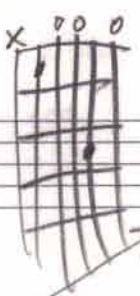


Nov. 18, 1975
3:55 P.M.

Blue jeans

gm6 / Bb



Chorus

Verse

gm6 / Bb C9 I love her em7 am am7 D9

add D and lowering

am7 am7 (open 3rd string)

D9 dm du9

am

C9 em7 am am7 dm fm C G

Space II

am am em am am am7 dm du9 gm6 / Bb

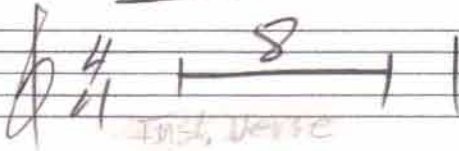
7

Blue Jeans

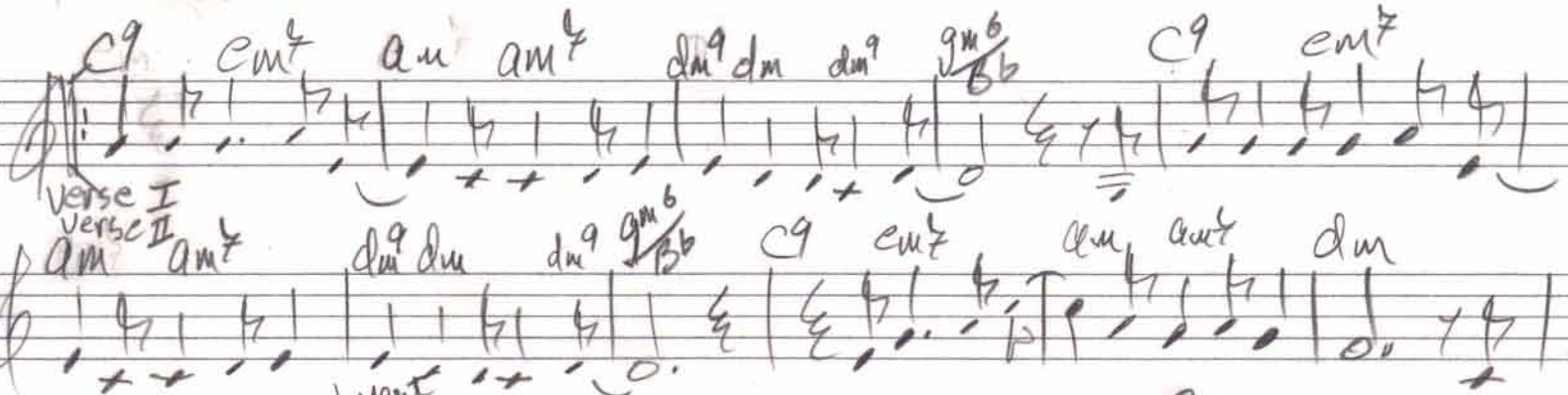
Nov. 19, 1975 7:00 A.M.

Nov. 19, 1975
7:00 A.M.

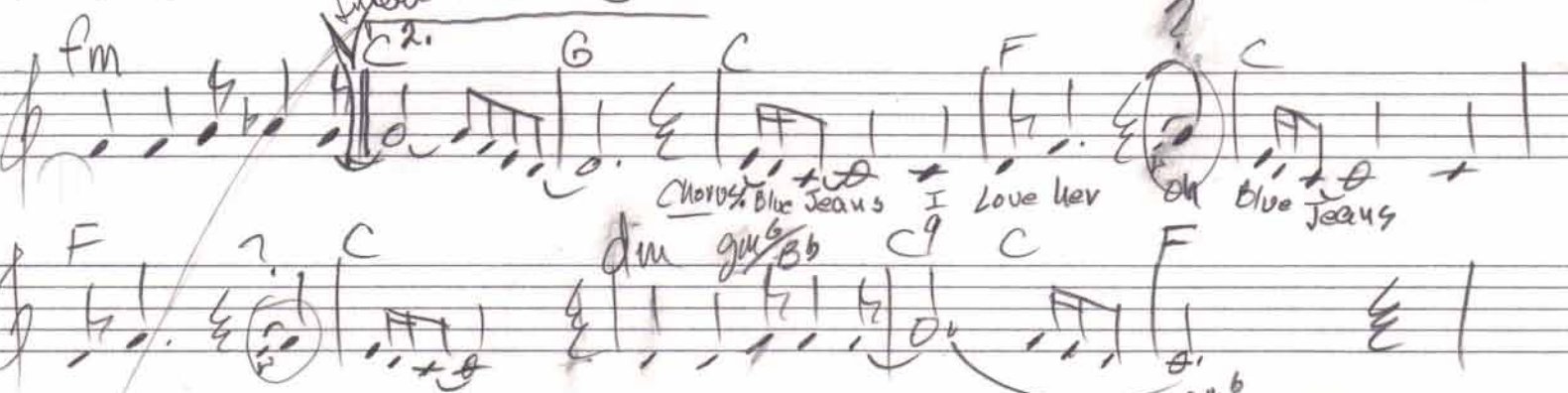
Intro



Inst. Verse

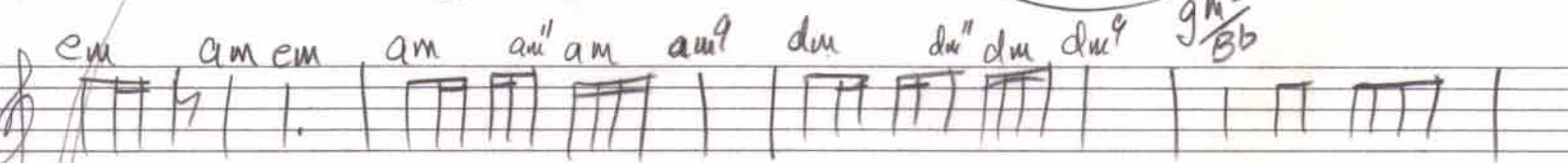


Chords: C9, em7, am, am7, dm9, dm, dm9, gm6/Bb, C9, em7, am, am7, dm

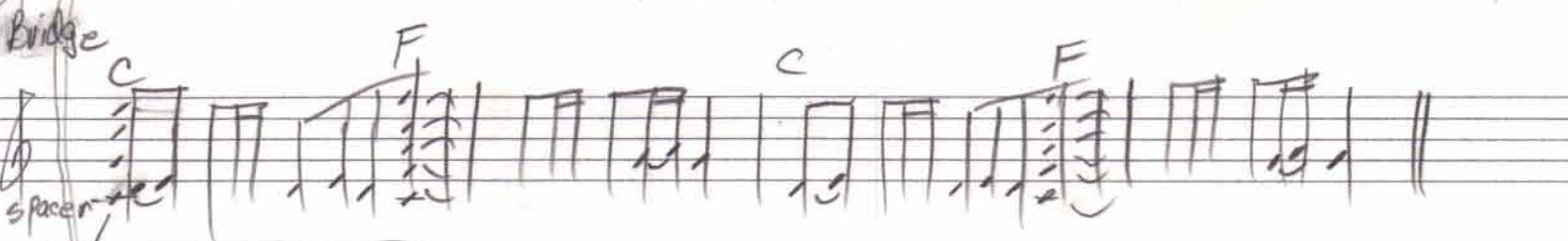


Chords: fm, C2, G, C, F, C, dm, gm6/Bb, C9, C, F

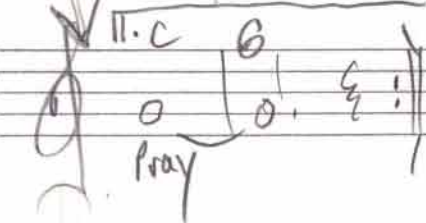
Chorus: Blue Jeans I Love Her Oh Blue Jeans



Chords: em, am, em, am, am7, am, am7, dm, dm9, dm, dm9, gm6/Bb



Chords: C, F, C, F



Chords: C, G

Pray

Nov. 19, 1975 Wednesday 7:50 A.M.

Blue Jeans

Lord, let the words come from Thee through me.

Nov. 19, 1975 Wednesday
Board, at the records come from thee through me. 7:50. A.M.

Verse I

be a man alone who grows with ^{the sunlight} ~~the sunlight~~ in his eyes
 and knowing the light to be of all things
 worth of single importance (a glorious hope for unity)
~~the more he tries the harder to bear~~
 that no one there to share
 the love that appeared

{ Still a song of hope can go a long way } same 4 later
 { And sing the words of prayer }

2:00
Verse II

He's still denied the woman he needs
 the more he ~~tries~~ ^{tries} the more harder to bear
 business came in and tried to take up
 business came in with all of its (difficulties & pain)
 the feeling longed to go home share with me
 the joy in the heaven had found
 that no one there to share
 the love for me
 the love that appeared

~~Verse III~~
~~that became confused~~

Verse I

be a man alone who grows with the sunlight in his eyes
 and knowing the light to be also where all inspiration lies
 the more he ~~tries~~ ^{tries} the harder to bear;
 that no one there to share.

