

Orchestration score:  
see p.12 of this pdf

# 3. "The Car"

(Matthew)

CUE: Lights change to Matthew

1  $\bullet = 120$  Propulsive

Matthew

Cre-a-ting a

Am

mp

5

world. Cre-a-ting a new world from the ver-y first pix-el. God, I'm good! Like a

Am/G F E

mf

9

god. Cre-a-ting from noth-ing, a some-thing, and beau-ty! My

F G C

**B** Faster ♩ = 128

12

num-bers and co-ding could change the world, change the world if they'd let me.

Chords: C#m, C, C#m/B, C#m6/A#

16

But, but, but, they won't!

Chords: C#m/F#, F#m13, C#m/F#, B

20

M. I. T. de-nied! Cuz of mon-ey, cuz of

Chords: G#sus4, G#

25

moth-er, cuz of fath-er. and so the world will break and

Chords: C#m/B#, C#/B, C#m6/A#, AMaj7

3. "The Car"

*rit. poco a poco*  
*Stop it, Matthew.*

30

I can't help.

B F#7/C# B/D# G# G#+

35

Mom would help,  
 if she could. Control. Control. You're in control.

Just

43

**C** ♩ = 108

*accel. poco a poco*

fo - cus on the pix - els. Ei - ther on or off,

Am Am/B Am/C Am/F Am

48

♩ = 128

yes or no, one or ze-ro. Then on-to the next. Ei-ther on or off,

Am/B Am/C Am/F Am/G Am

52

yes or no, one or ze-ro. Then on-to the next. And the next and the next, till

A m/B A m/C A m/F A m/G A m/F A m/G

56

fi - nal - ly, — there is some - thing! — A

A m E sus4 E

**D**

60

lit - tle thing, but some-thing. A some-thing you can see, — a

C G m6 F m6 Fm(Maj7)

66

some-thing you can feel. A some-thing you cre - a - ted, a some-thing that is real.

C F m6 Fm(Maj7) C

72 **E**

Yes, God, I'm good. Like a god.

F E F

77

But the world will never see it. All that

Fm(Maj7) Fm6 Fm(Maj7) C

82

co-ding, all that nothing. What a waste, a waste, a waste! Break it down! Take it

Am Am/G# Am/G /F# Fm(Maj7) E Am

87

down! Hate, hate hate! How can you get there where

Am/G# Am/G /F# Fm(Maj7) E

3. "The Car"

92

you can't ev - er get there? Break it down! — Take it down.

Am Am/G#

96

Hate, hate, hate!

Am/G /F# Fm(Maj7) E

100

**F**

A bit of code and it's a room, or a

Fm

104

bat-tle field, or a riv-er. A riv-er bank, a car. My

108

fath-er's car. My fath-er dri-ving, dri-ving dri-ving. A

112

fi-nal ride. A last ride. A

116

*accel. poco a poco* -----

riv-er bank. A bank of noth-ing, — a

120

bank of no-where. A bank of fear. — Break it

124

down! — Take it down! — Hate, hate hate!

Am Am/G# Am/G /F# Fm(Maj7)

128

How can you get there where you can't ev - er get there? Break it

E

132

down! — Take it down! — Hate, hate — hate!

Am Am/G# Am/G /F# Fm(Maj7)

136

Break it! Break it! Break it! Break it! Hate it! Hate it! Hate it! Hate

E

3. "The Car"

140

me! \_\_\_\_\_ Hate you for fail-ing me! \_\_\_\_\_ Hate me for want-ing you! \_\_\_\_\_

Gm6

*rit.* -----

Lynn: *Break another window, dear?*

Matthew: *I'll pay for it.* Lynn: *Yes you will.* G'night.

146

Hate it! \_\_\_\_\_ Hate it! \_\_\_\_\_ Hate!

Am(Maj7)

*rit.* -----

152

**H** Slower ♩ = 112

Stop it! \_\_\_\_\_ Calm.

F#m

*mp*

156

♩ = 96

Stop it. \_\_\_\_\_ Calm. \_\_\_\_\_ Don't hurt what you love. \_\_\_\_\_

160

Start a - gain. Start a - gain from calm.

A

164

One. Two. Three. Breathe. Ea-sy. Good. —

F#m F#sus F#m D/F# F#m7 A Bm7/A

169

*accel.* -----

Go. —

A

173

$\text{♩} = 116$

Smooth it out. In - fi - nite land - scape in front of you. Be-

Em6 A Em6 A

*mf*

177

hind you, all a - round you. es - cape. In - fi - nite land - scape.

