

♩ = 113,000099

Flute

Alto Saxophone

Percussion

Jazz Guitar

Jazz Guitar

Electric Guitar

Electric Guitar

Fretless Electric Bass

♩ = 113,000099

FX 7 (Echoes)

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Viola

Violoncello

Solo

4

Solo

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This musical score is written for guitar and bass. It features multiple staves, each with a specific instrument label on the left. The score is divided into two main systems, each containing five staves. The first system includes three guitar staves (labeled 'Solo', 'Solo', and 'Solo'), an electric guitar staff ('E. Gtr.'), a percussion staff ('Perc.'), and an electric bass staff ('E. Bass'). The second system includes a guitar staff ('Solo'), a percussion staff ('Perc.'), a guitar staff ('J. Gtr.'), an electric guitar staff ('E. Gtr.'), and an electric bass staff ('E. Bass'). The music is written in a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The score is marked with measure numbers 7, 10, 13, 16, 19, 22, and 25. The guitar staves feature complex chordal textures and melodic lines, while the bass staff provides a steady, rhythmic foundation. The percussion staff includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The electric guitar staff features a series of chords and single notes, often with a 'z' symbol indicating a natural harmonium. The electric bass staff features a series of eighth and sixteenth notes, often with a 'z' symbol indicating a natural harmonium. The score is written in a clear, professional style, with a focus on the guitar and bass parts.

7
Solo

10
Solo

13
Solo

16
E. Gtr.

19
Perc.

J. Gtr.

E. Gtr.

E. Bass

22
Solo

Perc.

J. Gtr.

E. Gtr.

E. Bass

25
Solo

24

Perc.

J. Gtr.

E. Gtr.

E. Bass

Solo

27

Perc.

J. Gtr.

E. Gtr.

E. Bass

Solo

29

Perc.

J. Gtr.

E. Gtr.

E. Bass

Solo

The musical score is divided into three systems, each starting with a measure number (24, 27, 29) and a double bar line. Each system contains five staves: Percussion (Perc.), J. Gtr. (Jazz Guitar), E. Gtr. (Electric Guitar), E. Bass (Electric Bass), and Solo. The key signature is one sharp (F#). The Percussion part features a consistent rhythmic pattern of eighth notes. The J. Gtr. and E. Gtr. parts play chords and single notes, often with slurs. The E. Bass part provides a steady bass line. The Solo part features a melodic line with various guitar techniques indicated by symbols like 'x' for bends and 'z' for slides. The score is written in a standard musical notation style with a clean, professional layout.

31

Perc.

J. Gtr.

E. Gtr.

E. Bass

Solo



33

Fl.

Perc.

J. Gtr.

E. Gtr.

E. Bass

FX 7

Solo

Ona morningrona Bogart mov

36

Fl.

Perc.

J. Gtr.

E. Gtr.

E. Bass

FX 7

Solo

ie, in soun try whertheyurnback time, yougo stroll



39

Fl.

Perc.

J. Gtr.

E. Gtr.

E. Bass

FX 7

Solo

inbroughcrowd like Pe ter Lor re contemplat ingarime.

42

Fl.

Perc.

J. Gtr.

E. Gtr.

E. Bass

FX 7

Solo

She comes out of the sun in a silk dress, running like a wa



45

Fl.

Perc.

J. Gtr.

E. Gtr.

E. Bass

FX 7

Solo

ter color in therein.

47

Fl.

Perc.

J. Gtr.

E. Gtr.

E. Bass

FX 7

Solo

Don't bother asking for explanations she'll just tell you what she came



50

Fl.

Perc.

J. Gtr.

E. Gtr.

E. Bass

FX 7

Solo

Year of the Cat.

53

Perc.

J. Gtr.

E. Gtr.

E. Bass

Solo

3



55

Perc.

J. Gtr.

E. Gtr.

E. Bass

Solo

3

57

Fl.

Perc.

J. Gtr.

E. Gtr.

E. Bass

FX 7

Solo

She

59

Fl.

Perc.

J. Gtr.

E. Gtr.

E. Bass

FX 7

Solo

does n't give you time for ques tions as she locks up your arm in hers.

62

Fl.

Perc.

J. Gtr.

E. Gtr.

E. Bass

FX 7

Solo

And you fol low till your sense of

6

3

3



64

Fl.

Perc.

J. Gtr.

E. Gtr.

E. Bass

FX 7

Solo

which di rec tion com plete ly dis appears.

6

3

3

66

Fl.

Perc.

