



THE BEST OF DEEP PURPLE

12 GREAT SONGS INCLUDING

SMOKE ON THE WATER • HUSH • SPACE TRUCKIN' • WOMAN FROM TOKYO





THE BEST OF **DEEP PURPLE**

- 3 BLACK NIGHT**
- 8 BURN**
- 14 CHILD IN TIME**
- 27 FIREBALL**
- 32 HIGHWAY STAR**
- 41 HUSH**
- 50 KNOCKING AT YOUR BACK DOOR**
- 59 LAZY**
- 69 SMOKE ON THE WATER**
- 75 SPACE TRUCKIN'**
- 80 STORMBRINGER**
- 86 WOMAN FROM TOKYO**
- 94 Guitar Notation Legend**

Music transcriptions by Pete Billmann and Matt Scharfglass
Cover photo by Jeffrey Mayer

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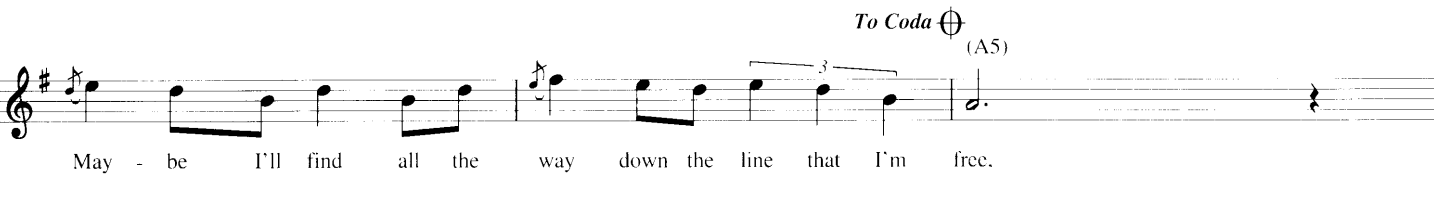


Photo by Jeffrey Mayer

To Coda  (A5)

May - be I'll find all the way down the line that I'm free.

End Riff B



5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5

(G5) (E5)

free — of you, babe.

5 3 5 3 14 12 12 14 12 14 12 (12) 14 12 12 14 12 12 15 12 (12) (12)

* w/ bar

full

full

full

w/ bar

* Very wide vibrato throughout.

(A5) (G5) (B5)

Black night is a _____ long way from home. _____

w/ bar fdbk.

pitch: B

Interlude
Gtr. 1: w/ Riff A, 2 times
N.C.(E5)

Verse
Gtr. 1: w/ Riff B
N.C.(E5)

2. Don't need a dark tree. — I don't want a rough sea.

I can't feel. I can't see. — May - be I'll find all the way down the line that I'm

Outro-Guitar Solo

N.C.(E5)

* even

w/ bar

w/ bar

6

* Played as even eighth notes.

8va

w/ bar

full

1/2

1/2

1/2

1/2

8va

* loco

5:4

1/2

* Played behind the beat.

Begin Fade

w/ bar

full

full

1 1/2

Fade Out

w/ bar

-1

-1

-1

Burn

Words and Music by Ritchie Blackmore, David Coverdale, Jon Lord and Ian Paice

Intro

Fast Rock ♩ = 196

† Gm

1., 2., 3.

** Gtr. 1
(dist.)

Rhy. Fig. 1

End Rhy. Fig. 1

f * T T T T T T T

TAB 3 3 2 5 3 3 2 5 3 3 2 5 3 3 2 0 3

* T = Thumb on ⑥.

** Two gtrs. arr. for one.

† Chord symbols reflect overall tonality.

4. Verse Gm

1. The sky is red, I don't un - der - stand, She said,
did - n't be - lieve she was dev - il's sperm.

Rhy. Fill 1 End Rhy. Fill 1 Rhy. Fig. 2

simile on repeats

3 2 0 3 5 3 2

F/G Gm

Past mid - night, I still see the land. Peo - ple are say - in' the
"Curse you all. you'll nev - er learn. When I leave, there's

3 5 3 5

C7

wom - an is damned. She makes you burn with a wave of her hand.
no re - turn." The peo - ple laughed till she said, "Burn."

End Rhy. Fig. 2

grad. bend full

(5) 3 5 3 (3)

Interlude

Gtr. 1: w/ Rhy. Fig. 1

Gm



F/G



Verse

Gtr. 1: w/ Rhy. Fig. 2, simile

Gm

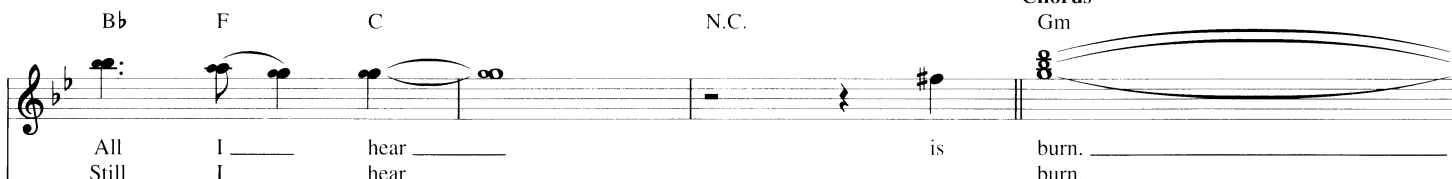
2. The cit - y's a - blaze, _ town's on fire. The
4., 6. Warn - ing came, _ no one cared. _

Gm

We were fools, _ we called her li - ar.
When it came, _ no one was spared. _

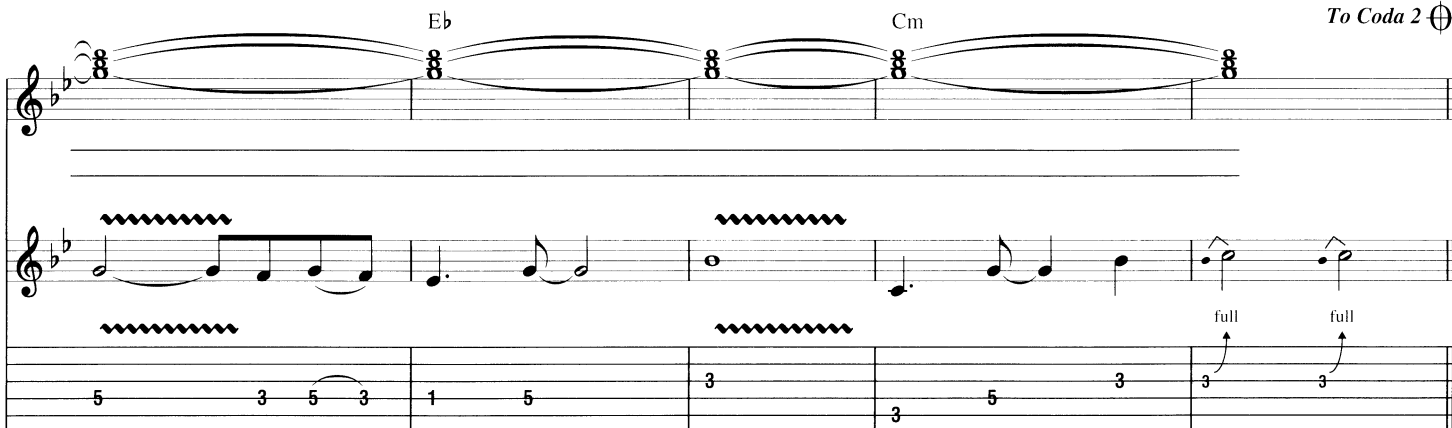
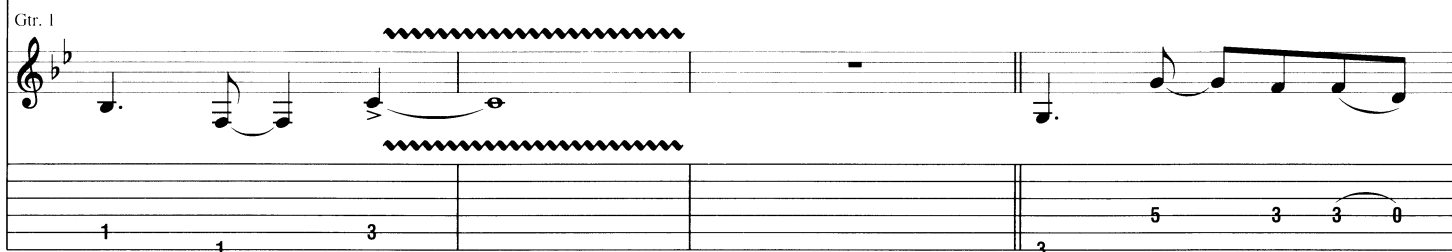
Chorus

Gm



All I hear
Still I hear

is burn.
burn.



To Coda 2

Interlude

Gtr. 1: w/ Rhy. Fig. 1, 1 3/4 times, 1st time

Gtr. 1: w/ Rhy. Fig. 1, 2 times, 2nd time

Gm

1. 2.

Gtr. 1: w/ Rhy. Fill 1



3. 1

Bridge

Dm

Bb

C5

D5

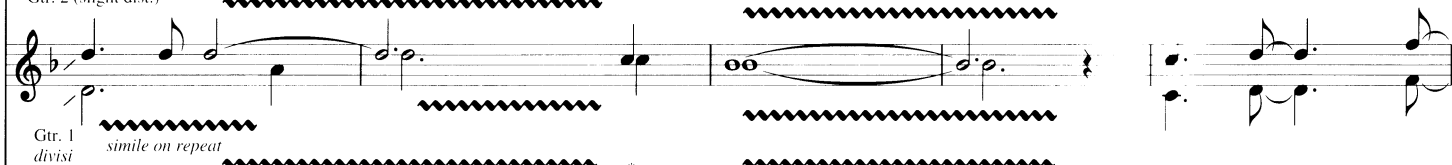
F5



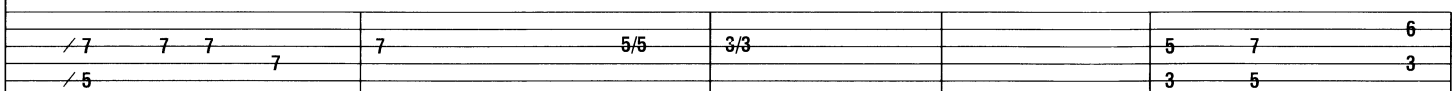
You know we had _ no time. _

We

Gtr. 2 (slight dist.)



Gtr. 1
divisi
simile on repeat



* Gtr. 2 tabbed to left of slash.

