

COMPLETE SCORE SERIES

[deePur.ple)

ROGER GLOVER/JON LORD/IAN GILLAN/STEVE MORSE/IAN PAICE

PURPENDICULAR

ディープ・パープル/紫の証

VAVOOM TED THE MECHANIC

SOON FORGOTTEN

LOOSEN MY STRINGS

SOMETIMES I FEEL LIKE SCREAMING

CASCADES I'M NOT YOUR LOVER

THE AVIATOR

ROSA'S CANTINA

A CASTLE FULL OF RASCALS

A TOUCH AWAY

HEY C.I.S.C.O

SOMEBODY STOLE MY GUITAR

THE PURPENDICULAR WALTZ

DON'T HOLD YOUR BREATH



[deePur.ple)

INCLUDING GUITAR AND BASS TABLATURE SCORE

WATANABE
MUSIC PUBLISHING CO., LTD.

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ページの都合上アルバム収録曲順とは異なります。

A CASTLE FULL OF RASCALS

●キャッスル・フル・オブ・ラスカルズ

Words and Music by Ian Gillan/Roger Glover/Jon Lord/Steve Morse/Ian Paice

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100

Tempo Rubato

A

Em Em(0nA) G(0nC) Em(0nA)

VOCAL

GUITAR

KEYBOARD

BASS

DRUMS

The musical score is written for five instruments: Vocal, Guitar, Keyboard, Bass, and Drums. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Tempo Rubato'. The score is divided into four measures. The vocal line consists of four measures of rests. The guitar line has rests in the first three measures, followed by a solo in the fourth measure with notes G, A, B, A, G. The keyboard line has a synth line in the first measure, a noise effect in the second, and an organ part in the third and fourth measures. The bass line has a synth line in the first measure and rests in the others. The drums line has rests in all four measures.

VOCAL

C Em(onA) G(onC) Em(onA)

GUITAR

Feed Back → P S ↓ S → Feed Back →

KEYBOARD

BASS

DRUMS

(Fade In)

101

(♩ = 160)
In Tempo

VOCAL

C B Em (2x)

(better way)

GUITAR

KEYBOARD

<Organ>

BASS

DRUMS

VOCAL

Em G C C

No - thing here - for -
 Some - thing here - a -
 Oh my darl - ing -

GUITAR

4 4

KEYBOARD

4

BASS

DRUMS

VOCAL

C G C G

me to- day - Gar - ba - ggio from the men in grey - -
 -bout my face - Some-thing make you think I got time to waste
 Ca - ro - lina - (If you) get the chance- to walk be-hind here

GUITAR

KEYBOARD

BASS

DRUMS

103

VOCAL

C G C Em

Don't do this You can't do that What's the point What's the
 What you doing stand - ing there - Why don't - you call some- one
 She's so clean (you) see no splash- Just the Tex- as

GUITAR

KEYBOARD

BASS

DRUMS

Em D G C G C

VOCAL

mat-ter, a - ny - way - - Fat cat's - lick-ing cream - Dir - ty busi - ness
 - who cares - Fat cat's - all the same - Ea - sy ans - wers
 chainsaw massacre Fat cat's - got to go - I'm Rockin' and rollin' from my

GUITAR

KEYBOARD

BASS

DRUMS

104

G C G C G

VOCAL

hard and mean - - Nar - row eyes - (and) hun - gry days - - There's -
 just a game - Ano - ther day - - no - thing chang - es - There's -
 head - ache to my toes She's trying to set the world on fire - Up there in her

GUITAR

KEYBOARD

BASS

DRUMS

VOCAL

G D(onF#) to **D** Em

got to be a bet-ter way -
 got to be a
 I - vo - ry -

GUITAR

KEYBOARD

BASS

DRUMS

105

VOCAL

Em

got - to be a bet-ter way -

GUITAR

KEYBOARD

BASS

DRUMS

106

VOCAL

Em

ah -

GUITAR

KEYBOARD

BASS

DRUMS

Measures 1-4 of the first system. The vocal part has a whole note 'ah' under an Em chord. The guitar part features a melodic line with a 12-measure rest in measure 3. The keyboard, bass, and drums provide a rhythmic accompaniment.

VOCAL

Em

ah - - - -

GUITAR

KEYBOARD

BASS

DRUMS

Measures 5-8 of the second system. The vocal part has a whole note 'ah' followed by four measures of rest. The guitar part continues its melodic line. The keyboard, bass, and drums continue their accompaniment.

VOCAL Em E C#m
 GUITAR (b4)
 KEYBOARD <Syn.>
 BASS
 DRUMS

107

VOCAL F#m C#m7
 GUITAR
 KEYBOARD
 BASS
 DRUMS

VOCAL

F#

C#m7

GUITAR

KEYBOARD

BASS

4

4

4

4

DRUMS

VOCAL

C#m7

F#

C#m7

GUITAR

KEYBOARD

BASS

4

4

4

4

DRUMS

VOCAL

C#m7 F# F C#m7

A glis - ten - ing - of ques - tion - ers - Pre -

GUITAR

0 2 1 4 5 9 11 7 9 11 11 11

KEYBOARD

4

BASS

4

0 4 2 4 2 3 4 4 2 4 2 2 4 0 2

DRUMS

109

VOCAL

C#m7 F# C#m7

pared the in - qui - si - tion While ja - ckals in the sha - dows ma -

GUITAR

KEYBOARD

4

BASS

4

4 2 2 4 2 3 4 4 2 4 2 2 4 3 2

DRUMS

VOCAL C#m7 F# C#m7
 - noe - uvre for - po - si - tion A fun - da - ment - of right - eous men A
 GUITAR
 KEYBOARD
 BASS
 DRUMS

110

VOCAL C#m7 F# C#m7
 bar-row i-deals - - The carriage of mis - jus - tice Cru-shes all-
 GUITAR
 KEYBOARD
 BASS
 DRUMS

VOCAL

C#m7 F# G C#m7

— be-neath— it's wheels —

GUITAR

KEYBOARD

BASS

DRUMS

111

VOCAL

C#m7 F# H C#m7

Con - spi - ra - cies of si - lence With -

GUITAR

KEYBOARD

BASS

DRUMS

VOCAL

C#m7 F# C#m7

in the tem - ple walls - Grave-yards full of pro - mi - ses - That

GUITAR

4 2 2 4 2 3 4 4 2 4 2 2 4 3 2

KEYBOARD

4

BASS

4 2 2 4 2 3 4 4 2 4 2 2 4 3 2

DRUMS

112

VOCAL

C#m7 F# C#m7

no one can re - call - A cas - tle full of ras - cals (A)

GUITAR

4 4

KEYBOARD

4

BASS

4 4

DRUMS

VOCAL

C#m7 F# I A

for- tress full of thieves - A par - lia - ment - of

GUITAR

4 4

KEYBOARD

4

BASS

4

DRUMS

VOCAL

A C J Em

sil - ver tongues- (That) flat-ter to de-ceive - ah -

GUITAR

7 5 3

KEYBOARD

BASS

3 3 3 3 3 3 3 3

DRUMS

Em

VOCAL

GUITAR

KEYBOARD

BASS

DRUMS

114

Em

VOCAL

GUITAR

KEYBOARD

BASS

DRUMS

VOCAL

Em

GUITAR

4

4

KEYBOARD

BASS

4

4

DRUMS

115

VOCAL

Em

G

GUITAR

4

4

KEYBOARD

BASS

4

4

DRUMS

D.S.

Coda

K

VOCAL

Em

to - wer - - ah - - got - to be a

GUITAR

KEYBOARD

BASS

DRUMS

116

VOCAL

Em

bet - ter way ah - - - oh got

GUITAR

KEYBOARD

BASS

DRUMS

Em

VOCAL

- to be a bet-ter way- - ah - - - got

GUITAR

T A B

0 3 0 5 2 4 5 | 0 2 3 0 12 12 | 0 3 0 5 2 4 5 | 0 2 3 0 5 4 2 2

KEYBOARD

4

BASS

T A B

4

4

DRUMS

Em

VOCAL

- to be a bet-ter way - - ah - - -

GUITAR

T A B

0 3 0 5 2 4 5 | 0 2 3 0 12 12 | 14 14 0 3 0 5 2 4 5 | 0 2 3 0 14 14 15 14

KEYBOARD

4

BASS

T A B

4

4

DRUMS

VOCAL

Em

GUITAR

vib. Mute Hc Hc 8va vib

KEYBOARD

4

BASS

4

4

DRUMS

Detailed description: This system contains measures 1 through 4. The vocal part is a whole rest on the Em chord. The guitar part features a tremolo (vib.) on the low E string, followed by a muted eighth-note pattern (Mute), then a half-note chord (Hc), another half-note chord (Hc), an octave-bowed eighth-note (8va), and finally another tremolo (vib.). The keyboard and bass parts both play a sustained chord marked with a '4' and a tremolo line. The drums play a consistent rhythmic pattern of eighth and sixteenth notes.

VOCAL

Em

GUITAR

Hc Hc Hc HD Hc HD

KEYBOARD

4

BASS

4

4

DRUMS

Detailed description: This system contains measures 5 through 8. The vocal part remains a whole rest on the Em chord. The guitar part continues with half-note chords (Hc, Hc), followed by a half-note chord (Hc) and a half-note dyad (HD), then another half-note chord (Hc) and half-note dyad (HD). The keyboard and bass parts continue with the sustained chord marked with a '4' and a tremolo line. The drums maintain the same rhythmic pattern as in the first system.

Em

VOCAL

GUITAR

KEYBOARD

BASS

DRUMS

M Em

VOCAL

GUITAR

KEYBOARD

BASS

DRUMS

A TOUCH AWAY

●タッチ・アウェイ

Words and Music by Ian Gillan/Roger Glover/Jon Lord/Steve Morse/Ian Paice

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(♩ = 100)

A F

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

[B]

VOCAL

F G Am F G

GUITAR I

Mute

GUITAR II

KEYBOARD

BASS

DRUMS

[C]

VOCAL

F G Am F G Am F G

GUITAR I

(Mute)

Mute

GUITAR II

KEYBOARD

BASS

DRUMS

1.2.

F G Am F G

VOCAL

Guitar I (Mute)

Guitar II

KEYBOARD

BASS

DRUMS

The Mo-ther na-ture's been
 sha-dy la-dy from
 Like a rose-bud when the
 Put a fin-ger to her

123

F G F G F G

VOCAL

Guitar I

Guitar II

KEYBOARD

BASS

DRUMS

- good to me - That's why I'm sitt- in in this - cher- ry tree - But it's
 - sha- dy lane - is ly- ing in - my - bed a- gain - and it's
 - sun is high - She opens up - be- fore - my eyes - and the
 lips a- gain - She cries with plea- sure cries with pain and it's

Em F Em F G Am

VOCAL

al - right, - it's al - right It's not so bad - -
 al - right, - (it) feels - good It's not so bad - - When she's
 light falls - wet skin
 al - right, - (It) feels good It's al - right - -
 It's not so bad -

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

1x tacet (Strings)

F G F G Am F G

VOCAL

I'm just a touch a - way -
 just a touch a - way -
 I'm just a touch a - way -
 We're just a touch a - way -

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

(1x tacet)

VOCAL to 2.

Am

No-thing much— (1.) is all I — ask — and it's
(2,3.) is all I — know —

GUITAR I

GUITAR II

KEYBOARD *<Organ>*

BASS

DRUMS

125

VOCAL to 1.

F G Am F G Am F G

al - - right, - oh - yes - Light-as a fea-ther, oh - yes -

GUITAR I *H P*

GUITAR II

KEYBOARD

BASS

DRUMS

D.S.1.

Coda 1.

126

VOCAL

F G F F G Am F G F G Am

and just a touch a way -

GUITAR I

(Mute) P (Mute) P

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

F G G F G F G F G

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a 4/4 piece in the key of F major. The score includes parts for Vocal, Guitar I, Guitar II, Keyboard, Bass, and Drums. The vocal melody is simple and haunting, with lyrics that are partially obscured by the musical notation. The guitar parts are intricate, featuring a mix of single notes, chords, and complex fingerings. The keyboard part provides a steady accompaniment, while the bass and drums provide a solid rhythmic foundation. The score is written in standard musical notation, with a key signature of one flat (F major) and a time signature of 4/4. The tempo is marked as "Moderato".

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a 12-measure piece in 4/4 time, featuring five instrumental parts and a vocal line. The key signature has one flat (B-flat), and the tempo is marked "Moderato".

The parts are arranged vertically as follows:

- VOCAL:** The vocal line is written in a single staff. It begins with a whole rest in the first measure, followed by a half note G in the second, a half note F in the third, a half note G in the fourth, a half note F in the fifth, a half note G in the sixth, a half note F in the seventh, a half note G in the eighth, a half note F in the ninth, a half note G in the tenth, a half note F in the eleventh, and a half note G in the twelfth.
- GUITAR I:** The guitar I part is written in a single staff. It begins with a whole rest in the first measure, followed by a half note G in the second, a half note F in the third, a half note G in the fourth, a half note F in the fifth, a half note G in the sixth, a half note F in the seventh, a half note G in the eighth, a half note F in the ninth, a half note G in the tenth, a half note F in the eleventh, and a half note G in the twelfth.
- GUITAR II:** The guitar II part is written in a single staff. It begins with a whole rest in the first measure, followed by a half note G in the second, a half note F in the third, a half note G in the fourth, a half note F in the fifth, a half note G in the sixth, a half note F in the seventh, a half note G in the eighth, a half note F in the ninth, a half note G in the tenth, a half note F in the eleventh, and a half note G in the twelfth.
- KEYBOARD:** The keyboard part is written in a single staff. It begins with a whole rest in the first measure, followed by a half note G in the second, a half note F in the third, a half note G in the fourth, a half note F in the fifth, a half note G in the sixth, a half note F in the seventh, a half note G in the eighth, a half note F in the ninth, a half note G in the tenth, a half note F in the eleventh, and a half note G in the twelfth.
- BASS:** The bass part is written in a single staff. It begins with a whole rest in the first measure, followed by a half note G in the second, a half note F in the third, a half note G in the fourth, a half note F in the fifth, a half note G in the sixth, a half note F in the seventh, a half note G in the eighth, a half note F in the ninth, a half note G in the tenth, a half note F in the eleventh, and a half note G in the twelfth.
- DRUMS:** The drums part is written in a single staff. It begins with a whole rest in the first measure, followed by a half note G in the second, a half note F in the third, a half note G in the fourth, a half note F in the fifth, a half note G in the sixth, a half note F in the seventh, a half note G in the eighth, a half note F in the ninth, a half note G in the tenth, a half note F in the eleventh, and a half note G in the twelfth.

Coda 2.

Am

VOCAL

Not too- fast - - Not too- slow - (and) it's

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

128

F G Am F G F G Am F G

VOCAL

al - - - right- oh yes - Soft as a fea-ther and jut a touch a - way

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

[H]

VOCAL

F G Am F G F G Am F G

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

129

VOCAL

F G Am F G F G Am F G

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Musical score for measures 1-4, featuring VOCAL, GUITAR I, GUITAR II, KEYBOARD, BASS, and DRUMS.

