

# The Raising: A New Song for Federal Mechanics

The New Roof (Air - "To Anacreon in Heaven")

Francis Hopkinson

*f*  $\text{♩} = 120$  *f*

4 *ff* Come

7 mus - ter my Lads, your me - chan - i - cal Tools, Your Saws and Your Ax - es, your

10 Ham - mers and Rules; Bring your Mallets and Planes, your Level and Line, And Plenty of Pins of A -

14 mer - i - can Pine; For our Roof we will raise, and our Song still shall be A

17 Gov - ern - ment firm, and our Cit - i - zens free; For our Roof we will raise, and our

20 *ff* Song still shall be A Gov - ern - ment firm, and our Cit - i - zens free. Come

24 D A/C# Bm F#m/A Bm Em/G A A7 D E7/G# A A7/G

up with the Plates, lay them firm on the Wall, Like the Peo-ple at Large, they're the

27 D/F# A7/C# D A/E D/F# F#m/A Bm G/B A D A/C# Bm7 A Em/G

Groundwork of all, Ex - am - ine them well, and see that they're Sound, Let no rot - ten Parts in our

31 D/F# A7/C# D D A7 A/C# D A/C# Bm7 A A/G

Building be found; For our Roof we will raise, and our Song still shall be Our Govern - ment firm, and our

35 D/F# Bm G/B A *f* D/F# G B7/F# Em Em/G D/A A A7/G

Cit - i - zens free; For our Roof we will raise, and our Song still shall be Our

38 D/F# A/C# D Bm D/A A D *ff*

Gov - ern - ment firm, and our Cit - i - zens free. Now

41 D A/C# Bm F#m/A Bm Em/G A A7 D E7/G# A A7/G

hand up the Gird - ers, lay each in his Place, Be - tween them the Joists must di -

44 D/F# A7/C# D A/E D/F# F#m/A Bm G/B A

vide all the Space, Like As - sem - bly - men, these should lie lev - el a - long, Like

47 D A/C# Bm7 A Em/G D/F# A7/C# D D A7 A/C#

Girders, our Senate prove lev - el and Strong; For our Roof we will raise, and our Song still shall be A

51 D A/C# Bm7 A A/G D/F# Bm G/B A *f* D/F# G B7/F#  
 Gov - ern - ment firm, o - ver Cit - i - zens free; For our Roof we will raise, and our

54 Em Em/G D/A A A7/G D/F# A/C# D Bm D/A A D *ff*  
 Song still shall be A Gov - ernment firm, o - ver Cit - i - zens free. The

58 D A/C# Bm F#m/A Bm Em/G A A7 D E7/G# A A7/G  
 Raft - ers now frame... your King Posts and Brac - es, And drive your Pins home, to keep

61 D/F# A7/C# D A/E D/F# F#m/A Bm G/B A  
 all in their Plac - es; Let Wis - dom and Strength in the Fab - ric Com - bine, And your

64 D A/C# Bm7 A Em/G D/F# A7/C# D D A7 A/C#  
 Pins be all made of A - mer - i - can Pine... For our Roof we will raise, and our Song still shall be A


68 D A/C# Bm7 A A/G D/F# Bm G/B A *f* D/F# G B7/F#  
 Gov - ern - ment firm, and our Cit - i - zens free; For our Roof we will raise, and our

71 Em Em/G D/A A A7/G D/F# A/C# D Bm D/A A D *ff*  
 Song still shall be A Gov - ernment firm, and our Cit - i - zens free. Our

75 D A/C# Bm F#m/A Bm Em/G A A7 D E7/G# A A7/G  
 King - Posts are Judg - es, how up - right they stand, Sup - port - ing the Brac - es, the

78 *D/F# A7/C# D A/E D/F# F#m/A Bm G/B A*  

 Laws of the Land, — The Laws of the Land, which di - vide Right from Wrong, And

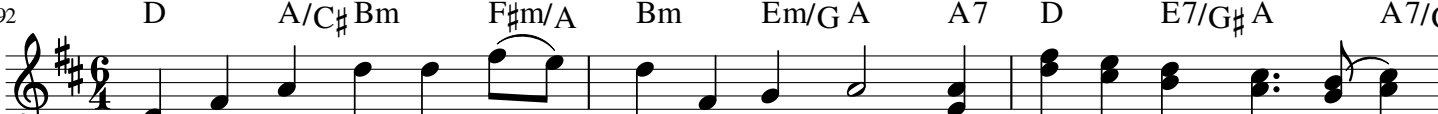
81 *D A/C# Bm7 A Em/G D/F# A7/C# D D*  

 Strength-en the Weak, by — weak-'ning the — Strong; For our Roof we will raise, and our


84 *A7 A/C# D A/C# Bm7 A A/G D/F# Bm G/B A f D/F# G B7/F#*  


 Song still shall be Laws e - qual and just, for a Peo - ple that's free; For our Roof we will raise, and our


88 *Em Em/G D/A A A7/G D/F# A/C# D Bm D/A A D ff*  

 Song — still — shall — be Laws e - qual and just, for a Peo — ple that's free. Up!

92 *D A/C# Bm F#m/A Bm Em/G A A7 D E7/G# A A7/G*  

 Up with the Raft - ers, each — Frame is a State! How nob - ly they rise! their —

95 *D/F# A7/C# D A/E D/F# F#m/A Bm G/B A*  

 Span, too, how great! — From the North to the South, o'er the Whole they ex - tend, And

98 *D A/C# Bm7 A Em/G D/F# A7/C# D D*  

 rest on the Walls, while the Walls they de — fend! For our Roof we will raise, and our

101 *A7 A/C# D A/C# Bm7 A A/G D/F# Bm G/B A f D/F# G B7/F#*  

 Song still shall be Com - bine — in Strength, yet as Cit - i - zens free; For our Roof we will raise, and our

105 *Em* *Em/G D/A A* *A7/GD/F#* *A/C# D* *Bm* *D/A A* *D* *ff*

Song still shall be Com - bine in Strength, yet as Cit-i-zens free. Now

109 *D* *A/C# Bm* *F#m/A Bm* *Em/G A* *A7* *D* *E7/G# A* *A7/G*

en - ter the Pur-lins, and your Pins through, And see that your Joints are drawn

112 *D/F# A7/C# D* *A/E D/F# F#m/A Bm* *G/B A* *D* *A/C# Bm7 A* *Em/G*

home, and all true; The Purlins will bind all the Raftersto - gether, The Strength of the Whole shall de -

116 *D/F# A7/C# D* *D* *A7* *A/C# A/C# Bm7 A* *A/G*

fy Wind and Weather; For our Roof we will raise, and our Song still shall be U - nit-ed as States, but as

120 *D/F# Bm* *G/B A* *f* *D/F#* *G* *B7/F# Em* *Em/G D/A A* *A7/G*

Cit - i - zens free; For our Roof we will raise, and our Song still shall be U -

123 *D/F#* *A/C# D* *Bm* *D/A* *A* *D* *ff*

nit - ed as States, but as Cit - i - zens free. Come,

126 *D* *A/C# Bm* *F#m/A Bm* *Em/G A* *A7* *D* *E7/G# A* *A7/G*

raise up the Tur - ret, Our Glo - ry and Pride: In the Cen - tre it stands, o'er the

