

♩ = 136

14 Hole C Chromatic Harmonica

Bass Guitar

Electric Guitar

Electric Guitar

Electric Guitar

Electric Guitar

Concert Snare Drum

Electric Guitar

14 Hole C Chromatic Harmonica

The musical score is written for a 14-hole C chromatic harmonica, a bass guitar, five electric guitars, and a concert snare drum. The tempo is 136 bpm. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The harmonica parts are silent. The bass guitar plays a simple line with a triplet. The electric guitars are mostly silent, with one playing a complex rhythmic pattern in the fourth measure. The snare drum plays a complex rhythmic pattern in the fourth measure.

3

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

The musical score is for page 2 of a piece in A major (three sharps: F#, C#, G#). It consists of nine staves. The top staff is for Harmonica (Harm.) in treble clef, showing a whole rest. The second staff is for Bass Guitar (B. Guit.) in bass clef, containing a sequence of notes: a half note A2, a quarter note C3, a quarter note E2, a quarter note G2, and a triplet of eighth notes (F#2, E2, D2). The third, fourth, fifth, sixth, and seventh staves are for Electric Guitars (El. Guit.) in treble clef, each showing a whole rest. The eighth staff is for Conga Snare (Con. Sn.) in a non-staffed format, showing a series of rhythmic patterns including eighth and sixteenth notes with beams, and rests. The ninth staff is for Harmonica (Harm.) in treble clef, showing a whole rest. The key signature is A major, indicated by three sharps (F#, C#, G#) on the first line of each staff.

4

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

5

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

6

The musical score is arranged in seven staves, each with a label to its left. The key signature is three sharps (F#, C#, G#). Measure 6: The top staff (Harm.) has a whole rest. The second staff (B. Guit.) has a quarter note G2, followed by a triplet of eighth notes (A2, B2, C3), and then a quarter note D3. The third staff (El. Guit.) has a whole rest with an '8' below it. The fourth staff (El. Guit.) has a whole rest with an '8' below it. The fifth staff (El. Guit.) has a whole rest with an '8' below it. The sixth staff (El. Guit.) has a whole rest with an '8' below it. The seventh staff (Con. Sn.) has a quarter note G2, followed by a quarter rest, then a quarter note A2, and then a quarter note B2. Measure 7: The top staff (Harm.) has a whole rest. The second staff (B. Guit.) has a quarter note D3, followed by a quarter note E3, and then a quarter note F#3. The third staff (El. Guit.) has a whole rest with an '8' below it. The fourth staff (El. Guit.) has a whole rest with an '8' below it. The fifth staff (El. Guit.) has a whole rest with an '8' below it. The sixth staff (El. Guit.) has a whole rest with an '8' below it. The seventh staff (Con. Sn.) has a quarter note G2, followed by a quarter note A2, and then a quarter note B2. Measure 8: The top staff (Harm.) has a whole rest. The second staff (B. Guit.) has a quarter note C3, followed by a quarter note D3, and then a quarter note E3. The third staff (El. Guit.) has a whole rest with an '8' below it. The fourth staff (El. Guit.) has a whole rest with an '8' below it. The fifth staff (El. Guit.) has a whole rest with an '8' below it. The sixth staff (El. Guit.) has a whole rest with an '8' below it. The seventh staff (Con. Sn.) has a quarter note G2, followed by a quarter note A2, and then a quarter note B2.

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

$$\begin{pmatrix} \theta \\ \alpha \end{pmatrix}$$

8

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

3

9

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

8

8

8

8

8

8

8

8

8

10

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

11

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

12

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

The musical score for page 11, measures 12 and 13, is as follows:

- Measure 12:**
 - Harm.:** Treble clef, key of D major (F# C# G#). A whole rest.
 - B. Guit.:** Bass clef, key of D major. Notes: D2 (half), E2 (quarter), F#2 (quarter), G#2 (quarter), A2 (half). A triplet bracket is under the last three notes (F#, G#, A).
 - El. Guit. (1-5):** Treble clef, key of D major. A whole rest.
 - Con. Sn.:** A drum solo consisting of a series of eighth and sixteenth notes, including triplets and sixteenth-note runs.
- Measure 13:**
 - Harm.:** Treble clef, key of D major. A whole rest.
 - B. Guit.:** Bass clef, key of D major. A whole rest.
 - El. Guit. (1-5):** Treble clef, key of D major. A whole rest.
 - Con. Sn.:** A drum solo consisting of a series of eighth and sixteenth notes, including triplets and sixteenth-note runs.

13

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

14

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

15

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

8

3

3

3

3

3

3

3

3

16

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

17

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

18

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

8

3

3

3

7

3

8

8

3

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a multi-instrument ensemble. The score includes parts for:

- Harm. (Harmonium):** Two staves, one in the top system and one in the bottom system, both in treble clef with a key signature of three sharps (F#, C#, G#).
- B. Guit. (Bass Guitar):** One staff in the top system, bass clef, three sharps key signature.
- El. Guit. (Electric Guitar):** Four staves. The first two are in the top system (treble clef, three sharps), and the last two are in the bottom system (treble clef, three sharps). They feature various musical notations including eighth notes, triplets, and slurs.
- Con. Sn. (Conga/Snare):** One staff in the bottom system, percussion clef, featuring a complex rhythmic pattern with triplets and sixteenth notes.

The score is marked with a rehearsal point "19" at the beginning of the top system. The music is written in a key signature of three sharps (F#, C#, G#).

20

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

21

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

22 $\text{♩} = 138$

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

23

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

24

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

25

The musical score is written for measures 25 through 28. The key signature is three sharps (F#, C#, G#). The instruments and their parts are as follows:

- Harm. (Harmonica):** Measure 25 has a whole rest. Measure 26 has a quarter rest. Measure 27 has a quarter note G#4. Measure 28 has a quarter note A4.
- B. Guit. (Bass Guitar):** Measure 25 has a quarter note G#2. Measure 26 has a quarter note A2. Measure 27 has a quarter note B2. Measure 28 has a quarter note C3, followed by a triplet of eighth notes G#2, A2, B2.
- El. Guit. (Electric Guitar 1):** Measure 25 has a quarter note G#4. Measure 26 has a quarter note A4. Measure 27 has a quarter note B4. Measure 28 has a quarter note C5, followed by a triplet of eighth notes B4, A4, G#4.
- El. Guit. (Electric Guitar 2):** Measure 25 has a quarter note G#4. Measure 26 has a quarter note A4. Measure 27 has a quarter note B4. Measure 28 has a quarter note C5, followed by a triplet of eighth notes B4, A4, G#4.
- El. Guit. (Electric Guitar 3):** Measure 25 has a whole rest. Measure 26 has a whole rest. Measure 27 has a whole rest. Measure 28 has a whole rest.
- El. Guit. (Electric Guitar 4):** Measure 25 has a whole rest. Measure 26 has a whole rest. Measure 27 has a whole rest. Measure 28 has a whole rest.
- Con. Sn. (Conga Snare):** Measure 25 has a half note G#2. Measure 26 has a half note A2. Measure 27 has a half note B2. Measure 28 has a half note C3, followed by a triplet of eighth notes B2, A2, G#2.

26

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

27

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

28

Harmonica (Harm.)

Bass Guitar (B. Guit.)

Electric Guitar 1 (El. Guit.)

Electric Guitar 2 (El. Guit.)

Electric Guitar 3 (El. Guit.)

Electric Guitar 4 (El. Guit.)

Electric Guitar 5 (El. Guit.)

Contra Snare (Con. Sn.)

Electric Guitar 6 (El. Guit.)

Harmonica (Harm.)

Detailed description: This musical score page contains measures 28 through 31. The key signature is three sharps (F#, C#, G#). The score is arranged for a Harmonica, a Bass Guitar, five Electric Guitars, and a Contra Snare. The Harmonica and the sixth Electric Guitar (bottom) play a simple melody in measure 28, consisting of a quarter rest, a dotted quarter note (F#), and a half note (C#), which is sustained through measure 31. The Bass Guitar and the first four Electric Guitars play a more complex rhythmic pattern. In measure 28, the Bass Guitar has a quarter rest, followed by a dotted quarter note (F#), an eighth note (C#), and a quarter note (G#). The first four Electric Guitars play a similar pattern, with the first two having an eighth rest before the dotted quarter. Measures 29 and 30 feature triplet eighth notes (F#, C#, G#) in the Bass Guitar and the first four Electric Guitars. The fifth Electric Guitar (third from top) and the Contra Snare are silent in measures 28 and 29. The Contra Snare enters in measure 30 with a series of eighth notes and rests, creating a syncopated rhythm. In measure 31, the Bass Guitar and the first four Electric Guitars play a half note (C#), while the fifth Electric Guitar and the Contra Snare are silent.

29

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

30

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

8

8

8

8

8

8

8

8

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is written for a guitar, harmonica, and conga ensemble. The score is in the key of D major (indicated by two sharps, F# and C#) and is in 4/4 time. The guitar part is written in standard notation, featuring a mix of single notes, chords, and triplets. The harmonica part is written in standard notation, featuring a mix of single notes and chords. The conga part is written in standard notation, featuring a mix of single notes, chords, and triplets. The score is divided into two systems, with the first system starting at measure 31. The guitar part is written in standard notation, featuring a mix of single notes, chords, and triplets. The harmonica part is written in standard notation, featuring a mix of single notes and chords. The conga part is written in standard notation, featuring a mix of single notes, chords, and triplets. The score is divided into two systems, with the first system starting at measure 31.