5:05 P.M. ~~each day~~ ^{grows} ~~farther~~ ^{by}

Friday
Nov. 21, 1945
6:00 A.M.
Verse II

Have come through her eyes to my own lines
begin change me with each day
And ~~with every~~ ^{changing} change to be tested that
~~was growing would~~
and with every change was seen a ~~draw~~ the
meaning of giving all away.

So that we play whenever we meet
~~It what makes love complete. Makes loving so~~
complete.

Verse IV
9:35 A.M.

Offering ^{Sun} ~~shining~~ like the sun she comes bringing
warmth when I get cold.

~~(with) And (through) her words I ~~feel~~ know shall show~~
me the the warmth she ~~shows~~ I know brings
I think of precious gem I hold
she draws me close and takes me inside;
I'm once again alive

Verse IV

A shining like the sun she comes bringing warmth when I get cold.
And ~~with the~~ ^{bringing} warmth she brings I think of the precious gem I hold

Finalized
11:45 A.M.
break from writing
with my sister

she draws me close and takes me inside
I'm once again alive; Blue jeans & love here etc.

Verse III

Have come through her eyes own lines began changing
with each day
And with every change was ~~learn~~ the meaning of
giving all away
So that we play whenever we meet
Makes loving so complete

I

See a man alone whose gnam with the sunlight in his eye
And knowing the light to be a sea where all inspiration lies.
The more he tries the harder to bear
Not no and there to share.

II

Barely holding on the song lying deep within the man
Remnant of the darkest come a flame of delirium for his hands
An angel standing patiently there
In answer to his prayer

Blue jeans; I love her, Oh blue jeans; she knows me
Oh blue jeans; Blessed be thy name!

III

Love flows through her eyes my line began changing ^{with people} ~~everyday~~
And with every change was seen the meaning of giving all away
The tune we'd play whenever we'd meet
~~made~~ loving so complete.

IV

Shining like the sun she comes bringing warmth when I get cold
And knowing the warmth she brings I think of the precious jewel hold
She craves me close and takes me inside
I'm once again alive

Blue jeans; I love her, Oh blue jeans; ^{who} ~~she~~ knows me
Oh blue jeans; Blessed be thy name.

Chorus after Verse VI
 This song of love can go a long way
 And being the vessels of prayer
 Blue jeans I love you, Oh blue jeans you know me
 Oh blue jeans I should be thy name

Lat. Nov. 22, 1975

Chorus after Verse VI

Verse V
7:00 A.M.

~~All the ~~misadventures~~ it would be if people could
 follow following following a path that has us
 that has us that has us being tested by wind
 & waves. We challenge the wind & sea till they
 and through the mind & waves keeping the love
 back other same our minds on what we gave
 our vision beyond made. The price we paid to die &
 the truth we should be born, Relieved
 Relieved the raging storm~~

Rehearsal 10:10 P.M.

Following a path that has us being tested by wind & waves
 We challenge the wind & sea by keeping our vision beyond made
 The price we paid to die & be born
 Relieves the raging storm

Verse VI
12:45 P.M.

~~Strongly ~~strongly~~ & from me born all thoughts
 to ~~strongly~~ being here through time I find ~~strongly~~ there is no
 gift that says enough
 And having no gift to give being I offer the one thing
 I know of~~

~~Chorus~~

Being here through time I find there's no gift that says enough
 And having no gift to bring I offer the one thing I know of
 This song of love can go a long way
 And being the vessels of prayer

Rehearsal 1:30 P.M.

Blue jeans I love you, Oh blue jeans you know me
 Oh blue jeans I should be thy name -
 I should be thy name

10/5/81

Blue Jeans

Nov 1995

Vocal

The image shows a handwritten musical score for the song "Blue Jeans". The score is written on ten staves of music. Each staff contains a vocal line with lyrics underneath and guitar chords written above the notes. The chords are: C9, Em7, am, am7, dm9, dm, dm9, gm6/Bb, C9, G, C9, Em7, am, am7, dm9, dm, dm9, gm6/Bb, C9, Em7, am, am7, dm, fm, C9, G, C9, Em7, am, am7, dm9, dm, dm9, gm6/Bb, C9, Em7, am, am7, dm9, dm, dm9, gm6/Bb, C9, Em7, am, am7, dm, fm, C9, G, C, F, C, C, F, C, F, C, gm6/Bb, C, F, C, gm6/Bb. The lyrics are: "See a man a-lone whose gown with the sun-tight in his eyes knowing the light to be A sea where All in-spi-a-tion lies the more he tries the harder to bear that no one's there to share Bare-ly hold-ing on the song ly-ing deep within the man Then out of the dark-ness came a flame of de-live-rence to his hand An an-gel stand-ing val-ient-ly there in an-swer to his prayer Blue Jeans I love her oh Blue Jeans she knows me oh Blue Jeans Blessed be thy name".

See a man a-lone whose gown with the sun-tight in his eyes
 knowing the light to be A sea where All in-spi-a-tion lies
 the more he tries the harder to bear that no one's there to share
 Bare-ly hold-ing on the song ly-ing deep within the man
 Then out of the dark-ness came a flame of de-live-rence to his hand
 An an-gel stand-ing val-ient-ly there in an-swer to his prayer
 Blue Jeans I love her oh Blue Jeans she
 knows me oh Blue Jeans Blessed be thy name

Blue Jeans

4X's

Handwritten guitar tablature for the first system, showing fret numbers and chord positions for C and F.

Handwritten musical notation for the first system, including notes, stems, and chord symbols like C9m, Em7, am, am7, dm9, dm, and dm9.

love came through her eyes our lives began changing with each day

Handwritten musical notation for the second system, including notes, stems, and chord symbols like Gm6/Bb, C9, Em7, am, am7, dm9, and dm.

with every change was seen the meaning of giving all-a-way

Handwritten musical notation for the third system, including notes, stems, and chord symbols like Gm6/Bb, C9, Em7, am, am7, and dm.

The tune we'd play when-ev-er we'd meet

Handwritten musical notation for the fourth system, including notes, stems, and chord symbols like Fm, C, G, C9, Em7, G, am, and am7.

loving so complete shining like the sun she comes bringing

Handwritten musical notation for the fifth system, including notes, stems, and chord symbols like dm9, dm, dm9, Gm6/Bb, C9, Em7, and G.

warmth when I get cold And knowing the warmth she brings

Handwritten musical notation for the sixth system, including notes, stems, and chord symbols like am, am7, dm9, dm, dm9, Gm6/Bb, C9, Em7, and G.

I think of the precious gem I hold she draws me close

Handwritten musical notation for the seventh system, including notes, stems, and chord symbols like am, am7, dm, Fm, C, and G.

And takes me in-side I'm once a-gain a-live

Handwritten musical notation for the eighth system, including notes, stems, and chord symbols like C, F, C, and F.

Blue Jeans I love her oh Blue Jeans she knows me oh

Handwritten musical notation for the ninth system, including notes, stems, and chord symbols like C, Gm6/Bb, and F.

Blue Jeans Bless-ed be thy name

Musical staff with notes and chords: C9, Em7, am, am7, dm9, dm, dm9

following a path that has us being tossed by wind and waves
Musical staff with notes and chords: Gm6/Bb, C9, Em7, am, am7

we challenge the wind and sea by keeping our
Musical staff with notes and chords: dm9, dm, dm9, Gm6/Bb, C, Em7, am, am7, dm

visions heaven made the price we paid to die and be born
Musical staff with notes and chords: fm, C, G, C9, Em7

breaks the raging storm loving her through time
Musical staff with notes and chords: am, am7, dm9, dm, dm9, Gm6/Bb

I find there's no gift that says enough and
Musical staff with notes and chords: C9, Em7, am, am7, dm9, dm, dm9

having no gift to bring I offer the one thing I know of
Musical staff with notes and chords: Gm6/Bb, C9, Em7, am, am7, dm

This song of love can go a long way to
Musical staff with notes and chords: fm, C, G, C

sing the words I pray Blue Jeans
Musical staff with notes and chords: F, C, F, C, dm, Gm6/Bb

love you on Blue Jeans you know me on Blue Jeans Blessed be thy name

Spacer continues
Musical staff with notes and chords: C, F

Blue Jeans

See a man alone whose grown with the sunlight in his eyes,
And knowing the light to be a sea where all inspiration lies;
The more he tries the harder to bear
That no one's there to share

Barely holding on the song lying deep within the man,
Then out of the darkness came a flame of deliverance to his hands;
An angel standing radiantly there
In answer to his prayer:

Blue Jeans; I love her
Oh Blue Jeans; She knows me
Oh Blue Jeans; Blessed be thy name.

Love came through her eyes our lives began changing with each day,
And with every change was seen the meaning of giving all away;
The tune we'd play whenever we'd meet
Made loving so complete

Shining like the sun she comes bringing warmth when I get cold,
And knowing the warmth she brings I think of the precious gem I hold;
She draws me close and takes me inside
I'm once again alive:

Blue Jeans; I love her
Oh Blue Jeans; Who knows me
Oh Blue Jeans; Blessed be thy name.

Following a path that has us being tossed by wind and waves,
We challenge the wind and sea by keeping our visions heaven made;
The price we paid to die and be born
Rebukes the raging storm

Loving her through time I find there's no gift that says enough,
And having no gift to bring I offer the one thing I know of;
This song of love can go a long way
To sing the words I pray:

Blue Jeans; I love you
Oh Blue Jeans; You know me
Oh Blue Jeans; Blessed be thy name.



