

The Who

Overture From Tommy

My Generation

Substitute

I Can See For Miles

I Can't Explain

5 15

Baba O'Reilly

Behind Blue Eyes

Won't Get Fooled Again

Underture

Pictures Of Lily

Love Reign O'er Me

Pinball Wizard

Amazing Journey

I'm Free

Sensation

See Me Feel Me / Listening To You

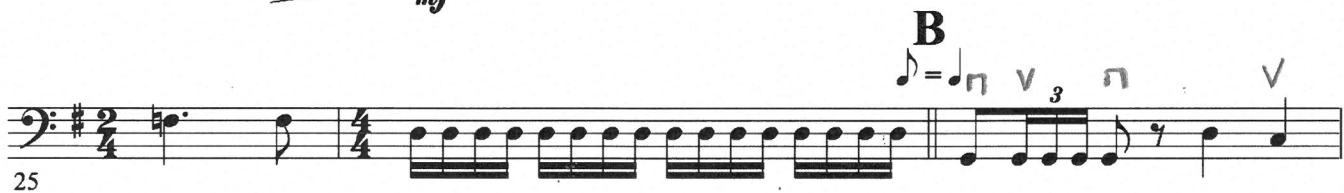
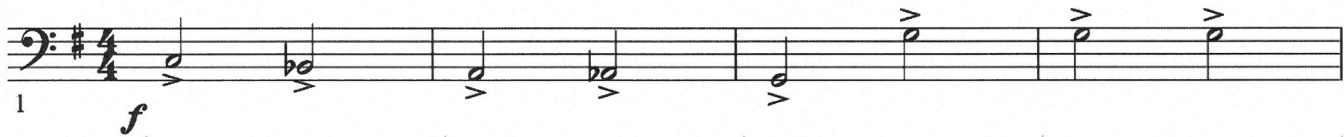
Who Are You

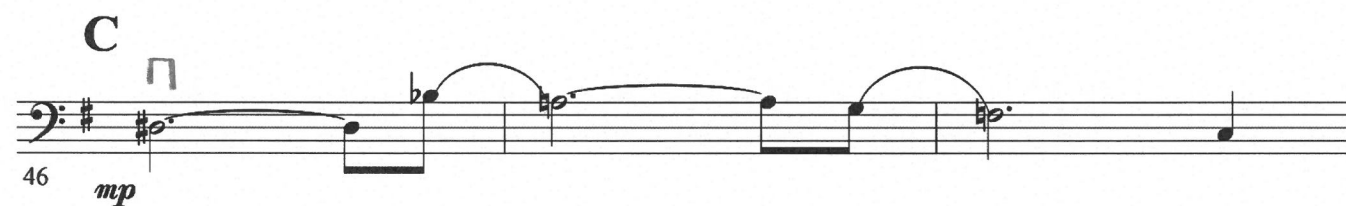
Tommy Overture

Cello

Arranged by Peter Brennan

Medium Slow / Boldly ♩ = 59





D



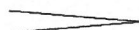
57



60



63



66



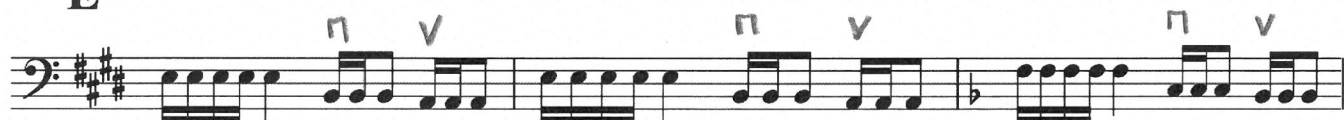
69



72



E



75

mf

78

mf

81 *mf*

84 *mf*

87 *f*

90 *f*

96

99

102 *A Little Slower*

105

110 *Fine*

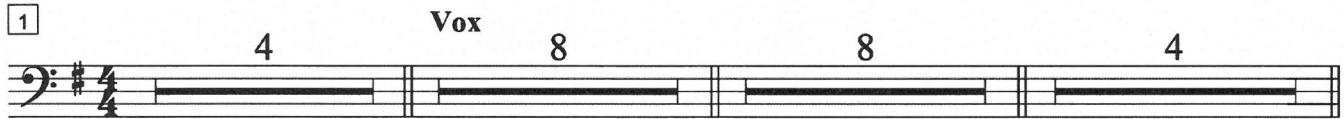
My Generation

Cello

Arranged by Peter Brennan

Medium Tempo Pop / Rock ♩ = 192

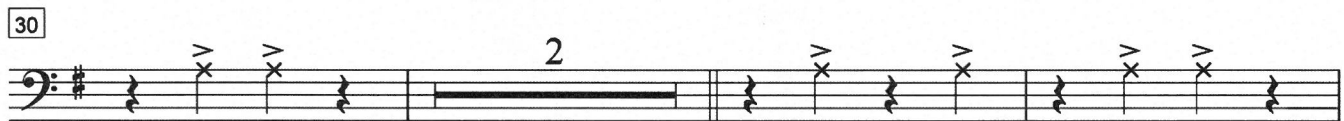
1 4 Vox 8 8 4



25 Claps 2 f



30 2



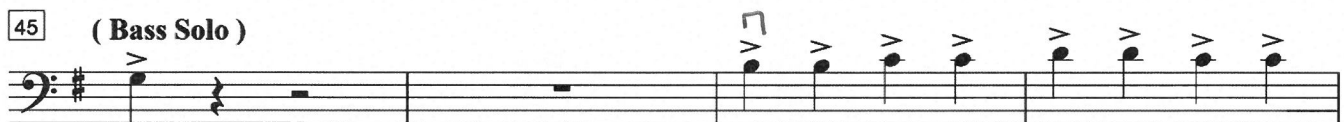
35 2



41 f



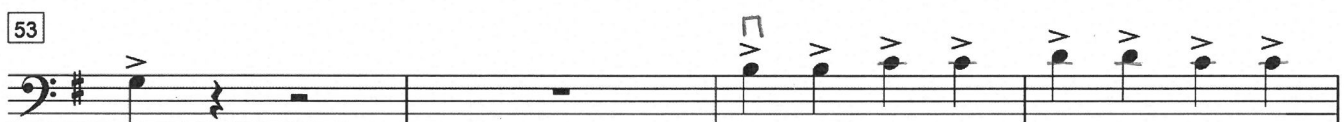
45 (Bass Solo)



