

Peter Gabriel - US COME

♩ = 101,000069

The musical score is arranged in a vertical stack of staves. The instruments and their parts are as follows:

- Shanai:** Treble clef, 4/4 time, mostly rests.
- Bagpipes:** Treble clef, 4/4 time, melodic line with grace notes.
- Horn in F:** Treble clef, 4/4 time, accompaniment with chords.
- Percussion:** Percussion clef, 4/4 time, melodic line.
- Hi Congo:** Percussion clef, 4/4 time, rhythmic accompaniment.
- Tom-toms:** Percussion clef, 4/4 time, rhythmic accompaniment.
- Lo Congo:** Percussion clef, 4/4 time, rhythmic accompaniment.
- Congas:** Percussion clef, 4/4 time, rhythmic accompaniment.
- Congas:** Percussion clef, 4/4 time, rhythmic accompaniment.
- Fretless Electric Bass:** Bass clef, 4/4 time, mostly rests.
- Percussive Organ:** Grand staff (treble and bass clefs), 4/4 time, accompaniment with chords.
- Lead 2 (Sawtooth):** Treble clef, 4/4 time, melodic line with grace notes.
- FX 7 (Echoes):** Treble clef, 4/4 time, accompaniment with chords.
- Viola:** Bass clef, 4/4 time, mostly rests.

♩ = 101,000069

10

Bagp.
Hn.
Perc.
Perc.
Perc.
Hi Congo
Tom-t.
Tom-t.
Lo Congo
Congas
Congas
J. Gtr.
E. Bass
Perc. Organ
Lead 2
FX 7

Detailed description: This is a musical score for a percussion ensemble and other instruments. The score is divided into three measures. The instruments listed on the left are: Bagpipes (Bagp.), Horn (Hn.), three different Percussion parts (Perc.), Hi Congo, Tom-tom (Tom-t.), Lo Congo, Congas (two parts), J. Guitar (J. Gtr.), Electric Bass (E. Bass), Percussion Organ, Lead 2, and FX 7. The Bagpipes part features a melodic line with a key signature of one sharp (F#) and a common time signature. The Horn part has a melodic line with rests. The three Percussion parts have different rhythmic patterns. The Hi Congo, Tom-t., and Lo Congo parts have specific rhythmic patterns. The Congas parts have a steady rhythmic pattern. The J. Guitar part has a complex rhythmic pattern. The E. Bass part has a simple bass line. The Percussion Organ part has a simple harmonic pattern. The Lead 2 part has a melodic line with rests. The FX 7 part has a melodic line with rests.

13

Bagp.

Hn.

Perc.

Perc.

Perc.

Hi Congo

Tom-t.

Tom-t.

Lo Congo

Congas

Congas

J. Gtr.

E. Bass

Perc. Organ

Lead 2

FX 7

Detailed description: This is a musical score for page 13, featuring a variety of instruments. The score is organized into systems. The first system includes Bagp. (Bagpipes) in the top staff, Hn. (Horn) in the second staff, and three Perc. (Percussion) staves. The second system includes Hi Congo, Tom-t. (Tom-tom), and another Tom-t. staff. The third system includes Lo Congo, Congas, and another Congas staff. The fourth system includes J. Gtr. (Jazz Guitar) and E. Bass (Electric Bass). The fifth system includes Perc. Organ. The sixth system includes Lead 2 and FX 7 (Effects). The music is written in a key with one sharp (F#) and a 4/4 time signature. The Bagp. part features a melodic line with grace notes. The Hn. part has a few notes. The Perc. parts are rhythmic, with various patterns. The Lo Congo part has a steady eighth-note pattern. The Congas part has a pattern of quarter notes. The J. Gtr. part has a complex, fast-moving pattern. The E. Bass part has a simple bass line. The Perc. Organ part has a few chords. The Lead 2 part has a few notes. The FX 7 part has a few notes.

16

The musical score is arranged in a system with the following parts from top to bottom:

- Bagp.**: Bagpipes, treble clef, playing a melodic line with eighth and sixteenth notes.
- Hn.**: Horn, treble clef, playing a sustained chord.
- Perc.**: Percussion, snare drum, playing a steady eighth-note pattern.
- Perc.**: Percussion, tom-tom, playing a sustained chord.
- Perc.**: Percussion, hi-hat, playing a steady eighth-note pattern.
- Hi Congo**: Conga, playing a steady eighth-note pattern.
- Tom-t.**: Tom-tom, playing a steady eighth-note pattern.
- Tom-t.**: Tom-tom, playing a melodic line with eighth notes.
- Lo Congo**: Conga, playing a steady eighth-note pattern.
- Congas**: Conga, playing a melodic line with eighth notes.
- Congas**: Conga, playing a steady eighth-note pattern.
- J. Gtr.**: Jazz Guitar, treble clef, playing a melodic line with eighth notes.
- E. Bass**: Electric Bass, bass clef, playing a sustained chord.
- Perc. Organ**: Percussion Organ, grand staff, playing a sustained chord.
- Lead 2**: Lead guitar 2, treble clef, playing a sustained chord.
- FX 7**: Electric guitar 7, treble clef, playing a melodic line with eighth notes.

19

The musical score consists of the following parts from top to bottom:

- Bagp.**: Bagpipes, treble clef, playing a melodic line with a long note in the second measure.
- Hn.**: Horn, treble clef, playing a melodic line with a triplet in the third measure.
- Perc.**: Two percussion staves. The top one has a rhythmic pattern of eighth notes, and the bottom one has a pattern of quarter notes.
- Hi Congo**: High Conga, playing a pattern of quarter notes.
- Tom-t.**: Two Tom-tom staves, playing rhythmic patterns.
- Lo Congo**: Low Conga, playing a rhythmic pattern of eighth notes.
- Congas**: Two Conga staves, playing rhythmic patterns.
- J. Gtr.**: Jazz Guitar, playing a complex rhythmic pattern with many sixteenth notes.
- E. Bass**: Electric Bass, playing a simple pattern of quarter notes.
- Perc. Organ**: Percussion Organ, playing a melodic line with long notes.
- Lead 2**: Lead guitar 2, playing a melodic line with long notes.
- FX 7**: FX guitar, playing a melodic line with long notes.

22

Bagp.

Hn.

Perc.

Perc.

Perc.

Hi Congo

Tom-t.

Tom-t.

Lo Congo

Congas

Congas

J. Gtr.

E. Bass

Perc. Organ

Lead 2

FX 7

Vla.

Detailed description: This is a page of a musical score, page 22. It contains 15 staves of music. The instruments are: Bagp. (Bagpipes), Hn. (Horn), Perc. (Percussion), Hi Congo (High Conga), Tom-t. (Tom-tom), Lo Congo (Low Conga), Congas (Congas), J. Gtr. (Jazz Guitar), E. Bass (Electric Bass), Perc. Organ (Percussion Organ), Lead 2 (Lead 2), FX 7 (FX 7), and Vla. (Viola). The score is written in 4/4 time. The Bagp. part consists of vertical lines. The Hn. part has a melodic line with a slur. The Perc. parts have various rhythmic patterns. The Hi Congo, Tom-t., and Lo Congo parts have specific rhythmic patterns. The Congas part has a pattern with a slur. The J. Gtr. part has a complex rhythmic pattern. The E. Bass part has a simple bass line. The Perc. Organ part has a pattern with a slur. The Lead 2 part has vertical lines. The FX 7 part has a pattern with a slur. The Vla. part has a simple bass line.

25

Bagp.

Hn.

Perc.

Perc.

Perc.

Hi Congo

Tom-t.

Tom-t.

Lo Congo

Congas

Congas

J. Gtr.

E. Bass

Perc. Organ

Lead 2

FX 7

Vla.

Detailed description: This is a page of a musical score, page 25 of 7. The score is arranged in a multi-stem format. The instruments and parts from top to bottom are: Bagp. (Bagpipes), Hn. (Horn), Perc. (Percussion), Perc. (Percussion), Perc. (Percussion), Hi Congo (Hi-Congo), Tom-t. (Tom-tom), Tom-t. (Tom-tom), Lo Congo (Lo-Congo), Congas (Congas), Congas (Congas), J. Gtr. (Jazz Guitar), E. Bass (Electric Bass), Perc. Organ (Percussion Organ), Lead 2 (Lead 2), FX 7 (FX 7), and Vla. (Viola). The score consists of three measures. The Bagp. and Hn. parts feature sustained notes with tremolos. The Perc. parts include various rhythmic patterns, including eighth and sixteenth notes, and rests. The Hi Congo, Tom-t., and Lo Congo parts have specific rhythmic motifs. The Congas part has a melodic line with slurs. The J. Gtr. part has a complex, fast-paced rhythmic pattern. The E. Bass part has a steady, rhythmic line. The Perc. Organ part has a melodic line with slurs. The Lead 2 part has sustained notes with tremolos. The FX 7 part has sustained notes with tremolos. The Vla. part has a melodic line with slurs.

28

Bagp.

Hn.

Perc.

Perc.

Perc.

Hi Congo

Tom-t.

Tom-t.

Lo Congo

Congas

Congas

J. Gtr.

E. Bass

Perc. Organ

Lead 2

FX 7

Vla.

3

31

Bagp.

Hn.

Perc.

Perc.

Perc.

Hi Congo

Tom-t.

Tom-t.

Lo Congo

Congas

Congas

J. Gtr.

E. Bass

Perc. Organ

Lead 2

FX 7

Vla.

Detailed description: This is a page of a musical score, page 31, containing 15 staves. The instruments are: Bagp. (Bagpipes), Hn. (Horn), Perc. (Percussion), Hi Congo (High Conga), Tom-t. (Tom-tom), Lo Congo (Low Conga), Congas (Congas), J. Gtr. (Jazz Guitar), E. Bass (Electric Bass), Perc. Organ (Percussion Organ), Lead 2 (Lead 2), FX 7 (FX 7), and Vla. (Viola). The score is written in 4/4 time. The Bagp. part consists of vertical lines representing grace notes. The Hn. part has a melodic line starting in the second measure. The Perc. parts include various rhythmic patterns: the first Perc. staff has a steady eighth-note pattern; the second Perc. staff has a pattern of quarter notes; the third Perc. staff has a pattern of quarter notes with rests. The Hi Congo, Tom-t., and Lo Congo parts have specific rhythmic patterns. The Congas part has a pattern of quarter notes with rests. The J. Gtr. part has a complex rhythmic pattern with many sixteenth notes. The E. Bass part has a pattern of quarter notes. The Perc. Organ part has a pattern of quarter notes. The Lead 2 part consists of vertical lines representing grace notes. The FX 7 part has a pattern of quarter notes. The Vla. part has a melodic line starting in the second measure.

34

Bagp.

Hn.

Perc.

Perc.

Perc.

Hi Congo

Tom-t.

Tom-t.

Lo Congo

Congas

Congas

J. Gtr.

E. Bass

Perc. Organ

Lead 2

FX 7

Vla.

