

Tracy Lawrance - As Any Fool Can See

♩ = 122,999969

Percussion

Jazz Guitar

Jazz Guitar

Jazz Guitar

Electric Guitar

Back Vocal

Electric Guitar

DO NOT EDIT THIS INSTRUMENTAL.

Fretless Electric Bass

Electric Piano

Lead 3 (Calliope)

♩ = 122,999969

Sarangi

Solo

5

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Bass

Sar.

Solo

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8

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Bass

Lead 3

Sar.

Solo

Late ly she's been pick in' fights,



12

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

Lead 3

Solo

droppin' hints. And just last night, I caught a tear as she slipped off to sleep.

16 Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

Lead 3

Solo



20 Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

Lead 3

Solo

24

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Bass

E. Piano

Lead 3

Sar.

Solo

As an y fool can see, she's gon na cross



27

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Bass

E. Piano

Lead 3

Sar.

that line, she's got leav in' on her mind, and it's

30

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Bass

too late. But what keeps kill in' me isknow in' I've

Lead 3

Sar.



34

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Bass

been blind, as an yfool can see.

E. Piano

Lead 3

Sar.

Solo



38

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Bass

Lead 3

Sar.

Solo

How long did I think



41

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Bass

Lead 3

Sar.

Solo

she'd stand for me to be the kind of man that a man went just as

45

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Bass I dang wellpleased, while she sits at home

Lead 3

Sar.

Solo



49

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Bass alone, withfears andfeelings of her own. Lord knows good bye wouhtring

Lead 3

Sar.

Solo

53

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

me to my knees. As an y fool can see,

E. Piano

Lead 3

Sar.

Solo

56

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Bass

she's gon na cross that line, she's got leav in' on

E. Piano

Lead 3

Sar.

Solo



59

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Bass

her mind, and it's too late. But what keeps kill in' me

E. Piano

Lead 3

Sar.

Solo



62

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Bass

isknow in' I've been blind, as an y fool can see.

E. Piano

Lead 3

Sar.

Solo

66

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Bass

E. Piano

Lead 3

Sar.

Solo

She'gon na cross that line, she's got leav in' on



69

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Bass

E. Piano

Lead 3

Sar.

Solo

her mind, and it's too late. But-awhat keeps kill in' me

72 Perc. 

J. Gtr. 

J. Gtr. 

E. Gtr. 

E. Gtr. 

E. Bass 

E. Piano 

Lead 3 

Sar. 

Solo 

is know in' I've been blind,

Perc. J. Gtr. J. Gtr. J. Gtr. E. Gtr. E. Gtr. E. Bass E. Piano Lead 3 Sar. Solo

as an y fool can see. She'gon na cross that line,

Detailed description: This is a multi-staff musical score for a band. The staves from top to bottom are: Percussion (Perc.), two J. Gtr. (Jazz Guitar) staves, E. Gtr. (Electric Guitar) staves, E. Bass (Electric Bass), E. Piano (Electric Piano), Lead 3, Sar. (Saxophone), and Solo. The score is in a key with one sharp (F#) and a 4/4 time signature. The lyrics 'as an y fool can see. She'gon na cross that line,' are written under the E. Gtr. staff. The Perc. staff features a complex rhythmic pattern with many sixteenth notes and rests. The J. Gtr. staves have a dense, rhythmic accompaniment with many chords and single notes. The E. Gtr. staves have a more melodic line with some rests. The E. Bass staff has a steady bass line. The E. Piano staff has a simple accompaniment. The Lead 3 staff has a melodic line with some triplets. The Sar. staff has a melodic line with some triplets. The Solo staff has a melodic line with some triplets.

78

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Bass

she's got leav in' on her mind, and it's too late. But what

E. Piano

Lead 3

Sar.

Solo



81

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Bass

keeps kill in' me isknow in' I'vebeblind,

Lead 3

Sar.

Solo

85



Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Bass

E. Piano

Lead 3

Sar.

Solo

as an y fool can see.



88



Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Bass

Sar.

Solo

# Tracy Lawrence - As Any Fool Can See

## Percussion

♩ = 122,999969

Staff 1: Percussion notation for measures 1-4. It shows a 4/4 time signature and a series of rhythmic patterns using 'x' marks for hits and notes for bass lines.

