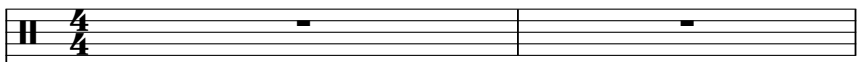
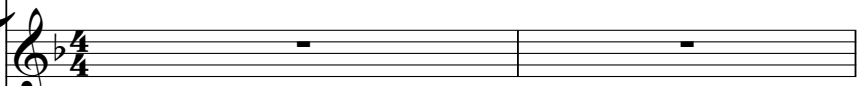


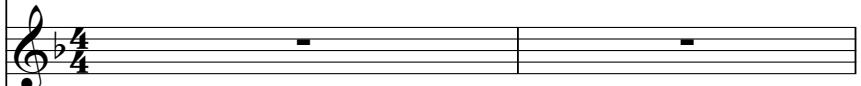
# Beatles - beware my love

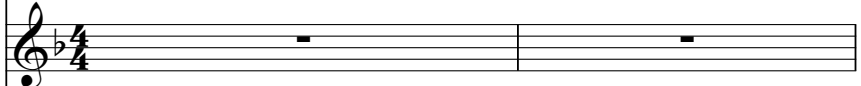
♩ = 126,000130  
Back Vocal

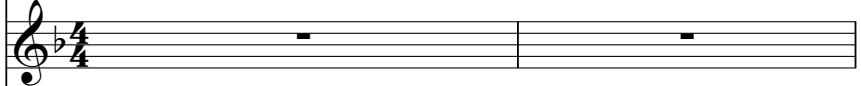
Percussion 

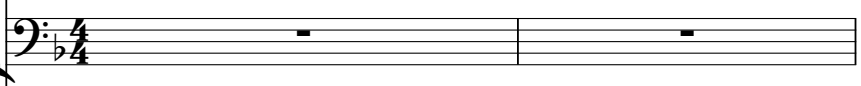
DO AND TIGHTEN UP THE BUCKLE AND HOLD ON TO THE REINS.  
DON'T GET OFF YOUR HORSE UNTIL YOU'RE DEAD.

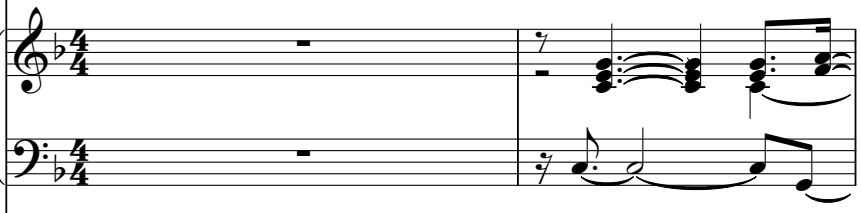
Jazz Guitar 

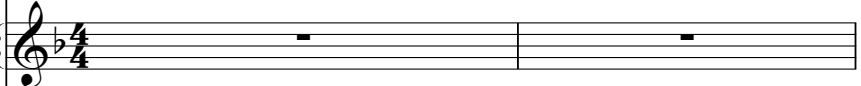
Jazz Guitar 

Jazz Guitar 

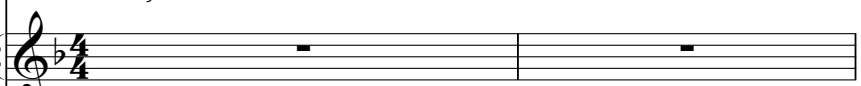
Electric Guitar 

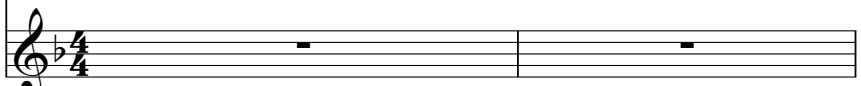
5-string Electric Bass 

Bandoneon 

Tape Sampler Keyboard [Strings] 

♩ = 126,000130

Tape Sampler Keyboard [Strings] 

Solo 

(C) 1994 Tune 1000 Corporation ;1976, MPL Com. Ltd.  
(C) 1994 Tune 1000 Corporation ;1976, MPL Com. Ltd.

3

J. Gtr.

Band.



7

J. Gtr.

Band.



10

J. Gtr.

Band.

13

Perc. 

J. Gtr. 

J. Gtr. 

J. Gtr. 

Band. 

Tape Smp. Str 

Solo 

Can't say



15

Perc. 

J. Gtr. 

J. Gtr. 

J. Gtr. 

Tape Smp. Str 

Solo 

I've found out.

17

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

Tape Smp. Str

Solo



20

Perc.

J. Gtr.


J. Gtr.

J. Gtr.

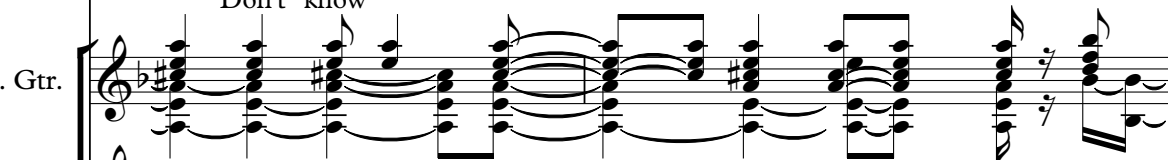
Tape Smp. Str


Solo

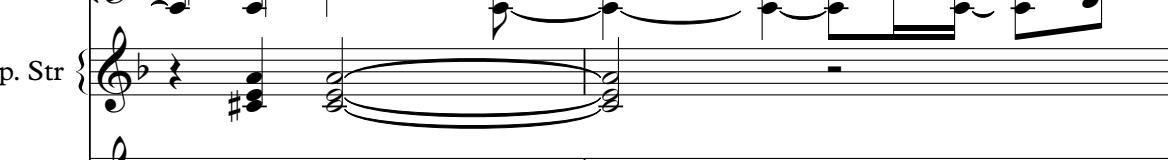
22

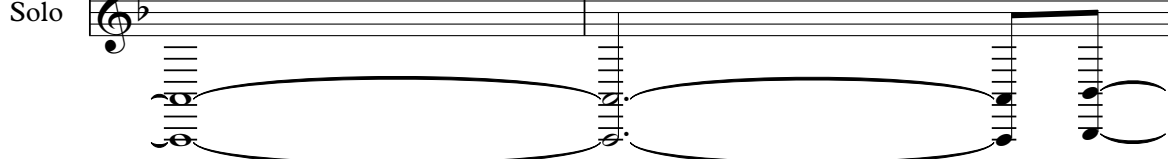
Perc. 


Don't know

J. Gtr. 

J. Gtr. 

J. Gtr. 

Tape Smp. Str 

Solo 



24

Perc. 

who doss.

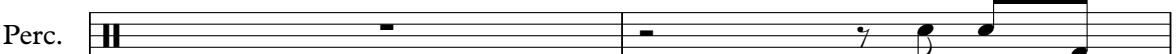
J. Gtr. 

J. Gtr. 


J. Gtr. 


Tape Smp. Str 


Solo 

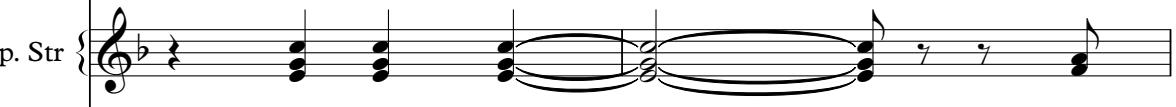
Perc. 

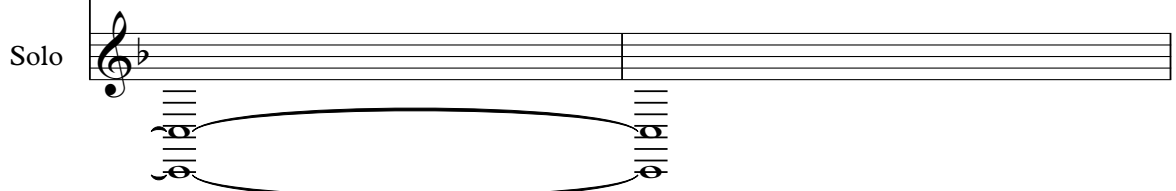
I tell you to be ware,

J. Gtr. 

J. Gtr. 

J. Gtr. 

Tape Smp. Str 

Solo 



Perc. 

my love, be ware,

J. Gtr. 

J. Gtr. 

J. Gtr. 

Tape Smp. Str 

Solo 

30

Perc. 

J. Gtr.  my love, be ware,

J. Gtr. 

J. Gtr. 

Tape Smp. Str 

Solo 



32

Perc. 

J. Gtr.  my love, be ware,

J. Gtr. 

J. Gtr. 

Tape Smp. Str 

Solo 

Musical score for measures 34-35. The score includes five staves: Percussion (Perc.), three Electric Guitar (J. Gtr.) staves, and a Solo staff. The lyrics "my love," and "be ware," are written above the first guitar staff. The Percussion staff shows a simple rhythmic pattern. The guitar staves feature complex chordal textures and melodic lines. The Solo staff shows a guitar solo with various techniques like bends and vibrato.



