

# NATURAL

ABLAUF: A B C B D B E

ORIGINAL 1ST IN F-DUR

IMAGINE DRAGONS

$\text{♩} = 100$   $\text{♩} = \text{♩}^3$

**A** VERS 1

POSADNE SOLO

ALTSAXOPHON 1 *mp*

ALTSAXOPHON 2 *mp*

BARITONSAXOPHON 1 *mp*

BARITONSAXOPHON 2 *mp*

EWI

ELEKTRO-BASS

CATON

EI-SHAKER

(WILL) YOU HOLD THE LINE? WHEN EV'RY ONE OF THEM IS GIV ING UP (OR) GIV -IN IN. TELL ME



7

POS.

ASAX.

ASAX.

BAR. SAX.

BAR. SAX.

SYNTH.

E. BASS

CATON

E.S.

(IN) THIS HOUSE OF MINE? NO THING E VER COMES WITH OUT A CON SE QUENCE OR COST. TELL ME. (WILL) THE STARS A -LIGN? WILL

HEA VEN STEP IN? WILL IT SAVE US FROM OUR SIN? WILL IT? 'CAUSE THIS HOUSE OF MINE STANDS STRONG - . THAT'S THE PRICE YOU PAY. \_\_\_\_\_

POS.

ASAX.

ASAX.

BAR. SAX.

BAR. SAX.

SYNTH.

E. BASS

CATON

E.S.



LEAVE BE HIND YOUR HEART ACHE. CAST A -WAY. \_\_\_\_\_ JUST AN - O - THER PRO DUCT OF TO -DAY. \_\_\_\_\_

POS.

ASAX.

ASAX.

BAR. SAX.

BAR. SAX.

SYNTH.

E. BASS

CATON

E.S.

18

POS. *f* FATHER BE THE HUN - TER THAN THE PREY. *f* AND YOU'RE STAN DING ON THE EDGE. FACE UP 'CAUSE YOU'RE A

ASAX.

ASAX.

BAR. SAX.

BAR. SAX.

SYNTH.

E. BASS

CATON

E.S.



21

POS. **8** CHORUS NA - TU - RAL. A SEA KING HEART OF STONE. YOU GOT FA BE SO COLD TO MAKE IT IN THIS WORLD. YEAH, YOU'RE A NA TU RAL. LI VING YOUR

ASAX. *mf*

ASAX. *mf*

BAR. SAX. *mf*

BAR. SAX. *mf*

SYNTH.

E. BASS

CATON **8**

E.S.

26

C

VERS 2

POS. LIFE CUT THROAT. YOU GOT TA BE SO COLD. YEAH, YOU'RE A NA - TU - RAL!

ASAX.

ASAX.

BAR. SAX.

BAR. SAX.

SYNTH.

E. BASS

CATON

E.S.

WILL SOME SO BY

mp

mp

8<sup>vs</sup>

mp

C



30

POS. LET ME SEE THE LIGHT WITH IN THE DARK TREE'S SHA DOWS AND WHAT'S HAP PEN ING? LOO KIN' THOUGH THE GLASS FIND THE WRONG WITH IN THE PAST KNOW IN

ASAX.

ASAX.

BAR. SAX.

BAR. SAX.

SYNTH.

E. BASS

CATON

E.S.

8<sup>vs</sup>

2

WE ARE THE YOUTH. CUT UN -TIL IT BLEEDS. IN SIDE A WORLD WITH BUT PEACE FA EING

POS. WE ARE THE YOUTH. CUT UN -TIL IT BLEEDS. IN SIDE A WORLD WITH BUT PEACE FA EING

ASAX.

ASAX.

BAR. SAX.

BAR. SAX.

SYNTH. ⑦

E. BASS

CATON 2/4

E.S. ⑦



A BIT OF TRUTH. THE TRUTH. THAT'S THE PRICE YOU PAY. LEAVE BE HIND YOUR HEART ACHE. CAST A -WAY.

POS. A BIT OF TRUTH. THE TRUTH. THAT'S THE PRICE YOU PAY. LEAVE BE HIND YOUR HEART ACHE. CAST A -WAY.