Staff 2: Percussion notation for measures 5-8. It continues the rhythmic patterns from the first staff.

Staff 3: Percussion notation for measures 9-12. It continues the rhythmic patterns from the first staff.

Staff 4: Percussion notation for measures 13-16. It continues the rhythmic patterns from the first staff.

Staff 5: Percussion notation for measures 17-20. It continues the rhythmic patterns from the first staff.

Staff 6: Percussion notation for measures 21-24. It continues the rhythmic patterns from the first staff.

Staff 7: Percussion notation for measures 25-28. It continues the rhythmic patterns from the first staff.

Staff 8: Percussion notation for measures 29-32. It continues the rhythmic patterns from the first staff.

Staff 9: Percussion notation for measures 33-36. It continues the rhythmic patterns from the first staff.

Staff 10: Percussion notation for measures 37-40. It continues the rhythmic patterns from the first staff.

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V.S.

39

Measures 39-42: The top staff shows a continuous eighth-note pattern of 'x' marks. The bottom staff contains a bass line with quarter notes and eighth notes, including a dotted quarter note in measure 40.

43

Measures 43-46: Similar to the previous system, with a top staff of 'x' marks and a bottom staff of bass notes.

47

Measures 47-50: Similar to the previous system, with a top staff of 'x' marks and a bottom staff of bass notes.

51

Measures 51-54: Similar to the previous system, with a top staff of 'x' marks and a bottom staff of bass notes.

55

Measures 55-57: Measures 55 and 56 have a circled 'x' in the top staff. Measure 57 has an asterisk in the top staff. The bottom staff continues with bass notes.

58

Measures 58-60: Similar to the previous system, with a top staff of 'x' marks and a bottom staff of bass notes.

61

Measures 61-63: Similar to the previous system, with a top staff of 'x' marks and a bottom staff of bass notes.

64

Measures 64-66: Measures 64 and 66 have an asterisk in the top staff. Measure 65 has a circled 'x' in the top staff. The bottom staff continues with bass notes.

67

Measures 67-69: Similar to the previous system, with a top staff of 'x' marks and a bottom staff of bass notes.

70

Measures 70-72: Similar to the previous system, with a top staff of 'x' marks and a bottom staff of bass notes.



Percussion

73

Musical notation for measure 73, featuring a drum staff with a double bar line and a treble clef. The notation includes a series of eighth notes with 'x' marks above them, indicating a specific rhythmic pattern. The bottom staff shows a bass line with eighth notes and a dotted quarter note.

76

Musical notation for measure 76, featuring a drum staff with a double bar line and a treble clef. The notation includes a series of eighth notes with 'x' marks above them, indicating a specific rhythmic pattern. The bottom staff shows a bass line with eighth notes and a dotted quarter note.

79

Musical notation for measure 79, featuring a drum staff with a double bar line and a treble clef. The notation includes a series of eighth notes with 'x' marks above them, indicating a specific rhythmic pattern. The bottom staff shows a bass line with eighth notes and a dotted quarter note.

82

Musical notation for measure 82, featuring a drum staff with a double bar line and a treble clef. The notation includes a series of eighth notes with 'x' marks above them, indicating a specific rhythmic pattern. The bottom staff shows a bass line with eighth notes and a dotted quarter note.

85

Musical notation for measure 85, featuring a drum staff with a double bar line and a treble clef. The notation includes a series of eighth notes with 'x' marks above them, indicating a specific rhythmic pattern. The bottom staff shows a bass line with eighth notes and a dotted quarter note.

88

Musical notation for measure 88, featuring a drum staff with a double bar line and a treble clef. The notation includes a series of eighth notes with 'x' marks above them, indicating a specific rhythmic pattern. The bottom staff shows a bass line with eighth notes and a dotted quarter note. A double bar line is present at the end of the measure, with a '2' written above it, indicating a double bar line.

