

Nightwish-Song_of_Myself

♩ = 152,000320

Horn in B♭

Timpani

Percussion

7-string Electric Guitar

5-string Electric Bass

Quintus

Celesta

♩ = 152,000320

Orchestra Hit

Viola

Viola

Violoncello

Solo

The musical score is arranged in a system with ten staves. The top five staves (Horn in B♭, Timpani, Percussion, 7-string Electric Guitar, and 5-string Electric Bass) are grouped by a brace on the left. The bottom five staves (Quintus, Celesta, Orchestra Hit, Viola, and Violoncello) are also grouped by a brace. The Solo staff is at the bottom. The 7-string Electric Guitar staff has a tuning diagram showing the strings tuned to E, B, G, D, A, E, and A from top to bottom. The Quintus staff has an '8' below the staff. The Viola staff has a '16' below the staff. The Violoncello staff has a 'C' below the staff. The Solo staff has a 'C' below the staff. The score is in 4/4 time and consists of two measures. The first measure shows the Horn in B♭ playing a whole note, the Timpani playing a whole note, the Percussion playing a whole note, the 7-string Electric Guitar playing a whole note, the 5-string Electric Bass playing a whole note, the Quintus playing a whole note, the Celesta playing a whole note, the Orchestra Hit playing a whole note, the Viola playing a whole note, the Violoncello playing a whole note, and the Solo playing a whole note. The second measure shows the same instruments playing the same notes. The tempo is marked as ♩ = 152,000320.

3

B♭ Hn.

Orch. Hit

Vla.

Vc.

Measures 3-5. B♭ Hn. plays a half note G2, a half note F2, and a half note E2. Orch. Hit is a single note G4. Vla. plays a continuous eighth-note pattern. Vc. plays a half note G2, a half note F2, and a half note E2.

6

B♭ Hn.

Timp.

Orch. Hit

Vla.

Vc.

Measures 6-8. B♭ Hn. plays a half note G2, a half note F2, and a half note E2. Timp. plays a half note G2, a half note F2, and a half note E2. Orch. Hit is a single note G4. Vla. plays a continuous eighth-note pattern. Vc. plays a half note G2, a half note F2, and a half note E2.

9

B♭ Hn.

Timp.

Perc.

Cel.

Orch. Hit

Vla.

Vc.

Measures 9-11. B♭ Hn. plays a half note G2, a half note F2, and a half note E2. Timp. plays a half note G2, a half note F2, and a half note E2. Perc. plays a half note G2, a half note F2, and a half note E2. Cel. plays a half note G2, a half note F2, and a half note E2. Orch. Hit is a single note G4. Vla. plays a continuous eighth-note pattern. Vc. plays a half note G2, a half note F2, and a half note E2.

12

B♭ Hn.

Timp.

Perc.

Cel.

Orch. Hit

Vla.

Vc.



15

B♭ Hn.

Timp.

Perc.

E. Gtr.

Q.

Orch. Hit

Vla.

Vc.

18

Timp.

Perc.

E. Gtr.

Q.

Orch. Hit

Vla.

Vc.



21

Timp.

Perc.

E. Gtr.

Q.

Orch. Hit

Vla.

Vla.

Vc.

24

Timp.

Perc.

E. Gtr.

Q.

Vla.

Vla.

Vc.



27

Perc.

E. Gtr.

Q.

Cel.

Vla.

Vc.

30

Q.

Cel.

Vla.

Vc.



33

Q.

Cel.

Vla.

Vc.



36

Q.

Cel.

Vla.

Vc.



Musical score for measures 39-41. The score is written for Percussion (Perc.), Electric Guitar (E. Gtr.), Electric Bass (E. Bass), and a string quartet (Q., Cel., Vla., Vc.). The key signature is one flat (B-flat), and the time signature changes from 6/4 to 4/4. The Percussion part features a snare drum pattern. The Electric Guitar part uses a standard tuning (E A B) and includes a double bar line with a repeat sign. The Electric Bass part features a walking bass line. The string quartet (Q., Cel., Vla., Vc.) parts are written in treble and bass clefs, with the Violins (Vla.) in the upper register and the Violas (Vc.) in the lower register.



Musical score for measures 42-44. The score is written for Percussion (Perc.), Electric Guitar (E. Gtr.), Electric Bass (E. Bass), and a string quartet (Q., Cel., Vla., Vc.). The key signature is one flat (B-flat), and the time signature changes from 6/4 to 4/4. The Percussion part features a snare drum pattern. The Electric Guitar part uses a standard tuning (E A B) and includes a double bar line with a repeat sign. The Electric Bass part features a walking bass line. The string quartet (Q., Cel., Vla., Vc.) parts are written in treble and bass clefs, with the Violins (Vla.) in the upper register and the Violas (Vc.) in the lower register.

45

Perc. 

E. Gtr. 

E. Bass 

Q. 

Vla. 

Vla. 

Vc. 



48

Perc. 

E. Gtr. 

E. Bass 

Q. 

Vla. 

Vla. 

Vc. 

51

Perc.

E. Gtr.

E. Bass

Q.

Vla.

Vla.

Vc.



54

Perc.

E. Gtr.

E. Bass

Vla.



58

Perc.

E. Gtr.

E. Bass

Vla.

61

B♭ Hn.

Perc.

E. Gtr.

E. Bass

Q.

Orch. Hit

0 0 0 0 0 0 0 0 0 4 4 4 0 0 0 0 0 0

5 5 5 5 5 5 5 5 5 4 4 4 5 5 5 5 5 5



64

B♭ Hn.

Perc.

E. Gtr.

E. Bass

Q.

Cel.

Orch. Hit

Vla.

0 0 0 4 4 4 0 0 0

5 5 5 4 4 4 5 5 5 5 5 5 5

68

B \flat Hn.

Perc.

E. Gtr.

E. Bass

Orch. Hit

Vla.



72

B \flat Hn.

Perc.

E. Gtr.

E. Bass

Orch. Hit

Vla.

Vla.

75

B♭ Hn.

Perc.

E. Gtr.

E. Bass

Orch. Hit

Vla.



78

B♭ Hn.

Perc.

E. Gtr.

E. Bass

Q.

Orch. Hit

81

B \flat Hn.

Perc.

E. Gtr.

E. Bass

Q.

Cel.

Orch. Hit

Vla.

Vc.



84

Q.

Cel.

Vla.

Vc.

87

Perc.

E. Gtr.

E. Bass

Q.

Cel.

Vla.

Vla.

Vc.



90

Perc.

E. Gtr.

E. Bass

Q.

Vla.

Vla.

Vc.

93 15

Perc.

E. Gtr.

E. Bass

Q.

Vla.

Vla.

Vc.



96

Perc.

E. Gtr.

E. Bass

Q.

Vla.

Vla.

Vc.

99

Perc.

E. Gtr.

E. Bass

Q.

Vla.

Vla.

Vc.



102

Perc.

E. Gtr.

E. Bass

Vla.

106

B♭ Hn.

Perc.

E. Gtr.

E. Bass

Q.

Orch. Hit

Vla.

109

B♭ Hn.

Perc.

E. Gtr.

E. Bass

Q.

Orch. Hit

112

B \flat Hn.

Perc.

E. Gtr.

E. Bass

Cel.

Orch. Hit

Vla.



116

B \flat Hn.

Perc.

E. Gtr.

E. Bass

Orch. Hit

Vla.

120

B♭ Hn.

Perc.

E. Gtr.

E. Bass

Orch. Hit

Vla.

Vla.



123

B♭ Hn.

Perc.

E. Gtr.

E. Bass

Q.

Orch. Hit

Vla.

126

B♭ Hn.

Perc.

E. Gtr.

E. Bass

Q.