Detailed description: This page of a musical score covers measures 34, 35, and 36. The instruments and their parts are: Bagpipes (Bagp.) with vertical lines; Horns (Hn.) with vertical lines; Percussion (Perc.) with rhythmic patterns; Hi Congo with quarter notes; Tom-toms (Tom-t.) with quarter notes; Lo Congo with eighth-note patterns; Congas with quarter notes; J. Guitar (J. Gtr.) with a complex rhythmic pattern; Electric Bass (E. Bass) with a walking bass line; Percussion Organ (Perc. Organ) with sustained chords; Lead 2 with vertical lines; FX 7 with vertical lines; and Viola (Vla.) with a melodic line. The score is written in a standard musical notation with various clefs and time signatures.

37

Bagp.

Hn.

Perc.

Perc.

Perc.

Hi Congo

Tom-t.

Tom-t.

Lo Congo

Congas

Congas

J. Gtr.

E. Bass

Perc. Organ

Lead 2

FX 7

Vla.

3

Detailed description: This is a page of a musical score for measures 37, 38, and 39. The score is arranged in a vertical stack of staves. At the top left, the measure number '37' is written. The instruments and their parts are as follows: Bagp. (Bagpipes) with a treble clef and a series of vertical lines indicating notes; Hn. (Horn) with a treble clef and a series of vertical lines; Perc. (Percussion) with a double bar line and a series of vertical lines; Hi Congo (High Conga) with a double bar line and a series of vertical lines; Tom-t. (Tom-tom) with a double bar line and a series of vertical lines; Lo Congo (Low Conga) with a double bar line and a series of vertical lines; Congas (Congas) with a double bar line and a series of vertical lines; J. Gtr. (Jazz Guitar) with a treble clef and a series of vertical lines; E. Bass (Electric Bass) with a bass clef and a series of vertical lines; Perc. Organ (Percussion Organ) with a treble clef and a series of vertical lines; Lead 2 (Lead 2) with a treble clef and a series of vertical lines; FX 7 (FX 7) with a treble clef and a series of vertical lines; and Vla. (Viola) with a bass clef and a series of vertical lines. The score includes various musical notations such as notes, rests, and bar lines. A small number '3' is located at the bottom center of the page.

40

Bagp.

Hn.

Perc.

Perc.

Perc.

Hi Congo

Tom-t.

Tom-t.

Lo Congo

Congas

Congas

J. Gtr.

E. Bass

Perc. Organ

Lead 2

FX 7

Vla.

Detailed description: This page of a musical score, numbered 40, contains 14 staves. The top two staves are for Bagpipes (Bagp.) and Horns (Hn.), both showing sustained notes. The next three staves are for Percussion (Perc.), with rhythmic patterns. The Hi Congo, Tom-t., and Lo Congo staves show specific rhythmic and melodic lines. The two Congas staves provide a steady accompaniment. The J. Gtr. (Jazz Guitar) and E. Bass (Electric Bass) staves feature complex rhythmic and melodic parts. The Perc. Organ is shown in a grand staff with sustained chords. The Lead 2, FX 7, and Vla. (Violin) staves complete the ensemble with various textures and melodic lines.

43

Bagp.

Hn.

Perc.

Perc.

Perc.

Hi Congo

Tom-t.

Tom-t.

Lo Congo

Congas

Congas

J. Gtr.

E. Bass

Perc. Organ

Lead 2

FX 7

Vla.

Detailed description: This page of a musical score covers measures 43, 44, and 45. The instruments and their parts are: Bagp. (Bagpipes) with vertical lines; Hn. (Horn) with a melodic line and a long slur; Perc. (Percussion) with three staves showing rhythmic patterns; Hi Congo (High Conga) with a simple rhythmic pattern; Tom-t. (Tom-toms) with two staves showing rhythmic patterns; Lo Congo (Low Conga) with a rhythmic pattern; Congas (Congas) with two staves showing rhythmic patterns; J. Gtr. (Jazz Guitar) with a complex rhythmic pattern; E. Bass (Electric Bass) with a rhythmic pattern; Perc. Organ (Percussion Organ) with a melodic line and a long slur; Lead 2 (Lead 2) with vertical lines; FX 7 (FX 7) with vertical lines; and Vla. (Viola) with a melodic line and a long slur.

46

Bagp.

Hn.

Perc.

Perc.

Perc.

Hi Congo

Tom-t.

Tom-t.

Lo Congo

Congas

Congas

J. Gtr.

E. Bass

Perc. Organ

Lead 2

FX 7

Vla.

Detailed description: This page of a musical score covers measures 46, 47, and 48. The score is arranged in a multi-stem format. The instruments and parts include: Bagpipes (Bagp.) with vertical lines; Horn (Hn.) with notes and vertical lines; Percussion (Perc.) with rhythmic patterns; Hi Congo with notes; Tom-tom (Tom-t.) with notes; Lo Congo with notes; Congas with notes; J. Guitar (J. Gtr.) with a complex rhythmic pattern; E. Bass with notes; Perc. Organ with notes and vertical lines; Lead 2 with vertical lines; FX 7 with notes and vertical lines; and Viola (Vla.) with notes. The score is written in a key with one sharp (F#) and a 4/4 time signature. The measures are divided into three measures, with measure numbers 46, 47, and 48 indicated at the top.

49

Bagp.

Hn.

Perc.

Perc.

Perc.

Hi Congo

Tom-t.

Tom-t.

Lo Congo

Congas

Congas

J. Gtr.

E. Bass

Perc. Organ

Lead 2

FX 7

Vla.

Detailed description: This is a page of a musical score, page 49 of 15. It features a variety of instruments. At the top, Bagp. (Bagpipes) and Hn. (Horn) are shown with sustained notes. Below them are three Perc. (Percussion) staves with rhythmic patterns. The percussion section includes Hi Congo, Tom-t. (Tom-toms), and Lo Congo. Two Congas staves follow, with the top one having a long note and the bottom one having a rhythmic pattern. The J. Gtr. (Jazz Guitar) and E. Bass (Electric Bass) staves show complex rhythmic and melodic lines. The Perc. Organ is shown with sustained chords. The bottom of the page features Lead 2 (Bagpipes), FX 7 (Effects), and Vla. (Viola) staves.

52

Bagp.

Hn.

Perc.

Perc.

Perc.

Hi Congo

Tom-t.

Tom-t.

Lo Congo

Congas

Congas

J. Gtr.

E. Bass

Perc. Organ

Lead 2

FX 7

Vla.

55

Bagp.

Hn.

Perc.

Perc.

Perc.

Hi Congo

Tom-t.

Tom-t.

Lo Congo

Congas

Congas

J. Gtr.

E. Bass

Perc. Organ

Lead 2

FX 7

Vla.

Detailed description: This is a page of a musical score, page 55 of 17. It features a variety of instruments. At the top, Bagp. (Bagpipes) and Hn. (Horn) are shown. The percussion section includes three Perc. staves, Hi Congo, Tom-t. (Tom-toms), Lo Congo, and two Congas. The melodic instruments include J. Gtr. (Jazz Guitar), E. Bass (Electric Bass), Perc. Organ, Lead 2, FX 7 (Effects), and Vla. (Violin). The score is written in a common time signature and includes various musical notations such as rests, notes, and articulation marks.

58

Bagp.

Hn.

Perc.

Perc.

Perc.

Hi Congo

Tom-t.

Tom-t.

Lo Congo

Congas

Congas

J. Gtr.

E. Bass

Perc. Organ

Lead 2

FX 7

Vla.

61

Bagp.

Hn.

Perc.

Perc.

Perc.

Hi Congo

Tom-t.

Tom-t.

Lo Congo

Congas

Congas

J. Gtr.

E. Bass

Perc. Organ

Lead 2

FX 7

Vla.

Detailed description: This is a page of a musical score, page 61, numbered 19 in the top right corner. The score is arranged in a vertical stack of staves. From top to bottom, the staves are: Bagp. (Bagpipes), Hn. (Horn), Perc. (Percussion), Perc. (Percussion), Perc. (Percussion), Hi Congo (High Congo), Tom-t. (Tom-tom), Tom-t. (Tom-tom), Lo Congo (Low Congo), Congas (Congas), Congas (Congas), J. Gtr. (Jazz Guitar), E. Bass (Electric Bass), Perc. Organ (Percussion Organ), Lead 2 (Lead 2), FX 7 (FX 7), and Vla. (Viola). The music is written in a key signature of one sharp (F#) and a 4/4 time signature. The percussion parts include various rhythmic patterns, some with accents and slurs. The string parts (J. Gtr., E. Bass, Vla.) feature melodic lines with some triplets and slurs. The organ part has a complex, multi-voiced texture. The FX 7 part has some sustained chords and melodic fragments. The Viola part has a melodic line with some slurs and accents.

64

Bagp.

Hn.

Perc.

Perc.

Perc.

Hi Congo

Tom-t.

Tom-t.

Lo Congo

Congas

Congas

J. Gtr.

E. Bass

Perc. Organ

Lead 2

FX 7

Vla.

67

Bagp.

Hn.

Perc.

Perc.

Perc.

Hi Congo

Tom-t.

Tom-t.

Lo Congo

Congas

Congas

J. Gtr.

E. Bass

Perc. Organ

Lead 2

FX 7

Vla.

Detailed description: This is a page of a musical score, page 67, containing 14 staves. The instruments are: Bagp. (Bagpipes), Hn. (Horn), Perc. (Percussion), Hi Congo (High Conga), Tom-t. (Tom-tom), Lo Congo (Low Conga), Congas (Congas), J. Gtr. (Jazz Guitar), E. Bass (Electric Bass), Perc. Organ (Percussion Organ), Lead 2 (Lead 2), FX 7 (Effects 7), and Vla. (Viola). The score is written in 4/4 time. The Bagp. and Hn. parts feature complex rhythmic patterns with many rests. The Perc. parts include various rhythmic figures, including eighth and sixteenth notes. The Lo Congo and Congas parts have prominent, sustained rhythmic patterns. The J. Gtr. part features a fast, rhythmic pattern. The E. Bass part has a melodic line with a triplet. The Perc. Organ part has a complex, multi-voiced texture. The Lead 2 part has a melodic line with many rests. The FX 7 part has a melodic line with many rests. The Vla. part has a melodic line with many rests.

70

Bagp.

Hn.

Perc.

Perc.

Perc.

Hi Congo

Tom-t.

Tom-t.

Lo Congo

Congas

Congas

J. Gtr.

E. Bass

Perc. Organ

Lead 2

FX 7

Vla.

Detailed description: This page of a musical score covers measures 70, 71, and 72. The score is arranged in a multi-stem format. The Bagp. part features a melodic line with a fermata in measure 70. The Hn. part provides harmonic support with sustained notes. The Perc. section includes multiple parts: a rhythmic pattern on the top Perc. staff, a melodic line on the middle Perc. staff, and a simple pattern on the bottom Perc. staff. The Hi Congo, Tom-t., and Lo Congo parts provide rhythmic accompaniment. The Congas part has two staves, one with a melodic line and one with a rhythmic pattern. The J. Gtr. and E. Bass parts play a complex, syncopated rhythm. The Perc. Organ part has two staves, one with a melodic line and one with a rhythmic pattern. The Lead 2 part features a melodic line with a fermata in measure 70. The FX 7 part provides harmonic support with sustained notes. The Vla. part features a melodic line with a fermata in measure 70.

