

Rote Punkte

T: Jörg Hilbert
M: Felix Janosa

The musical score is arranged in five staves. The top staff is for the vocal line (Gesang), which consists of four measures of whole rests. The second staff is for the first guitar (Gitarre 1), which plays a melodic line in the first two measures and then has two double bar lines with a '2' above them, indicating a double bar line. The third staff is for the second guitar (Gitarre 2), which consists of four measures of whole rests. The fourth staff is for the bass (Bass), which plays a melodic line with a slur over the first two measures and another slur over the last two measures. The fifth staff is for the drums (Drums), which consists of four measures of whole rests followed by a rhythmic pattern in the final two measures.

5
Gsng.

5
Git.1

5
Git.2

5
Bass

5
Drms.

9

Gsng.

1. Ro - te Punk - te soll - ten echt
2. Ro - te Punk - te soll - ten rot

Git.1

A C#7

Git.2

Bass

Drms.

11

Gsng.

— sein,
— sein, Ah und nicht künst -
und nicht blau

Git.1

F#m A7 D

Git.2

Bass

Drms.

14

Gsng. - - lich und an vi - ge - schraubt, Wenn dir schlecht -
 und vi - o - lett, Wer in Not

Git.1 8 Dm A

Git.2 14 148

Bass 148

Drms. 14

16

Gsng. - ist, muss dir schlecht sein, Ah
 ist, muss in Not sein,

Git.1 8 C#7 F#m A7

Git.2 16 168

Bass 168

Drms. 16

19

Gsng.

19

— Dass man's dir — auch wirk — lich glaubt, — a - ber
 Und er soll - te auch — ins Bett, — a - ber

Git.1

8

D D m C#m

Git.2

19

Bass

19

Drms.

22

Gsng.

22

dann hol' ich — die Do - se mit der Punk - te - Me - di -
 dann hol' ich — die Do - se

Git.1

8

F#7 B m7 E7 B m7 E7

Git.2

22

22

Bass

22

Drms.

25

Gsng.

25

zin, dann kriegst du Wi - ckel auf die Pi - ckel, kriegst Du Schla - cke auf die
dann kriegst du Spri - tze in die Si - tze, kriegst Du Pam - pe auf die

Git.1

8

25

A D

Git.2

258

Bass

25

Drms.

27

Gsng.

27

Ba - cke, kriegst du Schmie - re auf Ge - schwü - re
Wam - pe kriegst du Cre - me auf Ek - ze - me

Git.1

8

27

E7

Git.2

278

Bass

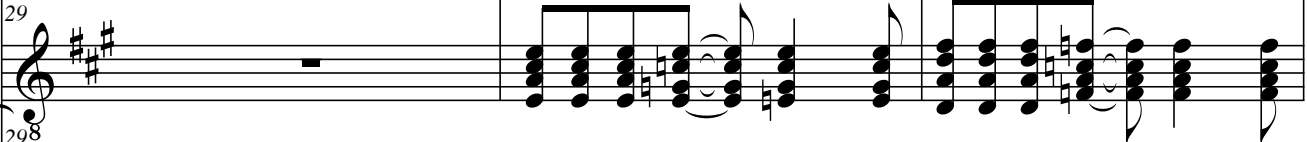
27

Drms.

29

Gsng.  und 'ne hal-be Ros-pi - rin! Yeah Yeah Yeah!

Git.1  8 A C D F

Git.2  29 8

Bass  29 8

Drms.  29

32

Gsng.  Yeah Yeah Yeah! Uh —

Git.1  8 A C D F A C

Git.2  32 8

Bass  32 8

Drms.  32

35

Gsng.

Yeah Yeah Yeah! Uh— Yeah Yeah Yeah!

Git.1

8

D F A C D F

Git.2

Bass

358

Drms.

38

Gsng.

38

Git.1

8

2

Git.2

Bass

388

Drms.

42

Gsng.

Ah Ah Ah Ah

Git.1

8

42

Git.2

42

Bass

42

Drms.

46

Gsng.