Orch. Hit

==

129

Perc.

E. Gtr.

E. Bass

Vc.

==

132

Perc.

E. Gtr.

E. Bass

Vc.

==

135

Perc.

E. Gtr.

E. Bass

Vla.

Vc.



138

Perc.

E. Gtr.

E. Bass

Q.

Orch. Hit

Vla.

Vc.

141

Perc. 

E. Gtr. 

E. Bass 

Q. 

Orch. Hit 

Vla. 

Vc. 



144

Perc. 

E. Gtr. 

E. Bass 

Orch. Hit 

Vla. 

Vla. 

Vc. 

147

B \flat Hn.

Perc.

E. Gtr.

E. Bass

Q.



150

B \flat Hn.

Perc.

E. Gtr.

E. Bass

Q.

Vc.

Solo

153

B♭ Hn.

Perc.

E. Gtr.

E. Bass

Q.

Vc.

Solo

Measure 153: B♭ Hn. (rest), Perc. (eighth notes), E. Gtr. (eighth notes, frets 0, 5), E. Bass (eighth notes), Q. (rest), Vc. (eighth notes), Solo (eighth notes).

Measure 154: B♭ Hn. (rest), Perc. (eighth notes), E. Gtr. (eighth notes, frets 0, 5), E. Bass (eighth notes), Q. (rest), Vc. (eighth notes), Solo (eighth notes).

Measure 155: B♭ Hn. (whole note chord), Perc. (eighth notes), E. Gtr. (eighth notes, frets 0, 5, 6), E. Bass (eighth notes), Q. (whole note chord), Vc. (eighth notes), Solo (eighth notes).



156

B♭ Hn.

Perc.

E. Gtr.

E. Bass

Q.

Measure 156: B♭ Hn. (whole note chord), Perc. (eighth notes), E. Gtr. (eighth notes, frets 0, 5), E. Bass (eighth notes), Q. (whole note chord).

Measure 157: B♭ Hn. (whole note chord), Perc. (eighth notes), E. Gtr. (eighth notes, frets 0, 5, 6), E. Bass (eighth notes), Q. (whole note chord).

Measure 158: B♭ Hn. (whole note chord), Perc. (eighth notes), E. Gtr. (eighth notes, frets 1, 3, 5), E. Bass (eighth notes), Q. (whole note chord).

159

B♭ Hn.

Perc.

E. Gtr.

E. Bass

Q.

Vc.

Solo

162

B♭ Hn.

Perc.

E. Gtr.

E. Bass

Q.

Cel.

Orch. Hit

Vc.

Solo

166

166

B♭ Hn.

Perc.

E. Gtr.

E. Bass

Q.

Orch. Hit

Vla.

Solo

Detailed description: This system contains measures 166, 167, and 168. The B♭ Horn part has a whole note chord in measure 166, followed by a whole rest in 167 and 168. The Percussion part has a steady eighth-note pattern. The Electric Guitar part has a triplet of eighth notes in measure 166, followed by whole notes in 167 and 168. The Electric Bass part has a rhythmic eighth-note pattern. The Trumpet part has a whole note chord in measure 166, followed by a whole rest in 167 and 168. The Orchestral Hit part has a whole note chord in measure 166, followed by a whole rest in 167 and 168. The Viola part has a whole note chord in measure 166, followed by a whole rest in 167 and 168. The Solo part has a whole note chord in measure 166, followed by a whole rest in 167 and 168.

169

169

B♭ Hn.

Perc.

E. Gtr.

E. Bass

Q.

Cel.

Orch. Hit

Vla.

Solo

Detailed description: This system contains measures 169, 170, and 171. The B♭ Horn part has a whole note chord in measure 169, followed by a whole rest in 170 and 171. The Percussion part has a steady eighth-note pattern. The Electric Guitar part has a triplet of eighth notes in measure 169, followed by whole notes in 170 and 171. The Electric Bass part has a rhythmic eighth-note pattern. The Trumpet part has a whole note chord in measure 169, followed by a whole rest in 170 and 171. The Cello part has a whole rest in measure 169, followed by a sixteenth-note scale in measure 170, and a whole rest in 171. The Orchestral Hit part has a whole note chord in measure 169, followed by a whole rest in 170 and 171. The Viola part has a whole note chord in measure 169, followed by a whole rest in 170 and 171. The Solo part has a whole note chord in measure 169, followed by a whole rest in 170 and 171.

173

B \flat Hn.

Perc.

E. Gtr.

E. Bass

Q.

Orch. Hit

Vla.

Solo



176

Perc.

E. Gtr.

E. Bass

Q.

Orch. Hit

Vla.

179

179

B♭ Hn.

Perc.

E. Gtr.

E. Bass

Q.

Vla.

Detailed description: This block contains the musical notation for measures 179 through 181. The B♭ Horn part has a long note in measure 179, followed by rests in 180 and 181. The Percussion part has a steady quarter-note pattern. The Electric Guitar part is shown with fret numbers (0, 5, 6) and a capo on the 5th fret. The Electric Bass part has a rhythmic pattern of eighth and quarter notes. The Viola part has a melodic line with some accidentals. The Solo part is not visible in this block.



182

182

B♭ Hn.

Perc.

E. Gtr.

E. Bass

Q.

Vla.

Vc.

Solo

Detailed description: This block contains the musical notation for measures 182 through 184. The B♭ Horn part has a melodic line in measure 182, followed by rests in 183 and 184. The Percussion part has a complex rhythmic pattern with many sixteenth notes. The Electric Guitar part continues with fret numbers and a capo on the 5th fret. The Electric Bass part has a rhythmic pattern of eighth and quarter notes. The Viola part has a melodic line. The Violoncello part has a rhythmic pattern of eighth and quarter notes. The Solo part has a melodic line with many sixteenth notes.

185

B \flat Hn.

Perc.

E. Gtr.

E. Bass

Q.

Vla.

Vc.

Solo



188

B \flat Hn.

Perc.

E. Gtr.

E. Bass

Q.

Vla.

191

B♭ Hn.

Perc.

E. Gtr.

E. Bass

Q.

Vla.

Vc.

Solo

194

B♭ Hn.

Perc.

E. Gtr.

E. Bass

Q.

Cel.

Orch. Hit

Vc.

Solo

6

6

198

B \flat Hn.

Perc.

E. Gtr.

E. Bass

Q.

Orch. Hit

Vla.

Solo



201

B \flat Hn.

Perc.

E. Gtr.

E. Bass

Q.

Cel.

Orch. Hit

Vla.

Solo

205

B \flat Hn.

Perc.

E. Gtr.

E. Bass

Q.

Orch. Hit

Vla.

Solo



208

Perc.

E. Gtr.

E. Bass

Q.

Orch. Hit

Vla.

211

Timp.

Perc.

E. Gtr.

E. Bass

Vc.



214

Timp.

Perc.

E. Gtr.

E. Bass

Vla.

Vc.

217

Timp.

Perc.

E. Gtr.

E. Bass

Vla.

Vla.

Vc.



220

Timp.

Perc.

E. Gtr.

E. Bass

Vla.

Vla.

Vc.

Solo

223

Perc. 

E. Gtr. 
T A B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

E. Bass 

Vla. 

Vc. 

Solo 



226

Perc. 

E. Gtr. 
T A B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

E. Bass 

Vla. 

Vc. 

Solo 

229

B \flat Hn.

Perc.

E. Gtr.

E. Bass

Q.

Orch. Hit

Vla.

Vc.

0 0 0 0 0 0 0 0 0 4 4 4

5 5 5 5 5 5 5 5 5 4 4 4

232

B \flat Hn.

Timp.

Perc.

E. Gtr.

E. Bass

Q.

Orch. Hit

Vla.

Vc.

