

He Took It All Away

Words & Music By
TRAVIS DOUCETTE
Arranged & Orchestrated By
Adam Lancaster

Modern Ballad, with passion - *mf* (♩ = 70)

Solo

Choir

Rhythm

Flute 1 & 2

Oboe
English Horn

Clarinet 1&2

Bassoon

Alto Sax.

Tenor Sax.

Baritone Sax.

Trumpet 1

Trumpet 2&3

Horn 1&2

Trombone 1-2

Trombone 3
Tuba

Violin 1 & 2

Viola

Cello

String Bass

redtie
MUSIC

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F B \flat 2 Dm7 B \flat 2 Gm7

1

2

3

4

Solo

Choir

Rhy

Fl. 1 & 2

Ob.
E. Hrn.

Cl. 1 & 2

Bsn.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2&3

Hn. 1&2

Trb. 1-2

Trb. 3
Tba.

Vln. 1 & 2

Viola

Cello

Arco

F B \flat 2 Dm7 B \flat 2

redtie
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5 6 7 8

The image shows a page of a musical score for the piece 'He Took It All Away - 2'. The score is arranged in a standard orchestral format with multiple staves. At the top, the title 'He Took It All Away - 2' is written in the upper right corner, and 'Score' is in the upper left. The instruments listed on the left include Solo, Choir, Rhythm (Rhy), Flute 1 & 2 (Fl. 1 & 2), Oboe and English Horn (Ob. E. Hrn.), Clarinet 1 & 2 (Cl. 1 & 2), Bassoon (Bsn.), Saxophone Alto (A. Sx.), Saxophone Tenor (T. Sx.), Saxophone Baritone (B. Sx.), Trumpet 1 (Tpt. 1), Trumpets 2 & 3 (Tpt. 2&3), Horns 1 & 2 (Hn. 1&2), Trombone 1-2 (Trb. 1-2), Trombone 3/Tuba (Trb. 3 Tba.), Violins 1 & 2 (Vln. 1 & 2), Viola, Cello, and Arco. The Rhythm staff includes chord markings: F, B \flat 2, Dm7, and B \flat 2. A large, semi-transparent watermark is centered over the score, consisting of the text 'redtie MUSIC' in a stylized font, 'PREVIEW ONLY' in large, bold, sans-serif capital letters, and 'not for print' in a smaller, bold, sans-serif font below it. The watermark is enclosed in a dark, irregular border. At the bottom of the page, the measure numbers 5, 6, 7, and 8 are printed.

VERSE 1

Solo

There is a way that I have found the nar - row path to lev - el _

Choir

Rhy

Gm7 Bb C Bb

Fl. 1 & 2

Ob. E. Hrn.

Cl. 1 & 2

Bsn.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2&3

Hn. 1&2

Trb. 1-2

Trb. 3 Tba.

Vln. 1 & 2

Viola

Cello

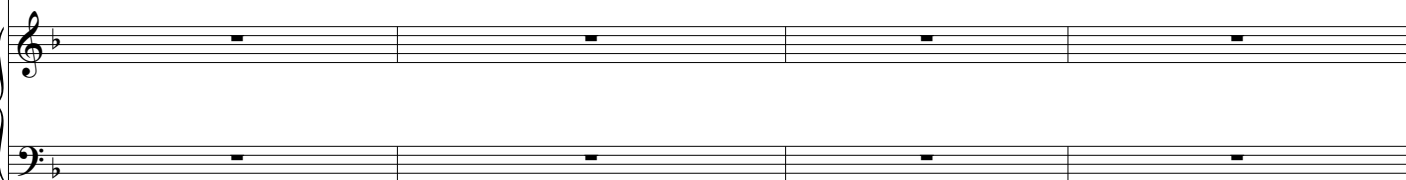
Arco

redtie
MUSIC

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Solo 
_ ground _ Be - fore the cross _ Your kind - ness _ leads my guilt - y heart _ to per - fect _

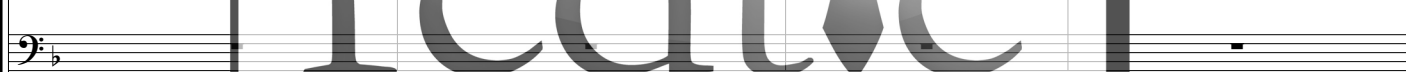
Choir 

Rhy 

Fl. 1 & 2 

Ob. E. Hrn. 

Cl. 1&2 

Bsn. 

A. Sx. 

T. Sx. 

B. Sx. 

Tpt. 1 

Tpt. 2&3 

Hn. 1&2 

Trb. 1-2 

Trb. 3 Tba. 

Vln. 1 & 2 

Viola 

Cello 

Arco 

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PRE-CHORUS

Solo 

— peace. My sin had left me all a - lone _____ 'til the cross brought me near, _____ Your love made me Your own! _____

Choir 

Mmm Ooo

Rhy 

C Gm7 Dm7 C sus C Eb C sus C



Fl. 1 & 2 

Ob. E. Hrn. 

Cl. 1 & 2 

Bsn. 

A. Sx. 

T. Sx. 

B. Sx. 

Tpt. 1 

Tpt. 2 & 3 

Hn. 1 & 2 

Trb. 1-2 

Trb. 3 Tba.

Vln. 1 & 2 

Viola 

Cello 

Arco 

CHORUS

Solo

It is writ - ten I'm for - giv - en my life is hid - den in the Ris - en Son

Choir

It is writ - ten I'm for - giv - en my life is hid - den in the Ris - en Son

F A B♭ Dm G/B E/C C

Rhy

1x-light w texture/motion, PNO carries
ride w/kick on all 4s
2x-full groov w accents

Fl. 1 & 2

Ob.
E. Hrn.

Tacet 1x

Cl. 1 & 2

Tacet 1x

Bsn.

A. Sx.

Tacet 1x

T. Sx.

Tacet 1x

B. Sx.

Tacet 1x

Tpt. 1

Tacet 1x

Tpt. 2&3

Tacet 1x

Hn. 1&2

Tacet 1x

Trb. 1-2

Tacet 1x

Trb. 3
Tba.

Tacet 1x

Vln. 1 & 2

Viola

Cello

Arco

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2x to Coda

Solo

Choir

Rhy

Fl. 1 & 2

Ob.
E. Hrn.

Cl. 1 & 2

Bsn.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2&3

Hn. 1&2

Trb. 1-2

Trb. 3
Tba.

Vln. 1 & 2

Viola

Cello

Arco

Christ has spo - ken my sin is bro - ken Hal - le - lu - jah He took it all a - way.

Christ has spo - ken my sin is bro - ken Hal - le - lu - jah He took it all a - way.

F A B \flat G \flat 7 E/C C sus C

redtie
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Solo *Hal - le - lu - jah He took it all a - way.*

Choir *Hal - le - lu - jah He took it all a - way.*

Rhy *Dm7 Gm7 F/C Csus C F BIG - Driving - Elec Gtr plays melody w piano*

Fl. 1 & 2 *play here 1x*

Ob. E. Hrn. *play here 1x*

Cl. 1 & 2 *play here 1x*

Bsn.