49

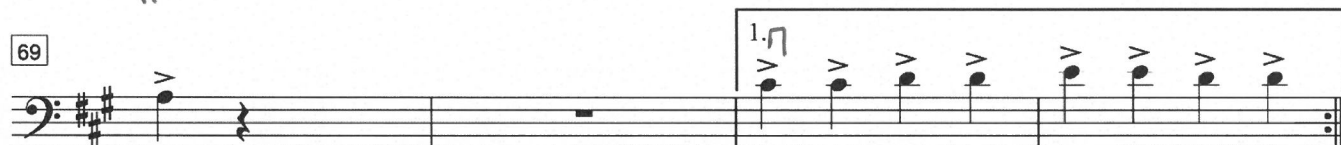
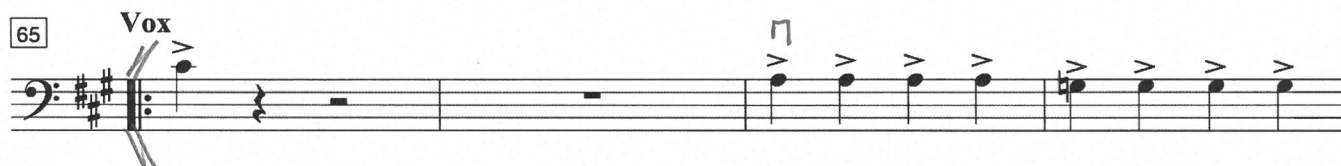


53



57





108

Musical notation for exercise 108, bass clef, 6/8 time. The melody consists of eighth and quarter notes with various articulations like staccato and accents. The key signature has one flat (B-flat). The exercise ends with a double bar line and repeat signs.

[illegible]

116

1. 2.

Substitute

Cello

Arranged by Peter Brennan

Medium Tempop Pop / Rock ♩ = 135

1 8 2 *Vox* *Tacet 1st X* *f*

13

17 *Play All X*

21

25

29 *To Coda*

33 1.

37 2.

The musical score is written for a cello in bass clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It begins with a measure of rest for 8 measures, followed by a double bar line and a repeat sign. The first measure after the repeat is marked with a 'Vox' symbol and a '2' above it. The second measure is marked with a 'Tacet 1st X' symbol and a 'f' (forte) dynamic. The score continues with various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several measures marked with 'V' (vibrato) and 'X' (play all). The score ends with a double bar line and a repeat sign.

41 Instr:

45

49 (Vox)

53

57

66 DS al CODA Φ CODA

70

73

76

I Can See For Miles

Cello

Arranged by Peter Brennan

Medium Tempo Rock ♩ = 131

1 6 Vox

10 *f*

14

18

22 2

27

31 4

38

42

This sheet music is for the cello part of the song 'I Can See For Miles'. It is arranged by Peter Brennan and is set in a medium tempo rock style with a tempo of 131 beats per minute. The music is written in the key of D major (indicated by two sharps) and 4/4 time. The score consists of nine staves of music, each beginning with a measure number in a box. The first staff starts with a six-measure rest followed by a 'Vox' instruction. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *f* (forte) are present. Performance techniques like vibrato (marked with 'v') and accents (marked with '^') are indicated throughout the piece. The notation includes slurs, ties, and repeat signs to guide the performer.

46 **Guit. Solo**

86

86

90

Exercise 90 is a bass clef piece in D major. It begins with a whole note D4, followed by a whole rest. The melody then consists of a series of eighth notes starting on E4 and ascending to A4.

94

98

Musical notation for exercise 98, bass clef, D major, eighth notes.

[illegible]

Rit.

I Can't Explain

Cello

Arranged by Peter Brennan

Medium Tempo Pop / Rock ♩ = 139

1 6 12 Vox

21

25

29

33 Guitar Solo

37

41 (Vox)

45

49

Detailed description: This is a musical score for a cello, arranged by Peter Brennan for the song 'I Can't Explain'. The score is written in bass clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked as 'Medium Tempo Pop / Rock' with a quarter note equal to 139 beats per minute. The score consists of 50 measures, divided into systems of four measures each. Measure numbers 1, 21, 25, 29, 33, 37, 41, 45, and 49 are indicated at the start of their respective lines. The score includes various musical notations such as rests, eighth notes, sixteenth notes, and beams. There are also dynamic markings like 'f' (forte) and 'Vox' (voice). A 'Guitar Solo' section is indicated between measures 33 and 37. The score ends with a double bar line and repeat dots at measure 50.

Violoncello

"The Music of The Who"

5:15

Moderate Rock Tempo (♩ = c. 124)

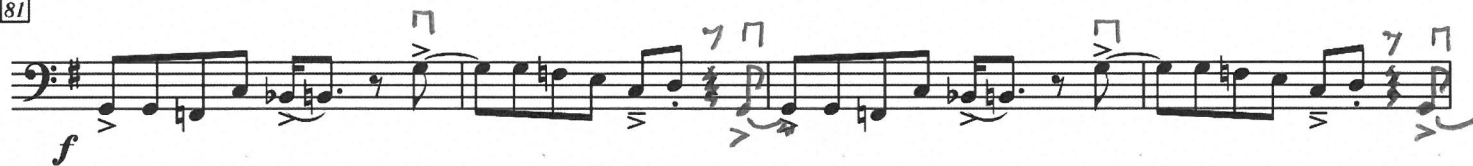
Words & Music by Pete Townsend
Orchestral Arrangement by Mitch Tyler

Violoncello score for "The Music of The Who". The score is written in bass clef, 4/4 time, with a key signature of one sharp (F#). The tempo is Moderate Rock Tempo (♩ = c. 124). The score is divided into measures, with measure numbers 8, 9, 17, 25, 28, 33, 41, 47, 49, 57, 63, 65, and 68 marked. Dynamics include *p*, *mf*, *f*, *pesante*, *mp*, and *ff*. Performance instructions include *non div.* and *pesante*. The score features various musical notations such as eighth notes, quarter notes, half notes, and rests, with some measures containing multiple notes beamed together. There are also some unusual notations like a double bar line with a diagonal slash through it.