Dm6 A G/A Dm6

181

"Ee" - scape. "Ee" - scape!

A G/A A A

e\$cape  
3. "The Car"

♩ = 120 Propulsive

(Matthew)

Matthew

A

Cre-a - ting a world. Cre-a - ting a new world from the ver-y first pix - el. God, I'm

The musical score is arranged in a multi-staff format. At the top left, a large '6' indicates a 6/4 time signature. The vocal line is in treble clef. The piano part consists of two staves (treble and bass clefs) with a dynamic marking of *mp*. The electric guitar 1 part is in treble clef with a dynamic marking of *p*. The acoustic guitar 2 part is in treble clef with a dynamic marking of *p*. The electric bass part is in bass clef with a dynamic marking of *p*. The drum set part is in a 4/4 time signature with a dynamic marking of *p*. The score is divided into seven measures, numbered 1 through 7 at the bottom. Chord symbols (Am, Am/G, F) are placed above the piano and electric bass staves. A box labeled 'Matthew' is placed above the vocal line in the first measure, and a box labeled 'A' is placed above the vocal line in the second measure.



change the world if they'd let me. But, but, but, they won't!

*mp*

E. Gtr. 1

Ac. Gtr. 2

E.B.

D. S.

14 15 16 17 18 19

Detailed description: This is a musical score for the song "The Car". It includes a vocal line with lyrics, a piano accompaniment with chords and bass line, and three guitar parts: Electric Guitar 1, Acoustic Guitar 2, and Electric Bass. The score is divided into measures 14 through 19. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The piano part includes a dynamic marking of *mp* (mezzo-piano). The guitar parts feature various chord voicings and rhythmic patterns.

3. "The Car"

M. I. T. de - nied! Cuz of mon - ey, cuz of moth - er, cuz of fath - er.

*G#sus4* *G#* *C#m* *C#/B#* *C#/B*

Synth

E. Gtr. 1 *G#sus4* *G#* *C#m* *C#Maj7* *C#7*

Ac.Gtr. 2 *G#sus4* *G#* *C#m* *C#Maj7* *C#7*

E.B. *G#sus4* *G#* *C#m* *C#/B#* *C#/B*

D. S. *mf*

20 21 22 23 24 25 26

3. "The Car"

and so the world will break and I can't I help.

**Chords:** C#m6/A#, A Maj7, B, F#7/C#, B/D#, G#, G#+

**Chords (E. Gtr. 1):** C#m6, A Maj7, B, B sus4, B, F#7, F#6, F#7, B, B sus4, B, G#, G#7, G#+

**Chords (Ac. Gtr. 2):** C#m6, A Maj7, B, B sus4, B, F#, B, B sus4, B, G#, G#7, G#+

**Chords (E.B.):** C#m6/A#, A Maj7, B, F#7/C#, B/D#, G#, G#+

**Measures:** 27, 28, 29, 30, 31, 32, 33

3. "The Car"

*rit. poco a poco*

*Stop it, Matthew.*

*Mom would help,*

*if she could.*

*Control.*

*Control.*

*You're in control.*

Just

Synth

E. Gtr. 1

Ac.Gtr. 2

E.B.

D. S.

34

35

36

37

38

39

40

41

42

The musical score is arranged in six staves. The top staff is for the vocal line, with lyrics: "Stop it, Matthew. Mom would help, if she could. Control. Control. You're in control." The tempo marking is *rit. poco a poco*. The key signature is three sharps (F#, C#, G#). The vocal line has rests for most of the first seven measures, with notes in measures 8 and 9. The piano accompaniment consists of a piano (p), electric guitar 1 (E. Gtr. 1), acoustic guitar 2 (Ac.Gtr. 2), electric bass (E.B.), and drums (D. S.). The piano part features a melodic line in the right hand and a bass line in the left hand. The electric guitar 1 part has a single note (G#) in measure 34. The acoustic guitar 2 part has a solo in measure 37, marked *mp*. The electric bass part has a melodic line in the left hand. The drums part has a simple pattern in the first measure. The score ends with a double bar line and repeat signs in the final measure of each staff.

