

TARTU ÜLIKOOLI VIJANDI KULTUURIAKADEEMIA

Muusika õppekava

Rütmimuusika eriala

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OUTRO

Loov-praktilise lõputöö kirjalik osa

Juhendaja: Peedu Kass, MA

Kaitsmisele lubatud.....

(juhendaja allkiri)

Viljandi 2023

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RESÜMEE

OUTRO - LOOVPRAKTILISE LÕPUTÖÖ KIRJALIK OSA

Järgneva loovpraktilise lõputöö kirjaliku osa eesmärgiks on tutvustada autori loomingulist teekonda ning samuti tema lõpukontserdi kontseptsiooni, ülessehitust, korralduslikke aspekte ja loovalikuid.

SUMMARY

OUTRO - WRITTEN PART OF A CREATIVE-PRACTICAL THESIS

In the written part of my creative-practical thesis, I provided an overview of the journey of the music program at the University of Tartu Viljandi Culture Academy, and introduced the final concert featuring a band composed of musicians from various countries. The band members include Marius Holland, Daniel Eberling, Camilo Bastidas, Marvin Mitt, Johannes Eriste, and Magnus Kaus. The background vocalists are Eva-Britta Simson, Elisabeth-Tiffany Lepik, and Laura Tiit. Additionally, I shared an overview of the concert preparation period in the thesis.

The graduation concert will take place on May 24, 2022, in the main hall of the Viljandi Traditional Music Centre, starting at 15:00. The event will be available for live streaming on the website live.kultuuriakadeemia.ee.

Preparing for the graduation concert provided me with an opportunity to develop my organizational skills, composition and arranging abilities, and enhanced my perseverance. Additionally, it opened up favorable opportunities for collaboration with talented musicians and artists. From this period, I have gained confidence and determination to successfully implement even the most ambitious ideas.

SISSEJUHATUS

Minu loov-praktilise lõputöö kirjalikus osas annan ülevaate enda Tartu Ülikooli Viljandi kultuuriakadeemia (edaspidi TÜ VKA) muusika eriala teekonnast ning lõpukontserdist, kus esineb bänd mitmetest erinevatest riikidest pärit muusikutega. Kontserdi bändis mängivad Marius Holland, Daniel Eberling, Camilo Bastidas, Marvin Mitt, Johannes Eriste ning Magnus Kaus Hollandist. Taustalauljate rollis astuvad üles Eva-Britta Simson, Elisabeth-Tiffany Lepik ja Laura Tiit. Lisaks esitan lõputöös ka ülevaate ettevalmistusperioodist. Kontsert toimub 24. mail 2022 Viljandi Pärimusmuusika aida suures saalis algusega 15:00 ning otseülekannet on võimalik jälgida veebilehel live.kultuuriakadeemia.ee. Täna lõputöö juhendajat Peedu Kassi, eriala õppejõudu Liina Saart, osakonnajuht Marko Mägi ning kõiki kaasatud muusikuid, sõpru, õppejõude kes on mind selle kuue aasta jooksul toetanud.

1. LOOMINGULINE TEEKOND

Loominguline teekond on iga artisti jaoks unikaalne ning minu puhul sai see alguse juba väga varakult. Selle taga seisavad kindlasti minu vanemad, kellel mõlemal on tugev side muusikaga. Mu ema on muusikaõpetaja ning isa on lõpetanud lastemuusikakooli klaveri erialal. Seega võib öelda, et muusika on olnud minu elu lahutamatu osa juba enne seda, kui ma õppisin rääkima ja kõndima.

Minu esimesed esinemiskogemused pärinevad ajast, mil olin umbes 6-7 aastane. Osalesin kohalikel lauluvõistlustel ning see kogemus pani aluse mu tulevasele karjäärile.

1.1. Muusikakool

Muusikakoolis käimine oli minu jaoks loomulik jätk muusikaõpingutele, alustades plokkflöödi õppimisest 8-aastaselt. Kuigi minu ema soovitas mul õppida trompetit, ei olnud sel hetkel koolis sobivat õpetajat, nii et alustasin trompetimängu hiljem, umbes 10-aastaselt. Kahjuks tekkis mul lihaspingeid ja peavalusid ning mul soovitati eriala vahetada. Otsustasin õppida klassikalist kitarrimängu, mida õppisin viis aastat. Kuid tõsi on see, et minu kitarrimängu oskused on pigem pinnapealsed, sest klassikalise kitarrimängu õpe keskendus peamiselt nootide lugemisele ja õigete nuppude vajutamisele. Minu teoreetilised teadmised piirdusid klassikaliste harmooniliste järgnevustega ning ma ei oska siiani end kitarril saata.

1.2. Gümnaasium

Sel ajal, kui käisin põhikoolis ja gümnaasiumis, oli muusika jäänud minu jaoks tagaplaanile. Minu huvi klassikalise muusika vastu oli kahanenud ja seetõttu tegelesin muusikaga väga vähe. Õnneks oli mul lapsepõlvest kaasa võetud huvi erinevate maade pärimus- ja folkmuusika vastu, millest said minu jaoks uued inspiratsiooniallikad. Huvi pop- ja jazzmuusika vastu tekkis sujuvalt ning hakkasin kuulama palju RnB ja soul muusikat, nagu Justin Timberlake, Musiq Soulchild, Jeremy Passion, Tori Kelly, Stevie Wonder jt. Minu suureks eeskujuks sai rootsi bänd Dirty Loops, eriti nende laulja Jonah Nilsson, kelle vokaalne võimekus oli midagi sellist, mida ma polnud varem kuulnud. See oli minu jaoks suur ajend, et

hakata taas muusikaga ja laulmisega tegelema. Gümnaasiumi ajal osalesin ka Eesti Otsib Superstaari saates, kus ma pääsesin poolfinaalidesse.

1.3. Georg Otsa nim. Tallinna Muusikakool

Pärast gümnaasiumi lõpetamist otsustasin astuda Georg Otsa nimelisse Tallinna Muusikakooli, kuna muusika ja laulmine tundusid loogilise valikuna. Teine võimalus oleks olnud minna Eesti Kunstiakadeemiasse õppima graafilist disaini, kuid sinna ma sisse ei saanud. Otsa koolis avastasin uusi helikeelelisi võimalusi, mis erinesid oluliselt klassikalise muusika reeglitest, mida olin varem õppinud. Lisaks sain teada, et akorde saab ehitada ka teistelt astmetelt peale esimese, neljanda, viienda ja kuuenda astme. Otsa koolis õppimise aeg jäi lühikeseks, peamiselt seetõttu, et tundsin, et Tallinn pole mulle sobiv koht elamiseks. Oli keeruline sõpru leida ja tundsin, et olin sotsiaalselt taandarenenud. Lisaks oli bänd, kuhu sattusin, väga kaootiline ning õppejõud ei olnud huvitatud õpetamisest. Raske oli leida ühist keelt ka teiste õpilastega. Poole aasta pärast otsustasin koolist lahkuda ja võtsin muusikaga seotud aastase pausi, mille jooksul käisin reisimas ja püüdsin ennast uuesti leida.

1.4. Viljandi Kultuuriakadeemia

Sain idee astuda Viljandi Kultuuriakadeemiasse tänu oma endisele klassikaaslasele ja sõbrale Elina Kasesalule ning tuttavale Karoliine Lisette Kõivule, kes julgustasid mind muusikaga tegelema. Kuigi esialgu tahtsin õppida helitehnoloogiat, otsustasin siiski proovida sisseastumist rütmimuusika laulu erialale, kuhu mul õnnestus vastu võetud saada. Minu aeg Viljandi Kultuuriakadeemias on olnud väga meeldiv - leidsin palju toetavaid sõpru ja kohtusin andekate muusikutega. Hetkel osalen aktiivselt Viljandi Vox vokaalansambli tegevuses, kus kõik liikmed on ka Viljandi Kultuuriakadeemia endised ja praegused õpilased

1.4.1 I-II kursus

Esimene kursus oli pigem sissejuhatav ja aitas mul uuesti omandada jazzmuusika põhitõed, akordid, laadid ja järgnevused, mida olin õppinud Otsa koolis. Üks suuremaid väljakutseid minu jaoks oli muuta muusika intuiitvne külg analüütiliseks - st. teha muusikat teadlikult ja teoreetiliselt lähtuvalt. Tehniliselt oli minu kõige nõrgemaks küljeks rütmika. Mäletan, kui keeruline tundus isegi kõige lihtsamate rütmide, nagu koputamine, plaksutamine ja süngoobid, mängimine. Rütmikat harjutasin korduvalt selle aasta jooksul, kuid see on siiani minu jaoks üsna keeruline.

Kuigi alguses tundus rütmika mulle väljakutsena, võtsin selle väljakutse vastu ja pühendasin palju aega ja vaeva selle osa arendamiseks. Harjutasin metronoomi abil ja kuulasin erinevaid rütmimustritega muusikapalu.

Lisaks tehnilistele oskustele sai mu esimene kursus muusikaõpingutes ka emotsionaalseks ja loominguliseks väljakutseks. Olin alati armastanud muusikat ja enda väljendamist läbi selle, kuid õppides muusikat teadlikumalt, avanesid mulle uued viisid oma loomingulisuse arendamiseks. Õppisin erinevaid komponeerimismeetodeid, arranžeringute loomist ja muusikaliste ideede arendamist.

Esimene ja teine kursus muusika erialal oli minu jaoks oluline õppimise ja kasvamise periood. Vaatamata väljakutsetele ja raskustele, mis tulid koos rütmi ja muusikalise teooriaga, olen tänulik, et võtsin selle teekonna ette. See andis mulle kindluse ja sihikindluse oma muusikaliste oskuste arendamiseks ning pani aluse tulevastele saavutustele ja avastustele muusikamaailmas.

