

# Engelbert - Reunited

♩ = 76,999977

The musical score is arranged in a vertical stack of staves. The instruments and their parts are as follows:

- Piccolo in D $\flat$** : Treble clef, 4/4 time. Starts with a rest, then plays a melodic line with eighth and sixteenth notes.
- Horn in F**: Treble clef, 4/4 time. Rest throughout.
- Baroque Trumpet**: Treble clef, 4/4 time. Rest throughout.
- Percussion**: Drum notation, 4/4 time. Features a steady eighth-note pattern.
- Vibraphone**: Treble clef, 4/4 time. Rest throughout.
- Harp**: Treble clef, 4/4 time. Rest throughout.
- Jazz Guitar** (top): Treble clef, 4/4 time. Rest throughout.
- Jazz Guitar** (middle): Treble clef, 4/4 time. Features a complex chordal texture with many notes.
- Jazz Guitar** (bottom): Treble clef, 4/4 time. Rest throughout.
- 5-string Fretless Electric Bass**: Bass clef, 4/4 time. Features a simple bass line with a half note and quarter notes.
- Electric Piano**: Treble clef, 4/4 time. Features a chordal accompaniment with grace notes.
- Lead 3 (Calliope)**: Treble clef, 4/4 time. Rest throughout.
- FX 5 (Brightness)** (top): Treble clef, 4/4 time. Rest throughout.
- FX 5 (Brightness)** (bottom): Treble clef, 4/4 time. Features a melodic line with eighth notes.
- Viola**: Bass clef, 4/4 time. Features a complex melodic line with triplets and grace notes.

♩ = 76,999977

3

4

Db Picc.

Bar. Tpt.

Perc.

Hp.

J. Gtr.

E. Bass

E. Piano

Lead 3

FX 5

Vla.

(Man)

6

Db Picc.

Bar. Tpt.

Perc.

Hp.

J. Gtr.

J. Gtr.

E. Bass

E. Piano

Lead 3

Vla.

- was a fool to ev erleave yourside,

8

Db Picc.

Perc.

J. Gtr.

J. Gtr.

E. Bass

E. Piano

Lead 3

me mi nusyou is such a lone ly ride. The break

Detailed description: This is a page of a musical score, page 4, starting at measure 8. The score is for a band and includes parts for Db Piccolo, Percussion, two Jazzy Guitar parts, Electric Bass, Electric Piano, and Lead 3. The key signature has four flats (Bb, Eb, Ab, Db) and the time signature is 7/8. The Db Picc. part has a melodic line with some rests. The Perc. part consists of a steady eighth-note pattern with accents. The two J. Gtr. parts play a similar melodic line with some bends. The E. Bass part has a walking bass line. The E. Piano part provides harmonic support with chords and single notes. The Lead 3 part has a melodic line that includes the lyrics: 'me mi nusyou is such a lone ly ride. The break'.

10

Db Picc.

Bar. Tpt.

Perc.

Vib.

J. Gtr.

J. Gtr.

E. Bass

E. Piano

Lead 3

up we had hasnademelone some and sad. I re

12

Bar. Tpt.

Perc.

Vib.

E. Bass

E. Piano

Lead 3

al ize I love you, 'cause I

13

Bar. Tpt.

Perc.

Vib.

E. Bass

E. Piano

Lead 3

Vla.

want you bad, hey, hey! (Woman) - spent the evening with the

15

Db Picc.

Perc.

J. Gtr.

J. Gtr.

E. Bass

E. Piano

Lead 3

Vla.

ra di o, re gret the mo menthat I let

Detailed description: This is a page of a musical score, page 8, starting at measure 15. The score is arranged in a system with seven staves. From top to bottom, the staves are: Db Picc. (Piccolo in D-flat major), Perc. (Percussion), J. Gtr. (Jazz Guitar), J. Gtr. (Jazz Guitar), E. Bass (Electric Bass), E. Piano (Electric Piano), and Vla. (Viola). The Db Picc. staff has a treble clef and a key signature of two flats. The Perc. staff uses a standard percussion clef. The two J. Gtr. staves have treble clefs and a key signature of two flats. The E. Bass staff has a bass clef and a key signature of two flats. The E. Piano staff has a grand staff (treble and bass clefs) and a key signature of two flats. The Lead 3 staff has a treble clef and a key signature of two flats, with lyrics underneath: 'ra di o, re gret the mo menthat I let'. The Viola staff has a bass clef and a key signature of two flats. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The percussion part consists of a series of 'x' marks on a staff, indicating specific rhythmic hits. The guitar parts include chords and melodic lines. The bass part provides a steady accompaniment. The piano part features chords and melodic fragments. The lead part has a vocal line with lyrics. The viola part has a melodic line with some rests.



17

Db Picc.

Perc.

J. Gtr.

J. Gtr.

E. Bass

E. Piano

Lead 3

Vla.

you go. Our quar rel was such a way of learn

19

Bar. Tpt.

Perc.

Vib.

E. Bass

E. Piano

Lead 3

Vla.

ing so much; I

20

Bar. Tpt.

Perc.

Vib.

E. Bass

E. Piano

Lead 3

Vla.

know now that I love you, 'cause I

21

Bar. Tpt.

Perc.

Vib.

Hp.

E. Bass

E. Piano

Lead 3

FX 5

Vla.

need your touch, hey, hey! (Both) - u nit ed and it

23

Perc. Vib. J. Gtr. E. Bass E. Piano Lead 3 FX 5 Vla.

feels good. Reu nit écausee un detrood there'sone

26

Perc.

