

New Song

New Song

Sept. 19, 1975
(Patty) 4:45 P.M.

Sept 19, 1975
(Patty) 4:45 P.M.



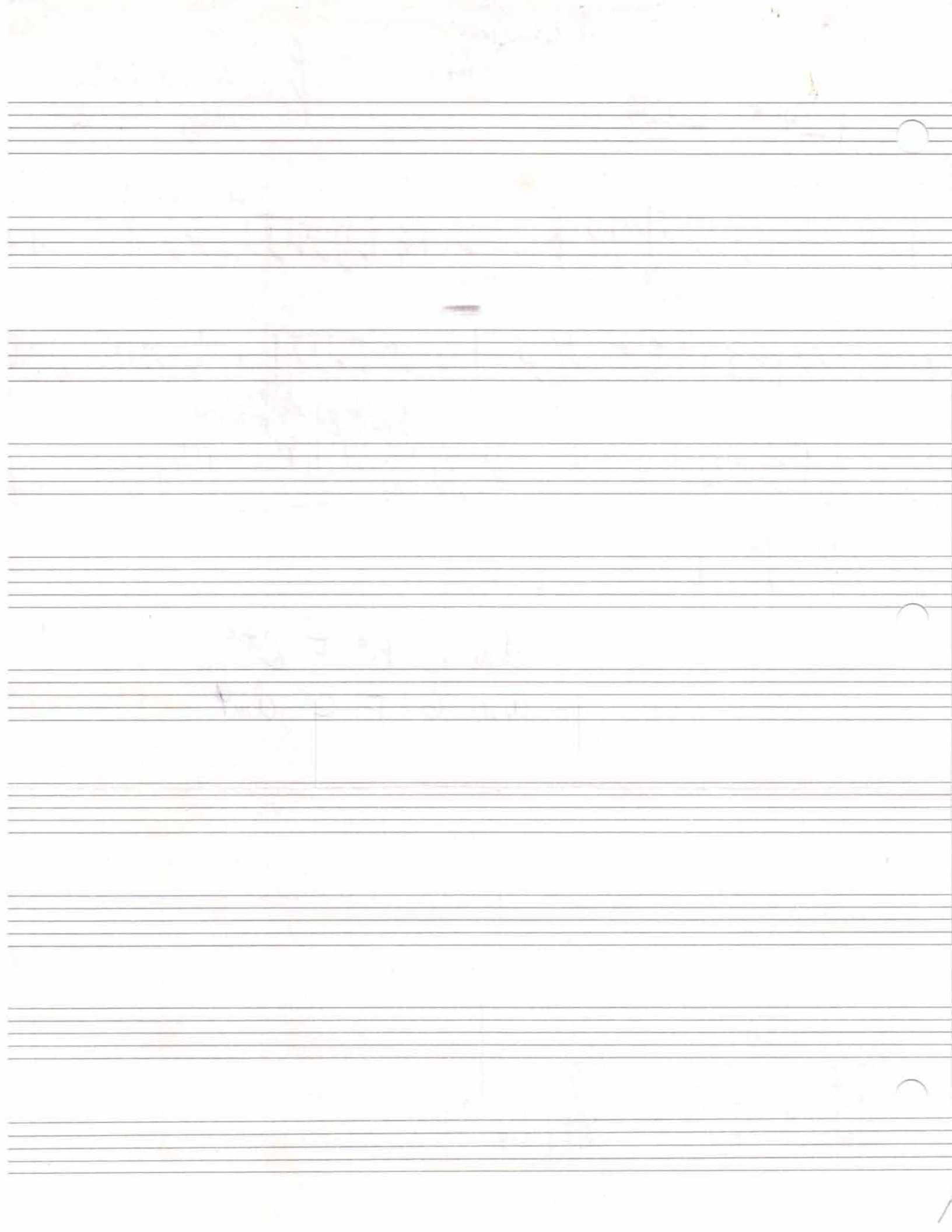
Sept. 23, 1975
by Jim Cook

INTRO

Handwritten musical notation on four staves. The notation includes chords and melodic lines. Chords written above the staves include: am, F, C, Cm, G, D, am, C, A7, F, C, dm, Bb, F, C, dm, C, Bb, F, G#0, am, G, F, C, dm, C, Bb, F, G#0, am, G, F, C, dm.

dm C B^b F G^{#0}
am G F C dm

Three guitar fretboard diagrams labeled ①, ②, and ③. Diagram ① shows a four-finger barre (1-2-3-4) on the first fret. Diagram ② shows a three-finger barre (1-2-3) on the first fret. Diagram ③ shows a four-finger barre (1-2-3-4) on the first fret, with a circled '3' and 'dm' written above it.



Score

Very Broad

Very Broad

New Song

Sept 22, 1975

Lead Vocal

Harmony I

Harmony II

Harmony III

Acoustic Guitar I

Acoustic Guitar II

Acoustic Guitar I

Acoustic Guitar II

Lead Guitar

Lead Guitar

Bass Guitar

Bass Guitar

Organ

Drums

F

C

dm

B^b

F

V

III

III

0

1

4

1

1

1

1

1

1

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Tempo Giusto

PG 2

Handwritten musical score for a piece titled "Tempo Giusto" on page "PG 2". The score is written on five staves. The first staff has a treble clef and a common time signature. The second staff has a treble clef and a common time signature. The third staff has a treble clef and a common time signature. The fourth staff has a treble clef and a common time signature. The fifth staff has a bass clef and a common time signature. The notation includes various musical symbols such as notes, rests, and accidentals. There are some handwritten annotations, including "16" and "12" in the first staff, and "16" and "12" in the second staff. The score is written in a cursive, handwritten style.

III - IV
Inst[umental] Verse

Inst[umental] Verse

The image shows a handwritten musical score on five staves. The notation is in a single system, likely for a guitar or similar fretted instrument. The first staff begins with a treble clef and a key signature of one flat (Bb). Above the first staff, there are some handwritten notes: "III - IV" and "Inst[umental] Verse". The score consists of five staves of music. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The fifth staff has a treble clef and a key signature of one flat. The notation includes various musical symbols such as notes, rests, and fingerings. There are also some handwritten annotations like "am" and "VII" on the staves. The handwriting is in black ink on a white background.

A handwritten musical score on five staves. The notation is dense and includes various musical symbols such as notes, rests, and accidentals. The score is divided into measures by vertical bar lines. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat. The fifth staff has a bass clef and a key signature of one flat. The notation includes many notes, some with stems, and some with accidentals. There are also some markings that look like 'V' or 'W' above some notes. The handwriting is somewhat messy, but the structure of the score is clear.

Handwritten musical score on five staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The third staff has a treble clef. The fourth staff has a bass clef. The fifth staff has a treble clef. The notation is written in a cursive, handwritten style.

Staff 1: Treble clef, key signature of one flat. Contains notes with slurs and dynamic markings. Above the staff, the Roman numerals "III 0 II" are written.

Staff 2: Bass clef. Contains notes with slurs and dynamic markings. Above the staff, the Roman numerals "II 0" are written.

Staff 3: Treble clef. Contains notes with slurs and dynamic markings. Above the staff, the Roman numerals "III 0 II" are written.

Staff 4: Bass clef. Contains notes with slurs and dynamic markings. Above the staff, the Roman numerals "II 0" are written.

Staff 5: Treble clef. Contains notes with slurs and dynamic markings. Above the staff, the Roman numerals "III 0 II" are written.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, notes, rests, and accidentals. Roman numerals (I, II, III, IV, V, VI, VII, VIII) are used to denote chords or measures. The score is organized into measures by vertical bar lines. The notation is handwritten and appears to be a draft or a personal manuscript.

Staff 1: LV

Staff 2: LV

Staff 3: 16 I

Staff 4: 16 II

Staff 5: 16

Staff 6: 16

Staff 7: 16

Staff 8: 16

Staff 9: 16

Staff 10: 16

Annotations:

- Same as 11
- (Same as [11])
- am
- F
- III
- I, II, III, IV, V, VI, VII, VIII

Handwritten musical score on a five-staff system. The notation includes various musical symbols such as notes, rests, and bar lines. The first staff contains a melodic line with eighth and sixteenth notes. The second staff is mostly empty. The third staff contains a series of slanted lines, possibly representing a rhythmic pattern or a specific instrument's sound. The fourth staff contains a complex arrangement of notes and rests, including a section with a double bar line. The fifth staff contains a melodic line with eighth and sixteenth notes. The sixth staff contains a complex arrangement of notes and rests, including a section with a double bar line.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and beams. The score is organized into four measures across the staves. The fifth staff contains the labels *A7*, *F*, *C*, *du*, and *Bb* above a series of slanted lines. The sixth staff has the word *travels* written below it. The seventh staff has the word *off track* written above it. The notation is dense and appears to be a form of shorthand or a specific musical dialect.

spacer

PB9

spacer

A handwritten musical score on a five-staff system. The notation is written in dark ink and includes various musical symbols such as notes, rests, and accidentals. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff starts with a treble clef and a key signature of one sharp (F-sharp). The third staff begins with a treble clef and a key signature of one flat (B-flat). The fourth staff starts with a treble clef and a key signature of one sharp (F-sharp). The fifth staff begins with a treble clef and a key signature of one flat (B-flat). The notation is dense and appears to be a sketch or a working draft, with some notes and rests written in a shorthand style. The score is divided into measures by vertical bar lines, and there are some additional markings, such as a 'C' time signature in the third measure of the second staff.