1.5. Õpingud Hollandis - ArtEz

Ülikooli ajal avanes mul Erasmuse õpingute raames võimalus minna Hollandisse ArtEz ülikooli, kus jätkasin oma laulmise õpinguid. See periood oli kõige produktiivsem muusiku karjääris, sest uues keskkonnas avanesid uued perspektiivid, tutvused ja võimalused. Hollandisse läksin koos kahe sõbra ja Viljandi Kultuuriakadeemia kaasõpilasega Carlos Liivi ja Sandra Eowyn Karuga ning seetõttu oli kultuuriline kohanemine lihtsam. Lisaks laulmisele võtsin ArtEz ülikoolis lisaks klaveri tunde, kuna olin

alati kahetsenud, et ei oska ühelgi pillil end saata. Tänan oma klaveriõpetajat Michael Gustorffi, kes inspireeris mind klaverimängu õppima ja tänu kellele harjutan pillimängu siiani peaaegu igapäevaselt.

Suureks projektiks Hollandis oli *boybandi* tribüütbandi Boys4Days loomine koos sõprade Carlos Liiva, Marius Hollandi ja Camilo Bastidasega. Tegemist oli projektiga, mille raames õppisime ära erinevate tuntud poistebändide lood läbi aegade, esitades neid seatud võtmes, koos koreograafiaga. Meid toetas suur bänd koosseisus trummid, kolm kitarri, kaks klaverit, basskitarr.

1.5.1. “Boys4Days” projekt

Olime ammu juba rääkinud sõbra Carlos Liivaga, et oleks lahe teha üks poistebändi tribüütband. Kuna Viljandis (ja ühtlasi ka Eestis) ei ole just palju meeslauljaid - eriti neid, kes oleks nõus laulma *Backstreet Boys* igihaljaid hitte koos sobivate tantsusammude ja kostüümiga - siis see idee jäi pikemaks ajaks vaid unistuseks. Hollandis tutvusime kahe muusikuga - Marius Holland ja Camilo Bastidas - kellel oli juhuslikult tekkinud väga sarnane idee. Sellest ideest sai lõpuks suurem projektibänd “Boys4Days”, mille koosseisu kuulusid mitmed andekad muusikud ning mille kontsert toimus 14. Aprill ArtEz kooli suures saalis.

1.6. Viljandi Vox

Kultuuriakadeemias õppides tutvusin mitme andeka lauljaga, sealhulgas Ingrid Rabi, Carlos Liiv, Sandra-Eowyn Karu ja Laura Tiit.. Meil kõigil on olnud kogemusi vokaalansamblites, näiteks osalemisega Alo Matiisenile pühendatud muusikapäevade vokaalansamblite konkursil. Sellest inspireerituna sündis idee luua oma vokaalansambel.

Ansambel Viljandi Vox keskendub eesti ja inglise keelsele muusikale ning kõik laulud on meie enda seatud. Oleme pühendunud oma muusikalise väljendusvõimekuse täiustamisele ja pakume publikule mitmekesisest repertuaari, mis peegeldab meie individuaalset stiili ja loomingulist visiooni.

2. KONTSERDI KONTSEPTSIOON JA KAVA

Minu lõpukontserdi formaadiks on bänd, kus on inimesed kellega tutvusin nii Viljandi Kultuuriakadeemias kui ka Hollandis, ArtEzis õppides. Kontserdi pikkuseks on umbes 30 minutit, mille jooksul esitan viis lugu nii omaloomingust kui ka teiste autorite ja artistide repertuaarist. Kõik lood on minu poolt arranžeeritud. Bändi koosseisu kuuluvad peale minu veel klaver, kaks kitarr, basskitarr, trummid, saksofon ja taustalauljad. Bändi repertuaari on mõjutanud minu enda muusikaline maitse, milles võib kuulda mitmete erinevate žanrite sulamit

Olles tugevalt inspireeritud artistidest nagu Dirty Loops, Jacob Collier, Stevie Wonder, erinevad *RnB* artistid nagu Brian McKnight, Justin Timberlake, Musiq Soulchild jt., on minu kontserdi läbivaks teemaks keerukad harmooniad, polürütmilised fraasid, reharmoniseeritud järgnevused. Usun, et lugude valik - nii omalooming kui ka muu - moodustavad hea terviku näitamaks mind kui artisti, minu ideid, minu muusikalist teekonda. Kontserdi nimi "Outro" tuleneb TÜ VKA lõpetamisest.

Järgnevalt tutvustan esitatavaid lugusid nende esitamise järjekorras. Kõikide lugude noodid on leitavad ka lisade peatükis.

2.1. Found My Way Home

"Found My Way" (vt. Lisa 4.) on originaallugu, mille demo ma tegin kasutades *harmonizer* efekti. Loo teema oli kodu ja selle kirjutamiseks tuli valida üks artist või stiil, millele tugineti. Ma valisin selleks artistiks Bon Iveri. See lugu võimaldab mul eksperimenteerida erinevate tehnikate ja akordidega, et tekitada huvitav helipilt. See lugu on minu kontserdi esimene lugu ja selle esitamine on riskantne, kuna selle loo esitus sõltub suures osas sellest, kui hästi peab vastu minu tehnikat. Loo lõpus kõlab pikk kõlav akord, mis annab hea seose järgmise looga.

2.2. Want Me Back

(Lisa 1) Loo "Want Me Back" autoriks on USA laulja ja laulukirjutaja Cody Fry. Selle loo eripäraks on keerukas rütmika ja põnev harmoonia, mis pakuvad kuulajale huvitavaid muusikalisi kihistusi ja emotsionaalset sügavust.

Loo esituse tegemine on olnud väljakutseks just instrumentide rohkuse ja originaalis kasutatavate torude tõttu. Kuigi meie bändis on ainult üks saksofon, oleme püüdnud anda loole tõetruu ja mitmekülge kõlalise terviku. Oleme loonud seaded ja kohandanud mängustiili, et tuua esile loo olemust ja säilitada selle originaalsus.

2.3. Open Your Eyes

Lugu "Open Your Eyes" (vt. Lisa 2.) on pärit USA laulja ja laulukirjutaja Bobby Caldwelli loomingust ning selle seade on tugevalt inspireeritud artisti Kid Klava ja J-Dilla muusikalisest pärandist. Selle loo erilisus seisneb viie häälelises a capella osas, mis lisab sellele unikaalse ja haarava helimaailma.

Bobby Caldwelli looming on tuntud oma mitmekülgsuse ja originaalsuse poolest ning "Open Your Eyes" on selles osas suurepärase näide. Loo rütmilised mustrid, harmooniad ja meloodiad on inspireeritud mitmest muusikalisest suunast, luues sümbioosi erinevate stiilide vahel. Kid Klava ja J-Dilla looming on oluliselt mõjutanud selle loo seadet, tuues sisse huvitavaid kõlavärve ja rütmilisi elemente.

2.4. Overtime

Lugu "Overtime" (vt. Lisa 3.) sai alguse koostööst meie kursusekaaslaste Magnus Kausi ja Marcus Tuulega ning oli algselt mõeldud paroodiana Michael Jacksoni "Off The Wall" ajastu muusikast. Me soovisime tabada selle ajastu energiat ja mängulisust, samal ajal tuues sisse oma loomingulist vabadust.

Loo kirjutamisel keskendusime eriti meloodiale ja harmooniale, et luua kergesti meeldejäävaid muusikalisi motiive. Otsisime tasakaalu meeldiva ja haarava meloodia ning akordide vahel, et luua lugu, mis jääks kuulajale meelde. Sõnad olid samuti oluline osa loo loomisel, väljendades meie isiklike kogemusi ja emotsioone.

Rütmi osas tahtsime leida sobiva pulsseeriva ja sünkroonitud aluse, mis toetaks meloodiat ja sõnu ning sobiks üldise meeleolu ja stiiliga. Rütm mängib muusikas olulist rolli, luues dünaamikat ja haaravust juba esimesest löögist alates.

2.5. Closer

Loo "Closer" (vt. Lisa 5.) kirjutasin koostöös Carlos Liiviga Boys4Days poistebändi projekti jaoks. See on omaloominguline lugu, mille loomisel pöörasime erilist tähelepanu nelja hääle vokaalgrupi ja akustilise kitarriga instrumentaalsele koosseisule.

Lugu iseloomustab minimalistlik kompositsioon, kus on rõhku pandud selgetele ja haaravatele meloodiatele. Akustiline kitarr loob loo põhjaliku helimaastiku ning toimib saatjana nelja hääle vokaalgrupi esituses.

3. KONTSERDI KORRALDUS

Minu diplomikontsert on osa TÜVKA muusikaõppekava lõpukontsertide festivalist "Finale", mis toimub 24. mai 2022 kell 15:00 Pärimusmuusika aida suures saalis. Kontserdi toimumispaik, Pärimusmuusika ait, on meile hästi tuntud ning loob sobiva atmosfääri meie esitusele.

3.1. Kaasategevad muusikud

Minuga on koos laval:

- Marvin Mitt - kitarr
- Magnus Kaus - kitarr
- Daniel Eberling - basskitarr
- Marius Holland - klaver
- Camilo Bastidas - saksofon
- Johannes Eriste - trummid
- Eva-Britta Simson - taustalaulja
- Laura Tiit - taustalaulja
- Elisabeth-Tiffany Lepik - taustalaulja

Daniel Eberling, Marius Holland ja Camilo Bastidas, kellega ma tutvusin Hollandis ArtEzi ülikoolis õppides, on kõik andekad ja pühendunud muusikud. Olen tänulik, et nad olid valmis Eestisse tulema ja osalema minu lõpukontserdil. Marvin Mitt ja Johannes Eriste on mulle tuttavad Viljandi Kultuuriakadeemiast, kus oleme koos osalenud mitmetel koolisisestel projektidel. Magnus Kaus, kellega ma olen samuti vana sõber, õppis kultuuriakadeemias helitehnoloogiat, kuid tema andekus kitarristina ulatub kaugemale ning ta suudab lisaks mängimisele ka laulda. Eva-Britta Simson on minu õde, mistõttu oli tema bändi kaasamine minu jaoks loomulik ja turvaline valik. Elisabeth-Tiffany on noor andekas vokalist, kes on peamiselt tuntud bändist Minimal Wind. Laura Tiit on minu ansamblikaaslane Viljandi Voxist. Minu helindajaks on ammuine tuttav Rasmus Maasen.