E5 Am Bb

could not e - ven try. _____ You know we had _ no time. _

Fretboard diagram for the first system:

(6)	5	2	2	2	2/2	3	5	6	6	6	6	3	6
3	2	0						1					

Dm Bb/D C/D To Coda 1 ⊕

Fretboard diagram for the second system:

/7	7	7	3/3	1	3	/5/5	5	5
/5								

Interlude
Gtr. 2 tacet
Gm
Rhy. Fig. 3

Gtr. 1

End Rhy. Fig. 3

Fretboard diagram for the Interlude section:

3	3	2	5	3	3	2	5	3	3	2	0	3

Guitar Solo
Gtr. 1: w/ Rhy. Fill 2
Gm
Gtr. 4

Gtr. 3 (dist.)

Gtr. 1 divisi

F/G

Fretboard diagram for the Guitar Solo section:

3	3	2	0	3	3	5	3	5	3	5	3	5	3	0	3	2	0	2	3	2

Rhy. Fill 2
Gtr. 1

Fretboard diagram for the Rhythm Fill 2 section:

T	A	B

Gm C

0 3 5 3 3 5

5 (5) (5) 3 5

5 6 5 3 5 3 5 3 5 3

full

w/ bar

Gm

5 3 5 3 5 3 5 3 5 3 5 5

5 3 3 6 6 (6) 3 3 6 5 3

3 3 6 5 3

full

full

full

w/ bar

F/G C

3 6 5 3 5 5 3 5 3

(3) 5

12 10 12 10 12 10 12 10 12 10 12

full

w/ bar

Gm

10 12 10 12 10 12 10 12 10 12 10

11 12 11 12 10 12 10

10 12 10 (10) 0

1/4

E♭ Gm

12 15 0 0 10 12 0 0 12 15 0 0 10 12 0 0

12 15 0 0 10 12 0 0 12 15 0 0 10 12 0 0

12 15 0 0 10 12 0 0 12 15 0 0 10 12 0 0

E♭

12 15 0 0 10 12 0 0 8 10 0 0 10 12 0 0

12 15 0 0 10 12 0 0 8 10 0 0 10 12 0 0

8 10 8 0 7 8 7 0 5 7 5 0 5 3

[illegible]

Grtr. 3: w/ Fill 1, 1st time
Gm Cm/Eb F Bb/D

* *8va*

Grtr. 2

Grtr. 4 (clean)
divisi ***mf***
simile on repeat

* *8va* refers to both grtrs.

Gm

Cm/Eb

Gtr. 3 tacet

F

B♭/D

* 8va refers to both gtrs.

* *8va* refers to both gtrs.

8va refers to 8va guitar.

E $\flat$ Cm D

8va

Gtrs. 2 & 4 Gtr. 4 Gtr. 2 *divisi*

**

** Gtr. 2 tabbed to left of slash.

$$C_m$$

1.
D

Gtrs. 2 & 4

Gtr. 4

Gtr. 2
divisi

** Gtr. 2 tabbed to left of slash.

2.

D
8va

10 11 11 11 11/12 10 11/12 | 13 10 11/13 14 11 12 11/14 | 10 11 11 11/12 10 11/12 | 10 11 11/13 14 11 12 11

D

 δva

The first system of the musical score for 'The Rose Tree' is shown. It consists of a single staff in G major (one sharp, F#) and 3/4 time. The melody is written in a treble clef. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The lyrics 'The Rose Tree' are written below the staff, aligned with the notes: 'The' under G, 'Rose' under A, 'Tree' under B, 'The' under A, 'Rose' under G, 'Tree' under F#, 'The' under E, and 'Rose' under D.

8va

Gm Cm Gm Cm D

Gtrs. 2 & 4

10 11 10 11 13 11 10 11 10 11 13 11 10 X X 11 X X 12 X X 13 X X 14 15

Cm

Gm

Cm

D

8va

Gtrs. 2 & 4

10 11 10 11 13 11 10 11 10 11 13 11 10 X X 11 X X 12 X X 13 X X 14 15

Fill 1
Gtr. 3

w/ bar

full

TAB

(5)

Gtr. 3

w/ bar

ful

**T
A
B**

Interlude

Gtr. 1: w/ Rhy. Fig. 3
Gtrs. 2 & 4 tacet

Gm
Gtr. 1

4

T T T T T T T

Coda 1

Organ Solo

Gtr. 2 tacet

G5

F/G

play 4 times

D5

D.S. al Coda 1
Gtr. 1: w/ Rhy. Fig. 1, 2 times

8

Gtr. 1

let ring

Csus2/D D5 Csus2/D

let ring

Gtr. 1 tacet

Gtr. 1: w/ Rhy. Fig. 3

Gtr. 1: w/ Rhy. Fig. 1

Gm

D.S.S. al Coda 2 (1st Lyrics)

5. The

Coda 2

Gtr. 1: w/ Rhy. Fig. 3, 2 times

8

Outro

N.C.

Gtr. 1

Gtrs. 1 & 2

Gtr. 2

Gtr. 1 divisi

full

5/3 5/5

* Gtr. 2 tabbed to left of slash.

Free Time

N.C.(Gm)

Gtr. 1 tacet

3 3 3 3 5:4 5:4 5:4

full

full

Gtr. 2

G Am G Am G

the line that's drawn be-tween the good and the bad. See the blind man,
and you've not been hit by fly-ing lead, you'd bet-ter close your eyes,
the line that's drawn be-tween the good of us and the bad of us. See the blind man

End Rhy. Fig. 1

Am F

he's shoot-ing at the world; the bul-lets fly-ing.
you'd bet-ter bow your head. the bul-lets fly-ing.
shoot-ing at the world; the bul-lets fly-ing.

Am G G Am G

huh, they're tak-ing toll. Whoa, whoa, wait for the ri-co-chet, hey, hey.

they're kill-ing ev'ry-one.

Rhy. Fill 2
Gtr. 2

let ring ----- let ring -----

TAB

0 2 2 2 3 0 1 3 0 0 0 3 2 0 X 0 0 1 2

Slightly Faster ♩ = 65

Gtr. 2: w/ Rhy. Fill 3, 2nd time

[illegible][illegible]

The musical score is for a piece titled "Organ Solo". It is written for a guitar and organ ensemble. The guitar part begins with a prelude marked "P.M." (Palm Mute) and a solo section. The organ part includes a prelude and a solo section. The score is written for a guitar and organ ensemble.

[illegible][illegible]

Guitar Solo

Very Fast ♩ = 228 ($\text{♩} \overline{\quad} \text{♩}$)

A5 A5 A5

fdbk.

Harm.

pitch: E

The musical score for the guitar solo of "The Sound of Silence" is presented in two staves. The top staff is a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The solo begins with a D/A chord and features various musical notations including triplets, slurs, and a "Harm." (harmonic) section. The bottom staff shows the fretboard with fingerings and a "0" (open string) notation.

18

0 3 3 3 3 5 4 5 5 5 3 1 0 3 2 1 2 3 2 0 1 2 0 2 3 2 0 3 5 7

pitch: B G

[illegible]

A5

Harm. - - -

pitch: A

Musical score for 'Harm.' (Harm. 1). The score is written on a single staff with a treble clef. It consists of two measures, each containing a series of eighth notes. The first measure is marked with a '7:4' time signature. The second measure is also marked with a '7:4' time signature. The notes are: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G138, A138, B138, C13

The musical score for 'D5' consists of two staves. The top staff is a treble clef staff with a key signature change to D major (two sharps). The melody begins with a triplet of eighth notes (D4, E4, F#4), followed by a quarter note (G4), a half note (A4), and a quarter note (B4). The next measure contains a quarter note (C5), a half note (D5), and a quarter note (E5). The final measure contains a quarter note (F#5), a half note (G5), and a quarter note (A5). The bottom staff is a bass staff with a fretboard diagram. It shows the following fingerings: (5) 0, 0, 5, 0, 9, 0, 7, 5, 0, 5, 3, 5, 7, 7, 5, 6, 5, 6, 5, 3, 0, 3, 0, 3, 0, 1, 0, 1.

First system of musical notation. The treble clef staff contains a series of triplets and eighth notes. The guitar fretboard diagram below it shows fingerings: 12, 0 0 0, 0 0 0, 0 0 0, 0 0 0, 6 0, 9 6 0, 11 8 0, 11 8 0, 12 9 0, 12, 9 0, 14 11 0, 0, 0 0.

A5

8va

loco

full

Second system of musical notation. The treble clef staff includes a section marked 'loco' and a 'full' instruction. The guitar fretboard diagram shows fingerings: (0) 17 20, 4 5 7 4 5 8 8 6 5, 8 9 8 7, 9 8 7 0 4 5 7 0 5 4 5.

Third system of musical notation. The treble clef staff contains sixteenth notes and triplets. The guitar fretboard diagram shows fingerings: 7 4 5 0 7 0 6 3 3 6 7 3 5, 3 0 0 2 3 5 5 4 0 3 3 5 2, 0 2 0 3 5.

D5

Fourth system of musical notation. The treble clef staff includes a section marked 'D5'. The guitar fretboard diagram shows fingerings: 0 5 8 5 5 8 5 0 9 6 0, 9 7 0 11 8 0 11 8 12 12 9 0 12 10, 0 13 10 0 14 11 0 15 12 0 16 13 0.

8va

even

full

Fifth system of musical notation. The treble clef staff includes a 'full' instruction. The guitar fretboard diagram shows fingerings: 16 13 0 17 14 0 17 0 18 15 0 19 15, 15 0 15 0 0 20 0, 0 0 0 20, 22 20 22 20 22 20 20 20.

A5

8va

grad. bend

full

Harm.

Sixth system of musical notation. The treble clef staff includes a 'grad. bend' instruction. The guitar fretboard diagram shows fingerings: 20 20 20 20, (20) 20, 20 20 20 20 20 20, 0 20 20 20, 19 20.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, with a wavy line above it indicating a vocal line. The melody begins with a quarter note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note G4. This is followed by a quarter note F4, a quarter note E4, and a quarter note D4. The melody then continues with a quarter note C4, a quarter note B-flat3, and a quarter note A3. The melody concludes with a quarter note G3, a quarter note F3, and a quarter note E3. The second system features a bass clef and a key signature of one flat (B-flat). The melody is written on a single staff, with a wavy line above it indicating a vocal line. The melody begins with a quarter note G3, followed by a quarter note F3, and a quarter note E3. This is followed by a quarter note D3, a quarter note C3, and a quarter note B-flat2. The melody then continues with a quarter note A2, a quarter note G2, and a quarter note F2. The melody concludes with a quarter note E2, a quarter note D2, and a quarter note C2. The lyrics 'The Rose Tree' are written below the melody in the first system, and 'The Rose Tree' is written below the melody in the second system.

* Rapidly bend and release while trilling.