J. Gtr.

E. Bass

E. Piano

Lead 3

FX 5

Vla.

perfect fit and sugar this one is it. We both are so excited cause re

29

Db Picc.

Bar. Tpt.

Perc.

Vib.

J. Gtr.

E. Bass

E. Piano

Lead 3  
re u nit ed, hey, hey!

FX 5

FX 5

Vla.

3

31

Db Picc.

Bar. Tpt.

Perc.

J. Gtr.

E. Bass

E. Piano

FX 5

Vla.

Detailed description of the musical score: The score is for page 16, starting at measure 31. It features eight staves: Db Piccolo (treble clef), Baritone Trumpet (treble clef), Percussion (drum set), Jazz Guitar (treble clef), Electric Bass (bass clef), Electric Piano (grand staff), FX 5 (treble clef), and Viola (bass clef). Measure 31 contains a triplet of eighth notes in the Piccolo and Viola parts. The Baritone Trumpet and Jazz Guitar parts consist of sustained chords. The Percussion part has a steady eighth-note pattern. The Electric Bass part has a simple eighth-note line. The Electric Piano part has a few chords. The FX 5 part has a simple eighth-note line. Measure 32 continues the instrumental textures.



33

Db Picc.

Musical notation for the Db Piccolo part, measures 33-35. The key signature has three flats (B-flat, E-flat, A-flat). The melody starts with a quarter note G4, followed by quarter notes F4 and E4, a quarter rest, and a quarter note D4. Measure 34 has a quarter rest. Measure 35 has a quarter note G4, followed by quarter notes F4 and E4, and a quarter note D4.

Bar. Tpt.

Musical notation for the Baritone Trumpet part, measures 33-35. The key signature has three flats. The part features a triplet of eighth notes in measure 33, followed by quarter notes in measures 34 and 35.

Perc.

Musical notation for the Percussion part, measures 33-35. It shows a sequence of rhythmic patterns including eighth notes and sixteenth notes with 'x' marks above them, indicating specific percussion sounds.

J. Gtr.

Musical notation for the Jazz Guitar part, measures 33-35. The part consists of chords and single notes, including a triplet of eighth notes in measure 33.

E. Bass

Musical notation for the Electric Bass part, measures 33-35. The part features a steady eighth-note rhythm in measure 33, followed by quarter notes in measures 34 and 35.

E. Piano

Musical notation for the Electric Piano part, measures 33-35. The part consists of chords and arpeggiated figures in both the treble and bass staves.

Lead 3

Musical notation for the Lead 3 part, measures 33-35. The part is mostly a whole rest in measure 33, followed by a quarter note in measure 34 and a quarter note in measure 35.

(Woman) - satherstainig at the same

35

D $\flat$  Picc.

Perc.

J. Gtr.

J. Gtr.

E. Bass

E. Piano

Lead 3

old wall. Camback to life justwhen I got

Detailed description of the musical score: The score is for page 18, measures 35 and 36. It features seven staves. The D $\flat$  Picc. staff has a treble clef, key signature of one sharp (F#), and a common time signature. It starts with a rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A fermata is placed over the B4 note, which continues into measure 36. The Perc. staff has a double bar line and a common time signature, with a rhythmic pattern of eighth notes and quarter notes. The two J. Gtr. staves have a treble clef, key signature of one sharp, and a common time signature. They play a melodic line starting in measure 35. The E. Bass staff has a bass clef, key signature of one sharp, and a common time signature. It plays a bass line starting in measure 35. The E. Piano staff has a grand staff (treble and bass clefs), key signature of one sharp, and a common time signature. It plays a chordal accompaniment. The Lead 3 staff has a treble clef, key signature of one sharp, and a common time signature. It plays a melodic line with lyrics underneath: 'old wall. Camback to life justwhen I got'.

37

Db Picc.

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

E. Piano

Lead 3

your call. I wished I could climb right through the tel

39

D $\flat$  Picc.

Perc.

Vib.

J. Gtr.

E. Bass

E. Piano

Lead 3

e phone line, and give you what you want so you would

Detailed description of the musical score: The score is for page 20, measures 39 and 40. It features seven staves. The D $\flat$  Piccolo part has a whole note in measure 39 and a half note in measure 40. The Percussion part has a rhythmic pattern of eighth notes with 'x' marks above them. The Vibraphone part has a whole note chord in measure 39 and a half note chord in measure 40. The Jazzy Guitar part has a whole note chord in measure 39 and a half note chord in measure 40. The Electric Bass part has a melodic line of eighth notes. The Electric Piano part has a whole note chord in measure 39 and a half note chord in measure 40. The Lead 3 part has a melodic line of eighth notes. The lyrics 'e phone line, and give you what you want so you would' are written below the Lead 3 staff.

41

Db Picc.

Bar. Tpt.

Perc.

Vib.

J. Gtr.

E. Bass

E. Piano

Lead 3

Vla.

still be mine, hey, hey! (Man)- can't go cheat in', hon ey,

43

Db Picc.

Perc.

J. Gtr.

J. Gtr.

E. Bass

E. Piano

Lead 3

Vla.

I can't play; I found it ver y hard to stay

45

Db Picc.

Perc.

Vib.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

E. Piano

Lead 3

Vla.

a way. As we rem i nisce on precious mo

47



Db Picc.

Perc.

Vib.

