



FINGERPICKING GUITAR BIBLE

30 GREAT ACOUSTIC FINGERSTYLE SONGS INCLUDING:

Anji • Blackbird • The Boxer • Classical Gas • Drifting
Jack Fig • Little Martha • Time in a Bottle

FINGERPICKING GUITAR BIBLE



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$\text{♩} = \text{approx. } 78$

G6

$\text{♩} = \text{approx. } 83$

Em7/A

Em7

loco

rit.

Harm. - - -

D G D G

Harm. - - -

D G D

Harm. - - -

8va - - -

rit. - - -

Pitch: B
G
D

Free time

D

loco

G/B

G6/B

G/B

pp

BModerately slow $\text{♩} = 70$ ($\text{♩} = \overline{\text{♩}\text{♩}}$)

N.C.

G

Em7/A

D

mf

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

G6

Bbadd#4

Esus4

A

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

G6

Bbadd#4

Esus4

D

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

G6

Em7/A

D

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

G6

Em/A

D

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

G6 B^badd#4 Esus4 A

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

G6 B^badd#4 Esus4 D

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

G6 Em/A D B^badd#4

0 0 0 | 0 0 0 | 2 3 2 3 | X 0 0 | 3 3 3 0 2

G6 Em/A D B^badd#4

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

C

Moderately $\text{♩} = 98$

Em

(0) 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0

5 0 4 | 5 0 2 | 5 0 4 | 2 0 2 | 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0

(0) 0 0 0 0 0 | 0 5 0 2 0 0 | 0 5 0 0 0 0 | 0 2 0 2 0 0

(0) 0 0 0 | 0 2 0 2 0 | 0 0 0 3 | 4 2 3 4 0 0

(0) 0 0 0 | 0 2 0 2 0 | 0 0 0 3 | 0 2 3 2 2

(2) 2 0 0 | 5 0 4 0 0 | 5 0 2 0 0 | 5 0 4 0 0

(0) 0 2 0 | 5 0 0 4 0 | 5 0 2 0 0

Sheet music for guitar and vocal. The vocal part consists of eighth-note patterns. The guitar part has tablature below the staff.

Vocal:

```

G: B A G F E D C B A G F E D C B A
G: B A G F E D C B A G F E D C B A

```

Guitar Tab:

```

(0) 0 0 4 0 0 | 2 0 2 0
5 0 4 0 0 | 2 0 2 0

```

Sheet music for guitar and vocal. The vocal part consists of eighth-note patterns. The guitar part has tablature below the staff.

Vocal:

```

G: B A G F E D C B A G F E D C B A
G: B A G F E D C B A G F E D C B A

```

Guitar Tab:

```

(0) 0 0 0 0 | 0 0 0 0 | 0 0 0 3 | 2 2 2 0
0 2 0 2 | 2 0 2 | 0 2 0 | 4 2 4

```

Sheet music for guitar and vocal. The vocal part consists of eighth-note patterns. The guitar part has tablature below the staff.

Vocal:

```

G: B A G F E D C B A G F E D C B A
G: B A G F E D C B A G F E D C B A

```

Guitar Tab:

```

(0) 0 0 0 0 | 0 0 0 0 | 0 0 0 3 | 0 2 0 0
0 2 0 2 | 0 2 0 | 0 2 0 | 0 2 0

```

Sheet music for guitar and vocal. The vocal part consists of eighth-note patterns. The guitar part has tablature below the staff.

Vocal:

```

G: B A G F E D C B A G F E D C B A
G: B A G F E D C B A G F E D C B A

```

Guitar Tab:

```

(3) 2 2 2 3 | 2 2 2 3 | 2 2 2 3 | 2 2 2 3
4 4 4 4 | 4 4 4 4 | 4 4 4 4 | 4 4 4 4

```

Sheet music for guitar and vocal. The vocal part consists of eighth-note patterns. The guitar part has tablature below the staff.

Vocal:

```

G: B A G F E D C B A G F E D C B A
G: B A G F E D C B A G F E D C B A

```

Guitar Tab:

```

0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0
4 4 4 4 | 4 4 4 4 | 2 2 2 0 | 2 2 2 0

```

Sheet music for guitar and vocal. The vocal part consists of eighth-note patterns. The guitar part has tablature below the staff.

Vocal:

```

G: B A G F E D C B A G F E D C B A
G: B A G F E D C B A G F E D C B A

```

Guitar Tab:

```

0 3 2 3 | 2 3 2 3 | 2 3 2 3 | 3 0 0
4 x 4 4 | 4 2 4 4 | 0 4 4 0 | 0 4 0 2

```

Em

(0) 0 0 0 | 0 0 0 | 0 0 0 | 0 0 2 2

2 2 0 | 0 2 2 | 0 2 0 | 0 2 2

Dm6/F

(0) 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0

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

D $\frac{5}{3}$ (no 3rd)