[illegible]

8 9 7 9 10 9 7 10 9 10 7 8 9 7 9 10 9 7 10 0 7 10 10 10 10 10 7 0 11 10 12 10 10

grad. bend

full full full full

12 10 10 11 X 10 X 12 0 12 (12) 12 (12) 12 12 12 12 12 12 12 12 0

full full 1/2 1/4 full

12 12 12 12 12 12 14 12 14 12 14 12 14 0 0 0 8

1/2 1/2 1/2 1/4 1/2 full

(8) 0 8 (8) 0 8 (8) 0 8 (8) 8 8 (8) 0 8 0 7 8 7 7

full full 1/2 1/2 1/2 full

8 7 8 7 8 7 (7) 8 7 8 7 (7) 0 8 7 0 8 7 0 8 7 0 15 15 15 17 15 14 14 17 17 17

The musical score for "The Rose Tree" consists of two staves. The top staff is a treble clef staff with a melody. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody features several triplets and a key signature change to one sharp (F#) in the second measure. The bottom staff is a guitar accompaniment staff. It begins with a key signature of one sharp (F#) and a 3/4 time signature. The guitar part includes fret numbers and a key signature change to one sharp (F#) in the second measure.

The musical notation shows a sequence of notes on a single staff, with some notes marked as 'Harm.' (harmonic) and others as 'w/ bar' (with bar). The fretboard diagrams below the staff show the corresponding fret numbers for each note, with some frets marked as (2) or (14) to indicate specific positions or techniques.

Interlude

Free Time

D.S. al Coda
(take repeats)

Coda

G

Interlude

Faster ♩ = 144

E5

w/ ad lib talking & evil, maniacal laughter
N.C.

Free Time

* (approx. 27 sec.)

* Entire band engages in ad lib mayhem while gradually accelerating into a frenzy.

Outro

Slower ♩ = 138

N.C.

Additional Lyrics

4. If you've been bad,
Lord, I'll bet you have been bad,
I bet you have been bad.
And you've not been hit by flying lead,
You'd better close your eyes,
You'd better bow your head;
Wait for the ricochet, yeah, hey.

from Deep Purple—The Very Best of Deep Purple

Fireball

Words and Music by Ritchie Blackmore, Ian Gillan, Roger Glover, Jon Lord and Ian Paice

Intro

Fast Rock ♩ = 242

Verse

N.C.(B5)

(drums) 7

1. The gold - en light a - bove _
tried to un - der - stand _
rac - in' like a fire -

Gtr. 1 (dist.) Riff A

f
simile on repeats

TAB

5 7 7 7 7 7 7 7

— you — will show me where you're from. The
— you, tried to love you right. The
ball, danc - in' like a ghost. You're

7 7 7 7 5 7 5 5 7 7 7 7 7 7 7 5 7 5 7 X

mag - ic in your heart — there which is all — you gaze u - pon. _
way you smile and touch — me, oh it sets my heart a - light. _
jam - min' high and I — don't know which one I like — the most. _

* slight P.M.

5 7 7 7 7 7 7 7 7 7 5 7 5 5 7 7 7 7 7 7

* next 10 meas.

You stand up on your hill _____ with
 Your lips are like a fire _____
 My hand is get - tin' brok - en and my

peo - ple all a - round you.
 burn - in' through my soul. _____
 mind is get - tin' bust. _____

They won - der where you're from, _
 The peo - ple ask me
 But now I'm com - in' with _

To Coda 2 ⊕

_____ oh yeah. They won - der where I found _____ you.
 where you're from, they real - ly wan - na know. _____
 _____ you down the road _____ of gold - en dust. _____

End Riff A

Chorus
N.C.(A) E B5

Oh my { 1.. 3. love, _____
 2. soul, _____ } it's a _____ long way _____ where you're

simile on repeats let ring _____

Gtr. 1: w/ Fill 1, 2nd time
Gtr. 1: w/ Fill 1, 3rd time, simile

F# N.C.

from. ____ It's a ____ long way ____ 2. I

* Sing 1st time only

Bridge

* N.C.(E5)

(C#m)

Mag - ic wom - an wreck - in' up ____ my soul. ____

P.M. ____

* Chord symbols reflect overall tonality.

(C) (G)

____ Things you tell me ____ have ____ nev - er been told.

P.M. ____

Fill 1
Gtr. 1

TAB

(D) A5

Mag - ic wom - an, I _____ don't know. _____

P.M. _____

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 2 0 5 3

N.C.(F#5)

Make three _ kids for me _ I love you so, I love _ you so.

let ring _____ let ring _____

2 (3 4) 3 2 (3 4) 3

*D.S. al Coda 1
(no repeat)*

Oh, _____ whoa. _____ 3. You're

let ring _____ let ring _____ let ring _____ let ring _____

2 (3 4) 3 2 (3 4) 3 2 (3 4) 3 2 (3 4) 3

⊕ Coda 1

Bass Solo
Gtr. 1 tacet
N.C.

Interlude
B5

16

Gtr. 1

4 4 2 4 4 2 4 4 2 4 4 2

D.S. al Coda 2
(1st lyrics)

(1st lyrics)

15

4. The

$\oplus$ *Coda 2*

N.C.(A)

[illegible]

Begin Fade

Fade Out

N.C.(B5)

Highway Star

Words and Music by Ritchie Blackmore, Ian Gillan, Roger Glover, Jon Lord and Ian Paice

Intro

Up Tempo Rock ♩ = 176

Gtr. 1 (dist.) G5 F#sus2/G C/G F#sus2/G G5 F#sus2/G G5

mf

TAB

G5 Rhy. Fig. 1

slight P.M.

End Rhy. Fig. 1

Gtr. 1: w/ Rhy. Fig. 1, 1 3/4 times

fade in: Ah. Ah. Ah.

Verse

Bb F5 G5 Bb C Bb

1., 4. No - bod - y gon - na take my car. I'm gon - na race it to the ground. ____
 2. No - bod - y gon - na take my girl. I'm gon - na keep her to the end. ____
 3. No - bod - y gon - na take my head. I got speed in - side my brain. ____

Gtr. 1 Rhy. Fill 1 End Rhy. Fill 1 Rhy. Fig. 2

simile repeat slight P.M.

End Rhy. Fig. 2

Gtr. 1: w/ Rhy. Fig. 2, simile

F5 G5 Bb C Bb

A no - bod - y gon - na beat my car. it's gon - na break the speed of sound. ____
 A no - bod - y gon - na have my girl. she stays close on ev - 'ry bend. ____
 A no - bod - y gon - na steal my head. now that I'm on the road a - gain. ____

F5

Ooh, _____ it's a kill - in' ma - chine. _ it's got a ev - 'ry - thing. _
 Ooh, _____ she's a kill - in' ma - chine. _ she's got a ev - 'ry - thing. _
 Ooh, _____ I'm in heav - en a - gain. _ I got a ev - 'ry - thing. _

Gtr. 1

slight P.M. _____

N.C. D

Like a driv - in' pow - er, big fat tires _ and ev -
 Like a mov - in' mouth, _ bod - y con - trol and ev -
 Like a mov - in' ground, _ throt - tle con - trol and ev -

slight P.M. _____ let ring _____

A5 Am7 A5 Am7 A5 Am7

'ry - thing. _ I love _ it! And I need _ it! I bleed _ it!
 'ry - thing. _ I love _ her! And I need _ her! I seed _ her!
 'ry - thing. _ I love _ it! And I need _ it! I seed _ it!

slight P.M. _____ slight P.M. _____ slight P.M. _____

A5 Am7 A5 N.C.(C) (D) (C)

Yeah, _____ it's a wild _____ hur - ri - cane!
 Yeah, _____ she turns _____ me on! } All _____ right! _____ Hold _
 Eight cylinders, all mine! }

P.M. P.M. slight P.M. _____ slight P.M. _____

To Coda 2 ⊕

(D) (C) (D) (F) (G) (A5)

tight! I'm a high way star!

(3) 5 3 5 3 5 0

1. 2.
To Coda 1 ⊕

Keyboard Solo

N.C. (D5)

play 4 times

(cont. in slash, 3rd time)

P.M. throughout

(0) 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

play 3 times

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

(A5) (E) (Gm)

5 5 5 5 5 5 5 5 5 5 3 5 5 5 5 5 5 5 4 4 4 4 4 4 4 4 3 3 3 3 3 3 3 3

(D) (F) (Dm)

Gtr. 1

2 2 2 2 2 2 2 4 1 1 1 0 1 1 1 1 1 1 1 1 1 1 0 5 5 5 5 5 5 5 5

(Am)

let ring throughout

5 5 5 5 5 5 5 0 2 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2

slight P.M. -----

(2) 2 0 2 0 2 2 0 2 0 2 0 0 0 0 0 0 0 0

D5 F5 G5 F5 N.C.
play 4 times

slight P.M. ----- simile on repeats

0 0 0 0 0 0 0 0 7 7 7 7 7 7 7 7 10 12 10 3 5 3 5 7 5 5

D.S. al Coda 1
C5 Bb5

7 7 5 7 6 5 3 5 3 3 3 3 3 3 3 3

⊕ Coda 1

A
⑤
open
Gtr. 1

Guitar Solo

D
⑤
5fr
P.M. throughout

Gtr. 2 (dist.)

f

full

full

full

full

1/2

12 10 13 12 10 13 10 12 10 12 10 13 10 12 10 12 10

Gtr. 3 (dist.)

mf

1/2

1/2

1/2

1/2

full

10 10 10 10 10 10 10 14 13 15 15 13 13 14 15 14

Handwritten musical notation for two systems. Each system consists of a treble clef staff with a melody, a wavy line indicating a glissando, and a bass staff with fingerings and dynamics.

System 1:

- Melody: A series of eighth and sixteenth notes, mostly on the G and A lines.
- Glissando: A wavy line spanning from the 10th to the 13th fret.
- Bass staff: Fingerings include (10), 12, 10, 13, 12, 10, 12, 10. Dynamics include "full" and "1/2".

System 2:

- Melody: Similar to System 1, with some chromatic movement.
- Glissando: A wavy line spanning from the 10th to the 15th fret.
- Bass staff: Fingerings include (14), 10, 12, 10, 12, 10, 14, 13, 15, 15, 13, 13, 14, 15, 14. Dynamics include "full" and "1/2".

Handwritten musical notation for two systems. Each system consists of a treble clef staff with a melody, a wavy line indicating a glissando, and a bass staff with fingerings and dynamics.

System 3:

- Melody: A series of eighth and sixteenth notes, mostly on the G and A lines.
- Glissando: A wavy line spanning from the 10th to the 13th fret.
- Bass staff: Fingerings include (10), (10), 8, 8, 8, (8), (8), 8, 8, 7, 5, 5, 7, 7, 5. Dynamics include "steady gliss.", "full", and "1/2".

System 4:

- Melody: Similar to System 3, with some chromatic movement.
- Glissando: A wavy line spanning from the 12th to the 15th fret.
- Bass staff: Fingerings include (14), (14), 12, 12, 12, 12, (12), 12, 12, 10, 0, 10, 10, 0. Dynamics include "steady gliss.", "full", and "1/2".

