

FEARLESS

TAYLOR SWIFT
ARRANGED BY ADT

♩ = 100

5

9

A detailed musical score for the song "Fearless" by Taylor Swift, arranged by ADT. The score is set in 4/4 time with a tempo of 100 BPM. It features a variety of instruments including a soprano solo, flute, clarinet, two alto saxophones, two tenor saxophones, a baritone sax, four trumpets, three trombones, a bass trombone, a jazz guitar, piano, and drums. The vocal line is at the top, with lyrics: "THERE'S SOME-THIN 'BOUT THE WAY THE STREET LOOKS WHEN IT'S JUST RAINED THERE'S A GLOW OFF THE PAVE-MENT YOU WALK ME TO THE CAR AND YOU KNOW I WAN-NA ASE YOU TO DANCE RIGHT THERE IN THE MID-DLE OF THE PARK-IN' LOT YEAH". The piano part includes a complex chord progression with notes and chords such as F, C(sus4), G7(sus4), Bb, F, C(sus4), G7(sus4), Bb, F, C, Gm, Bb,add2, F, C(sus4), Gm7, and Bb,add2. The guitar part is marked with slashes, indicating it should follow the piano's harmonic structure. The saxophone and trumpet parts have specific melodic lines and dynamic markings like *ff* and *sfz*. The drum part features a consistent backbeat pattern with hi-hats. The score includes rehearsal marks for measures 5 and 9.

17

21

29

S. Solo

FL.

CL.

A. Sax 1

A. Sax 2

T. Sax 1

T. Sax 2

Sax Sax

Trp. 1

Trp. 2

Trp. 3

Trp. 4

Ten. 1

Ten. 2

Ten. 3

S. Ten.

T. Gtr.

PNO.

BASS

Dr.

A. Gtr.

PNO.

WERE DRIV-IN' DOWN THE ROAD WON-DEE IF YOU KNOW I'M TRY-IN' SO HARD TO GET CAUGHT UP IN YOU BUT YOU'RE JUST SO COOL PUT YOUR HANDS THROUGH YOUR HAIR AS-SENT MIND-ED-LY SHEEPEN ME UP YOU AND I DON'T KNOW HOW IT GETS BET-TER THAN THIS YOU TAKE MY HAND AND DRAG ME

F A^b F7(9,5,4) G A7(9,5,4) Em7 Gadd2 D D/A A D/A A Em7 Gadd2 A(9,5,4) D C F7(9,5,4) Am7 Cadd2 G G/D D G/D D Am7 Cadd2 D(9,5,4) Cadd2 D(9,5,4) Gadd2 A(9,5,4) F C^b F7(9,5,4) Gm7 Bbadd2 F F/C C F/C C Gm7 Bbadd2 C(9,5,4) F C F/C C Gm7

17 21 29

S. SOLO
CAP-TURE IT RE-MEM-BER IT CUZ' I DON'T KNOW HOW IT GETS BET-TER THAN THIS YOU TAKE MY HAND AND DRAG ME HEAD-FIRST FEAR LESS AND I DON'T KNOW WHY WHEN WITH YOU I DANCE IN A STORM IN MY BEST DRESS FEAR LESS UH OH

FL.
CL.
A. SAX 1
A. SAX 2
T. SAX 1
T. SAX 2
BAR. SAX
TRP. 1
TRP. 2
TRP. 3
TRP. 4
TEN. 1
TEN. 2
TEN. 3
S. TEN.
T. GTR.
PNO.
BASS
DR.
A. GTR.
PNO.

Chord progression for T. GTR. and PNO. (measures 49-57):
 Gb,add2 | C(sus4) | F | C | C(sus4) | Gm7 | Gb | C(sus4) | F | C | C(sus4) | Gm7 | Gb | C(sus4) | Gm7 | Gb,add2 | F | C | Gm7 | Gb | F

64 65 74 78

S. Solo
 WELL YOU STOOD THERE WITH ME IN THE DOOR WAY MY HANDS SHAKE I'M NOT U-SU-AL-LY THIS WAY BUT YOU PULL ME IN AND I'M A LIT-TLE MORE BRAVE IT'S THE FIRST KISS, IT'S FLAW-LESS REAL-LY SOME-THIN' IT'S FEAR-LESS OH YEAH CUZ' I DON'T KNOW HOW IT GETS BET-TER THAN THIS YOU TAKE MY HAND AND DRAG ME

