

D G/D D G/D D F# B/F# F# B/F# F#

13

P.M.-1 P.M.-1 P.M. P.M. P.M.-1 P.M.-1 P.M. P.M.

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

A 0 0 0 0 0 0 4 4 4 4 4 4 4 4 4 4

B 0 0 0 0 0 0 0 0 0 0 0 0 4 4 4 4

C 2nd Verse

F# B/F# F# B/F# F# B/F# F# B/F# F#

17

P.M.-1 P.M.-1 P.M. P.M. P.M.-1 P.M.-1 P.M. P.M.

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

A 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

D G/D D G/D D F# B/F# F# B/F# F#

21

P.M.-1 P.M.-1 P.M. P.M. P.M.-1 P.M.-1 P.M. P.M.

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

A 0 0 0 0 0 0 4 4 4 4 4 4 4 4 4

B 0 0 0 0 0 0 0 0 0 0 0 0 4 4 4 4

D Chorus

A7 G#7 B7

25

P.M.-1 P.M. P.M. P.M.-1 P.M. P.M. P.M.-1 P.M. P.M. P.M.-1 P.M. P.M.

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

A 7 7 7 7 7 7 7 6 6 6 6 6 6 6 6

B 7 7 7 7 7 7 7 6 6 6 6 6 6 6 6

Gtr III

T

A 7 (7) 6 (6) 7 6 6 7 8 9 (9)

B

29

1.

To Coda

F# B/F# F# B/F# F# D

P.M.-1 P.M. P.M. P.M.-1 P.M.-1 P.M. P.M. P.M.-1

T 12 12 12 12 7 6 4 5 4 5 4 3 2 0

A 9 9 9 9 4 4 4 4 4 4 4 4 0 0 0

B 9 9 9 9 4 4 4 4 4 4 4 4 0 0 0

T 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11

A 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11

B 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11

33

G/D D G/D D F# B/F# F# B/F# F# D

P.M.-1 P.M. P.M. P.M.-1 P.M.-1 P.M. P.M. P.M.-1

T 1 0 1 0 7 6 4 5 4 5 4 3 2 0

A 0 0 0 0 4 4 4 4 4 4 4 4 0 0 0

B 0 0 0 0 4 4 4 4 4 4 4 4 0 0 0

T 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11

A 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11

B 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11

[illegible]

41

B/F# F# B/F# F# D G/D D G/D D

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

T A B

T A B

E Interlude (Half-Time Feel)

44

F#5
Gtr II

D5

Gtr III
Full

Full Full

T
A
B

7 (7) 7 7 (7)

Gtr I
let ring

T
A
B

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

48

F#5

D5

Full

let ring

T
A
B

11 9 10 9 (9) 9 10 12 12 (12) 12 12

T
A
B

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

52

F#5

D5

Full

Full

Gtrs III, IV

Full

Tum Octaver ON

H P

P

P

let ring

56

F#5

D5

Full

H

P

H P P

P

let ring

60

F#5 D5

Full

Turn Octaver OFF

let ring

T A B

12 11 9 11 12 11 12 9 11 9 9 9 7 9 (9) 7 (7)

P P H

T A B

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

64

F#5 D5

Gtr III

1/2 Full 1/2 1/2

D.S. al Coda

let ring

T A B

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

H

T A B

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

68

D G/D D G/D D F# B/F# F# B/F# F#

Gtrs I, II
P.M.-1

P.M.-1 P.M. P.M. P.M.-1 P.M.-1 P.M. P.M.

T 3 2 0 3 2 0 1 0 1 0 7 6 4 7 6 4 5 4 5 4

A 0 0 0 0 0 0 0 0 0 0 4 4 4 4 4 4 4 4 4 4

B 0 0 0 0 0 0 0 0 0 0 4 4 4 4 4 4 4 4 4 4

Gtr III

Full 10 9 12 9 (9) 12 (12) (12)

72

D G/D D G/D D F#5

Gtr II

Gtr I
let ring

P.M.-1 P.M.-1 P.M. P.M.

