



GuitarJan.com

SCROLLZ

HISTORISCH ARCHIEF

TABSPRO 2018 2024

H.I.M.

Finnish Gothic Rock meets Metal

1997-2005

36 partituren

Beschrijving support module:

Van 2014 tot en met 2024 werden tabulaturen, partituren, songs met akkoorden, etc. op de website GuitarJan.com aangeboden in de TabsPro applicatie. Deze applicatie is beëindigd ultimo 2024, en vervangen door de SCROLLZ toepassing.

SCROLLZ is een standalone Windows applicatie van GuitarJan.com, ontworpen om op een comfortabele en efficiënte manier partituren, tabulaturen en songs met akkoordenschema's weer te geven. De applicatie is gratis te downloaden.

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AND LOVE SAID NO

As recorded by H.I.M.

(From the 2004 Album AND LOVE SAID NO: GREATEST HITS 1997 - 2004)

Transcribed by vitaha_z

Words by
Music by
Arranged by

A Intro

$\text{♩} = 130$
N.C.

1

Gtr I
let ring

T
A
B

(5) (4) 8 (5) (4) 5 (4) 7 (5) (4) 3 (4) 5 3 (3) (4) 8 (5) (4) 5 (4) 7 (5) (4) 3 (4) 5 3

P P

Gtr II

T
A
B

2 2

5

E5 D5/A C5/G G5/D N.C.

let ring

T
A
B

(5) (4) 8 (5) (4) 5 (4) 7 (5) (4) 3 (4) 5 3 (3) (4) 8 (5) (4) 5 (4) 7 (5) (4) 3 (4) 5 3

P P

T
A
B

2 2 2 7 (7) 7 7 7 7 7 7 5 5 5 12 (12) 12 12 12 12 12 12 12 2 2

E5 D5/A C5/G G5/D N.C.

9 *let ring*

T 8 5 7 3 5 3 (3) 8 5 7 3 5 3
 A (4) (4) (4) (4) (4) (4) (4) (4) (4) (4) (4) (4) (4) (4)
 B (5) (5) (5) (5) (5) (5) (5) (5) (5) (5) (5) (5) (5) (5)

P P

T
 A 2 2 2 7 (7) 7 7 7 5 5 5 12 (12) 12 12 12
 B 2 2 2 5 (5) 5 5 5 5 5 5 10 (10) 10 10 10

8va

Gtr III

T 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12
 A
 B

[B] Verse

N.C.

13

T
 A 2 0 2 (2) 0 2 0 2 2 0 2 (2) 0 2 0 2
 B 0

Gtr III

T
 A 9 7 4 (4)
 B 10 9 5 (5)

17

1.

T
A 2 0 2 (2) 0 2 0 2 0 5 4 (4) 0
B 0

T
A 9 7 4 (4)
B 10 9 5 (5)

21

2.

T
A 2 5 4 (4) 0 2 5 4 (4)
B 2 2 2 2 2 2 2 2 2 2 2 2

Gtr II 1/2 A.H. 1/2
F#

C Chorus

25

E5 D5/A C5/G G5/D N.C.

T
A 2 2 2 7 (7) 7 7 7 7 7 7 5 5 5 12 (12) 12 12 12
B 2 2 2 5 (5) 5 5 5 5 5 5 3 3 3 10 (10) 10 10 10

29

E5 D5/A C5/G G5/D N.C.

T
A 2 2 2 7 (7) 7 7 7 7 7 7 5 5 5 12 (12) 12 12 12
B 2 2 2 5 (5) 5 5 5 5 5 5 3 3 3 10 (10) 10 10 10

33

E5 D/F# C5/G G5/D N.C.

Gtr I

T A B

3 8 5 7 3 5 3 (3) 8 5 7 3 5 3

(4) (4) (4) (4) (4) (4) (4) (4) (4) (4) (4) (4)

(5) (5) (5) (5) (5) (5) (5) (5) (5) (5) (5) (5)

P P

37

E5 D/F# C5/G G5 N.C.

T A B

8 5 7 3 5 3 (3) 8 5 7 3 5 3

(4) (4) (4) (4) (4) (4) (4) (4) (4) (4) (4) (4)

(5) (5) (5) (5) (5) (5) (5) (5) (5) (5) (5) (5)

P P

41

C5/G N.C.

T A B

(5) (3) (3)

2 2 (2)

1/2 1/2

T A B

D Verse

N.C.

43

Gtr I *mp*

T				
A	2	0	2	(2)
B	0	2	0	2

Gtr III

T				
A	9	7	4	(4)
B	10	9	5	(5)

1.

47

T				
A	2	0	2	(2)
B	0	2	0	2

T				
A	9	7	4	(4)
B	10	9	5	(5)

2.

51

Gtr II A.H. 1/2

T				
A	2	5	4	(4)
B	2	5	4	(4)

F#

E Chorus

55

E5 D5/A C5/G G5/D N.C.

T

A

B

Gtr I
let ring

P

P

59

E5 D5/A C5/G G5/D N.C.

T

A

B

let ring

P

P

63

E5 D/F# C5/G G5/D N.C.

T
A
B

2 4 (4) 12 (12) 12 12 12
2 2 (5) 10 (10) 10 10 10
0 2 (2) 3 10 (10) 10 10 2

1/2 1/2

T
A
B

8 5 7 3 5 3 (3) 8 5 7 3 5 3
(4) (4) (4) (4) (4) (4) (4) (4) (4) (4) (4) (4)
(5) (5) (5) (5) (5) (5) (5) (5) (5) (5) (5) (5)

P P

67

E5 D/F# C5/G G5 N.C. E5

T
A
B

2 4 (4) 12 (5) 2
2 2 (5) 10 (5) 0
0 2 (2) 3 3 (3) 2

1/2

T
A
B

8 5 7 3 5 3 (3) 8 5 7 3 5 3
(4) (4) (4) (4) (4) (4) (4) (4) (4) (4) (4) (4)
(5) (5) (5) (5) (5) (5) (5) (5) (5) (5) (5) (5)

P

F Breakdown

71

N.C. E5 N.C. E5 N.C. A5 C5 N.C. E5

1/2 1/2 1/2 1/2

2 2 (2) 2 2 (2) 2 (2) 2 5 2

0 0 0 0 0 0 0 0 0 0 0 0

sl.

let ring---

(3) (3) (3) 5 3

5

75

N.C. E5 N.C. E5 N.C. A5 C5 N.C. E5

mf

sl.

let ring----

79

First system (Measures 1-4):

- Staff 1 (Treble Clef, Key of D major):** Four measures of a melody. The first measure contains a whole note D5. The second measure contains a whole note E5. The third measure contains a whole note F#5. The fourth measure contains a whole note G5. The melody is marked with a slur and a fermata.
- Staff 2 (Tenor Clef):** Four measures of a bass line. The first measure contains a whole note D4. The second measure contains a whole note E4. The third measure contains a whole note F#4. The fourth measure contains a whole note G4. The bass line is marked with a slur and a fermata.
- Staff 3 (Bass Clef):** Four measures of a bass line. The first measure contains a whole note D3. The second measure contains a whole note E3. The third measure contains a whole note F#3. The fourth measure contains a whole note G3. The bass line is marked with a slur and a fermata.

Second system (Measures 5-8):

- Staff 1 (Treble Clef, Key of D major):** Four measures of a melody. The first measure contains a whole note D5. The second measure contains a whole note E5. The third measure contains a whole note F#5. The fourth measure contains a whole note G5. The melody is marked with a slur and a fermata.
- Staff 2 (Tenor Clef):** Four measures of a bass line. The first measure contains a whole note D4. The second measure contains a whole note E4. The third measure contains a whole note F#4. The fourth measure contains a whole note G4. The bass line is marked with a slur and a fermata.
- Staff 3 (Bass Clef):** Four measures of a bass line. The first measure contains a whole note D3. The second measure contains a whole note E3. The third measure contains a whole note F#3. The fourth measure contains a whole note G3. The bass line is marked with a slur and a fermata.

G Interlude

N.C.

83

Gtr III

T	A	B
	9 7 4 (4)	9 7 4 (4)
	10 9 5 (5)	10 9 5 (5)

89

Gtr I

Gtr II *f*

A.H. 1/2

F#

T	A	B
	2 5 4 (4) 0 2 5 4 (4)	

Gtr III

T	A	B
	0 3 2 0 4 (4)	2 1 0 3 8 (8)

[H] Out-Chorus

N.C.

D5/A

C5/G

G5/D

N.C.

93

Vocal Line:

Measure 93: Rest. Measure 94: D5/A. Measure 95: C5/G. Measure 96: G5/D. Measure 97: N.C. (Bend 1/2, Release 1/2).

Gtr I:

let ring-----|

Gtrs III, IV:

let ring-----|

Gtr III:

-----|

Bass Line:

Measure 93: 7 5 5. Measure 94: (7) 7 7 7 7 7 7. Measure 95: 5 5 5 12 10 10. Measure 96: (12) 12 12 12 12 12 12. Measure 97: (10) 10 10 10 2 2 (Bend 1/2, Release 1/2).

97

E5 D5/A C5/G G5/D N.C.

let ring

8va

The musical score for "The Rose Tree" is presented in three systems. The first system includes a guitar part with a treble clef and a key signature of one sharp (F#), and a mandolin part with a treble clef and a key signature of one sharp. The guitar part features a series of chords: E5, D/F#, C5/G, G5/D, and N.C. The mandolin part features a series of chords: E5, D/F#, C5/G, G5/D, and N.C. The second system includes a guitar part with a treble clef and a key signature of one sharp, and a mandolin part with a treble clef and a key signature of one sharp. The guitar part features a series of chords: E5, D/F#, C5/G, G5/D, and N.C. The mandolin part features a series of chords: E5, D/F#, C5/G, G5/D, and N.C. The third system includes a guitar part with a treble clef and a key signature of one sharp, and a mandolin part with a treble clef and a key signature of one sharp. The guitar part features a series of chords: E5, D/F#, C5/G, G5/D, and N.C. The mandolin part features a series of chords: E5, D/F#, C5/G, G5/D, and N.C.

105

E5 D/F# C5/G G5 N.C.

T
A
B

2 4 (4)
2 2 (5)
0 2 (2)

1/2 1/2

T
A
B

8 5 7 3 5 3 (3) 8 5 (7) 3 5 3
(5) (4) (5) (4) (5) (4) (5) (4) (5) (4) (5) (4) (5) (4) (5)

P P

8va-----1

T
A
B

12 12

109

C5/G G5 N.C. C5/G G5 N.C.

T
A
B

5 5 (5) 5 5 5 5 2 2 5 5 (5) 5 5 5 5 2 2

1/2 1/2 1/2 1/2

T
A
B

8 5 7 3 5 3 (3) 8 5 (7) 3 5 3
(5) (4) (5) (4) (5) (4) (5) (4) (5) (4) (5) (4) (5) (4) (5)

P P

113 E5

mf

1/4

T
A
B

(2)
(2)
(0)

(2)
(2)
(0)

(2)
(2)
(0)

(2)
(2)
(0)

Gtr V

T (8) (5) (7) (3) ((3)) (8) (5) (7) (3)

A

B

117

T
A
B

(2)
(2)
(0)

(2)
(2)
(0)

(2)
(2)
(0)

(2)
(2)
(0)

T (8) (5) (7) (3) ((3)) (8) (5) (7) (3)

A

B

121

T
A
B

(2)
(2)
(0)

(2)
(2)
(0)

(2)
(2)
(0)

(2)
(2)
(0)

T (8) (5) (7) (3) ((3)) (8) (5) (7) (3)

A

B

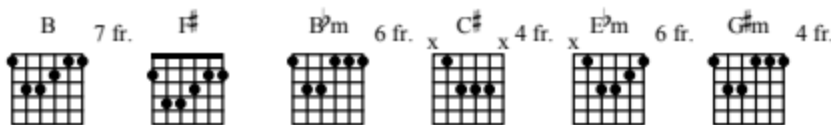
BEAUTIFUL

As recorded by H.I.M.

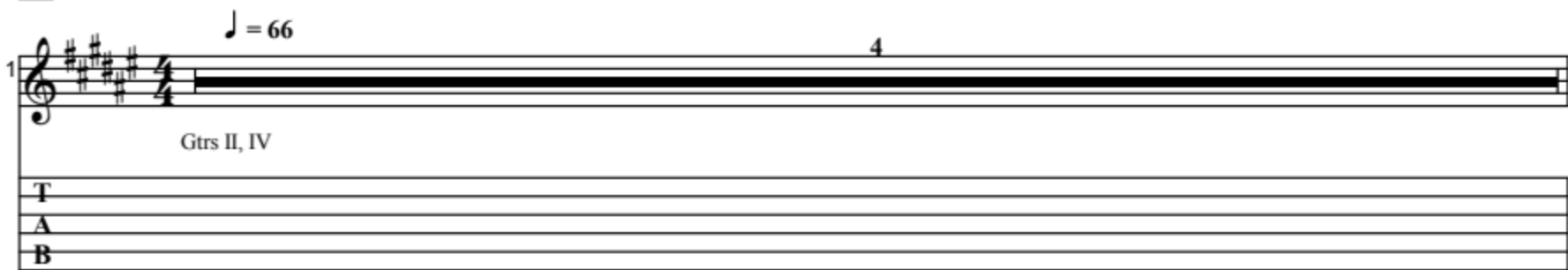
(From the 2001 Album DEEP SHADOWS AND BRILLIANT HIGHLIGHTS)

Transcribed by Juan Carlos Almodovar

Words by
Music by
Arranged by



A Intro [Pre-Intro]

1 
Gtrs II, IV
T
A
B

5 
Gtr III *mf*
T
A
B
Gtr I *f*
T
A
B

9

B C# E^bm

sl. sl. sl. sl. sl. sl.

(4)

(8)
(6)

[B] Verse

13

E^bm B F# C#

Just One look into your eyes One look And I'm crying cuz you're so beau -

Gtr III *mf*

T 7 7 7 7 7 7 7 7 7 7 7 7 2 2 2 2 6 6 6 6

A 8 8 8 8 8 8 8 8 8 8 8 8 3 3 3 3 6 6 6 6

B 6 6 6 6 6 6 6 6 6 6 6 6 4 4 4 4 4 4 4 4

17

E^bm B F# C# D.S.

Just one kiss and I'm alive just one kiss And I'm ready to die cuz you're so beau -

mf

T 7 7 7 7 7 7 7 7 7 7 7 7 2 2 2 2 6 6 6 6

A 8 8 8 8 8 8 8 8 8 8 8 8 3 3 3 3 6 6 6 6

B 6 6 6 6 6 6 6 6 6 6 6 6 4 4 4 4 4 4 4 4

[C] Interlude

21

ahhhhhhhh ahhhhhhhhh

oh and you're...

24

D Chorus

27

Gtr III $G^{\#}m$ B $F^{\#}$ $B^{\#}m$

So beautiful My

Gtrs II, IV

sl. sl. sl. sl. sl. sl. sl.

Gtr I

31

B $C^{\#}$ $E^{\#}m$

3x

sl. sl. sl. sl. sl. sl. sl.

3x

35

$E^{\#}m$

BEHIND THE CRIMSON DOOR

As recorded by H.I.M.

(From the 2005 Album DARK LIGHT)

Transcribed by vitaha_z

Words by
Music by
Arranged by

A Intro

$\text{♩} = 141$ See Performance Note
N.C.

1

Gtr I
let ring

5

let ring

A5

Gtr II

9

C5/G E5/B D5/A C5/G B5/F# G5 C5/G B5/F# A5

Gtrs I, III
let ring

Gtr V *p*

8va

15 (15) *p*

[illegible]

B Verse

E5

N.C.

17

17

18

19

20

21

22

23

24

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510

511

512

513

51

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in three systems, each containing three staves. The top staff is for guitar, the middle for vocal, and the bottom for piano. The guitar part includes a treble clef, a key signature of one sharp (F#), and a 21-measure rest at the beginning. The vocal part features a melody with various note values and rests. The piano part includes a treble clef, a key signature of one sharp, and a melody with various note values and rests. The score is written in a standard musical notation style, with a key signature of one sharp (F#) and a 21-measure rest at the beginning of the guitar part.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for guitar, vocal, and bass. The guitar part is written in treble clef and includes a capo on the 5th fret, indicated by "G5" and "C5/G". The vocal part is written in treble clef and includes the lyrics "P.M." and "let ring". The bass part is written in bass clef and includes the lyrics "P.M." and "let ring". The score is divided into four measures, each containing a guitar staff, a vocal staff, and a bass staff. The guitar part features a complex, rhythmic melody with many beamed notes. The vocal part features a simple, melodic line. The bass part features a simple, rhythmic line. The score is written in standard musical notation, including notes, rests, and bar lines. The lyrics are written below the vocal staff.

29

G5 F5 N.C. F5

P.M.-----|

let ring-----|

T A B

3 3 3 3 3 3 3 5 5 5 5 5 5 3 1 (3) 3 3 (3) (1) 13 3

3 3 3 3 3 3 3 3 3 3 3 3 3 1 (1) 1 1 (1) sl. sl.

T A B

0 0 1 0 0 1 0 0 1

2 0 0 0 0 0 0 0 0

T A B

3 (3) 1 (1) (1)

(0) (0) (0)

33

N.C. E5/B A5

~~~~~

T A B

3 1 (1) 13 (13) 9 9 7

7 7 7 5

sl.

f

T A B

3

H

## [C] Chorus

35

C5/G G5 D5/A A5

let ring

H

39

C5/G G5 D5/A F

let ring

H

43

G A5 C5 N.C. F

let ring

H

47

G A5 D.S.

let ring

H

**D** Interlude

A5

N.C.

49

T  
A  
B 7 7 (7) 5 5 (5) *sl.*

x x x x x x x x 5

53

T  
A  
B 5 7 (7) 0 7 9 5 5 (5) 5 *sl.* (7) 0 7 9 5 0 H

57

T  
A  
B (0)

Gtr I  
*let ring*

T 0 3 5 3 0 3 0 3 5 3 0 3 (3) (3)

61

T  
A 5 3 (3) 5 4 5 4

Full

*let ring*

T 0 3 5 3 0 3 0 3 5 3 0 3 (5) (5) 0 2

Gtr IV

**E Breakdown**

N.C.

65

8vb-----| 8vb 8vb-----| 8vb 8vb

T  
A  
B

sl. (7) 0 7 9 5 0 (0) 0 sl. (7) 0 7 9 5 0

T  
A  
B

(0) (0) (0) (0)

(2) (2) (2) (2)

69

8vb-----| 8vb 8vb-----| A5

T  
A  
B

0 sl. (7) 0 7 9 5 0 (0) 0 sl. (7) 5

T  
A  
B

(0) (0) (0) (0)

(2) (2) (2) (2)

Gtr I  
let ring

3

H

**F Chorus**

73

A5 C5/G G5 D5/A A5

T  
A  
B

7 5 7 5 7 5 7 5 3 3 3 3 3 3 3 3 5 5 5 5 5 5 5 5 5 5 5 5 7

let ring let ring let ring let ring

T 5 2 3 5 2 3 5 2 3 5 2 3 6 2 5 2 3

A 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

B

H H H H

The musical score for guitar is divided into two systems. The first system, starting at measure 77, features a 7th fret barre across all strings. The fretboard diagram shows the following fingerings: Treble (T) and Bass (B) strings use fingers 7, 5, 7, 5, 7, 5, 7, 5, 3; Middle (M) and Ring (R) strings use fingers 3, 3, 3, 3, 3, 3, 3, 3, 5. The second system shows a melodic line in the treble clef with notes G4, A4, B4, C5, D5, E5, F5, G5. The fretboard diagram for this system shows fingerings: T (5, 2), A (3, 5, 2), and B (3, 5, 2, 3, 6). A 'let ring' instruction is placed above the first four measures of the second system, with a dashed line indicating the sustain.

81

G A5 C5 A5 N.C. F

8va-----

Gtr VI

sl.

85

G

A5

86

87

88

89

90

Gtr I  
let ring

Gtr VI

sl.

C5/G

G5

D5/A

A5

let ring

let ring

let ring

let ring

H

H

H

H

10

(10)

(10)

(10)



**G** **Outro**

101

A5 C5/G E5/B D5/A C5/G B5/F# G5 C5/G B5/F# A5

Gtrs I, III  
*let ring*

Gtr V *p*

8va

*p*

15 (15)

105

C5/G E5/B D5/A C5/G B5/F# G5 C5/G B5/F# A5

Gtrs I, III  
*let ring*

3 2 *p*



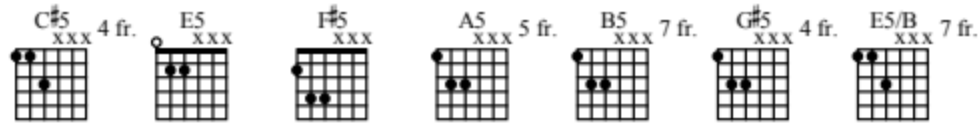
# BEYOND REDEMPTION

As recorded by H.I.M.

(From the 2003 Album LOVE METAL)

Transcribed by  
vitaha\_z@hotmail.com

Words by  
Music by  
Arranged by



## A Intro

♩ = 148

1

Gtr IV

T 16 15 (15) 14 (14) (14) (14) (14) (14)

A 16 (16) (16) (16) (16) (16) (16) (16) (16)

B

3

T 16 15 (15) 17 15 14 (14) (14) (14) (14) (14) (14)

A 16 (16) (16) (16) (16) (16) (16) (16) (16) (16) (16) (16) (16)

B

6

Gtr I C#5 E5 F#5 A5 B5 C#5

Gtr II let ring let ring let ring

T

A 4 2 1 (1) 4 2 1 (1) 4 1

B 4 2 4 (1) 4 2 4 (1) 4 2 4

Gtr IV *f*

T 16 17 16 (16) 19 17 16 (16)

A 18 18 18 18

B

11

E5 F#5 A5 B5 C#5

~~~~~ let ring let ring ~~~~~

T

A

B

4 2 4 4 1 2 1

(4)

T

A

B

16 17 16 (16) 18 18

B Verse

16

Gtr I P.M.----- P.M.-----

T

A

B

5 2 4 2 4 (4) 5 2 4 2 4 (4)

F#5 G#5 A5 B5

20

P.M.-----

T

A

B

5 2 4 2 4 (4) 4 6 7 (7) 9 (5) 7

A5

24

P.M.--- P.M.--- P.M.---

T

A

B

7 2 4 2 4 (4) 5 2 4 2 4 (4) 5 2 4 2 4 (4)

F#5 G#5 A5 F#5 G#5 A5 B5

30

T

A

B

4 6 7 (7) 4 6 7 (7) 9 (5) (5) 7

C Chorus

Gtr I

C#5 G#5 A5 B5 C#5 G#5 A5 E5/B

34

Gtr IV

T 11 9 9 11 9 9 11 9 11 9 9 11 16 11 9 9 11 9 9 11 9 9 11 9 11 16 11 9 9

A

B

C#5 G#5 A5 B5 E5

38

T 11 9 9 11 9 9 11 9 11 9 9 11 16 11 9 9 11 9 9 11 9 9 11 9 11 16 11 9 9

A

B

D Pre-Verse

Gtr I

C#5 E5 F#5 A5 B5 C#5

42

Gtr II

let ring

(1)

let ring

(1)

let ring

(1)

T 4 2 1 (1) 4 2 1 (1) 4 2 1 (1)

A 4 2 4 (1) 4 2 4 (1) 4 2 4 (1)

B 4 2 4 (1) 4 2 4 (1) 4 2 4 (1)

Gtr IV

T 16 17 16 (16) 19 17 16 (16)

A 18 17 18 (16) 18 17 18 (16)

B

47

E5 F#5 A5 B5 C#5

~~~~~ let ring let ring ~~~~~

T

A

B

4 2 4 4 1 2 1

(4)

~~~~~

T

A

B

16 17 18 (16)

E Verse

52

Gtr I P.M.-----| P.M.-----|

T

A

B

5 2 4 2 4 (4) 5 2 4 2 4 (4)

F#5 G#5 A5 B5

56

P.M.-----|

T

A

B

5 2 4 2 4 (4) 4 6 7 (7) 9

A5

60

P.M.---| P.M.---| P.M.---|

T

A

B

7 2 4 2 4 (4) 5 2 4 2 4 (4) 5 2 4 2 4 (4)

F#5 G#5 A5 F#5 G#5 A5 B5

66

T

A

B

4 6 7 (7) 4 6 7 (7) 9

F Chorus

70

Gtr I

C#5 G#5 A5 B5 C#5 G#5 A5 E5/B

Gtr IV

T 11 9 9 11 9 9 11 9 11 9 9 11 16 11 9 9 11 9 9 11 9 11 9 11 9 11 9 11 16 11 9 9

A

B

74

C#5 G#5 A5 B5 E5

T 11 9 9 11 9 9 11 9 11 9 9 11 16 11 9 9 11 9 9 11 9 11 9 11 9 11 9 11 16 11 9 9

A

B

78

C#5 G#5 A5 B5 C#5 G#5 A5 E5/B

T 11 9 9 11 9 9 11 9 11 9 9 11 16 11 9 9 11 9 9 11 9 11 9 11 9 11 9 11 16 11 9 9

A

B

82

C#5 G#5 A5 B5 E5

T 11 9 9 11 9 9 11 9 11 9 9 11 16 11 9 9 11 9 9 11 9 11 9 11 9 11 9 11 16 11 9 9

A

B

G Bridge

86

E F# G# A

Gtr I

T	9 9 9 9	9 9 9	11 11 11 11	11 11 11	13 13 13 13	13 13 13	14 14 14 14	14 14 14
A	7 7 7 7	7 7 7	9 9 9 9	9 9 9	11 11 11 11	11 11 11	12 12 12 12	12 12 12
B	7 7 7 7	7 7 7	9 9 9 9	9 9 9	11 11 11 11	11 11 11	12 12 12 12	12 12 12

Gtr V

T	9	(9)	(9)	(9)
A				
B				

90

E F# G# A

T	9 9 9 9	9 9 9	11 11 11 11	11 11 11	13 13 13 13	13 13 13	14 14 14 14	14 14 14
A	7 7 7 7	7 7 7	9 9 9 9	9 9 9	11 11 11 11	11 11 11	12 12 12 12	12 12 12
B	7 7 7 7	7 7 7	9 9 9 9	9 9 9	11 11 11 11	11 11 11	12 12 12 12	12 12 12

T	6	(6)	9	6
A				
B				

94

E F# G# A

T	9 9 9 9	9 9 9	11 11 11 11	11 11 11	13 13 13 13	13 13 13	14 14 14 14	14 14 14
A	x x x x	x x x	x x x x	x x x	x x x x	x x x	x x x x	x x x
B	7 7 7 7	7 7 7	9 9 9 9	9 9 9	11 11 11 11	11 11 11	12 12 12 12	12 12 12

T	11 9 9 11 9 9 11 9	11 9 9 11 16 11 9 9	11 9 9 11 9 9 11 9	11 9 9 11 16 11 9 9
A				
B				

sl. *sl.*

98

G# F# E E^b

T	13 13 13 13	13 13 13	11 11 11 11	11 11 11	9 9 9 9	9 9 9	8 8 8 8	8 8 8
A	x x x x	x x x	x x x x	x x x	x x x x	x x x	x x x x	x x x
B	11 11 11 11	11 11 11	9 9 9 9	9 9 9	7 7 7 7	7 7 7	6 6 6 6	6 6 6

T	11 9 9 11 9 9 11 9	11 9 9 11 16 11 9 9	11 9 9 11 9 9 11 9	11 9 9 11 16 11 9 9
A				
B				

sl. *sl.*

[H] Guitar Solo

102

Gtr I C#5 G#5 A5 B5 C#5 G#5 A5 E5/B

Gtr III

T	9 9 9 9 9 9	(9) 9 9 9 7 9 7	(7) 9 7 9 7 9	(9) 7 7 9 7 6 6 9
A				
B				

P *sl.* P

T	9	(9)	(9)	(9)
A				
B				

106

C#5 G#5 A5 B5 C#5 G#5 A5 E5/B

8 6 8 8 1/2 8 (8) 6 8 8 1/2 (8) 8 9 7 7 9 9 11 12

H sl. H sl. H sl. H H

9

110

C#5

9 (9) 12 14 14 14 14 14 14 14 (14) 12 13 12

1 1/2

P

Gtr IV

11 9 9 11 9 9 11 9 11 9 9 11 16 11 9 9 11 9 9 11 9 11 9 9 11 16 11 9 9

Gtr V

(9) (9) (9)

114

C#5

C#m/A^b

sl. sl. P H P P H P H P sl. sl. sl. sl.