Musical score for measures 36-37. The score includes five staves: Percussion (Perc.), three Electric Guitar (J. Gtr.) staves, and a Solo staff. The lyrics "my love," and "be ware," are written above the first guitar staff. The Percussion staff shows a simple rhythmic pattern. The guitar staves feature complex chordal textures and melodic lines. The Solo staff shows a guitar solo with various techniques like bends and vibrato.



Perc.   
my love.

J. Gtr. 

J. Gtr. 

J. Gtr. 

E. Gtr. 

Band. 

Tape Smp. Str 

Solo 

40

Musical score for measures 40-41. The score includes staves for Percussion (Perc.), J. Gtr. (Jazz Guitar), E. Gtr. (Electric Guitar), E. Bass (Electric Bass), Band, and Solo. The lyrics "Wohwoh, woh," are written above the J. Gtr. staff. The Solo part features a melodic line with eighth notes and rests.



42

Musical score for measures 42-43. The score includes staves for Percussion (Perc.), J. Gtr. (Jazz Guitar), E. Gtr. (Electric Guitar), E. Bass (Electric Bass), Band, and Solo. The lyrics "no, no, no," are written above the J. Gtr. staff. The Solo part continues with a melodic line.

44

Perc.

J. Gtr.

E. Gtr.

E. Bass

Band.

Solo



46

Perc.

J. Gtr.

E. Gtr.

E. Bass

Band.

Solo

must be wrong, ba by, yeah,

48

Perc.

J. Gtr. but I don't be lieve

E. Gtr.

E. Bass

Band.

Solo



50

Perc.

J. Gtr. that he's the one.

E. Gtr.

E. Bass

Band.

Solo

52

Perc.

J. Gtr. But if you in sist, I must bewrong,

E. Gtr.

E. Bass

Band.

Solo



54

Perc.

J. Gtr. I must be wrong. I have to leave

E. Gtr.

E. Bass

Band.

Solo

57

Perc. J. Gtr. E. Gtr. E. Bass Band. Solo

and when I'm gone.

Detailed description: This system contains measures 57 and 58. The Percussion part features a steady eighth-note pattern with 'x' marks above the notes. The J. Gtr. part has a melodic line with a fermata over the first measure. The E. Gtr. and E. Bass parts play sustained chords. The Band part consists of piano accompaniment with a fermata. The Solo part features a melodic line with a fermata. The lyrics 'and when I'm gone.' are written above the J. Gtr. staff.



59

Perc. J. Gtr. E. Gtr. E. Bass Band. Solo

I'll leave my mes

Detailed description: This system contains measures 59 and 60. The Percussion part continues with the eighth-note pattern. The J. Gtr. part has a melodic line with a sharp sign above the second measure. The E. Gtr. and E. Bass parts play sustained chords. The Band part consists of piano accompaniment with a fermata. The Solo part features a melodic line with a fermata. The lyrics 'I'll leave my mes' are written above the J. Gtr. staff.

61


Musical score for measures 61-62. The score includes staves for Percussion (Perc.), J. Gtr. (Jazz Guitar), E. Gtr. (Electric Guitar), E. Bass (Electric Bass), Band, and Solo. The J. Gtr. staff contains the lyrics: "sage my song, that's right!". The Perc. staff shows a rhythmic pattern with 'x' marks above the notes. The E. Gtr. staff has a melodic line with a '7' fret marker. The E. Bass staff has a bass line with a '7' fret marker. The Band and Solo staves show accompaniment and a solo line respectively.

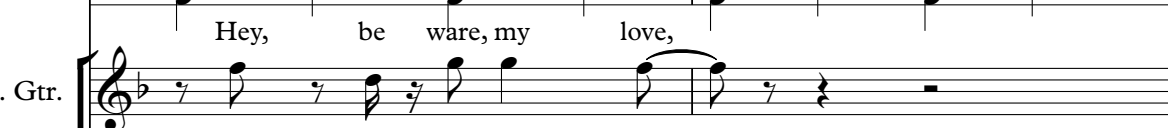



63


Musical score for measures 63-64. The score includes staves for Percussion (Perc.), J. Gtr. (Jazz Guitar), E. Gtr. (Electric Guitar), E. Bass (Electric Bass), Band, and Solo. The Perc. staff has a long note followed by a triplet of eighth notes. The E. Gtr. staff has a complex melodic line with a triplet of eighth notes. The E. Bass staff has a bass line with a triplet of eighth notes. The Band and Solo staves show accompaniment and a solo line respectively.

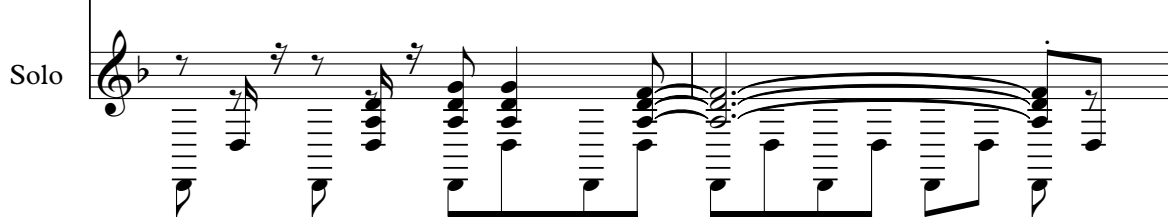
64

Perc. 

J. Gtr.   
Hey, be ware, my love,

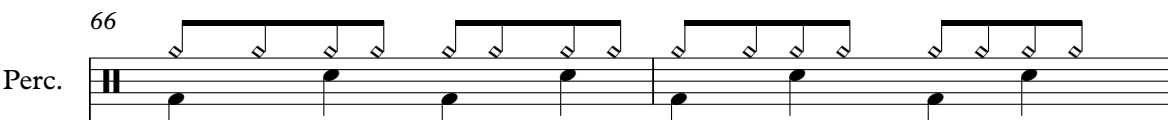
E. Gtr. 


E. Bass 

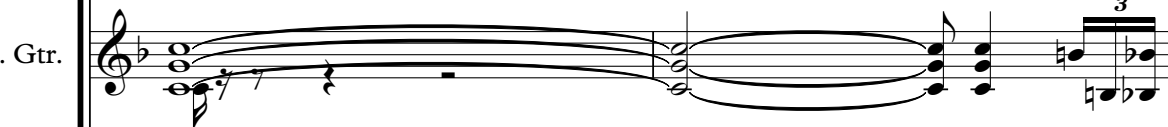
Solo 




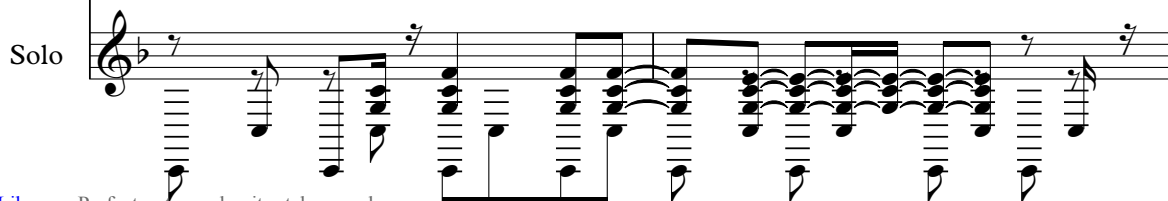
66

Perc. 

J. Gtr.   
wellhe'll bowl you o ver.

E. Gtr. 

E. Bass 

Solo 



68

Perc.

J. Gtr. **B** ware, my love, be fore

E. Gtr.

E. Bass

Solo



70

Perc.


J. Gtr. you'nuchold er. Hey,

E. Gtr.


E. Bass

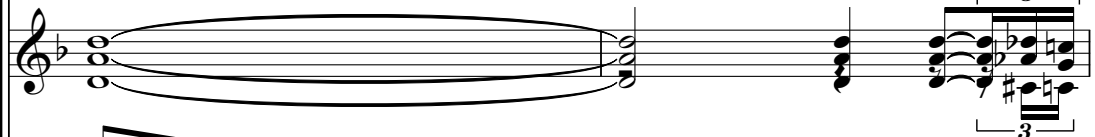
Solo


72

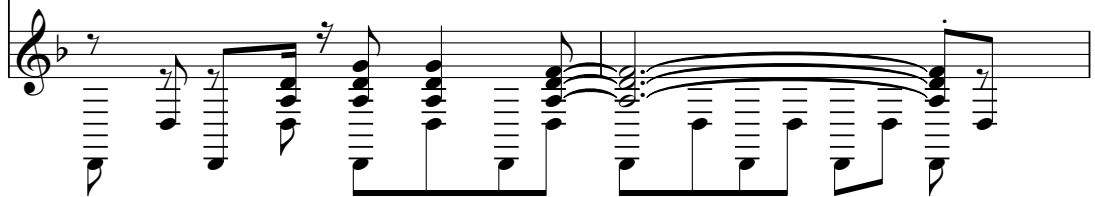
Perc. 

he'll sweep you up

J. Gtr. 

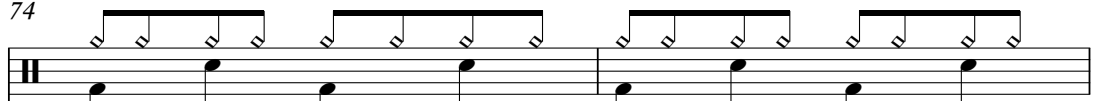
E. Gtr. 