FL
 Eb F Gm7 F/A Bb C Eb F Gm7 F/A Gb,add2 C(9,5,4)

CL
 F G Am7 G/B C D F G Am7 G/B C,add2 D(9,5,4)

A Sax 1
 C D Em7 D/F# G A C D Em7 D/F# G,add2 A(9,5,4)

A Sax 2
 C D Em7 D/F# G A C D Em7 D/F# G,add2 A(9,5,4)

T. Sax 1
 F G Am7 G/B C D F G Am7 G/B C,add2 D(9,5,4)

T. Sax 2
 F G Am7 G/B C D F G Am7 G/B C,add2 D(9,5,4)

Sax Sax
 F G Am7 G/B C D F G Am7 G/B C,add2 D(9,5,4)

TRP. 1
 F G Am7 G/B C D F G Am7 G/B C,add2 D(9,5,4) HARMON MUTE

TRP. 2
 F G Am7 G/B C D F G Am7 G/B C,add2 D(9,5,4)

TRP. 3
 F G Am7 G/B C D F G Am7 G/B C,add2 D(9,5,4)

TRP. 4
 F G Am7 G/B C D F G Am7 G/B C,add2 D(9,5,4)

TEN. 1
 Eb F Gm7 F/A Bb C Eb F Gm7 F/A Gb,add2 C(9,5,4)

TEN. 2
 Eb F Gm7 F/A Bb C Eb F Gm7 F/A Gb,add2 C(9,5,4)

TEN. 3
 Eb F Gm7 F/A Bb C Eb F Gm7 F/A Gb,add2 C(9,5,4)

B. TEN.
 C5 Eb F Gm7 F/A Bb C Eb F Gm7 F/A Gb,add2 C(9,5,4) F C7(9,5,4) Gm11 Gb,add2 F C5 Gm7

T. GTR.
 C5 Eb F Gm7 F/A Bb C Eb F Gm7 F/A Gb,add2 C(9,5,4) F C7(9,5,4) Gm11 Gb,add2 F C5 Gm7

PNO
 C5 Eb F Gm7 F/A Bb C Eb F Gm7 F/A Gb,add2 C(9,5,4) F C7(9,5,4) Gm11 Gb,add2 F C5 Gm7

BASS
 C5 Eb F Gm7 F/A Bb C Eb F Gm7 F/A Gb,add2 C(9,5,4) F C7(9,5,4) Gm11 Gb,add2 F C5 Gm7

DR.
 HH RIDE

A. GTR.
65 74 78

PNO
65 74 78

S. SOLO

FL.

CL.

A. SAX 1

A. SAX 2

T. SAX 1

T. SAX 2

BAR. SAX

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

T. GTR.

PNO.

BASS

DR.

A. GTR.

PNO.

HEAD-FIRST FEARLESS AND I DON'T KNOW WHY WHEN WITH YOU I DANCE IN A STORM IN MY BEST DRESS FEARLESS CUZ I DON'T KNOW HOW IT GETS BET-TER THAN THIS YOU TAKE MY HAND AND DRAG ME HEAD-FIRST FEARLESS AND I DON'T KNOW WHY WHEN WITH YOU I DANCE IN A STORM IN MY BEST DRESS FEARLESS UH OH OH YEH

86

rit.