3.2 Prooviperiood

Prooviperiood toimub 18.-23. mai ning on meie bändile äärmiselt intensiivne aeg. Hetkel keskendume uue materjali omandamisele ja kinnistamisele ning ühiste lähenemisviiside leidmisele. Samuti võtame arvesse minu diplomikontserdi juhendaja, Peedu Kassi tagasisidet.

Proovide käigus jagame osi, katsetame soolosid ja kontrollime pillide sobivust. Püüame leida parimaid viise, kuidas muuta rollide vahetamist märkamatuks ja sujuvaks. Proovide tulemusena teeme vajadusel ka muudatusi lugude seadetes.

See prooviperiood on meie bändile oluline ettevalmistus enne kontserti ning meie pühendumus ja ühine töö annavad meile kindlustunde, et suudame pakkuda suurepärast esinemist ja jagada oma muusikat publikuga. Ootame põnevusega kontserti Pärinusmuusika Aida suures saalis, kus saame näidata oma töö vilju.

KOKKUVÕTE

Minu loov-praktilise lõputöö kirjalikus osas andsin ülevaate enda Tartu Ülikooli Viljandi kultuuriakadeemia (TÜ VKA) muusika eriala teekonnast ning tutvustasin lõpukontserti, kus esineb mitmetest erinevatest riikidest pärit muusikutest koosnev bänd. Bändi liikmeteks on Marius Holland, Daniel Eberling, Camilo Bastidas, Marvin Mitt, Johannes Eriste ja Magnus Kaus. Taustalauljatena astuvad üles Eva-Britta Simson, Elisabeth-Tiffany Lepik ja Laura Tiit. Lisaks jagasin lõputöös ülevaadet kontserdi ettevalmistusperioodist.

Diplomikontsert toimub 24. mail 2022 Viljandi Pärimusmuusika aida suures saalis, alustades kell 15:00. Sündmust on võimalik jälgida otseülekanadena veebilehel live.kultuuriakadeemia.ee.

Diplomikontserdiks valmistumine andis mulle võimaluse arendada oma organiseerimisoskusi, komponeerimis- ja arranžeringupädevusi ning kasvatas minu järjepidevust. Lisaks avanesid soodsad võimalused koostööks andekate muusikute ja kunstnikega. Olen sellest perioodist kaasa võtnud enesekindluse ja sihikindluse ideede edukaks teostamiseks, olgu need ideed kui lennukad tahes.

KASUTATUD KIRJANDUS

Caldwell, B. 1980. *Open Your Eyes*. Albumil "Cat in the Hat". [CD]. USA: Clouds Records.

Fry, C. 2019. *Want Me Back*. Albumil "08.26.18". [CD]. USA: Independent Release.

LISAD

Lisa 1. "Want Me Back"

Want Me Back

Cody Fry

Verse

Cmaj^9 Am^7 Em^7 Bm^7

$\text{♩} = 110$

Piano

Electric Guitar

Tenor Saxophone

Bass Guitar

Drumset

16th note shakers

Voice

Voice

Voice

2

5 Cmaj⁹ Am⁷ Em⁷ Bm⁷

Pno.

El. Guit.

T. Sax.

B. Guit.

D. Set

Vo.

Vo.

Vo.

Prechorus
Cmaj⁹ B⁷_{sus⁴} B⁷ Em⁷ C/D ³

9

Pno.

El. Guit.

T. Sax.

B. Guit.

D. Set

Vo.

Vo.

Vo.

Vocal Chorus
E5

15

Pno.

Ei. Guit.

T. Sax.

B. Guit.

D. Set

16th w/ brushes

Vo.

1. No I di - i - dn't think i nee - ded your love
2. I do a - a - ny thing to get back your love

Vo.

1. No I di - i - dn't think i nee - ded your love
2. I do a - a - ny thing to get back your love

Vo.

1. No I di - i - dn't think i nee - ded your love
2. I do a - a - ny thing to get back your love

15 **E⁵**

Pno.

El. Guit. **E⁵**
8

T. Sax.

B. Guit. **E⁵**

D. Set

Vo.
that you're the o - o - nly one that i've been thin - king of

Vo.
that you're the o - o - nly one that i've been thin - king of

Vo.
that you're the o - o - nly one that i've been thin - king of

6

PreVamp
(E⁵)

The musical score is arranged in a vertical staff system. At the top left, the number '17' is written above the piano staff. The piano part (Pno.) consists of a continuous eighth-note melody in the treble clef with a key signature of one sharp (F#). Below it, the electric guitar (El. Guit.), tenor saxophone (T. Sax.), and bass guitar (B. Guit.) parts are shown with slash marks indicating improvisation. The tenor saxophone part has a key signature of two sharps (F# and C#). The bass guitar part has a key signature of one sharp (F#) and includes the chord symbol 'Em7' above the staff. The drum set (D. Set) part also features slash marks. At the bottom, three vocal parts (Vo.) are shown, each with a single note on a staff with a key signature of one sharp (F#).

19

Pno.

El. Guit.

T. Sax.

B. Guit.

D. Set

Vo.

Vo.

Vo.

8

Vamp (unison)

E⁵

2f

Pno.

El. Guit.

T. Sax.

B. Guit.

D. Set

Vo.

Vo.

Vo.

E⁵

E⁵

16th pattern

23

Pno. E^5 Am^7 Bm^7 Em^7 ⁹

El. Guit. E^5 Am^7 Bm^7 Em^7

T. Sax. Bm^7 $C\#m^7$ $F\#m^7$

B. Guit. E^5 Am^7 Bm^7 Em^7

D. Set

Vo.

Vo.

Vo.

10

25 **E⁵**

Pno.

El. Guit. **E⁵**

T. Sax.

B. Guit. **E⁵**

D. Set

Vo.

Vo.

Vo.

Detailed description: This is a page of a musical score for page 10, measures 25 and 26. The score is written for a band. The instruments are: Piano (Pno.), Electric Guitar (El. Guit.), Tenor Saxophone (T. Sax.), Bass Guitar (B. Guit.), Drum Set (D. Set), and three vocal parts (Vo.). The key signature is one sharp (F#), and the time signature is 4/4. The first two staves (Pno. and El. Guit.) have a chord marking **E⁵** above them. The piano part features a complex rhythmic pattern with eighth and sixteenth notes. The electric guitar part has a similar rhythmic pattern with a '8' below the first measure. The bass guitar part has a rhythmic pattern with eighth and sixteenth notes. The tenor saxophone, drum set, and all three vocal parts are marked with a horizontal line, indicating they are silent for these measures.

27 **E⁵** **Am⁷ Bm⁷ Cmaj⁹**¹¹

Pno.

El. Guit. **E⁵** **Am⁷ Bm⁷ Cmaj⁹**

T. Sax.

B. Guit. **E⁵** **Am⁷ Bm⁷ Cmaj⁷**

D. Set

Vo.

Vo.

Vo.

12

29

Pno. D Em7

El. Guit. D Em7

T. Sax. E F#m7

B. Guit. D Em7

D. Set

Vo.

Vo.

Vo.

Detailed description: This is a page of a musical score for page 12, covering measures 29 and 30. The score is arranged in a vertical stack of staves. The instruments are: Piano (Pno.), Electric Guitar (El. Guit.), Tenor Saxophone (T. Sax.), Bass Guitar (B. Guit.), Double Bass (D. Set), and three vocal parts (Vo.). The key signature is one sharp (F#). The piano part (measures 29-30) features a complex rhythmic pattern with chords D and Em7. The electric guitar part (measures 29-30) has a similar rhythmic pattern with chords D and Em7. The tenor saxophone part (measures 29-30) has a melodic line with chords E and F#m7. The bass guitar part (measures 29-30) has a rhythmic pattern with chords D and Em7. The double bass part (measures 29-30) has a rhythmic pattern. The three vocal parts (measures 29-30) are currently silent, indicated by a horizontal line with a bar. The page number 12 is in the top left corner, and the measure number 29 is above the piano staff.

31 Am⁷ Bm⁷ Em⁷¹³

Pno.

El. Guit. Am⁷ Bm⁷ Em⁷
8

T. Sax. Bm⁷ C#m⁷ F#m⁷

B. Guit. Am⁷ Bm⁷ Em⁷

D. Set

Vo. be-fore i

Vo. be-fore i

Vo. be-fore i

The musical score for page 14 includes the following parts:

- Pno.**: Piano part with a treble clef, key signature of one sharp (F#), and a common time signature. It features a complex rhythmic pattern with eighth and sixteenth notes. A dynamic marking of *ff* is present at the beginning. A chord symbol **E⁵** is written above the staff.
- El. Guit.**: Electric guitar part with a treble clef, key signature of one sharp, and a common time signature. It features a complex rhythmic pattern with eighth and sixteenth notes. A dynamic marking of *ff* is present at the beginning. A chord symbol **E⁵** is written above the staff.
- T. Sax.**: Tenor saxophone part with a treble clef, key signature of two sharps (F# and C#), and a common time signature. The staff contains a whole rest for the duration of the page.
- B. Guit.**: Bass guitar part with a bass clef, key signature of one sharp, and a common time signature. It features a complex rhythmic pattern with eighth and sixteenth notes. A chord symbol **E⁵** is written above the staff.
- D. Set**: Drum set part with a double bar line at the beginning and a common time signature. The staff contains rhythmic slashes indicating drum hits.
- Vo.**: Three vocal parts, each with a treble clef, key signature of one sharp, and a common time signature. The lyrics for all three parts are: "quit i lost my grip i let you slip".