ASAX.

ASAX.

BAR. SAX. mp

BAR. SAX. mp

SYNTH. ⑦ mp

E. BASS

CATON 2/4 2/4

E.S. ④

POS. *JUST AN - O THER PRO DUCT OF TO DAY. RA THER BE THE HUN FER THAN THE PREY. AND YOU'RE*

ASAX.

ASAX.

BAR. SAX.

BAR. SAX.

SYNTH.

E. BASS

CATON

E.S.



POS. *SAN BING ON THE EDGE. FACEUP 'CAUSE YOU'RE A*

ASAX.

ASAX.

BAR. SAX.

BAR. SAX.

SYNTH.

E. BASS

CATON

E.S.

**BRIDGE**

*DEEP IN SIDE ME. I'M FA BING TO BLACK. I'M FA BING. TOOK AN OATHBY THE*

48

POS. BLOOD OF MY HAND. WON'T BREAK IT. I CAN TASTE IT. THE END IS UP ON US. I SWEAR. GON NA MAKE IT. I'M GON NA MAKE IT! —

ASAX.

ASAX.

BAR. SAX.

BAR. SAX.

SYNTH.

E. BASS

CATON

E.S.



54

**E**

CODA

POS. *ff* NA - TU - RAL!

ASAX. *f*

ASAX. *f*

BAR. SAX. *f*

BAR. SAX. *f*

SYNTH.

E. BASS *f*

CATON **E**

E.S.

YEAH. YOU'RE A NA -TU -RAL!

POS.

ASAX.

ASAX.

BAR. SAX.

BAR. SAX.

SYNTH.

E. BASS

CATON

E.S.

*mp*

*mp*

*mp*

*mp*

*mp*

8

8

Detailed description: This is a page of a musical score for rehearsal mark 60. It features a vocal line and several instrumental parts. The vocal line is in treble clef with lyrics 'YEAH. YOU'RE A NA -TU -RAL!'. The instrumental parts include POS. (Percussion), ASAX. (Alto Saxophone), BAR. SAX. (Baritone Saxophone), SYNTH. (Synthesizer), E. BASS (Electric Bass), CATON (Cymbal), and E.S. (Electric Snare). The score is in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. The vocal line and ASAX. part have dynamics marked as *mp* (mezzo-piano). The percussion parts (POS., CATON, E.S.) have a 'v' marking above them in the first two measures. The score ends with a double bar line.



# NATURAL

POSAUNE SOLO

ABLAUF: A B C B D B E

ORIGINAL 1ST IN F-DUR

IMAGINE DRAGONS

♩ = 100

4

**A** VERS 1



(WILL)YOU HOLD THE LINE?

*mf*



WHEN EV'RY ONE OF THEM IS GIV-ING UP (OR) GIV-IN IN. TELL ME (IN) THIS HOUSE OF MINE?



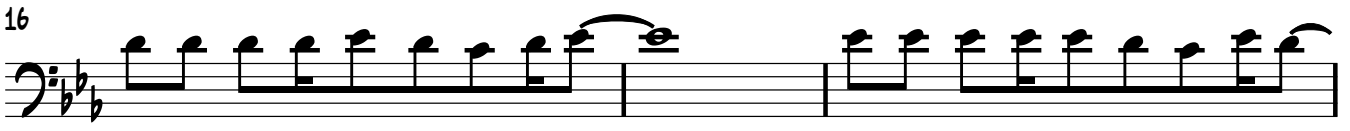
NO-THING E-VER COMES WITH-OUT A CON-SE-QUENCE OR COST, TELL ME, (WILL) THE STARS A LIGN? WILL



HEA-VEN STEP IN? WILL IT SAVE US FROM OUR SIN? WILL IT? 'CAUSE THIS HOUSE OF MINE STANDS STRONG



THAT'S THE PRICE YOU PAY. \_\_\_\_\_ LEAVE BE-HIND YOUR HEART-ACHE, CAST A WAY. \_\_\_\_\_

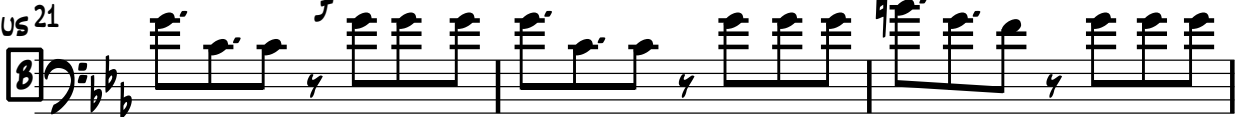


JUST AN O -THER PRO-DUCT OF TO DAY. \_\_\_\_\_ RA-THER BE THE HUN-TER THAN THE PREY.