J. Gtr.

E. Gtr.

E. Bass

FX 7

Solo

By the blue- tiled walls near the mar



68

Fl.

Perc.

J. Gtr.

E. Gtr.

E. Bass

FX 7

Solo

ket stalls, there's a hid den door she leads you to.

70

Fl.

Perc.

J. Gtr.

E. Gtr.

E. Bass

FX 7

Solo

"These days," shesays, "I feel



72

Fl.

Perc.

J. Gtr.

E. Gtr.

E. Bass

FX 7

Solo

my life just like a river running through the Year of the Cat."

75

Fl.

Perc.

J. Gtr.

E. Gtr.

E. Bass

Solo

78

Perc.

J. Gtr.

E. Gtr.

E. Bass

Solo

80

Perc.

J. Gtr.

E. Gtr.

E. Bass

Solo

3

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82

Fl.

Perc.

J. Gtr.

E. Gtr.

E. Bass

FX 7

Solo

Well, she looks at you so cool



84

Fl.

Perc.

J. Gtr.

E. Gtr.

E. Bass

FX 7

Solo

ly and hereyes shine likemoon in thesea. Shomes in in

87

Fl.

Perc.

J. Gtr.

E. Gtr.

E. Bass

FX 7

Solo

cense and patch ou li, so you take her to find



90

Fl.

Perc.

J. Gtr.

E. Gtr.

E. Bass

FX 7

Solo

what's wait ing in side the Year of the Cat.

93

Fl.

Perc.

J. Gtr.

E. Bass

Vc.

Solo



96

Perc.

J. Gtr.

E. Bass

Vla.

Vc.

Solo

99

Perc.

J. Gtr.

J. Gtr.

E. Bass

Vla.

Vc.

Solo



102

Perc.

J. Gtr.

J. Gtr.

E. Bass

Vla.

Vc.

Solo

105

Perc.

J. Gtr.

J. Gtr.

E. Bass

Vla.

Vc.

Solo

3



108

Perc.

J. Gtr.

J. Gtr.

E. Bass

Vla.

Vc.

Solo

3

3

111

111

Perc.

J. Gtr.

J. Gtr.

E. Bass

Vla.

Vc.

Solo

3

3

Detailed description: This block contains the musical notation for measures 111 and 112. The score is written for Percussion, two J. Gtr. (Jazz Guitar), E. Bass (Electric Bass), Vla. (Violoncello), Vc. (Violoncello), and Solo. Measure 111 features a complex guitar arrangement with many beamed sixteenth notes and chords. The Solo part has a triplet of eighth notes. Measure 112 continues the guitar and bass lines, with the Solo part featuring a triplet of eighth notes. A double bar line is present between measures 111 and 112.



113

113

Perc.

J. Gtr.

J. Gtr.

E. Bass

Vla.

Vc.

Solo

Detailed description: This block contains the musical notation for measures 113 and 114. The score is written for Percussion, two J. Gtr. (Jazz Guitar), E. Bass (Electric Bass), Vla. (Violoncello), Vc. (Violoncello), and Solo. Measure 113 features a complex guitar arrangement with many beamed sixteenth notes and chords. The Solo part has a triplet of eighth notes. Measure 114 continues the guitar and bass lines, with the Solo part featuring a triplet of eighth notes. A double bar line is present between measures 113 and 114.

115

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

Vla.

Vc.

Solo

Double bar line

118

Perc.

E. Gtr.

E. Bass

Vla.

Vc.

Solo

Double bar line

121 21

Perc.

E. Gtr.

E. Bass

Vla.

Vc.

Solo



124 3

Alto Sax.

Perc.

J. Gtr.

E. Gtr.

E. Bass

Vla.

Vc.

Solo

129

Alto Sax.

Perc.

J. Gtr.

E. Bass

Vc.

Solo

132

Fl.

Alto Sax.

Perc.

J. Gtr.

E. Bass

FX 7

Vla.

Vc.

Solo

Wellhorn ingomand you're still with

135

Fl.

Perc.

J. Gtr.

E. Bass

FX 7

her, and he bus and the tour ists are gone. Any bu've

Vla.

Vc.

