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

2
36

GUITAR II

36

T								0											
A	0	0	0	0	0	0	0	0	0										
B	5	5	5	5	5	5	5	5	5	5	5	1	2	5	5	1	2		

39

39

T																				
A																				
B	5	5	1	2	5	5	1	2	5	5	1	2	5	5	1	2	5	5	1	2

43

43

T																				
A																				
B	5	5	1	2	5	5	1	2	5	5	1	2	5	5	1	2	5	5	1	2

47

47

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

51

51

T																												
A																												
B	5	5	1	2	5	5	1	2	3	3	1	2	3	3	1	2	5	5	1	2	5	5	1	2	5	5	1	2

55

55

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

59

59

T	3	3	3	3	5	5	5	5	0	0	0	0	0	0	0	0	0	0	0
A	0	0	0	0	7	3	7	7	2	2	2	2	2	2	2	2	2	2	2
B	3	2	2	3	3	3	3	3	0	0	0	0	0	0	0	0	0	0	0

62

62

T	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
A	2	2	2	2	2	2	2	2	0	3	3	0	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0	0	0	4	0	4	4	0	4	0	4	0	4

65

65

T	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
A	0	5	0	0	5	0	0	0	0	0	0	0	0	0	0	0	0	0	0
B	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5

68

68

T	5	5	5	5	0	0	0	0	0	0	5	5	5	5	5	5	5	5	5
A	7	3	7	7	2	2	2	2	2	2	7	7	7	7	7	7	7	7	7
B	3	3	3	3	0	0	0	0	0	0	5	0	5	5	5	5	5	5	5

T								0					
A	0	0	0	0	0	0	0	0	0				
B	5	5	5	5	5	5	5	5	5	5	1	2	5 5 1 2

100

T													
A													
B	5	5	1 2	5	5	1 2	5	5	1 2	5	5	1 2	5 5 1 2

104

T													
A													
B	5	5	1 2	5	5	1 2	5	5	1 2	5	5	1 2	5 5 1 2

108

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

112

T													
A													
B	5	5	1 2	5	5	1 2	3	3	1 2	3	3	1 2	5 5 1 2

116

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

120

T	3	3	3	3	5	5	5	5	0	0	0	0	0
A	0	0	0	0	7	3	7	5	2	2	2	2	2
B	3	2	2	3	3	3	3	3	5	5	5	5	5

123

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

126

T	2	0	0	0	0	0	0	0	0	0	0	3	3	3	3
A	0	5	0	0	5	0	5	0	0	0	0	2	0	0	0
B	5	5	5	5	5	5	5	5	5	5	5	3	2	2	2

129

T	5	5	5	0	0	0	0	0	0	5	5	5	5
A	7	3	7	2	2	2	2	2	2	7	7	7	7
B	3	3	3	0	0	0	0	0	0	5	0	5	5

133

Exercise 133: A three-measure guitar tab. The first measure contains a sequence of notes on the B string (5, 5, 5, 5, 5, 5, 5, 5) and the A string (0, 0, 0, 0, 0, 0, 0, 0). The second measure contains a sequence of notes on the B string (5, 5, 1, 2, 5, 5, 1, 2) and the A string (0, 0). The third measure contains a sequence of notes on the B string (5, 5, 1, 2, 5, 5, 1, 2) and the A string (0, 0).

136

Exercise 136: A three-measure guitar tab. The first measure contains a sequence of notes on the B string (5, 5, 1, 2, 5, 5, 1, 2) and the A string (0, 0). The second measure contains a sequence of notes on the B string (3, 2, 2, 3, 2) and the A string (3, 0, 0, 3, 0). The third measure contains a sequence of notes on the B string (3, 3, 3) and the A string (5, 7, 3, 5, 7).