E. Bass 

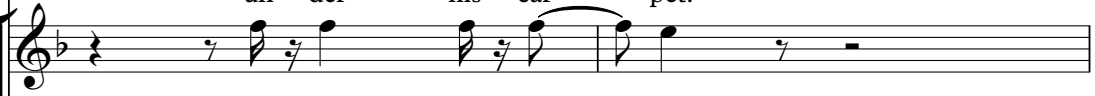
Solo 

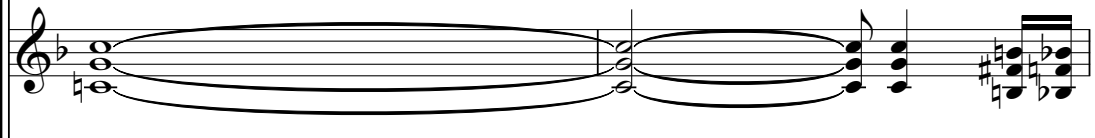



74

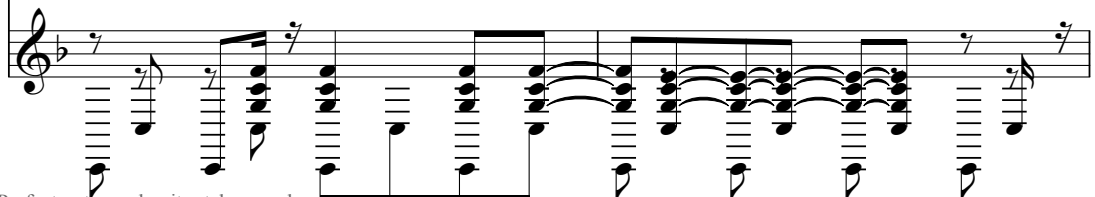
Perc. 

un der his car pet.

J. Gtr. 

E. Gtr. 

E. Bass 

Solo 

76

Perc. **H**

J. Gtr.

E. Gtr.

E. Bass

Solo

You'd be in luck if



78

Perc. **H**

J. Gtr.

E. Gtr.

E. Bass

Solo

you could stop it. Comen now,

80

Perc.

E. Gtr.

E. Bass

Band.

Solo



82

Perc.

E. Gtr.

E. Bass

Band.

Solo

85

Musical score for measures 85-87. The score includes staves for Percussion (Perc.), J. Gtr. (Jazz Guitar), E. Gtr. (Electric Guitar), E. Bass (Electric Bass), Band (Piano/Keyboard), and Solo (Saxophone). The lyrics "beware, mylove." are written above the J. Gtr. staff. The Solo part features a melodic line with eighth and sixteenth notes.



88

Musical score for measures 88-90. The score includes staves for Percussion (Perc.), E. Gtr. (Electric Guitar), E. Bass (Electric Bass), Band (Piano/Keyboard), and Solo (Saxophone). The Solo part continues with a melodic line.

91

Musical score for measures 91-93. The score includes five staves: Percussion (Perc.), Electric Guitar (E. Gtr.), Electric Bass (E. Bass), Band, and Solo. The Percussion staff shows a consistent rhythmic pattern of eighth notes. The E. Gtr. staff features a series of chords, some with long notes. The E. Bass staff has a bass line with some rests. The Band staff shows a complex arrangement of notes and rests. The Solo staff has a melodic line with some rests.



94

Musical score for measures 94-96. The score includes five staves: Percussion (Perc.), J. Gtr. (Jazz Guitar), E. Gtr. (Electric Guitar), E. Bass (Electric Bass), Band, and Solo. The Percussion staff shows a rhythmic pattern with some rests. The J. Gtr. staff has a melodic line with a triplet of eighth notes in measure 94. The E. Gtr. staff has a series of chords. The E. Bass staff has a bass line with some rests. The Band staff shows a complex arrangement of notes and rests. The Solo staff has a melodic line with some rests. The lyrics "Lemtell it!" and "While'll wearou out" are written below the J. Gtr. staff.

97

Perc.

J. Gtr. and in a min

E. Gtr.

E. Bass

Solo



99

Perc.

J. Gtr. ute, you'll hear a shout,

E. Gtr.

E. Bass

Tape Smp. Str.

Solo

101

Perc.

J. Gtr. and then you'll be in it.

E. Gtr.

E. Bass

Solo



103

Perc.

J. Gtr. So, so, now be ware, my love,

E. Gtr.

E. Bass

Tape Smp. Str

Solo



105

Perc.

J. Gtr.

E. Gtr.

E. Bass

Tape Smp. Str

Solo

107

Perc.

J. Gtr.

E. Gtr.

E. Bass

Tape Smp. Str

Solo

==

109

Perc. 

J. Gtr. 

E. Gtr. 

E. Bass 

Tape Smp. Str 

Solo 

111

Perc. 3 3 6 3 3 27

I don't be lieve

J. Gtr.

E. Gtr.

E. Bass

Band.

Tape Smp. Str

Solo

113

Perc.

J. Gtr.

E. Gtr.

E. Bass

Band.

Solo



116

Perc.

J. Gtr.

E. Gtr.

E. Bass

Band.

Solo

118

Musical score for measures 118-119. The score includes staves for Percussion (Perc.), J. Gtr. (Jazz Guitar), E. Gtr. (Electric Guitar), E. Bass (Electric Bass), Band, and Solo. The lyrics "I must be wrong." are written above the J. Gtr. staff. The Percussion part features a rhythmic pattern of eighth notes with 'x' marks above them. The J. Gtr. part has a melodic line with slurs. The E. Gtr. part has a sustained chord. The E. Bass part has a simple bass line. The Band and Solo parts have sustained chords.



120

Musical score for measures 120-121. The score includes staves for Percussion (Perc.), J. Gtr. (Jazz Guitar), E. Gtr. (Electric Guitar), E. Bass (Electric Bass), Band, and Solo. The lyrics "But I have to leave" are written above the J. Gtr. staff. The Percussion part features a rhythmic pattern of eighth notes with 'x' marks above them. The J. Gtr. part has a melodic line with slurs. The E. Gtr. part has a sustained chord. The E. Bass part has a simple bass line. The Band and Solo parts have sustained chords.

122

Perc. J. Gtr. E. Gtr. E. Bass Band. Solo

and when I'm gone,

Detailed description: This system of musical notation covers measures 122 and 123. It includes staves for Percussion (Perc.), J. Gtr. (Jazz Guitar), E. Gtr. (Electric Guitar), E. Bass (Electric Bass), Band (Piano/Keyboard), and Solo (Saxophone). The lyrics 'and when I'm gone,' are written under the J. Gtr. staff. The Perc. staff shows a consistent rhythmic pattern of eighth notes. The J. Gtr. staff features a melodic line with some grace notes. The E. Gtr. and E. Bass staves have sustained chords. The Band staff provides harmonic support with chords and moving lines. The Solo staff has a rhythmic accompaniment.



124

Perc. J. Gtr. E. Gtr. E. Bass Band. Solo

I'll leave my mes sage in my song.

Detailed description: This system of musical notation covers measures 124 and 125. It includes staves for Percussion (Perc.), J. Gtr. (Jazz Guitar), E. Gtr. (Electric Guitar), E. Bass (Electric Bass), Band (Piano/Keyboard), and Solo (Saxophone). The lyrics 'I'll leave my mes sage in my song.' are written under the J. Gtr. staff. The Perc. staff continues with the same rhythmic pattern. The J. Gtr. staff has a melodic line. The E. Gtr. and E. Bass staves have sustained chords. The Band staff provides harmonic support. The Solo staff has a rhythmic accompaniment.

126

Perc.

J. Gtr. Then I gonna leave it, ba by, comen.

E. Gtr.

E. Bass

Band.

Solo



128

Perc.

J. Gtr. B ware, my love, 'cause

E. Gtr.

E. Bass

Solo

130

Perc.

J. Gtr.

E. Gtr.

E. Bass

Tape Smp. Str

Solo



132

Perc.

J. Gtr.

E. Gtr.

E. Bass

Tape Smp. Str

Solo



134

Perc.

J. Gtr.

E. Gtr.

E. Bass

Solo



136

Perc.

J. Gtr.

E. Gtr.

E. Bass

Tape Smp. Str

Solo

138

Perc. 

J. Gtr. 

E. Gtr. 

E. Bass 

Tape Smp. Str 

Solo 

140

Perc. 

J. Gtr. 

E. Gtr. 

E. Bass 

Tape Smp. Str 

Solo 

==

142

Perc.

J. Gtr. you'll be in it, baby, by gonna be there. Yeah, beware,

E. Gtr.

E. Bass

Tape Smp. Str

Solo



145

Perc.

J. Gtr. yeah, be there, ah, ba by, be

E. Gtr.

E. Bass

Tape Smp. Str

Solo

147

Perc.

J. Gtr. ware, beware. Beware, my love,

E. Gtr. 3

E. Bass

Tape Smp. Str

Solo

149

Perc.