The musical score for page 37, measures 232-233, is presented below. The score is written for a variety of instruments, including B \flat Horn, Timpani, Percussion, Electric Guitar, Electric Bass, Quinola, Orchestral Hit, Viola, and Violoncello. The key signature changes from 6/4 to 4/4 between measures 232 and 233.

Measure 232 (6/4):

- B \flat Hn.:** Rest.
- Timp.:** Rest.
- Perc.:** Snare drum, followed by a pair of crossed snare drums.
- E. Gtr.:** Tablature: 0 0 0 0 0 0 0 0 0 6 | 0 0 0 0 0 0
- E. Bass:** Bass line with eighth notes and rests.
- Q.:** Rest.
- Orch. Hit:** Rest.
- Vla.:** Rest.
- Vc.:** Rest.

Measure 233 (4/4):

- B \flat Hn.:** Two eighth notes.
- Timp.:** Rest.
- Perc.:** Snare drum, followed by a pair of crossed snare drums.
- E. Gtr.:** Tablature: 5 5 5 5 5 5 5 5 5 6 | 5 5 5 5 5 5
- E. Bass:** Bass line with eighth notes and rests.
- Q.:** Quinola part with eighth notes and rests.
- Orch. Hit:** Orchestral hit with eighth notes and rests.
- Vla.:** Viola part with eighth notes and rests.
- Vc.:** Violoncello part with eighth notes and rests.

234

B \flat Hn. Treble clef. Measure 234: G \flat 4, G \flat 4. Measure 235: Rest. Measure 236: Rest.

Timp. Bass clef. Measure 234: Rest. Measure 235: Rest. Measure 236: G \flat 4, G \flat 4, G \flat 4.

Perc. Treble clef. Measure 234: G \flat 4, G \flat 4. Measure 235: G \flat 4, G \flat 4. Measure 236: G \flat 4, G \flat 4, G \flat 4.

E. Gtr. Treble clef. Measure 234: 2 0, 2 0, 2 0, 4 4, 4 4. Measure 235: 0 0, 0 0, 0 0, 0 0, 0 0. Measure 236: 0 0, 0 0, 0 0, 0 0, 0 0.

E. Bass Bass clef. Measure 234: G \flat 4, G \flat 4, G \flat 4, G \flat 4, G \flat 4, G \flat 4. Measure 235: G \flat 4, G \flat 4, G \flat 4, G \flat 4, G \flat 4, G \flat 4. Measure 236: G \flat 4, G \flat 4, G \flat 4, G \flat 4, G \flat 4, G \flat 4.

Q. Treble clef. Measure 234: G \flat 4, G \flat 4, G \flat 4, G \flat 4, G \flat 4, G \flat 4. Measure 235: G \flat 4, G \flat 4, G \flat 4, G \flat 4, G \flat 4, G \flat 4. Measure 236: G \flat 4, G \flat 4, G \flat 4, G \flat 4, G \flat 4, G \flat 4.

Orch. Hit Treble clef. Measure 234: G \flat 4, G \flat 4, G \flat 4, G \flat 4, G \flat 4, G \flat 4. Measure 235: G \flat 4, G \flat 4, G \flat 4, G \flat 4, G \flat 4, G \flat 4. Measure 236: G \flat 4, G \flat 4, G \flat 4, G \flat 4, G \flat 4, G \flat 4.

Vla. Bass clef. Measure 234: G \flat 4, G \flat 4, G \flat 4, G \flat 4, G \flat 4, G \flat 4. Measure 235: G \flat 4, G \flat 4, G \flat 4, G \flat 4, G \flat 4, G \flat 4. Measure 236: G \flat 4, G \flat 4, G \flat 4, G \flat 4, G \flat 4, G \flat 4.

Vc. Bass clef. Measure 234: G \flat 4, G \flat 4, G \flat 4, G \flat 4, G \flat 4, G \flat 4. Measure 235: G \flat 4, G \flat 4, G \flat 4, G \flat 4, G \flat 4, G \flat 4. Measure 236: G \flat 4, G \flat 4, G \flat 4, G \flat 4, G \flat 4, G \flat 4.

237

B \flat Hn.

Perc.

E. Gtr.

E. Bass

Q.

Orch. Hit

Vla.

Vc.



240

Timp.

Perc.

E. Gtr.

E. Bass

Q.

Orch. Hit

Vla.

Vc.

243

Perc.

E. Gtr.

E. Bass



247

Perc.

E. Gtr.

E. Bass

Vc.

Solo



255

Vla.

Vc.

Solo



263

Vla.

Vc.

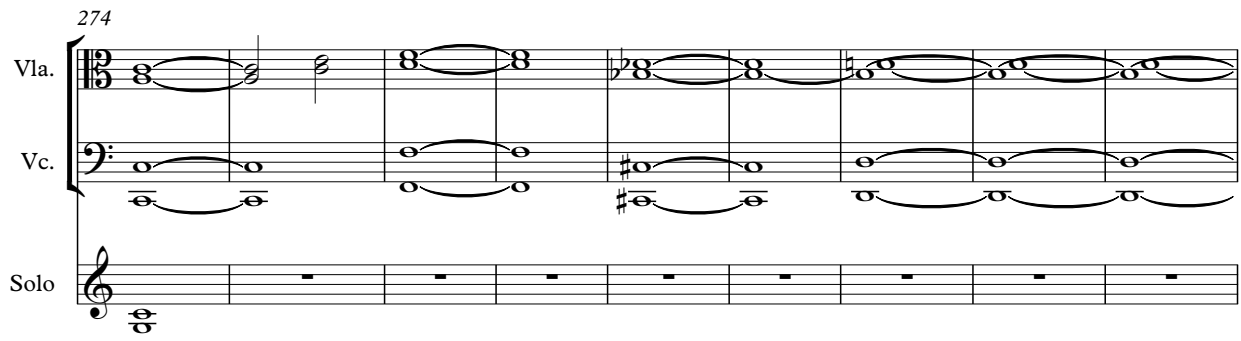
Solo

274

Vla.

Vc.

Solo

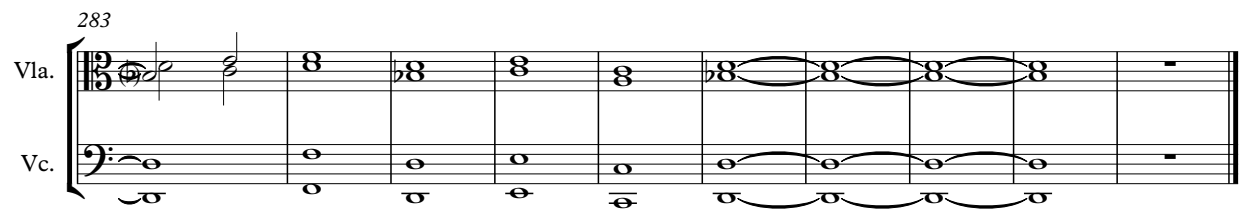


==

283

Vla.

Vc.