Tracy Lawrence - As Any Fool Can See  
Jazz Guitar

♩ = 122,999969

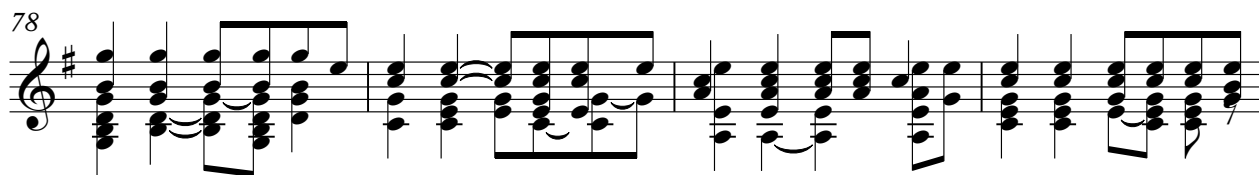
5  
9  
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36

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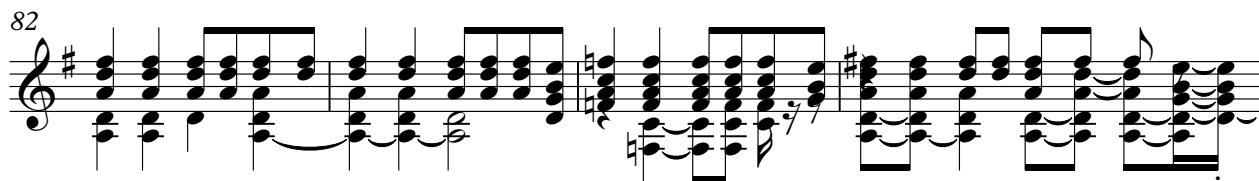
This image displays a page of jazz guitar sheet music, numbered 2, with the title "Jazz Guitar". The music is written in treble clef with a key signature of one sharp (F#). The page contains ten staves of music, each starting with a measure number: 40, 44, 48, 52, 55, 58, 62, 66, 70, and 74. The notation is dense, featuring a variety of chords, arpeggios, and melodic lines. A triplet of eighth notes is explicitly marked with a "3" and a bracket in measure 55. The music concludes with a double bar line and a repeat sign in the final measure (74).

78



Musical notation for measures 78-81. The key signature is one sharp (F#). The notation consists of a treble clef staff with a series of chords and melodic lines. Measures 78 and 79 feature a sequence of chords with a moving bass line. Measures 80 and 81 continue this sequence with more complex chordal textures.

82



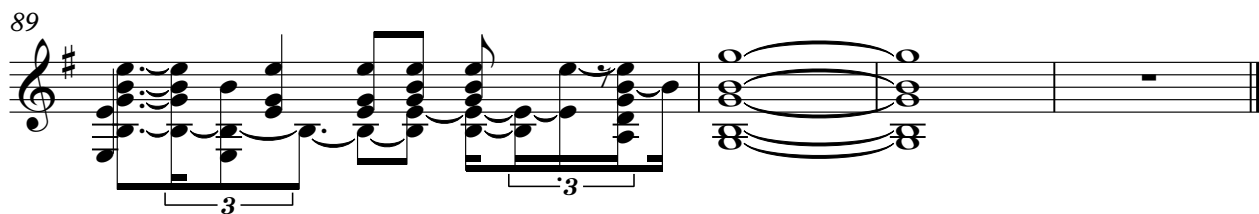
Musical notation for measures 82-85. The key signature changes to two sharps (F# and C#). The notation shows a progression of chords and melodic fragments. Measures 82 and 83 have a steady chordal accompaniment. Measures 84 and 85 introduce more melodic movement and a change in harmonic color.

86



Musical notation for measures 86-88. The key signature remains two sharps. The notation features a series of chords with a consistent rhythmic pattern. Measures 86 and 87 show a sequence of chords, while measure 88 has a more complex chordal structure.

89



Musical notation for measures 89-91. The key signature is two sharps. Measures 89 and 90 contain chords with triplets indicated by a '3' and a bracket. Measure 91 features a long, sustained chord with a fermata, indicating a final or climactic moment.