73



81



85



89



97



104



109

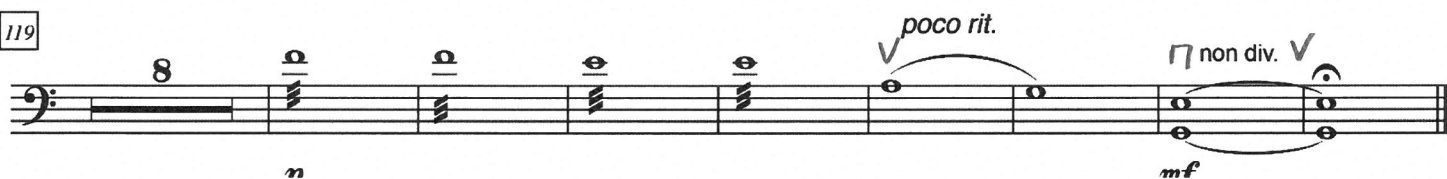
PLAY 3X's



114



119



Baba O'Riley

Cello

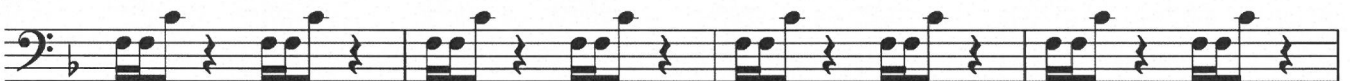
Arranged by Peter Brennan

Medium Tempo Rock ♩ = 115

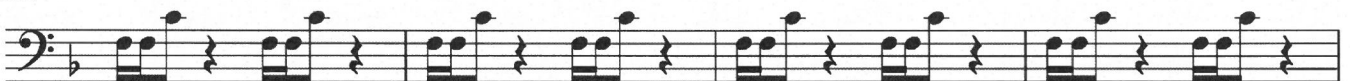
1



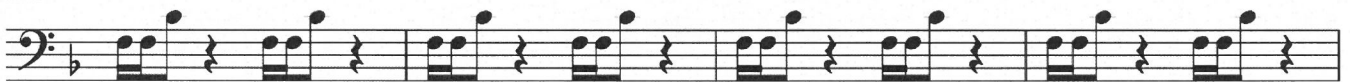
5



9



13



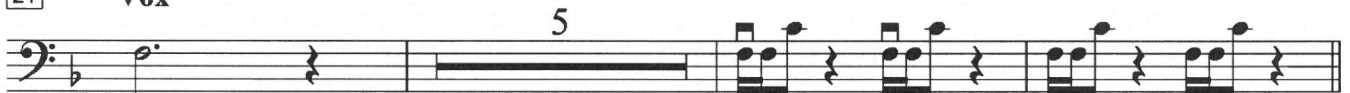
17



21



Vox

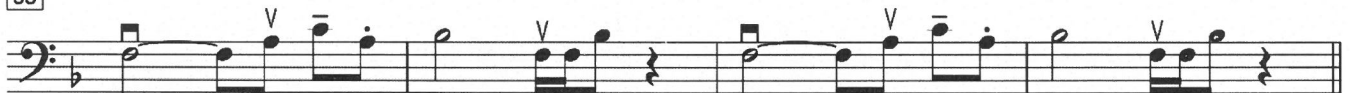


29

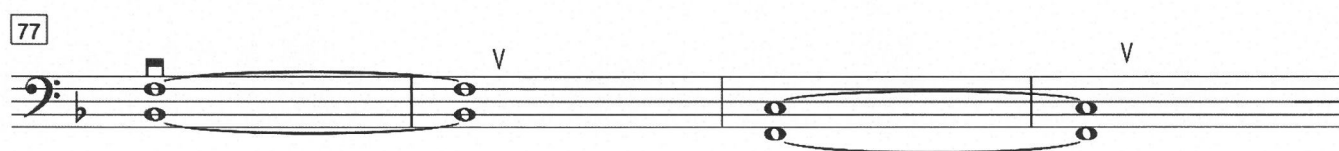
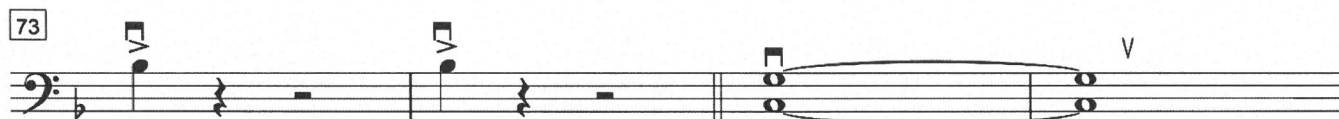


33

TO CODA





Faster $\text{♩} = 172$ 

Behind Blue Eyes

From the album "WHO'S NEXT"

Words and Music by

Pete Townshend

Arranged by Jeff Christmas

Moderately slow ♩ = 62

1

2

3 Solo

6

11 tutti

10

mf

15

20

19

24

28

29

mp

32

37

Moderately $\text{♩} = 132$ 

41



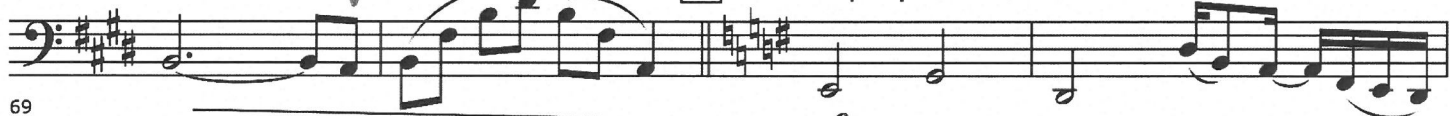
51



59



71

Tempo primo $\text{♩} = 62$ 

Won't Get Fooled Again

Cello

Arranged by Peter Brennan

Medium Tempo Rock ♩ = 132

1

Medium Temp. Rock 9 152

4

mf

8

Exercise 8: A bass clef musical staff in D major (two sharps) and 4/4 time. The exercise consists of 16 measures of eighth-note patterns. Measures 1-4: D4, E4, F#4, G4, A4, B4, C5, D5. Measures 5-8: D5, C5, B4, A4, G4, F#4, E4, D4. Measures 9-12: D4, C4, B3, A3, G3, F#3, E3, D3. Measures 13-16: D3, C3, B2, A2, G2, F#2, E2, D2.