A. Sx. *Play Here 1x*

T. Sx. *Play Here 1x*

B. Sx. *Play Here 1x*

Tpt. 1 *Play Here 1x*

Tpt. 2&3 *Play Here 1x*

Hn. 1&2 *Play Here 1x*

Trb. 1-2 *Play Here 1x*

Trb. 3 Tba. *Play Here 1x*

Vln. 1 & 2 *f*

Viola *f*

Cello *f*

Arco *f*

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VERSE 2

Solo

Choir
And to this cross we come to-

Rhy
B \flat 2 Dm7 B \flat 2 Gm7 E/A B \flat Dm7
mf

Fl. 1 & 2

Ob.
E. Hrn.

Cl. 1 & 2

Bsn.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2&3

Hn. 1&2

Trb. 1-2

Trb. 3
Tba.

Vln. 1 & 2

Viola

Cello

Arco

32 33 34 35

redtie
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Solo

Choir
day to cast our hurts and fears a - way and through Your blood this mer - cy

Rhy
Csus C F2/A Bb Dm7 Csus C F2/A Bb Dm7

Fl. 1 & 2

Ob.
E. Hrn.

Cl. 1 & 2

Bsn.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2&3

Hn. 1&2

Trb. 1-2

Trb. 3
Tba.

Vln. 1 & 2

Viola

Cello

Arco

redtie
MUSIC

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PRE-CHORUS

Solo

Choir

Rhy

Fl. 1 & 2

Ob.
E. Hrn.

Cl. 1 & 2

Bsn.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 2

Trb. 1-2

Trb. 3
Tba.

Vln. 1 & 2

Viola

Cello

Arco

— reigns to co-ver all our guil - ty stains. My sin had left me all a -

Csus C F2/A Bb Dm7 Csus C Gm7 Dm7

redtie
MUSIC

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D.S. al Coda

Solo

Choir

Rhy

Fl. 1 & 2

Ob. E. Hrn.

Cl. 1 & 2

Bsn.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2&3

Hn. 1&2

Trb. 1-2

Trb. 3 Tba.

Vln. 1 & 2

Viola

Cello

Arco

- lone _____ 'til the cross brought me near, _____ Your love made me Your own! _____

- lone _____ 'til the cross _____ Ahh _____

Csus C Eb Csus C

redtie
MUSIC

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⊕ CODA

Solo

Choir

Rhy

Fl. 1 & 2

Ob.
E. Hrn.

Cl. 1 & 2

Bsn.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2&3

Hn. 1&2

Trb. 1-2

Trb. 3
Tba.

Vln. 1 & 2

Viola

Cello

Arco

Hal - le - lu - jah He took it all a - way. All my

Hal - le - lu - jah He took it all a - way. All my

Dm7 Gm7 E/C Csus C F G7/B

play here 1x

play here 1x

play here 1x

redtie
MUSIC

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47 48 49

BRIDGE

Solo

sick - ness all my shame all my sol - i - tar - y pain all the debt I could not pay Je - sus

Choir

sick - ness all my shame all my sol - i - tar - y pain all the debt I could not pay Je - sus

C E A Bb E A

Rhy

f Heavy quarters, but not staccato

Fl. 1 & 2

Ob. E. Hrn.

Cl. 1 & 2

Bsn.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2&3

Hn. 1&2

Trb. 1-2

Trb. 3 Tba.

Vln. 1 & 2

Viola

Cello

Arco

redtie

MUSIC

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Solo
 took it all a-way All my fail - ure all my fears all my emp - ti - ness and tears Je - sus

Choir
 took it all a-way All my fail - ure all my fears all my emp - ti - ness and tears Je - sus

Rhy
 Dm7 C Gm7 C Dm7 E A

Fl. 1 & 2
 Ob. E. Hrn.
 Cl. 1 & 2
 Bsn.
 A. Sx.
 T. Sx.
 B. Sx.
 Tpt. 1
 Tpt. 2 & 3
 Hn. 1 & 2
 Trb. 1-2
 Trb. 3 Tba.
 Vln. 1 & 2
 Viola
 Cello
 Arco



Solo

Choir

Rhy

Fl. 1 & 2

Ob.
E. Hrn.

Cl. 1 & 2

Bsn.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2&3

Hn. 1&2

Trb. 1-2

Trb. 3
Tba.

Vln. 1 & 2

Viola

Cello

Arco

Christ has o - ver - come it is fin - ished it is done.

Christ has o - ver - come it is fin - ished it is done.

B \flat E A Gm7 C B \flat

8

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

Solo

redtie

MUSIC

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Solo

Choir *p* Hal - le - lu - jah Hal - le

Rhy C B \flat C B \flat C B \flat PNO cont theme

Fl. 1 & 2

Ob. E. Hrn.

Cl. 1&2

Bsn.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2&3

Hn. 1&2

Trb. 1-2

Trb. 3 Tba.

Vln. 1 & 2

Viola

Cello

Arco

Solo

Choir
lu - jah Hal - le lu - jah Hal - le

Rhy
C B♭ C B♭

Fl. 1 & 2

Ob.
E. Hrn.

Cl. 1 & 2

Bsn.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2&3

Hn. 1&2

Trb. 1-2

Trb. 3
Tba.

Vln. 1 & 2

Viola

Cello

Arco

Solo *mp* All my sick - ness All my shame All my sor - rows All my

Choir Prime Unison *mp* lu jah Hal - le lu jah Hal - le

Rhy *mp* Build on the toms Kick on all 4s



Fl. 1 & 2 *mp*

Ob. E. Hrn. *mp*

Cl. 1&2 *mp*

Bsn. *mp*

A. Sx. *mp*

T. Sx. *mp*

B. Sx. *mp*

Tpt. 1 *mp*

Tpt. 2&3 *mp*

Hn. 1&2 *mp*

Trb. 1-2 *mp*

Trb. 3 Tba. *mp*

Vln. 1 & 2 *mp*

Viola *mp*

Cello *mp*

Arco *mp*

Solo
pain *mf* All my fail - ures and my fears He

Choir
lu - jah *mf* Hal - le - lu - jah

Rhy
C Add Basses B \flat C

Fl. 1 & 2
mf

Ob. E. Hrn.
mf

Cl. 1&2
mf

Bsn.
mf

A. Sx.
8 *mf*

T. Sx.
mf

B. Sx.
mf

Tpt. 1
mf

Tpt. 2&3
mf

Hn. 1&2
mf

Trb. 1-2
mf

Trb. 3 Tba.
mf

Vln. 1 & 2
mf

Viola
mf

Cello
mf

Arco
mf

Solo

took them all - a - way — He took them all — a - way — Je - sus Christ has o - ver - come it is

Choir

Hal - - - le lu Je - sus Christ - has o - ver - come it is

Rhy

B \flat D C E Gm7 E A B \flat E A

Fl. 1 & 2

Ob. E. Hrn.

Cl. 1&2

Bsn.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2&3

Hn. 1&2

Trb. 1-2

Trb. 3 Tba.

Vln. 1 & 2

Viola

Cello

Arco

77 78 79



CHORUS

Solo

fin - ished it is done! Oh It is writ - ten I'm for - giv - en my

Choir

fin - ished it is done! It is writ - ten I'm for - giv - en my

Rhy

Gm7 Csus C Ab Ab Bb sus Ab C Db Bbm G C7(#5#9)

Fl. 1 & 2

Ob. E. Hrn.

Cl. 1&2

Bsn.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2&3

Hn. 1&2

Trb. 1-2

Trb. 3 Tba.