J. Gtr.

E. Bass

E. Piano

Lead 3

Vla.

ments like this, I'm glad we're back to gether, 'cause I

Detailed description: This is a page of a musical score, page 24, starting at measure 47. The score is arranged in a grand staff format with eight staves. The instruments are: Db Piccolo (Picc.), Percussion (Perc.), Vibraphone (Vib.), Jazz Guitar (J. Gtr.), Electric Bass (E. Bass), Electric Piano (E. Piano), Lead 3, and Viola (Vla.). The key signature has two sharps (F# and C#). The Db Picc. part has a melodic line. The Perc. part features a rhythmic pattern of eighth notes with 'x' marks above them. The Vib. part has a melodic line with some vibrato. The J. Gtr. part has a melodic line with some vibrato. The E. Bass part has a melodic line. The E. Piano part has a melodic line with some vibrato. The Lead 3 part has a melodic line with a triplet of eighth notes. The Vla. part has a melodic line. The lyrics are: "ments like this, I'm glad we're back to gether, 'cause I".



49

Db Picc.

Bar. Tpt.

Perc.

Vib.

J. Gtr.

E. Bass

E. Piano

Lead 3

FX 5

Vla.

missed your kiss, hey, hey! (Both) - u nit ed and it feels

51

Perc.

Vib.

J. Gtr.

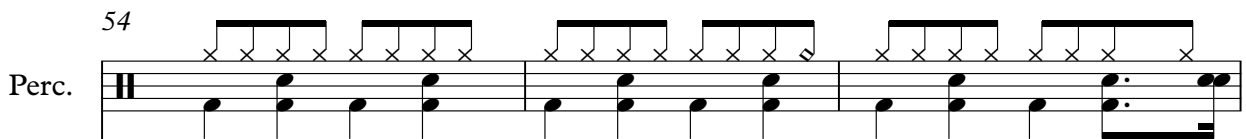
E. Bass

E. Piano

Lead 3  
so good. Re u nit e'dauswe un dertood there's

FX 5

Vla.

54 Perc. 

Vib. 

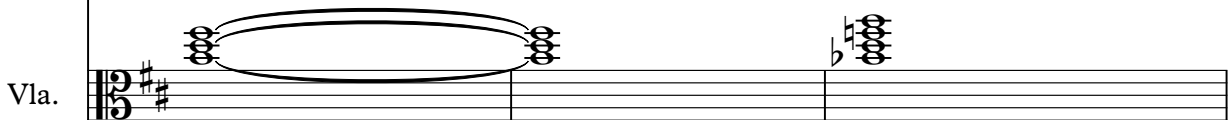
E. Bass 

E. Piano 

Lead 3 

one perfect fit and sugar, this one is it. We both are so excited, cause we're

FX 5 

Vla. 

57

Db Picc.

Hn.

Perc.

Vib.

E. Bass

E. Piano

Lead 3

FX 5

Vla.

re u nit ed, hey, hey!

3

59

D $\flat$  Picc.

Hn.

Perc.

E. Bass

E. Piano

Lead 3

Vla.

(Man) - yeah, yeah, (Woman)- by.

61

Db Picc.

Hn.

Bar. Tpt.

Perc.

J. Gtr.

E. Bass

E. Piano

Lead 3

FX 5

Vla.

(Both) - (Man) - er, lov er, this is sol

63

Db Picc.

Hn.

Bar. Tpt.

Perc.

J. Gtr.

E. Bass

E. Piano

Lead 3

Vla.

id love, (Woman) -you'rex act ly what I'm

65

Db Picc.

Hn.

Bar. Tpt.

Perc.

J. Gtr.

E. Bass

E. Piano

Lead 3

Vla.

dream in' of. (Man) -throughthe day (Woman) - all



67

D $\flat$  Picc.

Hn.

Bar. Tpt.

Perc.

J. Gtr.

E. Bass

E. Piano

Lead 3

FX 5

Vla.

through the night, (Both) - give you all the love I have with

69

Db Picc.

Hn.

Bar. Tpt.

Perc.

Vib.

J. Gtr.

E. Bass

E. Piano

Lead 3

FX 5

Vla.

all my might, hey, hey! Re u nit ed and it

71

D $\flat$  Picc.

Bar. Tpt.

Perc.

Vib.

J. Gtr.

E. Bass

E. Piano

Lead 3

FX 5

Vla.

feels so good. Re u nit ed'causewe

Detailed description: This is a page of a musical score for a band. It features ten staves. The top staff is for D $\flat$  Piccolo, showing a melodic line with rests and a long note. The second staff is for Baritone Trumpet, with a similar melodic line. The third staff is for Percussion, showing a rhythmic pattern of eighth notes with 'x' marks above them. The fourth staff is for Vibraphone, with a melodic line. The fifth staff is for Jazz Guitar, with a melodic line. The sixth staff is for Electric Bass, with a melodic line. The seventh staff is for Electric Piano, with a melodic line. The eighth staff is for Lead 3, with a melodic line and lyrics 'feels so good. Re u nit ed'causewe'. The ninth staff is for FX 5, with a melodic line. The tenth staff is for Viola, with a melodic line. The score is in a key with two sharps (D major) and a 4/4 time signature.

73

Db Picc.

Bar. Tpt.

Perc.

Vib.

J. Gtr.

E. Bass

E. Piano

Lead 3  
un derstood there's a perfect fit and sugar, this

FX 5

Vla.

75

D $\flat$  Picc.

Bar. Tpt.

Perc.

J. Gtr.

E. Bass

E. Piano

Lead 3

FX 5

Vla.

one is it. We both are so excited, 'cause we're

Detailed description: This is a page of a musical score for a band. It features ten staves. The top staff is for D $\flat$  Piccolo, followed by Baritone Trumpet, Percussion (with 'x' marks for cymbals), Jazz Guitar, Electric Bass, Electric Piano (grand staff), Lead 3 (with lyrics), FX 5, and Viola. The music is in a key with two sharps (D major or F# minor) and a 4/4 time signature. The lyrics 'one is it. We both are so excited, 'cause we're' are written under the Lead 3 staff.