Handwritten musical notation for two systems. Each system consists of a treble clef staff with a melody, a wavy line indicating a glissando, and a bass staff with fingerings and dynamics.

System 5:

- Melody: A series of eighth and sixteenth notes, mostly on the G and A lines.
- Glissando: A wavy line spanning from the 5th to the 7th fret.
- Bass staff: Fingerings include (5), 7, 7, 7, 5, 7, 5, 5, 7, 5, 5, 7, 5, 5, 7, 0, 0, 0. Dynamics include "1/2", "1/4", "1/2", "1/2", "1/2", "1/2", "1/2", "full", "full", "full".

System 6:

- Melody: Similar to System 5, with some chromatic movement.
- Glissando: A wavy line spanning from the 8th to the 10th fret.
- Bass staff: Fingerings include (8), 0, 10, 10, 10, 0, 10, 8, 0, 10, 8, 0, 10, 0, 10, 8, 0, 10, 0, 0, 0. Dynamics include "1/2", "1/2", "1/2", "1/2", "1/2", "1/2", "1/2", "full", "full", "full".

D ⑤ 5fr Rhy. Fig. 3 G ⑥ 5fr

full full full full full

8 5 6 7 8 5 6 7 8 6 7

C ③ 3fr G ④ 5fr C ③ 5fr A ⑥ 5fr

End Rhy. Fig. 3

let ring

full full full full

(8) 8 6 8 7 10 10 8 8 9 10 10 8 8 9 5 6 9

D ⑤ 5fr G ⑥ 5fr D ⑤ 5fr

P.M. throughout

full full full full full full full

7 8 10 11 13 13 10 10 12 13 13 10 10 12 13 11 12 12 13

full full full full full full full

14 15 13 13 10 10 10 13 13 10 10 10 13 13 13 10 11 12 13

G $\textcircled{6}$ 3fr D $\textcircled{5}$ 5fr C $\textcircled{5}$ 3fr G $\textcircled{6}$ 3fr A $\textcircled{6}$ 5fr

Gtr. 1: w/ Rhy. Fig. 3, 2nd time, simile

C $\textcircled{5}$ 3fr D $\textcircled{5}$ 5fr G $\textcircled{4}$ 7fr D $\textcircled{5}$ 5fr A $\textcircled{5}$ open C $\textcircled{5}$ 3fr

let ring _ _ _ _ _

G $\textcircled{6}$ 3fr D $\textcircled{5}$ 5fr G $\textcircled{6}$ 5fr D $\textcircled{5}$ 5fr G $\textcircled{6}$ 3fr

let ring _ _ _ _ _

Gtr. 1: w/ Rhy. Fill 2, 2nd time

C
5
3tr

G
4
5tr

C
3
5tr

C
5
3tr

A
6
5tr

let ring

P.M.



8 10 12 12 8 10 12 12 8 10 12 12 8 10 12 12 8 10 12 12 8 10 12 12 17 17 0 0 15 15 0 0 14 14 0 0 12 12 0 0



12 13 15 15 12 13 15 15 12 13 15 15 12 13 15 15 12 13 15 15 12 13 15 15 17 17 0 0 15 15 0 0 14 14 0 0 12 12 0 0



P.M.

P.M. throughout



11 11 0 0 10 10 0 0 9 9 0 0 8 8 0 0 12 12 0 0 11 11 0 0 10 10 0 0 9 9 0 0 8 8 0 0 7 7 0 0 6 6 0 0 5 5 0 0



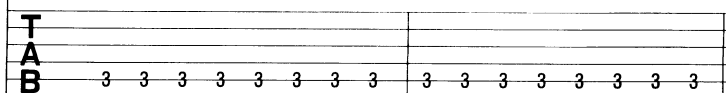
11 11 0 0 10 10 0 0 9 9 0 0 8 8 0 0 17 17 0 0 15 15 0 0 14 14 0 0 12 12 0 0 8 8 0 0 7 7 0 0 6 6 0 0 5 5 0 0

Rhy. Fill 2

Gtr. 1



P.M.



D.S. al Coda 2
(1st lyrics)

Gtr. 1: w/ Rhy. Fill 1

⊕ Coda 2

N.C. (G) (A) (C) (D) (F) (G) (A) (C)

- way — star! — I'm — a — high — way — star! — I'm —

Free Time

(D) (F) (G) (A)

— a — high — way — star! —

Hush

Free Time

Bb Ab

Gtr. 1 + dist. | w/ bar γ γ F

prox. 5 sec. | f w/ bar γ γ F

(Rooster, approx. 14 secs.)(Synth. approx. 5 secs.)

Yeah. ____ All right. ____

Gtr. 2 (dist.)

f

full

3 (3) 1 3 1 4-6

C Cm C5 Eb F^x

[illegible]

C5 Eb5 C5 Eb5 F^x C5 Eb5

Gtr. 2 tacet
C5

Eb5

(cont. in notation)

Gtr. 1

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It features two staves: a top staff for guitar and a bottom staff for piano. The guitar part is written in treble clef with a key signature of one flat (B-flat). The piano part is written in bass clef. The score includes various musical notations such as notes, rests, and dynamic markings. A specific annotation "w/ delay" with a dashed line and an arrow points to a guitar note. The piano part includes fingerings like (5), 3, 0, 3, 5, 3, 1, 5, 3, 3, 5, 3, 5, 6, 5, 3, and a triplet (3). The score is divided into measures by vertical bar lines, with some measures containing multiple notes or chords. The overall layout is clean and professional, typical of a music manuscript.

Verse

C5 Eb F C5

1. I got a south-ern lit - tle girl. she's on — a my mind.

P.M. — — — — —

Bb5 C5

no doubt a - bout it. she looks so fine. The best girl that I ev - er had. —

(cont. in slash)

C5 Bb5 F

Gtr. 1

What she do to make me feel so — bad. — yeah. — make me — feel so — bad.

Gtr. 2

P.M.

C5 Eb Fx Eb

P.M. — — — — — (cont. in notation)

Hmm. yeah. She got lov - in' like — quick-sand,

Gr. 2 tacet
C5

on - ly took _ one touch _ of my hand. Blow-in' my mind, then I'm in so deep,

Gr. 1

(cont. in slash)

C5

Gr. 1

Bb5

F5

Eb5

can't a eat, I _ can't slee... _ yay, yeah, _ mm, I can't sleep. _

Gr. 2

w/ bar

C

B

Eb5

C5

Eb

F5

P.M. _ _ _ _ _

Yeah. _ Na.

w/ slide

Pre-Chorus

Ab5 Eb5^{VI} Bb5 F C5 Eb5

na, na, na, na, na, na, na, oh. _____

1/2 full

(6) 6 4 5 7 full

C5 Eb5 Ab5 Eb5^{VI} Bb5 F5 Em11

Na, na, na, na, na, na, na.

1/2

(7) (7) 5 7 5 8 6 8 8 5 7 7 (7) 5

C ⑥ 8fr C5 Bb5

Yeah. Here we go.

let ring

full full full

10 8 8 8 11 11 8 8 11 8 11 8 8 8 8 10

Chorus

Chorus

Gtr. 2 tacet

C5 F Bb5 F5 C5 Bb5 C5 N.C.

(cont. in notation)

Hush, hush, I thought I heard her call - ing my name, _ now. _ Hush, _ she

Gtr. 1

steady gliss.

steady gliss.

F Bb5 F C5 N.C.

took my heart but I love her just the same, _ now. Hush, uh,

F5 Bb5 F5 C5 N.C.

thought I heard her call - ing my name, _ now. Hush, _ hush, _ I

(cont. in slash)

F5 Bb5 F5 C5

Gtr. 1

need her lov - in' but I'm _ not to blame, _ now. _ I got a ho - ney in the morn - ing,

Gtr. 2

pp f

3 5 3 5 3 3

Bb5 Ab IV

late in the eve - ning. Whoa. heh. Yeah, come on.

Guitar Solo
Gtr. 1 tacet
* Fm7

Gtr. 2

grad. bend P.H. 8va loco grad. bend P.H. 8va loco

full 1 1/2 1/2 full

* Chord symbols reflect implied tonality.
pitch: E pitch: G

grad. bends grad. release w/ bar flutter bar w/ bar

full 1 1/2 1/2 -1 -1/2 -1/2 slack

Harmonica Solo
G

w/ bar w/ delay flutter bar full

1/2 1/2 -1 -1/2 -1/2

Chorus

F/G G F/G G C

Hush, I

p *f* *mf*

12 13 13 (13) 3

Gtr. 2 tacet F5 Bb5 F5 C5 N.C.

thought I heard her call - ing my name. _ now. Hush. _ ah. she

F Bb F Bb5 C5

wrecked my heart but I love her just the same. _ now. Hush. I

Gtr. 1

10 10 7 10 8 8 10 8

F Bb5 F5 C5

thought I heard her call - ing my name. _ now. Hush. _ hush. I

Gtr. 2 (cont. in slash) delay off

10 10 8 10 8 3 1 3 5

F Bb5 Em11 C5

need her lov - in' but I'm _ not to blame. now. _ I got a ho - ney in the morn - in'. uh. _

Gtr. 2

3 5 1 3

late in the eve - nin', ha, whoa, wha,

flutter bar

Fretboard diagram: 5 7, 3 5, 7 7, 5 5, 8 6, (8) 6, 8

how. Gui - tar said. Nn, na, na, na, na, na, na, na,

P.M.

semi-P.H.

Fretboard diagram: (8) 5 8, (8) 6 8, 6 8

na, na, na, na, come on, suck-er. Al - right. He said,

P.M.

w/ octaver

Fretboard diagram: 7 8 7, 10 10 10, 5 8, 11 11, 11 11, 8 11

* Set one octave lower.

Knocking at Your Back Door

Words and Music by Ritchie Blackmore, Ian Gillan and Roger Glover

Intro

Moderate Rock ♩ = 124

Chord symbols: Bm7, G, A, Bm7

(organ, approx. 18 sec.) (bass) 12

Rhy. Fig. 1
Gtr. 1 (dist.)

mf

TAB

Chord symbols reflect overall tonality.