Vln. 1 & 2

Viola

Cello

Arco

ff

drum fill

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Solo
life is hid - den in the Ris - en — Son Christ has spo - ken my sin is bro - ken Hal - le -

Choir
life is hid - den in the Ris - en — Son Christ has spo - ken my sin is bro - ken Hal - le -

F m7 Bb7 Ab Eb Eb/G Ab Ab/C Db Bbm7

Rhy

Fl. 1 & 2

Ob.
E. Hrn.

Cl. 1&2

Bsn.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2&3

Hn. 1&2

Trb. 1-2

Trb. 3
Tba.

Vln. 1 & 2

Viola

Cello

Arco



Solo
lu - jah He took it all a - way I'm forgiv - en my - life is hid - den in the

Choir
lu - jah It is writ - ten I'm for - giv - en my life is hid - den in the

Rhy
Ab Eb Ab Ab C Db Bbm C7(#5#9) Fm7 Bb F

Fl. 1 & 2

Ob.
E. Hrn.

Cl. 1 & 2

Bsn.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 2

Trb. 1-2

Trb. 3
Tba.

Vln. 1 & 2

Viola

Cello

Arco

redtie
MUSIC

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Solo
 Ris - en — Son Christ has spo - ken my sin is bro - ken Hal - le - lu - jah He took it all — a - way

Choir
 Ris - en — Son Christ has spo - ken my sin is bro - ken Hal - le - lu - jah He took it all — a - way —

Rhy
 Eb Eb Ab Gb Db F Bbm7 Ab Eb Eb sus Eb

Fl. 1 & 2

Ob.
 E. Hrn.

Cl. 1 & 2

Bsn.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 2

Trb. 1-2

Trb. 3
 Tba.



Vln. 1 & 2

Viola

Cello

Arco

Solo
Choir
Rhy
Fl. 1 & 2
Ob.
E. Hrn.
Cl. 1 & 2
Bsn.
A. Sx.
T. Sx.
B. Sx.
Tpt. 1
Tpt. 2&3
Hn. 1&2
Trb. 1-2
Trb. 3
Tba.
Vln. 1 & 2
Viola
Cello
Arco

Hal - le - lu - jah He took it all a-way
Hal - le - lu - jah He took it all a-way!
Hal - le - lu - jah He took it all a-way
Hal - le - lu - jah He took it all a-way!

Fm7 Bbm7 Ab Eb Fm7 Db Bbm7 Ab Eb

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96 97 98 99

rit.

Solo

Choir

Rhy
keep it big

Fl. 1 & 2

Ob.
E. Hrn.

Cl. 1 & 2

Bsn.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 2

Trb. 1-2

Trb. 3
Tba.

Vln. 1 & 2

Viola

Cello

Arco

Ab Db Fm7 Db Bbm7 Ab

redtie
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He Took It All Away

Words & Music By
TRAVIS DOUCETTE
Arranged & Orchestrated By
Adam Lancaster

Modern Ballad, with passion - *mf* (♩ = 70)

The musical score is presented in a 4/4 time signature. It features a large, stylized watermark for 'redtie MUSIC' in the center, with 'PREVIEW ONLY' written in large, bold letters over it. The score is divided into sections: VERSE 1 (measures 5-8), PRE-CHORUS (measures 17-20), and CHORUS (measures 21-24). Chords are indicated above and below the staves. A large, dark, trapezoidal shape is overlaid on the score, framing the central text.

VERSE 1

PRE-CHORUS

CHORUS

*1x-light w texture/motion, PNO carries
ride w/kick on all 4s
2x-full groove w accents*

29 30 31 32

Dm7 Gm7 $\frac{F}{C}$ Csus C F B \flat 2

BIG - Driving - Elec Gtr plays melody w piano

VERSE 2

33 34 35

Dm7 B \flat 2 Gm7 $\frac{F}{A}$ B \flat Dm7

36 37 38 39

Csus $\frac{E2}{A}$ B \flat Dm7 Csus C $\frac{E2}{A}$ B \flat Dm7

40 41 42

Csus C $\frac{E2}{A}$ B \flat Dm7 Csus C

PRE-CHORUS

43 44 45 46

Gm7 Dm7 Csus C $\frac{E2}{A}$ B \flat Csus C

D.S. al Coda

CODA

BRIDGE

47 48 49 50 51 52

Dm7 Gm7 $\frac{F}{C}$ C C C F $\frac{F}{A}$ B \flat $\frac{F}{A}$

f Heavy quarters, but not staccato

53 54 55 56

Dm7 C Gm7 C Dm7 $\frac{F}{A}$ B \flat $\frac{F}{A}$

57 58 59 60

Gm7 C B \flat C

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Musical staff 1 (Treble clef): Measure 61-64. Chords: Bb, C, Bb, C. Includes the instruction "PNO cont theme".

Musical staff 2 (Bass clef): Measure 65-68. Chords: Bb, C, Bb, C.

Musical staff 3 (Bass clef): Measure 69-72. Chords: Bb, C, Bb, C. Includes the instruction "Build on the toms Kick on all 4s".

Musical staff 4 (Bass clef): Measure 73-76. Chords: Bb, C, Bb, C. Includes the instruction "mf".

Musical staff 5 (Bass clef): Measure 77-80. Chords: Bb/D, Gm7, Bb, Gm7. Includes a 2/4 time signature change.

Musical staff 6 (Bass clef): Measure 81-83. Chords: C sus, C, Ab, Ab sus, Ab/Bb, C, Db, Bbm/G, C7(#5#9). Includes a 4/4 time signature change and the instruction "drum fill".

Musical staff 7 (Bass clef): Measure 84-87. Chords: Fm7, Bb7, Ab/Eb, Eb/G, Ab, Ab/C, Db, Bbm7.

Musical staff 8 (Bass clef): Measure 88-91. Chords: Ab/Eb, Eb, Ab, Ab/C, Db, Bbm/G, C7(#5#9), Fm7, Bb/F.

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Chord progression for measures 92-95:

- 92: $A\flat$ / $E\flat$
- 93: $E\flat$
- 94: $D\flat$ / F
- 95: $B\flat m7$, $A\flat$ / $E\flat$, $E\flat_{sus}$, $E\flat$

Chord progression for measures 96-98:

- 96: $F m7$, $B\flat m7$
- 97: $A\flat$ / $E\flat$, $E\flat$
- 98: $F m7$, $D\flat$, $B\flat m7$

Chord progression for measures 99-101:

- 99: $A\flat$ / $E\flat$
- 100: $E\flat$, $A\flat$
- 101: $D\flat$

Chord progression for measures 102-104:

- 102: $F m7$
- 103: $D\flat$, $B\flat m7$
- 104: $A\flat$



keep it big

rit.

Piano

He Took It All Away

Words & Music By
TRAVIS DOUCETTE
Arranged & Orchestrated By
Adam Lancaster

Modern Ballad, with passion - *mf* (♩ = 70)

The image shows a piano score for the song "He Took It All Away". The score is written in 4/4 time and features a key signature of one flat (Bb). The music is arranged in a modern ballad style with a tempo of 70 beats per minute. The score is divided into systems, with measures 1-4, 5-8, 9-12, and 13-16. The first system (measures 1-4) includes chords F, Bb2, Dm7, Bb2, and Gm7. The second system (measures 5-8) includes chords F, Bb2, Dm7, and Bb2. The third system (measures 9-12) includes chords Gm7, Bb, C, and Bb. The fourth system (measures 13-16) includes chords C, Bb, C, F2/A, and Bb. A large watermark "redtie" is overlaid on the score, along with the text "PREVIEW ONLY" and "not for print".