3. "The Car"

C ♩ = 108

*accel. poco a poco*

fo - cus on the pix - els. Ei - ther on or off, yes or no, one or ze - ro. Then

A m A m/B A m/C A m/F A m A m/B A m/C

Synth *mp*

E. Gtr. 1 *mp*  
to Electric Guitar

E. Gtr. 2 *mp*

E.B. A m A m/B A m/C A m/F A m A m/B A m/C

D. S. *mp*

43

44

45

46

47

48

49

3. "The Car"

♩ = 128

on - to the next. Ei - ther on or off, yes or no, one or ze - ro. Then on - to the next. And the next and the next, till

A m/F A m/G A m A m/B A m/C A m/F A m/G A m/F A m/G

Synth

E. Gtr. 1

E. Gtr. 2

E.B.

D. S.

50

51

52

53

54

55

3. "The Car"

D

fi - nal - ly, — there is some - thing! — A lit - tle thing, but some - thing. A

A m E sus4 E C G m6

to Hammond Organ

C G m6  
mp

E sus4 E C G m6

E sus4 E C G m6

A m E sus4 E C G m6

56 57 58 59 60 61 62 63

## 3. "The Car"

some-thing you can see, a some-thing you can feel. A some-thing you cre - a - ted, a some-thing that is real.

**Organ**

**E. Gtr. 1**

**E. Gtr. 2**

**E.B.**

**D. S.**

**to Piano**

The musical score is arranged in a system with six staves. The vocal line is on the top staff, with lyrics underneath. The piano accompaniment is on the second staff. The organ part is on the third staff, with a 'to Piano' instruction at the end. The electric guitar parts are on the fourth and fifth staves. The electric bass part is on the sixth staff. The double bass part is on the seventh staff. Chord markings are placed above the piano and organ staves. The lyrics are: 'some-thing you can see, a some-thing you can feel. A some-thing you cre - a - ted, a some-thing that is real.' The organ part ends with 'to Piano'. The measure numbers 64 through 71 are printed at the bottom of the page.

64

65

66

67

68

69

70

71

3. "The Car"

E

Yes, \_\_\_\_\_ God, I'm good. \_\_\_\_\_ Like a god. \_\_\_\_\_ But the

The musical score consists of seven staves. The vocal line (top) has lyrics: "Yes, \_\_\_\_\_ God, I'm good. \_\_\_\_\_ Like a god. \_\_\_\_\_ But the". The Piano part (second and third staves) features a melodic line with a *mf* dynamic. The E. Gtr. 1 part (fourth staff) plays a rhythmic pattern with a *mf* dynamic. The Ac. Gtr. 2 part (fifth staff) provides harmonic support with sustained chords. The E.B. part (sixth staff) plays a bass line with a *mf* dynamic. The D.S. part (seventh staff) plays a rhythmic pattern with a *mp* dynamic. Measure numbers 72, 73, 74, 75, 76, and 77 are indicated at the bottom.

3. "The Car"

world will nev - er see it. — All that co - ding, all that noth - ing. What a waste, a waste, a

*Fm(Maj7) Fm6 Fm(Maj7) C A m A m/G# A m/G /F#*

**Piano**  
to Synth

**E. Gtr. 1**  
*mp* *mf*

**E. Gtr. 2**

**E.B.**  
*mp* *mf*

**D. S.**  
*mp* *mf*

78 79 80 81 82 83 84

Detailed description of the musical score: The score is for a song titled "The Car". It features a vocal line with lyrics: "world will nev - er see it. — All that co - ding, all that noth - ing. What a waste, a waste, a". The piano accompaniment includes a section marked "to Synth". The electric guitar parts (E. Gtr. 1 and E. Gtr. 2) feature melodic lines and chords, with dynamic markings of *mp* and *mf*. The bass line (E.B.) and double bass (D. S.) parts provide harmonic support with chords and rhythmic patterns. Chord symbols are provided above the piano and guitar parts, including *Fm(Maj7)*, *Fm6*, *C*, *A m*, *A m/G#*, *A m/G*, */F#*, *A m7*, and *A m6*. Measure numbers 78 through 84 are indicated at the bottom of the page.

waste! Break it down! Take it down! Hate, hate \_ hate! How can you get there where you can't ev - er

Fm(Maj7) E A m A m/G# A m/G /F# Fm(Maj7) E

Synth *mf*

E. Gtr. 1 Fm(Maj7) E A m Am(Maj7) A m7 A m6 Fm(Maj7)

Ac. Gtr. 2 Fm(Maj7) E A m Am(Maj7) A m7 A m6 Fm(Maj7) E

E.B. Fm(Maj7) E A m A m/G# A m/G /F# Fm(Maj7) E

D.S.