Solo

The musical score for measures 135-137 is as follows:

- Flute (Fl.):** Measure 135: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). Measure 136: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). Measure 137: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).
- Percussion (Perc.):** Measure 135: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). Measure 136: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). Measure 137: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).
- J. Guitar (J. Gtr.):** Measure 135: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). Measure 136: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). Measure 137: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).
- E. Bass (E. Bass):** Measure 135: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter). Measure 136: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter). Measure 137: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter).
- FX 7:** Measure 135: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). Measure 136: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). Measure 137: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).
- Lyrics:** her, and he bus and the tour ists are gone. Any bu've
- Viola (Vla.):** Measure 135: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). Measure 136: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). Measure 137: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).
- Violoncello (Vc.):** Measure 135: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). Measure 136: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). Measure 137: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).
- Solo:** Measure 135: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). Measure 136: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). Measure 137: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).

138

Fl.

Perc.

J. Gtr.

E. Bass

FX 7

throw a way your choice, have lost your ticket, so you have to stay on.

Vla.

Vc.

Solo

141

Fl.

Perc.

J. Gtr.

E. Bass

FX 7

Vla.

Vc.

Solo

Buthedrumbeat strains oftheight remain inthēhy

The musical score for measures 141-143 is written for a multi-instrument ensemble. The key signature is one sharp (F#). The staves are arranged vertically: Flute (Fl.), Percussion (Perc.), J. Guitar (J. Gtr.), E. Bass (E. Bass), FX 7, Viola (Vla.), Violoncello (Vc.), and Solo. The lyrics 'Buthedrumbeat strains oftheight remain inthēhy' are written below the FX 7 staff. The Solo part features a complex, fast-paced melody with many beamed notes and rests.

144

Fl.

Perc.

J. Gtr.

E. Bass

FX 7

thm of the new born day. You know you're bound

Vla.

Vc.

Solo

Detailed description of the musical score: The score is for measures 144, 145, and 146. The Flute (Fl.) part starts with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, and continues with eighth notes D5, E5, and F#5. The Percussion (Perc.) part features a steady eighth-note pattern with accents. The J. Guitar (J. Gtr.) part consists of chords: G4-B4-D5, A4-C5-E5, and F#5-A5. The E. Bass part has a simple eighth-note line: G3, A3, B3, C4, D4, E4, F#4, G4. The FX 7 staff contains the lyrics: 'thm of the new born day. You know you're bound'. The Viola (Vla.) part has a half note G4, a half note A4, and a half note B4. The Violoncello (Vc.) part has a half note G3, a half note A3, and a half note B3. The Solo part begins with a quarter note G4, followed by a triplet of eighth notes A4, B4, and C5, then continues with eighth notes D5, E5, and F#5.

147

Fl.

Perc.

J. Gtr.

E. Bass

FX 7

Vla.

Vc.

Solo

leave her, but for now you're gonna stay in the Year of the Cat,



150

Fl.

Perc.

J. Gtr.

E. Bass

Vla.

Vc.

153

Perc.

J. Gtr.

E. Bass

Vla.

Vc.



156

Fl.

Perc.

J. Gtr.

E. Bass

FX 7

Vla.

Vc.

mm, Year of the Cat.

159

Score for measures 159-161. The score includes staves for Percussion (Perc.), J. Gtr. (Jazz Guitar), E. Bass (Electric Bass), FX 7 (Effects), Vla. (Violoncello), and Vc. (Violoncello). The key signature is one sharp (F#). The Percussion part features a complex rhythmic pattern with many 'x' marks. The J. Gtr. part has a dense, fast-moving line. The E. Bass part has a steady, rhythmic line. The FX 7 part has a few notes. The Vla. part has a long, sustained note. The Vc. part has a few notes.



162

Score for measures 162-164. The score includes staves for Percussion (Perc.), J. Gtr. (Jazz Guitar), E. Bass (Electric Bass), FX 7 (Effects), Vla. (Violoncello), and Vc. (Violoncello). The key signature is one sharp (F#). The Percussion part features a complex rhythmic pattern with many 'x' marks. The J. Gtr. part has a dense, fast-moving line. The E. Bass part has a steady, rhythmic line. The FX 7 part has a few notes. The Vla. part has a long, sustained note. The Vc. part has a few notes.

165

Alto Sax.

Perc.

J. Gtr.

E. Bass

Vla.

Vc.



169

Alto Sax.

Perc.

J. Gtr.

E. Bass

Vla.

Vc.

172

Alto Sax.

Perc.

J. Gtr.

E. Bass

FX 7

Vla.

Vc.

3



175

Alto Sax.

Perc.

J. Gtr.

E. Bass

FX 7

Vc.

3

178

Alto Sax.

Perc.

J. Gtr.

E. Bass

FX 7

Vla.

Vc.



181

Alto Sax.

Perc.

J. Gtr.

E. Bass

Vla.

Vc.

