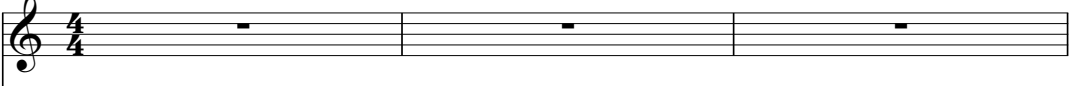
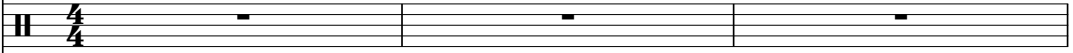


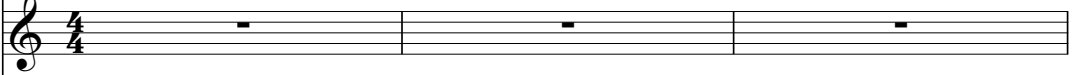







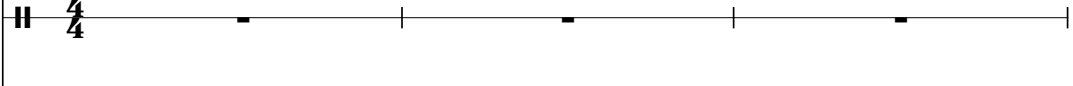

Rihanna - Shut up and drive

♩ = 133,000244

Panpipes 
 Percussion 
 Electric Guitar 
 Electric Guitar 
 Electric Guitar 
 7-string Electric Guitar 

| | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| E | 0 | 0 | 0 | 0 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 0 | 0 | 0 | 0 |
| B | | | | | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | | | | |
| G | 2 | 2 | 2 | 2 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 |
| D | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 4 | 4 | 4 | 4 |
| A | 0 | 0 | 0 | 0 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 2 | 2 | 2 | 2 |
| B | | | | | | | | | | | | | 2 | 2 | 2 | 2 |
| A | | | | | | | | | | | | | | | | |

PsmPlayer V5.41

Shamisen 
 Electric Bass 
 Quintus 
 Reverse Cymbals 
 Helicopter 
 Helicopter 

♩ = 133,000244

4

Perc.

E. Gtr.

E. Gtr.

E. Bass



8

Pan.

Perc.

E. Gtr.

E. Gtr.

E. Gtr.

Shami.

E. Bass

I'VE BEEN LOO KING FOR A DRIVER WHO IS



10

Pan.

Perc.

E. Gtr.

E. Gtr.

Shami.

QUA LI FIED SO IF YOU THINK THAT YOU'RE THE ONE STEP IN

12

Pan.

Perc.

E. Gtr.

E. Gtr.

Shami.

Q.

TO MY RIDE I'M A FINE TUNED SUPERSONIC



14

Pan.

Perc.

E. Gtr.

E. Gtr.

Shami.

Q.

SPEED MACHINE WITH A SUN ROOF TOP AND A

16

Pan.

Perc.

E. Gtr.

E. Gtr.

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| T | | | | | | | 0 |
| A | | | | | | | 4 |
| B | 4 | 4 | 4 | 6 | 4 | 2 | 2 |
| | | | | | | 0 | |

Shami.

GANG STER LEAN SO IF YOU FEEL ME LET ME

E. Bass

Q.



18

Pan.

Perc.

E. Gtr.

| | | | | | | |
|---|---|---|---|---|---|---|
| T | 2 | 2 | 2 | 2 | | 0 |
| A | 1 | 1 | 1 | 1 | | 4 |
| B | 4 | 4 | 4 | 4 | 4 | 2 |

Shami.

KNOW KNOW KNOW COME ON NOW WHAT YOU WAI TING

E. Bass

Q.

20

Pan.

Perc.

E. Gtr.

E. Gtr.

| | | | | | |
|---|---|---|---|---|---|
| T | 2 | 2 | 2 | 2 | 0 |
| A | 1 | 1 | 1 | 1 | |
| B | 4 | 4 | 4 | 4 | 2 |

Shami.

FOR FOR FOR MY EN GINE'S REA DY TO EX

E. Bass

Q.



22

Pan.

Perc.

E. Gtr.

E. Gtr.

| | | | | | |
|---|---|---|---|---|---|
| T | 2 | 2 | 2 | 1 | 0 |
| A | 1 | 1 | 1 | 1 | |
| B | 4 | 4 | 4 | 4 | 2 |

Shami.

PLODE SPLODE SPLODE SO START ME UP AND WATCH ME

E. Bass

Q.

24

Pan.

Perc.

E. Gtr.

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| T | 2 | 2 | 2 | 2 | 0 | 0 | 0 | 0 |
| A | 1 | 1 | 1 | 1 | 2 | 2 | 2 | 2 |
| B | 4 | 4 | 4 | 4 | 0 | 0 | 0 | 0 |

Shami.

E. Bass

GO GO GO GET YOU WHERE YOU WAN NA GO IF YOU KNOW

Q.



26

Pan.

Perc.