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PRE-CHORUS

17 C Gm7 Dm7 Csus C Eb Csus C

CHORUS

22 F E A Bb Dm G B

redtie
MUSIC

25 E C C F E A Bb Gm7 E C Csus C

PREVIEW
ONLY

29 Dm7 Gm7 F C Csus C

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31 F Bb2 Dm7 Bb2 Gm7 F A

VERSE 2

35 $B\flat$ Dm7 Csus C $\frac{F2}{A}$ $B\flat$ Dm7 Csus C $\frac{F2}{A}$

39 $B\flat$ Dm7 Csus C $\frac{F2}{A}$ $B\flat$ Dm7 Csus C

redtie
MUSIC

PRE-CHORUS

43 Gm7 Dm7 Csus C $E\flat$ Csus C **D.S. al Coda**

PREVIEW
ONLY

⊕ CODA

47 Dm7 Gm7 $\frac{E}{C}$ Csus C F $\frac{G7}{B}$ C

BRIDGE

51 $\frac{F}{A}$ $B\flat$ $\frac{F}{A}$ Dm7 C Gm7 C

not for print

55

Dm7 F A Bb F A Gm7 C

59

Bb C Bb C

p

63

Bb C Bb C

67

Bb C Bb C

71

Bb C Bb C

redtie
MUSIC

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not for print

75 $B\flat$ C $B\flat$ D C E $Gm7$ F A

79 $B\flat$ E A $Gm7$ C sus C $A\flat$ $A\flat$ sus $B\flat$ C C $A\flat$ $A\flat$ $B\flat$ C C $A\flat$ C

CHORUS

ff

83 $B\flat m$ C7(#5#9) G $Fm7$ $B\flat 7$ $A\flat$ $E\flat$ $E\flat$ G $A\flat$ $A\flat$ C

87 $B\flat m$ $A\flat$ $E\flat$ $E\flat$ $A\flat$ $A\flat$ C $B\flat$ $B\flat m$ C7(#5#9) G

91 $Fm7$ $B\flat$ F $A\flat$ $E\flat$ $E\flat$ $A\flat$ G $B\flat$ F $B\flat m7$



95

Chords: $A\flat/E\flat$, $E\flat_{sus}$, $E\flat$, $Fm7$, $B\flat m7$, $A\flat/E\flat$, $E\flat$

Measures 95-97: Treble and bass clefs with chords and notes. Measure 95 has a 2/4 time signature, and measure 97 has a 4/4 time signature.

98

Chords: $Fm7$, $D\flat$, $B\flat m7$, $A\flat/E\flat$, $E\flat$, $A\flat$, $D\flat$

Measures 98-101: Treble and bass clefs with chords and notes. Measure 98 has a 2/4 time signature, and measure 101 has a 4/4 time signature.

102

Chords: $Fm7$, $D\flat$, $B\flat m7$, $A\flat$

Measures 102-104: Treble and bass clefs with chords and notes. Measure 102 has a 2/4 time signature, and measure 104 has a 4/4 time signature. A *rit.* marking is present in measure 104.

redtie

MUSIC

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String Reduction

He Took It All Away

Words & Music By
TRAVIS DOUCETTE
Arranged & Orchestrated By
Adam Lancaster

Modern Ballad, with passion - *mf* (♩ = 70)

The image shows a string reduction score for the song "He Took It All Away". The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) in a 4/4 time signature. The key signature has one flat (Bb). The score is divided into sections: Verse 1 (measures 4-7), Pre-Chorus (measures 8-16), and Chorus (measures 17-24). A large, semi-transparent watermark reading "redtie MUSIC PREVIEW ONLY not for print" is overlaid on the score. The watermark is centered and spans across the middle of the page. The score includes various musical notations such as notes, rests, and dynamic markings.

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2x to Coda

Musical notation for measures 25-28. Measure 25 has a triplet of eighth notes in the treble clef. Measure 26 has a whole note chord in the bass clef. Measure 27 has a half note chord in the bass clef. Measure 28 has a quarter note chord in the bass clef. The time signature is 2/4.

Musical notation for measures 29-32. Measures 29-31 feature a melodic line in the treble clef with accents. Measure 32 has a sixteenth-note run in the treble clef. The time signature is 2/4.

MUSIC

VERSE 2

Musical notation for measures 33-36. Measures 33-35 feature a rhythmic pattern of eighth notes in both staves. Measure 36 has a triplet of eighth notes in both staves. The time signature is 2/4.

PREVIEW ONLY

Musical notation for measures 39-42. Measures 39-41 feature a simple harmonic accompaniment in the bass clef. Measure 42 has a whole note chord in the bass clef. The time signature is 2/4.

not for print

PRE-CHORUS

D.S. al Coda

Musical notation for measures 43-46. Measure 43 has a sixteenth-note run in the treble clef. Measure 44 has a whole rest in the treble clef. Measure 45 has a half note chord in the bass clef. Measure 46 has a quarter note chord in the bass clef. The time signature is 2/4.

⊕ CODA

BRIDGE

Musical notation for measures 47-50. Measure 47 is in 2/4 time, and measures 48-50 are in 4/4 time. The notation includes treble and bass staves with various notes and rests.

Musical notation for measures 51-54. Measure 51 is in 2/4 time, and measures 52-54 are in 4/4 time. The notation includes treble and bass staves with various notes and rests.

Musical notation for measures 55-58. Measure 55 is in 2/4 time, and measures 56-58 are in 4/4 time. The notation includes treble and bass staves with various notes and rests.

Musical notation for measures 59-62. Measure 59 is marked *Solo* and *p*. Measures 59-61 are in 2/4 time, and measure 62 is in 4/4 time. The notation includes treble and bass staves with various notes and rests.

Musical notation for measures 63-69. Measures 63-69 are in 4/4 time. The notation includes treble and bass staves with various notes and rests.

redtie
MUSIC

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Musical notation for measures 70-73. Measure 70 is a whole rest. Measures 71-73 feature a piano accompaniment with a *mp* dynamic marking. The music consists of chords with accents.

Musical notation for measures 74-76. Measure 74 is a whole rest. Measures 75-76 feature a piano accompaniment with a *mf* dynamic marking. The music consists of chords with accents. A large watermark "redtie" is overlaid across the page.

Musical notation for measures 77-79. Measure 77 is a whole rest. Measures 78-79 feature a piano accompaniment with a *mf* dynamic marking. The music consists of chords with accents. A large watermark "redtie" is overlaid across the page.

Musical notation for measures 80-83. Measure 80 is a whole rest. Measures 81-83 feature a piano accompaniment with a *mf* dynamic marking. The music consists of chords with accents. A large watermark "redtie" is overlaid across the page.

Musical notation for measures 84-87. Measure 84 is a whole rest. Measures 85-87 feature a piano accompaniment with a *mf* dynamic marking. The music consists of chords with accents. A large watermark "redtie" is overlaid across the page.

redtie
MUSIC
PREVIEW ONLY
CHORUS
not for print

Musical notation for measures 88-91. Measure 88 has a whole rest in the treble and a half note chord in the bass. Measure 89 features a sixteenth-note arpeggiated figure in the treble and a half note chord in the bass. Measures 90 and 91 continue with chords in both staves.

Musical notation for measures 92-95. Measure 92 has a whole rest in the treble and a half note chord in the bass. Measure 93 has a sixteenth-note arpeggiated figure in the treble and a half note chord in the bass. Measures 94 and 95 continue with chords in both staves.