35 15

Pno. E^5 $Am^7 Bm^7$

El. Guit. E^5 $Am^7 Bm^7$

T. Sax. $Bm^7 C\#m^7$

B. Guit. E^5 $Am^7 Bm^7$

D. Set

Vo.

Vo.

Vo.

16

PreChorus
Cmaj⁹

B⁷_{sus⁴}

B⁷

Em⁷

C/D

D Cmaj⁷

37

Pno.

El. Guit.

T. Sax.

B. Guit.

D. Set

Vo.

Vo.

Vo.

41 17

Chorus
Cmaj⁷ Em⁷ Bm⁷

Pno.

El. Guit.

T. Sax.

B. Guit.

D. Set

Vo.

Vo.

Vo.

43

Pno. *Cmaj⁷* *Em⁷* *Bm⁷*

El. Guit. *Cmaj⁷* *Em⁷* *Bm⁷*

T. Sax. *Dmaj⁷* *F#m⁷* *C#m⁷*

B. Guit. *Cmaj⁷* *Em⁷* *Bm⁷*

D. Set

Vo. *Cmaj⁷* *Em⁷* *Bm⁷*

Vo. *Cmaj⁷* *Em⁷* *Bm⁷*

Vo. *Cmaj⁷* *Em⁷* *Bm⁷*

that you're the o - o - nly one that i've been thin - king of
 but now i do - ont think i can e - ver get e - nough

that you're the o - o - nly one that i've been thin - king of
 but now i do - ont think i can e - ver get e - nough

that you're the o - o - nly one that i've been thin - king of
 but now i do - ont think i can e - ver get e - nough

45

Pno. *Cmaj7* *Em7* *Bm7*

El. Guit. *Cmaj7* *Em7* *Bm7*

T. Sax. *Dmaj7* *F#m7* *C#m7*

B. Guit. *Cmaj7* *Em7* *Bm7*

D. Set

Vo. I do a - a - ny thing to get back your love

Vo. I do a - a - ny thing to get back your love

Vo. I do a - a - ny thing to get back your love

47

Am⁷ Bm⁷ Em⁷ D

Pno.

Am⁷ Bm⁷ Em⁷ D

El. Guit.

Bm⁷ C#m⁷ F#m⁷ E

T. Sax.

Am⁷ Bm⁷ Em⁷ D

B. Guit.

D. Set

Vo. say that you want me say that you want me

Vo. say that you want me say that you want me

Vo. say that you want me say that you want me

49 *Drum solo* D Em D ²¹ Cmaj⁷

Pno.

El. Guit. D Em D Cmaj⁷

T. Sax. E F#m E Dmaj⁷

B. Guit. D Em D Cmaj⁷

D. Set *Solo*

Vo. *back*

Vo. *back*

Vo. *back*

53

Pno. D Em C/D

El. Guit. D Em C/D

T. Sax. E F#m D/E

B. Guit. D Em C/D

D. Set

Vo.

Vo.

Vo.

57 *Guitar Solo* **Cmaj⁷** **Em⁷** **Bm⁷** **Cmaj⁷** **Em⁷** **Bm⁷** 23

Pno. 

El. Guit. **Cmaj⁷** **Em⁷** **Bm⁷** **Cmaj⁷** **Em⁷** **Bm⁷** 

T. Sax. **Dmaj⁷** **F#m⁷** **C#m⁷** **Dmaj⁷** **F#m⁷** **C#m⁷** 

B. Guit. **Cmaj⁷** **Em⁷** **Bm⁷** **Cmaj⁷** **Em⁷** **Bm⁷** 

D. Set 

Vo. 

Vo. 

Vo. 

61

Pno. *Cmaj⁷ Em⁷ Bm⁷ Am⁷ Bm⁷ Em⁷ D*

El. Guit. *Cmaj⁷ Em⁷ Bm⁷ Am⁷ Bm⁷ Em⁷ D*

T. Sax. *Dmaj⁷ F#m⁷ C#m⁷ Bm⁷ C#m⁷F#m⁷ E*

B. Guit. *Cmaj⁷ Em⁷ Bm⁷ Am⁷ Bm⁷ Em⁷ D*

D. Set

Vo.

Vo.

Vo.

65 **Chorus** **Cmaj⁷** **Em⁷** **Bm⁷** 25

Pno.

El. Guit. **Cmaj⁷** **Em⁷** **Bm⁷**
8

T. Sax. **Dmaj⁷** **F#m⁷** **C#m⁷**

B. Guit. **Cmaj⁷** **Em⁷** **Bm⁷**
Some slappy stuff

D. Set

Vo.
No I di - i - dn't think i nee - ded your love

Vo.
No I di - i - dn't think i nee - ded your love

Vo.
No I di - i - dn't think i nee - ded your love

67

Cmaj⁷ Em⁷ Bm⁷

Pno.

El. Guit.

T. Sax.

B. Guit.

D. Set

Vo.

that you're the o - o - nly one that i've been thin - king of
but now i do - ont think i can e - ver get e - nough

Vo.

that you're the o - o - nly one that i've been thin - king of
but now i do - ont think i can e - ver get e - nough

Vo.

that you're the o - o - nly one that i've been thin - king of
but now i do - ont think i can e - ver get e - nough

69

Pno. *Cmaj7* *Em7* *Bm7*

El. Guit. *Cmaj7* *Em7* *Bm7*

T. Sax. *Dmaj7* *F#m7* *C#m7*

B. Guit. *Cmaj7* *Em7* *Bm7*

D. Set

Vo. I do a - a - ny thing to get back your love

Vo. I do a - a - ny thing to get back your love

Vo. I do a - a - ny thing to get back your love

71

Pno. Am⁷ Bm⁷ Em⁷

El. Guit. Am⁷ Bm⁷ Em⁷

T. Sax. Bm⁷ C#m⁷ F#m⁷

B. Guit. Am⁷ Bm⁷ Em⁷

D. Set

Vo. say that you want me say that you want me

Vo. say that you want me say that you want me

Vo. say that you want me say that you want me

73 *Cmaj7* *Em7* *Bm7* *Cmaj7*

Pno.

Cmaj7 *Em7* *Bm7* *Cmaj7*

El. Guit.

Dmaj7 *F#m7* *C#m7* *Dmaj7*

T. Sax.

Cmaj7 *Em7* *Bm7* *Cmaj7*

B. Guit.

D. Set

Vo.

Vo.

Vo.

30

76

Pno. *Em7 Bm7 Cmaj7*

El. Guit. *Em7 Bm7 Cmaj7*

T. Sax. *F#m7 C#m7 Dmaj7*

B. Guit. *Em7 Bm7 Cmaj7*

D. Set

Vo. *ont think i can e - ver get e-nough I do a -*

Vo. *ont think i can e - ver get e-nough I do a -*

Vo. *ont think i can e - ver get e-nough I do a -*

78 31

Pno. E_m^7 B_m^7 A_m^7 B_m^7

El. Guit. E_m^7 B_m^7 A_m^7 B_m^7

T. Sax. $F\#_m^7$ $C\#_m^7$ B_m^7 $C\#_m^7$

B. Guit. E_m^7 B_m^7 A_m^7 B_m^7

D. Set

Vo. *a - ny thing to get back your love say that you want me*

Vo. *a - ny thing to get back your love say that you want me*

Vo. *a - ny thing to get back your love say that you want me*

80

Pno. *Em7* *D* *Eminmaj7*

El. Guit. *Em7* *D* *Eminmaj7*

T. Sax. *F#m7* *E* *F#minmaj7*

B. Guit. *Em7* *D* *Eminmaj7*

D. Set

Vo. *Eminmaj7*
say that you want me back

Vo. *Eminmaj7*
say that you want me back

Vo. *Eminmaj7*
say that you want me back

Lisa 2. "Open Your Eyes"

Open Your Eyes

$\text{♩} = 92$
Acapella intro

Piano

Electric Guitar

Saxophone

Chords: $A^{\flat}maj^9$ $Cm7^{\#9}$ $G^{\flat}7$ E^{\flat}/C Fm^9

Voice

I see you - u - u in a lo - one - ly pla - ce how can you be so bli -

dm dm dm

dm dm dm

dm dm dm

dm dm dm

Baritone

Bass Guitar

Drumset

Pno.
El. Guit.
Sax.
Vo. *Dbm7^{add13} Abmaj⁹ Abmaj⁷ Bbm7^{b5} Db/Eb*
ind you're still re-gre-ting the lo - ove you le-ef
Vo. *dm dm dm dm*
Vo. *dm dm dm dm dm*
Vo. *dm dm dm dm*
Bar. *dm dm dm dm*
B. Guit.
D. Set

The musical score is arranged in ten staves from top to bottom: Pno., El. Guit., Sax., Vo., Vo., Vo., Bar., B. Guit., and D. Set. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The first three staves (Pno., El. Guit., Sax.) contain whole rests. The fourth staff (Vo.) features a vocal line starting with a quarter rest, followed by four quarter notes with lyrics: "left", "be", "hi", and "i". Above the first note is the chord marking "Fm9". The fifth, sixth, and seventh staves (Vo.) each contain a whole note chord marked "dm". The eighth staff (Bar.) contains a whole note chord marked "dm". The ninth staff (B. Guit.) and tenth staff (D. Set) contain whole rests.