J. Gtr. in an y min ute.

E. Gtr.

E. Bass

Tape Smp. Str

Solo

151

Perc.

E. Gtr.

E. Bass

Tape Smp. Str

Solo

153

Perc.

J. Gtr.

E. Gtr.

E. Bass

Tape Smp. Str

Solo

I don't know if I can standt an ymore.

155

Perc.

J. Gtr.

E. Gtr.

E. Bass

Tape Smp. Str

Solo

157

Perc.

J. Gtr.

E. Gtr.

E. Bass

Tape Smp. Str

Solo

6

3

3



159

Perc.

E. Gtr.

E. Bass

Tape Smp. Str

Solo



162  $\text{♩} = 128,000000$

Perc.

J. Gtr.

E. Gtr.

E. Bass

Tape Smp. Str

Solo

$\text{♩} = 128,000000$

♩ = 134,000061

165

Perc.

J. Gtr.

E. Gtr.

E. Bass

Tape Smp. Str

Solo

6

be 3-ware, mylove,

♩ = 134,000061



167

Perc.

J. Gtr.

E. Gtr.

E. Bass

Tape Smp. Str

Solo

be ware, mylove,

3



169

Perc.

J. Gtr.

E. Gtr.

E. Bass

Tape Smp. Str

Solo

be ware, my love,



171

Perc.

J. Gtr.

E. Gtr.

E. Bass

Tape Smp. Str

Solo

be ware, my love,

173

Perc.

J. Gtr. be ware,

E. Gtr.

E. Bass

Tape Smp. Str

Solo



174

Perc.

J. Gtr. my love, be ware,

E. Gtr.

E. Bass

Tape Smp. Str

Solo

176 ♩ = 136,0001543

Perc.

J. Gtr. *my love,* *be ware,*

E. Gtr.

E. Bass

Tape Smp. Str

Solo ♩ = 136,000153



178

Perc.

J. Gtr. *my love,* *be ware,*

E. Gtr.

E. Bass

Tape Smp. Str

Solo

180  $\text{♩} = 138,000198$

Perc.

J. Gtr. *my love,* *be ware,*

E. Gtr.

E. Bass

Tape Smp. Str

Solo  $\text{♩} = 138,000198$



182

Perc.

J. Gtr. *my love,* *be ware,*

E. Gtr.

E. Bass

Tape Smp. Str

Solo

184

Perc.

J. Gtr. my love, be ware,

E. Gtr.

E. Bass

Tape Smp. Str

Solo



186

Perc.

J. Gtr. my love, be

E. Gtr.

E. Bass

Tape Smp. Str

Solo

188

Perc.

J. Gtr. ware, my love, be ware,

E. Gtr.

E. Bass

Tape Smp. Str

Solo



190

Perc.

J. Gtr. my love, be ware,

E. Gtr.

E. Bass

Tape Smp. Str

Solo

192 47

Perc.

J. Gtr. *my love.*

E. Gtr.

E. Bass

Tape Smp. Str

Solo



194

Perc.

J. Gtr.

E. Gtr.

E. Bass

Tape Smp. Str

Solo

195

Perc.  $\text{♩} = 137,00006$   $\text{♩} = 131,000076$   $\text{♩} = 126,000130$

J. Gtr.

E. Gtr.

E. Bass

Tape Smp. Str.

Solo  $\text{♩} = 137,000061$   $\text{♩} = 131,000076$   $\text{♩} = 126,000130$



196  $\text{♩} = 121,000137$

Perc.

J. Gtr.

E. Gtr.

E. Bass

Tape Smp. Str.

Solo  $\text{♩} = 121,000191$   $\text{♩} = 106,000137$



atles - beware my love

Percussion

♩ = 126,000130

Back Vocal

Don't know who does it tell you to beware my love. Can't say for sure about it but you know what I'm saying.

Don't know who does it tell you to beware my love,

beware my love, beware my love, beware,

my love, beware my love, beware my love.

Woh woh, woh,

no, no, no,

I must be wrong, baby, yeah,

but don't believe that he's the one.

But if you insist, I must be wrong,

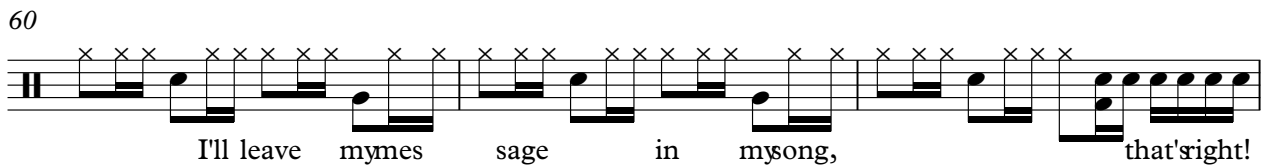
3

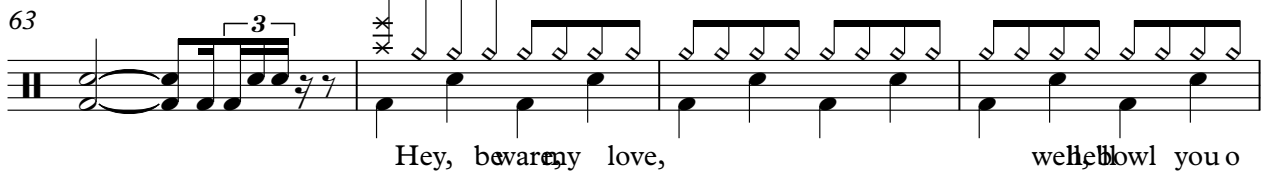
(C) 1994 Tune 1000 Corporation ;1976, MPL Com. Ltd.  
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I have to leave V.S.

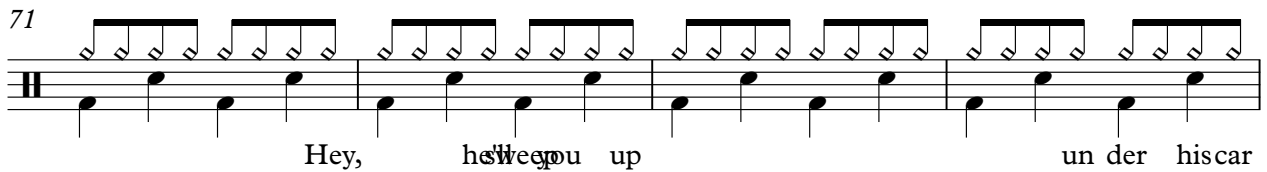
Percussion

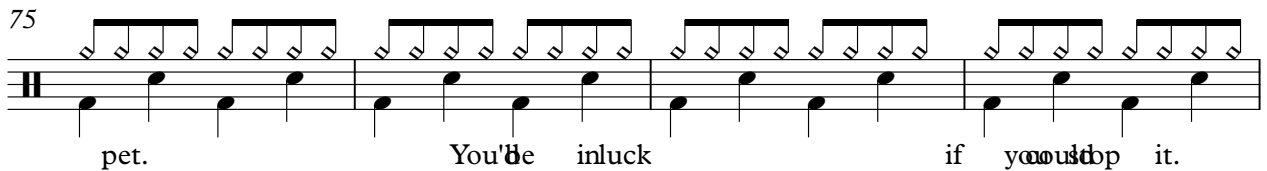
57  and when I'm gone,

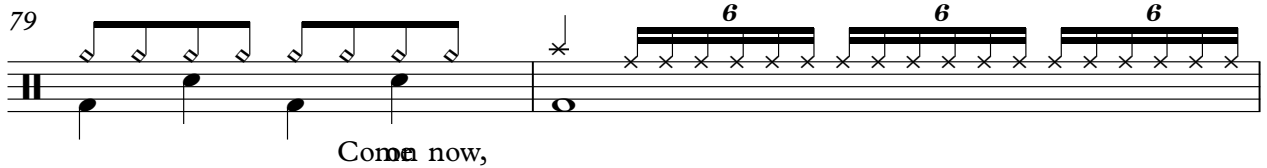
60  I'll leave my message in my song, that's right!

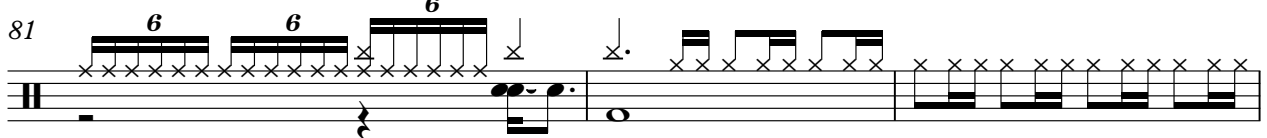
63  Hey, beware my love, well how you o

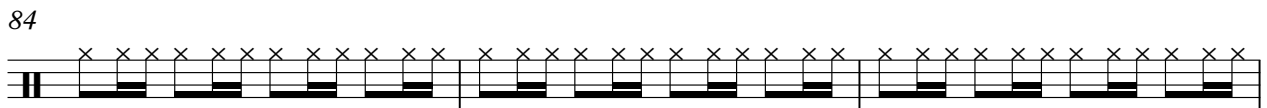
67  ver. Beware, my love, before you're old er.