129 *D/F# A7/C# D* *A/E D/F# F#m/A Bm* *G/B A* *D* *A/C# Bm7 A* *Em/G*

Whole to pre-side; The sons of Co - lum bia shall view with De - light Its Pil-lars, and Arches, and

133 D/F# A7/C#D D A7 A/C#D A/C#Bm7 A A/G  
 tow - er - ing Height; Our Roof is now rais'd, and our Song still shall be A Fed - er - al Head, o'er -

137 D/F# Bm G/B A *f* D/F# G B7/F# Em Em/G D/A A A7/G  
 peo - ple still free; Our Roof is now rais'd, and our Song still shall be A

140 D/F# A/C# D Bm D/A A D *ff*  
 Fed - er - al Head o'er - peo - ple still free. Huz -

143 D A/C# Bm F#m/A Bm Em/G A A7 D E7/G# A A7/G  
 za! my brave Boys, our Work is com - plete, The World shall ad - mire Co -

146 D/F# A7/C#D A/E D/F# F#m/A Bm G/B A  
 - lum - bia's fair Seat; Its Strength a - gainst Tem - pests and Time shall be Proof. And

149 D A/C# Bm7 A Em/G D/F# A7/C#D D  
 Thou - sands shall come to dwell un - der our ROOF. Whilst we drain the deep Bowl, our

152 A7 A/C#D A/C# Bm7 A A/G D/F# Bm G/B A *f* D/F# G B7/F#  
 Toast still shall be A Govern - ment firm, and our Cit - i - zens free; Whilst we drain the deep Bowl, our

156 Em Em/G D/A A A7/G D/F# A/C#D Bm Bm Em/G A D  
 Toast still shall be A Gov - ernment firm, and our Cit - i - zens free.

# The Raising (Part I) - Timpani

18 Timpani

D D A A C# B m7 A D G D G D A D G B m E m/G A D

D D D A C# B m F# m/A B m E m/G A A7

D E 7/G# A A7/G D/F# A 7/C# D

D D A 7/E D/F# F# m/A B m G 7/B A A D A C# B m7 A

E m/G D/F# A 7/C# D D D A7 A C#

D A/C# B m7 A A/G D/F# B m G/B A A

D/F# G B7/F#Em Em/G A

A 7/G D/F# A C# D B m D/A A D D

D A/C# B m F# m/A B m Em/G A

A7 D E<sup>7/G#</sup> A A<sup>7/G</sup> D/F# A<sup>7/C#</sup> D D D A<sup>/E</sup> D/F# F#<sup>m/A</sup>

Bm G/B A A D A/C# Bm7 A

E<sup>m/G</sup> D/F# A<sup>7/C#</sup> D D D A7 A<sup>/C#</sup>

D A/C# Bm7 A A/G D/F# Bm G/B A

A D/F# G B<sup>7/F#</sup> Em E<sup>m/G</sup> A A<sup>7/G</sup> D/F# A<sup>/C#</sup> D B<sup>m</sup>

D/A A D D D

D A/C# Bm F#<sup>m/A</sup> Bm Em/G A

A7 D E<sup>7/G#</sup> A A<sup>7/G</sup> D/F# A<sup>7/C#</sup> D D D A<sup>/E</sup> D<sup>/F#</sup>

F#<sup>m/A</sup> Bm G<sup>/B</sup> A A D A<sup>/C#</sup> B<sup>m7</sup> A E<sup>m/G</sup> D/F# A<sup>7/C#</sup> D D

D A7



A<sup>1C#</sup> D A<sup>1C#</sup> B<sup>m7</sup> A A<sup>1G</sup> D<sup>1F#</sup> B<sup>m</sup> G<sup>1B</sup> A A D<sup>1F#</sup> G B<sup>71F#</sup>

Em Em/G A A71G D<sup>1F#</sup> A<sup>1C#</sup>

D B<sup>m</sup> D<sup>A</sup> A D D D D A<sup>1C#</sup> Bm F<sup>m/A</sup> Bm E<sup>m/G</sup> A

A7 D E<sup>71G#</sup> A A<sup>71G</sup> D<sup>1F#</sup> A<sup>71C#</sup> D D D A<sup>1E</sup> D<sup>1F#</sup>

F<sup>m/A</sup> Bm G<sup>1B</sup> A A D A<sup>1C#</sup> B<sup>m7</sup> A E<sup>m/G</sup> D<sup>1F#</sup> A<sup>71C#</sup> D D

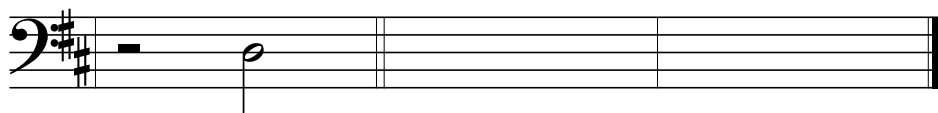
D A7 A<sup>1C#</sup>

D A<sup>1C#</sup> Bm7 A A<sup>1G</sup> D<sup>1F#</sup> Bm G<sup>1B</sup> A

A D<sup>1F#</sup> G B<sup>71F#</sup> Em E<sup>m/G</sup> A A<sup>71G</sup> D<sup>1F#</sup> A<sup>1C#</sup>

D B<sup>m</sup> D<sup>A</sup> A D D D

D





A D/F# G B<sup>7/F#</sup> Em E<sup>m/G</sup> A A<sup>7/G</sup> D/F# A<sup>/C#</sup> D B<sup>m</sup>

D/A A D D D

D A/C# Bm F#<sup>m/A</sup> Bm Em/G A

A7 D E<sup>7/G#</sup> A A<sup>7/G</sup> D/F# A<sup>7/C#</sup> D D D A<sup>/E</sup> D<sup>/F#</sup>

F#<sup>m/A</sup> Bm G<sup>/B</sup> A A D A<sup>/C#</sup> B<sup>m7</sup> A E<sup>m/G</sup> D/F# A<sup>7/C#</sup> D D

D A7

A<sup>/C#</sup> D A<sup>/C#</sup> B<sup>m7</sup> A A<sup>/G</sup> D<sup>/F#</sup> B<sup>m</sup> G<sup>/B</sup> A A D/F# G B<sup>7/F#</sup>

Em Em/G A A7/G D/F# A/C#

D B<sup>m</sup> D<sup>/A</sup> A D D D D A<sup>/C#</sup> Bm F#<sup>m/A</sup> Bm E<sup>m/G</sup> A

A7 D E<sup>7/G#</sup> A A<sup>7/G</sup> D/F# A<sup>7/C#</sup> D D D A<sup>/E</sup> D<sup>/F#</sup>

F#<sup>m/A</sup> Bm G<sup>/B</sup> A A D A<sup>/C#</sup> B<sup>m7</sup> A E<sup>m/G</sup> D/F# A<sup>7/C#</sup> D D

D A7 A/C#

D A/C# Bm7 A A/G D/F# Bm G/B A

A D/F# G B<sup>7/F#</sup> Em E<sup>m/G</sup> A A<sup>7/G</sup> D/F# A<sup>/C#</sup>

D B<sup>m</sup> D<sup>/A</sup> A D D D D A<sup>/C#</sup> Bm F#<sup>m/A</sup> E<sup>m/G</sup> A

