

# Lossless, Matched & Reciprocal

Charles Baylis (words) & R.J. Marks II (music)

Lead Vocal

G<sup>7</sup> C F G G<sup>7</sup> C F G G<sup>7</sup>

Lead Vocal: Loss-less matched and re-ci-pro-cal. I al-ways wan-ted to be. A three port

Lead: C F D D<sup>7</sup> G G<sup>sus</sup> G G<sup>7</sup> C F

Lead: net-work. I'm a chip off the fami-ly tree. As a young loss-less matched lad I

Lead: G G<sup>7</sup> C F G G<sup>7</sup> C F D D<sup>7</sup>

Lead: found loss-less match-ing was fun. But try-ing to re - ci - pro - cate, in cir-cles I'd

Lead: G G<sup>sus</sup> G G<sup>7</sup> C F G G<sup>7</sup> C F G G<sup>7</sup>

Lead: run. When loss-less and re-ci-pro-cal, my third port would re - flect. I tried but

Lead: C F D D<sup>7</sup> G G<sup>sus</sup> G G<sup>7</sup> C F

Lead: could not match or serve or pro-tect. When re - ci - pro - cal and matched I

Lead: G G<sup>7</sup> C F G G<sup>7</sup> C F D D<sup>7</sup> G G<sup>sus</sup>

Lead: lost my po-er from with - in. Slow-ly but sure - ly I learned I just could-n't win.

Lead: G G<sup>7</sup> C F G G<sup>7</sup> C F G G<sup>7</sup> C F

Lead: But I am not with-out hope. Doub-le E's all a - sure if I grow an- oth - er

Lead D. D<sup>7</sup> G G<sup>sus</sup> G G<sup>7</sup> C F G G<sup>7</sup>

port I can be cured. Re-ci -pro- -cal loss-less not matched. Loss-less matched

Lead C F G G<sup>7</sup> C F D D<sup>7</sup> G G<sup>sus</sup>

but not re--ci-pro- cal. Re-ci-pro- cal and matched with loss. I can't do it all

Lead G G<sup>7</sup> C F G G<sup>7</sup> C F

Loss--less and matched and re - ci - pro - cal. Loss-less and matched and re - ci - pro -

Lead G G<sup>7</sup> C F G G F G C C<sup>sus</sup> C

cal. Loss-less and matched and re - ci - pro - -cal. Oh woe is me

# Lossless, Matched & Reciprocal

Charles Baylis (words) & R.J. Marks II (music)

Harmony

The Harmony part starts with a single note followed by a series of eighth-note chords. The chords consist of notes on the G, B, and D strings. There are six measures of this pattern.

Har

The first Har part begins with a measure of eighth-note chords on the G, B, and D strings. It then moves to a measure of eighth-note chords on the A, D, and G strings. This pattern repeats for several measures.

Har

The second Har part continues the eighth-note chord patterns from the first part, maintaining the G, B, and D string combination.

Har

The third Har part introduces a new pattern, starting with eighth-note chords on the A, D, and G strings. It then shifts to eighth-note chords on the G, B, and D strings.

Har

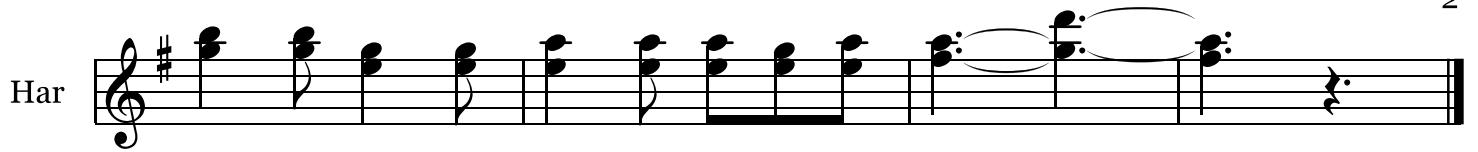
The fourth Har part follows the same eighth-note chord pattern as the third part, alternating between the A, D, and G strings.

Har

The fifth Har part continues the alternating eighth-note chord pattern between the A, D, and G strings.