147

Handwritten musical score on a five-staff system. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written in the first staff, featuring eighth and sixteenth notes, some beamed together, and rests. The second staff contains a bass clef and a series of whole notes, with the notes labeled 'D', 'F', 'G', and 'C' above the staff. The third, fourth, and fifth staves are empty, each beginning with a bass clef. The score is divided into four measures by vertical bar lines.

(Chorus)

Handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and accidentals.

Staff 1 (Treble Clef): Contains a melodic line with eighth and sixteenth notes, including a triplet. A slur covers the final two measures, which end with whole notes.

Staff 2 (Treble Clef): Contains a bass line with whole notes labeled F, E, F, and C, each with a slur. The final measure has a series of diagonal lines.

Staff 3 (Treble Clef): Contains a bass line with a triplet of eighth notes in the fourth measure, followed by another triplet in the fifth measure.

Staff 4 (Treble Clef): Contains a bass line with whole notes in the first three measures and a triplet of eighth notes in the fourth measure.

Staff 5 (Treble Clef): Contains a bass line with whole notes in the first three measures and a triplet of eighth notes in the fourth measure.

Handwritten annotations on the left margin include "am7", "F", "E", "F", and "C" corresponding to the notes in Staff 2.

61

Handwritten musical score on five staves. The first staff contains chord symbols: dm, Bb, F, C, dm. The second staff contains rhythmic notation with eighth and sixteenth notes. The third staff contains a melodic line with eighth notes. The fourth staff contains a melodic line with eighth notes. The fifth staff contains a melodic line with eighth notes.

Handwritten musical score on a five-staff system. The notation includes various rhythmic patterns, accidentals, and dynamic markings.

Staff 1: Features a series of rhythmic patterns (vertical lines) with dynamic markings bb , c , F , and dm .

Staff 2: Includes a measure with a $6I$ marking, a $6II$ marking, and a measure with a XII marking. It also contains a measure with a $6I$ marking and a measure with a $6II$ marking.

Staff 3: Contains a series of rhythmic patterns (vertical lines) with a $6I$ marking.

Staff 4: Features a series of rhythmic patterns (vertical lines) with a $6I$ marking.

Staff 5: Includes a series of rhythmic patterns (vertical lines) with a $6I$ marking.

Handwritten musical score on five staves. The notation includes various musical symbols, clefs, and dynamic markings.

Staff 1: Features a treble clef, a key signature of two flats (Bb, Eb), and a common time signature (C). The notation includes a series of slanted lines representing a melodic line, with dynamic markings *ff* and *gm*.

Staff 2: Features a treble clef and a key signature of two flats (Bb, Eb). The notation includes a series of slanted lines representing a melodic line, with dynamic markings *ff* and *gm*.

Staff 3: Features a treble clef and a key signature of two flats (Bb, Eb). The notation includes a series of slanted lines representing a melodic line, with dynamic markings *ff* and *gm*.

Staff 4: Features a treble clef and a key signature of two flats (Bb, Eb). The notation includes a series of slanted lines representing a melodic line, with dynamic markings *ff* and *gm*.

Staff 5: Features a treble clef and a key signature of two flats (Bb, Eb). The notation includes a series of slanted lines representing a melodic line, with dynamic markings *ff* and *gm*.

same

1600

4 bars



Verse I
Instrumental

Handwritten musical notation on a five-line staff. The notation includes various notes, rests, and accidentals. Above the staff, there are labels: "BV" (B-flat), "GI" (G-flat), and "BO" (B-flat). The notation is written in a stylized, handwritten manner.

Verse II
to 47
add Harmony
Words B Sept 25

Verse II
add Harmony
(Words B Sept. 25)

P615

insert

never knew

see

my

po

- mer

touch

my

Glo

ry

(Same as previous)
Chorus

F

C

Em

G

D

Handwritten musical score for a song, featuring a vocal melody, piano accompaniment, and guitar chords. The lyrics are: "Feel my fire - re know me". The score includes a key signature of one sharp (F#) and a 4/4 time signature. The guitar part includes chords: Am, F, C, A#, and F. The piano part includes a bass line and a treble line. The vocal part includes a melody line with lyrics. The score is written on a single page of music paper.

Handwritten musical notation on a five-staff system. The notation is written in a shorthand style, likely representing guitar chords and fingerings. The notation includes various symbols such as 'x', 'v', and Roman numerals (I, VI, VII) indicating chord positions and fingerings. The notation is spread across the first three staves, with the fourth and fifth staves remaining empty.

The notation is organized into measures across the staves. The first staff contains several measures of notation, including a measure with a Roman numeral 'I' and a measure with a Roman numeral 'VI'. The second staff contains a measure with a Roman numeral 'VII' and a measure with a Roman numeral 'I'. The third staff contains a measure with a Roman numeral 'VI' and a measure with a Roman numeral 'VII'. The notation is written in a shorthand style, likely representing guitar chords and fingerings.







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SMOKY PLASTIC REEL



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PROFESSIONAL MAGNETIC TAPE



2

TM PROFESSIONAL MAGNETIC TAPE

SPLICE FREE

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SUBJECT

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NOTICE

This product may contain, in part, recycled, reprocessed and recertified material. In all cases AIDEX has determined the suitability of these materials and subjected them to tests in accordance with its published specifications.

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This is to certify that this reel of magnetic recording tape will meet every specification of the manufacturer, under normal use and service, and that the reel of tape has been correctly labeled and packaged. Our sole liability under this warranty shall be to replace this reel of tape through the dealer from whom the reel was purchased provided the tape is returned within 90 days from date of sale. This warranty will not apply to any reel of tape which has been tampered with or altered in any way, except normal recording, or which has been subjected to misuse, negligence or accident.

aidex

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PRINTED IN U.S.A.

"New Song" is I Finally Died

First recording Sept 1975
0 Mother Mother New Song
(I Finally Died)
20 New Song <> mark
125 Quad recording <> Cook
110 Bright Flame <> 2nd
300 Bright Flame <> 3rd
368 Cookies Song (Floating ships) <> Mar
474 Cookie + New Song practice
595 New Song <> Bass gr.
615 "8000 day" <> 00
710 New Song <> 00
762 New Song <> 00 final
815 Goodbye to Love
1000 Patta



New part New song - adding guitar parts to I Finally Died

New part New Song

882 - New part New Song

905 Unused part New Song

931 ~~XX~~ ~~XX~~ (Beethoven) Dec 16, 1975

Who Love's You [The Four Seasons]

Who Love's You < > 0 0

908 All Hope lies in < > 0 0
(Entrance-Lent) XX

All Hope lies in thee
(Entrance-Lent)

The Holy Lady < > 0 0
XX 0 0



Capitol

Capitol 2™

high performance
all-purpose recording tape
1 mil polyester



professional quality
with the exclusive easy-thread c-slot reel

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5" reel

900 ft

Side II

June 1975

Hymn (Lch) 1 $\frac{7}{8}$

Hymn

27 Hymn (Lch) Take II

Hymn Take II

55 Hymn (Lch) Take III

Take III

92 Scarlet Ibis $\begin{matrix} < > \\ \times & \times \end{matrix}$ 3 $\frac{3}{4}$ Rch
(Our Song)

Scarlet Ibis (Our Song)

150# Scarlet Ibis II Lch
(Our Song) Aug 13, 1975
 $\begin{matrix} > < \\ \times & \times \end{matrix}$

Offertory Song

209 Offertory Rch $\begin{matrix} < > \\ \times & \times \end{matrix}$

Our Song strings

266 Our Song strings $\begin{matrix} > < \\ \times & \times \end{matrix}$

284 Finally Died I $< >$ Sept 22, 1975
(Patty)

Finally Died (Patty)

327 Finally Died $> <$ Cookie
370 Finally Died $> <$ Patty
& singing

415 Give me Jesus' Patty "messaging
up" on Aug 5, 1976 $\begin{matrix} < < \\ \times & \times \end{matrix}$
(Over) [Thank!]

Give me Jesus (Patty "messaging up")

(Empty) Stereo

(Empty) Stereo
Bright Flame
One Verse

10 Bright Flame < >
One Verse SATB xx

39 Bright Flame > <
xx

March 11, 1975

Steven Rolls

Steven Rolls

Care of re

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1. Insert
top of
2. Then i
beyon
3. Rotate
4. That's
firmly

(The C-8

Side II

June 1975

Hypn (Lch) 1 1/3

27 Hypn (Lch) Take II

55 Hypn (Lch) Take III

92 Scarlet (Lch) $\begin{matrix} < > \\ x & x \end{matrix}$ 3 3/4 Rch
(over long)

150# Scarlet (Lch) II $\begin{matrix} < > \\ x & x \end{matrix}$ Aug 13, 1975
(over long)

209 Off to Jerry Rch $\begin{matrix} < > \\ x & x \end{matrix}$

266 Over long things $\begin{matrix} < > \\ x & x \end{matrix}$

284 Finally Deal I $< >$ depth 22
(Patty) 1975

324 Finally Deal $> <$ cookie
Patty

370 Finally Deal $> <$ 4
L. singing

415' Line me just Patty missing

up" on Aug 5, 1976 $\begin{matrix} < < \\ x & x \end{matrix}$

Over) [Dank!]

