

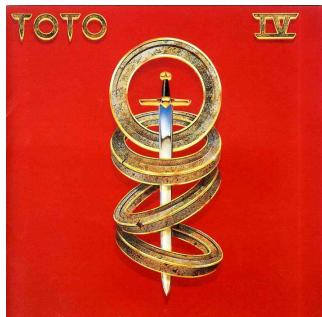
ROSANNA

ロサーナ

Words & Music by David Paich

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TOTO



from Album 「TOTO IV」

1982年に発表されたTOTOの4thアルバムから
オープニング・ナンバーにして彼らの代名詞的この曲をピックアップ
グラミー賞で、レコード・オブ・ザ・イヤーやアルバム・オブ・ザ・イヤー
といった主要部門も含む6部門を受賞したTOTOの名作IV
音楽的な難解さとは相反しなんとも聴きやすい！
ジェフ・ポーカロお得意の独特な、はね方をするリズムにはじまり、
コード・チャンジなのか転調なのか悩んでしまう構成、
エンディングのG7-発のインプヴァイズ的プレイ等、
お見事といううしかい、圧倒的なパフォーマンスです。
完全な再現も難しいですが、
いつかはチャレンジしたい名曲です。

Swing!

G

Vocal

Piano

Synth

Brass

Guitar1

Guitar2

Bass

Drums

Parcussion

The musical score consists of ten staves, each representing a different instrument or vocal part. The instruments listed from top to bottom are: Vocal, Piano, Synth, Brass, Guitar1, Guitar2, Bass, Drums, and Parcussion. The vocal part starts with a single note followed by a rest. The piano part begins with a sustained note followed by a series of eighth-note chords. The synth part follows with a sustained note. The brass part remains silent. The guitar1 part starts with a single note followed by a rest. The guitar2 part begins with a sustained note. The bass part starts with a single note followed by a rest. The drums part features a complex rhythmic pattern with various strokes and rests. The percussion part ends the score with a series of eighth-note chords. The key signature is G major, indicated by the letter 'G' at the beginning of the piano staff.

5

Vo

Pi

Syn

Brs

Gtr1

T
A
B

Gtr2

T
A
B

Ba

T
A
B

Dr

Pacs

All I want to do when I wake up in the mom - ing is to
I can see you face still shin - ing though the win - dow on the

1x Tacet→

9

Vo

see your eyes
oth - er side

Ro - san - na____ Ro - san - na____

F (add9)

I didn't know that a girl like you could make you

Pi

Syn

Brs

Gtr1

T
A
B

Gtr2

T
A
B

Ba

T
A
B

Dr

Pacs

8

3

2

F

15

Vo

All I want to do in the middle of the even - ing is to hold you fight
All I want to tell youis that no one will never ever have to com - pro-mise

Pi

Syn

Brs

Gtr1

15

Gtr2

8

Ba

15

Dr

Pacs

18 E^b(add9) Dm7 Gm7

Vo I did't know you were look - ing for more than I could ever give not quite a year since she
I nev - er though that los - ing you could ever hunt so bad.

Pi

Syn

Brs

Gtr1

Gtr2

Ba

Dr

Pacs

F/A B^b E^{b/B^b}

21 B^b F Gm7

Vo went a - way— Ro san - na yeah— now she's gone nad I

Pi

Syn

Brs

Gtr1

Gtr2

Ba

Dr

Pacs

24 F/A B \flat E \flat B \flat F Gm7

Vo have to say — meet you

Pi

Syn

Brs

Gtr1 S

Gtr2

Ba

Dr

Pacs

27 Gm7/C Cm7 Gm7/C Cm7 E \flat B \flat F Gm7 Gm7/C Cm7 Gm7/C Cm7 E \flat

Vo all the way — meet you all the way — Ro-san -

Pi

Syn

Brs

Gtr1

Gtr2

Ba

Dr

Pacs

30

Vo E_b B_b F Gm7 Gm7/C Cm7 B_b F Gm7

- na yeah meet you all the way hu hoo yeah meet you you

Pi

Syn

Brs

Gtr1

Gtr2

Ba

Dr

Pacs

33 Gm7/C Cm7 Gm7/C Cm7 To Coda \textcircled{F} E \flat B \flat F

Vo all the way— Ro - san - - na yeah—

Pi

Syn

Brs

Gtr1

Gtr2

Ba

Dr

Pacs

G

37

Vo

Pi

Syn

Brs

Gtr1

37

Gtr2

37 Synth→

Ba

37 S S

Dr

Pacs

Musical score for orchestra and band, page 10, measures 40-41.