T 3 2 0 3 2 0 1 0 1 0 4 3 0 3 2 3 4 4 3 3 4 3 4

A 0 0 0 0 0 0 0 0 0 0 4 3 0 3 4 3 4 4 3 4 3 4

B 0 0 0 0 0 0 0 0 0 0 4 3 0 3 4 3 4 4 3 4 3 4

1/2 4 7 9

sl.

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, both in the key of D major (indicated by two sharps: F# and C#).

Guitar Part:

- The guitar part is written on a single staff with a treble clef.
- It begins with a D5 chord, indicated by a bracket above the staff.
- The melody consists of eighth and sixteenth notes, with a final measure showing a descending sequence of notes.
- A "let ring" instruction is written above the staff, indicating that the notes should sustain.
- The guitar part is followed by a F#5 chord, also indicated by a bracket above the staff.

Vocal Part:

- The vocal part is written on a single staff with a treble clef.
- It begins with a D5 chord, indicated by a bracket above the staff.
- The melody consists of eighth and sixteenth notes, with a final measure showing a descending sequence of notes.
- A "let ring" instruction is written above the staff, indicating that the notes should sustain.
- The vocal part is followed by a F#5 chord, also indicated by a bracket above the staff.

Chord Progression:

The chord progression is indicated by the letters T, A, and B, which correspond to the chords D5, F#5, and D5, respectively. The progression is as follows:

- Measure 1: D5 (T)
- Measure 2: F#5 (A)
- Measure 3: D5 (B)
- Measure 4: F#5 (A)
- Measure 5: D5 (B)
- Measure 6: F#5 (A)
- Measure 7: D5 (B)
- Measure 8: F#5 (A)
- Measure 9: D5 (B)
- Measure 10: F#5 (A)
- Measure 11: D5 (B)
- Measure 12: F#5 (A)
- Measure 13: D5 (B)
- Measure 14: F#5 (A)
- Measure 15: D5 (B)
- Measure 16: F#5 (A)
- Measure 17: D5 (B)
- Measure 18: F#5 (A)
- Measure 19: D5 (B)
- Measure 20: F#5 (A)
- Measure 21: D5 (B)
- Measure 22: F#5 (A)
- Measure 23: D5 (B)
- Measure 24: F#5 (A)
- Measure 25: D5 (B)
- Measure 26: F#5 (A)
- Measure 27: D5 (B)
- Measure 28: F#5 (A)
- Measure 29: D5 (B)
- Measure 30: F#5 (A)
- Measure 31: D5 (B)
- Measure 32: F#5 (A)
- Measure 33: D5 (B)
- Measure 34: F#5 (A)
- Measure 35: D5 (B)
- Measure 36: F#5 (A)
- Measure 37: D5 (B)
- Measure 38: F#5 (A)
- Measure 39: D5 (B)
- Measure 40: F#5 (A)
- Measure 41: D5 (B)
- Measure 42: F#5 (A)
- Measure 43: D5 (B)
- Measure 44: F#5 (A)
- Measure 45: D5 (B)
- Measure 46: F#5 (A)
- Measure 47: D5 (B)
- Measure 48: F#5 (A)
- Measure 49: D5 (B)
- Measure 50: F#5 (A)
- Measure 51: D5 (B)
- Measure 52: F#5 (A)
- Measure 53: D5 (B)
- Measure 54: F#5 (A)
- Measure 55: D5 (B)
- Measure 56: F#5 (A)
- Measure 57: D5 (B)
- Measure 58: F#5 (A)
- Measure 59: D5 (B)
- Measure 60: F#5 (A)
- Measure 61: D5 (B)
- Measure 62: F#5 (A)
- Measure 63: D5 (B)
- Measure 64: F#5 (A)
- Measure 65: D5 (B)
- Measure 66: F#5 (A)
- Measure 67: D5 (B)
- Measure 68: F#5 (A)
- Measure 69: D5 (B)
- Measure 70: F#5 (A)
- Measure 71: D5 (B)
- Measure 72: F#5 (A)
- Measure 73: D5 (B)
- Measure 74: F#5 (A)
- Measure 75: D5 (B)
- Measure 76: F#5 (A)
- Measure 77: D5 (B)
- Measure 78: F#5 (A)
- Measure 79: D5 (B)
- Measure 80: F#5 (A)
- Measure 81: D5 (B)
- Measure 82: F#5 (A)
- Measure 83: D5 (B)
- Measure 84: F#5 (A)
- Measure 85: D5 (B)
- Measure 86: F#5 (A)
- Measure 87: D5 (B)
- Measure 88: F#5 (A)
- Measure 89: D5 (B)
- Measure 90: F#5 (A)
- Measure 91: D5 (B)
- Measure 92: F#5 (A)
- Measure 93: D5 (B)
- Measure 94: F#5 (A)
- Measure 95: D5 (B)
- Measure 96: F#5 (A)
- Measure 97: D5 (B)
- Measure 98: F#5 (A)
- Measure 99: D5 (B)
- Measure 100: F#5 (A)
- Measure 101: D5 (B)
- Measure 102: F#5 (A)
- Measure 103: D5 (B)
- Measure 104: F#5 (A)
- Measure 105: D5 (B)
- Measure 106: F#5 (A)
- Measure 107: D5 (B)
- Measure 108: F#5 (A)
- Measure 109: D5 (B)
- Measure 110: F#5 (A)
- Measure 111: D5 (B)
- Measure 112: F#5 (A)
- Measure 113: D5 (B)
- Measure 114: F#5 (A)
- Measure 115: D5 (B)
- Measure 116: F#5 (A)
- Measure 117: D5 (B)
- Measure 118: F#5 (A)
- Measure 119: D5 (B)
- Measure 120: F#5 (A)
- Measure 121: D5 (B)
- Measure 122: F#5 (A)
- Measure 123: D5 (B)
- Measure 124: F#5 (A)
- Measure 125: D5 (B)
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- Measure 131: D5 (B)
- Measure 132: F#5 (A)
- Measure 133: D5 (B)
- Measure 134: F#5 (A)
- Measure 135: D5 (B)
- Measure 136: F#5 (A)
- Measure 137: D5 (B)
- Measure 138: F#5 (A)
- Measure 139: D5 (B)
- Measure 140: F#5 (A)
- Measure 141: D5 (B)
- Measure 142: F#5 (A)
- Measure 143: D5 (B)
- Measure 144: F#5 (A)
- Measure 145: D5 (B)
- Measure 146: F#5 (A)
- Measure 147: D5 (B)
- Measure 148: F#5 (A)
- Measure 149: D5 (B)
- Measure 150: F#5 (A)
- Measure 151: D5 (B)
- Measure 152: F#5 (A)
- Measure 153: D5 (B)
- Measure 154: F#5 (A)
- Measure 155: D5 (B)
- Measure 156: F#5 (A)
- Measure 157: D5 (B)
- Measure 158: F#5 (A)
- Measure 159: D5 (B)
- Measure 160: F#5 (A)
- Measure 161: D5 (B)
- Measure 162: F#5 (A)
- Measure 163: D5 (B)
- Measure 164: F#5 (A)
- Measure 165: D5 (B)
- Measure 166: F#5 (A)
- Measure 167: D5 (B)
- Measure 168: F#5 (A)
- Measure 169: D5 (B)
- Measure 170: F#5 (A)
- Measure 171: D5 (B)
- Measure 172: F#5 (A)
- Measure 173: D5 (B)
- Measure 174: F#5 (A)
- Measure 175: D5 (B)
- Measure 176: F#5 (A)
- Measure 177: D5 (B)
- Measure 178: F#5 (A)
- Measure 179: D5 (B)
- Measure 180: F#5 (A)
- Measure 181: D5 (B)
- Measure 182: F#5 (A)
- Measure 183: D5 (B)
- Measure 184: F#5 (A)
- Measure 185: D5 (B)
- Measure 186: F#5 (A)
- Measure 187: D5 (B)
- Measure 188: F#5 (A)
- Measure 189: D5 (B)
- Measure 190: F#5 (A)
- Measure 191: D5 (B)
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- Measure 193: D5 (B)
- Measure 194: F#5 (A)
- Measure 195: D5 (B)
- Measure 196: F#5 (A)
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- Measure 198: F#5 (A)
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- Measure 205: D5 (B)
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- Measure 211: D5 (B)
- Measure 212: F#5 (A)
- Measure 213: D5 (B)
- Measure 214: F#5 (A)
- Measure 215: D5 (B)
- Measure 216: F#5 (A)
- Measure 217: D5 (B)
- Measure 218: F#5 (A)
- Measure 219: D5 (B)
- Measure 220: F#5 (A)
- Measure 221: D5 (B)
- Measure 222: F#5 (A)
- Measure 223: D5 (B)
- Measure 224: F#5 (A)
- Measure 225: D5 (B)
- Measure 226: F#5 (A)
- Measure 227: D5 (B)
- Measure 228: F#5 (A)
- Measure 229: D5 (B)
- Measure 230: F#5