Dm6/F

(0) 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0

0 0 0 0 | 0 0 0 0 | 3 0 3 0 | 3 0 3 0

D $\frac{5}{3}$ sus4

Em

(0) 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0

0 0 0 0 | 0 0 0 0 | 0 2 0 2 | 2 0 4 2

G6

D

Em

(0) 0 0 | 0 2 0 | 0 2 0 | 0 2 0

0 2 0 | 0 2 0 | 0 2 0 | 0 2 0

G6

D5

(0) 0 0 | 0 3 | 0 2 3 | 0 0 0

0 2 | 0 0 0 | 0 2 | 0 0 0

G/B Dm6/F D

(0) 0 0 0 0 3
0 3 0 0 0 0
0 2 0 0 3 0
3 0 0 0 0 0

G/B Dm6/F D

(0) 0 0 0 0 0
0 3 0 0 0 0
0 2 0 0 3 0
3 0 0 0 0 0

Em D5

(0) 0 0 0 0 0
0 0 0 0 0 0
2 0 2 0 0 0
2 0 4 2 0 0
0 0 0 0 3 0
0 2 3 0 0 0

Em D5

(0) 0 0 0 0 0
0 0 0 0 0 0
2 0 2 0 0 0
2 0 4 2 0 0
0 0 0 0 3 0
0 2 3 3 0 0

G/B Dm6/F D

(0) 0 0 0 0 0
0 0 0 0 0 0
0 2 0 2 0 0
3 0 0 0 0 0
0 3 0 0 0 0
2 3 2 0 0 0

G/B Dm6/F Dsus $\frac{5}{4}$ D

(0) 0 0 0 0 0
0 0 0 0 0 0
0 2 0 2 0 0
3 0 0 0 0 0
0 3 0 0 0 0
0 0 0 0 0 0

E

D⁶

12 12 12 | 12 14 12 | 10 12 10 | 10 10 10

0 0 0 | 0 0 0 | 0 0 0 | 0 0 0

12 12 12 | 12 14 12 | 10 12 10 | 10 10 10

10 0 0 | 0 0 0 | 0 0 0 | 0 0 0

10 12 12 10 | 10 10 0 | 5 7 7 5

0 0 0 | 0 0 0 | 0 0 0 | 0 0 0

G7/D D

1 1 0 | 3 2 3 | 3 2 0 | 5 7 5

0 0 0 | 0 0 0 | 0 0 0 | 0 0 0

G7/D D

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

0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0

D⁶

0 0 12 0 12 0 14 12 12 10 10 12 x 10 10 10 10

12 10 12 10 12 0 10 14 12 12 10 10 10 10 10 10 10 0 0

G7/D D

5 7 5 0 0 1 1 0 0 3 0 2 0 3 0 2 0

G7/D D

5 7 5 0 0 1 1 0 0 3 0 2 3 0 2 3 0 2

F

Dsus2/C D6sus2

(2) 0 2 3 0 3 0 3 0 0 5 4 0 0 5 0 5 0 x

Dsus2/C

Musical score for Dsus2/C and D6sus2 chords. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a guitar neck with fingerings: 0, 3, 3, 0; 3, 0, 3, 0; 0, 5, 4, 0; 5, 0, 5, 0.

Dsus2/C

D6sus2

Musical score for Dsus2/C and D6sus2 chords. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a guitar neck with fingerings: 0, 3, 0; 3, 0, 3, 0; 0, 5, 4, 0; 5, 0, 5, 0.

Dsus2/C

Dsus2

Musical score for Dsus2/C and Dsus2 chords. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a guitar neck with fingerings: 0, 3, 0; 3, 0, 3, 0; 0, 3, 0; 0, 0, 0.

G

Em

Musical score for G and Em chords. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a guitar neck with fingerings: (0), 0, 0; 0, 0, 0; 0, 0, 0; 3, 0, 0.

Em/F♯

Musical score for Em and F# chords. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a guitar neck with fingerings: (0), 0, 0; 0, 0, 0; 5, 0, 0; 0, 0, 0.

The image shows a musical score for a six-string guitar. The top half displays a melodic line in G major (Em/G) with a key signature of one sharp. The bottom half provides a tablature for the same piece, mapping the musical notes to specific frets and strings. The tablature uses a standard six-line staff where each line represents a string, with the bottom line being the 6th string and the top line being the 1st string. Fret numbers are indicated above the staff, and the note heads correspond to the notes in the musical notation above. The first measure starts with an open 6th string (F#) followed by a 5th string (E). The second measure begins with a 5th string (E) and ends with a 6th string (F#). Measures three through seven continue this pattern, ending with a 6th string (F#) in each case. Measures eight through twelve conclude the section, ending with a 5th string (E).

Guitar tablature for the first 16 measures of the solo, starting in Em/F# and transitioning to Em. The tab shows a melodic line with various notes and rests, corresponding to the fingerings listed below the strings.

Em/F# Em

(0) 0 0 5 0 0 0 0 0 0 0 0 0 0 0 2 0 2

4 4 4 4 4 4 4 4 4 4 2 0 2

The image shows a musical score for guitar. The top part is a staff notation in G major (one sharp) with a common time signature. The melody consists of eighth and sixteenth notes. The bottom part is a tablature for a six-string guitar, showing the fingerings and string numbers for each note. The tablature is aligned with the staff above it. The key signature changes to E5/D at the end of the measure.

H

The image shows a musical score for a six-string guitar. The top half is a staff-based notation in E minor (two sharps), with a tempo marking of 3/4. The bottom half is a tablature, which is a grid of six horizontal lines representing the guitar's fretboard. Each vertical column of the grid represents a string, and each horizontal tick mark on a line represents a fret. The tablature provides a visual representation of the notes and chords shown in the staff notation above.

The image shows a musical score for guitar. The top staff is a treble clef staff with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). It contains a continuous melody of eighth-note pairs and sixteenth-note pairs. The bottom staff is a six-string guitar neck diagram. Fret numbers are indicated above the strings: 5, 0, 0, 0, 0, 0; 5, 0, 0, 0, 0, 0; 5, 0, 0, 0, 0, 0; 2, 0, 0, 0, 0, 0. Fingerings are shown as small numbers below the strings: 5, 0, 4, 0, 0, 0; 5, 0, 2, 0, 0, 0; 5, 0, 4, 0, 0, 0; 2, 0, 2, 0, 0, 0.

D

0 2 0 0 | 2 0 2 0 | 0 2 0 2 | 0 2 4 2 0

Em

(0) 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 3

D

(3) 2 3 4 | 2 3 4 | 2 3 4 | 2 0

Em G/B

(0) 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 3

D

(3) 2 3 2 | 2 3 0 | 0 3 0 | 0 3 0 | 0 3 0

I

Cadd9

G6/B

A handwritten musical score for guitar. The top part shows a treble clef staff with a key signature of two sharps and a time signature of common time. The music consists of a series of eighth-note patterns. The bottom part is a tablature for a six-string guitar, showing the fingerings for each note. The tablature is divided into measures by vertical bar lines.

(3) 0 3 | 3 0 3 0 | 0 3 2 | 0 2 2 | 0 3 2 | 0 3

Cadd9

G6/B

Cadd9

G6/B

The image shows a musical score for a six-string guitar. The top staff is in common time and uses a treble clef. It starts with a Cadd9 chord, indicated by the label "Cadd9" above the staff. The notes for this chord are: B (open), A (3rd fret), D (open), G (3rd fret), B (open), and D (open). This is followed by a vertical bar line. The next section, labeled "G6/B", consists of a repeating pattern of notes: B (open), A (3rd fret), D (open), G (3rd fret), B (open), and D (open). The bottom staff shows the corresponding fingerings for these chords. The first two measures of the Cadd9 chord have fingerings: (3) over the 3rd string at the 0th fret, 3 over the 2nd string at the 3rd fret, 0 over the 1st string at the 3rd fret, and 3 over the 0th string at the 0th fret. The next two measures show the same fingerings. The first two measures of the G6/B chord have fingerings: 3 over the 3rd string at the 0th fret, 3 over the 2nd string at the 3rd fret, 2 over the 1st string at the 3rd fret, and 0 over the 0th string at the 0th fret. The next two measures show the same fingerings.

Gm6/B^b

G6/B

Gm6/B \flat
G6/B
rit.

(3)
0 3
0 3 0 | 0 3 0 3 | 0 3
1 1 0 | 1 1 0 | 2 2 0 | 2 2 0 | 3
1 1 0 | 1 1 0 | 2 2 0 | 2 2 0 | 3

Musical score for guitar in Gm6/B♭. The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff is a tablature for a six-string guitar, showing fingerings and string numbers.

