

# WOMAN FROM TOKYO

As recorded by Deep Purple

(From the 1973 Album WHO DO WE THINK WE ARE)

Wor  
Blac

## A Intro

♩ = 124

E

Gtr I

T			
A	2	2	1
B	0	2	2

0 P 0 H

8va 8va-----1

Gtr II Organ

T	3	7	(7)
A	3-4	6-7	(7)
B			

sl. sl. sl.

Gtr I

T			
A	(0)	2	1
B		2	2

0 P 0

8va--| 8va-----| 8va-----| 8va--| 8va--| 8va--| 8va

10

T  
A  
B

12 10 8 6 5 3  
11 12 10 9 7 5 3

sl.

T  
A  
B

1 2 3 4 5 (5) (5)

13

8va

8va-----|

8va-----|

T  
A  
B

5 7 9 7 5 7 7 5 7

T  
A  
B

2 0 2 2 0 2 2 0 2 2

H H

17

8va-----|

8va-----|

T  
A  
B

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

T  
A  
B

2 0 2 2 0 2 2 0 2 2

H H

21

8va 8va----- 8va 8va-7

T									
A									
B									

let ring-----

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

P

25

T	14	14	12	14	12	14	14	14	12	12	13	13	14
A	14	14	13	14	13	14	14	14	13	13	13	13	14
B	14	14	14	14	14	14	14	14	14	14	14	14	14

sl.

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

P

**B** Verse 1

G

Gadd11

29

sl.

T 14 14 12 14 12 12 13 14 14

A 14 14 14 13 14 14 14 14 14

B 14 14 14 14 14 14 14 14 14

T 3 3 (3) 3 3 3

A 0 0 1 (1) 1 1 1

B 0 0 0 (0) 0 0 0

p

0 1 2 3 3 (3)

G

Gadd11

Gadd11

33

Gtr I 1 P.M. 1

T 3 3 (3) 3 3 3 3 3 3 3 3 3

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

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

**C** Chorus

G7

37

H sl. P

T 0 2 2 2 1 2

A 3 5 3 (3) 3 5 5 3 0 2 2 1 2

B 3 5 3 (3) 3 5 5 3 0 0 2 2 1 2

E

40

Gtr III

Full Full Full

15 15 14 14 (14) 14 12

P

Gtr I

T A B

1 2 2 0 2 2 2 1 2 1 2

0 0 2 0 0 2 0 (0)

H

P

43

Full Full

14 14 (14)

T A B

2 2 1 2 1 2 2 2 1 2 1 2

0 2 2 0 2 2 2 1 2 1 2

0 P 0 (0) 0 H 0 P 0 (0) 0 1 2

P

**D** Verse 2

G Gadd11 G Gadd11 G Gadd11

47

Gtr I

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T A B

3 3 (3) 3 3 3 (3) 3 3

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

3 3 3 0 0 3 0 0

52

N.H.

sl.

**E** Chorus  
E

55

Gtr III

Full

Full

P

Gtr I

P

H

P

59

1/4

Full

Full

Full

P

P

H

P

**F** Interlude

Gm7

63

A

Full

|   |    |      |  |  |
|---|----|------|--|--|
| T | 15 | (15) |  |  |
| A |    |      |  |  |
| B |    |      |  |  |

|   |   |     |   |     |
|---|---|-----|---|-----|
| T |   |     |   |     |
| A | 2 | (3) | 3 | (3) |
| B | 6 | (6) | 5 | 5   |

67

G

Gtr IV Voice arranged for synth

|   |  |   |   |   |
|---|--|---|---|---|
| T |  |   |   |   |
| A |  | 5 | 2 | 4 |
| B |  | 5 | 4 | 2 |

|   |  |   |   |   |
|---|--|---|---|---|
| T |  |   |   |   |
| A |  | 5 | 5 | 2 |
| B |  | 5 | 5 | 3 |

*ff*

|   |   |   |     |   |
|---|---|---|-----|---|
| T | 5 | 6 | 5   |   |
| A |   | 3 |     |   |
| B | 5 | 5 | (5) | 5 |

72

Gadd11

G

|   |   |   |   |   |
|---|---|---|---|---|
| T |   |   |   |   |
| A | 5 | 7 |   |   |
| B |   |   | 5 | 2 |

|   |  |  |   |   |
|---|--|--|---|---|
| T |  |  |   |   |
| A |  |  | 5 | 3 |
| B |  |  | 5 | 4 |

|   |   |   |   |   |
|---|---|---|---|---|
| T |   |   |   |   |
| A | 3 | 3 | 3 | 3 |
| B | 3 | 3 | 3 | 3 |

*sl.*

77

Gadd11 G

T  
A 3  
B 3

T  
A 3 3 3 3 3 3 3  
B 3 3 3 3 5 5 5 5 (5) 5 5

81

Gadd11 G

T 5 7 8 8  
A  
B 5 2 4 5 4 2

T  
A 5 5 5 3 3 3 3 (3) 3 3  
B 5 5 5 5 3 3 3 1

*sl.*

86

Gadd11 G

T  
A 5 5 2 3 5 7 5 2 4 4 3 5 4  
B 5 5 5 5 5 5 3 3 3 3 1 3 3 3 0 0 (0) 0 0 0 0



91

Gadd11 G

T  
A 2 2 4 5 3  
B

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

sl.

96

C C7 G

T 5 (5) (5) (5)

T  
A 5 5 5 3 3 (3) (3)  
B 3 3 3 3 0 0

sl.

fff

101

Dadd11 Em7/B Am7/E Bm/D

Gtr I

T 5 3 5 3 3 5 (0) 5 0 5 0 (0) 5 0 5 0 (0) 8 0 8 5 0 5 0 (0) 8 0 10 8 10 8 8 0  
A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0  
B

sl.