Chord symbols: G, A, Bm7

1. Sweet —

End Rhy. Fig. 1

Verse

Chord symbols: Bm7, D5, A5

Lu - cy was a danc - er, but none of us _ would chance _ her, be - cause she was a sam - u - rai. —
Nan - cy was so fan - cy, to get in - to _ her pants we had to be the ar - is - toc - ra - cy. —

simile on repeats

Chord symbols: G5, A5, Bm7, D5

— She made e - lee - trie shad - ows _ be - yond our fin - ger - tips, and
The mem - bers that she toyed with at her cit - y club _ were

P.M.L. —

A5 Gtr. 2: w/ Fill 1, 2nd time E5 Bm7

none of us could reach that high. She came on like a teas-er, I
 some-thing in di- plo- ma- cy. So, we put her on the hit list of a
 Lu- cy was a danc-er, but

full full

5 7 7 (7) 0 2 0 0 2 (2) 7 9 9 7

D5 A5 G5 A5

had to touch and please her, en-joy a lit-tle par-a-dise. The
 com-mon cun-ning lin-guist, a mas-ter of man-y tongues. And
 none of us would chance her, be-cause she was a sam-u-rai. She

P.M. - - - - -

5 7 7 (7) 5 7 7 (7) 3 5 5 5 5 7

Bm7 D5 A5

log was in my pock-et when Lu- cy met the rock-et, she nev-er knew the rea-son
 now she eas-es gen-tly from her Aus-tin to her Bent-ley, and sud-den-ly she feels so
 made e-lec-tric shad-ows be-yond our fin-ger-tips, but one of us could reach that

7 9 9 (9) 5 7 7 (7) 5 7 7

Fill 1
 Gtr. 2 (dist.)

mf steady gliss.
 w/ chorus

TAB 12 15 14 12 15 14 12 14 12

Pre-Chorus

Gtr. 1: w/ Fill 2, 2nd & 3rd times, simile
G5

B5 A5 5:4 E5

why. _____
young. _____
high. _____

I can't de - ny it, _____ with that

steady gliss. let ring

7 9 (9) 3 0 7

Gtr. 1: w/ Fill 2, 2nd & 3rd times, simile

D5 A G A G

smile on _____ { 1.. her
3. my } face. _____ Oh! _____ It's not the

let ring *p* let ring *mf*

5 7 9 0 2 4 2 4 2 4 2 2 0 3 2 0 0

To Coda

Gtr. 1: w/ Fill 3, 2nd time

Gtr. 2: w/ Fill 4, 2nd time

E5 D5 A D Asus4 A

kill, _____ it's the thrill of _____ the chase. _____

0 5 7 9 0

Fill 2 Gtr. 1

let ring

TAB 3 /2 0 0 2 /4 2 2

Fill 3 Gtr. 1

TAB 4 5 4 /7

Fill 4 Gtr. 2

chorus off w/ bar

TAB 0 -2 1/2 -3 1/2 (0)

Chorus

Gtr. 1: w/ Rhy. Fig. 1, 1 3/4 times, simile

Bm7

G A Bm7

Feel ____ it com - ing, it's knock - ing at the door.

G A Bm7

You know it's no good run - ning, ____ { 1. it's not ____ a - gainst the law. 2. no, ____ }

G A Bm7

The point ____ of no ____ re - turn, ____ and

G

now you know the score, ____ and now ____ you're learn - ing,

A Bm7 E5 E5

ah ha, ____ what's - knock-in' at your back door. ____ 2. Sweet ____ knock-in' at your back door. ____

Gtr. 1

Gtr. 2

w/ bar

Gtr. 1 divisi

f

(0) 4 2 4 2 0 7 (7) 0 7 7

-3 1/2

Guitar Solo

Gtr. 1 tacet

F#5

Gtr. 2

full

3

3

6

2 5 4 3 2 3 2 0 5 4 2 4 2 1 (1) 0 4 2 0 2 4 0

2

C#5

P.H.

full

F#5

A

D

5:4

full

F#5

8va

full

rake

C#5

8va

full

1 1/2

flutter bar

loco A D F#5

C#5

F#5

A E5 D.S. al Coda

⊕ Coda A

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1, simile
Bm7

Feel — it com - ing, knock - ing at your door.

You know it's no good run - ning. — now it's knock-ing at your door.

Interlude

Bm7

Gtr. 3 (dist.)

w/ slide

steady gliss.

* Multiple gtrs. arr. for one.

Outro-Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 1, simile, till fade
Bm7

Ah. — ha. knock-ing at your back door. —

steady gliss. w/o slide full

G A Bm7 G

P.M. — — — —

A Bm7 G

full 1/2 1/2

A Bm7

let ring - - - - - V - - - -

G A Bm7

6 rake → full

1 1/2

G A Bm7

8va

3

full

full

full

G A Bm7

8va

loco

semi-harm. rake →

rake →

rake →

rake →

full

full

full

1 1/2

G A Bm7

8va

loco

full

full

full

full

P.H. full

grad. release

full

w/ bar

rake →

G

A

Bm7

5:4

rake 3

rake 3

full

G

P.H.

pitch: F# A#

A

Bm7

Begin Fade

P.H.

full

G

full

A

Bm7

Fade Out

5:4

6

3

1/2

full

Lazy

A Intro

N.C.(Fm7)

Fm7 B♭5 Fm7

Gtr. 1 (dist.)

[illegible]

B

C

F5

N.C.(Fm7)

* ③ & ④ ring due to L.H. movement.

** Played as even eighth notes.

pitch: D $\flat$

C

† Release note and allow open strings to vibrate randomly.

D A Tempo

Fm7 N.C.

F5

†† Chord symbols represent overall tonality.

N.C.

E Faster ♩ = 247

C7#9

loco

 $\text{let ring } _ = _ +$

Fm7

The second system of music continues the melody in the treble clef. It begins with a 'let ring' instruction over a dotted quarter note. The melody then features a series of eighth and quarter notes, including a triplet of eighth notes. A wavy line indicates a vibrato or 'let ring' effect over a half note. The system concludes with a quarter note and a half note. The bass line continues with a sequence of notes, including a triplet of eighth notes and a quarter note, ending with a half note. A '1/4' note is indicated above the bass line.

F
Fm7

The musical score consists of two systems. The first system has a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). It contains a melodic line with eighth and quarter notes, followed by a double bar line and a half note. The second system continues the melody with quarter and eighth notes, ending with a double bar line. Below the staff are four lines of fingering numbers: 2 3, 2, 4, 2, 1, 4; 1, 2, 3, 0, 3; 3; (3); 1, 1, 2, 1.

1 0 3 0 1 0 3 1 0 3 1

3 1 0 3 1 0

5 4 3

5 2/3 6 3

5 6 3 6 3 5 3 5 3 3 3

Fm C7#9 Fm7
 P.M. - - - - -
 1 0 3 1 3 6 6 8 5 7 5 6 8 6 8 8 8 10 8 10 8 8 10 8

The image shows a musical score for the song "The Rose Tree". The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The melody is written in eighth and sixteenth notes, with several triplet markings. Below the staff is a guitar fretboard diagram with three measures. The first measure shows a sequence of notes: 10, 13, 11, 10, 13, 11, 10. The second measure shows: 13, 11, 10, 13, 11, 10, 13, 11, 10. The third measure shows: 13, 11, 10, 13, 11, 10, 13, 11, 10, 13, 11, 10, 11, 11, 11, 11, 11, 11.

First system of musical notation for "The Wind" by John Williams. The notation is in treble clef, key of B-flat major (two flats), and 2/4 time. The melody consists of a series of eighth and sixteenth notes, some beamed together, with slurs and accents. Below the staff, a fretboard diagram shows the fret numbers for each note: 13, 11, 10, 11, 11, 10, 13, 10, 12, 12, 13, 12, 13, 12, 15, 13, 12, 15, 13, 13, 15, 13, 15, 13, 12, 13, 12, 14 (14), 10.

G Fm7

let ring - - -

full

full

full

full

13 15 13 15 13 15 13 15 16 16 16 16 12 13 16 13 12

H Organ Solo
Fm7

2 3 2 4 2 1 4 1 2 3 1 0 1 (1)

Ab Eb Fm7

15 15 X X 16 16 15 15 X X 17 17 16 16 14 14 13 14 14 13 X X X X X X 15 15 X X 13 X X 15 X 13 X X X X X X 6 8 X X X X X X 16 16

Bb

X X 13 13 13 13 13 13 X X 13 13 13 13 13 13 13 15 15 X 13 13 13 X X X X X X X 15 15 X 13 13 15 15 X 13 13 15 15 X 13 13

Fm7 Ab *Sya* Eb Fm7 *loco*

13 13 X X X X 13 13 13 (13) 0 16 16 (16) 15 15 18 18 1 3

I Fm7

P.M. — — — — — full full 1/4 full 15 13 15 15 13 15 13 13 15 15 13 15 16 0 16 16 16 16 16 (16) 13 16 13 12

C7#9

13 13 13 12 15 13 15 13 15 13 (13) 2 3 1 0 3 1 2 3 1 0 3 1 3

D7#9

P.M. — — — — — 2 3 2 4 2 1 4 1 2 3 1 2 1 0 1 5 4 6 4 3 6 3 4 5 3 (3) 0 5 3

J Chorus

Gm7 C/G Gm7

zy, just stay in bed. You're

13 13 11 17 18 17 18 17 18 17 17 17

(5)

1/2 full full full full full

* Played ahead of the beat.

C9 Gm7 F/A Bb

la zy, stay in bed. You don't want no mon-cy,

15

F Gm7 C/G Gm7 C/D G5

you don't want no bread. no. no. If you're drown - ing,

15 15 17 17 0 15 (15)

C5

clutch no straw. If you're drown - ing,

15 14 15 12 12

Cm Gm7 Bb

clutch _ no straw. One if _ don't _

p *P.M.* *mp*

F Gm D7#9 **K** Harmonica Solo Gm7 C/D

want it, great guess. _ Heh, heh.

P.M.

Gm7 C/D Gm7 D/C Gm7 D/C Cm7

P.M.

Gm7 D/C Gm7 C/G Bb F Gm

D7#9 Gm7 *8va loco* Gm6 *8va*

mf

E7#9

A7#9

D7

A5

C

G

Am

C

G

Am

[N] Free Time

band tacet

N.C.

15ma

from *Deepest Purple - The Very Best of Deep Purple*
Smoke on the Water

Words and Music by Ritchie Blackmore, Ian Gillan,
 Roger Glover, Jon Lord and Ian Paice

Intro

1.-5.

Moderate Rock ♩ = 112

N.C. (G5)

Gtr. I (dist.)

Riff A

End Riff A

f w/ fingers

T																			
A	5	8	10	5	8	11	10	5	8	10	8	5							
B	5	8	10	5	8	11	10	5	8	10	8	5							

6.

Verse

*G5

1. We all came out to Mon - treaux on the
 They burned down at the gam - bling house, it
 We end - ed up at the Grand Ho - tel,

Riff A1

End Riff A1 Riff B

mf

slight P.M. - 4

slight P.M. - 4

slight P.M. - 4

*Chord symbols reflect implied tonality.

F5

G5

Lake _____ Ge - ne - va shore - line
 died _____ with an aw - ful sound. _____
 it was emp - ty, cold and bare. But with the

End Riff B

slight P.M. - 4

to make rec - ords with the mo - bile. _____ we did - n't
 A Fun - ky Claude was run - ning in and out, pull - ing
 Roll - ing truck Stones thing just out - side, mak - ing our

G5

have much time. _____ But Frank Zap - pa and the Moth - ers _____ were
 kids out the ground. _____ When it all was o - ver, _____ we
 mu - sic there. _____ With a few red lights, a few old beds

F5

G5

at the best place a - round. _____ But some stu - pid with a
 had to find an - oth - er place. _____ But Swiss time was
 we made a place to sweat. _____ No mat - ter what we

F5

G5

flare gun burned the place to the _____ ground. _____
 run - ning out; it seemed that we would lose the race. _____
 get out of this, I know, I know we'll nev - er for - get.