32

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

33

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

34

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

3

3

3

3

3

3

3

3

3

35

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

8

8

8

8

8

8

8

8

8

36

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a band featuring a variety of instruments. The score is written in G major (one sharp) and 4/4 time. The key signature is indicated by one sharp (F#) on the treble clef. The tempo is marked as "Moderato". The score begins with a rehearsal mark 37. The instruments and their parts are as follows:

- Harm. (Harmonica):** Plays a melodic line in the treble clef, starting with a G4 and moving through various intervals, including a triplet of eighth notes.
- B. Guit. (Bass Guitar):** Plays a steady bass line in the bass clef, primarily using quarter and eighth notes.
- El. Guit. (Electric Guitars):** There are four staves for electric guitars. They play a variety of parts, including a melodic line in the treble clef, a bass line in the bass clef, and a complex, fast-paced melodic line in the treble clef that features many triplets and sixteenth notes.
- Con. Sn. (Conga Snare):** Plays a complex, fast-paced melodic line in the treble clef, featuring many triplets and sixteenth notes.

The score is written for a band and includes a variety of musical notation, including treble and bass clefs, key signatures, time signatures, and various note values and rests. The score is a full arrangement of the song, including the instrumental introduction and the main body of the song.

38

The musical score for measures 38-41 is written for a band. The key signature is three sharps (F#, C#, G#) and the time signature is 8/8. The instruments and their parts are as follows:

- Harm. (Harmonica):** Measures 38-41. In measure 38, it plays a half note F#4, a quarter note G#4, and a half note F#4. In measure 39, it plays a half note E4, a quarter note D#4, and a half note C#4. In measure 40, it plays a half note B3, a quarter note A3, and a half note G#3. In measure 41, it plays a half note F#3, a quarter note E3, and a half note D#3.
- B. Guit. (Bass Guitar):** Measures 38-41. In measure 38, it plays a half note F#2, a quarter note G#2, and a half note F#2. In measure 39, it plays a half note E2, a quarter note D#2, and a half note C#2. In measure 40, it plays a half note B1, a quarter note A1, and a half note G#1. In measure 41, it plays a half note F#1, a quarter note E1, and a half note D#1.
- El. Guit. (Electric Guitars):** Measures 38-41. In measure 38, it plays a half note F#4, a quarter note G#4, and a half note F#4. In measure 39, it plays a half note E4, a quarter note D#4, and a half note C#4. In measure 40, it plays a half note B3, a quarter note A3, and a half note G#3. In measure 41, it plays a half note F#3, a quarter note E3, and a half note D#3.
- Con. Sn. (Conga Snare):** Measures 38-41. In measure 38, it plays a half note F#4, a quarter note G#4, and a half note F#4. In measure 39, it plays a half note E4, a quarter note D#4, and a half note C#4. In measure 40, it plays a half note B3, a quarter note A3, and a half note G#3. In measure 41, it plays a half note F#3, a quarter note E3, and a half note D#3.

39

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

This musical score segment covers measures 39 to 42. The instruments and their parts are as follows:

- Harm. (Harmonica):** Plays a single note in measure 39, rests in measures 40 and 41, and plays a single note in measure 42.
- B. Guit. (Bass Guitar):** Plays a single note in measure 39, rests in measures 40 and 41, and plays a triplet of eighth notes in measure 42.
- El. Guit. (Electric Guitars):** There are four staves. The first two play a single note in measure 39, rests in measures 40 and 41, and play a triplet of eighth notes in measure 42. The third and fourth staves play a single note in measure 39, rests in measures 40 and 41, and play a single note in measure 42.
- Con. Sn. (Conga Snare):** Plays a complex rhythmic pattern in measure 39, rests in measures 40 and 41, and plays a complex rhythmic pattern in measure 42.
- El. Guit. (Electric Guitars):** There are two staves. Both play a single note in measure 39, rests in measures 40 and 41, and play a single note in measure 42.

40

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

8

8

8

8

8

8

8

8

41

The musical score for page 40, measures 41-44, is arranged for a band. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The instruments and their parts are as follows:

- Harm. (Harmonica):** Measures 41-43 are whole rests. In measure 44, it plays a quarter note G#4.
- B. Guit. (Bass Guitar):** Measures 41-43 play quarter notes F#3, C#3, and G#2 respectively. In measure 44, it plays a triplet of eighth notes: F#3, C#3, and G#2.
- El. Guit. (Electric Guitars):** There are four staves. The first two (labeled 8) play quarter notes F#4, C#4, and G#4 in measures 41-43. In measure 44, they play a triplet of eighth notes: F#4, C#4, and G#4. The third and fourth staves are empty.
- Con. Sn. (Conga Snare):** Measures 41-44 feature a complex rhythmic pattern with many sixteenth and thirty-second notes, including triplets and slurs.
- El. Guit. (Electric Guitars):** One staff (labeled 8) is empty in measures 41-43. In measure 44, it plays a quarter note G#4.
- Harm. (Harmonica):** This staff is empty in measures 41-44.

42

The musical score for measures 42 and 43 is arranged for a band. The key signature is three sharps (F#, C#, G#). The score includes the following parts:

- Harm. (Harmonica):** Measures 42 and 43. Measure 42 features a triplet of eighth notes (F#, G#, A) followed by a quarter rest, then a dotted quarter note (B). Measure 43 features a triplet of eighth notes (B, C, D) followed by a quarter rest, then a dotted quarter note (E).
- B. Guit. (Bass Guitar):** Measures 42 and 43. Measure 42 has a half note (F#) and a quarter note (G#). Measure 43 has a half note (B) and a quarter note (C).
- El. Guit. (Electric Guitars):** Three staves. Measures 42 and 43. Measure 42 has a half note (F#) and a quarter note (G#). Measure 43 has a half note (B) and a quarter note (C).
- Con. Sn. (Conga Snare):** Measures 42 and 43. Measure 42 has a half note (F#) and a quarter note (G#). Measure 43 has a half note (B) and a quarter note (C).
- El. Guit. (Electric Guitars):** Two staves. Measures 42 and 43. Measure 42 has a half note (F#) and a quarter note (G#). Measure 43 has a half note (B) and a quarter note (C).
- Harm. (Harmonica):** Measures 42 and 43. Measure 42 has a half note (F#) and a quarter note (G#). Measure 43 has a half note (B) and a quarter note (C).

Measures 42 and 43 are marked with a '3' and a bracket, indicating a triplet of eighth notes.

43

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

8

3

3

3

44

The musical score for measures 44 and 45 is arranged for a band. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The instruments and their parts are as follows:

- Harm. (Harmonica):** Measure 44 has a whole rest. Measure 45 has a whole note G#4.
- B. Guit. (Bass Guitar):** Measure 44 has a whole rest. Measure 45 has a half note G#2, a quarter note F#2, a quarter note E2, and a half note D#2.
- El. Guit. (Electric Guitars):** There are three staves. The first two have a whole rest in measure 44. In measure 45, they play a half note G#4, a quarter note F#4, a quarter note E4, and a half note D#4. The third staff has a whole rest in measure 44 and a whole note G#4 in measure 45.
- Con. Sn. (Conga Snare):** This part features a complex rhythmic pattern in measure 44, including eighth and sixteenth notes with various articulations. In measure 45, it plays a half note G#4.

44

45

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

46

The musical score for measures 46 and 47 is arranged for a band. The key signature is three sharps (F#, C#, G#). Measure 46 features a Harmonica (Harm.) line with a half note G#4, a quarter note A4, and a half note B4, all tied to measure 47. A triplet of eighth notes (G#4, A4, B4) is marked above the first three notes. The Bass Guitar (B. Guit.) line has a half note G#2, a quarter note A2, and a half note B2, all tied to measure 47. A triplet of eighth notes (G#2, A2, B2) is marked above the first three notes. The first Electric Guitar (El. Guit.) line has a half note G#4, a quarter note A4, and a half note B4, all tied to measure 47. A triplet of eighth notes (G#4, A4, B4) is marked above the first three notes. The second Electric Guitar (El. Guit.) line has a half note G#4, a quarter note A4, and a half note B4, all tied to measure 47. A triplet of eighth notes (G#4, A4, B4) is marked above the first three notes. The third Electric Guitar (El. Guit.) line is silent. The fourth Electric Guitar (El. Guit.) line is silent. The Conga Snare (Con. Sn.) line has a half note G#4, a quarter note A4, and a half note B4, all tied to measure 47. A triplet of eighth notes (G#4, A4, B4) is marked above the first three notes. The fifth Electric Guitar (El. Guit.) line has a half note G#4, a quarter note A4, and a half note B4, all tied to measure 47. A triplet of eighth notes (G#4, A4, B4) is marked above the first three notes. The sixth Harmonica (Harm.) line is silent.