T 14 12 16 14 12 14 12 11 12 11 12 11 9 11 9 12 9 9 11 11 9 11 13 11 9 11 13 11 11

A

B

11

T 11 9 9 11 9 9 11 9 11 16 11 9 9 11 9 11 9 11 9 11 9 11 16 11 9 9 11 9 11 9 11 9

A

B

Gtr II

T 7 4 5 6 6

A

B

I Chorus

119

A

C#m/A^b

A

C#m/A^b

Gtr II

T 7 5 6 7 4 5 6 6 7 5 6 7 4 5 6 6

A

B

T 11 9 9 11 16 11 9 9 11 9 11 9 11 9 11 9 11 16 11 9 9 11 9 11 9 11 9 11 9

A

B

[illegible]

132

C#5 G#5 A5 B5 E5

11 9 11 9 11 9 11 9 11 16 11 9 11 9 11 9 11 9 11 16 11 9

J Outro

136

Gtr I *fff* C[#]5 E5 F[#]5 A5 B5

Gtr II *fff* let ring

T A B

Gtr IV *ff*

T A B

140

C[#]5 E5 F[#]5 A5 B5

let ring

T A B

T A B

1

C#m

Gtr II

1/4

T

A

B

p

11 9 11 9 11 9 11 9 11 9 11 9 11 9 11 9 11

(From the 2003 Album LOVE METAL)

Words by
Music by
Arranged by

J = 187 * See performance notes
N.C.

1. N.C.

Gtr I

T
A
B

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

4x

(Em)	(Cadd9)	(C)	G/D	(Em)	(Cadd9)	(C)	G/D
------	---------	-----	-----	------	---------	-----	-----

[illegible]

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and three vocal parts: Tenor (T), Alto (A), and Bass (B). The guitar part is in the key of D major (one sharp) and 4/4 time. The vocal parts are in the same key and time. The guitar chords are (Em), (Cadd9), (C), G/D, (Em), (Cadd9), (C), and G/D. The vocal parts are written in a simple, melodic style. The Tenor part starts with a "let ring" instruction. The Alto and Bass parts are written in a simple, melodic style. The score is presented in a clear, legible format with a white background and black text.

Chords: (Em) (Cadd9) (C) G/D (Em) (Cadd9) (C) G/D

Vocal parts: T, A, B

Lyrics: let ring

The image displays a musical score for the song "The Sound of Silence" by Simon and Garfunkel. It includes a guitar part and a piano part, both in G major (one sharp). The guitar part is written in standard notation with a treble clef and a key signature of one sharp (F#). It includes a capo on the 4th fret, indicated by a bracket and the number 4. The guitar part is divided into two systems, each with four measures. The first system is marked with a 14 and a 15, indicating the fret positions for the first and second measures. The second system is marked with a 16 and a 17, indicating the fret positions for the first and second measures. The guitar part includes a "let ring" instruction in the first measure of each system. The piano part is written in standard notation with a treble clef and a key signature of one sharp (F#). It includes a capo on the 4th fret, indicated by a bracket and the number 4. The piano part is divided into two systems, each with four measures. The piano part includes a "let ring" instruction in the first measure of each system. Chord diagrams are provided for the guitar part, showing the fret positions for the strings. The chords are: (Em) for the first measure, (Cadd9) for the second measure, (C) for the third measure, and G/D for the fourth measure. The piano part includes a "let ring" instruction in the first measure of each system.

18

(Em) (Cadd9) (C) G/D (Em) (Cadd9) (C) A5

let ring

let ring

let ring

let ring

Pickslide down to middle of 22nd measure (on 3rd string)

ff

C Pre-Chorus



N.C.

A5

22

Gtr I

T
A
B

(7)
(7)
(5)

7
7
5

p

N.C.

26

Pickslide down to measure 27 (on 4th&5th strings)

T

A

B

(7)

(7)

(5)

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

D5/A

30

T

A

B

7

(7)

(5)

(5)

7

7

7

(7)

(5)

(5)

sl.

D Chorus



34

E

F#

G

A

T

A

B

9 9 9 9 9 9 9 9

11 11 11 11 11 11 11 11

12 12 12 12 12 12 12 12

14 14 14 14 14 14 14 14

x x x x x x x x

x x x x x x x x

7 7 7 7 7 7 7 7

9 9 9 9 9 9 9 9

10 10 10 10 10 10 10 10

12 12 12 12 12 12 12 12

E5

G5

D5/A

G

F#

38

T

A

B

2

5

(5)

7

12 12 12 12 12 12 12 12

11 11 11 11 11 11 11 11

x x x x x x x x

x x x x x x x x

0

3

(3)

5

10 10 10 10 10 10 10 10

9 9 9 9 9 9 9 9

E

D

E5

F#5

G5

E

42

T

A

B

9 9 9 9 9 9 9 9

7 7 7 7 7 7 7 7

2

4

(4)

5

9 9 9 9 9 9 9 9

x x x x x x x x

x x x x x x x x

7 7 7 7 7 7 7 7

5 5 5 5 5 5 5 5

0

2

(2)

3

47

F# G A E5 G5 D5/A

T					
A	11 11 11 11 11 11 11 11	12 12 12 12 12 12 12 12	14 14 14 14 14 14 14 14		
B	x x x x x x x x	x x x x x x x x	x x x x x x x x	2 5 (5) 7	
	9 9 9 9 9 9 9 9	10 10 10 10 10 10 10 10	12 12 12 12 12 12 12 12	0 5 (5) 5	

To Coda
To Dbl. Coda

52

G F# E D

T				
A	12 12 12 12 12 12 12 12	11 11 11 11 11 11 11 11	9 9 9 9 9 9 9 9	7 7 7 7 7 7 7 7
B	x x x x x x x x	x x x x x x x x	x x x x x x x x	x x x x x x x x
	10 10 10 10 10 10 10 10	9 9 9 9 9 9 9 9	7 7 7 7 7 7 7 7	5 5 5 5 5 5 5 5

E Pre-Verse
N.C.

56

4x

T				
A				
B	3 0 0 0 0 0 0 0	3 0 0 0 0 0 0 0	3 0 0 0 0 0 0 0	3 0 0 0 0 0 0 0

F Verse
(Em) (Cadd9) (C) G/D (Em) (Cadd9) (C) G/D

60

Gtrs II, III
let ring

T							
A	0 (0) 3 0 1 0 0 0	0 (0) 3 0 1 0 0 0	0 (0) 3 0 1 0 0 0	0 (0) 3 0 1 0 0 0			
B	2 2 2 2 0 2 2 0	2 2 2 2 0 2 2 0	2 2 2 2 0 2 2 0	2 2 2 2 0 2 2 0			

64

(Em) (Cadd9) (C) G/D (Em) (Cadd9) (C) G/D

let ring-----| let ring-----| let ring-----| let ring-----|

T 0 0 (0) 3 0 1 0 0 0 0 (0) 3 0 1 0 0

A 0 0 (0) 3 0 0 0 0 0 0 (0) 3 0 0 0 0

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

Gtr I *f*

T

A

B 2 5 10 10 10 10 10 10 10 10 3 8 8 8 8 8 8 8 8

sl.

68

(Em) (Cadd9) (C) G/D (Em) (Cadd9) (C) G/D

let ring-----| let ring-----| let ring-----| let ring-----|

T 0 0 (0) 3 0 1 0 0 0 0 (0) 3 0 1 0 0

A 0 0 (0) 3 0 0 0 0 0 0 (0) 3 0 0 0 0

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

mf

T

A

B 2 3 8 8 8 8 8 8 8 8 2 3 8 8 8 8 8 8 8 8

sl.

(Em) (Cadd9) (C) G/D (Em) (Cadd9) (C) A5 *D.S. al Coda*

72

let ring *let ring* *let ring* *let ring*

ff

sl. *sl.*

G Breakdown

E5/B E5/B

76

Gtr I

sl. *sl.*

E5/B E5/B N.C. Em A5

80

sl. *sl.* *sl.*

H Pre-Chorus

N.C. A5

84

Gtr I

p *p*

N.C.

88

T
A
B

(7)
(7)
(8)

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

D5/A

92

T

A

B

7

(7)

(5)

(5)

(7)

(5)

(5)

(7)

(5)

(5)

D.S.S. al Dbl. Coda

96

T

A

B

sl.

I Guitar Solo

N.C.

N.C.

100

T
A
B

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

The image shows a musical score for a piece titled "N.C.". It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a tempo marking of 100. It contains four measures of music, each with a group of eighth notes. The bottom two staves are labeled "T", "A", and "B" from top to bottom. They contain a sequence of numbers (3, 0, 0, 0, 0, 0, 0, 3, 0, 0, 0, 0, 0, 0, 0, 0, 3, 0, 0, 0, 0, 0, 0, 0, 3, 0, 0, 0, 0, 0, 0, 0) with brackets and a "p" marking below them, indicating a specific rhythmic pattern or performance instruction.

Musical score for guitar and three voices (T, A, B). The guitar part (Gtr IV) features a melodic line with slurs and accents. The vocal parts (T, A, B) have lyrics in parentheses and are marked with "sl." (soprano, alto, bass).

*sl.**sl.*

104

J Outro

N.C.

116

120

T
A
B

CIRCLE OF FEAR

As recorded by H.I.M.

(From the 2003 Album LOVE METAL)

Transcribed by vitaha_z

Words by
Music by
Arranged by

A Intro

$\text{♩} = 131$
G5

A5

G5

1

Gtrs I, V

T

A

B

H P

Gtr II

T

A

B

D5/A

E5

6

T

A

B

H P

T

A

B

10

F5 E5 G5

T
A
B

H P

T
A
B

14

A5

T
A
B

T
A
B

B Pre-Verse

(Am) (C) (G)

18

let ring

T
A
B

22

(Am) (C) (G)

let ring

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

Gtr III

T 5 (5) (5) 12 (12) 10 (10) 8
A
B

sl. sl.

26

(Am) (C) (G)

let ring

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

T 5 (5) (5) 12 (12) 10 (10) 8
A
B

sl. sl. sl.

[C] Verse

30

(Am) (C) (G) 1., 2., 3. 4. E5

let ring

4x

sl. sl. sl. sl.

Gtr II *ff*

2 2 0 0

[D] Chorus

35

F5 G5 A5 F5

H P

Gtr II

[illegible][illegible]

E Breakdown

N.C.

8

45

T
A
B

(Am)

(C)

(G)

53

Gtrs I, V

let ring

T 2 1 2 2 1 2 2 1 2 2 1 2 2 0 2

A 0 3 3 3 3

B 0 3 3 3 3

(Am)

(C)

(G)

E5

57

let ring

T 2 1 2 2 1 2 2 1 2 2 1 2 2 0 2

A 0 3 3 3 3

B 0 3 3 3 3

Gtr II *ff*

T

A

B

Gtr III

T 5 (5) (5) 12 (12) 10 (10) 8

A

B

sl.

sl.

sl.

[F] Chorus

61

F5 G5 A5 F5

H P

sl. sl. sl.

65

G5 A5 G5 A5 F5

H P

sl. sl. sl.

69

G5

T
A
B

T
A
B

T
A
B

G Out-Chorus

A5 C5 G5

71

3x

H P

3x

3x

sl. sl. sl.

T
A
B

T
A
B

T
A
B

[illegible]

H Outro

79

A5

G5

T
A
B

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

H P

T
A
B

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

T
A
B

5 (5) (5) 12 (12) 10 (10) 8

sl. sl. sl.

83

D5/A E5

T A B

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

H P

T A B

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

T A B

5 (5) (5) 12 (12) 10 (10) 8

sl. sl. sl.

87

F5 E5 G5

T A B

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

H P

T A B

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

T A B

5 (5) (5) 12 (12) 10 (10) 8

sl. sl. sl.

91

A5

T
A
B 0 (0) (0) (0)

T
A
B 7 7 5 (7) (7) (5) (7) (7) (5)

T 5 (5) (5) 12 (12) 10 (10) 8

A
B

sl. sl. sl.

95

Gtr II

T
A
B (7) (7) (5) (7) (7) (5) (7) (7) (5)

Gtr III

T 5 (5) (5) (5)

A
B

(From the 2001 Album DEEP SHADOWS AND BRILLIANT HIGHLIGHTS)

Words &
Arrange

♩ = 89

B 1st & 2nd Verse

Em

9

6

Gtr II

T

A

B

17

Gtr III

T

A

B

21

T

A

B

C Chorus

Em Bm C D

25

Gtr I

T 2 3 10 (10) 8 7 5 (5) 7

A 2

B 2 2 3 5

Gtr III

let ring

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

A 0 0 0 0 0 0 4 4 4 4 4 4 5 5 5 5 5 5 7 7 7 7 7 7 7

B 0 2 2 2 2 2 2 4 4 4 4 4 3 3 3 3 3 3 5 0 0 7 7 7 5

Gtr II

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

A 0 0 0 0 0 0 4 4 4 4 4 4 5 5 5 5 5 5 7 7 7 7 7 7 7

B 0 2 2 2 2 2 2 4 4 4 4 4 3 3 3 3 3 3 5 0 0 7 7 7 5

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in three systems, each containing a guitar part (top), a vocal part (middle), and a bass part (bottom). The guitar part is written in standard notation with a key signature of one sharp (F#) and a 4/4 time signature. The vocal part is written in a simplified notation style, and the bass part is written in a simplified notation style. The score includes chord symbols (Em, Bm, C, D) and a "let ring" instruction. The guitar part features a complex melodic line with many accidentals and a final double bar line. The vocal part includes a "let ring" instruction and a final double bar line. The bass part includes a "let ring" instruction and a final double bar line.

D Guitar Solo[illegible]

37

C

D

T

A

B

5

7

(5)

(7)

7

9

sl.

sl.

T

A

B

E Chorus

[illegible]

45

Em Bm C D

let ring

F Out-Chorus

49

Em Bm C D

Gtr I

T 2 3 10 (10) 8 7 5 (5) 7

A 2

B 2 2 3 5

Gtr III

let ring

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

A 0 0 0 0 0 0 4 4 4 4 4 4 5 5 5 5 5 5 7 7 7 7 7 7 7

B 0 2 2 2 2 2 2 4 4 4 4 4 3 3 3 3 3 3 5 0 0 7 7 7 5

Gtr II

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

A 0 0 0 0 0 0 4 4 4 4 4 4 5 5 5 5 5 5 7 7 7 7 7 7 7

B 0 2 2 2 2 2 2 4 4 4 4 4 3 3 3 3 3 3 5 0 0 7 7 7 5

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for guitar, vocal, and piano. The guitar part is written in standard notation with a key signature of one sharp (F#) and a 4/4 time signature. The vocal part is written in a single line with lyrics. The piano part is written in a single line with chords. The score is divided into four systems, each corresponding to a measure of the song. The guitar part includes a "let ring" instruction in the second measure. The vocal part includes the lyrics "Hello, hello, good morning to you" and "The sound of silence". The piano part includes chords such as Em, Bm, C, D, and Em. The score is presented in a clean, black and white format with a white background and black text and musical notation.

DARK LIGHT

As recorded by HIM

(From the 2005 Album DARK LIGHT)

Transcribed by CUBert

Words a

A Intro

Standard Tuning

$\text{♩} = 80$

A5

1

Gtr I

T

A

B

Gtr II

T

A

B

Gtr III

T

A

B

8va-----

sl.

F#5

4

T
A
B

7 5 5 (5) 5

[illegible]

F#5

8

T (0) (0) (0) (0) 0 0 (0) 0 0 (0) (0) (0) (0) 0 0 (0) 0 0 (0)

A 2

B 0

T

A

B 4

2 2

T 7 5 9 (9)

A

B

[B] Verse

N.C. A C#5/A

10

Gtr IV let ring

T

A

B 2 2 0 4 2 2

[C] Pre-Chorus

D5 E5 D5 E5 D5 E5

14

Gtr II P.M.-----

T

A

B 5 5 7 0 0 5 5 5 5 5 4 5 5 7 (7) (7)

D Chorus

A5

18

Gtr I

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

A 2

B 0

Gtr II

T

A

B 7

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

8va

Gtr III

T 12 9 14 12 10 9

A

B

sl.

sl.

F#5

20

T
A
B

T
A
B

T
A
B

A5

22

T
A
B

(0) (0) (0) (0) 0 0 (0) 0 0 (0) (0) (0) (0) 0 0 (0) (0) 0 0

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

8va

T
A
B

12 9 14 12 10 9

sl.

24

F#5

T
A
B

T
A
B

7 5 9 (9)

E Verse

A C#5/A

26

Gtr IV
let ring-----|

let ring-----|

T 0 2 2 (2) 2 2 0 4

A 2 2 2 2 2 2 2 2

B 2 2 2 2 2 2 2 2

F Pre-Chorus

D5 E5 D5 E5 D5 E5

30

Gtr II P.M.-----|

T

A

B 5 5 7 0 0 5 5 5 5 5 5 4 5 5 7

G Chorus

A5

33

Gtr I

T (0) (0) (0) (0) 0 0 (0) 0 0 (0) (0) (0) (0) 0 0 (0) 0 0 (0)

A 2

B 0

Gtr II

T

A

B 7

8va-----|

Gtr III

T 12 9 14 12 10 9

A

B

sl.

The musical score for 'F#5' is presented in four systems. The first system includes a guitar staff with a treble clef and a key signature of two sharps (F# and C#), and a vocal staff with tenor (T), alto (A), and bass (B) parts. The guitar part features a complex, fast-paced melody with many beamed sixteenth notes. The vocal parts consist of a series of whole notes, with the tenor and alto parts having a '0' above them, indicating a specific pitch or a placeholder. The second system continues the guitar melody and the vocal parts. The third system shows the guitar part continuing with a similar fast-paced melody, while the vocal parts are now represented by a series of numbers (4 and 2) below the staff, likely indicating fingerings or a specific rhythmic pattern. The fourth system shows the guitar part continuing with a similar fast-paced melody, while the vocal parts are now represented by a series of numbers (7, 5, 5, and (5)) below the staff, likely indicating fingerings or a specific rhythmic pattern.

A5

37

T
A
B

(0) (0) (0) (0) 0 0 (0) 0 0 (0) (0) (0) (0) 0 0 (0) (0) 0 (0)

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

T
A
B

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

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

8va

T
A
B

12 9 14 12 10 9

sl.

39

F#5

T

A

B

T

A

B

7

5

9

(9)

H Breakdown

F5 N.C. G5 A5 F5

Gtr II

T
A
B

0 2 0 2 0 2 0 2 0 0 2 0 2 4 5 4 5 4 5 4 0 2 0 2 0 2 0 2 0 5 5 7 3
0 H P H P 3 3 5 1

8va-----

Gtr V

T
A
B

14 12 17 14 12 10

N.C.

G5 A5 F5

46

T

A

B

0 2 0 2 0 2 0 2 0

0 2 0 2 4 5 4 5 4 5

0 2 0 2 0 2 0 2 0

5 5 7 3

3 3 5 4

H P H P

8va-----

T

A

B

14 12 17

14 12 10

50

G5 B5 A5 F5 G5 B5 A5

T

A

B

5 6 7 5

5 6 7 5

5 6 7 5

diva

2

10

10

I Out-Chorus

53

B5

Gtr II

T
A
B

8va-----

Gtr III

T
A
B

14 11 16 14 12 11

[illegible]

57

B5

T

A

B

8va

T

A

B

sl.

The image shows two systems of musical notation. The first system is for the piece 'G#5' and the second is for '8va'. Both systems include a vocal line in treble clef and a guitar accompaniment in three staves (Tenor, Alto, Bass).

System 1: G#5

- Vocal Line:** Treble clef, key signature of three sharps (F#, C#, G#). The melody consists of eighth notes in a descending scale: G#5, F#5, E5, D5, C5, B4, A4, G#4, F#4, E4, D4, C4, B3, A3, G#3, F#3, E3, D3, C3, B2, A2, G#2, F#2, E2, D2, C2, B1, A1, G#1, F#1, E1, D1, C1, B0, A0, G#0, F#0, E0, D0, C0, B-1, A-1, G#-1, F#-1, E-1, D-1, C-1, B-2, A-2, G#-2, F#-2, E-2, D-2, C-2, B-3, A-3, G#-3, F#-3, E-3, D-3, C-3, B-4, A-4, G#-4, F#-4, E-4, D-4, C-4, B-5, A-5, G#5. The piece ends with a double bar line and repeat dots.
- Guitar Accompaniment:**
 - Tenor Staff:** Labeled 'T'. It contains a whole note chord G#5.
 - Alto Staff:** Labeled 'A'. It contains a whole note chord G#5.
 - Bass Staff:** Labeled 'B'. It contains a whole note chord G#5.

System 2: 8va

- Vocal Line:** Treble clef, key signature of three sharps (F#, C#, G#). The melody consists of eighth notes in a descending scale: G#5, F#5, E5, D5, C5, B4, A4, G#4, F#4, E4, D4, C4, B3, A3, G#3, F#3, E3, D3, C3, B2, A2, G#2, F#2, E2, D2, C2, B1, A1, G#1, F#1, E1, D1, C1, B0, A0, G#0, F#0, E0, D0, C0, B-1, A-1, G#-1, F#-1, E-1, D-1, C-1, B-2, A-2, G#-2, F#-2, E-2, D-2, C-2, B-3, A-3, G#-3, F#-3, E-3, D-3, C-3, B-4, A-4, G#-4, F#-4, E-4, D-4, C-4, B-5, A-5, G#5. The piece ends with a double bar line and repeat dots.
- Guitar Accompaniment:**
 - Tenor Staff:** Labeled 'T'. It contains a whole note chord G#5.
 - Alto Staff:** Labeled 'A'. It contains a whole note chord G#5.
 - Bass Staff:** Labeled 'B'. It contains a whole note chord G#5.

J Outro

G B/F#

61

let ring

Gtr IV *p*

8va

Gtr V

T 4 4 4 4 2 4 4 4 4 (4) 4 4 4 4 4 4 (4)

A 5 5 4 4 4 4 4 4 4 4 4 4 4 4 4 4

B 3 5 4 4 4 4 4 4 4 4 4 4 4 4 4 4

T 12 10 14 11 9 9

A 11 9 9

B 11 9 9

B/F#

64

let ring

T 4 4 4 4 2 4 4 4 4 (4) 4 4 4 4 4 4 (4)

A 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

B 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

T 8 9 (9) (8)

A 8 9 (9) (8)

B 8 9 (9) (8)

T 4 4 4 4 2 4 4 4 4 (4) 4 4 4 4 4 4 (4)

A 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

B 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

T 8 9 (9) (8)

A 8 9 (9) (8)

B 8 9 (9) (8)

B5
8va----- N.C.

1

Gtr III *mf*
let ring-----

T 14 11 16 14 12 11 9 7 7 (7)

A 12 16

B

p

T 11 9 9 (9) (9)

A

B

1

Gtr I

5x

4x

P.M.-----| A.H.-----|

1 1/4

T

A

B

3 3 1 3 5 3 8 6 4 5 9 7 5 5 5 5 5 5 5 5 4 4

sl. sl. sl. A A

5

let ring

5x

P.M.-----| A.H.-----|

Full

T

A

B

3 3 1 3 5 3 8 6 4 5 9 7 5 5 5 5 5 5 5 5 4 4

sl. sl. sl. A A

8

P.M. P.M.-----| P.M. P.M.

3x

T

A

B

2 2 2 0 0 0 0 5 7 0 2 0 0 0 0 5 4 0 0

sl.

10

sl.

T

A

B

4 4 2 2 2 3 5

(From the 2000 Album RAZORBLADE ROMANCE)

Words by
Music by
Arranged by

1

Gtr I

8vb

Gtr III

Gtr II

7

4

E5 F#5 E5 D5 E5 N.C. F#5

8vb

T
A
B

9 9 9 9 7 9 7 (7) 7 7 7 7 7 7 7 7 5 7 7 9 7
7 7 7 7 5 7 5 (5) 5 5 5 5 5 5 5 5 3 5 7 10 7

T
A
B

9 7 5 9 (9) 10 7 10 7 9 7 10 9 (9) 7 9 7 10 7

T
A
B

6 9 7 6 (6) 7 9 7 9 6 9 7 6 (6) 9 7 9 9

B Verse 1, 2

Verse 1, 2

E5 F#5 E5

8vb
P.M.