C Dadd4 G

105

T 12 5 12 8 8 14 10 14 10 10 15 12 12 15 15 15

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

B

E

111

T 2 2 2 1 2 1 2 2 2 1 2 2 1 2 2

A 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

P H P

115

T 2 2 2 1 2 1 2 2 2 1 2 2 1 2 2

A 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

P H P

**G** Verse 3

Gadd11 G Gadd11

119

T 3 (3) 3 3 3 (3) 3 3 (3) 3

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

B 3 3 3 3 3 3 3 3 3 3

~~~~~

G Gadd11 G7

123

T 3 (3) 3 3 (3) 3 3

A 0 0 (5) 4 0 4 0 5 0 4 0 5 0 5 0

B 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

H P P P P P P

**H** Chorus  
E

126

Gtr III

T  
A  
B

Full 15 (15)

Gtr I

T  
A  
B

P sl. 0 P 0 (0) 0 P 0

130

Full 15 15 12 Full 15 (15) 12 Full Full 15 15 (15) Full 15 12

P

T  
A  
B

T  
A  
B

P 0 2 0 2 2 2 1 2 1 2 0 2 0 H

I Piano Solo

B

133

The musical score consists of three guitar parts: Gtr V, Gtr III, and Gtr I. Gtr V is a piano part with a treble clef and a key signature of two sharps (F# and C#). It features a series of chords and melodic lines. Gtr III is an electric guitar part with a treble clef and a key signature of two sharps. It includes dynamic markings such as 'Full', 'Piano', and 'ff', and features a complex sequence of bends and vibrato. Gtr I is an electric guitar part with a treble clef and a key signature of two sharps. It includes dynamic markings such as 'P' and 'sl.', and features a complex sequence of bends and vibrato. The score is divided into two systems, with a double bar line separating them. The first system covers measures 133-135, and the second system covers measures 136-138.

136

A E

T 5 5 5 5 5 4 | 15 17 15 17 15 17 15 17 15 17

A 6 7 6 7 4 | 16 16 16 16 16 16 16 16 16 16

B

T

A

B

T

A 7 7 | 7 6 5 7

B 5 5 | 7 6 5 7

138

B A

T 7 7 7 7 5 | 5 5 5 5 5

A 15 17 15 17 15 17 15 17 12 14 12 14 | 8 9 7 8 6 6 7 6 5 5

B

Gtr I

T

A 7 9 9 | 7 7

B 7 5 7 | 7 5 5

141

E B

T 17 17 17 17 17 17 17 17 17 17 17 17 7 7 7 7 5  
 A 12 14 15 16 15 16 14 12 15 16 15 16 15 16 15 16 15 16 14 12 8 9 7 9 5  
 B 14 12

P.M. P.M. P.M. P.M.

T  
 A  
 B 0 7 0 7 0 7 0 7 9 9

144

A E

T 5 5 5 5 15 17 17 17 15 17 14 12 15 17 14 12 15 17  
 A 6 7 6 7 16 16 14 12 14 16 14 12 14 16  
 B

P.M. P.M.

T  
 A  
 B 5 7 5 7 0 7 0 7

146

B A

T 7 7 7 5 5 5 5  
 A 14 12 14 15 16 14 12 14 15 16 14 12 14 8 9 9 9 9 9 6 6 7 6 6 5  
 B 9

P.M.-----|

T  
 A  
 B 7 7 7 7 7 7 7 9 9 7 7 5 5

**J** Guitar Solo  
C

149

Gtr I Full Full Full Full Full Full Full Full 1/2

T 10 11 10 10 10 8 10 8 11 11 10 8 8 11 11 11 11 (11) 10

A

B

**K** Outro Chorus  
E

152

1/2 1/2

T (10) 10 10 10 (10) 0 0 0 0

A 2 2 2 1 2 2 1 2 2 2 2 1 2 2 1 2

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

P H P

157

T 2 2 2 1 2 2 1 2 2 2 2 1 2 2 1 2

A 2 2 2 2 1 2 2 2 2 2 1 2 2 1 2

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

P H P

161

T 2 2 2 1 2 2 1 2 2 2 2 1 2 2 1 2

A 2 2 2 2 1 2 2 2 2 2 1 2 2 1 2

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

P H P

165

T 2 2 2 1 2 2 1 2 2 2 2 1 2 2 1 2

A 2 2 2 2 1 2 2 2 2 2 1 2 2 1 2

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

P H P

169

Musical notation for measures 169-172. The staff shows a treble clef with a key signature of two sharps (F# and C#). The melody consists of eighth and quarter notes with slurs and accents. The guitar accompaniment is shown in a three-part system (T, A, B) with fret numbers and techniques like palm muting (P) and harmonics (H).

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

173

Musical notation for measures 173-176. Similar to the previous system, it shows the continuation of the melody and guitar accompaniment with various techniques and fret numbers.

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

**L** Fade Out

177

Musical notation for measures 177-180. The melody continues with a 'P.M.' (palm muting) instruction and a wavy line indicating a fading effect. The guitar accompaniment is simplified, focusing on the bass line.

T																	
A		2		2		0	2	0		2		0	2				
B	0	0		0		0				0					0		

180

Musical notation for measures 180-183. The final system includes a 'Full' instruction with an upward arrow and a wavy line. The notation concludes with a double bar line.

T																	
A	2		2	2	0	2		2		0	2		2		0	0	2
B	0									0					0		