Ah 1.Ro-te Punk - te soll - ten so sein, Uh

Git.1

8

A C#7 F#m A7

46

Git.2

46

Bass

46

Drms.

50

Gsng. — dass man's nicht - ra - die - ren kann. Und du müss -

Git.1 8 D Dm A

Git.2 508

Bass 50

Drms. 50

53

Gsng. - test mäch - tig froh sein, Uh

Git.1 8 C#7 F#m A7

Git.2 538

Bass 53

Drms. 53

56

Gsng.
 Dass man's noch ku - rie - ren kann, da - rum

Git.1
 8 D D m C#m7

Git.2
 56 8

Bass
 56 8

Drms.
 56

59

Gsng.
 hol ich jetzt die Do - se mit der Punk - te - Me - di -

Git.1
 8 F#7 B m7 E7 B m7 E7

Git.2
 59 8

Bass
 59 8

Drms.
 59

62

Gsng.

zin, dann kriegst du So - sse auf die Cho - se, kriegst du Tun - ke auf die

Git.1

8

Git.2

62 8

A D

Bass

62 8

Drms.

64

Gsng.

Punk-te, kriegst du Trop-fen auf die Prop - fen — und 'ne hal-be Ros-pi-

Git.1

8

Git.2

64 8

E7

Bass

64 8

Drms.

67

Gsng.  rin! Yeah Yeah Yeah!

Git.1  8

Git.2  A C D F A C

Bass  67 8

Drms.  67

70

Gsng.  Yeah Yeah Yeah! Uh— Yeah Yeah Yeah!

Git.1  8

Git.2  D F A C D F

Bass  70 8

Drms.  70

73

Gsng. Uh _____ Yeah Yeah Yeah Yeah! _____

73

8 A C D F E7sus4

73

73 8

73

Rote Punkte

Gesang

T: Jörg Hilbert
M: Felix Janosa

8



1. Ro-te Punk - te soll - ten echt _____ sein,
2. Ro-te Punk - te soll - ten rot _____ sein,

12



Ah _____ und nicht künst - lich an - ge - schraubt, _____ Wenn dir schlecht _____
und nicht blau _____ und vi - o - lett, _____ Wer in Not _____

16




_____ ist, muss _____ dir schlecht _____ sein, Ah _____ Dass man's dir _____
_____ ist, muss _____ in Not _____ sein, Und er soll _____

20




_____ auch wirk - lich glaubt, _____ a - ber dann hol' ich _____ die Do - se
- te auch _____ ins Bett, _____ a - ber dann hol' ich _____ die Do - se

24



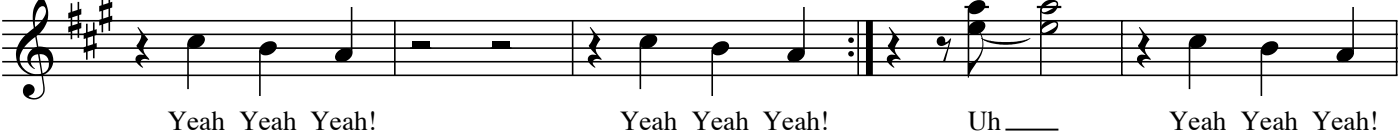
mit der Punk-te-Me-di - zin, dann kriegst du Wi-ckel auf die Pi-ckel, kriegst Du Schla-cke auf die
dann kriegst du Spri-tze in die Si-tze, kriegst Du Pam-pe auf die

27



Ba - cke, kriegst du Schmie-re auf Ge - schwü - re _____ und 'ne hal-be Ros-pi - rin!
Wam-pe kriegst du Cre - me auf Ek - ze - me _____

31



Yeah Yeah Yeah! Yeah Yeah Yeah! Uh _____ Yeah Yeah Yeah!