Tracy Lawrence - As Any Fool Can See  
Jazz Guitar

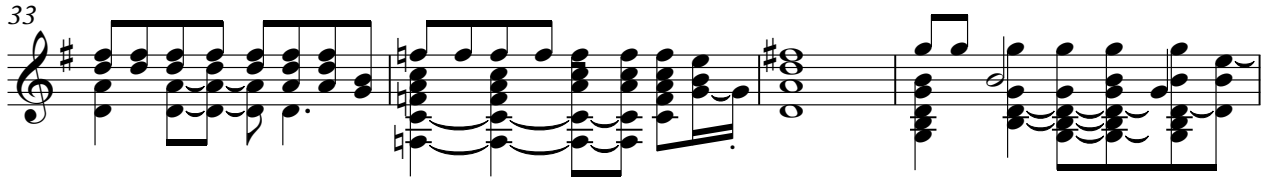
♩ = 122,999969

5  
9  
12  
15  
18  
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24  
27  
30

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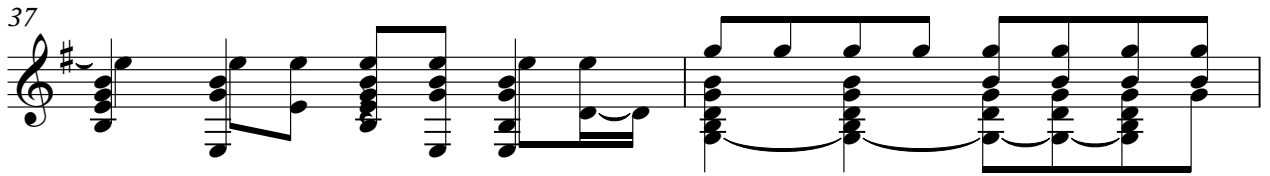
V.S.

33



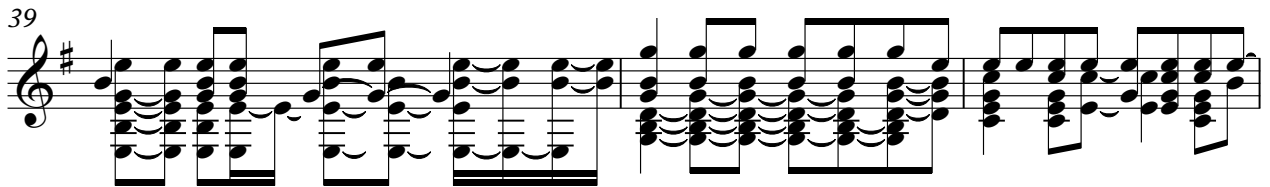
Measures 33-36: This system contains four measures of music. It begins with a treble clef and a key signature of one sharp (F#). The music features a complex, rhythmic accompaniment with many beamed eighth and sixteenth notes, creating a dense texture. A double bar line is present at the end of measure 36.

37



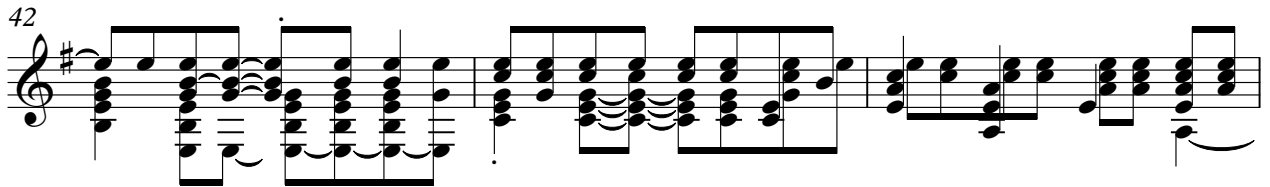
Measures 37-41: This system contains five measures of music. The notation continues with intricate rhythmic patterns and chordal textures. A double bar line is present at the end of measure 41.

39



Measures 39-43: This system contains five measures of music. The music maintains its complex, rhythmic character with various chordal voicings and melodic fragments. A double bar line is present at the end of measure 43.

