

The Compass of Taurus

Electric Guitar 1 ♩ = 150

Electric Guitar 1

Vo.

El. Guit. 1

El. Guit. 2

El. B.

P.M. P.M.

5

Oh, you el - ders, please he-ar my plea - .

P.M. P.M.

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

9

I can't har - ness the Bull in me - .

P.M. P.M.

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

El. B.

13

Vo. These un - na-tur-al times - , to - tal loss of con-trol -

El. Guit. 1

El. Guit. 2 P.M. † P.M. † P.M. P.M. P.M. P.M. P.M. P.M. P.M.

El. B.

16

Vo. Prima - e-val crimes

El. Guit. 1

El. Guit. 2 P.M. P.M. P.M. P.M. † P.M. † P.M. P.M. P.M. P.M.

El. B.

19

Vo. ta - king their toll - . H

El. Guit. 1

El. Guit. 2 P.M. P.M. P.M. P.M. P.M. P.M.

El. B.

23

H

El. Guit. 1

El. Guit. 2

El. B.

27

Vo. Not a li - on, young

El. Guit. 1

El. Guit. 2 P.M. P.M. P.M. P.M. P.M. P.M.
P.M. P.M. P.M. P.M. P.M. P.M.

El. B.

31

Vo. man's but a bull - . Damned be na - ture's

El. Guit. 1 P.M. P.M.

El. Guit. 2 P.M. P.M.

El. B.

35

Vo. bi - po - lar pull - . To temp - ta - tion

El. Guit. 1 P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

El. Guit. 2 P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

El. B. ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫

This section shows four staves. The vocal part (Vo.) has lyrics: "bi - po - lar pull - . To temp - ta - tion". The first electric guitar part (El. Guit. 1) and the second electric guitar part (El. Guit. 2) both play eighth-note patterns labeled "P.M.". The bass part (El. B.) consists of eighth-note patterns. Measure 35 ends with a fermata over the vocal line.

39

Vo. and sin - , my a-ni - mal

El. Guit. 1 P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

El. Guit. 2 P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

El. B. ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫

This section continues the vocal line: "and sin - , my a-ni - mal". The electric guitars and bass continue their eighth-note patterns labeled "P.M.". Measure 39 ends with a fermata over the vocal line.

43

Vo. with - in - . H

El. Guit. 1 P.M. P.M. P.M. P.M. P.M. P.M.

El. Guit. 2 P.M. P.M. P.M. P.M. P.M.

El. B. ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫

This section concludes with the vocal line: "with - in - .". The electric guitars and bass continue their eighth-note patterns labeled "P.M.". Measure 43 ends with a fermata over the vocal line. Measures 44-45 show a continuation of the eighth-note patterns. Measure 46 features a circled measure repeat sign, indicating a return to a previous section.

47 H

El. Guit. 1

El. Guit. 2

El. B.

51

El. Guit. 1

El. Guit. 2

El. B.

56

El. Guit. 1

El. B.

59

El. Guit. 1

El. B.

62

El. Guit. 1

El. B.

65

El. Guit. 1

El. B.

This musical score consists of five staves, each representing a different instrument: El. Guit. 1, El. Guit. 2, and El. B. The score is divided into measures by vertical bar lines. Measure 47 begins with a dynamic marking 'H' above El. Guit. 1. The music continues through measure 56, followed by a section from measure 59 to 65. The instruments play various rhythmic patterns, including eighth-note chords and sixteenth-note runs. Time signatures change between 4/4 and 6/4. Measure 51 features a sixteenth-note run on El. Guit. 1. Measures 52-53 show eighth-note chords on El. Guit. 2. Measures 54-55 show eighth-note chords on El. B. Measures 56-57 show sixteenth-note runs on El. Guit. 1. Measures 58-59 show eighth-note chords on El. Guit. 2. Measures 60-61 show eighth-note chords on El. B. Measures 62-63 show sixteenth-note runs on El. Guit. 1. Measures 64-65 show eighth-note chords on El. Guit. 2.

68

El. Guit. 1

P.M. P.M. P.M. P.M. P.M. P.M.

El. B.

73

Vo.

It is in the hu - man na - ture

El. Guit. 1

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

El. Guit. 2

P.M. P.M. P.M. P.M. P.M. P.M.

El. B.

77

Vo.

to seek to ad-vance - . Yet in this age my

El. Guit. 1

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

El. Guit. 2

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

El. B.

