



1. Quadragenarian
2. Wistful
3. Cancel Acrimony
4. Arcane
5. Brittle, Bitter, Brutal
6. 9 Reasons
7. Mood Swings
8. Guitars on This Album Cover
9. Goodness in Sadness
10. Quinquagenarian

# Quadrigenarian

Synthesizers

Logic X sounds: Heavenly Glass, Harlequin, Tranquil Horizon,  
EXS24 Sampler, Romulan Raindrops

The musical score is divided into three systems, each with a measure number above it. The first system (measures 1-5) features a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The upper staff contains a rhythmic pattern of eighth notes: C4, D4, E4, F#4, G4, A4, B4, C5. The lower staff contains a sustained bass line of whole notes: C2, D2, E2, F#2, G2, A2, B2, C3. The second system (measures 6-10) introduces a treble clef staff with a key signature of one sharp (F#). The upper staff contains a melodic line: C4, D4, E4, F#4, G4, A4, B4, C5. The lower staff continues the rhythmic pattern from the first system. The third system (measures 11-15) features a treble clef staff with a key signature of one sharp (F#). The upper staff contains a melodic line: C4, D4, E4, F#4, G4, A4, B4, C5. The lower staff continues the rhythmic pattern from the first system.

The musical score is presented in three systems, each with three staves. The key signature is one sharp (F#) and the time signature is 4/4. The first system (measures 17-21) features a treble staff with a melodic line and two bass staves with a rhythmic accompaniment. The second system (measures 25-32) continues the accompaniment with a treble staff and two bass staves. The third system (measures 33-37) shows a change in texture, with a bass staff in the upper part and a treble staff in the lower part, both featuring melodic lines. Measure numbers 17, 21, 25, 33, and 37 are indicated at the beginning of their respective measures.

The musical score is presented in three systems. Each system consists of three staves: a top staff with a bass clef, a middle staff with a bass clef, and a bottom staff with a treble clef. The key signature is one sharp (F#). The first system begins at measure 41. The top staff contains a melodic line with eighth and quarter notes, starting with a fermata. The middle staff contains a sustained bass note with a slur. The bottom staff contains a rhythmic accompaniment of eighth notes. The second system continues the melodic line in the top staff and the accompaniment in the bottom staff. The third system continues the melodic line in the top staff and the accompaniment in the bottom staff, ending with a fermata in the top staff.



49

Musical score for measures 49-52. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is one sharp (F#). The top two staves appear to be vocal parts. The bottom two staves are piano accompaniment. Measure 49 starts with a treble clef staff containing a half note G4, a half note A4, and a half note B4. The second treble staff has a quarter rest, a quarter note G4, and a quarter note A4. The first bass staff has a quarter note G2, a quarter note A2, and a quarter note B2. The second bass staff has a whole note G2. Measure 50 continues with similar patterns. Measure 51 features a long note in the first treble staff. Measure 52 concludes the system.

53

Musical score for measures 53-56. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is one sharp (F#). The top two staves appear to be vocal parts. The bottom two staves are piano accompaniment. Measure 53 starts with a treble clef staff containing a half note G4, a half note A4, and a half note B4. The second treble staff has a quarter rest, a quarter note G4, and a quarter note A4. The first bass staff has a quarter note G2, a quarter note A2, and a quarter note B2. The second bass staff has a whole note G2. Measure 54 continues with similar patterns. Measure 55 features a long note in the first treble staff. Measure 56 concludes the system.

57 61

Musical score for measures 57-61. The score is written for four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The first staff (top) contains a melodic line with a slur over measures 59-60. The second staff (treble clef) contains a line with rests and a single note in measure 59. The third staff (bass clef) contains a rhythmic accompaniment of eighth notes. The fourth staff (bass clef) contains a line with rests and a single note in measure 59.

Musical score for measures 62-66. The score is written for four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The first staff (top) contains a melodic line with a slur over measures 63-64. The second staff (treble clef) contains a line with rests and a single note in measure 63. The third staff (bass clef) contains a rhythmic accompaniment of eighth notes. The fourth staff (bass clef) contains a line with rests and a single note in measure 63.