12

16

20 **Vox**

3

26 **Tacet 1st X**



30

Handwritten musical notation for exercise 30. The notation is on a single staff in bass clef with a key signature of two sharps (F# and C#). The notation includes a whole rest, a double bar line, a quarter rest, and a series of eighth and sixteenth notes. There are handwritten annotations: a '2' above the first measure, a '7' above the first eighth note, and 'V' marks above the final two notes. The staff ends with a double bar line.

35



2

40 **Play All X**

44

48

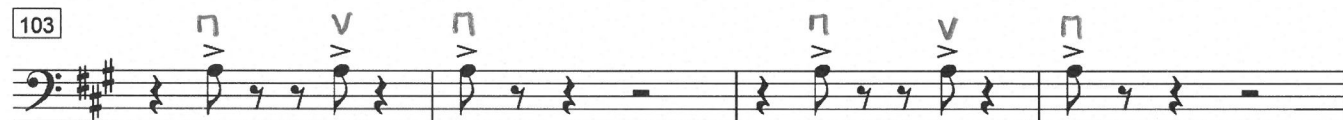
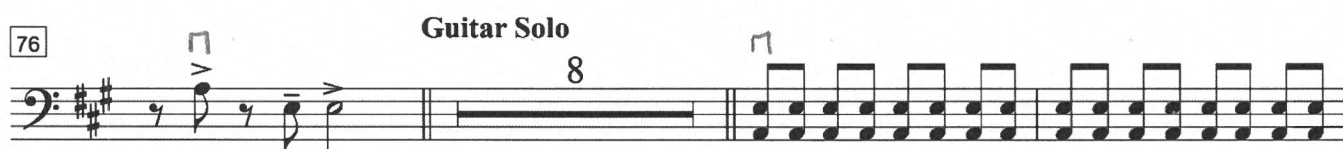
52 **TO CODA**

56

60

64

68

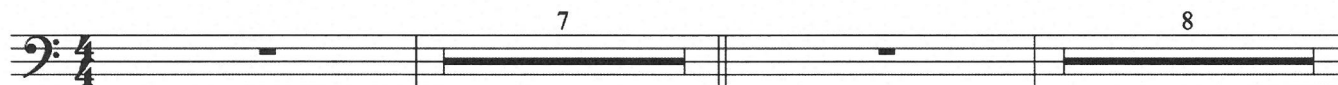


Underture

Cello

Arranged by Peter Brennan

Medium Rock Tempo ♩ = 144

A

1

B

18

mf

22

C

26



30

D

pizzicato



34

Arco



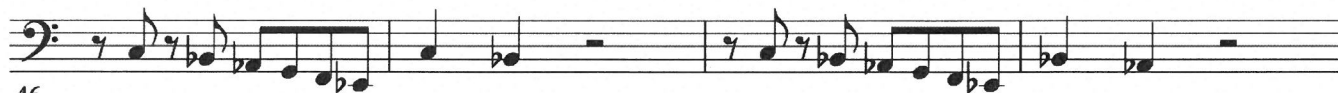
38

E

pizzicato



42



46

Arco

50

54

57

60

63

66

69

G

72

75

The musical score consists of nine staves of music for a double bass. The key signature has one flat (B-flat). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include accents (>) and a forte (F) marking. An 'Arco' instruction is present above measure 50. A hairpin symbol is placed above measure 57. The letter 'G' is placed above measure 72.



Pictures Of Lily

Cello

Arranged by Peter Brennan

Medium Tempo Pop / Rock ♩ = 126

♩ = 126
♩
Vox

Tacet 1st X

mf

Play All X ✓

To CODA

Medium Tempo Pop / Rock $\text{♩} = 126$

1 **Vox** **Tacet 1st X**

2

6

10 **Play All X**

14

18 **To CODA**

22

26

30

The musical score is written for a bass line in 4/4 time. It begins with a double bar line and a '2' above the staff, indicating a two-measure rest. The first staff (measures 1-4) includes a 'Vox' marking and a 'Tacet 1st X' instruction. The second staff (measures 5-8) features a 'mf' dynamic marking and a 'V' marking. The third staff (measures 9-12) includes a 'Play All X' instruction. The fourth staff (measures 13-16) features a 'V' marking. The fifth staff (measures 17-20) includes a 'To CODA' instruction. The sixth staff (measures 21-24) features a 'V' marking. The seventh staff (measures 25-28) includes a 'V' marking. The eighth staff (measures 29-32) includes a 'V' marking. The score concludes with a double bar line and a key signature change to two sharps (F# and C#).



Violoncello

Love, Reign o'er Me

From the album "QUADROPHENIA"

Words and Music by

Pete Townshend

Arranged by Jeff Christmas

1

2 Rubato 2 rit.

7

freely 2 2 rit.

12

Marcato ♩ = 124 rit. 3 Moderato ♩ = 77 2

19

19 mp

27

27 f

31

35

37 mf mp

43

45 f

violoncello

47

51

55

59

63

66

69

73

77

83

VIOLONCELLO

87

91

mf

95

Slowly *free*

ff

99

Directed

fff

rit.

