

Eurythmics - Missionary Man

♩ = 122,999969

Harmonica

Percussion

Back Vocal

Jazz Guitar

DO AND I'VE DONE HERE'VE AMOUNT TAIN ON EY PILED UP
 FROM ORIGINAL SIN. AND IF I HAD A DOLLAR BILL FOR ALL THINGS I'VE DONE, THERE'D BE AN AMOUNT TAIN ON EY PILED UP

Electric Guitar

Electric Guitar

5-string Electric Bass

Electric Clavichord

Lead 3 (Calliope)

♩ = 122,999969

Viola

Solo

Solo



5

Perc.

J. Gtr.

E. Bass

E. Clav.

Solo

from rig i nal sin. And if I had a dol lar bill for all thngs I've done, here'd be amoun tain on ey piled up

10

Harm.

Perc.

J. Gr.

E. Gr.

E. Bass

E. Clav.

Solo

14

Harm.

Perc.

E. Gr.

E. Bass

E. Clav.

18

Harm.

Perc.

J. Gr.

E. Gr.

E. Gr.

E. Bass

E. Clav.

Solo

Solo

23

Perc.

J. Gtr.

E. Gtr.

E. Gtr.

E. Bass

E. Clav.

Lead 3

Solo

Solo



29

Perc.

J. Gtr.

E. Gtr.

E. Gtr.

E. Bass

E. Clav.

Lead 3

Solo

Solo

34

Perc.

J. Gtr.

E. Gtr. Oh, then is sionar ymahé'got God on his side. He's got saints anda postlebackagup forbe hind. Black-

E. Gtr.

E. Bass

E. Clav.

Lead 3

Vla.

Solo



39

Perc.

J. Gtr.

E. Bass eyed looks from those Bi bBooks. He's a man with a mis siogot a se ri ous miñtler was awom an in the jungle and amon

E. Clav.

Vla.

Solo

Solo

44

Perc.

J. Gtr.

E. Gtr. key on a tree. The missionar y man he was fol lowing me. He said, "Stop what you're do in', get down

E. Bass

E. Clav.

Vla.

Solo

Solo



48

Perc.

J. Gtr.

E. Bass up on your knees. I've a mes sage for you that you bet ter b dieve, b dieve, b dieve, believe,

E. Clav.

Vla.

Solo

Solo

52

Perc.

J. Gtr.

E. Gtr.

E. Gtr.

E. Bass

Solo

Solo



57

Harm.

Perc.

J. Gtr.

E. Gtr.

E. Gtr.

E. Bass

E. Clav.

Lead 3

Solo

Solo

62

Harm. Perc. E. Gtr. E. Gtr. E. Bass E. Clav. Lead 3

Detailed description: This system contains measures 62, 63, and 64. The Harm. part features a melodic line with triplets and sixteenth-note runs. Perc. has a consistent rhythmic pattern. E. Gtr. parts play a steady eighth-note chord. E. Bass has a simple bass line. E. Clav. and Lead 3 are mostly silent.



65

Harm. Perc. E. Gtr. E. Gtr. E. Bass

Detailed description: This system contains measures 65, 66, 67, and 68. The Harm. part continues with complex melodic patterns, including triplets and sixteenth-note runs. Perc. maintains the rhythm. E. Gtr. parts continue with the chordal accompaniment. E. Bass has a simple bass line.



69

Harm. Perc. E. Gtr. E. Gtr. E. Bass Lead 3

Detailed description: This system contains measures 69, 70, 71, and 72. The Harm. part features a melodic line with triplets and sixteenth-note runs. Perc. has a consistent rhythmic pattern. E. Gtr. parts play a steady eighth-note chord. E. Bass has a simple bass line. Lead 3 has a few notes.