Pno.
 El. Guit.
 Sax.
 Vo. *Abmaj⁹* *Cm⁷* *Gb⁹*
ind I see you go through the cha - an - ges
Bbm⁷ *D^b/E^b*
 Vo. you left be hind *dm* *dm*
 Vo. you left be hind *dm* *dm dm*
 Vo. you left be hind *dm* *dm*
 Bar. you left be hind *dm* *dm*
 B. Guit.
 D. Set

Pno.

El. Guit.

Sax.

Vo. *A^bmaj⁹*
si - ting a lo - one each night

Vo. *dm*

Vo. *dm*

Vo. *dm*

Bar. *dm*

B. Guit.

D. Set

Pno.

El. Guit.

Sax.

Vo. $D^{\flat}maj^9$ $G^{\flat 9}$ $A^{\flat}maj^7$ $A^{\flat}maj^9$ $D^{\flat}m^7$ D^{\flat}/E^{\flat}
are you ex-pec-ting to fi - ind a lo-ove

Vo. *dm dm dm dm*

Vo. *dm dm dm dm dm*

Vo. *dm dm dm dm*

Bar. *dm dm dm dm*

B. Guit.

D. Set

The musical score for page 7 consists of ten staves. The top five staves are for Pno., El. Guit., Sax., Vo., and Vo. The bottom five staves are for Bar., B. Guit., and D. Set. The key signature is B-flat major (two flats). The Pno., El. Guit., Sax., B. Guit., and D. Set parts are mostly silent, indicated by a horizontal line with a bar through it, and end with a double bar line and a final chord. The Sax. part has a final chord with a sharp sign. The first Vo. part has a melody with lyrics: "love that's ri - ight". Above the first measure of this part is the chord symbol "Fm11". The second Vo. part has a single note with the chord symbol "dm" below it. The third Vo. part has a single note with the chord symbol "dm" below it. The Bar. part has a single note with the chord symbol "dm" below it. The El. Guit. part has an "8" below the staff, indicating an octave shift.

E C#m7/E Emaj7
 Pno. 

E C#m7/E Emaj7
 El. Guit. 

F# D#m7/F# F#maj7
 Sax. 

C#m7 F#7 Emaj7
 Vo. 

Vo. 

Vo. 

Vo. 

Bar. 

B. Guit. 

D. Set 

10

E/G# E/G# G#m⁹ E C#m⁷/E Emaj⁷

E/G# E/G# G#m⁹ E C#m⁷/E Emaj⁷

F#/A# F#/A# A#m⁹ F# D#m⁷/F# F#maj⁷

dar - ling o - pen your e - eyes let me

o pen your e - eyes

o pen your e - eyes

o pen your e - eyes

o pen your e - eyes

B. Guit.

D. Set

The musical score for page 11 includes the following parts and annotations:

- Pno.:** Treble clef, key signature of three sharps (F#, C#, G#). Chords: E/G# (measures 1-2), E/G# (measure 3), F#7 (measure 4).
- El. Guit.:** Treble clef, key signature of three sharps. Chords: E/G# (measures 1-2), E/G# (measure 3), F#7 (measure 4).
- Sax.:** Treble clef, key signature of three sharps. Chords: F#/A# (measures 1-2), F#/A# (measure 3), G#7 (measure 4).
- Vo. (Lead):** Treble clef, key signature of three sharps. Lyrics: "show you the light girl you".
- Vo. (Background):** Treble clef, key signature of three sharps. Rested.
- Vo. (Background):** Treble clef, key signature of three sharps. Rested.
- Vo. (Background):** Treble clef, key signature of three sharps. Rested.
- Bar.:** Bass clef, key signature of three sharps. Rested.
- B. Guit.:** Bass clef, key signature of three sharps. Rhythmic accompaniment.
- D. Set:** Drum set notation.

12

E C#m7/E Emaj7 C#m7/E D#m9

Pno.

E C#m7/E Emaj7 C#m7/E D#m9

El. Guit.

F# D#m7/F# F#maj7 D#m7/F# E#m9

Sax.

Vo.

think your so wi - i - ise so wi - i -

Vo.

Vo.

Vo.

Bar.

B. Guit.

D. Set

Detailed description: This is a page of a musical score for a jazz ensemble. It features seven staves: Piano (Pno.), Electric Guitar (El. Guit.), Saxophone (Sax.), Vocal (Vo.), Baritone (Bar.), Bass Guitar (B. Guit.), and Double Bass (D. Set). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into four measures. Above the piano and electric guitar staves are the chord symbols: E, C#m7/E, Emaj7, C#m7/E, D#m9. Above the saxophone staff are the chord symbols: F#, D#m7/F#, F#maj7, D#m7/F#, E#m9. The vocal line has lyrics: "think your so wi - i - ise so wi - i -". The piano part has a melodic line with slurs and accents. The electric guitar part has a similar melodic line. The saxophone part has a melodic line with slurs and accents. The baritone part has a melodic line with slurs and accents. The bass guitar part has a melodic line with slurs and accents. The double bass part has a rhythmic line with slurs and accents.

Pno. *G#7b9* Verse *wurlli/rhodes sound*

El. Guit. *G#7b9*

Sax. *A#7b9*

Vo. *Db/Eb*
ise There are ti -

Vo.

Vo.

Vo.

Bar.

B. Guit.

D. Set

Pno.

El. Guit.

Sax.

Vo. *Abmaj7* *Dbmaj9*
i i - mes when you ne -

Vo.

Vo.

Vo.

Bar.

B. Guit.

D. Set

Detailed description: This is a page of a musical score for page 14. It features ten staves. The first staff is for Piano (Pno.), the second for Electric Guitar (El. Guit.), the third for Saxophone (Sax.), and the fourth for a vocal line (Vo.). The vocal line includes lyrics: "i i - mes when you ne -". Above the first two notes of the vocal line is the chord symbol *Abmaj7*, and above the last two notes is *Dbmaj9*. The fifth, sixth, and seventh staves are also labeled "Vo." and contain rests. The eighth staff is for Baritone (Bar.), the ninth for Bass Guitar (B. Guit.), and the tenth for Double Bass (D. Set). All instrumental staves (Pno., El. Guit., Sax., Bar., B. Guit., D. Set) contain rests. The key signature has two flats (Bb and Eb), and the time signature is 4/4.

Pno. *[Piano accompaniment with rhythmic slashes]*

El. Guit. *[Electric guitar part with a capo on the 8th fret]*

Sax. *[Saxophone part with rests]*

Vo. *[Vocal line with lyrics and chords]*
ed - some one I will be by your side -
Chords: Gb9, Abmaj9, Fm7, Dbmaj7, Gb9

Vo. *[Vocal part with rests]*

Vo. *[Vocal part with rests]*

Vo. *[Vocal part with rests]*

Bar. *[Baritone saxophone part with rests]*

B. Guit. *[Bass guitar part with rests]*

D. Set *[Drum set part with rests]*

The musical score for page 16 includes the following parts and details:

- Pno.**: Piano part with a treble clef and a key signature of two flats. It contains four diagonal slashes indicating rests.
- El. Guit.**: Electric guitar part with a treble clef and a key signature of two flats. It contains a single horizontal line with a bar underneath, indicating a rest.
- Sax.**: Saxophone part with a treble clef and a key signature of two flats. It contains a single horizontal line with a bar underneath, indicating a rest.
- Vo.**: Vocal part with a treble clef and a key signature of two flats. It contains a melodic line with lyrics: *- i take my chan - ces be - fo -*. Above the notes are three chord markings: *A^bmaj⁹*, *Cm⁷*, and *D^bmaj⁹*.
- Vo.**: A second vocal part with a treble clef and a key signature of two flats, containing a single horizontal line with a bar underneath, indicating a rest.
- Vo.**: A third vocal part with a treble clef and a key signature of two flats, containing a single horizontal line with a bar underneath, indicating a rest.
- Vo.**: A fourth vocal part with a treble clef and a key signature of two flats, containing a single horizontal line with a bar underneath, indicating a rest.
- Bar.**: Baritone part with a bass clef and a key signature of two flats. It contains a single horizontal line with a bar underneath, indicating a rest.
- B. Guit.**: Bass guitar part with a bass clef and a key signature of two flats. It contains a single horizontal line with a bar underneath, indicating a rest.
- D. Set**: Double bass part with a double bar line symbol at the beginning, indicating a rest.

Pno. *[Piano accompaniment with rhythmic slashes]*

El. Guit. *[Electric guitar accompaniment with rhythmic slashes]*

Sax. *[Saxophone accompaniment with rhythmic slashes]*

Vo. *[Vocal line with lyrics and chords]*
ore they pa-ss pass me by y y there is a li -
[Chords: Dbm7 Eb/F Db/Bb Db/Eb Abmaj9]

Vo. *[Vocal line]* there is a li

Vo. *[Vocal line]* there is a li

Vo. *[Vocal line]* there is a li

Bar. *[Baritone saxophone accompaniment with rhythmic slashes]*

B. Guit. *[Bass guitar accompaniment with rhythmic slashes]*

D. Set *[Drum set accompaniment with rhythmic slashes]*

Pno. *[Piano accompaniment with rhythmic slashes]*

El. Guit. *[Electric guitar accompaniment with rhythmic slashes]*

Sax. *[Saxophone accompaniment with rhythmic slashes]*

Vo. *[Vocal line 1]*
ight that shines *Dbmaj⁹ Gb⁹* spe-cial for you and me *Abmaj⁹*

Vo. *[Vocal line 2]*
ight that shines

Vo. *[Vocal line 3]*
ight that shines

Vo. *[Vocal line 4]*
ight that shines

Bar. *[Baritone saxophone accompaniment with rhythmic slashes]*

B. Guit. *[Bass guitar accompaniment with rhythmic slashes]*

D. Set *[Drum set accompaniment with rhythmic slashes]*

Pno.