Lead Guitar Line Verse:

Lead guitar line for the verse in bass clef, 4/4 time. The first staff contains 8 measures of music, and the second staff contains 4 measures. The melody consists of eighth and quarter notes with various phrasing slurs.

Lead Guitar Line End Section:

Lead guitar line for the end section in treble clef, 4/4 time. The staff contains 8 measures of music, including rests and slurs.

Over:

1. C - C - F - C
2. Am - C - F - Dm
3. F - Dm - Am - C
4. Am - C - F - Dm

Vocal Melody:

Vocal melody in bass clef, 4/4 time, consisting of five staves of music. The melody is written in a simple, accessible style with various note values and rests.

Vocal Ending:



8

I'm feel- ing wist- ful

The image shows a single line of musical notation for a vocal ending in 4/4 time. It begins with a whole rest for the first measure. The second measure contains a half note chord of G4 and B4. The third measure contains a half note chord of G4 and B4. The fourth measure contains a half note chord of G4 and B4. The fifth measure contains a half note chord of G4 and B4. The sixth measure contains a half note chord of G4 and B4. The seventh measure contains a half note chord of G4 and B4. The eighth measure contains a half note chord of G4 and B4. The lyrics "I'm feel- ing wist- ful" are written below the notes.

Keyboard (Choir Sound at End):



The image shows three systems of musical notation for a keyboard accompaniment in 4/4 time. Each system consists of a grand staff with a treble clef and a bass clef. The first system has 8 measures. The second system has 8 measures. The third system has 8 measures. The accompaniment features a steady rhythm of chords and moving lines in both hands, ending with a final chord in the eighth measure of each system.

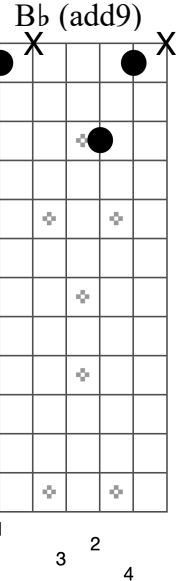
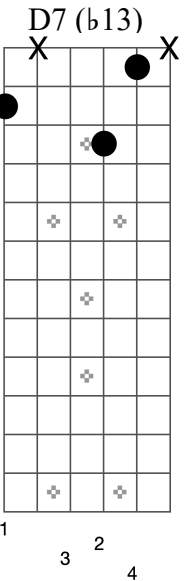
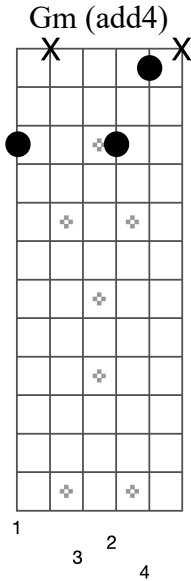
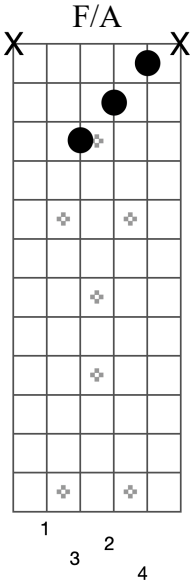
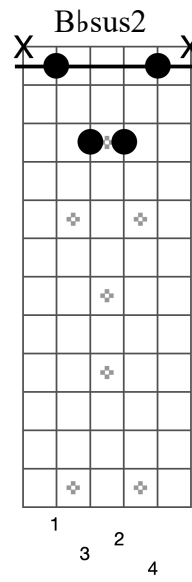
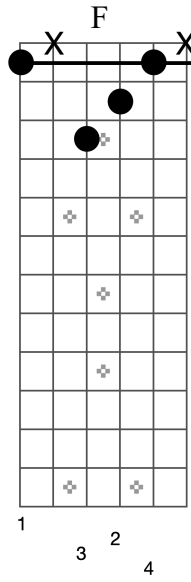
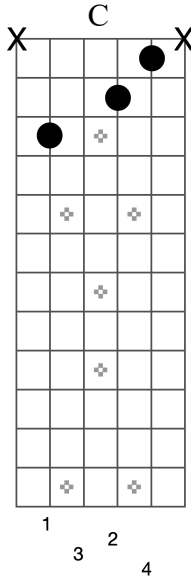
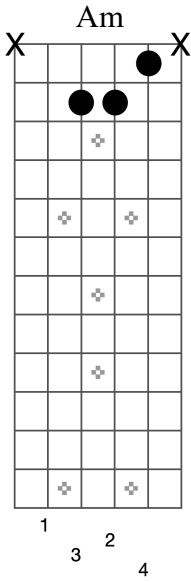
**Cancel Acrimony**