$\text{♩} = 113,000099$

33

37

42

46

50

6

59

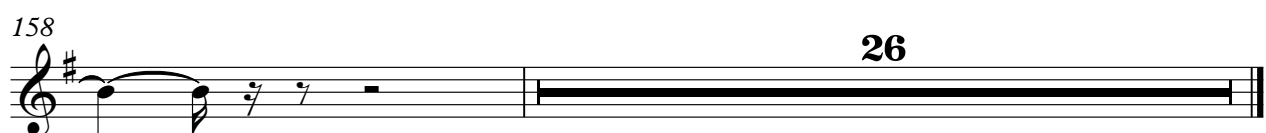
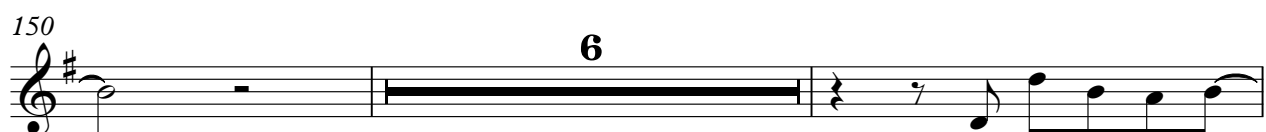
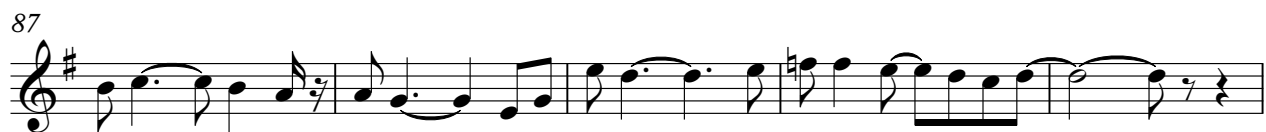
63

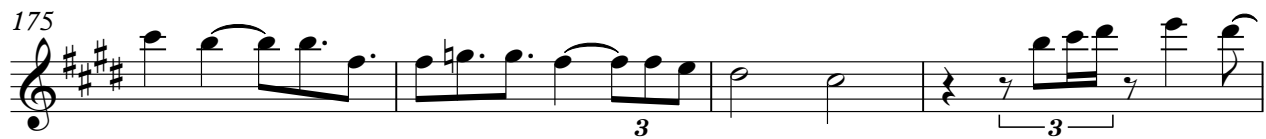
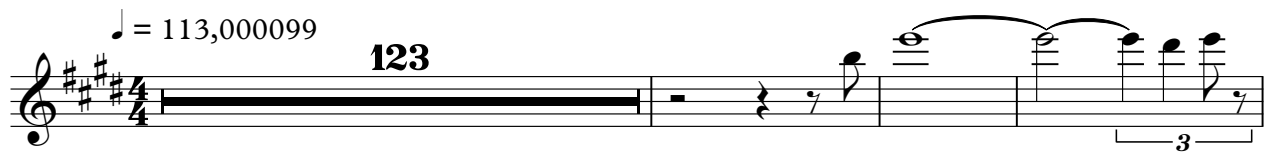
67

71

74

6





Percussion

♩ = 113,000099
18

22

26

30

34

38

42

46

50

54

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V.S.

58

62

66

70

74

78

82

87

93

97

This percussion score is written for a drum set on a single five-line staff. The notation uses 'x' for cymbals, vertical stems for snare and tom-toms, and diamond shapes for hi-hats. Measures 58-81 feature a complex pattern of cymbal and snare/tom-tom hits, with some measures marked with an asterisk and a double underline. Measures 82-86 show a continuous hi-hat pattern with snare/tom-tom hits. Measures 87-92 continue the hi-hat pattern, with the final measure of this section ending on a whole note. Measures 93-96 return to the complex cymbal and snare/tom-tom pattern. Measure 97 concludes with a cymbal hit followed by a snare/tom-tom hit and a whole note.

101

106

111

116

120

124

129

133

137

141

2

V.S.

Musical score for Percussion, measures 145 to 181. The score is written on a grand staff (treble and bass clefs) with a key signature of one flat (B-flat). The percussion part is indicated by 'x' marks on the treble staff and notes on the bass staff. The score is divided into systems of four measures each, with measure numbers 145, 149, 153, 157, 161, 165, 170, 174, 178, and 181 marking the beginning of each system. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A double bar line is present at the end of measure 181, followed by a repeat sign and the number 2, indicating a second ending.

PopRock90 - 90203 08
Jazz Guitar

♩ = 113,000099

18

22

25

29

33

36

40

44

48

52

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V.S.