VOCAL: Chords: F, G, Am, F, G, F, G, Am, F, G.

GUITAR I: Contains double bar lines with repeat dots in measures 2 and 4.

GUITAR II: Contains whole rests in all measures.

KEYBOARD: Features a melodic line with eighth and sixteenth notes, including a triplet in measure 4. Double bar lines with repeat dots are present in measures 2 and 4.

BASS: Features a melodic line with eighth and sixteenth notes, including a triplet in measure 4. Double bar lines with repeat dots are present in measures 2 and 4.

DRUMS: Features a rhythmic pattern with eighth and sixteenth notes, including a triplet in measure 4.

Musical score for measures 5-8, featuring VOCAL, GUITAR I, GUITAR II, KEYBOARD, BASS, and DRUMS.

VOCAL: Chords: F, G, Am, F, G, F, G, Am, F, G.

GUITAR I: Contains double bar lines with repeat dots in measures 6 and 8.

GUITAR II: Contains whole rests in all measures.

KEYBOARD: Features a melodic line with eighth and sixteenth notes, including a triplet in measure 8. Double bar lines with repeat dots are present in measures 6 and 8.

BASS: Features a melodic line with eighth and sixteenth notes, including a triplet in measure 8. Double bar lines with repeat dots are present in measures 6 and 8.

DRUMS: Features a rhythmic pattern with eighth and sixteenth notes, including a triplet in measure 8.

VOCAL

F G Am F G F G Am

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

131

VOCAL

F G F G Am F G

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

F.O.

●カスケイズ:アイム・ノット・ユア・ラヴァー

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Tempo 1. (♩ = 74)

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in five staves, each representing a different instrument or voice part. The key signature is one flat (B-flat), and the time signature is common time (C).

- VOCAL:** The vocal line begins with a boxed "A" above the first staff. The melody is written in treble clef. Chords are indicated above the staff: Am, Am(onG), D(onF#), F, Am(onE), and G(onD).
- GUITAR:** The guitar part is written in treble clef. It includes a tab section with the notes T, A, and B.
- KEYBOARD:** The keyboard part is written in treble clef. It includes a handwritten annotation "< Organ >" above the first staff.
- BASS:** The bass part is written in bass clef. It includes a tab section with the notes T, A, and B.
- DRUMS:** The drums part is written in bass clef.

The score is divided into measures by vertical bar lines. The first staff (VOCAL) has a boxed "A" above the first measure. The second staff (GUITAR) has a tab section with the notes T, A, and B. The third staff (KEYBOARD) has a handwritten annotation "< Organ >" above the first measure. The fourth staff (BASS) has a tab section with the notes T, A, and B. The fifth staff (DRUMS) is empty.

Chord progression: D, Am, Am(onG), D(onF#), F, Am(onE), G(onD)

VOCAL: [Empty staff]

GUITAR: [Empty staff]

KEYBOARD: [Musical notation]

BASS: [Empty staff]

DRUMS: [Empty staff]

61

Chord progression: D, Am, Am(onG), D(onF#), F, Am(onE), G(onD)

VOCAL: [Empty staff]

GUITAR: [Musical notation with fret numbers: 10, 12, 17, 19, 19, 19, 17, 17, 17, 15]

KEYBOARD: [Musical notation]

BASS: [Empty staff]

DRUMS: [Empty staff]

Tempo 2. ♩ = 160

1.2.

B G

F(onG)

VOCAL

D N.C.

You know I'm not - your lov-
head is spin-ning end
real-ly must- be go

GUITAR

(8va)

9

17

KEYBOARD

BASS

DRUMS

VOCAL

F(onG) C(onG) G G F(onG)

- er now- it might as well- be said - (and) then you say - you're leav-
- less - ly - My sen - se won't re- act Then I'm - fall - ing through - a black
- ing now- By god, is that - the time? - Let- me put you out - of my mi-

GUITAR

KEYBOARD

BASS

DRUMS

F(onG) C(onG) Eb G F(onG)

VOCAL

- ing Or may - be I'm - just hang - ing on - a thread - (When) I - gave you
 hole Part of me -- is ne - ver com - ing back - How can you lose
 - secy They call it being cru - el to - be kind - (I) on - ly in - sult

GUITAR

KEYBOARD

BASS

DRUMS

63

F(onG) C(onG) G G F(onG)

VOCAL

e - very-thing- it did - n't seem-that much - You gave me your- o - pi -
 - a thing - (you) ne - ver real- ly had And you al - ways hurt- the one
 - (my fiends) my friend- The rest can go - to hell - You (can) read it a - ny - way

GUITAR

KEYBOARD

BASS

DRUMS

VOCAL: F(onG) Am Eb 3. C Em
 - nion with the usu - al hea - vy - hand - ed touch - - (1.3.) What can I do
 - - you love (and) you just love - to hurt me bad - - (2.4.5.6.) What can I do
 - you want - (Oh) well, you're not - so bad your - self - - (7.8.)

GUITAR: Treble and Bass staves with chords and fingerings (e.g., 3 3 3 3 3 3 3, 7 5, 6, 7 5 9 7 0 3 0 2).

KEYBOARD: Treble and Bass staves with chords and fingerings.

BASS: Treble and Bass staves with chords and fingerings (e.g., 0 0 0 0 0 2 2 2, 1 1 1 1 1 1 1).

DRUMS: Treble and Bass staves with drum notation (e.g., x, z, /, \).

VOCAL: Em C D Em D(onE) Em D
 - (1.) A - bout the rain - that falls - on you - } I'm not your
 - (2.3.5.6.7.8.) About the rain that falls - on you - }
 - (4.) About the sky that falls - on you - }

GUITAR: Treble and Bass staves with chords and fingerings (e.g., 2 3 2 0 3 2 0, 5 7, vib, 2 3 2 0, 7 5).

KEYBOARD: Treble and Bass staves with chords and fingerings.

BASS: Treble and Bass staves with chords and fingerings (e.g., 2 3 2 0 3 2 0, 0 0 0 0 2, 0 2 3 2 0).

DRUMS: Treble and Bass staves with drum notation (e.g., x, z, /, \).

[illegible]

Coda 1.

VOCAL

Em D Am G(0nA)

lov- er now - - .

GUITAR

8va →

TAB

KEYBOARD

BASS

TAB

DRUMS

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for five instruments: Vocal, Guitar, Keyboard, Bass, and Drums. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four measures, each with a specific chord indicated above the vocal line: D, Am, and G (on A). The vocal line is written in treble clef. The guitar line is written in treble clef and includes fingerings (T, A, B) and fret numbers (e.g., 10, 7, 7, 7, 10, 10, 11, 12, 12, 14, 15, 14, 16, 16, 17, 14, 15, 14, 17, 17, 19, 17, 20, 17, 17, 17, 17, 15, 15, 16, 17, 16, 17, 15, 15, 16). The keyboard line is written in treble clef. The bass line is written in bass clef and includes fingerings (T, A, B) and fret numbers (e.g., 0, 0, 0, 0, 2, 2, 2, 2, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0). The drums line is written in bass clef and includes various drum notations (e.g., snare, bass drum, cymbal, hi-hat) and dynamic markings (e.g., >).

VOCAL

D (on A) F (on A) Am G

GUITAR

KEYBOARD

BASS

DRUMS

67

VOCAL

D A^b F

GUITAR

KEYBOARD

BASS

DRUMS

Sheet music for a band arrangement, featuring Vocal, Guitar, Keyboard, Bass, and Drums parts across two systems.

System 1:

- VOCAL:** Chords A, G(onA), D(onA), A.
- GUITAR:** Treble and Bass staves. Includes fret numbers (e.g., 15, 13, 12, 14, 14, 12, 13, 14, 14) and a circled 14. Markings include "H.C" and "x".
- KEYBOARD:** Treble and Bass staves. Includes a circled 14 in the bass staff.
- BASS:** Treble and Bass staves. Includes fret numbers (e.g., 0, 2, 2, 2, 2, 2, 0, 2).
- DRUMS:** Treble and Bass staves. Includes a circled 14 in the bass staff.

System 2:

- VOCAL:** Chords A, G(onA), D(onA), A.
- GUITAR:** Treble and Bass staves. Includes fret numbers (e.g., 17, 17, 17, 19, 16, 17, 19, 19, 8, 7, 5, 8, 5, 8, 7, 5, 7, 6, 5) and a circled 7. Markings include "(8va)", "vib.", and "x".
- KEYBOARD:** Treble and Bass staves. Includes a circled 7 in the bass staff.
- BASS:** Treble and Bass staves. Includes fret numbers (e.g., 0, 2, 2, 2, 2, 2, 2, 2).
- DRUMS:** Treble and Bass staves. Includes a circled 7 in the bass staff.

VOCAL

F C#m B(onC#) C#m F#(onC#)

GUITAR

vib. P

KEYBOARD

BASS

DRUMS

VOCAL

C#m B(onC#) C#m E

GUITAR

8va vib

KEYBOARD

BASS

DRUMS

VOCAL

F#m E D C

GUITAR

KEYBOARD

BASS

DRUMS

70

VOCAL

B^b Am F

You

GUITAR

KEYBOARD

BASS

DRUMS

Coda 2.

Em N.C.

lov-er now—

GUITAR

KEYBOARD

BASS

DRUMS

Coda 3.

N.C.

VOCAL

Em N.C.

lov-er now—

GUITAR

KEYBOARD

BASS

DRUMS

D.S.3.

N.C.

VOCAL

GUITAR

KEYBOARD

BASS

DRUMS

DON'T HOLD YOUR BREATH

●ドント・ホールド・ユア・ブレス

Words and Music by Ian Gillan/Roger Glover/Jon Lord/Steve Morse/Ian Paice

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180

(♩ = 116)

Intro 1.

D A E D A E

VOCAL

GUITAR

KEYBOARD

BASS

DRUMS

1. 2. 3. 4.

5. 6. 7. 8.

9. 10. 11. 12.

13. 14. 15. 16.

17. 18. 19. 20.

21. 22. 23. 24.

25. 26. 27. 28.

29. 30. 31. 32.

33. 34. 35. 36.

37. 38. 39. 40.

41. 42. 43. 44.

45. 46. 47. 48.

49. 50. 51. 52.

53. 54. 55. 56.

57. 58. 59. 60.

61. 62. 63. 64.

65. 66. 67. 68.

69. 70. 71. 72.

73. 74. 75. 76.

77. 78. 79. 80.

81. 82. 83. 84.

85. 86. 87. 88.

89. 90. 91. 92.

93. 94. 95. 96.

97. 98. 99. 100.

101. 102. 103. 104.

105. 106. 107. 108.

109. 110. 111. 112.

113. 114. 115. 116.

117. 118. 119. 120.

121. 122. 123. 124.

125. 126. 127. 128.

129. 130. 131. 132.

133. 134. 135. 136.

137. 138. 139. 140.

141. 142. 143. 144.

145. 146. 147. 148.

149. 150. 151. 152.

153. 154. 155. 156.

157. 158. 159. 160.

161. 162. 163. 164.

165. 166. 167. 168.

169. 170. 171. 172.

173. 174. 175. 176.

177. 178. 179. 180.

181. 182. 183. 184.

185. 186. 187. 188.

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205. 206. 207. 208.

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213. 214. 215. 216.

217. 218. 219. 220.

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233. 234. 235. 236.

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333. 334. 335. 336.

337. 338. 339. 340.

341. 342. 343. 344.

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353. 354. 355. 356.

357. 358. 359. 360.

361. 362. 363. 364.

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497. 498. 499. 500.

501. 502. 503. 504.

505. 506. 507. 508.

509. 510. 511. 512.

513. 514. 515. 516.

517. 518. 519. 520.

521. 522. 523. 524.

525. 526. 527. 528.

529. 530. 531. 532.

533. 534. 535. 536.

537. 538. 539. 540.

541. 542. 543. 544.

545. 546. 547. 548.

549. 550. 551. 552.

553. 554. 555. 556.

557. 558. 559. 560.

561. 562. 563. 564.

565. 566. 567. 568.

569. 570. 571. 572.

573. 574. 575. 576.

577. 578. 579. 580.

581. 582. 583. 584.

585. 586. 587. 588.

589. 590. 591. 592.

593. 594. 595. 596.

597. 598. 599. 600.

601. 602. 603. 604.

605. 606. 607. 608.

609. 610. 611. 612.

613. 614. 615. 616.

617. 618. 619. 620.

621. 622. 623. 624.

625. 626. 627. 628.

629. 630. 631. 632.

633. 634. 635. 636.

637. 638. 639. 640.

641. 642. 643. 644.

645. 646. 647. 648.

649. 650. 651. 652.

653. 654. 655. 656.

657. 658. 659. 660.

661. 662. 663. 664.

665. 666. 667. 668.

669. 670. 671. 672.

673. 674. 675. 676.

677. 678. 679. 680.

681. 682. 683. 684.

685. 686. 687. 688.

689. 690. 691. 692.

693. 694. 695. 696.

697. 698. 699. 700.

701. 702. 703. 704.

705. 706. 707. 708.

709. 710. 711. 712.

713. 714. 715. 716.

717. 718. 719. 720.

721. 722. 723. 724.

725. 726. 727. 728.

729. 730. 731. 732.

733. 734. 735. 736.

737. 738. 739. 740.

741. 742. 743. 744.

745. 746. 747. 748.

749. 750. 751. 752.

753. 754. 755. 756.

757. 758. 759. 760.

761. 762. 763. 764.

765. 766. 767. 768.

769. 770. 771. 772.

773. 774. 775. 776.

777. 778. 779. 780.

781. 782. 783. 784.

785. 786. 787. 788.

789. 790. 791. 792.

793. 794. 795. 796.

797. 798. 799. 800.

801. 802. 803. 804.

805. 806. 807. 808.

809. 810. 811. 812.

813. 814. 815. 816.

817. 818. 819. 820.

821. 822. 823. 824.

825. 826. 827. 828.

829. 830. 831. 832.

833. 834. 835. 836.

837. 838. 839. 840.

841. 842. 843. 844.

845. 846. 847. 848.

849. 850. 851. 852.

853. 854. 855. 856.

857. 858. 859. 860.

861. 862. 863. 864.

865. 866. 867. 868.

869. 870. 871. 872.

873. 874. 875. 876.

877. 878. 879. 880.

881. 882. 883. 884.

885. 886. 887. 888.

889. 890. 891. 892.

893. 894. 895. 896.

897. 898. 899. 900.

901. 902. 903. 904.

905. 906. 907. 908.

909. 910. 911. 912.

913. 914. 915. 916.

917. 918. 919. 920.

921. 922. 923. 924.

925. 926. 927. 928.

929. 930. 931. 932.

933. 934. 935. 936.

937. 938. 939. 940.