42



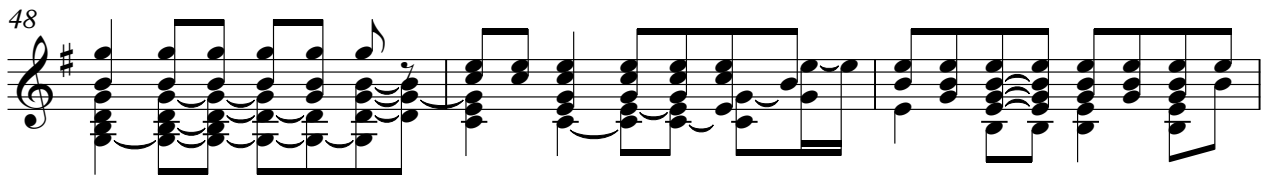
Measures 42-46: This system contains five measures of music. The notation shows a continuation of the dense, rhythmic accompaniment. A double bar line is present at the end of measure 46.

45



Measures 45-49: This system contains five measures of music. The music features a mix of rhythmic patterns and chordal textures. A double bar line is present at the end of measure 49.

48



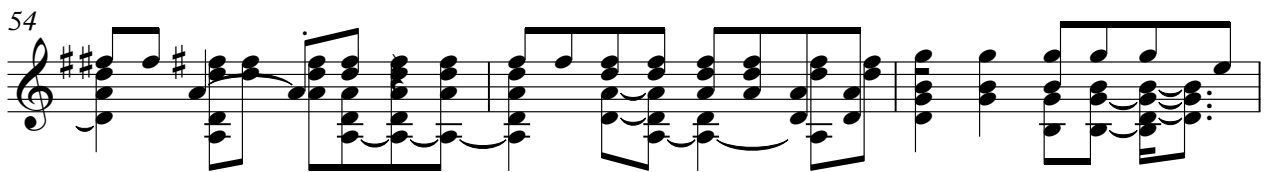
Measures 48-52: This system contains five measures of music. The notation continues with intricate rhythmic patterns and chordal textures. A double bar line is present at the end of measure 52.

51



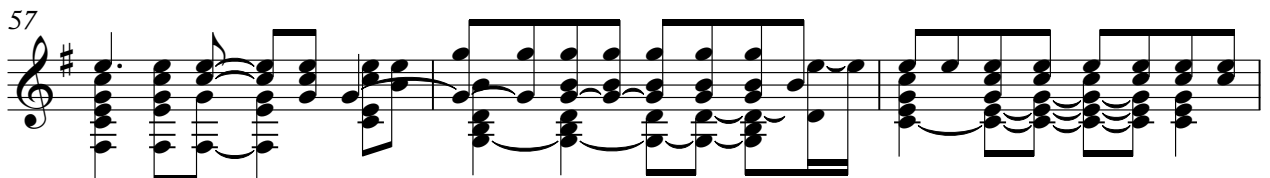
Measures 51-55: This system contains five measures of music. The music features a mix of rhythmic patterns and chordal textures. A double bar line is present at the end of measure 55.

54




Measures 54-58: This system contains five measures of music. The notation continues with intricate rhythmic patterns and chordal textures. A double bar line is present at the end of measure 58.

57



Measures 57-61: This system contains five measures of music. The music features a mix of rhythmic patterns and chordal textures. A double bar line is present at the end of measure 61.

60



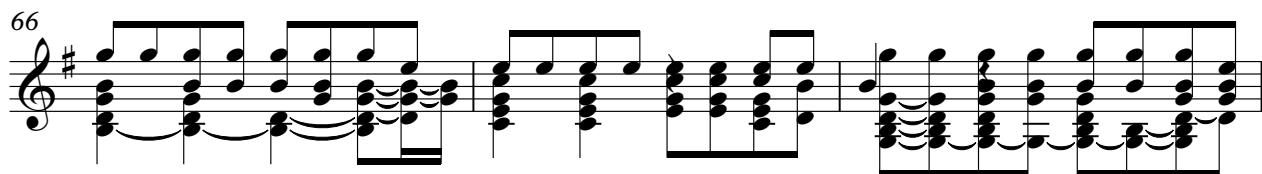
Measures 60-64: This system contains five measures of music. The notation continues with intricate rhythmic patterns and chordal textures. A double bar line is present at the end of measure 64.