AND YOU'RE STAN-DING ON THE EDGE, FACE UP 'CAUSE YOU'RE A

CHROUS 21



NA - TU - RAL, A BEA-TING HEART OF STONE. YOU GOT-TA BE SO COLD TO MAKE IT



IN THIS WORLD. YEAH, YOU'RE A NA - TU - RAL, LI - VING YOUR



LIFE CUT-THROAT. YOU GOT-TA BE SO COLD. YEAH, YOU'RE A NA - TU - RAL!

VERS 2 29

29

WILL SOME-BO-DY LET ME SEE THE LIGHT WITH-IN THE DARK TREE'S SHA-DOWS AND

31

WHAT'S HAP-PEN- ING? LOO-KIN' THOUGH THE GLASS FIND THE WRONG WITH-IN THE PAST KNOW-IN

33

WE ARE THE YOUTH. CUT UN-TIL IT BLEEDS,IN SIDE A WORLD WITH-OUT PEACE FA-CING

35

A BIT OF TRUTH, THE TRUTH. THAT'S THE PRICE YOU PAY.

38

LEAVE BE-HIND YOUR HEART -ACHE, CAST A WAY. JUST AN-O-THER PRO-DUCT OF TO DAY.

42

RA - THER BE THE HUN - TER THAN THE PREY. AND YOU'RE

44

SAN - DING ON THE EDGE, FACE UP 'CAUSE YOU'RE A

BRIDGE

DEEP IN-SIDE ME. I'M FA-DING TO BLACK, I'M FA-DING. TOOK AN OATH BY THE

48

BLOOD OF MY HAND, WON'T BREAK IT. I CAN TASTE IT, THE END IS UP-ON US, I SWEAR.

51

GON - NA MAKE IT. I'M GON - NA MAKE IT!

CODA 54

NA - TU -RAL!

60

YEAH, YOU'RE A NA - TU -RAL!

ALTSAXOPHON 1

# NATURAL

ABLAUF: A B C B D B E

ORIGINAL IST IN F-DUR

IMAGINE DRAGONS

$\text{♩} = 100$   $\text{♩} = \text{♩} \text{ } \overset{3}{\text{♩}}$

*mp*

5 **A** VERS 1

12

18 **B** CHORUS

23

29 **C** VERS 2 7

39

45 **D** BRIDGE 2 3

2

ALTSAXOPHON 1

51

Musical notation for measures 51-52. Measure 51 contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 52 contains a whole note G4. A fermata is placed over the whole note in measure 52, with the number '2' above it, indicating a two-measure rest.

**E** CODA

Musical notation for measures 53-54. Measure 53 starts with a dynamic marking of *f* and contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 54 contains a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4.

56

Musical notation for measures 55-56. Measure 55 contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 56 contains a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4.

60

Musical notation for measures 57-60. Measure 57 contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 58 contains a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. Measure 59 contains a half note G4. Measure 60 contains a half note F4. A dynamic marking of *mp* is placed below the notes in measure 60.

64

Musical notation for measures 61-64. Measure 61 contains a half note G4. Measure 62 contains a half note F4. Measure 63 contains a half note E4. Measure 64 contains a half note D4. A dynamic marking of *mp* is placed below the notes in measure 64. A fermata is placed over the notes in measure 64, with the number '2' above it, indicating a two-measure rest.