T
A
B

T
A
B

T
A
B

12

D5 B5 A5 E5 A5 F#5

P.M.-----

T	12 12 12 12 12 12 12 12	9 9 9 9 9 9 9 9	7 7 7 7 7 7 7 7	7 7 7 7 7 7 12 9
A	12 12 12 12 12 12 12 12	9 9 9 9 9 9 9 9	7 7 7 7 7 7 7 7	7 7 7 7 7 7 12 9
B	10 10 10 10 10 10 10 10	7 7 7 7 7 7 7 7	5 5 5 5 5 5 5 5	5 5 5 5 5 5 10 7

T A B

(7) (7) (7)

16

E5 F#5 E5 A5 F#5 E5 F#5 E5 A5 D5

8vb-----

T	9 9 9 9 7 9 7	(7) 7 7 7 7 7 12 9	(9) 9 9 9 9 9 7 9 7	(7) 7 7 7 7 7 12 12
A	9 9 9 9 7 9 7	(7) 7 7 7 7 7 12 9	(9) 9 9 9 9 9 7 9 7	(7) 7 7 7 7 7 12 12
B	7 7 7 7 5 7 5	(5) 5 5 5 5 5 10 7	(7) 7 7 7 7 5 7 5	(5) 5 5 5 5 5 10 10

T A B

(7) (7) (7)

20

C#5 B5 A5 E5 N.C. B5

8vb-----J

T

A

B

12 12 12 12 11 9 (9) 9 9 9 9 9 9 7 (7) 7 (7) 12 x 2

12 12 12 12 11 9 (9) 9 9 9 9 9 9 7 (7) 7 (7) 12 x 2

10 10 10 10 9 9 7 (7) 7 7 7 7 7 7 5 (5) 5 (5) 12 x 0

sl.

T

A

B

(7) (7) (7) 10

Gtr II

T

A

B

7

C Chorus 1, 2

24

C#5D5 E5 F#5 E5 F#5 E5 D5

8vb-----J

T

A

B

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

0 0 2 3 (3) 3 3 3 3 3 3 5 7 (7) 7 7 7 7 7 5 7 5 (5) 5 5 5 5 5 5 5 5

9 12 10 (10) 9 12 10 (10) 9 7 5 9 (9) 10 7 10 7 9 7 10 9

T

A

B

6 9 7 (7) 6 9 7 (7) 6 9 7 6 (6) 7 9 7 9 9 7 6

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for guitar, vocal, and piano. The guitar part is written in treble clef with a key signature of two sharps (F# and C#). It includes a melodic line with various chords (E5, N.C., F#5, E5F#5E5, D5) and a complex section with many sixteenth notes. The vocal part is written in treble clef with a key signature of two sharps, featuring a melodic line with various notes and rests. The piano part is written in treble clef with a key signature of two sharps, featuring a melodic line with various notes and rests. The score includes a guitar solo section with a key signature change to one sharp (F#) and a key signature change to one flat (Bb). The score is divided into two systems, each with a repeat sign and a first/second ending bracket. The guitar part includes a section with a key signature change to one sharp (F#) and a key signature change to one flat (Bb). The vocal part includes a section with a key signature change to one sharp (F#) and a key signature change to one flat (Bb). The piano part includes a section with a key signature change to one sharp (F#) and a key signature change to one flat (Bb). The score includes a guitar solo section with a key signature change to one sharp (F#) and a key signature change to one flat (Bb). The vocal part includes a section with a key signature change to one sharp (F#) and a key signature change to one flat (Bb). The piano part includes a section with a key signature change to one sharp (F#) and a key signature change to one flat (Bb).

D Breakdown

35

N.C.

8vb

sl.

7

9

(9)

sl.

The image displays a musical score for the song "The Rose Tree". It consists of three systems of staves. The first system includes a vocal line (treble clef, key of D major) and a guitar line (treble clef, key of D major). The second system includes a vocal line (treble clef, key of D major) and a guitar line (treble clef, key of D major). The third system includes a vocal line (treble clef, key of D major) and a guitar line (treble clef, key of D major). The score is written in 4/4 time and features a key signature of one sharp (F#).

System 1:

- Vocal Line:** Starts with a whole rest, followed by a half note G4, and a whole note F#4.
- Guitar Line:** Starts with a whole rest, followed by a half note G4, and a whole note F#4.

System 2:

- Vocal Line:** Starts with a whole rest, followed by a half note G4, and a whole note F#4.
- Guitar Line:** Starts with a whole rest, followed by a half note G4, and a whole note F#4.

System 3:

- Vocal Line:** Starts with a whole rest, followed by a half note G4, and a whole note F#4.
- Guitar Line:** Starts with a whole rest, followed by a half note G4, and a whole note F#4.

43

E F# E N.C. F# E F# E N.C. F#

8vb

1/2

1/2

T A B

9 9 9 9 7 9 7 (7) 7 7 7 7 11 9 (9) 9 9 9 9 7 9 7 (7) 7 7 7 7 11 9

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

T A B

9 7 9 (9)

E F# E N.C. F# E F# E N.C. B5

47

8vb

1/2

T
A
B

9 9 9 9 7 9 7 (7) 7 7 7 7 11 9 (9) 9 9 9 9 7 9 7 (7) 7 7 7 12 x 2
x x x x x x x (x) x x x x x x x (x) x x x x 12 x 2
7 7 7 7 5 7 5 (5) 5 5 5 5 7 (7) 7 7 7 7 5 7 5 (5) 5 5 5 12 x 0
sl.

T
A
B

9 7 9 (9) 10

Gtr II

T
A
B

7

[E] Out-Chorus

C#5 D5 E5 F#5 E5 F#5 E5

51

8vb

T
A
B

2 2 4 5 (5) 5 5 5 5 5 7 9 (9) 9 9 9 9 7 9 7 (7) 7 7 7 7 7 7 7
2 2 4 5 (5) 5 5 5 5 5 7 9 (9) 9 9 9 9 7 9 7 (7) 7 7 7 7 7 7 7
0 0 2 3 (3) 3 3 3 3 3 5 7 (7) 7 7 7 7 5 7 5 (5) 5 5 5 5 5 5 5

T
A
B

9 12 10 10 (10) 9 12 10 10 (10) 9 7 5 9 (9) 10 7 10

T
A
B

6 9 7 7 (7) 6 9 7 7 (7) 6 9 7 6 (6) 7 9 7

55

D5 E5 N.C. F#5 E5 F#5 E5 N.C. B5

8vb

T

A

B

5 3 7 5 7 10 7 (9) 9 9 9 9 9 7 9 7 (7) 7 7 7 7 12 x 2 (7) 5 5 5 5 12 x 0

7 9 7 10 9 (9) 7 9 7 10 7 (7) 9 7 9 (9) 10

T

A

B

9 6 9 7 6 (6) 9 7 9 7 9 (9) 7 9 7 (7) 7

59

C#5 D5 E5 F#5 E5 F#5 E5

8vb

T

A

B

2 2 2 4 5 (5) 5 5 5 5 5 5 7 9 (9) 9 9 9 9 9 7 9 7 (7) 7 7 7 7 7 7 7 7 2 2 0 0 2 3 (3) 3 3 3 3 3 3 5 7 (7) 7 7 7 7 7 5 7 5 (5) 5 5 5 5 5 5 5

9 12 10 10 (10) 9 12 10 10 (10) 9 7 5 9 (9) 10 7 10

T

A

B

6 9 7 7 (7) 6 9 7 7 (7) 6 9 7 6 (6) 7 9 7

63

D5 E5 N.C. F#5 E5 F#5 E5

8vb

3x

64

65

66

67

D5 E5 N.C. F#5 N.C.

8vb

sl.

68

69

70

ENJOY THE SILENCE (LIVE)

As recorded by H.I.M.

Transcribed by vitaha_z

Words &
Arranged

A Intro

$\text{♩} = 120$
N.C.

1

Gtr I

T				
A	12 14	(14) 12 14	(14) 12 14	(14) 12 14
B		12 12	12 12	12 12

All Ghost Notes are pickslides

Gtr II

T				
A				
B				(19) (49)

sl.

6

B5 D5 B5 D5

T	12 14	(14) 12 14	(14) 12 14	(14) 12 14
A	12 12	12 12 14	12 12	12 12 14
B				

Gtr II p.M.-----| P.M.-----| P.M.-----| P.M.-----|

T				
A	9	12	9	12
B	9 9 9 9 9 9 9 9	12 12 12 12 12 12 12 12	9 9 9 9 9 9 9 9	12 12 12 12 12 12 12 12 x x

10

B5 D5 B5 D5

T

A

B

P.M.-----| P.M.-----| P.M.-----| P.M.-----|

T

A

B

[B] Verse

14

B5 D5 G5

1. 2.

N.C.

Gtr II

P.M.-----|

T

A

B

sl.

[C] Chorus

19

E5 G5 B5 A5

N.C.

T

A

B

sl.

sl.

23

E5 G5 B5 B $\flat$ 5

P.M.-----|

T

A

B

27 *To Coda*
D#5/B^b N.C. D#5/B^b N.C. D#5/B^b N.C. D#5/B^b N.C. *D.S. al Coda*
D#5/B^b

P.M.-----|

T

A 8 8 8 8 8 8 13 13 (25) 13 (25) 13 (25) 13 (25) 13 (25) 13

B 6 6 6 6 6 6 13 13 (25) 13 (25) 13 (25) 13 (25) 13 (25) 13

sl. sl. sl. H sl. sl. H sl. sl. H sl. sl. H sl.

D Guitar Solo

30

N.C.

Gtr II

A.H.-----| A.H. A.H.-----| A.H.-----| A.H.

T	12	14	(14)	15	(14)	14	11	(11)	14	11
A	12	12	12	12	12	12	12	12	12	12
B										
	C#	C#	D	A	A	F#	F#	F#		

34

A.H. A.H. A.H. A.H. A.H. A.H.

T 12 14 (14) 15

A 12 12 12 12 14 (14) 12 14 12 11 (11) 12 14 12 11

B F# C# C# D A A F# F# F#

[illegible]

42

A.H.

A.H.

T

A

B

A

A

A

sl

E Chorus

46

E5 G5 B5 A5 N.C.

2nd time only half note slide

sl. sl.

50

E5 G5 B5 B $\flat$ 5

P.M.-----|

F Guitar Break

N.C.

55

Gtr I

59

Gtr II

sl.

G Out-Chorus

63

E5 G5 B5 A5 N.C.

Gtr II

67

B5/F# D5/A B5 B $\flat$ 5

P.M.-----|

71

E5 G5 B5 A5 N.C.

75

E5 G5 B5 B $\flat$ 5

80

A.H.-----| A.H.-----|

F F F (F) F F

Detailed description of the musical score: The score is for a guitar and vocal performance. It consists of five systems of music. Each system has a guitar staff, a tablature staff, and a vocal staff. The guitar part is in E major and includes various chords and techniques like bends, slides, and palm mutes. The vocal part includes lyrics and performance instructions like 'A.H.' and 'P.M.'.

1

A5

A.H.-----| A.H.-----|

T

A

B

F F F (8) 8 8 7 7 5 (7) 7 (5) *sl.*

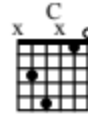
FOR YOU

As recorded by HIM

(From the 1997 Album GREATEST LOVESONGS VOL. 666)

Transcribed by CUBert

Words by
Music by
Arranged by



A Intro

$\text{♩} = 108$

1

Gtr I
let ring

5

let ring

9

Em7

11

B5/F# D5 D5/A E5/B D5

Gtr II

T

A

B

sl.

Gtr III

T

A

B

sl.

Gtr I

let ring

T

A

B

B Verse

B5 C#5 D5 E5 D5 C#5 B5 C#5 D5 A G E F# E

Gtr II

P.M.-----| P.M.-----| P.M.-----|

T

A

B

C Chorus

B5/F# D5 D5/A E5/B D5

19

Gtr II

T

A

B

4 4 4 4 4 4 4 4 12 7 7 7 9 9 9 9 12

2 2 2 2 2 2 2 2 10 5 5 5 7 7 7 7 10

sl. sl.

Gtr I

let ring

T

A

B

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

2 4 4 4 4 2 4 5 4 2 4 2 4 2 4 4

Gtr III

T

A

B

12 10 9 10 7 (7)

sl.

D Verse

B5 C#5 D5 E5 D5 C#5 B5 A G E F# E

23

Gtr II

P.M.-----| P.M.-----| P.M.-----|

T

A

B

4 4 4 4 6 7 9 (9) 9 9 9 9 9 7 6 4 4 4 4 6 7 7 (7) 7 7 5 5 4 7

2 2 2 2 4 5 7 (7) 7 7 7 7 7 5 4 2 2 2 2 4 5 7 7 7 5 7 4 7

E Chorus

27

B5/F# D5 D5/A E5/B D5

Gtr II

T
A
B

4 4 4 4 4 4 4 4 12 7 7 7 9 9 9 9 12

2 2 2 2 2 2 2 2 10 5 5 5 7 7 7 7 10

sl. sl.

Gtr I

let ring

T
A
B

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

4 4 4 4 4 4 2 4 5 4 4 2 4 2 4 4

2 2 4 5 4 4 4 2 4 2 4 2 4 4 4

Gtr III

T
A
B

12 10 9 10 7 (7)

sl.

F Breakdown

31

C# E D C# E D

Gtr V *mf*

T 9 9 9 12 10 10 9 9 9 12 10 10

A 6 6 6 9 7 7 6 6 6 9 7 7

B

Gtr VI *mf*

T

A

B 2 2 2 2 2 2 2 2 2 2 2 2 4 4

G Interlude

35

Gtr III

sl. *sl.*

Gtr I
let ring

4x

Detailed description: This section contains measures 35 through 38. Measure 35 has a vocal line starting on a whole note G4, followed by a half note A4, and a whole note B4. The guitar III part has a whole note chord of G4 (0, 3, 2, 3, 0). Measure 36 has a vocal line with a half note A4 and a whole note B4. The guitar III part has a whole note chord of G4 (0, 3, 2, 3, 0). Measure 37 has a vocal line with a half note A4 and a whole note B4. The guitar III part has a whole note chord of G4 (0, 3, 2, 3, 0). Measure 38 has a vocal line with a half note A4 and a whole note B4. The guitar III part has a whole note chord of G4 (0, 3, 2, 3, 0). The guitar I part has a whole note chord of G4 (0, 2, 2, 2, 2) and a half note A4.

39

Gtr II

E5 E5 E5 E5 D5

sl.

Detailed description: This section contains measures 39 through 42. Measure 39 has a guitar II part with a whole note chord of E5 (2, 2, 2, 2, 0). Measure 40 has a guitar II part with a whole note chord of E5 (2, 2, 2, 2, 0). Measure 41 has a guitar II part with a whole note chord of E5 (2, 2, 2, 2, 0). Measure 42 has a guitar II part with a whole note chord of E5 (2, 2, 2, 2, 0). The guitar I part has a whole note chord of D5 (12, 12, 12, 10, 0).

[H] Out-Chorus

B5/F#

D5

D5/A

E5/B

D5

1



Gtr II

T
A
B



sl.

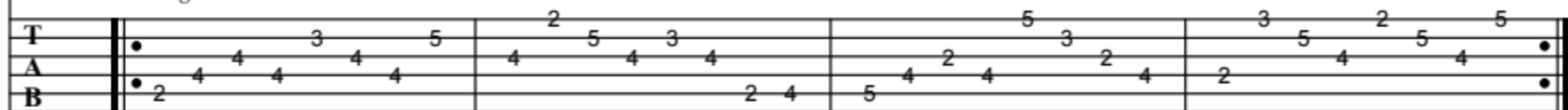
sl.



Gtr I

let ring

T
A
B



Gtr III

T
A
B



sl.

A Intro

♩ = 107

1.

2.

The first system of the musical score for 'The Rose Tree' is written on a single staff in treble clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The melody begins with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The melody continues with a series of eighth and quarter notes, mostly moving upwards. The system concludes with a double bar line and repeat dots. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes.

Gtr I

T	9	9	9	16	16	16	17	17	17	12	12	7	7	12	12	7	7
A	10	10	10	17	17	17	19	19	19	14	14	9	9	14	14	9	9
B	11	11	11	18	18	18	19	19	19	14	14	9	9	14	14	9	9
	11	11	11	18	18	18	19	19	19	14	14	9	9	14	14	9	9
	9	9	9	16	16	16	17	17	17	12	12	7	7	12	12	7	7
	9	9	9	16	16	16	17	17	17	12	12	7	7	12	12	7	7

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line on a treble clef staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music begins with a repeat sign. The melody consists of several measures of music, including some with triplets and a final measure with a double bar line and repeat dots. The notes are primarily eighth and sixteenth notes, with some rests.

Gtr II

[illegible]

Gtr III

The image shows a musical score for the song "The Rose Tree". It is written for three voices: Tenor (T), Alto (A), and Bass (B). The music is in 4/4 time and consists of four measures. The first measure contains the lyrics "The Rose Tree", the second "grew so tall", the third "that it reached", and the fourth "up to the sky". The melody is simple and repetitive, with the Tenor and Bass parts having a more active line than the Alto part. The score ends with a double bar line and a repeat sign.

 sl

B Chorus

Slightly Faster ♩ = 115

§

1.

2.

The first system of the musical score for 'The Rose Tree' is written in treble clef with a key signature of two sharps (F# and C#). It begins with a treble clef and a '6' time signature. The music consists of a series of eighth notes, mostly beamed in pairs, forming a continuous melody. The system ends with a double bar line and a repeat sign.

Gtr III *fff*
let ring

[illegible] sl

5

C Verse

Gtr IV *f*[illegible]

15

Gtr IV

T

A

B

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

2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 2 2 2 2 2 2 2 2

Gtr I

let ring

Gtr III

T

A

B

4 6 7 5 7 14 15 (16) 2 4 2 4

sl.

19

T

A

B

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

2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 2 2 2 2 2 2 2 2

23

Gtr III

T

A

B

4 4 4 4 4 4 4 4 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 9 9 11 11

2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0 0 0 12 12 7 7 9 9

sl.

D.S.

D Solo

27

fff

T
A 7 6 4 7 7 4 6 6 (6) (6) 7 7 9 (9) 11 11
B

sl. sl. sl.

Gtr V *f*
let ring

T
A 4 4 4 4 4 4 4 4 2 2 2 2 2 2 2 2 7 7 7 7 7 7 7 7 7 7 7 7 6 6
B 4 4 4 4 4 4 4 4 2 2 2 2 2 2 2 2 5 5 5 5 5 5 5 5 5 5 5 5 4 4
2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0

31

Full

T
A 7 6 7 7 7 4 6 9 (9) 11 12 7 (7) 4
B

sl. sl.

let ring

T
A 4 4 4 4 4 4 4 4 2 2 2 2 2 2 2 2 7 7 7 7 7 7 7 7 7 7 6 6
B 4 4 4 4 4 4 4 4 2 2 2 2 2 2 2 2 5 5 5 5 5 5 5 5 5 5 5 5 4 4
2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0

E Bridge

The image displays a musical score for the song "The Rose Tree". It is organized into two systems, each containing a vocal line and a guitar accompaniment line.

System 1 (Measures 35-38):

- Vocal Line:** The melody begins on measure 35 with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notes are: F#4 (quarter), G#4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G#4 (quarter), F#4 (quarter), and E4 (half).
- Guitar Line:** The guitar part is written on a six-string staff. The fret numbers for the strings (from 6th to 1st) are: 4, 4, 2, 2, 2, 2 in measure 35; 4, 4, 2, 2, 2, 2 in measure 36; 6, 7, 9, 7, 5, 4 in measure 37; and 6, 7, 9, 7, 5, 4 in measure 38.

System 2 (Measures 39-42):

- Vocal Line:** The melody continues from measure 39 with the same key signature and time signature. The notes are: F#4 (quarter), G#4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G#4 (quarter), F#4 (quarter), and E4 (half).
- Guitar Line:** The guitar part continues with fret numbers: 4, 4, 2, 2, 2, 2 in measure 39; 4, 4, 2, 2, 2, 2 in measure 40; 6, 7, 9, 7, 5, 4 in measure 41; and 6, 7, 9, 7, 5, 4 in measure 42.

43

T

A

B

G

D

A

P.M.-----|

F Out-Chorus

The image shows a musical score for guitar and bass. The guitar part (Gtr III) is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It begins with a measure of a whole note chord (F#, C#, G#) marked with a '2' above it, followed by a series of eighth notes. The bass part (T, A, B) is written in bass clef and consists of a single line of eighth notes. The guitar part is labeled 'Gtr III' and the bass part is labeled 'T', 'A', and 'B'.

51

♩ = 107 rit.

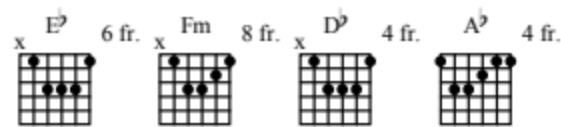
HEARTACHE EVERY MOMENT

As recorded by H.I.M.

(From the 2001 Album DEEP SHADOWS AND BRILLIANT HIGHLIGHTS)

Transcribed by vitaha_z

Words by
Music by
Arranged by

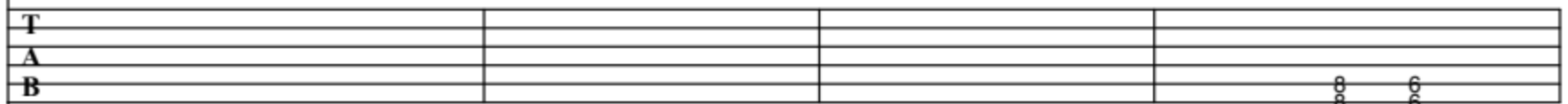


A Intro

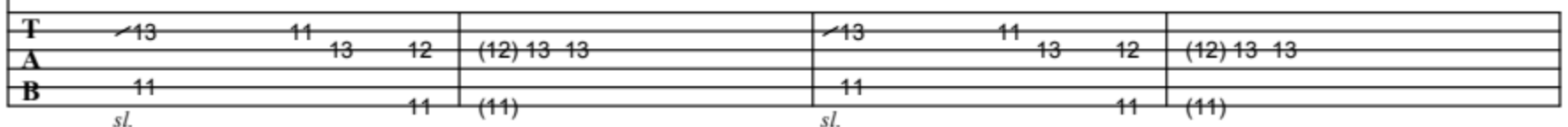
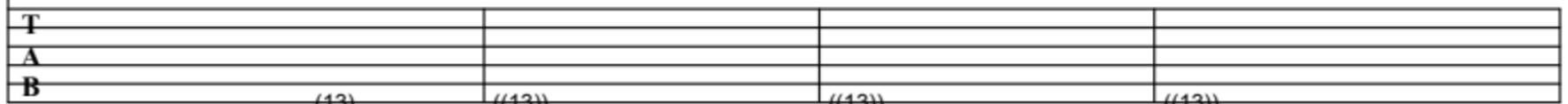
♩ = 120
N.C.
Gtr II



Gtr III



Gtr I



9

D^b *E^b* *A^b* *D^b* *E^b*

T
A
B 4 4 6 6 3 (3) 3 4 4 6 (6) 6 6 6 6 (6)

T
A
B 13 11 13 12 (12) 13 13 11 11 (11) (11)

sl. 11 11 (11) *sl.* 10 (10) (10)

Gtr IV

T
A
B 8 (8) 6 8 6 *sl.*

B Verse

N.C.