SOPRANO SOLO

FEARLESS

TAYLOR SWIFT
ARRANGED BY ADT

♩ = 100

5 4 9

THERE'S SOME-THIN 'BOUT THE WAY THE STREET LOOKS WHEN IT'S JUST

11

RAINED THERE'S A GLOW OFF THE PAVE-MENT YOU WALK ME TO THE CAR AND YOU KNOW I WAN-NA ASK YOU TO DANCE RIGHT THERE

15

17

— IN THE MID-DLE OF THE PARK-IN' LOT YEAH — OH — YEAH

20

21

WE'RE DRIV-IN' DOWN THE ROAD I WON-DER IF YOU KNOW — I'M TRY-IN' SO HARD

24

NOT TO GET CAUGHT UP NOW — BUT YOU'RE JUST SO COOL RUN YOUR HANDS THROUGH YOUR — HAIR

27

29

— AB-SENT MIND-ED -LY MAK-IN' ME WANT YOU — AND I DON'T KNOW HOW IT GETS BET-TER THAN

31

THIS YOU TAKE MY HAND AND DRAG ME HEAD-FIRST FEAR LESS AND I DON'T KNOW WHY WHEN WITH YOU I — DANCE

35

41

4

— IN A STORM IN MY BEST DRESS FEAR LESS SO BA-BY DRIVE SLOW TIL WE RUN OUT OF ROAD

43

— IN THUS ONE HORSE TOWN I WAN NAST A R I G H T H E R E 49 IN THIS PASSENGER SEAT YOU PUT YOUR EYES ON — ME

47

— IN THIS MOMENT NOW CAP-TURE IT RE-MEM-BER IT CUZ' I DON'T KNOW HOW IT GETS BET-TER THAN

SOPRANO SOLO

51

 THIS YOU TAKE MY HAND AND DRAG ME HEAD-FIRST FEAR LESS AND I DON'T KNOW WHY WHEN WITH YOU I DANCE

55

 IN A STORM IN MY BEST DRESS FEAR LESS OH OH

60


 WELL YOU STOOD THERE WITH ME IN THE DOOR WAY MY HANDS SHAKE I'M NOT U - SU - AL - LY

68

 THIS WAY BUT YOU PULL ME IN AND I'M A LIT-TLE MORE BRAVE IT'S THE FIRST

71

 74 RISS, IT'S FLAW - LESS REAL-LY SOME - THIN' IT'S FEAR - LESS

78

 OH YEAH

82

 CUZ' I DON'T KNOW HOW IT GETS BET TER THAN THIS YOU TAKE MY HAND AND DRAG ME HEAD-FIRST FEAR LESS

86

 AND I DON'T KNOW WHY WHEN WITH YOU I DANCE IN A STORM IN MY BEST DRESS FEAR LESS

90

 CUZ' I DON'T KNOW HOW IT GETS BET - TER THAN THIS YOU TAKE MY HAND AND DRAG ME HEAD-FIRST FEAR LESS

93

 AND I DON'T KNOW WHY WHEN WITH YOU I DANCE IN A STORM IN MY

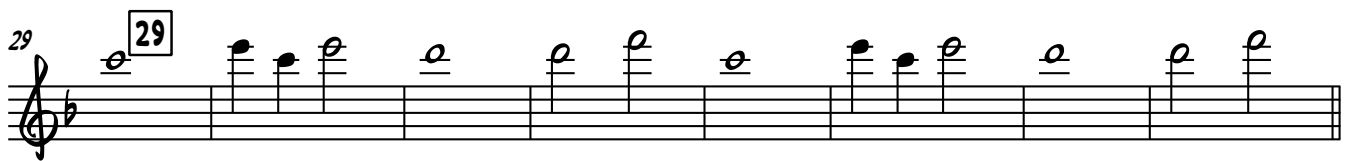
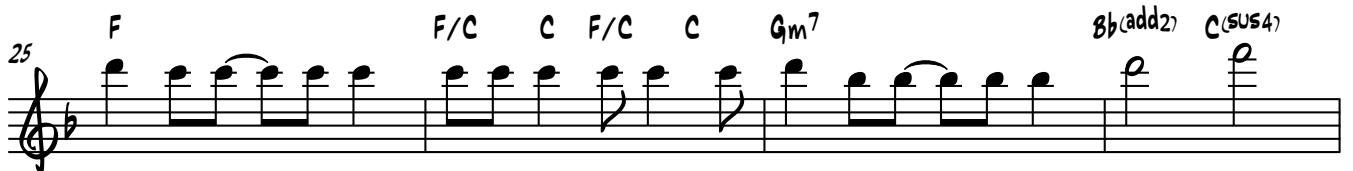
93

 BEST DRESS FEAR LESS OH OH OH YEAH

FEARLESS

TAYLOR SWIFT
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♩ = 100



47 Gm7 Bb(add2) C(SUS4) 49

54 57 7

65 Eb 65 F Gm7 F/A Bb C Eb

70 F Gm7 F/A Bb(add2) C(SUS4)

74 74 78 4 3

86 86

93 F(add2) C(SUS4) G7(SUS4) RIT. F(add2)/A Bb5

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5 5

9 9 8 17

21 21 D7(SUS4) Am7 C(add2)