74

Harm. Perc. E. Gtr. E. Gtr. E. Bass E. Clav. Lead 3

Detailed description: This musical score covers measures 74 to 77. The key signature has four flats (B-flat major or D-flat minor). The time signature is 4/4. The Harmonica (Harm.) part features a melodic line with a sixteenth-note triplet in measure 74 and a dotted quarter note in measure 75. The Percussion (Perc.) part has a steady eighth-note pattern. The two Electric Guitar (E. Gtr.) parts play chords, with the upper part featuring a sixteenth-note triplet in measure 74. The Electric Bass (E. Bass) part has a simple eighth-note line. The Electric Clavichord (E. Clav.) and Lead 3 parts are mostly silent in these measures.



78

Harm. Perc. E. Gtr. E. Gtr. E. Bass E. Clav. Lead 3

Detailed description: This musical score covers measures 78 to 81. The key signature remains four flats. The Harmonica (Harm.) part has a more complex melodic line with sixteenth-note triplets in measures 78 and 79. The Percussion (Perc.) part continues with its eighth-note pattern. The two Electric Guitar (E. Gtr.) parts play chords, with the upper part featuring a sixteenth-note triplet in measure 78. The Electric Bass (E. Bass) part has a simple eighth-note line. The Electric Clavichord (E. Clav.) and Lead 3 parts are mostly silent in these measures.

82

Harm. *6* *3* *3* *6*

Perc.

J. Gtr.

E. Gtr. Well, I was born an original sin

E. Gtr.

E. Bass

E. Clav.

Lead 3

Solo

Solo



85

Perc.

J. Gtr. ner, I was born from original sin. And if I had a dol

E. Bass

E. Clav.

Solo

Solo

88

Perc.

J. Gtr.

E. Bass

E. Clav.

Solo

Solo

lar bill for all the things I've done, there'd be a moun tain of mon ey, mon ey, mon



91

Perc.

J. Gtr.

E. Bass

E. Clav.

Solo

Solo

ey, mon ey, mon ey, mon ey, mon ey, mon ey, mon ey, mon ey, mon ey, mon ey...



94

Perc.

J. Gtr.

E. Gtr.

E. Bass

E. Clav.

Lead 3

Vla.

98

Harm.

Perc.

J. Gtr.

E. Gtr. Don't mess with a mis sioar y man,

E. Bass

E. Clav.

Lead 3

Vla.

Solo

Solo



102

Harm.

Perc.

J. Gtr.

E. Gtr. mis sioar y man, mis sioar y man,

E. Bass

E. Clav.

Lead 3

Vla.

Solo

Solo

107

Harm. Perc. J. Gr. E. Gr. E. Bass E. Clav. Lead 3 Vla. Solo Solo

mis sion ar y man. Don't mess witha mis sion ar y man,



111

Harm. Perc. J. Gr. E. Gr. E. Bass E. Clav. Lead 3 Solo Solo

mis sion ar y man.

116

Musical score for Percussion (Perc.), Electric Guitar (E. Gtr.), Electric Bass (E. Bass), Electric Clavichord (E. Clav.), and Lead 3. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The Percussion part features a complex rhythmic pattern with eighth and sixteenth notes. The Electric Guitar part consists of a melodic line with eighth and sixteenth notes. The Electric Bass part provides a steady eighth-note accompaniment. The Electric Clavichord part features a rhythmic accompaniment with eighth notes. The Lead 3 part has a sparse melodic line with occasional eighth notes.

rythmics - Missionary Man
Harmonica

♩ = 122,999969

9

13

16

18

41

62

65

67

70

73

77

Detailed description: This is a musical score for a harmonica in 4/4 time, key of B-flat major. The tempo is marked as ♩ = 122,999969. The score consists of ten staves of music, numbered 9, 13, 16, 18, 41, 62, 65, 67, 70, 73, and 77. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplet markings (indicated by a '3' over a bracket) and sixteenth-note groupings (indicated by a '6' over a bracket). The notation includes stems, beams, and slurs. The key signature has two flats (B-flat and E-flat).

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V.S.

80

Musical staff for measures 80-82. Measure 80 contains a quarter note, a dotted quarter note, and an eighth note. Measure 81 contains a quarter note, a dotted quarter note, and an eighth note. Measure 82 contains a sixteenth-note triplet, followed by two eighth-note triplets, and a sixteenth-note triplet.