73

Bagp.

Hn.

Perc.

Perc.

Perc.

Hi Congo

Tom-t.

Tom-t.

Lo Congo

Congas

Congas

J. Gtr.

E. Bass

Perc. Organ

Lead 2

FX 7

Vla.

Detailed description: This page of a musical score, numbered 73, contains 15 staves. The instruments are: Bagp. (Bagpipes), Hn. (Horn), Perc. (Percussion), Hi Congo (High Conga), Tom-t. (Tom-tom), Lo Congo (Low Conga), Congas (Congas), J. Gtr. (Jazz Guitar), E. Bass (Electric Bass), Perc. Organ (Percussion Organ), Lead 2 (Lead 2), FX 7 (FX 7), and Vla. (Viola). The score is written in 6/8 time. The Bagp. part features a melodic line with a long note in the second measure. The Hn. part has a long note in the second measure. The Perc. parts include various rhythmic patterns, including eighth and sixteenth notes. The Hi Congo, Tom-t., and Lo Congo parts have specific rhythmic patterns. The Congas part has a melodic line with a long note in the second measure. The J. Gtr. part has a melodic line with a long note in the second measure. The E. Bass part has a melodic line with a long note in the second measure. The Perc. Organ part has a melodic line with a long note in the second measure. The Lead 2 part has a melodic line with a long note in the second measure. The FX 7 part has a melodic line with a long note in the second measure. The Vla. part has a melodic line with a long note in the second measure.

76

Bagp.

Perc.

Perc.

Perc.

Hi Congo

Tom-t.

Tom-t.

Lo Congo

Congas

Congas

J. Gtr.

E. Bass

Perc. Organ

Lead 2

FX 7

Vla.

Detailed description: This page of a musical score covers measures 76, 77, and 78. The score is arranged in a multi-stem format. The Bagp. part is in treble clef with a key signature of one flat and a common time signature. It features a melodic line with some rests. The Perc. parts include a snare drum with a steady eighth-note pattern, a tom-tom with a sustained note, and a lo conga with a rhythmic pattern. The Congas part has a bass drum pattern. The J. Gtr. and E. Bass parts are in treble and bass clefs respectively, playing a complex, syncopated rhythm. The Perc. Organ part is in treble clef and has a melodic line. The Lead 2 and FX 7 parts are in treble clef and feature a melodic line with some rests. The Vla. part is in bass clef and has a melodic line with some rests.

79

Bagp.

Perc.

Perc.

Perc.

Hi Congo

Tom-t.

Tom-t.

Lo Congo

Congas

Congas

J. Gtr.

E. Bass

Perc. Organ

Lead 2

FX 7

Vla.

Detailed description: This page of a musical score covers measures 79, 80, and 81. The score is arranged in a multi-stem format. The Bagp. part consists of three measures of sustained notes. The Perc. parts include a snare drum with a steady eighth-note pattern, a hi-hat with a similar pattern, and a tom-tom with a pattern of eighth notes. The Lo Congo part features a complex eighth-note pattern. The Congas part has a pattern of quarter and eighth notes. The J. Gtr. part is a fast, intricate eighth-note pattern. The E. Bass part provides a steady eighth-note accompaniment. The Perc. Organ part has a melodic line in the right hand and sustained chords in the left hand. The Lead 2 part consists of three measures of sustained notes. The FX 7 part has a melodic line with some effects. The Vla. part has a melodic line with some effects.

82

Bagp.

Perc.

Perc.

Perc.

Hi Congo

Tom-t.

Tom-t.

Lo Congo

Congas

Congas

J. Gtr.

E. Bass

Perc. Organ

Lead 2

FX 7

Vla.

Detailed description: This page of a musical score, numbered 82, contains 13 staves. The top staff is for Bagp., showing three measures of sustained chords. The next three staves are for Perc., with rhythmic patterns of eighth and sixteenth notes. The Hi Congo staff has a simple quarter-note pattern. The two Tom-t. staves have different rhythmic patterns. The Lo Congo staff has a complex sixteenth-note pattern. The two Congas staves have rhythmic patterns with some slurs. The J. Gtr. staff has a fast, intricate sixteenth-note pattern. The E. Bass staff has a steady eighth-note pattern. The Perc. Organ staff has a complex, multi-measure pattern with many slurs. The Lead 2 staff has sustained chords. The FX 7 staff has a series of chords. The Vla. staff has a melodic line with a triplet in the first measure.

85

Bagp.

Perc.

Perc.

Perc.

Hi Congo

Tom-t.

Tom-t.

Lo Congo

Congas

Congas

J. Gtr.

E. Bass

Perc. Organ

Lead 2

FX 7

Vla.

88

Bagp.

Perc.

Perc.

Perc.

Hi Congo

Tom-t.

Tom-t.

Lo Congo

Congas

Congas

J. Gtr.

E. Bass

Perc. Organ

Lead 2

FX 7

Vla.

Detailed description: This page of a musical score, numbered 88, contains 13 staves. The top staff is for Bagpipes (Bagp.), showing three measures of sustained notes. The next three staves are for Percussion (Perc.), with rhythmic patterns. The Hi Congo, Tom-t., and Lo Congo staves show specific drum patterns. The two Congas staves have distinct rhythmic lines. The J. Gtr. (Jazz Guitar) staff features a complex, fast-paced melodic line. The E. Bass (Electric Bass) staff provides a steady, rhythmic accompaniment. The Perc. Organ staff has a sustained chordal texture. The Lead 2 staff shows a melodic line with some tremolos. The FX 7 (Effects) staff has a series of chords. The Vla. (Violin) staff has a melodic line with some slurs.

91

Bagp.

Perc.

Perc.

Perc.

Hi Congo

Tom-t.

Tom-t.

Lo Congo

Congas

Congas

J. Gtr.

E. Bass

Perc. Organ

Lead 2

FX 7

Vla.

Detailed description: This page of a musical score, numbered 91, contains 13 staves. The top staff is for Bagp., showing a few notes with a tremolo effect. The next three staves are for Perc., with rhythmic patterns of eighth and sixteenth notes. The Hi Congo staff has a simple pattern of quarter notes. The two Tom-t. staves have different rhythmic patterns, including eighth notes and quarter notes. The Lo Congo staff has a complex, fast rhythmic pattern. The two Congas staves have patterns of quarter and eighth notes. The J. Gtr. staff features a complex, fast rhythmic pattern with many sixteenth notes. The E. Bass staff has a pattern of quarter and eighth notes. The Perc. Organ staff has a few notes with a tremolo effect. The Lead 2 staff has a few notes with a tremolo effect. The FX 7 staff has a few notes with a tremolo effect. The Vla. staff has a pattern of quarter and eighth notes.

94

Bagp.

Perc.

Perc.

Perc.

Hi Congo

Tom-t.

Tom-t.

Lo Congo

Congas

Congas

J. Gtr.

E. Bass

Perc. Organ

Lead 2

FX 7

Vla.

Detailed description: This page of a musical score, numbered 94, contains 13 staves. The top staff is for Bagp., showing three measures of sustained notes. The next three staves are for Perc., with rhythmic patterns. The Hi Congo staff has a simple rhythmic pattern. The two Tom-t. staves have different rhythmic patterns. The Lo Congo staff has a complex rhythmic pattern. The two Congas staves have different rhythmic patterns. The J. Gtr. staff has a melodic line with a triplet. The E. Bass staff has a melodic line with a triplet. The Perc. Organ staff has a complex melodic line. The Lead 2 staff has a melodic line. The FX 7 staff has a melodic line. The Vla. staff has a melodic line.

97

Bagp.

Perc.

Perc.

Perc.

Hi Congo

Tom-t.

Tom-t.

Lo Congo

Congas

Congas

J. Gtr.

E. Bass

Perc. Organ

Lead 2

FX 7

Vla.

3

Detailed description: This page of a musical score covers measures 97, 98, and 99. The score is arranged in a multi-stem format. The Bagp. part is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The Perc. parts include Hi Congo, Tom-t., Lo Congo, and Congas, all in percussion clef. The J. Gtr. part is in treble clef, and the E. Bass part is in bass clef. The Perc. Organ part is in treble clef with a key signature of one sharp. The Lead 2 part is in treble clef with a key signature of one sharp. The FX 7 part is in treble clef with a key signature of one sharp. The Vla. part is in bass clef with a key signature of one sharp. The score includes various musical notations such as notes, rests, beams, and slurs. A measure rest is present in measure 98. A triplet of eighth notes is marked with a '3' in measure 99. The page number '97' is at the top left, and the page number '31' is at the top right. A page number '3' is at the bottom center.

100

Bagp.

Perc.

Perc.

Perc.

Hi Congo

Tom-t.

Tom-t.

Lo Congo

Congas

Congas

J. Gtr.

E. Bass

Perc. Organ

Lead 2

FX 7

Vla.

Detailed description: This page of a musical score, numbered 32, begins at measure 100. It features a complex arrangement of percussion and other instruments. The percussion section includes Bagp., three Perc. staves, Hi Congo, two Tom-t. staves, and two Congas staves. The melodic and harmonic sections include J. Gtr., E. Bass, Perc. Organ, Lead 2, FX 7, and Vla. The score is written in a multi-measure rest format, with measures 100, 101, and 102. The percussion parts are highly rhythmic, while the other instruments provide harmonic support and melodic lines. The Perc. Organ part is particularly intricate, featuring complex chordal textures. The Lead 2 part consists of multi-measure rests, suggesting a lead-in or a specific performance instruction. The FX 7 and Vla. parts also feature multi-measure rests and specific melodic or harmonic motifs.

103

Bagp.

Perc.

Perc.

Perc.

Hi Congo

Tom-t.

Tom-t.

Lo Congo

Congas

Congas

J. Gtr.

E. Bass

Perc. Organ

Lead 2

FX 7

Vla.

Detailed description: This page of a musical score covers measures 103, 104, and 105. The score is arranged in a multi-stem format. The Bagp. part is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The percussion parts (Perc., Hi Congo, Tom-t., Lo Congo, Congas) are in a simplified notation using vertical stems and flags. The J. Gtr. part is in treble clef with a key signature of one sharp. The E. Bass part is in bass clef with a key signature of one sharp. The Perc. Organ part is in treble clef with a key signature of one sharp. The Lead 2 part is in treble clef with a key signature of one sharp. The FX 7 part is in treble clef with a key signature of one sharp. The Vla. part is in bass clef with a key signature of one sharp. The score includes various musical notations such as notes, rests, beams, and slurs.

106

Bagp.

Perc.

Perc.

Perc.

Hi Congo

Tom-t.

Tom-t.

Lo Congo

Congas

Congas

J. Gtr.

E. Bass

Perc. Organ

Lead 2

FX 7

Vla.