0 3 0 3 0 3 0 3 0 3 0 3 0 3 0 3

(0) 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0

J

Free time

D

D6sus2 Dsus2 D Dsus2 D6sus2 Dsus2 D Dsus2

The image shows a musical score for a six-string guitar. The top staff is a treble clef staff with a key signature of two sharps and a time signature of 3/4. It features a melodic line with various notes and rests. The bottom staff is a standard six-string guitar neck diagram. Above the strings, circled numbers indicate specific frets to be played. Below the strings, circled numbers indicate the fingers used to play each note: a '3' over a '7' indicates the third finger on the seventh string, and a '5' indicates the fifth finger on the fifth string. The guitar neck has six horizontal lines representing the strings, with vertical tick marks indicating fret positions. The first five strings have six tick marks each, while the sixth string has only five, starting from the 5th fret.

D6sus2 Dsus2 D

G6

The image shows a musical score for guitar. The top staff uses a treble clef and has a key signature of two sharps. It features a melodic line with eighth-note pairs and a harmonic section indicated by a brace and a circled 'Harm.' symbol. The bottom staff is a six-string guitar neck diagram with fret numbers 7, 5, 7, 5, 7, 5 at the top and 12, 12, 12, 12, 12, 12 at the bottom. Fingerings are shown above the strings: 7, 5; 7, 7; 0, 0; 0, 0; 0, 0.

D6

D

The image shows a musical score for guitar. The top staff is a treble clef staff with a key signature of two sharps. It features a melodic line with various note heads and stems, some with small diamonds above them. A dynamic marking '8va' is placed above the staff. The bottom staff is a bass clef staff with a key signature of one sharp. It contains a harmonic pattern where each measure consists of a single vertical bar with a note head, followed by a vertical bar with a double bar line and a '7' below it. The notes in the first four measures are labeled with the numbers 12, 12, 12, and 12 respectively. The notes in the next four measures are labeled with the numbers 0, 7, 7, and 7 respectively. The notes in the final four measures are grouped by vertical bars and labeled with the number 7.

Avalon Blues

Words and Music by Mississippi John Hurt

$$\Delta = 451 \text{ Hz}$$

Intro

Moderately $\sigma = 89$

38

*Chord symbols reflect implied harmony.

Verse

E

Aadd9

1

This block contains two staves of musical notation. The top staff is for voice and piano, featuring a treble clef, a key signature of four sharps, and a common time signature. The lyrics "this morn - ing, just a - bout half __ past nine." are written below the notes. The bottom staff is for guitar, showing a standard six-string tablature with a bass line. The tab includes numerical fret numbers and letter positions (A, B, C) along with vertical bar lines indicating measure boundaries.

Got to New York -

A musical score for guitar featuring a treble clef staff with six sharps and a bass clef staff. The top staff shows a melodic line with eighth and sixteenth notes, while the bottom staff provides a tablature with fingerings (0, 2, 1, 2) and string numbers (2, 2, 2). The music consists of two measures of sixteenth-note patterns followed by a measure of eighth-note pairs.

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A

— this morn- in', just a - bout half past nine.

(0) 6 5 0 5 0
7 5 0 5 1
0 2 1 0 2 1

0 2 1 0 1 2
0 2 1 0 2 1
0 2 1 0 2 1

B6(no 3rd)

Hol - l'rin' one morn - in' in Av - 'lon, could - n't hard -

(0) 0 1 0 2 0
0 2 1 0 1 2
0 1 0 2 0

C[#]

ly keep — from cry'n'.

2 4 2 0 0
2 2 0 2 0
0 2 1 0 2 0
2 1 0 2 1 0

2. Av - a - lon, _____

Guitar Tablature (Bass Clef):

```

(0) 0 2 0 2 | 0 2 1 0
2 0 2 0 | 2 1 0 2

```

Verse

E

Guitar Tablature (Bass Clef):

```

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

```

Guitar Tablature (Bass Clef):

```

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

```

A/E

E

Guitar Tablature (Bass Clef):

```

(0) x 5 5 6 | 0 6 6 0 | 0 2 1 0
7 6 | 7 6 7 0 | 2 0 2 1

```

Pret - ty ma - mas

B6(no 3rd) C# E

in Av - 'lon ____ want me there all ____ the time. _____

(0) 0 2 0 1 | 2 4 2 0 | 0 1 0 2 1 0

Guitar Solo

E E/A E

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

A/E

0 1 0 2 0 | 0 2 1 0 | 0 5 0 5 0 5 | 0 6 0 7 0 6

E

(0) 7 0 7 0 | 6 0 1 2 | 0 1 0 2 1 0 | 0 2 1 0 1 2

B

C# E

3. The train _____

Verse

E Bsus2 E

Rhy. Fig. 1

Sheet music for guitar in G major (three sharps) and common time. The melody is played on the treble clef staff, and the chords are indicated by bass notes on the bass clef staff. The tablature below shows the fingerings for the guitar strings (6, 5, 4, 3, 2, 1). The lyrics "Just come back, -" are written above the staff.

Just come back, -

0 2 0 1 0 2 1 0 2 1 0 2 1
2 2 2 2 2 2 2 2 2 2 2 2

B6(no 3rd) C♯ E

dad-dy, and stay right here with me.

Rhy. Fig. 2

Guitar tablature:

(0)	0	2													
2	1		0	1		2	4	2	0	0	1	0	2	1	0
	2		2		4	3	4		2	2	1	2	2	1	0

End Rhy. Fig. 2

Largo. Only 2nd fig.

Sheet music for guitar with tablature below. The music is in common time, G major (two sharps), and consists of two measures. The first measure starts with a bass note (C) followed by a sixteenth-note pattern (B, A, B, A). The second measure starts with a bass note (D) followed by a sixteenth-note pattern (C, B, C, B). The tablature below shows the corresponding fingerings: measure 1 has 0, 2, 0, 1 over 2; measure 2 has 2, 0, 0, 1 over 2.

The image shows a musical score for a six-string guitar. The top staff is a standard musical notation with a treble clef, a key signature of four sharps, and a common time signature. The bottom staff is a tablature staff, mapping the six strings of the guitar to six horizontal lines. The tablature includes numerical fret numbers and fractional values indicating note duration. The lyrics "4. Av - a - lon's" are written above the staff.

4. Av - a - lon's

(0) 0 1 0 0 2 0 0 2 1 0 2

S Verse

Gr. I: w/ Rhy, Fig. 1

E

Bsus2

E

A musical score for voice and piano. The vocal line starts with a melodic line in G major, followed by a section in 3/2 time with a melodic line in A major. The lyrics are: "a small town, have no great big range." This is followed by a piano section with a melodic line in C major, and the lyrics continue: "a good town, but it's not for mine." The score includes a vocal part with a melodic line and a piano part with harmonic support.