85 86 87 88 89 90 91 92

Detailed description: This is a musical score for a song. It consists of seven staves. The top staff is the vocal line with lyrics: "waste! Break it down! Take it down! Hate, hate \_ hate! How can you get there where you can't ev - er". Below the vocal line is a piano accompaniment with chords: Fm(Maj7), E, A m, A m/G#, A m/G, /F#, Fm(Maj7), E. The next staff is for Synth, starting at measure 89 with a dynamic marking of *mf*. Below that are two electric guitar parts: E. Gtr. 1 and Ac. Gtr. 2, both with chords: Fm(Maj7), E, A m, Am(Maj7), A m7, A m6, Fm(Maj7), E. The electric bass (E.B.) staff has notes corresponding to the chords: Fm(Maj7), E, A m, A m/G#, A m/G, /F#, Fm(Maj7), E. The double bass (D.S.) staff has a rhythmic pattern of eighth notes. The bottom of the page is numbered 85 through 92.

3. "The Car"

get there? Break it down! Take it down. Hate, hate, hate!

**Synth**

**E. Gtr. 1**

**Ac. Gtr. 2**

**E.B.**

**D. S.**

93 94 95 96 97 98 99

The musical score is arranged in a multi-staff format. The vocal line is at the top, with lyrics: "get there? Break it down! Take it down. Hate, hate, hate!". Below the vocal line is the piano accompaniment, consisting of a right-hand part with chords and a left-hand part with a bass line. The synth part follows, with a melodic line in the right hand and a bass line in the left hand. The electric guitar 1 part features chords and some melodic fragments. The acoustic guitar 2 part has a rhythmic accompaniment. The electric bass part has a simple bass line. The double bass part has a rhythmic accompaniment. The score is divided into measures 93 through 99. Chord diagrams are provided for the piano and guitar parts.

3. "The Car"

**F**

A bit of code and it's a room, or a bat-tle field, or a riv-er. A

**Fm**

**Fuzz Fm**

**Overdrive Fm**

**Fm**

**Fm**

4 3 4 3 4 3 4 3

100 101 102 103 104 105

The musical score is arranged in a standard five-staff format. The top staff is the vocal line, with lyrics written below the notes. The second staff is the piano accompaniment, with a key signature change to F minor (Fm) indicated. The third staff is for a synthesizer (Synth), which is currently silent. The fourth and fifth staves are for two electric guitars (E. Gtr. 1 and E. Gtr. 2). E. Gtr. 1 uses a 'Fuzz' effect and Fm chord, while E. Gtr. 2 uses an 'Overdrive' effect and Fm chord. The sixth staff is for the electric bass (E.B.), also using Fm. The seventh staff is for the drums (D.S.), showing a consistent rhythmic pattern. Large numbers '4' and '3' are placed above the guitar and bass staves to indicate time signature changes from 4/4 to 3/4 and back. The lyrics are: 'A bit of code and it's a room, or a bat-tle field, or a riv-er. A'. The page number '59' is in the top right corner, and the section title '3. "The Car"' is at the top center. A box containing the letter 'F' is in the top left corner.

3. "The Car"

The musical score is arranged in five systems. The first system contains the vocal line with lyrics: "riv-er bank, a car. My fath-er's car. My fath-er dri - ving, dri - ving dri - ving. A". The piano accompaniment consists of two staves (treble and bass clef). The second system is for the Synth instrument, with two staves. The third system is for the Electric Guitar 1 (E. Gtr. 1) with one staff. The fourth system contains the Acoustic Guitar 2 (Ac.Gtr. 2) and Electric Bass (E.B.) parts, each with one staff. The fifth system is for the Double Bass (D. S.) with one staff. Large time signature changes (3 and 4) are indicated above the vocal line and below the piano, Ac.Gtr. 2, and E.B. staves. Measure numbers 106, 107, 108, 109, 110, and 111 are printed below the piano and guitar parts.

3. "The Car"

fi - nal ride. A last ride. A riv - er bank. A

This block contains the vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are: "fi - nal ride. A last ride. A riv - er bank. A". The piano accompaniment consists of two staves (treble and bass clef) with a key signature of three sharps. Large time signature changes (3 and 4) are placed above the vocal line and below the piano accompaniment staves to indicate the meter for each measure.

E. Gtr. 1  
Ac.Gtr. 2  
E.B.  
D. S.

This block contains the instrumental parts. E. Gtr. 1 is in treble clef with a key signature of three sharps. Ac.Gtr. 2 is in treble clef with a key signature of three sharps and includes a chord symbol F#m. E.B. is in bass clef with a key signature of three sharps and includes a chord symbol F#m. D. S. is in drum notation. Large time signature changes (3 and 4) are placed above the Ac.Gtr. 2 staff and below the E.B. and D. S. staves to indicate the meter for each measure.