Blue Jeans

Daniel Leo Simpson
1975
Sierra Vista, AZ

Moderato ♩ = 104

Lead Vocal

Electric Guitar

Acoustic Guitar

Oboe

Horn

Violin

Viola

Cello

Bass

Drums

The musical score is arranged in a system of ten staves. The top staff is for Lead Vocal, followed by Electric Guitar and Acoustic Guitar. The next two staves are for Oboe and Horn. The bottom five staves are for Violin, Viola, Cello, Bass, and Drums. The tempo is marked 'Moderato' with a quarter note equal to 104 beats per minute. The time signature is common time (C). The Electric Guitar part features a rhythmic pattern of eighth and sixteenth notes. The Acoustic Guitar part features a complex chordal texture with many beamed notes. The Oboe and Horn parts have sparse, melodic lines. The Violin, Viola, Cello, and Bass parts are mostly rests, with a few notes in the Violin part. The Drums part is mostly rests.

4

This musical score consists of several systems of staves. The first system features a treble clef staff with rests, followed by a bass clef staff with a melodic line, and a lower bass clef staff with dense chordal textures. The second system includes a treble clef staff with a melodic line, a treble clef staff with a key signature change to one sharp (F#), and a bass clef staff with a melodic line. The third system shows a treble clef staff with a melodic line, a bass clef staff with rests, another bass clef staff with a melodic line, and a final bass clef staff with rests. The fourth system contains a treble clef staff with a melodic line and a bass clef staff with rests. The notation includes various note values, rests, and chordal structures.

7
See a man a - lone

7
7
7
7

7
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7

7
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7

7
7
7

7

di di

Detailed description: This is a musical score for a song, page 3. It features a vocal line at the top with the lyrics "See a man a - lone". The vocal line is written in treble clef. Below the vocal line are three systems of accompaniment. The first system consists of a bass line (bass clef) and a keyboard line (bass clef) with chords and arpeggios. The second system consists of a treble line (treble clef) and a bass line (bass clef). The third system consists of a treble line (treble clef), a bass line (bass clef), and a keyboard line (bass clef). The lyrics "di di" are written under the second system. The score includes various musical notations such as notes, rests, and bar lines.

10

whose grown with the sun - light in his eyes - - - - and

10

10

10

10

10

10

10

10

10

13

know-ing the light to be a sea where all in-spir-a-tion lies

13

13

13

13

13

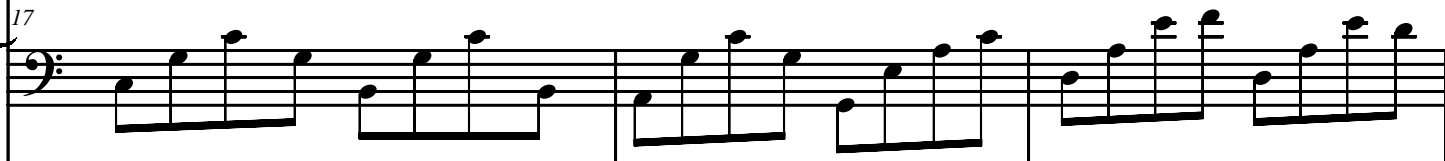
17



the more he shares the hard - er to bear, that

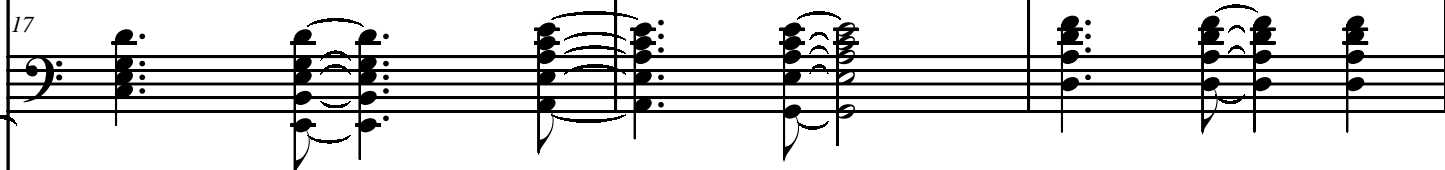
This staff contains the vocal melody for the first line of the page. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with a final quarter note ending in a fermata. The lyrics are written below the staff.

17



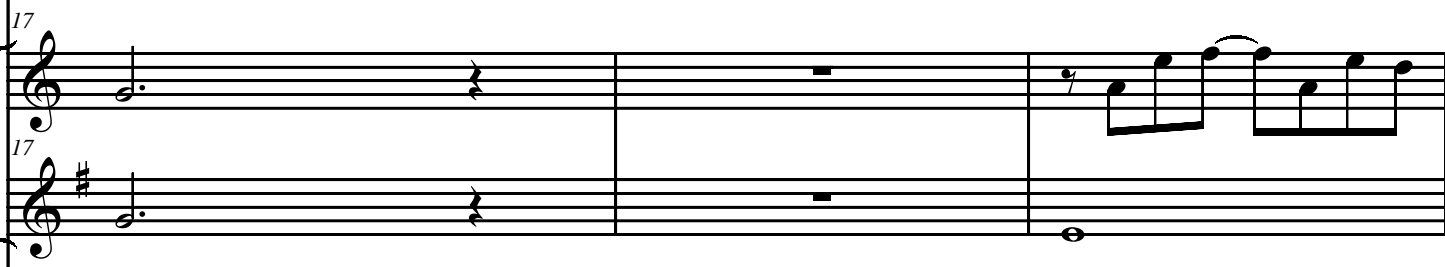
This staff provides an eighth-note accompaniment for the first line. It starts with a bass clef and a key signature of one sharp. The accompaniment is a steady eighth-note pattern that moves up and down across the staff.

17



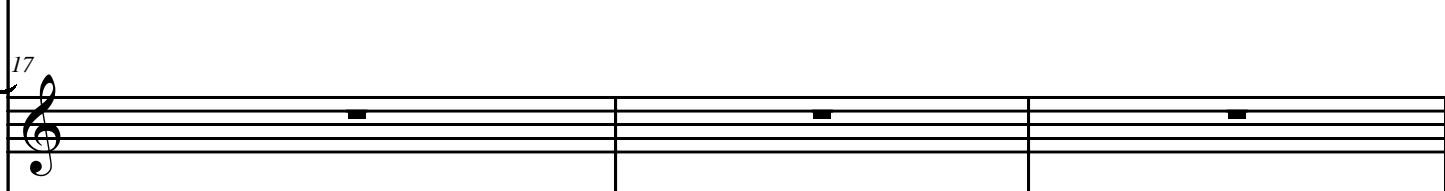
This staff shows chordal accompaniment for the first line. It features a bass clef and a key signature of one sharp. The chords are primarily triads and dyads, with some notes beamed together and slurs indicating phrasing.

17



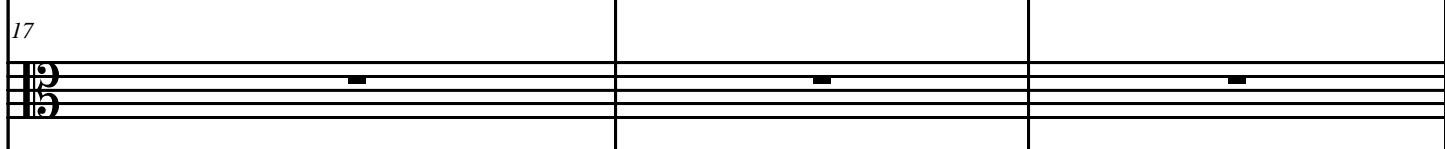
This staff contains rests for the first two measures, followed by a melodic phrase in the third measure. It uses a treble clef and a key signature of one sharp.

17



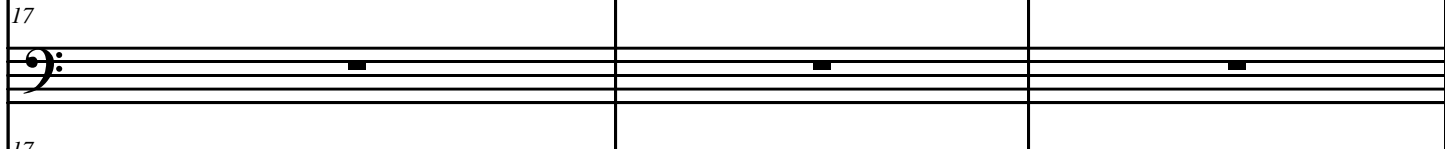
This staff contains rests for the first two measures, followed by a single note in the third measure. It uses a treble clef and a key signature of one sharp.

17



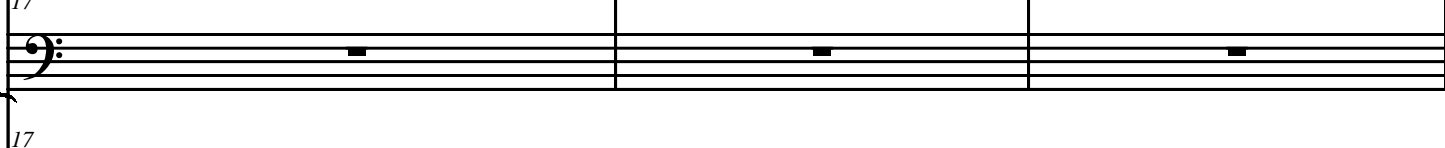
This staff contains rests for the first two measures, followed by a single note in the third measure. It uses a bass clef and a key signature of one sharp.