ALTSAXOPHON 2

# NATURAL

ABLAUF: A B C B D B E

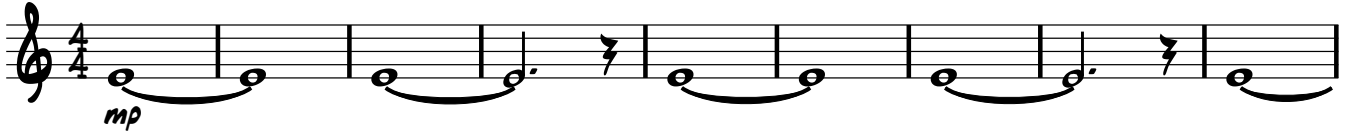
ORIGINAL IST IN F-DUR

IMAGINE DRAGONS

$\text{♩} = 100$   $\text{♩} = \text{♩} \text{ } \overset{3}{\text{♩}}$

**A** VERS 1

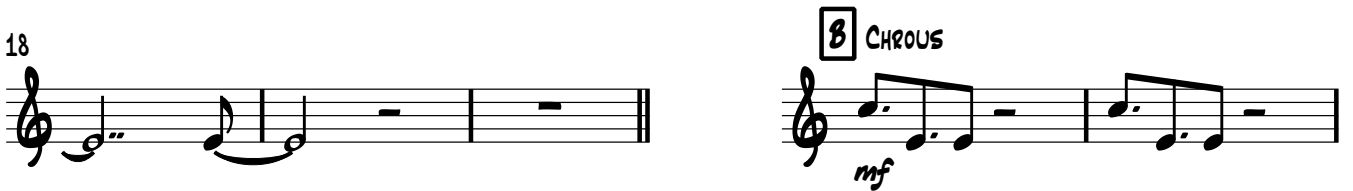
10



18



18



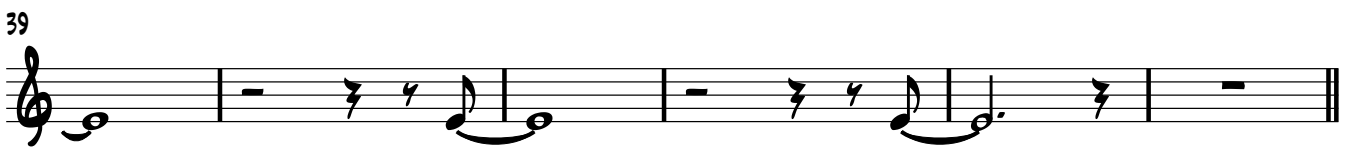
23



29 **C** VERS 2 7



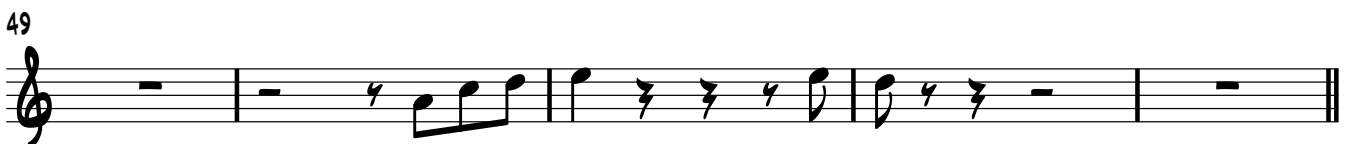
39



45 **D** BRIDGE



49



54 **E** CODA

Musical staff 1: Treble clef, starting at measure 54. The music consists of eighth and sixteenth notes with various accidentals. A dynamic marking 'f' is present at the beginning.

58

Musical staff 2: Treble clef, starting at measure 58. The music continues with eighth and sixteenth notes and accidentals.

62

Musical staff 3: Treble clef, starting at measure 62. The music features half notes with dynamic markings 'mp'. A fermata is placed over the final measure, with a '2' above it.

BARITONSAXOPHON 1

NATURAL

ABLAUF: A B C B D B E

ORIGINAL IST IN F-DUR

IMAGINE DRAGONS

$\text{♩} = 100$   $\text{♩} = \text{♩} \text{ } \overset{3}{\text{♩}}$

**A** VERS 1

Musical notation for section A, measures 1-9. *mp*

10

Musical notation for section A, measures 10-17.