112 113 114 115 116 117

3. "The Car"

*accel. poco a poco*

bank of noth - ing, a bank of no - where. A bank of fear. Break it

Synth *f*

E. Gtr. 1 *f*

Ac.Gtr. 2 *f*

E.B. *f*

D. S. *f*

118 119 120 121 122 123

Detailed description: This is a musical score for a piece titled "3. 'The Car'". The score is arranged for a vocal line and several instrumental parts. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a time signature that alternates between 3/4 and 4/4. The lyrics are: "bank of noth - ing, a bank of no - where. A bank of fear. Break it". The instrumental parts include Synth (treble and bass clefs), E. Gtr. 1 (treble clef), Ac.Gtr. 2 (treble clef), E.B. (bass clef), and D. S. (drum set, bass clef). The Synth part starts with a forte (*f*) dynamic. The E. Gtr. 1 part also starts with a forte (*f*) dynamic. The Ac.Gtr. 2 part starts with a forte (*f*) dynamic. The E.B. part starts with a forte (*f*) dynamic. The D. S. part starts with a forte (*f*) dynamic. The score is divided into measures 118 through 123. The time signature alternates between 3/4 and 4/4 in a pattern of 3/4, 4/4, 3/4, 4/4, 3/4, 4/4, 3/4, 4/4. The tempo marking is *accel. poco a poco*. The score is written in a standard musical notation style with a key signature of three sharps and a common time signature.

3. "The Car"

**G** Faster ♩ = 136

down! Take it down! Hate, hate hate! How can you get there where you can't ev - er

*mf*

This system contains the vocal line and piano accompaniment. The vocal line is in treble clef with a 3/4 time signature. The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef. The key signature has one sharp (F#). The lyrics are: "down! Take it down! Hate, hate hate! How can you get there where you can't ev - er". The piano part features chords and a rhythmic bass line.

**(Fuzz out)** **Fuzz**

E. Gtr. 1

Ac. Gtr. 2

E.B.

D.S.

This system contains the electric guitar and double bass parts. The E. Gtr. 1 part is in treble clef and includes a "Fuzz" effect starting at measure 127. The Ac. Gtr. 2 part is in treble clef and plays a rhythmic pattern. The E.B. part is in bass clef and plays a rhythmic pattern. The D.S. part is in bass clef and plays a rhythmic pattern. The key signature has one sharp (F#). The time signature is 3/4.

124 125 126 127 128 129 130

3. "The Car"

get there? Break it down! Take it down! Hate, hate hate! Break it! Break it! Break it! Break it!

*A m* *A m/G#* *A m/G* */F#* *Fm(Maj7)* *E*

**Synth**

**(Fuzz out)** *A m* *Am(Maj7)* *A m7* *A m6* **Fuzz** *Fm(Maj7)* *E*

**E. Gtr. 1**

**Ac.Gtr. 2**

*A m* *Am(Maj7)* *A m7* *A m6* *Fm(Maj7)* *E*

**E.B.**

*A m* *A m/G#* *A m/G* */F#* *Fm(Maj7)* *E*

**D. S.**

131 132 133 134 135 136 137

The musical score is arranged in a multi-staff format. At the top is the vocal line with lyrics: "Hate it! Hate it! Hate it! Hate me! Hate you for fail - ing me! Hate me for want - ing you!". Below the vocal line is the piano accompaniment, consisting of a grand staff with treble and bass clefs. The piano part includes a Gm6 chord marking above the first few measures. To the left of the piano part is the Synth part, which consists of two staves (treble and bass clefs) with a rhythmic pattern of eighth notes. Below the piano part are the guitar parts: E. Gtr. 1 (Electric Guitar 1) and Ac. Gtr. 2 (Acoustic Guitar 2). Both guitar parts feature a rhythmic pattern of eighth notes with accents. The E. Gtr. 1 part includes a Gm6 chord marking above the first few measures. Below the guitar parts is the E.B. (Electric Bass) part, which features a rhythmic pattern of eighth notes. At the bottom is the D.S. (Drum Set) part, which features a rhythmic pattern of eighth notes. The score is divided into measures, with measure numbers 138, 139, 140, 141, 142, 143, and 144 indicated at the bottom.