Acoustic Guitar, Harmonica, Vocal

*Am*            *C*    *Am*            *C*  
 I've tried to limit antago- nism  
*F*            *C*            *F*            *C*  
 Got rid of Facebook, deleted Twitter  
*Am*            *C*            *Am*            *C*  
 Stopped heeding cable news and radio pundits  
*F*            *C*            *F*            *C*  
 Stopped reading comments on news site stories  
*Bbsus2*            *F/A*    *Bbsus2*            *F/A*  
 Tried under- standing ideas that vex me  
*Gm(add4)*    *D7(b13)*            *Bb(add9)*            *D7(b13)*  
 Avoided tense subjects with those I disagree  
*Gm(add4)*            *D7(b13)*  
 I don't miss the acrimony  
*Bb (add9)*            *D7(b13)*    *Bbsus2*            *C*  
 Life is sweet with- out hostili- ty

*Am*            *C*    *Am*            *C*  
 I'll try to foster goodwill and kindness  
*F*            *C*            *F*            *C*  
 Show my af- fection, respect, and honor  
*Am*            *C*            *Am*            *C*  
 To those who need it most – often the coarsest  
*F*            *C*            *F*            *C*  
 Note what u- nites us, not what di- vides us  
*Bbsus2*            *F/A*    *Bbsus2*            *F/A*  
 Try under- standing ideas that vex me  
*Gm(add4)*    *D7(b13)*            *Bb(add9)*            *D7(b13)*  
 Be at ease when time to agree to disagree  
*Gm(add4)*            *D7(b13)*  
 I don't miss the acrimony  
*Bb(add9)*            *D7(b13)*    *Bbsus2*  
 Life is sweet with- out hostili- ty

Acoustic Guitar:





Vocal Melody:

The vocal melody is written in bass clef with a 4/4 time signature. It consists of eight staves of music. The melody begins with a whole rest in the first measure, followed by a series of quarter and half notes, including some tied notes. The key signature has one flat (B-flat). The melody concludes with a whole note on the eighth staff.

Harmonica:

The harmonica accompaniment is written in treble clef with a 4/4 time signature. It consists of two staves of music. The accompaniment features chords and rests, primarily using quarter and half notes. The key signature has one flat (B-flat). The first staff ends with a whole rest, and the second staff continues the harmonic support.

## **Arcane**

### Synthesizers, Vocals

Logic X sounds: Classic Analog Arp, Slip and Slide Lead, Scattered Rhythm, Step Gate Pulsar, Boxy Synth Bass, Gated Morph Synth, Analog Fizz Lead, Hypnotic Synth Bass, Chords of Trance, Percussive Squares

Some things mundane were arcane  
Until we found them

Most mysteries are not hidden  
Few secrets remain unspoken  
These days nothing is confidential  
All is shared, nothing remains special  
There's power when some things are closed  
Not everything should be exposed  
An open book is not necessary  
Misread, it could be incendiary  
I'll keep safe from you  
Troublesome issues

Some things mundane were arcane  
Until we caught them

Does art that is more demanding  
Provide more value and meaning?  
Reward is found in understanding  
The process often can be daunting  
Some poems I find esoteric  
Obtuse and acroamatic  
I get more when I can listen  
And move towards erudition  
I'll keep clandestine  
So you can be sanguine

Some things arcane won't be mundane  
We'll never learn them

I feel the song Natural Mystic  
Bob Marley's words are fatalistic  
The trumpet calls and I can hear  
My growing panic and my fear  
There's power when some things are closed  
Not everything should be exposed  
An open book's not necessary  
Misread, it could be incendiary  
I'll keep safe from you  
Troublesome issues

Bass Line 1:



Bass Line 2:



Bass Line 3:



Bass Line 4:



Bass Line 5:



Lead:

Musical notation for the Lead part, consisting of two staves in 4/4 time with a key signature of two flats. The first staff contains measures 1-12, and the second staff contains measures 13-17. Measure numbers 13 and 17 are indicated above the staves.