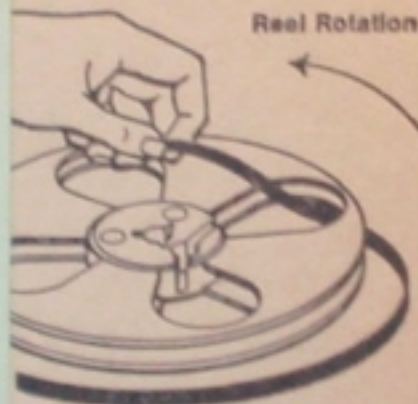


Figure 1

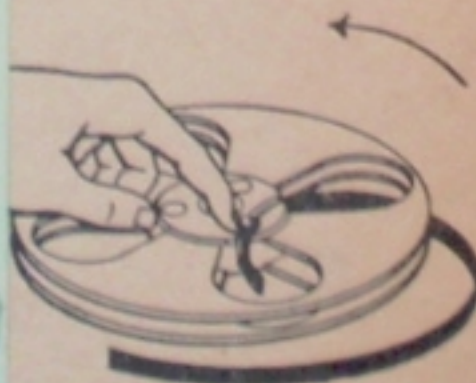


Figure 2

All Capitol 2 tapes
Heavy-duty, high-
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Internal lubricant
head-wear, and in

Master tape

3 3/4 490

Take Take I (SOS Ch R)

490
Take Take II (SOS Ch L)
(Master take)

12 string only

As well as a variety of typical home

Manufacturing: Capitol 2
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1/8-track cartridge is
to provide the best in
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sance under all condi-
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high-performance sound recording tape. It will improve the sound
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Capitol 2

high performance
all-purpose recording tape

TIME PER PASS
(IN MINUTES)

TAPE SPEED	600 FT	900 FT	1200 FT	1800 FT
$1\frac{1}{4}$	64	96	128	192
$3\frac{3}{4}$	32	48	64	96
$7\frac{1}{2}$	16	24	32	48
15	8	12	16	24

To obtain recording time for your particular mode of recording, multiply time in above chart by the appropriate multiplier as shown in the chart below.

RECORDING MODE

	FULL TRACK	MONO HALF TRACK	QUARTER TRACK	DUAL TRACK	STEREO QUARTER TRACK	FOUR CHANNEL
Multiplier ▶	1	2	4	1	2	1

REEL NO. _____

TRACK	SPEED	SUBJECT	DATE	FOOTAGE	RECORDING TIME



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A Capitol Industries Company
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This magnetic tape will be replaced if found defective in materials or workmanship. There is no other warranty, expressed or implied, as to merchantability or fitness for use or purpose sold, and no other liability is assumed.

U.S. PATENTS: 2692736 2700367 2714871 3194178

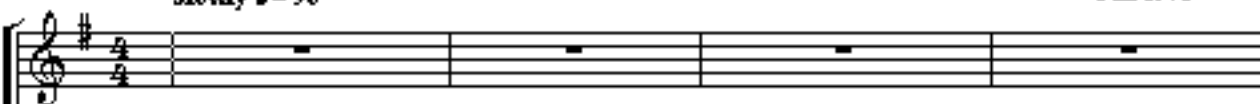


I Finally Died

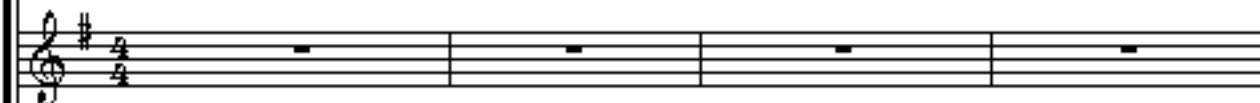
Daniel Leo Simpson
Sierra Vista, AZ
Fall 1975

Slowlly ♩ = 90

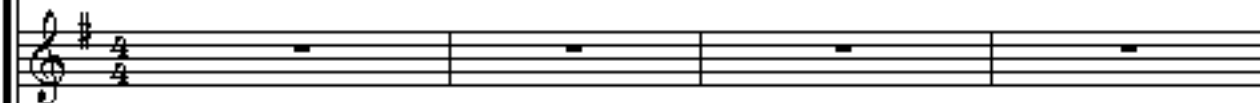
Lead Vocal



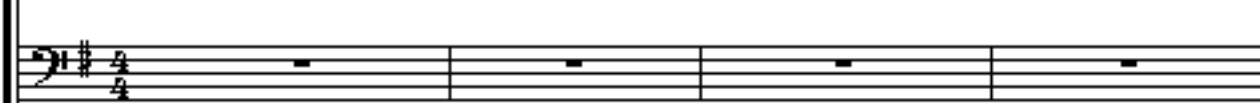
Harmony 1



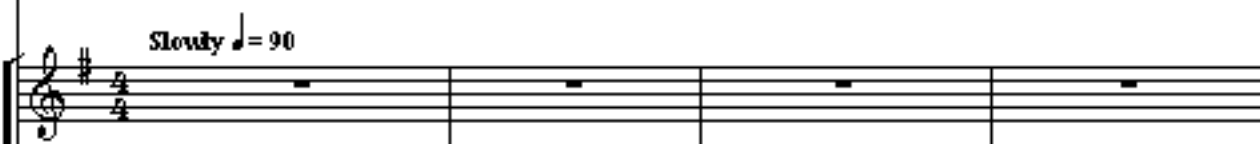
Harmony 2



Bass
Harmony



Lead Guitar



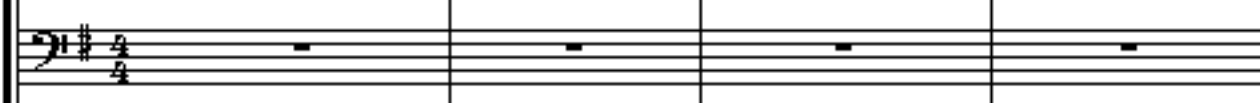
Acoustis gtr



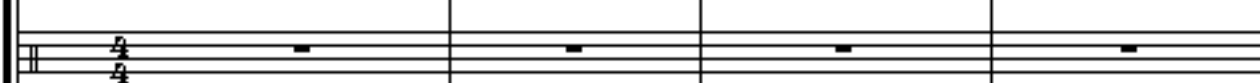
Rhythm
Guitar



Bass



Drums



5

Allegro $\text{♩} = 154$

L.V.

Har.1

Har.2

B.Har.

L.Gtr.

Acous.
Gtr.Rhy.
Gtr.

B.

Dms.

9

L.V.

Har.1

Har.2

B.Har.

L.Gtr.

Acous. Gtr.

Rhy. Gtr.

B.

Dms.

Dissonant Chorus

13

L.V.

Har.1

Har.2

B.Har.

L.Gtr.

Acous.
Gtr.

Rhy.
Gtr.

B.

Dms.

The musical score for measures 13-16 is as follows:

- L.V.:** Four measures of whole rests.
- Har.1:** Four measures of whole rests.
- Har.2:** Four measures of whole rests.
- B.Har.:** Four measures of whole rests.
- L.Gtr.:** Measure 13: F#4, E4, D4, C4, B3, A3, G3, F#3. Measure 14: E4, D4, C4, B3, A3, G3, F#3, E4. Measure 15: Rest, D4, C4, B3, A3, G3, F#3, E4. Measure 16: D4, C4, B3, A3, G3, F#3, E4, D4.
- Acous. Gtr.:** Measure 13: F#4, E4, D4, C4, B3, A3, G3, F#3. Measure 14: E4, D4, C4, B3, A3, G3, F#3, E4. Measure 15: D4, C4, B3, A3, G3, F#3, E4, D4. Measure 16: C4, B3, A3, G3, F#3, E4, D4, C4.
- Rhy. Gtr.:** Measure 13: F#4, E4, D4, C4, B3, A3, G3, F#3. Measure 14: E4, D4, C4, B3, A3, G3, F#3, E4. Measure 15: D4, C4, B3, A3, G3, F#3, E4, D4. Measure 16: C4, B3, A3, G3, F#3, E4, D4, C4.
- B.:** Measure 13: F#4, E4, D4, C4, B3, A3, G3, F#3. Measure 14: E4, D4, C4, B3, A3, G3, F#3, E4. Measure 15: D4, C4, B3, A3, G3, F#3, E4, D4. Measure 16: C4, B3, A3, G3, F#3, E4, D4, C4.
- Dms.:** Measure 13: F#4, E4, D4, C4, B3, A3, G3, F#3. Measure 14: E4, D4, C4, B3, A3, G3, F#3, E4. Measure 15: D4, C4, B3, A3, G3, F#3, E4, D4. Measure 16: C4, B3, A3, G3, F#3, E4, D4, C4.

17

L.V.

Har.1

Har.2

B.Har.

L.Gtr.

Acous. Gtr.

Rhy. Gtr.

B.

Dms.