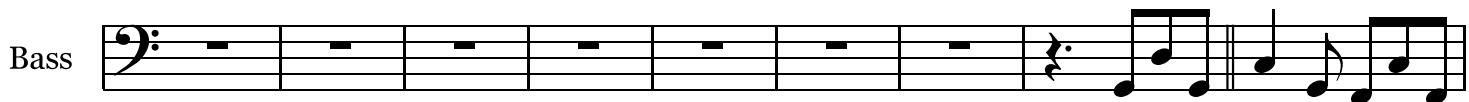
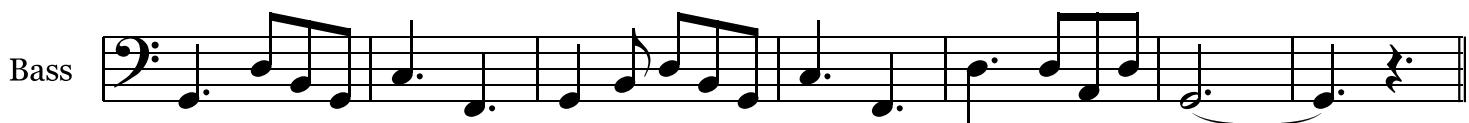
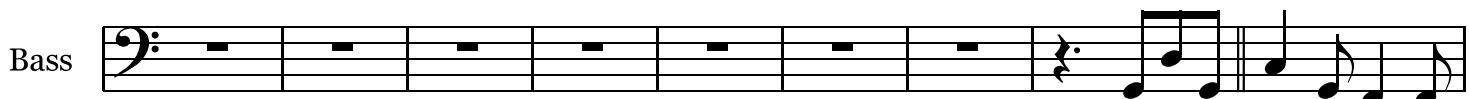
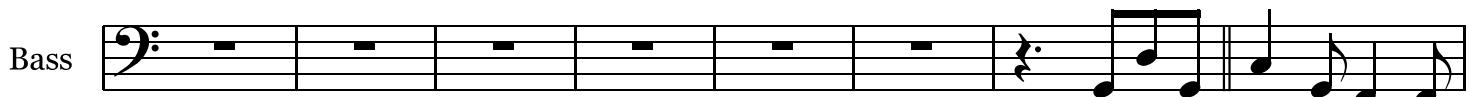
Har

The sixth Har part concludes the sequence with the same eighth-note chord pattern as the previous parts.



# Lossless, Matched & Reciprocal

Charles Baylis (words) & R.J. Marks II (music)



# Lossless, Matched & Reciprocal

Charles Baylis (words) & R.J. Marks II (music)