83

Musical staff for measures 83-84. Measure 83 contains a sixteenth-note triplet, followed by a quarter note, a dotted quarter note, and an eighth note. Measure 84 contains a whole rest, followed by a quarter note, a dotted quarter note, and an eighth note.

16

102

Musical staff for measures 102-103. Measure 102 contains a quarter note, a dotted quarter note, and an eighth note. Measure 103 contains a whole rest.

6

110

Musical staff for measures 110-111. Measure 110 contains a sixteenth-note triplet, followed by two eighth-note triplets, and a sixteenth-note triplet. Measure 111 contains a sixteenth-note triplet, followed by a quarter note, a dotted quarter note, and an eighth note.

112

Musical staff for measures 112-113. Measure 112 contains a quarter note, a dotted quarter note, and an eighth note. Measure 113 contains a whole rest.

8

rythmics - Missionary Man
Percussion

♩ = 122,999969
2

6

10

14

18

22

26

31

35

39

Detailed description: This is a percussion score for the song 'Missionary Man'. It consists of ten staves of music, each starting with a measure number (2, 6, 10, 14, 18, 22, 26, 31, 35, 39). The music is written in 4/4 time with a tempo of 122.999969. The notation includes various rhythmic patterns such as eighth notes, quarter notes, and sixteenth notes, often grouped with beams. Above the notes, there are 'x' marks indicating specific rhythmic accents or patterns. The score is presented on a single system with ten staves.

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43

Musical notation for measures 43-46. The top staff shows a series of eighth notes with 'x' marks above them, indicating a specific rhythmic pattern. The bottom staff shows a bass line with quarter and eighth notes.

47

Musical notation for measures 47-50. The top staff continues the 'x' pattern. The bottom staff features a bass line with quarter notes and a half note, ending with a double bar line.

51

Musical notation for measures 51-54. The top staff has 'x' marks and asterisks. The bottom staff has a bass line with quarter notes and eighth notes.

55

Musical notation for measures 55-58. The top staff has 'x' marks and asterisks. The bottom staff has a bass line with quarter notes and eighth notes.

59

Musical notation for measures 59-62. The top staff has 'x' marks and asterisks. The bottom staff has a bass line with quarter notes and eighth notes.

63

Musical notation for measures 63-66. The top staff has 'x' marks. The bottom staff has a bass line with quarter notes and eighth notes.

67

Musical notation for measures 67-70. The top staff has 'x' marks and asterisks. The bottom staff has a bass line with quarter notes and eighth notes.

71

Musical notation for measures 71-74. The top staff has 'x' marks. The bottom staff has a bass line with quarter notes and eighth notes.

75

Musical notation for measures 75-78. The top staff has 'x' marks and asterisks. The bottom staff has a bass line with quarter notes and eighth notes.

79

Musical notation for measures 79-82. The top staff has 'x' marks and asterisks. The bottom staff has a bass line with quarter notes and eighth notes.

83

Musical notation for measures 83-86. The top staff features a rhythmic pattern of eighth notes with 'x' marks above them, indicating a specific percussive sound. The bottom staff shows a bass line with quarter notes.

87

Musical notation for measures 87-90. The top staff features a rhythmic pattern of eighth notes with 'x' marks above them. The bottom staff shows a bass line with quarter notes.

91

Musical notation for measures 91-94. The top staff features a rhythmic pattern of eighth notes with 'x' marks above them. The bottom staff shows a bass line with quarter notes. Measure 91 includes a double bar line and a repeat sign.

95

Musical notation for measures 95-98. The top staff features a rhythmic pattern of eighth notes with 'x' marks above them. The bottom staff shows a bass line with quarter notes.

99

Musical notation for measures 99-102. The top staff features a rhythmic pattern of eighth notes with 'x' marks above them. The bottom staff shows a bass line with quarter notes.

103

Musical notation for measures 103-106. The top staff features a rhythmic pattern of eighth notes with 'x' marks above them. The bottom staff shows a bass line with quarter notes.

107

Musical notation for measures 107-110. The top staff features a rhythmic pattern of eighth notes with 'x' marks above them. The bottom staff shows a bass line with quarter notes.