A7 D E<sup>7/G#</sup> A A<sup>7/G</sup> D/F# A<sup>7/C#</sup> D D A<sup>/E</sup> D/F# F#<sup>m/A</sup>

Bm G/B A A D A/C# Bm7 A

E<sup>m/G</sup> D/F# A<sup>7/C#</sup> D D D A7 A<sup>/C#</sup>

D A/C# Bm7 A A/G D/F# Bm G/B A

A D/F# G B<sup>7/F#</sup> Em E<sup>m/G</sup> A A<sup>7/G</sup> D/F# A<sup>/C#</sup> D B<sup>m</sup>

D/A A D D D

D A/C#Bm F#<sup>m/A</sup> Bm E<sup>m/G</sup> A A7

D E<sup>7/G#</sup> A A7/G D/F# A<sup>7/C#</sup> D

D D A<sup>/E</sup> D/F# F#<sup>m/A</sup> Bm G<sup>/B</sup> A A D A<sup>/C#</sup> B<sup>m7</sup> A

E<sup>m/G</sup> D/F# A<sup>7/C#</sup> D D D A7 A<sup>/C#</sup>

D A/C#Bm7 A A/G D/F#Bm G/B A A

D/F# G B7/F#Em Em/G A

A<sup>7/G</sup> D/F# A<sup>/C#</sup> D B<sup>m</sup> D<sup>/A</sup> A D D

# The Raising (Part I) - Choir Aahs

D D A<sup>/C#</sup> B<sup>m7</sup>/<sup>/A</sup> G D G D A<sup>7/E</sup> G B<sup>m</sup> E<sup>m/G</sup> A D

53 Choir Aahs

D D D A<sup>/C#</sup> Bm F<sup>#m/A</sup> Bm E<sup>m/G</sup> A A7

D E<sup>7/G#</sup> A A7/G D/F# A<sup>7/C#</sup> D

D D A<sup>/E</sup> D/F# F<sup>#m/A</sup> Bm G<sup>/B</sup> A A D A<sup>/C#</sup> B<sup>m7</sup> A

$E^{m/G}$   $D/F\#$   $A^{7/C\#}$   $D$   $D$   $D$   $A7$   $A^{C\#}$

$D$   $A/C\#$   $Bm7$   $A$   $A/G$   $D/F\#$   $Bm$   $G/B$   $A$   $A$

$D/F\#$   $G$   $B7/F\#$   $Em$   $Em/G$   $A$

$A^{7/G}$   $D/F\#$   $A^{C\#}$   $D$   $Bm$   $D/AA$   $D$   $D$   $D$

$D$   $A/C\#$   $Bm$   $F\#^{m/A}$   $Bm$   $Em/G$   $A$



A7 D E<sup>7/G#</sup> A A<sup>7/G</sup> D/F# A<sup>7/C#</sup> D D D A<sup>/E</sup> D/F# F#<sup>m/A</sup>

The first system of music consists of two staves. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The bass staff has a key signature of two sharps (F# and C#) and a 2/4 time signature. The chords and rhythmic markings are: A7 D (2/4), E<sup>7/G#</sup> A (4/4), A<sup>7/G</sup> D/F# (2/4), A<sup>7/C#</sup> D (4/4), D D (2/4), D D (4/4), A<sup>/E</sup> D/F# (2/4), and F#<sup>m/A</sup> (4/4).

Bm G/B A A D A/C# Bm7 A

The second system of music consists of two staves. The treble staff has a key signature of one sharp (F#) and a 4/4 time signature. The bass staff has a key signature of two sharps (F# and C#) and a 4/4 time signature. The chords and rhythmic markings are: Bm (4/4), G/B (2/4), A (4/4), A (2/4), D (4/4), A/C# (4/4), Bm7 (4/4), and A (4/4).

E<sup>m/G</sup> D/F# A<sup>7/C#</sup> D D D A7 A<sup>/C#</sup>

The third system of music consists of two staves. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The bass staff has a key signature of two sharps (F# and C#) and a 2/4 time signature. The chords and rhythmic markings are: E<sup>m/G</sup> D/F# (2/4), A<sup>7/C#</sup> D (4/4), D D (2/4), D D (4/4), A7 (2/4), and A<sup>/C#</sup> (4/4).

D A/C# Bm7 A A/G D/F# Bm G/B A

The fourth system of music consists of two staves. The treble staff has a key signature of one sharp (F#) and a 4/4 time signature. The bass staff has a key signature of two sharps (F# and C#) and a 4/4 time signature. The chords and rhythmic markings are: D (4/4), A/C# (4/4), Bm7 (4/4), A (2/4), A/G (4/4), D/F# (4/4), Bm (4/4), G/B (4/4), and A (4/4).

A D/F# G B<sup>7/F#</sup> Em E<sup>m/G</sup> A A<sup>7/G</sup> D/F# A<sup>/C#</sup> D B<sup>m</sup>

The fifth system of music consists of two staves. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The bass staff has a key signature of two sharps (F# and C#) and a 2/4 time signature. The chords and rhythmic markings are: A D/F# (2/4), G (4/4), B<sup>7/F#</sup> (2/4), Em (4/4), E<sup>m/G</sup> A (4/4), A<sup>7/G</sup> D/F# (2/4), A<sup>/C#</sup> D (4/4), and B<sup>m</sup> (2/4).

D/A A D D D

System 1: Treble clef, 4/4 time. Chords: D/A, A. Bass clef, 4/4 time. Chords: D, D, D. Measure 4 has a 2/4 time signature change.

D A/C# Bm F#<sup>m/A</sup> Bm Em/G A

System 2: Treble clef, 4/4 time. Chords: D, A/C#, Bm. Bass clef, 4/4 time. Chords: F#<sup>m/A</sup>, Bm, Em/G, A. Measure 7 has a 2/4 time signature change.

A7 D E<sup>7/G#</sup> A A<sup>7/G</sup> D/F# A<sup>7/C#</sup> D D D A<sup>E</sup> D<sup>F#</sup>

System 3: Treble clef, 2/4 and 4/4 time. Chords: A7, D, E<sup>7/G#</sup>, A, A<sup>7/G</sup>, D/F#, A<sup>7/C#</sup>, D, D, D, A<sup>E</sup>, D<sup>F#</sup>. Bass clef, 2/4 and 4/4 time. Chords: A7, D, E<sup>7/G#</sup>, A, A<sup>7/G</sup>, D/F#, A<sup>7/C#</sup>, D, D, D, A<sup>E</sup>, D<sup>F#</sup>.

F#<sup>m/A</sup> Bm G<sup>B</sup> A A D A<sup>C#</sup> B<sup>m7</sup> A E<sup>m/G</sup> D/F# A<sup>7/C#</sup> D D

System 4: Treble clef, 2/4 and 4/4 time. Chords: F#<sup>m/A</sup>, Bm, G<sup>B</sup>, A, A, D, A<sup>C#</sup>, B<sup>m7</sup>, A, E<sup>m/G</sup>, D/F#, A<sup>7/C#</sup>, D, D. Bass clef, 2/4 and 4/4 time. Chords: F#<sup>m/A</sup>, Bm, G<sup>B</sup>, A, A, D, A<sup>C#</sup>, B<sup>m7</sup>, A, E<sup>m/G</sup>, D/F#, A<sup>7/C#</sup>, D, D.