18

**B** CHORUS

Musical notation for section B, measures 18-22. *mf*

23

Musical notation for section B, measures 23-28.

29 **C** VERS 2

Musical notation for section C, measures 29-32. *mp*

33

Musical notation for section C, measures 33-36.

37

Musical notation for section C, measures 37-40. *mp*

41

Musical notation for section C, measures 41-44.

45 **D** BRIDGE

Musical notation for section D, measures 45-48. *mp*

49

Musical notation for section D, measures 49-50. **3**

BARITONSAXOPHON 1

54 **E** CODA

Musical staff 1: Treble clef, starting at measure 54. Dynamics: *f*. Contains a series of eighth and sixteenth notes.

58

Musical staff 2: Treble clef, starting at measure 58. Contains a series of eighth and sixteenth notes.

62

Musical staff 3: Treble clef, starting at measure 62. Dynamics: *mp*. Contains a series of quarter notes with slurs, ending with a double bar line and a '2' above it.



BARITONSAXOPHON 2

# NATURAL

ABLAUF: A B C B D B E

ORIGINAL IST IN F-DUR

IMAGINE DRAGONS

♩ = 100

**A** VERS 1

Musical staff for section A, measures 1-9. The key signature has one flat (B-flat). The time signature is 4/4. The first measure starts with a mezzo-piano (*mp*) dynamic. The melody consists of quarter and eighth notes, with a triplet of eighth notes in the final measure.

10

Musical staff for section A, measures 10-17. Continuation of the melody from the previous staff.

18

Musical staff for section B, measures 18-22. The section is labeled **B** CHORUS and begins with a mezzo-forte (*mf*) dynamic. The melody features quarter notes and rests.

23

Musical staff for section B, measures 23-27. Continuation of the chorus melody.

28

Musical staff for section C, measures 28-31. The section is labeled **C** VERS 2 and begins with a mezzo-piano (*mp*) dynamic. The melody starts with quarter notes and rests.

32

Musical staff for section C, measures 32-36. Continuation of the verse 2 melody.

37

Musical staff for section C, measures 37-40. Continuation of the verse 2 melody.

41

Musical staff for section C, measures 41-44. Continuation of the verse 2 melody.

**D** BRIDGE

Musical staff for section D, measures 45-48. The section is labeled **D** BRIDGE and begins with a mezzo-piano (*mp*) dynamic. The melody consists of quarter notes, followed by a measure with a fermata and a '3' above it, and another measure with a fermata and a '4' above it.

BARITONSAXOPHON 2

54 **E** CODA

Musical staff for measures 54-60. The staff begins with a treble clef and a key signature of one flat (B-flat). The first measure (54) starts with a dynamic marking of *f* (forte) and contains a whole note chord consisting of B-flat, D, and F. The subsequent measures (55-60) feature a melodic line with eighth notes and dotted rhythms, including trills and grace notes. The notes are: 55: B-flat, D, F; 56: B-flat, D, F; 57: B-flat, D, F; 58: B-flat, D, F; 59: B-flat, D, F; 60: B-flat, D, F.

61

Musical staff for measures 61-65. The staff begins with a treble clef and a key signature of one flat (B-flat). The first measure (61) starts with a dynamic marking of *mp* (mezzo-piano) and contains a whole note chord consisting of B-flat, D, and F. The subsequent measures (62-65) feature a melodic line with eighth notes and dotted rhythms, including trills and grace notes. The notes are: 61: B-flat, D, F; 62: B-flat, D, F; 63: B-flat, D, F; 64: B-flat, D, F; 65: B-flat, D, F. The staff ends with a double bar line and a second ending bracket labeled '2'.