17



This staff contains rests for the first two measures, followed by a single note in the third measure. It uses a bass clef and a key signature of one sharp.

17



This staff contains rests for the first two measures, followed by a single note in the third measure. It uses a bass clef and a key signature of one sharp.

17



This staff contains rests for the first two measures, followed by a single note in the third measure. It uses a bass clef and a key signature of one sharp.

20

no one's there to share Bare - ly hold - ing on

20

no one's there to share Bare - ly hold - ing on

20

20

20

20

20

24

the song ly - ing deep with - in the man then

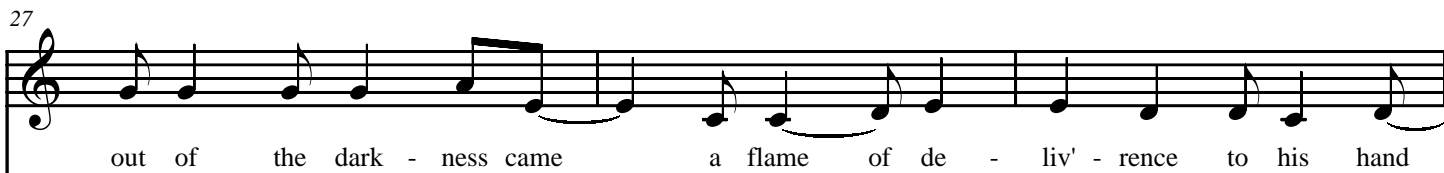
24

24

24

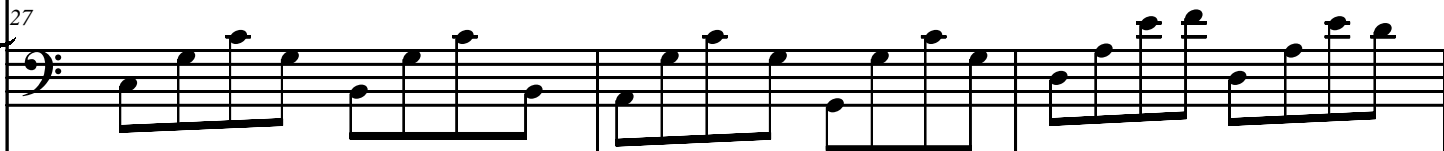
24

27



out of the dark - ness came a flame of de - liv' - rence to his hand

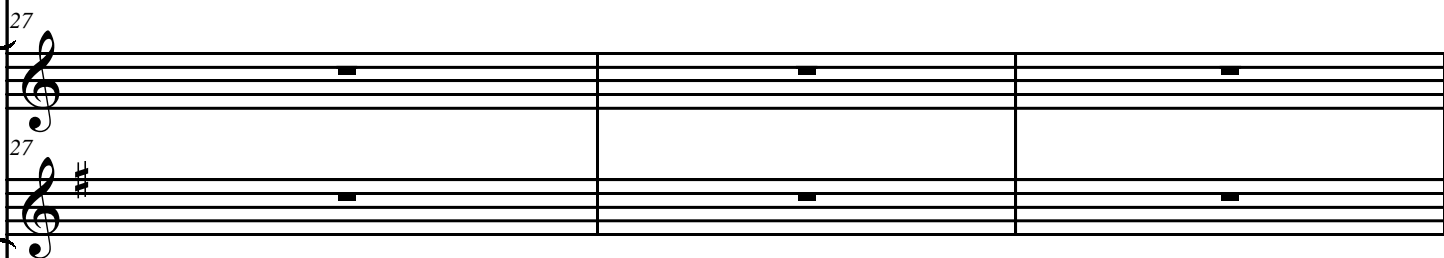
27



27



27



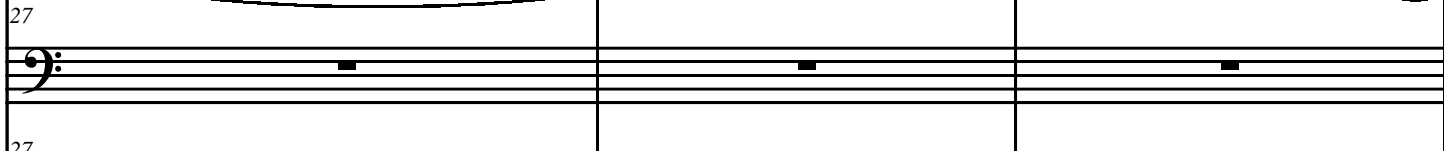
27



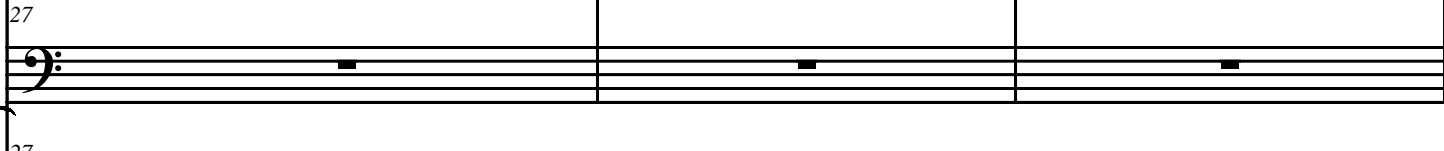
27



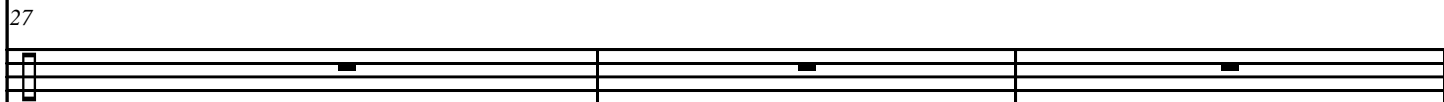
27



27



27

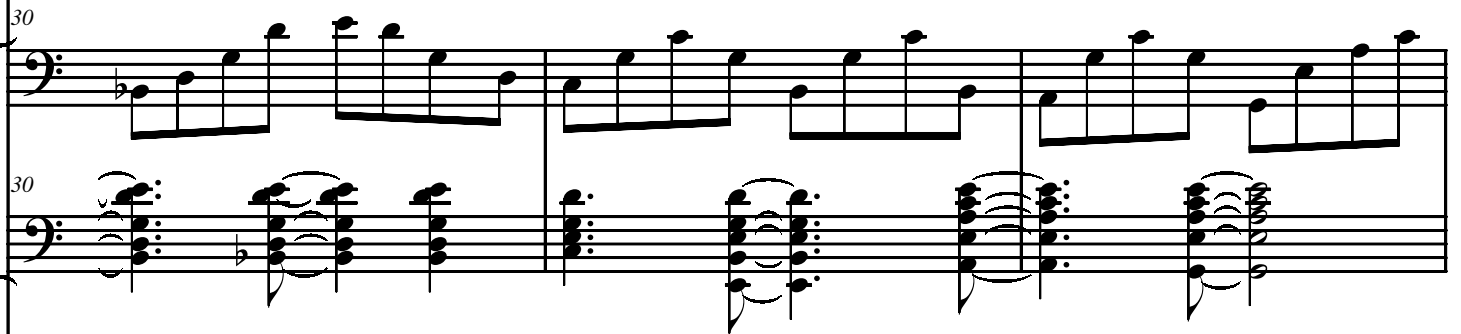


30

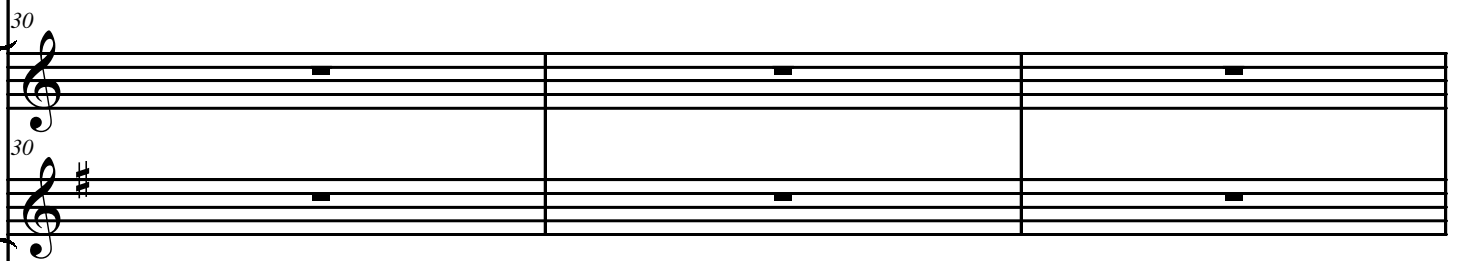


an an - gel stand - - - ing rad - 'ient - ly

30



30



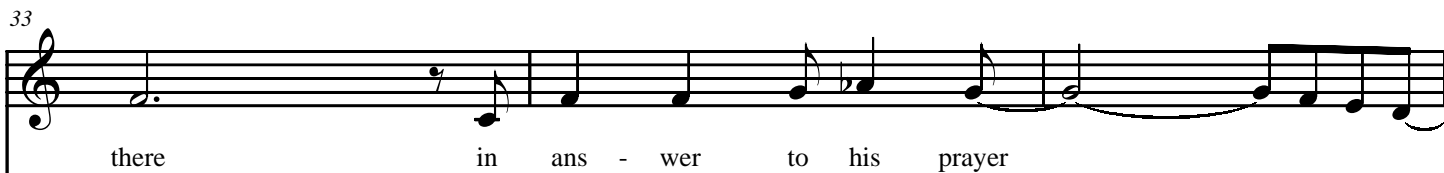
30



30



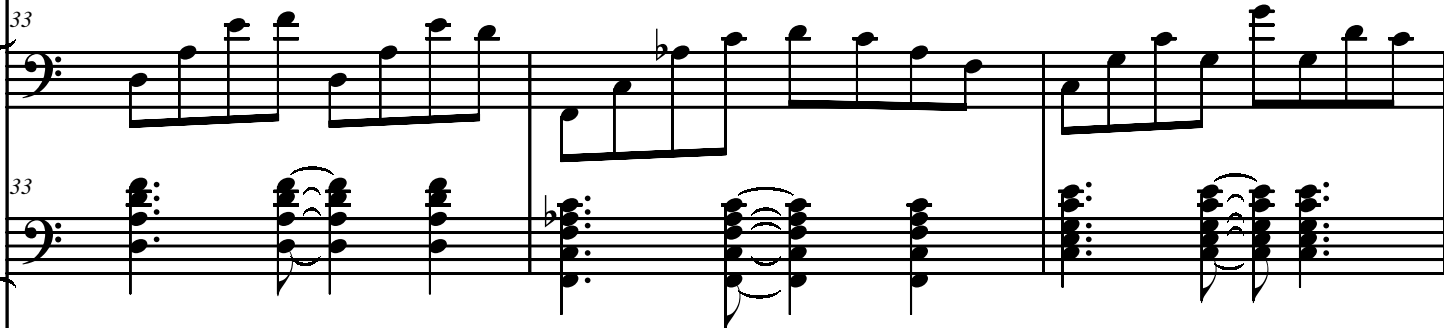
33



there in answer to his prayer

This block contains the vocal line for the first system. It starts with a treble clef and a key signature of one flat. The melody begins with a dotted quarter note, followed by an eighth rest, then a quarter note, and continues with a series of eighth and quarter notes. The lyrics "there in answer to his prayer" are written below the staff.

33



This block contains the piano accompaniment for the first system. It features a bass clef and a key signature of one flat. The left hand plays a steady eighth-note accompaniment, while the right hand plays chords and moving lines. The system concludes with a double bar line.

33



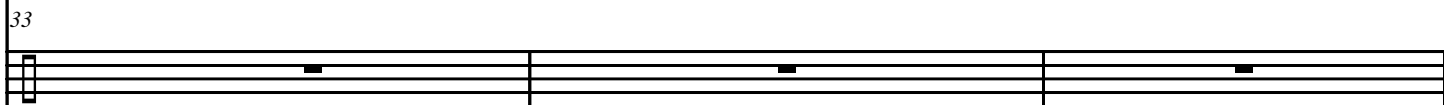
This block contains two empty staves for the second system, both with treble clefs and a key signature of one sharp. The staves are completely blank, indicating that the music for these parts is not present on this page.

33



This block contains the piano accompaniment for the second system. It includes a vocal line with a treble clef and a key signature of one flat, and a piano accompaniment with a bass clef and a key signature of one flat. The vocal line continues with a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note accompaniment in the left hand and chords in the right hand. The system concludes with a double bar line.