The score includes parts for:

- Vo
- Pi
- Syn
- Brs
- Gtr1 (Treble clef, 8th note time signature)
- Gtr2 (Treble clef, common time)
- Ba (Bass clef, common time)
- Dr (Drums)
- Pacs (Percussion)

Key changes indicated:

- F major at the beginning of measure 40.
- E m7 chord at the start of measure 41.
- G major at the end of measure 41.

Measure 40 (F major):

- Vo: Rest
- Pi: Rest
- Syn: Rest
- Brs: Rest
- Gtr1: Tremolo (A2, A3)
- Gtr2: Rest
- Ba: Rest
- Dr: Rest
- Pacs: Rest

Measure 41 (E m7):

- Vo: Rest
- Pi: Rest
- Syn: 8th-note pattern (D, E, F#) followed by a melodic line.
- Brs: 8th-note pattern (G, A, B, C#).
- Gtr1: Tremolo (A2, A3) followed by eighth-note chords (G, A, B, C#).
- Gtr2: 8th-note patterns (D, E, F#) in common time.
- Ba: 8th-note patterns (D, E, F#) in common time.
- Dr: 16th-note patterns (X, X, X, X) on snare and bass drum.
- Pacs: 16th-note patterns (X, X, X, X) on various instruments.

Measure 42 (G major):

- Vo: Rest
- Pi: Rest
- Syn: Rest
- Brs: Rest
- Gtr1: Eighth-note chords (G, A, B, C#).
- Gtr2: Rest
- Ba: Rest
- Dr: Rest
- Pacs: Rest

Musical score for orchestra and band, page 43, measures 43-45. The score includes parts for Vo, Pi, Syn, Brs, Gtr1, Gtr2, Ba, Dr, and Pacs. The key signature changes from C major to F major at measure 43. Measure 43 starts with a rest for Vo, Pi, and Syn, followed by a rhythmic pattern for Gtr1 and Ba. Measure 44 continues with Pi, Syn, and Gtr1 patterns. Measure 45 begins with a bass line for Ba and Dr, followed by a complex rhythmic section for Gtr1 and Ba.

46

E♭ D m7

Vo

Pi

Syn

Brs

Gtr1

Gtr2

Ba

Dr

Pacs

49

Vo E♭ B♭ F
na yeah meet you all the way — meet you

Pi Gm7/C Cm7 Gm7/C Cm7 E♭ B♭ F Gm7

Syn

Brs

Gtr1

Gtr2

Ba

Dr

Pacs

53

Vo Gm7/C Cm7 Gm7/C Cm7 E♭ B♭ F Gm7 Gm7/C Gm7/C Cm7 E♭ B♭ F Gm7
all the wat\y Ro-san - na yeah meet you all the way — meet you

Pi

Syn

Brs

Gtr1

Gtr2

Ba

Dr

Pacs

57

Gm7/C C7 Gm7/C Cm7 E♭ B♭ F G7

Vo all the way — Ro-san - na yeah —

Pi

Syn

Brs

Gtr1

Gtr2

Ba

Dr

Pacs

61

Vo

Pi

Syn

Brs

Gtr1

Gtr2

Ba

Dr

Pacs

65

Vo

Pi

Syn

Brs

Gtr1

T
A
B

Gtr2

T
A
B

Ba

Dr

Pacs

69

Vo

Pi

Syn

Brs

Gtr1

T
A
B

Gtr2

T
A
B

Ba

Dr

Pacs