Vocal Duet 1:

Musical notation for Vocal Duet 1, a single staff in 4/4 time with a key signature of two flats, showing chordal accompaniment.

Vocal Duet 2:

Musical notation for Vocal Duet 2, a single staff in 4/4 time with a key signature of two flats, showing chordal accompaniment.

# Brittle, Bitter, Brutal

Piano, Vocals

The first system of the musical score is in 4/4 time. It features a piano accompaniment with a treble and bass clef. The bass line starts with a whole rest, followed by a series of chords and eighth notes. The treble line begins with a whole rest, then moves to a series of chords and eighth notes. The key signature is one flat (B-flat major or D minor).

The second system of the musical score includes vocal lines. The vocal line is in a soprano or alto register, with lyrics: "Brit- tle with our dis- ap- point- ments, Fra- gile we've be-". The piano accompaniment continues with chords and eighth notes. The key signature remains one flat.

The third system of the musical score includes vocal lines. The vocal line is in a soprano or alto register, with lyrics: "come; Fear- ing we could break and crum- ble, Crushed be- neath this dark- ness." The piano accompaniment continues with chords and eighth notes. The key signature changes to two sharps (D major or F# minor).

How fast things change, From praise

The first system of the musical score consists of three measures. The vocal line (soprano) begins in the second measure with the lyrics "How fast things change, From praise". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The key signature has one flat (B-flat), and the time signature is 4/4.

to blame, From hope to hate, Peace has lost its sway. I can't re-

The second system of the musical score consists of five measures. The vocal line continues with the lyrics "to blame, From hope to hate, Peace has lost its sway. I can't re-". The piano accompaniment continues with the same rhythmic pattern. The key signature remains one flat.

mem-ber so strong a dis-tem-per, Far-reach-ing af-flic-tion, One

The third system of the musical score consists of five measures. The vocal line continues with the lyrics "mem-ber so strong a dis-tem-per, Far-reach-ing af-flic-tion, One". The piano accompaniment continues with the same rhythmic pattern. The key signature remains one flat.

must not dis- a- gree. Bit- ter from our per- se- cu- tions, Out- raged we've be-

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a bass clef and contains the lyrics: "must not dis- a- gree. Bit- ter from our per- se- cu- tions, Out- raged we've be-". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady bass line with chords in the right hand.

come; O- ver- sha- dowed by our loath- ing, Love has lost its pow- er.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are: "come; O- ver- sha- dowed by our loath- ing, Love has lost its pow- er.". The piano accompaniment continues with similar harmonic support, including a prominent bass line and chordal textures in the right hand.

The third system of the musical score shows the piano accompaniment continuing. The vocal line is silent, indicated by a horizontal line with a fermata. The piano accompaniment maintains the harmonic structure established in the previous systems, with a consistent bass line and chordal accompaniment in the right hand.

Bru- tal with our ac- cu- sa- tions,

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a rest for four measures, then enters with the lyrics "Bru- tal with our ac- cu- sa- tions,". The piano accompaniment features a steady bass line in the left hand and chords in the right hand, with a key signature of one flat and a common time signature.

Ruth- less we've be- come to the ones we dis- a- gree with, de- fe- rence es-

The second system continues the vocal line with the lyrics "Ruth- less we've be- come to the ones we dis- a- gree with, de- fe- rence es-". The piano accompaniment continues with similar harmonic support, maintaining the one-flat key signature and common time.

cap- es us. How fast things changed, No praise,

The third system concludes the vocal line with the lyrics "cap- es us. How fast things changed, No praise,". The piano accompaniment features a prominent sustained chord in the right hand and a moving bass line in the left hand, ending with a final chord in the one-flat key signature.



all blame, No hope, we hate, Thought po- lice now reign.