E. Gtr.

| | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 0 | 0 | 0 | 0 |
| A | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 4 | 4 | 4 | 4 |
| B | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 2 | 2 | 2 | 2 |

Shami.

E. Bass

WHAT I MEAN GOT A RIDE THAT'S SMOOTHERHAN A

Q.

28

Pan.

Perc.

E. Gtr.

| | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 0 | 0 | 0 | 0 |
| A | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | | | | |
| B | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 2 | 2 | 2 | 2 |
| | | | | | | | | | 0 | 0 | 0 | 0 |

Shami.

E. Bass LI MOU SINE CAN YOU HAN DLE THE CURVES CAN YOU RUN

Q.



30

Pan.

Perc.

E. Gtr.

| | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 0 | 0 | 0 | 0 |
| A | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | | | | |
| B | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 |
| | | | | | | | | | 2 | 2 | 2 | 2 |

Shami.

E. Bass ALL THE LIGHTS IF YOU CAN BA BY BOY THEN WE CAN

Q.

32

Pan.

Perc.

E. Gtr.

| | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 0 | 0 | 0 | 0 |
| A | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | | | | |
| B | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 2 | 2 | 2 | 2 |
| | | | | | | | | | 0 | 0 | 0 | 0 |

Shami.

E. Bass

Q.

GO ALL NIGHT GOES FROM ZE RO TO SIX TY



34

Pan.

Perc.

E. Gtr.

| | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 0 | 0 | 0 | 0 |
| A | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | | | | |
| B | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 |
| | | | | | | | | | 2 | 2 | 2 | 2 |

Shami.

E. Bass

Q.

Rev. Cym.

IN THREE POINT FIVE BA BY YOU GOT THE KEYS

40

Pan.

Perc.

E. Gtr.

E. Gtr.

E. Gtr.

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| T | 2 | 2 | 2 | 2 | 2 | 2 | 2 | |
| A | 1 | 1 | 1 | 1 | 1 | 1 | 1 | |
| B | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 |

Shami.

E. Bass
 DRI VE I GOT CLASS LIKE A FI FTY SE VEN



42

Pan.

Perc.

E. Gtr.

E. Gtr.

| | | | | | | | | |
|---|---|---|---|---|---|--|--|--|
| T | | | | | | | | |
| A | | | | | | | | |
| B | 4 | 4 | 4 | 6 | 4 | | | |

Shami.

CA DIL LAC GOT ALL THE DRIVE WITH A WHOLE LOT OF

44

Pan.

Perc.

E. Gtr.

E. Gtr.

Shami.

Q.

BOOM IN THE BACK YOU LOOK LIKE YOU CAN HANDLE WHATS

Tablature for E. Gtr. (Measures 44-45):

| | | | | | | | | | |
|---|---|---|---|---|---|--|--|---|--|
| T | | | | | | | | | |
| A | | | | | | | | | |
| B | 4 | 4 | 4 | 6 | 4 | | | 4 | |
| | 4 | 4 | 4 | 4 | 4 | | | 2 | |



46

Pan.

Perc.

E. Gtr.

E. Gtr.

Shami.

Q.

UN DER MY HOOD YOU KEEPSAYING THAT YOU WILL BOY I

Tablature for E. Gtr. (Measures 46-47):

| | | | | | | | | | |
|---|---|---|---|---|---|--|--|--|--|
| T | | | | | | | | | |
| A | | | | | | | | | |
| B | 4 | 4 | 4 | 6 | 4 | | | | |
| | 4 | 4 | 4 | 4 | 4 | | | | |

48

Pan.

Perc.

E. Gtr.

E. Gtr.

E. Gtr.

Shami.

E. Bass

Q.

WISH YOU WOULD SO IF YOU FEEL ME LET ME

TAB: 4 4 4 6 4 | 2 2 0

A: 4 4 4 4 4 | 4 4 4

B: 4 4 4 4 4 | 2 2 0



50

Pan.

Perc.

E. Gtr.

E. Gtr.

Shami.

E. Bass

Q.

KNOW KNOW KNOW COME ON NOW WHAT YOU WAI TING

TAB: 2 2 2 2 | 0

A: 1 1 1 1 | 4 4 4

B: 4 4 4 4 | 4 4 2

52

Pan.

Perc.

E. Gtr.

E. Gtr.

| | | | | | |
|---|---|---|---|---|---|
| T | 2 | 2 | 2 | 2 | 0 |
| A | 1 | 1 | 1 | 1 | |
| B | 4 | 4 | 4 | 4 | 2 |

Shami.

FOR FOR FOR MY EN GINE'S REA DY TO EX

E. Bass

Q.



54

Pan.

Perc.

E. Gtr.

E. Gtr.

| | | | | | |
|---|---|---|---|---|---|
| T | 2 | 2 | 2 | 1 | 0 |
| A | 1 | 1 | 1 | 1 | |
| B | 4 | 4 | 4 | 4 | 2 |

Shami.

PLODE SPLODE SPLODE SO START ME UP AND WATCH ME

E. Bass

Q.

56

Pan.

Perc.