Violin

6  
8

Vln

Vln

Vln

Vln

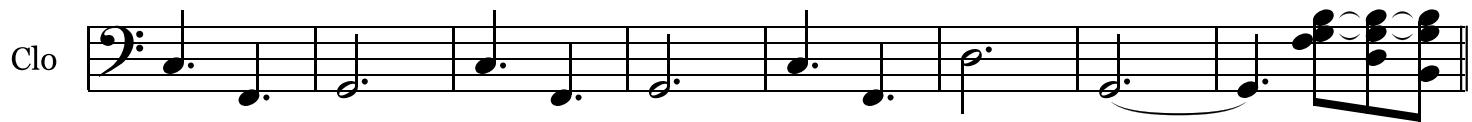
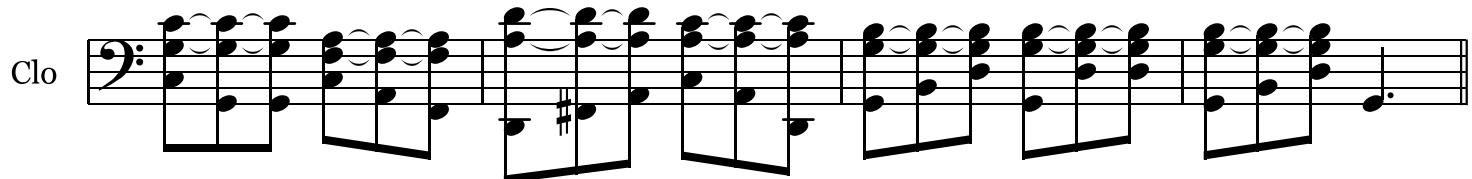
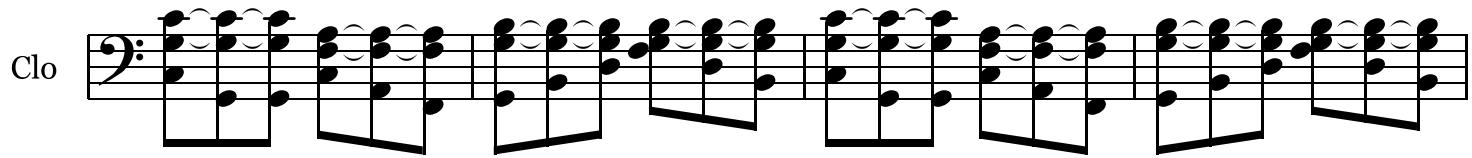
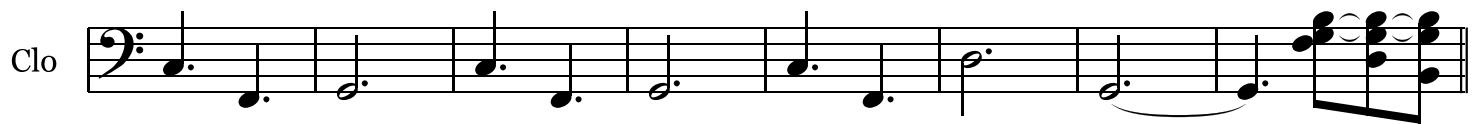
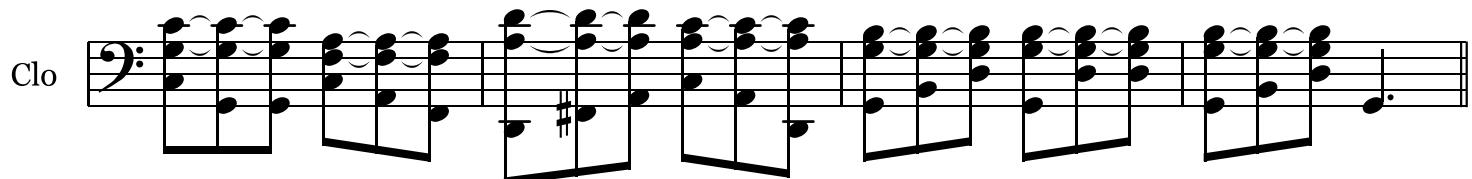
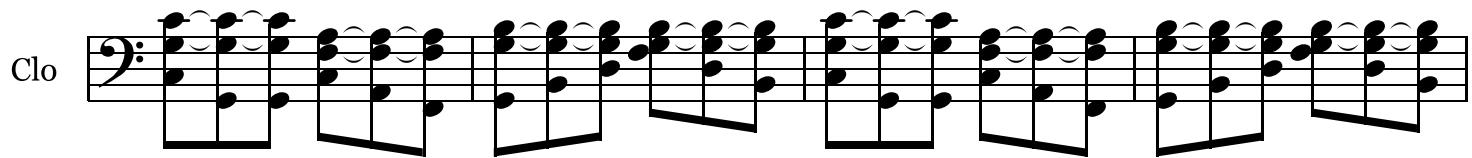
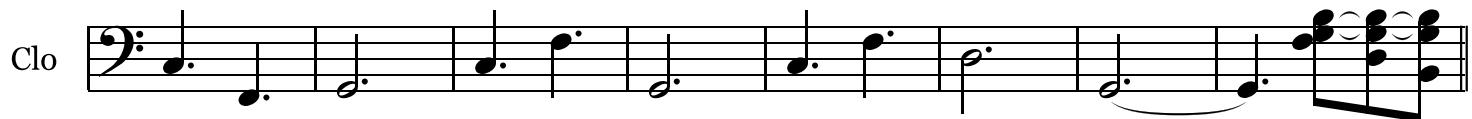
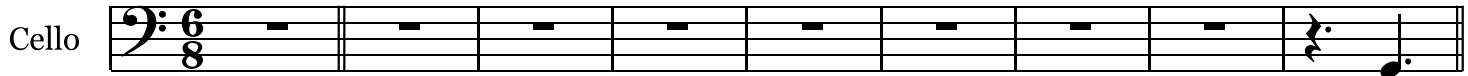
Vln

Vln

Vln

# Lossless, Matched & Reciprocal

Charles Baylis (words) & R.J. Marks II (music)



Clo

The image shows two staves of musical notation for cloches. Both staves begin with a bass clef and a common time signature. The first staff consists of six measures, each containing a sixteenth-note pattern of six vertical stems with small circles at their tops. The second staff also has six measures, featuring a similar sixteenth-note pattern in the first five measures, followed by a single eighth note in the sixth measure.

# Lossless, Matched & Reciprocal

Charles Baylis (words) & R.J. Marks II (music)

Drums

D

D

D

D

D

D

D

D