33



This block contains two empty staves for the third system, both with bass clefs and a key signature of one flat. The staves are completely blank, indicating that the music for these parts is not present on this page.

36

36

Blue Jeans I love her Oh

A musical staff in treble clef with a key signature of one sharp (F#). It contains a vocal line starting at measure 36. The lyrics "Blue Jeans I love her Oh" are written below the staff. The melody consists of quarter and eighth notes with some rests.

36

A musical staff in bass clef with a key signature of one sharp (F#). It contains a vocal line starting at measure 36, continuing the melody from the first staff.

36

A musical staff in bass clef with a key signature of one sharp (F#). It contains piano accompaniment starting at measure 36, featuring chords and arpeggiated figures.

36

A musical staff in treble clef with a key signature of one sharp (F#). It contains piano accompaniment starting at measure 36, featuring chords and arpeggiated figures.

36

A musical staff in treble clef with a key signature of one sharp (F#). It contains piano accompaniment starting at measure 36, featuring chords and arpeggiated figures.

36

A musical staff in treble clef with a key signature of one sharp (F#). It contains piano accompaniment starting at measure 36, featuring a rhythmic pattern of eighth notes.

36

A musical staff in bass clef with a key signature of one sharp (F#). It contains piano accompaniment starting at measure 36, featuring a rhythmic pattern of eighth notes.

36

A musical staff in bass clef with a key signature of one sharp (F#). It contains piano accompaniment starting at measure 36, featuring a rhythmic pattern of eighth notes.

36

A musical staff in bass clef with a key signature of one sharp (F#). It contains piano accompaniment starting at measure 36, featuring a rhythmic pattern of eighth notes.

39

Blue Jeans she knows me oh Blue Jeans

39

39

39

39

39

39

39

The image displays a musical score for the song "Blue Jeans". It consists of six systems of staves. The first system includes a vocal line with lyrics "Blue Jeans she knows me oh Blue Jeans", a piano accompaniment, and a guitar part. The second system continues the piano accompaniment and guitar. The third system shows the vocal line and piano accompaniment. The fourth system features a guitar part with a long sustain. The fifth and sixth systems show the piano and guitar parts respectively, with some rests.