This system contains the first five measures of the piece. The vocal line (bass clef) features a melodic line with lyrics: "all blame, No hope, we hate, Thought po- lice now reign." The piano accompaniment (treble and bass clefs) provides harmonic support with chords and moving lines.

I won't be sub- ject to this so- cial ill- ness, Far- reach- ing af-

This system contains the next five measures. The vocal line continues with: "I won't be sub- ject to this so- cial ill- ness, Far- reach- ing af-". The piano accompaniment continues with similar harmonic textures.

flic- tion, I ache to re- main free.

This system contains the final three measures of the piece. The vocal line concludes with: "flic- tion, I ache to re- main free." The piano accompaniment ends with a final chord and a double bar line.



Guitar 1 Intro/Outro:

1 3 2 4  
1 3 2 4  
4 3 2 4

1 3 2 4  
1 3 2 4  
4 3 2 4

Guitar 1 Verses:

D9 D Bm11 Bm

1 3 2 4  
4 3 2 1  
4 3 1

1 3 2 4  
4 3 2 1  
4 3 1

1 3 2 4  
4 3 2 1  
4 3 1

1 3 2 4  
4 3 2 1  
4 3 1

Guitar 1 Chorus:

G6(no3)      Asus

1 4 2      3 2 1      1 4 2      3 2 1

2      4 3      2      4 3

Guitar 2 Intro/Outro:

Guitar Solo:

Bass Intro/Outro:

Musical notation for the Bass Intro/Outro, featuring a single staff in bass clef with a 4/4 time signature. The melody consists of a sequence of eighth and quarter notes, including a key signature change to one sharp (F#).

Bass Verses:

Musical notation for the Bass Verses, consisting of two staves in bass clef with a 4/4 time signature. The first staff contains a rhythmic pattern of eighth and quarter notes. The second staff continues this pattern with a key signature change to one sharp (F#).

Bass Chorus:

Musical notation for the Bass Chorus, featuring a single staff in bass clef with a 4/4 time signature. The melody is characterized by eighth and quarter notes, with a key signature change to one sharp (F#).

Vocal Verses:

Musical notation for the Vocal Verses, consisting of ten staves in treble clef with a 4/4 time signature. The lyrics are written below the notes, detailing the reasons for the narrator's feelings.

I'll count the rea- sons why I'm O K: One, we are to- ge- ther  
 in this me- lee; Two, your pa- tience through this long stay; Three, you stay calm ev- ry  
 day. And here's more rea- sons why I'm all right: Four, we are to- ge-  
 ther e- ve- ry night; Five, how I feel at your sight; Six, you make ev- ry  
 thing seem bright. Here's three more rea- sons why I'll be fine:  
 Se- ven, I am yours and you are mine; Eight, my rough- ness you re- fine;  
 Nine, love is what - you de- fine.

Vocal Chorus (1 & 2):

Ev- ry thing, Ev- ry thing you make bet- ter.

Ev- ry thing

Detailed description: This musical score is for the first and second vocal choruses. It is written in 4/4 time. The first system consists of two staves. The top staff has a vocal line with lyrics: "Ev- ry thing, Ev- ry thing you make bet- ter." The bottom staff has a piano accompaniment line with lyrics: "Ev- ry thing".

Vocal Chorus (3):

Ev- ry thing, Ev- ry where, Ev- ry day,

Ev- ry thing, Ev- ry where,

Ev- ry care, Ev- ry thing, Ev- ry where,

Ev- ry day, Ev- ry care, Ev- ry thing,

Ev- ry day, Ev- ry care you make bet- ter.

Ev- ry where, Ev- ry day,

Detailed description: This musical score is for the third vocal chorus. It is written in 4/4 time and consists of three systems, each with two staves. The lyrics are: "Ev- ry thing, Ev- ry where, Ev- ry day,"; "Ev- ry thing, Ev- ry where,"; "Ev- ry care, Ev- ry thing, Ev- ry where,"; "Ev- ry day, Ev- ry care, Ev- ry thing,"; "Ev- ry day, Ev- ry care you make bet- ter."; and "Ev- ry where, Ev- ry day,".

