



Can't buy me love

Composed by Lennon-McCartney Arranged by Satoshi Gogo Tuning : Standard Capo : 2f

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Intro.

Intro. musical notation (first system) showing treble and bass staves with guitar tablature below.

Tablature for the first system:

String	Notes
T	s 0 3 3
A	2 5 2
B	3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Intro. musical notation (second system) showing treble and bass staves with guitar tablature below.

Tablature for the second system:

String	Notes
T	1 0 3 3
A	2 2 2
B	3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 X

A

A musical notation (third system) showing treble and bass staves with guitar tablature below.

Tablature for the third system:

String	Notes
T	3 3 1 4
A	3 1 1 3 3
B	3 0 3 2 3 0 3 2 3 0 3 2 3 0 4 3 2 1

3 1 4 | 2 1 1 3 1 3 | 1 0 3 1 3 |

0 3 2 | 1 0 3 2 | 3 0 3 2 | 3 0 1 2 |

3 3 3 3 | 1 4 1 4 | 3 4 3 4 | 1 4 1 | 2 2 | 3 3 | 1 X | 1 X | X 3 | X 3 |

1 1 0 3 | 7 8 8 | 5 5 | 3 4 3 3 1 | 0 0 0 0 | 6 X 5 0 | 4 5 5 3 0 | 3 2 0 |

1 0 3 | 7 8 8 | 5 5 | 3 3 6 3 | 0 0 0 0 | 6 X 5 4 | 5 0 4 2 3 | 2 0 |

[illegible]

The image shows a musical score for the song "The Rose Tree". It consists of a vocal melody line and a guitar accompaniment line. The key signature is one sharp (F#), and the time signature is 3/4. The vocal line is written in treble clef, and the guitar line is written in a simplified notation with numbers 1-4 representing frets. The score is divided into three measures. The first measure contains the first line of the song, the second measure contains the second line, and the third measure contains the third line. The guitar accompaniment is written in a simplified notation with numbers 1-4 representing frets. The first measure of the guitar accompaniment is: 1 0 3 1 1 3. The second measure is: 3 0 3 2 3 0 1 2. The third measure is: 3 3 3 3 1 1 4 4. The score ends with a double bar line and a final 'X' mark.

The image displays a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody begins with a triplet of eighth notes (F#, G#, A#) followed by a quarter note (B), then a half note (C) with a fermata. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It features a bass line with a triplet of eighth notes (F#, G#, A#) followed by a quarter note (B), then a half note (C) with a fermata. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, triplets, and fermatas.