71  Hey, how you up un der his car

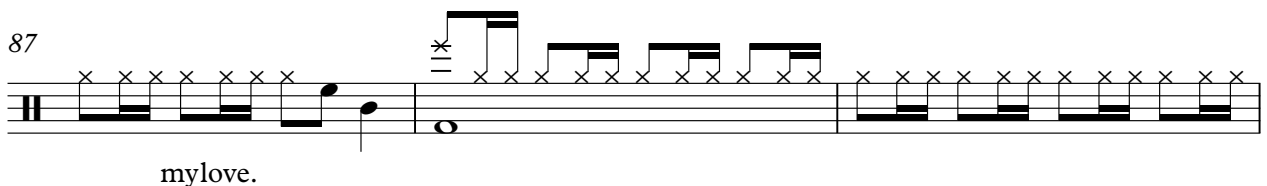
75  pet. You're in luck if you do it.

79  Come now,

81 

84 

b ware,

87  my love.

90

93

Lentell it!

96

Well, we wear you out and in a minute,

100

you'll hear a shout, and then you'll be in it. So, so,

104

now beware my love, 'cause I take you under.

108

Beware, my love, the sound of his thunder, yeah!

112

I don't believe that he's the one,

115

but if you insist, I must be wrong,

118

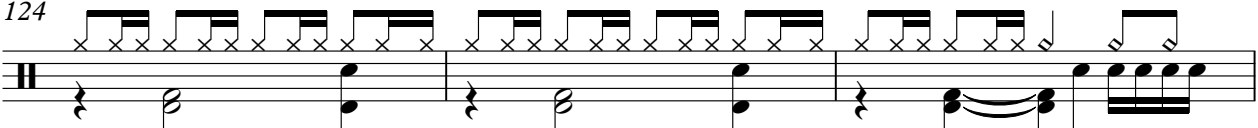
I must be wrong. But I have to leave

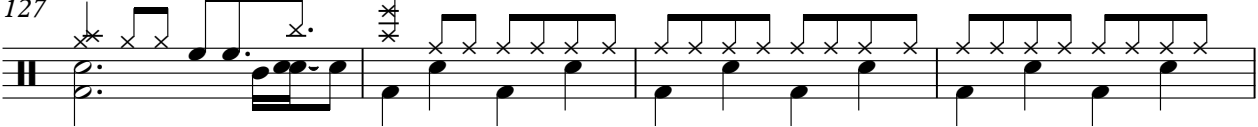
121


and when I'm gone,

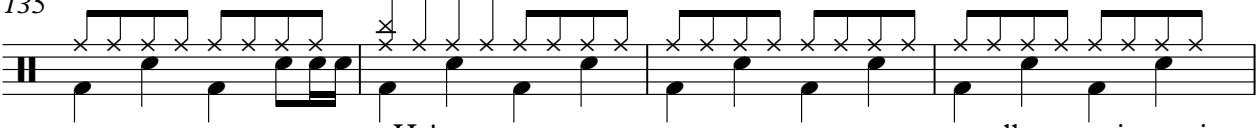
V.S.

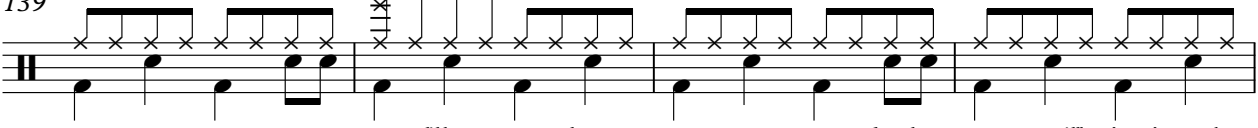
## Percussion

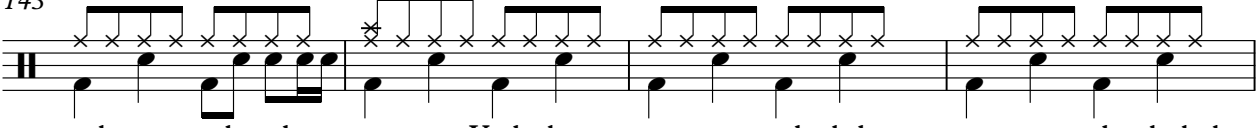
124  I'll leave mynes sage in my song. That's goma leave


127  itba by, comen. Bware, mylove, 'cause you know you o

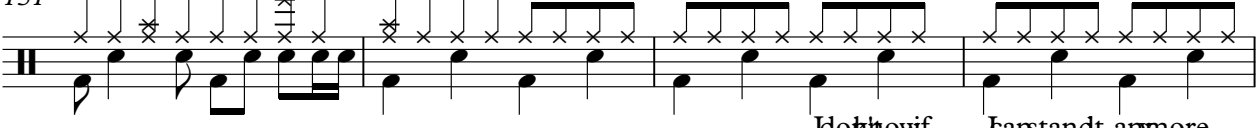
131  ver. Bware, mylove, before you're child er.


135  He's goma ve ar you out, well, in a minute,


139  you'll hear a shout and then you'll be in it, ba

143  by goma be there. Yeah, bware, yeah, bthere, oh, baby be

147  ware, bware. Bware, mylove, ian y minute.

151  klotovif Earstandt anymore.

155  On dayours goma say to you my love, that's bet ter be there.

159  Carstay foverndt.  $\text{♩} = 128,000,000$

164

tell you to be ware, mylove,

167

be ware, mylove, be

170

ware, mylove, be ware, mylove,

173

be ware, mylove, beware,

♩ = 136,000153

176

mylove, be ware, mylove,

♩ = 138,00019:

179

be ware, mylove, be ware,

182

mylove, beware, mylove,

185

be ware, mylove, be

188

ware, mylove, be ware, mylove,

191

be ware, mylove.

V.S.

6

Percussion  $\text{♩} = 137, \text{0} \text{0} \text{0} \text{6} \text{1} \text{0} \text{0} \text{0} \text{7} \text{6} \text{5} \text{0} \text{1} \text{2} \text{6} \text{3} \text{0} \text{0} \text{1} \text{9} \text{3} \text{7}$

194

The image shows a musical score for guitar and percussion. The guitar part is written on a single staff with a treble clef. It begins with a series of sixteenth notes, followed by a triplet of sixteenth notes, and then a group of sixteenth notes. The percussion part is written on a single staff with a treble clef and features a series of rhythmic notations (x's) corresponding to the guitar part. The tempo is marked as  $\text{♩} = 137$ . The score is numbered 194 and 6.

atles - beware my love  
Jazz Guitar

♩ = 126,000130

5

9

12

15

18

22

25

28

31

34

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V.S.

2

Jazz Guitar

36

39

$\text{♩} = 128,000000$

**122** **3**

165

$\text{♩} = 134,000061$   $\text{♩} = 136,000153$   $\text{♩} = 138,000197$

**12** **4** **14**



atles - beware my love  
Jazz Guitar

♩ = 126,000130

13



18



23



28



33



38



44



48



53

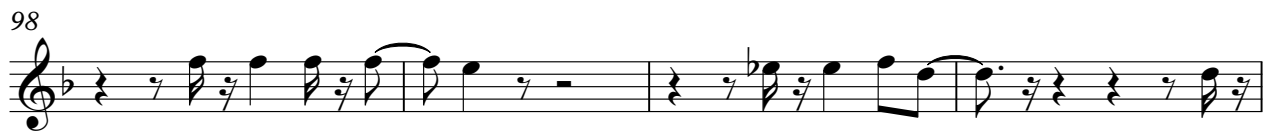
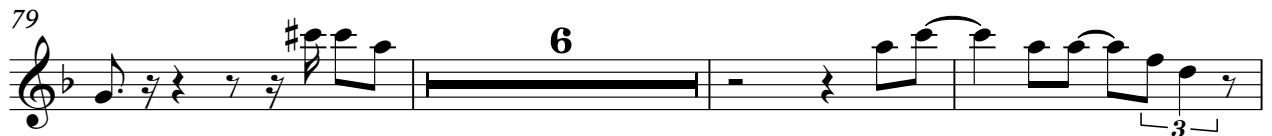


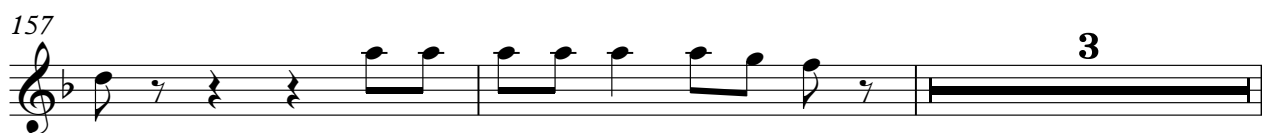
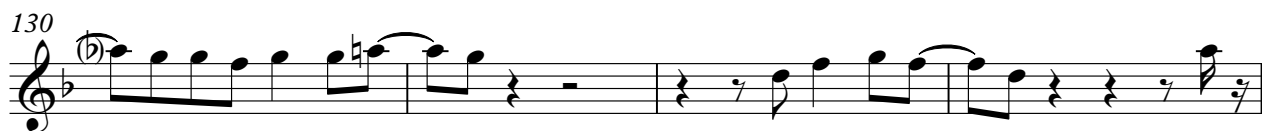
57



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V.S.