Nightwish-Song_of_Myself

Horn in Bb

♩ = 152,000320



9



17



26



35



44



53



65

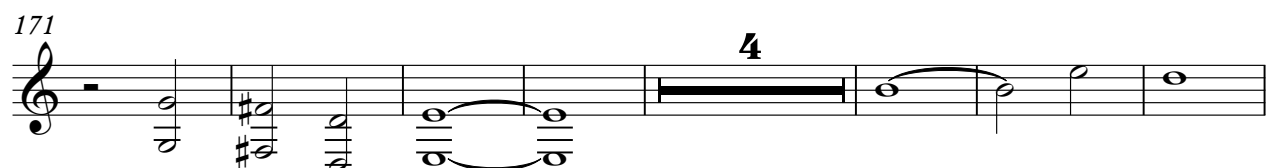
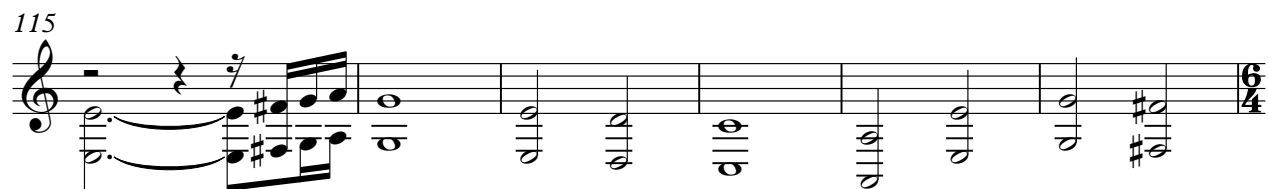


73



78

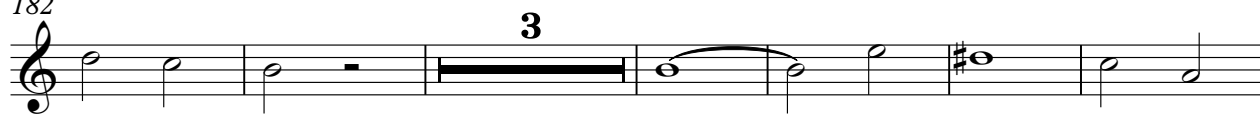




Horn in B \flat

3

182



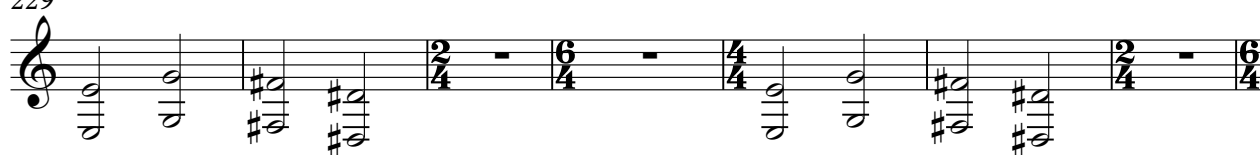
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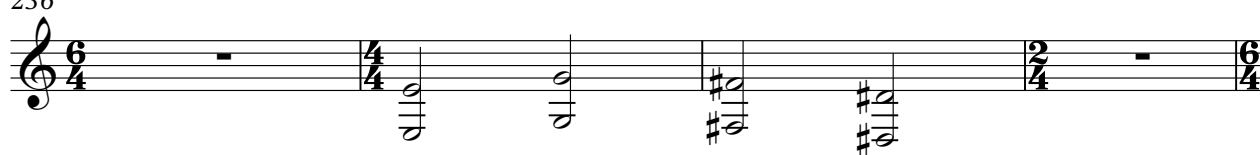
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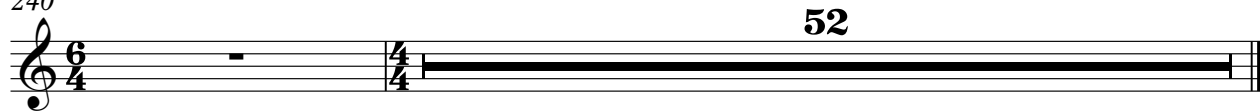
229



236



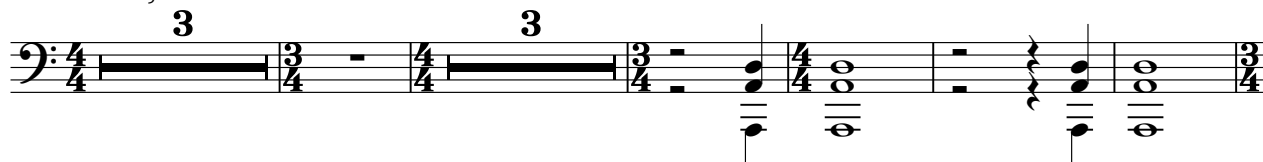
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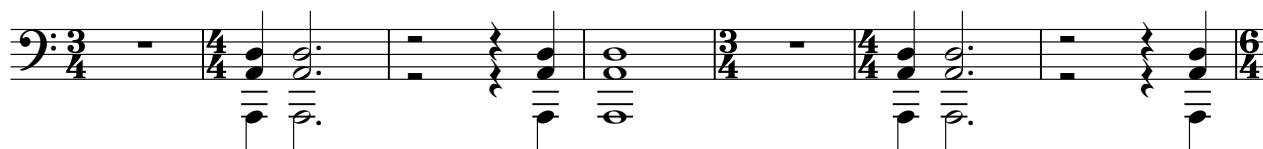
Timpani

Nightwish-Song_of_Myself

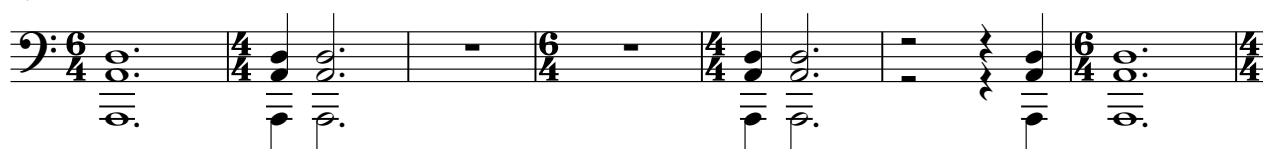
♩ = 152,000320



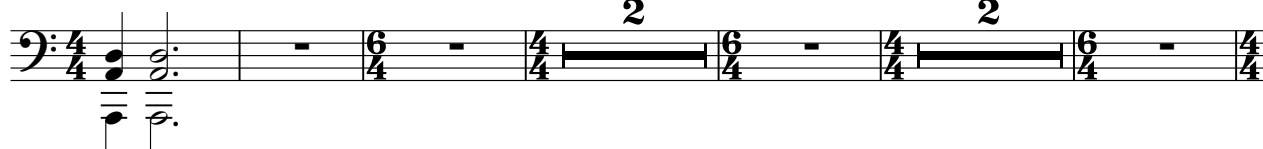
12



19



26



35



44



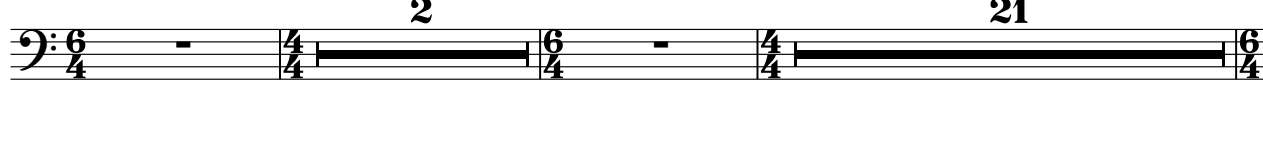
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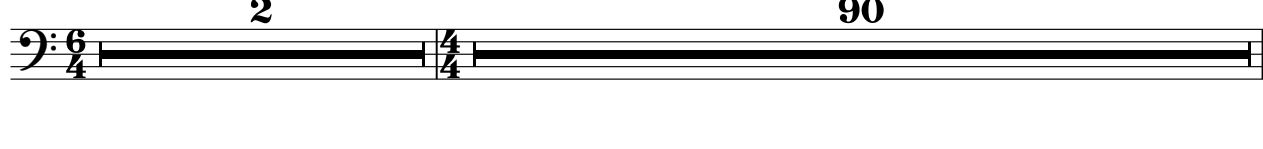
87