El. Guit.

Sax.

Vo. *Abmaj7* *Dbmaj7*
you need a look at the o -

Vo.

Vo.

Vo.

Bar.

B. Guit.

D. Set

Detailed description: This is a page of a musical score for page 19. It features ten staves. The first staff is for Piano (Pno.), the second for Electric Guitar (El. Guit.), the third for Saxophone (Sax.), the fourth for a vocal line (Vo.) with lyrics 'you need a look at the o -' and chord changes from *Abmaj7* to *Dbmaj7*, the fifth for another vocal line (Vo.), the sixth for a third vocal line (Vo.), the seventh for a fourth vocal line (Vo.), the eighth for Baritone (Bar.), the ninth for Bass Guitar (B. Guit.), and the tenth for a Double Bass Set (D. Set). The key signature is B-flat major (two flats). The vocal line has a 4/4 time signature. The piano part has a slash in each measure, indicating a specific piano texture. The electric guitar, saxophone, and bass guitar parts have a single bar line in the second measure. The baritone and double bass set parts have a single bar line in the second measure.

Chorus

Pno.

El. Guit.

Sax.

Vo.

Vo.

Vo.

Vo.

Bar.

B. Guit.

D. Set

o - ther si - ide you a - gre - ee dar - ling o - pen your

dar - o - pen your

dar - ling

dar - ling

dar - ling

Fm⁹ C#m⁷ F#⁷

E C#m7/E Emaj7 E/G# E/G# F#7

Pno. 

E C#m7/E Emaj7 E/G# E/G# F#7

El. Guit. 

F# D#m7/F# F#maj7 F#/A# F#/A# G#7

Sax. 

Emaj7

Vo. 
 e - eyes let me show you the light you may

Vo. 

Vo. 

Vo. 

Bar. 

B. Guit. 

D. Set 

E C#m7/E Emaj7

Pno.

E C#m7/E Emaj7

El. Guit.

8

F# D#m7/F# F#maj7

Sax.

Vo.

be - tter fi - ind love that's right

Vo.

Vo.

Vo.

Bar.

B. Guit.

D. Set

E/G# E/G# G#m9 E C#m7/E Emaj7

Pno.

E/G# E/G# G#m9 E C#m7/E Emaj7

El. Guit.

F#/A# F#/A# A#m9 F# D#m7/F# F#maj7

Sax.

Vo.

dar - ling o - pen your e - eyes let me

Vo.

o pen your e - eyes

Vo.

o pen your e - eyes

Vo.

o pen your e - eyes

Bar.

B. Guit.

D. Set

Detailed description: This is a page of a musical score for page 23. It features ten staves. The top four staves are for piano (Pno.), electric guitar (El. Guit.), saxophone (Sax.), and vocal (Vo.) parts. The piano and electric guitar parts have identical notation, consisting of eighth-note chords. The saxophone part has a similar rhythmic pattern. The vocal part consists of four staves, with the first staff containing the lyrics 'dar - ling o - pen your e - eyes let me' and the following three staves containing 'o pen your e - eyes'. The bass guitar (B. Guit.) and double bass (D. Set) parts are shown at the bottom, with the double bass part consisting of a series of slashes indicating a simple rhythmic accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

The musical score for page 24 consists of ten staves. The top three staves are for Piano (Pno.), Electric Guitar (El. Guit.), and Saxophone (Sax.), each with a treble clef and a key signature of three sharps (F#, C#, G#). Above the Pno. and El. Guit. staves are the chords E/G#, E/G#, and F#7. Above the Sax. staff are the chords F#/A#, F#/A#, and G#7. The fourth staff is for the lead vocal (Vo.) with a treble clef, containing the lyrics "show you the light you may". The fifth, sixth, and seventh staves are for backup vocalists (Vo.), each with a treble clef and a whole rest. The eighth staff is for the Baritone (Bar.) with a bass clef and a whole rest. The ninth staff is for the Bass Guitar (B. Guit.) with a bass clef, and the tenth staff is for the Double Bass (D. Set) with a double bar line and a slash. The music is in 4/4 time and features a consistent rhythmic pattern of eighth notes.

E C#m7/E Emaj7 C#m7/E Gb/Ab

Pno.

E C#m7/E Emaj7 C#m7/E Gb/Ab

El. Guit.

F# D#m7/F# F#maj7 D#m7/F# Ab/Bb

Sax.

Vo.

think you're so wi - i ise you may ne -

Vo.

Vo.

Vo.

Bar.

B. Guit.

D. Set

Detailed description: This is a page of a musical score for page 25. It features ten staves. The top four staves are for Piano (Pno.), Electric Guitar (El. Guit.), Saxophone (Sax.), and the first Vocal part (Vo.). The bottom six staves are for the second Vocal part (Vo.), Baritone (Bar.), Bass Guitar (B. Guit.), and Drums (D. Set). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score includes chord symbols above the piano and guitar staves, and lyrics under the first vocal staff. The lyrics are: "think you're so wi - i ise you may ne -". The piano part has a melodic line with some grace notes. The electric guitar part has a similar melodic line. The saxophone part has a melodic line with some grace notes. The bass guitar part has a simple bass line. The drums part has a simple drum pattern. The vocal parts have a simple melody.

Piano solo + melodic solo(?)
(D^bmaj⁹)
A^bmaj⁹

Pno. A^b/B^b A^bmaj⁹

(D^bMaj⁹)
A^bmaj⁹

El. Guit. A^b/B^b A^bmaj⁹

(Play this melody sometimes)

Sax. B^b/C B^bmaj⁹

Vo. ver find lo o - o - ove ri - i-ight

Vo.

Vo.

Vo.

Bar.

A^b/B^b A^bmaj⁹

B. Guit. A^b/B^b A^bmaj⁹

D. Set

27

Pno. Gm^7 Cm^7 Bbm^7 D^b/E^b A^bmaj^7 D^bmaj^7

El. Guit. Gm^7 Cm^7 Bbm^7 D^b/E^b A^bmaj^7 D^bmaj^7

Sax. Am^7 Dm^7 Cm^7 E^b/F B^bmaj^7 E^bmaj^7

Vo.

Vo.

Vo.

Vo.

Bar.

B. Guit. Gm^7 Cm^7 Bbm^7 D^b/E^b A^bmaj^7 D^bmaj^7

D. Set

Detailed description: This is a page of a musical score for page 27. It features ten staves. The top staff is for Piano (Pno.) with a treble clef and a key signature of three sharps (F#, C#, G#). Above this staff are the chords Gm7, Cm7, Bbm7, Db/Eb, Abmaj7, and Dbmaj7. The second staff is for Electric Guitar (El. Guit.) with a treble clef and the same key signature. Above it are the same six chords. The third staff is for Saxophone (Sax.) with a treble clef and the same key signature. Above it are the chords Am7, Dm7, Cm7, Eb/F, Bbmaj7, and Ebmaj7. The next four staves are for four different vocal parts (Vo.), each with a treble clef and the same key signature, but they contain only a short horizontal line indicating a rest. The seventh staff is for Baritone (Bar.) with a bass clef and the same key signature, also containing a short horizontal line. The eighth staff is for Bass Guitar (B. Guit.) with a bass clef and the same key signature. Above it are the chords Gm7, Cm7, Bbm7, Db/Eb, Abmaj7, and Dbmaj7. The final staff is for Double Bass (D. Set) with a double bar line and a key signature of three sharps, containing a short horizontal line. The page number '27' is located in the top right corner.

Chord chart for Pno. and El. Guit. (Measures 1-3):

Measure 1	Measure 2	Measure 3
Cm ⁷	Fm ⁹	B ^b m ⁷
D ^b /E ^b	A ^b maj ⁷	

Chord chart for Sax. (Measures 1-3):

Measure 1	Measure 2	Measure 3
Dm ⁷	Gm ⁹	Cm ⁷
E ^b /F	B ^b maj ⁷	

Chord chart for B. Guit. (Measures 1-3):

Measure 1	Measure 2	Measure 3
Cm ⁷	Fm ⁹	B ^b m ⁷
D ^b /E ^b	A ^b maj ⁷	

The score includes staves for Pno., El. Guit., Sax., three Vo. parts, Bar., B. Guit., and D. Set. The key signature is three sharps (F#, C#, G#).

Lisa 3. "Overtime"

Overtime

Magnus Kaus, Mattias Simson, Marcus Tuul

1 $\text{♩} = 140$ Intro

Piano

Electric Guitar

Saxophone

Voice

Voice

Voice

Bass Guitar

Drumset

Played for as long as the introduction is done

Very light fills after the first playthrough

2

5

Pno. Am⁷ F Em D

5

El. Guit. Am⁷ F Em D

5

Sax. Bm⁷ G F#m E

5

Vo.

5

Vo.

5

Vo.

5

B. Guit. Am⁷ F Em D

5

D. Set

9 3

Pno. Am⁷ F Em D

El. Guit. Am⁷ F Em D

Sax. Bm⁷ G F^{#m} E

Vo.

Vo.

Vo.

B. Guit. Am⁷ F Em D

D. Set

4

Pno. F/G F/G F/G F/G F/G Chorus Am¹¹

El. Guit. F/G F/G F/G F/G F/G Am¹¹

Sax. G/A G/A G/A G/A G/A Bm¹¹

Vo. Am⁷
you got my

Vo. Am⁷
you got my

Vo. Am⁷
you got my

B. Guit. F/G F/G F/G F/G F/G Am¹¹

D. Set

15 F Em D

Pno.

15 F Em D

El. Guit.

15 G F#m E

Sax.