139

Exercise 139: A three-measure guitar tab. The first measure contains a sequence of notes on the B string (5, 5, 0, 5, 0) and the A string (0, 0, 2, 2, 0, 2, 2, 0, 2, 2, 0). The second measure contains a sequence of notes on the B string (5, 5, 5, 5, 5) and the A string (0, 0, 2, 2, 0, 2, 2, 0, 2, 2, 0). The third measure contains a sequence of notes on the B string (3, 2, 2, 3) and the A string (3, 0, 3, 0, 3, 0, 3, 0).

142

Exercise 142: A three-measure guitar tab. The first measure contains a sequence of notes on the B string (3, 3, 3) and the A string (5, 7, 3, 5, 7). The second measure contains a sequence of notes on the B string (3, 2, 2, 3, 2) and the A string (3, 0, 0, 3, 0). The third measure contains a sequence of notes on the B string (3, 3, 3) and the A string (5, 7, 3, 5, 7). A large number '2' is positioned above the second measure, indicating a double bar line.

147

Exercise 147: A three-measure guitar tab. The first measure contains a sequence of notes on the B string (5, 5, 0, 5, 0) and the A string (0, 0, 2, 2, 0, 2, 2, 0, 2, 2, 0). The second measure contains a sequence of notes on the B string (5, 5, 5, 5, 5) and the A string (0, 0, 2, 2, 0, 2, 2, 0, 2, 2, 0). The third measure contains a sequence of notes on the B string (0, 4, 0, 4, 4, 0, 4) and the A string (0, 0, 3, 3, 0, 3, 3, 0).

150

Exercise 150: A three-measure guitar tab. The first measure contains a sequence of notes on the B string (0, 4, 0, 4, 4, 0, 4) and the A string (0, 0, 0, 0, 0). The second measure contains a sequence of notes on the B string (5, 5, 5) and the A string (2, 0, 2, 0, 2, 0, 2, 0). The third measure contains a sequence of notes on the B string (5, 5, 5) and the A string (0, 0, 2, 2, 2, 2, 0, 0).

153

Exercise 153: A three-measure guitar tab. The first measure contains a sequence of notes on the B string (3, 2, 2, 3, 2) and the A string (3, 3, 3, 3). The second measure contains a sequence of notes on the B string (3, 3, 3) and the A string (5, 7, 3, 5, 7). The third measure contains a sequence of notes on the B string (5, 5, 5) and the A string (0, 0, 2, 2, 2, 2, 0, 0).

156

Exercise 156: A three-measure guitar tab. The first measure contains a sequence of notes on the B string (3) and the A string (0, 5, 0, 5, 5, 0, 5, 7, 7, 5, 7, 5). The second measure contains a sequence of notes on the B string (5, 5, 5, 5, 5, 5, 5, 5) and the A string (0, 0, 0, 0, 0, 0, 0, 0). The third measure contains a sequence of notes on the B string (5) and the A string (0, 4, 5).

160

Exercise 160: A three-measure guitar tab. The first measure contains a sequence of notes on the B string (5, 5, 1, 2, 5, 5, 1, 2) and the A string (0, 0). The second measure contains a sequence of notes on the B string (5, 5, 1, 2, 5, 5, 1, 2) and the A string (0, 0). The third measure contains a sequence of notes on the B string (5) and the A string (0, 0).

164

Exercise 164: A three-measure guitar tab. The first measure contains a sequence of notes on the B string (0) and the A string (0, 0). The second measure contains a sequence of notes on the B string (3, 3, 2, 2, 1, 1, 0, 3) and the A string (0, 0). The third measure contains a sequence of notes on the B string (5, 5, 5) and the A string (5, 5, 5). A large number '2' is positioned above the second measure, indicating a double bar line.

BASS

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♩ = 150,000000



5



9



13



16



20



24



28



32



35



V.S.

38



42



46



49



52



56



60



64



68



71



74



78



82



86



90



94



97



100



104



108



V.S.