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

47

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

48

49

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

50 $\text{♩} = 138$

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

51

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

5

3

3

3

5

52

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

53

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

54

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

55

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

56

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

57

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

8

8

8

8

8

8

8

8

8

58

The musical score for measures 58-61 is arranged for the following instruments:

- Harm.** (Harmonica): Treble clef, key of D major. Measure 58 has a whole rest. Measures 59-61 have whole rests.
- B. Guit.** (Bass Guitar): Bass clef, key of D major. Measure 58 has a whole rest. Measures 59-61 contain a triplet of eighth notes (D2, E2, F#2) followed by a half note (G#2) and a whole note (A2).
- El. Guit.** (Electric Guitar 1): Treble clef, key of D major. Measure 58 has a whole rest. Measures 59-61 contain a triplet of eighth notes (D4, E4, F#4) followed by a half note (G#4) and a whole note (A4).
- El. Guit.** (Electric Guitar 2): Treble clef, key of D major. Measure 58 has a whole rest. Measures 59-61 contain a triplet of eighth notes (D4, E4, F#4) followed by a half note (G#4) and a whole note (A4).
- El. Guit.** (Electric Guitar 3): Treble clef, key of D major. Measure 58 has a whole rest. Measures 59-61 contain a triplet of eighth notes (D4, E4, F#4) followed by a half note (G#4) and a whole note (A4).
- Con. Sn.** (Conga Snare): Treble clef, key of D major. Measures 58-61 contain a complex rhythmic pattern of eighth and sixteenth notes, including triplets and syncopation.
- El. Guit.** (Electric Guitar 4): Treble clef, key of D major. Measure 58 has a whole rest. Measures 59-61 have whole rests.
- Harm.** (Harmonica): Treble clef, key of D major. Measure 58 has a whole rest. Measures 59-61 have whole rests.

59

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

60

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

61

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

8

8

8

8

3

3

3

62

The musical score for measures 62 and 63 is arranged for a band. The key signature is three sharps (F#, C#, G#). Measure 62 begins with a Harmonica (Harm.) playing a half note F#4, which then bends down to E4 and sustains through the end of the measure. The Bass Guitar (B. Guit.) plays a half note F#2, followed by a triplet of eighth notes (G#2, A2, B2) in measure 63, and then a half note F#2. The first Electric Guitar (El. Guit.) plays a half note F#4, followed by a triplet of eighth notes (G#4, A4, B4) in measure 63, and then a half note F#4. The second Electric Guitar (El. Guit.) plays a half note F#4, followed by a triplet of eighth notes (G#4, A4, B4) in measure 63, and then a half note F#4. The third Electric Guitar (El. Guit.) and the fourth Electric Guitar (El. Guit.) are silent in both measures. The Conga Snare (Con. Sn.) plays a complex rhythmic pattern in measure 62, consisting of eighth and sixteenth notes, and continues in measure 63. The fifth Electric Guitar (El. Guit.) plays a half note F#4, which then bends down to E4 and sustains through the end of the measure. The Harmonica (Harm.) is silent in measure 63.

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

63

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

64

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

65

Harmonica

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harmonica

66

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

67

The musical score for measures 67-70 is arranged for a band consisting of a Harmonica, a Bass Guitar, and five Electric Guitars. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measure 67 features a Harmonica part with a 5-measure rest followed by a quarter note G#4 and a half note F#4. The Bass Guitar plays a steady eighth-note pattern: G#2, A#2, B#2, C#3, D#3, E#3, F#3, G#3. The first two Electric Guitars play a similar eighth-note pattern: G#4, A#4, B#4, C#5, D#5, E#5, F#5, G#5. The third and fourth Electric Guitars play a half-note pattern: G#4, A#4, B#4, C#5, D#5, E#5, F#5, G#5. The fifth Electric Guitar is silent. The Conga Snare part features a complex rhythmic pattern with various drum notations, including eighth and sixteenth notes, rests, and dynamic markings. Measure 68 continues the Harmonica part with a 5-measure rest followed by a quarter note G#4 and a half note F#4. The Bass Guitar continues its eighth-note pattern. The first two Electric Guitars continue their eighth-note pattern. The third and fourth Electric Guitars continue their half-note pattern. The fifth Electric Guitar remains silent. The Conga Snare part continues its complex rhythmic pattern. Measure 69 features a Harmonica part with a 5-measure rest followed by a quarter note G#4 and a half note F#4. The Bass Guitar continues its eighth-note pattern. The first two Electric Guitars continue their eighth-note pattern. The third and fourth Electric Guitars continue their half-note pattern. The fifth Electric Guitar remains silent. The Conga Snare part continues its complex rhythmic pattern. Measure 70 features a Harmonica part with a 5-measure rest followed by a quarter note G#4 and a half note F#4. The Bass Guitar continues its eighth-note pattern. The first two Electric Guitars continue their eighth-note pattern. The third and fourth Electric Guitars continue their half-note pattern. The fifth Electric Guitar remains silent. The Conga Snare part continues its complex rhythmic pattern.

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

68

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

69

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

70

The musical score for page 70 is arranged in ten staves. The key signature is three sharps (F#, C#, G#). The instruments and their parts are as follows:

- Harm. (Staff 1):** Treble clef, key signature of three sharps. The first measure contains a whole note chord consisting of F#, C#, and G#.
- B. Guit. (Staff 2):** Bass clef, key signature of three sharps. The first measure contains a quarter note F#. The second measure contains a triplet of eighth notes: G#, A#, and B. The third measure contains a quarter note C#.
- El. Guit. (Staff 3):** Treble clef, key signature of three sharps. The first measure contains a quarter note F#. The second measure contains a triplet of eighth notes: G#, A#, and B. The third measure contains a quarter note C#. The fourth measure contains a half note D#.
- El. Guit. (Staff 4):** Treble clef, key signature of three sharps. The first measure contains a quarter note F#. The second measure contains a triplet of eighth notes: G#, A#, and B. The third measure contains a quarter note C#. The fourth measure contains a half note D#.
- El. Guit. (Staff 5):** Treble clef, key signature of three sharps. The first measure contains a quarter note F#. The second measure contains a triplet of eighth notes: G#, A#, and B. The third measure contains a quarter note C#. The fourth measure contains a half note D#.
- El. Guit. (Staff 6):** Treble clef, key signature of three sharps. The first measure contains a quarter note F#. The second measure contains a triplet of eighth notes: G#, A#, and B. The third measure contains a quarter note C#. The fourth measure contains a half note D#.
- Con. Sn. (Staff 7):** Treble clef, key signature of three sharps. The first measure contains a quarter note F#. The second measure contains a triplet of eighth notes: G#, A#, and B. The third measure contains a quarter note C#. The fourth measure contains a half note D#.
- El. Guit. (Staff 8):** Treble clef, key signature of three sharps. The first measure contains a quarter note F#. The second measure contains a triplet of eighth notes: G#, A#, and B. The third measure contains a quarter note C#. The fourth measure contains a half note D#.
- Harm. (Staff 9):** Treble clef, key signature of three sharps. The first measure contains a quarter note F#. The second measure contains a triplet of eighth notes: G#, A#, and B. The third measure contains a quarter note C#. The fourth measure contains a half note D#.

71

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

72

The musical score for measures 72-75 is written for a band. The key signature is three sharps (F#, C#, G#). The score includes the following parts:

- Harm. (Harmonica):** Measures 72-75. Measure 72: G#4 (quarter), A#4 (quarter), B5 (half). Measure 73: A#4 (quarter), G#4 (quarter), F#4 (half). Measure 74: E5 (quarter), D#5 (quarter), C#5 (half). Measure 75: B4 (quarter), A#4 (quarter), G#4 (half).
- B. Guit. (Bass Guitar):** Measures 72-75. Measure 72: G#2 (quarter), F#2 (quarter), E2 (half). Measure 73: D#2 (quarter), C#2 (quarter), B1 (half). Measure 74: A1 (quarter), G#1 (quarter), F#1 (half). Measure 75: E1 (quarter), D#1 (quarter), C#1 (half).
- El. Guit. (Electric Guitars):** Measures 72-75. Measure 72: G#4 (quarter), A#4 (quarter), B5 (half). Measure 73: A#4 (quarter), G#4 (quarter), F#4 (half). Measure 74: E5 (quarter), D#5 (quarter), C#5 (half). Measure 75: B4 (quarter), A#4 (quarter), G#4 (half).
- Con. Sn. (Conga Snare):** Measures 72-75. Measure 72: G#4 (quarter), A#4 (quarter), B5 (half). Measure 73: A#4 (quarter), G#4 (quarter), F#4 (half). Measure 74: E5 (quarter), D#5 (quarter), C#5 (half). Measure 75: B4 (quarter), A#4 (quarter), G#4 (half).

The score is written for measures 72-75. The key signature is three sharps (F#, C#, G#). The score includes the following parts:

- Harm. (Harmonica):** Measures 72-75. Measure 72: G#4 (quarter), A#4 (quarter), B5 (half). Measure 73: A#4 (quarter), G#4 (quarter), F#4 (half). Measure 74: E5 (quarter), D#5 (quarter), C#5 (half). Measure 75: B4 (quarter), A#4 (quarter), G#4 (half).
- B. Guit. (Bass Guitar):** Measures 72-75. Measure 72: G#2 (quarter), F#2 (quarter), E2 (half). Measure 73: D#2 (quarter), C#2 (quarter), B1 (half). Measure 74: A1 (quarter), G#1 (quarter), F#1 (half). Measure 75: E1 (quarter), D#1 (quarter), C#1 (half).
- El. Guit. (Electric Guitars):** Measures 72-75. Measure 72: G#4 (quarter), A#4 (quarter), B5 (half). Measure 73: A#4 (quarter), G#4 (quarter), F#4 (half). Measure 74: E5 (quarter), D#5 (quarter), C#5 (half). Measure 75: B4 (quarter), A#4 (quarter), G#4 (half).
- Con. Sn. (Conga Snare):** Measures 72-75. Measure 72: G#4 (quarter), A#4 (quarter), B5 (half). Measure 73: A#4 (quarter), G#4 (quarter), F#4 (half). Measure 74: E5 (quarter), D#5 (quarter), C#5 (half). Measure 75: B4 (quarter), A#4 (quarter), G#4 (half).