15 F Em D

Vo. heart beat wor-king in o-o-ver time

15 F Em D

Vo. heart beat wor-king in o-o-ver time

15 F D

Vo. heart beat wor-king in o-o-ver time

15 F Em D

B. Guit.

15

D. Set

6

The musical score for page 6 consists of eight staves. The top four staves are for Piano (Pno.), Electric Guitar (El. Guit.), Saxophone (Sax.), and three vocal parts (Vo.). The bottom two staves are for Bass Guitar (B. Guit.) and Drums (D. Set). The piano, electric guitar, and drums parts are marked with a '7' and contain rhythmic slash patterns. The saxophone part is marked with a '7' and contains a melodic line. The three vocal parts are marked with a '7' and contain the lyrics: "girl wn-na know if fee-lings for real". The chord progressions for the piano, electric guitar, and vocal parts are Am7, F, Em, D. The saxophone part has a chord progression of Bm7, G, F#m, E.

Chord progressions for Piano, El. Guit., and Vo. parts: Am⁷ F Em D

Chord progression for Sax. part: Bm⁷ G F#_m E

Lyrics: girl wn-na know if fee-lings for real

2f Am⁷ F Em D

Pno.

2f Am⁷ F Em D

El. Guit.

2f Bm⁷ G F#m E

Sax.

2f Am⁷ F Em D

Vo. you got my heart beat wor-king in o - o-ver time

2f Am⁷ F Em D

Vo. you got my heart beat wor-king in o - o-ver time

2f Am⁷ F D

Vo. you got my heart beat wor-king in o - o-ver time

2f Am⁷ F Em D

B. Guit.

2f

D. Set

25 Am7 F Em D

Pno.

25 Am7 F Em D

El. Guit.

25 Bm7 G F#m E

Sax.

25 Am7 F Em D

Vo. girl wn-na know if love-is for real

25 Am7 F Em D

Vo. girl wn-na know if love-is for real

25 Am7 F D

Vo. girl wn-na know if love-is for real

25 Am7 F Em D

B. Guit.

25

D. Set

Verse 9

Pno. 29 Am⁹ D⁹

El. Guit. 29 Am⁹ D⁹

Sax. 29 Bm⁹ E⁹

Vo. 29

Vo. 29

Vo. 29

B. Guit. 29 Am⁹ D⁹
Can do some funky walking bass stuff

D. Set 29

10

34 Am⁹ D⁹

Pno.

34 Am⁹ D⁹

El. Guit.

34 Bm⁹ E⁹

Sax.

34

Vo.

34

Vo.

34

Vo.

34 Am⁹ D⁹

B. Guit.

34

D. Set

38 **PreChorus** **Am⁹** **D⁹** 11

Pno.

El. Guit. **Am⁹** **D⁹**

Sax. **Bm⁹** **E⁹**

Vo.

Vo.

Vo.

B. Guit. **Am⁹** **D⁹**

D. Set

12

42 *Am⁹* *D⁹* *C#maj⁹* *Cmaj⁹* *A^bmaj⁷/B^b*

Pno. *Am⁹* *D⁹* *C#maj⁹* *Cmaj⁹* *A^bmaj⁷/B^b*

El. Guit. *Am⁹* *D⁹* *C#maj⁹* *Cmaj⁹* *A^bmaj⁷/B^b*

42 *Bm⁹* *E⁹* *D#maj⁹* *Dmaj⁹* *B^bmaj⁷/C*

Sax.

Vo.

Vo.

Vo.

42 *Am⁹* *D⁹* *C#maj⁹* *Cmaj⁹* *A^bmaj⁷/B^b*

B. Guit.

42

D. Set

46 Chorus Am¹¹ F Em D

Pno.

46 Am¹¹ F Em D

El. Guit.

46 Bm¹¹ G F#m E

Sax.

46 F Em D

Vo. got my heart beat wor-king in o - o-ver time

46 F Em D

Vo. got my heart beat wor-king in o - o-ver time

46 F D

Vo. got my heart beat wor-king in o - o-ver time

46 Am¹¹ F Em D

B. Guit.

46

D. Set

14

49 Pno. Am⁷ F Em

49 El. Guit. Am⁷ F Em

49 Sax. Bm⁷ G F#m

49 Vo. Am⁷ F Em D
girl wan-na know if love is for real

49 Vo. Am⁷ F Em D
girl wan-na know if love is for real

49 Vo. Am⁷ F D
girl wan-na know if love is for real

49 B. Guit. Am⁷ F Em

49 D. Set

52 15

Pno. D Am⁷

El. Guit. D Am⁷

Sax. E Bm⁷

Vo. Am⁷

Vo. Am⁷
you got my

Vo. Am⁷

B. Guit. D Am⁷

D. Set

16

55 F Em D

Pno.

55 F Em D

El. Guit.

55 G F#m E

Sax.

55 F Em D

Vo.

55 F Em D

Vo.

heart beat wor-king in o - o - ver time

55 F D

Vo.

55 F Em D

B. Guit.

55

D. Set

Detailed description: This page of a musical score covers measures 16, 17, and 18. It features eight staves. The piano (Pno.), electric guitar (El. Guit.), and double bass (D. Set) parts consist of rhythmic slash marks. The saxophone (Sax.) part is in the key of D major (two sharps) and consists of rhythmic slash marks. The first vocal part (Vo.) has a melody in measure 16: F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), followed by rests in measures 17 and 18. The second vocal part (Vo.) has a melody in measure 16: F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), followed by rests in measures 17 and 18. The lyrics 'heart beat wor-king in o - o - ver time' are written below the second vocal staff. The bass guitar (B. Guit.) part has a melody in measure 16: F3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), followed by rests in measures 17 and 18. Chord symbols are placed above the piano, electric guitar, saxophone, and bass guitar staves.

58 17

Pno. Am^7 G/A $F\#/G\#$ F/G $E^b\frac{6}{9}$

El. Guit. Am^7 G/A $F\#/G\#$ F/G $E^b\frac{6}{9}$

Sax. Bm^7 A/B $G\#/A\#$ G/A $F\frac{6}{9}$

Vo. Am^7

Vo. Am^7
girl wn - na

Vo. Am^7

B. Guit. Am^7 G/A $F\#/G\#$ F/G $E^b\frac{6}{9}$

D. Set

Musical score for page 18, featuring staves for Piano (Pno.), Electric Guitar (El. Guit.), Saxophone (Sax.), three Vocals (Vo.), Bass Guitar (B. Guit.), and Drums (D. Set). The score includes dynamic markings (60) and chord indications (D7, E7). The piano part features a treble clef and a key signature of one sharp (F#). The electric guitar part features a treble clef and a key signature of one sharp (F#). The saxophone part features a treble clef and a key signature of one sharp (F#). The bass guitar part features a bass clef and a key signature of one sharp (F#). The drums part features a double bar line. The vocal parts feature treble clefs and a key signature of one sharp (F#). The score is divided into two measures by a vertical bar line.

Short drum solo
Am⁷

The musical score is arranged in a vertical stack of staves. At the top, the text "Short drum solo" and "Am⁷" is centered. The page number "19" is in the top right corner. The score consists of the following parts from top to bottom:

- Pno.:** Piano part in treble clef, starting at measure 62. It features a melodic line with eighth and quarter notes.
- El. Guit.:** Electric guitar part in treble clef, starting at measure 62. It mirrors the piano part.
- Sax.:** Saxophone part in treble clef with a key signature of one sharp (F#), starting at measure 62. It follows the piano part.
- Vo.:** Three vocal staves, each in treble clef, all containing whole rests throughout the section.
- B. Guit.:** Bass guitar part in bass clef, starting at measure 62. It provides a rhythmic accompaniment.
- D. Set:** Drum set part in a standard drum notation, starting at measure 62. It includes a drum solo.

66
Pno. 

66
El. Guit. 

66
Sax. 

66
Vo. 

66
Vo. 

66
Vo. 

66
B. Guit. 

66
D. Set 

67
Pno. 

67
El. Guit. 

67
Sax. 

67
Vo. 

67
Vo. 

67
Vo. 

67
B. Guit. 

67
D. Set 

68

Pno.

68

El. Guit.

68

Sax.

Sax fill

68

Vo.

68

Vo.

68

Vo.

68

B. Guit.

Slap bass fill (think Hendrik Linder)

68

D. Set

Detailed description: This is a musical score for page 21, starting at measure 68. It features seven staves. The first staff is for Piano (Pno.), the second for Electric Guitar (El. Guit.), the third for Saxophone (Sax.), and the next three are for three different vocal parts (Vo.). The seventh staff is for Bass Guitar (B. Guit.) and the eighth for Drums (D. Set). The piano, electric guitar, saxophone, and bass guitar parts all play a rhythmic pattern of eighth notes. The saxophone part includes a section labeled 'Sax fill'. The vocal parts have rests. The bass guitar part includes a section labeled 'Slap bass fill (think Hendrik Linder)'. The drum part plays a consistent pattern of eighth notes.

22

Sax Solo
Am⁷ F Em

Pno. 

El. Guit. 

Sax. 

Vo. 

Vo. 

Vo. 

B. Guit. 

D. Set 

Am⁷ F Em

72 **D**
Pno. 

72 **D**
El. Guit. 

72 **E**
Sax. 

72
Vo. 

72
Vo. 

72
Vo. 

72 **D**
B. Guit. 

72
D. Set 

24

Musical score for measures 74-75, featuring the following instruments and parts:

- Pno.:** Treble clef, chords Am^7 , F , Em . Staff contains rhythmic slashes.
- El. Guit.:** Treble clef, chords Am^7 , F , Em . Staff contains rhythmic slashes.
- Sax.:** Treble clef, key signature of two sharps (F# and C#), chords Bm^7 , G , $F\#m$. Staff contains rhythmic slashes.
- Vo. (three staves):** Treble clef, rests in both measures.
- B. Guit.:** Bass clef, chords Am^7 , F , Em . Staff contains a melodic line with eighth notes and rests.
- D. Set:** Drum set notation, staff contains rhythmic slashes.