36



Uh _____ Yeah Yeah Yeah! Ah Ah Ah

4

45

Ah Ah 1. Ro-te Punk - te soll - ten so ___ sein, Uh ___

50

___ dass man's nicht - ra - die - ren kann. ___ Und du müss -

53

- test mäch - tig froh ___ sein, Uh ___ Dass man's noch -

57

___ ku - rie - ren kann, ___ da - rum hol ich jetzt ___ die Do - se

61

mit der Punk-te-Me-di - zin, dann kriegst du So-sse auf die Cho-se, kriegst du Tun-ke auf die

64

Punk-te, kriegst du Trop-fen auf die Prop - fen ___ und 'ne hal-be Ros-pi - rin!

68

Yeah Yeah Yeah! Yeah Yeah Yeah! Uh ___ Yeah Yeah Yeah!

73

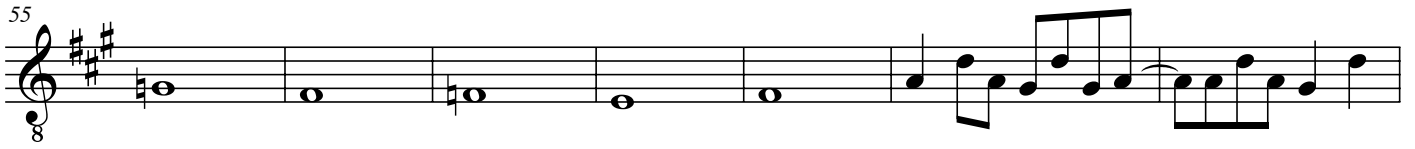
Uh ___ Yeah Yeah Yeah Yeah!

Rote Punkte

Gitarre 1

T: Jörg Hilbert
M: Felix Janosa

The musical score is written for guitar in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The score consists of nine staves of music, each beginning with a measure number (8, 7, 14, 21, 27, 32, 36, 40, 48) and a guitar-specific instruction '8' in a circle. The notation includes eighth and sixteenth notes, rests, and various articulation marks such as slurs, accents, and double bar lines with repeat signs. Some measures contain a '2' above a double bar line, likely indicating a second ending or a specific fingering. The piece concludes with a final double bar line and repeat sign at the end of the ninth staff.



Rote Punkte

Gitarre 2

T: Jörg Hilbert
M: Felix Janosa

The musical score is written for guitar in the key of D major (two sharps) and 4/4 time. It consists of eight staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. A large '8' is placed above the staff, indicating an eighth-note rhythm. The first measure is a whole rest. The second measure is a repeat sign. The following four measures are chords: A, C#7, F#m, and A7. The second staff starts at measure 13 with chords D, Dm, A, C#7, and F#m. The third staff starts at measure 18 with chords A7, D, Dm, C#m, and F#7. The fourth staff starts at measure 23 with chords Bm7, E7, Bm7, E7, A, and D. The fifth staff starts at measure 28 with chords E7, A, C, D, and F. The sixth staff starts at measure 32 with chords A, C, D, F, A, and C. The seventh staff starts at measure 35 with chords D, F, A, C, D, and F. The eighth staff starts at measure 38 with a large '8' above the staff, followed by chords A, C#7, F#m, A7, and D.