The musical score for measures 17-20 is as follows:

- L.V.:** Four measures of whole rests.
- Har.1:** Four measures of whole rests.
- Har.2:** Four measures of whole rests.
- B.Har.:** Four measures of whole rests.
- L.Gtr.:**
 - Measure 17: Quarter notes G4, B4, D5, G4.
 - Measure 18: Quarter notes A4, C5, B4, G4.
 - Measure 19: Quarter notes G4, B4, D5, G4.
 - Measure 20: Quarter notes A4, C5, B4, G4.
- Acous. Gtr.:**
 - Measure 17: Quarter notes G4, B4, D5, G4.
 - Measure 18: Quarter notes A4, C5, B4, G4.
 - Measure 19: Quarter notes G4, B4, D5, G4.
 - Measure 20: Quarter notes A4, C5, B4, G4.
- Rhy. Gtr.:**
 - Measure 17: Chords G4-B4, D5-G4.
 - Measure 18: Chords A4-C5, B4-G4.
 - Measure 19: Chords G4-B4, D5-G4.
 - Measure 20: Chords A4-C5, B4-G4.
- B.:**
 - Measure 17: Quarter notes G2, B2, D3, G2.
 - Measure 18: Quarter notes A2, C3, B2, G2.
 - Measure 19: Quarter notes G2, B2, D3, G2.
 - Measure 20: Quarter notes A2, C3, B2, G2.
- Dms.:**
 - Measure 17: Eighth notes G4, B4, D5, G4.
 - Measure 18: Eighth notes A4, C5, B4, G4.
 - Measure 19: Eighth notes G4, B4, D5, G4.
 - Measure 20: Eighth notes A4, C5, B4, G4.

21

21

L.V.

Har.1

Har.2

B.Har.

L.Gtr.

Acous. Gtr.

Rhy. Gtr.

B.

Drms.

The musical score for rehearsal mark 21 consists of nine staves. The first four staves (L.V., Har.1, Har.2, B.Har.) are for woodwinds and are currently empty, each containing a whole rest. The fifth staff (L.Gtr.) features a melodic line in treble clef with a key signature of one sharp (F#) and a common time signature. The sixth staff (Acous. Gtr.) has a rhythmic accompaniment of eighth notes in treble clef. The seventh staff (Rhy. Gtr.) provides a harmonic accompaniment with chords in treble clef. The eighth staff (B.) is the bass line in bass clef. The ninth staff (Drms.) shows a drum pattern with 'x' marks indicating specific notes or hits. The score is divided into three measures by vertical bar lines.

24

L.V.

Har.1

Har.2

B.Har.

L.Gtr.

Acous.
Gtr.

Rhy.
Gtr.

B.

Dms.

The musical score for measures 24-27 is as follows:

- Measure 24:** L.V., Har.1, Har.2, and B.Har. have whole rests. L.Gtr. and Acous. Gtr. play eighth notes (G4, A4, B4, C5). Rhy. Gtr. plays a quarter note chord (G4, B4, D5). B. plays a quarter note (G2). Dms. plays a quarter note (G2) with a cross.
- Measure 25:** L.V., Har.1, Har.2, and B.Har. have whole rests. L.Gtr. and Acous. Gtr. play eighth notes (A4, B4, C5, B4). Rhy. Gtr. plays a quarter note chord (G4, B4, D5). B. plays a quarter note (A2). Dms. plays a quarter note (A2) with a cross.
- Measure 26:** L.V., Har.1, Har.2, and B.Har. have whole rests. L.Gtr. and Acous. Gtr. play eighth notes (B4, C5, B4, A4). Rhy. Gtr. plays a quarter note chord (G4, B4, D5). B. plays a quarter note (B2). Dms. plays a quarter note (B2) with a cross.
- Measure 27:** L.V., Har.1, Har.2, and B.Har. have whole rests. L.Gtr. and Acous. Gtr. play eighth notes (C5, B4, A4, G4). Rhy. Gtr. plays a quarter note chord (G4, B4, D5). B. plays a quarter note (C3). Dms. plays a quarter note (C3) with a cross.

28

Verse 1

L.V. Here where all of my thoughts run wild

Har.1

Har.2

B.Har.

L.Gtr. Electric Guitar (clean)

Acous. Gtr.

Rhy. Gtr.

B.

Dms.

31

L.V. 
Here where all of my words grow cold Living in a du-al - i - ty

Har.1 

Har.2 

B.Har. 

L.Gtr. 

Acous. Gtr. 

Rhy. Gtr. 

B. 

Dms. 

35

L.V. *Chorus*
Cast - ing sha dows on me Oh I fi - nal - ly died

Har.1

Har.2

B.Har.

L.Gtr. *Distorted Chorus*

Acous. Gtr.

Rhy. Gtr.

B.

Dms.

39

L.V.

43

43

L.V.

Har.1

Har.2

B.Har.

L.Gtr.

Acous. Gtr.

Rhy. Gtr.

B.

Dms.

This musical score page contains measures 43 through 46. The score is written for eight instruments: L.V., Har.1, Har.2, B.Har., L.Gtr., Acous. Gtr., Rhy. Gtr., B., and Dms. The key signature is one sharp (F#). Measures 43 and 44 are marked with a repeat sign. The L.V. part has a whole rest in measures 43 and 44, and a half note in measure 45. The Har.1, Har.2, and B.Har. parts have whole rests in measures 43 and 44, and a half note in measure 45. The L.Gtr., Acous. Gtr., Rhy. Gtr., B., and Dms. parts have a half note in measures 43 and 44, and a half note in measure 45. The Rhy. Gtr. part has a half note in measure 46. The B. part has a half note in measure 46. The Dms. part has a half note in measure 46.

47

Verse

L.V. Ne-ver thought you could be so near Ne-ver thought you could speak

Har.1

Har.2

B.Har.

L.Gtr. *Secure Gtrus (close)*

Acous. Gtr.

Rhy. Gtr.

B.

Dms.

50

L.V.  so loud I was look-ing so far a - way Ne ver knew it 'till now

Har.1 

Har.2 

B.Har. 

L.Gtr. 

Acous. Gtr. 

Rhy. Gtr. 

B. 

Dms. 

54

Chorus

L.V. Oh I fi-nal-ly died to

Har.1 Oh I fi-nal-ly died

Har.2

B.Har.

L.Gtr.

Acous. Gtr.

Rhy. Gtr.

B.

Dms.

58

L.V. 
get all your lov- ing Oh I fi-nal-ly died

Har.1 
to get all your love Oh I fi-nal-ly died

Har.2 

B.Har. 

L.Gtr. 

Acous. Gtr. 

Rhy. Gtr. 

B. 

Dms. 

62

L.V.

Har.1

Har.2

B.Har.

L.Gtr.

Acous.
Gtr.

Rhy.
Gtr.

B.

Dms.

Bridge

Stand in the rain

The musical score is written for nine instruments: L.V., Har.1, Har.2, B.Har., L.Gtr., Acous. Gtr., Rhy. Gtr., B., and Dms. The key signature is one sharp (F#). The bridge section begins in measure 64 with the lyrics 'Stand in the rain'. The L.V. part has a whole rest in measures 62-63 and a half note in measure 64. The Har.1, Har.2, and B.Har. parts have whole rests in measures 62-63 and a whole note in measure 64. The L.Gtr. part has a half note in measure 62, a half note in measure 63, and a half note in measure 64. The Acous. Gtr. part has a half note in measure 62, a half note in measure 63, and a half note in measure 64. The Rhy. Gtr. part has a half note in measure 62, a half note in measure 63, and a half note in measure 64. The B. part has a half note in measure 62, a half note in measure 63, and a half note in measure 64. The Dms. part has a half note in measure 62, a half note in measure 63, and a half note in measure 64.

66

L.V. and feel it pour-ing down Bathe in the sun and feel it all a-round Know ev-ry star

Har.1

Har.2

B.Har.

L.Gtr.

Acous. Gtr.

Rhy. Gtr.

B.

Dms.

The musical score is for page 66 and is written in the key of D major (one sharp). It consists of eight staves. The vocal line (L.V.) has lyrics: "and feel it pour-ing down Bathe in the sun and feel it all a-round Know ev-ry star". The instrumental parts include Har.1, Har.2, B.Har., L.Gtr., Acous. Gtr., Rhy. Gtr., B., and Dms. The Rhythm Guitar (Rhy. Gtr.) and Bass (B.) parts provide harmonic support with chords and single notes. The Drums (Dms.) part shows a simple pattern with 'x' marks indicating cymbal hits. The Acoustic Guitar (Acous. Gtr.) and Harmonica (Har.) parts are currently silent, indicated by whole rests.

70

L.V. you see come out at night Each one can take you to the path of Life

Har.1

Har.2

B.Har.

L.Gtr.

Acous. Gtr.

Rhy. Gtr.

B.

Dms.

74

L.V.

Har.1

Har.2

B.Har.

L.Gtr.

Acous.
Gtr.

Rhy.
Gtr.

B.

Dms.