Detailed description: This page of a musical score, numbered 106, contains 14 staves. The top staff is for Bagp., followed by three Perc. staves, Hi Congo, two Tom-t. staves, Lo Congo, two Congas staves, J. Gtr., E. Bass, Perc. Organ, Lead 2, FX 7, and Vla. The score is written in a common time signature and features a variety of rhythmic patterns and melodic lines across the different instruments.

109

Bagp.

Perc.

Perc.

Perc.

Hi Congo

Tom-t.

Tom-t.

Lo Congo

Congas

Congas

J. Gtr.

E. Bass

Perc. Organ

Lead 2

FX 7

Vla.

112

The musical score is arranged in a vertical stack of staves. From top to bottom, the staves are: Bagp. (Bagpipes), Perc. (Percussion), Perc. (Percussion), Perc. (Percussion), Hi Congo, Tom-t. (Tom-tom), Tom-t. (Tom-tom), Lo Congo, Congas, Congas, J. Gtr. (Jazz Guitar), E. Bass (Electric Bass), Perc. Organ (Percussion Organ), Lead 2, FX 7 (Effects), and Vla. (Violin). The score is divided into three measures. The Bagp. part features a long melodic line with a slur. The percussion parts include various rhythmic patterns, some with slurs. The guitar and bass parts have complex rhythmic figures, with a triplet marked '3' in the bass line. The Perc. Organ part is mostly silent. The Lead 2 part has a melodic line with a slur. The FX 7 part has a complex rhythmic pattern. The Vla. part has a melodic line with a slur.

115

Bagp.

Perc.

Perc.

Perc.

Hi Congo

Tom-t.

Tom-t.

Lo Congo

Congas

Congas

J. Gtr.

E. Bass

Perc. Organ

Lead 2

FX 7

Vla.

Detailed description: This is a multi-staff musical score for a percussion ensemble and other instruments. The score is divided into three measures. The Bagp. part consists of three chords. The Perc. parts include various rhythmic patterns: the top Perc. part has a steady eighth-note pattern; the middle Perc. part has a pattern of quarter notes; the bottom Perc. part has a pattern of quarter notes with rests. The Hi Congo part has a pattern of quarter notes. The Tom-t. parts have patterns of quarter notes and eighth notes. The Lo Congo part has a pattern of eighth notes. The Congas parts have patterns of quarter notes and eighth notes. The J. Gtr. part has a pattern of eighth notes. The E. Bass part has a pattern of eighth notes with a triplet. The Perc. Organ part has a pattern of quarter notes. The Lead 2 part has a pattern of quarter notes. The FX 7 part has a pattern of quarter notes. The Vla. part has a pattern of quarter notes.

118

Bagp.
Hn.
Perc.
Perc.
Perc.
Hi Congo
Tom-t.
Tom-t.
Lo Congo
Congas
Congas
Hi Timbales
J. Gtr.
E. Bass
Perc. Organ
Lead 2
FX 7
Vla.

Detailed description: This page of a musical score, numbered 118, features a variety of instruments. The percussion section includes Bagpipes (Bagp.), Horn (Hn.), three different Percussion parts, Hi Congo, two Tom-toms (Tom-t.), Lo Congo, two Congas, and Hi Timbales. The string section consists of J. Gtr. (Jazz Guitar), E. Bass (Electric Bass), Perc. Organ (Percussion Organ), Lead 2, FX 7 (Effects), and Vla. (Viola). The score is written in 4/4 time and spans three measures. The Bagpipes and Horn parts have rests in the first two measures, with the Horn playing a triplet in the third. The percussion parts feature complex rhythmic patterns, including eighth and sixteenth notes, and some parts have rests. The string parts include a driving eighth-note pattern for the J. Gtr., a bass line for the E. Bass, and various melodic and harmonic lines for the other instruments. The FX 7 part includes a triplet in the third measure.

121

Hn.

Perc.

Perc.

Perc.

Hi Congo

Tom-t.

Tom-t.

Lo Congo

Congas

Congas

Hi Timbales

J. Gtr.

E. Bass

Perc. Organ

FX 7

Vla.

3

3

3

3

Detailed description: This is a page of a musical score, page 39, starting at measure 121. The score is arranged in a vertical stack of staves. From top to bottom, the staves are: Horn (Hn.) in treble clef with a complex melodic line; Percussion (Perc.) in two staves, the first with a triplet of eighth notes and the second with a long note; Hi Congo, Tom-t., and Lo Congo, all in two staves with rhythmic patterns; Congas in two staves with sustained notes and rhythmic patterns; Hi Timbales in two staves with sustained notes; J. Gtr. (Jazz Guitar) in treble clef with a rhythmic pattern; E. Bass (Electric Bass) in bass clef with a rhythmic pattern; Perc. Organ in two staves with sustained notes; FX 7 (Effects) in treble clef with a complex melodic line; and Vla. (Viola) in bass clef with a complex melodic line. There are several triplet markings (indicated by a '3' over a group of notes) in the Perc., FX 7, and Vla. staves.

123

Hn.

Perc.

Perc.

Perc.

Hi Congo

Tom-t.

Tom-t.

Lo Congo

Congas

Congas

Hi Timbales

J. Gtr.

E. Bass

Perc. Organ

FX 7

Vla.

Detailed description: This is a page of a musical score, page 40, starting at measure 123. The score is arranged in a vertical stack of staves. The instruments listed on the left are: Horn (Hn.), three Percussion (Perc.) staves, Hi Congo, two Tom-tom (Tom-t.) staves, two Congas, Hi Timbales, J. Gtr. (Jazz Guitar), E. Bass (Electric Bass), Perc. Organ (Percussion Organ), FX 7 (Effects), and Vla. (Viola). The score is divided into two measures. The first measure shows the beginning of the piece with various rhythmic patterns. The second measure features a complex arrangement of notes, including a prominent triplet in the Horn and Viola parts, and a similar triplet in the Percussion Organ part. The notation includes various note values, rests, and articulation marks.

125

Hn.

Perc.

Perc.

Perc.

Hi Congo

Tom-t.

Tom-t.

Lo Congo

Congas

Congas

Hi Timbales

J. Gtr.

E. Bass

Perc. Organ

FX 7

Vla.

128

Bagp.

Perc.

Perc.

Perc.

Hi Congo

Tom-t.

Tom-t.

Lo Congo

Congas

Congas

Hi Timbales

Lo Timbales

J. Gtr.

E. Bass

Perc. Organ

Lead 2

FX 7

Vla.

131

Bagp.
Perc.
Perc.
Perc.
Hi Congo
Tom-t.
Tom-t.
Lo Congo
Congas
Congas
Hi Timbales
Lo Timbales
J. Gtr.
E. Bass
Perc. Organ
Lead 2
FX 7
Vla.

Detailed description: This musical score page, numbered 131, features 15 staves. The top section (measures 131-133) is dominated by percussion instruments: Bagpipes (Bagp.), three different Percussion parts, Hi Congo, two Tom-toms (Tom-t.), Lo Congo, two Congas, Hi Timbales, and Lo Timbales. Below these are the J. Gtr. (Jazz Guitar), E. Bass (Electric Bass), Perc. Organ, Lead 2, FX 7 (Effects), and Vla. (Violin). The score includes various musical notations such as rests, eighth notes, quarter notes, and triplets, with some notes beamed together. The Perc. Organ part uses a grand staff with treble and bass clefs. The FX 7 part uses a grand staff with treble clef and a multi-measure rest. The Vla. part uses a grand staff with bass clef.

134

Bagp.

Perc.

Perc.

Perc.

Hi Congo

Tom-t.

Tom-t.

Lo Congo

Congas

Congas

Hi Timbales

Lo Timbales

J. Gtr.

E. Bass

Perc. Organ

Lead 2

FX 7

Vla.

137

Bagp.
Perc.
Perc.
Perc.
Hi Congo
Tom-t.
Tom-t.
Lo Congo
Congas
Congas
Hi Timbales
Lo Timbales
J. Gtr.
E. Bass
Perc. Organ
Lead 2
FX 7
Vla.

Detailed description: This musical score page, numbered 137, features a variety of instruments. The percussion section includes Bagpipes (Bagp.), three different Percussion parts, Hi Congo, two Tom-toms (Tom-t.), Lo Congo, two Congas, Hi Timbales, and Lo Timbales. The melodic and harmonic sections consist of J. Gtr. (Jazz Guitar), E. Bass (Electric Bass), Perc. Organ (Percussion Organ), Lead 2, FX 7 (Effects), and Vla. (Violin). The score is written in 3/4 time and spans three measures. The percussion parts show complex rhythmic patterns, while the melodic instruments provide harmonic support and texture. The Violin part includes a triplet in the second measure.

140

Bagp.
Perc.
Perc.
Perc.
Hi Congo
Tom-t.
Tom-t.
Lo Congo
Congas
Congas
Hi Timbales
Lo Timbales
J. Gtr.
E. Bass
Perc. Organ
Lead 2
FX 7
Vla.

Detailed description: This page of a musical score, numbered 46 and starting at measure 140, features a complex arrangement of percussion and other instruments. The percussion section includes Bagpipes (Bagp.), three different Percussion parts, Hi Congo, two Tom-toms (Tom-t.), Lo Congo, two Congas, Hi Timbales, and Lo Timbales. The melodic and harmonic sections include J. Gtr. (Jazz Guitar), E. Bass (Electric Bass), Perc. Organ (Percussion Organ), Lead 2, FX 7 (Effects), and Vla. (Viola). The score is written in 4/4 time and consists of three measures. The percussion parts are highly rhythmic, with various patterns of eighth and sixteenth notes, rests, and accents. The J. Gtr. part features a complex, syncopated melody. The E. Bass part provides a steady, rhythmic accompaniment. The Perc. Organ part adds harmonic texture with chords and melodic lines. The Lead 2, FX 7, and Vla. parts provide additional harmonic and melodic support.

143

Bagp.
Perc.
Perc.
Perc.
Hi Congo
Tom-t.
Tom-t.
Lo Congo
Congas
Congas
Hi Timbales
Lo Timbales
J. Gtr.
E. Bass
Perc. Organ
Lead 2
FX 7
Vla.

Detailed description: This musical score page, numbered 143, contains 14 staves of music. The top section (measures 143-145) is for percussion, including Bagpipes, three Percussion parts, Hi Congo, two Tom-toms, Lo Congo, two Congas, Hi Timbales, and Lo Timbales. The middle section (measures 143-145) includes J. Gtr., E. Bass, and Perc. Organ. The bottom section (measures 143-145) includes Lead 2, FX 7, and Vla. The score is written in a key with one sharp (F#) and a 3/4 time signature. The percussion parts feature various rhythmic patterns, including eighth and sixteenth notes, and rests. The J. Gtr. part is a complex, fast-paced melody. The E. Bass part provides a steady, rhythmic accompaniment. The Perc. Organ part features a melodic line with sustained notes. The Lead 2 part consists of vertical lines, likely representing a lead guitar solo. The FX 7 part features a melodic line with sustained notes. The Vla. part features a melodic line with sustained notes.

146

Shan.

Bagp.

Perc.

Perc.

Perc.

Hi Congo

Tom-t.

Tom-t.