A musical score for 'The Star-Spangled Banner' in G major (two sharps) and common time. The vocal line starts with a rest, followed by a melodic line with lyrics 'Av - a - lon's _____. New York's _____.'. The melody consists of eighth and sixteenth notes.

Av - a - lon's _____
New York's _____

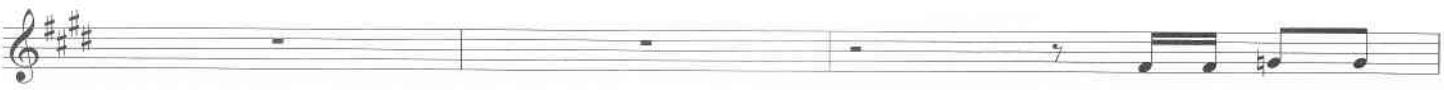
A/E

E

Gtr. 1: w/ Rhy. Fig. 1 (last 4 meas.)

A musical score for 'A Small Town' in A/E major. The melody is in 2/4 time, with a section in 3/2 time. The lyrics describe a small town with no great big range, featuring a mix of eighth and sixteenth notes. The vocal line ends with a long sustained note.

The image shows a musical score for guitar. The top part is a standard staff notation with a key signature of four sharps, indicating G major. The time signature changes from common time to 3/2. The melody consists of eighth and sixteenth notes. The bottom part is a tablature for a six-string guitar, showing the fingerings for the notes in the melody. The tablature includes the following fingerings: 7, 6, 0, 0, 6, 7, 0, 6, 7, 7, 6, 0, 2, 1.



Pret - ty ma - mas
Go - in' back ___

Gtr. 1: w/ Rhy. Fig. 2
B6(no 3rd)

C#

E

To Coda ♪

in Av - 'lon, __ they sure ____ will spend ____ your change. _____
— to Av-'lon, __ near where I have a pret-ty ma-ma all the time. _____

Guitar Solo

E

E/A

Eadd4

E

A

E

B6

C#

E

D.S. al Coda

-θ-Coda

A musical score for guitar featuring two staves. The top staff shows standard musical notation with a treble clef, a key signature of four sharps, and a common time signature. It includes a fermata over the first note and several grace notes. The bottom staff is a tablature showing the fretboard with six strings and three octaves. The tablature includes numerical values above the strings to indicate specific fingerings or note heads, such as '0' for an open string or '2' for a fretted note.

Outro-Guitar Solo

Outro-Guitar Solo

Eadd4

E

4 3 4 0
3 3 0 2 (0) 2 2/4
0 0 0 0 0 0
0 0 0 0 0 0

A/E

The image shows a musical score for guitar. The top part is a standard staff notation with a treble clef, a key signature of four sharps, and a common time signature. The bottom part is a tablature for a six-string guitar, showing the fingerings and string numbers for each note. The tablature starts with a 0 on the 6th string, followed by a 1 on the 2nd string, then a 0 on the 6th string, and so on. The notes correspond to the notes in the staff above them.

E

The image shows a musical score for guitar. The top part is a staff with six lines and four spaces, starting with a treble clef, a key signature of $\text{F} \#$, and a time signature of $3/4$. The letter 'E' is centered above the staff. The bottom part is a tablature for a six-string guitar, with the strings numbered 1 through 6 from bottom to top. The tablature consists of two measures separated by a vertical bar line. The first measure starts with an open string (string 6) at position 0. The second measure starts with a note at position 0 on string 5. Both measures include fingerings and slurs.

B6

C#

E

C47

B7

E

The image shows a musical score for guitar. The top part consists of six staves of music, each starting with a different chord: B6, C#7, E, C#7, B7, and E. The bottom part shows the corresponding fingerings for each chord on a six-string guitar neck. The fingerings are as follows:

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

Anji

Gtr. 1: Capo II

A

Words and Music by Davy Graham

Moderately fast $\text{J} = 170$ ($\text{J} = \frac{3}{8}$)

***Gtr. 1 (acous.)**

5th & 6th strings only. *Symbols in parentheses represent chord names respective to capoed guitar. Symbols above reflect actual sounding chords. Capoed fret is "0" in tab. Chord symbols reflect implied harmony.

***T = Thumb on 6th string

Bm (Am) Aadd2 (Gadd2) G (F) F# (E) Bm (Am) A6add2 (G6add2) G (F) F# (E)

P.M.

B

Bsus4/F# (Asus4/E) Bm/F# (Am/E) Bsus4/F# (Asus4/E) Bm/F# Bsus4/F# (Am/E) (Asus4/E) F#7 (E7) B5 (A5)

P.M.

Bsus4/F# (Asus4/E) Bm/F# (Am/E) Bsus4/F# (Asus4/E) F#7 (E7) Bm (Am)

P.M.

1/4 1/2 1/2 1 (3)

f + +

Downstroke

C

Bm
(Am) A
(G) G
(F) F[#]7
(E7)

Bm
(Am) A
(G) G
(F) F[#]7
(E7)

D

Bm
(Am) F[#]m/A
(Em/G) G
(F) F[#]
(E)

Bm
(Am) Aadd2
(Gadd2) G
(F) F[#]
(E)

Bm
(Am) Aadd2
(Gadd2) G
(F) F[#]
(E)

Bm
(Am) A6add2
(G6add2) G
(F) F[#]
(E)

E

Bsus4/F[#]
(Asus4/E) Bm/F[#]
(Am/E) Bsus4/F[#]
(Asus4/E)

F[#]7
(E7) Bm
(Am)

Bsus4/F[#]
(Asus4/E) Bm/F[#]
(Am/E) Bsus4/F[#]
(Asus4/E)

F[#]7
(E7) Bm
(Am)

P.M. -

1/4 1/4 1/2

2 3 2 3 1 2 2 0 2 3 2 0 0 2 1/2

0 0 0 0 0 0 0 0

2 3 2 0 0 0 0 0

0 0 0 0 0 0 0 0

f

F

Bm
(Am) A
(G) G
(F) F[#]7
(E7)

Bm
(Am) C[#]m
(Bm)
Bm
(Am) A
(G) G
(F) A
(G) G
(F) F[#]7
(E7)

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

1 1 0 2 1 0 1 0 1 0 1 0

2 2 0 3 2 0 2 0 2 0 2 0 2 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0

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

0 2 4 2 0 3 2 0 3 2 0 3 2 0 3 2 0

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

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

P.M. P.M.