25 G G/D D G/D D Am7 C(add2) D(SUS4)

29 29

37

41 41 D5 Am7 C5 G(add2) D

CLARINET IN Bb

47 Am7 C(add2) D(SUS4) 49

54 57 7

65 65 F G Am7 G/B C D F

70 G Am7 G/B C(add2) D(SUS4)

74 74 4 78 3

86 86

93 G(add2) D(SUS4) A7(SUS4) RIT. G(add2)/B C5

ALTO SAX 1

FEARLESS

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5

9

17

21

29

41

49

57

2

59 4

63 65 C D Em7 D/F# G A

69 C D Em7 D/F# G(add2) A(SUS4)

74 74 4 78 3

86 86

93 D(add2) A(SUS4) E7(SUS4) RIT. D(add2)/F#G5

ALTO SAX 2

FEARLESS

TAYLOR SWIFT
ARRANGED BY ADT

♩ = 100

5 **5** D A(sus4) E7(sus4) G

9 **9** 8 **17** D A⁵ E7(sus4)

20 G **21** D A7(sus4) Em7 G(add2)

25 D D/A A D/A A Em7 G(add2) A(sus4)

29 **29**

37 D A⁵ E7(sus4) G

41 **41** D A⁵ Em7 G⁵ D(add2) A

47 Em7 G(add2) A(sus4) **49**

54 **57** 2

59 4

63 65 C D Em7 D/F# G A

69 C D Em7 D/F# G(add2) A(SUS4)

74 74 4 78 3 ^ ^

86 86

93 D(add2) A(SUS4) E7(SUS4) RIT. D(add2)/F#G5

TENOR SAX 1

FEARLESS

TAYLOR SWIFT
ARRANGED BY ADT

♩ = 100

5

9

8

17

21

G D7(sus4) Am7 C(add2)

25

G G/D D G/D D Am7 C(add2) D(sus4)

29

29

37

41

G D5 Am7 C5 G(add2) D

47

Am7 C(add2) D(sus4)

49

54

57

TENOR SAX 1

59

63

65 F G Am7 G/B C D

69 F G Am7 G/B C(add2) D(SUS4)

74

74 4 78 3

86

93

G(add2) D(SUS4) A7(SUS4) RIT. G(add2)/B C5

TENOR SAX 2

FEARLESS

TAYLOR SWIFT
ARRANGED BY ADT

♩ = 100

8^b5 D(SUS4) A7(SUS4) C

5 5 G D(SUS4) A7(SUS4) C

9 9 8 17 G D⁵ A7(SUS4)

20 C 21 G D7(SUS4) Am7 C(add2)

25 G G/D D G/D D Am7 C(add2) D(SUS4)

29

37 G D⁵ A7(SUS4) C

41 G 41 D⁵ Am7 C⁵ G(add2) D

47 Am7 C(add2) D(SUS4) 49

54 57 2

59 4

63 65 F G Am⁷ G/B C D

69 F G Am⁷ G/B C(add²) D(SUS4)

74 74 4 78 3

86 86

93 G(add²) D(SUS4) A⁷(SUS4) RIT. G(add²)/B C⁵

BARITONE SAX

FEARLESS

TAYLOR SWIFT
ARRANGED BY ADT

♩ = 100

3

5

9

17

21

25

29

37

41

47

54

8

2

G(add2) A(sus4)

BARITONE SAX

59 4

63 65

69

74 74 4 78 3

86 86

D(add2) A(SUS4) E7(SUS4) RIT. D(add2)/F#G5

93

TRUMPET 1

FEARLESS

TAYLOR SWIFT
ARRANGED BY ADT

♩ = 100

5 5

9 9 8 17 3

20 21 4

25 4

29 29

37

41 41 D⁵ Am⁷ C⁵ G(add2) D

47 Am⁷ C(add2) D(sus4) 49

54 57

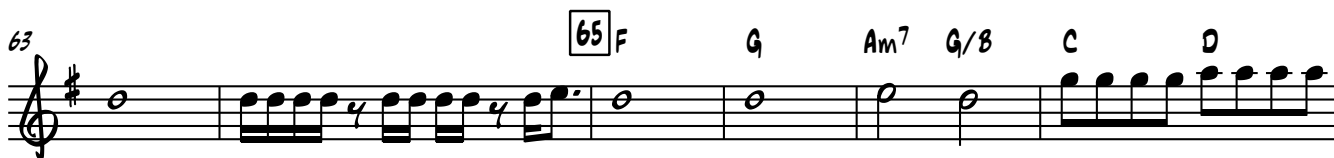
59



63

65

F G Am⁷ G/B C D



69

F G Am⁷ G/B C(add2) D(SUS4)




74

HARMON MUTE

78

3



86



93

G(add2) D(SUS4) A7(SUS4) G(add2)/B C⁵

RIT.