Lo Congo

Congas

Congas

Hi Timbales

Lo Timbales

J. Gtr.

E. Bass

Perc. Organ

Lead 2

FX 7

Vla.

149

Shan.

Bagp.

Perc.

Perc.

Perc.

Hi Congo

Tom-t.

Tom-t.

Lo Congo

Congas

Congas

Hi Timbales

Lo Timbales

J. Gtr.

E. Bass

Perc. Organ

Lead 2

FX 7

152

Shan. Bagp. Perc. Perc. Perc. Hi Congo Tom-t. Tom-t. Lo Congo Congas Congas Hi Timbales Lo Timbales J. Gtr. E. Bass Perc. Organ Lead 2 FX 7

155

Shan.

Bagp.

Perc.

Perc.

Perc.

Hi Congo

Tom-t.

Tom-t.

Lo Congo

Congas

Congas

Hi Timbales

Lo Timbales

J. Gtr.

E. Bass

Lead 2

FX 7

158

The musical score is arranged in a vertical stack of staves. The top staff is for the Saxophone (Shan.), followed by Bagpipes (Bagp.), and three staves for Percussion (Perc.). Below these are staves for Hi Congo, Tom-t., Lo Congo, Congas, Hi Timbales, and Lo Timbales. The next section includes Jazz Guitar (J. Gtr.), Electric Bass (E. Bass), Percussion Organ (Perc. Organ), Lead 2, and FX 7. The score consists of three measures. The saxophone part features a melodic line with a sharp sign and a slur. The percussion parts include various rhythmic patterns, with some measures marked with a 'd' and vertical lines. The guitar and bass parts have complex rhythmic figures, with a triplet of eighth notes in the bass line. The organ and FX 7 parts have specific effects or articulation markings.

161

Bagp.
Perc.
Perc.
Perc.
Hi Congo
Tom-t.
Tom-t.
Lo Congo
Congas
Congas
Hi Timbales
Lo Timbales
J. Gtr.
E. Bass
Perc. Organ
Lead 2
FX 7
Vla.

Detailed description: This musical score page, numbered 161, features a variety of instruments. The percussion section includes Bagpipes, four different Percussion parts, Hi Congo, two Tom-toms, Lo Congo, two Congas, Hi Timbales, and Lo Timbales. The melodic and harmonic sections include J. Gtr., E. Bass, Perc. Organ, Lead 2, FX 7, and Vla. The score is written in 4/4 time and consists of three measures. The percussion parts are highly rhythmic, with many notes beamed together. The J. Gtr. part features a complex, fast-paced melodic line. The E. Bass part has a steady, rhythmic accompaniment. The Perc. Organ part provides harmonic support with chords and melodic fragments. The Lead 2, FX 7, and Vla. parts have more sparse, melodic lines.

164

Bagp.

Perc.

Perc.

Perc.

Hi Congo

Tom-t.

Tom-t.

Lo Congo

Congas

Congas

J. Gtr.

E. Bass

Perc. Organ

Lead 2

FX 7

Vla.

167

Bagp.

Perc.

Perc.

Perc.

Hi Congo

Tom-t.

Tom-t.

Lo Congo

Congas

Congas

J. Gtr.

E. Bass

Perc. Organ

Lead 2

FX 7

Vla.

Detailed description: This page of a musical score covers measures 167, 168, and 169. The score is arranged for a large ensemble. The Bagp. part is in treble clef with a 7/8 time signature, featuring a melodic line in the first measure and sustained chords in the second and third. The Perc. parts include a snare drum with a complex rhythmic pattern, a hi-conga with a steady quarter-note pulse, and two tom-toms with different rhythmic patterns. The Lo Congo and Congas parts provide a consistent rhythmic foundation. The J. Gtr. part is in treble clef, playing a fast, intricate melodic line. The E. Bass part is in bass clef, featuring a walking bass line with a triplet in the second measure. The Perc. Organ part is in treble clef, playing a melodic line with a 7/8 time signature. The Lead 2 part is in treble clef, playing a melodic line with a 7/8 time signature. The FX 7 part is in treble clef, playing a melodic line with a 7/8 time signature. The Vla. part is in bass clef, playing a melodic line with a 7/8 time signature.

170

Bagp.

Perc.

Perc.

Perc.

Hi Congo

Tom-t.

Tom-t.

Lo Congo

Congas

Congas

J. Gtr.

E. Bass

Perc. Organ

Lead 2

FX 7

Vla.

Detailed description: This page of a musical score covers measures 170, 171, and 172. The score is arranged in a multi-stem format. At the top, measure 170 is indicated. The instruments and their parts are: Bagp. (Bagpipes) with a treble clef and a 3/4 time signature, playing a simple melody; Perc. (Percussion) with a snare drum icon, playing a rhythmic pattern of eighth notes; another Perc. staff with a snare drum icon, playing a pattern of quarter notes; a third Perc. staff with a snare drum icon, playing a pattern of quarter notes; Hi Congo (High Conga) with a snare drum icon, playing a pattern of quarter notes; Tom-t. (Tom-tom) with a snare drum icon, playing a pattern of quarter notes; another Tom-t. staff with a snare drum icon, playing a pattern of quarter notes; Lo Congo (Low Conga) with a snare drum icon, playing a pattern of quarter notes; Congas (Congas) with a snare drum icon, playing a pattern of quarter notes; another Congas staff with a snare drum icon, playing a pattern of quarter notes; J. Gtr. (Jazz Guitar) with a treble clef, playing a complex rhythmic pattern of eighth and sixteenth notes; E. Bass (Electric Bass) with a bass clef, playing a pattern of quarter notes; Perc. Organ (Percussion Organ) with a grand staff (treble and bass clefs), playing a complex rhythmic pattern; Lead 2 with a treble clef, playing a simple melody; FX 7 (Effects) with a treble clef, playing a simple melody; and Vla. (Viola) with a bass clef, playing a simple melody.

173

Bagp.

Perc.

Perc.

Perc.

Hi Congo

Tom-t.

Tom-t.

Lo Congo

Congas

Congas

J. Gtr.

E. Bass

Perc. Organ

Lead 2

FX 7

Vla.

176

Bagp.

Perc.

Perc.

Perc.

Hi Congo

Tom-t.

Tom-t.

Lo Congo

Congas

Congas

J. Gtr.

E. Bass

Perc. Organ

Lead 2

FX 7

Vla.

3

178

Bagp.

Perc.

Perc.

Perc.

Hi Congo

Tom-t.

Tom-t.

Lo Congo

Congas

Congas

J. Gtr.

E. Bass

Perc. Organ

Lead 2

FX 7

Vla.

3

♩ = 101,000069

145

148

151

155

158

20

Bagpipes

Peter Gabriel - US COME

♩ = 101,000069

The image displays a musical score for bagpipes, consisting of eight systems of music. Each system includes a treble clef staff with a 4/4 time signature and a corresponding bagpipe fingering diagram below it. The score is divided into measures, with measure numbers 8, 13, 17, 23, 32, 41, and 48 marked at the beginning of their respective systems. The first system (measures 1-7) features a melodic line with some chromaticism and a complex fingering pattern. The second system (measures 8-12) continues the melody with more chromatic movement. The third system (measures 13-16) shows a more active melodic line. The fourth system (measures 17-22) features a melodic line with some chromaticism and a complex fingering pattern. The fifth system (measures 23-31) consists of a series of chords and rests, with a complex fingering pattern. The sixth system (measures 32-40) consists of a series of chords and rests, with a complex fingering pattern. The seventh system (measures 41-47) consists of a series of chords and rests, with a complex fingering pattern. The eighth system (measures 48-55) consists of a series of chords and rests, with a complex fingering pattern.

Bagpipes

Musical score for Bagpipes, measures 55-131. The score is written on a grand staff with a treble clef and a key signature of one sharp (F#). The music consists of a melody line and a bass line. The melody line features various note values, including quarter, eighth, and sixteenth notes, often with slurs and ties. The bass line is primarily composed of vertical strokes, representing bagpipe drones, with some notes and rests. Measure numbers 55, 63, 71, 78, 86, 95, 102, 109, 117, and 131 are indicated at the beginning of their respective staves. A repeat sign is present in measure 117.

138

Musical notation for measures 138-144. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various note values and rests. The bass staff contains a series of chords, each represented by a vertical line with three stems and a letter 'd' below it, indicating a specific fingering or chord.

145

Musical notation for measures 145-153. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various note values and rests. The bass staff contains a series of chords, each represented by a vertical line with three stems and a letter 'd' below it, indicating a specific fingering or chord.

154

Musical notation for measures 154-162. The system consists of a treble clef staff and a bass clef staff. The treble staff is empty. The bass staff contains a series of chords, each represented by a vertical line with three stems and a letter 'd' below it, indicating a specific fingering or chord.

163

Musical notation for measures 163-169. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various note values and rests. The bass staff contains a series of chords, each represented by a vertical line with three stems and a letter 'd' below it, indicating a specific fingering or chord.

170

Musical notation for measures 170-175. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various note values and rests. The bass staff contains a series of chords, each represented by a vertical line with three stems and a letter 'd' below it, indicating a specific fingering or chord.

176

Musical notation for measures 176-182. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various note values and rests. The bass staff contains a series of chords, each represented by a vertical line with three stems and a letter 'd' below it, indicating a specific fingering or chord.

Peter Gabriel - US COME

Horn in F

♩ = 101,000069

2

11

19

25

33

42

51

59

67

72

45

2

Horn in F

120

Musical notation for measures 120 and 121. Measure 120 features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth and quarter notes, with a triplet of eighth notes in the first half. The bass line features a triplet of eighth notes. Measure 121 continues the melody and bass line with similar rhythmic patterns.

122

Musical notation for measure 122. The melody continues with quarter and eighth notes. The bass line consists of a series of eighth notes, some beamed together, creating a steady accompaniment.

124

Musical notation for measures 124 and 125. Measure 124 includes a triplet of eighth notes in the melody and a triplet of eighth notes in the bass line. Measure 125 continues with similar rhythmic patterns and triplet markings.

126

Musical notation for measure 126. The melody features a triplet of eighth notes. The bass line has a long note with a slur underneath. The number 53 is printed on the right side of the staff.

Peter Gabriel - US COME

Percussion

♩ = 101,000069
8



12



16



20



24



28



32



36



40



44



V.S.

48



52



56



60



64



68



72



76



80



84



88



92



96



100



104



108



112



116



120



124



V.S.

128



132



136



140



144



148



152



156



160



164



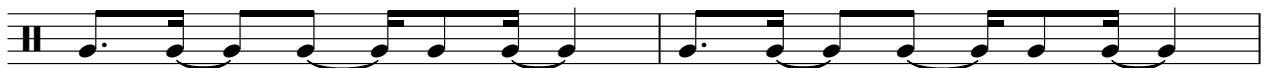
168



172



176



178



Percussion

Peter Gabriel - US COME

♩ = 101,000069

9



15



22



29



36



43



50



57



64



71



V.S.