Bm
(Am) A
(G) G
(F) F[#]7
(E7)

F[#]m C[#]m
(Em) (Bm) A
(G) G
(F) F[#] Em7
(E) (Dm7) A
(G) Em
(Dm) A C[#]m
(G) (Bm)

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

1 1 0 2 1 0 1 0 1 0 1 0

0 2 2 0 3 2 0 2 0 2 0 2 0 2 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0

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

0 4 0 3 1 0 4 0 3 1 0 4 0 3 1 0 4 0 3 1

5 3 1 0 5 4 2 0 5 0 4 2 0 5 0 4 2 0 5 0 4

5 3 1 0 5 4 2 0 5 0 4 2 0 5 0 4 2 0 5 0 4

Bm A
(G) G
(F) F[#]
(E) G A Bm A G
(F) (G) (Am) (G) (F) F[#]
(E) G A Bm A G
(F) (G) (Am) (G) (F) F[#]
(E) G F[#]
(F) (E)

G

Bm
(Am) Aadd2
(Gadd2) G
(F) F[#]
(E) Bm
(Am) Aadd2
(Gadd2)

mp

P.M. -

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

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

T-----

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

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

G
(F) F[#]
(E) Bm
(Am) Aadd2
(Gadd2) G
(F) F[#]
(E)

P.M. -

T-----

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

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

T-----

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

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

H

Sheet music for guitar showing chords Bm (Am), A (G), and Bm (Am) with corresponding fingerings and dynamics.

Chord Progression:

- Bm (Am)
- A (G)
- Bm (Am)

Fingerings:

- For Bm (Am):
 - 1st string: 0
 - 2nd string: 0
 - 3rd string: 3
 - 4th string: 0
 - 5th string: 2
 - 6th string: 0
- For A (G):
 - 1st string: 0
 - 2nd string: 3
 - 3rd string: 2
 - 4th string: 0
 - 5th string: 0
 - 6th string: 0
- For Bm (Am):
 - 1st string: 0
 - 2nd string: 3
 - 3rd string: 0
 - 4th string: 0
 - 5th string: 2
 - 6th string: 0

Dynamics:

- mf* (mezzo-forte) for the first measure of Bm (Am).
- f* (forte) for the first measure of A (G).
- p* (pianissimo) for the first measure of Bm (Am).
- p* (pianissimo) for the second measure of Bm (Am).

Other markings:

- Measure 1: 3/4 time signature.
- Measure 2: 2/4 time signature.
- Measure 3: 3/4 time signature.
- Measure 4: 1/2 time signature.

*Slap strings w/ right hand fingers.

I

Blackbird

Words and Music by John Lennon and Paul McCartney

Intro

Moderately slow $\text{♩} = 93$

**G Am7 G/B G

*Gtr. 1 (acous.)

mf
w/ fingers
let ring throughout

T 0 0 1 0 3 (3) | 12 12 12 0 12 | 12 12 12 0 12 | 10 10 10 10 10 ||

A 0 0 1 0 3 (3) | 12 12 12 0 12 | 12 12 12 0 12 | 10 10 10 10 10 ||

B 0 0 2 (2) | 10 10 10 10 10 | 10 10 10 10 10 ||

G 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 ||

D 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 ||

E 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 ||

*Paul McCartney

**Chord symbols reflect implied harmony.

***Strum upstemmed notes w/ index finger of right hand whenever more than one upstemmed note appears.

§§ Verse

G Am7 G/B G

1., 2., 3. Black - bird sing - ing in the dead of night, _____

T 0 0 1 0 3 (3) | 12 12 12 0 12 | 12 12 12 0 12 | 10 10 10 10 10 ||

A 0 0 1 0 3 (3) | 12 12 12 0 12 | 12 12 12 0 12 | 10 10 10 10 10 ||

B 0 0 2 (2) | 10 10 10 10 10 | 10 10 10 10 10 ||

G 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 ||

D 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 ||

E 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 ||

C A9/C♯ Dadd4 B7/D♯ Em Eb

{ (1., 3.) take these bro - ken wings _____ and learn to fly, _____ }
{ (2.) take these sunk - en eyes _____ and learn to see, _____ }

T 5 0 3 0 | 7 0 5 0 | 8 8 8 0 8 | 8 8 8 0 8 ||

A 3 4 | 5 6 | 7 7 | 6 6 | 5 4 | 6 5 | 7 6 | 8 7 ||

B 5 0 3 0 | 7 0 5 0 | 8 8 8 0 8 | 8 8 8 0 8 ||

G 3 4 | 5 6 | 7 7 | 6 6 | 5 4 | 6 5 | 7 6 | 8 7 ||

D 5 0 3 0 | 7 0 5 0 | 8 8 8 0 8 | 8 8 8 0 8 ||

E 3 4 | 5 6 | 7 7 | 6 6 | 5 4 | 6 5 | 7 6 | 8 7 ||

To Coda 2

Dadd4 A9/C \sharp C Cm G/B A7

All your - life,
you were on - ly wait - ing for the mo -

7 0 0 | 5 5 5 0 5 | 4 4 4 0 4 | 3 3 0 3 0 | 2 2 2 0 2 | 0 0 0 0 2

5 4 3 3 3 3 | 3 3 3 3 3 3 | 2 2 2 2 2 2 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0

*pluck.

1.

Interlude

D7add4 G C G/B A7 D7sus4 G

- ment to a - rise.

2 1 1 0 0 1 | 0 0 0 0 0 0 | 5 0 3 0 2 2 2 0 0 2 | 1 1 1 0 0 1 0 0 0 1 | 0 0 0 0 0 0 3 3 3

0 0 0 0 0 0 3 3 3 | 3 3 3 3 3 3 | 0 0 0 0 0 0 3 3 3 | 0 0 0 0 0 0 3 3 3 | 0 0 0 0 0 0 3 3 3 | 0 0 0 0 0 0 3 3 3

**pluck

2.

Bridge

D7add4 G Fadd2 Em Dm(add4) C

- ment to be ___ free. Black - bird ___ fly, ___

2 1 1 0 0 1 0 | 0 0 0 0 0 0 0 | 10 0 8 0 6 0 5 0 | 6 0 5 0 5 3

0 0 0 0 0 0 3 3 3 | 3 3 3 3 3 3 | 8 7 5 5 3 3 | 5 3 3 3 3 3 | 5 3 3 3 3 3 | 5 3 3 3 3 3

***pluck

†Vocal doubled, next 10 meas.

B \flat 6 C Fadd2 Em Dm(add4) C

black - bird ___ fly ___

3 3 3 0 3 0 | 5 5 5 0 5 0 | 10 0 8 0 6 0 5 0 | 6 0 5 0 5 3

1 1 1 0 1 0 | 3 3 3 0 3 0 | 8 7 5 5 3 3 | 5 3 3 3 3 3 | 5 3 3 3 3 3 | 5 3 3 3 3 3

To Coda 1 ♪

Interlude

B♭6 A7 Dm7add4 G/D G Am7 G/B

in - to the light - of the dark black - night.