13

Gtr I

T
A
B 11 11 (11) 11 11 (11)

17

T
A
B 11 11 (11) 10 (10) (10)

21

Gtr III
P.M.-----| P.M.-----| P.M.-----|

T
A
B (1) (1) (1) (1) (3) (3) (3) (3) *sl.* (9) (9) (9) (9) (9) (9) (9) (9) (1) (1) (1) (1) (3) (3) (3) (3) *sl.* (9) (9) (9) (9) (9) (9) (9) (9)

Gtr I

T
A
B 11 11 (11) 11 (11)

Gtr II

25

P.M.-----| P.M.-----|

T
A
B (1) (1) (1) (1) (3) (3) (3) (3) *sl.* (9) (9) (9) (9) (9) (9) (9) (9) 6 6 (6) 6 6 6 6 6 6 (6) 6 6 8 6

T
A
B 11 11 (11) 10 (10) (10)

C Chorus

D^b E^b Fm D^b E^b Fm

29

T
A
B 4 4 6 6 6 (6) 8 8 8 4 4 6 6 6 (6) 8 8 8

T
A
B 11 11 (11) 11 (11)

33

D^b E^b A^b D^b E^b Fm E^b

T
A
B 4 4 6 6 3 (3) 3 4 4 6 (6) 6 6 6 6 6 (6) 6 6 8 6

T
A
B 11 11 (11) 10 (10) (10)

~~~~~

37

D<sup>b</sup> E<sup>b</sup> Fm D<sup>b</sup> E<sup>b</sup> Fm

T  
A  
B 4 4 6 6 6 (6) 8 8 8 4 4 6 6 6 (6) 8 8 8

T  
A  
B 11 11 (11) 11 11 (11)

41

T  
A  
B 4 4 6 6 3 (3) 3 4 4 6 (6) 6 6 6 6 (6)

T  
A  
B 11 11 (11) 10 (10) (10)

Gtr IV

T  
A  
B 8 (8) 6 8 6

45

F5

T  
A  
B 3 (3) (3) (3)

**D** Verse

N.C.

49

P.M.-----| P.M.-----| P.M.-----|

T  
A  
B (1) (1) (1) (1) (3) (3) (3) (3) (9) (9) (9) (9) (9) (9) (9) (9) (1) (1) (1) (1) (3) (3) (3) (3) (9) (9) (9) (9) (9) (9) (9) (9)

Gtr I

T  
A  
B 11 11 (11) 11 11 (11)

Gtr II

53

P.M.-----| P.M.-----|

T

A

B (1) (1) (1) (1) (3) (3) (3) (3) *sl.* (9) (9) (9) (9) (9) (9) (9) (9) 6 (6) 6 6 6 6 6 (6) 6 6 8 6

T

A

B 11 11 (11) 10 (10) (10)

**[E] Chorus**

D<sup>b</sup> E<sup>b</sup> Fm

57

T

A

B 4 4 6 6 6 (6) 8 8 8 4 4 6 6 6 (6) 8 8 8

T

A

B 11 11 (11) 11 (11)

D<sup>b</sup> E<sup>b</sup> A<sup>b</sup> D<sup>b</sup> E<sup>b</sup> Fm E<sup>b</sup>

61

T

A

B 4 4 6 6 3 (3) 3 4 4 6 (6) 6 6 6 6 6 (6) 6 6 8 6

T

A

B 11 11 (11) 10 (10) (10)

65

D<sup>b</sup> E<sup>b</sup> Fm

T

A

B 4 4 6 6 6 (6) 8 8 8 4 4 6 6 6 (6) 8 8 8

T

A

B 11 11 (11) 11 11 (11)

69

D<sup>b</sup> E<sup>b</sup> A<sup>b</sup> D<sup>b</sup> E<sup>b</sup>

T

A

B 4 4 6 6 3 (3) 3 4 4 6 (6) 6 6 6 6 6 (6)

T

A

B 11 11 (11) 10 (10) (10)

Gtr IV

T

A

B 8 (8) 6 8 6

**F** Guitar Solo

73

Ab Eb Fm

Gtrs I, IV

sl.

77

Ab Eb Ab Db Eb

Gtr I

sl.

Gtr IV

sl.

**G** Interlude

81  $D^{\flat}5/A^{\flat}$   $E^{\flat}5/B^{\flat}$

*mp*  
P.M.-----|

T  
A  
B

Gtr IV

*sl.* *sl.* *sl.*

85  $F5/C$   $E^{\flat}5/B^{\flat}$

P.M.-----|

T  
A  
B

*sl.* *sl.* *sl.* *sl.*

89  $D^{\flat}5/A^{\flat}$   $E^{\flat}5/B^{\flat}$   $Fm$   $E^{\flat}$

Gtr II *p* *ff*

P.M.-----|

T  
A  
B

*sl.* *sl.*

## **H Out-Chorus**

93

Gtr III

T

A

B

97

Gtr I

T

A

B

101

T

A

B



105

$D^b$   $E^b$   $A^b$   $D^b$   $E^b$

T  
A  
B 4 4 6 6 3 (3) 3 4 4 6 (6) 6 6 6 6 6 (6)

T  
A  
B 11 11 (11) 10 (10) (10)

109

F5

T  
A  
B 3 (3) (3) (3) (3)

T  
A  
B 13 (13) (13) (13)

114

N.C.

T  
A  
B

# I LOVE YOU (PRELUDE TO THE END)

As recorded by HIM

(From the 2000 Album RAZORBLADE ROMANCE)

Transcribed by CUBert

Words by  
Music by  
Arranged by

## A Intro

$\text{♩} = 172$   
N.C.

1

Gtr IV *pp*

T

A

B (7) ((7)) ((7)) ((7))

5

C

T

A

B ((7))  
(8) ((7))  
(8) ((7))  
(8)

9

E5 N.C.

Gtr I

T

A (9)

B 3 5 0 0 5 0 3 5 0 8 0 7 0 5 0 3 5

12

1.

T

A

B 0 0 5 0 3 5 0 8 0 7 0 5 0 3 5 0 0 5 0 3 5 0 8 0 7 0 5 0 3 5

**B** Verse

$$\sqrt{2.}$$

Em

The image shows a musical score for the song "The Wind" by Gustav Mahler. The score is written for a guitar (Gtr II) and a vocal part (T, A, B). The guitar part is in the key of D major (one sharp) and 16/8 time. The vocal part is in the key of D major and 16/8 time. The guitar part is written on a single staff with a treble clef. The vocal part is written on three staves (T, A, B) with a common time signature. The guitar part consists of a series of chords and melodic lines. The vocal part consists of a single line of music. The score is divided into four measures. The first measure contains a guitar chord and a vocal line. The second measure contains a guitar chord and a vocal line. The third measure contains a guitar chord and a vocal line. The fourth measure contains a guitar chord and a vocal line. The guitar part is written in a style that is typical of Mahler's music, with a focus on harmonic texture and melodic development. The vocal part is written in a style that is typical of Mahler's music, with a focus on melodic development and harmonic texture.

The musical score for 'The Rose Tree' is presented in two systems. The first system includes a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written on a single staff, and the lyrics 'The Rose Tree' are written below it. The second system continues the melody and includes a bass staff with the lyrics 'The Rose Tree' written below it. The score is divided into four measures, with a repeat sign at the end of the second measure. The notes are written in a simple, clear style, and the lyrics are in a serif font.

Em

24

T

A

B

The musical score for 'The Rose Tree' is presented in two systems. The first system, labeled '28', features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, while the accompaniment is shown for Tenor (T), Alto (A), and Bass (B) voices. The second system continues the melody and accompaniment. The score is written in a traditional musical notation style, with notes, rests, and bar lines clearly visible.

**C Pre-Chorus**

G5

F#5

N.C.

30

Gtr I

T

A

B

34

G5

F#5

N.C.

T

A

B

5

4

The musical score for 'The Rose Tree' is presented in three systems. The first system includes a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written on a single staff, with the lyrics 'The Rose Tree' underneath. The second system continues the melody with the lyrics 'The Rose Tree'. The third system concludes the melody with the lyrics 'The Rose Tree'. The score is written in a simple, clear style, suitable for a children's songbook.

### **D Chorus**

[illegible][illegible]

**E Pre-Verse**

50

N.C.

T  
A  
B

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

53

3

T  
A  
B

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

**F** Verse

Em

55

Gtr II

Em G D

59

63

67

**G** Pre-Chorus

G5

F#5

N.C.

69

Gtr I

G5 F#5 N.C.

73

77

G5 D5 D5 N.C.

*mp* *mf* *fff*

T

A

B

3 5 12 10 12 10 12 10 12 10 12 10 12 10

## **H Chorus**

[illegible]

85

C5 G5 A5

T

A

B

## I Out-Chorus

89

E5

Gtr I *f*

Gtr III *fff*

Musical score for "The Rose Tree" in E major, 2/4 time. The tempo is marked  $J = 150$ . The score is for three parts: Treble (T), Alto (A), and Bass (B). The Treble part begins with a treble clef and a key signature of one sharp (F#). The first measure contains a half note chord of E5 (E4-G4) and a half note chord of A5 (A4-C5), both marked with a forte dynamic. The second measure contains a half note chord of B5 (B4-D5) and a half note chord of E6 (E5-G5), both marked with a forte dynamic. The third measure contains a half note chord of F#5 (F#4-A4) and a half note chord of B6 (B5-D6), both marked with a forte dynamic. The fourth measure contains a half note chord of G#5 (G#4-B4) and a half note chord of C#6 (C#5-E5), both marked with a forte dynamic. The fifth measure contains a half note chord of A5 (A4-C5) and a half note chord of D6 (D5-F#5), both marked with a forte dynamic. The sixth measure contains a half note chord of B5 (B4-D5) and a half note chord of E6 (E5-G5), both marked with a forte dynamic. The seventh measure contains a half note chord of C#6 (C#5-E5) and a half note chord of F#6 (F#5-A5), both marked with a forte dynamic. The eighth measure contains a half note chord of D6 (D5-F#5) and a half note chord of G#6 (G#5-B5), both marked with a forte dynamic. The ninth measure contains a half note chord of E6 (E5-G5) and a half note chord of A6 (A5-C6), both marked with a forte dynamic. The tenth measure contains a half note chord of F#6 (F#5-A5) and a half note chord of B6 (B5-D6), both marked with a forte dynamic. The eleventh measure contains a half note chord of G#6 (G#5-B5) and a half note chord of C#7 (C#6-E6), both marked with a forte dynamic. The twelfth measure contains a half note chord of A6 (A5-C6) and a half note chord of D7 (D6-F#6), both marked with a forte dynamic. The thirteenth measure contains a half note chord of B6 (B5-D6) and a half note chord of E7 (E6-G6), both marked with a forte dynamic. The fourteenth measure contains a half note chord of C#7 (C#6-E6) and a half note chord of F#7 (F#6-A6), both marked with a forte dynamic. The fifteenth measure contains a half note chord of D7 (D6-F#6) and a half note chord of G#7 (G#6-B6), both marked with a forte dynamic. The sixteenth measure contains a half note chord of E7 (E6-G6) and a half note chord of A7 (A6-C7), both marked with a forte dynamic. The seventeenth measure contains a half note chord of F#7 (F#6-A6) and a half note chord of B7 (B6-D7), both marked with a forte dynamic. The eighteenth measure contains a half note chord of G#7 (G#6-B6) and a half note chord of C#8 (C#7-E7), both marked with a forte dynamic. The nineteenth measure contains a half note chord of A7 (A6-C7) and a half note chord of D8 (D7-F#7), both marked with a forte dynamic. The twentieth measure contains a half note chord of B7 (B6-D7) and a half note chord of E8 (E7-G7), both marked with a forte dynamic. The twenty-first measure contains a half note chord of C#8 (C#7-E7) and a half note chord of F#8 (F#7-A7), both marked with a forte dynamic. The twenty-second measure contains a half note chord of D8 (D7-F#7) and a half note chord of G#8 (G#7-B7), both marked with a forte dynamic. The twenty-third measure contains a half note chord of E8 (E7-G7) and a half note chord of A8 (A7-C8), both marked with a forte dynamic. The twenty-fourth measure contains a half note chord of F#8 (F#7-A7) and a half note chord of B8 (B7-D8), both marked with a forte dynamic. The twenty-fifth measure contains a half note chord of G#8 (G#7-B7) and a half note chord of C#9 (C#8-E8), both marked with a forte dynamic. The twenty-sixth measure contains a half note chord of A8 (A7-C8) and a half note chord of D9 (D8-F#8), both marked with a forte dynamic. The twenty-seventh measure contains a half note chord of B8 (B7-D8) and a half note chord of E9 (E8-G8), both marked with a forte dynamic. The twenty-eighth measure contains a half note chord of C#9 (C#8-E8) and a half note chord of F#9 (F#8-A8), both marked with a forte dynamic. The twenty-ninth measure contains a half note chord of D9 (D8-F#8) and a half note chord of G#9 (G#8-B8), both marked with a forte dynamic. The thirtieth measure contains a half note chord of E9 (E8-G8) and a half note chord of A9 (A8-C9), both marked with a forte dynamic. The thirty-first measure contains a half note chord of F#9 (F#8-A8) and a half note chord of B9 (B8-D9), both marked with a forte dynamic. The thirty-second measure contains a half note chord of G#9 (G#8-B8) and a half note chord of C#10 (C#9-E9), both marked with a forte dynamic. The thirty-third measure contains a half note chord of A9 (A8-C9) and a half note chord of D10 (D9-F#9), both marked with a forte dynamic. The thirty-fourth measure contains a half note chord of B9 (B8-D9) and a half note chord of E10 (E9-G9), both marked with a forte dynamic. The thirty-fifth measure contains a half note chord of C#10 (C#9-E9) and a half note chord of F#10 (F#9-A9), both marked with a forte dynamic. The thirty-sixth measure contains a half note chord of D10 (D9-F#9) and a half note chord of G#10 (G#9-B9), both marked with a forte dynamic. The thirty-seventh measure contains a half note chord of E10 (E9-G9) and a half note chord of A10 (A9-C10), both marked with a forte dynamic. The thirty-eighth measure contains a half note chord of F#10 (F#9-A9) and a half note chord of B10 (B9-D10), both marked with a forte dynamic. The thirty-ninth measure contains a half note chord of G#10 (G#9-B9) and a half note chord of C#11 (C#10-E10), both marked with a forte dynamic. The fortieth measure contains a half note chord of A10 (A9-C10) and a half note chord of D11 (D10-F#10), both marked with a forte dynamic. The forty-first measure contains a half note chord of B10 (B9-D10) and a half note chord of E11 (E10-G10), both marked with a forte dynamic. The forty-second measure contains a half note chord of C#11 (C#10-E10) and a half note chord of F#11 (F#10-A10), both marked with a forte dynamic. The forty-third measure contains a half note chord of D11 (D10-F#10) and a half note chord of G#11 (G#10-B10), both marked with a forte dynamic. The forty-fourth measure contains a half note chord of E11 (E10-G10) and a half note chord of A11 (A10-C11), both marked with a forte dynamic. The forty-fifth measure contains a half note chord of F#11 (F#10-A10) and a half note chord of B11 (B10-D11), both marked with a forte dynamic. The forty-sixth measure contains a half note chord of G#11 (G#10-B10) and a half note chord of C#12 (C#11-E11), both marked with a forte dynamic. The forty-seventh measure contains a half note chord of A11 (A10-C11) and a half note chord of D12 (D11-F#11), both marked with a forte dynamic. The forty-eighth measure contains a half note chord of B11 (B10-D11) and a half note chord of E12 (E11-G11), both marked with a forte dynamic. The forty-ninth measure contains a half note chord of C#12 (C#11-E11) and a half note chord of F#12 (F#11-A11), both marked with a forte dynamic. The fiftieth measure contains a half note chord of D12 (D11-F#11) and a half note chord of G#12 (G#11-B11), both marked with a forte dynamic. The fifty-first measure contains a half note chord of E12 (E11-G11) and a half note chord of A12 (A11-C12), both marked with a forte dynamic. The fifty-second measure contains a half note chord of F#12 (F#11-A11) and a half note chord of B12 (B11-D12), both marked with a forte dynamic. The fifty-third measure contains a half note chord of G#12 (G#11-B11) and a half note chord of C#13 (C#12-E12), both marked with a forte dynamic. The fifty-fourth measure contains a half note chord of A12 (A11-C12) and a half note chord of D13 (D12-F#12), both marked with a forte dynamic. The fifty-fifth measure contains a half note chord of B12 (B11-D12) and a half note chord of E13 (E12-G12), both marked with a forte dynamic. The fifty-sixth measure contains a half note chord of C#13 (C#12-E12) and a half note chord of F#13 (F#12-A12), both marked with a forte dynamic. The fifty-seventh measure contains a half note chord of D13 (D12-F#12) and a half note chord of G#13 (G#12-B12), both marked with a forte dynamic. The fifty-eighth measure contains a half note chord of E13 (E12-G12) and a half note chord of A13 (A12-C13), both marked with a forte dynamic. The fifty-ninth measure contains a half note chord of F#13 (F#12-A12) and a half note chord of B13 (B12-D13), both marked with a forte dynamic. The sixtieth measure contains a half note chord of G#13 (G#12-B12) and a half note chord of C#14 (C#13-E13), both marked with a forte dynamic. The sixty-first measure contains a half note chord of A13 (A12-C13) and a half note chord of D14 (D13-F#13), both marked with a forte dynamic. The sixty-second measure contains a half note chord of B13 (B12-D13) and a half note chord of E14 (E13-G13), both marked with a forte dynamic. The sixty-third measure contains a half note chord of C#14 (C#13-E13) and a half note chord of F#14 (F#13-A13), both marked with a forte dynamic. The sixty-fourth measure contains a half note chord of D14 (D13-F#13) and a half note chord of G#14 (G#13-B13), both marked with a forte dynamic. The sixty-fifth measure contains a half note chord of E14 (E13-G13) and a half note chord of A14 (A13-C14), both marked with a forte dynamic. The sixty-sixth measure contains a half note chord of F#14 (F#13-A13) and a half note chord of B14 (B13-D14), both marked with a forte dynamic. The sixty-seventh measure contains a half note chord of G#14 (G#13-B13) and a half note chord of C#15 (C#14-E14), both marked with a forte dynamic. The sixty-eighth measure contains a half note chord of A14 (A13-C14) and a half note chord of D15 (D14-F#14), both marked with a forte dynamic. The sixty-ninth measure contains a half note chord of B14 (B13-D14) and a half note chord of E15 (E14-G14), both marked with a forte dynamic. The seventieth measure contains a half note chord of C#15 (C#14-E14) and a half note chord of F#15 (F#14-A14), both marked with a forte dynamic. The seventy-first measure contains a half note chord of D15 (D14-F#14) and a half note chord of G#15 (G#14-B14), both marked with a forte dynamic. The seventy-second measure contains a half note chord of E15 (E14-G14) and a half note chord of A15 (A14-C15), both marked with a forte dynamic. The seventy-third measure contains a half note chord of F#15 (F#14-A14) and a half note chord of B15 (B14-D15), both marked with a forte dynamic. The seventy-fourth measure contains a half note chord of G#15 (G#14-B14) and a half note chord of C#16 (C#15-E15), both marked with a forte dynamic. The seventy-fifth measure contains a half note chord of A15 (A14-C15) and a half note chord of D16 (D15-F#15), both marked with a forte dynamic. The seventy-sixth measure contains a half note chord of B15 (B14-D15) and a half note chord of E16 (E15-G15), both marked with a forte dynamic. The seventy-seventh measure contains a half note chord of C#16 (C#15-E15) and a half note chord of F#16 (F#15-A15), both marked with a forte dynamic. The seventy-eighth measure contains a half note chord of D16 (D15-F#15) and a half note chord of G#16 (G#15-B15), both marked with a forte dynamic. The seventy-ninth measure contains a half note chord of E16 (E15-G15) and a half note chord of A16 (A15-C16), both marked with a forte dynamic. The eightieth measure contains a half note chord of F#16 (F#15-A15) and a half note chord of B16 (B15-D16), both marked with a forte dynamic. The eighty-first measure contains a half note chord of G#16 (G#15-B15) and a half note chord of C#17 (C#16-E16), both marked with a forte dynamic. The eighty-second measure contains a half note chord of A16 (A15-C16) and a half note chord of D17 (D16-F#16), both marked with a forte dynamic. The eighty-third measure contains a half note chord of B16 (B15-D16) and a half note chord of E17 (E16-G16), both marked with a forte dynamic. The eighty-fourth measure contains a half note chord of C#17 (C#16-E16) and a half note chord of F#17 (F#16-A16), both marked with a forte dynamic. The eighty-fifth measure contains a half note chord of D17 (D16-F#16) and a half note chord of G#17 (G#16-B16), both marked with a forte dynamic. The eighty-sixth measure contains a half note chord of E17 (E16-G16) and a half note chord of A17 (A16-C17), both marked with a forte dynamic. The eighty-seventh measure contains a half note chord of F#17 (F#16-A16) and a half note chord of B17 (B16-D17), both marked with a forte dynamic. The eighty-eighth measure contains a half note chord of G#17 (G#16-B16) and a half note chord of C#18 (C#17-E17), both marked with a forte dynamic. The eighty-ninth measure contains a half note chord of A17 (A16-C17) and a half note chord of D18 (D17-F#17), both marked with a forte dynamic. The ninetieth

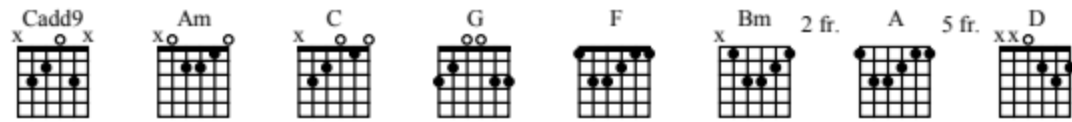
# IN JOY AND SORROW

As recorded by HIM

(From the 2001 Album DEEP SHADOWS AND BRILLIANT HIGHLIGHTS)

Transcribed by Axville

Words and  
Arranged by



## A Intro - Verse

$\text{♩} = 113$   
C

1

Gtr I

G Am

First system of musical notation (measures 1-4) for the Intro - Verse. It features a treble clef, key signature of one sharp (F#), and 4/4 time. The melody is written on a single staff. Below the staff are three guitar staves (T, A, B) with fret numbers. Chords G and Am are indicated above the staff.

5

C G Dm Am

Second system of musical notation (measures 5-8) for the Intro - Verse. It continues the melody and guitar accompaniment. Chords C, G, Dm, and Am are indicated above the staff.

9

C G Em E

To Coda

Third system of musical notation (measures 9-12) for the Intro - Verse. It concludes the section with a Coda symbol. Chords C, G, Em, and E are indicated above the staff.



**B** Chorus

13

Am  
Gtr I

Gtr II

T

A 2 (2)

B 0 (0)

Gtr III

T 12 13 15 14

A

B

15 15 17 17

17

F

C

G

T

A

B 3 (3)

1 1

T 17 17 15 14

A

B

15 15 17 17

21

Am Gtr I

Gtr II

T

A 2 (2)

B 0 (0)

T 17 15 14

A 17 15 14

B

15 15 17 17

D.S. al Coda

25

F

T

A 3 (3)

B 1 (1)

T 17 15 14

A 17 15 14

B

15 15 17 17

**C** Interlude

29

Gtr III

T

A 17 15 14

B

33

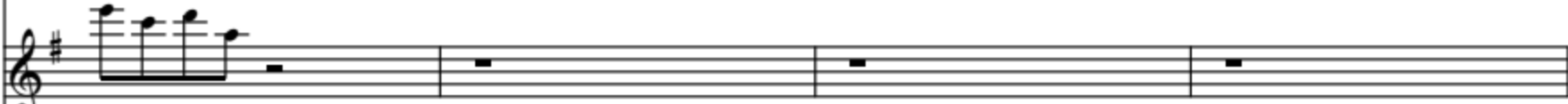
T 12 13 15 14

A

B

37   
Gtr II

|   |   |     |     |     |
|---|---|-----|-----|-----|
| T |   |     |     |     |
| A | 2 | (2) | (2) | (2) |
| B | 0 | (0) | (0) | (0) |



Gtr III

|   |    |    |    |    |
|---|----|----|----|----|
| T | 12 | 13 | 15 | 14 |
| A |    |    |    |    |
| B |    |    |    |    |

41 

|   |   |     |   |                 |
|---|---|-----|---|-----------------|
| T |   |     |   |                 |
| A | 2 | (2) | 2 | 2 2 2 2 2 2 2 2 |
| B | 0 | (0) | 0 | 0 0 0 0 0 0 0 0 |



|   |    |    |    |    |
|---|----|----|----|----|
| T | 12 | 13 | 15 | 14 |
| A |    |    |    |    |
| B |    |    |    |    |

**[F] Out-Chorus**

45   
Gtr II

|   |   |     |   |
|---|---|-----|---|
| T |   |     |   |
| A |   |     |   |
| B | 4 | (4) | 7 |
|   | 2 | (2) | 5 |



|   |    |    |    |    |
|---|----|----|----|----|
| T | 14 | 15 | 17 | 16 |
| A |    |    |    |    |
| B |    |    |    |    |

49

G D A

T

A

B 5 (5) 7 7 8

T 19 17 16 17 17 19 19

A

B

53

Bm Gtr I D A

Gtr II

T

A

B 4 (4) 7 7

T 19 17 16 17 17 19 19

A

B

57

G D A

T

A

B 5 (5) 7 7

T 19 17 16 17 17 19 19

A

B

61

Bm Gtr I

Gtr II



T

A

B

4

(4)

7

5

7

5



T

A

B

19

19

17

16

14

15

17

16

17

17

19

19

65

G Gtr I

Gtr II



T

A

B

5

(5)

7

5

7

5



T

A

B

19

19

17

16

14

15

17

16

17

17

19

19

69

Bm Gtr I

Gtr II



T

A

B

4

(4)

7

5

7

5



T

A

B

19

19

17

16

14

15

17

16

17

17

19

19

73

G D A

T  
A  
B 5 (5) 7 7 8  
3 (3) 5 5 6

T 19 19 17 16 14 15 17 16 17 17 19 19

T  
A  
B 4 (4) 7 7  
2 (2) 5 5

77

Bm Gtr I D A

Gtr II

T  
A  
B 4 (4) 7 7  
2 (2) 5 5

T 19 19 17 16

T  
A  
B 4 (4) 7 7  
2 (2) 5 5

T 19 19 17 16

(From the 2005 Album DÄRK LIGHT)

Words by  
Music by

**B** Intro cont. / Pre-Verse

9

C5/G E♭5/B♭ B♭5 G5 A♭5 G5 A♭5 B♭5

8vb  
ff

T  
A  
B

8vb

Gtrs V, VI  
let ring---

T  
A  
B

8va

Gtr IV ff

T  
A  
B



13

C5/G E♭5/B♭ B♭5 G5 A♭5 G5 A♭5 G5 A♭5 N.C.

To Coda

8vb-----l

8vb-----l

T  
A  
B

let ring---| let ring---| let ring-----|

T  
A  
B

8va-----|

fff

(10) 15

(12)

[illegible]

21

B $\flat$ m/F N.C. A $\flat$  N.C.

Gtr II 8vb

Gtr V  
let ring-----|

6 4 4 3

1 4 3 3 4 3 6 6

25

C5 G5

8vb P.M.-----| P.M.-----| P.M.-----| 8vb-----| 8vb-----| 8vb-----|

let ring| let ring-----|

11 11 11 10

5 5 5 0 0 0

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

The musical score for 'The Wind' by The Beatles is presented in a three-staff format. The top staff is for guitar, the middle for bass, and the bottom for drums. The guitar part begins with a treble clef and a key signature of one flat (B-flat). It features a series of eighth-note chords in the first measure, followed by a rest. The bass part starts with a treble clef and a key signature of one flat, playing a simple bass line. The drum part is in 4/4 time, with a snare drum on the second and fourth beats and a bass drum on the first and third beats. The score includes various musical notations such as chords, rests, and dynamic markings like 'P.M.' and 'let ring'.

**Staff 1: Guitar**

Measure 1: F5, E<sup>b</sup>5/B<sup>b</sup>, B<sup>b</sup>5

Measure 2: 8vb-----| P.M.-----|

Measure 3: 8vb-----| P.M.-----|

Measure 4: 8vb-----| P.M.-----|

Measure 5: 8vb-----| P.M.-----|

Measure 6: 8vb-----| P.M.-----|

Measure 7: 8vb-----| P.M.-----|

Measure 8: 8vb-----| P.M.-----|

Measure 9: 8vb-----| P.M.-----|

Measure 10: 8vb-----| P.M.-----|

Measure 11: 8vb-----| P.M.-----|

Measure 12: 8vb-----| P.M.-----|

Measure 13: 8vb-----| P.M.-----|

Measure 14: 8vb-----| P.M.-----|

Measure 15: 8vb-----| P.M.-----|

Measure 16: 8vb-----| P.M.-----|

Measure 17: 8vb-----| P.M.-----|

Measure 18: 8vb-----| P.M.-----|

Measure 19: 8vb-----| P.M.-----|

Measure 20: 8vb-----| P.M.-----|

Measure 21: 8vb-----| P.M.-----|

Measure 22: 8vb-----| P.M.-----|

Measure 23: 8vb-----| P.M.-----|

Measure 24: 8vb-----| P.M.-----|

Measure 25: 8vb-----| P.M.-----|

Measure 26: 8vb-----| P.M.-----|

Measure 27: 8vb-----| P.M.-----|

Measure 28: 8vb-----| P.M.-----|

Measure 29: 8vb-----| P.M.-----|

Measure 30: 8vb-----| P.M.-----|

Measure 31: 8vb-----| P.M.-----|

Measure 32: 8vb-----| P.M.-----|

Measure 33: 8vb-----| P.M.-----|

Measure 34: 8vb-----| P.M.-----|

Measure 35: 8vb-----| P.M.-----|

Measure 36: 8vb-----| P.M.-----|

Measure 37: 8vb-----| P.M.-----|

Measure 38: 8vb-----| P.M.-----|

Measure 39: 8vb-----| P.M.-----|

Measure 40: 8vb-----| P.M.-----|

Measure 41: 8vb-----| P.M.-----|

Measure 42: 8vb-----| P.M.-----|

Measure 43: 8vb-----| P.M.-----|

Measure 44: 8vb-----| P.M.-----|

Measure 45: 8vb-----| P.M.-----|

Measure 46: 8vb-----| P.M.-----|

Measure 47: 8vb-----| P.M.-----|

Measure 48: 8vb-----| P.M.-----|

Measure 49: 8vb-----| P.M.-----|

Measure 50: 8vb-----| P.M.-----|

Measure 51: 8vb-----| P.M.-----|

Measure 52: 8vb-----| P.M.-----|

Measure 53: 8vb-----| P.M.-----|

Measure 54: 8vb-----| P.M.-----|

Measure 55: 8vb-----| P.M.-----|

Measure 56: 8vb-----| P.M.-----|

Measure 57: 8vb-----| P.M.-----|

Measure 58: 8vb-----| P.M.-----|

Measure 59: 8vb-----| P.M.-----|

Measure 60: 8vb-----| P.M.-----|

Measure 61: 8vb-----| P.M.-----|

Measure 62: 8vb-----| P.M.-----|

Measure 63: 8vb-----| P.M.-----|

Measure 64: 8vb-----| P.M.-----|

Measure 65: 8vb-----| P.M.-----|

Measure 66: 8vb-----| P.M.-----|

Measure 67: 8vb-----| P.M.-----|

Measure 68: 8vb-----| P.M.-----|

Measure 69: 8vb-----| P.M.-----|

Measure 70: 8vb-----| P.M.-----|

Measure 71: 8vb-----| P.M.-----|

Measure 72: 8vb-----| P.M.-----|

Measure 73: 8vb-----| P.M.-----|

Measure 74: 8vb-----| P.M.-----|

Measure 75: 8vb-----| P.M.-----|

Measure 76: 8vb-----| P.M.-----|

Measure 77: 8vb-----| P.M.-----|

Measure 78: 8vb-----| P.M.-----|

Measure 79: 8vb-----| P.M.-----|

Measure 80: 8vb-----| P.M.-----|

Measure 81: 8vb-----| P.M.-----|

Measure 82: 8vb-----| P.M.-----|

Measure 83: 8vb-----| P.M.-----|

Measure 84: 8vb-----| P.M.-----|

Measure 85: 8vb-----| P.M.-----|

Measure 86: 8vb-----| P.M.-----|

Measure 87: 8vb-----| P.M.-----|

Measure 88: 8vb-----| P.M.-----|

Measure 89: 8vb-----| P.M.-----|

Measure 90: 8vb-----| P.M.-----|

Measure 91: 8vb-----| P.M.-----|

Measure 92: 8vb-----| P.M.-----|

Measure 93: 8vb-----| P.M.-----|

Measure 94: 8vb-----| P.M.-----|

Measure 95: 8vb-----| P.M.-----|

Measure 96: 8vb-----| P.M.-----|

Measure 97: 8vb-----| P.M.-----|

Measure 98: 8vb-----| P.M.-----|

Measure 99: 8vb-----| P.M.-----|

Measure 100: 8vb-----| P.M.-----|

Measure 101: 8vb-----| P.M.-----|

Measure 102: 8vb-----| P.M.-----|

Measure 103: 8vb-----| P.M.-----|

Measure 104: 8vb-----| P.M.-----|

Measure 105: 8vb-----| P.M.-----|

Measure 106: 8vb-----| P.M.-----|

Measure 107: 8vb-----| P.M.-----|

Measure 108: 8vb-----| P.M.-----|

Measure 109: 8vb-----| P.M.-----|

Measure 110: 8vb-----| P.M.-----|

Measure 111: 8vb-----| P.M.-----|

Measure 112: 8vb-----| P.M.-----|

Measure 113: 8vb-----| P.M.-----|

Measure 114: 8vb-----| P.M.-----|

Measure 115: 8vb-----| P.M.-----|

Measure 116: 8vb-----| P.M.-----|

Measure 117: 8vb-----| P.M.-----|

Measure 118: 8vb-----| P.M.-----|

Measure 119: 8vb-----| P.M.-----|

Measure 120: 8vb-----| P.M.-----|

Measure 121: 8vb-----| P.M.-----|

Measure 122: 8vb-----| P.M.-----|

Measure 123: 8vb-----| P.M.-----|

Measure 124: 8vb-----| P.M.-----|

Measure 125: 8vb-----| P.M.-----|

Measure 126: 8vb-----| P.M.-----|

Measure 127: 8vb-----| P.M.-----|

Measure 128: 8vb-----| P.M.-----|

Measure 129: 8vb-----| P.M.-----|

Measure 130: 8vb-----| P.M.-----|

Measure 131: 8vb-----| P.M.-----|

Measure 132: 8vb-----| P.M.-----|

Measure 133: 8vb-----| P.M.-----|

Measure 134: 8vb-----| P.M.-----|

Measure 135: 8vb-----| P.M.-----|

Measure 136: 8vb-----| P.M.-----|

Measure 137: 8vb-----| P.M.-----|

Measure 138: 8vb-----| P.M.-----|

Measure 139: 8vb-----| P.M.-----|

Measure 140: 8vb-----| P.M.-----|

Measure 141: 8vb-----| P.M.-----|

Measure 142: 8vb-----| P.M.-----|

Measure 143: 8vb-----| P.M.-----|

Measure 144: 8vb-----| P.M.-----|

Measure 145: 8vb-----| P.M.-----|

Measure 146: 8vb-----| P.M.-----|

Measure 147: 8vb-----| P.M.-----|

Measure 148: 8vb-----| P.M.-----|

Measure 149: 8vb-----| P.M.-----|

Measure 150: 8vb-----| P.M.-----|

Measure 151: 8vb-----| P.M.-----|

Measure 152: 8vb-----| P.M.-----|

Measure 153: 8vb-----| P.M.-----|

Measure 154: 8vb-----| P.M.-----|

Measure 155: 8vb-----| P.M.-----|

Measure 156: 8vb-----| P.M.-----|

Measure 157: 8vb-----| P.M.-----|

Measure 158: 8vb-----| P.M.-----|

Measure 159: 8vb-----| P.M.-----|

Measure 160: 8vb-----| P.M.-----|

Measure 161: 8vb-----| P.M.-----|

Measure 162: 8vb-----| P.M.-----|

Measure 163: 8vb-----| P.M.-----|

Measure 164: 8vb-----| P.M.-----|

Measure 165: 8vb-----| P.M.-----|

Measure 166: 8vb-----| P.M.-----|

Measure 167: 8vb-----| P.M.-----|

Measure 168: 8vb-----| P.M.-----|

Measure 169: 8vb-----| P.M.-----|

Measure 170: 8vb-----| P.M.-----|

Measure 171: 8vb-----| P.M.-----|

Measure 172: 8vb-----| P.M.-----|

Measure 173: 8vb-----| P.M.-----|

Measure 174: 8vb-----| P.M.-----|

Measure 175: 8vb-----| P.M.-----|

Measure 176: 8vb-----| P.M.-----|

Measure 177: 8vb-----| P.M.-----|

Measure 178: 8vb-----| P.M.-----|

Measure 179: 8vb-----| P.M.-----|

Measure 180: 8vb-----| P.M.-----|

Measure 181: 8vb-----| P.M.-----|

**D Chorus**

33

**C5/G** **E<sup>b</sup>5/B<sup>b</sup>** **A<sup>b</sup>5**

8vb-----

**T**  
**A**  
**B**

8va-----

Gtr IV *mf*

**T** 13 16 13 (13)  
**A**  
**B**

[illegible]

**E** Bridge

41

E<sup>b</sup>5/B<sup>b</sup>      B<sup>b</sup>5      C5/G      A<sup>b</sup>5

8vb-<sup>1</sup>      8vb-<sup>1</sup>      8vb

8va-----<sup>1</sup>

*f*

T      15      13

A      16      15

B

*D.S. al Coda*  
*To Dbl. Coda*

45

E<sup>b</sup>5/B<sup>b</sup>      B<sup>b</sup>5      C5/G      A<sup>b</sup>5

8vb-----<sup>1</sup>

8va-----<sup>1</sup>

T      15      13

A      16      15

B

Gtr VI  
*let ring*-----<sup>1</sup>

T      8      8      8      6      (6)      7      6      7      8      7

A      8      8      8      8      8      8      8      8      8      8

B

**F Verse**

*D.S.S. al Dbl. Coda*

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar, vocal, and bass. The guitar part is in the key of D minor (two flats) and 4/4 time. It features a complex, arpeggiated melody in the first system, marked with "F5", "E♭5/B♭", and "B♭5". The vocal part is in the key of D minor and 4/4 time, with the lyrics "The sound of silence" written below the notes. The bass part is in the key of D minor and 4/4 time, with the lyrics "The sound of silence" written below the notes. The score is divided into two systems, each with a measure number (61 and 62) in the left margin. The first system includes a guitar part with a complex, arpeggiated melody, a vocal part with the lyrics "The sound of silence", and a bass part with the lyrics "The sound of silence". The second system includes a guitar part with a complex, arpeggiated melody, a vocal part with the lyrics "The sound of silence", and a bass part with the lyrics "The sound of silence".

## **G Interlude**

65

E<sup>b</sup>/B<sup>b</sup> B<sup>b</sup>

Gtrs II, VI *mf*  
*let ring*

T  
A  
B

[illegible]

72

*A<sup>7</sup>5* *B<sup>7</sup>5/F*

*8vb*

*8va* *8va* *8va* *8va* *8va*

*let ring*

*Gtr III*

T  
A  
B

T  
A  
B

T  
A  
B

T  
A  
B

75

C5/G E<sup>b</sup>5/B<sup>b</sup> C5/G B<sup>b</sup>5/F C5/G E<sup>b</sup>5/B<sup>b</sup> C5/G E<sup>b</sup>5/B<sup>b</sup> C5/G

8vb-----| 8vb-----|

T  
A  
B 3 3 6 3 1 3 (3) 3 6 3 3 3 6 3

sl.

8va 8va 8va

let ring-----|

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

2

T 6 4 5 3  
A 5 5 5  
B 5 (5)



77

E<sup>b</sup>5/B<sup>b</sup> C5/G B<sup>b</sup>5/F C5/G E<sup>b</sup>5/B<sup>b</sup> C5/G N.C.

8vb-----| 8vb-----|

T  
A  
B 3 3 6 3 1 3 (3) 3 6 3 3 3 6 3

sl.

8va 8va 8va

let ring-----|

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

4 2

T  
A  
B



87

C5/G E♭5/B♭ A♭5

8vb

T

A 5 5 5 5 5 5 5 5 8 8 8 8 8 8 8 8 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

B 3 3 3 3 3 3 3 3 6 6 6 6 6 6 6 6 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

8va

T 16 (16) 13 (13)

A

B

I Bridge

E♭5/B♭ B♭5 C5/G A♭5

91

8vb

T

A 8 8 5 5 6 6 6

B 6 6 3 3 4 4 4

8va

*f*

T 15 13 15

A 16 15

B

95

E<sup>b</sup>5/B<sup>b</sup>      B<sup>b</sup>5      C5/G      A<sup>b</sup>5

8va-----1

8va-----1

8

15 16      13 15

Gtr VI  
let ring-----1

T      8      6      (6)      6      7      8      7

A      8      8      8      8      7      8      7

B      6      6      5      5      5      5      5      5      5      6      6      6      6      6      6      6      6

4      4      4      4      4      4      4      4

## **J** Outro

C5/G  
Gtr I

 $E^b S/B^b$ B<sup>2</sup>S

G5

Abs

G5

A<sup>b</sup>5

G5

 $A^b S B^b S$ 

②1②1fr.

② 1 fr.

99

$$8vb^{\cdot}$$

8vb

 $\overline{SL}$ 

SL

5

Gtrs V, VI