2

Percussion

78



85



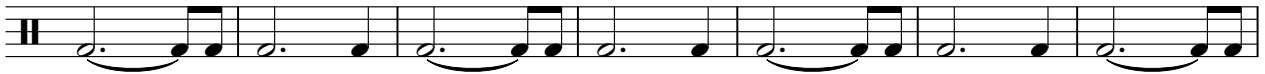
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99



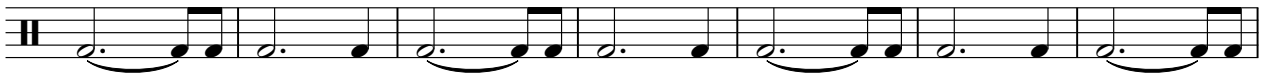
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113



120



127



134



141



148



155



162



169



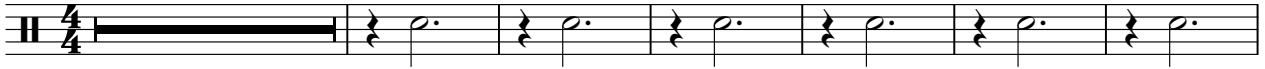
175



Peter Gabriel - US COME

Percussion

♩ = 101,000069
9



16



23



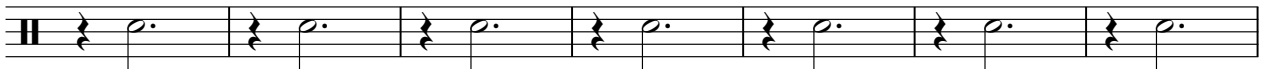
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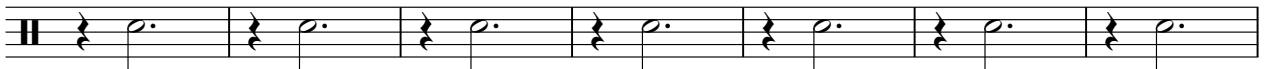
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44



51



58



65



72



V.S.

79



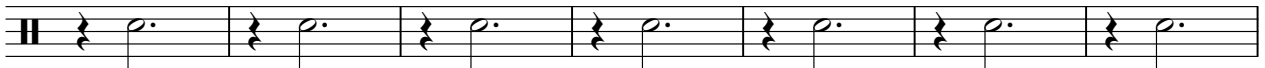
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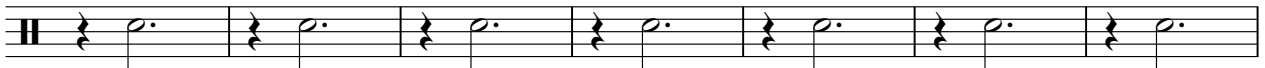
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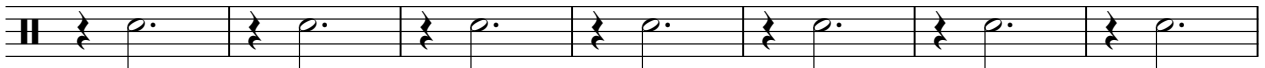
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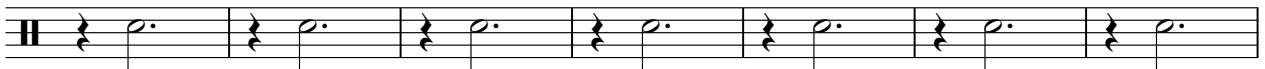
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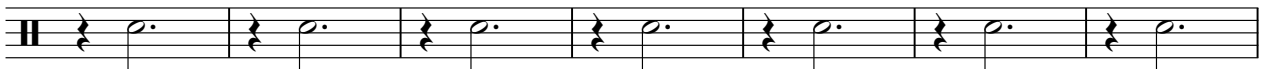
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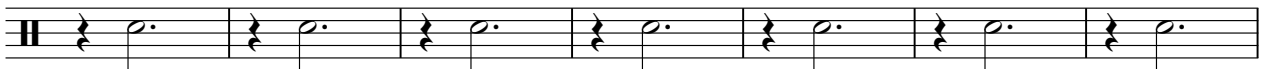
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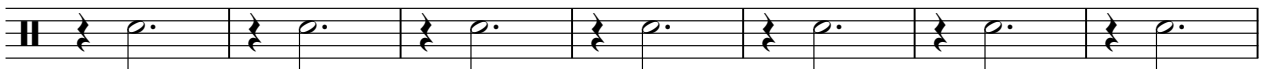
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135



142



149



156



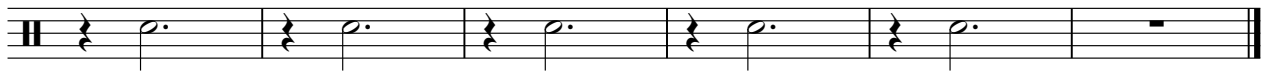
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170



175



Hi Congo

Peter Gabriel - US COME

♩ = 101,000069

8

14

20

26

32

38

44

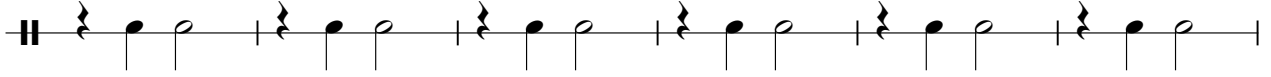
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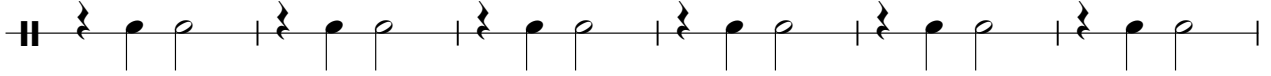
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V.S.

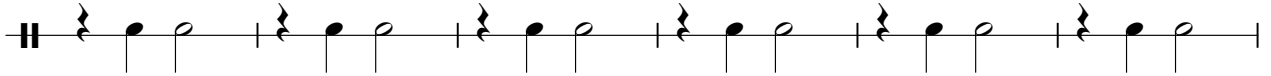
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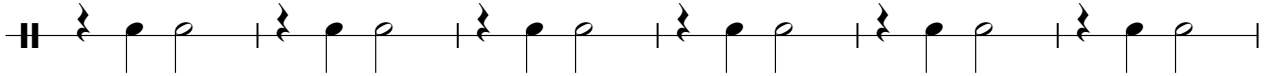
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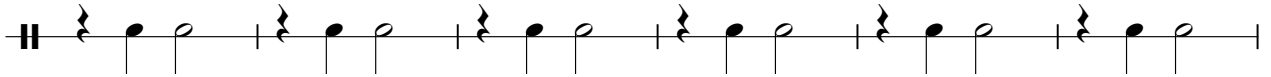
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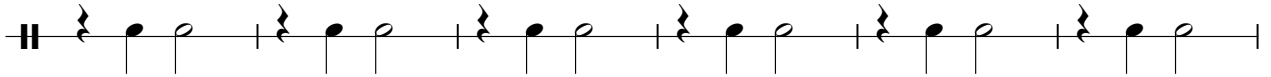
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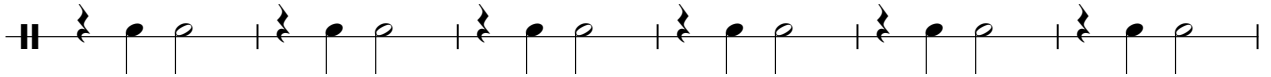
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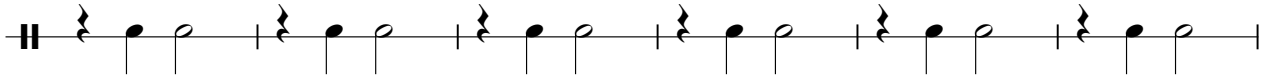
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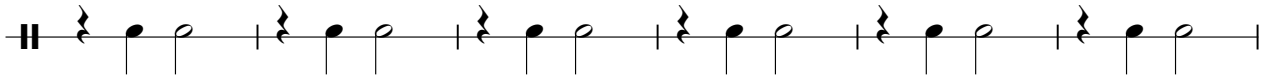
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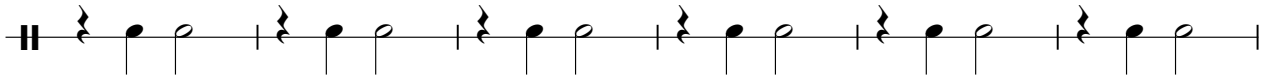
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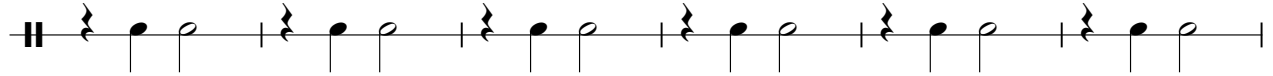
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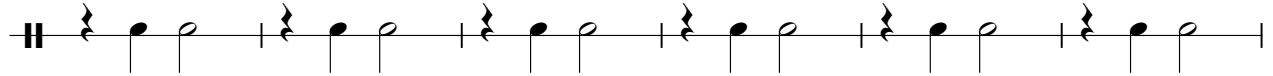
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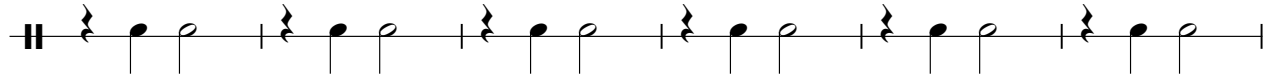
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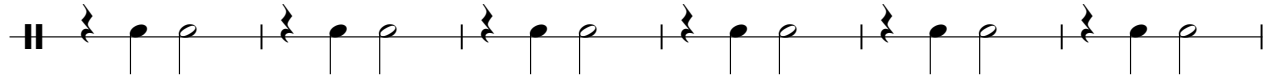
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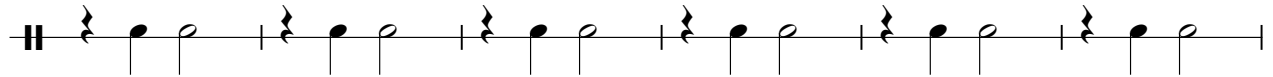
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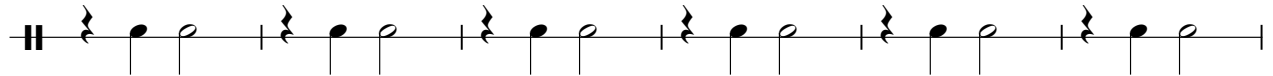
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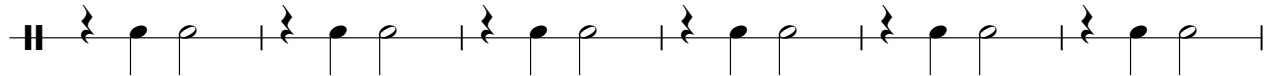
152



158



164



170



175



Tom-toms

Peter Gabriel - US COME

♩ = 101,000069

8 171

The musical notation is on a single staff with a treble clef and a 4/4 time signature. It consists of three measures. The first measure contains a whole note, with the number '8' written above it. The second measure contains a half note, with a fermata over it. The third measure contains a whole note, with the number '171' written above it. Above the first measure, there is a tempo marking: a quarter note followed by '= 101,000069'.