3 3 3 0 3 | 2 2 2 0 0 | 1 1 1 0 0 || 0 0 1 3 (3) |
1 1 0 0 0 | 0 0 0 0 0 | 0 0 0 0 0 || 3 0 2 (2) |

G C A9/C♯ Dadd4 B7/D♯ Em E♭ Dadd4 A9/C♯

12 12 12 0 12 | 12 12 12 (12) | 5 0 3 0 0 | 7 0 5 0 0 | 8 8 8 0 8 | 8 8 8 0 8 | 7 0 3 0 0 |
10 10 10 10 (10) | 10 10 10 10 | 3 4 5 6 7 | 7 7 6 6 5 4 | * * * * * | * * * * * | * * * * * | * * * * * |
* pluck

D.S. al Coda 1

C Cm G/B A7add4 D7sus4 G

5 5 5 0 5 | 4 4 4 0 4 | 3 3 3 0 3 | 2 0 2 0 2 | 1 1 1 0 1 | 0 0 0 0 0 |
3 3 3 0 5 | 3 3 3 0 4 | 2 2 2 0 3 | 0 0 0 0 0 | 0 0 0 0 0 | 3 3 3 0 0 |

♪-Coda 1

Interlude

G Am7 G/B G

— night.

0 1 3 (3) | 12 12 12 0 12 | 12 12 12 0 12 | 12 12 12 0 12 | 12 12 12 0 12 | 12 12 12 0 12 | 12 12 12 0 12 | 12 12 12 0 12 |

3 0 2 (2) | 10 10 10 10 10 | 10 10 10 10 10 | 10 10 10 10 10 | 10 10 10 10 10 | 10 10 10 10 10 | 10 10 10 10 10 | 10 10 10 10 10 |

**

##strum

A tempo

Am7

G/B

C

G/B

A7

D7sus4

D.S.S. al Coda 2

rit.

*strum

♪ Coda 2

G/B

A7add4

D7sus4

G

you were on - ly wait - ing for this mo - ment to a - rise.

C

G/B

A7add4

D7sus4

G

You were on - ly wait - ing for this mo - ment to a - rise.

C

G/B

A7add4

D7sus4

G

You were on - ly wait - ing for this mo - ment to a - rise.

**Pat strings with fingers
of right hand.

The Boxer

Words and Music by Paul Simon

Gtr. 1: Tuning, Capo IV:
(low to high) E-A-D-G-B-D

Gtrs. 2, 3 & 4: Tune down 1/2 step:
(low to high) Eb-Ab-Db-Gb-Bb-Eb

Gtr. 5: Open C tuning, down 1/2 step:
(low to high) B-F# B-F# B-D#

IntroModerately $\text{♩} = 90$

C9

** (G9)

C

(G7)

*Gtr. 1 (acous.)

*Baby Martin arr. for gtr.

Gtr. 2 (acous.)

**Symbols in parentheses represent chord names respective to capoed guitar.

Symbols above reflect actual sounding chords. Capoed fret is "0" in tab.

Chord symbols reflect implied harmony.

Verse

C

(G)

G/B

(D/F#)

Am

(Em)

1. I am just a poor boy though my sto - ry's sel - dom told, I have

Riff B
Riff B1

G
(D)G7
(D7)

squn - dered my re - sist - ance for a pock - et full of mum - bles such are

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

3 0 0 | 3 0 0 0 | 3 0 0 0 0 | 3 0 0 0 0

C
(G)G/B
(D/F#)Am
(Em)

prom - es. — All lies and jests, still a man —

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

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

G
(D)F
(C)C
(G)

— hears — what he wants to hear — and dis - re - gards — the rest. — Mm, — (Mm, —)

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

End Riff B

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

End Riff B1

G
(D)

Riff C

C
(G)

Riff D

End Riff D

End Riff C

Verse

Gtr. 1: w/ Riff B (1st 8 meas.)

Gtr. 2: w/ Riff B1

C

(G)

G/B
(D/F#)

Am
(Em)

G
(D)

G7
(D7)

C
(G)

G/B
(D/F#)

Am
(Em)

run - nin' scared, Lay - ing low, seek - ing out -

Gtr. 1

3

Gtr. 1; w/ Riff B (last 4 meas.)

G
(D)

F
(C)

C
(G)

the poor - er quar - ters where the rag - ged peo - ple go. Look - in' for -

G
(D)

F
(C)

C
(G)

the plac - es on - ly they _ would know. Lie, la, lie, -

Riff E

End Riff E

0 1 0
0 2
3

0 1 0
0 2
3

0 0 1 0 0
3 3

0 0 1 0 0
3 3

Riff E1

End Riff E1

0 0 0
3 3

1 1 2 3 2 1
3 3

1 1 2 0 1 2 0
3 3

0 1
3 3

§ Chorus

2nd time, Gtr. 4 tacet

Am

Rhy. Fig. 1

Gtr. 3 (acous.)  *mp*



Em

lie, la, lie, la, lie, la, lie, Lie, la, lie, —

Gtr. 1 Riff F





Gtr. 2 Riff F1





Am

G7

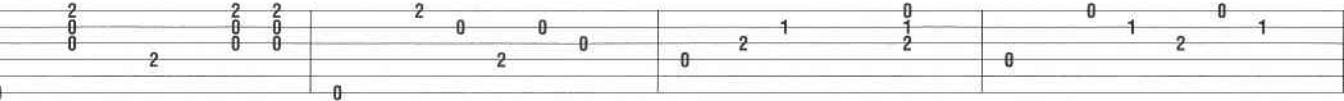
To Coda 2 
End Rhy. Fig. 1



lie, la, lie, la, lie, la, la, la, la,

End Riff F





End Riff F1





Interlude

Gtr. 2; w/ Riff A (2 times)



2nd time, Gtr. 1: w/ Fill 4



(cont. in notation)

lie. 3. Ask - ing on -
4. And I'm lay -

Gtr. 1

Verse

Gtr. 1: w/ Fill 1

Gtr. 2: w/ Riff B1

C

(G)

Gtr. 3 tacet

Gtr. 1: w/ Riff B (last 14 meas.)