```
let ring--+
```

```
let ring----
```

```
let ring-----|
```

Svar

Gtr IV *ff*

10 11 10

~~(10)~~ 11

---

---

---

---

12

---

12

---

---

(12)

---

103

C5/G E $\flat$ 5/B $\flat$  B $\flat$ 5 G5 A $\flat$ 5 G5 A $\flat$ 5 N.C.

$\delta vb$   $\delta vb$

let ring

$\delta va$

*fff*

[illegible]

111

C5/G E♭5/B♭ B♭5 G5 A♭5 G5 A♭5 G5 A♭5 N.C.

① 11fr. ① 10fr. ① 8fr. ① 8fr.

8vb-----

8vb-----

let ring---

let ring---

let ring-----

fff mp

115

Gtrs V, VI

let ring---

let ring---

let ring-----



# LOSE YOU TONIGHT

As recorded by H.I.M.

(From the 2001 Album DEEP SHADOWS AND BRILLIANT HIGHLIGHTS)

Transcribed by vitaha\_z

Words by  
Music by  
Arranged by

## A Intro

♩ = 144  
N.C.

Gtr I *mp*

T  
A  
B

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

§

*fff*

T  
A  
B

6 4 6 4 6 4 6 4 6 4 6 4 6 4 6 4

## B Verse

N.C.

*mp*  
P.M.-----| P.M.-----|

T  
A  
B

6 4 6 4 6 4 6 4 6 4 6 4 6 4 6 4

## C Chorus

(4th time) D.S. al Coda  
(4th time on D.S.) To Coda

G<sup>b</sup>5 A<sup>b</sup>5 F5 G<sup>b</sup>5

*fff*

T  
A  
B

4 6 (6) 2 4 (4) 2 (2)

**D** Guitar Solo

N.C.

17

T  
A 11 (11) 11 10 8 10 11 8 (8)  
B

21

T  
A 10 (10) 10 8 6 6 8 (8)  
B

*sl.* *sl.*

25

T  
A 11 (11) 11 13 13 14 13 9 10 (10)  
B

H P

29

T  
A 9 (9) 13 11 9 11 (11)  
B

*sl.*

**E** Chorus

33

G<sup>b</sup>5 A<sup>b</sup>5 F5 G<sup>b</sup>5 3x

*fff*

T  
A 4 6 (6) 3 4 (4) 4 (4)  
B 2 4 (4) 1 2 (2)

37

G<sup>b</sup>5 A<sup>b</sup>5 G<sup>b</sup>5 A<sup>b</sup>5

T  
A 4 6 (6) 4 6 (6) 4 6 (6)  
B 4 4 (4) 2 2 (2) 4 4 (4)

41

F5                      G<sup>b</sup>5                      F5                      A<sup>b</sup>5

3x

T

A

B

4 4 (4) 4 4 (4) 6 6 (6)

2 2 4 4 (4)

**[F]** Outro

45

N.C.

4x

6 4 6 4 6 4 6 4 6 4 6 4 6 4 6 4

49

4

T

A

B

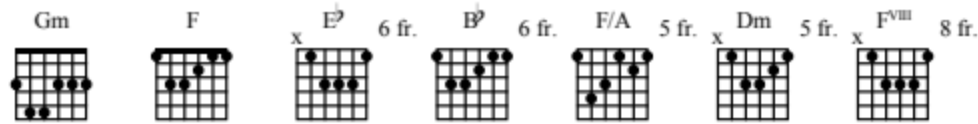
# LOVE YOU LIKE I DO

As recorded by H.I.M.

(From the 2001 Album DEEP SHADOWS AND BRILLIANT HIGHLIGHTS)

Transcribed by vitaha\_z

Words by  
Music by  
Arranged by



## A Intro

♩ = 98

Gm N.C. F5 Gm N.C. F5

Gtrs I, II

T

A

B 1 3 0 1 3 (3) 1 1 3 0 1 3 (3) 1

## B Pre-Verse

Gtr III Gm F Gm F

5

T

A

B 1 3 0 1 3 (3) 1 1 3 0 1 3 (3) 1

Gtr IV

T 8 8 10 8 (8) 6 5 6 5 8 6 8 8 10 8 (8) 6 5 6 5 8 6

A

B

## [C] Verse

9

Gm F

T  
A  
B

1 3 (1) (3) 1 0 1 3 (3) (1)

T  
A  
B

8 (8) (8) 8 10 8 (8) 6 5 6 5 8 6

13

Gm F

T  
A  
B

1 3 (1) (3) 1 0 1 3 (3) (1) 6 3 5

*sl.*

T  
A  
B

8 (8) (8) 8 10 8 (8) 6 5 6 5 8 6

**D** Chorus

17

Chorus section, measures 17-20. The score includes a vocal line with notes and accidentals (E♭, B♭, F/A), a guitar line with fret numbers (6, 8, 7, 5) and a 'H' (harmonic) marking, and a bass line with fret numbers (5, 6, 8, 10).

21

Chorus section, measures 21-24. The score includes a vocal line with notes and accidentals (E♭, B♭, Dm, Fviii), a guitar line with fret numbers (6, 8, 7, 6, 10) and a 'sl.' (slide) marking, and a bass line with fret numbers (5, 6, 8, 10).

**[E] Verse**

25

25 26 27 28

Gm F

T A B 1 (1) 1 0 1 3 (3)

T A B 8 (8) (8) 8 10 8 (8) 6 5 6 5 8 6

29

29 30 31 32

Gm F

T A B 1 (1) 1 0 1 3 (3)

T A B 8 (8) (8) 8 10 8 (8) 6 5 6 5 8 6

**[F] Chorus**

33

33 34 35 36

E<sup>b</sup> B<sup>b</sup> F/A

T A B 8 8 8 (8) (8) 6 8 6 8 7 6 8 8 8 (8) (8) 6 8 6 8 8 7 5

T A B 5 6 8 6 8 6 5 6 5 6 8 5 6 8 10 8 6 5 6

37

1. 2.

$E^b$   $B^b$   $Dm$   $E^b$   $F^{VIII}$   $F^{VIII}$

*sl.*

T 8 8 8 (8) 7 7 6 8 8 (8) 8 10 10 10 (10) 8 10 10 10 8

A 6 8 8 (8) 6 8 6 8 8 10 10 10 (10) 8 10 10 10 8

B 6 8 8 (8) 6 8 6 8 8 10 10 10 (10) 8 10 10 10 8

H

T 8 5 6 8 6 8 6 5 6 5 6 8 6 6

A

B

**G** Out-Chorus

42

$Gm$   $F$   $E^b$   $F^{VIII}$

*4x*

T 8 8 8 (8) 8 6 8 8 10 10 10 8

A 1 0 1 3 (3) 6 8 8 (8) 8 6 8 8 10 10 10 8

B 1 3 0 1 3 (3) 6 8 8 (8) 8 6 8 8 10 10 10 8

*sl.*

T 8 8 10 8 (8) 6 5 6 5 8 6 8 6

A

B

*4x*



**H** Outro

Gm

46

T  
A  
B

1 3 (1) (3) (1) (3) (1) (3)

50

T  
A  
B

8 8 10 8 (8) 6 5 6 5 8 6 8 8 10 8 (8) 6 5 6 5 8 6

N.C.

54

T  
A  
B

8 8 10 8 (8) 6 5 6 5 8 6 8 8 10 8 (8) 6 5 6 5 8 6

Gtr IV

58

T  
A  
B

8 8 10 8 (8) 6 5 6 5 8 6

66 N.C.

Gtr V

|   |   |     |   |     |
|---|---|-----|---|-----|
| T |   |     |   |     |
| A | 0 | (0) | 0 | (0) |
| B |   |     |   |     |

71

|   |   |     |   |     |
|---|---|-----|---|-----|
| T |   |     |   |     |
| A | 0 | (0) | 0 | (0) |
| B |   |     |   |     |

# POISON GIRL (LIVE AT TAVA)

As recorded by H.I.M.

Transcribed by vitaha\_z

Words by  
Music by

**A** Intro

$\text{♩} = 131$

F#5                      B5/F#   F#5   B5/F#   F#5                      B5/F#   F#5   B5/F#   F#5   B5/F#

1

8vb  
Gtr I

T  
A  
B

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

2 2 2 2 2 2 (2) 2 2 2 2 2 2

8va

Gtr II

T  
A  
B

9 7 9 7 9 7 10 7 10 7 10 7 10 7

6 7 7 7 7 7 7 7 7 7 7 7 7 7

F#5                      B5/F#   F#5   B5/F#   F#5                      B5/F#   F#5   B5/F#   F#5   B5/F#

3

8vb

T  
A  
B

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

2 2 2 2 2 2 (2) 2 2 2 2 2 2

8va

T  
A  
B

12 7 12 7 12 7 10 7 10 7 10 7 10 7

9 7 7 7 7 7 7 7 7 7 7 7 7 7

5

B5 E5/B B5 E5/B B5 E5/B B5 E5/B B5

T

A 4 4 2 4 2 4 (4) 4 2 4 2 4

B 2 2 2 2 2 2 (2) 2 2 2 2 2

T 9 7 9 7 9 7 10 7 10 7 10 7

A 6 7 9 7 9 7 10 7 10 7 10 7

B

7

D5 A5 B5

T

A 7 7 7 7 7 2 (2) 2 2 4 4 4 4

B 5 5 5 5 5 0 (0) 0 0 2 2 2 2 *sl.*

8va----- 1 8va----- 1

T 12 7 12 7 12 7 10 7 10 7 10 7 10 7

A 9 7 12 7 12 7 10 7 10 7 10 7 10 7

B

**B** Verse

9

F#5 N.C.

8vb----- 1

*f*

T

A 4 (4) (4)

B 4 (4) (4)

2 (2) (2)

8va----- 1 8va----- 1

Gtr IV

T 9 (9) 9

A

B

13

*ff*  

T  
A  
B

8va-----

Gtr III

17

F#5 N.C.

*f*  

T  
A  
B

8vb-----

Gtr IV

21

A5 B5 E5/B

*ff*

T  
A  
B

8va-----

sl. sl.

## [C] Chorus

25

F#5 B5/F# F#5 B5/F# F#5 F#5 B5/F# F#5 B5/F# F#5 B5/F#

8vb

T A B

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

8va

Gtr II

9 7 9 7 9 7 10 7 10 7 10 7 10 7

6 7

27

F#5 B5/F# F#5 B5/F# F#5 B5/F# F#5 B5/F# F#5 B5/F#

8vb

T A B

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

8va

12 7 12 7 12 7 10 7 10 7 10 7 10 7

9 7

29

B5 E5/B B5 E5/B B5 E5/B B5

T A B

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

9 7 9 7 9 7 10 7 10 7 10 7 10 7

6 7

(2nd time) D.S.

31

D5 A5 B5

8va

sl.

T A B

12 7 12 7 12 7 10 7 10 7 10 7

9 7 9 7 9 7 7 7 7 7 7 7

**D** Bridge

N.C.

33

8va

Gtr V

T A B

9 11 9 12 11 (11) 9 12 12 9 12 9 11 9 12 11 (11) 9 12 12 9 12

14 17 15 14 16 (16) 14 13 13 11 13 14 17 15 14 16 (16) 14 13 13 14 16

37

8va

Full

T A B

9 12 11 9 12 (12) 9 7 7 9 12 10 9 12 9 12 (12) 12 12 12 14 14 14

15 19 17 15 14 (14) 12 14 14 14 16 14 16 14 16 17 14 17 (17)

**E** keyboard Solo

41

F#5/C# E5/B F#5/C# E5/B

8va-----

sl.

17 19 17 19 17 14 16 17 18 16 14 11 14 11 14 16

43

F#5/C# E5/B F#5/C# N.C.

P.M.-----

sl.

15ma-----

2 10 17

sl. sl.



45

F#5/C# E5/B F#5/C# E5/B

15ma-----

3

Full 1/2 Full Full

19 19 17 14 19 19 17 19 14 17 14 19 (19) 17 19

sl.

sl.

47

F#5/C# E5/B F#5/C# E5/B F#5/C# E5/B F#5/C# E5/B F#5/C# E5/B A5/E

15ma-----

19 20 19 17 20 19 17 14 (14) (14)

sl.

**[F] Guitar Solo**

49

F#5/C# E5/B F#5/C# N.C.

15ma-----

19 20 19 17 20 19 17 14 (14) (14)

sl.

N.C.  
8va

53

1/2

12 13 (13) 12 13 (13) 13 14 12 14 13 14 12 14 13 14 12 14 13 14 12 14 13 14 12 14 13 14 12

T

A

B

### G Breakdown

[illegible]

## [H] Chorus

61

F#5 B5/F# F#5 B5/F# F#5 B5/F# F#5 B5/F# F#5 B5/F#

8vb-----

T  
A  
B

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

8va----- 8va-----

Gtr II

9 7 9 7 9 7 10 7 10 7 10 7 10 7

T  
A  
B

63

F#5 B5/F# F#5 B5/F# F#5 B5/F# F#5 B5/F# F#5 B5/F#

8va----- 8va-----

T  
A  
B

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

8va----- 8va-----

12 7 12 7 12 7 12 7 10 7 10 7 10 7 10 7

T  
A  
B

65

B5 E5/B B5 E5/B B5 E5/B B5

8va----- 8va-----

T  
A  
B

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

8va----- 8va-----

9 7 9 7 9 7 9 7 10 7 10 7 10 7 10 7

T  
A  
B

67

D5 A5 B5

8va-----

8va-----

sl.

T  
A  
B

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

T  
A  
B

12 7 12 7 12 7 12 7 10 7 10 7 10 7 10 7

9 9 9 9 9 9 9 9 7 7 7 7 7 7 7 7

69

F#5 B5/F# F#5 B5/F# F#5 B5/F# F#5 B5/F# F#5 B5/F#

8vb-----

8va-----

8va-----

T  
A  
B

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

T  
A  
B

9 7 9 7 9 7 9 7 10 7 10 7 10 7 10 7

6 6 6 6 6 6 7 7 7 7 7 7 7 7 7 7

71

F#5 B5/F# F#5 B5/F# F#5 B5/F# F#5 B5/F# F#5 B5/F#

8vb-----

8va-----

8va-----

T  
A  
B

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

T  
A  
B

12 7 12 7 12 7 12 7 10 7 10 7 10 7 10 7

9 9 9 9 9 9 7 7 7 7 7 7 7 7 7 7

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar, vocal, and bass. The guitar part is in the key of D major (indicated by two sharps) and features a complex, melodic line with many accidentals. The vocal part is in the key of D major and features a simple, melodic line. The bass part is in the key of D major and features a simple, melodic line. The score is divided into two systems, each with a guitar staff, a vocal staff, and a bass staff. The first system is labeled "73" and the second system is labeled "8va". The guitar part is written in a complex, melodic style, while the vocal and bass parts are written in a simple, melodic style.

## I Out-Chorus

F# G# A C#

77

T  
A  
B

4 4 4 4 4 4 4 4 | 4 4 4 4 4 4 4 4 | 4 4 4 4 6 6 6 6 | 7 7 7 7 11 11 11 11  
x x x x x x x x | x x x x x x x x | x x x x x x x x | x x x x x x x x  
2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 | 2 2 2 2 4 4 4 4 | 5 5 5 5 9 9 9 9  
*sl.* *sl.* *sl.*

8va----- 8va-----

T  
A  
B

9 9 9 9 | 10 10 10 10 | 12 12 12 12 | 10 10 10 10  
7 7 7 7 | 7 7 7 7 | 7 7 7 7 | 7 7 7 7  
6 7 7 7 | 7 7 7 7 | 9 7 7 7 | 7 7 7 7

[illegible]

♩ = 145

1

Gtrs I, II

1/2

T

A

B

5 5 1 5 5 8 8 8 8 3 3 3 3 5 5 1 5 5 8 8 8 8 3 3 3 3 5 5 1

Gtr V

8 6 5 6 6 8 8 5 6 5 6 8 6 5 6 6 8 5 6 5 6

T

A

B

2

1/2

T

A

B

5 5 8 8 8 3 3 3 3 5 5 1 6

8 6 5 6 6 8 8 5 6 5 6 8

T

A

B

3

6

T

A

B

9

T  
A  
B

6

Gtrs III, IV

T  
A  
B

8 6 10 10 11 8

10

T  
A  
B

5 5 5 5 5 5 5 5 8 8 8 8 8 8 8 8 5 5 5 5 5 5 5 5 8 8 8 8 8 8 8 8

pm

T  
A  
B

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

11

T  
A  
B

5 5 5 5 5 5 5 5 8 8 8 8 8 8 8 8 6 6 6 8 8 8 8 8 8 8 8

pm

T  
A  
B

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

12

T  
A  
B

8 8 8 8 8 10 10 10 10 10 10 10 5 5 5 5 5 5 8 8 8 8 8 8 8 8 8 8 8



13

T  
A 8 8 8 8 8 10 10 10 10 10 10 10 5 5 5 5 5 7 7 7 8 8 8 8  
B 6 6 6 6 6 8 8 8 8 8 8 8 3 3 3 3 3 5 5 5 6 6 6 6

14

T  
A 8 8 8 8 8 10 10 10 10 10 10 10 5 5 5 5 5 8 8 8 6 6 6 6  
B 6 6 6 6 6 8 8 8 8 8 8 8 3 3 3 3 3 6 6 6 6 6 6 6

15

T  
A 8 8 8 8 8 10 10 10 10  
B 6 6 6 6 6 8 8 8 8 5  $\frac{1}{2}$  5 1

16

T  
A 5 5 8 8 8 8 3 3 3 3 5  $\frac{1}{2}$  5 1 3 3 8 8 8 8 3 3 3 3 5  $\frac{1}{2}$  5 1  
B 3 3 6 6 6 6 1 1 1 1 5 5 1 3 3 6 6 6 6 1 1 1 1 5 5 1

Gtr V ~~~~~

T 8 6 5 6 6 8 8 5 6 5 6 8 6 5 6 6 8 5 6 5 6  
A  
B

17

T  
A  
B 5 5 5 5 5 5 5 5 8 8 8 8 8 8 8 8 5 5 5 5 5 5 5 5 8 8 8 8 8 8 8 8

T 5 6 5 6

A  
B

18

T  
A  
B 5 5 5 5 5 5 5 5 8 8 8 8 8 8 8 8 6 8

T 6 6 10 10 11 8

A 8 10 11 8

B

Gtrs III, IV

19

T  
A  
B 5 5 5 5 5 5 5 5 8 8 8 8 8 8 8 8 5 5 5 5 5 5 5 5 8 8 8 8 8 8 8 8

T 10 8 11 10 10 8 11 10 10 8 11 8 10 8 11 10 10 8 11 10 10 8 11 10 10 8 11 8

A 10 10

B

21

T  
A  
B

Gtr IV

T  
A  
B

22

T  
A  
B

8 8 8 8 8 10 10 10 10 10 10 10 5 5 5 5 5 7 7 7 8 8 8 8  
6 6 6 6 6 8 8 8 8 8 8 8 3 3 3 3 3 5 5 5 6 6 6 6

T  
A  
B

18 17 18  
15 14 15

23

T  
A  
B

18 17 18  
15 14 15  
B

24

T  
A  
B

18 17 17  
15 14  
B

25

T  
A  
B

8 6 5 6 8 5 6 5 6 8 6 5 6 8 5 6 5 6  
8 6 5 6 8 5 6 5 6 8 6 5 6 8 5 6 5 6  
B

26

T  
A  
B

1/2

T  
A  
B

27

T  
A  
B

Gtr VI

T  
A  
B

Gtr III

T  
A  
B

28

T  
A 7 8 10 8 7 12 13 15 13 12  
B 5 6 8 6 5 10 11 13 11 10

T 6 8 10 8 6 7 8 10 8 7  
A 7 8 10 8 7  
B

T  
A  
B

29

Gtr I

T  
A  
B 10

Gtr II

T  
A  
B

The image shows a musical score for guitar and bass. The top staff is for Guitar I (Gtr I) in treble clef, showing a single note on the first line (E4) with a long, curved line above it, indicating a sustained or glissando effect. The bottom staff is for Guitar II (Gtr II) in treble clef, showing a series of eighth notes. The bass staff is in bass clef, showing a series of eighth notes. The score is divided into two systems, each with a treble and bass staff. The first system is labeled '29' in the top left corner. The second system is labeled 'T A B 10' in the top left corner. The bass staff in the second system has a '10' written above it, indicating a fret number. The score is written in a key signature of one flat (Bb) and a 4/4 time signature.

30

Gtr II

Gtrs I, II

T

A

B

Gtrs III, IV

T

A

B

31

T

A

B

T

A

B

32

T

A

B

*sl.*

T

A

B

33

T  
A  
B

Gtr IV

T  
A  
B

34

T  
A  
B

Gtr IV

T  
A  
B

36

T  
A  
B

Gtr IV

T  
A  
B



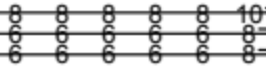
1



T

A

B



*sl.*



18

T

A

B

15

# PRETENDING

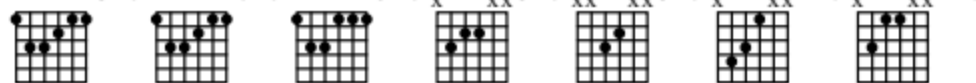
As recorded by H.I.M.

(From the 2001 Album DEEP SHADOWS AND BRILLIANT HIGHLIGHTS)

Transcribed by vitaha\_z

Words by  
Music by  
Arranged by

A<sup>V</sup> 5 fr.    B<sup>VII</sup> 7 fr.    C<sup>#mIX</sup> 9 fr.    C<sup>#m/E</sup> 5 fr.    A<sup>(type 2)</sup> 5 fr.    E 4 fr.    B/E<sup>b</sup> 4 fr.



## A Intro

$\text{♩} = 126$   
(C<sup>#m</sup>)  
8va-----|

1

Gtr I

(12) (11) (9) ((9)) (12)

Gtr III

(6) (6) (6) (6)  
(7) ((7)) ((7)) ((7))

H

Gtr IV

let ring-----|    let ring-----|

(5) (4) (9) (7) ((7)) (12)

(A) 8va----- (E)----- (B)

5

T (17) (16) (14) (16) (17) (16) (11)

A

B

T

A 6/7 (6) 4/6 (4)

B (7) (7) (6)

let ring (5)

Gtr II

T

A 9/7 (9) (9) (9)

B 7 (7) (7) (7)

**[B] Chorus**

(A) (B) (C#m) (B)

9

Gtr II *f*

T 2 2 2 4 4 4 5 6 6 6 6 6 4 4 4

A 2 2 2 4 4 4 6 6 6 6 6 6 4 4 4

B 0 2 (2) 4 4 4 4 6 6 6 6 2 (2) 4 4 4

Gtr I *mp*

T 4 0 7 5 4 2 0

A

B

*sl.*

**C Verse**

(C#m)  
8va

17

Gtr I

T (12) (11) (9) ((9)) ((9)) (12)

A

B

Gtr III

T

A 6 6 6 6

B (7) ((7)) ((7)) ((7))

21

(A) (E) (B)

Gtr II *f*

8va

Gtr I

(17) (16) (14) (16) (14)

(14) (13) (11)

Gtr III

6 7 (6) 4 6 (7) (4) 4 (6)

(7)

25

(C#m)

Gtr I

(14) ((14)) ((14)) (12) (16)

(11) ((11)) ((11)) ((11))

Gtr III

6 6 (6) 6 (6) 6 (7) (7) (7) (7)

29

(A) (E) (A)

T  
A  
B

2 (2) 2 0 2 0 5  
sl.

8va-----1

(17) ((17)) (16) (14)  
(14) (14) (13) (11)  
B

T  
A  
B

6 7 (6) 7 4 6 7 6 7 ((7))

33

(B) N.C.

T  
A  
B

7 7 7 7 7 7 7 7 7 (7) sl.

8va-----1

(19) ((19))  
(16) ((16))  
B

T  
A  
B

8 8 8 8 8 8 8 8 8 8

**D** Chorus

Gtr V <sup>A<sup>v</sup></sup> <sup>B<sup>vii</sup></sup> <sup>C<sup>m</sup>IX</sup> <sup>B<sup>vii</sup></sup>

35

T 2 2 2 4 4 4 6 6 5 6 6 2 4 4 4

A 0 2 2 2 2 (2) 4 4 4 4 6 6 6 6 2 (2) 4 4 4

B 0 2 2 2 2 (2) 4 4 4 4 6 6 6 6 2 (2) 4 4 4

Gtr I *mp*

T 5 7 5 4 2 0

A

B

*sl.*

<sup>A<sup>v</sup></sup> <sup>B<sup>vii</sup></sup> <sup>C<sup>m</sup>IX</sup>

39

T 2 2 2 4 4 4 6 6 5 6 4 (4) 5 6 6

A 0 2 2 2 2 2 (2) 4 4 4 4 6 6 6 6 6 6 6 6

B 0 2 2 2 2 (2) 4 4 4 4 6 6 6 6 6 6 6 6

Gtr I *mp*

T 4 0 7 9 4 2 0

A

B

*sl.*

43

$A^V$   $B^{VII}$   $C^{\sharp m IX}$   $B^{VII}$

T 4 0 7 5 4 2 0

A

B

*sl.*

47

$A^V$   $B^{VII}$   $C^{\sharp m IX}$

T 4 0 7 9 4 (4)

A

B

*sl.*

Gtr III

T 6 6 (7) (6) (6) (7)

A

B



## [E] Verse

51 (C<sup>♯</sup>m)

sl. mp

8va

T A B

(4) 2 4 (4) 2 2

(11) ((11)) (12) (16)

T A B

(6) (6) (6)

((7)) ((7)) ((7))

55 (A) (E) (A)

P.M. sl.

8va

T A B

2 (2) 2 0 2 0 5

(17) ((17)) (16) (14)

(14) (14) (13) (11)

T A B

6 6 4 6

7 7 7 ((7))

59 (B) N.C.

sl. (7) sl.

8va

T (19) ((19))  
A (16) ((16))  
B

T  
A 8 (8)  
B 9 (9)

**F** Chorus

Gtr V <sup>A</sup>v B<sup>vii</sup> C<sup>#m</sup>ix B<sup>vii</sup>

61

T 2 2 2 2 4 4 4 5 6 6 6 6 4 4 4  
A 0 2 (2) 4 4 4 4 6 6 6 6 2 (2) 4 4 4  
B

Gtr I *mp*

T 5 7 5 4 2 0  
A  
B

sl.

65

$\Delta^V$   $B^{VII}$   $C^{\sharp m IX}$

T 2 2 2 2 2 2 4 4 4 5 6 4 (4) 5 6 6

A 0 2 2 2 2 2 (2) 4 4 4 6 6 6 6 6 6 6

B 0 2 2 2 2 2 (2) 4 4 4 4 6 6 6 6 6 6

69

$\Delta^V$   $B^{VII}$   $C^{\sharp m IX}$   $B^{VII}$

T 2 2 2 2 2 2 4 4 4 5 6 6 4 4 4 4

A 0 2 2 2 2 2 (2) 4 4 4 6 6 6 6 6 2 (2) 4 4 4

B 0 2 2 2 2 2 (2) 4 4 4 4 6 6 6 6 2 (2) 4 4 4

73

$\Delta^V$   $B^{VII}$   $C^{\sharp m IX}$

T 2 2 2 2 2 2 4 4 4 5 6 4 (4) 5 6 6

A 0 2 2 2 2 2 (2) 4 4 4 6 6 6 6 6 6 6

B 0 2 2 2 2 2 (2) 4 4 4 4 6 6 6 6 6 6

77

$\Delta^V$   $B^{VII}$   $C^{\sharp m IX}$

T 2 2 2 2 2 2 4 4 4 5 6 4 (4) 5 6 6

A 0 2 2 2 2 2 (2) 4 4 4 6 6 6 6 6 6 6

B 0 2 2 2 2 2 (2) 4 4 4 4 6 6 6 6 6 6

**G** Guitar Solo

77

A5 B5 N.C. C#5 N.C. B5 N.C.

*mf*

T

A 2 4 (4) 4 6 2 4 4 (4)

B 0 2 (2) 2 4 2 (2) 2

4

Gtr VI

Full Full

T 12 12 12 (12) 12 (12) 10 12 (12) 12 10 12 10 9 10 10 9 10 9 7 9 8 9 7 5 7 6 5 7 5 7

A

B

H P sl. H P sl.

81

A5 N.C. B5 C# D# E F# E D#

T

A 2 0 0 4 (4) 6 6 6 8 8 8 9 9 9 11 11 11 9 8

B 0 0 0 2 (2) 4 4 4 6 6 6 7 7 7 9 9 9 7 6

sl. sl.

Full Full