Chorus

C

Ab5

G5

Smoke on the wa - ter. a fire _____ in the sky. _____

3 5 5 4 6 6 3 5

To Coda ☺ 1. 2.

C5 Ab5 N.C.(G5) N.C.(G5)

Smoke on the wa - ter.

Gtr. 1: w/ Riff A 1 3/4 times Gtr. 1: w/ Riff A1 Gtr. 1: w/ Riff A 1 3/4 times Gtr. 1: w/ Riff A1

Gtr. 2 (dist.)

f

3 5 5 4 6 6 12 15

Guitar Solo

G5 C5 G5

Gtr. 2

full 1/4 1/2 full

12 13 (13) 11 12 11 X X X 12 15 12 15 15 15 15 14 12 14 12 14 12 10 12 10 8 10

Gtr. 1

slight P.M. slight P.M.

3 5 5 3 5 5 3 5 5 3 5 5 3 5 5 3 5 5 3 5 5 3 5 3 3 5

C5

full 1/2 full

10 10 10 10 X 8 11 11 11 11 8 11 10 8 11 10 8 11 10 8 10 8 7 5 8 7

slight P.M.

3 5 5 3 5 5 3 5 5 3 5 5 3 5 5 3 3 3

G5

full

w/bar

-2 1/2

slight P.M.

C5

G5

full

1/2

full

full

full

full

slight P.M.

C5

G5

8va

1/2

1/2

full

slight P.M.

8va

The image shows a musical score for the song "The Rose Tree". It consists of two systems of music. The first system has a vocal line on a single staff and a guitar accompaniment on a six-staff system. The vocal line is in G major (one flat) and 4/4 time. The guitar accompaniment is in G major and 4/4 time. The score includes a key signature change from one flat to no flats, indicated by a double bar line and a key signature change symbol. The guitar part includes a capo position of 13 and a fret position of 10. The second system continues the vocal line and guitar accompaniment.

F5

loco

The musical score for "The Wind" by Peter Dinklage is presented in two systems. The first system shows the piano and guitar parts in G major, 4/4 time. The piano part features a melody of eighth and quarter notes, while the guitar part provides a harmonic accompaniment. The second system continues the piece, showing a key signature change from G major to E major at the end. The score includes a key signature change from G major to E major at the end.

Gtr. 1: w/ Riff A, 1 3/4 times

Gtr. 2

N.C.(G5)

Gtr. 2

D.S. al Coda

Gtr. 2 tacet

Gtr. 1: w/ Riff A1

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, starting with a quarter note on G4, followed by a quarter note on A4, and then a half note on B4. A slur covers the next two measures, which contain a quarter note on C5 and a half note on B4. The piece concludes with a final whole note on A4. The second system consists of three empty staves, with a 'full' marking above the first staff and a '(6)' marking below it, indicating a full measure rest for six measures.

⊕ *Coda*

Outro-Organ Solo

Gr. 1: w/ Riff A, 4 times

N.C.(G5)

N.C.(G5)

Gr. 1

16

Musical notation for measures 16-19. Measure 16 is a whole rest. Measures 17-19 show a guitar riff (Gr. 1) and organ accompaniment (N.C.(G5)).

Begin Fade

Musical notation for measures 20-22. Measure 20 is a whole rest. Measures 21-22 show a guitar riff (Gr. 1) and organ accompaniment (N.C.(G5)).

Musical notation for measures 23-25. Measure 23 is a whole rest. Measures 24-25 show a guitar riff (Gr. 1) and organ accompaniment (N.C.(G5)).

Fade Out

Musical notation for measures 26-29. Measure 26 is a whole rest. Measures 27-29 show a guitar riff (Gr. 1) and organ accompaniment (N.C.(G5)).

from *Deepest Purple—The Very Best of Deep Purple*

Space Truckin'

Words and Music by Ritchie Blackmore, Ian Gillan, Roger Glover, Jon Lord and Ian Paice

Intro

Moderate Rock ♩ = 129

(organ, bass & drums)

Verse

* A5

15

1. Well, _ we had a lot of luck on Ve - nus. We
mem-ber when we did the moon _ shot and

Gtr. 1 (dist.)

15

mf
slight P.M. throughout
simile on repeat

T
A
B

7 7 9 7 9 7 9 7 9

* Chord symbols reflect overall tonality.

C5 D5 A5

al - ways had a ball on Mars. _ We're meet - in' all the groov - y peo -
pon - y trek - er led the way. We moved to look at men in the moon

5 7 7 9 7 9 7 9 7 9

C5 D5 A5 D5

ple. We fight the Milk - y Way so far. _ We danced a-round A - bor - e - al -
stuff, and ev - 'ry-one be - gan to sway. _ Got mus - ic in our sol - ar sys -

7 9 7 9 5 7 7 9 7 9 7 9 7 9 7 9

Am

Yeah. yeah. — yeah. — yeah. The freak said,

D5 Am

"Man, those cats can real - ly swing." They got mu - sic in the sol - ar sys -

C5 D5 Am

- tem. — They rock a - round the Milk - y Way. — They

C5 D5

dance a - round A - bor - e - al - is, They're space truck-in' ev - 'ry day. —

Come

$\oplus$ *Coda 1*

Guitar Solo

N.C.(A5)

full

141

Drum Solo

Gtr. 1 tacet

16

3

Interlude

Gtr. 1

E5

Fmaj7(#11)

N.C

Gtr. 1 E5 Fmaj7(#11) N.C

D.S. al Coda 2

Come

Coda 2

Outro

Gtr. 1: w/ Riff A, 2 times

N.C.(A5)

Yeah. ____ yeah. ____ yeah. ____ space truck - in'. Yeah. ____ yeah. ____ yeah. ____

____ space truck - in'. Yeah. ____ yeah. ____ yeah. ____ space truck - in'. Yeah. ____ yeah. ____ yeah. ____

____ yeah. ____ yeah. ____ Yeah. ____ yeah. ____ yeah. ____ space truck - in'. Yeah. ____ yeah. ____

yeah. ____

(E5) (F5) (F#5) (G5) (A5) loco

(E5) (F5) (F#5) (G5)

Begin Fade

Gtr. 1 (A5)

Fade Out

Stormbringer

Words and Music by Ritchie Blackmore and David Coverdale

Intro

Moderately Slow ♩ = 90

* Em7 Bm7 Em7

Gtr. 1 (dist.) Rhy. Fig. 1 *mf*

Gtr. 2 (dist.) Rhy. Fig. 1A *mp*

string noise

w/ bar

TAB

* Chord symbols reflect overall tonality.

Bm7 A G5 Gtr. 2 tacet N.C.(E5)

End Rhy. Fig. 1 Riff A

End Riff A

End Rhy. Fig. 1A

w/ bar

TAB

Verse

Gtr. 1: w/ Riff A, 2 times

N.C.(E5)

1. Com - in' out of no - where, driv - in' like rain, Storm - bring - er dance on the thun - der a - gain. —
 2. Rain - bow shak - er on a stal - li - on twist - er, red blood wat - er on the eye of the sky. —

Dark cloud gath - er - in', break in the day. — No point run - nin' cause it's com - in' your way. —
 Storm - bring - er com - in' down the in - ter - state. — thun - der and light - nin' head - in' your way.

Chorus

Em G C B Em D C B

Ride the rain - bow, — rock the sky. —

Gtr. 2

f

full full full full

14 15 15 15 14 (14) 12 14 12 14 12 12 15 12 14 15 15

Gtr. 1 Riff B

simile on repeat

w/ bar 1/4

0 1 2 3 3 6 7 5 3 2 3

Em G D A5 N.C.(B5)

Storm-bring-er com-in'. — Time to die. —

8va

(15)

1 1 2 3 3 0 2 0 5 7 7 7 5 7 7 7 5 7 7 7

Fill 1

Gtr. 2

full full full full 1/2 1 1/2

2 2 (2) 2 2 0 2 2 (2) 0 2 3 2 0 1 2 3 4 3 5 5 (5) 4

TAB

We got to get run-nin' Storm-bring-er com-in'.

End Riff B

To Coda ⊕

(E5) (D5) (D5) (C5)

He's got noth-in' you need. — he's gon-na make you bleed. —

1. Oh yeah. —
2. Yeah.

* Gtrs. 1 & 2

* Gtr. 2 w/ phaser

Interlude

Gtr. 1: w/ Riff A, 2 times
Gtr. 2: tacet

(E5)

— } yeah.

You know he's gon-na get you.

D.S. al Coda

⊕ Coda

Gtr. 3 Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A
(dist.) Em7 Bm7 Em7 Bm7 A G5

f
w/ slide

2

Guitar Solo

Gtr. 1: w/ Riff A, 4 times
Gtr. 2: tacet
N.C. (E5)

8 7 8 7 8 7 8 7 (7) 12 11 12 11 12 8 7 8 7 8 7 8 7

8 12 11 12 11 12 11 12 11 12 11 12 8 9 12 7 7 8 9 10 11

Gtr. 1: w/ Riff B, simile

Em G C B

Gtr. 3 8va

11 12 14 15 17 15 11

Gtr. 4 (dist.)

f

2 4 4 5 4 2 4 5 4 7 4 5 4 7 5 7 5 4 7 4 5 5 8 5 4 7 5

Em D C B

Oo.

8va

decrec.

12 10 (10) 8 7

4 5 4 5 7 5 7 5 7 5 4 5 4 5 4 7 7 9 9 9 8 9 8 9 8 9 7

Gtr. 3 tacet
Em

G

D

A5

N.C.(B5)

full

full

full

1/2

Interlude
Gtr. 1: w/ Riff A.
2 times
N.C.(E5)

Mm. _____

Gtr. 4

8va

loco

hold bend

full

steady gliss.

