

YOU MAY BE RIGHT

TRANS. BY REDEYESPR

The first system of the piece consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a whole rest, followed by a half rest, and then a series of eighth notes with accents. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature, starting with a whole rest and then playing a steady eighth-note accompaniment.

VERSE 1/2

The Verse 1/2 section is a multi-measure rest for 16 measures, indicated by a large '16' above the staff. The notation is identical to the first system, featuring a treble clef with a key signature of one sharp (F#) and a 4/4 time signature, and a bass clef with a key signature of one sharp (F#) and a 4/4 time signature.

CHORUS

The Chorus section consists of two systems of musical notation. The first system has two staves: a treble clef with a key signature of one sharp (F#) and a 4/4 time signature, and a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The second system continues the same notation. The chorus ends with a double bar line and a repeat sign.

SOLO

The Solo section consists of two systems of musical notation. The first system has two staves: a treble clef with a key signature of one sharp (F#) and a 4/4 time signature, and a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The second system continues the same notation, ending with a double bar line and a repeat sign.

CHORUS

First staff of music, featuring a treble clef and a key signature of one sharp (F#). The melody consists of eighth notes with accents, starting with a downward bow stroke. The accompaniment is a steady eighth-note bass line.

Second staff of music, continuing the melody and accompaniment. It includes a fermata over a note in the fifth measure.

Third staff of music, continuing the melody and accompaniment. The melody features some sixteenth-note patterns.

Fourth staff of music, concluding the chorus with a double bar line. The melody and accompaniment end with a final chord.