138

139

140

141

142

143

144

3. "The Car"

*rit.*

Lynn: *Break another window, dear?*  
Matthew: *I'll pay for it.* Lynn: *Yes you will.* G'night.

The musical score consists of several staves:
 

- Vocal Line:** Features the lyrics "Hate it! Hate it! Hate!" with a melodic line in treble clef.
- Piano Accompaniment:** Includes a grand staff with treble and bass clefs. The bass line has a fermata over measures 148-149.
- Synth:** A pair of staves with a melodic line in the upper staff.
- E. Gtr. 1:** Electric guitar part with chords and a long sustain in measures 148-149.
- Ac. Gtr. 2:** Acoustic guitar part with a steady rhythmic pattern and a transition to acoustic guitar in measure 149.
- E.B.:** Electric bass line with a steady eighth-note pattern.
- D. S.:** Drum set part with a consistent rhythmic pattern.

 The score is marked with a 4/4 time signature and includes dynamic markings such as *mf*. Measure numbers 145 through 151 are indicated at the bottom of the page.

3. "The Car"

**H** Slower ♩ = 112

*rit.*-----

♩ = 96

Stop it! \_\_\_ Calm. Stop it. \_\_\_ Calm. Don't hurt what you love. \_\_\_

*mp*

Synth *p*

(Volume Pedal Swells)

E. Gtr. 1 *nte.* *p*

Ac.Gtr. 2 *p*

E.B. *p*

D. S. *p*

152 153 154 155 156 157 158 159



3. "The Car"

*accel.*

♩ = 116

Good. \_\_\_\_\_ Go. \_\_\_\_\_ Smooth it out. \_\_\_\_\_

*Bm7/A* *A* *Em6* *A*

*mf*

*A* *Em6* *A*

*mf*

*Bm7* *A* *Em6* *A*

*Bm7* *A* *Em6* *A*

*Bm7/A* *A* *Em6* *A*

*mf*

*mf*

Detailed description: This musical score is for the third section of the song "The Car". It consists of seven staves. The vocal line (top) has lyrics "Good. Go. Smooth it out." with a dotted line indicating a breath or continuation. The piano accompaniment (Piano) features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The synth part (Synth) plays a melodic line of eighth notes. The electric guitar 1 (E. Gtr. 1) part features a sustained chord in the first measure and a melodic line in the second measure. The acoustic guitar 2 (Ac. Gtr. 2) part plays a rhythmic pattern of eighth notes. The electric bass (E.B.) part plays a bass line with a mix of eighth and quarter notes. The drums (D.S.) part features a consistent eighth-note pattern. The score includes various musical notations such as dynamics (mf), articulation (accents), and phrasing slurs. The key signature is B major (two sharps) and the time signature is 4/4.

168

169

170

171

172

*mf*

173

174

3. "The Car"

The musical score is arranged in a multi-staff format. At the top, the vocal line features a melody with triplet markings and lyrics: "In - fi - nite land - scape in front of you. Be - hind you, all a - round you. es - cape." Below the vocal line is a piano accompaniment with chords labeled Em6, A, Dm6, A, and G/A. The Synth part consists of a melodic line in the upper register and a bass line. The E. Gtr. 1 part features a series of chords: Em6, A, Dm6, A, and G. The Ac. Gtr. 2 part has a melodic line with a long sustain across measures. The E.B. part provides a bass line with chords: Em6, A, Dm6, A, and G/A. The D. S. part shows a rhythmic pattern with 'x' marks on the strings, indicating muted notes.

175

176

177

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179

3. "The Car"

This musical score is for the third section of the song "The Car". It consists of six staves: a vocal line, a grand staff for guitar (Acoustic and Electric), a bass line, and a drum line. The key signature is D major (two sharps) and the time signature is 4/4. The score is divided into measures 180 through 185. The vocal line includes lyrics: "In - fi - nite land - scape." and "Ee" - scape. "Ee" - scape!". The guitar parts feature various chords and melodic lines, with the electric guitar (E. Gtr. 1) using distortion effects. The bass line (E.B.) provides a steady accompaniment, and the drums (D.S.) play a consistent rhythmic pattern. A large handwritten '2' and '4' are placed over the first and second measures of the guitar and bass staves, respectively, indicating a change in the guitar's role or a specific performance instruction.

In - fi - nite land - scape. "Ee" - scape. "Ee" - scape!

D m6 A G/A A G/A A

D m6 A G A

D m6 A G A

D m6 A G/A A

180 181 182 183 184 185