D A7

System 5: Treble clef, 4/4 time. Chords: D, A7. Bass clef, 4/4 time. Chords: D, A7.

$A^{IC\#}$   $D$   $A^{IC\#}$   $B^{m7}$   $A$      $A^{IG}$   $D^{/F\#}$   $B^m$   $G^{/B}$   $A$      $A$   $D^{/F\#}$      $G$      $B^{7/F\#}$

$Em$      $Em/G$   $A$      $A7/IG$   $D^{/F\#}$      $A^{IC\#}$

$D$   $B^m$   $D^A$   $A$      $D$      $D$   $D$   $D$      $A^{IC\#}$   $B^m$      $F\#^{m/A}$   $B^m$      $E^{m/G}$   $A$

$A7$   $D$      $E^{7/IG\#}$   $A$      $A^{7/IG}$   $D^{/F\#}$      $A^{7/IC\#}$   $D$      $D$   $D$      $A^{/E}$   $D^{/F\#}$

$F\#^{m/A}$   $B^m$      $G^{/B}$   $A$      $A$   $D$   $A^{IC\#}$   $B^{m7}$   $A$      $E^{m/G}$   $D^{/F\#}$      $A^{7/IC\#}$   $D$      $D$

D A7 A/C#

System 1: Treble and bass clefs. Chords: D (4/4), A7 (2/4), A/C# (4/4).

D A/C# Bm7 A A/G D/F# Bm G/B A

System 2: Treble and bass clefs. Chords: D (4/4), A/C# (4/4), Bm7 (4/4), A (4/4), A/G (2/4), D/F# (4/4), Bm (4/4), G/B (4/4), A (4/4).

A D/F# G B<sup>7/F#</sup> Em E<sup>m/G</sup> A A<sup>7/G</sup> D/F# A<sup>/C#</sup>

System 3: Treble and bass clefs. Chords: A (2/4), D/F# (4/4), G (4/4), B<sup>7/F#</sup> (2/4), Em (4/4), E<sup>m/G</sup> (4/4), A (2/4), A<sup>7/G</sup> (4/4), D/F# (4/4), A<sup>/C#</sup> (4/4).

D B<sup>m</sup> D<sup>A</sup> A D D D

System 4: Treble and bass clefs. Chords: D (2/4), B<sup>m</sup> (4/4), D<sup>A</sup> (4/4), A (4/4), D (2/4), D (4/4), D (4/4).

D

System 5: Treble and bass clefs. Chord: D (4/4).

Musical score for two staves, treble and bass clef, with a key signature of one sharp (F#) and a common time signature (C). The score consists of three measures. The first measure shows a treble staff with a whole note chord of G4, B4, and D5, and a bass staff with a whole note chord of G2, B1, and D2. The second measure shows a treble staff with a whole note chord of G4, B4, and D5, and a bass staff with a whole note chord of G2, B1, and D2. The third measure shows a treble staff with a whole note chord of G4, B4, and D5, and a bass staff with a whole note chord of G2, B1, and D2. The score ends with a double bar line.

# The Raising (Part II) - Choir Aahs

D

53 Choir Aahs

This system shows the first two staves of music. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. Both staves feature a series of chords, primarily D major, with some variations in voicing and dynamics. A box labeled '53 Choir Aahs' is placed above the first few notes of the bass staff.

D

This system continues the musical notation from the first system. It consists of two staves in treble and bass clefs, maintaining the one-sharp key signature and 4/4 time signature. The notation shows a continuation of the chordal texture, with a final measure marked with a 'D' above the staff.

D A/C# Bm7 D/A G D G D

This system features two staves in treble and bass clefs. Above the staves, a series of chords are indicated: D, A/C#, Bm7, D/A, G, D, G, and D. The notation shows these chords being played in a sequence, with some changes in time signature (e.g., 2/4, 4/4) and voicing between measures.

A<sup>7/E</sup> D G Bm E<sup>m/G</sup> A D D D

This system features two staves in treble and bass clefs. Above the staves, a series of chords are indicated: A<sup>7/E</sup>, D, G, Bm, E<sup>m/G</sup>, A, D, D, and D. The notation shows these chords being played in a sequence, with some changes in time signature (e.g., 2/4, 4/4) and voicing between measures.

D A/C# Bm F#<sup>m/A</sup> Bm Em/G A

A7 D E<sup>7/G#</sup> A A<sup>7/G</sup> D/F# A<sup>7/C#</sup> D D D A<sup>/E</sup> D/F# F#<sup>m/A</sup>

Bm G/B A A D A/C# Bm7 A

E<sup>m/G</sup> D/F# A<sup>7/C#</sup> D D D A7 A<sup>/C#</sup>

D A/C# Bm7 A A/G D/F# Bm G/B A

A D/F# G B<sup>7/F#</sup> Em E<sup>m/G</sup> A A<sup>7/G</sup> D/F# A<sup>1C#</sup> D B<sup>m</sup>

The first system of music consists of two staves. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The bass staff has a key signature of two sharps (F# and C#) and a 2/4 time signature. The chords and their durations are: A (2/4), D/F# (4/4), G (2/4), B<sup>7/F#</sup> (4/4), Em (4/4), E<sup>m/G</sup> (2/4), A (4/4), A<sup>7/G</sup> (2/4), D/F# (4/4), A<sup>1C#</sup> (2/4), D (4/4), and B<sup>m</sup> (2/4).

D/A A D D D

The second system of music consists of two staves. The treble staff has a key signature of one sharp (F#) and a 4/4 time signature. The bass staff has a key signature of two sharps (F# and C#) and a 4/4 time signature. The chords and their durations are: D/A (4/4), A (4/4), D (2/4), D (2/4), and D (4/4).

D A/C# Bm F#<sup>m/A</sup> Bm Em/G A

The third system of music consists of two staves. The treble staff has a key signature of one sharp (F#) and a 4/4 time signature. The bass staff has a key signature of two sharps (F# and C#) and a 4/4 time signature. The chords and their durations are: D (4/4), A/C# (2/4), Bm (4/4), F#<sup>m/A</sup> (2/4), Bm (4/4), Em/G (4/4), and A (4/4).

A7 D E<sup>7/G#</sup> A A<sup>7/G</sup> D/F# A<sup>7/C#</sup> D D D A<sup>E</sup> D<sup>F#</sup>

The fourth system of music consists of two staves. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The bass staff has a key signature of two sharps (F# and C#) and a 2/4 time signature. The chords and their durations are: A7 (2/4), D (4/4), E<sup>7/G#</sup> (2/4), A (4/4), A<sup>7/G</sup> (2/4), D/F# (4/4), A<sup>7/C#</sup> (2/4), D (4/4), D (2/4), D (4/4), A<sup>E</sup> (2/4), and D<sup>F#</sup> (4/4).

F#<sup>m/A</sup> Bm G<sup>B</sup> A A D A<sup>1C#</sup> B<sup>m7</sup> A E<sup>m/G</sup> D/F# A<sup>7/C#</sup> D D

The fifth system of music consists of two staves. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The bass staff has a key signature of two sharps (F# and C#) and a 2/4 time signature. The chords and their durations are: F#<sup>m/A</sup> (2/4), Bm (4/4), G<sup>B</sup> (2/4), A (4/4), A (2/4), D (4/4), A<sup>1C#</sup> (2/4), B<sup>m7</sup> (4/4), A (2/4), E<sup>m/G</sup> (2/4), D/F# (4/4), A<sup>7/C#</sup> (2/4), D (4/4), and D (2/4).