Gtr. 1

Gtr. 2

Gtrs. 2 & 4 tacet

oh. _____ whoa. _____ Yeah. _____ yeah. _____

Verse

Gtr. 1: w/ Riff A. 4 times
N.C.(E5)

3. Com-in' out of no-where, drop-pin' like a rain. Storm-bring-er down _ from a thun-der a-gain. _

Dark cloud gath - er - in', break in the day. ____ No point run - nin', ____

mm. ____ 'cause it's com-in' your way. ____

Outro

Gr. 1: w/ Riff A, 4 times
N.C.(E5)

'Cause it's com-in' your way. _____

Gtr. 2

The musical score for guitar 2 consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a double bar line with repeat dots. After the repeat, there is a quarter rest, then a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. This is followed by a double bar line with repeat dots. After the repeat, there is a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The bottom staff is in treble clef with a key signature of one sharp (F#). It begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a double bar line with repeat dots. After the repeat, there is a quarter rest, then a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. This is followed by a double bar line with repeat dots. After the repeat, there is a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The bottom staff is in treble clef with a key signature of one sharp (F#). It begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a double bar line with repeat dots. After the repeat, there is a quarter rest, then a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. This is followed by a double bar line with repeat dots. After the repeat, there is a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The bottom staff is in treble clef with a key signature of one sharp (F#). It begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a double bar line with repeat dots. After the repeat, there is a quarter rest, then a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. This is followed by a double bar line with repeat dots. After the repeat, there is a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4.

w/ wah-wah

[illegible]

The image shows a musical score for two guitar tracks, Gtr. 1 and Gtr. 2, in the key of D major (one sharp).

Gtr. 2: The first staff shows a melodic line. It begins with a quarter note D4, followed by a quarter rest, a quarter note E4, and a quarter rest. The second measure contains a triplet of eighth notes (F#4, G4, A4), followed by a quarter note B4, a quarter note C5, and a quarter note D5. The third measure contains a triplet of eighth notes (E4, F#4, G4), followed by a quarter note A4, a quarter note B4, and a quarter note C5. The fourth measure contains a quarter note D5, a quarter note E5, and a quarter note F#5. The fifth measure contains a quarter note G5, a quarter note A5, and a quarter note B5. The sixth measure contains a quarter note C6, a quarter note D6, and a quarter note E6. The seventh measure contains a quarter note F#6, a quarter note G6, and a quarter note A6. The eighth measure contains a quarter note B6, a quarter note C7, and a quarter note D7. The ninth measure contains a quarter note E7, a quarter note F#7, and a quarter note G7. The tenth measure contains a quarter note A7, a quarter note B7, and a quarter note C8. The eleventh measure contains a quarter note D8, a quarter note E8, and a quarter note F#8. The twelfth measure contains a quarter note G8, a quarter note A8, and a quarter note B8. The thirteenth measure contains a quarter note C9, a quarter note D9, and a quarter note E9. The fourteenth measure contains a quarter note F#9, a quarter note G9, and a quarter note A9. The fifteenth measure contains a quarter note B9, a quarter note C10, and a quarter note D10. The sixteenth measure contains a quarter note E10, a quarter note F#10, and a quarter note G10. The seventeenth measure contains a quarter note A10, a quarter note B10, and a quarter note C11. The eighteenth measure contains a quarter note D11, a quarter note E11, and a quarter note F#11. The nineteenth measure contains a quarter note G11, a quarter note A11, and a quarter note B11. The twentieth measure contains a quarter note C12, a quarter note D12, and a quarter note E12. The twenty-first measure contains a quarter note F#12, a quarter note G12, and a quarter note A12. The twenty-second measure contains a quarter note B12, a quarter note C13, and a quarter note D13. The twenty-third measure contains a quarter note E13, a quarter note F#13, and a quarter note G13. The twenty-fourth measure contains a quarter note A13, a quarter note B13, and a quarter note C14. The twenty-fifth measure contains a quarter note D14, a quarter note E14, and a quarter note F#14. The twenty-sixth measure contains a quarter note G14, a quarter note A14, and a quarter note B14. The twenty-seventh measure contains a quarter note C15, a quarter note D15, and a quarter note E15. The twenty-eighth measure contains a quarter note F#15, a quarter note G15, and a quarter note A15. The twenty-ninth measure contains a quarter note B15, a quarter note C16, and a quarter note D16. The thirtieth measure contains a quarter note E16, a quarter note F#16, and a quarter note G16. The thirty-first measure contains a quarter note A16, a quarter note B16, and a quarter note C17. The thirty-second measure contains a quarter note D17, a quarter note E17, and a quarter note F#17. The thirty-third measure contains a quarter note G17, a quarter note A17, and a quarter note B17. The thirty-fourth measure contains a quarter note C18, a quarter note D18, and a quarter note E18. The thirty-fifth measure contains a quarter note F#18, a quarter note G18, and a quarter note A18. The thirty-sixth measure contains a quarter note B18, a quarter note C19, and a quarter note D19. The thirty-seventh measure contains a quarter note E19, a quarter note F#19, and a quarter note G19. The thirty-eighth measure contains a quarter note A19, a quarter note B19, and a quarter note C20. The thirty-ninth measure contains a quarter note D20, a quarter note E20, and a quarter note F#20. The fortieth measure contains a quarter note G20, a quarter note A20, and a quarter note B20. The forty-first measure contains a quarter note C21, a quarter note D21, and a quarter note E21. The forty-second measure contains a quarter note F#21, a quarter note G21, and a quarter note A21. The forty-third measure contains a quarter note B21, a quarter note C22, and a quarter note D22. The forty-fourth measure contains a quarter note E22, a quarter note F#22, and a quarter note G22. The forty-fifth measure contains a quarter note A22, a quarter note B22, and a quarter note C23. The forty-sixth measure contains a quarter note D23, a quarter note E23, and a quarter note F#23. The forty-seventh measure contains a quarter note G23, a quarter note A23, and a quarter note B23. The forty-eighth measure contains a quarter note C24, a quarter note D24, and a quarter note E24. The forty-ninth measure contains a quarter note F#24, a quarter note G24, and a quarter note A24. The fiftieth measure contains a quarter note B24, a quarter note C25, and a quarter note D25. The fifty-first measure contains a quarter note E25, a quarter note F#25, and a quarter note G25. The fifty-second measure contains a quarter note A25, a quarter note B25, and a quarter note C26. The fifty-third measure contains a quarter note D26, a quarter note E26, and a quarter note F#26. The fifty-fourth measure contains a quarter note G26, a quarter note A26, and a quarter note B26. The fifty-fifth measure contains a quarter note C27, a quarter note D27, and a quarter note E27. The fifty-sixth measure contains a quarter note F#27, a quarter note G27, and a quarter note A27. The fifty-seventh measure contains a quarter note B27, a quarter note C28, and a quarter note D28. The fifty-eighth measure contains a quarter note E28, a quarter note F#28, and a quarter note G28. The fifty-ninth measure contains a quarter note A28, a quarter note B28, and a quarter note C29. The sixtieth measure contains a quarter note D29, a quarter note E29, and a quarter note F#29. The sixty-first measure contains a quarter note G29, a quarter note A29, and a quarter note B29. The sixty-second measure contains a quarter note C30, a quarter note D30, and a quarter note E30. The sixty-third measure contains a quarter note F#30, a quarter note G30, and a quarter note A30. The sixty-fourth measure contains a quarter note B30, a quarter note C31, and a quarter note D31. The sixty-fifth measure contains a quarter note E31, a quarter note F#31, and a quarter note G31. The sixty-sixth measure contains a quarter note A31, a quarter note B31, and a quarter note C32. The sixty-seventh measure contains a quarter note D32, a quarter note E32, and a quarter note F#32. The sixty-eighth measure contains a quarter note G32, a quarter note A32, and a quarter note B32. The sixty-ninth measure contains a quarter note C33, a quarter note D33, and a quarter note E33. The seventieth measure contains a quarter note F#33, a quarter note G33, and a quarter note A33. The seventy-first measure contains a quarter note B33, a quarter note C34, and a quarter note D34. The seventy-second measure contains a quarter note E34, a quarter note F#34, and a quarter note G34. The seventy-third measure contains a quarter note A34, a quarter note B34, and a quarter note C35. The seventy-fourth measure contains a quarter note D35, a quarter note E35, and a quarter note F#35. The seventy-fifth measure contains a quarter note G35, a quarter note A35, and a quarter note B35. The seventy-sixth measure contains a quarter note C36, a quarter note D36, and a quarter note E36. The seventy-seventh measure contains a quarter note F#36, a quarter note G36, and a quarter note A36. The seventy-eighth measure contains a quarter note B36, a quarter note C37, and a quarter note D37. The seventy-ninth measure contains a quarter note E37, a quarter note F#37, and a quarter note G37. The eightieth measure contains a quarter note A37, a quarter note B37, and a quarter note C38. The eighty-first measure contains a quarter note D38, a quarter note E38, and a quarter note F#38. The eighty-second measure contains a quarter note G38, a quarter note A38, and a quarter note B38. The eighty-third measure contains a quarter note C39, a quarter note D39, and a quarter note E39. The eighty-fourth measure contains a quarter note F#39, a quarter note G39, and a quarter note A39. The eighty-fifth measure contains a quarter note B39, a quarter note C40, and a quarter note D40. The eighty-sixth measure contains a quarter note E40, a quarter note F#40, and a quarter note G40. The eighty-seventh measure contains a quarter note A40, a quarter note B40, and a quarter note C41. The eighty-eighth measure contains a quarter note D41, a quarter note E41, and a quarter note F#41. The eighty-ninth measure contains a quarter note G41, a quarter note A41, and a quarter note B41. The ninetieth measure contains a quarter note C42, a quarter note D42, and a quarter note E42. The ninety-first measure contains a quarter note F#42, a quarter note G42, and a quarter note A42. The ninety-second measure contains a quarter note B42, a quarter note C43, and a quarter note D43. The ninety-third measure contains a quarter note E43, a quarter note F#43, and a quarter note G43. The ninety-fourth measure contains a quarter note A43, a quarter note B43, and a quarter note C44. The ninety-fifth measure contains a quarter note D44, a quarter note E44, and a quarter note F#44. The ninety-sixth measure contains a quarter note G44, a quarter note A44, and a quarter note B44. The ninety-seventh measure contains a quarter note C45, a quarter note D45, and a quarter note E45. The ninety-eighth measure contains a quarter note F#45, a quarter note G45, and a quarter note A45. The ninety-ninth measure contains a quarter note B45, a quarter note C46, and a quarter note D46. The hundredth measure contains a quarter note E46, a quarter note F#46, and a quarter note G46. The hundred-first measure contains a quarter note A46, a quarter note B46, and a quarter note C47. The hundred-second measure contains a quarter note D47, a quarter note E47, and a quarter note F#47. The hundred-third measure contains a quarter note G47, a quarter note A47, and a quarter note B47. The hundred-fourth measure contains a quarter note C48, a quarter note D48, and a quarter note E48. The hundred-fifth measure contains a quarter note F#48, a quarter note G48, and a quarter note A48. The hundred-sixth measure contains a quarter note B48, a quarter note C49, and a quarter note D49. The hundred-seventh measure contains a quarter note E49, a quarter note F#49, and a quarter note G49. The hundred-eighth measure contains a quarter note A49, a quarter note B49, and a quarter note C50. The hundred-ninth measure contains a quarter note D50, a quarter note E50, and a quarter note F#50. The hundred-tieth measure contains a quarter note G50, a quarter note A50, and a quarter note B50. The hundred-first measure contains a quarter note C51, a quarter note D51, and a quarter note E51. The hundred-second measure contains a quarter note F#51, a quarter note G51, and a quarter note A51. The hundred-third measure contains a quarter note B51, a quarter note C52, and a quarter note D52. The hundred-fourth measure contains a quarter note E52, a quarter note F#52, and a quarter note G52. The hundred-fifth measure contains a quarter note A52, a quarter note B52, and a quarter note C53. The hundred-sixth measure contains a quarter note D53, a quarter note E53, and a quarter note F#53. The hundred-seventh measure contains a quarter note G53, a quarter note A53, and a quarter note B53. The hundred-eighth measure contains a quarter note C54, a quarter note D54, and a quarter note E54. The hundred-ninth measure contains a quarter note F#54, a quarter note G54, and a quarter note A54. The hundred-tieth measure contains a quarter note B54, a quarter note C55, and a quarter note D55. The hundred-first measure contains a quarter note E55, a quarter note F#55, and a quarter note G55. The hundred-second measure contains a quarter note A55, a quarter note B55, and a quarter note C56. The hundred-third measure contains a quarter note D56, a quarter note E56, and a quarter note F#56. The hundred-fourth measure contains a quarter note G56, a quarter note A56, and a quarter note B56. The hundred-fifth measure contains a quarter note C57, a quarter note D57, and a quarter note E57. The hundred-sixth measure contains a quarter note F#57, a quarter note G57, and a quarter note A57. The hundred-seventh measure contains a quarter note B57, a quarter note C58, and a quarter note D58. The hundred-eighth measure contains a quarter note E58, a quarter note F#58, and a quarter note G58. The hundred-ninth measure contains a quarter note A58, a quarter note B58, and a quarter note C59. The hundred-tieth measure contains a quarter note D59, a quarter note E59, and a quarter note F#59. The hundred-first measure contains a quarter note G59, a quarter note A59, and a quarter note B59. The hundred-second measure contains a quarter note C60, a quarter note D60, and a quarter note E60. The hundred-third measure contains a quarter note F#60, a quarter note G60, and a quarter note A60. The hundred-fourth measure contains a quarter note B60, a quarter note C61, and a quarter note D61. The hundred-fifth measure contains a quarter note E61, a quarter note F#61, and a quarter note G61. The hundred-sixth measure contains a quarter note A61, a quarter note B61, and a quarter note C62. The hundred-seventh measure contains a quarter note D62, a quarter note E62, and a quarter note F#62. The hundred-eighth measure contains a quarter note G62, a quarter note A62, and a quarter note B62. The hundred-ninth measure contains a quarter note C63, a quarter note D63, and a quarter note E63. The hundred-tieth measure contains a quarter note F#63, a quarter note G63, and a quarter note A63. The hundred-first measure contains a quarter note B63, a quarter note C64, and a quarter note D64. The hundred-second measure contains a quarter note E64, a quarter note F#64, and a quarter note G64. The hundred-third measure contains a quarter note A64, a quarter note B64, and a quarter