TRUMPET 2

FEARLESS

TAYLOR SWIFT
ARRANGED BY ADT

♩ = 100

8b5 D(SUS4) A7(SUS4) C

5 5 G D(SUS4) A7(SUS4) C

9 8 17 3

20 21 4

25 4

29 29

37 G D5 A7(SUS4) C

41 G 41 D5 Am7 C5 G(add2) D

47 Am7 C(add2) D(SUS4) 49

54 57

59

Musical staff 59: Treble clef, key signature of one sharp (F#), four measures of whole notes.

63

65 F G Am7 G/B C D

Musical staff 63: Treble clef, key signature of one sharp (F#), starting with a whole note followed by eighth-note patterns. Chords F, G, Am7, G/B, C, and D are indicated above the staff.

69 F G Am7 G/B C(add2) D(SUS4)

Musical staff 69: Treble clef, key signature of one sharp (F#), eighth-note patterns. Chords F, G, Am7, G/B, C(add2), and D(SUS4) are indicated above the staff.

74 74 4 78 3

Musical staff 74: Treble clef, key signature of one sharp (F#), slurs for 4 and 3 notes, followed by eighth notes with accents.

86 86

Musical staff 86: Treble clef, key signature of one sharp (F#), whole notes.

93 G(add2) D(SUS4) A7(SUS4) RIT. G(add2)/B C5

Musical staff 93: Treble clef, key signature of one sharp (F#), eighth-note patterns with slurs. Chords G(add2), D(SUS4), A7(SUS4), G(add2)/B, and C5 are indicated above the staff. "RIT." is written above the staff.

TRUMPET 3

FEARLESS

TAYLOR SWIFT
ARRANGED BY ADT

♩ = 100

8b5 D(SUS4) A7(SUS4) C

5 5 G D(SUS4) A7(SUS4) C

9 9 8 17 3

20 21 4

25 4

29 29

37

41 G 41 D5 Am7 C5 G(add2) D

47 Am7 C(add2) D(SUS4) 49

54 57

59

63

65 F G Am7 G/B C D

69

F G Am7 G/B C(add2) D(SUS4)

74

74 4 78 3

86

93

G(add2) D(SUS4) A7(SUS4) G(add2)/B C5

RIT.

TRUMPET 4

FEARLESS

TAYLOR SWIFT
ARRANGED BY ADT

♩ = 100

8^b5 D(SUS4) A7(SUS4) C

5 G D(SUS4) A7(SUS4) C

9 17 3

21 4

4

29

37 G D⁵ A7(SUS4) C

41 G D⁵ Am⁷ C⁵ G(add2) D

47 Am⁷ C(add2) D(SUS4) 49

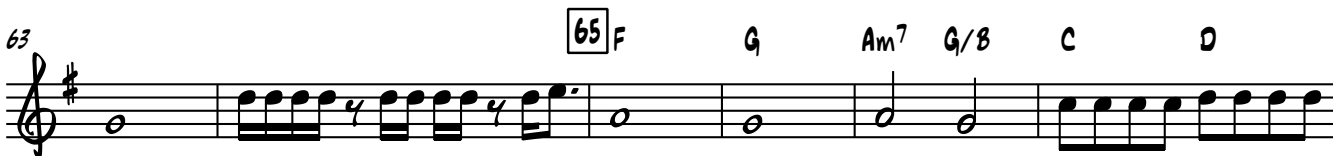
54 57

59



63

65 F G Am⁷ G/B C D



69 F G Am⁷ G/B C(add2) D(SUS4)



74

74 4 78 3



86



93

G(add2) D(SUS4) A7(SUS4) G(add2)/B C⁵

RIT.