77

Bar. Tpt.

Perc.

J. Gtr.

E. Bass

E. Piano

Lead 3

FX 5

Vla.

re u nit ed, hey, hey!

# Engelbert - Reunited

Piccolo in D $\flat$

$\text{♩} = 76,999977$

5

10

17

31

34

39

44

47

4

11

3

3

8

2

Piccolo in D $\flat$

58

Musical notation for measures 58-61. The key signature is D $\flat$  major (three flats). The melody starts with a quarter rest, followed by eighth and sixteenth notes. A triplet of eighth notes is marked with a bracket and the number 3. The piece concludes with a quarter note and a dotted quarter note.

62

Musical notation for measures 62-66. The melody begins with a quarter rest, followed by eighth and sixteenth notes. It features a long melodic line with a slur and a fermata over the final note. The piece ends with a quarter note and a dotted quarter note.

67

Musical notation for measures 67-71. The melody starts with a quarter note, followed by eighth and sixteenth notes. It includes a slur and a fermata over a note. The piece concludes with a quarter note and a dotted quarter note.

72

Musical notation for measures 72-75. The melody begins with a quarter note, followed by eighth and sixteenth notes. It features a slur and a fermata over a note. The piece concludes with a quarter note and a dotted quarter note, followed by a final measure with a triplet of eighth notes marked with a bracket and the number 3.



Horn in F

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**33** **24**

Musical staff for measures 33 and 34. Measure 33 is a whole rest. Measure 34 contains a quarter rest, followed by a quarter note G4, an eighth note F4, a quarter note E4, and a dotted quarter note D4. The key signature has two flats (Bb, Eb) and the time signature is 4/4.

59

Musical staff for measures 59 through 63. Measure 59: quarter notes G4, A4, B4, C5. Measure 60: quarter note B4, quarter note A4, quarter note G4, quarter rest. Measure 61: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 62: quarter note D4, quarter note C4, quarter note B3, quarter note A3. Measure 63: quarter note A3, quarter note G3, quarter note F3, quarter note E3. The key signature has two sharps (F#, C#) and the time signature is 4/4.

64

Musical staff for measures 64 through 67. Measure 64: quarter notes G4, A4, B4, C5. Measure 65: quarter note B4, quarter note A4, quarter note G4, quarter note F4. Measure 66: quarter note E4, quarter note D4, quarter note C4, quarter note B3. Measure 67: quarter note A3, quarter note G3, quarter note F3, quarter note E3. The key signature has two sharps (F#, C#) and the time signature is 4/4.

68

**10**

Musical staff for measures 68 through 77. Measure 68: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 69: quarter note B4, quarter note A4, quarter note G4, quarter note F4. Measure 70: quarter note E4, quarter note D4, quarter note C4, quarter note B3. Measure 71: quarter note A3, quarter note G3, quarter note F3, quarter note E3. Measure 72: quarter note D4, quarter note C4, quarter note B3, quarter note A3. Measure 73: quarter note G3, quarter note F3, quarter note E3, quarter note D3. Measure 74: quarter note C3, quarter note B2, quarter note A2, quarter note G2. Measure 75: quarter note F2, quarter note E2, quarter note D2, quarter note C2. Measure 76: quarter note B1, quarter note A1, quarter note G1, quarter note F1. Measure 77: quarter note E1, quarter note D1, quarter note C1, quarter note B0. The key signature has two sharps (F#, C#) and the time signature is 4/4.

Baroque Trumpet

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3 4

11 4

19 6

29

33 7

43 6 10

61 3

67

72

76

# Engelbert - Reunited

## Percussion

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Musical staff 1: Percussion notation for measures 1-6. It shows a 4/4 time signature and a series of 'x' marks above the staff, indicating hits on a drum or cymbal. The first measure is a whole rest.

Musical staff 2: Percussion notation for measures 7-12. It shows a series of 'x' marks above the staff, indicating hits on a drum or cymbal.

Musical staff 3: Percussion notation for measures 13-18. It shows a series of 'x' marks above the staff, indicating hits on a drum or cymbal.

Musical staff 4: Percussion notation for measures 19-22. It shows a series of 'x' marks above the staff, indicating hits on a drum or cymbal, with some notes below the staff.

Musical staff 5: Percussion notation for measures 23-26. It shows a series of 'x' marks above the staff, indicating hits on a drum or cymbal, with some notes below the staff.

Musical staff 6: Percussion notation for measures 27-29. It shows a series of 'x' marks above the staff, indicating hits on a drum or cymbal, with some notes below the staff.

Musical staff 7: Percussion notation for measures 30-33. It shows a series of 'x' marks above the staff, indicating hits on a drum or cymbal, with some notes below the staff.

Musical staff 8: Percussion notation for measures 34-37. It shows a series of 'x' marks above the staff, indicating hits on a drum or cymbal, with some notes below the staff.

Musical staff 9: Percussion notation for measures 38-41. It shows a series of 'x' marks above the staff, indicating hits on a drum or cymbal, with some notes below the staff.

Musical staff 10: Percussion notation for measures 42-45. It shows a series of 'x' marks above the staff, indicating hits on a drum or cymbal, with some notes below the staff.

V.S.