The musical score for measures 74-77 is as follows:

- L.V.:** Sustained notes on the staff.
- Har.1:** Sustained notes on the staff.
- Har.2:** Sustained notes on the staff.
- B.Har.:** Sustained notes on the staff.
- L.Gtr.:** Arpeggiated figures with slurs.
- Acous. Gtr.:** Arpeggiated figures with slurs.
- Rhy. Gtr.:** Rhythmic patterns with chords.
- B.:** Arpeggiated figures with slurs.
- Dms.:** Rhythmic patterns with chords.

78

78

L.V.

Har.1

Har.2

B.Har.

L.Gtr.

Acous. Gtr.

Rhy. Gtr.

B.

Dms.

8^{va}

The musical score for measures 78-81 is written for nine instruments. Measures 78 and 79 are marked with a box containing the number 78. The instruments are L.V., Har.1, Har.2, B.Har., L.Gtr., Acous. Gtr., Rhy. Gtr., B., and Dms. The key signature is one sharp (F#). The L.V., Har.1, Har.2, and B.Har. parts are all rests in measures 78-81. The L.Gtr. part has a melodic line with a dashed line and '8^{va}' above it in measure 79. The Acous. Gtr. part has a melodic line with a dashed line and '8^{va}' above it in measure 79. The Rhy. Gtr. part has a rhythmic pattern of eighth notes. The B. part has a melodic line. The Dms. part has a rhythmic pattern of eighth notes.

82

L.V.

Har.1

Har.2

B.Har.

L.Gtr.

Acous. Gtr.

Rhy. Gtr.

B.

Dms.

The musical score for measures 82-85 is as follows:

- L.V.:** Four measures of whole rests.
- Har.1:** Four measures of whole rests.
- Har.2:** Four measures of whole rests.
- B.Har.:** Four measures of whole rests.
- L.Gtr.:**
 - Measure 82: Melodic line starting on G4, moving up stepwise to D5, then down to B4, A4, G4, F#4, E4, D4, C#4, B3, A3, G3, F#3, E3, D3, C#3, B2, A2, G2, F#2, E2, D2, C#2, B1, A1, G1, F#1, E1, D1, C#1, B0, A0, G0, F#0, E0, D0, C#0, B-1, A-1, G-1, F#-1, E-1, D-1, C#-1, B-2, A-2, G-2, F#-2, E-2, D-2, C#-2, B-3, A-3, G-3, F#-3, E-3, D-3, C#-3, B-4, A-4, G-4, F#-4, E-4, D-4, C#-4, B-5, A-5, G-5, F#-5, E-5, D-5, C#-5, B-6, A-6, G-6, F#-6, E-6, D-6, C#-6, B-7, A-7, G-7, F#-7, E-7, D-7, C#-7, B-8, A-8, G-8, F#-8, E-8, D-8, C#-8, B-9, A-9, G-9, F#-9, E-9, D-9, C#-9, B-10, A-10, G-10, F#-10, E-10, D-10, C#-10, B-11, A-11, G-11, F#-11, E-11, D-11, C#-11, B-12, A-12, G-12, F#-12, E-12, D-12, C#-12, B-13, A-13, G-13, F#-13, E-13, D-13, C#-13, B-14, A-14, G-14, F#-14, E-14, D-14, C#-14, B-15, A-15, G-15, F#-15, E-15, D-15, C#-15, B-16, A-16, G-16, F#-16, E-16, D-16, C#-16, B-17, A-17, G-17, F#-17, E-17, D-17, C#-17, B-18, A-18, G-18, F#-18, E-18, D-18, C#-18, B-19, A-19, G-19, F#-19, E-19, D-19, C#-19, B-20, A-20, G-20, F#-20, E-20, D-20, C#-20, B-21, A-21, G-21, F#-21, E-21, D-21, C#-21, B-22, A-22, G-22, F#-22, E-22, D-22, C#-22, B-23, A-23, G-23, F#-23, E-23, D-23, C#-23, B-24, A-24, G-24, F#-24, E-24, D-24, C#-24, B-25, A-25, G-25, F#-25, E-25, D-25, C#-25, B-26, A-26, G-26, F#-26, E-26, D-26, C#-26, B-27, A-27, G-27, F#-27, E-27, D-27, C#-27, B-28, A-28, G-28, F#-28, E-28, D-28, C#-28, B-29, A-29, G-29, F#-29, E-29, D-29, C#-29, B-30, A-30, G-30, F#-30, E-30, D-30, C#-30, B-31, A-31, G-31, F#-31, E-31, D-31, C#-31, B-32, A-32, G-32, F#-32, E-32, D-32, C#-32, B-33, A-33, G-33, F#-33, E-33, D-33, C#-33, B-34, A-34, G-34, F#-34, E-34, D-34, C#-34, B-35, A-35, G-35, F#-35, E-35, D-35, C#-35, B-36, A-36, G-36, F#-36, E-36, D-36, C#-36, B-37, A-37, G-37, F#-37, E-37, D-37, C#-37, B-38, A-38, G-38, F#-38, E-38, D-38, C#-38, B-39, A-39, G-39, F#-39, E-39, D-39, C#-39, B-40, A-40, G-40, F#-40, E-40, D-40, C#-40, B-41, A-41, G-41, F#-41, E-41, D-41, C#-41, B-42, A-42, G-42, F#-42, E-42, D-42, C#-42, B-43, A-43, G-43, F#-43, E-43, D-43, C#-43, B-44, A-44, G-44, F#-44, E-44, D-44, C#-44, B-45, A-45, G-45, F#-45, E-45, D-45, C#-45, B-46, A-46, G-46, F#-46, E-46, D-46, C#-46, B-47, A-47, G-47, F#-47, E-47, D-47, C#-47, B-48, A-48, G-48, F#-48, E-48, D-48, C#-48, B-49, A-49, G-49, F#-49, E-49, D-49, C#-49, B-50, A-50, G-50, F#-50, E-50, D-50, C#-50, B-51, A-51, G-51, F#-51, E-51, D-51, C#-51, B-52, A-52, G-52, F#-52, E-52, D-52, C#-52, B-53, A-53, G-53, F#-53, E-53, D-53, C#-53, B-54, A-54, G-54, F#-54, E-54, D-54, C#-54, B-55, A-55, G-55, F#-55, E-55, D-55, C#-55, B-56, A-56, G-56, F#-56, E-56, D-56, C#-56, B-57, A-57, G-57, F#-57, E-57, D-57, C#-57, B-58, A-58, G-58, F#-58, E-58, D-58, C#-58, B-59, A-59, G-59, F#-59, E-59, D-59, C#-59, B-60, A-60, G-60, F#-60, E-60, D-60, C#-60, B-61, A-61, G-61, F#-61, E-61, D-61, C#-61, B-62, A-62, G-62, F#-62, E-62, D-62, C#-62, B-63, A-63, G-63, F#-63, E-63, D-63, C#-63, B-64, A-64, G-64, F#-64, E-64, D-64, C#-64, B-65, A-65, G-65, F#-65, E-65, D-65, C#-65, B-66, A-66, G-66, F#-66, E-66, D-66, C#-66, B-67, A-67, G-67, F#-67, E-67, D-67, C#-67, B-68, A-68, G-68, F#-68, E-68, D-68, C#-68, B-69, A-69, G-69, F#-69, E-69, D-69, C#-69, B-70, A-70, G-70, F#-70, E-70, D-70, C#-70, B-71, A-71, G-71, F#-71, E-71, D-71, C#-71, B-72, A-72, G-72, F#-72, E-72, D-72, C#-72, B-73, A-73, G-73, F#-73, E-73, D-73, C#-73, B-74, A-74, G-74, F#-74, E-74, D-74, C#-74, B-75, A-75, G-75, F#-75, E-75, D-75, C#-75, B-76, A-76, G-76, F#-76, E-76, D-76, C#-76, B-77, A-77, G-77, F#-77, E-77, D-77, C#-77, B-78, A-78, G-78, F#-78, E-78, D-78, C#-78, B-79, A-79, G-79, F#-79, E-79, D-79, C#-79, B-80, A-80, G-80, F#-80, E-80, D-80, C#-80, B-81, A-81, G-81, F#-81, E-81, D-81, C#-81, B-82, A-82, G-82, F#-82, E-82, D-82, C#-82, B-83, A-83, G-83, F#-83, E-83, D-83, C#-83, B-84, A-84, G-84, F#-84, E-84, D-84, C#-84, B-85, A-85, G-85, F#-85, E-85, D-85, C#-85, B-86, A-86, G-86, F#-86, E-86, D-86, C#-86, B-87, A-87, G-87, F#-87, E-87, D-87, C#-87, B-88, A-88, G-88, F#-88, E-88, D-88, C#-88, B-89, A-89, G-89, F#-89, E-89, D-89, C#-89, B-90, A-90, G-90, F#-90, E-90, D-90, C#-90, B-91, A-91, G-91, F#-91, E-91, D-91, C#-91, B-92, A-92, G-92, F#-92, E-92, D-92, C#-92, B-93, A-93, G-93, F#-93, E-93, D-93, C#-93, B-94, A-94, G-94, F#-94, E-94, D-94, C#-94, B-95, A-95, G-95, F#-95, E-95, D-95, C#-95, B-96, A-96, G-96, F#-96, E-96, D-96, C#-96, B-97, A-97, G-97, F#-97, E-97, D-97, C#-97, B-98, A-98, G-98, F#-98, E-98, D-98, C#-98, B-99, A-99, G-99, F#-99, E-99, D-99, C#-99, B-100, A-100, G-100, F#-100, E-100, D-100, C#-100, B-101, A-101, G-101, F#-101, E-101, D-101, C#-101, B-102, A-102, G-102, F#-102, E-102, D-102, C#-102, B-103, A-103, G-103, F#-103, E-103, D-103, C#-103, B-104, A-104, G-104, F#-104, E-104, D-104, C#-104, B-105, A-105, G-105, F#-105, E-105, D-105, C#-105, B-106, A-106, G-106, F#-106, E-106, D-106, C#-106, B-107, A-107, G-107, F#-107, E-107, D-107, C#-107, B-108, A-108, G-108, F#-108, E-108, D-108, C#-108, B-109, A-109, G-109, F#-109, E-109, D-109, C#-109, B-110, A-110, G-110, F#-110, E-110, D-110, C#-110, B-111, A-111, G-111, F#-111, E-111, D-111, C#-111, B-112, A-112, G-112, F#-112, E-112, D-112, C#-112, B-113, A-113, G-113, F#-113, E-113, D-113, C#-113, B-114, A-114, G-114, F#-114, E-114, D-114, C#-114, B-115, A-115, G-115, F#-115, E-115, D-115, C#-115, B-116, A-116, G-116, F#-116, E-116, D-116, C#-116, B-117, A-117, G-117, F#-117, E-117, D-117, C#-117, B-118, A-118, G-118, F#-118, E-118, D-118, C#-118, B-119, A-119, G-119, F#-119, E-119, D-119, C#-119, B-120, A-120, G-120, F#-120, E-120, D-120, C#-120, B-121, A-121, G-121, F#-121, E-121, D-121, C#-121, B-122, A-122, G-122, F#-122, E-122, D-122, C#-122, B-123, A-123, G-123, F#-123, E-123, D-123, C#-123, B-124, A-124, G-124, F#-124, E-124, D-124, C#-124, B-125, A-125, G-125, F#-125, E-125, D-125, C#-125, B-126, A-126, G-126, F#-126, E-126, D-126, C#-126, B-127, A-127, G-127, F#-127, E-127, D-127, C#-127, B-128, A-128, G-128, F#-128, E-128, D-128, C#-128, B-129, A-129, G-129, F#-129, E-129, D-129, C#-129, B-130, A-130, G-130, F#-130, E-130, D-130, C#-130, B-131, A-131, G-131, F#-131, E-131, D-131, C#-131, B-132, A-132, G-132, F#-132, E-132, D-132, C#-132, B-133, A-133, G-133, F#-133, E-133, D-133, C#-133, B-134, A-134, G-134, F#-134, E-134, D-134, C#-134, B-135, A-135, G-135, F#-135, E-135, D-135, C#-135, B-136, A-136, G-136, F#-136, E-136, D-136, C#-136, B-137, A-137, G-137, F#-137, E-137, D-137, C#-137, B-138, A-138, G-138, F#-138, E-138, D-138, C#-138, B-139, A-139, G-139, F#-139, E-139, D-139, C#-139, B-140, A-140, G-140, F#-140, E-140, D-140, C#-140, B-141, A-141, G-141, F#-141, E-141, D-141, C#-141, B-142, A-142, G-142, F#-142, E-142, D-142, C#-142, B-143, A-143, G-143, F#-143, E-143, D-143, C#-143, B-144, A-144, G-144, F#-144, E-144, D-144, C#-144, B-145, A-145, G-145, F#-145, E-145, D-145, C#-145, B-146, A-146, G-146, F#-146, E-146, D-146, C#-146, B-147, A-147, G-147, F#-147, E-147, D-147, C#-147, B-148, A-148, G-148, F#-148, E-148, D-148, C#-148, B-149, A-149, G-149, F#-149, E-149, D-149, C#-149, B-150, A-150, G-150, F#-150, E-150, D-150, C#-150, B-151, A-151, G-151, F#-151, E-151, D-151, C#-151, B-152, A-152, G-152, F#-152, E-152, D-152, C#-152, B-153, A-153, G-153, F#-153, E-153, D-153, C#-153, B-154, A-154, G-154, F#-154, E-154, D-154, C#-154, B-155, A-155, G-155, F#-155, E-155, D-155, C#-155, B-156, A-156, G-156, F#-156, E-156, D-156, C#-156, B-157, A-157, G-157, F#-157, E-157, D-157, C#-157, B-158, A-158, G-158, F#-158, E-158, D-158, C#-158, B-159, A-159, G-159, F#-159, E-159, D-159, C#-159, B-160, A-160, G-160, F#-160, E-160, D-160, C#-160, B-161, A-161, G-161, F#-161, E-161, D-161, C#-161, B-162, A-162, G-162, F#-162, E-162, D-162, C#-162, B-163, A-163, G-163, F#-163, E-163, D-163, C#-163, B-164, A-164, G-164, F#-164, E-164, D-164, C#-164, B-165, A-165, G-165, F#-165, E-165, D-165, C#-165, B-166, A-166, G-166, F#-166, E-166, D-166, C#-166, B-167, A-167, G-167, F#-167, E-167, D-167, C#-167, B-168, A-168, G-168, F#-168, E-168, D-168, C#-168, B-169, A-169, G-169, F#-169, E-169, D-169, C#-169, B-170, A-170, G-170, F#-170, E-170, D-170, C#-170, B-171, A-171, G-171, F#-171, E-171, D-171, C#-171, B-172, A-172, G-172, F#-172, E-172, D-172, C#-172, B-173, A-173, G-173, F#-173, E-173, D-173, C#-173, B-174, A-174, G-174, F#-174, E-174, D-174, C#-174, B-175, A-175, G-175, F#-175, E-175, D-175, C#-175, B-176, A-176, G-176, F#-176, E-176, D-176, C#-176, B-177, A-177, G-177, F#-177, E-177, D-177, C#-177, B-178, A-178, G-178, F#-178, E-178, D-178, C#-178, B-179, A-179, G-179, F#-179, E-179, D-179, C#-179, B-180, A-180, G-180, F#-180, E-180, D-180, C#-180, B-181, A-181, G-181, F#-181, E-181, D-181, C#-181, B-182, A-182, G-182, F#-182, E-182, D-182, C#-182, B-183, A-183, G-183, F#-183, E-183, D-183, C#-183, B-184, A-184, G-184, F#-184, E-184, D-184, C#-184, B-185, A-185, G-185, F#-185, E-185, D-185, C#-185, B-186, A-186, G-186, F#-186, E-186, D-186, C#-186, B-187, A-187, G-187, F#-187, E-187, D-187, C#-187, B-188, A-188, G-188, F#-188, E-188, D-188, C#-188, B-189, A-189, G-189, F#-189, E-189, D-189, C#-189, B-190, A-190, G-190, F#-190, E-190, D-190, C#-190, B-191, A-191, G-191, F#-191, E-191, D-191, C#-191, B-192, A-192, G-192, F#-192, E-192, D-192, C#-192, B-193, A-193, G-193, F#-193, E-193, D-193, C#-193, B-194, A-194, G-194, F#-194, E-194, D-194, C#-194, B-195, A-195, G-195, F#-195, E-195, D-195, C#-195, B-196, A-196, G-196, F#-196, E-196, D-196, C#-196, B-197, A-197, G-197, F#-197, E-197, D-197, C#-197, B-198, A-198, G-198, F#-198, E-198, D-198, C#-198, B-199, A-199, G-199, F#-199, E-199, D-199, C#-199, B-200, A-200, G-200, F#-200, E-200, D-200, C#-200, B-201, A-201, G-201, F#-201, E-201, D-201, C#-201, B-202, A-202, G-202, F#-202, E-202, D-202, C#-202, B-203, A-203, G-203, F#-203, E-203, D-203, C#-203, B-204, A-204, G-204, F#-204, E-204, D-204, C#-204, B-205, A-205, G-205, F#-205, E-205, D-205, C#-205, B-206, A-206, G-206, F#-206, E-206, D-206, C#-206, B-207, A-207, G-207, F#-207, E-207, D-207, C#-207, B-208, A-208, G-208, F#-208, E-208, D-208, C#-208, B-209, A-209, G-209, F#-209, E-209, D-209, C#-209, B-210, A-210, G-210, F#-210, E-210, D-210, C#-210, B-211, A-211, G-211, F#-211, E-211, D-211, C#-211, B-212, A-212, G-212, F#-212, E-212, D-212, C#-212, B-213, A-213, G-213, F#-213, E-213, D-213, C#-213, B-214, A-214, G-214, F#-214, E-214, D-214, C#-214, B-215, A-215, G-215, F#-215, E-215, D-215, C#-215, B-216, A-216, G-216, F#-216, E-216, D-216, C#-216, B-217, A-217, G-217, F#-217, E-217, D-217, C#-217, B-218, A-218, G-218, F#-218, E-218, D-218, C#-218, B-219, A-219, G-219, F#-219, E-219, D-219, C#-219, B-220, A-220, G-220, F#-220, E-220, D-220, C#-220, B-221, A-221, G-221, F#-221, E-221, D-221, C#-221, B-222, A-222, G-222, F#-222, E-222, D-222, C#-222, B-223, A-223, G-223, F#-223, E-223, D-223, C#-223, B-224, A-224, G-224, F#-224, E-224, D-224, C#-224, B-225, A-225, G-225, F#-225, E-225, D-225, C#-225, B-226, A-226, G-226, F#-226, E-226, D-226, C#-226, B-227, A-227, G-227, F#-227, E-227, D-227, C#-227, B-228, A-228, G-228, F#-228, E-228, D-228, C#-228, B-229, A-229, G-229, F#-229, E-229, D-229, C#-229, B-230, A-230, G-230, F#-230, E-230, D-230, C#-230, B-231, A-231, G-231, F#-231, E-231, D-231, C#-231, B-232, A-232, G-232, F#-232, E-232, D-232, C#-232, B-233, A-233, G-233, F#-233, E-233, D-233, C#-233, B-234, A-234, G-234, F#-234, E-234, D-234, C#-234, B-235, A-235, G-235, F#-235, E-235, D-235, C#-235, B-236, A-236, G-236, F#-236, E-236, D-236, C#-236, B-237, A-237, G-237, F#-237, E-237, D-237, C#-237, B-238, A-238, G-238, F#-238, E-238, D-238, C#-238, B-239, A-239, G-239, F#-239, E-239, D-239, C#-239, B-240, A-240, G-240, F#-240, E-240, D-240, C#-240, B-241, A-241, G-241, F#-241, E-241, D-241, C#-241, B-242, A-242, G-242, F#-242, E-242, D-242, C#-242, B-243, A-243, G-243, F#-243, E-243, D-243, C#-243, B-244, A-244, G-244, F#-244, E-244, D-244, C#-244, B-245, A-245, G-245, F#-245, E-245, D-245, C#-245, B-246, A-246, G-246, F#-246, E-246, D-246, C#-246, B-247, A-247, G-247, F#-247, E-247, D-247, C#-247, B-248, A-248, G-248, F#-248, E-248, D-248, C#-248, B-249, A-249, G-249, F#-249, E-249, D-249, C#-249, B-250, A-250, G-250, F#-250, E-250, D-250, C#-250, B-251, A-251, G-251, F#-251, E-251, D-251, C#-251, B-252, A-252, G-252, F#-252, E-252, D-252, C#-252, B-253, A-253, G-253, F#-253, E-253, D-253, C#-253, B-254, A-254, G-254, F#-254, E-254, D-254, C#-254, B-255, A-255, G-255, F#-255, E-255, D-255, C#-255, B-256, A-256, G-256, F#-256, E-256, D-256, C#-256, B-257, A-257, G-257, F#-257, E-257, D-257, C#-257, B-258, A-258, G-258, F#-258, E-258, D-258, C#-258, B-259, A-259, G-259, F#-259, E-259, D-259, C#-259, B-260, A-260, G-260, F#-260, E-260, D-260, C#-260, B-261, A-261, G-261, F#-261, E-261, D-261, C#-261, B-262, A-262, G-262, F#-262, E-262, D-262, C#-262, B-263, A-263, G-263, F#-263, E-263, D-263, C#-263, B-264, A-264, G-264, F#-264, E-264, D-264, C#-264, B-265, A-265, G-265, F#-265, E-265, D-265, C#-265, B-266, A-266, G-266, F#-266, E-266, D-266, C#-266, B-267, A-267, G-267, F#-267, E-267, D-267, C#-267, B-268, A-268, G-268, F#-268, E-268, D-268, C#-268, B-269, A-269, G-269, F#-269, E-269, D-269, C#-269, B-270, A-270, G-270, F#-270, E-270, D-270, C#-270, B-271, A-271, G-271, F#-271, E-271, D-271, C#-271, B-272, A-272, G-272, F#-272, E-272, D-272, C#-272, B-273, A-273, G-273, F#-273, E-273, D-273, C#-273, B-274, A-274, G-274, F#-274, E-274, D-274, C#-274, B-275, A-275, G-275, F#-275, E-275, D-275, C#-275, B-276, A-276, G-276, F#-276, E-276, D-276, C#-276, B-277, A-277, G-277, F#-277, E-277, D-277, C#-277, B-278, A-278, G-278, F#-278, E-278, D-278, C#-278, B-279, A-279, G-279, F#-279, E-279, D-279, C#-279, B-280, A-280, G-280, F#-280, E-280, D-280, C#-280, B-281, A-281, G-281, F#-281, E-281, D-281, C#-281, B-282, A-282, G-282, F#-282, E-282, D-282, C#-282, B-283, A-283, G-283, F#-283, E-283, D-283, C#-283, B-284, A-284, G-284, F#-284, E-284, D-284, C#-284, B-285, A-285, G-285, F#-285, E-285, D-285, C#-285, B-286, A-286, G-286, F#-286, E-286, D-286, C#-286, B-287, A-287, G-287, F#-287, E-287, D-287, C#-287, B-288, A-288