G/B

(D/F#)

Am

(Em)

Gtr. 3

G

(D)

G7

(D7)

C

(G)

G/B

(D/F#)

Am

(Em)

Fill 1

Gtr. 1

G (D) F (C) C (G)

Gtr. 2: w/ Riff C (1st meas., 3 times)

G (D)

— la, — la, — la, —

Gtr. 1

0 1 0 1 0 1 0 0 1 0 1 0 2 0 0 0 2 0

Gtr. 2: w/ Riff A
C
(G)

The image shows a guitar tablature for Riff A. The top staff is a treble clef staff with a key signature of one sharp (F#). It features a sixteenth-note pattern: a quarter note followed by a sixteenth-note grace note, a sixteenth note, another sixteenth-note grace note, and a sixteenth note. This pattern repeats three times. The bottom staff is a standard six-string guitar tablature. The first two measures show a repeating eighth-note pattern (0, 0) on the 6th string. Measures 3 and 4 show a repeating eighth-note pattern (1, 0) on the 6th string. Measures 5 through 8 show a repeating eighth-note pattern (0, 0) on the 6th string. Measures 9 and 10 show a repeating eighth-note pattern (0, 0) on the 6th string.

Guitar Solo

Gtr. 1: w/ Riff B

Gtr. 2; w/ Fill 2

G

*Gtr. 4 (G)
(elec.)

$\#P \leq f$
w/ clean tops

guitar art for guitar

**Vol. swell

Gtr. 2: w/ Riff B1 (last 14 meas.)

G/B
(D/F♯)

Am
(Em)

Musical score for electric guitar. The score consists of five measures. Measure 1: Fingerings 12, dynamic pp , w/ clean tone. Measure 2: Fingerings 15. Measure 3: Fingerings 13. Measure 4: Fingerings 15. Measure 5: Fingerings 12.

*Steel guitar arr. for guitar.

- 11 -

Rhy Fig. 2

Gr. 3

Fill 2
Gtr. 2

The musical score consists of two parts: a treble clef staff with six measures of music, and a guitar neck diagram below it with six corresponding fret positions. The treble clef staff has six measures. The first measure starts with a dotted half note followed by a quarter note. The second measure starts with a quarter note. The third measure starts with a dotted half note followed by a quarter note. The fourth measure starts with a quarter note. The fifth measure starts with a dotted half note followed by a quarter note. The sixth measure starts with a quarter note. Below the staff is a guitar neck diagram with six vertical lines representing strings. Fret numbers are placed above the strings: 1, 0, 2, 0 in the first three measures, and 3, 2, 0 in the last three measures. The fret numbers correspond to the notes on the staff: 1 corresponds to the first note in the first measure, 0 to the second, 2 to the third, 0 to the fourth, 3 to the fifth, and 2 to the sixth.

Gtr. 3 G

Gtr. 4

15 15 13

C

Gtr. 4 12 15 20 15 17 15 17 17 17

8va

Gtr. 1 & 2: w/ Fill 3

G F C G/B Am End Rhy. Fig. 2

loco

15 13 12

D.S. al Coda I

Gtrs. 1 & 2: w/ Riffs E & E1

G F C Lie, la, lie, —

15 13

Fill 3
Gtr. 1

Gtr. 2

Coda 1
Verse

Gtrs. 1 & 2: w/ Riffs B & B1 (1st 10 meas.)

C

(G)

Gtr. 3 tacet

G

(D)

G7

(D7)

C

(G)

Em



Am



Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Gtr. 2: w/ Riff C

G

Gtr. 3

(cont, in notation)

A blank musical staff consisting of five horizontal lines and four spaces, starting with a treble clef at the top.

A musical score for 'Gtr. 1' featuring a single melodic line on a five-line staff. The key signature is one sharp (F#). The melody consists of eighth-note pairs followed by sixteenth-note grace notes. There are two slurs: one over the first four notes and another over the last four notes. The notes are primarily eighth notes, with sixteenth-note grace notes preceding them.

Fretboard diagram for guitar string 6. The diagram shows a scale pattern starting at the 0th fret. The notes are: 3, 2, 2, 1, 2, 0, 1, 1, 1, 2, 0, 1, 1, 2. The 0th fret is marked with a circled 0 above the string. The 1st fret is marked with a circled 1 above the string. The 2nd fret is marked with a circled 2 below the string. The 3rd fret is marked with a circled 3 below the string.

Gtr. 5 (Dobro)

Gtr. 1: w/ Riff D

C

(G)

A musical staff in G clef starts with a half note. This is followed by a short vertical bar line. The next section consists of six eighth notes. The first three eighth notes are grouped together by a brace. The last three eighth notes are grouped together by another brace.

5. In the clear -

Gr. 5

A handwritten musical score for a single melodic line. The top staff uses a treble clef and consists of six measures. The first measure starts with a half note followed by a dotted half note. The second measure starts with a quarter note. The third measure starts with a eighth note followed by a quarter note. The fourth measure starts with a half note followed by a dotted half note. The fifth measure starts with a quarter note. The sixth measure starts with a eighth note followed by a quarter note. The bottom staff shows the beginning of the piece with three measures. The first measure starts with a eighth note followed by a quarter note. The second measure starts with a eighth note followed by a quarter note. The third measure starts with a eighth note followed by a quarter note.

Gtr. 3

Verse

Gtrs. 1 & 2: w/ Riffs B & B1 (1st 15 meas.)

Gtr. 3: w/ Rhy. Fig. 2

Gtr. 5 tacet

C

(G)

1

— 1 —

A musical staff consisting of five horizontal lines. Two black eighth notes are positioned on the first and second lines from the bottom. A vertical bar line is located on the third line, indicating a measure change.

G/B
(D/F \sharp)

Am
(Em)

A musical score for 'The Boxer' by Leonard Cohen. The score consists of a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature. The vocal line includes lyrics such as 'stands a box', 'and a fight', 'by his trade', and 'he car -'. The music features eighth-note patterns and rests.

A musical score for a single melodic line. The key signature is G major (one sharp). The time signature starts at 2/4 and changes to 3/4. The melody consists of eighth and sixteenth note patterns. The lyrics are: "ries the re-mind - ers of ev-er - y gloye - that laid ____ him down or". The notes correspond to the lyrics, with some notes having stems pointing up and others down. The first two measures are labeled G (D) above the staff. The third measure is labeled G7 (D7) above the staff.

C
(G)

G/B
(D/F#)

Am
(Em)

cut him 'til he cried ____ out in his an - ger and ____ his shame, ____ "I am

G
(D)

F
(C)

Gtrs. 1 & 2: w/ Fill 3
C G/B Am
(G) (D/F#) (Em)

leav - ing, I am leav - ing," but the fight - er still re - mains, ____ mm.

Gtrs. 1 & 2: w/Riffs E & E1
G
(D)

F
(C)

C
(G)

Lie, la, lie,

Gtr. 3

(cont. in slashes)

D.S. al Coda 2

Φ Coda 2

Gtrs. 1 & 2: w/Riffs F & F1 (7 times)
Gtr. 3: w/Rhy. Fig. 1 (7 times)

Am

(Em)

Em

(Bm)

Am

(Em)

G7

(D7)

lie.