Woman from Tokyo

Words and Music by Ritchie Blackmore, Ian Gillan, Roger Glover, Jon Lord and Ian Paice

Intro

Moderate Rock ♩ = 126

(drums) 4

N.C. Esus4 E Esus4 E N.C.

Gtr. 1 (dist.)

mf
w/ pick & fingers

let ring - - -

Esus4 E Esus4 E F5 F#5 G5

flutter bar -1/2

let ring - - -

* T = Thumb on ⑥.

N.C.

play 4 times

simile on repeats

w/ bar w/ echo

N.C. Esus4 E Esus4 E

Rhy. Fig. 1

echo off

Esus4 E Esus4 E

Esus4 E Esus4 E

Esus4 E Esus4 E

N.C. End Rhy. Fig. 1

* G

* Chord symbols reflect overall tonality.

§ Chorus

Gtr. 1: w/ Rhy. Fig. 1, 1st time

Gtr. 1; w/ Rhy. Fig. 1, 1st 7 meas., 2nd & 3rd times

Chr. 2: w/ Fill 3, 3rd time

Fill 3
Gtr. 2

TAB

⊕ Coda 1

A5

When I'm at home an' I, I just don't be - long.

Gtr. 2 tacet
Gm7

Gtr. 2

full

15

dim.

Gtr. 1

p

let ring throughout

w/ bar

Bridge

Gm6

G

So far a - way from the

F

G

gar - den we love. She is what

F

moves in the soul of a dove.

G

Oo, oo, oo, F

G

____ Soon I shall see just how black was my

F G

night, when we're a lone in her

F G

cit - y of light. Oo,

Interlude

Verse

G7 G5 G7sus4

cra - zy moon. Yeah. she turns me on like a fire. Ow! _

8va -1/2 -1/2
w/ bar fdbk. -1/2 -1/2
loco
T T T T

pitch: C

G

I get high! _

3
steady gliss.

⊕ Coda 2

Gr. 2 B A E Gr. 2 tacet

full full full full 1/2 1/2
14 14 (14)(12) 14 (14) 12 14 12 14 12 11

Gr. 1 * P.M.
9 9 7 7 6 7 6 7 (0) 5 7
* next 14 meas.

Gr. 1 B A E B A

9 9 7 7 0 0 0 0 0 0 0 0 7 7 7 7 5 5 5 5

E B A C **Guitar Solo**

f full full full

Chorus

Gtr. 1: w/ Rhy. Fig. 1, 1st 4 meas., 2 times, simile

Esus2 E Esus4 E Esus4 E Esus4 E

My wom-an from To - ky - o. _____ She makes me see. _____

Esus4 E Esus4 E Esus4 E Esus4 E

My wom-an from To - ky - o. _____ She's so good to _____ me. _____

Outro-Chorus

Gtr. 1: w/ Rhy. Fig. 1, 1st 4 meas., 4 times, simile

Esus4 E Esus4 E

Voc. Fig. 1

End Voc. Fig. 1

(My wom-an from To - ky - o. _____

Esus4 E Esus4 E

My wom-an from To - ky - o. _____)

Bkgd. Voc.: w/ Voc. Fig. 1, till fade
Esus4 E Esus4

7

Begin Fade

N.C.

Gtr. 1

P.M. -1 P.M. -1 w/ bar -1 -1 P.M. P.M. 1/2 (2) 0 2

P.M. w/ bar -1 -1

Fade Out

Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

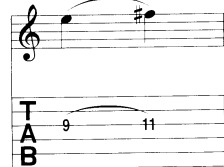
HALF-STEP BEND: Strike the note and bend up 1/2 step.



BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



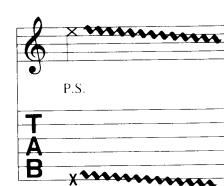
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



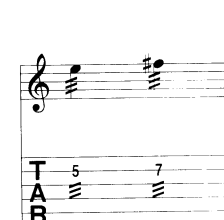
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



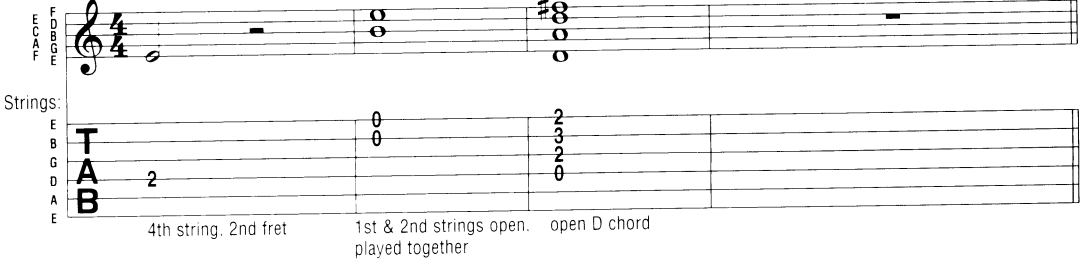
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



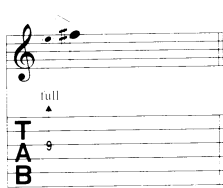
Notes:



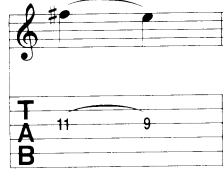
WHOLE-STEP BEND: Strike the note and bend up one step.



PRE-BEND: Bend the note as indicated, then strike it.



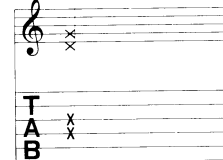
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



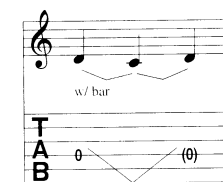
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



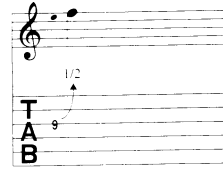
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



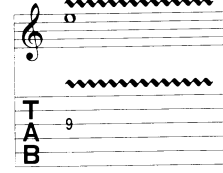
VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



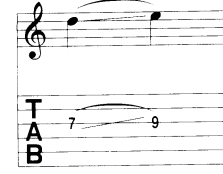
GRACE NOTE BEND: Strike the note and bend up as indicated. The first note does not take up any time.



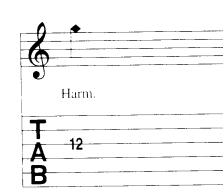
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



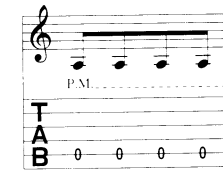
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



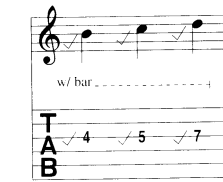
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



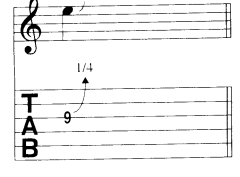
PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



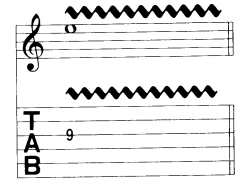
VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



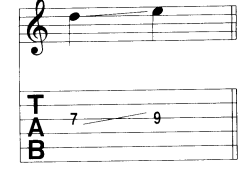
SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



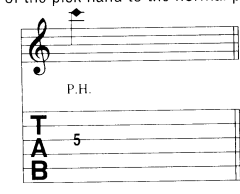
WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



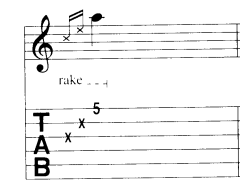
SHIFT SLIDE: Same as legato slide, except the second note is struck.



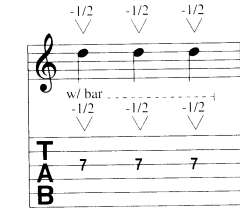
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



RAKE: Drag the pick across the strings indicated with a single motion.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



THE BEST

BLACK NIGHT
BURN
CHILD IN TIME
FIREBALL
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HUSH
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LAZY
SMOKE ON THE WATER
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