E. Gtr.

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| T | 2 | 2 | 2 | 2 | 0 | 0 | 0 | 0 |
| A | 1 | 1 | 1 | 1 | 2 | 2 | 2 | 2 |
| B | 4 | 4 | 4 | 4 | 0 | 0 | 0 | 0 |

Shami.

E. Bass

GO GO GO GOT YOU WHERE YOU WAN NA GO IF YOU KNOW

Q.



58

Pan.

Perc.

E. Gtr.

| | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 0 | 0 | 0 | 0 |
| A | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 4 | 4 | 4 | 4 |
| B | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 2 | 2 | 2 | 2 |

Shami.

E. Bass

WHAT I MEAN GOT A RIDE THAT'S SMOOTHERHAN A

Q.

60

Pan.

Perc.

E. Gtr.

| | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 0 | 0 | 0 | 0 |
| A | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | | | | |
| B | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 2 | 2 | 2 | 2 |
| | | | | | | | | | 0 | 0 | 0 | 0 |

Shami.

E. Bass

LI MOU SINE CAN YOU HAN DLE THE CURVES CAN YOU RUN

Q.



62

Pan.

Perc.

E. Gtr.

| | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 0 | 0 | 0 | 0 |
| A | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | | | | |
| B | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 |
| | | | | | | | | | 2 | 2 | 2 | 2 |

Shami.

E. Bass

ALL THE LIGHTS IF YOU CAN BA BY BOY THEN WE CAN

Q.

64

Pan.

Perc.

E. Gtr.

| | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 0 | 0 | 0 | 0 |
| A | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | | | | |
| B | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 2 | 2 | 2 | 2 |
| | | | | | | | | | 0 | 0 | 0 | 0 |

Shami.

E. Bass

GO ALL NIGHT GOES FROM ZE RO TO SIX TY

Q.



66

Pan.

Perc.

E. Gtr.

| | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 0 | 0 | 0 | 0 |
| A | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | | | | |
| B | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 |
| | | | | | | | | | 2 | 2 | 2 | 2 |

Shami.

E. Bass

IN THREE POINT FIVE BA BY YOU GOT THEKEYS

Q.

Rev. Cym.

72

Pan.

Perc.

E. Gtr.

E. Gtr.

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| T | 2 | 2 | 2 | 2 | 2 | 2 | 2 |
| A | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
| B | 4 | 4 | 4 | 4 | 4 | 4 | 4 |

Shami.

E. Bass

Q.

DRI VE CAUSE' YOU PLAY THAT GAME GOT



74

Pan.

Perc.

E. Gtr.

Shami.

Q.

WHAT I GOT GET IT GET IT DON'T STOP IT'S A

76

Pan.

Perc.

E. Gtr.

Shami.

Q. SURE SHOT AINT NO FER RA RI HUH BOY I'M SOR



78

Pan.

Perc.

E. Gtr.

Shami.

Q. RY I AINT E VEN WOR RIE D SO STEP IN

80

Pan.

Perc.

E. Gtr.

E. Gtr.

Shami.

E. Bass

Q.



82

Perc.

E. Gtr.

E. Gtr.

E. Bass

84

Pan.

Perc.

E. Gtr.

E. Gtr.
 T 2 2 2 2 2 2 2 2
 A 1 1 1 1 1 1 1 1
 B 4 4 4 4 4 4 4 4

Shami.

E. Bass
 SO IF YOU FEEL ME LET ME

Q.



86

Pan.

Perc.

Shami.

Q.
 KNOW KNOW KNOW COME ON NOW WHAT YOU WAI TING



88

Pan.

Perc.

Shami.

Q.
 FOR FOR FOR MY EN GINE'S REA DY TO EX

90

Pan.

Perc.

Shami.

Q.

PLODE SPLODE SPLODE SO START ME UP AND WATCH ME



92

Pan.

Perc.

E. Gtr.

Shami.

Q.

GO GO GO GET YOU WHERE YOU WAN NA GO IF YOU KNOW



94

Pan.

Perc.

E. Gtr.

Shami.

Q.

WHAT I MEAN GOT A RIDE THAT'S MOU SINE CAN YOU

97

Pan.

Perc.

E. Gtr.

| | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 0 | 0 | 0 | 0 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | | | | |
| A | 2 | 2 | 2 | 2 | 4 | 4 | 4 | 4 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
| B | 0 | 0 | 0 | 0 | 2 | 2 | 2 | 2 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 |

Shami.

HAN DLE THE CURVES CAN YOU RUN ALL THE LIGHTS IF YOU

E. Bass

Q.



99

Pan.

Perc.

E. Gtr.

| | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 0 | 0 | 0 | 0 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | | | | |
| A | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 |
| B | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 |

Shami.

CAN BA BY BOYTHENWE CAN GO ALL NIGHT GOES FROM

E. Bass

Q.

101

Pan.

Perc.

E. Gtr.

| | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 0 | 0 | 0 | 0 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |
| A | 2 | 2 | 2 | 2 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
| B | 2 | 2 | 2 | 2 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 |
| | 0 | 0 | 0 | 0 | | | | | | | | |

Shami.

E. Bass

Q.

ZE RO TO SIX TY IN THREE POINT FIVE BA BY



103

Pan.