55

59

62

66

69

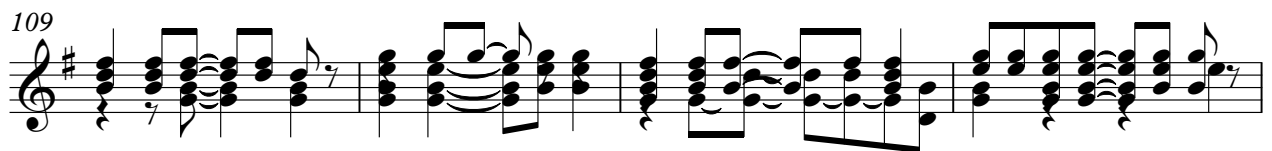
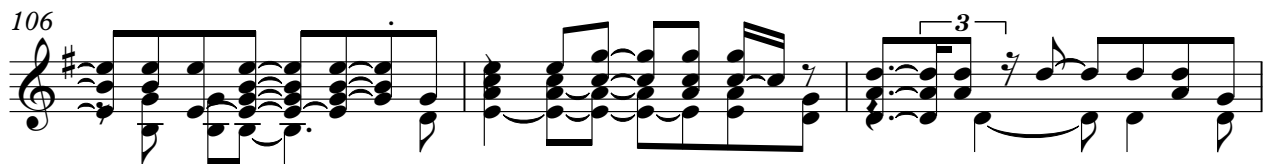
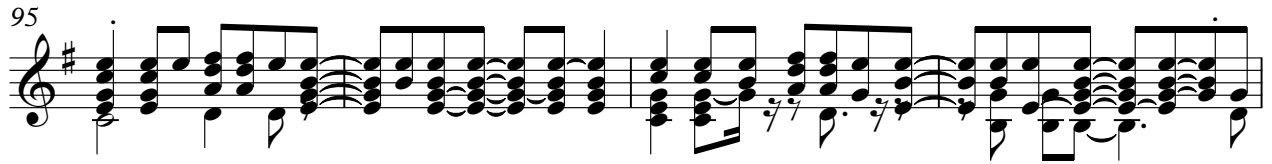
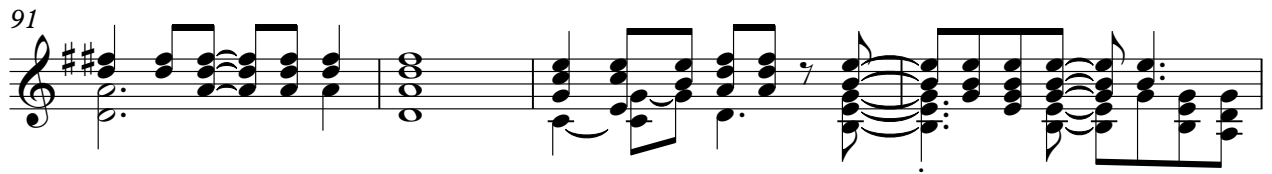
73

77

80

84

87



126

130

133

136

140

144

148

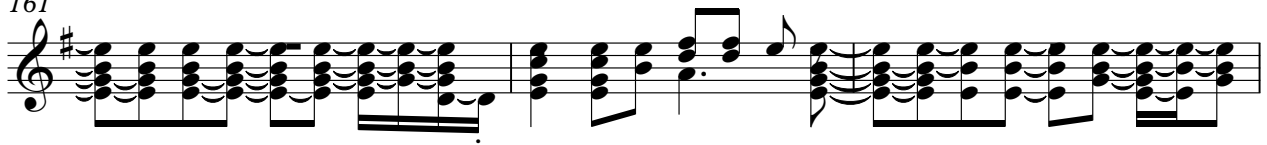
152

155

158

This image displays a sequence of ten staves of jazz guitar notation, numbered 126 through 158. The music is written in treble clef with a key signature of one sharp (F#). The notation is dense, featuring a variety of chords, including triads, dyads, and full triads, as well as melodic lines. Rhythmic values include eighth, sixteenth, and thirty-second notes, often beamed together. There are also rests and ties. A triplet of eighth notes is marked with a '3' over the bracket in measure 133. The notation is presented in a clean, black-and-white format, typical of a printed music score.