73

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

8

8

8

8

8

8

8

8

8

74

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

75 $\text{♩} = 134$

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

8

8

8

8

8

8

8

8

8

76

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

8

8

8

8

8

8

8

8

77

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

The musical score for page 76, starting at measure 77, consists of nine staves. The key signature is three sharps (F#, C#, G#). The staves are labeled as follows: Harm., B. Guit., El. Guit., El. Guit., El. Guit., El. Guit., Con. Sn., El. Guit., and Harm. The Con. Sn. staff features a complex rhythmic pattern with triplets and sixteenth notes. The other staves have various musical notations including rests, chords, and melodic lines.

78

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

Measures 78-81. The score includes staves for Harmonica (Harm.), Bass Guitar (B. Guit.), Electric Guitars (El. Guit.), and Conga Snare (Con. Sn.). The key signature is three sharps (F#, C#, G#). The Harmonica and one Electric Guitar play a melodic line. The Bass Guitar and another Electric Guitar play sustained chords. The Conga Snare has a rhythmic pattern. The third Electric Guitar has a single note in measure 80.

79

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

80

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

81

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

82

The musical score for measures 81 and 82 is as follows:

- Measure 81:**
 - Harm.:** Treble clef, key of D major (F# C# G#). Chord: D major (F#4, C#5, G#5).
 - B. Guit.:** Bass clef, key of D major. Chord: D major (F#2, C#3, G#3).
 - El. Guit. (1):** Treble clef, key of D major. Chord: D major (F#4, C#5, G#5).
 - El. Guit. (2):** Treble clef, key of D major. Chord: D major (F#4, C#5, G#5).
 - El. Guit. (3):** Treble clef, key of D major. Melody: D4 (quarter), E4 (quarter), F#4 (quarter), G#4 (quarter), A5 (quarter), B5 (quarter).
 - El. Guit. (4):** Treble clef, key of D major. Chord: D major (F#4, C#5, G#5).
 - Con. Sn.:** Double bar line, then D4 (quarter), E4 (quarter), F#4 (quarter), G#4 (quarter), A5 (quarter), B5 (quarter).
 - El. Guit. (5):** Treble clef, key of D major. Chord: D major (F#4, C#5, G#5).
 - Harm.:** Treble clef, key of D major. Melody: D4 (quarter), E4 (quarter), F#4 (quarter), G#4 (quarter), A5 (quarter), B5 (quarter).
- Measure 82:**
 - Harm.:** Treble clef, key of D major. Chord: D major (F#4, C#5, G#5).
 - B. Guit.:** Bass clef, key of D major. Chord: D major (F#2, C#3, G#3).
 - El. Guit. (1):** Treble clef, key of D major. Chord: D major (F#4, C#5, G#5).
 - El. Guit. (2):** Treble clef, key of D major. Chord: D major (F#4, C#5, G#5).
 - El. Guit. (3):** Treble clef, key of D major. Melody: D4 (quarter), E4 (quarter), F#4 (quarter), G#4 (quarter), A5 (quarter), B5 (quarter).
 - El. Guit. (4):** Treble clef, key of D major. Chord: D major (F#4, C#5, G#5).
 - Con. Sn.:** Double bar line, then D4 (quarter), E4 (quarter), F#4 (quarter), G#4 (quarter), A5 (quarter), B5 (quarter).
 - El. Guit. (5):** Treble clef, key of D major. Chord: D major (F#4, C#5, G#5).
 - Harm.:** Treble clef, key of D major. Melody: D4 (quarter), E4 (quarter), F#4 (quarter), G#4 (quarter), A5 (quarter), B5 (quarter).

83

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

3

5

3

3

3

5

3

84

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

85

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

8

8

8

8

8

8

8

8

3

3

86

The musical score is arranged in eight staves. The top staff is for Harmonica (Harm.), the second for Bass Guitar (B. Guit.), and the next five are for Electric Guitars (El. Guit.). The bottom staff is also labeled Harmonica (Harm.).

Measure 85:

- Harm. (top):** Treble clef, key of D major (F# and C#). A single note (D5) is marked with a short horizontal line.
- B. Guit.:** Bass clef, key of D major. A sustained chord (D2, F#2, A2) is shown with a long horizontal line.
- El. Guit. (2nd):** Treble clef, key of D major. A sustained chord (D4, F#4, A4) is shown with a long horizontal line.
- El. Guit. (3rd):** Treble clef, key of D major. A sustained chord (D4, F#4, A4) is shown with a long horizontal line.
- El. Guit. (4th):** Treble clef, key of D major. A single note (D4) is marked with a short horizontal line.
- El. Guit. (5th):** Treble clef, key of D major. A single note (D4) is marked with a short horizontal line.
- Con. Sn.:** A drum staff with a complex pattern of eighth and sixteenth notes, including a triplet of eighth notes.
- El. Guit. (6th):** Treble clef, key of D major. A sustained chord (D4, F#4, A4) is shown with a long horizontal line.
- Harm. (bottom):** Treble clef, key of D major. A single note (D4) is marked with a short horizontal line.

Measure 86:

- Harm. (top):** Treble clef, key of D major. A single note (D5) is marked with a short horizontal line.
- B. Guit.:** Bass clef, key of D major. A sustained chord (D2, F#2, A2) is shown with a long horizontal line.
- El. Guit. (2nd):** Treble clef, key of D major. A sustained chord (D4, F#4, A4) is shown with a long horizontal line.
- El. Guit. (3rd):** Treble clef, key of D major. A sustained chord (D4, F#4, A4) is shown with a long horizontal line.
- El. Guit. (4th):** Treble clef, key of D major. A single note (D4) is marked with a short horizontal line.
- El. Guit. (5th):** Treble clef, key of D major. A single note (D4) is marked with a short horizontal line.
- Con. Sn.:** A drum staff with a complex pattern of eighth and sixteenth notes, including a triplet of eighth notes.
- El. Guit. (6th):** Treble clef, key of D major. A triplet of eighth notes (D4, F#4, A4) is marked with a bracket and the number 3.
- Harm. (bottom):** Treble clef, key of D major. A single note (D4) is marked with a short horizontal line.

87

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

8

3

3

8

3

3

88

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

88

89

90

91

89

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

90

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

91

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

92

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

8

8

8

8

7

3

3

8

8

7

3

3

93

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

7 5 3

94

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

95

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

8

7

3

3

8

3

3

3

3

96

The musical score for measures 96 and 97 features the following parts:

- Harm. (Harp):** Measure 96 has a whole rest. Measure 97 has a whole note chord (F#4, A#4, C#5).
- B. Guit. (Bass Guitar):** Measure 96 has a whole rest. Measure 97 has a whole note chord (F#2, A#2, C#3).
- El. Guit. (Electric Guitar):**
 - Staff 1: Measure 96 has a whole rest. Measure 97 has a whole note chord (F#4, A#4, C#5).
 - Staff 2: Measure 96 has a whole rest. Measure 97 has a whole note chord (F#4, A#4, C#5).
 - Staff 3: Measure 96 has an eighth-note triplet (F#4, A#4, C#5). Measure 97 has a quarter note (F#4) followed by an eighth-note triplet (A#4, C#5, F#4).
 - Staff 4: Measure 96 has a whole rest. Measure 97 has a whole rest.
- Con. Sn. (Conga Snare):** Measure 96 has a half note (F#2). Measure 97 has a half note (F#2) followed by a quarter note (F#2) with a grace note (F#2).
- El. Guit. (Electric Guitar):** Measure 96 has a whole rest. Measure 97 has a whole rest.
- Harm. (Harp):** Measure 96 has a whole rest. Measure 97 has a whole note chord (F#4, A#4, C#5).

97

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

7 5 3

7 5 3

98

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

5

9

3

99

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

8

8

8

3

3

3

3

3

100

The musical score for page 100 consists of nine staves. The top staff is for Harmonica (Harm.) in treble clef, showing a whole rest. The second staff is for Bass Guitar (B. Guit.) in bass clef, showing a whole note chord. The third and fourth staves are for Electric Guitars (El. Guit.) in treble clef, both showing whole note chords. The fifth staff is for Electric Guitar in treble clef, featuring a melodic line with eighth notes and a triplet. The sixth staff is for Electric Guitar in treble clef, showing a whole rest. The seventh staff is for Conga Snare (Con. Sn.) in percussion clef, showing a rhythmic pattern with eighth notes and a triplet. The eighth staff is for Electric Guitar in treble clef, showing a whole rest. The bottom staff is for Harmonica in treble clef, featuring a melodic line with eighth notes and a triplet.

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

101

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

102

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

3

7

3

104

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

Pdf downloaded from www.midicities.com

106

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

107

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

8

5

7

3

108

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

8

8

8

3

5

3

3

3

3

3

5

109

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

3

3

5

3

3

5

110

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

8

8

8

8

8

8

8

8

9

3

3

3

3

9

111

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

112 $\text{♩} = 136$

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

3

3

3

3

3

3

3

3

113

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

114

This musical score page contains measures 114 and 115. The instruments and their parts are as follows:

- Harm. (Harp):** Measure 114 has a whole note chord of F#4, A#4, and C#5. Measure 115 has a whole rest.
- B. Guit. (Bass Guitar):** Measure 114 has a whole note chord of F#2, A#2, and C#3. Measure 115 has a half note chord of F#2 and A#2, followed by a triplet of eighth notes (C#3, D#3, E#3) and a half note chord of F#2 and A#2.
- El. Guit. (Electric Guitar):** Measure 114 has a whole note chord of F#4, A#4, and C#5. Measure 115 has a half note chord of F#4 and A#4, followed by a triplet of eighth notes (C#5, D#5, E#5) and a half note chord of F#4 and A#4.
- Con. Sn. (Conga Snare):** Measure 114 has a whole note chord of F#4, A#4, and C#5. Measure 115 has a half note chord of F#4 and A#4, followed by a triplet of eighth notes (C#5, D#5, E#5) and a half note chord of F#4 and A#4.
- El. Guit. (Electric Guitar):** Measure 114 has a whole note chord of F#4, A#4, and C#5. Measure 115 has a half note chord of F#4 and A#4, followed by a triplet of eighth notes (C#5, D#5, E#5) and a half note chord of F#4 and A#4.
- Harm. (Harp):** Measure 114 has a whole note chord of F#4, A#4, and C#5. Measure 115 has a whole rest.

115

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

116

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

117

117

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

This musical score for measures 117-120 features a variety of instruments. The Harmonica (Harm.) plays a simple melody in the key of D major. The Bass Guitar (B. Guit.) provides a steady bass line with triplets. The Electric Guitars (El. Guit.) play a complex, fast-paced melody with many triplets and sixteenth notes. The Conga Snare (Con. Sn.) plays a rhythmic pattern with eighth and sixteenth notes. The score is written for a full band, including a Harmonica, Bass Guitar, and multiple Electric Guitars.

118

118

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

119

120

121

Detailed description: This page of a musical score contains measures 118 through 121. The score is written for a band consisting of a Harmonica (Harm.), Bass Guitar (B. Guit.), and three Electric Guitars (El. Guit.). The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. Measure 118 features a Harmonica part with a whole note chord, a Bass Guitar part with a quarter note followed by a triplet of eighth notes, and three Electric Guitars. The first Electric Guitar has a complex rhythmic pattern with triplets and a 5/8 measure. The second Electric Guitar has a triplet of eighth notes. The third Electric Guitar has a long, sustained note. Measure 119 continues the patterns, with the Bass Guitar playing a quarter note followed by a triplet of eighth notes. Measure 120 shows the Bass Guitar playing a quarter note followed by a triplet of eighth notes. Measure 121 concludes the sequence with the Bass Guitar playing a quarter note followed by a triplet of eighth notes. The Harmonica part consists of whole notes in each measure. The Electric Guitars provide a rhythmic and harmonic accompaniment.

119

119

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

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141

142

143

144

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148

149

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606

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615

6

120

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

121

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

122

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

123

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

124

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

8

8

8

8

8

8

8

8

8

8

125

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

126

The musical score for measures 126 and 127 is arranged for a band. The key signature is three sharps (F#, C#, G#). The score includes the following parts:

- Harm. (Harmonica):** Measure 126 has a whole rest. Measure 127 has a whole note chord (F#, C#, G#).
- B. Guit. (Bass Guitar):** Measure 126 has a whole note chord (F#, C#, G#). Measure 127 has a whole note chord (F#, C#, G#).
- El. Guit. (Electric Guitars):** Measures 126 and 127 feature a melodic line with triplets. The first two staves for El. Guit. have a whole note chord (F#, C#, G#) in measure 126 and a whole note chord (F#, C#, G#) in measure 127. The third staff for El. Guit. has a whole note chord (F#, C#, G#) in measure 126 and a whole note chord (F#, C#, G#) in measure 127.
- Con. Sn. (Conga/Snare):** Measures 126 and 127 feature a complex rhythmic pattern with triplets and sixteenth notes.

The score is written for measures 126 and 127. The key signature is three sharps (F#, C#, G#). The score includes the following parts:

- Harm. (Harmonica):** Measure 126 has a whole rest. Measure 127 has a whole note chord (F#, C#, G#).
- B. Guit. (Bass Guitar):** Measure 126 has a whole note chord (F#, C#, G#). Measure 127 has a whole note chord (F#, C#, G#).
- El. Guit. (Electric Guitars):** Measures 126 and 127 feature a melodic line with triplets. The first two staves for El. Guit. have a whole note chord (F#, C#, G#) in measure 126 and a whole note chord (F#, C#, G#) in measure 127. The third staff for El. Guit. has a whole note chord (F#, C#, G#) in measure 126 and a whole note chord (F#, C#, G#) in measure 127.
- Con. Sn. (Conga/Snare):** Measures 126 and 127 feature a complex rhythmic pattern with triplets and sixteenth notes.

127

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

128 $\text{♩} = 76$ $\text{♩} = 93$ $\text{♩} = 88$

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

132

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

134 $\text{♩} = 91$

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

135 $\text{♩} = 93$

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

136

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

137

The musical score for measures 137-140 is arranged in nine staves. The key signature is three sharps (F#, C#, G#). The instruments and their parts are as follows:

- Harm. (Harmonica):** Measures 137-140. In measure 137, it plays a half note G#4, followed by a quarter note F#4, a quarter note E4, and a half note D#4 in measure 138. It then rests in measures 139 and 140.
- B. Guit. (Bass Guitar):** Measures 137-140. It plays a half note G#2 in measure 137, followed by a quarter note F#2, a quarter note E2, and a half note D#2 in measure 138. It then rests in measures 139 and 140.
- El. Guit. (Electric Guitars):** Measures 137-140. All five electric guitar staves have a whole rest in measure 137 and a whole rest in measure 138. In measure 139, they play a half note G#4, followed by a quarter note F#4, a quarter note E4, and a half note D#4 in measure 140.
- Con. Sn. (Conga Snare):** Measures 137-140. It plays a half note G#4 in measure 137, followed by a quarter note F#4, a quarter note E4, and a half note D#4 in measure 138. It then rests in measures 139 and 140.

The score is written in a standard musical notation style with a treble clef for the Harmonica and Electric Guitars, and a bass clef for the Bass Guitar. The Conga Snare part is written on a single staff with a single line.

138

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

139

The musical score for measures 139 and 140 is as follows:

- Measure 139:**
 - Harm. (top):** Treble clef, key of D major. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G#4 (quarter), A5 (half).
 - B. Guit.:** Bass clef, key of D major. Notes: D3 (quarter), E3 (quarter), F#3 (quarter), G#3 (quarter), A4 (half).
- Measure 140:**
 - El. Guit. (1):** Treble clef, key of D major. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G#4 (quarter), A5 (half).
 - El. Guit. (2):** Treble clef, key of D major. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G#4 (quarter), A5 (half).
 - El. Guit. (3):** Treble clef, key of D major. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G#4 (quarter), A5 (half).
 - El. Guit. (4):** Treble clef, key of D major. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G#4 (quarter), A5 (half).
 - Con. Sn.:** Treble clef, key of D major. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G#4 (quarter), A5 (half).
 - El. Guit. (5):** Treble clef, key of D major. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G#4 (quarter), A5 (half).
 - Harm. (bottom):** Treble clef, key of D major. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G#4 (quarter), A5 (half).

140

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

8

8

8

8

8

141

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

142

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

143

This musical score is for measures 143 and 144. It features nine staves: Harm., B. Guit., El. Guit., El. Guit., El. Guit., El. Guit., Con. Sn., El. Guit., and Harm. The key signature has three sharps (F#, C#, G#) and the time signature is 8/8. The B. Guit. staff has a whole note in measure 143 and a half note in measure 144. The El. Guit. staff has a whole note in measure 143 and a half note in measure 144. The Con. Sn. staff has a whole note in measure 143 and a half note in measure 144. The other staves have whole notes in measure 143 and half notes in measure 144.

144

The musical score for measures 144-148 is arranged for a band. The key signature is three sharps (F#, C#, G#). The score includes parts for Harmonica (Harm.), Bass Guitar (B. Guit.), and three Electric Guitars (El. Guit.). The first Harmonica part has a whole rest in measure 144 and a half note in measure 145. The Bass Guitar part plays a descending eighth-note line in measure 144, followed by a half note in measure 145, and a descending eighth-note line in measure 146. The first Electric Guitar part plays a half note in measure 144, followed by a half note in measure 145, and a descending eighth-note line in measure 146. The second Electric Guitar part plays a half note in measure 144, followed by a half note in measure 145, and a descending eighth-note line in measure 146. The third Electric Guitar part has a whole rest in measure 144 and a half note in measure 145. The Con. Sn. part plays a half note in measure 144, followed by a half note in measure 145, and a descending eighth-note line in measure 146. The fourth Electric Guitar part has a whole rest in measure 144 and a half note in measure 145. The fifth Electric Guitar part has a whole rest in measure 144 and a half note in measure 145. The sixth Electric Guitar part has a whole rest in measure 144 and a half note in measure 145. The seventh Electric Guitar part has a whole rest in measure 144 and a half note in measure 145. The eighth Electric Guitar part has a whole rest in measure 144 and a half note in measure 145. The ninth Electric Guitar part has a whole rest in measure 144 and a half note in measure 145. The tenth Electric Guitar part has a whole rest in measure 144 and a half note in measure 145.

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

145

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

146

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

147

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

148

The musical score for measures 148-151 is written for a band. The key signature is three sharps (F#, C#, G#). The score includes parts for Harmonica (Harm.), Bass Guitar (B. Guit.), and three Electric Guitars (El. Guit.).