941. 942. 943. 944.

945. 946. 947. 948.

949. 950. 951. 952.

953. 954. 955. 956.

957. 958. 959. 960.

961. 962. 963. 964.

965. 966. 967. 968.

969. 970. 971. 972.

973. 974. 975. 976.

977. 978. 979. 980.

981. 982. 983. 984.

985. 986. 987. 988.

989. 990. 991. 992.

993. 994. 995. 996.

997. 998. 999. 1000.

VOCAL

D(onE) A(onE) E D(onE) A(onE) E

GUITAR

KEYBOARD

4

BASS

DRUMS

Intro 2.

VOCAL

E

GUITAR

KEYBOARD

BASS

DRUMS

VOCAL

E

GUITAR

vib. *vib.* *2* *5*

KEYBOARD

BASS

DRUMS

VOCAL

A D(onE) A(onE) E D(onE) A(onE) E

One day I'll get home be- fore the sun hits the blinds- and give you Give you some-thing to re -
 These emp-ty po - ckets are my deep-est fri - ends Full of no- thing but
 I may be la- zy or a liv - ing wreck - Won't be swayed by our

GUITAR

KEYBOARD

BASS

DRUMS

VOCAL

E D(onE) A(onE) E

- mem- ber me by - That's - - - the way I am - That's
 good in - ten- tions Oh - That's - - the way it is - it
 ex - - pec- ta - tions - Oh - That's - - the way it is - it,

GUITAR

5 4 2 5 9 9 7 9 7 5 6 5 4 5 5 4 2 5 9 9 6 9 9

KEYBOARD

4

BASS

DRUMS

183

VOCAL

D(onE) A(onE) E B A B A

what I've got in mind But I don't know if I can - - (1.) Shot - your
 may not be much - But I can blow you a kiss (2,3.) I've - been
 may not be much - - But you know - what to kiss

GUITAR

7 5 6 5 4 5 2 5 9 2 5 4 2 2 2 2 2 2

KEYBOARD

4

BASS

9 9 9 9 9 0 2 2 2 2 2 0

DRUMS

VOCAL

A A B A A B A

gun don't - ex - pect me - to dance - Hold - me
wrong I've - been wrong once - be-fore - I'll - be

GUITAR

KEYBOARD

BASS

DRUMS

VOCAL

A B A

up to the spot light - But } don't hold - -
al - right - to - mo - rrow - But }

GUITAR

KEYBOARD

BASS

DRUMS

[C]

VOCAL

E

don't hold — your breath

don't hold — your breath

GUITAR

KEYBOARD

BASS

DRUMS

185

VOCAL

E

don't — — hold — your breath —

(1.) don't — — — — hold — your breath

(2,3.) don't — — — — — — —

to **[D]**

GUITAR

KEYBOARD

BASS

DRUMS

Musical score for a song, featuring Vocal, Guitar, Keyboard, Bass, and Drums. The score is divided into two systems.

System 1:

- Vocal:** Melody line with lyrics "hold your breath". Chords E, D, G, A, G, D are indicated above the staff.
- Guitar:** Rhythm guitar part with chords and fret numbers (5, 7, 9, 7, 5, 7, 4).
- Keyboard:** Piano accompaniment with a trill (tr.) in the right hand.
- Bass:** Bass line with fret numbers (0, 3, 0, 2, 0, 3, 0, 2, 0, 3, 0, 3, 0, 0, 3, 0, 0, 3, 0).
- Drums:** Drum kit part with various rhythmic patterns.

System 2:

- Vocal:** Melody line with lyrics "hold your breath". Chords G, A, G, D, G, A, G, D are indicated above the staff.
- Guitar:** Rhythm guitar part with chords and fret numbers (5, 7, 9, 7, 5, 7, 4).
- Keyboard:** Piano accompaniment with a trill (tr.) in the right hand.
- Bass:** Bass line with fret numbers (0, 3, 0, 2, 0, 3, 0, 2, 0, 3, 0, 3, 0, 0, 3, 0, 0, 3, 0).
- Drums:** Drum kit part with various rhythmic patterns.

VOCAL

G A G D E B(onF#) F# D(onF#) A(onF#) E(onF#)

GUITAR

KEYBOARD

BASS

DRUMS

gliss

H.C H.D

H.C H.D

187

VOCAL

B(onF#) F# D(onF#) A(onF#) E(onF#) F# D# D

GUITAR

KEYBOARD

BASS

DRUMS

H.C

H.C

8va →

VOCAL

D A(onE) C#m7 A F#m F# Bm E

GUITAR

H.C. (Bra)

15 14 16 16 16 17 9

2 4 2 1 2 0 4 1

2 4 7 6 7 5 6 7

KEYBOARD

BASS

0 7 9 4 0 4

2 4 2 1 2 0 4 1

2 4 7 6 7 0 4 2

DRUMS

VOCAL

E

GUITAR

7 9

KEYBOARD

BASS

2

DRUMS

D.S.

Coda

VOCAL

E F E

hold — your breath —

GUITAR

H.C. H.C.

7 0 3 2

11 11 9 9

KEYBOARD

BASS

0 0 3 0 0 3 0

0 0 3 0 0 2 0 3

DRUMS

VOCAL

E

GUITAR

vib.

H.C

H.D

o vib.

C

H.C

P

KEYBOARD

BASS

DRUMS

VOCAL

E

G E

GUITAR

9

H

o vib.

8va

vib.

H.D

KEYBOARD

BASS

DRUMS

VOCAL

GUITAR

KEYBOARD

BASS

DRUMS

(8va)

vib.

P

H.D

H.C

VOCAL

GUITAR

KEYBOARD

BASS

DRUMS

vib.

P

H.C

Mute

VOCAL E

GUITAR

KEYBOARD

BASS

DRUMS

191

VOCAL E

GUITAR

KEYBOARD

BASS

DRUMS

F.O.

HEY CISCO

●ヘイ・シスコ

Words and Music by Ian Gillan/Roger Glover/Jon Lord/Steve Morse/Ian Paice

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132

(♩ = 236) (♩ = $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$)

The musical score is arranged in five systems, each with a staff label on the left:

- VOCAL:** A single staff in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It contains three measures, each with a whole rest.
- GUITAR:** A system of three staves (Treble, Middle, Bass clefs) in the same key and time signature. All three staves contain whole rests for the first three measures.
- KEYBOARD:** A system of two staves (Treble and Bass clefs) in the same key and time signature. The top staff is labeled "< Organ >" and the bottom staff is labeled "< Organ - II >". Both staves contain whole rests for the first three measures.
- BASS:** A system of three staves (Treble, Middle, Bass clefs) in the same key and time signature. All three staves contain whole rests for the first three measures.
- DRUMS:** A single staff in bass clef. It begins with the instruction "< Fade In >" and "r With Snare Roll →". The notation shows a snare roll in the first measure, followed by a series of eighth notes with accents in the subsequent measures.

2.
A E

VOCAL

GUITAR

KEYBOARD

BASS

DRUMS

(D.S. 2. x)

133

VOCAL

GUITAR

KEYBOARD

BASS

DRUMS

D E

VOCAL

D E

GUITAR

KEYBOARD

BASS

DRUMS

134

VOCAL

D G A

GUITAR

KEYBOARD

BASS

DRUMS

VOCAL

A E

GUITAR

KEYBOARD

BASS

DRUMS

135

VOCAL

D E

GUITAR

KEYBOARD

BASS

DRUMS

136

VOCAL

D E

GUITAR

KEYBOARD

BASS

DRUMS

VOCAL

D G A

GUITAR

KEYBOARD

BASS

DRUMS

VOCAL A C Bm

GUITAR / 10 8 8 10 8 / 10 9 7 7 10 7

KEYBOARD 40 40 10 12 17 16 16 11

BASS (7) (10) (10) (16) (16) (11)

DRUMS // =

137

VOCAL Bm Am B

GUITAR / // 10 9 7 7 10 7 5 x x x x

KEYBOARD 16 12 9 16 (4) 5 16 (2) 0 0 0 0 0 0 0 0

BASS (16) (12) (9) (16) (4) (5) (16) (2) 0 0 0 0 0 0 0 0

DRUMS = (With Snare Roll) 3 3 3 3 3 3 3 3

Musical score for the first system, measures 1-4. The score includes staves for VOCAL, GUITAR, KEYBOARD, BASS, and DRUMS.

VOCAL: Chords Am and F are indicated above the staff.

GUITAR: The top staff shows a melody with a capo (C) and a barre (H). The bottom staff shows a bass line with a capo (C) and a barre (H). Fingering numbers (1-5) are present.

KEYBOARD: The top staff shows a melody with a capo (C) and a barre (H). The bottom staff shows a bass line with a capo (C) and a barre (H). Fingering numbers (1-5) are present.

BASS: The top staff shows a melody with a capo (C) and a barre (H). The bottom staff shows a bass line with a capo (C) and a barre (H). Fingering numbers (1-5) are present.

DRUMS: The top staff shows a melody with a capo (C) and a barre (H). The bottom staff shows a bass line with a capo (C) and a barre (H). Fingering numbers (1-5) are present.

Musical score for the second system, measures 5-8. The score includes staves for VOCAL, GUITAR, KEYBOARD, BASS, and DRUMS.

VOCAL: Chords F, G, and Am are indicated above the staff.

GUITAR: The top staff shows a melody with a capo (C) and a barre (H). The bottom staff shows a bass line with a capo (C) and a barre (H). Fingering numbers (1-5) are present.

KEYBOARD: The top staff shows a melody with a capo (C) and a barre (H). The bottom staff shows a bass line with a capo (C) and a barre (H). Fingering numbers (1-5) are present.

BASS: The top staff shows a melody with a capo (C) and a barre (H). The bottom staff shows a bass line with a capo (C) and a barre (H). Fingering numbers (1-5) are present.

DRUMS: The top staff shows a melody with a capo (C) and a barre (H). The bottom staff shows a bass line with a capo (C) and a barre (H). Fingering numbers (1-5) are present.

VOCAL

Am F

GUITAR

H.C. H. 9. 8va H.C.

KEYBOARD

BASS

DRUMS

139

VOCAL

F to 2. 1. C E F#m (on E)

GUITAR

(8va) H.C. H.C. 2x

KEYBOARD

2x

BASS

DRUMS

Pan- cho Watch him
Can't o - pen what's
know how you are

VOCAL

GUITAR

KEYBOARD

BASS

DRUMS

ride in - to the sun - set He'd have the lit-tle fat - guy
 happen - ing mi a - mi - go It's gett-ing some - where near the end,
 no more su - per-mar - kets Dun- can's som - brero's hang- ing up
 doin' M - r - Re - nal - do if you need - me I could

F#m (onE) D (onE) E F#m (onE)

VOCAL

GUITAR

KEYBOARD

BASS

DRUMS

right a - long - his side E - choing off the cany
 - this wind - ing trail - When we've raced a - round the cor
 - there with his guns Some ci - ga - rro suck - ing slag
 be a friend for life - There don't seem a - ny point

F#m (onE) D E F#m (onE)

VOCAL

F#m (on E) D (on E) E F#m (on E)

- on - Hey Cis - co from Pan-cho'n' pretty soon (the) black - som -
 - ner - for the fi - nal dus - ty time - M - r. Re - nal - do'n' - - Ca -
 - under a cheap Holly - wood chan - de - lier - Says 'Cis - co, Kid you
 - we should throw 'way all these years - Why don't we saddle up - and ride

GUITAR

KEYBOARD

BASS

DRUMS

141

VOCAL

F#m (on E) G E

1. 3. 2. 4.

bre - ro would rep - ly - Hey
 ri - llo's going to jail -
 know your day is done - Let me
 - - out one more time -

GUITAR

KEYBOARD

BASS

DRUMS

The musical score is arranged in five staves. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are: "What they do-ing to my man -". Above the vocal line, the notes are labeled with letters: B, E, and A. The guitar part is in treble clef and includes a bass line in a lower register. The keyboard part is in treble clef. The bass part is in bass clef. The drums part is in bass clef and includes a bass line in a lower register.

VOCAL

B E A

What they do-ing to my man -

GUITAR

KEYBOARD

BASS

DRUMS

VOCAL

B E F#m

Don't mat-ter when I - 'll stay - to the end Hey

GUITAR

KEYBOARD

BASS

DRUMS

143

VOCAL

B E to C3. D

Cis - co Let's go out in style -

GUITAR

KEYBOARD

BASS

DRUMS

VOCAL

E F#m7

(We're) going down

GUITAR

KEYBOARD

BASS

DRUMS

VOCAL

F#m7

together going down

GUITAR

KEYBOARD

BASS

DRUMS

The musical score is for a piece titled "F#m7". It is arranged for five instruments: Vocal, Guitar, Keyboard, Bass, and Drums. The score is divided into four measures. The Vocal part has lyrics: "together going down". The Guitar part shows a progression of chords: F#m7, F#m7, F#m7, F#m7. The Keyboard part shows a progression of chords: F#m7, F#m7, F#m7, F#m7. The Bass part shows a progression of chords: F#m7, F#m7, F#m7, F#m7. The Drums part shows a progression of chords: F#m7, F#m7, F#m7, F#m7.

F#m7

VOCAL

together going down

GUITAR

T A B

KEYBOARD

T A B

BASS

T A B

DRUMS

VOCAL $F\#m7$ to $C\#1$.

GUITAR

KEYBOARD

BASS

DRUMS

VOCAL $F\#m7$ Coda 1.

GUITAR

KEYBOARD

BASS

DRUMS

D.S.1.

VOCAL E

GUITAR

KEYBOARD

BASS

DRUMS

VOCAL

E

GUITAR

KEYBOARD

BASS

DRUMS

D.S.2.

147

Coda 2.

VOCAL

F **G** **Am** **Bm** **C** **D**

GUITAR

KEYBOARD

BASS

DRUMS

Sheet music for a band performance, featuring Vocal, Guitar, Keyboard, Bass, and Drums parts. The music is in the key of F major (indicated by the key signature and the 'F' in a box at the top left).

VOCAL: The vocal line consists of two staves. The first staff has a single note 'E' in the first measure, followed by rests. The second staff has notes 'E', 'D', and 'E' across the measures, with rests in between.

GUITAR: The guitar part is written for a standard tuning (T, A, B). It includes various techniques such as bends (marked with 'b'), vibrato (marked with 'vib.'), and harmonics (marked with 'H.C.'). Fingering numbers (1-5) are provided for many notes. The first staff shows a long note with a bend and vibrato. The second staff shows a sequence of notes with bends and vibrato, ending with a '8va' marking.

KEYBOARD: The keyboard part is written for a grand piano (T, B). It consists of two staves, both of which are mostly empty, indicating rests or very light playing.

BASS: The bass part is written for a standard bass (T, B). It features a rhythmic pattern of eighth and sixteenth notes, with some rests. The first staff shows a sequence of notes, and the second staff shows a more complex pattern with some rests.