63



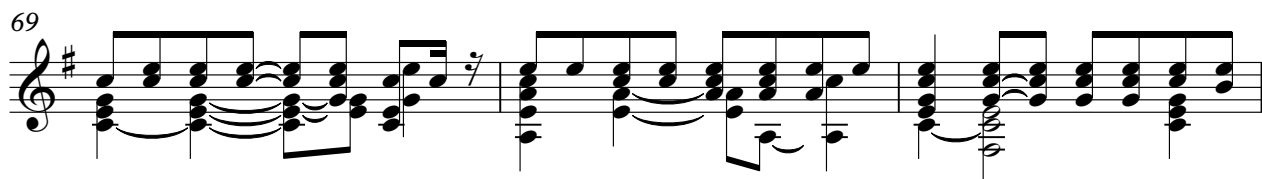
Measures 63-65: Treble clef, key signature of one sharp (F#). Measure 63 starts with a D4 quarter note, followed by a series of chords and eighth notes. Measure 64 continues with similar rhythmic patterns. Measure 65 ends with a D4 quarter note.

66



Measures 66-68: Treble clef, key signature of one sharp (F#). Measure 66 begins with a D4 quarter note and continues with eighth-note chords. Measure 67 features a similar pattern. Measure 68 concludes with a D4 quarter note.

69



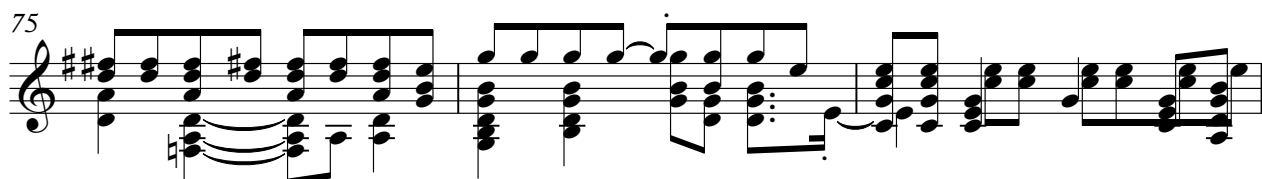
Measures 69-71: Treble clef, key signature of one sharp (F#). Measure 69 starts with a D4 quarter note and includes a fermata over the final note. Measure 70 continues with eighth-note chords. Measure 71 ends with a D4 quarter note.

72



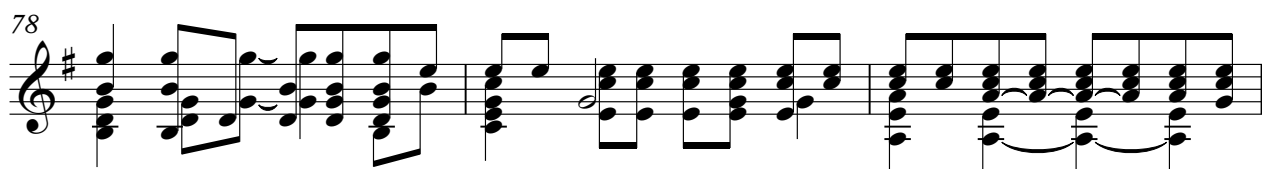
Measures 72-74: Treble clef, key signature of one sharp (F#). Measure 72 begins with a D4 quarter note and features a fermata. Measure 73 continues with eighth-note chords. Measure 74 ends with a D4 quarter note.

75



Measures 75-77: Treble clef, key signature of two sharps (F#, C#). Measure 75 starts with a D4 quarter note and includes a fermata. Measure 76 continues with eighth-note chords. Measure 77 ends with a D4 quarter note.

78



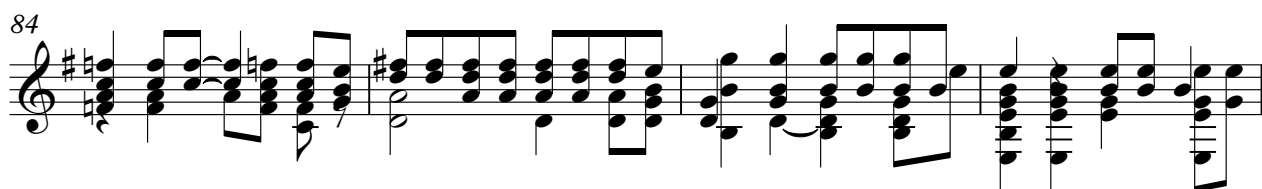
Measures 78-80: Treble clef, key signature of one sharp (F#). Measure 78 begins with a D4 quarter note and includes a fermata. Measure 79 continues with eighth-note chords. Measure 80 ends with a D4 quarter note.