Pinball Wizard

Cello

Arranged by Peter Brennan

Medium Rock Tempo ♩ = 120
Marked

4

The bass line is written on a single staff with a bass clef and a key signature of two sharps (F# and C#). The melody consists of eighth notes, with some beamed pairs. The notes are: F#4, A4, B4, C#5, B4, A4, F#4, E4, D4, C#4, B3, A3, G3, F#3, E3, D3, C#3, B2, A2, G2, F#2, E2, D2, C#2, B1, A1, G1, F#1, E1, D1, C#1, B0, A0, G0, F#0, E0, D0, C#0, B-1, A-1, G-1, F#-1, E-1, D-1, C#-1, B-2, A-2, G-2, F#-2, E-2, D-2, C#-2, B-3, A-3, G-3, F#-3, E-3, D-3, C#-3, B-4, A-4, G-4, F#-4, E-4, D-4, C#-4, B-5, A-5, G-5, F#-5, E-5, D-5, C#-5, B-6, A-6, G-6, F#-6, E-6, D-6, C#-6, B-7, A-7, G-7, F#-7, E-7, D-7, C#-7, B-8, A-8, G-8, F#-8, E-8, D-8, C#-8, B-9, A-9, G-9, F#-9, E-9, D-9, C#-9, B-10, A-10, G-10, F#-10, E-10, D-10, C#-10, B-11, A-11, G-11, F#-11, E-11, D-11, C#-11, B-12, A-12, G-12, F#-12, E-12, D-12, C#-12, B-13, A-13, G-13, F#-13, E-13, D-13, C#-13, B-14, A-14, G-14, F#-14, E-14, D-14, C#-14, B-15, A-15, G-15, F#-15, E-15, D-15, C#-15, B-16, A-16, G-16, F#-16, E-16, D-16, C#-16, B-17, A-17, G-17, F#-17, E-17, D-17, C#-17, B-18, A-18, G-18, F#-18, E-18, D-18, C#-18, B-19, A-19, G-19, F#-19, E-19, D-19, C#-19, B-20, A-20, G-20, F#-20, E-20, D-20, C#-20, B-21, A-21, G-21, F#-21, E-21, D-21, C#-21, B-22, A-22, G-22, F#-22, E-22, D-22, C#-22, B-23, A-23, G-23, F#-23, E-23, D-23, C#-23, B-24, A-24, G-24, F#-24, E-24, D-24, C#-24, B-25, A-25, G-25, F#-25, E-25, D-25, C#-25, B-26, A-26, G-26, F#-26, E-26, D-26, C#-26, B-27, A-27, G-27, F#-27, E-27, D-27, C#-27, B-28, A-28, G-28, F#-28, E-28, D-28, C#-28, B-29, A-29, G-29, F#-29, E-29, D-29, C#-29, B-30, A-30, G-30, F#-30, E-30, D-30, C#-30, B-31, A-31, G-31, F#-31, E-31, D-31, C#-31, B-32, A-32, G-32, F#-32, E-32, D-32, C#-32, B-33, A-33, G-33, F#-33, E-33, D-33, C#-33, B-34, A-34, G-34, F#-34, E-34, D-34, C#-34, B-35, A-35, G-35, F#-35, E-35, D-35, C#-35, B-36, A-36, G-36, F#-36, E-36, D-36, C#-36, B-37, A-37, G-37, F#-37, E-37, D-37, C#-37, B-38, A-38, G-38, F#-38, E-38, D-38, C#-38, B-39, A-39, G-39, F#-39, E-39, D-39, C#-39, B-40, A-40, G-40, F#-40, E-40, D-40, C#-40, B-41, A-41, G-41, F#-41, E-41, D-41, C#-41, B-42, A-42, G-42, F#-42, E-42, D-42, C#-42, B-43, A-43, G-43, F#-43, E-43, D-43, C#-43, B-44, A-44, G-44, F#-44, E-44, D-44, C#-44, B-45, A-45, G-45, F#-45, E-45, D-45, C#-45, B-46, A-46, G-46, F#-46, E-46, D-46, C#-46, B-47, A-47, G-47, F#-47, E-47, D-47, C#-47, B-48, A-48, G-48, F#-48, E-48, D-48, C#-48, B-49, A-49, G-49, F#-49, E-49, D-49, C#-49, B-50, A-50, G-50, F#-50, E-50, D-50, C#-50, B-51, A-51, G-51, F#-51, E-51, D-51, C#-51, B-52, A-52, G-52, F#-52, E-52, D-52, C#-52, B-53, A-53, G-53, F#-53, E-53, D-53, C#-53, B-54, A-54, G-54, F#-54, E-54, D-54, C#-54, B-55, A-55, G-55, F#-55, E-55, D-55, C#-55, B-56, A-56, G-56, F#-56, E-56, D-56, C#-56, B-57, A-57, G-57, F#-57, E-57, D-57, C#-57, B-58, A-58, G-58, F#-58, E-58, D-58, C#-58, B-59, A-59, G-59, F#-59, E-59, D-59, C#-59, B-60, A-60, G-60, F#-60, E-60, D-60, C#-60, B-61, A-61, G-61, F#-61, E-61, D-61, C#-61, B-62, A-62, G-62, F#-62, E-62, D-62, C#-62, B-63, A-63, G-63, F#-63, E-63, D-63, C#-63, B-64, A-64, G-64, F#-64, E-64, D-64, C#-64, B-65, A-65, G-65, F#-65, E-65, D-65, C#-65, B-66, A-66, G-66, F#-66, E-66, D-66, C#-66, B-67, A-67, G-67, F#-67, E-67, D-67, C#-67, B-68, A-68, G-68, F#-68, E-68, D-68, C#-68, B-69, A-69, G-69, F#-69, E-69, D-69, C#-69, B-70, A-70, G-70, F#-70, E-70, D-70, C#-70, B-71, A-71, G-71, F#-71, E-71, D-71, C#-71, B-72, A-72, G-72, F#-72, E-72, D-72, C#-72, B-73, A-73, G-73, F#-73, E-73, D-73, C#-73, B-74, A-74, G-74, F#-74, E-74, D-74, C#-74, B-75, A-75, G-75, F#-75, E-75, D-75, C#-75, B-76, A-76, G-76, F#-76, E-76, D-76, C#-76, B-77, A-77, G-77, F#-77, E-77, D-77, C#-77, B-78, A-78, G-78, F#-78, E-78, D-78, C#-78, B-79, A-79, G-79, F#-79, E-79, D-79, C#-79, B-80, A-80, G-80, F#-80, E-80, D-80, C#-80, B-81, A-81, G-81, F#-81, E-81, D-81, C#-81, B-82, A-82, G-82, F#-82, E-82, D-82, C#-82, B-83, A-83, G-83, F#-83, E-83, D-83, C#-83, B-84, A-84, G-84, F#-84, E-84, D-84, C#-84, B-85, A-85, G-85, F#-85, E-85, D-85, C#-85, B-86, A-86, G-86, F#-86, E-86, D-86, C#-86, B-87, A-87, G-87, F#-87, E-87, D-87, C#-87, B-88, A-88, G-88, F#-88, E-88, D-88, C#-88, B-89, A-89, G-89, F#-89, E-89, D-89, C#-89, B-90, A-90, G-90, F#-90, E-90, D-90, C#-90, B-91, A-91, G-91, F#-91, E-91, D-91, C#-91, B-92, A-92, G-92, F#-92, E-92, D-92, C#-92, B-93, A-93, G-93, F#-93, E-93, D-93, C#-93, B-94, A-94, G-94, F#-94, E-94, D-94, C#-94, B-95, A-95, G-95, F#-95, E-95, D-95, C#-95, B-96, A-96, G-96, F#-96, E-96, D-96, C#-96, B-97, A-97, G-97, F#-97, E-97, D-97, C#-97, B-98, A-98, G-98, F#-98, E-98, D-98, C#-98, B-99, A-99, G-99, F#-99, E-99, D-99, C#-99, B-100, A-100, G-100, F#-100, E-100, D-100, C#-100, B-101, A-101, G-101, F#-101, E-101, D-101, C#-101, B-102, A-102, G-102, F#-102, E-102, D-102, C#-102, B-103, A-103, G-103, F#-103, E-103, D-103, C#-103, B-104, A-104, G-104, F#-104, E-104, D-104, C#-104, B-105, A-105, G-105, F#-105, E-105, D-105, C#-105, B-106, A-106, G-106, F#-106, E-106, D-