TROMBONE 1

FEARLESS

TAYLOR SWIFT
ARRANGED BY ADT

♩ = 100

5

9

20

25

29

37

41

47

54

57

TROMBONE 1

59

59 60 61 62

63

63 64 65 66

65 Eb F Gm7 F/A Bb C

69

69 70 71 72 73

Eb F Gm7 F/A Bb(add2) C(sus4)

74

74 75 76 77 78

74 78

4 3

86

86 87 88 89 90 91 92

F(add2) C(sus4) G7(sus4) F(add2)/Ab5

93

93 94 95 96

TROMBONE 2

FEARLESS

TAYLOR SWIFT
ARRANGED BY ADT

♩ = 100

4

5

5

9

9

8

17

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21

4

25

4

29

29

37

41

41

F C⁵ Gm⁷ Bb⁵ F(add2) C

47

Gm⁷ Bb(add2) C(sus4)

49

54

57

59

63

65 Eb F Gm7 F/A Bb C

69

bEb F Gm7 F/A Bb(add2) C(sus4)

74

74 78

4 3

86

86

F(add2) C(sus4) G7(sus4) F(add2)/Ab5

93

TROMBONE 3

FEARLESS

TAYLOR SWIFT
ARRANGED BY ADT

♩ = 100

4

5

5

9

9

8

17

3

20

21

4

25

4

29

29

37

41

41

F C5 Gm7 Bb5 F(add2) C

47

Gm7 Bb(add2) C(sus4)

49

54

57

59

Musical staff for measures 59-62, featuring whole notes in a bass clef with a key signature of one flat.

63

Musical staff for measures 63-68. Measure 65 is boxed. Chord symbols: Eb, F, Gm7, F/A, Bb, C.

69

Musical staff for measures 69-73. Chord symbols: Eb, F, Gm7, F/A, Bb(add2), C(sus4).

74

Musical staff for measures 74-85. Measures 74 and 78 are boxed. Measure 74 contains a 4-measure rest, and measure 78 contains a 3-measure rest. Accents (^) are placed over notes in measures 76 and 77.

86

Musical staff for measures 86-92. Measure 86 is boxed. Chord symbols: F(add2), C(sus4), G7(sus4), F(add2)/Ab5.

93

Musical staff for measures 93-96, featuring eighth notes and sixteenth notes in a bass clef with a key signature of one flat.

BASS TROMBONE

FEARLESS

TAYLOR SWIFT
ARRANGED BY ADT

♩ = 100

3

5 [5]

9 [9] 8 [17] 3

20 [21] 4

25 4

29 [29]

37

41 [41]

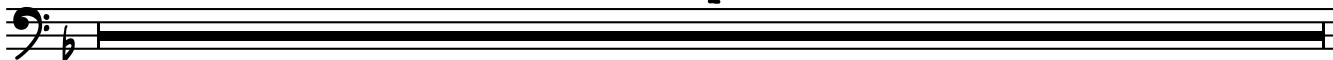
47 [49]

54 [57] 2

BASS TROMBONE

59

4



63

65



69



74

74

4

78

3



86

86



93

F(add2)

C(SUS4)

G7(SUS4)

RIT.

F(add2)/A♭5



FEARLESS

TAYLOR SWIFT
ARRANGED BY ADT

♩ = 100

1 F C(SUS4) G7(SUS4) Bb

5 **5** F C(SUS4) G7(SUS4) Bb

9 **9** F C⁵ Gm Bb(add2) F⁵ C(SUS4)

15 Gm7 Bb(add2) **17** F C⁵ G7(SUS4) Bb

21 F **21** C7(SUS4) Gm7 Bb(add2) F F/C C F/C C

27 Gm7 Bb(add2) C(SUS4) **29** F C F/C C Gm7

32 Bb C(SUS4) F C F/C C Gm7 Bb C(SUS4)

37 F C(SUS4) G(SUS4) Bb(add2)

41 F **41** C⁵ Gm7 Bb⁵ F(add2) C

47 Gm7 Bb(add2) C(SUS4) **49** F C C(SUS4) Gm7

JAZZ GUITAR

52 Bb C(SUS4) F C⁵ C(SUS4) Gm⁷ Bb C(SUS4)

57 **57** Gm⁷ Bb(add2) F C⁵ Gm⁷ Bb

63 F C⁵ **65** Eb F Gm⁷ F/A Bb C

69 Eb F Gm⁷ F/A Bb(add2) C(SUS4)

74 **74** F C7(SUS4) Gm¹¹ Bb(add2)

78 **78** F C⁵ Gm⁷ Bb C F C(SUS4) C

84 Gm⁷ Bb C(SUS4) **86** F C Gm⁷ Bb C(SUS4)

90 F C Gm⁷ Bb C(SUS4)

94 F(add2) C(SUS4) G7(SUS4) F(add2)/A Bb⁵ RIT.

FEARLESS

TAYLOR SWIFT
ARRANGED BY ADT

♩ = 100 F

C(SUS4) G7(SUS4) Bb

5 5 F C(SUS4) G7(SUS4) Bb

9 9 F C5 Gm Bb(add2) F5 C(SUS4)