D A7

System 1: Treble clef, 4/4 time signature. Chords: D (4/4), A7 (4/4). Bass clef, 4/4 time signature. Chords: D (4/4), A7 (4/4).

A<sup>1C#</sup> D A<sup>1C#</sup> B<sup>m7</sup> A A<sup>1G</sup> D<sup>1F#</sup> B<sup>m</sup> G<sup>1B</sup> A A D<sup>1F#</sup> G B<sup>71F#</sup>

System 2: Treble clef, 2/4 and 4/4 time signatures. Chords: A<sup>1C#</sup>, D, A<sup>1C#</sup>, B<sup>m7</sup>, A, A<sup>1G</sup>, D<sup>1F#</sup>, B<sup>m</sup>, G<sup>1B</sup>, A, A, D<sup>1F#</sup>, G, B<sup>71F#</sup>. Bass clef, 2/4 and 4/4 time signatures. Chords: A<sup>1C#</sup>, D, A<sup>1C#</sup>, B<sup>m7</sup>, A, A<sup>1G</sup>, D<sup>1F#</sup>, B<sup>m</sup>, G<sup>1B</sup>, A, A, D<sup>1F#</sup>, G, B<sup>71F#</sup>.

Em Em/G A A7/G D/F# A/C#

System 3: Treble clef, 4/4 time signature. Chords: Em, Em/G, A, A7/G, D/F#, A/C#. Bass clef, 4/4 time signature. Chords: Em, Em/G, A, A7/G, D/F#, A/C#.

D B<sup>m</sup> D<sup>Δ</sup> A D D D D A<sup>1C#</sup> Bm F#<sup>m/A</sup> Bm E<sup>m/G</sup> A

System 4: Treble clef, 2/4 and 4/4 time signatures. Chords: D, B<sup>m</sup>, D<sup>Δ</sup>, A, D, D, D, D, A<sup>1C#</sup>, Bm, F#<sup>m/A</sup>, Bm, E<sup>m/G</sup>, A. Bass clef, 2/4 and 4/4 time signatures. Chords: D, B<sup>m</sup>, D<sup>Δ</sup>, A, D, D, D, D, A<sup>1C#</sup>, Bm, F#<sup>m/A</sup>, Bm, E<sup>m/G</sup>, A.

A7 D E<sup>71G#</sup> A A<sup>71G</sup> D/F# A<sup>71C#</sup> D D D A<sup>1E</sup> D<sup>1F#</sup>

System 5: Treble clef, 2/4 and 4/4 time signatures. Chords: A7, D, E<sup>71G#</sup>, A, A<sup>71G</sup>, D/F#, A<sup>71C#</sup>, D, D, D, A<sup>1E</sup>, D<sup>1F#</sup>. Bass clef, 2/4 and 4/4 time signatures. Chords: A7, D, E<sup>71G#</sup>, A, A<sup>71G</sup>, D/F#, A<sup>71C#</sup>, D, D, D, A<sup>1E</sup>, D<sup>1F#</sup>.

F#<sup>m/A</sup> Bm G<sup>/B</sup> A A D A<sup>/C#</sup> B<sup>m7</sup> A E<sup>m/G</sup> D/F# A<sup>7/C#</sup> D D

D A7 A/C#

D A/C# Bm7 A A/G D/F# Bm G/B A

A D/F# G B<sup>7/F#</sup> Em E<sup>m/G</sup> A A<sup>7/G</sup> D/F# A<sup>/C#</sup>

D B<sup>m</sup> D<sup>/A</sup> A D D D D A<sup>/C#</sup> Bm F#<sup>m/A</sup> Bm E<sup>m/G</sup> A

A7 D E<sup>7/G#</sup> A A<sup>7/G</sup> D/F# A<sup>7/C#</sup> D D D A<sup>/E</sup> D/F# F#<sup>m/A</sup>

The first system of music consists of two staves. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The bass staff has a key signature of two sharps (F# and C#) and a 2/4 time signature. The chords and rhythmic markings are: A7 D (2/4), E<sup>7/G#</sup> A (4/4), A<sup>7/G</sup> D/F# (2/4), A<sup>7/C#</sup> D (4/4), D D (2/4), D D (4/4), A<sup>/E</sup> D/F# (2/4), and F#<sup>m/A</sup> (4/4).

Bm G/B A A D A/C# Bm7 A

The second system of music consists of two staves. The treble staff has a key signature of one sharp (F#) and a 4/4 time signature. The bass staff has a key signature of two sharps (F# and C#) and a 4/4 time signature. The chords and rhythmic markings are: Bm (4/4), G/B (2/4), A (4/4), A (2/4), D (4/4), A/C# (4/4), Bm7 (4/4), and A (4/4).

E<sup>m/G</sup> D/F# A<sup>7/C#</sup> D D D A7 A<sup>/C#</sup>

The third system of music consists of two staves. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The bass staff has a key signature of two sharps (F# and C#) and a 2/4 time signature. The chords and rhythmic markings are: E<sup>m/G</sup> D/F# (2/4), A<sup>7/C#</sup> D (4/4), D D (2/4), D D (4/4), A7 (2/4), and A<sup>/C#</sup> (4/4).

D A/C# Bm7 A A/G D/F# Bm G/B A

The fourth system of music consists of two staves. The treble staff has a key signature of one sharp (F#) and a 4/4 time signature. The bass staff has a key signature of two sharps (F# and C#) and a 4/4 time signature. The chords and rhythmic markings are: D (4/4), A/C# (4/4), Bm7 (4/4), A (2/4), A/G (4/4), D/F# (4/4), Bm (4/4), G/B (4/4), and A (4/4).

A D/F# G B<sup>7/F#</sup> Em E<sup>m/G</sup> A A<sup>7/G</sup> D/F# A<sup>/C#</sup> D B<sup>m</sup>

The fifth system of music consists of two staves. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The bass staff has a key signature of two sharps (F# and C#) and a 2/4 time signature. The chords and rhythmic markings are: A D/F# (2/4), G (4/4), B<sup>7/F#</sup> (2/4), Em (4/4), E<sup>m/G</sup> A (4/4), A<sup>7/G</sup> D/F# (2/4), A<sup>/C#</sup> D (4/4), and B<sup>m</sup> (2/4).

D/A A D D D

System 1: Treble clef, 4/4 time. Chords: D/A, A. Bass clef, 4/4 time. Chords: D, D. Measure 5: 2/4 time signature change, chord D.

D A/C# Bm F#<sup>m/A</sup> Bm E<sup>m/G</sup> A A7

System 2: Treble clef, 4/4 time. Chords: D, A/C#, Bm. Measure 7: 2/4 time signature change, chords F#<sup>m/A</sup>, Bm. Measure 8: 4/4 time signature change, chords E<sup>m/G</sup>, A. Measure 10: 2/4 time signature change, chord A7.