96



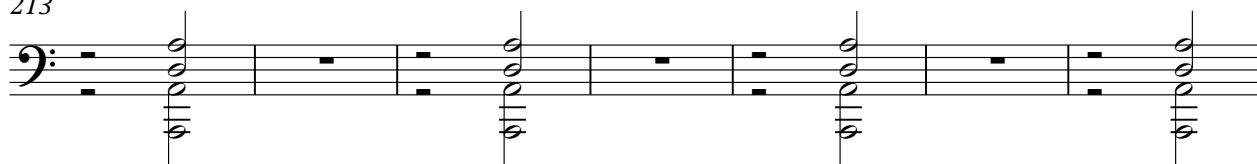
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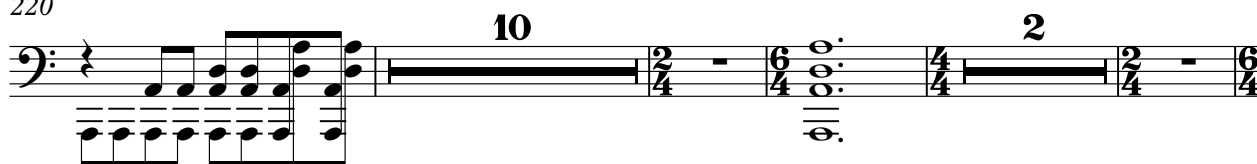
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Timpani

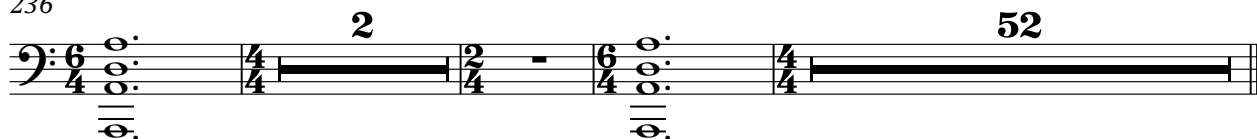
213



220



236



Nightwish-Song_of_Myself

Percussion

♩ = 152,000320

3 3 2 6

12 2 6

18

25 2

32 2 2 2

41

45

49

53

57

V.S.

61 

67 

71 

74 

76 

80 

87 

91 

95 

99 

Percussion

3

103

107

111

116

120

123

127

132

138

142

V.S.

145

150

154

159

162

167

173

178

183

186

This percussion score is written on a grand staff with two staves. The top staff contains rhythmic notation with stems and beams, and the bottom staff contains chordal notation with notes. Above the top staff, asterisks (*) indicate specific rhythmic patterns or accents. The score is divided into measures, with measure numbers 145, 150, 154, 159, 162, 167, 173, 178, 183, and 186 marked at the beginning of their respective lines. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and beams. The bottom staff features chords and single notes, often with stems pointing upwards. The asterisks above the top staff are placed above specific notes or groups of notes, likely indicating a specific rhythmic effect or accent.

191

194

199

205

210

215

220

225

230

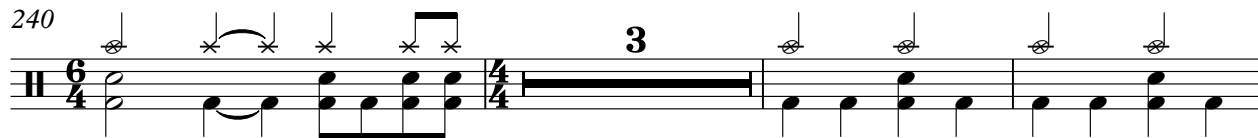
235

This percussion score is written on a single staff with a double bar line at the beginning. It covers measures 191 through 235. The notation includes various rhythmic patterns such as eighth notes, sixteenth notes, and dotted notes, often grouped with beams. Above the staff, there are numerous 'x' marks indicating specific points of articulation or accents. Some measures feature a double bar line with a repeat sign. The score is divided into systems of five measures each, with measure numbers 191, 194, 199, 205, 210, 215, 220, 225, 230, and 235 marking the start of each system. The notation is complex, with many notes and rests, and some measures have a double bar line with a repeat sign.