15 Gm7 Bb(add2) 17 F C5 G7(SUS4)

20 Bb 21 F C7(SUS4) Gm7

24 Bb(add2) F F/C C F/C C Gm7 Bb(add2) C(SUS4)

29 **F** **29** C F/C C Gm7 Bb C(SUS4)

33 F C F/C C Gm7 Bb C(SUS4)

37 F C(SUS4) G7(SUS4) Bb

41 **F** **41** C5 Gm7 Bb5

45 F(add2) C Gm7 Bb(add2) C(SUS4)

49 **F** **49** C C(SUS4) Gm7 Bb C(SUS4)

53 F C⁵ C(SUS4) Gm⁷ Bb C(SUS4)

57 Gm⁷ [57] Bb(add2) F C⁵

61 Gm⁷ Bb F C⁵

65 Eb [65] F Gm⁷ F/A Bb C

69 Eb F Gm⁷ F/A Bb(add2) C(SUS4)

74 F [74] C7(SUS4) Gm¹¹ Bb(add2)

78 78 F C⁵ Gm⁷ B^b C

82 F C⁵ C(SUS4) Gm⁷ B^b C(SUS4)

86 86 F C C(SUS4) Gm⁷ B^b C(SUS4) F

91 C⁵ C(SUS4) Gm⁷ B^b C(SUS4) F(add2)

95 C(SUS4) G7(SUS4) F(add2)/A B^{b5} RIT.

BASS

FEARLESS

TAYLOR SWIFT
ARRANGED BY ADT

♩ = 100

3 5

9 17

21

29

32

37

41

45

49

53

57 **57**



61



65 **65**



69



74 **74**



78 **78**



85

86



90



94

RIT. - - - - -



DRUMS

FEARLESS

TAYLOR SWIFT
ARRANGED BY ADT

♩ = 100
HH

5 **5**

9 **9**

13

17 **17**

21 **21**

25

29 **29**

33

37 RIDE

41 HH **41**

45

Drum notation for measures 45-48. The notation shows a consistent pattern of eighth notes on the snare and bass drums, with 'x' marks above the snare notes indicating cymbal hits.

49 **49**

Drum notation for measures 49-52. The notation continues the eighth-note pattern with cymbal hits on the snare.

53

Drum notation for measures 53-56. The notation continues the eighth-note pattern with cymbal hits on the snare.

57 **57** RIDE

Drum notation for measures 57-60. The notation continues the eighth-note pattern with cymbal hits on the snare. A 'RIDE' cymbal is indicated above the snare notes.

61

Drum notation for measures 61-64. The notation continues the eighth-note pattern with cymbal hits on the snare. The pattern changes slightly in the final measure of this section.

65 **65** HH

Drum notation for measures 65-68. The notation continues the eighth-note pattern with cymbal hits on the snare. A 'HH' (Hi-Hat) is indicated above the snare notes.

69

Drum notation for measures 69-72. The notation continues the eighth-note pattern with cymbal hits on the snare. There are some rests and specific note values in this section.

74 **74**

Drum notation for measures 74-77. The notation continues the eighth-note pattern with cymbal hits on the snare. A 'RIDE' cymbal is indicated above the snare notes.

78 **78**

Drum notation for measures 78-81. The notation continues the eighth-note pattern with cymbal hits on the snare. A '3' is written above the first measure, and there are accents (^) above the snare notes in the second measure.

85 **86** FILL

Drum notation for measures 85-88. The notation continues the eighth-note pattern with cymbal hits on the snare. 'FILL' is written above the first and last measures.

90

Drum notation for measures 90-93. The notation continues the eighth-note pattern with cymbal hits on the snare. 'FILL' is written above the last measure.

94

Drum notation for measures 94-97. The notation continues the eighth-note pattern with cymbal hits on the snare. 'RIT.' (Ritardando) is written above the snare notes, and a double bar line with a repeat sign is at the end.

FEARLESS

TAYLOR SWIFT
ARRANGED BY ADT

♩ = 100

5

9

17

21

29

33

41

49

57

65

Musical score for acoustic guitar, measures 71-92. The score is written in treble clef with a key signature of one flat (Bb). The music consists of four staves of guitar tablature. Measure 71 is marked with a box containing the number 74. Measure 78 is marked with a box containing the number 78. Measure 86 is marked with a box containing the number 86. The notation includes various chord voicings and melodic lines. A 'RIT.' (ritardando) marking is present above the final measure (92), which ends with a double bar line.