0 3 0 | 1 0 3 2 1 | 0 3 0 | 1 0 3 2 3

0 3 0 | 1 0 3 9 10 | 7 10 7 8 | 5 8 7

H H S 8 9 10 8 9 10 4 4 2 3 5 6 5 4 3 4 5 3 4 5 3

S 3 S 3 P S H S 4 5 3 4 5 3 4 3 3 2 5 2 4 5 1 2 1 3 4 5 3 5 3 1 8

9 8-10-10 11-10-8 B 10-8-9 10 H 5 X 4 5 2-3-4 S 3 5 6 7 6 5-3 6-3-4 5

6 7-8 8 S 9 8-10 8 10-11-10-9 S 8-10-11-10-9

8-10-11 10-9-8 S 11-8 10-8-9 10 H 10 S 11-11-8 8 P 10-10-10-8 8 8 S 810-11 108 S 810-11 108

10 8-10-11 10-8-9 S 8-10 8-10-11 12-8-10 8 10 9-12 9 12 10 8

[illegible][illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first six measures of the melody, and the second system contains the remaining five measures. The melody is written on a single staff with a treble clef and a key signature of one sharp (F#). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half), C4 (half), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (half), D3 (half), C3 (half), B2 (half), A2 (half), G2 (half), F#2 (half), E2 (half), D2 (half), C2 (half), B1 (half), A1 (half), G1 (half), F#1 (half), E1 (half), D1 (half), C1 (half), B0 (half), A0 (half), G0 (half), F#0 (half), E0 (half), D0 (half), C0 (half), B-1 (half), A-1 (half), G-1 (half), F#-1 (half), E-1 (half), D-1 (half), C-1 (half), B-2 (half), A-2 (half), G-2 (half), F#-2 (half), E-2 (half), D-2 (half), C-2 (half), B-3 (half), A-3 (half), G-3 (half), F#-3 (half), E-3 (half), D-3 (half), C-3 (half), B-4 (half), A-4 (half), G-4 (half), F#-4 (half), E-4 (half), D-4 (half), C-4 (half), B-5 (half), A-5 (half), G-5 (half), F#-5 (half), E-5 (half), D-5 (half), C-5 (half), B-6 (half), A-6 (half), G-6 (half), F#-6 (half), E-6 (half), D-6 (half), C-6 (half), B-7 (half), A-7 (half), G-7 (half), F#-7 (half), E-7 (half), D-7 (half), C-7 (half), B-8 (half), A-8 (half), G-8 (half), F#-8 (half), E-8 (half), D-8 (half), C-8 (half), B-9 (half), A-9 (half), G-9 (half), F#-9 (half), E-9 (half), D-9 (half), C-9 (half), B-10 (half), A-10 (half), G-10 (half), F#-10 (half), E-10 (half), D-10 (half), C-10 (half), B-11 (half), A-11 (half), G-11 (half), F#-11 (half), E-11 (half), D-11 (half), C-11 (half), B-12 (half), A-12 (half), G-12 (half), F#-12 (half), E-12 (half), D-12 (half), C-12 (half), B-13 (half), A-13 (half), G-13 (half), F#-13 (half), E-13 (half), D-13 (half), C-13 (half), B-14 (half), A-14 (half), G-14 (half), F#-14 (half), E-14 (half), D-14 (half), C-14 (half), B-15 (half), A-15 (half), G-15 (half), F#-15 (half), E-15 (half), D-15 (half), C-15 (half), B-16 (half), A-16 (half), G-16 (half), F#-16 (half), E-16 (half), D-16 (half), C-16 (half), B-17 (half), A-17 (half), G-17 (half), F#-17 (half), E-17 (half), D-17 (half), C-17 (half), B-18 (half), A-18 (half), G-18 (half), F#-18 (half), E-18 (half), D-18 (half), C-18 (half), B-19 (half), A-19 (half), G-19 (half), F#-19 (half), E-19 (half), D-19 (half), C-19 (half), B-20 (half), A-20 (half), G-20 (half), F#-20 (half), E-20 (half), D-20 (half), C-20 (half), B-21 (half), A-21 (half), G-21 (half), F#-21 (half), E-21 (half), D-21 (half), C-21 (half), B-22 (half), A-22 (half), G-22 (half), F#-22 (half), E-22 (half), D-22 (half), C-22 (half), B-23 (half), A-23 (half), G-23 (half), F#-23 (half), E-23 (half), D-23 (half), C-23 (half), B-24 (half), A-24 (half), G-24 (half), F#-24 (half), E-24 (half), D-24 (half), C-24 (half), B-25 (half), A-25 (half), G-25 (half), F#-25 (half), E-25 (half), D-25 (half), C-25 (half), B-26 (half), A-26 (half), G-26 (half), F#-26 (half), E-26 (half), D-26 (half), C-26 (half), B-27 (half), A-27 (half), G-27 (half), F#-27 (half), E-27 (half), D-27 (half), C-27 (half), B-28 (half), A-28 (half), G-28 (half), F#-28 (half), E-28 (half), D-28 (half), C-28 (half), B-29 (half), A-29 (half), G-29 (half), F#-29 (half), E-29 (half), D-29 (half), C-29 (half), B-30 (half), A-30 (half), G-30 (half), F#-30 (half), E-30 (half), D-30 (half), C-30 (half), B-31 (half), A-31 (half), G-31 (half), F#-31 (half), E-31 (half), D-31 (half), C-31 (half), B-32 (half), A-32 (half), G-32 (half), F#-32 (half), E-32 (half), D-32 (half), C-32 (half), B-33 (half), A-33 (half), G-33 (half), F#-33 (half), E-33 (half), D-33 (half), C-33 (half), B-34 (half), A-34 (half), G-34 (half), F#-34 (half), E-34 (half), D-34 (half), C-34 (half), B-35 (half), A-35 (half), G-35 (half), F#-35 (half), E-35 (half), D-35 (half), C-35 (half), B-36 (half), A-36 (half), G-36 (half), F#-36 (half), E-36 (half), D-36 (half), C-36 (half), B-37 (half), A-37 (half), G-37 (half), F#-37 (half), E-37 (half), D-37 (half), C-37 (half), B-38 (half), A-38 (half), G-38 (half), F#-38 (half), E-38 (half), D-38 (half), C-38 (half), B-39 (half), A-39 (half), G-39 (half), F#-39 (half), E-39 (half), D-39 (half), C-39 (half), B-40 (half), A-40 (half), G-40 (half), F#-40 (half), E-40 (half), D-40 (half), C-40 (half), B-41 (half), A-41 (half), G-41 (half), F#-41 (half), E-41 (half), D-41 (half), C-41 (half), B-42 (half), A-42 (half), G-42 (half), F#-42 (half), E-42 (half), D-42 (half), C-42 (half), B-43 (half), A-43 (half), G-43 (half), F#-43 (half), E-43 (half), D-43 (half), C-43 (half), B-44 (half), A-44 (half), G-44 (half), F#-44 (half), E-44 (half), D-44 (half), C-44 (half), B-45 (half), A-45 (half), G-45 (half), F#-45 (half), E-45 (half), D-45 (half), C-45 (half), B-46 (half), A-46 (half), G-46 (half), F#-46 (half), E-46 (half), D-46 (half), C-46 (half), B-47 (half), A-47 (half), G-47 (half), F#-47 (half), E-47 (half), D-47 (half), C-47 (half), B-48 (half), A-48 (half), G-48 (half), F#-48 (half), E-48 (half), D-48 (half), C-48 (half), B-49 (half), A-49 (half), G-49 (half), F#-49 (half), E-49 (half), D-49 (half), C-49 (half), B-50 (half), A-50 (half), G-50 (half), F#-50 (half), E-50 (half), D-50 (half), C-50 (half), B-51 (half), A-51 (half), G-51 (half), F#-51 (half), E-51 (half), D-51 (half), C-51 (half), B-52 (half), A-52 (half), G-52 (half), F#-52 (half), E-52 (half), D-52 (half), C-52 (half), B-53 (half), A-53 (half), G-53 (half), F#-53 (half), E-53 (half), D-53 (half), C-53 (half), B-54 (half), A-54 (half), G-54 (half), F#-54 (half), E-54 (half), D-54 (half), C-54 (half), B-55 (half), A-55 (half), G-55 (half), F#-55 (half), E-55 (half), D-55 (half), C-55 (half), B-56 (half), A-56 (half), G-56 (half), F#-56 (half), E-56 (half), D-56 (half), C-56 (half), B-57 (half), A-57 (half), G-57 (half), F#-57 (half), E-57 (half), D-57 (half), C-57 (half), B-58 (half), A-58 (half), G-58 (half), F#-58 (half), E-58 (half), D-58 (half), C-58 (half), B-59 (half), A-59 (half), G-59 (half), F#-59 (half), E-59 (half), D-59 (half), C-59 (half), B-60 (half), A-60 (half), G-60 (half), F#-60 (half), E-60 (half), D-60 (half), C-60 (half), B-61 (half), A-61 (half), G-61 (half), F#-61 (half), E-61 (half), D-61 (half), C-61 (half), B-62 (half), A-62 (half), G-62 (half), F#-62 (half), E-62 (half), D-62 (half), C-62 (half), B-63 (half), A-63 (half), G-63 (half), F#-63 (half), E-63 (half), D-63 (half), C-63 (half), B-64 (half), A-64 (half), G-64 (half), F#-64 (half), E-64 (half), D-64 (half), C-64 (half), B-65 (half), A-65 (half), G-65 (half), F#-65 (half), E-65 (half), D-65 (half), C-65 (half), B-66 (half), A-66 (half), G-66 (half), F#-66 (half), E-66 (half), D-66 (half), C-66 (half), B-67 (half), A-67 (half), G-67 (half), F#-67 (half), E-67 (half), D-67 (half), C-67 (half), B-68 (half), A-68 (half), G-68 (half), F#-68 (half), E-68 (half), D-68 (half), C-68 (half), B-69 (half), A-69 (half), G-69 (half), F#-69 (half), E-69 (half), D-69 (half), C-69 (half), B-70 (half), A-70 (half), G-70 (half), F#-70 (half), E-70 (half), D-70 (half), C-70 (half), B-71 (half), A-71 (half), G-71 (half), F#-71 (half), E-71 (half), D-71 (half), C-71 (half), B-72 (half), A-72 (half), G-72 (half), F#-72 (half), E-72 (half), D-72 (half), C-72 (half), B-73 (half), A-73 (half), G-73 (half), F#-73 (half), E-73 (half), D-73 (half), C-73 (half), B-74 (half), A-74 (half), G-74 (half), F#-74 (half), E-74 (half), D-74 (half), C-74 (half), B-75 (half), A-75 (half), G-75 (half), F#-75 (half), E-75 (half), D-75 (half), C-75 (half), B-76 (half), A-76 (half), G-76 (half), F#-76 (half), E-76 (half), D-76 (half), C-76 (half), B-77 (half), A-77 (half), G-77 (half), F#-77 (half), E-77 (half), D-77 (half), C-77 (half), B-78 (half), A-78 (half), G-78 (half), F#-78 (half