D E<sup>7/G#</sup> A A7/G D/F# A<sup>7/C#</sup> D

System 3: Treble clef, 4/4 time. Chords: D, E<sup>7/G#</sup>, A. Measure 13: 2/4 time signature change, chords A7/G, D/F#. Measure 15: 4/4 time signature change, chords A<sup>7/C#</sup>, D.

D D A<sup>/E</sup> D/F# F#<sup>m/A</sup> Bm G<sup>B</sup> A A D A<sup>/C#</sup> B<sup>m7</sup> A

System 4: Treble clef, 2/4 time. Chords: D, D. Measure 17: 4/4 time signature change, chords A<sup>/E</sup>, D/F#. Measure 18: 2/4 time signature change, chords F#<sup>m/A</sup>, Bm. Measure 19: 4/4 time signature change, chords G<sup>B</sup>, A. Measure 20: 2/4 time signature change, chords A, D. Measure 21: 4/4 time signature change, chords A<sup>/C#</sup>, B<sup>m7</sup>, A.

E<sup>m/G</sup> D/F# A<sup>7/C#</sup> D D A7 A<sup>/C#</sup>

System 5: Treble clef, 2/4 time. Chords: E<sup>m/G</sup>, D/F#. Measure 23: 4/4 time signature change, chords A<sup>7/C#</sup>, D. Measure 24: 2/4 time signature change, chords D, D. Measure 25: 4/4 time signature change, chord A7. Measure 26: 2/4 time signature change, chord A<sup>/C#</sup>.

D A/C# Bm7 A A/G D/F# Bm G/B A A

The first system of music consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains four measures of guitar chords: D (4/4), A/C# Bm7 A (2/4), A/G D/F# Bm (4/4), and G/B A (2/4). The bottom staff is in bass clef with the same key signature and time signature, containing four measures of bass lines corresponding to the chords above.

D/F# G B7/F# Em Em/G A

The second system of music consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains four measures of guitar chords: D/F# (4/4), G (2/4), B7/F# Em (4/4), and Em/G A (2/4). The bottom staff is in bass clef with the same key signature and time signature, containing four measures of bass lines corresponding to the chords above.

A<sup>7/G</sup> D/F# A<sup>C#</sup> D B<sup>m</sup> D<sup>A</sup> A D D

The third system of music consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains eight measures of guitar chords: A<sup>7/G</sup> (2/4), D/F# (4/4), A<sup>C#</sup> (2/4), D (4/4), B<sup>m</sup> (4/4), D<sup>A</sup> (4/4), A (4/4), and D (4/4). The bottom staff is in bass clef with the same key signature and time signature, containing eight measures of bass lines corresponding to the chords above.

Two empty musical staves, one in treble clef and one in bass clef, with a key signature of one sharp (F#). The staves are completely blank, indicating a section where no notes are written.

# The Raising (Part I) - French Horn

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D D A<sup>1C#</sup> B<sup>m7</sup>/A G D G D A<sup>7/E</sup> D G B<sup>m</sup> E<sup>m/G</sup> A D

D D D A<sup>1C#</sup> Bm F<sup>#m/A</sup> Bm E<sup>m/G</sup> A A7

D E<sup>7/G#</sup> A A7/G D/F# A<sup>7/C#</sup> D

D D A<sup>1/E</sup> D/F# F<sup>#m/A</sup> Bm G<sup>/B</sup> A A D A<sup>1C#</sup> B<sup>m7</sup> A

E<sup>m/G</sup> D/F# A<sup>7/C#</sup> D D D A7 A<sup>1C#</sup>

D A<sup>1C#</sup>B<sup>m7</sup> A A/G D/F# Bm G/B A A

D/F# G B7/F#Em Em/G A

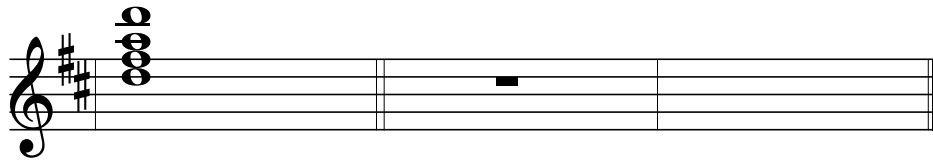
A<sup>7/G</sup> D/F# A<sup>1C#</sup> D Bm D/A A D D

D A<sup>1C#</sup> Bm F<sup>#m/A</sup> Bm Em/G A

A7 D E<sup>7/G#</sup> A A<sup>7/G</sup> D/F# A<sup>7/C#</sup> D D D A<sup>/E</sup> D/F# F#<sup>m/A</sup>  
 Bm G/B A A D A/C# Bm7 A  
 E<sup>m/G</sup> D/F# A<sup>7/C#</sup> D D D A7 A<sup>/C#</sup>  
 D A/C# Bm7 A A/G D/F# Bm G/B A  
 A D/F# G B<sup>7/F#</sup> Em E<sup>m/G</sup> A A<sup>7/G</sup> D/F# A<sup>/C#</sup> D B<sup>m</sup>  
 D/A A D D D  
 D A/C# Bm F#<sup>m/A</sup> Bm Em/G A  
 A7 D E<sup>7/G#</sup> A A<sup>7/G</sup> D/F# A<sup>7/C#</sup> D D D A<sup>/E</sup> D/F#  
 F#<sup>m/A</sup> Bm G/B A A D A<sup>/C#</sup> B<sup>m7</sup> A E<sup>m/G</sup> D/F# A<sup>7/C#</sup> D D  
 D A7







# The Raising (Part II) - French Horn

D

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D

D A/C# Bm7 D/A G D G D

A<sup>7/E</sup> D G Bm E<sup>m/G</sup> A D D D

D A/C# Bm F#<sup>m/A</sup> Bm Em/G A

A7 D E<sup>7/G#</sup> A A<sup>7/G</sup> D/F# A<sup>7/C#</sup> D D A<sup>/E</sup> D/F# F#<sup>m/A</sup>

Bm G/B A A D A/C# Bm7 A

E<sup>m/G</sup> D/F# A<sup>7/C#</sup> D D A7 A<sup>/C#</sup>

D A/C# Bm7 A A/G D/F# Bm G/B A

A D/F# G B<sup>7/F#</sup> Em E<sup>m/G</sup> A A<sup>7/G</sup> D/F# A<sup>/C#</sup> D B<sup>m</sup>  
 D/A A D D D  
 D A/C# Bm F#<sup>m/A</sup> Bm Em/G A  
 A7 D E<sup>7/G#</sup> A A<sup>7/G</sup> D/F# A<sup>7/C#</sup> D D D A<sup>/E</sup> D<sup>/F#</sup>  
 F#<sup>m/A</sup> Bm G<sup>/B</sup> A A D A<sup>/C#</sup> B<sup>m7</sup> A E<sup>m/G</sup> D/F# A<sup>7/C#</sup> D D  
 D A7  
 A<sup>/C#</sup> D A<sup>/C#</sup> B<sup>m7</sup> A A<sup>/G</sup> D<sup>/F#</sup> B<sup>m</sup> G<sup>/B</sup> A A D/F# G B<sup>7/F#</sup>  
 Em Em/G A A7/G D/F# A/C#  
 D B<sup>m</sup> D<sup>/A</sup> A D D D D A<sup>/C#</sup> Bm F#<sup>m/A</sup> Bm E<sup>m/G</sup> A  
 A7 D E<sup>7/G#</sup> A A<sup>7/G</sup> D/F# A<sup>7/C#</sup> D D D A<sup>/E</sup> D<sup>/F#</sup>