DRUMS: The drums part is written for a standard drum kit (T, B). It features a complex rhythmic pattern with various drum sounds (represented by 'x' marks) and rests. The first staff shows a sequence of notes, and the second staff shows a more complex pattern with some rests.

VOCAL

E

GUITAR

C D (Bva) P

KEYBOARD

BASS

DRUMS

149

VOCAL

E G E

GUITAR

vib. vib.

KEYBOARD

BASS

DRUMS

Sheet music for a band performance, featuring Vocal, Guitar, Keyboard, Bass, and Drums. The music is in E major (indicated by three sharps: F#, C#, G#).

Section 1 (Measures 1-4):

- VOCAL:** Starts with a whole note E in the first measure, followed by rests in measures 2, 3, and 4.
- GUITAR:** Treble and Bass staves. Treble has eighth notes in measure 1, then rests. Bass has eighth notes in measure 1, then rests. Slashes indicate muted or distorted sounds in measures 2, 3, and 4.
- KEYBOARD:** Treble and Bass staves. Treble has a melodic line with triplets in measures 1 and 2, then rests. Bass has a steady eighth-note accompaniment in measures 1 and 2, then rests.
- BASS:** Treble and Bass staves. Treble has a steady eighth-note accompaniment in measures 1 and 2, then rests. Bass has a steady eighth-note accompaniment in measures 1 and 2, then rests.
- DRUMS:** Treble and Bass staves. Treble has a steady eighth-note accompaniment in measures 1 and 2, then rests. Bass has a steady eighth-note accompaniment in measures 1 and 2, then rests.

Section 2 (Measures 5-8):

- VOCAL:** Starts with a whole note E in measure 5, followed by rests in measures 6, 7, and 8.
- GUITAR:** Treble and Bass staves. Treble has eighth notes in measure 5, then rests. Bass has eighth notes in measure 5, then rests. Slashes indicate muted or distorted sounds in measures 6, 7, and 8.
- KEYBOARD:** Treble and Bass staves. Treble has a melodic line in measure 5, then rests. Bass has a steady eighth-note accompaniment in measure 5, then rests.
- BASS:** Treble and Bass staves. Treble has a steady eighth-note accompaniment in measure 5, then rests. Bass has a steady eighth-note accompaniment in measure 5, then rests.
- DRUMS:** Treble and Bass staves. Treble has a steady eighth-note accompaniment in measure 5, then rests. Bass has a steady eighth-note accompaniment in measure 5, then rests.

VOCAL

E

GUITAR

KEYBOARD

BASS

DRUMS

151

VOCAL

E G

GUITAR

KEYBOARD

BASS

DRUMS

Coda 3.

VOCAL
D
style -

GUITAR
T A B
(2)

KEYBOARD

BASS
T A B
O O O O

DRUMS

D.S. 4.

Coda 4.

VOCAL
F#m

GUITAR
T A B
2 5 2 4 2 4 2 4 2 4 2 4

KEYBOARD

BASS
T A B
4 4 4 4

DRUMS

VOCAL
F#m

GUITAR
T A B
2 4 2 4 2 4 2 4 2 4 2 4

KEYBOARD

BASS
T A B
2 4 2 4 2 4 2 4 2 4 2 4

DRUMS

LOOSEN MY STRINGS

●ルースン・マイ・ストリングス

Words and Music by Ian Gillan/Roger Glover/Jon Lord/Steve Morse/Ian Paice

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28

♩ = 95

Intro ①

VOCAL

Dm F Dm F C(onE)

GUITAR

<Natural Tone>

KEYBOARD

BASS

(4 $\frac{3}{4}$ = D)

DRUMS

Intro ②

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for five instruments: Vocal, Guitar, Keyboard, Bass, and Drums. The key signature is D minor (one flat) and the time signature is 4/4.

Vocal: The vocal line is written in a single staff. It begins with a Dm chord and a whole note rest, followed by an F chord and a whole note rest. The melody starts in the third measure with a half note G4, a quarter note A4, and a half note Bb4. The final measure contains a whole note C5, with the instruction "C(on E)" written above it.

Guitar: The guitar part is written in a single staff. It features a melodic line with a capo indicated by a circle with the number 5. The fretting is as follows: Measure 1 (0, 2, 3, 5, 5), Measure 2 (3, 0, 1, 3, 2), Measure 3 (0, 2, 3, 5, 5), Measure 4 (3, 0, 1), and Measure 5 (1, 3, 2).

Keyboard: The keyboard part is written in a grand staff (treble and bass clefs). It begins with the instruction "< A. Piano >". The melody is played in the right hand, starting with a half note G4, a quarter note A4, and a half note Bb4. The left hand plays a simple accompaniment.

Bass: The bass part is written in a single staff. It features a complex melodic line with many triplets and sixteenth notes. The notation includes "H P" (Harmonics) and "P" (Palm Mute) markings. The fretting is as follows: Measure 1 (5, 5, 7, 7, 7, 5, 5), Measure 2 (5, 5, 7, 5, 3, 5, 5), Measure 3 (5, 5, 7, 5, 3, 5, 5), Measure 4 (5, 5, 7, 5, 3, 5, 5), Measure 5 (5, 5, 7, 5, 3, 5, 5), and Measure 6 (5, 5, 7, 5, 3, 5, 5).

Drums: The drums part is written in a single staff. It features a simple drum pattern with a snare drum on the second and fourth beats of each measure. The notation includes "H P" (Harmonics) and "P" (Palm Mute) markings.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in five staves, each representing a different instrument or voice part. The top staff is for the Vocal part, followed by Guitar, Keyboard, Bass, and Drums at the bottom. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and fingerings. The Guitar part features a prominent melody with a "Distortion" effect indicated at the end. The Keyboard part includes a section marked "4" with a specific fingering. The Bass and Drums parts provide a rhythmic foundation, with the Drums part showing a consistent pattern of eighth and sixteenth notes.

♩ (2x, 3x with chorus)

VOCAL

A Dm C(onD) Dm B^b(onD) C Dm C(onD)

Wake up in the mor - ning
 There is no ar - range - ment
 You move with the ac - tion

Get in - to bed
 No time no place
 You loosen my strings

GUITAR

2x, 3x M-
 2x, 3x M-
 2x, 3x M-
 2x, 3x M-

KEYBOARD

< E. Piano >

BASS

0 5 3 5 5 0 5 3 5 0 5 3 5 0 5 3 5 5 0 5 3 5

DRUMS

30

VOCAL

C(onD) B^b C(onE) Dm C(onD) Dm Gm Am

Your fingers It's clos - ing my eyes
 gone in the wind
 can smooth out my jan - gles

I rest my
 and left no
 and all those

GUITAR

2x, 3x M-
 2x, 3x M-
 2x, 3x M-
 2x, 3x M-

KEYBOARD

BASS

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

DRUMS

VOCAL

1.

Dm C(onD) B^b Am B Dm F

head _____
trace _____
things _____

GUITAR

2x. 3x M7

< Natural Tone >

KEYBOARD

< Piano >

BASS

H P

DRUMS

VOCAL

Dm F C(onE)

2.3.

C(onD) B^b Am C F

oh _____ Who can say, _____
Grease _____ on the

GUITAR

< Distortion >

KEYBOARD

< Piano >

BASS

H P

DRUMS

VOCAL

F F(♭mE) F Am F

may - be or what - e - ver, It's up to you
hand - le and the tan - gles in my hair You know you can They

GUITAR

TAB

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

KEYBOARD

BASS

TAB

③ 2 2 3 0 0 0 0 0 ③ 3 3 ③

DRUMS

[illegible]

VOCAL

F Dm F 1. C(onE) 2. F C(onE) C

GUITAR

<Distortion>

KEYBOARD

BASS

DRUMS

D.S.

⌘ Coda

VOCAL

Am E Dm C(onE) F Gm Dm(onA)

I don't care

GUITAR

<Distortion & Natural Tone>

KEYBOARD

BASS

DRUMS

2x

VOCAL

Dm(onA) B^b C 1. C 2. C

GUITAR

KEYBOARD

BASS

DRUMS

<Distortion>

VOCAL

F Em D(onF#) G Am Em C D

GUITAR

KEYBOARD

BASS

DRUMS

VOCAL

Em D(onF#) G Am Em(onB) C B

GUITAR

KEYBOARD

BASS

DRUMS

35

VOCAL

Em D(onF#) G Am Em(onB) C D

GUITAR

KEYBOARD

BASS

DRUMS

VOCAL

Em D(onF#) G Am G(onB) Am

GUITAR

KEYBOARD

BASS

DRUMS

36

VOCAL

G Dm C(onE) F Gm Dm(onA) B^b C(onE)

GUITAR

KEYBOARD

BASS

DRUMS

VOCAL

C(onE) [H] F F(onE) F Am

Who can say, _____ may - be or what - e - ver, It's _____ up to you _____
 Grease _____ on the hand - le and the tan - gles _____ in my _____

GUITAR

KEYBOARD

BASS

DRUMS

37

VOCAL

Am F F(onE) F Am

hair _____ You know _____ you can trust me I'll _____ make it _____ up to you _____
 They al - ways seem to go to - ge - ther _____ I don't

GUITAR

KEYBOARD

BASS

DRUMS

1. Am 2. Am I Dm C(onE) F Gm Dm(onA)

VOCAL

care

GUITAR

KEYBOARD

BASS

DRUMS

Dm(onA) B^b C Dm C(onE) F Gm Dm(onA)

VOCAL

GUITAR

KEYBOARD

BASS

DRUMS

VOCAL

Dm(on A) B^b C Dm C(on E) F Gm Dm(on A)

GUITAR

KEYBOARD

BASS

DRUMS

VOCAL

Dm(on A) B^b C Dm C(on E) F Gm Dm(on A)

GUITAR

KEYBOARD

BASS

DRUMS

VOCAL

Dm(onA) B^b C Dm C(onE) F Gm Dm(onA)

GUITAR

KEYBOARD

BASS

DRUMS

Measures 1-4 of the first system. The vocal line is mostly rests. The guitar part has a melodic line with a 'r8va' instruction. The keyboard part has a simple accompaniment. The bass part has a walking bass line. The drums play a steady quarter-note pattern.

VOCAL

Dm(onA) B^b C Dm C(onE) F Gm Dm(onA)

GUITAR

KEYBOARD

BASS

DRUMS

Measures 5-8 of the second system. The vocal line is mostly rests. The guitar part has a melodic line with a 'vib' instruction. The keyboard part has a simple accompaniment. The bass part has a walking bass line. The drums play a steady quarter-note pattern.

VOCAL

Dm(onA) B^b C Dm C(onE) F Gm Dm(onA)

GUITAR

KEYBOARD

BASS

DRUMS

41

VOCAL

Dm(onA) B^b C Dm C(onE) F Gm Dm(onA)

GUITAR

KEYBOARD

BASS

DRUMS

ROSA'S CANTINA

●ローザズ・カンティーナ

Words and Music by Ian Gillan/Roger Glover/Jon Lord/Steve Morse/Ian Paice

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(♩ = 64)

A

Gm F(0nA) B^b Gm F(0nA) B^b

VOCAL

GUITAR

KEYBOARD

BASS

DRUMS

<Organ>

VOCAL

Gm F(onA) B^b Dm7 E^b F(onC) C

GUITAR

KEYBOARD

BASS

DRUMS

(♩ = 120)

VOCAL

Gm

GUITAR

KEYBOARD

BASS

DRUMS

VOCAL Gm

GUITAR

KEYBOARD

BASS

DRUMS

85

VOCAL Gm

GUITAR Mute →

KEYBOARD

BASS

DRUMS

VOCAL G m

GUITAR

KEYBOARD

BASS

DRUMS

86

VOCAL C G m

Going to Ro- sa's Can- ti- na - Going to Ro- sa's Can - ti - na
Some would call it su- i- cide Some would call it su- i- cide

GUITAR

KEYBOARD (Harmonica)

BASS

DRUMS

VOCAL

Gm C B^b C Gm

Hop- ing that she's still there - - - - - Going to Ro- sa's- Can- ti - - na
 I would call it pa - ra - - - - - dise - - - - - Some would call it su - i - - - - - cide

GUITAR

T A B

KEYBOARD

BASS

T A B

DRUMS

87

VOCAL

Gm D Gm

Might have been the dust in- my eyes Might have been the dust in- my
 Danc- ing on the ta - ble - Danc- ing on the ta - ble-

GUITAR

T A B

KEYBOARD

BASS

T A B

DRUMS

L 1x Only

VOCAL

Gm 2. E^b F Gm

Danc-ing on the ta - ble

GUITAR

Mute

KEYBOARD

BASS

DRUMS

89

VOCAL

F Gm Am B^b Dm7(OnC) E^b F Gm

Some would call it su-i-cide— I would call it pa-ra-dise— Some would call it Hell on earth

GUITAR

Mute →

KEYBOARD

BASS

DRUMS

VOCAL

Gm G Gm Am

Is she right— is she wrong—

GUITAR

KEYBOARD

BASS

DRUMS

VOCAL

B^b Dm7 E^b F H Am

Will she sing a- no-ther song— Wick-ed as it seems right now

GUITAR

Mute →

KEYBOARD

BASS

DRUMS

Am

VOCAL

GUITAR

KEYBOARD

BASS

DRUMS

Am

VOCAL

GUITAR

KEYBOARD

BASS

DRUMS

Am

VOCAL

GUITAR

KEYBOARD

BASS

DRUMS

92

Am

VOCAL

GUITAR

KEYBOARD

BASS

DRUMS

Score for a musical arrangement, featuring Vocal, Guitar, Keyboard, Bass, and Drums parts across two systems.

System 1:

- VOCAL:** Chords: F, G, Am, Am, G (on B).
- GUITAR:** Includes a "Mute" instruction. Fingering numbers (T, A, B) are provided for the left hand.
- KEYBOARD:** Standard musical notation with a circled X above the staff.
- BASS:** Standard musical notation with fingering numbers (T, A, B).
- DRUMS:** Standard musical notation with 'x' marks indicating hits.

System 2:

- VOCAL:** Chords: C, E, F, G, Am.
- GUITAR:** Includes a "Mute" instruction with an arrow. Fingering numbers (T, A, B) are provided for the left hand.
- KEYBOARD:** Standard musical notation with a circled X above the staff.
- BASS:** Standard musical notation with fingering numbers (T, A, B).
- DRUMS:** Standard musical notation with 'x' marks indicating hits.

Am K Am

VOCAL

Ro- sa wants her ba - by back

GUITAR

Mute →

KEYBOARD

BASS

DRUMS

Am D

VOCAL

Ro- sa wants her ba - by back Since he's gone she's los- ing track -----

GUITAR

KEYBOARD

BASS

DRUMS

VOCAL

C D Am L Am

Ro- sa wants her ba - by back Ea- sy with her ca - di -

GUITAR

T A B 3 3 3 3 3 3 3 2 x 5 4 2 x x 5 x 3 x 5 5 x x x x 7 5 x 3 x 5 x 3 x 5 3 x x x 5 x 3 5 x 3 x 5

KEYBOARD

BASS

T A B 3 3 3 3 5 5 5 5 5 5 3 3 5 5 3 3 5 5 3 5 5 3 3 5 5 3 3 5 3 3

DRUMS

VOCAL

Am G (on B)

llac ea- sy with her ca - di- llac Ea- sy with her ca - di- llac-

GUITAR

(Mute) →

T A B 5 x 3 x 5 x 3 x 5 3 x x x 5 x 3 7 0 7 2 2 2 0 2 2

KEYBOARD

BASS

T A B 0 0 0 0 2 2 2 2

DRUMS

Chords: C, Em, F, G, Am

VOCAL

GUITAR

KEYBOARD

BASS

DRUMS

~Mute→

97

Chords: Am, M Am

VOCAL

GUITAR

KEYBOARD

BASS

DRUMS

tr.

Am

VOCAL

GUITAR

KEYBOARD

BASS

DRUMS

98

Am

VOCAL

GUITAR

KEYBOARD

BASS

DRUMS

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in five staves, each representing a different instrument or voice part. The top staff is for the Vocal, followed by Guitar, Keyboard, Bass, and Drums at the bottom. The key signature is A minor (Am), indicated by a flat sign on the A note. The time signature is 4/4. The score is divided into four measures. The Vocal part consists of a single note (A) in each measure. The Guitar part features a repeating rhythmic pattern of eighth notes. The Keyboard part plays a complex, flowing melody with many beamed eighth and sixteenth notes. The Bass part provides a steady, rhythmic accompaniment with eighth notes. The Drums part is represented by a simple pattern of vertical lines, indicating a steady beat.

99

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in five staves, each representing a different instrument or voice part. The top staff is for the Vocal, followed by Guitar, Keyboard, Bass, and Drums at the bottom. The key signature is A minor (Am), indicated by a flat on the A note. The time signature is 4/4. The score shows the first four measures of the song. The Vocal part begins with a whole note rest in the first measure, followed by a half note rest in the second measure, and then a whole note rest in the third measure. The Guitar part features a series of chords, with a double bar line in the first measure, a half note chord in the second measure, and a whole note chord in the third measure. The Keyboard part plays a melody of eighth and sixteenth notes, starting with a quarter rest in the first measure. The Bass part plays a rhythmic pattern of eighth and sixteenth notes, starting with a quarter rest in the first measure. The Drums part provides a steady beat with a pattern of eighth and sixteenth notes, starting with a quarter rest in the first measure.

Fade Out

SOMEBODY STOLE MY GUITAR

●サムバディ・ストール・マイ・ギター

Words and Music by Ian Gillan/Roger Glover/Jon Lord/Steve Morse/Ian Paice

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153

(♩ = 118)

Intro
E

VOCAL

GUITAR I

GUITAR II

KEYBOARD
<Organ>
<Synth.>

BASS

DRUMS

The musical score is arranged in a multi-staff format. The top staff is for VOCAL, with a treble clef and a key signature of one sharp (F#). The second staff is for GUITAR I, with a treble clef and a key signature of one sharp. It includes a guitar tablature line below the staff, showing fret numbers (7, 5, 5, 7, 5, 7, 6, 5, 6, 0, 3, 2, 0) and vibrato markings. The third staff is for GUITAR II, with a treble clef and a key signature of one sharp. The fourth staff is for KEYBOARD, with a grand staff (treble and bass clefs) and a key signature of one sharp. It includes markings for <Organ> and <Synth.>. The fifth staff is for BASS, with a bass clef and a key signature of one sharp. The sixth staff is for DRUMS, with a bass clef and a key signature of one sharp. The score includes various musical notations such as notes, rests, vibrato, and dynamic markings. The tempo is indicated as (♩ = 118). The key signature is one sharp (F#).

Score for measures 154-157, featuring Vocal, Guitar I, Guitar II, Keyboard, Bass, and Drums.

Vocal: E A E A

Guitar I: Includes vibrato (vib.) and Harmonic/Pedaling (H P) markings. Fingering: 7 5 5 7 7 0 3 0. Includes a circled 2 in the final measure.

Guitar II: Rests.

Keyboard: Melodic line with grace notes.

Bass: Includes Pedaling (P) markings. Fingering: 2 0 0 2 2 0 3 0.

Drums: Includes various rhythmic patterns and rests.

Score for measures 158-161, featuring Vocal, Guitar I, Guitar II, Keyboard, Bass, and Drums.

Vocal: E A E A. Ends with "Re-".

Guitar I: Includes a 4-measure rest in measures 159 and 160.

Guitar II: Rests.

Keyboard: Melodic line with grace notes. Ends with a sharp sign (#).

Bass: Includes a 4-measure rest in measures 159 and 160.

Drums: Includes various rhythmic patterns and rests.

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

A **B** **A** **B** **G**

- mind me to tell you bout the old sil - ver mi - ner name - of hard rock Pete had his house
 (It) was - n't long - be - fore - the wait - res came o - ver (and) said Can I freshen up your - drink - and have you
 Johnny Ringos' - - - - voice is getting deeper and now he's going to put another

(Cowbell)

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

A **B** **A** **B**

- built on a slope - They - say one of his legs lived in Ca - li - co - There's a
 heard of these boys - and if - you feel in - dub - ed - to buy - some cow - boy boots - Well it's
 lock on the door The night is getting later My head is getting lighter

4 4 4 4

VOCAL

G **A** **D** **C**

ru - mour go - ing round - (that the) o - ther lived in hope So I walked in the room - and I
 not that bad - we can talk above the noise - - - So I sucked on my
 The mood is getting darker Tequila's being poured So I smile at the

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

D **C** **F** **G**

stopped (I) turned a - round - and looked o - ver my shoulder -
 beer Shut my eyes - and tried to lis - ten to the words - (I)
 old gun - slinger in his frame on the wall - as he pushed back his hat And it's

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

D C D C F

And (a) voice— clo - se be - side me said - (You'd) bet-ter watch your head - the
 know I missed the mean-ing - But the mes-sage was some-thing I'd
 all coming back I'd cut a long story short but it's

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

G [B] E A E

par-ty's o - ver (1.3.) Some - bo- dy stole - } my gui- tar -
 al- ready - heard - (2.) Some - bo- dy stole - }
 much too late for that

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

A E A E to

(They) took it from the back - seat - of my car -

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Measure 1: Vocal (A), Guitar I (3rd fret bend), Keyboard (quarter note), Bass (quarter note), Drums (quarter note).

Measure 2: Vocal (E), Guitar I (3rd fret bend), Keyboard (quarter note), Bass (quarter note), Drums (quarter note).

Measure 3: Vocal (A), Guitar I (2nd fret bend), Keyboard (quarter note), Bass (quarter note), Drums (quarter note).

Measure 4: Vocal (E), Guitar I (2nd fret bend), Keyboard (quarter note), Bass (quarter note), Drums (quarter note).

VOCAL

A C Dm

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Measure 5: Vocal (A), Guitar I (3rd fret bend), Keyboard (quarter note), Bass (quarter note), Drums (quarter note).

Measure 6: Vocal (C), Guitar I (3rd fret bend), Keyboard (quarter note), Bass (quarter note), Drums (quarter note).

Measure 7: Vocal (Dm), Guitar I (3rd fret bend), Keyboard (quarter note), Bass (quarter note), Drums (quarter note).

Measure 8: Vocal (Dm), Guitar I (3rd fret bend), Keyboard (quarter note), Bass (quarter note), Drums (quarter note).

VOCAL Dm

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Measures 1-4 of the first system. Chords: Dm. Fingering: 0 2 2 0, 2 0 3 0, 0 2 3 0, 2 1 1 3, 0 2 0 1, 3 0 2, 0 2 0 0, 2 0 3 2. Drum notation: x x x x, x x x x, x x x x, x x x x.

159

VOCAL Dm Am C

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Measures 5-8 of the second system. Chords: Dm, Am, C. Fingering: 0 2 2 0, 2 0 0 3, 0 2 2 0, 2 1 0 2, 0 2 0 0, 2 0 2, 3 3 0 3, 0 0 0 1, 0 2 0 0, 2 0 0 3, 0 2 2 0, 2 5 0 2, 0 2 4 0, 2 0 2, 3 3 3 0, 4 0 5. Drum notation: x x x x, x x x x, x x x x, x x x x.

160

VOCAL

F C **D** D C

GUITAR I

(Mute)

P S P

P S P

GUITAR II

KEYBOARD

BASS

DRUMS

D C F G D C

P S

Vib. 7

P S P

P S P

KEYBOARD

BASS

DRUMS

VOCAL

D C F G E A

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

161

VOCAL

A F G A

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Sheet music for the first system, measures 1-4. The system includes staves for VOCAL, GUITAR I, GUITAR II, KEYBOARD, BASS, and DRUMS. Chords A, F, and G are indicated above the vocal staff. The vocal line has rests. Guitars I and II play a rhythmic pattern of four eighth notes, marked with a '4' and a slash. The keyboard and bass also play this pattern. The drums play a steady eighth-note pattern. A 'Coda' symbol is present at the end of the system. The vocal line resumes with the lyrics 'I was'.

VOCAL: A F G

GUITAR I: 4

GUITAR II: 4

KEYBOARD: 4

BASS: 4

DRUMS

Coda

VOCAL: I was

D.S.

Sheet music for the second system, measures 5-8. The system includes staves for VOCAL, GUITAR I, GUITAR II, KEYBOARD, BASS, and DRUMS. Chords E, A, E, and A are indicated above the vocal staff. The vocal line has the lyrics 'sleep - ing in Mem - phis in my ho - tel room -'. Guitars I and II play a melodic line with vibrato (vib.) and a half-piano (H P) dynamic. The keyboard and bass play a melodic line with a piano (P) dynamic. The drums play a steady eighth-note pattern.

VOCAL: E A E A

VOCAL: sleep - ing in Mem - phis in my ho - tel room -

GUITAR I: vib. H P vib.

GUITAR II: vib. H P vib.

KEYBOARD: P

BASS: P

DRUMS

The musical score for "Rock On" by Aerosmith is presented in a multi-staff format. The vocal part, at the top, features the lyrics "(and) some - bo - dy stole - my gui - tar -" with notes indicating the melody. The guitar parts include a lead line with a solo marked "4" and a rhythm line with a solo marked "4". The keyboard part provides a melodic accompaniment. The bass part features a solo marked "4". The drums part includes a solo marked "4". The score is written in 4/4 time and includes a key signature of one sharp (F#).

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a 4/4 piece in the key of E major. The score includes parts for Vocal, Guitar I, Guitar II, Keyboard, Bass, and Drums. The vocal part is a single line. Guitar I and II are both in E major, with Guitar I featuring various effects like vibrato and tremolo. The keyboard part provides harmonic support with chords and arpeggios. The bass part is in E major, and the drums provide a steady rhythm with a mix of snare, hi-hat, and kick drum patterns. The score is written for a four-measure phrase, with the key signature changing to E major in the second measure.

SOMETIMES I FEEL LIKE SCREAMING

●サムタイムズ・アイ・フィール・ライク・スクリーミング

Words and Music by Ian Gillan/Roger Glover/Jon Lord/Steve Morse/Ian Paice

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42

♩ = 82

Intro

Dm B^b C Am B^b C G

VOCAL

GUITAR

KEYBOARD

BASS

DRUMS

VOCAL

Dm B^b(on D) Am(on D) Dm B^b(on D) Am

they wrote it down in a per - fect Spa - nish scrawl (in a) per - fect Spa - nish

GUITAR

TAB

KEYBOARD

BASS

DRUMS

44

VOCAL

B Dm B^b C Am B^b C G

scrawl

GUITAR

TAB

KEYBOARD

BASS

DRUMS

①

VOCAL

Dm B^b(on D) Am(on D) Dm B^b(on D) Am

Scream Yet a - gain _____ I'm miss - ing you close my eyes King size bed (in) a ho - tel _____ some - place
 Yet a - gain _____ I'm miss - ing you It's times like this won't be long my head goes _____ down
 O' com - ing home _____

GUITAR

KEYBOARD

< Piano >

BASS

DRUMS

45

VOCAL

Dm B^b(on D) Am(on D) Dm B^b(on D) to ① Am

(I) hear your name I know (is the) name see your face town moving on (is the) name of this your
 (and) the on - ly thing I know (is the) name I'll be of this town moving on (is the) name of this your
 Until that dis - that time I'll be of this town moving on (is the) name of this your

GUITAR

KEYBOARD

BASS

DRUMS

[illegible]

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in five staves, each representing a different instrument or voice part. The key signature is one flat (B-flat), and the time signature is 4/4.

- VOCAL:** The vocal part is written in a single staff. It begins with a "1." indicating the first line. The lyrics "The sound of silence" are written below the staff. The melody is simple and melodic, with a range of approximately two octaves.
- GUITAR:** The guitar part is written in a single staff. It features a complex, melodic line with many accidentals and ties. The guitar is played in a single position, with the fret numbers (12, 13, 14, 15) written below the staff. The guitar part is played in a single position, with the fret numbers (12, 13, 14, 15) written below the staff.
- KEYBOARD:** The keyboard part is written in a single staff. It features a complex, melodic line with many accidentals and ties. The keyboard is played in a single position, with the fret numbers (12, 13, 14, 15) written below the staff.
- BASS:** The bass part is written in a single staff. It features a complex, melodic line with many accidentals and ties. The bass is played in a single position, with the fret numbers (12, 13, 14, 15) written below the staff.
- DRUMS:** The drums part is written in a single staff. It features a complex, melodic line with many accidentals and ties. The drums are played in a single position, with the fret numbers (12, 13, 14, 15) written below the staff.