~~~~~

1/2 1/2

T 11 13 14 12 9 14 12 9 12 12 12 16 (16) 12 14 13 16 (16) 14

A

B

sl.

85

(A) (B) (C#m) (B)

Full

A.H.-----|

H sl. sl.

F# E C# / B

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and a piano part, both in the key of D major (indicated by two sharps: F# and C#). The guitar part is written in standard notation on a single staff, while the piano part is written in standard notation on a single staff. Below the piano staff, there is a guitar tablature section with four staves labeled T, A, B, and B. The tablature includes fret numbers and fingerings. The score is divided into two systems, each with four measures. The first system is labeled (A) and (B) above the measures. The second system is labeled C#5 above the measures. The piano part features a wavy line in the final measure of the second system, indicating a tremolo or sustained note.

The musical score for 'The Rose Tree' is presented in three systems. The first system (measures 93-96) features a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The melody is written on a single staff. The second system (measures 97-100) includes a treble clef and a key signature of three sharps. The melody is written on a single staff. The third system (measures 101-104) includes a treble clef and a key signature of three sharps. The melody is written on a single staff. The score is marked with 'N.C.' (No Chords) and includes performance instructions such as 'sl.' (slide) and 'Full' (full). The score is marked with measure numbers 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, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 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,

[H] Chorus

Gtr V *p* Δ^V B^{VII} C^{mIX} B^{VII}

95 *f*

T 2 2 2 4 4 4 6 6 5 6 6 4 4 4

A 0 2 2 2 2 (2) 4 4 4 4 6 6 6 6 2 (2) 4 4 4

B 0 2 2 2 2 (2) 4 4 4 4 6 6 6 6 2 (2) 4 4 4

Gtr I *mp*

T 5 7 5 4 2 0

A

B

sl.

Δ^V B^{VII} C^{mIX}

99

T 2 2 2 4 4 4 6 6 6 8 8 8 9 9 9 11 11 11 9 8

A 0 2 2 2 2 2 (2) 4 4 4 6 6 6 6 7 7 7 9 9 9 9 7 6

B 0 2 2 2 2 2 (2) 4 4 4 6 6 6 6 7 7 7 7 9 9 9 9 7 6

T 4 0 7 9 4 2 0

A

B

sl.

103

A^V B^{VII} $C^{\#mIX}$ B^{VII}

T 2 2 2 2 2 2 4 4 4 6 6 5 6 6 2 4 4 4

A 0 2 2 2 2 2 (2) 4 4 4 4 6 6 6 6 2 (2) 4 4 4

B 4 0 7 5 4 2 0

sl.

107

A^V B^{VII} $C^{\#mIX}$

T 2 2 2 2 2 2 4 4 4 6 6 6 6 2 4 4 4

A 0 2 2 2 2 2 (2) 4 4 4 4 6 6 6 6 2 (2) 4 4 4

B 4 0 7 9 9 9 (9)

sl.

Gtr IV

T 9 7

A 9 7

B 9 7

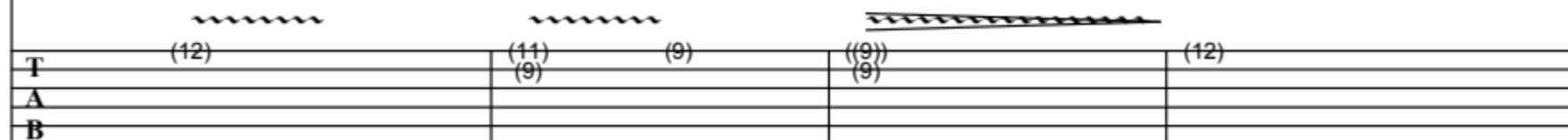
I Outro

$\text{♩} = 124$
C#m/E
Gtr III

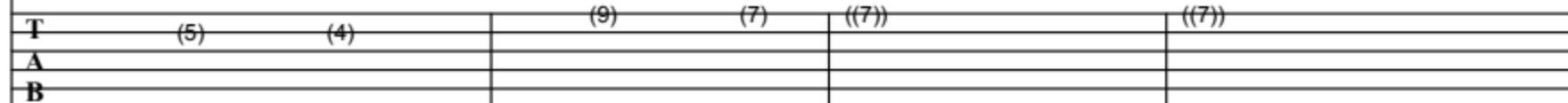
111



8va-----|



let ring-----| *let ring*-----|



A (type 2)
Gtr III
8va-----| E B/E#

115



Gtr I *pp*



C[#]m/E N.C.

8va 1

1

T (12) ((12)) 12
 A (6) ((6)) ((6)) ((6))
 B

Gtr IV *mp*

T (12) (11) (9) (7) ((7)) (12)
 A (9)
 B

RAZORBLADE KISS

As recorded by H.I.M.

(From the 2000 Album RAZORBLADE ROMANCE)

Transcribed by vitaha_z

Words by
Music by
Arranged by

A Intro

Tuning [B E A D F# B]

$\text{♩} = 126$
N.C.

1

Gtr I *mf*

T A B

10 12 12 10 12 12 10 12 12 10 12 12 10 12 12 10 12 12

B Chorus

E5 F#5 E5 F#5 E5 F#5 E5 F#5 B

5

ff

8vb

T A B

2 4 4 2 4 2 2 4 4 2 4 2 4 6 6 4 6 6 4 6 6 4 6 6

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

8va

Gtr III

T A B

14 12 (12) 10 17 (17) 14 (14)

9

E5 F#5 E5F#5 E5 F#5 E5F#5 B C# B C# B C# B C#

8vb

T

A

B

2 4 4 2 4 2 2 4 4 2 4 2 4 6 6 4 6 6 4 6 6 4 6 6

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

sl.

8va

T

A

B

14 12 (12) 10 17 (17) 14 (14)

C Verse

N.C.

The musical score for "The Rose Tree" is presented in two systems. The first system shows the vocal melody in a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody consists of eighth and quarter notes. Below the vocal line, there are two staves for guitar: a Tenor (T) and a Bass (B) staff. The Tenor staff is empty, while the Bass staff contains a sequence of fret numbers: 2 2 2 2 2 2 2 2, 2 2 2 2 2 2 2 2, 5 5 5 5 5 5 5 5, and 0 0 0 0 0 0 0 0. The second system continues the vocal melody with a final measure. The guitar accompaniment in the second system features a single note on the Bass staff, marked with a fermata and the number 12, indicating a natural harmonic at the 12th fret. The Tenor staff remains empty. The score is marked with a tempo of 8vb and a dynamic of mp.

17

8vb
P.M.

T
A
B

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

T
A
B

(12) (12) (12)

D Pre-Chorus

21

E5 F#5 E5 F#5 A5 E5

8vb-----
ff

8vb-----

8vb-----

8vb-----

8vb-----

T
A
B

2 4 4 x 4 2 2 4 4 x 4 2 7 7 7 x 7 2 2 2 x 2 2

0 2 2 x 2 0 2 2 x 2 5 5 5 x 5 0 0 0 x 0 0

T
A
B

(12) (12) (12)

25

E5 F#5 E5 F#5 D5 N.C. E5 N.C.

8vb-----

8va-----

sl. sl.

T
A
B

2 4 4 x x 4 4 2 4 4 x x 4 4 12 17 14 14

0 2 2 x x 2 2 0 2 2 x x 2 2 10 17 12 12

(12) (12) (12)

T
A
B

(12) (12) (12)

E Chorus

29

E5 F#5 E5 F#5 E5 F#5 B C# B C# B C# B C#

8vb-----

15ma-----

T
A
B

2 4 4 2 4 2 2 4 4 2 4 4 4 6 6 4 6 6 4 6 6

0 2 2 0 2 0 2 2 2 2 2 2 2 x x x x x x x x x x x x

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

15ma-----

T
A
B

21 19 (19) 17 (17) 14 (14)

21 19 (19) 17 (17) 14 (14)

E5 F#5 E5F#5 E5 F#5 E5F#5 B C# B C# B C# B C#

8vb-----┘

T
A
B 2 4 4 2 4 2 4 4 2 4 x 6 6 4 6 6 x 6 6 4 6 6
 0 2 2 0 2 0 2 2 0 2 / 4 4 2 4 4 /
sl.

15ma-----┐

T 21 19 (19) 17 17 (17) 14 (14)
21 19 (19)
A
B

F Verse[illegible][illegible]

G Pre-Chorus

45

E5 F#5 E5 F#5 A5 E5

8vb-----| 8vb-----| 8vb-----| 8vb-----| 8vb-----|

T
A
B

2 4 4 x 4 2 2 4 4 x 4 2 7 7 7 x 7 2 2 2 x 2 2

0 2 2 x 2 0 2 2 x 2 5 5 5 x 5 0 0 0 x 0 0

(12) (12) (12)

49

E5 F#5 E5 F#5 D5

8vb-----|

T
A
B

2 4 4 x x 4 4 2 4 4 x x 4 7 7 x x x x x x

0 2 2 x x 2 2 0 2 2 x x 2 5 x x x x x x

(12)

8va

T
A
B

15 14

52

E5 D5 N.C. E5

8va-----|

T
A
B

7 x x x x x x 7 7 12 12 9 9 7 7

5 5 12 12 7 7

sl. sl. sl.

17 15 17

16 14 16

[H] Chorus

55

E5 F#5 E5F#5 E5 F#5 E5F#5 B C# B C# B C# B C#

8vb-----

15ma-----

3x

59

E5 F#5 E5F#5 E5 F#5 E5F#5 B C# B C# B C# B E C# B

8vb-----

15ma-----

3x

I Bridge

63

15ma-----

T 14 14 14 14 16 17 17 17 17 19 14 14 14 14 16 17 17 17 17 19

A

B

8va-----

Gtr IV

T 7 9 10 12 7 9 10 12

A

B

67

15ma-----

T 12 12 12 12 14 16 16 16 16 17 12 12 12 12 14 16 16 16 16 17 17 17

A

B

8va-----

T 5 7 9 10 5 7 9 10 (10)

A

B

sl.

J Guitar Solo

71

ff

sl. *sl.* *sl.* *sl.* H *sl.*

8vb

Gtr III *pp*

T A B

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

T A B

11 11 (11) (11) 10 9 (9) 9

75

8va

Full

H *P sl.*

8vb

T A B

10 11 9 11 10 11 12 12 12 12 12 12 12 12 10 9

T A B

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

T A B

11 11 (11) (11) 10 9 (9) 9

8va-----

79

T 9 12 10 12 10 9 12 10 10 12 (10) 12 14 (12)

A 11 11 11 11 11

B

sl. H H

8vb-----

T

A

B 0 2 2 0 2 0 2 2 0 2 2 5 5 5 5 5 5 5 0 0 0 0 0 0 0

T

A 11 (11) 10 9 (9)

B 11 (11) 9 9

15ma-----

83

Full Full Full Full

T 14 14 14 14 14 14 16 16 16 16 16 16 17 17 17 17 17 17 19 19

A 17 17 17 17 17 17 19 19 19 19 19 19 20 20 20 20 20 20 22

B

8vb-----

T

A

B 0 2 2 0 2 0 2 2 5 5 5 5 5 5 5 0 5 4 0

sl.

T

A 11 (11) 10 9 (9)

B 11 (11) 9 9

K Interlude

$\text{♩} = 122$
N.C.

87

Gtr II
let ring

T
A
B

H

Gtr III
pp
let ring

T
A
B

91

let ring

T
A
B

H

8vb
let ring

T
A
B

95

$\text{♩} = 123$

let ring

8vb

T
A
B

12
10

14
12

12
10

14
12

[illegible]

The musical score consists of two systems. The first system features a guitar part in treble clef with a key signature of one sharp (F#) and a common time signature (C). The guitar notation includes various chords and melodic lines, with dynamics markings "Gtr p.M." and "P.M.". Below the guitar staff are three staves for voices, labeled T (Tenor), A (Alto), and B (Bass). Each voice staff contains numerical figures representing fret positions for specific notes. The second system continues the musical piece with similar notation and voice parts.

L Chorus

♩ = 126

E5 F#5

E5F#5

E5 F#5

E5F#5

B

C#

B C#

B

C#

B C#

103

8vb-----┘
Gtr I

T																						
A																						
B	2	4	4	2	2	4	4	2	4	6	6	4	6	6	4	6	4	6	6	4	6	6
	0	2	2	0	0	2	2	0	2	x	x	x	x	x	x	x	2	x	x	x	x	x

8va-----┘

Gtr III *mp*

T																
A																
B	18	16			(16)	14	21		(21)	18			(18)			

M Outro

N.C.

107

8vb-----┘ P.M. -┘

T																						
A																						
B	0	2	2	0	2	2	0	2	2	0	2	2	0	2	2	0	2	2	0	2	2	0

(From the 2000 Album RAZORBLADE ROMANCE)

Words by
Music by
Arranged by

Tuning from low to high [B E A D F# B]

Sva

Gtr III

F5
8va-

A5

C5

Sva

Gtr I
P.M.-4

P.M.-4

P.M.-4

The musical score for "The Wind" by The Beatles is presented in two systems. The guitar part (top system) features a melodic line with a "Pickslide" instruction and a "P.M." (Palm Mute) instruction. The bass part (bottom system) features a melodic line with a "P.M." instruction and a "sl." (slide) instruction. The score is divided into two systems, each with a guitar staff and a bass staff.