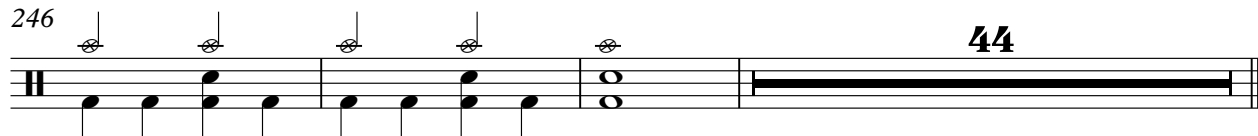
6

Percussion

240



246

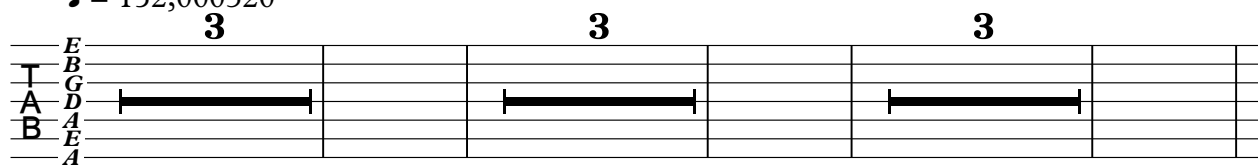


Nightwish-Song_of_Myself

7-string Electric Guitar

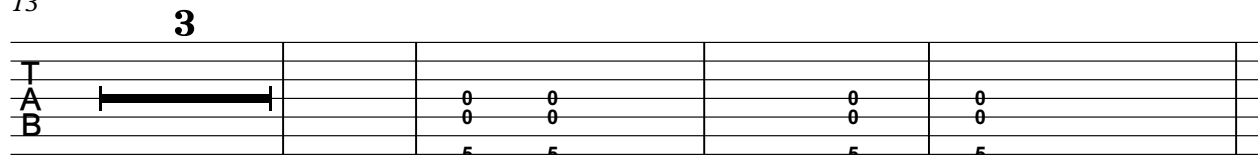
♩ = 152,000320

3 3 3

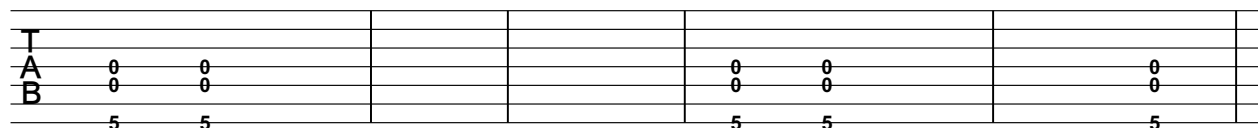


13

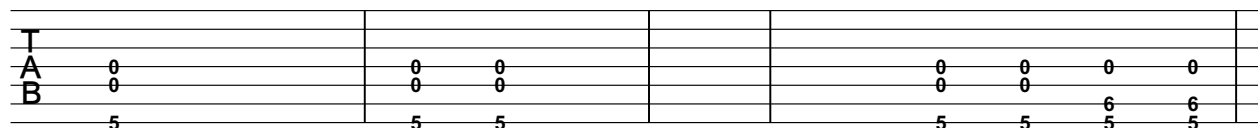
3



20

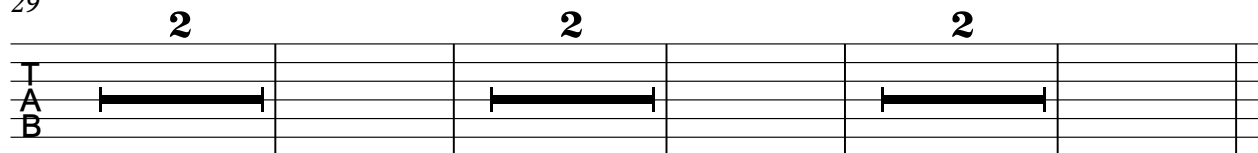


25



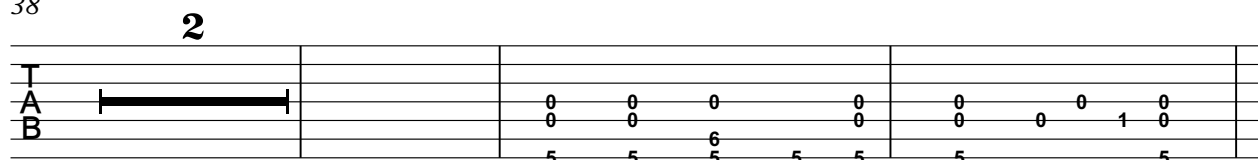
29

2 2 2

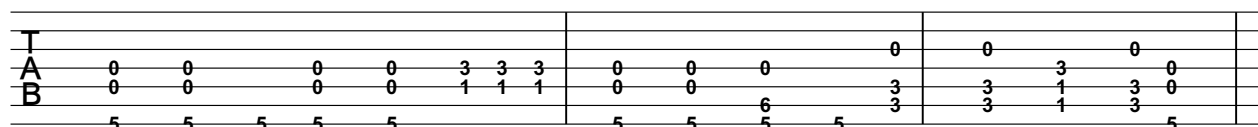


38

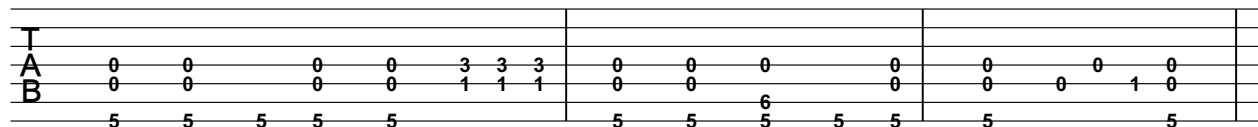
2



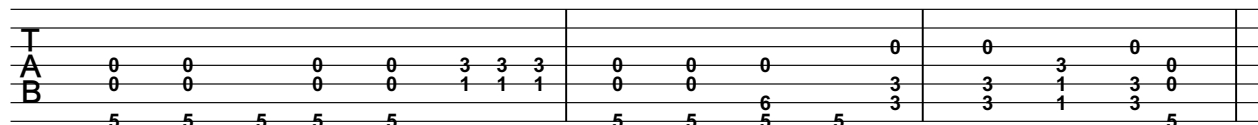
43



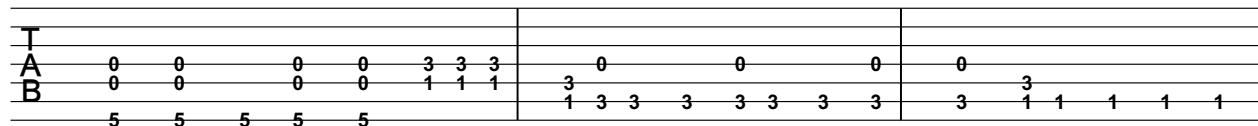
46



49



52



V.S.

[illegible]

58

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

61

T A B																		
	0	0	0	0	0	0	0	0	0	4	4	4	0	0	0	0	0	0
	5	5	5	5	5	5	5	5	5	4	4	4	5	5	5	5	5	5

64

2

[illegible]

69

[illegible]

73

[illegible]

76

[illegible]

79

T			
A			
B			
	5 5 5 5 5	1 1 1 1 1	5 5 5 5 5 5 5 5 5 5
			0 0 0 0 0 0 0 0 0 0

82

2

2

[illegible]

89

[illegible]

T																			
A	3	3	3	3	2	2	2	2	0	0	0	0	0	0	0	0	0	0	0
B	1	1	1	1	0	0	0	0	5	5	5	5	5	5	5	5	5	5	6

181

T																			
A	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
B	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	6

184

T																			
A	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
B	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	6

187

T																			
A	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
B	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	6

190

T																			
A	3	3			3														
B	1	1	1	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	6

193

T																			
A	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
B	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	6

197

T																			
A	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
B	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

200

T																			
A	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
B	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5

203

T																			
A	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
B	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

207

T																			
A	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
B	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5

T																						
A																						
B	3	3	3	3	2	2	2	2	0	0	0	0	0	0	0	0	0	1	0	1		
	1	1	1	1	0	0	0	0	5	5	5	5	5	5	5	5	5	5	5	5		

213

T	3																		3			
A	0												0						0			
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5		

216

T													3									
A													0						0			
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5		

219

T	3																					
A	0												0						0			
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5		

222

T																						
A													0						0			
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5		

225

T																						
A													0						0			
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5		

228

T																						
A													0						0			
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5		

231

T																						
A													0						0			
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5		

234

T																						
A													0						0			
B	2	2	2	4	4	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
	0	0	0	4	4	4	5	5	5	5	5	5	5	5	5	5	5	5	5	5		

237

T																						
A													0						0			
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5		

8 240

7-string Electric Guitar

3

T																			
A	0	0	0	0	0	0	0	0	0	0	[Bar]			0	0	0	0	0	0
B	5	5	5	5	5	5	5	5	5	6	[Bar]			5	5	5	5	5	5

245

T																		
A	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
B	5	5	5	5	5	6	5	5	5	5	5	5	5	5	5	6		

248

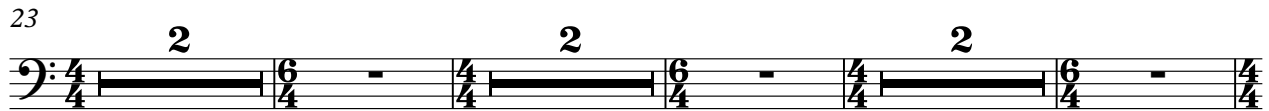
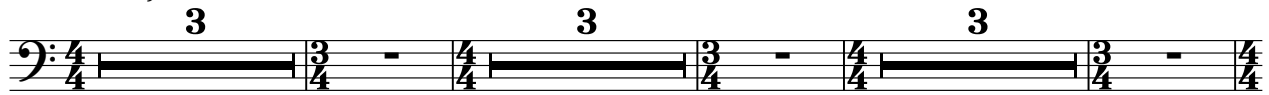
41

T					[Bar]											
A	0	0	0	0	[Bar]											
B	5	5	5	5	[Bar]											

Nightwish-Song_of_Myself

5-string Electric Bass

♩ = 152,000320



V.S.

61



65



71



75



78



81



88



91



94



97



100



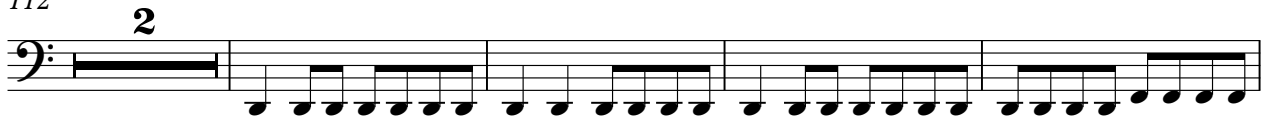
104



108



112



118



122



125



127



130



134



138



141



144



147



151



154



157



160



163



168



173



177



181



184



187



191



194



199



V.S.

203



208



212



216



220



224



228



232



236



240



245



248



41

Nightwish-Song_of_Myself

♩ = 152,000320

3

3

3

13

21

27

31

34

37

40

43

46

Quintus

This musical score for Quintus consists of ten staves, each beginning with a measure number (48, 52, 62, 65, 79, 82, 87, 90, 93, 96). The notation is in treble clef with a key signature of one flat (B-flat). The time signature changes from 6/4 to 4/4 at measure 52 and remains there. The music is characterized by a steady eighth-note pulse in the right hand and a more complex, often syncopated, bass line in the left hand. Measures 65-67 are marked with a '9' and a '2' respectively, indicating a 9-measure rest. The score concludes with a final chord in measure 96.