42

Musical staff with lyrics: Bless - ed be thy name

42

Musical staff with notes

42

Musical staff with chords

42

Musical staff with notes

42

Musical staff with notes

42

Musical staff with notes

42

Musical staff with notes

42

Musical staff with notes

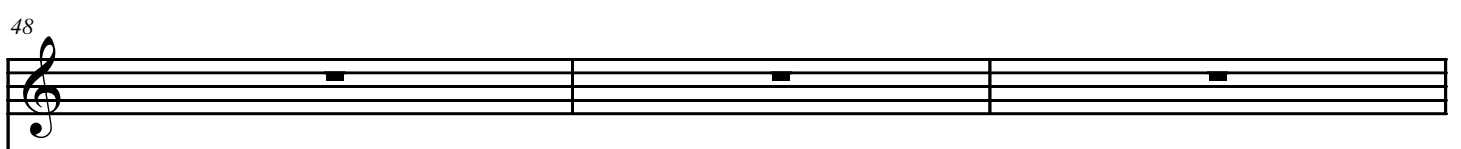
42

Musical staff with notes

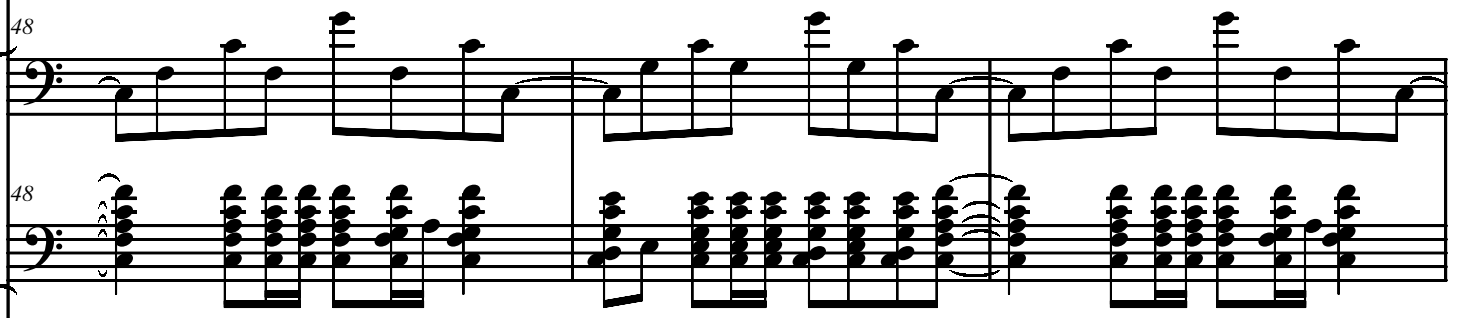
42

Musical staff with 'x' marks

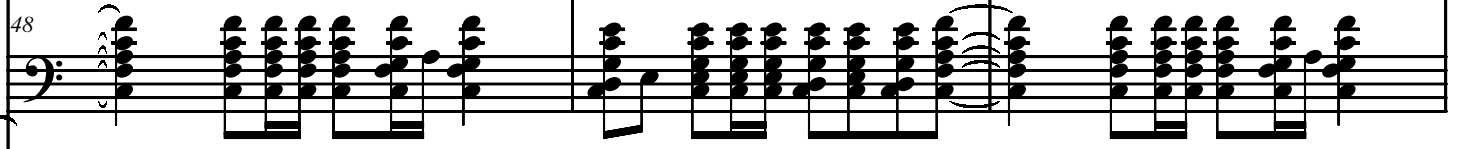
48



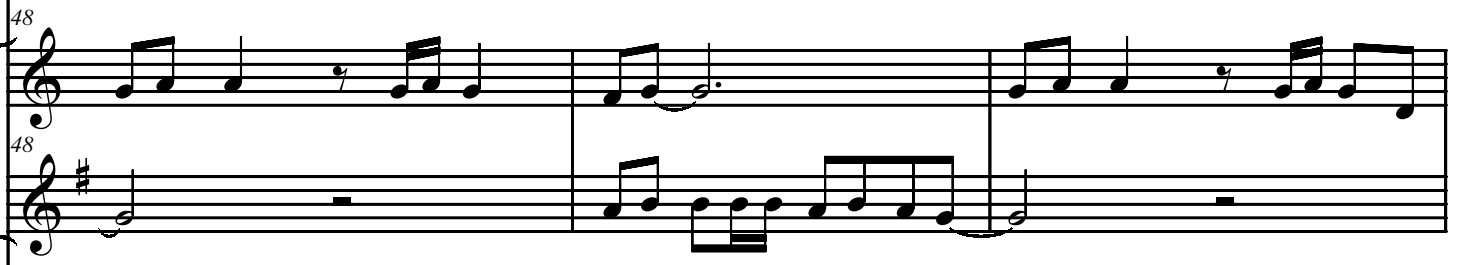
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48



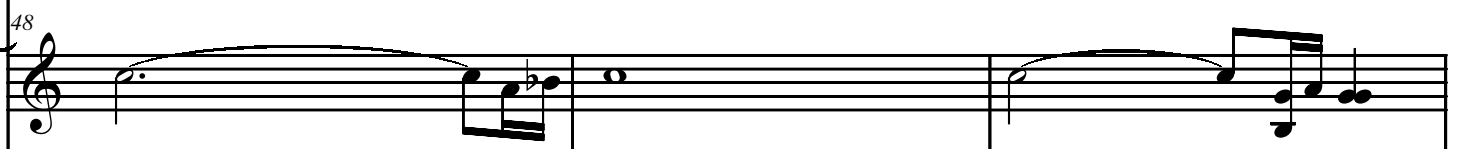
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48



48



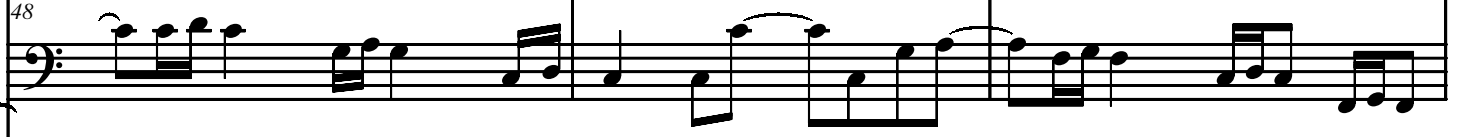
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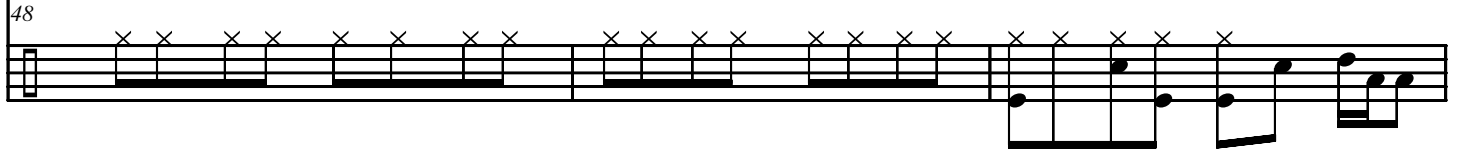
48



48



48



51

A single staff of music in treble clef containing a vocal melody line. The notes are: G4, A4, B4, A4-G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2.

Love came through her eyes our lives be - gan chang - ing with each day

51

A single staff of music in bass clef containing a bass line. The notes are: G2, A2, B2, A2-G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0.

51

A single staff of music in bass clef containing piano accompaniment. It features chords and arpeggiated figures.

51

An empty staff of music in treble clef.

51

An empty staff of music in treble clef with a key signature change to one sharp (F#).

51

A single staff of music in treble clef containing a vocal melody line. The notes are: G4, A4, B4, A4-G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2.

51

A single staff of music in bass clef containing a bass line. The notes are: G2, A2, B2, A2-G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0.

51

A single staff of music in bass clef containing piano accompaniment. It features chords and arpeggiated figures.

51

A single staff of music in bass clef containing a bass line. The notes are: G2, A2, B2, A2-G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0.

51

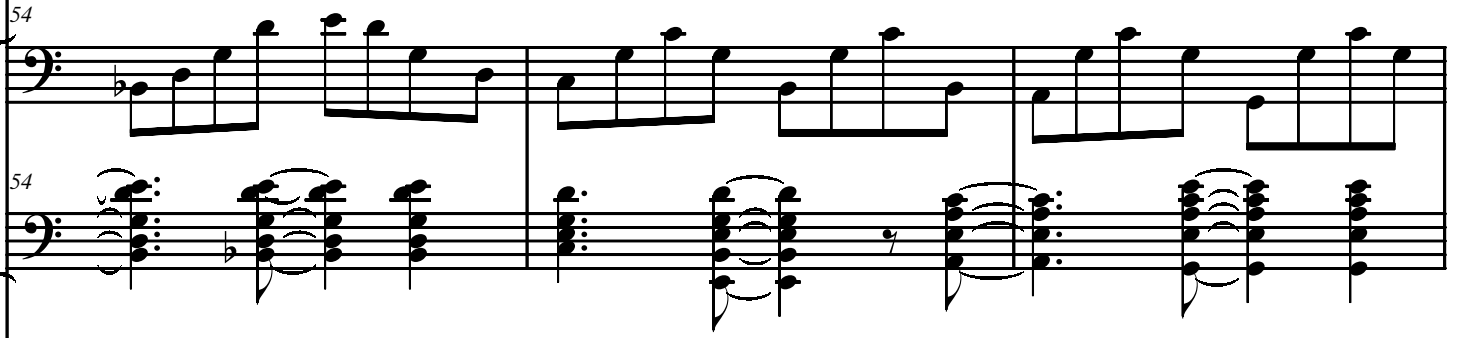
A single staff of music in bass clef containing piano accompaniment. It features chords and arpeggiated figures.

54



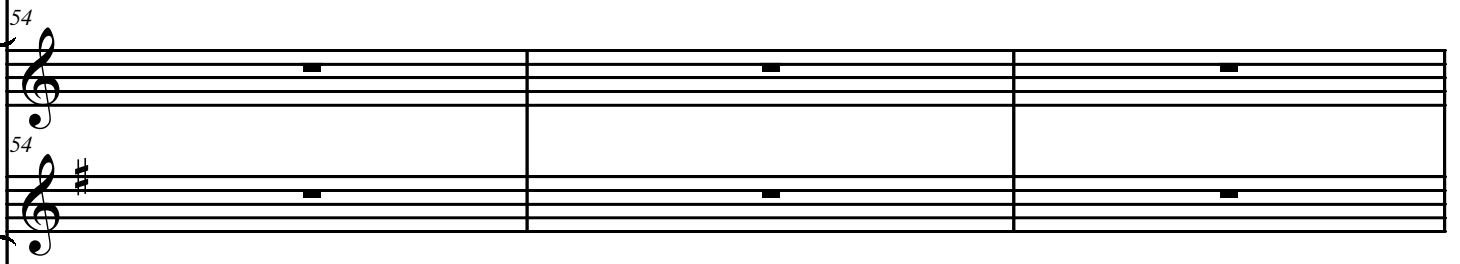
and with ev - ry change was seen the mean - ing of