[illegible]

First system of musical notation. The top staff is a treble clef with a key signature of two sharps (F# and C#). The bottom staff is a guitar fretboard diagram with six strings. The notation includes a double bar line and a box labeled 'B' above the staff. The fretboard diagram shows fingerings for the first four measures, including a barre at the 8th fret and a sequence of notes on the 9th and 10th frets.

Second system of musical notation. The top staff continues the melody from the first system. The bottom staff shows the fretboard diagram for the next four measures, including a barre at the 8th fret and a sequence of notes on the 9th and 10th frets. The notation includes a double bar line and a box labeled 'B' above the staff.

Third system of musical notation. The top staff continues the melody from the second system. The bottom staff shows the fretboard diagram for the next four measures, including a barre at the 8th fret and a sequence of notes on the 9th and 10th frets. The notation includes a double bar line and a box labeled 'B' above the staff.

Fourth system of musical notation. The top staff continues the melody from the third system. The bottom staff shows the fretboard diagram for the next four measures, including a barre at the 8th fret and a sequence of notes on the 9th and 10th frets. The notation includes a double bar line and a box labeled 'B' above the staff.

D

4 2 5 | 4 2 2 2 | 1 4 2 | 2 2 4

1 4 2 | 4 1 4 3 4 | 1 4 3 | X 3 2

4 2 5 | 4 2 2 2 | 1 4 2 | 2 2 3

1 4 3 | 2 1 4 3 4 | 1 4 3 | X 2 3

4 4 4 4 | 2 2 5 2 5 | H 4 4 H 2 5 2 | 2 1 4 4

4 4 4 4 | 3 5 3 5 | 4 4 4 5 3 5 2 | 2 1 1 1

4 | 2 | X | 2 4 | 3 1

Ending

1 | 6 6 4 | 1 2 | 2 2 4 4

1 | 8 7 6 | 1 1 | 2 1 1 1

1 0 | 7 X 6 0 1 | 1 X 1 | 1 0 1

9 -

1 0 7 X 6 0 5 4 3 2 X 7 8 9

表記について

五線譜・TAB譜ともに基本的に2声部で構成しました。

そのため、本来持続されるべき音も、短く表記されてしまっている箇所があります。
見易さを優先しましたので、その辺りのニュアンスは音源で確認してください。

H ...ハンマリング・オン **P ...**プリング・オフ **S ...**スライド

gliss. ...グリッサンド **B ...**ベンド ◇ ...ハーモニクス

∫ ...ロール **Tapping Harmonics ...**タッピング・ハーモニクス

X ...ヒッティング、ブラッシング(1)

右手親指、もしくは右手親指+右手人差し指+右手中指で弦をフレットに打ち付けて打撃音を鳴らします。表記されている弦だけヒットしている場合もあれば、その周辺の弦も一緒にヒットしている場合もあります。

ブラッシングとしても用いている箇所もあります。ブラッシングの場合は左手でミュートします。どちらの表記なのかは音源で確認してください。

× ...ヒッティング、ブラッシング(2)

右手親指で弦にフレットを打ち付けて打撃音を鳴らしつつ、左手で押さえているコードやメロディも同時に鳴らします。

表記されている弦だけヒットしている場合もあれば、その周辺の弦も一緒にヒットしている場合もあります。

ブラッシングとしても用いている箇所があります。どちらの表記なのかは音源で確認してください。

▢ ...ダウンストローク

右手人差し指や右手中指などの爪の背を使って複数弦をピッキングします。

∨ ...アップストローク

右手人差し指や右手親指の爪の背などを使って複数弦もしくは単弦をピッキングします。

X+ ▢ ...ヒッティング+ダウンストローク

右手親指で低音弦をフレットに打ち付けて打撃音を鳴らすと同時に人差し指（+中指）で高音弦をダウンストロークします。

∫ + ▢ or ∨ ...ロール+ダウンストローク または アップストローク

ラスゲアードのような雰囲気、時間差を少しつけてストロークします。

L.H.S ...レフトハンドストローク

左手のいずれかの指に軽く弦をひっかけてストロークします。

簡単ですが表記について解説しました。しかしながら、これらにこだわることなく、自由に演奏して楽しんでいただけると作曲者冥利に尽きます。ぜひご自身の表現方法で演奏してみてください。