Peter Gabriel - US COME

Tom-toms

♩ = 101,000069
8



14



20



26



32



38



44



50



56



62



V.S.

68



74



80



86



92



98



104



110



116



122



128



134



140



146



152



158



164



170



175



Peter Gabriel - US COME

Tom-toms

♩ = 101,000069
9



13



17



21



25



29



33



37



41



45



V.S.

49



53



57



61



65



69



73



77



81



85



89



93



97



101



105



109



113



117



121



125



V.S.

129



133



137



141



145



149



153



157



161



165



169



173



177



Lo Congo

Peter Gabriel - US COME

♩ = 101,000069

8

12

15

18

21

24

27

30

33

36

V.S.

39



42



45



48



51



54



57



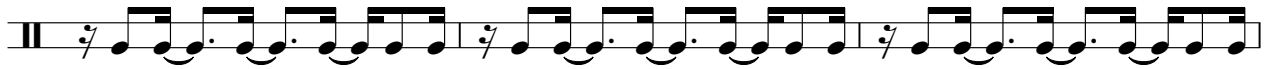
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63



66



69



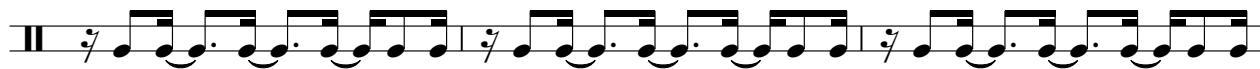
72



75



78



81



84



87



90



93



96



V.S.

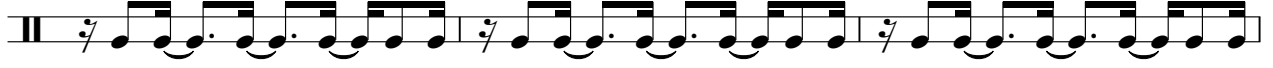
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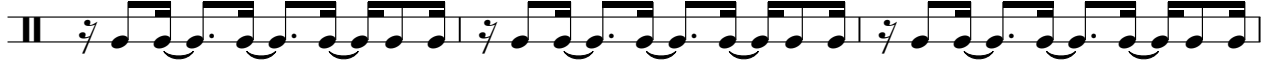
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105



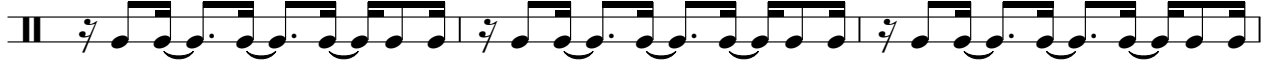
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111



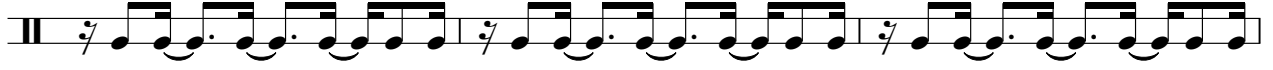
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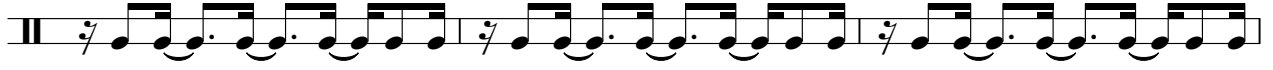
117



120



123



126



129



132



135



138



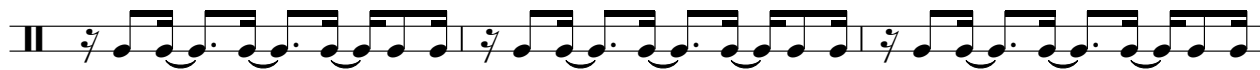
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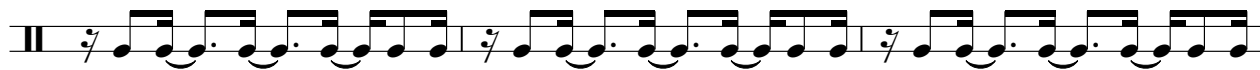
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147



150



153



156



V.S.

159



162



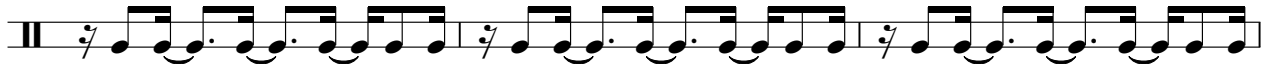
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168



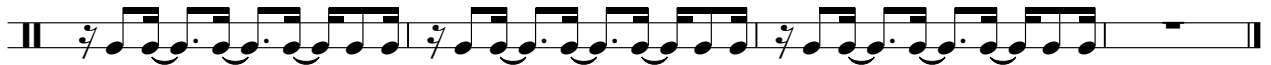
171



174



177



Congas

Peter Gabriel - US COME

♩ = 101,000069

8

14

21

28

35

42

49

56

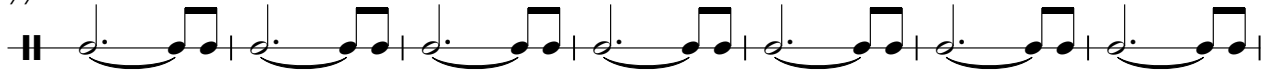
63

70

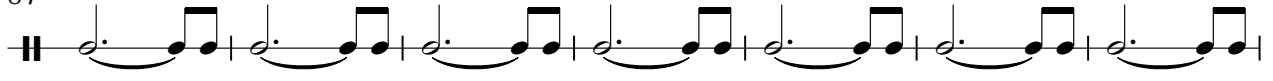
V.S.

Congas

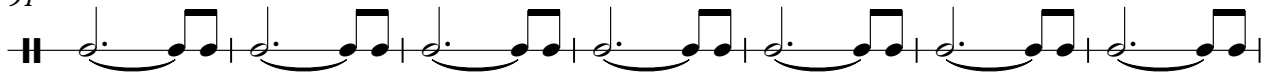
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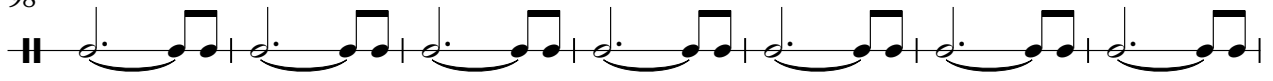
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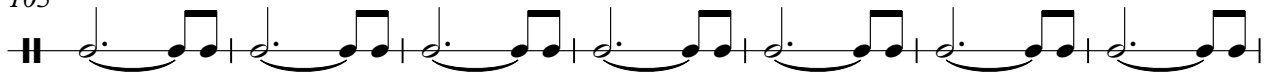
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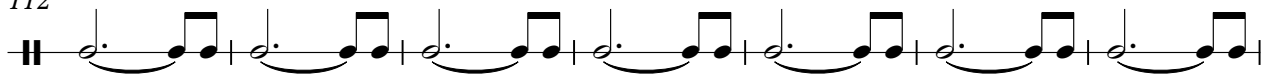
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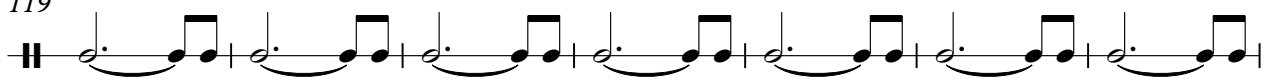
105



112



119



126



131



136



141



146



151



156



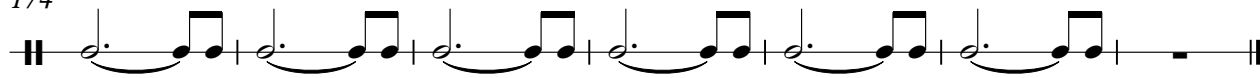
161



167



174



58



63



68



73



78



83



88



93



98



103



108



113



118



123



128



133



138



143



148



153



V.S.

158



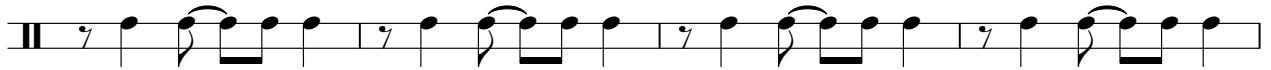
163



168



173



177

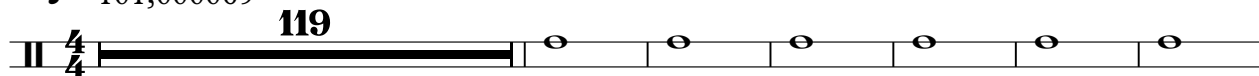


Hi Timbales

Peter Gabriel - US COME

♩ = 101,000069

119



126



132



138



144



149



154



159

18




Lo Tumbales

Peter Gabriel - US COME

♩ = 101,000069

127



131




136




141



146



151



156



160

19



♩ = 101,000069

9

12

14

16

18

20

22

24

26

28





V.S.









V.S.



170



172



174



176



178

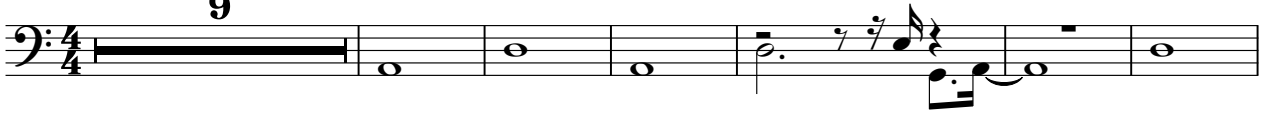


Peter Gabriel - US COME

Fretless Electric Bass

♩ = 101,000069

9



16



24



28



32



36



40



44



48



52



V.S.

56



60



64



67



70



73



76



79



83



87



91

Musical staff 91: Bass clef, 4/4 time signature. The staff contains a sequence of eighth and quarter notes with a key signature of one sharp (F#). A triplet of eighth notes is marked with a bracket and the number '3' at the end of the staff.

95

Musical staff 95: Bass clef, 4/4 time signature. The staff contains a sequence of eighth and quarter notes with a key signature of one sharp (F#). Two triplet markings are present, each consisting of a bracket over three notes and the number '3'.

99

Musical staff 99: Bass clef, 4/4 time signature. The staff contains a sequence of eighth and quarter notes with a key signature of one sharp (F#). A triplet marking is present at the beginning of the staff.

102

Musical staff 102: Bass clef, 4/4 time signature. The staff contains a sequence of eighth and quarter notes with a key signature of one sharp (F#). The staff features a complex rhythmic pattern with many rests.

105

Musical staff 105: Bass clef, 4/4 time signature. The staff contains a sequence of eighth and quarter notes with a key signature of one sharp (F#). A triplet marking is present at the end of the staff.

108

Musical staff 108: Bass clef, 4/4 time signature. The staff contains a sequence of eighth and quarter notes with a key signature of one sharp (F#). The staff features a complex rhythmic pattern with many rests.

111

Musical staff 111: Bass clef, 4/4 time signature. The staff contains a sequence of eighth and quarter notes with a key signature of one sharp (F#). Two triplet markings are present, one at the end of the staff and one extending over the final notes.