161



164



168



171



174

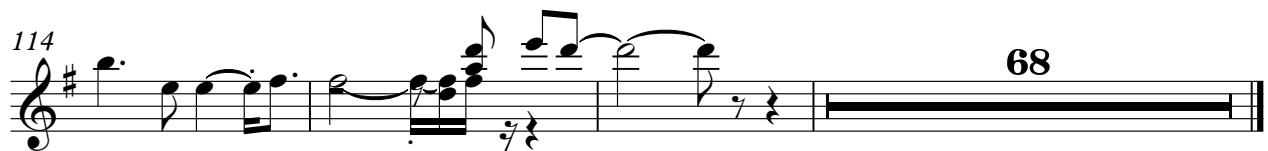


178



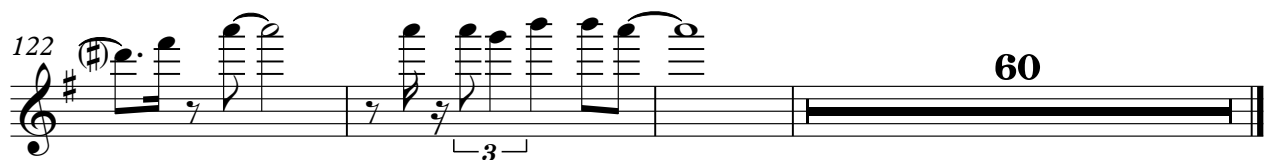
181





PopRock90 - 90203 08

Electric Guitar



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PopRock90 - 90203 08
Electric Guitar

♩ = 113,000099

17

21

25

29

32

35

39

42

45

48

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V.S.

51



55



58



62



66



69



72



75



79



82



Detailed description: This image displays a page of musical notation for an electric guitar, spanning measures 51 to 85. The notation is written in treble clef with a key signature of one sharp (F#). The music is organized into systems of four measures each. Measures 51-54, 55-57, 58-61, 62-65, 66-68, 69-71, 72-74, 75-78, 79-81, and 82-85 are shown. The notation includes various guitar-specific symbols such as chords, single notes, and rests, with some measures featuring a sharp sign (#) above the staff. The page number '2' is located at the top left, and the instrument 'Electric Guitar' is centered at the top.

3

36

90  92

92

PopRock90 - 90203 08
Fretless Electric Bass

♩ = 113,000099

18



23



28



33



38



43



47



51



56



61



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V.S.

66



71



75



80



84



89



95



100



105



110



115



119



123



128



132



136



141



146



150



155



V.S.

160



165



170



174



179



181



PopRock90 - 90203 08
FX 7 (Echoes)

♩ = 113,000099



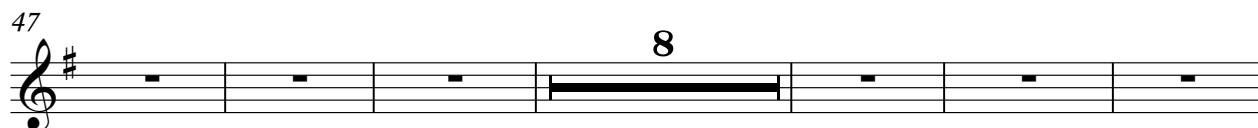
NOT FIGHTING WITH YOU FOR A BETTER

On my way to, I can't wait, you



thing like a person that

Some of the silk dress, I can't wait



Don't look for anything like

in the Year of the Cat.

She doesn't know the



look at the

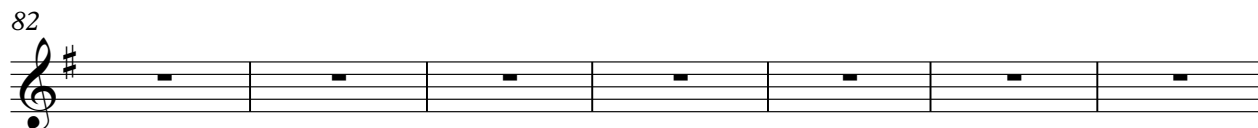
And the way of which it is

By the way, I can't wait

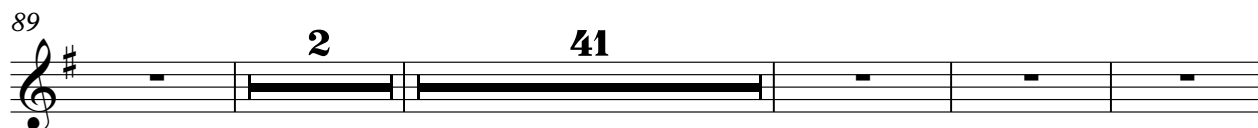


Let all the children of the Year of the Cat.

th the Year of the Cat."