81



Measures 81-83: Treble clef, key signature of one sharp (F#). Measure 81 starts with a D4 quarter note and includes a fermata. Measure 82 continues with eighth-note chords. Measure 83 ends with a D4 quarter note.

84



Measures 84-87: Treble clef, key signature of two sharps (F#, C#). Measure 84 begins with a D4 quarter note and includes a fermata. Measure 85 continues with eighth-note chords. Measure 86 features a similar pattern. Measure 87 ends with a D4 quarter note.

88



Measures 88-90: Treble clef, key signature of one sharp (F#). Measure 88 starts with a D4 quarter note and includes a fermata. Measure 89 continues with eighth-note chords. Measure 90 ends with a D4 quarter note.





# Tracy Lawrence - As Any Fool Can See

## Electric Guitar

♩ = 122,999969

6

9 **15**

27

31

36

39 **2**

46

48 **5**

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56



60



64



68



71



75



79



83



87



89



Tracy Lawrence - As Any Fool Can See  
Electric Guitar

♩ = 122,999969

Back Vocal

2

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6

9

Late in the night, drop a light, caught she

15

3

slipped off to sleep she's gone. Guess she ain't in on this fan promise she'd be.

25

Airfoot aee, she cross thine, she's aavin' on hind, and to late. But she keeps kill in me

33

line I be behind, airfoot aee.

39

How I think she's a fan for to kind of an that me just as

45

3

I dang've please she's a fan lone, with a fan of her own. Lord knows you'd bring me to my knees.

55

Airfoot aee, she cross thine, she's aavin' on hind, and to late. But she keeps kill in me

63

line I be behind, airfoot aee. She cross thine, she's aavin' on hind, and to

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2

Electric Guitar

70

total. But keeps kill in me know behind, as foot are. Sign across thine,

78

she heaven hand, and total. But keeps kill in me know behind, as foot are.

86

89

# Tracy Lawrence - As Any Fool Can See

Fretless Electric Bass

♩ = 122,999969



53



58



63



68



72



76



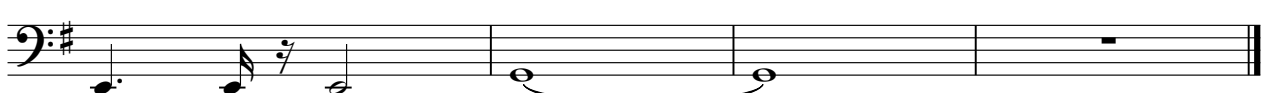
81



86



89



Tracy Lawrence - As Any Fool Can See

Electric Piano

♩ = 122,999969

24

28

37

58

66

70

77

85

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Tracy Lawrence - As Any Fool Can See

Lead 3 (Calliope)

♩ = 122,999969

9

13

18

22

26

30

35

41

44

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Lead 3 (Calliope)

48

Musical staff 48-51: Treble clef, key signature of one sharp (F#). Staff 48 starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, 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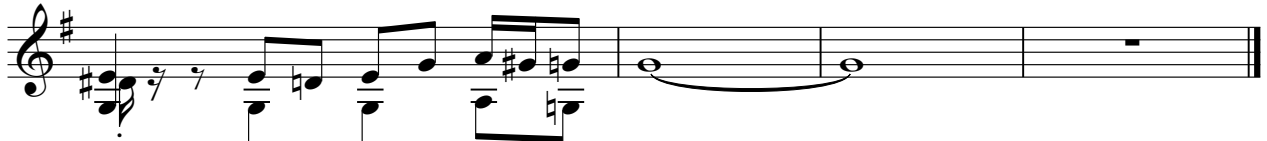
81



86



89



# Tracy Lawrence - As Any Fool Can See

## Solo

♩ = 122,999969

10

17

24

40

47

54

60

64

70

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V.S.

74

79

83

87