114

Musical staff 114: Bass clef, 4/4 time signature. The staff contains a sequence of eighth and quarter notes with a key signature of one sharp (F#). A triplet marking is present at the end of the staff.

117

Musical staff 117: Bass clef, 4/4 time signature. The staff contains a sequence of eighth and quarter notes with a key signature of one sharp (F#). A triplet marking is present at the beginning of the staff.

120

Musical staff 120: Bass clef, 4/4 time signature. The staff contains a sequence of eighth and quarter notes with a key signature of one sharp (F#).

V.S.

124



128



132



136



139



142



145



148



151



154



157



160



163



167



170



173



176



178



Peter Gabriel - US COME

Percussive Organ

♩ = 101,000069

Musical notation for measures 1-9. The piece is in 4/4 time. The key signature has one sharp (F#). The notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measures 1-9 show a steady accompaniment of chords and single notes, with some melodic lines in the bass.

10

Musical notation for measures 10-18. The accompaniment continues with similar chordal textures. There are some melodic fragments in the bass line, including a descending eighth-note pattern.

19

Musical notation for measures 19-27. This section features more complex textures with overlapping chords and melodic lines. The bass line has a more active role with eighth-note patterns.

28

Musical notation for measures 28-35. The texture remains complex with overlapping parts. The bass line continues with rhythmic patterns, and there are some melodic lines in the treble.

36

Musical notation for measures 36-43. The key signature changes to two sharps (F# and C#). The accompaniment continues with similar textures, and the bass line has some melodic movement.

44

Musical notation for measures 44-52. The key signature remains two sharps. The piece concludes with a final chordal texture and a melodic line in the bass.

V.S.

Percussive Organ

52

Musical notation for measures 52-57. The piece is in G major (one sharp) and 3/4 time. Measure 52 features a treble clef with a half note G4 and a bass clef with a half note G2. Measures 53-54 have a treble clef with quarter notes G4, A4, B4, and C5, and a bass clef with quarter notes G2, A2, B2, and C3. Measure 55 has a treble clef with a half note G4 and a bass clef with a half note G2. Measure 56 has a treble clef with a half note G4 and a bass clef with a half note G2. Measure 57 has a treble clef with a half note G4 and a bass clef with a half note G2.

58

Musical notation for measures 58-61. Measure 58 has a treble clef with a half note G4 and a bass clef with a half note G2. Measure 59 has a treble clef with a half note G4 and a bass clef with a half note G2. Measure 60 has a treble clef with a half note G4 and a bass clef with a half note G2. Measure 61 has a treble clef with a half note G4 and a bass clef with a half note G2.

62

Musical notation for measures 62-64. Measure 62 has a treble clef with a half note G4 and a bass clef with a half note G2. Measure 63 has a treble clef with a half note G4 and a bass clef with a half note G2. Measure 64 has a treble clef with a half note G4 and a bass clef with a half note G2.

65

Musical notation for measures 65-68. Measure 65 has a treble clef with a half note G4 and a bass clef with a half note G2. Measure 66 has a treble clef with a half note G4 and a bass clef with a half note G2. Measure 67 has a treble clef with a half note G4 and a bass clef with a half note G2. Measure 68 has a treble clef with a half note G4 and a bass clef with a half note G2.

69

Musical notation for measures 69-72. Measure 69 has a treble clef with a half note G4 and a bass clef with a half note G2. Measure 70 has a treble clef with a half note G4 and a bass clef with a half note G2. Measure 71 has a treble clef with a half note G4 and a bass clef with a half note G2. Measure 72 has a treble clef with a half note G4 and a bass clef with a half note G2.

73

Musical notation for measures 73-76. Measure 73 has a treble clef with a half note G4 and a bass clef with a half note G2. Measure 74 has a treble clef with a half note G4 and a bass clef with a half note G2. Measure 75 has a treble clef with a half note G4 and a bass clef with a half note G2. Measure 76 has a treble clef with a half note G4 and a bass clef with a half note G2.

Percussive Organ

80

Musical notation for measures 80-87. The system consists of two staves (treble and bass clef). The music features a complex texture with many beamed notes and slurs, characteristic of a percussive organ style. The key signature has two sharps (F# and C#).

88

Musical notation for measures 88-94. The system consists of two staves. The music continues with complex textures and many beamed notes. The key signature has two sharps.

95

Musical notation for measures 95-98. The system consists of two staves. The music continues with complex textures and many beamed notes. The key signature has two sharps.

99

Musical notation for measures 99-102. The system consists of two staves. The music continues with complex textures and many beamed notes. The key signature has two sharps.

103

Musical notation for measures 103-105. The system consists of two staves. The music continues with complex textures and many beamed notes. The key signature has two sharps.

106

Musical notation for measures 106-109. The system consists of two staves. The music continues with complex textures and many beamed notes. The key signature has two sharps.

V.S.

Percussive Organ

110

Musical score for measures 110-116. The system consists of two staves, Treble and Bass. Measure 110 features a complex chordal texture with a triplet of eighth notes in the Treble staff. Measures 111-116 show a continuation of this texture with various rhythmic patterns and articulations.

117

Musical score for measures 117-125. The system consists of two staves, Treble and Bass. Measure 117 features a triplet of eighth notes in both staves. Measures 118-125 show a continuation of this texture with various rhythmic patterns and articulations.

126

Musical score for measures 126-130. The system consists of two staves, Treble and Bass. Measure 126 features a complex chordal texture with a triplet of eighth notes in the Treble staff. Measures 127-130 show a continuation of this texture with various rhythmic patterns and articulations.

131

Musical score for measures 131-134. The system consists of two staves, Treble and Bass. Measure 131 features a complex chordal texture with a triplet of eighth notes in the Treble staff. Measures 132-134 show a continuation of this texture with various rhythmic patterns and articulations.

135

Musical score for measures 135-138. The system consists of two staves, Treble and Bass. Measure 135 features a complex chordal texture with a triplet of eighth notes in the Treble staff. Measures 136-138 show a continuation of this texture with various rhythmic patterns and articulations.

139

Musical score for measures 139-142. The system consists of two staves, Treble and Bass. Measure 139 features a complex chordal texture with a triplet of eighth notes in the Treble staff. Measures 140-142 show a continuation of this texture with various rhythmic patterns and articulations.

Percussive Organ

143

147

158

164

168

171

6

Percussive Organ

174

Musical score for Percussive Organ, measures 174-176. The score is written for piano in G major (one sharp) and 4/4 time. Measure 174 features a complex chordal texture in the right hand with sixteenth-note patterns, while the left hand plays a steady eighth-note accompaniment. Measure 175 continues this texture with a melodic line in the right hand. Measure 176 concludes the phrase with a final chord in the right hand and a few notes in the left hand.

177

Musical score for Percussive Organ, measures 177-179. Measure 177 begins with a melodic flourish in the right hand and a rhythmic accompaniment in the left hand. Measure 178 features a long, sweeping melodic line in the right hand that spans across the measure, with the left hand providing a steady accompaniment. Measure 179 concludes the phrase with a final chord in the right hand and a few notes in the left hand.

Peter Gabriel - US COME

Lead 2 (Sawtooth)

♩ = 101,000069

9

17

26

35

43

52

60

69

78

V.S.

Lead 2 (Sawtooth)

This musical score is for a guitar lead titled "Lead 2 (Sawtooth)". It consists of ten systems of music, each with a staff of standard notation and a corresponding guitar tab below it. The systems are numbered on the left: 86, 94, 103, 112, 120, 133, 142, 150, 157, and 164. The notation includes various note values, rests, and accidentals. The guitar tabs use vertical lines to represent fret positions and include symbols for bends, slurs, and other techniques. The key signature has one sharp (F#), and the time signature is 7/8. The piece concludes with a double bar line at the end of the 164th measure.

Lead 2 (Sawtooth)

173

The image shows a musical score for a guitar lead. It consists of a single staff in treble clef. The notation includes a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The melody is written in a sawtooth pattern, starting with a quarter note on G4, followed by an eighth note on A4, and then a quarter note on B4. The rest of the staff contains rests. Below the staff, there are six guitar chord diagrams. The first diagram is a G major chord (x02320). The second is an A major chord (x02023). The third is a B major chord (x2442). The fourth is a G major chord (x02320). The fifth is an A major chord (x02023). The sixth is a B major chord (x2442). The diagrams are connected by a slur, indicating they are part of a single melodic line.

Peter Gabriel - US COME

FX 7 (Echoes)

♩ = 101,000069

2

10

17

25

32

39

46

53

60

66

V.S.

This musical score is for the piece "FX 7 (Echoes)". It consists of ten staves of music, each with a system number on the left. The top staff (system 73) is the guitar part, and the bottom staff (system 122) is the piano part. The guitar part features a complex rhythmic pattern of eighth and sixteenth notes, often with slurs and ties. The piano part provides harmonic support with chords and melodic lines, including several triplet markings. The score is written in a key with one sharp (F#) and a 4/4 time signature. The systems are numbered 73, 81, 88, 95, 101, 107, 113, 116, 120, and 122.

The image displays a musical score for the piece "FX 7 (Echoes)". It consists of two staves: a top staff for guitar and a bottom staff for bass. The score is divided into measures, with measure numbers 125, 128, 134, 140, 147, 155, 162, 168, and 174 indicated at the beginning of their respective systems. The guitar staff features a melodic line with various rhythmic patterns, including triplets and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and single notes. The key signature is one sharp (F#), and the time signature is 4/4. The score concludes with a double bar line at the end of measure 174.

Peter Gabriel - US COME

Viola

♩ = 101,000069

23

27

31

36

40

44

49

54

59

65

V.S.

Viola

71 3

78

82

86

90

95

101

107

112

115

Viola

120

Musical notation for measures 120 and 121. The key signature has one sharp (F#). Measure 120 contains two groups of eighth notes, each marked with a '3' and a brace, indicating triplets. Measure 121 continues with similar triplet patterns.

122

Musical notation for measures 122 and 123. Measure 122 features a triplet of eighth notes followed by a quarter note. Measure 123 contains a triplet of eighth notes and a quarter note.

125

Musical notation for measures 125 and 126. Measure 125 contains two groups of eighth notes, each marked with a '3' and a brace, indicating triplets. Measure 126 continues with similar triplet patterns.

129

Musical notation for measures 129 and 130. Measure 129 features a quarter note followed by a group of eighth notes marked with a '3' and a brace. Measure 130 continues with similar patterns.

134

Musical notation for measures 134 and 135. Measure 134 contains a quarter note followed by a group of eighth notes marked with a '3' and a brace. Measure 135 continues with similar patterns.

139

Musical notation for measures 139 and 140. Measure 139 starts with a treble clef and a sharp sign, followed by a quarter note and a group of eighth notes marked with a '3' and a brace. Measure 140 continues with similar patterns.

144

Musical notation for measures 144 and 145. Measure 144 features a quarter note followed by a group of eighth notes marked with a '3' and a brace. Measure 145 is a whole rest, with the number '15' written below the staff.

Viola

162

167

172

177