With a you can't wait, I can't wait, I can't wait



her and what's waiting

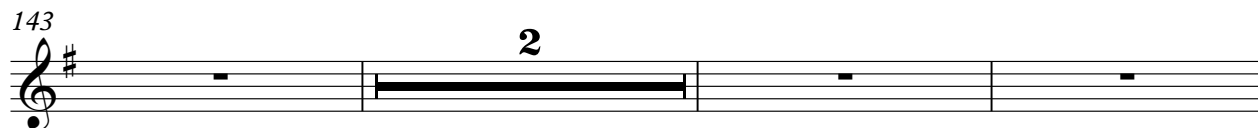
the Year of the Cat.

With a you can't wait, I can't wait



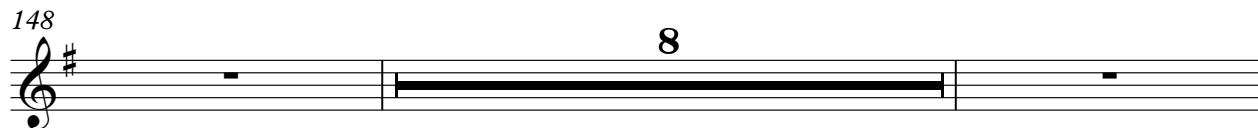
And the way of which it is

By the way, I can't wait



main in the Year of the Cat.

With a you can't wait, I can't wait



now you can't wait, I can't wait, I can't wait

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2

FX 7 (Echoes)