Musical notation for measures 96-99. Measures 96-99 feature a 2/4 time signature. The treble staff has a melodic line with eighth notes and quarter notes, while the bass staff has a rhythmic accompaniment of eighth notes.

Musical notation for measures 100-102. Measures 100-102 feature a 2/4 time signature. The treble staff has a melodic line with eighth notes and quarter notes, while the bass staff has a rhythmic accompaniment of eighth notes.

Musical notation for measures 103-104. Measure 103 has a melodic line in the treble and a rhythmic accompaniment in the bass. Measure 104 features a *rit.* marking and a final chord in both staves.

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He Took It All Away

Words & Music By
TRAVIS DOUCETTE
Arranged & Orchestrated By
Adam Lancaster

Modern Ballad, with passion - *mf* (♩ = 70)

VERSE 1

PRE-CHORUS

CHORUS

Tacet 1x

redtie

MUSIC

PREVIEW ONLY

VERSE 2

D.S. al Coda

PRE-CHORUS

not for print

CODA

BRIDGE

Oboe
English Horn

He Took It All Away

Words & Music By
TRAVIS DOUCETTE
Arranged & Orchestrated By
Adam Lancaster

Modern Ballad, with passion - *mf* (♩ = 70)

The musical score is written for Oboe and English Horn. It consists of ten staves of music. The score is divided into several sections: Verse 1 (measures 7-10), Pre-Chorus (measures 18-21), Chorus (measures 22-23), Verse 2 (measures 33-36), Pre-Chorus (measures 43-46), Bridge (measures 47-51), and Coda (measures 52-55). The score includes various musical notations such as treble clefs, time signatures (4/4, 2/4, 3/4), dynamics (mf, f), and performance instructions like 'play here 1x' and 'Tacet 1x'. There are also section markers for 'VERSE 1', 'PRE-CHORUS', 'CHORUS', 'VERSE 2', 'PRE-CHORUS', 'BRIDGE', and 'CODA'. The score is overlaid with a large, semi-transparent watermark that reads 'redtie MUSIC' and 'PREVIEW ONLY'.

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56 57 58 59 **4** *p*

12 *mf*

63 75 3 76 3 3 77 3 3

78 3 3 79 80 81

CHORUS *ff* M U S I C -

82 83 84 85

86 87 88 89

90 91 92 93

94 95 96 97

98 99 100 101

102 103 104 *rit.*

redtie
PREVIEW
ONLY
not for print

He Took It All Away

Words & Music By
TRAVIS DOUCETTE
Arranged & Orchestrated By
Adam Lancaster

Modern Ballad, with passion - *mf* (♩ = 70)

VERSE 1

PRE-CHORUS

CHORUS

Tacet 1x

redtie
MUSIC

play here 1x

PREVIEW
ONLY

VERSE 2

D.S. al Coda
ff

PRE-CHORUS

not for print

CODA

play here 1x

BRIDGE



Alto Sax.

He Took It All Away

Words & Music By
TRAVIS DOUCETTE
Arranged & Orchestrated By
Adam Lancaster

Modern Ballad, with passion - *mf* (♩ = 70)

6

VERSE 1

PRE-CHORUS

CHORUS

Tacet 1x

2x to Coda

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VERSE 2

PRE-CHORUS

D.S. al Coda

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⊕ CODA

Musical staff for measures 47-49. Measure 47 is in 2/4 time, and measures 48-49 are in 4/4 time. The key signature has two sharps (F# and C#).

BRIDGE

Musical staff for measures 50-52. Measure 50 starts with a forte (*f*) dynamic. Measures 51 and 52 continue the bridge.

Musical staff for measures 53-56. Measure 53 starts with a forte (*f*) dynamic. Measures 54-56 continue the bridge.

Musical staff for measures 57-59. Measure 57 is in 2/4 time, and measures 58-59 are in 4/4 time. The key signature has two sharps. Measure 59 ends with a piano (*p*) dynamic.

Musical staff for measures 63-74. Measure 63 starts with a mezzo-forte (*mf*) dynamic. Measures 64-74 continue the bridge.

Musical staff for measures 75-77. Measure 75 starts with a mezzo-forte (*mf*) dynamic. Measures 76-77 continue the bridge.

Musical staff for measures 78-81. Measure 78 starts with a mezzo-forte (*mf*) dynamic. Measures 79-81 continue the bridge.

CHORUS

Musical staff for measures 82-85. Measure 82 starts with a fortissimo (*ff*) dynamic. Measures 83-85 continue the chorus.

Musical staff for measures 86-90. Measure 86 starts with a fortissimo (*ff*) dynamic. Measures 87-90 continue the chorus.

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MUSIC

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Musical score for Alto Saxophone, measures 91-104. The score is partially obscured by a large watermark. The watermark includes the text "redtie MUSIC" and "PREVIEW ONLY not for print".

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MUSIC

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Tenor Sax.

He Took It All Away

Words & Music By
TRAVIS DOUCETTE
Arranged & Orchestrated By
Adam Lancaster

Modern Ballad, with passion - *mf* (♩ = 70)

6

8 8 9

VERSE 1 PRE-CHORUS CHORUS

8 4 *Tacet 1x*

10 18 22 23

24 25 26 27 28

2x to Coda

f *Play Here 1x*

29 30 31

VERSE 2

32 33 34 35

mf

36 37 38 39

PRE-CHORUS

40 41 42 43

D.S. al Coda

44 45 46

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⊕ CODA

BRIDGE

CHORUS

not for print



Musical staff 1, measures 94-97. Includes dynamics like *mf* and accents (^).



Musical staff 2, measures 98-101. Includes dynamics like *mf* and accents (>).



Musical staff 3, measures 102-104. Includes dynamics like *mf* and a *rit.* marking.

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MUSIC

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Baritone Sax.

He Took It All Away

Words & Music By
TRAVIS DOUCETTE
Arranged & Orchestrated By
Adam Lancaster

Modern Ballad, with passion - *mf* (♩ = 70)

6

8 9

VERSE 1 PRE-CHORUS CHORUS
8 4 Tacet 1x

10 18 22 23

24 25 26 27

28 29 30 31 *f*

32 33 34 35 *mf*

36 37 38 39

40 41 42 43

44 45 46

D.S. al Coda

2/4

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⊕ CODA

BRIDGE

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. Measures 47-51. Dynamics include *f*. Accents are present above notes in measures 50 and 51.

Musical staff 2: Treble clef, key signature of two sharps, 2/4 time signature. Measures 52-55. Dynamics include *p*. Accents are present above notes in measures 53 and 54. A fermata is placed over measure 55.

Musical staff 3: Treble clef, key signature of two sharps, 2/4 time signature. Measures 57-63. Dynamics include *p*. A fermata is placed over measure 63.

Musical staff 4: Treble clef, key signature of two sharps, 2/4 time signature. Measures 71-74. Dynamics include *mp*.

Musical staff 5: Treble clef, key signature of two sharps, 2/4 time signature. Measures 75-78. Dynamics include *mf*. Accents are present above notes in measures 77 and 78.

Musical staff 6: Treble clef, key signature of two sharps, 2/4 time signature. Measures 79-82. Dynamics include *ff*. A triplet is indicated in measure 82.

Musical staff 7: Treble clef, key signature of two sharps, 2/4 time signature. Measures 83-86. Dynamics include *ff*.