111

Musical notation for measures 111-114. The top staff features a rhythmic pattern of eighth notes with 'x' marks above them. The bottom staff shows a bass line with quarter notes.

115

Musical notation for measures 115-118. The top staff features a rhythmic pattern of eighth notes with 'x' marks above them. The bottom staff shows a bass line with quarter notes.

118

Musical notation for measures 118-121. The top staff features a rhythmic pattern of eighth notes with 'x' marks above them. The bottom staff shows a bass line with quarter notes. The piece concludes with a double bar line and a final chord in the bottom staff.

84

an o rig i nal sin ner, I was born

86

from o rig i nal sin. And if I had a dol

88

lar bill for all the things I've done, there'd be a moun

90

tain of mon ey, mon ey, mon ey, mon ey, mon ey, mon ey, mon ey, mon

92

ey, mon ey, mon ey, mon ey, mon ey, mon ey, mon ey, mon ey...

94

96

98

Don't mess with a mis sionar yman,

101

3

sionar yman, mis sionar yman, mis

108

4 **8**

sionar yman. Don't mess with a mis sionar yman, mission ar y man.

rythmics - Missionary Man
Electric Guitar

♩ = 122,999969

9

14

19

8

31

17

52

57

62

66

70

74

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V.S.

79



84



98



103



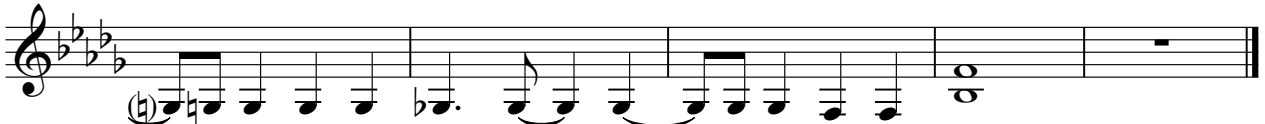
108



113



117



rythmics - Missionary Man
Electric Guitar

♩ = 122,999969

19

24

30

35

45

55

60

64

68

72

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V.S.

76



81



rythmics - Missionary Man
5-string Electric Bass

♩ = 122,999969



7



12



17



23



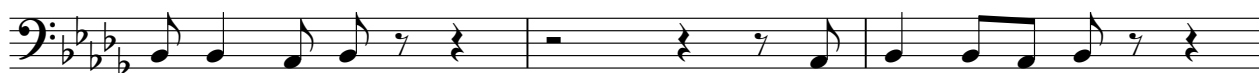
29



34



39



42



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rythmics - Missionary Man
Electric Clavichord

♩ = 122,999969

Musical notation for measures 1-6. The piece is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The first staff (treble clef) contains a whole rest for the entire duration. The second staff (bass clef) begins with a double bar line and a '2' above it, indicating a two-measure rest. The melody in the bass clef starts in measure 2 with a quarter note G2, followed by quarter notes F2, E2, and D2 in measures 3, 4, and 5 respectively. Measure 6 contains a quarter note C2, a quarter note B1, and a quarter note A1, all marked with a 'z' (accidental).

7

Musical notation for measures 7-10. The bass clef continues with quarter notes G2, F2, E2, and D2 in measures 7, 8, 9, and 10 respectively. Measure 10 ends with a quarter note C2, a quarter note B1, and a quarter note A1, all marked with a 'z'.

11

Musical notation for measures 11-15. The bass clef continues with quarter notes G2, F2, E2, and D2 in measures 11, 12, 13, and 14 respectively. Measure 15 contains a quarter note C2, a quarter note B1, and a quarter note A1, all marked with a 'z'. A triplet of eighth notes (G2, F2, E2) is indicated in measure 14 with a '3' above it.

16

Musical notation for measures 16-21. The bass clef continues with quarter notes G2, F2, E2, and D2 in measures 16, 17, 18, and 19 respectively. Measure 20 contains a quarter note C2, a quarter note B1, and a quarter note A1, all marked with a 'z'. Measure 21 contains a quarter note G2, a quarter note F2, and a quarter note E2, all marked with a 'z'.