Percussion

46

50

54

58

62

66

70

74

76

Vibraphone

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♩ = 76,999977

10

20

26

3

4

5

41

4

50

56

12

72

6

Harp

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4 14

This musical staff covers measures 1 through 14. It begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 4/4 time signature. The first measure contains a whole rest, with a '4' above it. The second measure has a whole rest. The third measure contains a quarter rest, followed by an eighth-note triplet (G4, A4, B4), an eighth-note triplet (B4, A4, G4), and a quarter note (F4). The fourth measure contains a quarter rest, followed by an eighth-note triplet (F4, G4, A4), an eighth-note triplet (A4, G4, F4), and a quarter note (E4). The fifth measure contains a quarter rest, followed by an eighth-note triplet (E4, F4, G4), an eighth-note triplet (G4, F4, E4), and a quarter note (D4). The sixth measure contains a quarter rest, followed by an eighth-note triplet (D4, E4, F4), an eighth-note triplet (F4, E4, D4), and a quarter note (C4). The seventh measure contains a quarter rest, followed by an eighth-note triplet (C4, D4, E4), an eighth-note triplet (E4, D4, C4), and a quarter note (B3). The eighth measure contains a quarter rest, followed by an eighth-note triplet (B3, C4, D4), an eighth-note triplet (D4, C4, B3), and a quarter note (A3). The ninth measure contains a quarter rest, followed by an eighth-note triplet (A3, B3, C4), an eighth-note triplet (C4, B3, A3), and a quarter note (G3). The tenth measure contains a quarter rest, followed by an eighth-note triplet (G3, A3, B3), an eighth-note triplet (B3, A3, G3), and a quarter note (F3). The eleventh measure contains a quarter rest, followed by an eighth-note triplet (F3, G3, A3), an eighth-note triplet (A3, G3, F3), and a quarter note (E3). The twelfth measure contains a quarter rest, followed by an eighth-note triplet (E3, F3, G3), an eighth-note triplet (G3, F3, E3), and a quarter note (D3). The thirteenth measure contains a quarter rest, followed by an eighth-note triplet (D3, E3, F3), an eighth-note triplet (F3, E3, D3), and a quarter note (C3). The fourteenth measure contains a quarter rest, followed by an eighth-note triplet (C3, D3, E3), an eighth-note triplet (E3, D3, C3), and a quarter note (B2). The staff ends with a double bar line.

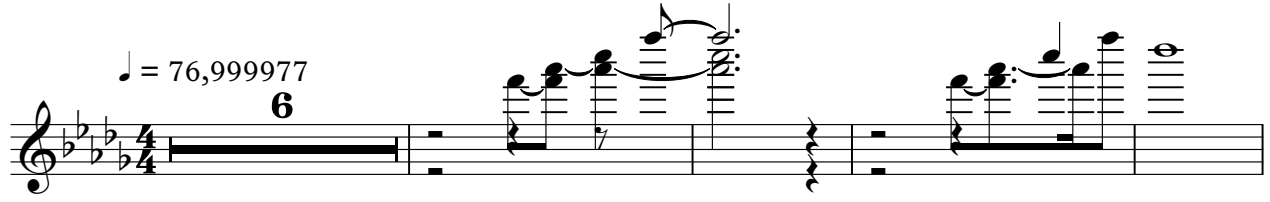
21 11

This musical staff covers measures 15 through 25. It begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 4/4 time signature. The first measure contains a whole rest. The second measure has a whole rest. The third measure contains a quarter rest, followed by an eighth-note triplet (G4, A4, B4), an eighth-note triplet (B4, A4, G4), and a quarter note (F4). The fourth measure contains a quarter rest, followed by an eighth-note triplet (F4, G4, A4), an eighth-note triplet (A4, G4, F4), and a quarter note (E4). The fifth measure contains a quarter rest, followed by an eighth-note triplet (E4, F4, G4), an eighth-note triplet (G4, F4, E4), and a quarter note (D4). The sixth measure contains a quarter rest, followed by an eighth-note triplet (D4, E4, F4), an eighth-note triplet (F4, E4, D4), and a quarter note (C4). The seventh measure contains a quarter rest, followed by an eighth-note triplet (C4, D4, E4), an eighth-note triplet (E4, D4, C4), and a quarter note (B3). The eighth measure contains a quarter rest, followed by an eighth-note triplet (B3, C4, D4), an eighth-note triplet (D4, C4, B3), and a quarter note (A3). The ninth measure contains a quarter rest, followed by an eighth-note triplet (A3, B3, C4), an eighth-note triplet (C4, B3, A3), and a quarter note (G3). The tenth measure contains a quarter rest, followed by an eighth-note triplet (G3, A3, B3), an eighth-note triplet (B3, A3, G3), and a quarter note (F3). The eleventh measure contains a quarter rest, followed by an eighth-note triplet (F3, G3, A3), an eighth-note triplet (A3, G3, F3), and a quarter note (E3). The twelfth measure contains a quarter rest, followed by an eighth-note triplet (E3, F3, G3), an eighth-note triplet (G3, F3, E3), and a quarter note (D3). The thirteenth measure contains a quarter rest, followed by an eighth-note triplet (D3, E3, F3), an eighth-note triplet (F3, E3, D3), and a quarter note (C3). The fourteenth measure contains a quarter rest, followed by an eighth-note triplet (C3, D3, E3), an eighth-note triplet (E3, D3, C3), and a quarter note (B2). The fifteenth measure contains a quarter rest, followed by an eighth-note triplet (B2, C3, D3), an eighth-note triplet (D3, C3, B2), and a quarter note (A2). The sixteenth measure contains a quarter rest, followed by an eighth-note triplet (A2, B2, C3), an eighth-note triplet (C3, B2, A2), and a quarter note (G2). The seventeenth measure contains a quarter rest, followed by an eighth-note triplet (G2, A2, B2), an eighth-note triplet (B2, A2, G2), and a quarter note (F2). The eighteenth measure contains a quarter rest, followed by an eighth-note triplet (F2, G2, A2), an eighth-note triplet (A2, G2, F2), and a quarter note (E2). The nineteenth measure contains a quarter rest, followed by an eighth-note triplet (E2, F2, G2), an eighth-note triplet (G2, F2, E2), and a quarter note (D2). The twentieth measure contains a quarter rest, followed by an eighth-note triplet (D2, E2, F2), an eighth-note triplet (F2, E2, D2), and a quarter note (C2). The twenty-first measure contains a quarter rest, followed by an eighth-note triplet (C2, D2, E2), an eighth-note triplet (E2, D2, C2), and a quarter note (B1). The twenty-second measure contains a quarter rest, followed by an eighth-note triplet (B1, C2, D2), an eighth-note triplet (D2, C2, B1), and a quarter note (A1). The twenty-third measure contains a quarter rest, followed by an eighth-note triplet (A1, B1, C2), an eighth-note triplet (C2, B1, A1), and a quarter note (G1). The twenty-fourth measure contains a quarter rest, followed by an eighth-note triplet (G1, A1, B1), an eighth-note triplet (B1, A1, G1), and a quarter note (F1). The twenty-fifth measure contains a quarter rest, followed by an eighth-note triplet (F1, G1, A1), an eighth-note triplet (A1, G1, F1), and a quarter note (E1). The staff ends with a double bar line and a key signature change to two sharps (F# and C#).