54



and with ev - ry change was seen the mean - ing of

54



54



and with ev - ry change was seen the mean - ing of

57

giv - ing all a - way the tune we play

57

57

57

57

57

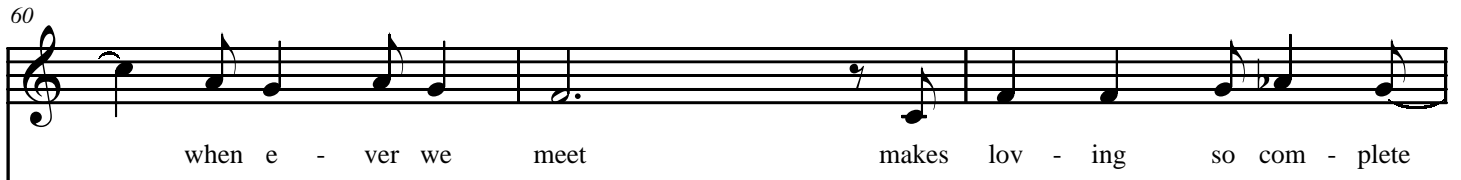
57

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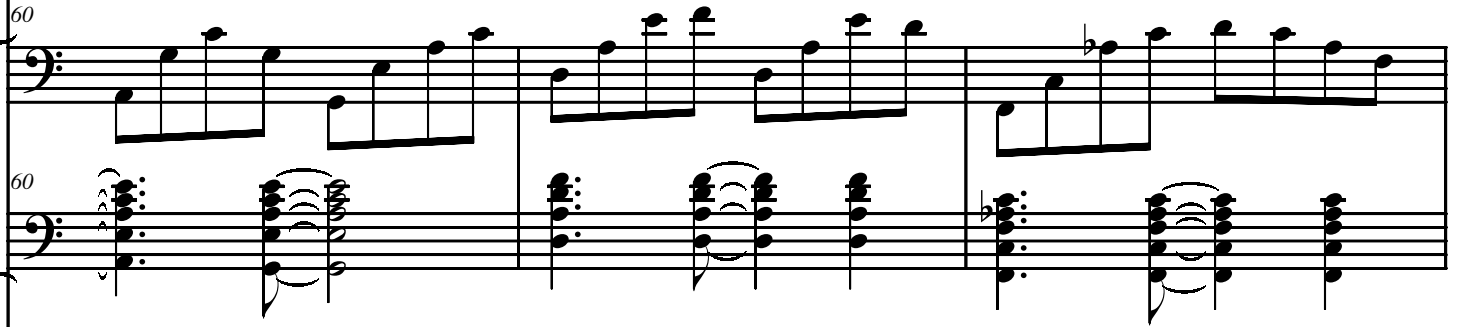
57

60

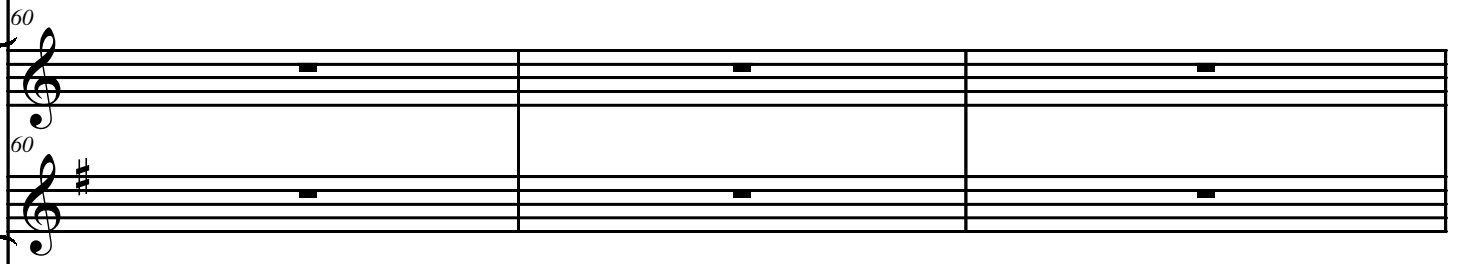


when e - ver we meet makes lov - ing so com - plete

60



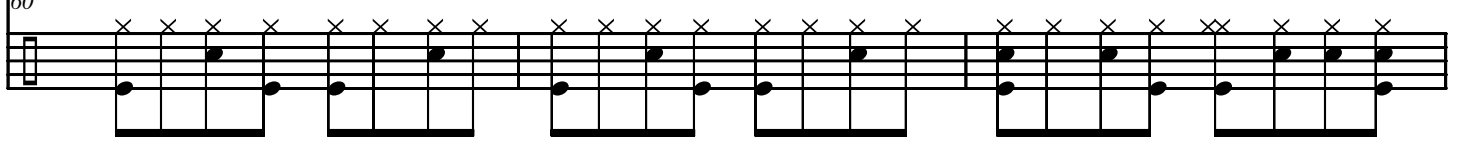
60



60



60



63



Shin - ing like the sun

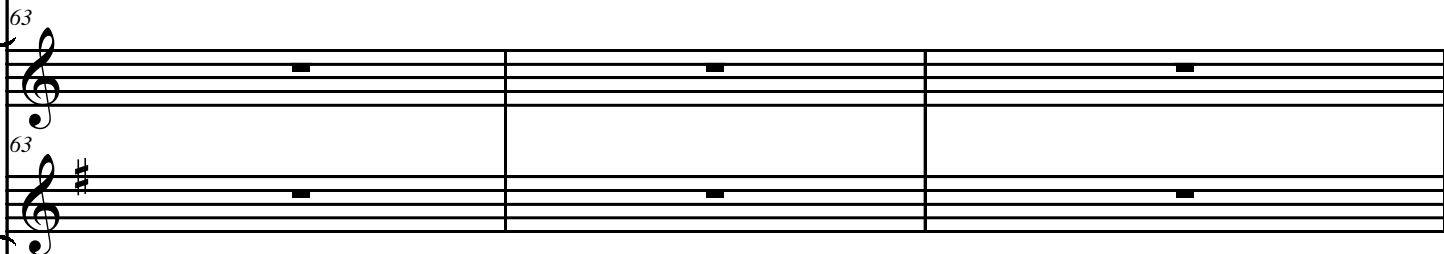
63



63



63



63



63



63



63



63



66

she comes bring - ing warmth when I get cold and

66

66

66

66

66

66

66

66

72

she draws me close and takes me in -

72

72

72

72

72

72

72

72

72

75

side I'm once a - gain a-live

75

75

75

75

75

75

75

75

75

79

Blue Jeans I love her oh Blue Jeans she

This system contains the vocal line and the first two staves of the piano accompaniment. The vocal line is in treble clef and includes the lyrics 'Blue Jeans I love her oh Blue Jeans she'. The piano accompaniment consists of two staves: a right-hand part in treble clef and a left-hand part in bass clef. The music features a mix of eighth and sixteenth notes, with some measures containing chords and rests.

79

This system contains the second and third staves of the piano accompaniment. The second staff is in treble clef and the third staff is in treble clef with a sharp sign (F#). Both staves contain melodic lines with eighth and sixteenth notes, some with slurs and ties.

79

This system contains the fourth, fifth, sixth, and seventh staves of the piano accompaniment. The fourth staff is in treble clef and features a long slur over a series of notes. The fifth and sixth staves are in bass clef and contain melodic lines with eighth notes. The seventh staff is in bass clef and contains a rhythmic pattern of eighth notes with 'x' marks above them, likely representing guitar strumming or fingerings.

85

Musical staff 1: Treble clef, starting with a half note G4, followed by a quarter note A4, eighth notes B4 and C5, and a quarter note B4. A slur covers the last three notes. The staff ends with a whole rest.

85

Musical staff 2: Bass clef, starting with a quarter note G2, eighth notes A2 and B2, quarter note C3, eighth notes D3 and E3, quarter note F3, eighth notes G3 and A3, quarter note B2. A slur covers the last four notes.

85

Musical staff 3: Bass clef, featuring a complex rhythmic pattern of chords and eighth notes. A slur covers the first four measures.

85

Musical staff 4: Treble clef, starting with a quarter note G4, eighth notes A4 and B4, quarter note C5, eighth notes B4 and A4, quarter note G4. A slur covers the last three notes.

85

Musical staff 5: Treble clef with a key signature of one sharp (F#), starting with a whole note G4. The staff ends with a quarter note G4.

85

Musical staff 6: Treble clef, starting with a whole rest, followed by a quarter note G4, eighth notes A4 and B4, quarter note C5, eighth notes B4 and A4, quarter note G4. A slur covers the last four notes. The staff ends with a whole rest.

85

Musical staff 7: Bass clef, starting with a quarter note G2, eighth notes A2 and B2, quarter note C3, eighth notes D3 and E3, quarter note F3, eighth notes G3 and A3, quarter note B2. A slur covers the last four notes.

85

Musical staff 8: Bass clef, starting with a quarter note G2, eighth notes A2 and B2, quarter note C3, eighth notes D3 and E3, quarter note F3, eighth notes G3 and A3, quarter note B2. A slur covers the last four notes.

85

Musical staff 9: Bass clef, starting with a quarter note G2, eighth notes A2 and B2, quarter note C3, eighth notes D3 and E3, quarter note F3, eighth notes G3 and A3, quarter note B2. A slur covers the last four notes.

85

Musical staff 10: Bass clef, featuring a rhythmic pattern of eighth notes with 'x' marks above them, indicating a specific technique or articulation.

This musical score page contains measures 88 through 91. It features a guitar arrangement with six staves. The first staff is a treble clef line that remains mostly empty. The second staff is a bass clef line with a melodic line in the lower register. The third staff is another bass clef line with a complex, multi-voice texture of chords and arpeggios. The fourth staff is a treble clef line with a melodic line in the upper register. The fifth staff is a bass clef line with a melodic line in the lower register. The sixth staff is a bass clef line with a melodic line in the lower register, including some notes marked with 'x' and '*' symbols. The music is written in a key with one sharp (F#) and a 4/4 time signature.

91

The first system of the musical score consists of three staves. The top staff is a treble clef staff with a whole rest in each of the three measures. The middle and bottom staves are bass clef staves. Both the middle and bottom staves begin with a measure of a complex chordal texture, marked with a fermata. This texture consists of multiple notes beamed together, with some notes having stems pointing downwards. The second measure of the middle and bottom staves features a key signature change to one flat (B-flat) and continues with similar chordal textures. The third measure shows a melodic line in the middle staff and a more complex, multi-note texture in the bottom staff.