B Chorus

13

A5 **F5** **C5** **G5** *(4th time on D.S.) To Coda*

8vb
Gtr I

T
A
B

8va

Gtr II

T
A
B

C Verse

17

N.C.
8va-----

Gtr III

T 7 8 15 13 12 10 8

A

B

21

Soprano

Tuba

7 8 15 13 12 10 8

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

8va-----G5

D.S. al Coda
N.C.

25

The musical score for the final section of 'The Rose Tree' consists of a vocal line and a guitar accompaniment. The vocal line, marked with a treble clef and a '25' at the beginning, features a melody of eighth and quarter notes. The guitar accompaniment is shown in three staves labeled T (Treble), A (Alto), and B (Bass). The T staff contains a series of chords: 7/6, 8, 15/6, 13, 10/8, and (10)/8. The A and B staves provide a harmonic foundation with chords: (5), (5), (5), (5), (5), and (5). The piece concludes with a double bar line and a 'Coda' symbol.

The musical score consists of two staves. The top staff is for guitar (Gtr I) and the bottom staff is for voice (T, A, B). The guitar part features a series of whole notes (G, A, B, C, D, E, F, G) followed by a pickslide. The voice part features a series of whole notes (G, A, B, C, D, E, F, G) followed by a pickslide. The pickslide is indicated by a wavy line and the text "Pickslide".

D Breakdown

29

A5

Gtr I
P.M. - 1

T
A
B

7 7
5 5

8va-----

Gtr II

T
A
B

12 14 14 13 14 14 15 13 12 13 13 12 13 12 13 12 13 15 13 12 12 15 12 12 13 12 12 14 14

33

P.M. -

8va

P.M. -

8va

The musical score is divided into two systems. The first system features a guitar solo on a single staff, with a treble clef and a key signature of one flat. The solo begins with a measure of two eighth notes (G4 and A4) followed by a quarter rest, then a measure of two eighth notes (B3 and A3) followed by a quarter rest, then a measure of two eighth notes (G3 and F3) followed by a quarter rest, then a measure of two eighth notes (E3 and D3) followed by a quarter rest, then a measure of a whole note (C3), and finally a measure of a whole note (B2). The solo is marked with a 'P.M.' (Palm Mute) symbol and a 'Pickslide' instruction. The second system features a violin part on a single staff, with a treble clef and a key signature of one flat. The violin part begins with a measure of two eighth notes (G4 and A4) followed by a quarter rest, then a measure of two eighth notes (B4 and A4) followed by a quarter rest, then a measure of two eighth notes (G4 and F4) followed by a quarter rest, then a measure of two eighth notes (E4 and D4) followed by a quarter rest, then a measure of a whole note (C4), and finally a measure of a whole note (B3). The violin part is marked with a 'P.M.' (Palm Mute) symbol and a 'Pickslide' instruction. The score is for a guitar and violin ensemble, with the guitar part being a solo and the violin part being a duet.

E Chorus

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It is divided into two systems, each containing a guitar part and a vocal part.

System 1:

- Guitar Part:** The first staff shows a treble clef with a key signature of one sharp (F#). The first measure is marked "41" and contains a chord labeled "B5". The second measure is marked "G5", the third "D5", and the fourth "A5". The piece concludes with a double bar line and a "4x" repeat sign.
- Vocal Part:** The second staff is a three-part setting for Tenor (T), Alto (A), and Bass (B). The first measure shows the vocal entries with the lyrics "4", "4", and "2" respectively. The subsequent measures contain the numbers "5", "7", "5", "7", and "5".

System 2:

- Guitar Part:** The first staff begins with a treble clef and a key signature of one sharp. It features a melodic line with eighth and sixteenth notes. A dashed line labeled "8va" indicates an octave shift. The piece ends with a double bar line and a "4x" repeat sign.
- Vocal Part:** The second staff is a three-part setting for Tenor (T), Alto (A), and Bass (B). The first measure shows the vocal entries with the lyrics "14", "16", and "16" respectively. The subsequent measures contain the numbers "15", "17", "15", "14", "15", "14", "15", "14", "15", "14", "16", "14", "16", "14", and "16".

[F] Outro

G5 F#5 G5 A5 B5 D5

45

8va-----1

3x

T
A
B

14 16 16 15 16 16 17 15 14 15 15 14 15 14 15 14 15 17 15 14 14 17 14 14 15 14 14 16 16

G5 F#5 G5 A5 B5

49

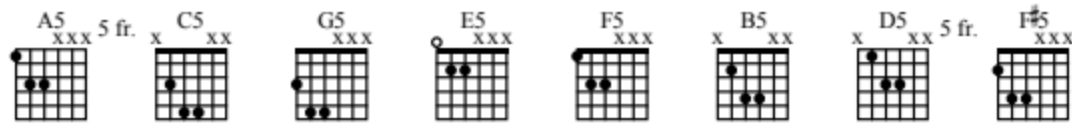
8va-----1

T
A
B

14 16 16 15 16 16 17 15 14 15 15 14 15

(From the 2000 Album RAZORBLADE ROMANCE)

Words by
Music by
Arranged by



Fast Rock ♩ = 153
Amadd9

The musical score for 'The Wind' by The Beatles is presented in two systems. The first system features Gtr I (Guitar I) with a treble clef, key signature of one sharp (F#), and 4/4 time signature. The notation includes a melodic line with eighth and sixteenth notes, and a fretboard diagram below it showing fingerings (7, 5, 0, 7, 5, 0) and a 'let ring' instruction. The second system features Gtr V (Guitar V) with a treble clef, key signature of one sharp, and 4/4 time signature. The notation includes a melodic line with eighth and sixteenth notes, and a fretboard diagram below it showing fingerings (7, 5, 0, 7, 5, 0) and a 'let ring' instruction. The score also includes a 'Picksrape' section with a series of diagonal lines representing a pick scrape effect.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and a vocal part. The guitar part is written in standard notation with a key signature of one sharp (F#) and a 5/4 time signature. The vocal part is written in standard notation with a key signature of one sharp (F#) and a 5/4 time signature. The guitar part includes a section labeled "let ring" and a section labeled "Gtr II". The vocal part includes a section labeled "A5", "C5", "G5", and "E5".

[illegible]

B Verse

13

A5

C5

G5

Gtr II *mp*
P.M.

17

A5

P.M.

21

A5

G5

C5

mf

C Chorus

The musical score for 'The Wind' by The Beatles is presented in a multi-staff format. The top staff is for Gtr II, marked *mf*, with a melodic line consisting of eighth-note patterns. Above this staff are five chord diagrams labeled A5, C5, G5, E5, F5, and E5. The second staff is for Gtr I, marked *p*, with a melodic line consisting of eighth-note patterns. Above this staff is a 'let ring' instruction. The bottom section shows the bass part for T, A, and B, with a melodic line consisting of eighth-note patterns. The bass part is marked with a '7' and a '0' in each measure, indicating a specific fingering or technique. The score is in 4/4 time and features a key signature of one sharp (F#).

29

A5

Gtr II

Gtr V

T

A 7 (7) (7)

B 5 (5) (5)

sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl.

Gtr IV

T 17 15 13 17 15 13

A 14 12 10 14 12 10 16

B 14 14

D Verse

[illegible]

[illegible]

E Chorus

The musical score for 'Guitar II' and 'Guitar III' is presented in two systems. The first system features a treble clef staff with a key signature of one sharp (F#) and a 4/5 time signature. The staff contains a series of eighth notes, with a repeat sign at the beginning and end. Above the staff, the notes are labeled with their corresponding fret numbers: A5, C5, G5, E5, F5, E5, F5, and E5. The second system features a treble clef staff with a key signature of one sharp (F#) and a 4/5 time signature. The staff contains a series of eighth notes, with a repeat sign at the beginning and end. Above the staff, the notes are labeled with their corresponding fret numbers: A5, C5, G5, E5, F5, E5, F5, and E5. The third system features a treble clef staff with a key signature of one sharp (F#) and a 4/5 time signature. The staff contains a series of eighth notes, with a repeat sign at the beginning and end. Above the staff, the notes are labeled with their corresponding fret numbers: A5, C5, G5, E5, F5, E5, F5, and E5. The fourth system features a treble clef staff with a key signature of one sharp (F#) and a 4/5 time signature. The staff contains a series of eighth notes, with a repeat sign at the beginning and end. Above the staff, the notes are labeled with their corresponding fret numbers: A5, C5, G5, E5, F5, E5, F5, and E5.

F Guitar Solo

58

B5 D5 A5 F#5 E5 F#5

12 10 9 (9)

T
A
B

62

B5 D5 A5 F#5 E5 F#5

10 (10) 14 (14)

T
A
B

Full

G Interlude

66

6

Gtr V *ff*

sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl.

T
A
B

H Out-Chorus

74

B5 D5 A5 F#5 G5 F#5

Gtr II

Gtr I
let ring

9 9 9 9 9 9 9 9

7 6 9 7 6 9 7 6 9 7 6 9 7 6 9 7 6 9

T
A
B

8x

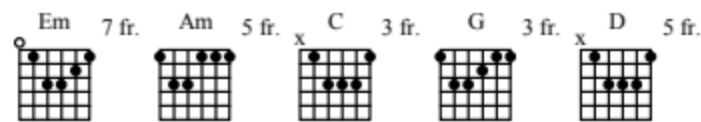
SOLITARY MAN

As recorded by H.I.M.

(From the 2004 Album AND LOVE SAID NO: GREATEST HITS 1997 - 2004)

Transcribed by vitaha_z

Words and
Arranged by



A Intro

$\text{♩} = 152$
E5/B

D

N.C.

E5/B

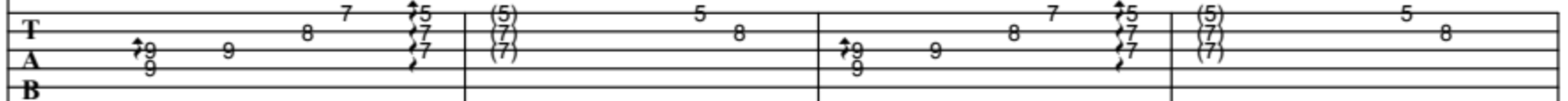
D

A5 G5

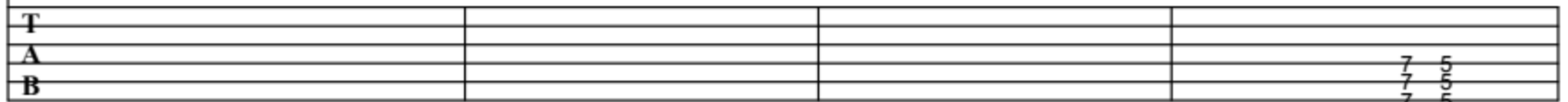


Gtr I

let ring



Gtr II



E5

D5 E5 D5

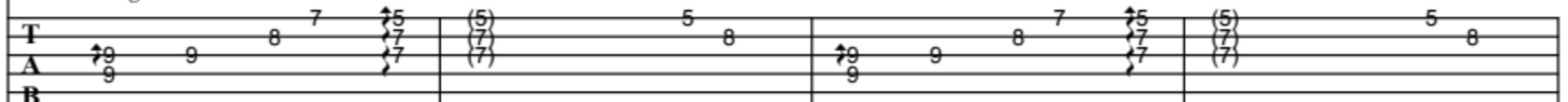
E5

D5 E5 D5

A5 G5



let ring



B Verse

9 

Gtr II
P.M.

T
A
B

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

13 

Gtr II
P.M.

T
A
B

5 5 5 5 5 5 5 5 5 5 7 7 7 7 7 7 2 4 5 5 5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7 E A

17 

Gtr IV
P.M.

T
A
B

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

21 

Gtr IV
P.M.

T
A
B

5 5 5 5 5 5 5 5 5 5 7 7 7 7 7 7 2 4 5 5 5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7 (7) (7) 7 7 7 7 7 7 7 7

[C] Chorus

26

G C G D

pickslide

sl.

31

C G D

35

E5 D5 E5 D5 E5 D5 E5 D5

Gtr I
let ring

Gtr II

39

E5 D5 E5 D5 E5 D5 E5 D5

let ring

T 9 9 8 7 5 7 (5) 5 8 9 9 8 7 5 7 (5)

A 9 9 8 7 5 7 (7) 5 8 9 9 8 7 5 7 (7)

B 9 9 8 7 5 7 (7) 5 8 9 9 8 7 5 7 (7)

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

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

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

sl.

D Guitar Solo

N.C.

43

Gtr II

Full

T 2 2 5 9 7 (7) 5 (5) 2 2 5 9 7 (7) 4 5 4

A 2 2 5 9 7 (7) 5 (5) 2 2 5 9 7 (7) 4 5 4

B 2 2 5 9 7 (7) 5 (5) 2 2 5 9 7 (7) 4 5 4

sl.

Gtr III

Full

Full Full

1 1/2

T 12 15 (12) (15x15) 15 (15x15) 15 (15) 14 12 14 12

A 12 15 (12) (15x15) 15 (15x15) 15 (15) 14 12 14 12

B 12 15 (12) (15x15) 15 (15x15) 15 (15) 14 12 14 12

H P

47

Full

sl.

P.M.

sl.

E Guitar Break

N.C.

E5/B

51

Gtr III

mp

sl.

64

E5

1/4

Gtr II

P.M.

F Out-Chorus

66

Gtr IV

G C G D

Gtr II

pickslide

sl.

71

C G D

75

E5 D5 E5 D5 E5 D5 E5 D5

Gtr I

let ring

Gtr II

79

N.C.

Gtr II

Full

83

A5

Full

2 2 5 9 7 (7) 5 (5) 2 2 5 9 7 (7) 7 7 7 7 *sl.*

N.C. E5/B

mp 1/4

87

5 4 2 2 (5) (4) (2) (2) (4) (2) (2) (2) (2)

92

N.C.

(2) (2)

SOUL ON FIRE

As recorded by H.I.M.

(From the 2003 Album LOVE METAL)

Transcribed by gitarre & bass 06.03

Words a

A Intro

$\text{♩} = 178$
(Amadd9) Amadd9 F/A

chords are only played after the first 4 measures

Gtr I

4x

T A B

0 0 15 0 15 0 0 14 0 14 0 0 10 0 10 12 0 0 15 0 15 0 0 14 0 14 0 0 10 0 10 12 0 0 15 0 15 0 0 14 0 14 0 0 10 0 10 12

B Verse

$\text{♩} = 89$
Amadd9 Am7 Fmaj9/A

Gtr II

7 5 7 5 8 3 5 0 (0)

T A B

7 5 7 5 8 3 2 3 2

G/A Gadd9/A Fmaj9/A

7 5 3 1 0 (0)

T A B

0 0 7 0 0 5 3 2 3 2

G/A Gadd11/A Fmaj9/A F5 G5

Gtr I

7 8 13 12

T A B

0 0 7 0 0 8 13 12

x x 3 3 x x 5 5 2 3 5
x x 1 1 x x 3 3

C Chorus♩ = 178
A5

F5

G5

16

T				
A	2 2	2 2	2 2	2 2
B	0 0	0 0	0 0	0 0

Gtr I

T				
A				
B	0 0150150 0140140 01001012	0 0150150 0140140 01001012	0 0150150 0140140 01001012	0 0150150 0140140 01001012

A5

B5

D5

F5

G5

20

T				
A	2 2	2 2	4 4	7 7
B	0 0	0 0	2 2	5 5

T				
A				
B	0 0150150 0140140 01001012	0 0150150 0140140 01001012	0 0150150 0140140 01001012	0 0150150 0140140 01001012

D Interlude**E** Verse♩ = 89
Amadd9

Am7

Fmaj9/A

24

Gtr II

T				
A				
B	0 0 15 0 15 0 0 14 0 14 0 0 10 0 1012	7 5	7 5 8	3 5 0 (0)

29

G/A Gadd9/A Fmaj9/A

T 0 0 7 0 0 5 3 1 0 (0)

A 0 0 0 0 0 0 3 2

B

33

G/A Gadd11/A Fmaj7/A F5 G5

T 0 0 7 0 0 8 13 13 12

A 0 0 0 0 0 0 13 13 12

B

Gtr I

[F] Chorus

♩ = 178
A5

37

F5 G5

T

A

B

Gtr I

T

A

B 0 0150150 0140140 01001012 0 0150150 0140140 01001012 0 0150150 0140140 01001012 0 0150150 0140140 01001012

41

A5 B5 D5 F5 G5

T

A

B

T

A

B

G Guitar Solo

F Amadd9 F Amadd9

45

Gtr I

T 5 (5) 14 11 8 11 (11) 13

A

B

P *sl.*

49

F Am/B Dm F G

The Rose Tree

Full

15 15 12 13 15 13 12 15 14 13 15

H Chorus

A5

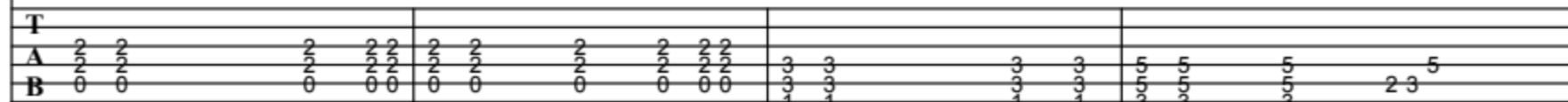
F5

G5

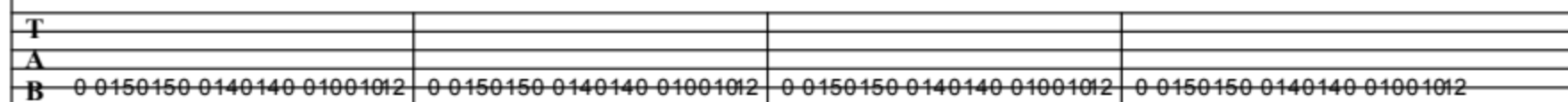
53



Gtr II



Gtr I

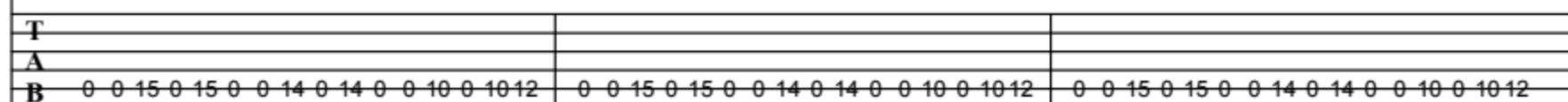
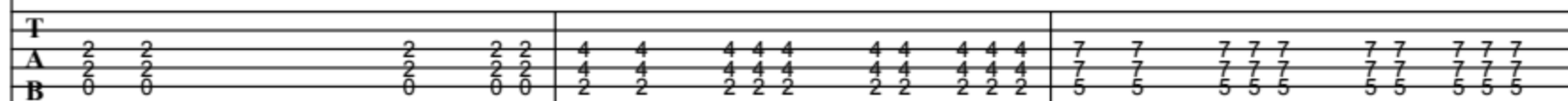


A5

B5

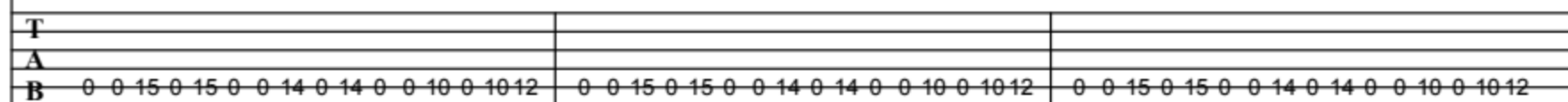
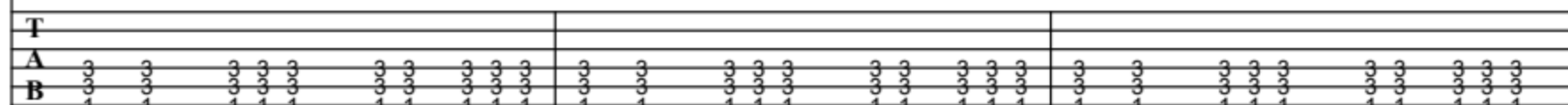
D5

57



F5

60



I Outro
Amadd9

1 F5

The musical score is divided into two systems. The first system is marked '1' and the second system is marked '9x'. The guitar part is written in standard notation with a treble clef and a key signature of one flat. The vocal part is written in standard notation with a treble clef and a key signature of one flat. The guitar part features a complex chord progression in the first system, followed by a repeating pattern in the second system. The vocal line is a simple melody.

T
A
B

0 0 15 0 15 0 0 14 0 14 0 0 10 0 10 12

0 0 15 0 15 0 0 14 0 14 0 0 10 0 10 12

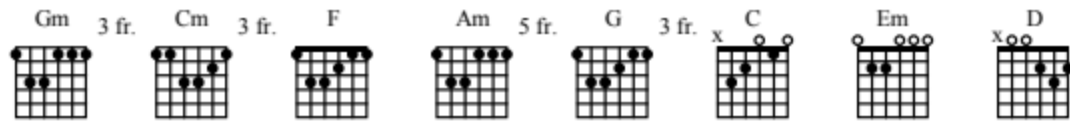
SWEET PANDEMONIUM

As recorded by H.I.M.

(From the 2003 Album LOVE METAL)

Transcribed by vitaha_z

Words by
Music by
Arranged by



A Intro

$\text{♩} = 148$
N.C.

1

Gtr I *ff*

T

A

B

3 5 5 5 6 5 3 3 3 1 3 3 3 1 3 3 3 3 (3) *sl.*

H p

5

1/2

T

A

B

sl. 8 10 10 10 (10) (10) 8 8 8 6 8 8 6 3 3 3 3

H p

B Pre-Verse

♩

Gtr II *p*

9

fff

T

A

B

3 5 5 5 6 5 3 3 3 1 3 3 3 1 3 3 3 3 (3) *sl.*

H p

13

Gm F Cm

1/2

sl. H

T
A
B

8 10 10 10 (10) (10) 8 8 8 6 8 8 8 6 3 3 3 3

C Verse

Gm Cm Gm

17

T
A
B

(3) (3) (3) (3)

1. 2.

To Coda

Cm

22

P.M. P.M.

T
A
B

D Chorus

Am F C G

27

T
A
B

(2nd time) D.S. al Coda

Am F G

31

A.H. A.H. A.H.

T

A 7 7 4 5

B 7 5

B C C

E Chorus

Am F C G

35

T

A 7 7

B 7 5

Am F G

39

A.H. A.H. A.H.

T

A 7 7 4 5

B 7 5

B C C

F Bridge

43

Em D

Gtr III
let ring

T A B

3 0 0 2 2 3

0 2 2 2 2 0 0 2 0 2 0 0

47

Am *mp*

f A.H. A.H. A.H. A.H.

T A B

0 1 1 0 1 1 0 1 1 0 1 1

2 x x x x x 2 x x x x x 2 x x x x x 2 x x x x x

H C H C H C H C

8 7 8 7

51

Am Gtr I *ff*

T A B

55

Am

Gtr I

1/2

T

A

B

5 7 7 (7) (7) 5 5 5 3 5 5 5 3 0 0 0 0

59

D

p

mp

mp

mf

T

A

B

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

63

T

A

B

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

G Chorus

67

Am

mf

ff

F

C

G

T

A

B

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

Am F G

71

A.H. A.H. A.H.

T

A 7 4 5 5

B 7 5

B C C

H Outro
N.C.

75

20

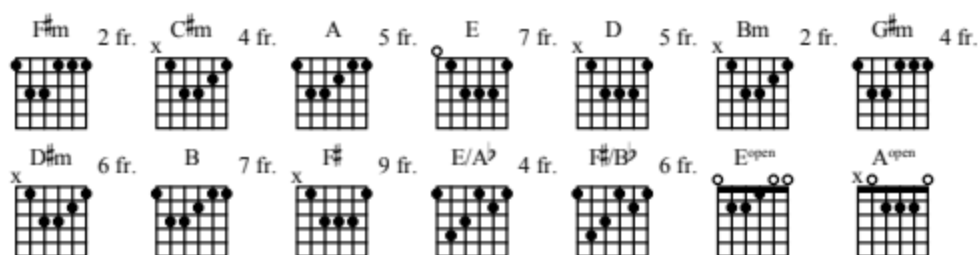
T

A

B

(From the 2003 Album LOVE METAL)

Words by
Music by
Arranged by



♩ = 114

Gtr I

F#m C#m D A E

Gtr III

14 14 14 14 12 12 12 12 17 17 17 17 19 19 19 19 17 16

14 14 14 14 12 12 12 12 17 17 17 17 17 17 17 17 17 16

5

F#m C#m D A E/A#

T 14 14 14 14 12 12 12 12 17 17 17 17 19 19 19 19 17 16

A

B

[B] Pre-Verse

9

F#m C#m D A E

Gtr II

T

A

B

4 4 4 4 4 4 4 4 6 6 6 6 6 6 6 6 7 7 7 7 7 7 7 7 7 7 7 7 9 9 9 9

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 5 5 5 5 5 5 5 5 5 5 5 5 7 7 7 7

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

Gtr III

T

A

B

14 14 14 14 12 12 12 12 17 17 17 17 19 19 19 19 17 16

14 14 14 14 12 12 12 12 17 17 17 17 19 19 19 19 17 16

14 14 14 14 12 12 12 12 17 17 17 17 19 19 19 19 17 16

13

F#m C#m D A E/A^b

Gtr II

T

A

B

4 4 4 4 4 4 4 4 6 6 6 6 6 6 6 6 7 7 7 7 7 7 7 7 7 7 6 6 6 6

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 5 5 5 5 5 5 5 5 5 5 4 4 4 4

2 2 2 2 2 2 2 2 4 4 4 4 4 4 4 4 5 5 5 5 5 5 5 5 5 5 4 4 4 4

Gtr III

T

A

B

14 14 14 14 12 12 12 12 17 17 17 17 19 19 19 19 17 16

14 14 14 14 12 12 12 12 17 17 17 17 19 19 19 19 17 16

14 14 14 14 12 12 12 12 17 17 17 17 19 19 19 19 17 16

17

F#5 (D5)

Gtr II

T

A

B

4

4

2

(2) sl. 10

C Verse

19

Gtr I

F#m

E open

A open

Bm

F#m

P.M.