- Measure 148:** The Harmonica plays a whole rest. The Bass Guitar plays a half note G2, followed by a half note F#2. The first Electric Guitar plays a half note G2, followed by a half note F#2. The second Electric Guitar plays a half note G2, followed by a half note F#2. The third Electric Guitar plays a whole rest.
- Measure 149:** The Harmonica plays a whole rest. The Bass Guitar plays a half note E2, followed by a half note D#2. The first Electric Guitar plays a half note E2, followed by a half note D#2. The second Electric Guitar plays a half note E2, followed by a half note D#2. The third Electric Guitar plays a whole rest.
- Measure 150:** The Harmonica plays a whole rest. The Bass Guitar plays a half note C#2, followed by a half note B1. The first Electric Guitar plays a half note C#2, followed by a half note B1. The second Electric Guitar plays a half note C#2, followed by a half note B1. The third Electric Guitar plays a whole rest.
- Measure 151:** The Harmonica plays a whole rest. The Bass Guitar plays a half note A1, followed by a half note G#1. The first Electric Guitar plays a half note A1, followed by a half note G#1. The second Electric Guitar plays a half note A1, followed by a half note G#1. The third Electric Guitar plays a whole rest.

149

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

150

The musical score is written for measures 150 through 153. The key signature is three sharps (F#, C#, G#). The instruments and their parts are as follows:

- Harm. (Harmonica):** Measures 150-151 have whole notes (F#4, C#5, G#4). Measures 152-153 have whole rests.
- B. Guit. (Bass Guitar):** Measures 150-151 have a half note (F#3) followed by a half note (C#4). Measures 152-153 have a half note (F#3) followed by a half note (C#4).
- El. Guit. (Electric Guitar):** Measures 150-151 have a half note (F#4) followed by a half note (C#5). Measures 152-153 have a half note (F#4) followed by a half note (C#5).
- El. Guit. (Electric Guitar):** Measures 150-151 have a half note (F#4) followed by a half note (C#5). Measures 152-153 have a half note (F#4) followed by a half note (C#5).
- El. Guit. (Electric Guitar):** Measures 150-151 have a half note (F#4) followed by a half note (C#5). Measures 152-153 have a half note (F#4) followed by a half note (C#5).
- Con. Sn. (Conga Snare):** Measures 150-151 have a half note (F#4) followed by a half note (C#5). Measures 152-153 have a half note (F#4) followed by a half note (C#5).
- El. Guit. (Electric Guitar):** Measures 150-151 have a half note (F#4) followed by a half note (C#5). Measures 152-153 have a half note (F#4) followed by a half note (C#5).
- Harm. (Harmonica):** Measures 150-151 have whole notes (F#4, C#5, G#4). Measures 152-153 have whole rests.

151

The musical score for measures 151-155 is arranged for a band. The key signature is three sharps (F#, C#, G#). The score includes parts for Harmonica (Harm.), Bass Guitar (B. Guit.), and three Electric Guitars (El. Guit.).

- Measure 151:** The Harmonica plays a half note G#4, a quarter note F#4, and a half note E4. The Bass Guitar plays a half note G#2, a quarter note F#2, and a half note E2. The first Electric Guitar plays a half note G#4, a quarter note F#4, and a half note E4. The second Electric Guitar plays a half note G#4, a quarter note F#4, and a half note E4. The third Electric Guitar is silent.
- Measure 152:** The Harmonica plays a half note D#4, a quarter note C#4, and a half note B3. The Bass Guitar plays a half note G#2, a quarter note F#2, and a half note E2. The first Electric Guitar plays a half note G#4, a quarter note F#4, and a half note E4. The second Electric Guitar plays a half note G#4, a quarter note F#4, and a half note E4. The third Electric Guitar is silent.
- Measure 153:** The Harmonica plays a half note A3, a quarter note G#3, and a half note F#3. The Bass Guitar plays a half note G#2, a quarter note F#2, and a half note E2. The first Electric Guitar plays a half note G#4, a quarter note F#4, and a half note E4. The second Electric Guitar plays a half note G#4, a quarter note F#4, and a half note E4. The third Electric Guitar is silent.
- Measure 154:** The Harmonica plays a half note E4, a quarter note D#4, and a half note C#4. The Bass Guitar plays a half note G#2, a quarter note F#2, and a half note E2. The first Electric Guitar plays a half note G#4, a quarter note F#4, and a half note E4. The second Electric Guitar plays a half note G#4, a quarter note F#4, and a half note E4. The third Electric Guitar is silent.
- Measure 155:** The Harmonica plays a half note B3, a quarter note A3, and a half note G#3. The Bass Guitar plays a half note G#2, a quarter note F#2, and a half note E2. The first Electric Guitar plays a half note G#4, a quarter note F#4, and a half note E4. The second Electric Guitar plays a half note G#4, a quarter note F#4, and a half note E4. The third Electric Guitar is silent.

152

The musical score for measures 152-155 is written for a band. The key signature is three sharps (F#, C#, G#). The score includes parts for Harmonica (Harm.), Bass Guitar (B. Guit.), and three Electric Guitars (El. Guit.).

- Measure 152:** The Harmonica plays a quarter rest, followed by a quarter note G#4, a quarter note A4, and a quarter note B4. The Bass Guitar plays a half note G#2, a half note A2, and a half note B2. The first Electric Guitar plays a quarter note G#4, a quarter note A4, and a quarter note B4. The second Electric Guitar plays a quarter note G#4, a quarter note A4, and a quarter note B4. The third Electric Guitar plays a quarter note G#4, a quarter note A4, and a quarter note B4.
- Measure 153:** The Harmonica plays a quarter note G#4, a quarter note A4, and a quarter note B4. The Bass Guitar plays a half note G#2, a half note A2, and a half note B2. The first Electric Guitar plays a quarter note G#4, a quarter note A4, and a quarter note B4. The second Electric Guitar plays a quarter note G#4, a quarter note A4, and a quarter note B4. The third Electric Guitar plays a quarter note G#4, a quarter note A4, and a quarter note B4.
- Measure 154:** The Harmonica plays a quarter note G#4, a quarter note A4, and a quarter note B4. The Bass Guitar plays a half note G#2, a half note A2, and a half note B2. The first Electric Guitar plays a quarter note G#4, a quarter note A4, and a quarter note B4. The second Electric Guitar plays a quarter note G#4, a quarter note A4, and a quarter note B4. The third Electric Guitar plays a quarter note G#4, a quarter note A4, and a quarter note B4.
- Measure 155:** The Harmonica plays a quarter note G#4, a quarter note A4, and a quarter note B4. The Bass Guitar plays a half note G#2, a half note A2, and a half note B2. The first Electric Guitar plays a quarter note G#4, a quarter note A4, and a quarter note B4. The second Electric Guitar plays a quarter note G#4, a quarter note A4, and a quarter note B4. The third Electric Guitar plays a quarter note G#4, a quarter note A4, and a quarter note B4.

153

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

3

8

8

8

8

8

3

154 $\text{♩} = 95$

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

155

The musical score for measures 155-159 is arranged for a band. The key signature is three sharps (F#, C#, G#). The score includes the following parts:

- Harm. (Harmonica):** Measures 155-156 feature a melodic line with a long slur. Measures 157-159 are silent.
- B. Guit. (Bass Guitar):** Provides a steady bass line throughout the measures.
- El. Guit. (Electric Guitars):** There are three staves. The first staff has a long slur in measures 155-156. The second staff has a melodic line in measures 157-159. The third staff is silent.
- Con. Sn. (Conga/Snare):** Features a complex rhythmic pattern in measures 155-159, including triplets and sixteenth notes.
- El. Guit. (Electric Guitars):** There are two more staves. The first staff is silent. The second staff has a melodic line in measures 155-156.
- Harm. (Harmonica):** Silent in measures 155-156.

The score is written in standard musical notation with treble and bass clefs, key signatures, and various musical symbols such as slurs, triplets, and accidentals.

156

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

157 $\text{♩} = 90$

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

158 $\text{♩} = 130$

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

161

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

164

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

8

8

8

8

166

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

167

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

Detailed description of the musical score: The score is for measures 167 to 170. The key signature is three sharps (F#, C#, G#). The tempo is marked as quarter note = 138. The Con. Sn. part has a complex rhythmic pattern with many sixteenth and thirty-second notes, including triplets and a large bracketed section. The other parts are mostly sustained notes or simple rhythmic patterns.

168

The musical score for measures 168-171 is written for a band. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score includes staves for Harmonica (Harm.), Bass Guitar (B. Guit.), three Electric Guitars (El. Guit.), and Conga Snare (Con. Sn.).

- Measure 168:** The Harmonica and three Electric Guitars play a whole note chord (F#4, C#5, G#5). The Bass Guitar plays a half note F#3, followed by a triplet of eighth notes (F#3, G#3, A#3) in measures 169 and 170, and a half note F#3 in measure 171. The Conga Snare plays a rhythmic pattern of eighth and sixteenth notes.
- Measure 169:** The Harmonica and three Electric Guitars play a whole note chord (F#4, C#5, G#5). The Bass Guitar continues the triplet of eighth notes (F#3, G#3, A#3). The Conga Snare continues its rhythmic pattern.
- Measure 170:** The Harmonica and three Electric Guitars play a whole note chord (F#4, C#5, G#5). The Bass Guitar continues the triplet of eighth notes (F#3, G#3, A#3). The Conga Snare continues its rhythmic pattern.
- Measure 171:** The Harmonica and three Electric Guitars play a whole note chord (F#4, C#5, G#5). The Bass Guitar plays a half note F#3. The Conga Snare continues its rhythmic pattern.