111



115



119



123



127



131



133



136



140



144



148



152



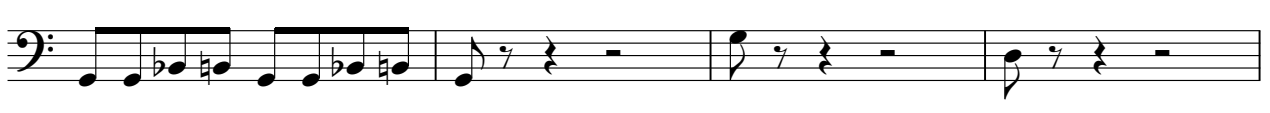
156



158



161



165



BASS

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♩ = 150,000000



5



9



13



16



20



24



28



32



35



V.S.

74



78



82



86



90



94



97



100



104



108



V.S.

111



115



119



123



127



131



133



136



140



144



148



152



156



158



161



165



2

PIANO

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♩ = 150,000000

Musical notation for measures 1-4. The piece is in 4/4 time. The right hand has whole rests. The left hand plays a bass line with eighth notes and chords.

Musical notation for measures 5-17. Measure 5 is the start of a system. Measures 6-17 contain a double bar line with the number 17 above and below it, indicating a section of 17 measures.

Musical notation for measures 24-25. The right hand has a melodic line with eighth notes and chords. The left hand has a bass line with eighth notes and chords.

Musical notation for measures 26-27. Measure 26 features a complex melodic line in the right hand with triplets and sixteenth notes. Measure 27 continues the bass line.

Musical notation for measures 28-30. The right hand has a melodic line with eighth notes and chords. The left hand has a bass line with eighth notes and chords.

Musical notation for measures 31-33. The right hand has a melodic line with eighth notes and chords. The left hand has a bass line with eighth notes and chords.

V.S.

2

34

PIANO

Musical notation for measures 34-37. Measure 34 has a treble clef with a whole rest and a bass clef with a whole note chord. Measures 35-37 have a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Measure 35 has a key signature change to one sharp. Measures 36-37 have a key signature change to one flat. Fingerings 3, 6, and 3 are indicated in the treble clef.

35

Musical notation for measures 35-37. Measure 35 has a treble clef with a whole rest and a bass clef with a rhythmic accompaniment. Measures 36-37 have a treble clef with a whole rest and a bass clef with a rhythmic accompaniment. Measure 37 has a key signature change to one sharp.

38

Musical notation for measures 38-41. Measure 38 has a treble clef with a whole rest and a bass clef with a rhythmic accompaniment. Measures 39-40 have a treble clef with a whole rest and a bass clef with a rhythmic accompaniment. Measure 41 has a treble clef with a melodic line and a bass clef with a rhythmic accompaniment.

42

17

17

Musical notation for measures 42-45. Measure 42 has a treble clef with a whole rest and a bass clef with a whole note chord. Measures 43-44 have a treble clef with a whole rest and a bass clef with a rhythmic accompaniment. Measure 45 has a treble clef with a melodic line and a bass clef with a rhythmic accompaniment.

61

Musical notation for measures 61-64. Measure 61 has a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Measure 62 has a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Measure 63 has a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Measure 64 has a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Fingerings 3, 6, and 3 are indicated in the treble clef.

63

Musical notation for measures 63-66. Measure 63 has a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Measure 64 has a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Measure 65 has a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Measure 66 has a treble clef with a melodic line and a bass clef with a rhythmic accompaniment.

66

Musical notation for measures 66-68. Measure 66 features a treble clef with a 3/4 time signature and a bass clef. The treble staff contains a melodic line with eighth notes and a triplet of eighth notes. The bass staff has a bass line with eighth notes and a half note. Measure 67 continues the bass line with a half note and a quarter note. Measure 68 shows a treble staff with a whole note chord and a bass staff with a half note.

69

Musical notation for measures 69-70. Measure 69 has a treble staff with a melodic line of eighth notes and a bass staff with a bass line of eighth notes. Measure 70 features a treble staff with a complex melodic line including a triplet of eighth notes, a sextuplet of eighth notes, and another triplet of eighth notes, all with a downward slant. The bass staff has a bass line with eighth notes.