Musical staff 8: Treble clef, key signature of two sharps, 2/4 time signature. Measures 87-90. Dynamics include *ff*. A triplet is indicated in measure 89.

Musical staff 9: Treble clef, key signature of two sharps, 2/4 time signature. Measures 91-94. Dynamics include *ff*. A triplet is indicated in measure 93.



CHORUS



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Horn 1&2

He Took It All Away

Words & Music By
TRAVIS DOUCETTE
Arranged & Orchestrated By
Adam Lancaster

Modern Ballad, with passion - *mf* (♩ = 70)

6

VERSE 8 PRE-CHORUS 4 CHORUS *Tacet 1x*

10 18 22 23

24 25 26 27

2x to Coda

28 29 30 31 *f* *Play Here 1x*

32 33 34 35 *mf* VERSE 2

36 37 38 39

40 41 43 PRE-CHORUS

44 45 46 D.S. al Coda

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⊕ CODA **BRIDGE**

47 48 49 50 51

52 53 54 55

56 57 58 59

63 71 *mp* 72 73

74 75 *mf* 76 77

78 79 80 81

82 83 84 85

86 87 88 89

90 91 92 93

redtie
MUSIC
PREVIEW ONLY
not for print



Musical staff 1 (measures 94-97): Treble clef, key signature of two flats (B-flat and E-flat). Measure 94: whole rest. Measure 95: quarter rest, quarter note chord (F3, A-flat3), quarter note chord (B-flat3, D4), quarter note chord (E-flat4, G4) with an accent (^) above. Measure 96: quarter rest, quarter note chord (F3, A-flat3), quarter note chord (B-flat3, D4), quarter note chord (E-flat4, G4) with an accent (^) above. Measure 97: quarter rest, quarter note chord (F3, A-flat3), quarter note chord (B-flat3, D4), quarter note chord (E-flat4, G4) with an accent (^) above.



Musical staff 2 (measures 98-101): Treble clef, key signature of two flats. Measure 98: quarter rest, eighth note chord (F3, A-flat3), eighth note chord (B-flat3, D4), eighth note chord (E-flat4, G4), eighth note chord (F3, A-flat3), eighth note chord (B-flat3, D4), eighth note chord (E-flat4, G4), eighth note chord (F3, A-flat3), eighth note chord (B-flat3, D4), eighth note chord (E-flat4, G4), eighth note chord (F3, A-flat3), eighth note chord (B-flat3, D4), eighth note chord (E-flat4, G4). Measure 99: quarter rest, quarter note chord (F3, A-flat3), quarter note chord (B-flat3, D4), quarter note chord (E-flat4, G4) with an accent (>>) above. Measure 100: quarter rest, quarter note chord (F3, A-flat3), quarter note chord (B-flat3, D4), quarter note chord (E-flat4, G4) with an accent (>>) above. Measure 101: quarter rest, quarter note chord (F3, A-flat3), quarter note chord (B-flat3, D4), quarter note chord (E-flat4, G4).



Musical staff 3 (measures 102-104): Treble clef, key signature of two flats. Measure 102: quarter rest, quarter note chord (F3, A-flat3), quarter note chord (B-flat3, D4), quarter note chord (E-flat4, G4). Measure 103: quarter rest, quarter note chord (F3, A-flat3), quarter note chord (B-flat3, D4), quarter note chord (E-flat4, G4) with a *rit.* marking above. Measure 104: quarter rest, quarter note chord (F3, A-flat3), quarter note chord (B-flat3, D4), quarter note chord (E-flat4, G4).

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MUSIC

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Trumpet 1

He Took It All Away

Words & Music By
TRAVIS DOUCETTE
Arranged & Orchestrated By
Adam Lancaster

Modern Ballad, with passion - *mf* (♩ = 70)

VERSE 1

Musical staff showing measures 7, 8, 9, and 10. Measure 7 is in 4/4 time, measure 8 is in 2/4 time, and measures 9 and 10 are in 4/4 time. A large diagonal line is drawn across the staff from measure 7 to measure 10.

PRE-CHORUS

CHORUS

Musical staff showing measures 18, 22, 23, and 24. Measure 18 is in 4/4 time. Measure 22 is marked with a 'Tacet 1x' symbol. Measures 23 and 24 are in 4/4 time.

redtie
MUSIC

2x to Coda

Musical staff showing measures 25, 26, 27, and 28. Measures 25 and 26 are in 4/4 time, and measures 27 and 28 are in 2/4 time.

Play Here 1x

PREVIEW
ONLY

VERSE 2

Musical staff showing measures 29, 30, 31, and 32. Measures 29 and 30 are in 2/4 time, and measures 31 and 32 are in 4/4 time.

Musical staff showing measures 33, 34, and 35. Measures 33 and 34 are in 4/4 time, and measure 35 is in 4/4 time with a *mf* dynamic marking.

Musical staff showing measures 36, 37, 38, and 39. Measures 36 and 37 are in 4/4 time, and measures 38 and 39 are in 4/4 time.

not for print

Musical staff showing measures 40, 41, and 42. Measures 40 and 41 are in 4/4 time, and measure 42 is in 4/4 time.

PRE-CHORUS

D.S. al Coda

Musical staff showing measures 43, 45, and 46. Measure 43 is in 4/4 time, measure 45 is in 4/4 time, and measure 46 is in 4/4 time.

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Musical score for Trumpet 1, measures 97-104. The score is in 4/4 time and B-flat major. Measures 97-100 show a melodic line with eighth and quarter notes. Measure 100 has accents (>) over the final two notes. Measures 101-103 show a sustained note with a 'rit.' (ritardando) marking above measure 103. Measure 104 shows a final sustained note.

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MUSIC

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Trumpet 2&3

He Took It All Away

Words & Music By
TRAVIS DOUCETTE
Arranged & Orchestrated By
Adam Lancaster

Modern Ballad, with passion - *mf* (♩ = 70)

VERSE 1

The musical score is presented on seven staves. The first staff shows measures 7-10 with a 4/4 time signature and a key signature of one sharp (F#). A large black wedge-shaped graphic is overlaid on the score, starting from measure 7 and ending at measure 42. The score includes sections for PRE-CHORUS, CHORUS, and VERSE 1. Performance instructions include *Tacet 1x*, *Play Here 1x*, and *D.S. al Coda*. Measure numbers 18, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 39, 40, 41, 42, 43, 45, and 46 are indicated. The score concludes with a double bar line and a 2/4 time signature.