91

The second system of the musical score consists of two staves. The top staff is a treble clef staff with a key signature of one sharp (F#) and contains a melodic line with eighth notes and a quarter note. The bottom staff is a bass clef staff with a key signature of one flat (B-flat) and contains a melodic line with eighth notes and a quarter note.

91

The third system of the musical score consists of two staves. The top staff is a treble clef staff with a melodic line of eighth notes. The bottom staff is a bass clef staff with a melodic line of eighth notes. A key signature change to one flat (B-flat) occurs at the beginning of the second measure.

91

The fourth system of the musical score consists of two staves. The top staff is a bass clef staff with a melodic line of eighth notes. The bottom staff is a bass clef staff with a melodic line of eighth notes. A key signature change to one flat (B-flat) occurs at the beginning of the second measure.

91

The fifth system of the musical score consists of one staff. It is a bass clef staff with a melodic line of eighth notes. Some notes are marked with an asterisk (*). A key signature change to one flat (B-flat) occurs at the beginning of the second measure.

This musical score page contains measures 94 through 97. It is arranged in a system of seven staves. The top staff is a treble clef staff with a whole rest in each measure. The second staff is a bass clef staff with a melodic line of eighth notes. The third staff is a bass clef staff with a complex chordal texture of beamed eighth notes. The fourth staff is a treble clef staff with a melodic line of quarter notes. The fifth staff is a bass clef staff with a melodic line of eighth notes. The sixth staff is a bass clef staff with a melodic line of eighth notes. The seventh staff is a guitar-specific staff with 'x' marks above notes indicating fretted strings. The key signature has one sharp (F#), and the time signature is 4/4.

97

A musical staff with a treble clef. It contains a whole rest, indicating that the instrument is silent for the duration of the measure.

97

A musical staff with a bass clef. It features a melodic line consisting of eighth notes, with some notes beamed together. The line starts on a low note and moves upwards.

97

A musical staff with a bass clef. It contains a complex texture of chords and arpeggiated figures, primarily using eighth notes. The texture is dense and rhythmic.

97

A musical staff with a treble clef. It features a melodic line with eighth notes and some longer note values, including a half note.

97

A musical staff with a treble clef. It begins with a key signature change to one sharp (F#). The staff contains a melodic line with eighth notes and a long, sweeping slur that spans across the end of the staff.

97

A musical staff with a treble clef. It features a melodic line with eighth notes and some longer note values, including a half note.

97

A musical staff with a bass clef. It features a melodic line with eighth notes and some longer note values, including a half note.

97

A musical staff with a bass clef. It features a melodic line with eighth notes and some longer note values, including a half note.

97

A musical staff with a bass clef. It features a melodic line with eighth notes and some longer note values, including a half note.

97

A musical staff with guitar notation. It features a melodic line with eighth notes and some longer note values, including a half note. Above the staff, there are 'x' marks indicating fretted notes.

103

tossed by wind and waves we chal-lenge the wind and sea

103

103

103

103

103

103

103

103

106

by keep - ing our vis - ions hea - ven made

106

106

106

106

106

106

106

106

109

the price we paid to die and re - born re -

109

109

109

109

109

109

109

109

112

bukes the rage - ing storm

112

112

112

112

112

112

112

112

The musical score consists of seven staves. The top staff is a vocal line in treble clef with the lyrics 'bukes the rage - ing storm'. The second staff is a piano accompaniment in bass clef. The third staff is a piano accompaniment in bass clef with complex chordal textures. The fourth and fifth staves are empty. The sixth staff is a piano accompaniment in bass clef. The seventh staff is a guitar part with 'x' marks indicating fretted notes.

115



lov - ing her through time I find there's no - gift that says e - nough

115



115



115



115



115



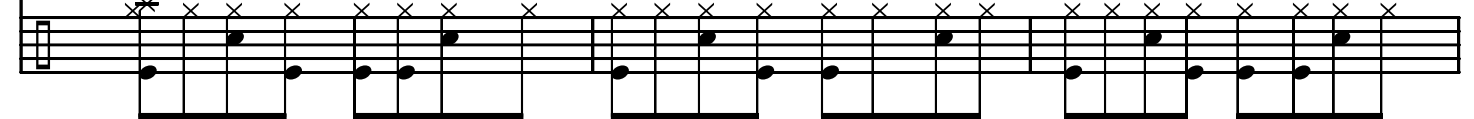
115



115



115



118

and hav - ing no gift to bring I of - fer the

118

118

118

118

118

118

118

118

118

The musical score is presented in a multi-staff format. The top staff is a vocal line in treble clef with lyrics: "and hav - ing no gift to bring I of - fer the". Below it is a bass line in bass clef. The next two staves are piano accompaniment, with the lower staff showing complex chords and arpeggios. The following three staves are guitar accompaniment, with the upper staff in treble clef and the lower staff in bass clef. The guitar part includes a series of chords marked with 'x' above the notes, indicating fretted strings.

121

one thing I know of This song of love

121

121

121

121


121

121

121

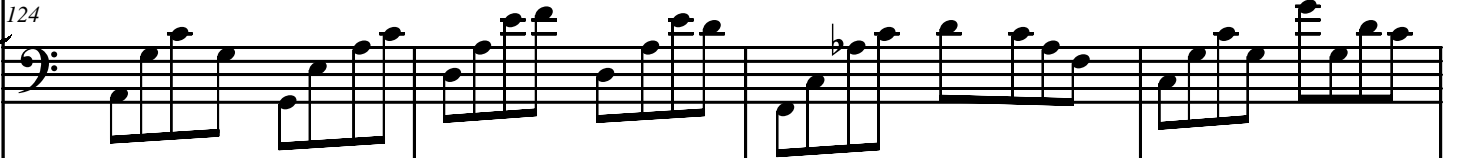
121

124



can go a long way to sing the words I pray

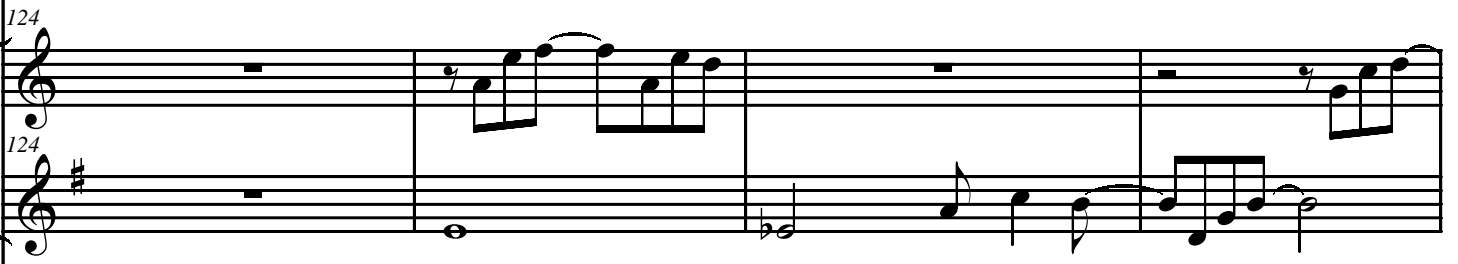
124



124



124



124



124



124



124



124



128

Blue Jeans I love you oh

128

128

128

128

128

128

128

128

128

131

Blue Jeans you know me oh Blue Jeans

131

131

131

131

131

131

131

131

A musical score for the song 'Blue Jeans'. The score is arranged in a grand staff format with multiple systems. The first system includes a vocal line with lyrics 'Blue Jeans you know me oh Blue Jeans', a bass line, and a piano accompaniment. The second system continues the piano accompaniment. The third system features a guitar line with a treble clef and a key signature of one sharp (F#). The fourth system includes a vocal line with a long note, a piano accompaniment, and a bass line. The fifth system continues the piano accompaniment and bass line. The sixth system features a guitar line with a treble clef and a key signature of one sharp (F#). The score is marked with measure numbers 131 at the beginning of each system.

134

Bles - sed be thy name

134

134

134

134

134

134

134

134

134

137

137

137

137

137

137

137

137

137

137

140

A musical staff with a treble clef. It contains a whole rest, indicating that the instrument is silent for the duration of the measure.

140

A musical staff with a bass clef. It contains a whole rest, indicating that the instrument is silent for the duration of the measure.

140

A musical staff with a bass clef. It features complex chordal textures, including dense clusters of notes and some melodic lines, with various articulations like slurs and accents.

140

A musical staff with a treble clef. It contains a melodic line consisting of eighth and sixteenth notes, some with slurs and accents.

140

A musical staff with a treble clef. It contains a melodic line with eighth and sixteenth notes, including slurs and accents.

140

A musical staff with a treble clef. It contains a melodic line with eighth and sixteenth notes, including slurs and accents.

140

A musical staff with a bass clef. It contains a melodic line with eighth and sixteenth notes, including slurs and accents.

140

A musical staff with a bass clef. It contains a melodic line with eighth and sixteenth notes, including slurs and accents.

140

A musical staff with a bass clef. It contains a melodic line with eighth and sixteenth notes, including slurs and accents.

140

A musical staff with a guitar-style notation, featuring 'x' marks on the strings to indicate muted notes or specific fretting patterns.