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#). The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. The notation includes a double bar line and a repeat sign at the end. A fermata is placed over the final note. The number '7' is written below the first measure.

(Guitar)

10

16 

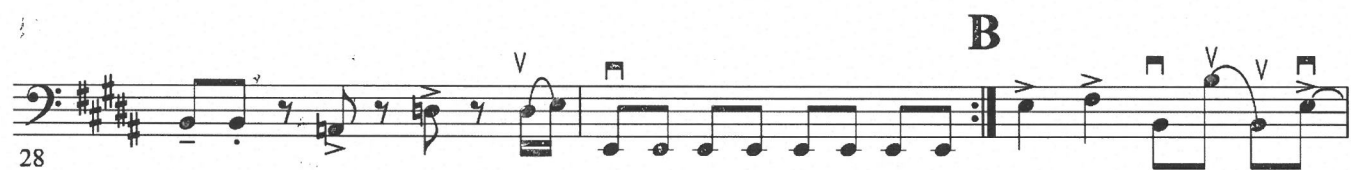
19

22

The musical notation for the bass line of 'The Rose Tree' is shown on a single staff. The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The melody begins with a quarter note G#4, followed by a quarter note A4, and a quarter note B4. This is followed by a half note G#4, a quarter note F#4, and a quarter note E4. The melody continues with a quarter note D4, a quarter note C#4, and a quarter note B3. The final measure of the bass line is a quarter note A3. The number 22 is written below the first measure.

25 **Play all x**

Exercise 25 is a bass clef piece in 2/4 time with a key signature of four sharps (F#, C#, G#, D#). It begins with a fermata on a quarter note F#3. The second measure contains a quarter rest. The third measure starts with a forte (f) dynamic and contains a quarter note G#3, a quarter note F#3, and a quarter note E4. The fourth measure contains a quarter note D#4, a quarter note C#4, and a quarter note B3. The fifth measure contains a quarter note A3, a quarter note G#3, and a quarter note F#3. The sixth measure contains a quarter note E4, a quarter note D#4, and a quarter note C#4. The seventh measure contains a quarter note B3, a quarter note A3, and a quarter note G#3. The eighth measure contains a quarter note F#3, a quarter note E4, and a quarter note D#4. The ninth measure contains a quarter note C#4, a quarter note B3, and a quarter note A3. The tenth measure contains a quarter note G#3, a quarter note F#3, and a quarter note E4. The eleventh measure contains a quarter note D#4, a quarter note C#4, and a quarter note B3. The twelfth measure contains a quarter note A3, a quarter note G#3, and a quarter note F#3. The thirteenth measure contains a quarter note E4, a quarter note D#4, and a quarter note C#4. The fourteenth measure contains a quarter note B3, a quarter note A3, and a quarter note G#3. The fifteenth measure contains a quarter note F#3, a quarter note E4, and a quarter note D#4. The sixteenth measure contains a quarter note C#4, a quarter note B3, and a quarter note A3. The seventeenth measure contains a quarter note G#3, a quarter note F#3, and a quarter note E4. The eighteenth measure contains a quarter note D#4, a quarter note C#4, and a quarter note B3. The nineteenth measure contains a quarter note A3, a quarter note G#3, and a quarter note F#3. The twentieth measure contains a quarter note E4, a quarter note D#4, and a quarter note C#4. The piece ends with a quarter note B3.



55

58

E

61 

64

The musical notation for the bass line of 'The Rose Tree' is shown. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on a G4 note, followed by a quarter rest, then a half note G4, and a quarter note A4. This is followed by a quarter note B4, a quarter note C5, and a quarter note D5. The melody then descends: a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piece concludes with a quarter note F#4 and a quarter note E4.

67

Musical notation for the bass line of 'The Rose Tree'. The key signature is three sharps (F#, C#, G#). The notation includes a treble clef, a key signature of three sharps, and a series of notes and rests. A 'V' symbol is placed above the staff at the end of the first measure. The number '67' is written below the staff.

70

f

V

V

V

The musical score for the bass line of 'The Rose Tree' is shown. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the time signature is 3/4. The score starts at measure 70, which contains a forte (*f*) dynamic marking. The melody is written in a single line of music, featuring a series of eighth and sixteenth notes, with some measures containing rests. There are three 'V' markings above the staff, indicating specific points in the melody. The score ends with a double bar line.