Quintus 3

99 8 8

109 8

112 9 2 2

126 8

129 10

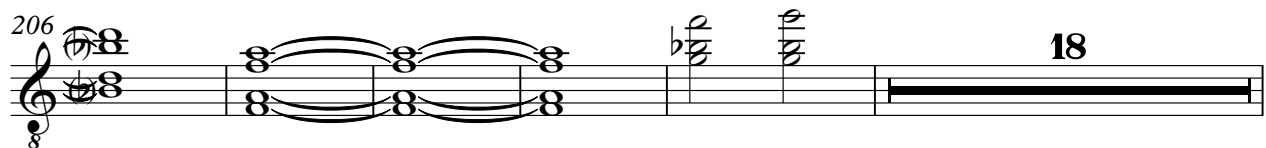
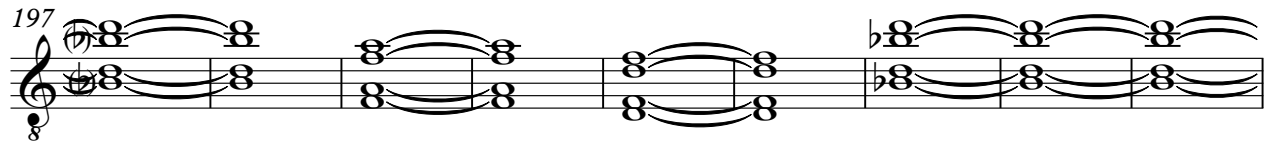
144 3 3

155 3

165

174

180 3



Celesta

Nightwish-Song_of_Myself

♩ = 152,000320

The musical score for Celesta is written on a single staff. It begins with a tempo marking of 152,000320. The score is divided into measures by bar lines, with some measures containing rests. The time signatures are 4/4, 3/4, 6/4, and 4/4. The notes are primarily eighth and sixteenth notes, with some triplets and doublets. The key signature is one flat (B-flat). The score is divided into systems, with measure numbers 11, 17, 26, 31, 34, 37, 40, and 47 indicated at the start of each system. The final measure of the score is a whole note in 4/4 time.

11

17

26

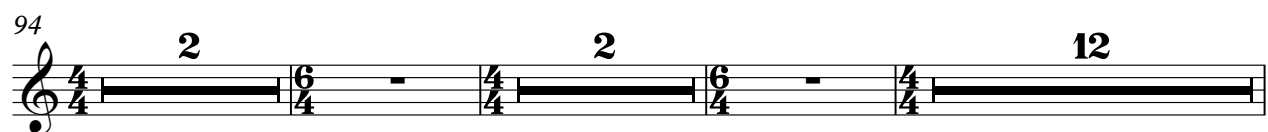
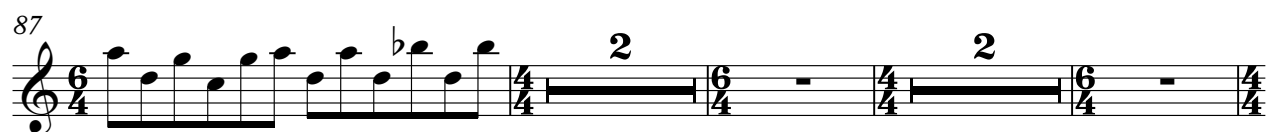
31

34

37

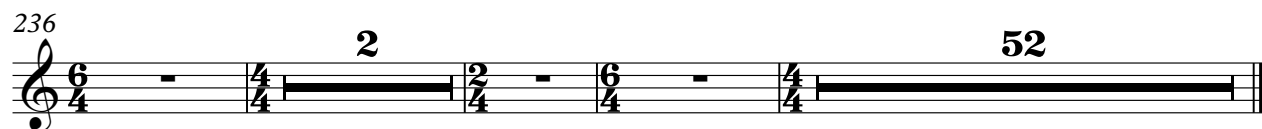
40

47



Celesta

3



Nightwish-Song_of_Myself

♩ = 152,000320

9

17

23

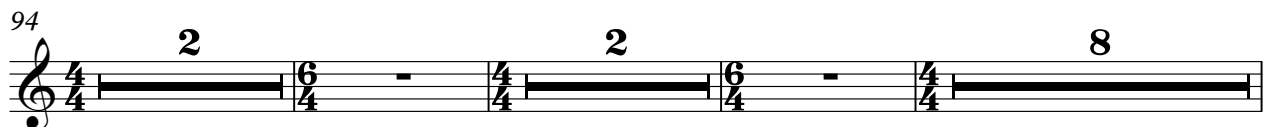
32

41

50

62

64



126

129 **10**

143 **17**

164

172

179 **17**

201

209 **18**

230

234

The musical score is written for a single melodic line on a treble clef staff. It begins at measure 126 with a series of eighth notes. Measure 129 contains a whole rest, followed by a measure with a half note and a quarter note. Measure 143 contains a whole rest, followed by a measure with a half note and a quarter note. Measure 164 contains a whole rest, followed by a measure with a half note and a quarter note. Measure 172 contains a whole rest, followed by a measure with a half note and a quarter note. Measure 179 contains a whole rest, followed by a measure with a half note and a quarter note. Measure 201 contains a whole rest, followed by a measure with a half note and a quarter note. Measure 209 contains a whole rest, followed by a measure with a half note and a quarter note. Measure 230 contains a whole rest, followed by a measure with a half note and a quarter note. Measure 234 contains a whole rest, followed by a measure with a half note and a quarter note. The score includes various musical notations such as eighth notes, quarter notes, half notes, and whole notes, as well as rests and dynamic markings.

237



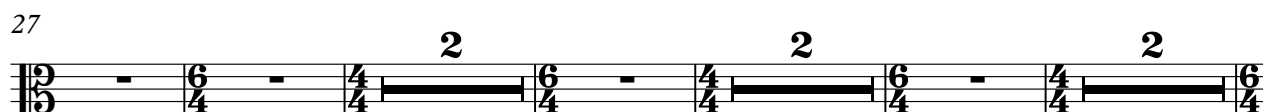
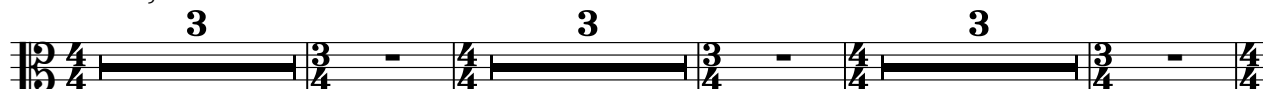
241



Nightwish-Song_of_Myself

Viola

♩ = 152,000320



66

72

76

88

91

94

97

100

117

121

Viola

125 **20** 3

147 **19**

171

179

184 **3**

192 **6**

204

211 **6**

219 **10**

232 **2** **2**

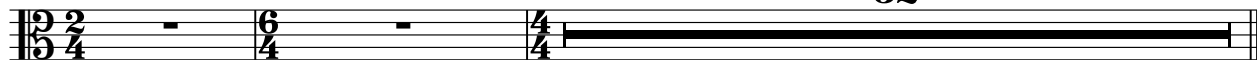
The musical score for Viola spans measures 125 to 232. It begins with a 20-measure rest at measure 125, followed by a series of eighth and sixteenth notes. Measure 147 has a 19-measure rest. Measures 171 and 192 contain slurs over groups of notes. Measure 184 has a 3-measure rest. Measure 192 has a 6-measure rest. Measure 211 has a 6-measure rest. Measure 219 has a 10-measure rest. Measure 232 has two 2-measure rests. The score is written in 3/4 time and includes various musical notations such as rests, eighth notes, sixteenth notes, and slurs.