# NATURAL

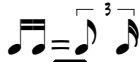
EWI

ABLAUF: A B C B D B E

ORIGINAL IST IN F-DUR

IMAGINE DRAGONS

$\text{♩} = 100$



**A** VERS 1

8



15

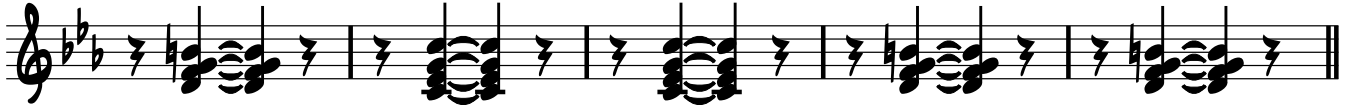


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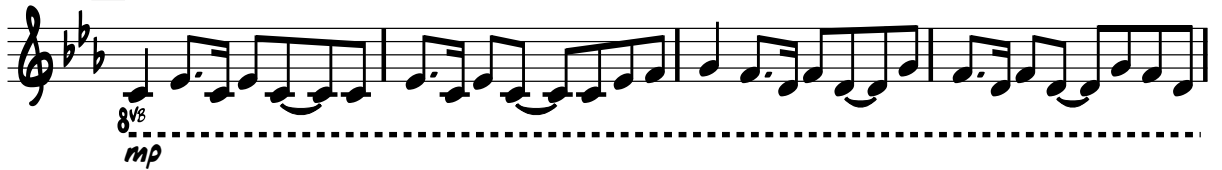
**B** CHORUS



24



29 **C** VERS 2



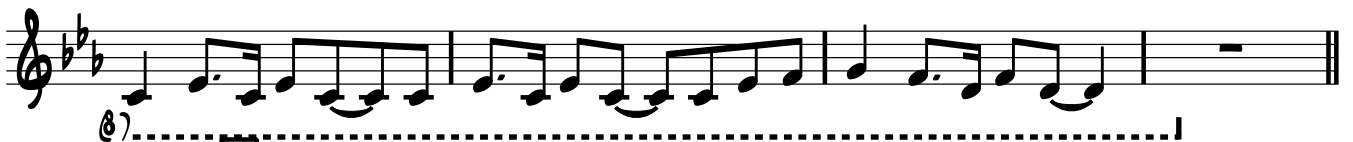
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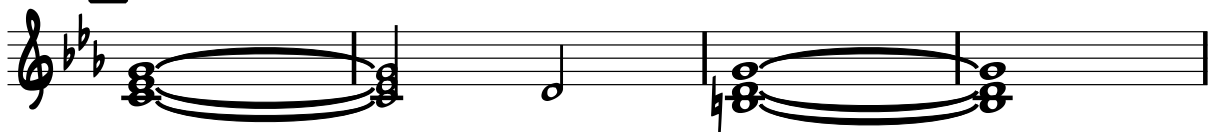
37