169

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

The musical score for page 158, measures 169-172, is arranged in eight staves. The key signature is three sharps (F#, C#, G#). The staves are labeled as follows: Harm. (top), B. Guit., El. Guit. (three staves), Con. Sn., El. Guit., and Harm. (bottom). The Con. Sn. staff features a complex rhythmic pattern with many beamed notes and rests. The other staves have sparse notation, mostly single notes or rests.

170

The musical score for measures 170-173 is written for a band. The key signature is three sharps (F#, C#, G#) and the time signature is 8/8. The instruments and their parts are as follows:

- Harm. (Harmonica):** Measures 170-173. Part 170: Rest, eighth rest, quarter note G#4, eighth rest, quarter note A#4, eighth rest, quarter note B4, eighth rest, quarter note A#4. Part 171: Quarter note G#4, quarter note A#4, quarter note B4, quarter note A#4, quarter note G#4, quarter note F#4. Part 172: Quarter note G#4, quarter note A#4, quarter note B4, quarter note A#4, quarter note G#4, quarter note F#4. Part 173: Quarter note G#4, quarter note A#4, quarter note B4, quarter note A#4, quarter note G#4, quarter note F#4.
- B. Guit. (Bass Guitar):** Measures 170-173. Part 170: Quarter note G#2, quarter note A#2, quarter note B2, quarter note A#2, quarter note G#2, quarter note F#2. Part 171: Quarter note G#2, quarter note A#2, quarter note B2, quarter note A#2, quarter note G#2, quarter note F#2. Part 172: Quarter note G#2, quarter note A#2, quarter note B2, quarter note A#2, quarter note G#2, quarter note F#2. Part 173: Quarter note G#2, quarter note A#2, quarter note B2, quarter note A#2, quarter note G#2, quarter note F#2.
- El. Guit. (Electric Guitars):** Measures 170-173. Part 170: Quarter note G#4, quarter note A#4, quarter note B4, quarter note A#4, quarter note G#4, quarter note F#4. Part 171: Quarter note G#4, quarter note A#4, quarter note B4, quarter note A#4, quarter note G#4, quarter note F#4. Part 172: Quarter note G#4, quarter note A#4, quarter note B4, quarter note A#4, quarter note G#4, quarter note F#4. Part 173: Quarter note G#4, quarter note A#4, quarter note B4, quarter note A#4, quarter note G#4, quarter note F#4.
- Con. Sn. (Conga Snare):** Measures 170-173. Part 170: Quarter note G#4, quarter note A#4, quarter note B4, quarter note A#4, quarter note G#4, quarter note F#4. Part 171: Quarter note G#4, quarter note A#4, quarter note B4, quarter note A#4, quarter note G#4, quarter note F#4. Part 172: Quarter note G#4, quarter note A#4, quarter note B4, quarter note A#4, quarter note G#4, quarter note F#4. Part 173: Quarter note G#4, quarter note A#4, quarter note B4, quarter note A#4, quarter note G#4, quarter note F#4.
- El. Guit. (Electric Guitars):** Measures 170-173. Part 170: Quarter note G#4, quarter note A#4, quarter note B4, quarter note A#4, quarter note G#4, quarter note F#4. Part 171: Quarter note G#4, quarter note A#4, quarter note B4, quarter note A#4, quarter note G#4, quarter note F#4. Part 172: Quarter note G#4, quarter note A#4, quarter note B4, quarter note A#4, quarter note G#4, quarter note F#4. Part 173: Quarter note G#4, quarter note A#4, quarter note B4, quarter note A#4, quarter note G#4, quarter note F#4.
- Harm. (Harmonica):** Measures 170-173. Part 170: Quarter note G#4, quarter note A#4, quarter note B4, quarter note A#4, quarter note G#4, quarter note F#4. Part 171: Quarter note G#4, quarter note A#4, quarter note B4, quarter note A#4, quarter note G#4, quarter note F#4. Part 172: Quarter note G#4, quarter note A#4, quarter note B4, quarter note A#4, quarter note G#4, quarter note F#4. Part 173: Quarter note G#4, quarter note A#4, quarter note B4, quarter note A#4, quarter note G#4, quarter note F#4.

171

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

This musical score is for measures 171 through 174. The key signature is three sharps (F#, C#, G#). The score includes parts for Harmonica (Harm.), Bass Guitar (B. Guit.), three Electric Guitars (El. Guit.), and Conga Snare (Con. Sn.). The Conga Snare part features a complex rhythmic pattern with various note values and rests. The Electric Guitars and Bass Guitar parts provide harmonic support with sustained notes and chords. The Harmonica part is relatively simple, consisting of a few notes and rests.

172

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

173

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

174

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

175

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

The musical score for page 164, measures 175-178, is arranged for a nine-piece ensemble. The instruments are: Harm. (Harp), B. Guit. (Bass Guitar), El. Guit. (Electric Guitar), El. Guit. (Electric Guitar), El. Guit. (Electric Guitar), El. Guit. (Electric Guitar), Con. Sn. (Conga Snare), El. Guit. (Electric Guitar), and Harm. (Harp). The key signature is three sharps (F#, C#, G#). The Con. Sn. staff shows a complex rhythmic pattern with many sixteenth notes and rests. The other staves show various guitar parts, including single notes, chords, and rests.

176

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

177

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

178

The musical score for measures 178-181 is written for a band consisting of a Harmonica (Harm.), a Bass Guitar (B. Guit.), three Electric Guitars (El. Guit.), and a Conga (Con. Sn.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measure 178 begins with a Harmonica line and a Bass Guitar line, both featuring triplets. The first two Electric Guitars have complex, fast-moving lines with many bends and slurs. The third Electric Guitar is silent. Measure 179 continues the guitar lines, with the first two still active and the third remaining silent. Measure 180 features a Conga solo with a complex rhythmic pattern, while the guitar lines continue. Measure 181 concludes the section with the guitar lines ending in triplets and the Harmonica and Bass Guitar lines also featuring triplets.

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

179

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

The musical score for page 168, measures 179-183, is arranged for a ten-piece ensemble. The instruments are: Harm. (Harp), B. Guit. (Bass Guitar), El. Guit. (Electric Guitar), El. Guit. (Electric Guitar), El. Guit. (Electric Guitar), El. Guit. (Electric Guitar), Con. Sn. (Conga Snare), El. Guit. (Electric Guitar), and Harm. (Harp). The key signature is three sharps (F#, C#, G#). The Con. Sn. staff is the most active, featuring a complex rhythmic pattern with many sixteenth and thirty-second notes, while the other staves have sparse notes and rests.

180

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

181

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

3

8

8

8

8

8

3

182

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

183

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

184

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

185

The musical score is written for measures 185 through 188. The key signature is three sharps (F#, C#, G#). The instruments are Harmonica (Harm.), Bass Guitar (B. Guit.), and three Electric Guitars (El. Guit.).

- Measure 185:** The Harmonica and all three Electric Guitars play a whole note chord consisting of F#, C#, and G#.
- Measure 186:** The Bass Guitar plays a half note F# and a half note C#. The Harmonica and all three Electric Guitars play a whole note chord consisting of F#, C#, and G#.
- Measure 187:** The Bass Guitar plays a triplet of eighth notes (F#, C#, G#) followed by a quarter rest. The Harmonica and all three Electric Guitars play a whole note chord consisting of F#, C#, and G#.
- Measure 188:** The Bass Guitar plays a quarter note F# and a quarter note C#. The Harmonica and all three Electric Guitars play a whole note chord consisting of F#, C#, and G#.

The score includes various musical notations such as treble and bass clefs, key signatures, note values, rests, and triplet markings.

186

This musical score page contains measures 186 and 187. The key signature is three sharps (F#, C#, G#). The score is arranged in nine staves, labeled on the left as follows: Harm., B. Guit., El. Guit., El. Guit., El. Guit., El. Guit., Con. Sn., El. Guit., and Harm. The first five staves (Harm. to the third El. Guit.) are in treble clef, while the B. Guit. staff is in bass clef. The remaining three staves (Con. Sn. to the final Harm.) are in treble clef. Measure 186 features a variety of musical textures: the top Harm. staff has a single note with a triplet bracket; the B. Guit. staff has a triplet of eighth notes; the first El. Guit. staff has a complex, multi-measure rest with a tremolo effect; the second El. Guit. staff has a triplet of eighth notes; the third El. Guit. staff has a single note; the fourth El. Guit. staff has a single note; the Con. Sn. staff has a complex, multi-measure rest with a tremolo effect; the fifth El. Guit. staff has a triplet of eighth notes; and the bottom Harm. staff has a single note. Measure 187 continues the textures: the top Harm. staff has a single note with a triplet bracket; the B. Guit. staff has a triplet of eighth notes; the first El. Guit. staff has a complex, multi-measure rest with a tremolo effect; the second El. Guit. staff has a triplet of eighth notes; the third El. Guit. staff has a single note; the fourth El. Guit. staff has a single note; the Con. Sn. staff has a complex, multi-measure rest with a tremolo effect; the fifth El. Guit. staff has a triplet of eighth notes; and the bottom Harm. staff has a single note.