F#<sup>m/A</sup> Bm G<sup>/B</sup> A A D A<sup>/C#</sup> B<sup>m7</sup> A E<sup>m/G</sup> D/F# A<sup>7/C#</sup> D D  
 D A7 A/C#  
 D A/C# Bm7 A A/G D/F# Bm G/B A  
 A D/F# G B<sup>7/F#</sup> Em E<sup>m/G</sup> A A<sup>7/G</sup> D/F# A<sup>/C#</sup>  
 D B<sup>m</sup> D<sup>/A</sup> A D D D A<sup>/C#</sup> Bm F#<sup>m/A</sup> E<sup>m/G</sup> A  
 A7 D E<sup>7/G#</sup> A A<sup>7/G</sup> D/F# A<sup>7/C#</sup> D D A<sup>/E</sup> D/F# F#<sup>m/A</sup>  
 Bm G/B A A D A/C# Bm7 A  
 E<sup>m/G</sup> D/F# A<sup>7/C#</sup> D D D A7 A<sup>/C#</sup>  
 D A/C# Bm7 A A/G D/F# Bm G/B A  
 A D/F# G B<sup>7/F#</sup> Em E<sup>m/G</sup> A A<sup>7/G</sup> D/F# A<sup>/C#</sup> D B<sup>m</sup>

The image displays a musical score for French Horn, consisting of ten staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The time signature varies between 2/4 and 4/4. The music is primarily composed of chords, with some melodic lines. Above the notes, various chord symbols are written, including F#<sup>m/A</sup>, Bm, G<sup>/B</sup>, A, A, D, A<sup>/C#</sup>, B<sup>m7</sup>, A, E<sup>m/G</sup>, D/F#, A<sup>7/C#</sup>, D, D, A7, A/C#, D, A/C#, Bm7, A, A/G, D/F#, Bm, G/B, A, A, D/F#, G, B<sup>7/F#</sup>, Em, E<sup>m/G</sup>, A, A<sup>7/G</sup>, D/F#, A<sup>/C#</sup>, D, B<sup>m</sup>, D<sup>/A</sup>, A, D, D, D, A<sup>/C#</sup>, Bm, F#<sup>m/A</sup>, E<sup>m/G</sup>, A, A7, D, E<sup>7/G#</sup>, A, A<sup>7/G</sup>, D/F#, A<sup>7/C#</sup>, D, D, A<sup>/E</sup>, D/F#, F#<sup>m/A</sup>, Bm, G/B, A, A, D, A/C#, Bm7, A, E<sup>m/G</sup>, D/F#, A<sup>7/C#</sup>, D, D, D, A7, A<sup>/C#</sup>, D, A/C#, Bm7, A, A/G, D/F#, Bm, G/B, A, A, D/F#, G, B<sup>7/F#</sup>, Em, E<sup>m/G</sup>, A, A<sup>7/G</sup>, D/F#, A<sup>/C#</sup>, D, B<sup>m</sup>. The notation includes stems, beams, and dots, indicating the rhythm and articulation of the notes.

D/A A D D D  
 D A/C# Bm F#<sup>m/A</sup> Bm E<sup>m/G</sup> A A7  
 D E<sup>7/G#</sup> A A7/G D/F# A<sup>7/C#</sup> D  
 D D A<sup>/E</sup> D/F# F#<sup>m/A</sup> Bm G<sup>B</sup> A A D A<sup>/C#</sup> B<sup>m7</sup> A  
 E<sup>m/G</sup> D/F# A<sup>7/C#</sup> D D D A7 A<sup>/C#</sup>  
 D A/C# Bm7 A A/G D/F# Bm G/B A A  
 D/F# G B7/F# Em Em/G A  
 A<sup>7/G</sup> D/F# A<sup>/C#</sup> D B<sup>m</sup> D<sup>/A</sup> A D D

# The Raising (Part I) - Strings

D D A<sup>/C#</sup> B<sup>m7</sup>/A G D G D A<sup>7/E</sup> G B<sup>m</sup> E<sup>m/G</sup> A D

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D D D A<sup>/C#</sup> Bm F<sup>m/A</sup> Bm E<sup>m/G</sup> A A7

D E<sup>7/G#</sup> A A7/G D/F# A<sup>7/C#</sup> D

D D A<sup>/E</sup> D/F# F<sup>m/A</sup> Bm G<sup>/B</sup> A A D A<sup>/C#</sup> B<sup>m7</sup> A

$E^{m/G}$   $D/F\#$   $A^{7/C\#}$   $D$   $D$   $D$   $A7$   $A^{1/C\#}$

D  $A^{1/C\#}$   $Bm7$  A  $A/G$   $D/F\#$   $Bm$   $G/B$  A A

$D/F\#$  G  $B7/F\#$   $Em$   $Em/G$  A

$A^{7/G}$   $D/F\#$   $A^{1/C\#}$  D  $Bm$   $D/AA$  D D D

D  $A^{1/C\#}$   $Bm$   $F\#^{m/A}$   $Bm$   $Em/G$  A

A7 D E<sup>7/G#</sup> A A<sup>7/G</sup> D/F# A<sup>7/C#</sup> D D D A<sup>E</sup> D/F# F#<sup>m/A</sup>

Bm G/B A A D A/C# Bm7 A

E<sup>m/G</sup> D/F# A<sup>7/C#</sup> D D A7 A<sup>7/C#</sup>

D A/C# Bm7 A A/G D/F# Bm G/B A

A D/F# G B<sup>7/F#</sup> Em E<sup>m/G</sup> A A<sup>7/G</sup> D/F# A<sup>7/C#</sup> D B<sup>m</sup>



D/A A D D D  
 D A/C# Bm F#<sup>m/A</sup> Bm Em/G A  
 A7 D E<sup>7/G#</sup> A A<sup>7/G</sup> D/F# A<sup>7/C#</sup> D D D A<sup>/E</sup> D<sup>/F#</sup>  
 F#<sup>m/A</sup> Bm G<sup>/B</sup> A A D A<sup>/C#</sup> B<sup>m7</sup> A E<sup>m/G</sup> D/F# A<sup>7/C#</sup> D D  
 D A7

A<sup>/C#</sup> D A<sup>/C#</sup> B<sup>m7</sup> A A<sup>/G</sup> D<sup>/F#</sup> B<sup>m</sup> G<sup>/B</sup> A A D/F# G B<sup>7/F#</sup>

Em

D B<sup>m</sup> D<sup>/A</sup> A D D D D A<sup>/C#</sup> Bm F#<sup>m/A</sup> Bm E<sup>m/G</sup> A

D A7 A/C#

D A/C# Bm7 A A/G D/F# Bm G/B A

A D/F# G B<sup>7/F#</sup> Em E<sup>m/G</sup> A A<sup>#/G</sup> D/F# A<sup>/C#</sup>

D B<sup>m</sup> D<sup>/A</sup> A D D D

D

pp

3/4

G4 B4 D5

G2 B1 D2

# The Raising (Part II) - Strings

D

49 Strings

D

D A/C# Bm7 D/A G D G D

A<sup>7/E</sup> D G Bm E<sup>m/G</sup> A D D D

D

A/C# Bm

F#<sup>m/A</sup>

Bm

Em/G A

A7 D E<sup>G#</sup> A A<sup>7/G</sup> D/F# A<sup>7/C#</sup> D D D A<sup>/E</sup> D/F# F#<sup>m/A</sup>

Bm G/B A A D A/C# Bm7 A

E<sup>m/G</sup> D/F# A<sup>C#</sup> D D A7 A<sup>IC#</sup>

D A/C# Bm7 A A/G D/F# Bm G/B A

A D/F# G B<sup>7/F#</sup> Em E<sup>m/G</sup> A A<sup>7/G</sup> D/F# A<sup>/C#</sup> D B<sup>m</sup>

Chord diagrams for the first system: A (x02232), D/F# (x02232), G (x32023), B<sup>7/F#</sup> (x32023), Em (x02202), E<sup>m/G</sup> (x02202), A (x02232), A<sup>7/G</sup> (x02232), D/F# (x02232), A<sup>/C#</sup> (x02232), D (x02232), B<sup>m</sup> (x02232).