②

VOCAL

G F B^b(on F) F C A^b D^b(on A^b)

(The) back street dolls and the side door john-nies The wide eyed boys with their bags full of mo-ney Back in the al-ley go-ing bang to the wall

GUITAR

vib. (8va)

KEYBOARD

BASS

DRUMS

47

VOCAL

A^b E^b F B^b(on F) F C A^b D^b(on A^b) to ②

Tied to the tail of a mid-night crawl _Hea-ven wouldn't be so high I know if the times gone by had-n't been so low (The) best laid plans come a-part at the seams _

GUITAR

KEYBOARD

BASS

DRUMS

VOCAL

A^b E^b | 2. G

(and) shat - ter all my dreams Some - times I feel like

GUITAR

T A B 6 6 4 3 4 3 8 6

KEYBOARD

BASS

T A B 4 4 4 4 4 0

DRUMS

D.S. ①

Coda ①

B^b (on D) Am

I'll be ____ mov - ing

GUITAR

T A B 3 3 3 0 1 3 3 0 2 2

KEYBOARD

BASS

T A B 4 5 4 5 0 2 2 2 2

DRUMS

VOCAL

F Dm B^b C Am B^b C G

on

GUITAR

r8va

T A B 12 13 13 14 12 12 13 13 14 12 12 10 10 12 12 12 12 14 14 12 12 12 13 12 12 15 12

KEYBOARD

BASS

T A B 0 2 2 1 3 3 1 3 5 5 0 0 2 2 0 1 3 3 3 5 5 3 4 5 3 5 3 5 3 5 3

DRUMS

VOCAL

Dm B^b C Am B^b C G

GUITAR

KEYBOARD

BASS

DRUMS

D.S. ②

♩ Coda ②

VOCAL

A^b E^b G Dm B^b C Am

(and) shat - ter (all) my dreams _____

GUITAR

KEYBOARD

BASS

DRUMS

Chord progression: B^b C G Dm B^b C Am

VOCAL

GUITAR

KEYBOARD

BASS

DRUMS

Chord progression: B^b C G Dm B^b

VOCAL

GUITAR

KEYBOARD

BASS

DRUMS

VOCAL

C Am B^b C G

GUITAR

P C vib H.C H.D P H.C H.D

15 13 15 15 15 17 17 17 15 17 14 14 14 15 17 15 17 14 15 17 15 17 18 18

KEYBOARD

4

BASS

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

DRUMS

51

VOCAL

Dm B^b C Am B^b C G

GUITAR

D C P C H.C H.C H.D H.C H.D (8 va) vib. P

18 D 20 20 20 20 17 20 17 20 17 15 17 17 17 17 17 17 14 14 12 vib 10 9 12 10

KEYBOARD

4

BASS

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

DRUMS

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a five-piece band: Vocal, Guitar, Keyboard, Bass, and Drums. The score is written in G major and 4/4 time. The vocal part is in the soprano range, with lyrics written below the notes. The guitar part features a prominent arpeggiated figure in the first two staves, with fret numbers indicated below the notes. The keyboard part provides harmonic support with chords and moving lines. The bass part is in the bass clef, and the drums part includes a steady beat with cymbal and snare patterns. The score is divided into measures by vertical bar lines, and the key signature and time signature are clearly marked at the beginning.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a 4/4 piece in G major. The score includes parts for Vocal, Guitar, Keyboard, Bass, and Drums. The vocal melody is simple and haunting, with lyrics that are partially obscured by the musical notation. The guitar part features a prominent arpeggiated pattern in the right hand and a bass line in the left hand. The keyboard part provides a harmonic foundation with chords and arpeggios. The bass part has a steady, rhythmic pattern. The drums provide a steady beat with a mix of snare, bass, and cymbal sounds.

VOCAL

Chords: Dm B^b C Am B^b C G

GUITAR

Tablature: 19 22 22 22 22 20 20 22 22 20 20 13 13 15 15 15 22 22 22 22 22 22

KEYBOARD

Chords: F#m Dm C#m G#m

BASS

Tablature: 0 2 0 1 1 3 3 3 3 5 5 0 0 0 0 2 1 3 3 3 3 3 0 1 3 3 3 3 5 5 5 5

DRUMS

VOCAL

F B^b(on F) F C A^b D^b(on A^b) A^b E^b

GUITAR

KEYBOARD

BASS

DRUMS

<Organ>

53

VOCAL

F B^b(on F) F C A^b D^b(on A^b)

back street dolls and the side door john-nies _The wide eyed boys with their bags full of mo-ney Back in the alley going bang to the wall
Hea - ven wouldn't be so high I know _if the times gone by had -n't been so _ low _ (The) best laid _ plans come apart at the seams (and)

GUITAR

KEYBOARD

BASS

DRUMS

A^b E^b F[#]m D E C[#]m

VOCAL

Tied to the tail of a mid - night crawl
shatter all (my) dreams

GUITAR

KEYBOARD

BASS

DRUMS

<Piano>

54

D E B F[#]m D E C[#]m

VOCAL

GUITAR

KEYBOARD

BASS

DRUMS

[illegible]

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a five-piece band: Vocal, Guitar, Keyboard, Bass, and Drums. The score is written in G major and 4/4 time. The vocal part features a haunting melody with lyrics: "Hello, hello, good morning / This is the sound of silence." The guitar part includes a complex solo with various techniques like bends, vibrato, and double stops. The keyboard part provides harmonic support with chords and arpeggios. The bass part features a steady, rhythmic line. The drums provide a steady beat with a mix of snare, hi-hat, and cymbal patterns.

VOCAL

G A E L Em C D Bm

GUITAR

KEYBOARD

BASS

DRUMS

VOCAL

C D A Em C

GUITAR

KEYBOARD

BASS

DRUMS

VOCAL

D Bm C D A

GUITAR

14 12 14 14 14 9 11 12 9 9 9 9 7 9 9

KEYBOARD

BASS

6 7 7 2 2 4 4 2 4 3 5 5 5 5 2 3 4 0 0 0 2 2 2 0 2

DRUMS

57

VOCAL

Am F G Em F G D

GUITAR

7 9 7 8 8 10 9 7 7 0 0 10 8 8 7 5 5 7 7 7 0 5 4 7 7 7 9 10 7 9 10 8 10 10 6

KEYBOARD

BASS

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

DRUMS

Am F G Em F G

VOCAL

GUITAR

KEYBOARD

BASS

DRUMS

D N Dm B^b C Am

VOCAL

GUITAR

KEYBOARD

BASS

DRUMS

(Strings)

Chord progression: B^b C G Dm B^b C Am

VOCAL

GUITAR

KEYBOARD

BASS

DRUMS

59

Chord progression: B^b C G

VOCAL

GUITAR

KEYBOARD

BASS

DRUMS

SOON FORGOTTEN

●スーン・フォーゴットン

Words and Music by Ian Gillan/Roger Glover/Jon Lord/Steve Morse/Ian Paice

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17

♩ = 66

Intro D

VOCAL

GUITAR I
TAB

GUITAR II
TAB

KEYBOARD
< Organ >

BASS
TAB

DRUMS

Chord progression: D Am maj7 C G7 F6 Am maj7 C G D Am maj7 C G7 C(onF) C(onG)

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Chord progression: A E F E F E F

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

E F **B** E F E F

So - me - times I sit and won - der So - me - times I _____ just sit I
I'm a - mazed by the way how are you I'm a - mazed _____ how could you

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

E F E F E F

hope you all know what you're do - ing a - ny - way who is driv - ing this thing } Did you know the war - ri - ors of the flat earth
it wasn't that good to start with a - ny - way No - things quite that sim - ple }

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

E F E F E F

Have be - come the ty - rants of the globe It's round a - bout that time a - gain She cried it's all ____ for one ____ my friends

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

F F#m F A F D to C

1.2.) All my dreams are (soon) for - got - ten When you leave me on the shelf I can think of no - thing bet - ter
 3.) Least re - mem - bered soon for - got - ten Did - n't mat - ter a - ny - way How can I e - ver miss you

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

1. A^b C F $F^\sharp m$ F A

VOCAL
Than to sit here by my - self Least re - mem - bered soon for - got - ten Did - n't mat - ter a - ny - way

GUITAR I
T A B 4 3 1 1 5 5 1 3 3 2 2 2 4 1 3 5 7

GUITAR II

KEYBOARD

BASS
T A B 4 4 4 4 3 3 3 3 1 2 2 4 4 1 3 0 0 2 0

DRUMS

21

F D A^b D^b_{sus4} 2. A^b C

VOCAL
How can I e - ver miss you if you ne - ver go a - way Than to sit here by my - self

GUITAR I
T A B 3 3 5 2 4 4 6 6 4 4 3 1 5 3

GUITAR II

KEYBOARD

BASS
T A B 1 3 0 0 0 0 0 4 4 4 4 4 4 4 4 3 3 3 3 3

DRUMS

VOCAL

D F F^{#m} F A F D A^b

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

E D^b Dm D^b F D^b B^b E

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

The musical score is arranged in five systems, each representing a different instrument or voice part. The vocal part is at the top, followed by guitar I, guitar II, keyboard, and drums at the bottom. The guitar I part includes a detailed fretboard diagram for the first two measures, showing fingerings and positions for both hands. The keyboard part features a simple harmonic accompaniment. The bass part provides a steady rhythmic foundation. The drums part includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The lyrics are written below the vocal line, and the chord symbols (A, F, E) are placed above the vocal staff.

VOCAL

A F E F E F

So - me - times I sit and won - der So - me - times I _____ just sit I

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

hope you all know what you're do - ing a - ny - way who is driv - ing this thing _____

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

The musical score is arranged in five systems, each representing a different instrument or voice part. The key signature is one flat (B-flat), and the time signature is 2/4. The score is divided into four measures.

- VOCAL:** The vocal line starts with the lyrics "if you ne - ver go a - way". The melody is written on a single staff with a treble clef. Chord symbols A^b, C, F, F^{#m}, F, A, F, and D are placed above the staff.
- GUITAR I:** The guitar part is written on a single staff with a treble clef. It includes a tablature section with fret numbers (4, 3, 1, 6, 3) and a series of notes with accidentals and ties. Chord symbols C, D, and C are placed above the staff.
- GUITAR II:** The guitar part is written on a single staff with a treble clef. It includes a tablature section with fret numbers (4, 3, 1, 6, 3) and a series of notes with accidentals and ties. Chord symbols C, D, and C are placed above the staff.
- KEYBOARD:** The keyboard part is written on two staves (treble and bass clefs). It features a series of chords and moving lines. Chord symbols C, D, and C are placed above the staff.
- BASS:** The bass part is written on a single staff with a bass clef. It includes a series of notes and rests. Chord symbols C, D, and C are placed above the staff.
- DRUMS:** The drum part is written on a single staff with a bass clef. It includes a series of notes and rests. Chord symbols C, D, and C are placed above the staff.

VOCAL: A^b D^b E F
 GUITAR I: [Musical notation with fret numbers 11, 8, 10, 9, 11, 11, 11, 12, 12, 2, 0, 2, 3, 1, 3]
 GUITAR II: [Empty staff]
 KEYBOARD: [Musical notation]
 BASS: [Musical notation with fret numbers 4, 4, 4, 4, 4, 4, 4, 4, 4, 6, 0, 0, 2, 0, 1, 1, 3, 1]
 DRUMS: [Musical notation]

VOCAL: E F E F E F
 GUITAR I: [Musical notation with slash marks]
 GUITAR II: [Empty staff]
 KEYBOARD: [Musical notation with 'Delay' effect]
 BASS: [Musical notation with fret numbers 0, 0, 2, 0, 1, 1, 2, 3, 2, 3, 3]
 DRUMS: [Musical notation]

Score for the first system, measures 1-3.

VOCAL: E F E F E F

GUITAR I: [Mute] [Mute] [Mute]

GUITAR II: [Mute] [Mute] [Mute]

KEYBOARD: [Complex melodic line]

BASS: [Complex melodic line]

DRUMS: [Mute] [Mute] [Mute]

Score for the second system, measures 4-6.

VOCAL: E F [J] D Am maj7 C G7 F# Am maj7 C G

GUITAR I: [Mute] [Complex melodic line] [Complex melodic line]

GUITAR II: [Mute] [Mute] [Mute]

KEYBOARD: [Complex melodic line] [Complex melodic line] [Complex melodic line]

BASS: [Complex melodic line] [Complex melodic line] [Complex melodic line]

DRUMS: [Complex rhythmic line] [Complex rhythmic line] [Complex rhythmic line]

Chord progression: D Am maj7 C G7 C(onF) C(onG) A E

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Chord progression: E

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

rit.

THE AVIATOR

●ジ・エイヴィエーター

Words and Music by Ian Gillan/Roger Glover/Jon Lord/Steve Morse/Ian Paice

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72

(♩ = 85)

Intro

VOCAL

Em D C G D Em D C G

GUITAR I

<A. Gt.>

GUITAR II

<E. Gt.>

KEYBOARD

<Organ>

BASS

DRUMS

VOCAL: D Am A G C(onG)

GUITAR I: *8va* *H* *S*

GUITAR II: *H* *S*

KEYBOARD:

BASS:

DRUMS:

VOCAL: G D(onA) G C(onG) F C(onF)

GUITAR I: *S* *H*

GUITAR II:

KEYBOARD:

BASS:

DRUMS:

1. B G F G C(onG)

VOCAL

Rid - ing on - the moon - path in the sil - ver of - the night
 (The) fear and the thrill - of the beast - at - the win - dow
 flew a - long - the ligh - ed street I flew a - bove - the town

GUITAR I

(8va) \rightarrow

GUITAR II

KEYBOARD

BASS

DRUMS

2. G F G C(onG) D C

VOCAL

(The) frag - rance on the air - was of a - no - ther time - (I) (1.4.) cried in all - my in - no - cence -
 (The) shi - vers and chi - lls - on the hot - - test of - nights (he) (2.) walked right through my o - pen door (As)
 (I) flew in e - ver ris - ing cir - cles e - ven fur - ther from the ground (As) (3.) I be - gin - to lose - my breath

GUITAR I

(8va) \rightarrow

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

D C(onD) G(onD) D C 1. D C(onD) G(onD)

you were dressed—in white (and) e- ven if — I'd had(the)strength I could-n't move— to save— my life
I be- gan— to run, he threw some gold u- pon—the floor,—and said
printed faxes turn an spin (A)dis - tant cor- ner of the room will

GUITAR I

14 14 14 14 12 14 12 12 12 12

GUITAR II

3 2 1 0

KEYBOARD

BASS

DRUMS

2. 3. 4. C ^{3.}

VOCAL

(There's) plen-ty more—where that came from I'm tired of the bombs — — — (I'm) tired of the bul-lets—
o - pen up— and let me in I'm tired of the news — — — (I'm) tired of the wea-ther—
(I'm) tired of the bombs (I'm) tired of the bullets (I'm) tired of the cra-zies — T V }
tired of the news (I'm) tired of the weather (I'm) tired of the same thing eve-ry day

GUITAR I

(8va) →

GUITAR II

KEYBOARD

BASS

DRUMS

to 2.3.

VOCAL

G C(onG) F C(onF) C

(1.3.4.) I'm the a - vi - a - tor (A) dream's a dream—what-e- ver it seems what-e- ver it
 (2.) I'm the a - vi - a - tor (A) dream's a dream—what-e- ver they say what-e- ver it
 (8va) →

GUITAR I

H 12 14 12 15 12 14 12 15 17 15 12 13 13 13 13 12 13 13

GUITAR II

3 0 3 0 3 0 3 0 3 0 3 0 3 0 3 0 3 0

KEYBOARD

BASS

DRUMS

D G C(onG) G D(onA) G C(onG)

VOCAL

seems
seems

8va →

GUITAR I

H 12 14 12 15 12 14 12 15 17 15 12 13 13 13 12 14 12 14 12 15 12 14 12 15 17 15

GUITAR II

3 0 3 0 3 0 3 0 3 0 3 0 3 0 3 0 3 0

KEYBOARD

BASS

DRUMS

to 1.