76 D

Pno.

76 D

8

El. Guit.

76 E

Sax.

76

Vo.

76

Vo.

76

Vo.

76 D

B. Guit.

76

D. Set

Detailed description: This page of a musical score contains rehearsal mark 76. It features seven staves. The first three staves (Piano, Electric Guitar, and Saxophone) are marked with a 'D' chord above them and contain rhythmic slash notation. The Electric Guitar staff has an '8' below the first measure. The next three staves (Vocals) are marked with a 'Vo.' and contain a whole rest in each measure. The Bass Guitar staff is marked with a 'D' chord above and contains a melodic line with eighth notes. The Drum Set staff is marked with a 'D. Set' and contains rhythmic slash notation. The page number '25' is in the top right corner.

78 Short break

Pno.

El. Guit.

Sax.

Vo.

Vo.

Vo.

B. Guit.

D. Set

Ending bridge 27

82 **Am⁷** **F** **F/G** **Dm¹¹**

Pno.

82 **Am⁷** **F** **F/G** **Dm¹¹**

El. Guit.

82 **Bm⁷** **G** **G/A** **Em¹¹**

Sax.

82

Vo.
you got me wor - king yo u got me wor - king you -

82

Vo.
know got me love - king for real got me wor - king you -

82

Vo.
you got me wor - king yo u got me wor - king you -

82 **Am⁷** **F** **F/G** **Dm¹¹**

B. Guit.

82 **Am⁷** **F** **F/G** **Dm¹¹**

D. Set

34

Pno.

34

El. Guit.

34

Sax.

34

Vo.

u got me work - king you u got me wor - king you

34

Vo.

u got me work - king you u got me wor - king you

34

Vo.

u got me work - king you u got me wor - king you

34

B. Guit.

34

D. Set

Detailed description: This page contains a musical score for page 28, starting at measure 34. It features eight staves. The top staff is for Piano (Pno.), followed by Electric Guitar (El. Guit.), Saxophone (Sax.), and three vocal parts (Vo.). The bottom two staves are for Bass Guitar (B. Guit.) and Drums (D. Set). The piano, guitar, and drum parts consist of rhythmic patterns of eighth and sixteenth notes. The saxophone part has a melodic line with a key signature of one sharp (F#). The three vocal parts have the lyrics: "u got me work - king you u got me wor - king you".

29

Pno. $C\#m^{11}$ A/B F/G Dm^{11} Am^7 F

El. Guit. $C\#m^{11}$ A/B F/G Dm^{11} Am^7 F

Sax. $D\#m^{11}$ B/C# G/A Em^{11} Bm^7 G

Vo. $C\#m^{11}$ A/B F/G Dm^{11}
 you got me wor king you got me wor - king yo

Vo. $C\#m^{11}$ A/B F/G Dm^{11}
 you got me wor king you got me wor - king yo

Vo. $C\#m^{11}$ A/B F/G Dm^{11}
 you got me wor king you got me wor - king yo

B. Guit. $C\#m^{11}$ A/B F/G Dm^{11} Am^7 F

D. Set $C\#m^{11}$ A/B F/G Dm^{11} Am^7 F

30

The musical score for page 30 consists of eight staves. The first three staves are for piano (Pno.), electric guitar (El. Guit.), and saxophone (Sax.), each with a treble clef and a key signature of one sharp (F#). The piano and electric guitar parts include the chords F/G and Dm11. The saxophone part includes the chords G/A and Em11. The next three staves are for vocal parts (Vo.), each with a treble clef and the lyrics "u got me wor - king you - u got me work - king you". The final two staves are for bass guitar (B. Guit.) and double bass (D. Set), both with a bass clef and the chords F/G and Dm11. The piano and electric guitar parts feature a rhythmic pattern of eighth notes and quarter notes, while the vocal parts feature a melody of quarter and eighth notes.

End chorus
Am⁷ F 31

Pno.

El. Guit.

Sax.

Vo.

Vo.

Vo.

B. Guit.

D. Set

The musical score for page 32 consists of eight staves. The first three staves are for piano (Pno.), electric guitar (El. Guit.), and saxophone (Sax.), each with a treble clef and a key signature of one sharp (F#). The piano and electric guitar parts are marked with chords F/G and Dm11. The saxophone part is marked with G/A and Em11. The next three staves are for vocal parts (Vo.), each with a treble clef and the same key signature. The lyrics for all three vocal parts are: "u got me wor - king you - u got me work - king you". The seventh staff is for bass guitar (B. Guit.) with a bass clef and is marked with F/G and Dm11. The eighth staff is for drums (D. Set) with a double bar line and a key signature of one sharp. The number 92 is written above the first measure of each staff.

94 Am7 F 33

Pno.

94 Am7 F

El. Guit.

94 Bm7 G

Sax.

94

Vo.

94

Vo.

94

Vo.

94 Am7 F

B. Guit.

94 Am7 F

D. Set

Pno. F/G Dm¹¹
El. Guit. F/G Dm¹¹
Sax. G/A Em¹¹
Vo. u got me wor - king you - u got me work - king you
Vo. u got me wor - king you - u got me work - king you
Vo. u got me wor - king you - u got me work - king you
B. Guit. F/G Dm¹¹
D. Set F/G Dm¹¹

98 Am7 F 35

Pno.

El. Guit. Am7 F

Sax. Bm7 G

Vo.
 u got me wor - king you you got me wor - king yo

Vo.
 u got me wor - king you you got me wor - king yo

Vo.
 u got me wor - king you you got me wor - king yo

B. Guit. Am7 F

D. Set Am7 F

100

Pno. **F/G** **Dm¹¹**

100

El. Guit. **F/G** **Dm¹¹**

100

Sax. **G/A** **Em¹¹**

100

Vo. **F/G** **Dm¹¹**

u got me wor - king you - u got me work - king you

100

Vo. **F/G** **Dm¹¹**

u got me wor - king you - u got me work - king you

100

Vo. **F/G** **Dm¹¹**

u got me wor - king you - u got me work - king you

100

B. Guit. **F/G** **Dm¹¹**

100

D. Set **F/G** **Dm¹¹**

102 **Am7**

Pno.

102 **Am7**

El. Guit.

102 **Bm7**

Sax.

102

Vo.

u got me wor - king you i wan - na

102

Vo.

u got me wor - king you i wan - na

102

Vo.

u got me wor - king you i wan - na

102 **Am7**

B. Guit.

102 **Am7**

D. Set

104 *E♭maj⁹*

Pno.

104 *E♭maj⁹*

El. Guit.

104 *Fmaj⁹*

Sax.

104 *E♭maj⁹*

Vo.

know if our fee - lings for real

104 *E♭maj⁹*

Vo.

know if our fee - lings for real

104 *E♭maj⁹*

Vo.

know if our fee - lings for real

104 *E♭maj⁹*

B. Guit.

104

D. Set

Lisa 4. "Found My Way Home"

Found My Way Home

Mattias Simson

rubato

Chords are simplified, heavy reduction

Am⁷ B^bmaj⁷ Dm⁷ B^bmaj⁷

Am⁷ Dm⁷ Gm⁷ Am⁷ B^bmaj⁷

B^bmaj⁷ C Dm⁷ F#⁷

G#⁷ C#maj⁷ E⁷ Amaj⁷

E⁷ F#m⁷ B^bmaj⁷

C#maj⁷ F#maj⁷ G#⁷ Adim⁷

A#m⁷ Bmaj⁷ F#maj⁷ F#/G# C#maj⁷#11

Lisa 5. "Closer"

Closer

INTRO D $\text{♩} = 105$ G G/A D Em D/F#



5 D G G/A D Em D/F#



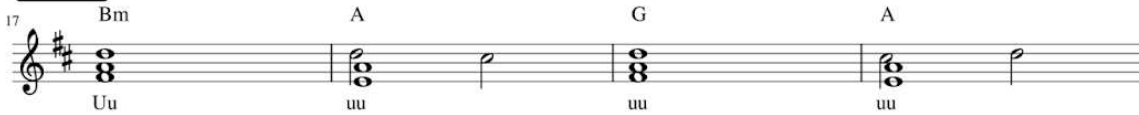
VERSE 1 9 D G Em A D



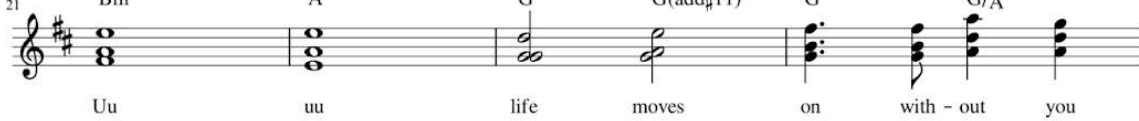
13 D G Em A D



Pre-Ch 17 Bm A G A
Uu uu uu uu



21 Bm A G G(add#11) G G/A
Uu uu life moves on with - out you



CHORUS 25 D G G/A D Em D/F#



29 D G G/A D Em D/F#



33 D "Uu" - in unison G G/A D Em D/F#



37 D "Uu" - harmonised G G/A D Em D/F#



85 Am7 Bm7(♭9) C Dadd11 C rit. Cm9

SOFT CHORUS

89 G C C/D G

93 G C C/D G

ACAPELLA

97

101 G/A

CHORUS

105 D G G/A D Em D/F#

109 D G G/A D Em D/F#

113 D "Uu" - in unison G G/A D Em D/F#

117 D "Uu" - harmonised G G/A

OUTRO

120 Em A A7 Dadd11/A

ACAPELLA

124

128

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Mina, Mattias Simson

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Mattias Simson

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