71

Musical notation for measures 71-73. Measure 71 has a treble staff with a whole note chord and a bass staff with a bass line of eighth notes. Measure 72 continues the bass line with eighth notes. Measure 73 shows a treble staff with a whole note chord and a bass staff with a half note.

74

Musical notation for measures 74-76. Measure 74 has a treble staff with a whole note chord and a bass staff with a bass line of eighth notes. Measure 75 features a treble staff with a melodic line of eighth notes and a bass staff with a bass line of eighth notes. Measure 76 shows a treble staff with a whole note chord and a bass staff with a half note.

77

Musical notation for measures 77-78. Measure 77 has a treble staff with a melodic line of eighth notes and a bass staff with a bass line of eighth notes. Measure 78 shows a treble staff with a whole note chord and a bass staff with a half note.

79

Musical notation for measures 79-80. Measure 79 features a treble staff with a complex melodic line including a triplet of eighth notes, a sextuplet of eighth notes, and another triplet of eighth notes, all with a downward slant. The bass staff has a bass line with eighth notes. Measure 80 shows a treble staff with a whole note chord and a bass staff with a half note.

81

Musical notation for measures 81-83. Measure 81 features a treble clef with a key signature of one flat and a common time signature. The bass clef has a whole note chord. Measures 82 and 83 show complex rhythmic patterns with many beamed notes and rests.

84

Musical notation for measures 84-86. Measure 84 has a treble clef with a key signature of one flat and a common time signature. The bass clef has a whole note chord. Measures 85 and 86 continue the complex rhythmic patterns with beamed notes and rests.

87

Musical notation for measures 87-88. Measure 87 features a treble clef with a key signature of one flat and a common time signature. The bass clef has a whole note chord. Measure 88 contains a complex melodic line in the treble clef with triplets and sextuplets, and a bass clef with a whole note chord.

89

Musical notation for measures 89-91. Measure 89 has a treble clef with a key signature of one flat and a common time signature. The bass clef has a whole note chord. Measures 90 and 91 show complex rhythmic patterns with beamed notes and rests.

92

Musical notation for measures 92-94. Measure 92 has a treble clef with a key signature of one flat and a common time signature. The bass clef has a whole note chord. Measures 93 and 94 continue the complex rhythmic patterns with beamed notes and rests.

95

Musical notation for measures 95-97. Measure 95 features a treble clef with a key signature of one flat and a common time signature. The bass clef has a whole note chord. Measure 96 contains a complex melodic line in the treble clef with triplets and sextuplets, and a bass clef with a whole note chord. Measure 97 continues the complex rhythmic patterns with beamed notes and rests.

96

Musical notation for measures 96-98. Measure 96 has a treble clef with a whole rest and a bass clef with a rhythmic pattern of eighth notes. Measure 97 has a whole rest in both staves. Measure 98 has a treble clef with a whole rest and a bass clef with a whole note chord.

99

Musical notation for measures 99-102. Measure 99 has a whole rest in both staves. Measure 100 has a treble clef with a whole rest and a bass clef with a rhythmic pattern of eighth notes. Measure 101 has a whole rest in both staves. Measure 102 has a treble clef with a rhythmic pattern of eighth notes and a bass clef with a rhythmic pattern of eighth notes.

103

17

17

Musical notation for measures 103-105. Measure 103 has a treble clef with a whole rest and a bass clef with a whole rest. Measure 104 has a treble clef with a whole rest and a bass clef with a rhythmic pattern of eighth notes. Measure 105 has a treble clef with a rhythmic pattern of eighth notes and a bass clef with a rhythmic pattern of eighth notes.

122

Musical notation for measures 122-125. Measure 122 has a treble clef with a rhythmic pattern of eighth notes and a bass clef with a rhythmic pattern of eighth notes. Measure 123 has a treble clef with a rhythmic pattern of eighth notes and a bass clef with a rhythmic pattern of eighth notes. Measure 124 has a treble clef with a rhythmic pattern of eighth notes and a bass clef with a rhythmic pattern of eighth notes. Measure 125 has a treble clef with a rhythmic pattern of eighth notes and a bass clef with a rhythmic pattern of eighth notes.