VOCAL F C(onF) C

GUITAR I (8va) 13

GUITAR II 5 3 0 1

KEYBOARD

BASS 3 3

DRUMS

Coda 1.

VOCAL C

GUITAR I (8va) 13

GUITAR II 3 0 1

KEYBOARD

BASS 3 3

DRUMS

D.S.1.

VOCAL Em Bm C G D Em Bm C G D Am

GUITAR I

GUITAR II 0 2 4 3 1 0 3 0 0 2 0 2 4 3 1 0 3 0 0 2 0 2 4 3 1 0 3 0 0 2 0 2

KEYBOARD

BASS 2 2 3 3 0 0 2 2 3 3 0 4 2 2

DRUMS

Em Bm C G D Em Bm C G D Am

VOCAL

oh

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Am **F** G F(onG) G C(onG) G F(onG)

VOCAL

(I) flew a-long-(the)light-ed street I

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

G C(onG) G F(onG) G C(onG)

flew a-bove the town— (I) flew in e - ver ris- ing cir- cles e-ven fur-ther from the ground

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

D.S.2.

79

Coda 2.

VOCAL

C

seems and I'm

GUITAR I

(8va) ↓

GUITAR II

KEYBOARD

BASS

DRUMS

D.S. 3.

Coda 3.

VOCAL

C G C(onG)

seems — what-e-ver it seems

GUITAR I

(8va) ↓

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

G D(onA) G C(onG) F C

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

G C(onG) C D(onA) G C(onG) F C(onF)

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

The musical score for 'I' by The Beatles is presented in a multi-staff format. The vocal line is a simple melody in C major, with lyrics 'I' and 'G' corresponding to the notes. The guitar part features a complex rhythm with various chords and melodic lines, including a 'Gtra' (guitarra) section. The keyboard part provides a harmonic accompaniment with chords and a bass line. The bass part is a simple melody in C major, and the drums provide a steady beat with various patterns.

VOCAL

C G C(onG) G D(onA) G C(onG)

GUITAR I

(Gtra) → Gtra →

GUITAR II

KEYBOARD

BASS

DRUMS

The image displays a multi-staff musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for a full band and includes the following parts:

- VOCAL:** The vocal line is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a series of rests followed by a melodic line starting in the second measure.
- GUITAR I:** The first guitar part is in treble clef. It includes a lead line with various bends and a rhythm line with fingerings (17, 18, 15, 18, 17, 16, 15, 17) and a circled 15.
- GUITAR II:** The second guitar part is in treble clef. It features a rhythmic pattern of eighth notes and sixteenth notes, with fingerings (5, 3, 0, 3, 0, 5) and a circled 15.
- KEYBOARD:** The keyboard part is in treble clef, providing harmonic support with chords and single notes.
- BASS:** The bass part is in bass clef, featuring a melodic line with eighth notes and a rhythmic line with fingerings (3, 3, 3, 3, 0, 3, 3, 3, 0).
- DRUMS:** The drum part is in bass clef, showing a complex rhythmic pattern with various drum notations (x, o, z, etc.).

The score is divided into measures by vertical bar lines, and the key signature and time signature are clearly indicated at the beginning of each staff.

VOCAL

G C(onG) F C(onF) C G C(onG)

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

G D(onA) G C(onG) F C(onF) C

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

THE PURPENDICULAR WALTZ

●ザ・パーペンディキュラー・ワルツ

Words and Music by Ian Gillan/Roger Glover/Jon Lord/Steve Morse/Ian Paice

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164

(Tempo Rubato)

VOCAL

A N.C. Harmonica →

GUITAR

KEYBOARD <Organ>

BASS

DRUMS

(♩ = 110)

In tempo

B

VOCAL

GUITAR

KEYBOARD

BASS

DRUMS

F#m Harmonica E F#m

E F#m

Yeah - yeah um - - -

F#m E F#m

E F#m

VOCAL

GUITAR

KEYBOARD

BASS

DRUMS

VOCAL

GUITAR

KEYBOARD

BASS

DRUMS

Put your mo-ney down - Take your cho-ice
 One emp-ty Mon-day - out of the blue
 When the time is right - But the shape is wrong

vib.

a.c.

166

VOCAL

GUITAR

KEYBOARD

BASS

DRUMS

That's the way it is - eve-ry time with these boys-
 Took a good luck turn Start-ed some-thing new - - -
 and you find your-self - where you don't be - long - - -

H

VOCAL

F#m E F#m E F#m

and you sense no shame and you feel no dis-
 Out of the gut-ter - Out of the rain -
 Back to re - a - li - ty Back on the line -

GUITAR

vib. vib. H.C.

KEYBOARD

BASS

DRUMS

167

VOCAL

F#m E F#m E F#m

- grace - uh, Some-bo- dy wins some-bo- dy lo - ses It's a
 Out of my head - and I'm feel - ing no -
 Back in - to this and you'll feel - no -

GUITAR

vib. vib.

KEYBOARD

BASS

DRUMS

VOCAL

D D A(onC#) Bm D A 1. E

- dir - ty dir - ty race - - oh my life it's a dog's
 pain - - - - oh my
 pain - - - - oh my

GUITAR

5 4 2 4 2 2 (4 4) 5 9 7 (9 7) 0

KEYBOARD

BASS

0 0 4 4 2 2 2 2 2 2 0 0

DRUMS

VOCAL

F#m E F#m E F#m

- - - life yeah - - - -

GUITAR

4 4 2 4 0 2 vib. 2 2 4 4 2 4 0 2 vib. 2 2 4 4 2 4 0 2 9 9

KEYBOARD

BASS

2 2 2 0 2 2 2 4 2 2 2 0 2 2 2 2

DRUMS

VOCAL

GUITAR

KEYBOARD

BASS

DRUMS

Chords: E, F#m, E, F#m, E, F#m

Vocal line: Ooo

Guitar line: F#m (12/12), E (11/11), F#m (2/4), E (2/4)

Keyboard line: F#m, E, F#m, E

Bass line: F#m, E, F#m, E

Drums line: F#m, E, F#m, E

169

VOCAL

GUITAR

KEYBOARD

BASS

DRUMS

Chords: E, D, A(onC#), Bm, D, A to C

Vocal line: life, life, do, it, once, again, It's a, dog's, Oh

Guitar line: E (9/7), D (2/4), A(onC#) (5/4), Bm (2/4), D (2/4), A (2/4)

Keyboard line: E, D, A, Bm, D, A

Bass line: E, D, A, Bm, D, A

Drums line: E, D, A, Bm, D, A

VOCAL

E

F Bm A(onC#) Bm C#m

life

GUITAR

KEYBOARD

BASS

DRUMS

VOCAL

Bm A(onC#) Bm C#m G A G E(onD)

um - - - oh - - -

GUITAR

KEYBOARD

BASS

DRUMS

VOCAL

G Am G E **G** Bm A(onC#) Bm C#m

--- -- -- -- -- Duck - ing in - the sha - dows

GUITAR

5 3 8 7 5 7 9 9

KEYBOARD

BASS

3 3 3 0 0 0 3 3 2 0 2 2 2 2 2 4 4 4 2 2 2 2 4 0

DRUMS

The musical score for "Rolling with the Punches" by The Police is presented in a multi-staff format. The staves are labeled on the left: VOCAL, GUITAR, KEYBOARD, BASS, and DRUMS. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line includes the lyrics: "Div - ing in - the dark - - Roll - ing with - the pun - ches". The guitar part includes a TAB section with fret numbers (11, 9, 7, 5) and a 3/8 time signature. The keyboard part includes a TAB section with a 3/8 time signature. The bass part includes a TAB section with a 3/8 time signature. The drums part includes a TAB section with a 3/8 time signature.

Chord progression for the first system: G, Am, G, E, Bm, A(onC#), Bm, C#m.

VOCAL: Strik - ing at - the heart - Touch - ing all - the sen - se's

GUITAR: Tablature for guitar, including fret numbers (5, 8, 7, 5, 4, 2, 4, 4, 5) and techniques (vib., c).

KEYBOARD: Treble and bass staves for keyboard accompaniment.

BASS: Bass line with fret numbers (3, 3, 3, 0, 0, 0, 3, 3, 2, 0, 2, 2, 2, 2, 2, 4, 4, 4, 2, 2, 2, 2, 4, 0).

DRUMS: Drum notation with 'x' marks for hits.

Chord progression for the second system: Bm, A(onC#), Bm, C#m, G, Am, G, E(onD).

VOCAL: Break - ing those - ta - boos - Burst - ing at the seams - - - - -

GUITAR: Tablature for guitar, including fret numbers (2, 4, 2, 4, 4, 5, 2, 5, 5, 2, 2, 5, 2, 4, 3, 5, 3, 6, 3, 3) and techniques (vib., c).

KEYBOARD: Treble and bass staves for keyboard accompaniment.

BASS: Bass line with fret numbers (3, 3, 3, 0, 0, 0, 3, 3, 3, 0, 0).

DRUMS: Drum notation with 'x' marks for hits.

G Am G E H Bm A(onC#) Bm C#m
 VOCAL: Blow-ing all my fu - - - ses - - -
 GUITAR: (T) 3 5 2 4 3 5 3 4 4 2 2 4 2 4 4 5 2 9 9 7 (B)
 KEYBOARD: [Two staves, mostly rests]
 BASS: (T) 3 3 3 0 0 0 3 0 3 0 2 2 2 2 2 4 4 4 2 2 2 2 4 0 (B)
 DRUMS: [Two staves, rhythmic patterns with 'x' marks]

173

Bm A(onC#) Bm C#m G Am G E(onD)
 VOCAL: [Empty staff]
 GUITAR: (T) 7 9 7 9 8 9 8 9 7 9 6 9 10 10 7 9 7 9 8 10 10 8 (B)
 KEYBOARD: [Two staves, mostly rests]
 BASS: (T) [Empty staff] (B) 3 3 3 0 0 0 3 3 3 0 0 0
 DRUMS: [Two staves, mostly rests]

Bm A(onC#) Bm C#m G Am G E(onD)

VOCAL
 (The) burn - ing of - a book - - (If you're) talk - ing out of turn - - -

GUITAR
 T A B

KEYBOARD
 T A B

BASS
 T A B

DRUMS

VOCAL

G Am G E J F#m E F#m

'It's just the way you look - - - - - um yeah

GUITAR

5/8 8/5 5/8 7/8

vib

KEYBOARD

BASS

3/8 3/4

DRUMS

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in five staves, each labeled on the left: VOCAL, GUITAR, KEYBOARD, BASS, and DRUMS. The key signature is F#m (one sharp, F#), and the time signature is 4/4.