## Mood Swings

Electric Guitar, Bass Guitar, Organ, Vocals

Mood swings increase with my age  
Things that bother me never used to  
Now the pressure builds inside this cage  
Listen to my new haiku:

Telecommuting  
Oh how I miss face-to-face  
19 weeks so far

Bass Line 1:



**Guitars on This Album Cover**

Ukulele, Bass Guitar, Trumpet, Vocals

Intro: *Cmaj7 D6 Cmaj7 D6 G*

*A* *D9*  
 Here are the guitars you'll find on this album cover  
*A* *D9*  
 Each one is a part of me and each has a special story  
*A* *D9*  
 Gretsch Jim Dandy I bought for some- one who didn't want it  
*A* *D9*  
 Dan-e- lectro baby sitar, less compli- cated than my real one  
*G* *Cmaj7'*  
 Eastwood tenor electric, a treasure for this cellist  
*G* *Cmaj7'*  
 Gretsch Electromatic, a nod to Martin Gore  
*F#m* *D9'*  
 Washburn acoustic parlor, which I bought used in England  
*A'* *D9'*  
 DeAr- mond Starfire, I love it except for high solos  
*F#m* *D9'*  
 Morgan Monroe banjo, which I won at an auction  
*A'* *D9'*  
 Yama- ha classical, I played at a vocal recital

*A* *D9*  
 Let's continue with the gui- tars on this album cover  
*A* *D9*  
 In the room I can't escape because I'm still social distanced  
*A* *D9*  
 Danelectro 12-string, my poor-man's Rickenbacker  
*A* *D9*  
 Martin StreetMaster 15M, which I self-gifted last Christmas  
*G* *Cmaj7'*  
 Gretsch Jet, an homage to my favorite Beatle  
*G* *Cmaj7'*  
 Orange "O" Bass, it's elegantly simple  
*F#m* *D9'*  
 Gretsch New Yorker, to get back to my roots  
*A'* *D9'*  
 Thunderbird bass, because Simon Gallup's the coolest  
*F#m* *D9'*  
 Montana acoustic, which I bought from a pawn shop  
*A'* *D9'*  
 It's played many a show, but I fear its days are over



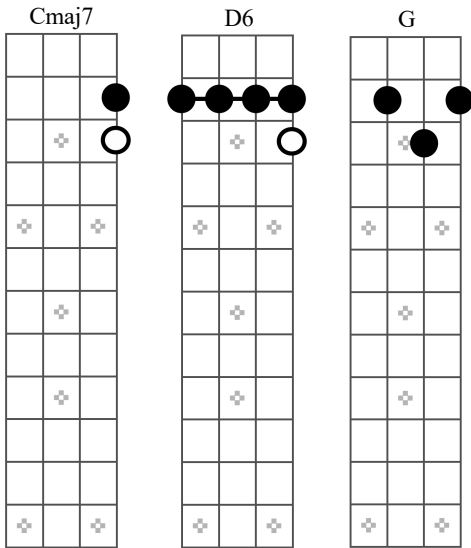
Bass Intro:

Two staves of bass clef musical notation in 4/4 time. The first staff contains four measures: a half note G2, a quarter note A2, a quarter note B2, and a quarter note C3. The second staff contains four measures: a half note G2, a quarter note A2, a quarter note B2, and a quarter note C3. The key signature has one sharp (F#).

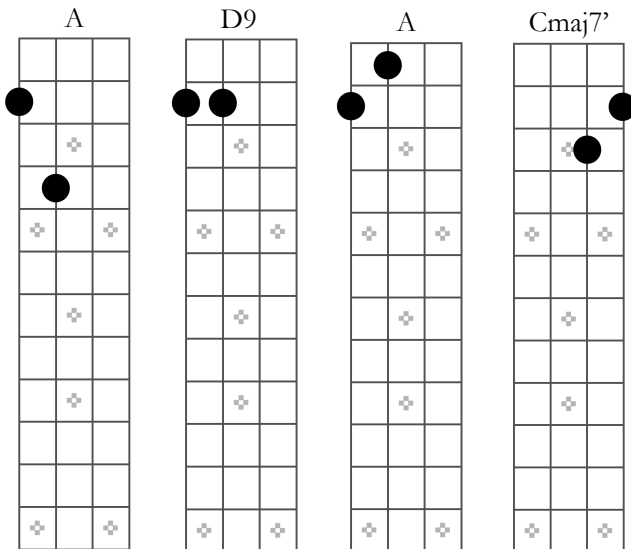
Bass Verses Part 1:

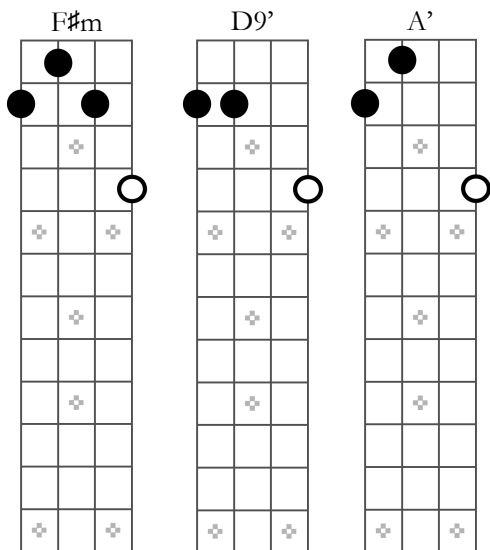
One staff of bass clef musical notation in 4/4 time. The key signature has two sharps (F# and C#). The melody consists of quarter notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, D159, E159, F#159, G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, G180, A180, B180, C181, D181, E181, F#181, G181, A181, B181, C182, D182, E182, F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A3

Ukulele Intro:



Ukulele Verses:







Vocal Verse 1:

Here are the gui- tars you'll find on this al- bum co- ver; Each one  
 is a part of me, and each has a spe- cial sto- ry. Gretsch Jim  
 Dan- dy I bought for some- one who did- n't want it; Dan- e-  
 lec- tro Ba- by Si- tar, less com- pli- ca- ted than my real one.  
 East- wood te- nor e- lec- tric, a trea- sure for this cel- list;  
 Gretsch E- le- ctroma- tic, a nod to Mar- tin Gore.  
 Wash- burn a- cous- tic par- lor, which I bought used in Eng-  
 land; DeAr- mond Star- fire, I love it ex- cept for high so-  
 los. Mor- gan Mon- roe ban- jo, which I won at an auc-  
 tion; Ya- ma- ha clas- si- cal I played at a vo- cal re- ci- tal.

## Vocal Verse 2:

Let's con- ti- nue with the gui- tars on this al- bum co- ver; In the  
 room I can't es- cape be- cause I'm still so- cial dis- tanced. Dan- e-  
 lec- tro 12- string, my poor- man's Ric- ken bac- ker; Mar- tin  
 Street- Mas- ter 1- 5- M, which I self- gif- ted last Christ- mas.  
 Gretsch Jet, an ho- mage to my fa- vrite Bea- tle; Orange  
 "O" bass, it's e- le- gant- ly sim- ple. Gretsch New  
 Yor- ker, to get back to my roots; Thun- der- bird bass, be- cause  
 Si- mon Gal- lup's the cool- est. Mon- ta- na a- cou- stic which  
 I bought from a pawn shop, It's played ma- ny a show but I  
 fear it's days are o- ver.

## Goodness in Sadness

Synthesizers, Vocals

Logic X sounds: King's Cross, Xtra Oboe Legato, Synced Sequencer Bass, Groove Pulse, Deep Tech (Leah), Techno Kit, Velo Jumper, Moment of Indecision

*Dm*                    *G*  
There's goodness in sadness  
*Dm*                    *G*  
A living emotion  
*Dm*                    *G*  
It serves to remind us  
*Dm*                    *G*  
What is most important  
*Ab*                    *Cm*  
Suppressing one's heartache  
*Gm*                    *Ab*  
Can lead to depression  
*Cm*  
There's goodness in sadness  
*Bb*                    *G*  
But not in seclusion