F

73

Amazing Journey

Cello

Arranged by Peter Brennan

Up Tempo Rock ♩ = 128

8 7

mf

18 **A** Vo

22

26 *f*

30 *f*

34 **B** Vo

38

42 **C**

48

Marked



52

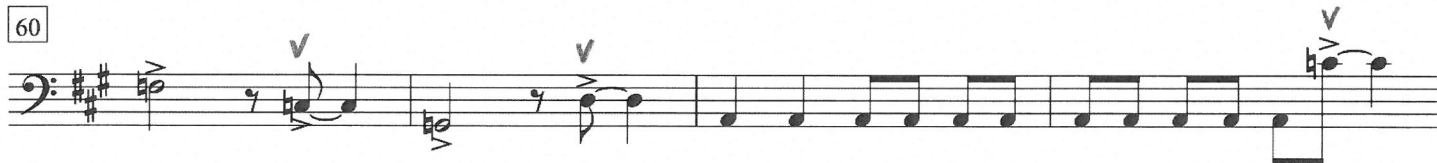
D



56



60



64



68

E

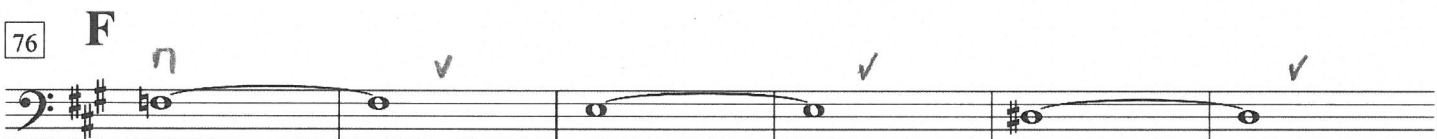


72



76

F



82

Marked



86

G



90



94

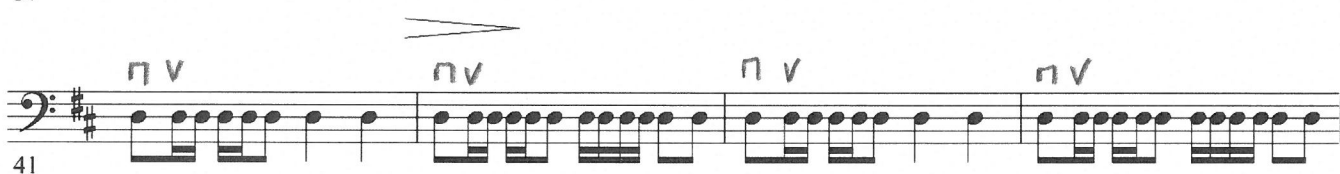
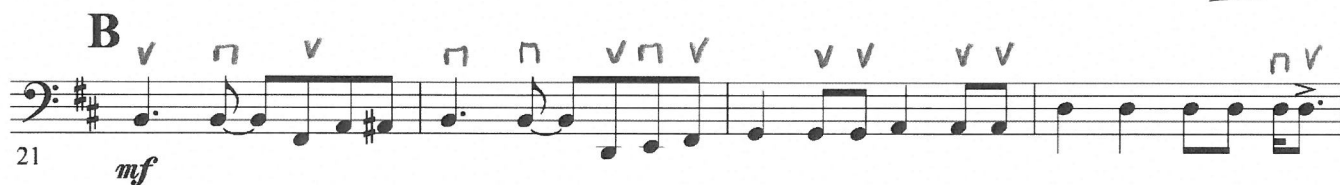
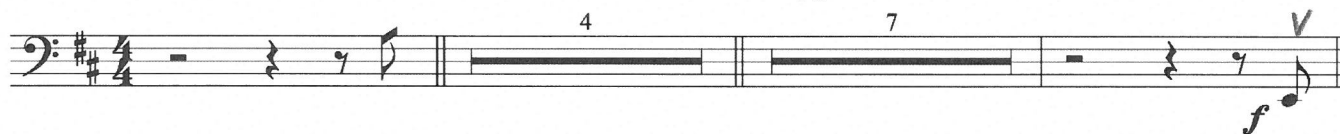


I'm Free

Cello

Arranged by Peter Brennan

Medium Rock Tempo ♩ = 122

A _{Vo}

45 **E** *ff* *f*

49

53 **F** *mf* 4

60

64

68 **Fine**

Detailed description: This musical score is for a bass clef instrument in the key of D major (two sharps). It consists of six staves of music. The first staff (measures 45-48) begins with a fermata over a dotted half note D, followed by a series of eighth notes and quarter notes, with a forte (*ff*) dynamic marking. The second staff (measures 49-52) continues with eighth notes and quarter notes. The third staff (measures 53-56) features a four-measure rest (marked '4') and a mezzo-forte (*mf*) dynamic marking. The fourth staff (measures 57-60) and fifth staff (measures 61-64) continue with eighth notes and quarter notes. The sixth staff (measures 65-68) concludes with a final cadence and the word 'Fine'.

Sensation

Cello

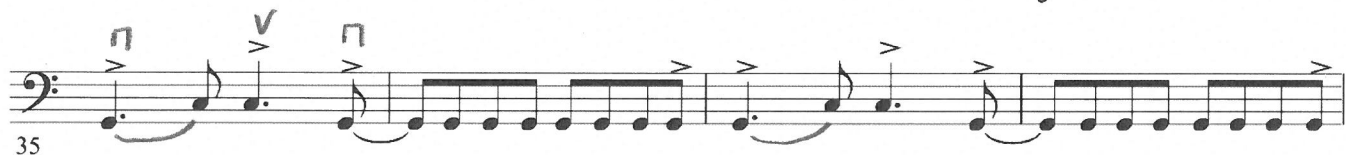
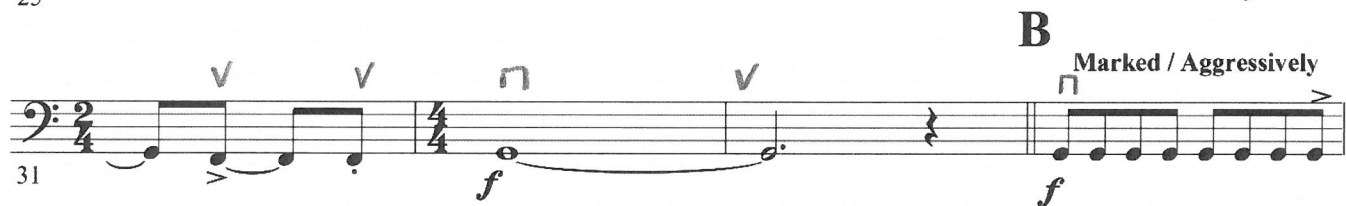
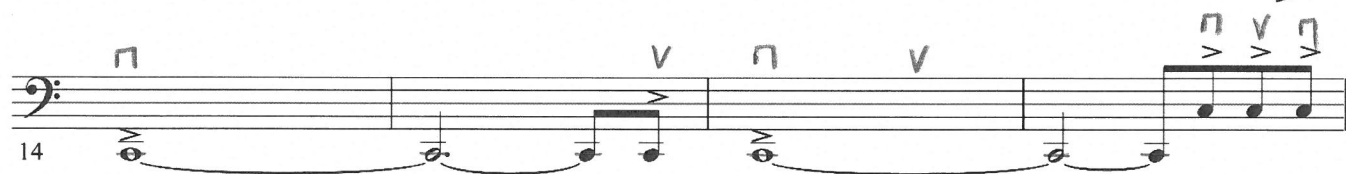
Arranged by Peter Brennan