PIANO

FEARLESS

TAYLOR SWIFT
ARRANGED BY ADT

♩ = 100

Musical notation for measures 1-4. The piece is in 4/4 time with a key signature of one flat (Bb). The first measure is a whole rest in both staves. The second measure has a chord of Bb3, F4, Bb4 in the right hand and a whole note Bb2 in the left hand. The third measure has a chord of Bb3, F4, Bb4 in the right hand and a whole note Bb2 in the left hand. The fourth measure has a chord of Bb3, F4, Bb4 in the right hand and a whole note Bb2 in the left hand.

Musical notation for measures 5-8. Measure 5 has a chord of Bb3, F4, Bb4 in the right hand and a whole note Bb2 in the left hand. Measure 6 has a chord of Bb3, F4, Bb4 in the right hand and a whole note Bb2 in the left hand. Measure 7 has a chord of Bb3, F4, Bb4 in the right hand and a whole note Bb2 in the left hand. Measure 8 has a chord of Bb3, F4, Bb4 in the right hand and a whole note Bb2 in the left hand. Measures 9-10 are marked with a box containing the number 9 and a thick black bar in both staves, indicating a repeat or a specific performance instruction.

Musical notation for measures 17-20. Measure 17 has a chord of Bb3, F4, Bb4 in the right hand and a whole note Bb2 in the left hand. Measure 18 has a chord of Bb3, F4, Bb4 in the right hand and a whole note Bb2 in the left hand. Measure 19 has a chord of Bb3, F4, Bb4 in the right hand and a whole note Bb2 in the left hand. Measure 20 has a chord of Bb3, F4, Bb4 in the right hand and a whole note Bb2 in the left hand. Measures 21-22 are marked with a box containing the number 21 and a thick black bar in both staves.

Musical notation for measures 26-28. Measure 26 has a chord of Bb3, F4, Bb4 in the right hand and a whole note Bb2 in the left hand. Measure 27 has a chord of Bb3, F4, Bb4 in the right hand and a whole note Bb2 in the left hand. Measure 28 has a chord of Bb3, F4, Bb4 in the right hand and a whole note Bb2 in the left hand. Measures 29-30 are marked with a box containing the number 29 and a thick black bar in both staves.

Musical notation for measures 33-36. Measure 33 has a chord of Bb3, F4, Bb4 in the right hand and a whole note Bb2 in the left hand. Measure 34 has a chord of Bb3, F4, Bb4 in the right hand and a whole note Bb2 in the left hand. Measure 35 has a chord of Bb3, F4, Bb4 in the right hand and a whole note Bb2 in the left hand. Measure 36 has a chord of Bb3, F4, Bb4 in the right hand and a whole note Bb2 in the left hand.

V.5.

57 41

Musical notation for measures 37-41. Treble clef with a key signature of one flat. The right hand plays chords, and the left hand plays a simple bass line of half notes.

47 49

Musical notation for measures 47-49. Treble clef with a key signature of one flat. The right hand plays chords, and the left hand plays a simple bass line of half notes.

55 57

Musical notation for measures 55-57. Treble clef with a key signature of one flat. The right hand plays chords, and the left hand plays a simple bass line of half notes.

64 65

Musical notation for measures 64-65. Treble clef with a key signature of one flat. The right hand plays chords, and the left hand plays a simple bass line of half notes.

71 74

Musical notation for measures 71-74. Treble clef with a key signature of one flat. The right hand plays chords, and the left hand plays a simple bass line of half notes.

78 78

Musical notation for measures 78-78. Treble clef with a key signature of one flat. The right hand plays chords, and the left hand plays a simple bass line of half notes.

86 86

Musical notation for measures 86-91. The score is in G major (one sharp) and 4/4 time. The right hand plays a series of chords: G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5. The left hand plays a bass line: G3, B2, G3, B2, G3, B2.

92

Musical notation for measures 92-97. The score is in G major (one sharp) and 4/4 time. The right hand plays chords: G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5. The left hand plays a bass line: G3, B2, G3, B2, G3, B2. A *RIT.* (ritardando) marking is present above the final two measures. The piece concludes with a double bar line.