*Dm*                    *G*  
There's goodness in sadness  
*Dm*                    *G*  
It sharpens one's memory  
*Dm*                    *G*  
It can improve judgement  
*Dm*                    *G*  
And give one incentive  
*Ab*                    *Cm*  
Avoiding the torment  
*Gm*                    *Ab*  
Prevents one from healing  
*Cm*  
There's goodness in sadness  
*Bb*                    *G*  
But not in denial

Strings Line:

Musical notation for the Strings Line in 4/4 time. The piece is in a piano accompaniment style. The bass line consists of a steady sequence of whole notes: C2, G1, F1, E1, D1, C1, B0, and A0. The treble line consists of a steady sequence of whole notes: C4, G4, F4, E4, D4, C4, B3, and A3.

Oboe Line:

Musical notation for the Oboe Line in 4/4 time. The melody starts with a quarter note C4, followed by a quarter note G4, and a quarter note F4. The next measure contains a triplet of eighth notes: E4, D4, and C4, with a slur over them. This is followed by a quarter note B3. The next measure contains a triplet of eighth notes: A3, G3, and F3, with a slur over them, followed by a quarter note E3. The final measure contains a triplet of eighth notes: D3, C3, and B2, with a slur over them, followed by a quarter note A2.

Bass Line 1:

Musical notation for Bass Line 1 in 4/4 time. The bass line consists of a steady sequence of whole notes: C2, G1, F1, E1, D1, C1, B0, and A0.

Bass Line 2:

Musical notation for Bass Line 2 in 4/4 time. The bass line consists of a steady sequence of whole notes: Bb1, Fb1, Eb1, D1, C1, B0, and A0.

Bass Line 3:

Musical notation for Bass Line 3 in 4/4 time. The piece is in a piano accompaniment style. The bass line consists of a steady sequence of whole notes: C2, G1, F1, E1, D1, C1, B0, and A0. The treble line consists of a steady sequence of half notes: C4, G4, F4, E4, D4, C4, B3, and A3.



Vocals Verses:

Three staves of musical notation for the 'Vocals Verses' section. Each staff contains five measures of music in 4/4 time, featuring quarter and eighth notes with various accidentals.

Vocals End:

Two systems of musical notation for the 'Vocals End' section. Each system includes a vocal line with lyrics and a piano accompaniment line. The lyrics are "There is good-ness in sad-ness, There is good-ness in sad-ness,". The piano accompaniment features triplet markings over the vocal line.

# Quinquagenarian

Synthesizers

Logic X sounds: Heavenly Glass, Harlequin, Tranquil Horizon,  
EXS24 Sampler, Romulan Raindrops

The musical score is presented in three systems. The first system (measures 1-5) features a bass line with a steady eighth-note pattern and a single bass note in the lower register. The second system (measures 6-12) introduces a treble line with a melodic sequence of notes, while the bass line continues its pattern. The third system (measures 13-17) features a treble line with a melodic line and a bass line with a steady eighth-note pattern. Measure numbers 5, 13, and 17 are indicated above the staves.

17 21

25

29 33

37

41

45

49

Musical score for measures 49-52. The score includes a vocal line in treble clef, a piano accompaniment with bass and treble clefs, and a guitar line in treble clef. The piano accompaniment features a melodic line in the bass and a sustained chordal line in the treble. The guitar line consists of a series of chords and single notes.

53

Musical score for measures 53-56. The score includes a vocal line in treble clef, a piano accompaniment with bass and treble clefs, and a guitar line in treble clef. The piano accompaniment features a melodic line in the bass and a sustained chordal line in the treble. The guitar line consists of a series of chords and single notes.

57

Musical score for measures 57-60. The system consists of four staves. The top staff is in treble clef with a common time signature. The second and third staves are in bass clef. The bottom staff is in treble clef. The music features a mix of eighth and quarter notes, with some notes beamed together. A fermata is placed over the final note of the top staff in measure 60.

61

Musical score for measures 61-64. The system consists of four staves. The top staff is in treble clef with a common time signature. The second and third staves are in bass clef. The bottom staff is in treble clef. The music continues with similar rhythmic patterns as the previous system, including eighth and quarter notes. A fermata is placed over the final note of the top staff in measure 64.