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MUSIC

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⊕ CODA

BRIDGE

47 48 49 50

51 52 53 54

55 56 57 58

59 *p* 63 75 *mf* 76 3 3 3

77 3 3 3 78 3 79 80

81 82 *ff* 83 84

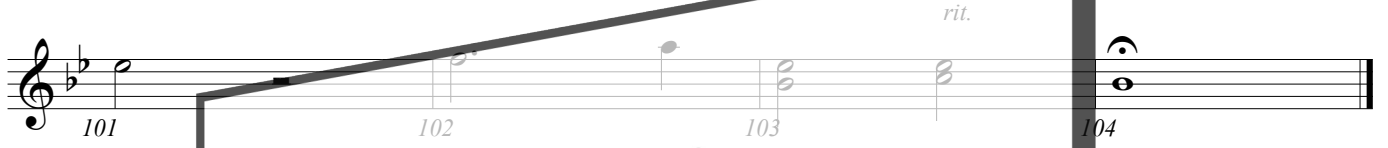
85 86 87 88 3

89 90 91 92 3 3

93 94 95 96

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MUSIC
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CHORUS



redtie
MUSIC

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Trombone 1-2

He Took It All Away

Words & Music By
TRAVIS DOUCETTE
Arranged & Orchestrated By
Adam Lancaster

Modern Ballad, with passion - *mf* (♩ = 70)

6

8

8

9

VERSE 1

PRE-CHORUS

CHORUS

Tacet 1x

8

4

10

18

22

23

24

25

26

27

redtie
MUSIC

2x to Coda

28

29

30

31

Play Here 1x

VERSE 2

32

33

34

35

mf

36

37

38

39

40

41

42

PRE-CHORUS

D.S. al Coda

43

44

45

46

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⊕ CODA

BRIDGE

47 48 49 50

51 52 53 54

55 56 57 58

59 *p* 63 71 *mp* 72

73 74 75 *mf* 76

77 78 79 80

81 82 *ff* 83 84

85 86 87 88

89 90 91 92

redtie MUSIC

PREVIEW ONLY

CHORUS

not for print

93 94 95 96

97 98 99 100

101 102 103 104

redtie
MUSIC

PREVIEW
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Trombone 3
Tuba

He Took It All Away

Words & Music By
TRAVIS DOUCETTE
Arranged & Orchestrated By
Adam Lancaster

Modern Ballad, with passion - *mf* (♩ = 70)

The musical score is written in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of several staves of music. A large, dark, trapezoidal watermark is overlaid on the score, containing the text 'redtie MUSIC' in a serif font, 'PREVIEW ONLY' in a large, bold, sans-serif font, and 'not for print' in a smaller, bold, sans-serif font. The score includes section markers for 'VERSE 1', 'PRE-CHORUS', 'CHORUS', 'VERSE 2', and 'PRE-CHORUS'. Performance instructions include 'Tacet 1x', '2x to Coda', 'Play Here 1x', and 'D.S. al Coda'. Measure numbers are provided at the beginning and end of various sections. The score concludes with a double bar line and a 2/4 time signature change.

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⊕ CODA

BRIDGE

Musical staff 1: Bass clef, 2/4 time signature. Measures 47-51. Dynamics include *f*. Accents are present over measures 50 and 51.

Musical staff 2: Bass clef, 2/4 time signature. Measures 52-55. Dynamics include *f*. Accents are present over measures 54 and 55.

Musical staff 3: Bass clef, 2/4 time signature. Measures 57-63. Dynamics include *f*. A fermata is present over measure 63.

redtie
MUSIC

PREVIEW
ONLY

Musical staff 4: Bass clef, 2/4 time signature. Measures 71-74. Dynamics include *mp*.

Musical staff 5: Bass clef, 2/4 time signature. Measures 75-78. Dynamics include *mf*. Accents are present over measures 77 and 78.

CHORUS

Musical staff 6: Bass clef, 2/4 time signature. Measures 79-82. Dynamics include *ff*. A triplet is present over measures 81 and 82.

not for print

Musical staff 7: Bass clef, 2/4 time signature. Measures 83-86. Dynamics include *ff*. Accents are present over measures 84 and 85.

Musical staff 8: Bass clef, 2/4 time signature. Measures 87-90. Dynamics include *ff*. A triplet is present over measures 88 and 89.

redtie
MUSIC

PREVIEW
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Violin 1 & 2

He Took It All Away

Words & Music By
TRAVIS DOUCETTE
Arranged & Orchestrated By
Adam Lancaster

Modern Ballad, with passion - *mf* (♩ = 70)

The image shows a musical score for Violin 1 & 2. The score is written in treble clef with a key signature of one flat (Bb) and a time signature of 4/4. The tempo is marked as 'Modern Ballad, with passion - mf (♩ = 70)'. The score is divided into sections: Verse 1 (measures 8-16), Pre-Chorus (measures 17-20), Chorus (measures 21-28), Verse 2 (measures 29-36), and a final section (measures 39-42). A large watermark 'redtie MUSIC PREVIEW ONLY not for print' is overlaid on the score. The watermark 'redtie' is in a large, stylized font, with 'MUSIC' in a smaller font below it. 'PREVIEW ONLY' is in a very large, bold font, and 'not for print' is in a large font below that. The watermark is centered over the score.

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PRE-CHORUS

D.S. al Coda

⊕ CODA

BRIDGE

redtie

MUSIC

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CHORUS

80 81 82 *ff* 83

84 85 86 87

88 89 90 91

92 93 94 95

96 97 98 99

100 101

102 103 104

redtie
MUSIC
PREVIEW
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Viola

He Took It All Away

Words & Music By
TRAVIS DOUCETTE
Arranged & Orchestrated By
Adam Lancaster

Modern Ballad, with passion - *mf* (♩ = 70)

The image shows a musical score for Viola, titled "He Took It All Away". The score is presented in a preview format, with a large, semi-transparent watermark reading "redtie MUSIC" and "PREVIEW ONLY not for print" overlaid across the center. The score is written in bass clef with a key signature of one flat (Bb) and a time signature of 4/4. It begins with a tempo marking of "Modern Ballad, with passion - *mf* (♩ = 70)". The score is divided into sections: "PRE-CHORUS" (measures 17-20), "CHORUS" (measures 21-28), "VERSE 1" (measures 8-16), "VERSE 2" (measures 33-36), and a "Coda" section (measures 39-42). The score includes various musical notations such as dynamics, articulation marks, and repeat signs. A large, dark, irregular shape frames the central portion of the score, and a thick black diagonal line runs from the top right to the bottom left, partially obscuring the music.

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PRE-CHORUS

D.S. al Coda

Musical staff for measures 43-46. Measure 43 has a whole rest. Measure 44 has a whole rest. Measure 45 has a sixteenth-note scale starting on G4. Measure 46 has a half note G4.

CODA

BRIDGE

Musical staff for measures 47-50. Measure 47 has a quarter note G4. Measure 48 has a quarter note A4. Measure 49 has a quarter note B4. Measure 50 has a quarter note C5.

Musical staff for measures 51-54. Measure 51 has a quarter note G4. Measure 52 has a quarter note A4. Measure 53 has a quarter note B4. Measure 54 has a quarter note C5.

Musical staff for measures 55-58. Measure 55 has a quarter note G4. Measure 56 has a quarter note A4. Measure 57 has a quarter note B4. Measure 58 has a quarter note C5.

Musical staff for measures 59-68. Measure 59 has a whole rest. Measure 60 has a whole rest. Measure 61 has a whole rest. Measure 62 has a whole rest. Measure 63 has a whole rest. Measure 64 has a whole rest. Measure 65 has a whole rest. Measure 66 has a whole rest. Measure 67 has a whole rest. Measure 68 has a whole rest.

Musical staff for measures 69-72. Measure 69 has a quarter note G4. Measure 70 has a quarter note A4. Measure 71 has a quarter note B4. Measure 72 has a quarter note C5.

Musical staff for measures 73-76. Measure 73 has a quarter note G4. Measure 74 has a quarter note A4. Measure 75 has a quarter note B4. Measure 76 has a quarter note C5.

Musical staff for measures 77-80. Measure 77 has a quarter note G4. Measure 78 has a quarter note A4. Measure 79 has a quarter note B4. Measure 80 has a quarter note C5.