86

L.V.

Har.1

Har.2

B.Har.

L.Gtr.

Acous.
Gtr.

Rhy.
Gtr.

B.

Dms.

86 87 88 89

90

L.V.

Har.1

Har.2

B.Har.

L.Gtr.

Acous.
Gtr.

Rhy.
Gtr.

B.

Dms.

94

L.V. Har.1 Har.2 B.Har. L.Gtr. Acous. Gtr. Rhy. Gtr. B. Dms.

Here where all of my thoughts

98

L.V. run wild Here where all of my words grow cold Living in a du-al -

Har.1

Har.2

B.Har.

L.Gtr.

Acous. Gtr.

Rhy. Gtr.

B.

Dms.

102

chorus

L.V. i - ty Cast - ing sha - dows on me Oh

Har.1

Har.2

B.Har.

L.Gtr. Dismissed Chorus

Acous. Gtr.

Rhy. Gtr.

B.

Dms.

The musical score is written for a four-measure chorus. The vocal line (L.V.) begins with a quarter rest, followed by a quarter note 'i', an eighth note 'ty', a quarter rest, a quarter note 'Cast', an eighth note 'ing', a quarter note 'sha', an eighth note 'dows', a quarter note 'on', an eighth note 'me', a quarter rest, a quarter note 'Oh', and a quarter rest. The guitar parts (L.Gtr., Acous. Gtr., Rhy. Gtr.) and bass (B.) play a rhythmic pattern of eighth notes. The drums (Dms.) play a steady pattern of eighth notes. The key signature is one sharp (F#).

106

L.V. I fi-nal-ly died to get all your lov-ing Oh

Har.1

Har.2

B.Har.

L.Gtr.

Acous. Gtr.

Rhy. Gtr.

B.

Dms.

110

L.V. I fi-nal-ly died to get all your lov-ing Oh

Har.1

Har.2

B.Har.

L.Gtr.

Acous.
Gtr.

Rhy.
Gtr.

B.

Dms.

114

L.V. I fi-nally died to get allyour lov-ing Oh

Har.1 Oh I fi-nally died to get allyour love

Har.2 Oh I fi-nally died to get allyour love

B.Har. Oh I fi-nally died to get allyour love

L.Gtr.

Acous. Gtr.

Rhy. Gtr.

B.

Dms.

118

L.V. I fi nally died to get allyour lov - ing Oh

Har.1 Oh I fi -nally died to get allyour love

Har.2 Oh I fi -nally died to get allyour love

B.Har. Oh I fi -nally died to get allyour love

L.Gtr.

Acous. Gtr.

Rhy. Gtr.

B.

Dms.

122

L.V. I fi nally died to get allyour lov- ing Oh

Har.1 Oh I fi -nally died to get allyour love

Har.2 Oh I fi -nally died to get allyour love

B.Har. Oh I fi -nally died to get allyour love

L.Gtr.

Acous. Gtr.

Rhy. Gtr.

B.

Dms.

The musical score is for page 122 and is written in G major (one sharp) and 4/4 time. It consists of nine staves. The vocal part (L.V.) has lyrics: "I fi nally died to get allyour lov- ing Oh". The instrumental parts include two Harmonica parts (Har.1 and Har.2) with lyrics: "Oh I fi -nally died to get allyour love". The Bass Harmonica (B.Har.) also has the same lyrics. The guitar parts include Lead Guitar (L.Gtr.), Acoustic Guitar (Acous. Gtr.), and Rhythm Guitar (Rhy. Gtr.). The Bass (B.) and Drums (Dms.) are also present. The score is divided into four measures. The first measure contains the vocal and instrumental parts. The second measure contains the vocal and instrumental parts. The third measure contains the vocal and instrumental parts. The fourth measure contains the vocal and instrumental parts.

126

L.V. I fi nally died to get allyour lov - ing Oh

Har.1 Oh I fi -nally died to get allyour love

Har.2 Oh I fi -nally died to get allyour love

B.Har. Oh I fi -nally died to get allyour love

L.Gtr.

Acous. Gtr.

Rhy. Gtr.

B.

Dms.

130

L.V. I fi-nal-ly died to get all your lov-ing Oh

Har.1 Oh I fi-nal-ly died to get all your love

Har.2 Oh I fi-nal-ly died to get all your love

B.Har. Oh I fi-nal-ly died to get all your love

L.Gtr.