162 ♩ = 128,000000

♩ = 134,000061



167



172



177

♩ = 136,000153



181

♩ = 138,000198

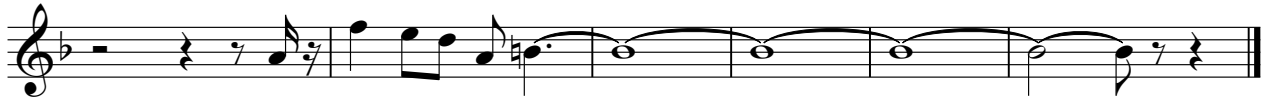


186



191

♩ = 137,000197



atles - beware my love  
Jazz Guitar

♩ = 126,000130

12

15

18

21

24

27

30

33

35

38

The image displays a jazz guitar score for the piece 'atles - beware my love'. The score is written in a single system with ten staves, each representing a measure of music. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is indicated as ♩ = 126,000130. The score begins with a double bar line and a measure rest for the first measure, which is numbered 12. The subsequent staves (15, 18, 21, 24, 27, 30, 33, 35, 38) contain complex rhythmic patterns and chordal textures characteristic of jazz guitar. The notation includes various note values, rests, and dynamic markings. The score concludes with a final measure rest in the tenth staff, numbered 38.

V.S.

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2

Jazz Guitar

♪ = 128,000000

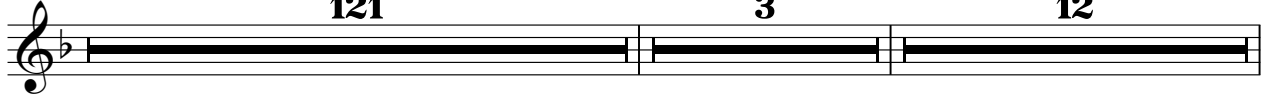
♪ = 134,00006

41

**121**

**3**

**12**



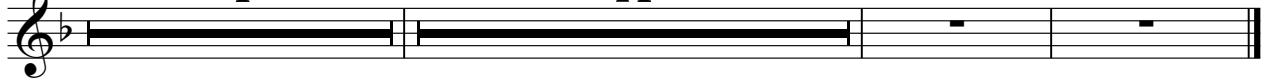
177

♪ = 136,000153

♪ = 138,000198

**4**

**14**



satles - beware my love  
Electric Guitar

♩ = 126,000130

38

45

53

61

65

70

76

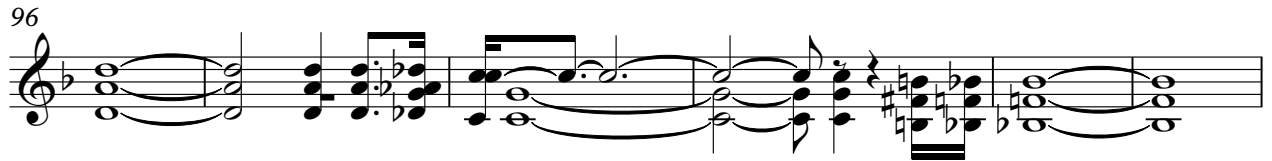
84

90

The musical score is written in 4/4 time with a key signature of one flat (B-flat). It consists of nine staves of music. The first staff (measures 38-44) begins with a whole rest, followed by three measures of sustained chords. The second staff (measures 45-52) continues with sustained chords and some eighth-note patterns. The third staff (measures 53-60) features more complex chord voicings and eighth-note patterns. The fourth staff (measures 61-64) includes a triplet of eighth notes. The fifth staff (measures 65-69) continues with complex voicings and triplets. The sixth staff (measures 70-75) features a triplet of eighth notes. The seventh staff (measures 76-83) consists of sustained chords. The eighth staff (measures 84-89) continues with sustained chords. The ninth staff (measures 90-93) concludes with sustained chords and a final whole rest.

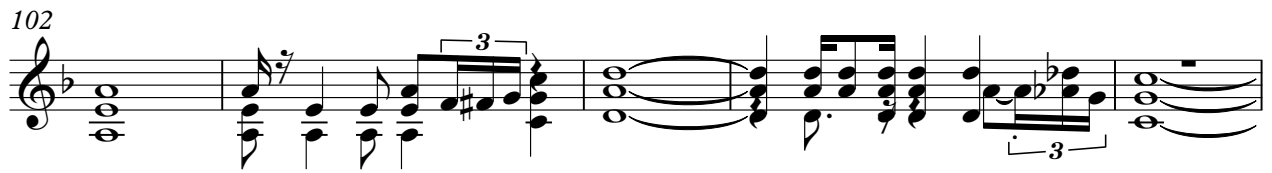
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96



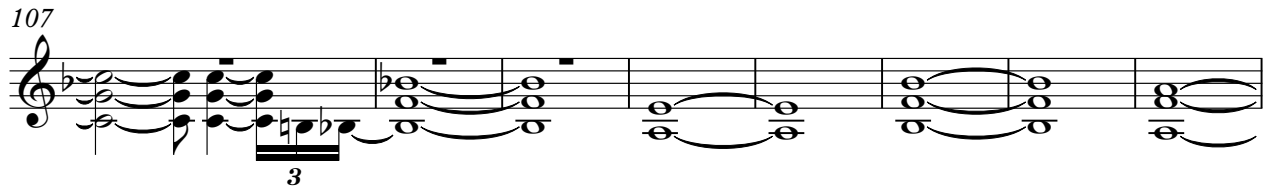
Musical notation for measures 96-101. Measure 96 starts with a treble clef and a key signature of one flat. It features a series of chords and melodic lines. Measure 101 ends with a double bar line.

102



Musical notation for measures 102-106. Measure 102 begins with a treble clef and a key signature of one flat. It includes a triplet of eighth notes in measure 103 and another triplet in measure 106. Measure 106 ends with a double bar line.

107



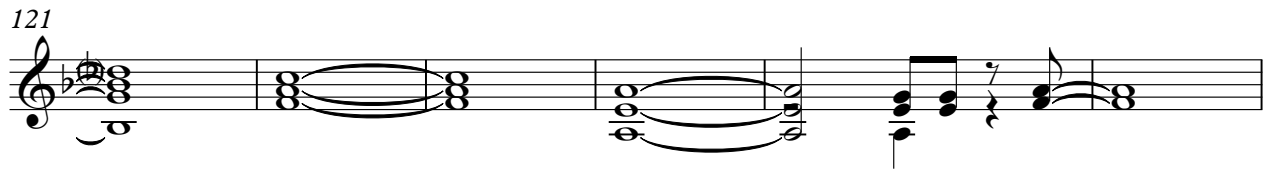
Musical notation for measures 107-114. Measure 107 starts with a treble clef and a key signature of one flat. It features a triplet of eighth notes in measure 108. Measure 114 ends with a double bar line.

115



Musical notation for measures 115-120. Measure 115 begins with a treble clef and a key signature of one flat. It contains various chordal textures and melodic fragments. Measure 120 ends with a double bar line.

121



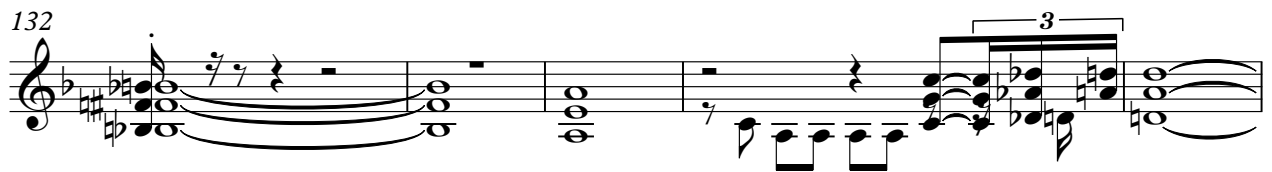
Musical notation for measures 121-126. Measure 121 starts with a treble clef and a key signature of one flat. It features a series of chords and melodic lines. Measure 126 ends with a double bar line.

127



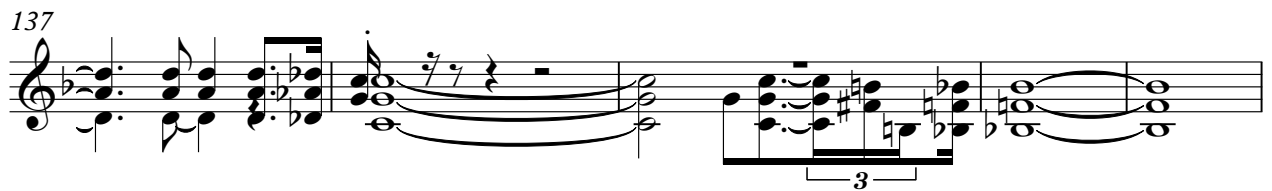
Musical notation for measures 127-131. Measure 127 begins with a treble clef and a key signature of one flat. It includes a triplet of eighth notes in measure 127. Measure 131 ends with a double bar line.