Perc.

E. Gtr.

| | | | | | |
|---|---|---|---|---|---|
| T | 0 | 0 | 0 | 0 | 2 |
| A | 4 | 4 | 4 | 4 | 1 |
| B | 4 | 4 | 4 | 4 | 4 |
| | 2 | 2 | 2 | 2 | |

Shami.

E. Bass

Q.

Rev. Cym.

YOU GOT THE KEYS NOW SHUT UP AND DRIVE

105

Pan.

Perc.

E. Gtr.

| | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 0 | 0 | 0 | 0 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |
| A | 2 | 2 | 2 | 2 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
| B | 0 | 0 | 0 | 0 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 |

Shami.

E. Bass

DRI VE DRI VE DRI VE SHUT UP AND DRIVE



107

Pan.

Perc.

E. Gtr.

| | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 0 | 0 | 0 | 0 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |
| A | 4 | 4 | 4 | 4 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
| B | 2 | 2 | 2 | 2 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 |

Shami.

E. Bass

DRI VE DRI VE DRI VE SHUT UP AND DRIVE

109

Pan.

Perc.

E. Gtr.

| | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 0 | 0 | 0 | 0 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |
| A | 2 | 2 | 2 | 2 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
| B | 2 | 2 | 2 | 2 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 |
| | 0 | 0 | 0 | 0 | | | | | | | | |

Shami.

E. Bass

DRI VE DRI VE DRI VE SHUT UP AND DRIVE



111

Pan.

Perc.

E. Gtr.

| | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 0 | 0 | 0 | 0 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |
| A | 4 | 4 | 4 | 4 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
| B | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 |
| | 2 | 2 | 2 | 2 | | | | | | | | |

Shami.

E. Bass

DRI VE DRI VE DRI VE DRI VE DRI VE

113

Pan.

Perc.

E. Gtr.

E. Gtr.

| | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | | | | | 0 | 0 | 0 | 0 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |
| A | 2 | 2 | 2 | 2 | 4 | 4 | 4 | 4 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
| B | 0 | 0 | 0 | 0 | 2 | 2 | 2 | 2 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 |

Shami.

DRI VE DRI VE

E. Bass

Rihanna - Shut up and drive

Panpipes

♩ = 133,000244

7

11

15

19

23

27

31

35

39

43

V.S.

Panpipes

91



95



99



103



107



111



4

Rihanna - Shut up and drive

Percussion

♩ = 133,000244

3

7

10

13

16

19

22

25

27

29

V.S.

31

Measure 31: A single staff with a treble clef and a double bar line. The staff contains a series of rhythmic markings: a sequence of 'x' marks above the staff, and a sequence of upward-pointing arrows below the staff. The markings are grouped into four measures of four notes each.

33

Measure 33: A single staff with a treble clef and a double bar line. The staff contains a series of rhythmic markings: a sequence of 'x' marks above the staff, and a sequence of upward-pointing arrows below the staff. The markings are grouped into four measures of four notes each.

35

Measure 35: A single staff with a treble clef and a double bar line. The staff contains a series of rhythmic markings: a sequence of 'x' marks above the staff, and a sequence of upward-pointing arrows below the staff. The markings are grouped into four measures of four notes each.

38

Measure 38: A single staff with a treble clef and a double bar line. The staff contains a series of rhythmic markings: a sequence of 'x' marks above the staff, and a sequence of upward-pointing arrows below the staff. The markings are grouped into four measures of four notes each.

40

Measure 40: A single staff with a treble clef and a double bar line. The staff contains a series of rhythmic markings: a sequence of 'x' marks above the staff, and a sequence of upward-pointing arrows below the staff. The markings are grouped into four measures of four notes each.

43

Measure 43: A single staff with a treble clef and a double bar line. The staff contains a series of rhythmic markings: a sequence of 'x' marks above the staff, and a sequence of upward-pointing arrows below the staff. The markings are grouped into four measures of four notes each.

46

Measure 46: A single staff with a treble clef and a double bar line. The staff contains a series of rhythmic markings: a sequence of 'x' marks above the staff, and a sequence of upward-pointing arrows below the staff. The markings are grouped into four measures of four notes each.

49

Measure 49: A single staff with a treble clef and a double bar line. The staff contains a series of rhythmic markings: a sequence of 'x' marks above the staff, and a sequence of upward-pointing arrows below the staff. The markings are grouped into four measures of four notes each.

52

Measure 52: A single staff with a treble clef and a double bar line. The staff contains a series of rhythmic markings: a sequence of 'x' marks above the staff, and a sequence of upward-pointing arrows below the staff. The markings are grouped into four measures of four notes each.

55

Measure 55: A single staff with a treble clef and a double bar line. The staff contains a series of rhythmic markings: a sequence of 'x' marks above the staff, and a sequence of upward-pointing arrows below the staff. The markings are grouped into four measures of four notes each.

58

Measure 58: A staff with a treble clef and a double bar line. The top line contains a series of 'x' marks grouped by brackets, representing a drum pattern. The bottom line contains a series of eighth notes with upward-pointing stems, representing a guitar strumming pattern.

60

Measure 60: Similar to measure 58, but with an asterisk (*) above the first 'x' mark in the drum pattern.

62

Measure 62: Similar to measure 58.

64

Measure 64: Similar to measure 58, but with an asterisk (*) above the first 'x' mark in the drum pattern.

66

Measure 66: Similar to measure 58, but the bottom line ends with a whole rest.

69

Measure 69: Similar to measure 58, but with an asterisk (*) above the first 'x' mark in the drum pattern.

71

Measure 71: Similar to measure 58.

73

Measure 73: Similar to measure 58, but with an asterisk (*) above the first 'x' mark in the drum pattern.

75

Measure 75: Similar to measure 58.

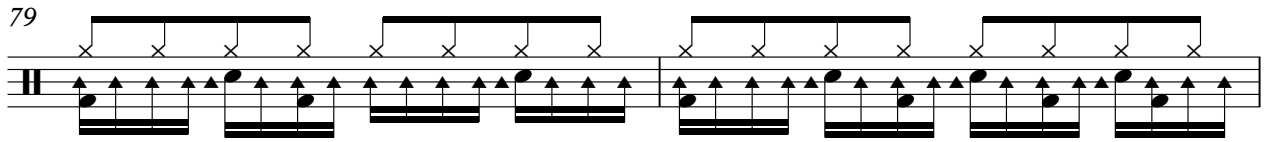
77

Measure 77: Similar to measure 58, but with an asterisk (*) above the first 'x' mark in the drum pattern.

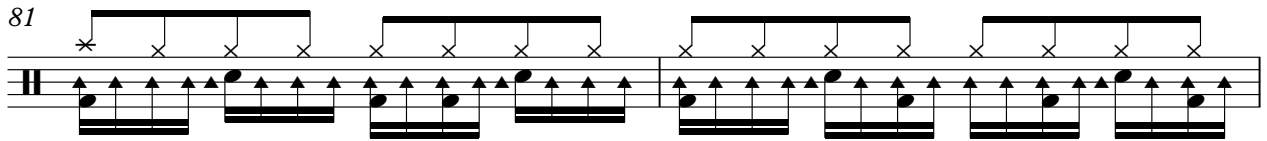
V.S.

Percussion

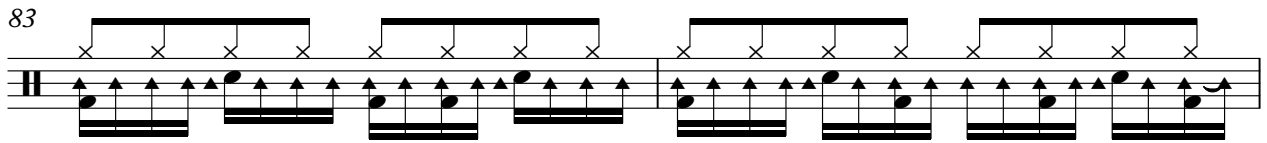
79



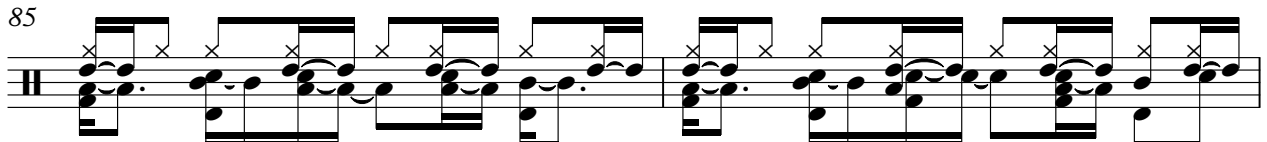
81



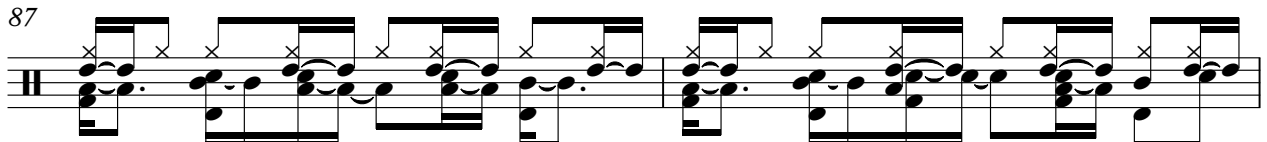
83



85



87



89



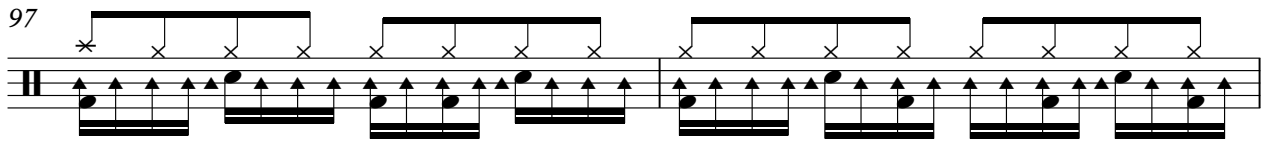
91



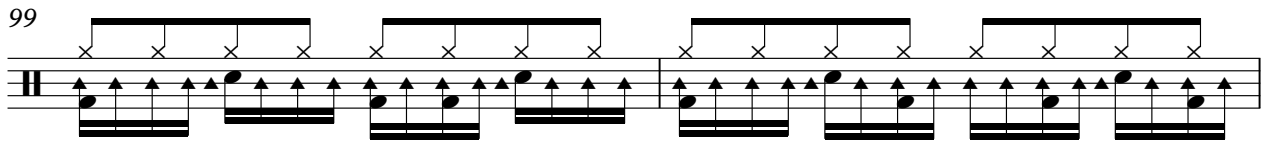
93



97



99



101

Measure 101: A single staff with a treble clef and a double bar line. The staff contains a sequence of rhythmic patterns. Above the staff, there are four groups of four 'x' marks, each enclosed in a bracket, indicating specific notes or techniques. Below the staff, there are four groups of four eighth notes, each enclosed in a bracket. The first group starts with an asterisk (*).

103

Measure 103: A single staff with a treble clef and a double bar line. The staff contains a sequence of rhythmic patterns. Above the staff, there are four groups of four 'x' marks, each enclosed in a bracket. Below the staff, there are four groups of four eighth notes, each enclosed in a bracket. The first group starts with an asterisk (*).

106

Measure 106: A single staff with a treble clef and a double bar line. The staff contains a sequence of rhythmic patterns. Above the staff, there are four groups of four 'x' marks, each enclosed in a bracket. Below the staff, there are four groups of four eighth notes, each enclosed in a bracket.

108

Measure 108: A single staff with a treble clef and a double bar line. The staff contains a sequence of rhythmic patterns. Above the staff, there are four groups of four 'x' marks, each enclosed in a bracket. Below the staff, there are four groups of four eighth notes, each enclosed in a bracket. The first group starts with an asterisk (*).

110

Measure 110: A single staff with a treble clef and a double bar line. The staff contains a sequence of rhythmic patterns. Above the staff, there are four groups of four 'x' marks, each enclosed in a bracket. Below the staff, there are four groups of four eighth notes, each enclosed in a bracket.

112

Measure 112: A single staff with a treble clef and a double bar line. The staff contains a sequence of rhythmic patterns. Above the staff, there are four groups of four 'x' marks, each enclosed in a bracket. Below the staff, there are four groups of four eighth notes, each enclosed in a bracket. The first group starts with an asterisk (*).

114

Measure 114: A single staff with a treble clef and a double bar line. The staff contains a sequence of rhythmic patterns. Above the staff, there are four groups of four 'x' marks, each enclosed in a bracket. Below the staff, there are four groups of four eighth notes, each enclosed in a bracket.

116

Measure 116: A single staff with a treble clef and a double bar line. The staff contains a sequence of rhythmic patterns. Above the staff, there are four groups of four 'x' marks, each enclosed in a bracket. Below the staff, there are four groups of four eighth notes, each enclosed in a bracket.

♩ = 133,000244

92

Musical notation for guitar tab, measures 92-94. Measure 92 is a whole rest. Measures 93 and 94 contain chords: G major, A major, B major, and C major.

95

21

Musical notation for guitar tab, measures 95-96. Measure 95 contains chords: D major, E major, F major, and G major. Measure 96 is a whole rest.

♩ = 133,000244



49

Musical staff 49-52: Treble clef, key signature of one sharp (F#). Measures 49-52 feature a sequence of eighth notes with slurs and ties, including a triplet of eighth notes in measure 50.

53

Musical staff 53-56: Treble clef, key signature of one sharp (F#). Measures 53-56 continue the eighth-note sequence with slurs and ties, including a triplet of eighth notes in measure 54.

57

Musical staff 57-60: Treble clef, key signature of one sharp (F#). Measures 57-60 feature a continuous eighth-note pattern with slurs and ties.

61

Musical staff 61-64: Treble clef, key signature of one sharp (F#). Measures 61-64 feature a continuous eighth-note pattern with slurs and ties.

65

Musical staff 65-68: Treble clef, key signature of one sharp (F#). Measures 65-68 feature a continuous eighth-note pattern with slurs and ties, ending with a quarter rest in measure 68.

69

Musical staff 69-72: Treble clef, key signature of one sharp (F#). Measures 69-72 feature a continuous eighth-note pattern with slurs and ties.

73

Musical staff 73-76: Treble clef, key signature of one sharp (F#). Measure 73 contains a whole rest labeled '8'. Measures 74-76 feature a continuous eighth-note pattern with slurs and ties.

84

Musical staff 84-87: Treble clef, key signature of one sharp (F#). Measure 84 contains a whole rest labeled '12'. Measures 85-87 feature a continuous eighth-note pattern with slurs and ties.

99

Musical staff 99-102: Treble clef, key signature of one sharp (F#). Measures 99-102 feature a continuous eighth-note pattern with slurs and ties.

103

Musical staff 103-106: Treble clef, key signature of one sharp (F#). Measure 103 contains a whole rest. Measures 104-106 feature a continuous eighth-note pattern with slurs and ties.

107



111



114



Electric Guitar

Rihanna - Shut up and drive

♩ = 133,000244

8

12

16 24

43

47 23

73

78 38

Detailed description: The image shows a guitar score for the song 'Shut up and drive' by Rihanna. It is written for electric guitar in 4/4 time with a key signature of one sharp (F#). The tempo is marked as ♩ = 133,000244. The score consists of seven staves of music. The first staff starts with a measure containing a whole rest and the number '8' above it. The second staff begins at measure 12. The third staff has a measure with a whole rest and the number '24' above it. The fourth staff begins at measure 43. The fifth staff has a measure with a whole rest and the number '23' above it. The sixth staff begins at measure 73. The seventh staff has a measure with a whole rest and the number '38' above it. The music is primarily composed of eighth-note chords and single notes, with some melodic phrases and rests.

| | | | | |
|---|-----------|---|-----------|-----------|
| T | | | | |
| A | 4 4 4 6 4 | 4 | 4 4 4 6 4 | 4 4 4 6 4 |
| B | 4 4 4 4 | 2 | 4 4 4 4 | 4 4 4 4 |

49

| | | | | |
|---|-----|---------|-----|---------|
| T | 0 | 2 2 2 2 | 0 | 2 2 2 2 |
| A | 2 4 | 1 1 1 1 | 4 4 | 1 1 1 1 |
| B | 2 0 | 4 4 4 4 | 4 2 | 4 4 4 4 |

53

| | | | | |
|---|-----|---------|-----|---------|
| T | 0 | 2 2 2 2 | 0 | 2 2 2 2 |
| A | 2 4 | 1 1 1 1 | 4 4 | 1 1 1 1 |
| B | 2 0 | 4 4 4 4 | 4 2 | 4 4 4 4 |

57

| | | | | |
|---|-----------------|-----------------|-----------------|-----------------|
| T | 0 0 0 0 | 2 2 2 2 2 2 2 2 | 0 0 0 0 | 2 2 2 2 2 2 2 2 |
| A | 2 2 2 2 4 4 4 4 | 1 1 1 1 1 1 1 1 | 4 4 4 4 4 4 4 4 | 1 1 1 1 1 1 1 1 |
| B | 2 2 2 2 2 2 2 2 | 4 4 4 4 4 4 4 4 | 4 4 4 4 2 2 2 2 | 4 4 4 4 4 4 4 4 |

61

| | | | | |
|---|-----------------|-----------------|-----------------|-----------------|
| T | 0 0 0 0 | 2 2 2 2 2 2 2 2 | 0 0 0 0 | 2 2 2 2 2 2 2 2 |
| A | 2 2 2 2 4 4 4 4 | 1 1 1 1 1 1 1 1 | 4 4 4 4 4 4 4 4 | 1 1 1 1 1 1 1 1 |
| B | 2 2 2 2 2 2 2 2 | 4 4 4 4 4 4 4 4 | 4 4 4 4 2 2 2 2 | 4 4 4 4 4 4 4 4 |

65

| | | | | |
|---|-----------------|-----------------|-----------------|---|
| T | 0 0 0 0 | 2 2 2 2 2 2 2 2 | 0 0 0 0 | 2 |
| A | 2 2 2 2 4 4 4 4 | 1 1 1 1 1 1 1 1 | 4 4 4 4 4 4 4 4 | 1 |
| B | 2 2 2 2 2 2 2 2 | 4 4 4 4 4 4 4 4 | 4 4 4 4 2 2 2 2 | 4 |

69

| | | | | |
|---|-----------------|-----------------|-----------------|-----------------|
| T | 0 0 0 0 | 2 2 2 2 2 2 2 2 | 0 0 0 0 | 2 2 2 2 2 2 2 2 |
| A | 2 2 2 2 4 4 4 4 | 1 1 1 1 1 1 1 1 | 4 4 4 4 4 4 4 4 | 1 1 1 1 1 1 1 1 |
| B | 2 2 2 2 2 2 2 2 | 4 4 4 4 4 4 4 4 | 4 4 4 4 2 2 2 2 | 4 4 4 4 4 4 4 4 |

73

7

| | | | | |
|---|---------|-----------------|---------|-----------------|
| T | | | 0 0 0 0 | 2 2 2 2 2 2 2 2 |
| A | | | | |
| B | 4 4 4 4 | 2 2 2 2 4 4 4 4 | 0 0 0 0 | 4 4 4 4 4 4 4 4 |

83

12

| | | | | |
|---|-----------------|-----------------|-----------------|---------|
| T | 0 0 0 0 | 2 2 2 2 2 2 2 2 | | 0 0 0 0 |
| A | 4 4 4 4 4 4 4 4 | 1 1 1 1 1 1 1 1 | | |
| B | 4 4 4 4 2 2 2 2 | 4 4 4 4 4 4 4 4 | 2 2 2 2 4 4 4 4 | 2 2 2 2 |

98

| | | | | |
|---|-----------------|-----------------|-----------------|-----------------|
| T | 2 2 2 2 2 2 2 2 | 0 0 0 0 | 2 2 2 2 2 2 2 2 | 0 0 0 0 |
| A | 1 1 1 1 1 1 1 1 | 4 4 4 4 4 4 4 4 | 1 1 1 1 1 1 1 1 | 2 2 2 2 4 4 4 4 |
| B | 4 4 4 4 4 4 4 4 | 4 4 4 4 2 2 2 2 | 4 4 4 4 4 4 4 4 | 2 2 2 2 2 2 2 2 |

| | | | | |
|---|-----------------|-----------------|---|-----------------|
| T | 2 2 2 2 2 2 2 2 | 0 0 0 0 | 2 | 0 0 0 0 |
| A | 1 1 1 1 1 1 1 1 | 4 4 4 4 4 4 4 4 | 1 | 2 2 2 2 4 4 4 4 |
| B | 4 4 4 4 4 4 4 4 | 4 4 4 4 2 2 2 2 | 4 | 2 2 2 2 2 2 2 2 |
| | | 2 2 2 2 | | 0 0 0 0 |

106

| | | | | |
|---|-----------------|-----------------|-----------------|-----------------|
| T | 2 2 2 2 2 2 2 2 | 0 0 0 0 | 2 2 2 2 2 2 2 2 | 0 0 0 0 |
| A | 1 1 1 1 1 1 1 1 | 4 4 4 4 4 4 4 4 | 1 1 1 1 1 1 1 1 | 2 2 2 2 4 4 4 4 |
| B | 4 4 4 4 4 4 4 4 | 4 4 4 4 2 2 2 2 | 4 4 4 4 4 4 4 4 | 2 2 2 2 2 2 2 2 |
| | | 2 2 2 2 | | 0 0 0 0 |

110

| | | | | |
|---|-----------------|-----------------|-----------------|-----------------|
| T | 2 2 2 2 2 2 2 2 | 0 0 0 0 | 2 2 2 2 2 2 2 2 | 0 0 0 0 |
| A | 1 1 1 1 1 1 1 1 | 4 4 4 4 4 4 4 4 | 1 1 1 1 1 1 1 1 | 2 2 2 2 4 4 4 4 |
| B | 4 4 4 4 4 4 4 4 | 4 4 4 4 2 2 2 2 | 4 4 4 4 4 4 4 4 | 2 2 2 2 2 2 2 2 |
| | | 2 2 2 2 | | 0 0 0 0 |

114

| | | | | | |
|---|-----------------|-----------------|-----------------|--|--|
| T | 2 2 2 2 2 2 2 2 | 0 0 0 0 | 2 2 2 2 2 2 2 2 | | |
| A | 1 1 1 1 1 1 1 1 | 4 4 4 4 4 4 4 4 | 1 1 1 1 1 1 1 1 | | |
| B | 4 4 4 4 4 4 4 4 | 4 4 4 4 2 2 2 2 | 4 4 4 4 4 4 4 4 | | |
| | | 2 2 2 2 | | | |

Electric Bass

Rihanna - Shut up and drive

♩ = 133,000244

4

8

19

23

27

31

35

39

8

49



53



57



61



65



69



73



83



98



102



106



110



114



Quintus

Rihanna - Shut up and drive

♩ = 133,000244

12 2

17

21

25

29

33

36 9 2

49



53



57



61



65



73



77



85



89



93



Reverse Cymbals

Rihanna - Shut up and drive

♩ = 133,000244

34 31

This musical notation is for a cymbal part in 4/4 time. It consists of two measures. The first measure, labeled '34', contains a solid black bar representing a cymbal crash. The second measure, labeled '31', contains a quarter rest followed by a quarter note G4, a quarter note F4, and a quarter note E4, all beamed together.

68

35 14

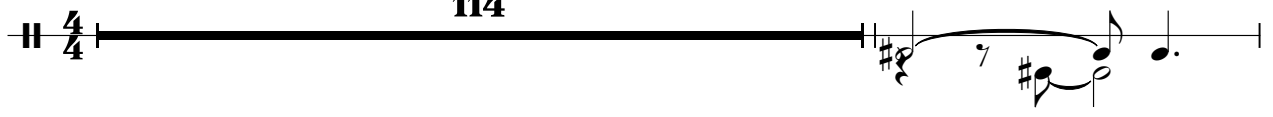
This musical notation is for a cymbal part in 4/4 time. It consists of two measures. The first measure, labeled '35', contains a solid black bar representing a cymbal crash. The second measure, labeled '14', contains a quarter rest followed by a quarter note G4, a quarter note F4, and a quarter note E4, all beamed together.

Helicopter

Rihanna - Shut up and drive

♩ = 133,000244

114



116



Helicopter

Rihanna - Shut up and drive

♩ = 133,000244

116



A musical staff with a 4/4 time signature. A thick black line spans the first two measures. The first measure contains a quarter note with a sharp sign. The second measure contains a quarter note with a sharp sign and a whole note below it. The third measure contains a quarter rest. The fourth measure contains a quarter note with a sharp sign. The staff is enclosed in double bar lines at both ends.