158



163

11

177

6

♩ = 113,000099

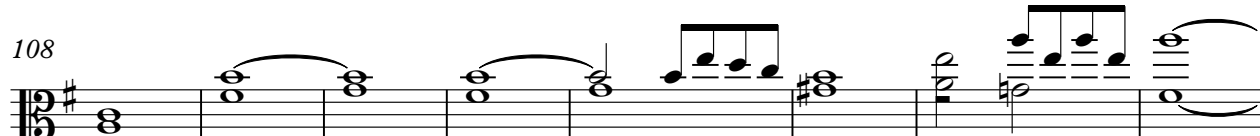
96



101



108



116



121

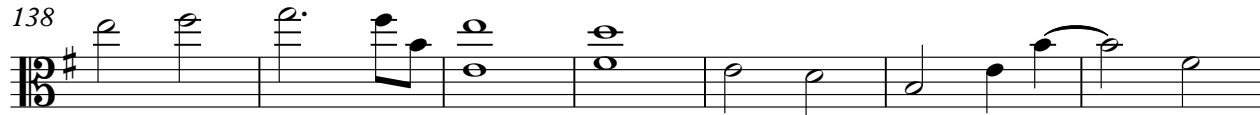


6

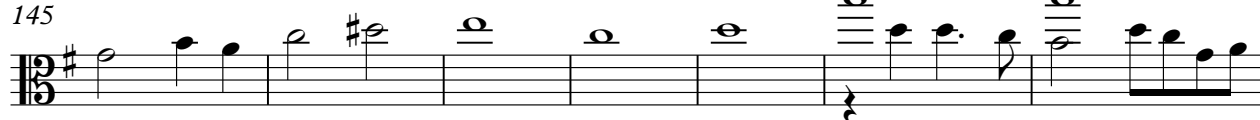
132



138



145



152



158



2

Viola

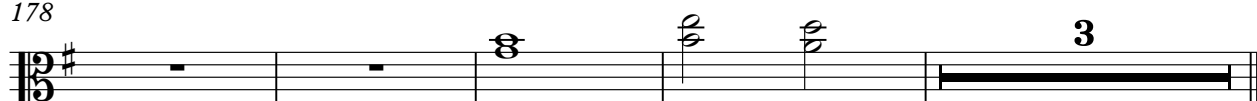
164



171



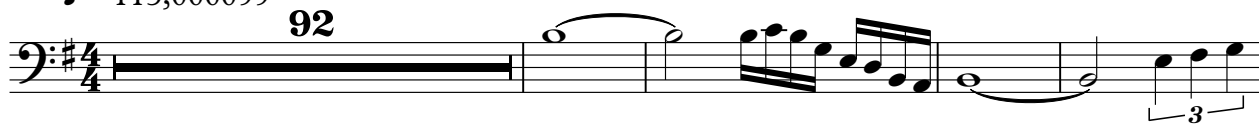
178



PopRock90 - 90203 08
Violoncello

♩ = 113,000099

92



97



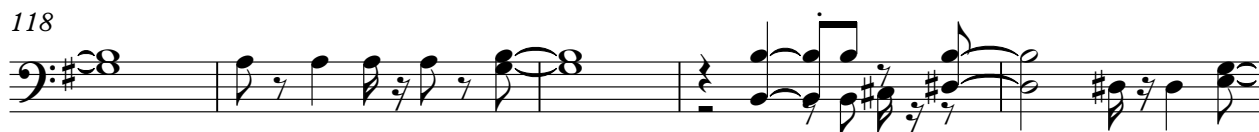
104



111



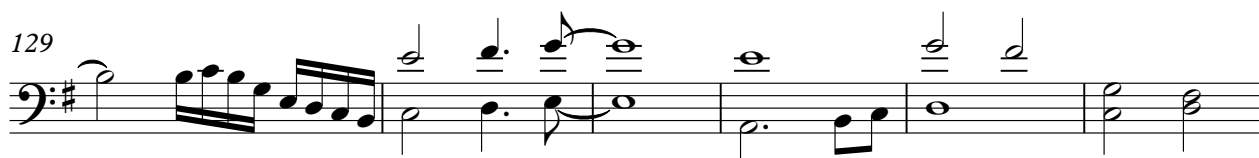
118



123



129



135



142



148

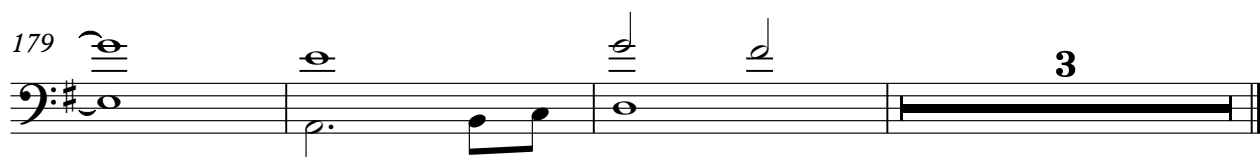
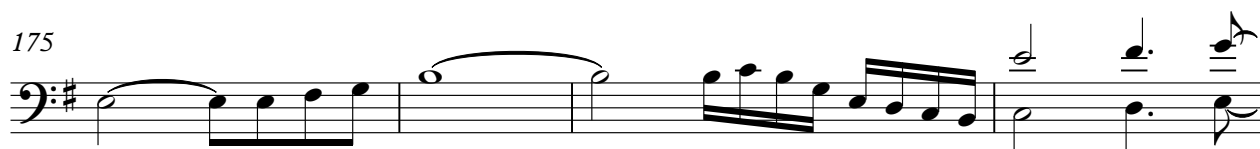


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V.S.

2

Violoncello



Solo

$\text{♩} = 113,000099$

5

8

11

14

17

21

24

27

29

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V.S.

This musical score is for a guitar solo, spanning measures 32 to 64. The music is written in treble clef with a key signature of one sharp (F#). The notation is dense, featuring many beamed sixteenth and thirty-second notes, often with grace notes. There are several triplet markings (indicated by a '3' over a bracket) and a sextuplet (indicated by a '6' over a bracket) in measure 61. The score is divided into systems, with measure numbers 32, 35, 40, 44, 47, 51, 54, 57, 61, and 64 placed at the beginning of their respective lines. The overall style is highly technical and rhythmic.

68

71

75

78

81

85

90

95

100

105

V.S.

Detailed description: This is a musical score for a guitar solo, spanning measures 68 to 105. The music is written in treble clef with a key signature of one sharp (F#). The tempo and meter are not explicitly stated. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. There are several triplet markings (indicated by a '3' over a group of notes) at measures 68, 78, 81, and 105. The notation includes many beamed notes and slurs, suggesting a fast and technically demanding piece. The final measure (105) ends with a double bar line and the instruction 'V.S.' (Verso).

110

115

119

123

129

134

139

143

146

149

35

Detailed description: This is a musical score for a guitar solo, spanning measures 110 to 149. The music is written in treble clef with a key signature of one sharp (F#). The score is divided into systems. Measures 110-114 show triplet patterns. Measures 115-118 continue with eighth-note patterns. Measures 119-122 feature a mix of eighth and sixteenth notes. Measures 123-128 are characterized by sustained chords and longer note values. Measures 129-133 show a return to eighth-note patterns. Measures 134-138 are more complex, featuring sixteenth-note runs and triplets. Measures 139-142 continue with sixteenth-note patterns. Measures 143-145 show a triplet pattern. Measures 146-148 feature a mix of eighth and sixteenth notes. Measure 149 ends with a final chord. A large number '35' is printed at the bottom right of the page.