22

Musical notation for measures 22-27. The bass clef continues with quarter notes G2, F2, E2, and D2 in measures 22, 23, 24, and 25 respectively. Measure 26 contains a quarter note C2, a quarter note B1, and a quarter note A1, all marked with a 'z'. Measure 27 contains a quarter note G2, a quarter note F2, and a quarter note E2, all marked with a 'z'.

28

Musical notation for measures 28-32. The bass clef continues with quarter notes G2, F2, E2, and D2 in measures 28, 29, 30, and 31 respectively. Measure 32 contains a quarter note C2, a quarter note B1, and a quarter note A1, all marked with a 'z'. A triplet of eighth notes (G2, F2, E2) is indicated in measure 31 with a '3' above it.

33

Musical notation for measures 33-44. The bass clef continues with quarter notes G2, F2, E2, and D2 in measures 33, 34, 35, and 36 respectively. Measure 37 contains a quarter note C2, a quarter note B1, and a quarter note A1, all marked with a 'z'. Measure 38 contains a quarter note G2, a quarter note F2, and a quarter note E2, all marked with a 'z'. A double bar line with an '8' above it indicates an eight-measure rest from measure 39 to 44.

45

Musical notation for measures 45-48. The bass clef continues with quarter notes G2, F2, E2, and D2 in measures 45, 46, 47, and 48 respectively. Measure 48 ends with a quarter note C2, a quarter note B1, and a quarter note A1, all marked with a 'z'.

49

Musical notation for measures 49-52. The bass clef continues with quarter notes G2, F2, E2, and D2 in measures 49, 50, 51, and 52 respectively. Measure 52 ends with a quarter note C2, a quarter note B1, and a quarter note A1, all marked with a 'z'. A double bar line with a '9' above it indicates a nine-measure rest from measure 53 to 61.

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60

13



107

Musical notation for measures 107-110. The piece is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The bass clef contains a rhythmic pattern of eighth notes with accents, primarily in the lower register. The treble clef is empty.

111

Musical notation for measures 111-114. The treble clef contains whole rests. The bass clef continues the rhythmic pattern of eighth notes with accents, moving slightly higher in pitch.

115

Musical notation for measures 115-117. The treble clef contains whole rests. The bass clef continues the rhythmic pattern of eighth notes with accents.

118

Musical notation for measures 118-121. The treble clef contains whole rests. The bass clef continues the rhythmic pattern of eighth notes with accents, ending with a final chord in the last measure.

rythmics - Missionary Man
Lead 3 (Calliope)

♩ = 122,999969

26

30

35

23

62

5

72

4

2

81

11

95

99

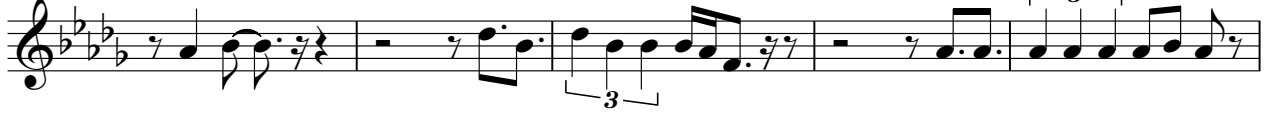
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2

Lead 3 (Calliope)

109



114




urhythmics - Missionary Man
Viola

♩ = 122,999969

34



40



48

43



96

3



105

12



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rythmics - Missionary Man
Solo

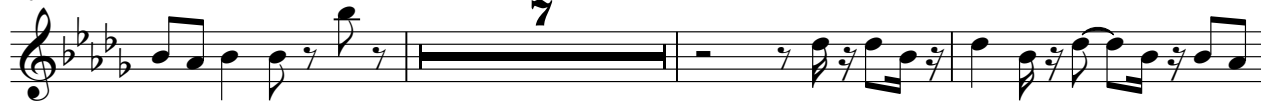
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6



10



20



24



29



34



39



43



47



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V.S.

hythmics - Missionary Man
Solo

♩ = 122,999969



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83



88



92



101



109



113