41



45 **D** BRIDGE




49



54 **E** CODA



58



ELEKTRO-BASS

# NATURAL

ABLAUF: A B C B D B E

ORIGINAL IST IN F-DUR

IMAGINE DRAGONS

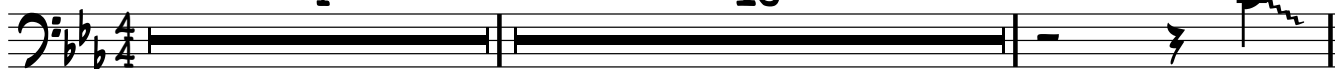
♩ = 100



**A**

VERS 1

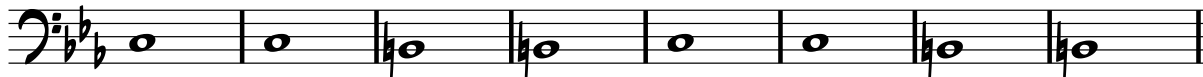
15



21

**B**

CHORUS

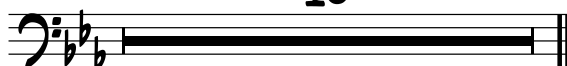


29

**C**

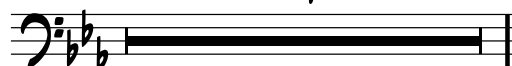
VERS 2

16



**D**

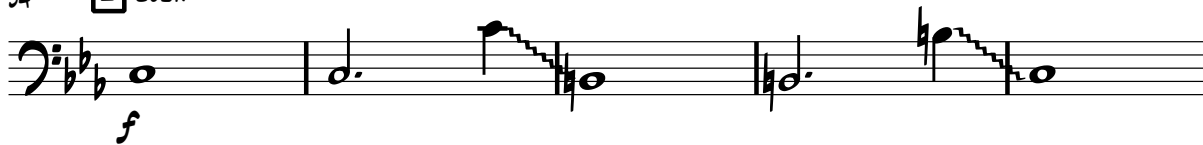
BRIDGE 9



54

**E**

CODA



59

8



CATON

# NATURAL

ABLAUF: A B C B D B E  
ORIGINAL IST IN F-DUR

IMAGINE DRAGONS

♩ = 100



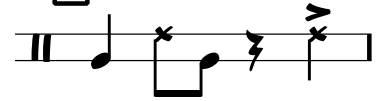
**A**

VERS 1

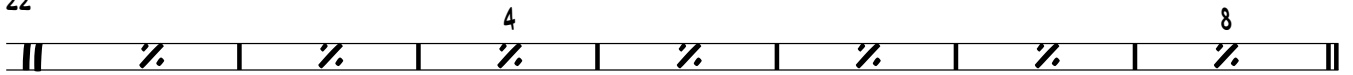
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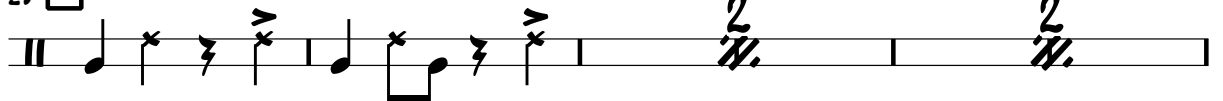
**B** CHORUS



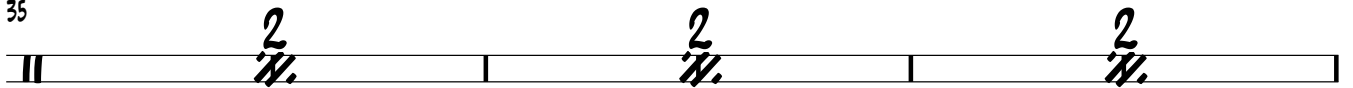
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29 **C** VERS 2



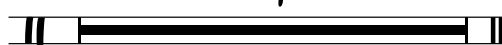
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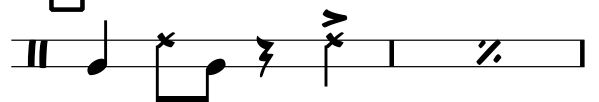
41



45 **D** BRIDGE 9



**E** CODA



56



EI-SHAKER

# NATURAL

ABLAUF: A B C B D B E

ORIGINAL IST IN F-DUR

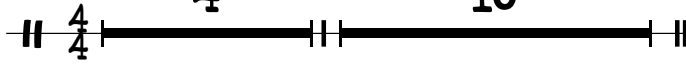
IMAGINE DRAGONS

♩ = 100



**A** VERS 1

16

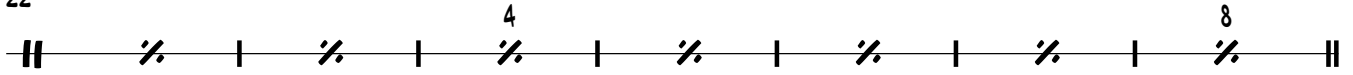


**B**

CHORUS

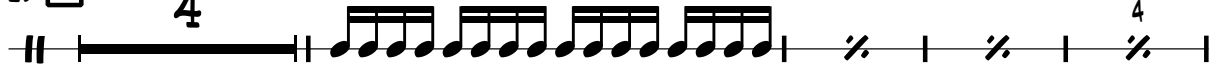


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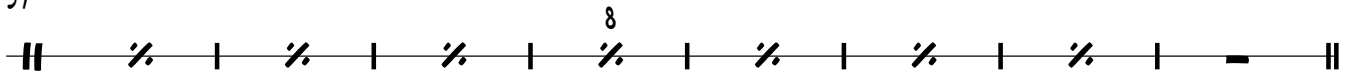


29 **C** VERS 2

4



37



45 **D**

BRIDGE

9



**E**

CODA



56

