

부디

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V.O.S의 '꽃이 웃는다' (2007.09) 수록곡

♩ = 69

Cm Gm/B^b A^b Gm Fm7 F[#]dim7

The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is in the treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The piano accompaniment is in the grand staff (treble and bass clefs). The first measure of the piano accompaniment features a triplet of eighth notes in the right hand and a single eighth note in the left hand. The second measure continues with similar rhythmic patterns. The third measure has a triplet of eighth notes in the right hand and a single eighth note in the left hand. The fourth measure has a triplet of eighth notes in the right hand and a single eighth note in the left hand. The fifth measure has a triplet of eighth notes in the right hand and a single eighth note in the left hand. The sixth measure has a triplet of eighth notes in the right hand and a single eighth note in the left hand.

5 Gsus4 G Am Em/G FM7 Em7 Dm7 Bm7(b5)

오랫만에 전-화도- 목소 리 도 그리 왔나-봐 애 씨 참-아왔던 내 눈물-이

The second system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is in the treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The piano accompaniment is in the grand staff (treble and bass clefs). The first measure of the piano accompaniment features a triplet of eighth notes in the right hand and a single eighth note in the left hand. The second measure continues with similar rhythmic patterns. The third measure has a triplet of eighth notes in the right hand and a single eighth note in the left hand. The fourth measure has a triplet of eighth notes in the right hand and a single eighth note in the left hand. The fifth measure has a triplet of eighth notes in the right hand and a single eighth note in the left hand. The sixth measure has a triplet of eighth notes in the right hand and a single eighth note in the left hand.

9 E7sus4 E7 Am Em/G FM7 Em7 Dm7 Bm7(b5)

새 -잖 아- 너만 모르 던 간-절했던 사랑 도-바람 도 숨긴-채 그래야 만 버려야만 하는 건

The third system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is in the treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The piano accompaniment is in the grand staff (treble and bass clefs). The first measure of the piano accompaniment features a triplet of eighth notes in the right hand and a single eighth note in the left hand. The second measure continues with similar rhythmic patterns. The third measure has a triplet of eighth notes in the right hand and a single eighth note in the left hand. The fourth measure has a triplet of eighth notes in the right hand and a single eighth note in the left hand. The fifth measure has a triplet of eighth notes in the right hand and a single eighth note in the left hand. The sixth measure has a triplet of eighth notes in the right hand and a single eighth note in the left hand.

13 E sus4 E Cm Bb Ab Gm7 Fm7 Dm7(b5)

지 안-녕이라 는 말 -도 쉽 게 눈 -물 감춰 꺼 내고 - - - 알 아도 - 차라 리나 - 모른 채로

17 G7sus4 G7 Cm Bb Ab Gm7 Fm7 Gsus4 G

- - - 하 니까 후-회된다는 말 -도 천 번만 - 번을 더 삼 키고 - - 나 들길 - 까봐 너 울-까봐 운다

21 Em Am Dm/G Am Em/G FM7 Em7 Dm Bm7(b5)

- 좋아 하 던 그-곳도- 그 어 디 도 이제 -는 못-가 내 가 알-아 왔 던 그 모든-게

25 E7sus4 E7 Am Em/G FM7 Em7 Dm7 Bm7(b5)

너 - 잠 아 - - 니-가 미칠 듯 생-각 날 까 기 억 도-추억 도 묻 은-채 그 래야 만 피 해야 만 하 는 건

29 E sus4 E | 2 A^b Gm7 Fm7 Cm7 Fm7 F#dim7

지 - 안 - 녕이 라 - 멀리서 봐 그대 가나 - 를 볼 까 봐 - - - 뒤 돌아 뛰어 봐 도 - 다시 는 돌 - 아 갈 순

33 G sus4 Cm B^b A^bM7 Gm7 Fm7 Dm7(b5)

없 어 - 예 - 돌 - 아 오 라 는 말 - 도 차 마 입 - 에 담 지 못 하 고 - - 사 랑 은 - 왜 그 리 늘 - 이 별 앞 에

g[♭]-1

37 G7sus4 G7 Cm B^b A^bM7 Gm7 Fm7 G sus4

- - 약 한 지 마 - 지 마 으 로 안 - 녕 부 디 행 - 복 해 야 한 다 고 - - 다 끝 날 - 까 봐 못 볼 - 까 봐 운 다
안 - 녕 이 라

41 Cm B^b A^bM7 Gm7 Fm7 Dm7(b5) G7sus4 G7

- 는 말 - 도 쉽 게 는 - 물 감 취 께 내 고 - - - 알 아 도 - 차 라 리 나 - 모 르 채 로 - - - 하 니 까 후 - 회 된 다

45 Cm B \flat A \flat M7 Gm7 부디 Fm7 Gsus4 Cm Gm/B \flat

는 말 - 도 천번만 - 번을더삼 키고 -- 나들길 - 까봐 너울 - 까봐 - 운다 -

49 A \flat Gm Fm7 F \sharp dim7 Gsus4