Chord diagrams for the second system: D (x02232), A<sup>/C#</sup> (x02232), B<sup>m</sup> (x02232), F#<sup>m/A</sup> (x02232), B<sup>m</sup> (x02232), Em/G (x02202), A (x02232).

Chord diagrams for the third system: A7 (x02232), D (x02232), E<sup>7/G#</sup> (x02232), A (x02232), A<sup>7/G</sup> (x02232), D/F# (x02232), A<sup>7/C#</sup> (x02232), D (x02232), D (x02232), A<sup>/E</sup> (x02232), D<sup>/F#</sup> (x02232).

Chord diagrams for the fourth system: F#<sup>m/A</sup> (x02232), B<sup>m</sup> (x02232), G<sup>/B</sup> (x02232), A (x02232), A (x02232), D (x02232), A<sup>/C#</sup> (x02232), B<sup>m7</sup> (x02232), A (x02232), E<sup>m/G</sup> (x02202), D/F# (x02232), A<sup>7/C#</sup> (x02232), D (x02232), D (x02232).

Chord diagrams for the fifth system: A (x02232), D (x02232), A (x02232), D (x02232), A (x02232), D (x02232), A (x02232), D (x02232), A (x02232), D (x02232), A (x02232), D (x02232), A (x02232), D (x02232), A (x02232), D (x02232).

D

A7

First system of musical notation. Treble staff: 4/4, 2/4, 4/4. Bass staff: 4/4, 2/4, 4/4. Chords: D, A7.

A<sup>7</sup>C# D A<sup>7</sup>C# B<sup>m7</sup> A A<sup>7</sup>G D<sup>7</sup>F# B<sup>m</sup> G<sup>7</sup>B A A D/F# G B<sup>7</sup>F#

Second system of musical notation. Treble staff: 2/4, 4/4, 2/4, 4/4, 2/4, 4/4, 2/4, 4/4, 2/4, 4/4, 2/4. Bass staff: 2/4, 4/4, 2/4, 4/4, 2/4, 4/4, 2/4, 4/4, 2/4, 4/4, 2/4.

Em Em/G A A<sup>7</sup>/G D/F# A/C#

Third system of musical notation. Treble staff: 4/4, 2/4, 4/4, 2/4, 4/4. Bass staff: 4/4, 2/4, 4/4, 2/4, 4/4.

D B<sup>m</sup> D<sup>A</sup> A D D D A<sup>7</sup>C# Bm F#<sup>m/A</sup> Bm E<sup>m/G</sup> A

Fourth system of musical notation. Treble staff: 2/4, 4/4, 2/4, 4/4, 2/4, 4/4, 2/4, 4/4, 2/4, 4/4. Bass staff: 2/4, 4/4, 2/4, 4/4, 2/4, 4/4, 2/4, 4/4, 2/4, 4/4.

A<sup>7</sup>D E<sup>7</sup>G# A A<sup>7</sup>G D/F# A<sup>7</sup>C# D D D A<sup>7</sup>E D<sup>7</sup>F#

Fifth system of musical notation. Treble staff: 2/4, 4/4, 2/4, 4/4, 2/4, 4/4, 2/4, 4/4. Bass staff: 2/4, 4/4, 2/4, 4/4, 2/4, 4/4, 2/4, 4/4.



F#<sup>m/A</sup> Bm G<sup>/B</sup> A A D A<sup>/C#</sup> B<sup>m7</sup> A E<sup>m/G</sup> D/F# A<sup>7/C#</sup> D D

Chord diagrams for the first system: F#m/A, Bm, G/B, A, A, D, A/C#, Bm7, A, Em/G, D/F#, A7/C#, D, D.

Chord diagrams for the second system: D, A/C#, Bm7, A, A/G, D/F#, Bm, G/B, A.

Chord diagrams for the third system: A, D/F#, G, B7/F#, Em, Em/G, A, A/G, D/F#, A/C#.

Chord diagrams for the fourth system: D, Bm, D/A, A, D, D, D, A/C#, Bm, F#m/A, Em/G, A.

Chord diagrams for the fifth system: D, Bm, D/A, A, D, D, D, A/C#, Bm, F#m/A, Em/G, A.

A7 D E<sup>7/G#</sup> A A<sup>7/G</sup> D/F# A<sup>7/C#</sup> D D D A<sup>E</sup> D/F# F#<sup>m/A</sup>

Bm G/B A A D A/C# Bm7 A

E<sup>m/G</sup> D/F# A<sup>7/C#</sup> D D A7 A<sup>7/C#</sup>

D A/C# Bm7 A A/G D/F# Bm G/B A

A D/F# G B<sup>7/F#</sup> Em E<sup>m/G</sup> A A<sup>7/G</sup> D/F# A<sup>7/C#</sup> D B<sup>m</sup>



D A/C#Bm7 A A/G D/F#Bm G/B A A

Musical notation for the first system, including treble and bass staves with chords and time signatures. The system consists of two staves. The treble staff has a key signature of one sharp (F#) and a 4/4 time signature. The bass staff has a key signature of one sharp (F#) and a 4/4 time signature. The notation includes chords and time signature changes to 2/4 and 4/4. Chords are labeled as D/F#, G, B7/F#Em, and Em/G A.

Musical notation for the second system, including treble and bass staves with chords and time signatures. The system consists of two staves. The treble staff has a key signature of one sharp (F#) and a 4/4 time signature. The bass staff has a key signature of one sharp (F#) and a 4/4 time signature. The notation includes chords and time signature changes to 2/4 and 4/4. Chords are labeled as A<sup>7/G</sup> D/F#, A<sup>C#</sup> D B<sup>m</sup> D<sup>/A</sup> A D D.

Musical notation for the third system, including treble and bass staves with chords and time signatures. The system consists of two staves. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The bass staff has a key signature of one sharp (F#) and a 2/4 time signature. The notation includes chords and time signature changes to 4/4 and 2/4. The system ends with a double bar line.

Empty musical notation for the fourth system, including treble and bass staves. The system consists of two staves. The treble staff has a key signature of one sharp (F#) and a 4/4 time signature. The bass staff has a key signature of one sharp (F#) and a 4/4 time signature. The notation is empty, with only a double bar line at the end of the system.