T

A

B

4 4 4 4 4 4 4 4 4 4 2 2 2 2 2 2 2 2 7 7 7 7 7 7 7 7 9 9 9 9 9 9 9 9 4 4 4 4 4 4 4 4

2 2 2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0 5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7 2 2 2 2 2 2 2 2

1. 2. *To Coda* B5 C#5

E^{open} F#^m

24

P.M. A.H.

T A B

Gtr V *let ring*

T A B

D Chorus

29

F#m C#m D A E

T
A
B

4 4 4 4 4 4 4 4 6 6 6 6 6 6 6 6 7 7 7 7 7 7 7 7 7 7 7 7 9 9 9 9

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

Gtr III

T
A
B

14 14 14 14 12 12 12 12 17 17 17 17 19 19 19 19 19 17 16

14 14 14 14 12 12 12 12 17 17 17 17 17 17 17 17 17 17 16

33

F#m C#m D A E/A#

T
A
B

4 4 4 4 4 4 4 4 6 6 6 6 6 6 6 6 7 7 7 7 7 7 7 7 7 7 6 6 6 6

2 2 2 2 2 2 2 2 4 4 4 4 4 4 4 4 5 5 5 5 5 5 5 5 5 5 4 4 4 4

T
A
B

14 14 14 14 12 12 12 12 17 17 17 17 19 19 19 19 19 17 16

14 14 14 14 12 12 12 12 17 17 17 17 17 17 17 17 17 17 16

D.S. al Coda
(D5)

37

F#5 B5 C#5

T

A

B 4 4 6 6
2 2 4 4

2 10
sl.

Gtr IV

T

A

B 7
sl.

F Guitar Solo

F#m C#m D A E

Gtr I

40

Gtr IV

T

A 6 4 7 (7) 4 6 6 6 7 4 6
sl. *sl.*

B

F#m C#m D A E/A#

44

T

A 7 6 4 7 (7) 4 6 6 6 7 4
sl. *sl.*

B

G Bridge

D5/A E5/B F5/C N.C.

48

Gtr II

T

A

B 5 7 8 2 4 2 0

52

D5/A E5/B F5/C N.C.

T
A
B

5 7 8 2 4 5 4

[illegible]

H Chorus

60

N.C.

Gtr I

E

B

F#

T

A

B

Gtr VI

(4) (5) (4) (5) (4) (5)

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

64

G#m D#m E B F#B

T A B

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

68

G#m D#m E B F#

T A B

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

72

G#m D#m E B F#B

T A B

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

I Outro

76

G#m D#m E B F#

Gtr III

T 16 16 16 16 14 14 14 14 19 19 19 19 21 21 21 21 19 18

A

B

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

A

B

80

G#m D#m E B F# B

Gtr III

T 16 16 16 16 14 14 14 14 19 19 19 19 21 21 21 21 19 18

A

B

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

A

B

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and voice, with the guitar part in the upper staves and the vocal part in the lower staves. The key signature is G major (one sharp, F#) and the time signature is 4/4.

Guitar Part (Gtr):

- Staff 1 (Gtr):** The first staff shows the guitar part. It begins with a G#m chord (G#m) and an E chord (E). The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first measure contains a whole note G#m chord, and the second measure contains a whole note E chord.
- Staff 2 (Gtr):** The second staff shows the guitar part. It begins with a G#m chord (G#m) and an E chord (E). The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first measure contains a whole note G#m chord, and the second measure contains a whole note E chord.
- Staff 3 (Gtr):** The third staff shows the guitar part. It begins with a G#m chord (G#m) and an E chord (E). The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first measure contains a whole note G#m chord, and the second measure contains a whole note E chord.
- Staff 4 (Gtr):** The fourth staff shows the guitar part. It begins with a G#m chord (G#m) and an E chord (E). The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first measure contains a whole note G#m chord, and the second measure contains a whole note E chord.

Vocal Part (V):

- Staff 5 (V):** The fifth staff shows the vocal part. It begins with a G#m chord (G#m) and an E chord (E). The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first measure contains a whole note G#m chord, and the second measure contains a whole note E chord.
- Staff 6 (V):** The sixth staff shows the vocal part. It begins with a G#m chord (G#m) and an E chord (E). The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first measure contains a whole note G#m chord, and the second measure contains a whole note E chord.
- Staff 7 (V):** The seventh staff shows the vocal part. It begins with a G#m chord (G#m) and an E chord (E). The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first measure contains a whole note G#m chord, and the second measure contains a whole note E chord.
- Staff 8 (V):** The eighth staff shows the vocal part. It begins with a G#m chord (G#m) and an E chord (E). The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first measure contains a whole note G#m chord, and the second measure contains a whole note E chord.

Chord Progression:

- Measure 1:** G#m (G#m) and E (E) chords.
- Measure 2:** G#m (G#m) and E (E) chords.
- Measure 3:** G#m (G#m) and E (E) chords.
- Measure 4:** G#m (G#m) and E (E) chords.

Lyrics:

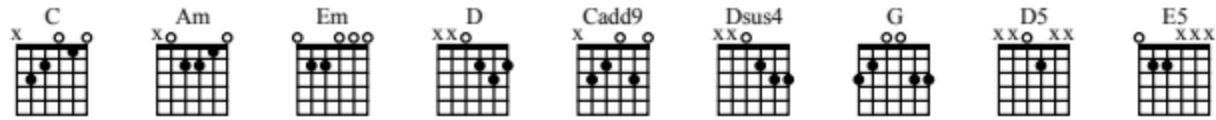
let ring

THE SACRAMENT (ACOUSTIC)

As recorded by HIM

Transcribed by Simon Lees
(claret_and_blur@hotmail.com)

Words and
Arranged by
(claret_and_blur@hotmail.com)



A Intro 1

♩ = 123

(C) (Am) (Em)

1. 2.

Gtr I
let ring

3x

Intro 1 measures 1-4. The guitar part (Gtr I) features a melodic line with eighth notes and a bass line with octaves and single notes. Chords (C), (Am), and (Em) are indicated above the staff. The piece ends with a 3x repeat sign.

3.

(D) (C) (Am) Em

let ring

Intro 1 measures 5-8. The guitar part continues with a melodic line and a bass line. Chords (D), (C), (Am), and Em are indicated. The piece ends with a 3x repeat sign.

B Intro 2

1. 2.

Gtr II

C Am Em

10

let ring

Intro 2 measures 1-4. The guitar part (Gtr II) features a melodic line with eighth notes and a bass line with octaves and single notes. Chords C, Am, and Em are indicated above the staff. The piece ends with a 3x repeat sign.

3.

D Dsus4 D C Am Em

14

let ring

T 2 0 2 0 0 2 0 5 5 4 5 5 4 5 5 5 4 5 5 4 5

A 0 2 4 5 4 5 5 4 5 5 4 5

B 3 0

(0)
(0)
(0)
(0)
(0)

C Verse

Am Cadd9

19

let ring

T 0 1 1 0 1 1 0 3 3 0 3 0 3

A 2 2 2 2 2 0 2 2 0 2 0 2

B 0 2 2 2 2 0 3 2 2 3 2 2

Am Cadd9

23

let ring

T 0 1 1 0 1 1 0 3 3 0 3 0 3

A 2 2 2 2 2 0 2 2 0 2 0 2

B 0 2 2 2 2 0 3 2 2 3 2 2

D Pre-Chorus

D Em C G

27

let ring

T 2 3 2 3 2 3 3 3 3 3 3 3 3 3 3 3

A 0 2 2 3 2 3 0 3 0 3 0 3 0 3 0 3

B 0 2 2 3 2 3 0 3 0 3 0 3 0 3 0 3

31

let ring

T
A
B

The musical score for 'The Wind' by The Beatles is presented in a three-staff format. The top staff is for guitar, the middle for bass, and the bottom for drums. The guitar part begins with a melodic line in the key of D major, marked with a 'D' chord symbol. This is followed by a series of chords: D, Em, C, and G. The bass line provides a steady accompaniment, and the drum part features a consistent pattern of eighth notes. The score is divided into four measures, each containing a specific musical notation for the respective instrument.

E Bridge

F Chorus

41

let ring

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

45

C Am Em

let ring

T 5 5 4 5 5 4 5 5 5 4 5 3 0 2 0 0 2 0 0 2 0 0 2 0

A 3 0 2

B 3 0

49

C Am Em D Dsus4 D

let ring

T 5 5 4 5 5 4 5 5 5 4 5 3 0 2 0 0 2 0 2 0 2 0 0 2 0 0 2 0

A 3 0 2

B 3 0

53

To Coda

C Am Em

let ring

T 5 5 4 5 5 4 5 5 5 4 5 3 0 2 0 0 2 0 0 2 0 0 2 0 0 2 0 0

A 3 0 2

B 3 0

G Interlude

57

(C) (Am) (Em)

1. , 2.

let ring

T 5 5 4 5 5 4 5 5 5 4 5 3 0 2 0 0 2 0 0 2 0 0 2 0 0 2 0 0

A 3 0 2

B 3 0

3.

(D) (C) (Am) E5

D.S. al Coda

61

let ring

T 2 0 0 0 0 5 5 4 5 5 4 5 5 5 4 5 5 4 5

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

B 0 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

E5

66

T

A 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

[H] Chorus/Outro

C Am Em

68

let ring

T 5 5 4 5 5 4 5 5 5 4 5 3 0 2 0 0 2 0 0 2 0

A 5 4 5 5 4 5 5 4 5 5 4 5 0 2 2 2 2 2 2 2 2

B 3 0 0 0 0 0 0 0 0 0 0 0 2 2 2 2 2 2 2 2

C Am Em

72

let ring

T 5 5 4 5 5 4 5 5 5 4 5 3 0 2 0 0 2 0 0 2 0

A 5 4 5 5 4 5 5 4 5 5 4 5 0 2 2 2 2 2 2 2 2

B 3 0 0 0 0 0 0 0 0 0 0 0 2 2 2 2 2 2 2 2

[illegible]

THIS FORTRESS OF TEARS

As recorded by H.I.M.

(From the 2003 Album LOVE METAL)

Transcribed by vitaha_z

Words by
Music by
Arranged by

A Intro

$\text{♩} = 102$
A Bm

A

G

N.C.

E5

A

Bm

1

Gtr I

sl.

sl.

sl.

$\text{♩} = 145$

A

accel.
G

N.C.

E5

5

mp

p

pp

sl.

B Pre-Verse

$\text{♩} = 129$
A5 B5

A5 B5

A5

G5

N.C.

E5

9

Gtr II

N.H. N.H.

sl.

sl.

sl.

A5 B5

A5 B5

A5

G5

N.C.

E5

N.C.

13

N.H. N.H.

sl.

sl.

sl.

sl.

17 

21

A5 B5 A5 B5 A5 G5 N.C. E5

N.H. N.H.

1/2

2 0 (2) (0)

C Verse

26

D/B

A/E

Gtr III

T

A

B

7

9

(7)

(7)

(9)

5

6

7

(5)

(6)

(7)

30

G

1. 2.

D5 A5 N.C.

Gtr II

T

A 7 9 10

B (7) (9) (10)

7 9 10

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

5 5 5 5 12

sl. sl.

D Chorus

36

D5/A B5/F#

Gtr I *mf*
let ring

T A B

T A B

T A B

40

G5 D5/A A5 N.C.

let ring

sl. sl.

T A B

T A B

T A B

E Pre-Verse

44

A5 B5 A5 B5 A5 G5 N.C. E5

N.H. N.H.

1/2

T A B

T A B

T A B

A5 B5 A5 B5 A5 G5 N.C. E5

N.H. N.H.

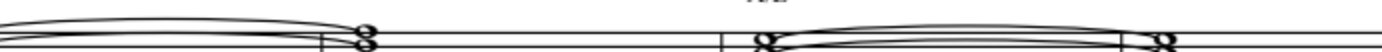
T
A
B

7 7 (7) 9 9 9 9 9 9 7 x 7 x 7 5 5 (5) 7 7 7 7 7 7 5 x 5 x 7 5 5 5 3 (2) (0)

sl sl sl

1/2 2 0

F Verse

52 

56

G

T

A 7

B 9

7

9

10

(7)

(9)

(10)

7

9

10

(7)

(9)

(10)

The image shows a musical score for guitar and bass. The guitar part (Gtr I) is written on a single staff with a treble clef and a key signature of one sharp (F#). It consists of four measures of whole rests, followed by a fifth measure containing a half note G4 (G) and a quarter note A4 (A) beamed together. The bass part (T, A, B) is written on three staves. The first three measures are empty. In the fourth measure, the bass line starts with a half note G3 (G) and a quarter note A3 (A) beamed together, followed by a half note B3 (B) and a quarter note C4 (C) beamed together. The guitar part has a 'let ring' instruction with a dashed line above the G4 note, and the bass part has a 'Full' instruction with a curved arrow pointing to the G3 note.

The image shows a musical score for the song "The Wind" by The Beatles. It features a vocal melody in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of a half note F#4, a half note G#4, a quarter note A4, a quarter note B4, a half note C5, a half note B4, a quarter note A4, and a quarter note G#4. Below the melody, there is a guitar part with a capo on the 7th fret. The guitar part is written in standard notation with a key signature of one sharp (F#) and a 4/4 time signature. The guitar part consists of a half note F#4, a half note G#4, a quarter note A4, a quarter note B4, a half note C5, a half note B4, a quarter note A4, and a quarter note G#4. The guitar part is marked with "let ring" and a "1/2" time signature. The guitar part is written in standard notation with a key signature of one sharp (F#) and a 4/4 time signature. The guitar part consists of a half note F#4, a half note G#4, a quarter note A4, a quarter note B4, a half note C5, a half note B4, a quarter note A4, and a quarter note G#4. The guitar part is marked with "let ring" and a "1/2" time signature.

64

G D5 A5 N.C.

Gtr II

T A B 7 9 10 (7) (9) (10) 7 7 5 7 7 5 (7) (7) (5) 5 (5) 12 *sl.* *sl.*

let ring

T A B 7 (7)

G Chorus

68

D5/A B5/F#

T A B 7 5 5 (7) (5) (5) 4 2 2 (4) (2) (2)

let ring

T A B 2 3 2 2 2 3 2 4 3 2 3 4 2 3 4

72

G5 D5/A A5 N.C.

T A B 5 3 (5) (5) (3) 7 5 7 5 7 5 (7) (7) (5) 5 12 *sl.* *sl.*

let ring

T A B 4 3 3 3 4 3 3 0 2 3 0 2 2 0 2

H Guitar Solo

E5/B F#5/C#

76

Gtr IV *ff*

1/2 1/2 Full

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

H P sl. P

Gtr II *f*

N.H. N.H.

T

A 9 (9) 11 11 11 11 11 11 11 9 x 9 x 9 7 7 5 4 (4)

B 7 (7) 9 9 9 9 9 9 9 7 x 7 x 7 5 5 3 2 (2)

sl. sl. sl. sl.

E5/B F#5/C#

E5/B

D5/A

C5/B5/F#

N.C.

80

Full Full

(x)

5 5 5 3 5 5 5 5 3 6 4 (4) 2 4 2 4 2 4 2

sl. H P

N.H. N.H.

T

A 9 (9) 11 11 11 11 11 11 11 9 x 9 x 9 7 7 5 4 (4)

B 7 (7) 9 9 9 9 9 9 9 7 x 7 x 7 5 5 3 2 (2)

sl. sl. sl. sl. 2 12 sl. sl.

84

E5/B F#5/C# E5/B D5/A C5/B5/F#

Full Full

~~~~~

T  
A  
B

2 (2) *sl.* P P

N.H. N.H.

T  
A  
B

9 (9) 11 11 11 11 11 11 11 9 x 9 x 9 7 5 4 (4)  
7 (7) 9 9 9 9 9 9 9 9 7 x 7 x 7 5 3 2 (2)  
7 (7) 9 9 9 9 9 9 9 9 7 x 7 x 7 5 2 (2)

*sl.* *sl.* *sl.* *sl.*

88

E5/B F#5/C# E5/B D5/A C5/B5/F#

Full Full Full

T  
A  
B

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

N.H. N.H.

T  
A  
B

9 (9) 11 11 11 11 11 11 11 9 x 9 x 9 7 5 4 (4)  
7 (7) 9 9 9 9 9 9 9 9 7 x 7 x 7 5 3 2 (2)  
7 (7) 9 9 9 9 9 9 9 9 7 x 7 x 7 5 2 (2)

*sl.* *sl.* *sl.* *sl.*



92

T  
A  
B

(x) *sl.*

T  
A  
B

(4)  
(2)  
(2)

(4)  
(2)  
(2)

## I Verse

95

D/B

A

Gtr III

T 7 (7) 5 (5)  
A 7 (7) 6 (6)  
B 9 (9) 7 (7)

Gtr I *mp*

*let ring*-----|

T 2 3 (3) 0  
A  
B

99

G

D5

A5

N.C.

Gtr II

T 7 (7) 7 7 (7)  
A 9 (9) 7 7 (7)  
B 10 (10) 5 5 5 (5) 5 *sl.* 12 *sl.*

*let ring*-----|

T (0)  
A  
B

**J Breakdown**

N.C.

8

103

T  
A  
B

(C)

(Am)

111

Gtr I  
*let ring*

T  
A  
B

(F)

(C)

(G)

115

*let ring*

T  
A  
B

**K Chorus**

D5/A

B5/F#

119

Gtr II *f*

T  
A  
B

Gtr I  
*let ring*

T  
A  
B

123

G5

1. D5/A A5 N.C.

2.

2

let ring

3 3 3 3 0 2 2 0 2

5 4 3 4 0 2 2 0 2

5 5 5 5 5 (7) 5 12

sl. sl.

**L** Outro

129

A5 B5 A5 B5 A5 G5 N.C. E5

N.H. N.H.

1/2

2 0 (2) (0)

133

A5 B5 A5 G5 N.C.

N.H. N.H.

1/2

2 0 (0) 1 12

sl.

137

A5 B5 A5 B5 A5 G5 N.C. E5

N.H. N.H.

1/2

2 0 (2) (0)

141

A5 B5 A5 B5 A5 G5 N.C. E5

N.H. N.H.

1/2

2 0 (2) (0)

145

T

A

B

(2) (0)

(2) (0)

(2) (0)

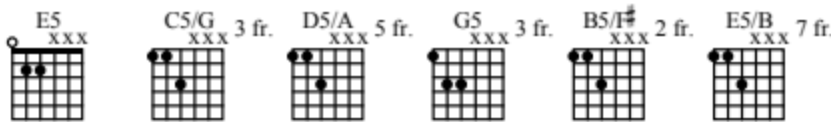
# VAMPIRE HEART

As recorded by H.I.M.

(From the 2005 Album DARK LIGHT)

Transcribed by vitaha\_z

Words by  
Music by  
Arranged by



## A Intro

$\text{♩} = 144$   
N.C.

1

Gtr I

7 5 4 5 4 5 | 8 5 4 3 5 4 5 | 7 5 4 5 4 5

15ma-----

Gtr IV

19 19 19 | 20 15 17 | 19 19 19

17 17 17 17 17 17 | 17 17 17 17 17 17 | 17 17 17 17 17 17

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel, featuring guitar parts for Gtr II, Gtr I, and Gtr IV. The score is written in G major (one sharp) and 4/4 time.

**Gtr II:** This part is played on a 12-string guitar. The first staff shows a treble clef with a key signature of one sharp (F#). The second staff shows the guitar's tuning (T, A, B) and the fretboard positions for the strings. The third staff shows the fretboard positions for the strings, with a 15-measure rest indicated by a dashed line. The fourth staff shows the fretboard positions for the strings, with a 15-measure rest indicated by a dashed line.

**Gtr I:** This part is played on a 6-string guitar. The first staff shows a treble clef with a key signature of one sharp (F#). The second staff shows the guitar's tuning (T, A, B) and the fretboard positions for the strings. The third staff shows the fretboard positions for the strings, with a 15-measure rest indicated by a dashed line. The fourth staff shows the fretboard positions for the strings, with a 15-measure rest indicated by a dashed line.

**Gtr IV:** This part is played on a 6-string guitar. The first staff shows a treble clef with a key signature of one sharp (F#). The second staff shows the guitar's tuning (T, A, B) and the fretboard positions for the strings. The third staff shows the fretboard positions for the strings, with a 15-measure rest indicated by a dashed line. The fourth staff shows the fretboard positions for the strings, with a 15-measure rest indicated by a dashed line.

[illegible]

## B Verse

13

E5/B C5/G E5/B

8vb  
*f*

15ma

Gtr IV *mf*

T A B

19 17 17 17 19 17 17 17 17 20 17 17 15 17 17 17 19 17 17 19 17 17 17 19 17

16

C5/G G5 D5/A B5/F#

8vb

15ma

T A B

20 17 17 17 15 17 17 17 17 7 7 7 4 4 4 4 2 2 2 2



## [C] Pre-Chorus

19

C5 G5 D5

P.M.

Gtr V *mf*  
let ring

T A B

T A B

23

C5 E5 F#5

P.M.

let ring

T A B

T A B

27

G5

N.C.

8vb

P.M.

*fff*

*sl.*

let ring

T

A

B

T

A

B

**D** Chorus

E5

C5/G

G5

8vb

*fff*

Gtr V *f*

T

A

B

T

A

B

(2nd time on D.S.) To Coda  
(2nd time on D.S.S.) To Dbl. Coda

33

C5/G G5 N.C.

8vb-----J

T

A 5 5 (5) 0 7 4 0 5 4 0 7 4 0 5 4 0 7 4 0

B 3 3 (3) (3)

T 3 2 0 (0) 3 2 0

A

B

**E** Pre-Verse

37

E5

8vb-----J

T

A 2 (2) (2)

B 2 (2) (2)

0 (0)

Gtr I

T 7 5 4 7 5 4 5 8 5 4 3 5 4 5 5 7 5 4 7 5 4 5

A

B

15ma-----J

Gtr IV *f*

T 19 17 17 17 19 17 17 17 20 17 17 17 15 17 17 17 19 17 17 17 19 17 17

A

B

[illegible]

## **F Breakdown**



N.C.

43

*8vb*-----| *A.H.* *8vb*-----| *A.H.*

P.M.-----| P.M.-----|

**T**

**A**

**B**

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

A A

47

8vb

P.M.

A.H.

8vb

P.M.

A.H.

T

A

B

0 5 3 0 3 2 0 5

3 0 3 2 0

0 5 3 0 3 2 0 5

3 0 3 2 0

A

8va

Gtr III let ring

8 7 10 7 8

7 10 7

8 7 10 7 8

7 10 7

T

A

B

51

8vb

A.H.

8vb

A.H.

T

A

B

0 5 3 0 3 2 0 5

0 3 0 3 2 0 2

0 5 3 0 3 2 0 5

0 3 0 3 2 0 2

E

E

55 *D.S.S. al Dbl. Coda*

T  
A 2  
B 2

E E

**G** Chorus

57

F#5 F#5/C# D5/A A5

8vb-----

T A B

4 2

9 9 (9) (9)

sl.

7 7 (7) (7) (5)

Gtr V

T A B

5 4 2 (2) 5 4 2 5 4 2 (2) 5 4 2

61

D5/A A5 N.C.

8vb-----

T A B

7 7 (7) (7) (5)

7 9 6 7 7 6 7 9 6 7 7 6 7 9 6 7

5 4 2 (2) 5 4 2

**H** Outro

N.C.

65

8vb-----  
P.M.-----

T A B

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

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

69

F#5

8vb  
P.M.

T  
A  
B

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

2 2 4 2 2 2 2 2 2 2 4

Gtr IV

8vb  
*p*  
P.M.

8vb  
*mp*  
P.M.

8vb  
*mf*  
P.M.

T  
A  
B

4 4 4 4 4 4 4 4

2 2 2 2 2 2 2 2

[illegible]

1

*8vb*  
P.M.

T  
A  
B

2 0 0 4 2

2 2 2 2 2

*8vb*  
P.M.

*8vb*  
P.M.

*8vb*  
P.M.

*8vb*  
P.M.

*8vb*  
P.M.

T  
A  
B

4 4 4 4 4

2 2 2 2 2

4 4 4 4 4

2 2 2 2 2



# WHEN LOVE AND DEATH EM

As recorded by HIM

(From the 2005 Album AND LOVE SAY NO)

Transcribed by the sign

Words by

## A Intro

+HIM+

$\text{♩} = 90$

1

Gtr I

T

A

B

2 2 2 2 2 2 2 2 4 4 4 4 4 4 4 4 5 5 5 5 5 5 5 5 5 5 5 5 4 4 4 4

0 0 0 0 0 0 0 0 2 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3 3 3 2 2 2 2

$\delta va$ -----

Gtr II

15 14 (14) 11 8  $\frac{1}{4}$  10  $\frac{3}{4}$

T

A

B

## B Verse

Fine

5

6x

T

A

B

Gtr III

5 2 3 0

9

6x

T

A

B

## meer songs en solo's te spelen

- Songs & solo's | Scrollz • Online App
- Songs & solo's | Scrollz • Informatie
- Songs & solo's | Scrollz • Database
- Gitaar & Gear | Praktijk | Akkoordprogressies Barré Shapes
- Gitaar & Gear | Praktijk | Ritmesectie oefeningen • Audio • VoX-training
- Gitaar & Gear | Praktijk | Play Together | Modules: *Blues, Rock, Reggae, Funk & Jazz*
- Gitaar | Praktijk | Solo Master | Modules: *Funk (Neo)-Soul, (Smooth)-Jazz, Latin Rock & Ballads*
- Muziekgenres | Blues (LICKZ app)
- Muziekgenres | Rock (CHORDZ app)
- Programma's & downloads | E-boeken

## backing tracks te gebruiken

- Backing & solo tracks | "JAMZ" serie (*12 modules*)

## de basgitaar te leren kennen

- Basgitaar | Praktijk | Oefenvoorbeelden
- Basgitaar | Praktijk | V.o.X. visuele training
- Basgitaar | Praktijk | Stijlvoorbeelden met audio
- Basgitaar | Praktijk | Basgitaar & ritmesectie
- Programma's & downloads | E-boeken

En vergeet niet de grote hoeveelheid eenvoudig toegankelijke muziektheorie, om je nog sneller en efficiënter naar je muzikale doelen te brengen.

Het materiaal voor de website van **GuitarJan.com** wordt onder redactie van **Jan van den Hogen** samengesteld.

Jan is een amateur-gitarist die, zoals hij zelf aangeeft, niet al te best gitaar speelt, maar veel lol heeft in dat wat hij in ieder geval muzikaal voor het voetlicht weet te brengen. Hij is een pragmatisch denker, altijd zoekend naar de gemakkelijkste oplossingen en simpelste theoretische toepassingen binnen de complexe muziekliteratuur, zodat iedereen er van kan genieten.

BEZOEK ONZE WEBSITE OM:

