

Anime etc í dąngá Í í Í Í Í ii ýi Ę

The image shows a musical score for guitar, consisting of 11 systems. Each system includes a guitar staff (treble clef), a bass staff (bass clef), and a drum staff (percussion clef). The music is in 4/4 time and features a key signature of one flat (B-flat). The lyrics are written in a stylized, non-standard font, possibly representing a specific dialect or a creative transcription. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics for each system are as follows:

- tŠĀ Āt' tĒBi)
- d[;dB\$ \$ hŠtŠtš; \$ \$ \$ 0
- dY;dB) ^ ŋ y % dY;))
- tš tŌ! tš tš tš tš tš tš \$ \$ dS;dB))
- dŠhdŠdh
- d{dpdhd{dpdhd! d{dp{dpd{dpd
- d{dh! d{d[! tš tŌtš tŌtš tŌ
- hĒtųpc Cdudhd/ dTl dBd6 dx
- dXd%dhdBXdXd%dhXd6 t²ÇtĪtĪtŌ
- dV;dB)d. d.]tvdV;dBtĪtŌ)
- t² tĒ(tŌ! t² tĀ(tŌ
- dP;dB)v=d
- t Ā; ! t Ā;
- ddh)tĪtŌtĪtŌtĪtŌ)d, ddd# dhd, ddd# dh

tSÄt` tBEi)

d[;dB\$ \$ hS\$S½ ;\$ \$ \$ 0

dY;dB)~ ¶ y % dY;))

th tÓ! th ts ts th ts ts \$ \$ dS;dB))

dS!hdSdh

d(dpddhd(dpddh! d(dpdpdpdpdp

d[dh! d[d[! th tÓth tÓth tÓ

h#tupc Cdudhd/ d'Tl dBd6 dx

dV;dB)l. d]ttdV;dBItBÓI)

tº tE(tÓ! tº tÄ(tÓ

dP;dB)v=d

t~ tÄ;! t-tÄ;



tSÄt` tBEi)

th tÓ! th ts ts th ts ts \$ \$ dS;dB))

d(dpddhd(dpddh! d(dpdpdpdpdp

d[dh! d[d[! th tÓth tÓth tÓ

h#tupc Cdudhd/ d'Tl dBd6 dx

tº tE(tÓ! tº tÄ(tÓ

t~ tÄ;! t-tÄ;

10

tSÄt tBEi)

d[;dB\$ \$ hSŠ½ ;\$ \$ \$ O

dY;dB) ^ ¶ y % dY;))

th tÓ! th ts ts th ts ts \$ \$ dS;dB))

d(dpddhd(dpddh! d(dpddpd

d[dh! d[d[! th tÓ th tÓ tÓ

hEtupc Cdudhd/ dTl dBd6 dx

dV;dB)d . d]tvdV;dBItBÓJ)

tº tE(tÓ! tº tÄ(tÓ

dP;dB)v=d

t ¯ tÄ; t tÄ;



12

tSÄt tBEi)

d[;dB\$ \$ hSŠ½ ;\$ \$ \$ O

dY;dB) ^ ¶ y % dY;))

th tÓ! th ts ts th ts ts \$ \$ dS;dB))

d(dpddhd(dpddh! d(dpddpd

d[dh! d[d[! th tÓ th tÓ th tÓ

hEtupc Cdudhd/ dTl dBd6 dx

dV;dB)d . d]tvdV;dBItBÓJ)

dP;dB)v=d

tSÄÄt` tBBi)

d[;dBS \$ hSSt½ ;\$ \$ \$ 0

dY;dB)^ ¶ y % dY;))

th tÓ! th ts ts th ts ts \$ \$ \$ dS;dB))

dSdhhdSdh

d(dp dhd {dpdhd! d(dp d(dp d(dp

d[dh! d[d[! th tÓ th tÓ th tÓ

hE:tpc Cd udhd / dTl dBd6 dx

dXd¼dhdBXd¼d¼dhxd6 t²Ct¹t¹tÓ

dV;dB)l . d ]¼dV;dBItBÓ)

dP;dB)v=d

t` tÄ;! t-tÄ;

tŠÄÄt` tBBi)

dY;dB) ^ ¶ y % dY;))

th rÓ! th ts ts th ts ts \$ \$ dS;dB))

dSihdSdh

d(dpddhd(dpddh! d(dpddpd(dpdd

d[dh! d[d[! th rÓth rÓth rÓ

dXd d¼dhB)Xd¼d¼dh)xd6 t²Çt t t rÓ

dP;dB)v=d

t` tÄ;! t-tÄ;



tŠÄÄt` tBBi)

d[;dB\$ \$ hŠS½; \$ \$ \$ 0

dY;dB) ^ ¶ y % dY;))

th rÓ! th ts ts th ts ts \$ \$ dS;dB))

dSihdSdh

d(dpddhd(dpddh! d(dpddpd(dpdd

d[dh! d[d[! th rÓth rÓth rÓ

dV;dB)d. d]udV;dBItBÓJ)

tº tE(tÓ! tº tÄ(tÓ

dP;dB)v=d

t` tÄ;! t-tÄ;

tSÄt` tB(i)

d[;dB\$ \$ hS\$S\$ ;\$ \$ \$ 0

dY;dB)~ ¶ y % dY;))

tå tÓ! tå tS tS tå tS tS \$ \$ \$ dS;dB))

dSdhSdh

d(dp dhd (dpd dh! d(dp d(dp d(dp

d[dh! d[d[! tå tÓ tå tÓ tÓ

hÆtupc Cduhdh/ dTl dBd6 dx

dXd¼dhdB)Xd¼d¼dh)dd6 t²Çt¹t¹ tÓ

dV;dB) d ]t¼dV;dBI tBÓ)

tº tE(tÓ! tº tÄ(tÓ

dP;dB)v=d

t~ tÄ;! t-tÄ;

tSÄt` tBEi)

dY;dB) 1 y % dY;))

t4 t0! t4 ts t\$ t4 ts t\$ \$ \$ dS;dB))

dSdhSdh

d(dpddhd(dpddh! d(dpdpdpdpdp

d[dh! d[d[! t\$ t0 t\$ t0 t\$ t0

hEtupc Cdudhd/ dTl dBd6 dx

dXd d%dhdB)dXd%dh)d6 t?Çtft t0

dP;dB)v=d

t` tÄ;! t-tÄ;

tSÄt` tBEi)

d[;dB\$ \$ hS\$½ ;\$ \$ \$ 0

dY;dB) ^ ¶ y % dY;))

tå tÓ! tå tS tS tS tS \$ \$ dS;dB))

dSihdSih

d(dpddhd(dpddh! d(dp d(dp d(dp

d[dh! d[d[! tå tå tÓ tå tÓ tÓ

hÆtupc Cduhdh / dTl dBd6 dx

dV;dB) d . d ]tvdV;dBI tBÓ)

tº tE(tÓ! tº tÄ(tÓ

dP;dB)v=d

t` tÄ;! t-tÄ;



tSÄÄt` tBEi)

d[;dBS \$ hSSt½ ;\$ \$ \$ 0

dY;dB)^ ¶ y % dY;))

tå tÓ! tå tS tS tå tS tS \$ \$ dS;dB))

dSdhSdh

d(dp dhd {dpd h! d(dp ddp {dpd

d[dh! d[d[! t½ tÓ t½ tÓ tÓ

hÆt¼pc Cd udhd / dTl dBd6 dx

dV;dB)d . d]t¼dV;dBItBÓJ)

tº tÆ(tÓ! tº tÄ(tÓ

dP;dB)v=d

t` tÄ;! t-tÄ;

tSÄt` tBEi)

d[;dB\$ \$ hSsS½ ;\$ \$ \$ 0

dY;dB)~ ¶ y % dY;))

th tÓ! th ts ts th ts ts \$ \$ \$ dS;dB))

dSldhdSdh

d[dh! d[d[! th tÓ th tÓ th tÓ

dV;dB)dl . d ]¶dV;dBI tBÓJ)

tº tE(tÓ! tº tÄ(tÓ

dP;dB)v=d

t~ tÄ;! t-tÄ;



tSÄt` tBEi)

d[;dB\$ \$ hSsS½ ;\$ \$ \$ 0

dY;dB)~ ¶ y % dY;))

th tÓ! th ts ts th ts ts \$ \$ \$ dS;dB))

dSldhdSdh

d(dpddhd(dpddh! d(dpddpd(dpdd

d[dh! d[d[! th tÓ th tÓ th tÓ

dV;dB)dl . d ]¶dV;dBI tBÓJ)

tº tE(tÓ! tº tÄ(tÓ

dP;dB)v=d

t~ tÄ;! t-tÄ;

tSÄt tBBi)

d[;dB\$ \$ hSŠš; \$ \$ \$ 0

dY;dB) ^ ¶ y % dY;))

th tÓ! th ts ts th ts ts \$ \$ \$ dS;dB))

d(dpddhd(dpddh! d(dpddpd(dpdd

d[dh! d[d[! th tÓ th tÓ th tÓ

dV;dB)d . d ]udV;dBItBÓJ)

tº tE(tÓ! tº tÄ(tÓ

dP;dB)v=d

t̄ tÄ;! t-tÄ;



tSÄt tBBi)

d[;dB\$ \$ hSŠš; \$ \$ \$ 0

dY;dB) ^ ¶ y % dY;))

th tÓ! th ts ts th ts ts \$ \$ \$ dS;dB))

d(dpddhd(dpddh! d(dpddpd(dpdd

d[dh! d[d[! th tÓ th tÓ th tÓ

hEtpc Cdudhd/ dTl dBd6 dx

dV;dB)d . d ]udV;dBItBÓJ)

tº tE(tÓ! tº tÄ(tÓ

dP;dB)v=d

t̄ tÄ;! t-tÄ;

36

tSÄt' tBEi)

d[:dB\$ \$ hSSt½ ;\$ \$ \$ O

dY:dB) ~ ¶ y % dY:))

th tÓ! th ts ts th ts ts \$ \$ dS:dB))

d(dpddhd(dpddh! d(dpddpd(dpdd

d[dh! d[d[! th tÓth tÓth tÓ

hEtupc Cdudhd/ dTl dBd6 dx

dV:dB) d . d ]udV:dBI tBÓJ)

dP:dB)v=d



38

tSÄt' tBEi)

d[:dB\$ \$ hSSt½ ;\$ \$ \$ O

dY:dB) ~ ¶ y % dY:))

th tÓ! th ts ts th ts ts \$ \$ dS:dB))

dSldhdSdh

d(dpddhd(dpddh! d(dpddpd(dpdd

d[dh! d[d[! th tÓth tÓth tÓ

hEtupc Cdudhd/ dTl dBd6 dx

dV:dB) d . d ]udV:dBI tBÓJ)

tº tE(tÓ! tº tÄ(tÓ

dP:dB)v=d

40

dY;dB) ^ ♯ y % dY;))

ðá tÓ! ðá tš tš ðá tš tš \$ \$ dS;dB))

d {d pd dh d {d pd dh! d {d pd {d pd

d [dh! d [d [! tš tÓ tš tÓ tÓ tÓ

dXd d¼dh dB) dXd¼d¼dh )d d6 t²t f t f tÓ

tº tÊ(tÓ! tº tÄ(tÓ

dP;dB)v=d

t̄ tÄ;! t-tÄ;



42

d [ ;dB\$ \$ hŠŠtš ;\$ \$ \$ 0

dY;dB) ^ ♯ y % dY;))

ðá tÓ! ðá tš tš ðá tš tš \$ \$ dS;dB))

d {d pd dh d {d pd dh! d {d pd {d pd

d [dh! d [d [! tš tÓ tš tÓ tÓ tÓ

dV;dB) d . d ] t d V;dB t t tÓ

tº tÊ(tÓ! tº tÄ(tÓ

dP;dB)v=d

t̄ tÄ;! t-tÄ;

d[:dB\$ \$ hŠšŠ½ ;\$ \$ \$ O

dY:dB) ^ ¶ y % dY:))

¼ tÓ! ¼ tš tš ¼ tš tš \$ \$ \$ dS:dB))

d(dp dhd (dpd dh! d(dp d(dp d(pd

d[dh! d[d[! ½ tÓ ½ tÓ ½ tÓ

dXd¼dhdB) dXd¼d¼dh) d6 t²Çt t t tÓ

dV:dB) d. d ] t d V:dB) tBÓ))

tº tÊ(tÓ! tº tÄ(tÓ

dP:dB)v=d

t t Ä;! t t Ä;

ddh)t t t t t t t t t d, d d d# d h d, d d d# d h



d[:dB\$ \$ hŠšŠ½ ;\$ \$ \$ O

dY:dB) ^ ¶ y % dY:))

¼ tÓ! ¼ tš tš ¼ tš tš \$ \$ \$ dS:dB))

d(dp dhd (dpd dh! d(dp d(dp d(pd

d[dh! d[d[! ½ tÓ ½ tÓ ½ tÓ

dV:dB) d. d ] t d V:dB) tBÓ))

tº tÊ(tÓ! tº tÄ(tÓ

dP:dB)v=d

t t Ä;! t t Ä;

ddh)t t t t t t t t t d, d d d# d h d, d d d# d h

tSÄÄt tBBi)

th tO! th ts ts th ts ts \$ \$ dS;dB))

d(dpddhd(dpddh! d(dpdd(dpdd

d[dh! d[d[! th tO th tO tO

hEtupc Cdudhd/ dTl dBd6 dx

tº tE(tO! tº tÄ(tO

t tÄ;! t-tÄ;



tSÄÄt tBBi)

d[;dB\$ hSStS; \$ \$ \$ 0

dY;dB) ^ ¶ y % dY;))

th tO! th ts ts th ts ts \$ \$ dS;dB))

d(dpddhd(dpddh! d(dpdd(dpdd

d[dh! d[d[! th tO th tO tO

hEtupc Cdudhd/ dTl dBd6 dx

dV;dB)d . d ]udV;dBIrBÖJ)

tº tE(tO! tº tÄ(tO

dP;dB)v=d

t tÄ;! t-tÄ;

tSÄÄt tBEi)

d[;dB\$ \$ hSŠš½ ;\$ \$ \$ 0

dY;dB)ˆ ¶ y % dY;))

th tÓ! th ts ts th ts ts \$ \$ \$ dS;dB))

d(dpddhd(dpddh! d(dpddpd(dpddpd

d[dh! d[d[! th tÓ th tÓ th tÓ

hÆtupc Cdudhd/ dTl dBd6 dx

dV;dB)dl . d ]ttdV;dBItBÓJ)

dP;dB)v=d



tSÄÄt tBEi)

d[;dB\$ \$ hSŠš½ ;\$ \$ \$ 0

dY;dB)ˆ ¶ y % dY;))

th tÓ! th ts ts th ts ts \$ \$ \$ dS;dB))

d(dpddhd(dpddh! d(dpddpd(dpddpd

d[dh! d[d[! th tÓ th tÓ th tÓ

hÆtupc Cdudhd/ dTl dBd6 dx

dV;dB)dl . d ]ttdV;dBItBÓJ)

dP;dB)v=d



56

tSÄÄt` tBBi)

dY;dB)^ ¶ y % dY;))

ð rÓ! ð ts tS ð ts ts \$ \$ dS;dB))

dSihdSdh

d(dpddhd(dpddh! d(dpdp(dpdp

d[dh! d[d[! ð rÓ ð rÓ ð rÓ

dXd¼dhdB)Xd¼d¼dh)dd6 t²Çt¹t¹rÓ

dP;dB)v=d

t` tÄ;! t-tÄ;



58

tSÄÄt` tBBi)

dY;dB)^ ¶ y % dY;))

ð rÓ! ð ts tS ð ts ts \$ \$ dS;dB))

dSihdSdh

d(dpddhd(dpddh! d(dpdp(dpdp

d[dh! d[d[! ð rÓ ð rÓ ð rÓ

dXd¼dhdB)Xd¼d¼dh)dd6 t²Çt¹t¹rÓ

dV;dB) d.]udV;dBIrBÓJ)

tº tE(tÓ! tº tÄ(tÓ

dP;dB)v=d

t` tÄ;! t-tÄ;

The musical score consists of multiple staves. The top staff is a treble clef with a key signature of one flat (Bb). The second staff is a bass clef. The third staff is a guitar-specific notation with a treble clef, featuring a complex rhythmic pattern with many 'x' marks. The fourth staff is a treble clef with a key signature of one flat, showing a rhythmic accompaniment. The fifth staff is a bass clef with a key signature of one flat, showing a rhythmic accompaniment. The sixth staff is a grand staff (treble and bass clefs) with a key signature of one flat, featuring a triplet of eighth notes. The seventh staff is a treble clef with a key signature of one flat, showing a rhythmic accompaniment. The eighth staff is a bass clef with a key signature of one flat, showing a rhythmic accompaniment. The ninth staff is a grand staff (treble and bass clefs) with a key signature of one flat, featuring a triplet of eighth notes. The tenth staff is a treble clef with a key signature of one flat, showing a rhythmic accompaniment. The eleventh staff is a bass clef with a key signature of one flat, showing a rhythmic accompaniment. The twelfth staff is a grand staff (treble and bass clefs) with a key signature of one flat, featuring a triplet of eighth notes. The thirteenth staff is a treble clef with a key signature of one flat, showing a rhythmic accompaniment. The fourteenth staff is a bass clef with a key signature of one flat, showing a rhythmic accompaniment. The fifteenth staff is a grand staff (treble and bass clefs) with a key signature of one flat, featuring a triplet of eighth notes.

tSÄt' tBEi)

d[;dB\$ \$ hSŠt½ ;\$ \$ \$ 0

dY;dB)^ ♯ y % dY;))

tš tÓ! tš tš tš tš tš \$ \$ dS;dB))

dS!hdSdh

d(dpddhd(dpddh! d(dpddpd(dpdd

d[dh! d[d[! tš tÓ tš tÓ tš tÓ

dV;dB)xl . d]ttdV;dB!tBÓ)

t° tE(tÓ! t° tÄ(tÓ

dP;dB)v=d

t- tÄ;! t-tÄ;

tSÄÄt` tBBi)

dY;dB)^` ¶ y % dY;))

t4 t0! t4 t5 t8 t4 t5 t5 \$ \$ \$ dS;dB))

dSdhSdh

d {d pd dhd {d pd dh! d {d pd {d pd {d pd

d{dh! d[d[! t5 t0 t5 t0 t5 t0

hÆtµpc Cdudhd / dTl dBd6 dx

dXd d¼dhdB)Xd¼d¼dh)Xd6 t²Çt t t t0

dP;dB)v=d

t` tÄ;! t-tÄ;

tSÄt` tB(i)

dY;dB) ~ ¶ y % dY;))

th iÓ! th ts ts th ts ts \$ \$ dS;dB))

dS!hdSh

d (dpdhd (dpdhd! d (dpd (dpd (dpd

d[dh! d[d[! th iÓ th iÓ th iÓ

h#tupc Cdudhd / d'Tl dBd6 dx

dXd d%dhdB )dXd%dh)xd6 t?Çt t iÓ

dV;dB)d . d ]udV;dBI tB(i)

tº tE(iÓ! tº tÄ(iÓ

dP;dB)v=d

t tÄ;! t-tÄ;

66

tSÄÄt' tBEi)

d[;dB\$ \$ hS\$S½; \$ \$ \$ O

dY;dB)~ ¶ y % dY;))

¼ tÓ! ¼ tS tS ¼ tS tS \$ \$ \$ dS;dB))

dSihdSdh

d(dpddhd(dpddh! d(dpdp(dpdp

d[dh! d[d[! ½ tÓ½ tÓ tÓ tÓ

h#tupc Cdudhd/ d'Tl dBd6 dx

dV;dB)d. d]ttdV;dBItBÓ)

tº tÊ(tÓ! tº tÄ(tÓ

dP;dB)v=d

t~ tÄ;! t-tÄ;



68

tSÄÄt' tBEi)

¼ tÓ! ¼ tS tS ¼ tS tS \$ \$ \$ dS;dB))

dSihdSdh

d(dpddhd(dpddh! d(dpdp(dpdp

d[dh! d[d[! ½ tÓ½ tÓ tÓ tÓ

t~ tÄ;! t-tÄ;

70

tSÄÄt tBEi)

d[;dB\$ \$ hSŠš; \$ \$ \$ O

dY;dB) ^ ¶ y % dY;))

t4 tÓ! t4 ts tš t4 ts tš \$ \$ \$ dS;dB))

dSthdSdh

d(dpddhd(dpddh! d(dpdpdpdpdp

d[dh! d[d[! tš tÓtš tÓtš tÓ

dV;dB)d. d]¶dV;dBIÉÓJ)

tº tÉ(tÓ! tº tÄ(tÓ

dP;dB)v=d

t~ tÄ;! t-tÄ;



72

tSÄÄt tBEi)

d[;dB\$ \$ hSŠš; \$ \$ \$ O

dY;dB) ^ ¶ y % dY;))

t4 tÓ! t4 ts tš t4 ts tš \$ \$ \$ dS;dB))

d(dpddhd(dpddh! d(dpdpdpdpdp

d[dh! d[d[! tš tÓtš tÓtš tÓ

dV;dB)d. d]¶dV;dBIÉÓJ)

tº tÉ(tÓ! tº tÄ(tÓ

dP;dB)v=d

t~ tÄ;! t-tÄ;

tSÄÄt` tBEi)

d[;dB\$ \$ hS\$S½ ;\$ \$ \$ 0

dY;dB)~ ¶ y % dY;))

th tÓ! th ts ts th ts ts \$ \$ \$ dS;dB))

d(dpddhd(dpddh! d(dpddpd(dpdd

d[dh! d[d[! th tÓ th tÓ tÓ

dV;dB)d . d]¶dV;dBItBÓ)

tº tÊ(tÓ! tº tÄ(tÓ

dP;dB)v=d

t` tÄ;! t-tÄ;



tSÄÄt` tBEi)

th tÓ! th ts ts th ts ts \$ \$ \$ dS;dB))

d(dpddhd(dpddh! d(dpddpd(dpdd

d[dh! d[d[! th tÓ th tÓ th tÓ

hÆtupc Cdudhd/ d¶¶ dBd6 dx

77

tSÄÄt` tBEi)

d[;dB\$ \$ hS\$S½ ;\$ \$ \$ 0

dY;dB) ~ ¶ y % dY;))

th tÓ! th ts ts th ts ts \$ \$ dS;dB))

d(dpddhd(dpddh! d(dpddpd(dpdd

d[dh! d[d[! th tÓ th tÓ th tÓ

hÆtupc Cdudhd/ d'Th dBd6 dx

dV;dB) d . d ]tvdV;dBI tBÓJ)

dP;dB)v=d



79

tSÄÄt` tBEi)

th tÓ! th ts ts th ts ts \$ \$ dS;dB))

dSihdSih

d(dpddhd(dpddh! d(dpddpd(dpdd

d[dh! d[d[! th tÓ th tÓ th tÓ

hÆtupc Cdudhd/ d'Th dBd6 dx



tSÄt` tBBi)

d[;dB\$ \$ hS\$S½ ;\$ \$ \$ 0

dY;dB)^ ¶ y % dY;))

¼ tÓ! ¼ tS t\$ ¼ tS t\$ \$ \$ dS;dB))

dSdhSdh

d {d pd dhd {d pd dh! d {d pd {d pd {d pd

d [dh! d [d [! ½ tÓ ½ tÓ ½ tÓ ½ tÓ

hE¼pc Cdudhd / d'Tl dBd6 dx

dV;dB)d . d ]¼dV;dBtBÓ)

tº tE(tÓ! tº tÄ(tÓ

dP;dB)v=d

t` tÄ;! t-tÄ;

ddh)tíÓ tíÓ tíÓ)d , ddd# dhd , ddd# dh

th tO! th ts ts th ts ts \$ \$ dS;dB))

dS!hdSdh

d {d pd dhd {d pd dh! d {d pd {d pd

d [dh! d [d [! th tO th tO th tO

dXd d% dhdB) dXd % d% dh) dd6 t?Ç t t t tO

t° tE(tO! t° tÄ(tO

t tÄ;! t tÄ;

ddh)t tO t tO t tO)d, ddd# dhd, ddd# dh



tSÄ t tBBi)

th tO! th ts ts th ts ts \$ \$ dS;dB))

dS!hdSdh

d {d pd dhd {d pd dh! d {d pd {d pd

d [dh! d [d [! th tO th tO th tO

dXd d% dhdB) dXd % d% dh) dd6 t?Ç t t t tO

t° tE(tO! t° tÄ(tO

t tÄ;! t tÄ;

ddh)t tO t tO t tO)d, ddd# dhd, ddd# dh

tSÄÄt` tBEi)

d[;dB\$ \$ hSsS½ ;\$ \$ \$ O

dY;dB)~ ¶ y % dY;))

th tÓ! th ts ts th ts ts \$ \$ dS;dB))

dSldhdSdh

d(dpddhd(dpddh! d(dpddpd(dpdd

d[dh! d[d[! th tÓth tÓth tÓ

dV;dB)d. d]¶dV;dBIrEÓJ)

tº tE(tÓ! tº tÄ(tÓ

dP;dB)v=d

t~ tÄ;! t-tÄ;



tSÄÄt` tBEi)

d[;dB\$ \$ hSsS½ ;\$ \$ \$ O

dY;dB)~ ¶ y % dY;))

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d[dh! d[d[! th tÓth tÓth tÓ

dV;dB)d. d]¶dV;dBIrEÓJ)

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dP;dB)v=d

t~ tÄ;! t-tÄ;

tSÄt tEBi)

d[;dB\$ \$ hSŠb; \$ \$ \$ O

dY;dB) ^ ¶ y % dY;))

th tÓ! th ts ts th ts ts \$ \$ dS;dB))

d(dpddhd(dpddh! d(dpdpdpdpdp

d[dh! d[d[! th tÓ th tÓ th tÓ

dV;dB)dl . d]¶udV;dBIrBÓJ)

tº tE(tÓ! tº tÄ(tÓ

dP;dB)v=d

t tÄ;! t-tÄ;



tSÄt tEBi)

d[;dB\$ \$ hSŠb; \$ \$ \$ O

dY;dB) ^ ¶ y % dY;))

th tÓ! th ts ts th ts ts \$ \$ dS;dB))

d(dpddhd(dpddh! d(dpdpdpdpdp

d[dh! d[d[! th tÓ th tÓ th tÓ

hE¶uc Cdudhd/ d¶l dBd6 dx

dV;dB)dl . d]¶udV;dBIrBÓJ)

tº tE(tÓ! tº tÄ(tÓ

dP;dB)v=d

t tÄ;! t-tÄ;

94

tSÄÄt` tBEi)

d[;dB\$ \$ hS\$S½ ;\$ \$ \$ 0

dY;dB)~ ¶ y % dY;))

th tÓ! th ts ts th ts ts \$ \$ dS;dB))

d(dpddhd(dpddh! d(dpddpd(dpdd

d[dh! d[d[! th tÓ th tÓ th tÓ

hÆtupc Cdudhd/ dTl dBd6 dx

dV;dB) d . d ]tvdV;dBI tBÓJ)

dP;dB)v=d



96

tSÄÄt` tBEi)

th tÓ! th ts ts th ts ts \$ \$ dS;dB))

dSihdSih

d(dpddhd(dpddh! d(dpddpd(dpdd

d[dh! d[d[! th tÓ th tÓ th tÓ

hÆtupc Cdudhd/ dTl dBd6 dx

tSÄt` tBEi)

d[;dB\$ \$ hS\$S½ ;\$ \$ \$ 0

dY;dB) ^ ¶ y % dY;))

th tÓ! th ts ts th ts ts \$ \$ dS;dB))

dSihdSih

d(dpddhd{dpddh! d(dpdp{dpdp

d[dh! d[d[! th tÓth tÓth tÓ

hÆtupc Cdudhd/ dTl dBd6 dx

dXd¼dhdB)dXd¼d¼dh)d6 t²Çtft tÓ

dV;dB)d . d]tvdV;dBI tBÓJ)

tº tÆ(tÓ! tº tÄ(tÓ

dP;dB)v=d

t ¯ tÄ;! t-tÄ;

ddh)tftÓtftÓtftÓ)d, ddd# dh d, ddd# dh

99

d[;dB\$ \$ hŠš½ ;\$ \$ \$ 0

dY;dB) ^ ¶ y % dY;))

th tÓ! th ts ts th ts ts \$ \$ dS;dB))

dShhdShh

d[dh! d[d[! th tÓ th tÓ th tÓ

dXd d¼dhdB)Xd¼d¼dh)dd6 t²Çt t t tÓ

dV;dB) d . d ]ttdV;dBItBÓJ)

tº tÈ(tÓ! tº tÄ(tÓ

dP;dB)v=d

t tÄ;! t-tÄ;

d dh)t t t t t t t t d , d d d # d h d , d d d # d h

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 (ŠÄ Ät` tEiEi)

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21

27

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8

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tŠÄÄt` tBti)

54



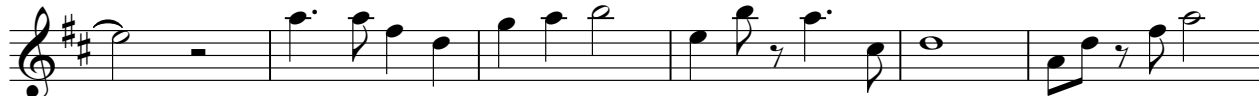
59



65



71



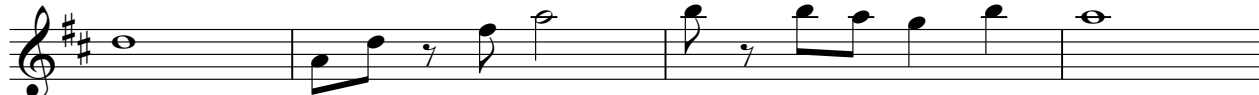
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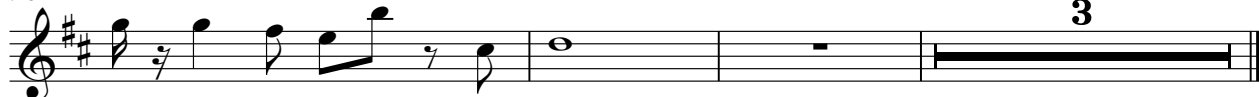
86



92



96



# Anime etc i dangja Ĩ Ĩ Ĩ Ĩ Ĩ i i ŷ i Ę

d[;dB\$ \$ hŠtŠt½ ;\$ \$ \$ 0

1

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

7

3

14

4

21

4 2

30

35

2 3

43

3

51

55

4

61

4

d[;dB\$ \$ hStŠt½ ;\$ \$ \$ 0

66

2

Detailed description: This system shows the beginning of measure 66. It features a bass clef and a key signature of one flat. The notation includes a half note G2, followed by a series of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. A slur covers the first two notes. A fermata is placed over the eighth note G3. A double bar line with a '2' above it indicates a two-measure rest. The system concludes with a quarter note G3, followed by a pair of eighth notes (A3, B3) and a pair of eighth notes (C4, D4).

71

Detailed description: This system shows the beginning of measure 71. It features a bass clef and a key signature of one flat. The notation includes a quarter note G2, followed by a pair of eighth notes (A2, B2), a quarter note C3, and a quarter note D3. There is a whole rest for the next two measures. The system concludes with a quarter note G3, followed by a pair of eighth notes (A3, B3) and a pair of eighth notes (C4, D4).

76

2 6

Detailed description: This system shows the beginning of measure 76. It features a bass clef and a key signature of one flat. The notation includes a whole rest for the first measure, indicated by a '2' above the bar line. The second measure contains a series of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. A slur covers the first two notes. A fermata is placed over the eighth note G3. There is a whole rest for the next two measures. The system concludes with a quarter note G3, followed by a pair of eighth notes (A3, B3) and a pair of eighth notes (C4, D4), indicated by a '6' above the bar line.

87

Detailed description: This system shows the beginning of measure 87. It features a bass clef and a key signature of one flat. The notation includes a quarter note G2, followed by a pair of eighth notes (A2, B2), a quarter note C3, and a quarter note D3. There is a whole rest for the next two measures. The system concludes with a quarter note G3, followed by a pair of eighth notes (A3, B3) and a pair of eighth notes (C4, D4).

92

2

Detailed description: This system shows the beginning of measure 92. It features a bass clef and a key signature of one flat. The notation includes a quarter note G2, followed by a pair of eighth notes (A2, B2), a quarter note C3, and a quarter note D3. There is a whole rest for the next two measures, indicated by a '2' above the bar line. The system concludes with a series of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3.

96

2

Detailed description: This system shows the beginning of measure 96. It features a bass clef and a key signature of one flat. The notation includes a whole rest for the first measure, indicated by a '2' above the bar line. The second measure contains a series of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. A slur covers the first two notes. A fermata is placed over the eighth note G3. The system concludes with a quarter note G3, followed by a pair of eighth notes (A3, B3) and a pair of eighth notes (C4, D4).

Anime etc 1 dangja Ĩ Ĩ Ĩ Ĩ Ĩ i i ŷ i Ë  
dY;dB) 1 y % dY;))

The musical score is written for bass guitar in 4/4 time, with a key signature of one flat (B-flat). It consists of ten staves of music, each starting with a measure number. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. Articulation marks like accents and slurs are used throughout. Fingerings are indicated by numbers 1-4. Some measures contain complex rhythmic patterns, such as triplets and sixteenth-note runs. The score concludes with a final measure on the tenth staff.

59

64

70

75

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90

95

98

# Anime etc i danga Ĩ ĩ Ĩ Ĩ Ĩ i i ŷ i Ę

¼ tŃ! ¼ tš tš ¼ tš tš \$ \$ \$ dS;dB))

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000&519%40/0%4)-%

0 // #04

¼ tÓ! t¼ tš tš t¼ tš tš \$ \$ \$ dS;dB))

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39

41

¼ tÓ! ¼ tš tš ¼ tš tš \$ \$ \$ dS;dB))

43

45

48

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52

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56

58

60

62



¼ iÓ! ¼ tš tš ¼ tš tš \$ \$ \$ dS;dB))

64

66

68

70

72

74

76

78

80

82



# Anime etc í dāng í Ā Ā Ā Ā Ā i i ŷ i Ē

d Sd hd Sd h

6! 5%  
6! 5%  
6! 5%  
6! 5%  
6! 5%  
6! 5%  
6! 5%  
6! 5%  
6! 5%  
6! 5%  
6! 5%  
6! 5%

6  
17  
23  
31  
57  
63  
70  
82  
85

96

d S d h d S d h

Musical notation for guitar, measure 96. The notation is in treble clef with a key signature of one flat. It consists of three chords in the first two measures, followed by a melodic line in the next six measures. The melodic line starts with a quarter note, followed by eighth notes, and ends with a half note. Above the staff, there are rhythmic markings: 'd S d h d S d h' above the first six notes, and 'S d h' above the final note. Above the staff, there are also some rhythmic markings: a quarter note above the first note, two eighth notes above the second and third notes, a quarter note above the fourth note, and a half note above the fifth and sixth notes.

Anime etc 1 dangja Ġ Ġ Ġ Ġ Ġ i i ÿ i Ē  
d {d pd dh d {d pd dh! d {d pd {d pd {d pd

2468 2214 / 6 8 4 2 4 4 ) - %  
2468 2214 / 6 8 4 2 4 4 ) - %  
2468 2214 / 6 8 4 2 4 4 ) - %  
2468 2214 / 6 8 4 2 4 4 ) - %

Musical staff 1: Treble clef, 4/4 time signature, key signature of two flats (B-flat and E-flat). The staff contains a whole rest followed by a series of chords.

Musical staff 2: Treble clef, 4/4 time signature, key signature of two flats. The staff contains a series of chords.

Musical staff 3: Treble clef, 4/4 time signature, key signature of two flats. The staff contains a series of chords.

Musical staff 4: Treble clef, 4/4 time signature, key signature of two flats. The staff contains a series of chords.

Musical staff 5: Treble clef, 4/4 time signature, key signature of two flats. The staff contains a series of chords.

Musical staff 6: Treble clef, 4/4 time signature, key signature of two flats. The staff contains a series of chords.

Musical staff 7: Treble clef, 4/4 time signature, key signature of two flats. The staff contains a series of chords.

Musical staff 8: Treble clef, 4/4 time signature, key signature of two flats. The staff contains a series of chords, ending with a double bar line and a '4' below it, indicating a four-measure rest.

d {dpddhd {dpddh! d {dpd {dpd {dpd

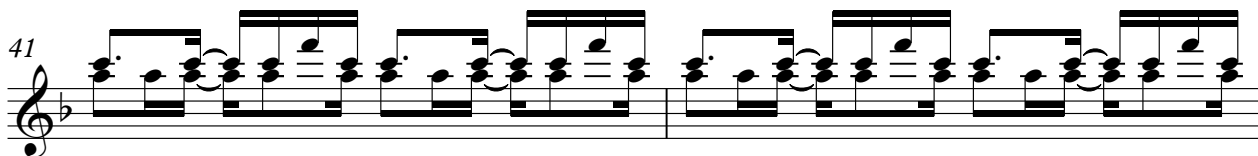
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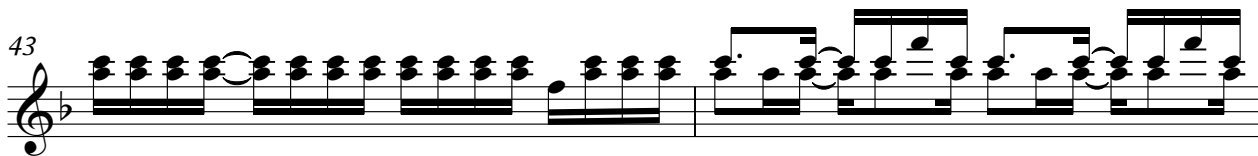
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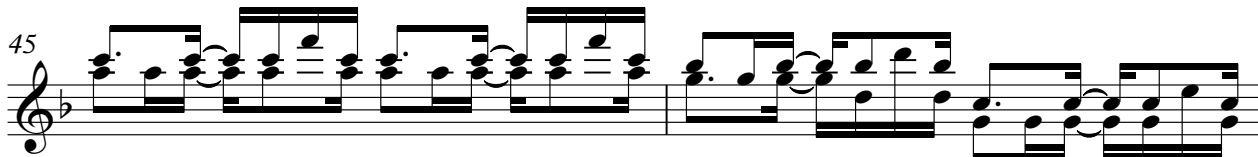
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d {d p d d h d {d p d d h! d {d p d {d p d {d p d

53

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76

d {d p d d h d {d p d d h! d {d p d {d p d {d p d

77

79

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85

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91

92

93

94

96



97

d {d p d d h d {d p d d h! d {d p d {d p d {d p d

3

# Anime etc í dāngjā Ĩ í Ĩ Ĩ Ĩ i i ÿ i Ę

d[dh! d[d[! ½ tŃ ½ tŃ tŃ

2% 6% 7% 5% 4! / 4 & 2 % 1  
0! 6% 2! 5% 3% 2% 9 4 % %  
0! 6% 2! 5% 3% 2% 9 4 % %  
6! / , # 4%



7



11



14



17



21



25



29



32



35



d[dh! d[d[! ½ tÓ½ tÓ½ tÓ

38



42



47



51



54



57



61



65



69



72



d[dh! d[d[! ½ tÓ½ tÓ½ tÓ

75



78



81



85



88



91



94



97



# Anime etc i danga Ĩ ĩ Ĩ Ĩ Ĩ i i ŷ i Ę

hÆtupc Cdudhd/ dTd dBd6 dx

#00& #00& 2 5 1 3 5 % & 2 % 1  
 2 5 1 3 5 7 9 11 13 15 17 19 21 23 25 27 29 31 33 35 37 39 41 43 45 47 49 51 53 55 57 59 61 63 65 67 69 71 73 75 77 79 81 83 85 87 89 91 93 95 97 99 101 103 105 107 109 111 113 115 117 119 121 123 125 127 129 131 133 135 137 139 141 143 145 147 149 151 153 155 157 159 161 163 165 167 169 171 173 175 177 179 181 183 185 187 189 191 193 195 197 199 201 203 205 207 209 211 213 215 217 219 221 223 225 227 229 231 233 235 237 239 241 243 245 247 249 251 253 255 257 259 261 263 265 267 269 271 273 275 277 279 281 283 285 287 289 291 293 295 297 299 301 303 305 307 309 311 313 315 317 319 321 323 325 327 329 331 333 335 337 339 341 343 345 347 349 351 353 355 357 359 361 363 365 367 369 371 373 375 377 379 381 383 385 387 389 391 393 395 397 399 401 403 405 407 409 411 413 415 417 419 421 423 425 427 429 431 433 435 437 439 441 443 445 447 449 451 453 455 457 459 461 463 465 467 469 471 473 475 477 479 481 483 485 487 489 491 493 495 497 499 501 503 505 507 509 511 513 515 517 519 521 523 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3819 3821 3823 3825 3827 3829 3831 3833 3835 3837 3839 3841 3843 3845 3847 3849 3851 3853 3855 3857 3859 3861 3863 3865 3867 3869 3871 3873 3875 3877 3879 3881 3883 3885 3887 3889 3891 3893 3895 3897 3899 3901 3903 3905 3907 3909 3911 3913 3915 3917 3919 3921 3923 3925 3927 3929 3931 3933 3935 3937 3939 3941 3943 3945 3947 3949 3951 3953 3955 3957 3959 3961 3963 3965 3967 3969 3971 3973 3975 3977 3979 3981 3983 3985 3987 3989 3991 3993 3995 3997 3999 4001 4003 4005 4007 4009 4011 4013 4015 4017 4019 4021 4023 4025 4027 4029 4031 4033 4035 4037 4039 4041 4043 4045 4047 4049 4051 4053 4055 4057 4059 4061 4063 4065 4067 4069 4071 4073 4075 4077 4079 4081 4083 4085 4087 4089 4091 4093 4095 4097 4099 4101 4103 4105 4107 4109 4111 4113 4115 4117 4119 4121 4123 4125 4127 4129 4131 4133 4135 4137 4139 4141 4143 4145 4147 4149 4151 4153 4155 4157 4159 4161 4163 4165 4167 4169 4171 4173 4175 4177 4179 4181 4183 4185 4187 4189 4191 4193 4195 4197 4199 4201 4203 4205 4207 4209 4211 4213 4215 4217 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4619 4621 4623 4625 4627 4629 4631 4633 4635 4637 4639 4641 4643 4645 4647 4649 4651 4653 4655 4657 4659 4661 4663 4665 4667 4669 4671 4673 4675 4677 4679 4681 4683 4685 4687 4689 4691 4693 4695 4697 4699 4701 4703 4705 4707 4709 4711 4713 4715 4717 4719 4721 4723 4725 4727 4729 4731 4733 4735 4737 4739 4741 4743 4745 4747 4749 4751 4753 4755 4757 4759 4761 4763 4765 4767 4769 4771 4773 4775 4777 4779 4781 4783 4785 4787 4789 4791 4793 4795 4797 4799 4801 4803 4805 4807 4809 4811 4813 4815 4817 4819 4821 4823 4825 4827 4829 4831 4833 4835 4837 4839 4841 4843 4845 4847 4849 4851 4853 4855 4857 4859 4861 4863 4865 4867 4869 4871 4873 4875 4877 4879 4881 4883 4885 4887 4889 4891 4893 4895 4897 4899 4901 4903 4905 4907 4909 4911 4913 4915 4917 4919 4921 4923 4925 4927 4929 4931 4933 4935 4937 4939 4941 4943 4945 4947 4949 4951 4953 4955 4957 4959 4961 4963 4965 4967 4969 4971 4973 4975 4977 4979 4981 4983 4985 4987 4989 4991 4993 4995 4997 4999 5001 5003 5005 5007 5009 5011 5013 5015 5017 5019 5021 5023 5025 5027 5029 5031 5033 5035 5037 5039 5041 5043 5045 5047 5049 5051 5053 5055 5057 5059 5061 5063 5065 5067 5069 5071 5073 5075 5077 5079 5081 5083 5085 5087 5089 5091 5093 5095 5097 5099 5101 5103

# Anime etc i dangja Ĩ ĩ Ĩ Ĩ Ĩ i i ŷ i Ę

dXd d¼dhdB)dXd¼d¼dh)dd6 t²tÇtĭtĭtŃ

2 4 6 8 10 12 14 16 18 20 22 24 26 28 30 32 34 36 38 40 42 44 46 48 50 52 54 56 58 60 62 64 66 68 70 72 74 76 78 80 82 84 86 88 90 92 94 96 98 100

Anime etc í dāngja Ĩ Ĩ Ĩ Ĩ Ĩ i i ŷ i Ę

dV;dB)d . d ] t u d V ; d B I t E i O J

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60

Musical score for guitar in 4/4 time, key of B-flat major. The score consists of ten staves of music. It features various rhythmic patterns including eighth and sixteenth notes, and rests. There are several triplets and a doublet. The first staff starts with a 6/15/4 time signature. The piece concludes with a final triplet on the tenth staff.

dV;dB)d . d ] t u d V ; d B I t E t ( J )

59

3

Musical staff for measure 59. It begins with a whole rest, followed by a quarter note G4, a quarter note F4, and a quarter note E4. A slur covers the next two measures, containing a quarter note D4 and a quarter note C4. The staff concludes with a triplet of eighth notes: G4, F4, and E4.

65

2

Musical staff for measure 65. It begins with a whole rest, followed by a quarter note G4, a quarter note F4, and a quarter note E4. A slur covers the next two measures, containing a quarter note D4 and a quarter note C4. The staff concludes with a pair of eighth notes: G4 and F4.

70

Musical staff for measure 70. It begins with a quarter rest, followed by a quarter note G4, a quarter note F4, and a quarter note E4. A whole note D4 follows, then a quarter rest, another whole note D4, and finally a quarter note G4.

75

2

Musical staff for measure 75. It begins with a quarter note G4, a quarter note F4, and a quarter note E4. A slur covers the next two measures, containing a quarter note D4 and a quarter note C4. The staff concludes with a pair of eighth notes: G4 and F4.

80

6

Musical staff for measure 80. It begins with a quarter rest, followed by a quarter note G4, a quarter note F4, and a quarter note E4. A slur covers the next two measures, containing a quarter note D4 and a quarter note C4. The staff concludes with a quarter note G4.

90

2

Musical staff for measure 90. It begins with a whole rest, followed by a quarter note G4, a quarter note F4, and a quarter note E4. A slur covers the next two measures, containing a quarter note D4 and a quarter note C4. The staff concludes with a pair of eighth notes: G4 and F4.

95

2

Musical staff for measure 95. It begins with a quarter note G4, a quarter note F4, and a quarter note E4. A slur covers the next two measures, containing a quarter note D4 and a quarter note C4. The staff concludes with a pair of eighth notes: G4 and F4.

98

Musical staff for measure 98. It begins with a quarter note G4, a quarter note F4, and a quarter note E4. A slur covers the next two measures, containing a quarter note D4 and a quarter note C4. The staff concludes with a quarter note G4.



Anime etc 1 dangja Ĩ Ĩ Ĩ Ĩ Ĩ ii ŷ i Ę  
 t° tĚ{tŌ! t° tÄ{tŌ

0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99

The image displays a guitar tablature for a piece in 4/4 time, featuring various chords and techniques. The notation includes standard guitar symbols such as fret numbers (0-12), accidentals (sharps and flats), and dynamic markings. The piece is divided into measures, with some measures containing triplets (indicated by a '3' over a bracket) and bends (indicated by a '7' over a note). The tablature is presented in a single system, with the guitar staff and fret numbers clearly visible. The piece begins with a 4/4 time signature and a key signature of one flat (B-flat). The first measure contains a whole note chord with a sharp sign above it. The second measure contains a whole note chord with a sharp sign above it. The third measure contains a whole note chord with a sharp sign above it. The fourth measure contains a whole note chord with a sharp sign above it. The fifth measure contains a whole note chord with a sharp sign above it. The sixth measure contains a whole note chord with a sharp sign above it. The seventh measure contains a whole note chord with a sharp sign above it. The eighth measure contains a whole note chord with a sharp sign above it. The ninth measure contains a whole note chord with a sharp sign above it. The tenth measure contains a whole note chord with a sharp sign above it. The eleventh measure contains a whole note chord with a sharp sign above it. The twelfth measure contains a whole note chord with a sharp sign above it. The thirteenth measure contains a whole note chord with a sharp sign above it. The fourteenth measure contains a whole note chord with a sharp sign above it. The fifteenth measure contains a whole note chord with a sharp sign above it. The sixteenth measure contains a whole note chord with a sharp sign above it. The seventeenth measure contains a whole note chord with a sharp sign above it. The eighteenth measure contains a whole note chord with a sharp sign above it. The nineteenth measure contains a whole note chord with a sharp sign above it. The twentieth measure contains a whole note chord with a sharp sign above it. The twenty-first measure contains a whole note chord with a sharp sign above it. The twenty-second measure contains a whole note chord with a sharp sign above it. The twenty-third measure contains a whole note chord with a sharp sign above it. The twenty-fourth measure contains a whole note chord with a sharp sign above it. The twenty-fifth measure contains a whole note chord with a sharp sign above it. The twenty-sixth measure contains a whole note chord with a sharp sign above it. The twenty-seventh measure contains a whole note chord with a sharp sign above it. The twenty-eighth measure contains a whole note chord with a sharp sign above it. The twenty-ninth measure contains a whole note chord with a sharp sign above it. The thirtieth measure contains a whole note chord with a sharp sign above it. The thirty-first measure contains a whole note chord with a sharp sign above it. The thirty-second measure contains a whole note chord with a sharp sign above it. The thirty-third measure contains a whole note chord with a sharp sign above it. The thirty-fourth measure contains a whole note chord with a sharp sign above it. The thirty-fifth measure contains a whole note chord with a sharp sign above it. The thirty-sixth measure contains a whole note chord with a sharp sign above it. The thirty-seventh measure contains a whole note chord with a sharp sign above it. The thirty-eighth measure contains a whole note chord with a sharp sign above it. The thirty-ninth measure contains a whole note chord with a sharp sign above it. The fortieth measure contains a whole note chord with a sharp sign above it. The forty-first measure contains a whole note chord with a sharp sign above it. The forty-second measure contains a whole note chord with a sharp sign above it. The forty-third measure contains a whole note chord with a sharp sign above it. The forty-fourth measure contains a whole note chord with a sharp sign above it. The forty-fifth measure contains a whole note chord with a sharp sign above it. The forty-sixth measure contains a whole note chord with a sharp sign above it. The forty-seventh measure contains a whole note chord with a sharp sign above it. The forty-eighth measure contains a whole note chord with a sharp sign above it. The forty-ninth measure contains a whole note chord with a sharp sign above it. The fiftieth measure contains a whole note chord with a sharp sign above it. The fifty-first measure contains a whole note chord with a sharp sign above it. The fifty-second measure contains a whole note chord with a sharp sign above it. The fifty-third measure contains a whole note chord with a sharp sign above it. The fifty-fourth measure contains a whole note chord with a sharp sign above it. The fifty-fifth measure contains a whole note chord with a sharp sign above it. The fifty-sixth measure contains a whole note chord with a sharp sign above it. The fifty-seventh measure contains a whole note chord with a sharp sign above it. The fifty-eighth measure contains a whole note chord with a sharp sign above it. The fifty-ninth measure contains a whole note chord with a sharp sign above it. The sixtieth measure contains a whole note chord with a sharp sign above it. The sixty-first measure contains a whole note chord with a sharp sign above it. The sixty-second measure contains a whole note chord with a sharp sign above it. The sixty-third measure contains a whole note chord with a sharp sign above it. The sixty-fourth measure contains a whole note chord with a sharp sign above it. The sixty-fifth measure contains a whole note chord with a sharp sign above it. The sixty-sixth measure contains a whole note chord with a sharp sign above it. The sixty-seventh measure contains a whole note chord with a sharp sign above it. The sixty-eighth measure contains a whole note chord with a sharp sign above it. The sixty-ninth measure contains a whole note chord with a sharp sign above it. The seventieth measure contains a whole note chord with a sharp sign above it. The seventy-first measure contains a whole note chord with a sharp sign above it. The seventy-second measure contains a whole note chord with a sharp sign above it. The seventy-third measure contains a whole note chord with a sharp sign above it. The seventy-fourth measure contains a whole note chord with a sharp sign above it. The seventy-fifth measure contains a whole note chord with a sharp sign above it. The seventy-sixth measure contains a whole note chord with a sharp sign above it. The seventy-seventh measure contains a whole note chord with a sharp sign above it. The seventy-eighth measure contains a whole note chord with a sharp sign above it. The seventy-ninth measure contains a whole note chord with a sharp sign above it. The eightieth measure contains a whole note chord with a sharp sign above it. The eighty-first measure contains a whole note chord with a sharp sign above it. The eighty-second measure contains a whole note chord with a sharp sign above it. The eighty-third measure contains a whole note chord with a sharp sign above it. The eighty-fourth measure contains a whole note chord with a sharp sign above it. The eighty-fifth measure contains a whole note chord with a sharp sign above it. The eighty-sixth measure contains a whole note chord with a sharp sign above it. The eighty-seventh measure contains a whole note chord with a sharp sign above it. The eighty-eighth measure contains a whole note chord with a sharp sign above it. The eighty-ninth measure contains a whole note chord with a sharp sign above it. The ninetieth measure contains a whole note chord with a sharp sign above it. The hundredth measure contains a whole note chord with a sharp sign above it.

81

81

85

85

93

93

Anime etc í dāngja Í í Í Í Í i i ý i Ë  
 dP;dB)v=d

4/4 & & # 1  
 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20  
 / # 4

7

14

20

25

30

33

dP;dB)v=d

37



41



47



53



59



64



70

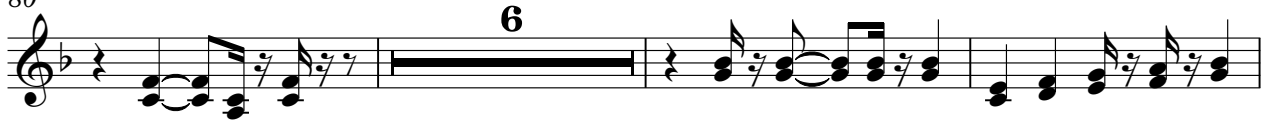


75



dP;dB)v=d

80



89



95



98



# Anime etc í dāngjā Ĩ Ĩ Ĩ Ĩ Ĩ i i ŷ i Ę

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# \$ % & ' ( ) \* + , - . / : ;  
6 0 / 5 %  
/ # @ \$ % & ' ( ) \* + , - . / : ;

8

19

27

30

40

42

45

47

t~ tÄ;! t-tÄ;

56

65

69

74

85

88

98