132



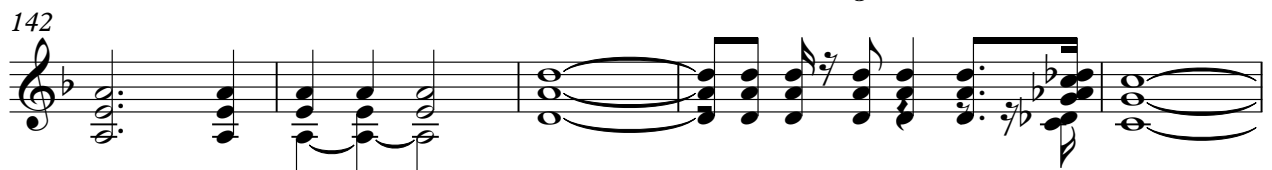
Musical notation for measures 132-136. Measure 132 starts with a treble clef and a key signature of one flat. It features a triplet of eighth notes in measure 135. Measure 136 ends with a double bar line.

137



Musical notation for measures 137-141. Measure 137 begins with a treble clef and a key signature of one flat. It includes a triplet of eighth notes in measure 140. Measure 141 ends with a double bar line.

142



Musical notation for measures 142-146. Measure 142 starts with a treble clef and a key signature of one flat. It features a series of chords and melodic lines. Measure 146 ends with a double bar line.

147



Musical notation for measures 147-152. Measure 147 begins with a treble clef and a key signature of one flat. It includes a triplet of eighth notes in measure 148. Measure 152 ends with a double bar line.



151

155

160  $\text{♩} = 128,000000$   $\text{♩} = 134,000000$

166

170

173

175  $\text{♩} = 136,000153$

179  $\text{♩} = 138,000198$

183

187

V.S.

191

3

195

♩ = 137

3

atles - beware my love  
5-string Electric Bass

♩ = 126,000130

39

45

53

61

66

69

72

75

78

83

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V.S.

91

Musical notation for measures 91-96. Measure 91 starts with a half note G2, followed by a half note F2, and then a dotted half note E2. Measure 92 has a half note D2, a half note C2, and a dotted half note B1. Measure 93 has a half note A1, a half note G1, and a dotted half note F1. Measure 94 has a half note E1, a half note D1, and a dotted half note C1. Measure 95 has a half note B0, a half note A0, and a dotted half note G0. Measure 96 has a half note F0, a half note E0, and a dotted half note D0.

97

Musical notation for measures 97-99. Measure 97 has a half note G1, a half note F1, and a dotted half note E1. Measure 98 has a half note D1, a half note C1, and a dotted half note B0. Measure 99 has a half note A0, a half note G0, and a dotted half note F0.

100

Musical notation for measures 100-102. Measure 100 has a half note E1, a half note D1, and a dotted half note C1. Measure 101 has a half note B0, a half note A0, and a dotted half note G0. Measure 102 has a half note F0, a half note E0, and a dotted half note D0.

103

Musical notation for measures 103-105. Measure 103 has a half note C1, a half note B0, and a dotted half note A0. Measure 104 has a half note G0, a half note F0, and a dotted half note E0. Measure 105 has a half note D0, a half note C0, and a dotted half note B0.

106

Musical notation for measures 106-108. Measure 106 has a half note A0, a half note G0, and a dotted half note F0. Measure 107 has a half note E0, a half note D0, and a dotted half note C0. Measure 108 has a half note B0, a half note A0, and a dotted half note G0.

109

Musical notation for measures 109-113. Measure 109 has a half note F0, a half note E0, and a dotted half note D0. Measure 110 has a half note C0, a half note B0, and a dotted half note A0. Measure 111 has a half note G0, a half note F0, and a dotted half note E0. Measure 112 has a half note D0, a half note C0, and a dotted half note B0. Measure 113 has a half note A0, a half note G0, and a dotted half note F0.

114

Musical notation for measures 114-121. Measure 114 has a half note E1, a half note D1, and a dotted half note C1. Measure 115 has a half note B0, a half note A0, and a dotted half note G0. Measure 116 has a half note F0, a half note E0, and a dotted half note D0. Measure 117 has a half note C1, a half note B0, and a dotted half note A0. Measure 118 has a half note G0, a half note F0, and a dotted half note E0. Measure 119 has a half note D0, a half note C0, and a dotted half note B0. Measure 120 has a half note A0, a half note G0, and a dotted half note F0. Measure 121 has a half note E1, a half note D1, and a dotted half note C1.

122

Musical notation for measures 122-127. Measure 122 has a half note C1, a half note B0, and a dotted half note A0. Measure 123 has a half note G0, a half note F0, and a dotted half note E0. Measure 124 has a half note D0, a half note C0, and a dotted half note B0. Measure 125 has a half note A0, a half note G0, and a dotted half note F0. Measure 126 has a half note E1, a half note D1, and a dotted half note C1. Measure 127 has a half note B0, a half note A0, and a dotted half note G0.

128

Musical notation for measures 128-130. Measure 128 has a half note F0, a half note E0, and a dotted half note D0. Measure 129 has a half note C0, a half note B0, and a dotted half note A0. Measure 130 has a half note G0, a half note F0, and a dotted half note E0.

131

Musical notation for measures 131-133. Measure 131 has a half note D0, a half note C0, and a dotted half note B0. Measure 132 has a half note A0, a half note G0, and a dotted half note F0. Measure 133 has a half note E1, a half note D1, and a dotted half note C1.

135



139



142



146



149



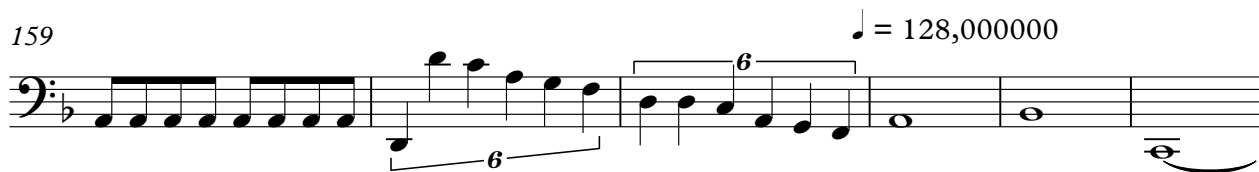
152



156



159



165



168



V.S.

172



176

♩ = 136,000153



180

♩ = 138,000198



184



188



192

♩ = 137,000076 ♩ = 140,000097



Patles - beware my love  
Bandoneon

♩ = 126,000130

The first system of music is in 4/4 time and B-flat major. It begins with a whole rest in both staves. The right hand starts with a series of chords and eighth-note patterns, while the left hand plays a simple eighth-note bass line.

6

The second system consists of six measures of sustained chords in both the treble and bass clefs, creating a harmonic texture.

14

The third system starts with a measure of a whole rest in both staves, marked with a '25' above and below the staff. This is followed by a measure of a whole rest in the bass staff and a half rest in the treble staff, also marked with a '25'. The system concludes with two measures of active musical notation.

43

The fourth system begins with a measure of a whole rest in both staves, marked with a '43'. It then continues with several measures of active musical notation, including a key signature change to C major.

48

The fifth system starts with a measure of a whole rest in both staves, marked with a '48'. It is followed by several measures of active musical notation.

53

The sixth system begins with a measure of a whole rest in both staves, marked with a '53'. It concludes with several measures of active musical notation.

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V.S.

58

Musical notation for measures 58-62. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music features a complex melodic line in the treble with many slurs and ties, and a more rhythmic accompaniment in the bass.

63

16

16

Musical notation for measures 63-67. Measures 63 and 64 are marked with a double bar line and the number 16, indicating a 16-measure rest. Measures 65-67 continue the melodic and accompanimental lines from the previous system.

83

Musical notation for measures 83-87. The system continues the piece with similar melodic and accompanimental textures as seen in the previous systems.

88

Musical notation for measures 88-92. The notation shows a continuation of the melodic and accompanimental parts.

93

16

16

Musical notation for measures 93-97. Measures 93 and 94 are marked with a double bar line and the number 16, indicating a 16-measure rest. Measures 95-97 continue the piece.

112

Musical notation for measures 112-116. The system concludes the piece with a final melodic phrase in the treble and a corresponding accompaniment in the bass.



117

Musical score for measures 117-121. The score is written for a grand staff (treble and bass clefs). It features a complex rhythmic pattern with many beamed notes and rests. The key signature has one flat (B-flat). The music is in a 3/4 time signature.

122

Musical score for measures 122-126. The score is written for a grand staff (treble and bass clefs). It continues the complex rhythmic pattern from the previous system. The key signature has one flat (B-flat). The music is in a 3/4 time signature.

127

$\text{♩} = 128,000000$

Musical score for measures 127-131. The score is written for a grand staff (treble and bass clefs). Measures 127-130 contain rests in both staves. Measure 131 contains a triplet of notes. The number '34' is written above the first two staves and below the first staff, indicating the number of notes in the preceding rests. The number '3' is written above the second staff and below the second staff, indicating the triplet. The key signature has one flat (B-flat). The music is in a 3/4 time signature.