- VOCAL:** The vocal line begins with a whole note rest in the first measure, followed by a half note rest in the second. In the third measure, the vocal line starts with a half note G4, followed by a half note A4, and then a half note B4. The fourth measure contains a half note C5, followed by a half note B4, and then a half note A4. The fifth measure contains a half note G4, followed by a half note F#4, and then a half note E4. The sixth measure contains a half note D4, followed by a half note C4, and then a half note B3. The seventh measure contains a half note A3, followed by a half note G3, and then a half note F#3. The eighth measure contains a half note E3, followed by a half note D3, and then a half note C3. The ninth measure contains a half note B2, followed by a half note A2, and then a half note G2. The tenth measure contains a half note F#2, followed by a half note E2, and then a half note D2. The eleventh measure contains a half note C2, followed by a half note B1, and then a half note A1. The twelfth measure contains a half note G1, followed by a half note F#1, and then a half note E1. The thirteenth measure contains a half note D1, followed by a half note C1, and then a half note B0. The fourteenth measure contains a half note A0, followed by a half note G0, and then a half note F#0. The fifteenth measure contains a half note E0, followed by a half note D0, and then a half note C0. The sixteenth measure contains a half note B0, followed by a half note A0, and then a half note G0. The seventeenth measure contains a half note F#0, followed by a half note E0, and then a half note D0. The eighteenth measure contains a half note C0, followed by a half note B0, and then a half note A0. The nineteenth measure contains a half note G0, followed by a half note F#0, and then a half note E0. The twentieth measure contains a half note D0, followed by a half note C0, and then a half note B0. The twenty-first measure contains a half note A0, followed by a half note G0, and then a half note F#0. The twenty-second measure contains a half note E0, followed by a half note D0, and then a half note C0. The twenty-third measure contains a half note B0, followed by a half note A0, and then a half note G0. The twenty-fourth measure contains a half note F#0, followed by a half note E0, and then a half note D0. The twenty-fifth measure contains a half note C0, followed by a half note B0, and then a half note A0. The twenty-sixth measure contains a half note G0, followed by a half note F#0, and then a half note E0. The twenty-seventh measure contains a half note D0, followed by a half note C0, and then a half note B0. The twenty-eighth measure contains a half note A0, followed by a half note G0, and then a half note F#0. The twenty-ninth measure contains a half note E0, followed by a half note D0, and then a half note C0. The thirtieth measure contains a half note B0, followed by a half note A0, and then a half note G0. The thirty-first measure contains a half note F#0, followed by a half note E0, and then a half note D0. The thirty-second measure contains a half note C0, followed by a half note B0, and then a half note A0. The thirty-third measure contains a half note G0, followed by a half note F#0, and then a half note E0. The thirty-fourth measure contains a half note D0, followed by a half note C0, and then a half note B0. The thirty-fifth measure contains a half note A0, followed by a half note G0, and then a half note F#0. The thirty-sixth measure contains a half note E0, followed by a half note D0, and then a half note C0. The thirty-seventh measure contains a half note B0, followed by a half note A0, and then a half note G0. The thirty-eighth measure contains a half note F#0, followed by a half note E0, and then a half note D0. The thirty-ninth measure contains a half note C0, followed by a half note B0, and then a half note A0. The fortieth measure contains a half note G0, followed by a half note F#0, and then a half note E0. The forty-first measure contains a half note D0, followed by a half note C0, and then a half note B0. The forty-second measure contains a half note A0, followed by a half note G0, and then a half note F#0. The forty-third measure contains a half note E0, followed by a half note D0, and then a half note C0. The forty-fourth measure contains a half note B0, followed by a half note A0, and then a half note G0. The forty-fifth measure contains a half note F#0, followed by a half note E0, and then a half note D0. The forty-sixth measure contains a half note C0, followed by a half note B0, and then a half note A0. The forty-seventh measure contains a half note G0, followed by a half note F#0, and then a half note E0. The forty-eighth measure contains a half note D0, followed by a half note C0, and then a half note B0. The forty-ninth measure contains a half note A0, followed by a half note G0, and then a half note F#0. The fiftieth measure contains a half note E0, followed by a half note D0, and then a half note C0. The fifty-first measure contains a half note B0, followed by a half note A0, and then a half note G0. The fifty-second measure contains a half note F#0, followed by a half note E0, and then a half note D0. The fifty-third measure contains a half note C0, followed by a half note B0, and then a half note A0. The fifty-fourth measure contains a half note G0, followed by a half note F#0, and then a half note E0. The fifty-fifth measure contains a half note D0, followed by a half note C0, and then a half note B0. The fifty-sixth measure contains a half note A0, followed by a half note G0, and then a half note F#0. The fifty-seventh measure contains a half note E0, followed by a half note D0, and then a half note C0. The fifty-eighth measure contains a half note B0, followed by a half note A0, and then a half note G0. The fifty-ninth measure contains a half note F#0, followed by a half note E0, and then a half note D0. The sixtieth measure contains a half note C0, followed by a half note B0, and then a half note A0. The sixty-first measure contains a half note G0, followed by a half note F#0, and then a half note E0. The sixty-second measure contains a half note D0, followed by a half note C0, and then a half note B0. The sixty-third measure contains a half note A0, followed by a half note G0, and then a half note F#0. The sixty-fourth measure contains a half note E0, followed by a half note D0, and then a half note C0. The sixty-fifth measure contains a half note B0, followed by a half note A0, and then a half note G0. The sixty-sixth measure contains a half note F#0, followed by a half note E0, and then a half note D0. The sixty-seventh measure contains a half note C0, followed by a half note B0, and then a half note A0. The sixty-eighth measure contains a half note G0, followed by a half note F#0, and then a half note E0. The sixty-ninth measure contains a half note D0, followed by a half note C0, and then a half note B0. The seventieth measure contains a half note A0, followed by a half note G0, and then a half note F#0. The seventy-first measure contains a half note E0, followed by a half note D0, and then a half note C0. The seventy-second measure contains a half note B0, followed by a half note A0, and then a half note G0. The seventy-third measure contains a half note F#0, followed by a half note E0, and then a half note D0. The seventy-fourth measure contains a half note C0, followed by a half note B0, and then a half note A0. The seventy-fifth measure contains a half note G0, followed by a half note F#0, and then a half note E0. The seventy-sixth measure contains a half note D0, followed by a half note C0, and then a half note B0. The seventy-seventh measure contains a half note A0, followed by a half note G0, and then a half note F#0. The seventy-eighth measure contains a half note E0, followed by a half note D0, and then a half note C0. The seventy-ninth measure contains a half note B0, followed by a half note A0, and then a half note G0. The eightieth measure contains a half note F#0, followed by a half note E0, and then a half note D0. The eighty-first measure contains a half note C0, followed by a half note B0, and then a half note A0. The eighty-second measure contains a half note G0, followed by a half note F#0, and then a half note E0. The eighty-third measure contains a half note D0, followed by a half note C0, and then a half note B0. The eighty-fourth measure contains a half note A0, followed by a half note G0, and then a half note F#0. The eighty-fifth measure contains a half note E0, followed by a half note D0, and then a half note C0. The eighty-sixth measure contains a half note B0, followed by a half note A0, and then a half note G0. The eighty-seventh measure contains a half note F#0, followed by a half note E0, and then a half note D0. The eighty-eighth measure contains a half note C0, followed by a half note B0, and then a half note A0. The eighty-ninth measure contains a half note G0, followed by a half note F#0, and then a half note E0. The ninetieth measure contains a half note D0, followed by a half note C0, and then a half note B0. The ninety-first measure contains a half note A0, followed by a half note G0, and then a half note F#0. The ninety-second measure contains a half note E0, followed by a half note D0, and then a half note C0. The ninety-third measure contains a half note B0, followed by a half note A0, and then a half note G0. The ninety-fourth measure contains a half note F#0, followed by a half note E0, and then a half note D0. The ninety-fifth measure contains a half note C0, followed by a half note B0, and then a half note A0. The ninety-sixth measure contains a half note G0, followed by a half note F#0, and then a half note E0. The ninety-seventh measure contains a half note D0, followed by a half note C0, and then a half note B0. The ninety-eighth measure contains a half note A0, followed by a half note G0, and then a half note F#0. The ninety-ninth measure contains a half note E0, followed by a half note D0, and then a half note C0. The hundredth measure contains a half note B0, followed by a half note A0, and then a half note G0.
- GUITAR:** The guitar part features a complex arrangement of chords and melodic lines. It includes a variety of guitar-specific notations such as "x" (mute), "g" (grace note), and "c" (chord). The notation is written in a style that suggests a specific playing technique, possibly fingerpicking or a specific strumming pattern. The guitar part is written in a way that suggests a specific playing technique, possibly fingerpicking or a specific strumming pattern.
- KEYBOARD:** The keyboard part is written in a way that suggests a specific playing technique, possibly fingerpicking or a specific strumming pattern. It includes a variety of keyboard-specific notations such as "x" (mute), "g" (grace note), and "c" (chord).
- BASS:** The bass part is written in a way that suggests a specific playing technique, possibly fingerpicking or a specific strumming pattern. It includes a variety of bass-specific notations such as "x" (mute), "g" (grace note), and "c" (chord).
- DRUMS:** The drums part is written in a way that suggests a specific playing technique, possibly fingerpicking or a specific strumming pattern. It includes a variety of drum-specific notations such as "x" (mute), "g" (grace note), and "c" (chord).

VOCAL
 F#m E F#m E F#m
 - - 000 - - -

GUITAR
 C vib C vib C D
 T A B 4 4 12 12 9 11

KEYBOARD
 //

BASS
 T A B //

DRUMS
 //

176

VOCAL
 F#m E F#m
 - - -

GUITAR
 C vib C vib
 T A B 9 9

KEYBOARD
 //

BASS
 T A B 2 2 2 0 2 2 2 4 2 0

DRUMS
 x x x x x x x x x x x x

D.S.

VOCAL
 Coda E
 -

GUITAR
 C
 T A B 9 9

KEYBOARD
 //

BASS
 T A B 9

DRUMS
 x x x x

VOCAL

E (Harmonica) → [K] F#m E F#m E

GUITAR

KEYBOARD

BASS

DRUMS

177

VOCAL

F#m E F#m E

GUITAR

KEYBOARD

BASS

DRUMS

Score for the first system, measures 1-4. The key signature is two sharps (F# and C#).

VOCAL: Chords: F#m, E, F#m, E. The melody consists of eighth and quarter notes.

GUITAR: Features a mix of eighth and quarter notes, with vibrato (vib.) markings on several notes. Tablature is provided below the staff.

KEYBOARD: Plays a steady eighth-note accompaniment.

BASS: Provides a rhythmic foundation with eighth and quarter notes.

DRUMS: Features a consistent eighth-note pattern.

Score for the second system, measures 5-9. The key signature remains two sharps (F# and C#).

VOCAL: Chords: F#m, E, F#m, E, F#m. The melody continues with eighth and quarter notes.

GUITAR: Continues the melodic line with vibrato markings. Tablature is provided below the staff.

KEYBOARD: Accompaniment continues with eighth notes.

BASS: Continues the rhythmic pattern with eighth and quarter notes.

DRUMS: Continues the eighth-note pattern.

VOCAL

GUITAR

KEYBOARD

BASS

DRUMS

Chords: D, A(onC#), Bm, D, A, E

VOCAL

GUITAR

KEYBOARD

BASS

DRUMS

Chords: D, A(onC#), Bm, D, E, F#m, E, F#m

VAVOOM: TED THE MECHANIC

●ヴァヴーム:テッド・ザ・メカニック

Words and Music by Roger Glover/Jon Lord/Ian Gillan/Steve Morse/Ian Paice

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4

$\text{♩} = 105$ $\text{♩} = \text{♩}^3$

Intro ①

VOCAL

GUITAR

KEYBOARD

BASS

DRUMS

Intro ②

VOCAL

E

GUITAR

KEYBOARD

BASS

DRUMS

VOCAL

E

GUITAR

KEYBOARD

BASS

DRUMS

(He was) play - ing pool and drink - ing beer
had a few my - self he he said 'But I
Thing about Ted he didn't really care

<Organ>

VOCAL

E A A# B E

No - thing more'n _____ the occa - sional tear ____ But this man's life goes on ____ and he gets greased all o - ver from time to time ____ At (the)
 ne - ver quit _____ when I'm a - head ____ Too ma - ny rules and re - gu - la - tions Stu - pid laws ____ de - signed by fools ____ be - hind -
 No - thing much got in his hair ____ (and the) beau - ty of it was that he was right He was

GUITAR

T A B

2 3 0 3 0 5 0 3 5 3 0 3 0 5 0 3 5 3 0 3 0 5 0 3 2 2 3 0 3 0 5 6 7 5

KEYBOARD

BASS

T A B

0 3 0 3 0 5 6 6 7

DRUMS

6

VOCAL

E

strip joint, where we met ____ He said 'Hi, my _____ name is Ted See that one o - ver there That ball of thun -
 big closed doors truck and fast as a door (what's that?) he was al - ways right (The) ban - jo player took a hike
 as a door (what's that?) he was al - ways right (The) ban - jo player took a hike

GUITAR

T A B

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

KEYBOARD

BASS

T A B

DRUMS

VOCAL

E A A[#] B B A E B D A

- der Eve - ry time she goes Va - voom, I wig - gle in my chair
 al - ways causes a fight Va - voom, There she goes a - gain
 What's that song I used to like Va - voom (He was) big as a truck

GUITAR

T A B

2 3 0 3 0 5 6 6 7

7 9 7 8 9 7 6 7 4 5 6 7

7 9 7 8 9 7 6 7 4 5 6 7

KEYBOARD

BASS

T A B

7 5 7 7 5 5

DRUMS

VOCAL

B A E B D A G E

ah, ah, ah Can I buy you (a) beer? ah
 ah, ah 'How does she do that' (said) Ted Ted

GUITAR

T A B

7 9 7 8 9 7 6 7 4 5 6 7

7 9 7 8 9 7 6 7 4 5 6 7

7 3 0 3 0 5 0 3 0

KEYBOARD

BASS

T A B

7 5 7 7 5 5 3 0 0 3 0 3 0 5 0 3 0

DRUMS

to \oplus ①

1.

VOCAL

E

What a guy _____ I've _____

GUITAR

KEYBOARD

BASS

DRUMS

2.

E

②

C D C

GUITAR

KEYBOARD

BASS

DRUMS

H.C. H.D.

H.C. H.D.

5 11 10 12 12 12 10 11 12

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

VOCAL

C B^b(onC) F(onC) C D C B^b(onC) F(onC) D

GUITAR

KEYBOARD

BASS

DRUMS

VOCAL

D C G A

tot² B7 +9 E

Ah Ah

GUITAR

KEYBOARD

BASS

DRUMS

VOCAL

GUITAR

KEYBOARD

BASS

DRUMS

Measures 1-3 of the first system. The vocal part has a D and E note. The guitar part features a complex melodic line with harmonics (H.C.), a triplet, and a pull-off (P). The keyboard, bass, and drums parts provide a rhythmic accompaniment.

10

VOCAL

GUITAR

KEYBOARD

BASS

DRUMS

Measures 4-6 of the second system. The vocal part has an E note. The guitar part continues with a complex melodic line, including vibrato (vib.), triplets, and a pull-off (P). The keyboard, bass, and drums parts continue with their rhythmic accompaniment.

[illegible]

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for five instruments: Vocal, Guitar, Keyboard, Bass, and Drums. The key signature is E major (indicated by two sharps: F# and C#), and the time signature is 4/4.

Vocal: The vocal line is written in a single staff. It begins with a whole rest in the first measure, followed by a half rest in the second measure, and then a series of notes in the third and fourth measures, including a half note and a quarter note.

Guitar: The guitar part is written in a single staff. It features a complex melody with many beamed sixteenth and thirty-second notes. There are several dynamic markings, including "p" (piano) and "vib." (vibrato). There are also some unusual markings like "H.C." and "U.D." above some notes. The guitar part is highly melodic and intricate.

Keyboard: The keyboard part is written in a single staff. It consists of a series of whole notes, each followed by a half rest, creating a simple, rhythmic accompaniment.

Bass: The bass part is written in a single staff. It consists of a series of whole notes, each followed by a half rest, mirroring the keyboard part.

Drums: The drums part is written in a single staff. It consists of a series of whole notes, each followed by a half rest, mirroring the keyboard and bass parts.

The score is a black and white print, with the instrument names (VOCAL, GUITAR, KEYBOARD, BASS, DRUMS) written vertically on the left side of the staves. The music is written in a standard musical notation style, with notes, rests, and various musical symbols.

VOCAL

E

GUITAR

U D

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

2 3 4 4 4 4 3 4 5 5 5 2 2 2 3 4 5 3 3

KEYBOARD

BASS

DRUMS

VOCAL

E

And (he)

GUITAR

tr.

tr.

0 3 0 3 0 5 0 3 0

0 0 3 0 3 0 5 0 3 0

KEYBOARD

tr.

BASS

DRUMS

VOCAL

E

told me of those in - jus - ti - ces ____ (that) He had suf - fered in his life ____ His wife and kids and boss and dogs ____ and

GUITAR

KEYBOARD

BASS

DRUMS

VOCAL

E A A# B E

neigh - bours Rais - ing Cain ____ and caus - ing strife They were for - e - ver whining ____

GUITAR

8va

M

5 16

12 12

0 3 0 3 0 5 0 3 0 0 0 3 0 3 0 5 0 3 0

KEYBOARD

tr

BASS

0 3 0 3 0 5 7 6 7 0 3 0 3 0 5 0 3 0 0 0 3 0 3 0 5 0 3 0

DRUMS

VOCAL

E A A[#] B **F** B A E

Bleat - ing howl - ing yap - ping screech - ing moan - ing cry - ing _____ Va - voom _____

GUITAR

(M₇) (M₇)

KEYBOARD

BASS

DRUMS

VOCAL

B D A B A E B D A G E

He fed them well _____ Ah _____ He keep them warm _____ Ted

GUITAR

KEYBOARD

BASS

DRUMS

E

VOCAL

GUITAR

KEYBOARD

BASS

DRUMS

D.S. ①

Coda 1

VOCAL

um Ted (the) man our Ted

GUITAR

KEYBOARD

BASS

DRUMS

VOCAL

E

Ted (the) man our Ted _____ Ted (the) our Ted _____

GUITAR

3

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

KEYBOARD

BASS

DRUMS

D.S. ②

⊕ Coda ②

VOCAL

B7⁺9

D A G E

GUITAR

3 1 2 4 3 2 5 2 2

KEYBOARD

BASS

2 4 2 5 0 3 0

DRUMS

[deePur.ple)

ROGER GLOVER/JON LORD/IAN GILLAN/STEVE MORSE/IAN PAICE

PURPENDICULAR



VAVOOM : TED THE MECHANIC
SOON FORGOTTEN
LOOSEN MY STRINGS
SOMETIMES I FEEL LIKE SCREAMING
CASCADES : I'M NOT YOUR LOVER
THE AVIATOR
ROSA'S CANTINA
A CASTLE FULL OF RASCALS
A TOUCH AWAY
HEY CISCO
SOMEBODY STOLE MY GUITAR
THE PURPENDICULAR WALTZ
DON'T HOLD YOUR BREATH



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