Medium Slow Tempo ♩ = 70

pizzicato



♩ = ♩ Up Tempo Rock



1. pizzicato

43

47

51

55

59

63

67

71

75

80

D

f

mf

pizzicato

2

mf

Detailed description: This is a musical score for a bass instrument, spanning measures 43 to 80. The notation is in bass clef. Measure 43 starts with a half note G2, followed by a measure rest, then a half note C3. A first ending bracket labeled '1. pizzicato' covers measures 44-46. Measure 47 begins a second ending marked '2.' with a repeat sign, featuring eighth notes. Measure 51 has a measure rest followed by eighth notes. Measure 55 continues with eighth notes and includes accents and slurs. Measure 59 is marked with a forte 'f' dynamic and features a half note D2 with an accent. Measure 63 continues with eighth notes. Measure 67 has a key signature change to two sharps (F# and C#) and includes accents. Measure 71 has a measure rest followed by eighth notes with accents. Measure 75 starts with a measure rest marked '2.' followed by eighth notes. Measure 80 begins with a key signature change to one sharp (F#) and includes a mezzo-forte 'mf' dynamic and a 'pizzicato' instruction. The score includes various musical notations such as notes, rests, slurs, accents, and dynamic markings.

E

84 *mf* Arc

90

96 **F** *f*

100

104

108 **G**

112

116

120 **Fine**

See Me Feel Me / Listening To You

Cello

Arranged by Peter Brennan

Medium Slow / Gentle

A *Vo*

2 7

B

mp

12

16

C *Tacet 1st.x*

f

20

24

D

28

32

36

E

40

The musical score is written for Cello in 4/4 time, with a key signature of one sharp (F#). It consists of five sections labeled A through E. Section A (measures 1-7) begins with a whole rest for two measures, followed by a whole note F# in measure 3, and then a half note G in measure 4. Section B (measures 8-15) starts with a half note F# in measure 8, followed by a half note G in measure 9, and then a half note F# in measure 10. Section C (measures 16-23) begins with a half note F# in measure 16, followed by a half note G in measure 17, and then a half note F# in measure 18. Section D (measures 24-35) starts with a half note F# in measure 24, followed by a half note G in measure 25, and then a half note F# in measure 26. Section E (measures 36-40) begins with a half note F# in measure 36, followed by a half note G in measure 37, and then a half note F# in measure 38. The score includes various musical notations such as dynamics (mp, f), articulation (accents, slurs), and repeat signs.

Who Are You

Cello

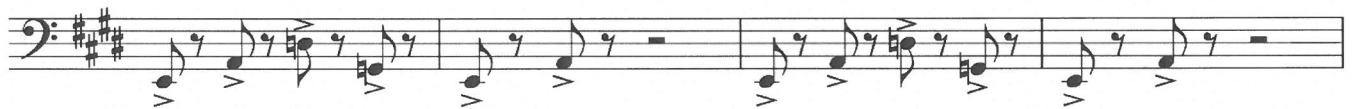
Arranged by Peter Brennan

Medium Tempo Pop / Rock ♩ = 156

1



5

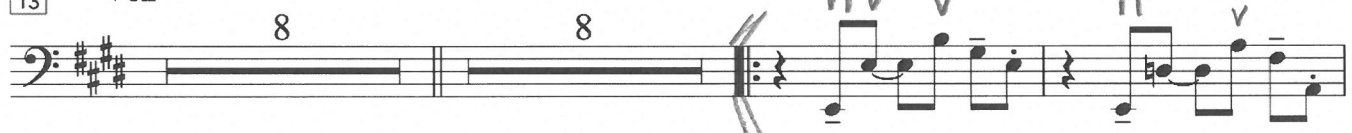


9



13

Vox



31



35

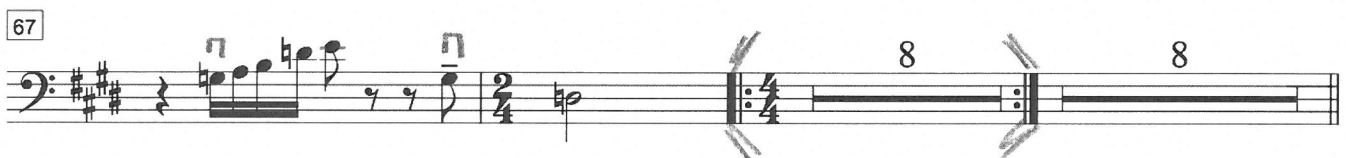
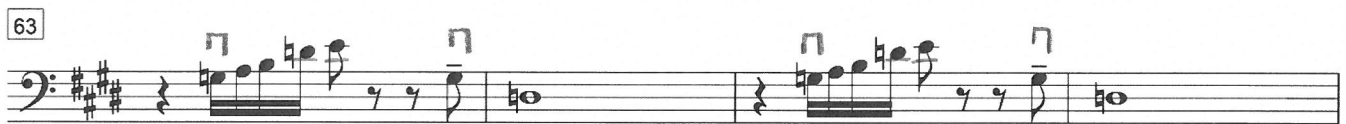
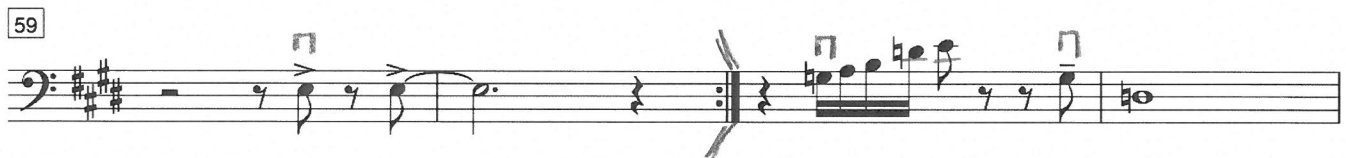


39



43





93

97

101

105

109

113

The image displays six staves of musical notation in bass clef, featuring a key signature of three sharps (F#, C#, G#). The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. Above the notes, there are several 'v' marks and 'n' marks, likely indicating fingerings or breath marks. The staves are numbered 93, 97, 101, 105, 109, and 113, indicating the starting measure of each system. The notation is presented in a clean, professional layout with a white background and black ink.