CHORUS

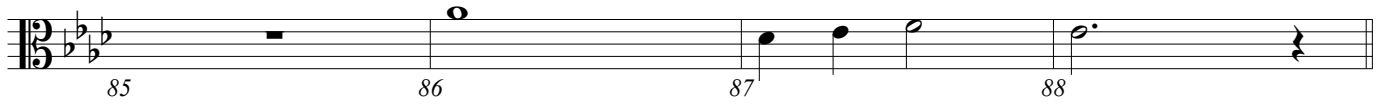
Musical staff for measures 81-84. Measure 81 has a quarter note G4. Measure 82 has a quarter note A4. Measure 83 has a quarter note B4. Measure 84 has a quarter note C5.

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Musical staff 1, measures 85-88. Measure 85 contains a whole rest. Measure 86 contains a whole note. Measures 87 and 88 contain quarter notes.



Musical staff 2, measures 89-92. Measure 89 contains a whole note. Measures 90 and 91 contain quarter notes. Measure 92 contains a whole rest.



Musical staff 3, measures 93-96. Measure 93 contains a whole note. Measures 94 and 95 contain quarter notes. Measure 96 contains a quarter note followed by a 2/4 time signature change and another quarter note.



Musical staff 4, measures 97-100. Measure 97 contains a quarter note. Measure 98 contains a quarter note. Measure 99 contains a quarter note with the word "MUSIC" written below it. Measure 100 contains a quarter note with a series of accents (>) above it.



Musical staff 5, measures 101-104. Measure 101 contains a quarter note with an accent (>). Measure 102 contains a quarter note with an accent (>). Measure 103 contains a quarter note with an accent (>) and the word "rit." above it. Measure 104 contains a whole note.

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Cello

He Took It All Away

Words & Music By
TRAVIS DOUCETTE
Arranged & Orchestrated By
Adam Lancaster

Modern Ballad, with passion - *mf* (♩ = 70)

The image shows a musical score for Cello, titled "He Took It All Away". The score is written in bass clef and 4/4 time. It includes a pre-chorus, two verses, and a chorus. The score is overlaid with a large, semi-transparent watermark that reads "redtie MUSIC PREVIEW ONLY not for print". The watermark is centered on the page and covers most of the musical notation. The score includes various musical notations such as notes, rests, and dynamic markings. The tempo is marked as "Modern Ballad, with passion - mf (♩ = 70)". The score is arranged and orchestrated by Adam Lancaster.

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PRE-CHORUS

D.S. al Coda

CODA

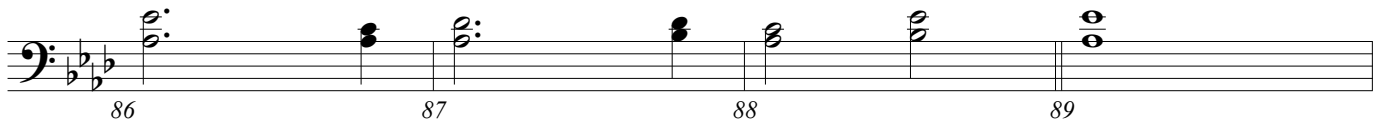
BRIDGE

redtie
MUSIC

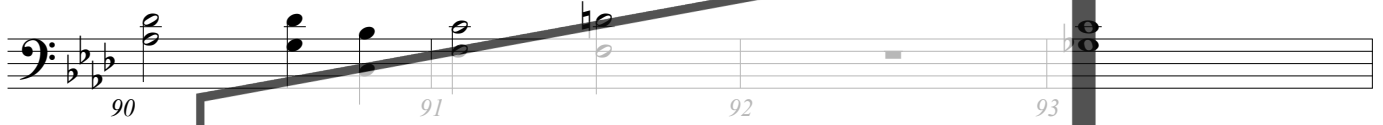
PREVIEW
ONLY

not for print

CHORUS



Musical staff 1 (measures 86-89) in bass clef with a key signature of two flats. Measure numbers 86, 87, 88, and 89 are indicated below the staff.



Musical staff 2 (measures 90-93) in bass clef with a key signature of two flats. Measure numbers 90, 91, 92, and 93 are indicated below the staff.



Musical staff 3 (measures 94-97) in bass clef with a key signature of two flats. Measure numbers 94, 95, 96, and 97 are indicated below the staff.



Musical staff 4 (measures 98-101) in bass clef with a key signature of two flats. Measure numbers 98, 99, 100, and 101 are indicated below the staff.



Musical staff 5 (measures 102-104) in bass clef with a key signature of two flats. Measure numbers 102, 103, and 104 are indicated below the staff.



String Bass

He Took It All Away

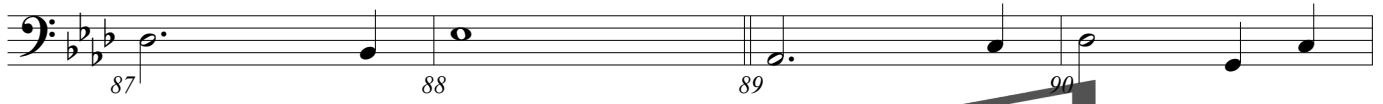
Words & Music By
TRAVIS DOUCETTE
Arranged & Orchestrated By
Adam Lancaster

Modern Ballad, with passion - *mf* (♩ = 70)

The image shows a musical score for String Bass. It consists of several staves of music. A large, dark, trapezoidal watermark is overlaid on the score, containing the text "redtie MUSIC" in a stylized font, "PREVIEW ONLY" in large, bold, sans-serif letters, and "not for print" in a smaller, bold, sans-serif font. The watermark also contains the number "2" near the "redtie" logo. The musical score includes various time signatures (4/4, 2/4, 3/4) and dynamic markings like *mf* and *f*. The score is divided into sections: "VERSE 1" (measures 10-16), "PRE-CHORUS" (measures 17-21), "CHORUS" (measures 22-28), "VERSE 2" (measures 34-39), and a "Coda" section (measures 40-42). The watermark also includes the text "2x to Coda" on the right side. The score is written in bass clef with a key signature of one flat (Bb).

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Musical staff 1 (measures 87-90) in bass clef with a key signature of three flats. Measure numbers 87, 88, 89, and 90 are indicated below the staff.



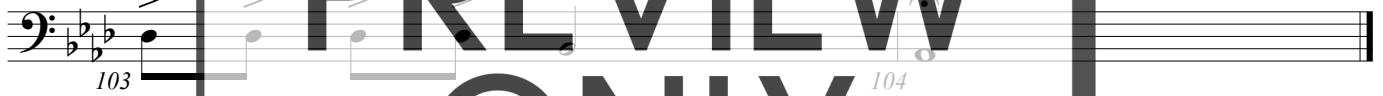
Musical staff 2 (measures 91-94) in bass clef with a key signature of three flats. Measure numbers 91, 92, 93, and 94 are indicated below the staff.



Musical staff 3 (measures 95-98) in bass clef with a key signature of three flats. Measure numbers 95, 96, 97, and 98 are indicated below the staff.



Musical staff 4 (measures 99-101) in bass clef with a key signature of three flats. Measure numbers 99, 100, and 101 are indicated below the staff. The staff contains a sequence of eighth notes with accents.



Musical staff 5 (measures 103-104) in bass clef with a key signature of three flats. Measure numbers 103 and 104 are indicated below the staff. The staff contains a sequence of eighth notes with accents and a *rit.* marking above measure 104.

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