51 D m A C#7 F#m A7 D D m

58 C#m7 F#7 B m7 E7 B m7 E7

62 A D E7

67 A C D F A C

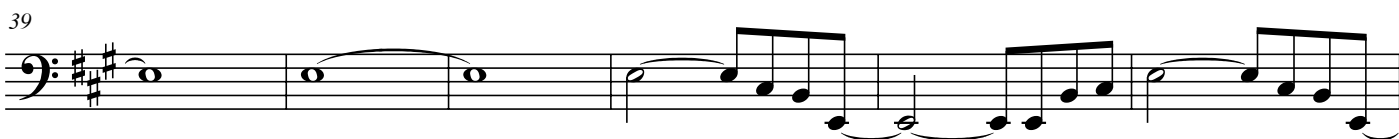
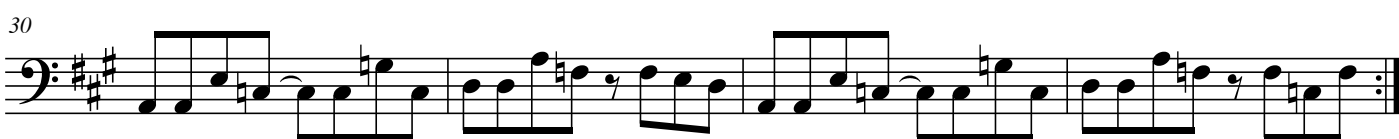
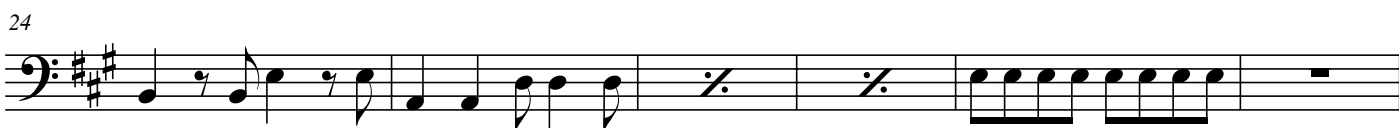
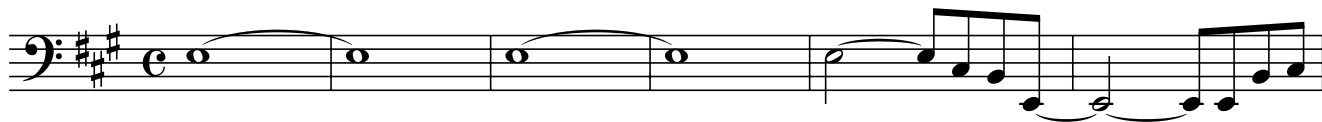
70 D F A C D F

73 A C D F E7sus4

Rote Punkte

Bass

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M: Felix Janosa



Rote Punkte

Drums

T: Jörg Hilbert
M: Felix Janosa

Drum score for 'Rote Punkte' in common time (C). The score consists of nine staves, each starting with a measure number. The notation includes various drum patterns, rests, and dynamic markings.

- Staff 1: Measure 1. Starts with a 3-measure rest, followed by a pattern of eighth notes and a cymbal pattern marked with an asterisk (*).
- Staff 2: Measure 8. Features a cymbal pattern marked with an asterisk (*), followed by eighth notes and a cymbal pattern marked with an asterisk (*).
- Staff 3: Measure 15. Shows a cymbal pattern marked with an asterisk (*), followed by eighth notes and a cymbal pattern marked with an asterisk (*).
- Staff 4: Measure 22. Includes a cymbal pattern marked with an asterisk (*), followed by eighth notes and a cymbal pattern marked with an asterisk (*).
- Staff 5: Measure 27. Features a cymbal pattern marked with an asterisk (*), followed by eighth notes and a cymbal pattern marked with an asterisk (*).
- Staff 6: Measure 32. Shows a cymbal pattern marked with an asterisk (*), followed by eighth notes and a cymbal pattern marked with an asterisk (*).
- Staff 7: Measure 37. Starts with a cymbal pattern marked with an asterisk (*), followed by a 3-measure rest, eighth notes, and a cymbal pattern marked with an asterisk (*).
- Staff 8: Measure 44. Features a cymbal pattern marked with an asterisk (*), followed by eighth notes and a cymbal pattern marked with an asterisk (*).
- Staff 9: Measure 51. Shows a cymbal pattern marked with an asterisk (*), followed by eighth notes and a cymbal pattern marked with an asterisk (*).

2

59

Musical notation for measures 59-64. Measure 59 starts with a double bar line and a repeat sign. It contains a series of chords, each with an asterisk above it. Measures 60-64 continue with similar chords, some with 'x' marks above them, and end with a double bar line and a repeat sign.

65

Musical notation for measures 65-70. Measure 65 starts with a double bar line and a repeat sign. It contains a series of chords, each with an 'x' mark above it. Measures 66-70 continue with similar chords, some with 'x' marks above them, and end with a double bar line and a repeat sign.

71

Musical notation for measures 71-76. Measures 71-75 each start with a double bar line and a repeat sign. Measure 76 starts with a double bar line and a repeat sign, followed by a chord with a circled 'x' above it, and ends with a double bar line and a repeat sign.