124

Musical notation for measures 124-126. Measure 124 has a treble clef with a rhythmic pattern of eighth notes and a bass clef with a rhythmic pattern of eighth notes. Measure 125 has a treble clef with a rhythmic pattern of eighth notes and a bass clef with a rhythmic pattern of eighth notes. Measure 126 has a treble clef with a rhythmic pattern of eighth notes and a bass clef with a rhythmic pattern of eighth notes.

127

Musical notation for measures 127-129. Measure 127 has a treble clef with a rhythmic pattern of eighth notes and a bass clef with a rhythmic pattern of eighth notes. Measure 128 has a treble clef with a whole rest and a bass clef with a rhythmic pattern of eighth notes. Measure 129 has a treble clef with a rhythmic pattern of eighth notes and a bass clef with a rhythmic pattern of eighth notes.

V.S.

130

Musical notation for measures 130-131. Measure 130 features a treble clef with a key signature of one flat and a bass clef with a key signature of one flat. The right hand has a triplet of eighth notes and a sixteenth-note run. The left hand has a simple accompaniment.

132

Musical notation for measures 132-134. Measure 132 has a treble clef with a key signature of one sharp and a bass clef with a key signature of one sharp. The right hand has rests, and the left hand has a rhythmic accompaniment.

135

Musical notation for measures 135-137. Measure 135 has a treble clef with a key signature of one sharp and a bass clef with a key signature of one sharp. The right hand has a melodic line, and the left hand has a simple accompaniment.

138

Musical notation for measures 138-139. Measure 138 has a treble clef with a key signature of one flat and a bass clef with a key signature of one flat. The right hand has a melodic line, and the left hand has a simple accompaniment.

140

Musical notation for measures 140-141. Measure 140 features a treble clef with a key signature of one flat and a bass clef with a key signature of one flat. The right hand has a triplet and a sixteenth-note run. The left hand has a simple accompaniment.

142

Musical notation for measures 142-144. Measure 142 has a treble clef with a key signature of one sharp and a bass clef with a key signature of one sharp. The right hand has a melodic line, and the left hand has a simple accompaniment.

145

Musical notation for measures 145-147. Treble clef has chords and eighth notes. Bass clef has a steady eighth-note accompaniment.

148

Musical notation for measures 148-150. Treble clef features a complex melodic line with triplets and sextuplets. Bass clef has a steady eighth-note accompaniment.

150

Musical notation for measures 150-152. Treble clef has chords and eighth notes. Bass clef has a steady eighth-note accompaniment.

153

Musical notation for measures 153-155. Treble clef has chords and eighth notes. Bass clef has a steady eighth-note accompaniment.

156

Musical notation for measures 156-157. Treble clef features a complex melodic line with triplets and sextuplets. Bass clef has a steady eighth-note accompaniment.

157

Musical notation for measures 157-159. Treble clef has chords and eighth notes. Bass clef has a steady eighth-note accompaniment.

160

Musical score for measures 160-164. The score is written for piano in a grand staff (treble and bass clefs). Measure 160 has a whole rest in the treble and a half note in the bass. Measures 161-164 contain eighth and sixteenth notes in both hands, with some chords and rests.

165

Musical score for measure 165. The score is written for piano in a grand staff. The treble clef has a whole rest. The bass clef has a sixteenth-note triplet (marked '3') and a sixteenth-note chord (marked '6'). The measure ends with a whole note chord in the bass clef.

167

Musical score for measure 167. The score is written for piano in a grand staff. The treble clef has a whole rest. The bass clef has a whole note chord with a slur over it.

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STRINGS

♩ = 150,000000

16

22 15

41 16 15

75 3

82 15

100 16

120 15 3

141

145 15 4

166 2