81

Vo. great - est gui-dance is this ins - tinct, the

El. Guit. 1 P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

El. Guit. 2 P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

El. B. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

85

Vo. com-pan-s of Tau - rus. Still, the world shows there's

El. Guit. 1 P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

El. Guit. 2 P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

El. B. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

89

Vo. no need for us. H

El. Guit. 1 P.M. P.M. P.M. P.M. P.M. P.M.

El. Guit. 2 P.M. P.M. P.M. P.M. P.M. P.M.

El. B. P.M. P.M. P.M. P.M. P.M. P.M.

93

El. Guit. 1

El. Guit. 2

El. B.

H

This section consists of three staves. El. Guit. 1 has a treble clef, a key signature of one flat, and a tempo of 93. It plays eighth-note patterns with grace notes. El. Guit. 2 has a treble clef, a key signature of one flat, and a tempo of 93. It plays eighth-note chords. El. B. has a bass clef, a key signature of one flat, and a tempo of 93. It plays eighth-note patterns. Measure 93 starts with a dynamic of $\frac{2}{8}$. Measures 94-95 show a transition with grace notes and eighth-note chords. Measure 96 begins with a dynamic of $\frac{1}{8}$.

97

El. Guit. 1

El. Guit. 2

El. B.

H P H

This section continues with three staves. El. Guit. 1, El. Guit. 2, and El. B. all play eighth-note patterns. Measure 97 starts with a dynamic of $\frac{2}{8}$. Measures 98-99 show transitions with eighth-note chords. Measure 100 begins with a dynamic of $\frac{1}{8}$. Measure 101 starts with a dynamic of $\frac{2}{8}$.

101

El. Guit. 1

El. Guit. 2

El. B.

H

This section continues with three staves. El. Guit. 1, El. Guit. 2, and El. B. all play eighth-note patterns. Measure 101 starts with a dynamic of $\frac{2}{8}$. Measures 102-103 show transitions with eighth-note chords. Measure 104 begins with a dynamic of $\frac{1}{8}$.

105

El. Guit. 1

El. Guit. 2

El. B.

H

This section continues with three staves. El. Guit. 1, El. Guit. 2, and El. B. all play eighth-note patterns. Measure 105 starts with a dynamic of $\frac{2}{8}$. Measures 106-107 show transitions with eighth-note chords. Measure 108 begins with a dynamic of $\frac{1}{8}$.

109

H

El. Guit. 1

El. Guit. 2

El. B.

This musical score section starts at measure 109. It features three staves. The top staff, labeled 'El. Guit. 1', has a treble clef and includes dynamic markings like 'f' and 'H'. The middle staff, labeled 'El. Guit. 2', has a treble clef and shows sustained chords. The bottom staff, labeled 'El. B.', has a bass clef and shows eighth-note patterns. Measure 109 ends with a fermata over the first note of the next measure. Measures 110-112 continue with similar patterns, with 'El. Guit. 1' maintaining its melodic line and 'El. Guit. 2' providing harmonic support.

113

H

P

H

El. Guit. 1

El. Guit. 2

El. B.

This musical score section starts at measure 113. It features three staves. The top staff, labeled 'El. Guit. 1', has a treble clef and includes dynamic markings like 'f', 'H', 'P', and 'H'. The middle staff, labeled 'El. Guit. 2', has a treble clef and shows sustained chords. The bottom staff, labeled 'El. B.', has a bass clef and shows eighth-note patterns. Measures 113-116 continue with similar patterns, with 'El. Guit. 1' maintaining its melodic line and 'El. Guit. 2' providing harmonic support.

117

H

El. Guit. 1

El. Guit. 2

El. B.

This musical score section starts at measure 117. It features three staves. The top staff, labeled 'El. Guit. 1', has a treble clef and includes dynamic markings like 'f' and 'H'. The middle staff, labeled 'El. Guit. 2', has a treble clef and shows sustained chords. The bottom staff, labeled 'El. B.', has a bass clef and shows eighth-note patterns. Measures 117-120 continue with similar patterns, with 'El. Guit. 1' maintaining its melodic line and 'El. Guit. 2' providing harmonic support.

121

El. Guit. 1

El. Guit. 2

El. B.

This musical score section starts at measure 121. It features three staves. The top staff, labeled 'El. Guit. 1', has a treble clef and includes dynamic markings like 'f'. The middle staff, labeled 'El. Guit. 2', has a treble clef and shows sustained chords. The bottom staff, labeled 'El. B.', has a bass clef and shows eighth-note patterns. Measures 121-124 continue with similar patterns, with 'El. Guit. 1' maintaining its melodic line and 'El. Guit. 2' providing harmonic support.