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

187

The musical score for measures 187-190 is arranged for a band. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The instruments and their parts are as follows:

- Harm. (Harmonica):** Measures 187-190. Melodic line starting on G#4, moving down to F#4, then to E4, and ending on D4.
- B. Guit. (Bass Guitar):** Measures 187-190. Bass line starting on G#3, moving down to F#3, then to E3, and ending on D3.
- El. Guit. (Electric Guitars):** Measures 187-190. Rhythmic accompaniment with eighth and sixteenth notes, including a double bar line in measure 189.
- Con. Sn. (Conga Snare):** Measures 187-190. Rhythmic accompaniment with eighth and sixteenth notes, including a double bar line in measure 189.

The score is written for measures 187, 188, 189, and 190. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The instruments are Harmonica, Bass Guitar, Electric Guitars, and Conga Snare.

188

The musical score for measures 188-191 is arranged in a multi-staff format. The key signature is three sharps (F#, C#, G#). The instruments and their parts are as follows:

- Harm. (Harmonica):** Measures 188 and 189 are silent. In measure 190, it plays a dotted quarter note G#4, followed by an eighth note A#4. In measure 191, it plays a triplet of eighth notes G#4, A#4, and B4.
- B. Guit. (Bass Guitar):** Measures 188 and 189 are silent. In measure 190, it plays a triplet of eighth notes G2, A2, and B2. In measure 191, it plays a triplet of eighth notes G2, A2, and B2.
- El. Guit. (Electric Guitars):** Measures 188 and 189 are silent. In measure 190, they play a triplet of eighth notes G4, A4, and B4. In measure 191, they play a triplet of eighth notes G4, A4, and B4.
- Con. Sn. (Conga Snare):** Measures 188 and 189 are silent. In measure 190, it plays a complex rhythmic pattern consisting of eighth and sixteenth notes. In measure 191, it plays a triplet of eighth notes G4, A4, and B4.

188 189 190 191

189

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

190

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

191

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

192

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

193

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

8

8

8

8

8

7 3 7

3

3

194

The musical score for measures 194-197 is written for a band. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The instruments and their parts are as follows:

- Harm. (Harmonica):** Measures 194 and 195 are empty. Measures 196 and 197 contain a whole rest.
- B. Guit. (Bass Guitar):** Measures 194 and 195 are empty. Measures 196 and 197 contain a triplet of eighth notes (F#, C#, G#) followed by a quarter rest.
- El. Guit. (Electric Guitar):** Measures 194 and 195 are empty. Measures 196 and 197 contain a triplet of eighth notes (F#, C#, G#) followed by a quarter rest.
- Con. Sn. (Conga Snare):** Measures 194 and 195 are empty. Measures 196 and 197 contain a triplet of eighth notes (F#, C#, G#) followed by a quarter rest.
- El. Guit. (Electric Guitar):** Measures 194 and 195 are empty. Measures 196 and 197 contain a triplet of eighth notes (F#, C#, G#) followed by a quarter rest.
- Harm. (Harmonica):** Measures 194 and 195 are empty. Measures 196 and 197 contain a whole rest.

The score is written for measures 194-197. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The instruments and their parts are as follows:

- Harm. (Harmonica):** Measures 194 and 195 are empty. Measures 196 and 197 contain a whole rest.
- B. Guit. (Bass Guitar):** Measures 194 and 195 are empty. Measures 196 and 197 contain a triplet of eighth notes (F#, C#, G#) followed by a quarter rest.
- El. Guit. (Electric Guitar):** Measures 194 and 195 are empty. Measures 196 and 197 contain a triplet of eighth notes (F#, C#, G#) followed by a quarter rest.
- Con. Sn. (Conga Snare):** Measures 194 and 195 are empty. Measures 196 and 197 contain a triplet of eighth notes (F#, C#, G#) followed by a quarter rest.
- El. Guit. (Electric Guitar):** Measures 194 and 195 are empty. Measures 196 and 197 contain a triplet of eighth notes (F#, C#, G#) followed by a quarter rest.
- Harm. (Harmonica):** Measures 194 and 195 are empty. Measures 196 and 197 contain a whole rest.

195

The musical score is written for measures 195 to 200. The key signature is three sharps (F#, C#, G#). The score includes the following parts:

- Harm. (Harmonica):** Measures 195-196 have notes with a triplet of eighth notes. Measures 197-200 have a sustained note.
- B. Guit. (Bass Guitar):** Measures 195-196 have a sustained note. Measures 197-200 have a sustained note.
- El. Guit. (Electric Guitar):** Measures 195-196 have a sustained note. Measures 197-200 have a sustained note.
- Con. Sn. (Conga Snare):** Measures 195-196 have a rhythmic pattern. Measures 197-200 have a rhythmic pattern.

Measures 195-196 include a triplet of eighth notes. Measures 197-200 include a sustained note.

196

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

197

This musical score page contains measures 197 through 200. The instruments are arranged in a stack: Harmonica (Harm.), Bass Guitar (B. Guit.), three Electric Guitars (El. Guit.), and a Conga Snare (Con. Sn.). The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The Harmonica and Bass Guitar parts feature triplet patterns in measures 198 and 199. The three Electric Guitars play various rhythmic patterns, including eighth and sixteenth notes, with some parts featuring triplets. The Conga Snare part is highly rhythmic, featuring a complex pattern of eighth and sixteenth notes with many grace notes and triplets. The score is written in a standard musical notation style with a common staff for each instrument.

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

198

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

199

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

200

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

201

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

3

3

3

3

3

3

3

3

202 $\text{♩} = 135$

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

203

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

204 $\text{♩} = 131$

The musical score for measures 204 and 205 is written for a band. The key signature is three sharps (F#, C#, G#) and the tempo is 131 beats per minute. The score includes parts for Harmonica, Bass Guitar, and three Electric Guitars. Measure 204 features a complex arrangement with triplets and eighth notes. Measure 205 continues the melodic lines with sustained notes and triplets. The Harmonica part in measure 204 has a triplet of eighth notes. The Bass Guitar part in measure 204 has a triplet of eighth notes. The Electric Guitars have various parts, including triplets and sustained notes. The Con. Sn. part in measure 204 has a triplet of eighth notes. The Electric Guitars in measure 205 have a triplet of eighth notes. The Harmonica part in measure 205 has a triplet of eighth notes.

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

205

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

8

8

8

8

8

8

8

8

8

206 $\text{♩} = 127$

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

207

207

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

Detailed description: This musical score page contains measures 207 through 210. The key signature is three sharps (F#, C#, G#). The score is arranged for a Harmonica (Harm.), Bass Guitar (B. Guit.), and five Electric Guitars (El. Guit.). The Con. Sn. (Conga Snare) part is also present. The Harmonica and two Electric Guitars play a simple melody in the treble clef. The Bass Guitar and another Electric Guitar play a bass line in the bass clef, featuring triplets. The Con. Sn. part features a complex, rhythmic pattern with many sixteenth and thirty-second notes. The Electric Guitars also have various parts, including some with triplets and others with sustained notes. The page number 207 is written above the first measure.

208 $\text{♩} = 124$

The musical score for measures 208-211 is written for a band. The key signature is three sharps (F#, C#, G#) and the tempo is 124 beats per minute. The score includes parts for Harmonica (Harm.), Bass Guitar (B. Guit.), and three Electric Guitars (El. Guit.).

- Measure 208:** The Harmonica and two Electric Guitars play a whole note chord of F#4, C#5, and G#5. The Bass Guitar plays a half note F#3, followed by a triplet of eighth notes (G#3, A#3, B#3), and then a whole note F#3.
- Measure 209:** The Harmonica and two Electric Guitars play a whole note chord of F#4, C#5, and G#5. The Bass Guitar plays a half note F#3, followed by a triplet of eighth notes (G#3, A#3, B#3), and then a whole note F#3.
- Measure 210:** The Harmonica and two Electric Guitars play a whole note chord of F#4, C#5, and G#5. The Bass Guitar plays a half note F#3, followed by a triplet of eighth notes (G#3, A#3, B#3), and then a whole note F#3.
- Measure 211:** The Harmonica and two Electric Guitars play a whole note chord of F#4, C#5, and G#5. The Bass Guitar plays a half note F#3, followed by a triplet of eighth notes (G#3, A#3, B#3), and then a whole note F#3.

The score is written for measures 208-211. The key signature is three sharps (F#, C#, G#) and the tempo is 124 beats per minute. The score includes parts for Harmonica (Harm.), Bass Guitar (B. Guit.), and three Electric Guitars (El. Guit.).

209

$\text{♩} = 100$ $\text{♩} = 93$

Harm.

B. Guit.

El. Guit.

El. Guit.

El. Guit.

El. Guit.

Con. Sn.

El. Guit.

Harm.

Measure 209: Harm. (whole note), B. Guit. (half note), El. Guit. (chords), El. Guit. (chords), El. Guit. (chords), El. Guit. (chords), Con. Sn. (complex pattern), El. Guit. (chords), Harm. (whole note).

Measure 210: Harm. (quarter note), B. Guit. (quarter note), El. Guit. (chords), El. Guit. (chords), El. Guit. (chords), El. Guit. (chords), Con. Sn. (quarter note), El. Guit. (chords), Harm. (quarter note).

Measure 211: Harm. (half note), B. Guit. (half note), El. Guit. (chords), El. Guit. (chords), El. Guit. (chords), El. Guit. (chords), Con. Sn. (half note), El. Guit. (chords), Harm. (half note).