4

Viola

239

52



Nightwish-Song_of_Myself

Viola

♩ = 152,000320



V.S.

24

27

30

33

36

39

42

45

48

51

54



58



74



83



86



89



92



95



98

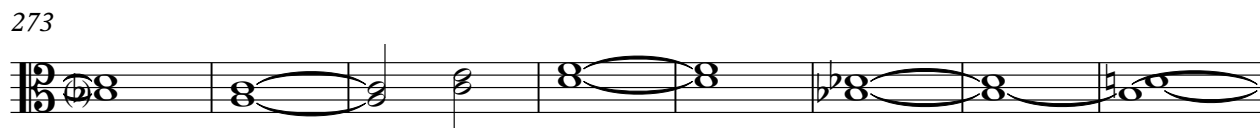
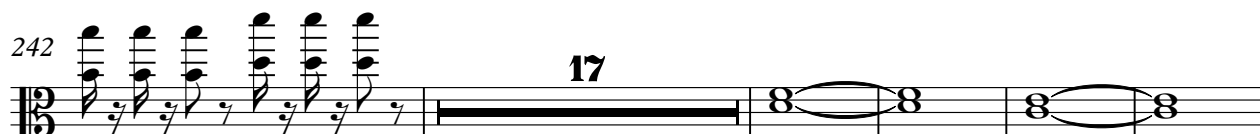


101



V.S.





Violoncello

The bass line of 'The Rose Tree' is written on a single staff in bass clef. It consists of six measures. The first measure has a 2/4 time signature and contains a half note G2, a quarter rest, and a quarter note G2. The second measure has a 3/4 time signature and contains a half note G2, a quarter rest, and a quarter note G2. The third measure has a 4/4 time signature and contains a half note G2, a quarter rest, and a quarter note G2. The fourth measure has a 4/4 time signature and contains a half note G2, a quarter rest, and a quarter note G2. The fifth measure has a 4/4 time signature and contains a half note G2, a quarter rest, and a quarter note G2. The sixth measure has a 4/4 time signature and contains a half note G2, a quarter rest, and a quarter note G2.

The bass line of 'The Rose Tree' is written on a single staff in bass clef. It consists of 12 measures. The first measure is in 3/4 time, followed by a 3-measure rest. The next two measures are in 4/4 time, followed by a 3-measure rest. The final measure is in 3/4 time. The melody is composed of eighth and quarter notes, with rests, and is primarily composed of the notes G2, A2, B2, and C3.

[illegible]

The bass line of 'The Rose Tree' is written in 6/4 time. It begins with a series of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. This is followed by a series of eighth notes: F1, E1, D1, C1, B0, A0, G0, F0. The piece concludes with a final chord of G2, F2, E2, D2, C2, B1, A1, G1.

The bass line of 'The Rose Tree' is written in 6/4 time. It begins with a series of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. This is followed by a series of quarter notes: F1, E1, D1, C1, B0, A0, G0, F0. The piece concludes with a final G0 note.

[illegible]

The bass line of 'The Rose Tree' is written in 6/4 time. It begins with a series of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. This is followed by a series of quarter notes: F1, E1, D1, C1, B0, A0, G0, F0. The piece concludes with a final chord of G0, F0, E0, D0, C0, B0, A0, G0.

The bass line of 'The Rose Tree' is written in 6/4 time. It begins with a series of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. This is followed by a series of eighth notes: F1, E1, D1, C1, B0, A0, G0, F0. The piece concludes with a final chord of G2, F2, E2, D2, C2, B1, A1, G1.

The bass line of 'The Rose Tree' is written in 6/4 time. It begins with a series of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. This is followed by a series of eighth notes: F1, E1, D1, C1, B0, A0, G0, F0. The piece concludes with a final G1 note.

Downloaded from [MusicNotesLib.com](https://www.musicnoteslib.com) Perfect notes and guitar tabs searcher

37



40



43



46



49



52



76



84



87



90



93



96



99



123



133



135



137



139



141



143



V.S.

145



151



153



159



161



183



185



191



193



212



215



217



219



221



223



225



227



229



233



237



241



249



258



267



276




285




Solo

Solo

13



23



2

2

2

32

2 2 2

41

2 2 2

50

2 21 2 8

84

The musical notation for exercise 84 consists of a single staff in treble clef. It begins with a 6/4 time signature, followed by a whole rest. The time signature changes to 4/4, where a half note is played, followed by a fermata. The time signature changes back to 6/4, followed by another whole rest. This pattern of 6/4, 4/4, and 6/4 measures with rests and a fermata is repeated three times in total.

93

The musical notation for exercise 93 is written on a single staff with a treble clef. It begins with a 6/4 time signature, followed by a whole rest. This is followed by a 4/4 time signature, a double bar line, and another 4/4 time signature. A second whole rest follows, then another 4/4 time signature, a double bar line, and a final 6/4 time signature. The exercise is marked with a '2' above the staff, indicating a second ending or a specific tempo/meter change.

151

154

160

163

171

183

186

192

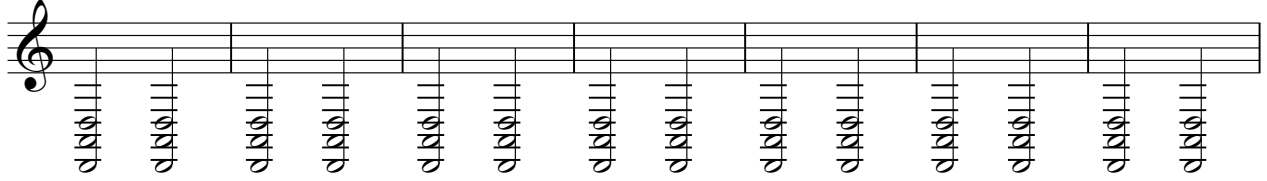
195

203

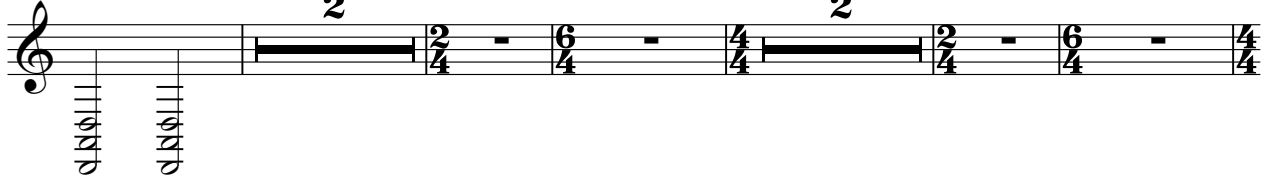
8

14

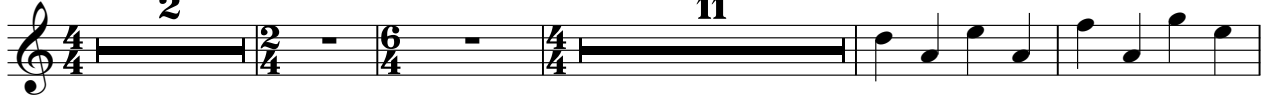
221



228



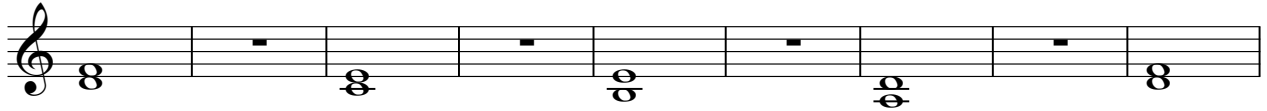
237



254



260



269