D5
 F#5
 let ring
 1/2
 1/2
 sl.
 sl.

84

D5

F#5

let ring

T

A

B

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

9 11 11 11 9 9 7 (7)

1/2

1/2

sl.

88

D5

F#5

let ring

T

A

B

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

9 9 (9) 7 6 7 9 9 7 7 6 7 9 9 (9) 7 10 9 10

Full

1/2

Full

sl.

P

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and voice, spanning four systems of music.

System 1: The guitar part begins with a treble clef and a key signature of two sharps (F# and C#). It features a melodic line with eighth and sixteenth notes, accented by a "D5" (distortion) effect. The vocal part is represented by a dashed line labeled "let ring".

System 2: This system shows the guitar's fretboard positions for the first four measures. The fret numbers are: Measure 1 (0, 3, 0, 3, 0, 3, 0), Measure 2 (4, 3, 0, 3, 4, 3, 0), Measure 3 (4, 3, 0, 3, 4, 3, 4), and Measure 4 (4, 3, 3, 4, 3, 4). The vocal part continues with a melodic line.

System 3: The guitar part continues with fret numbers: Measure 5 (9, 10, 9, 10, 12, 12), Measure 6 ((12), 10, 9, 10, 9, 12), Measure 7 ((12), 12, (12), 12), and Measure 8 (12). The vocal part features a melodic line with a "Full" (full distortion) effect indicated by a wavy line.

System 4: The guitar part concludes with fret numbers: Measure 9 (10) and Measure 10 (10). The vocal part continues with a melodic line and a "Full" effect.

The musical score for "The Wind" by John Williams is presented in a multi-staff format. The top staff is for guitar, and the bottom staff is for string quartet (T, A, B). The key signature is G major (one sharp) and the time signature is 4/4. The guitar part features a melodic line with a "D5" and "F#5" bend, a "let ring" instruction, and a "delta" (delta) instruction. The string quartet part includes a melodic line with "Full" (full) instructions and a "delta" (delta) instruction.

[illegible]

[illegible]

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is presented in two systems. The first system features a vocal melody in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The guitar accompaniment is shown in a simplified notation with fret numbers (0, 4) and chord diagrams for D5 and F#5. The second system shows the vocal melody continuing with a 1/2 note and a 1/4 note, followed by a wavy line indicating a tremolo. The guitar accompaniment shows fret numbers (9, 11) and a wavy line indicating a tremolo.

112

D5

F#

T

A

B

0 4 (4)

4

1/2

9 (9) (9) 9 (9)

Gtr II

T

A

B

4 (4)

116

T

A

B

0 4 (4)

0 4 (4)

10 (10)

11 11 (11) (11)

1/2 Full

T

A

B

0 (0) 4 (4)

G Free Time

D5

1

T
A
B 0 (0)

T
A 9 11 (11) (11) (11) (11)
B 11 (11) (11) (11) (11) *sl.*

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