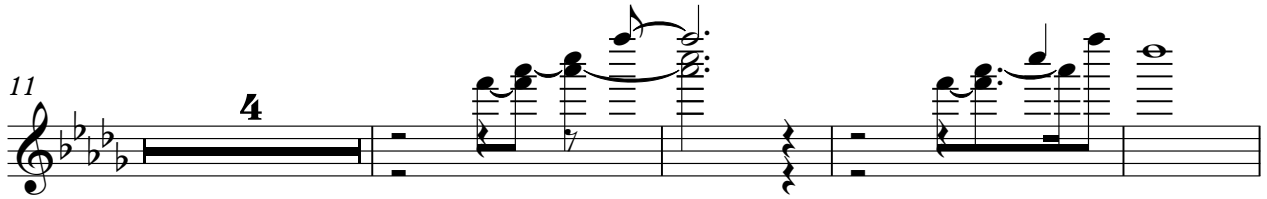
34 46

This musical staff covers measures 26 through 46. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The first measure contains a whole rest. The staff ends with a double bar line.

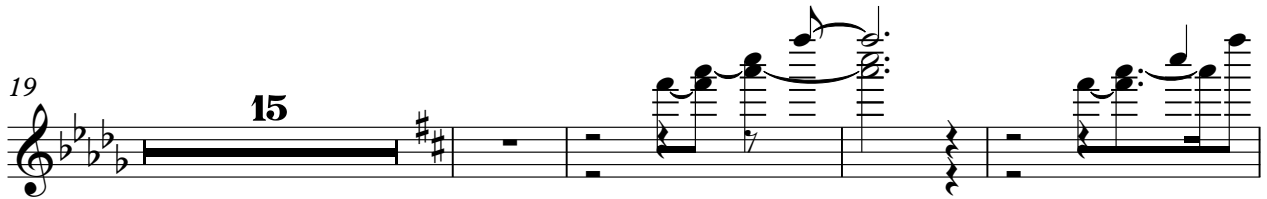
♩ = 76,999977  
**6**



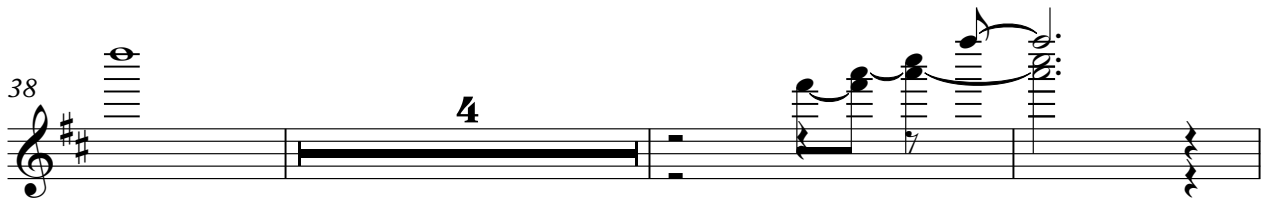
**11**  
**4**



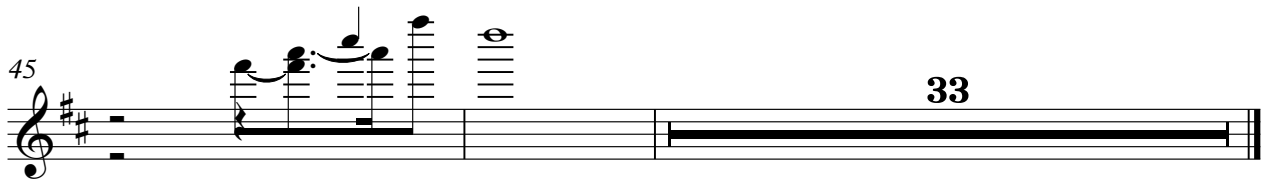
**19**  
**15**



**38**  
**4**



**45**  
**33**



♩ = 76,999977

17

23

29

34

3

41

3

48

53

8

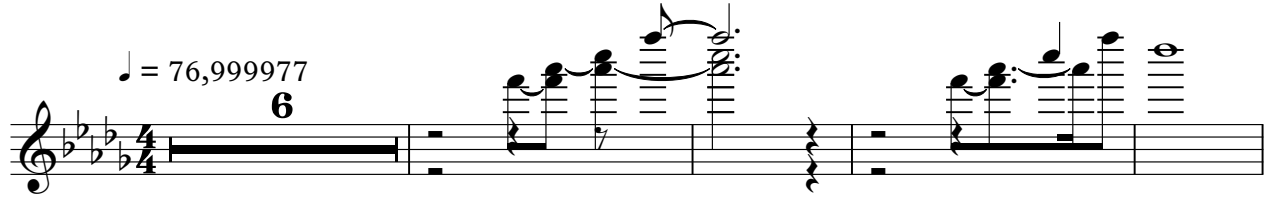
65

70

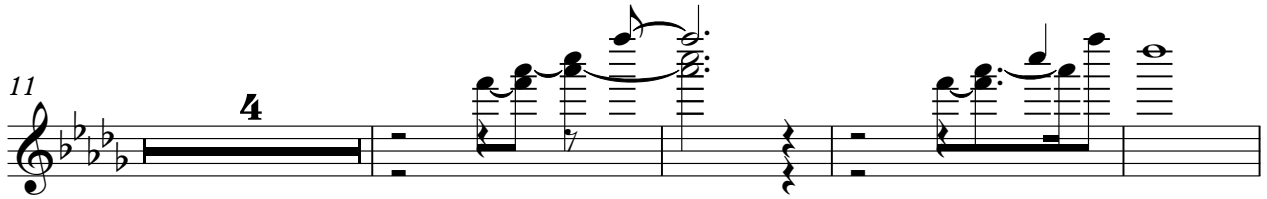
75



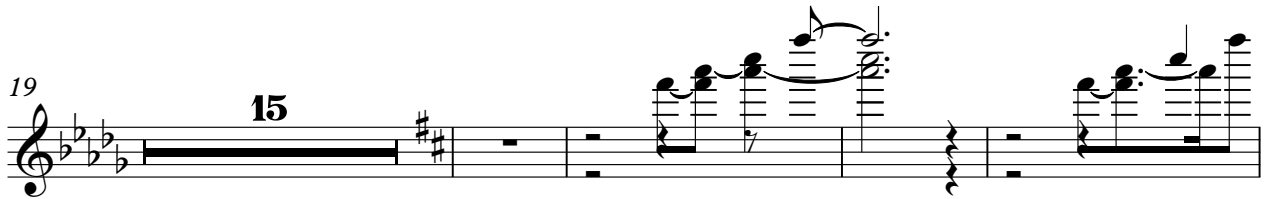
♩ = 76,999977  
**6**



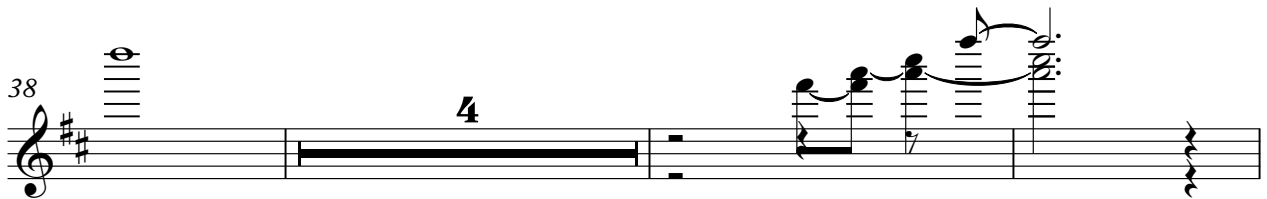
**11**  
**4**



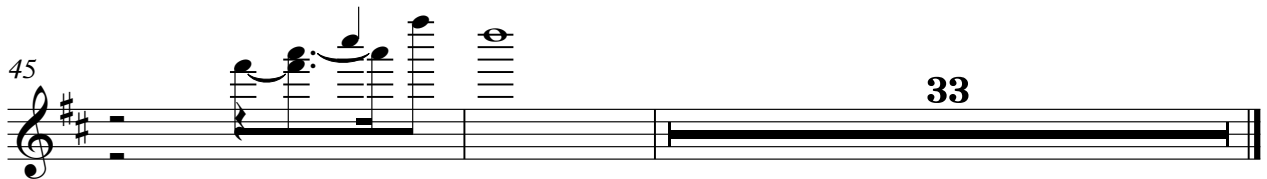
**19**  
**15**



**38**  
**4**



**45**  
**33**



5-string Fretless Electric Bass Engelbert - Reunited

♩ = 76,999977



7



12



17



22



27



32



37



41



46



V.S.

51



56



61



66



71



75



# Engelbert - Reunited

Electric Piano

♩ = 76,999977

Musical notation for measures 1-5. The piece is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). Measure 1 is a whole rest. Measure 2 has a dotted quarter note chord in the bass. Measure 3 has a quarter note chord in the bass. Measure 4 has a quarter note chord in the bass. Measure 5 has a whole rest.

Musical notation for measures 6-10. Measure 6 has a quarter note chord in the bass. Measure 7 has a quarter note chord in the bass. Measure 8 has a quarter note chord in the bass. Measure 9 has a quarter note chord in the bass. Measure 10 has a whole rest.

Musical notation for measures 11-13. Measure 11 has a quarter note chord in the bass. Measure 12 has a quarter note chord in the bass. Measure 13 has a quarter note chord in the bass.

Musical notation for measures 14-18. Measure 14 has a quarter note chord in the bass. Measure 15 has a quarter note chord in the bass. Measure 16 has a quarter note chord in the bass. Measure 17 has a quarter note chord in the bass. Measure 18 has a whole rest.

Musical notation for measures 19-23. Measure 19 has a quarter note chord in the bass. Measure 20 has a quarter note chord in the bass. Measure 21 has a quarter note chord in the bass. Measure 22 has a quarter note chord in the bass. Measure 23 has a whole rest.

Musical notation for measures 24-28. Measure 24 has a quarter note chord in the bass. Measure 25 has a quarter note chord in the bass. Measure 26 has a quarter note chord in the bass. Measure 27 has a quarter note chord in the bass. Measure 28 has a whole rest.

V.S.

21

Musical notation for measures 21-26. The key signature is three flats (B-flat, E-flat, A-flat). The piece is in 4/4 time. Measure 21 features a complex chordal texture in the bass with a melodic line in the treble. Measures 22-26 continue with dense chordal accompaniment and melodic fragments.

27

Musical notation for measures 27-31. The key signature remains three flats. Measures 27-31 show a continuation of the dense chordal accompaniment in the bass, with some melodic activity in the treble.

32

Musical notation for measures 32-36. The key signature changes to two flats (B-flat, E-flat). Measures 32-36 feature a more active treble line with eighth notes and chords, while the bass continues with chordal accompaniment.

37

Musical notation for measures 37-41. The key signature changes to two sharps (F-sharp, C-sharp). Measures 37-41 show a complex texture with overlapping chords and melodic lines in both staves.

42

Musical notation for measures 42-46. The key signature remains two sharps. Measures 42-46 feature a mix of chordal accompaniment and melodic lines in both staves.

47

Musical notation for measures 47-51. The key signature remains two sharps. Measures 47-51 show a continuation of the complex texture with overlapping chords and melodic lines in both staves.

52

Musical notation for measures 52-57. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). Measure 52 features a complex chordal texture in the treble with a sixteenth-note melody and a sustained bass line. Measures 53-56 are mostly rests in both staves. Measure 57 shows a change in the bass line with a new chordal structure.

58

Musical notation for measures 58-61. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps. Measure 58 has a treble staff with a sixteenth-note melody and a bass staff with a sustained chord. Measures 59-60 continue the treble melody with more complex chordal accompaniment. Measure 61 features a treble staff with a sixteenth-note melody and a bass staff with a sustained chord.

62

Musical notation for measures 62-67. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps. Measure 62 has a treble staff with a sixteenth-note melody and a bass staff with a sustained chord. Measures 63-64 continue the treble melody with more complex chordal accompaniment. Measure 65 features a treble staff with a sixteenth-note melody and a bass staff with a sustained chord. Measures 66-67 show a treble staff with a sixteenth-note melody and a bass staff with a sustained chord.

68

Musical notation for measures 68-72. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps. Measure 68 has a treble staff with a sixteenth-note melody and a bass staff with a sustained chord. Measures 69-70 continue the treble melody with more complex chordal accompaniment. Measure 71 features a treble staff with a sixteenth-note melody and a bass staff with a sustained chord. Measure 72 shows a treble staff with a sixteenth-note melody and a bass staff with a sustained chord.

73

Musical notation for measures 73-76. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps. Measure 73 has a treble staff with a sixteenth-note melody and a bass staff with a sustained chord. Measures 74-75 continue the treble melody with more complex chordal accompaniment. Measure 76 features a treble staff with a sixteenth-note melody and a bass staff with a sustained chord.

77

Musical notation for measure 77. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps. Measure 77 features a treble staff with a sixteenth-note melody and a bass staff with a sustained chord.

# Engelbert - Reunited

## Lead 3 (Calliope)

♩ = 76,999977

4

(Man) - was a fool to ever leave your side,

8

memories such a lonely ride. The break up had had a sad one so many.

12

alize I love you, I want you, hey, hey! (Woman) - I'm coming with the radio, 3

16

regret the moment that I let you go. Our quarrel was such a way of learning

19

so much; I know that I love you, I need you, hey, hey! (Both) - united and it

23

feels so good. Reunited 'cause we understood there's a perfect fit and sugar in this

27

one is it. We both are so excited, 'cause we're

29

reunited, hey, hey!

2

(Woman)


## Lead 3 (Calliope)

34  

 - saherstairg at the same old wall. Can back to life just when I got your call. I

38  

 wished I could climb right through the telephone line, and give you what you want so you would


41  

 still be mine, hey, hey! (Man) can't go hear honey, I can't play; Found it ver y hard to stay


45  

 away. As we reminisce on previous men like this, I'm glad we're back together 'cause d

49  

 miss you kiss, hey, hey! (Both) u nit ed and it feels so good. Re u nit ed 'cause we

53  

 un der stood there's on perfect fit and u gar this one is it. We both are so excited 'cause we're


57  

 re u nit ed hey, hey! (Man) - yeah yeah, (Woman) by. (Both) -

62  

 (Man) - er, lov er, this is sol id love, (Woman) - you're ex act ly what I'm

65  

 dream in' of. (Man) through the day (Woman) all through the night, (Both) -

68  

 give you all the love I have with all my might, hey, hey! Re u nit ed and it feels so good.



Lead 3 (Calliope)

72



Re u nite'd cause we un der stood there one pe cect fit and sug, this one is it. We

76



both are so ex cit ed, 'cause 're re u nit ed hey, hey!

♩ = 76,999977

21

25

29

34

53

57

63

70

74

77

FX 5 (Brightness)

Engelbert - Reunited

♩ = 76,999977



# Engelbert - Reunited

Viola

♩ = 76,999977

5

17

25

30

34

45

50

58

62

62

V.S.

2

69

Viola

74