Acous. Gtr.

Rhy. Gtr.

B.

Dms.

134

L.V. I fi-nally died to get allyour lov - ing Oh

Har.1 Oh I fi-nally died to get allyour love

Har.2 Oh I fi-nally died to get allyour love

B.Har. Oh I fi-nally died to get allyour love

L.Gtr. *Dissonant Chords*

Acous. Gtr.

Rhy. Gtr.

B.

Dms.

The musical score is for page 134 and consists of eight staves. The top four staves are vocal parts: L.V. (Lead Vocal), Har.1 (Harmonium 1), Har.2 (Harmonium 2), and B.Har. (Bass Harmonium). They all share the same lyrics: "I fi-nally died to get allyour lov - ing Oh". The bottom four staves are instrumental parts: L.Gtr. (Lead Guitar), Acous. Gtr. (Acoustic Guitar), Rhy. Gtr. (Rhythm Guitar), and B. (Bass). The L.Gtr. staff has a section labeled "Dissonant Chords" in the fourth measure. The Dms. (Drums) staff shows a rhythmic pattern with 'x' marks for hits. The key signature is one sharp (F#) and the time signature is 4/4.

138

L.V. I fi nally died to get allyour lov - ing Oh

Har.1 Oh I fi nally died to get all your love

Har.2 Oh I fi nally died to get all your love

B.Har. Oh I fi nally died to get allyour love

L.Gtr.

Acous. Gtr.

Rhy. Gtr.

B.

Dms.

The musical score is for page 138 and consists of nine staves. The top four staves are vocal parts: L.V. (Lead Vocal), Har.1 (Harmonium 1), Har.2 (Harmonium 2), and B.Har. (Bass Harmonium). The bottom five staves are instrumental parts: L.Gtr. (Lead Guitar), Acous. Gtr. (Acoustic Guitar), Rhy. Gtr. (Rhythm Guitar), B. (Bass), and Dms. (Drums). The key signature is one sharp (F#). The L.V. part has lyrics: "I fi nally died to get allyour lov - ing Oh". The Har.1 and Har.2 parts have lyrics: "Oh I fi nally died to get all your love". The B.Har. part has lyrics: "Oh I fi nally died to get allyour love". The instrumental parts provide accompaniment for the vocal lines.

142

L.V. I fi nally died to get allyour lov - ing Oh

Har.1 Oh I fi -nally died to get allyour love

Har.2 Oh I fi -nally died to get allyour love

B.Har. Oh I fi -nally died to get allyour love

L.Gtr.

Acous. Gtr.

Rhy. Gtr.

B.

Dms.

146

L.V. I fi-nally died to get allyour lov-ing Oh

Har.1 Oh I fi-nally died to get allyour love

Har.2 Oh I fi-nally died to get allyour love

B.Har. Oh I fi-nally died to get allyour love

L.Gtr.

Acous. Gtr.

Rhy. Gtr.

B.

Dms.

150

L.V. I fi nally died to get allyour lov- ing

Har.1 Oh I fi -nally died to get allyour love

Har.2 Oh I fi -nally died to get allyour love

B.Har. Oh I fi -nally died to get allyour love

L.Gtr.

Acous. Gtr.

Rhy. Gtr.

B.

Dms.

154

L.V.

Har.1

Har.2

B.Har.

L.Gtr.

Acous.
Gtr.

Rhy.
Gtr.

B.

Dms.

158

L.V.

Har.1

Har.2

B.Har.

L.Gtr.

Acous.
Gtr.

Rhy.
Gtr.

B.

Dms.

The musical score for measures 158-161 is as follows:

- L.V.:** Four measures of whole rests.
- Har.1:** Four measures of whole rests.
- Har.2:** Four measures of whole rests.
- B.Har.:** Four measures of whole rests.
- L.Gtr.:** Measure 158: quarter note G4, quarter note A4, eighth note Bb4, eighth note A4. Measure 159: eighth note G4, eighth note A4, eighth note B4, eighth note A4, quarter note G4. Measure 160: quarter note F#4, quarter note E4, quarter note D4, quarter note C4. Measure 161: quarter note B3, quarter note A3, quarter note G3, quarter note F3.
- Acous. Gtr.:** Measure 158: quarter note G4, quarter note A4, quarter note B4, quarter note A4. Measure 159: quarter note G4, quarter note A4, quarter note B4, quarter note A4, quarter note G4. Measure 160: quarter note F#4, quarter note E4, quarter note D4, quarter note C4. Measure 161: quarter note B3, quarter note A3, quarter note G3, quarter note F3.
- Rhy. Gtr.:** Measure 158: quarter note G4, quarter note A4, quarter note B4, quarter note A4. Measure 159: quarter note G4, quarter note A4, quarter note B4, quarter note A4, quarter note G4. Measure 160: quarter note F#4, quarter note E4, quarter note D4, quarter note C4. Measure 161: quarter note B3, quarter note A3, quarter note G3, quarter note F3.
- B.:** Measure 158: quarter note G2, quarter note A2, quarter note B2, quarter note A2. Measure 159: quarter note G2, quarter note A2, quarter note B2, quarter note A2, quarter note G2. Measure 160: quarter note F#2, quarter note E2, quarter note D2, quarter note C2. Measure 161: quarter note B1, quarter note A1, quarter note G1, quarter note F1.
- Dms.:** Measure 158: quarter note G2, quarter note A2, quarter note B2, quarter note A2. Measure 159: quarter note G2, quarter note A2, quarter note B2, quarter note A2, quarter note G2. Measure 160: quarter note F#2, quarter note E2, quarter note D2, quarter note C2. Measure 161: quarter note B1, quarter note A1, quarter note G1, quarter note F1.

162

162

L.V.

Har.1

Har.2

B.Har.

L.Gtr.

Acous.
Gtr.

Rhy.
Gtr.

B.

Dms.

The musical score for measures 162-165 is written for a nine-piece ensemble. Measures 162 and 163 are marked with a repeat sign. In measure 162, the L.V., Har.1, Har.2, and B.Har. parts are silent. The L.Gtr. part plays a descending eighth-note scale (F#4, E4, D4, C#4, B3, A3, G3, F#3), followed by a quarter rest. The Acous. Gtr. part plays a descending eighth-note scale (F#4, E4, D4, C#4, B3, A3, G3, F#3), followed by a quarter rest. The Rhy. Gtr. part plays a descending eighth-note scale (F#4, E4, D4, C#4, B3, A3, G3, F#3), followed by a quarter rest. The B. part plays a descending eighth-note scale (F#4, E4, D4, C#4, B3, A3, G3, F#3), followed by a quarter rest. The Dms. part plays a descending eighth-note scale (F#4, E4, D4, C#4, B3, A3, G3, F#3), followed by a quarter rest. In measure 163, the L.V., Har.1, Har.2, and B.Har. parts are silent. The L.Gtr. part plays a descending eighth-note scale (F#4, E4, D4, C#4, B3, A3, G3, F#3), followed by a quarter rest. The Acous. Gtr. part plays a descending eighth-note scale (F#4, E4, D4, C#4, B3, A3, G3, F#3), followed by a quarter rest. The Rhy. Gtr. part plays a descending eighth-note scale (F#4, E4, D4, C#4, B3, A3, G3, F#3), followed by a quarter rest. The B. part plays a descending eighth-note scale (F#4, E4, D4, C#4, B3, A3, G3, F#3), followed by a quarter rest. The Dms. part plays a descending eighth-note scale (F#4, E4, D4, C#4, B3, A3, G3, F#3), followed by a quarter rest. In measure 164, the L.V., Har.1, Har.2, and B.Har. parts are silent. The L.Gtr. part plays a descending eighth-note scale (F#4, E4, D4, C#4, B3, A3, G3, F#3), followed by a quarter rest. The Acous. Gtr. part plays a descending eighth-note scale (F#4, E4, D4, C#4, B3, A3, G3, F#3), followed by a quarter rest. The Rhy. Gtr. part plays a descending eighth-note scale (F#4, E4, D4, C#4, B3, A3, G3, F#3), followed by a quarter rest. The B. part plays a descending eighth-note scale (F#4, E4, D4, C#4, B3, A3, G3, F#3), followed by a quarter rest. The Dms. part plays a descending eighth-note scale (F#4, E4, D4, C#4, B3, A3, G3, F#3), followed by a quarter rest. In measure 165, the L.V., Har.1, Har.2, and B.Har. parts are silent. The L.Gtr. part plays a descending eighth-note scale (F#4, E4, D4, C#4, B3, A3, G3, F#3), followed by a quarter rest. The Acous. Gtr. part plays a descending eighth-note scale (F#4, E4, D4, C#4, B3, A3, G3, F#3), followed by a quarter rest. The Rhy. Gtr. part plays a descending eighth-note scale (F#4, E4, D4, C#4, B3, A3, G3, F#3), followed by a quarter rest. The B. part plays a descending eighth-note scale (F#4, E4, D4, C#4, B3, A3, G3, F#3), followed by a quarter rest. The Dms. part plays a descending eighth-note scale (F#4, E4, D4, C#4, B3, A3, G3, F#3), followed by a quarter rest.