165

$\text{♩} = 134,000061$   $\text{♩} = 136,000153$   $\text{♩} = 138,000000$

Musical score for measures 165-169. The score is written for a single staff (treble clef). Measures 165-168 contain rests. Measure 169 contains a triplet of notes. The numbers '12', '4', and '14' are written above the first three measures, indicating the number of notes in the preceding rests. The number '3' is written above the fourth measure, indicating the triplet. The key signature has one flat (B-flat). The music is in a 3/4 time signature.

satles - beware my love

Tape Sampler Keyboard [Strings]

♩ = 126,000130

13

18

24

29

33

37

59

99

30

131

29

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2

# Tape Sampler Keyboard [Strings]

162 ♩ = 128,000000

♩ = 134,000061

Musical staff 162-166. The staff contains five measures of music. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The first measure has a whole note chord of G2, B-flat2, and D3. The second measure has a whole note chord of G2, B-flat2, and D3. The third measure has a whole note chord of G2, B-flat2, and D3. The fourth measure has a whole note chord of G2, B-flat2, and D3. The fifth measure has a whole note chord of G2, B-flat2, and D3.

167

Musical staff 167-170. The staff contains four measures of music. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The first measure has a quarter note G2, a quarter rest, a quarter note G2, and a quarter rest. The second measure has a quarter note G2, a quarter note B-flat2, a quarter note D3, and a quarter rest. The third measure has a quarter note G2, a quarter note B-flat2, a quarter note D3, and a quarter rest. The fourth measure has a quarter note G2, a quarter note B-flat2, a quarter note D3, and a quarter rest.

171

Musical staff 171-174. The staff contains four measures of music. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The first measure has a quarter note G2, a quarter rest, a quarter note G2, and a quarter rest. The second measure has a quarter note G2, a quarter note B-flat2, a quarter note D3, and a quarter rest. The third measure has a quarter note G2, a quarter note B-flat2, a quarter note D3, and a quarter rest. The fourth measure has a quarter note G2, a quarter note B-flat2, a quarter note D3, and a quarter rest.

175

♩ = 136,000153

Musical staff 175-178. The staff contains four measures of music. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The first measure has a quarter note G2, a quarter rest, a quarter note G2, and a quarter rest. The second measure has a quarter note G2, a quarter note B-flat2, a quarter note D3, and a quarter rest. The third measure has a quarter note G2, a quarter note B-flat2, a quarter note D3, and a quarter rest. The fourth measure has a quarter note G2, a quarter note B-flat2, a quarter note D3, and a quarter rest.

179

♩ = 138,000198

Musical staff 179-183. The staff contains five measures of music. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The first measure has a quarter note G2, a quarter rest, a quarter note G2, and a quarter rest. The second measure has a quarter note G2, a quarter note B-flat2, a quarter note D3, and a quarter rest. The third measure has a quarter note G2, a quarter note B-flat2, a quarter note D3, and a quarter rest. The fourth measure has a quarter note G2, a quarter note B-flat2, a quarter note D3, and a quarter rest. The fifth measure has a quarter note G2, a quarter note B-flat2, a quarter note D3, and a quarter rest.

184

Musical staff 184-188. The staff contains five measures of music. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The first measure has a quarter note G2, a quarter note B-flat2, a quarter note D3, and a quarter rest. The second measure has a quarter note G2, a quarter note B-flat2, a quarter note D3, and a quarter rest. The third measure has a quarter note G2, a quarter note B-flat2, a quarter note D3, and a quarter rest. The fourth measure has a quarter note G2, a quarter note B-flat2, a quarter note D3, and a quarter rest. The fifth measure has a quarter note G2, a quarter note B-flat2, a quarter note D3, and a quarter rest.

189

Musical staff 189-191. The staff contains three measures of music. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The first measure has a quarter note G2, a quarter rest, a quarter note G2, and a quarter rest. The second measure has a quarter note G2, a quarter note B-flat2, a quarter note D3, and a quarter rest. The third measure has a quarter note G2, a quarter note B-flat2, a quarter note D3, and a quarter rest.

192

♩ = 137,000000

Musical staff 192-197. The staff contains six measures of music. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The first measure has a quarter note G2, a quarter note B-flat2, a quarter note D3, and a quarter rest. The second measure has a quarter note G2, a quarter note B-flat2, a quarter note D3, and a quarter rest. The third measure has a quarter note G2, a quarter note B-flat2, a quarter note D3, and a quarter rest. The fourth measure has a quarter note G2, a quarter note B-flat2, a quarter note D3, and a quarter rest. The fifth measure has a quarter note G2, a quarter note B-flat2, a quarter note D3, and a quarter rest. The sixth measure has a quarter note G2, a quarter note B-flat2, a quarter note D3, and a quarter rest.

satles - beware my love

Tape Sampler Keyboard [Strings]

♩ = 126,000130

103

103

107

111

24

24

139

143

148

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(C) 1994 Tune 1000 Corporation ;1976, MPL Com. Ltd.

V.S.

Tape Sampler Keyboard [Strings]

153

158

$\text{♩} = 128,000000$

165

$\text{♩} = 134,000061$   $\text{♩} = 136,000153$   $\text{♩} = 138,000197$

satles - beware my love

Solo

♩ = 126,000130  
**12**

18  
25  
30  
35  
40  
44  
48  
52  
57

The musical score is written in 4/4 time with a key signature of one flat (B-flat). It begins with a tempo marking of 126,000130 and a measure number of 12. The score consists of ten staves of music. The first staff (measures 12-17) features a complex, dense texture of chords and arpeggios. The second staff (measures 18-24) continues this texture. The third staff (measures 25-29) shows a similar texture. The fourth staff (measures 30-34) features a more melodic line with some complex chordal accompaniment. The fifth staff (measures 35-39) continues the melodic line. The sixth staff (measures 40-43) features a more rhythmic, eighth-note pattern. The seventh staff (measures 44-47) continues this pattern. The eighth staff (measures 48-51) features a more melodic line. The ninth staff (measures 52-56) continues the melodic line. The tenth staff (measures 57-60) concludes the piece with a final melodic phrase.

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V.S.

Musical score for guitar solo, measures 62-96. The score is written in treble clef with a key signature of one flat (B-flat). The tempo is marked 'Solo'. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. The melody is primarily in the upper register, with some lower register accompaniment. The score is divided into systems, with measure numbers 62, 66, 69, 72, 75, 78, 82, 87, 92, and 96 indicated at the beginning of each system. The notation includes various articulations such as slurs, accents, and dynamic markings like 'p' (piano) and 'f' (forte). The piece concludes with a final chord in measure 96.

98

Musical staff 98: Treble clef, key signature of one flat. The staff begins with a quarter rest, followed by eighth notes and chords. The melody includes notes like G4, A4, Bb4, and C5, with various chordal accompaniments.

101

Musical staff 101: Treble clef, key signature of one flat. This staff features a triplet of eighth notes in the melody, with a bass line consisting of eighth notes and chords. A '3' is written below the triplet.

104

Musical staff 104: Treble clef, key signature of one flat. Continuation of the melodic and harmonic patterns from the previous staff, featuring eighth notes and chords.

107

Musical staff 107: Treble clef, key signature of one flat. Continuation of the melodic and harmonic patterns, featuring eighth notes and chords.

110

Musical staff 110: Treble clef, key signature of one flat. Continuation of the melodic and harmonic patterns, featuring eighth notes and chords, with a sharp sign appearing in the melody.

113

Musical staff 113: Treble clef, key signature of one flat. Continuation of the melodic and harmonic patterns, featuring eighth notes and chords, with a sharp sign appearing in the melody.

118

Musical staff 118: Treble clef, key signature of one flat. Continuation of the melodic and harmonic patterns, featuring eighth notes and chords, with a sharp sign appearing in the melody.

123

Musical staff 123: Treble clef, key signature of one flat. Continuation of the melodic and harmonic patterns, featuring eighth notes and chords, with a sharp sign appearing in the melody.



This musical score is for a guitar solo, spanning measures 128 to 155. It is written in a single system with 13 staves. The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, often beamed together. There are several instances of triplets, indicated by a '3' over the notes. A sextuplet is also present, marked with a '6'. The score features a mix of single-note lines and dense chordal textures. The bottom of the page shows the beginning of the next system, starting with a bass clef and a B-flat note.

157

159

165

169

173

176

179

182

184

187

3

3

6

6

28,000000

134,000061

136,000153

138,00

V.S.

Detailed description: This is a guitar solo score for measures 157 through 187. The music is written in a single system with ten staves. The first staff (157) features a melodic line with eighth notes and triplets. The second staff (159) has a bass line with sixteenth notes and a tempo marking of 28,000000. The third staff (165) continues the bass line with a tempo marking of 134,000061. The fourth staff (169) shows a melodic line with eighth notes. The fifth staff (173) has a melodic line with eighth notes and a tempo marking of 136,000153. The sixth staff (176) continues the melodic line. The seventh staff (179) features a complex rhythmic pattern with a tempo marking of 138,00. The eighth staff (182) continues the melodic line. The ninth staff (184) has a melodic line with eighth notes. The tenth staff (187) concludes the solo with a melodic line. The score includes various musical notations such as notes, rests, and bar lines.

190

193

195

♩ = 137,000 6 131,000 076      ♩ = 126,000 130

196

♩ = 121,000 690 001 37