Lie, la, lie, ____ la, lie, la, lie, ____ Lie, la, lie, ____

Am

(Em)

Em

(Bm)

lie.

Lie, la, lie, ____ la, lie, la, lie, ____ Lie, la, lie, ____

Am
(Em)

G7

(D7)

Am
(Em)

Em

(Bm)

lie.

Lie, la, lie, ____ la, lie, la, lie, ____ Lie, la, lie, ____

Am
(Em)

G7
(D7)

Play 5 times

lie, la, lie, _____ la, lie, la, lie, _____ la, la, la, la,

Outro

Gtrs. 1 & 2: w/ Riffs B & B1 (1st 15 meas.)

Gtr. 3: w/ Rhy. Fig. 2

C

(G)

G/B
(D/F#)

Am
(Em)

lie.

A blank musical staff with four measures. The first measure is labeled "G (D)" above the staff. The second measure is labeled "G7 (D7)" above the staff. The third and fourth measures are blank.

A musical staff with three measures. The first measure contains a C chord (G, B, D). The second measure contains a G/B chord (D, F#, B). The third measure contains an Am chord (E, G, B).

Musical staff showing chords G, F, C, G/B, Am, (D), (C), (G), (D/F#), (Em) with rests.

Gtr. 1

G (D) F (C) C (G)

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

Gtr. 2

The image shows a musical score for guitar (Gtr. 2). The top part is a staff with note heads and stems, and the bottom part is a six-string guitar neck with fret numbers and fingerings below each string. The music consists of two measures separated by a vertical bar line. The first measure starts with an open string (0) at the 6th fret, followed by a note at the 5th fret (0), another at the 5th fret (0), and a note at the 4th fret (0). The second measure starts with a note at the 3rd fret (3), followed by notes at the 2nd (2), 1st (1), 2nd (2), and 1st (1) frets. The guitar neck has six horizontal lines representing strings, with fret numbers 0, 1, 2, and 3 indicated above the strings. Below the strings, the fingers used for each note are written: 3, 3, 0, 0, 0, 0 for the first measure; and 3, 2, 1, 3, 2, 1 for the second measure.

Gtr. 3

This image shows a sixteenth-note pattern for guitar (Gtr. 3). The top staff is a treble clef staff with sixteenth-note heads. The bottom staff is a standard six-string guitar tablature staff. The pattern consists of six groups of sixteenth notes, each group starting with a note on the first string. The tablature below shows the corresponding fingerings: the first group uses all open strings (3 3 3 3), the second group uses the first three strings (3 3 3 0 0 0), and the subsequent groups continue this pattern with various combinations of fingers (1, 2, 3) across the strings.

Cascade

Written by Gene Sloane

A Quickly $\text{♩} = 138$

C6

D9

Musical score and TAB for section A. The score shows a treble clef staff with eighth-note patterns and a guitar neck with six strings and six frets. The TAB shows fingerings (e.g., p i m) and string numbers (e.g., 5, 2, 1). The music ends with a D9 chord.

Fmaj7

G13(b9)

C

Musical score and TAB for section A continuation. The score shows a treble clef staff with eighth-note patterns and a guitar neck with six strings and six frets. The TAB shows fingerings (e.g., 1 2, 3 2, 1 2) and string numbers (e.g., 4, 3, 2, 1, 0). The music ends with a C chord.

B

C6

D9

Musical score and TAB for section B. The score shows a treble clef staff with eighth-note patterns and a guitar neck with six strings and six frets. The TAB shows fingerings (e.g., 1 2, 3 2, 1 2) and string numbers (e.g., 4, 3, 2, 1, 0). The music ends with a D9 chord.

Fmaj7

G13(b9)

C

Musical score and TAB for section B continuation. The score shows a treble clef staff with eighth-note patterns and a guitar neck with six strings and six frets. The TAB shows fingerings (e.g., 1 2, 3 2, 1 2) and string numbers (e.g., 4, 3, 2, 1, 0). The music ends with a C chord.

C

E7

A9

Musical score and TAB for section C. The score shows a treble clef staff with eighth-note patterns and a guitar neck with six strings and six frets. The TAB shows fingerings (e.g., 1 2, 3 2, 1 2) and string numbers (e.g., 4, 3, 2, 1, 0). The music ends with an A9 chord.

D9

G9

Musical score and TAB for section C continuation. The score shows a treble clef staff with eighth-note patterns and a guitar neck with six strings and six frets. The TAB shows fingerings (e.g., 1 2, 3 2, 1 2) and string numbers (e.g., 4, 3, 2, 1, 0). The music ends with a G9 chord.

D

C6

D9

Musical score and TAB for section D. The score shows a treble clef staff with eighth-note patterns and a guitar neck with six strings and six frets. The TAB shows fingerings (e.g., 1 2, 3 2, 1 2) and string numbers (e.g., 4, 3, 2, 1, 0). The music ends with a D9 chord.

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Guitar tablature for the first section of the solo, showing chords Fmaj7, G13(b9), and C. The tablature uses a standard six-string guitar neck with a treble clef. The first measure shows a Fmaj7 chord with notes on the 6th, 5th, and 1st strings. The second measure shows a G13(b9) chord with notes on the 6th, 5th, 4th, and 1st strings. The third measure shows a C chord with notes on the 6th, 5th, and 4th strings. The tablature includes fingerings below the strings and a box highlighting the 1st string.

The image shows a musical score for a six-string guitar. The top staff uses a treble clef and has a key signature of one sharp (F#). The bottom staff uses a bass clef. The score consists of three measures. Measure 1 starts with a F major chord (root position), followed by a G major chord, and then a C major chord. Measure 2 starts with a F major chord, followed by a G major chord, and then a C major chord. Measure 3 starts with a F major chord, followed by a G major chord, and then a C major chord. The strings are numbered 1 through 6 from left to right. The first two measures have a common ending, indicated by a brace and the number 3.

Musical score for guitar, measures 12-15. The score includes a treble clef, a key signature of one sharp, and a time signature of common time. The first measure starts with a piano dynamic (p) and includes a grace note. The second measure begins with a melodic line. The third measure shows a descending scale. The fourth measure concludes with a D9 chord. Below the staff, a tablature provides fret positions for each string: 10, 8, 9 for the first measure; 12, 10, 8, 12, 10, 8, 10, 9 for the second; 7, 10, 9, 7 for the third; and 10, 8, 7, 10, 8, 7 for the fourth.

F G C

i p i m p i m p i m p i m

(5)

0 7 3 0 7 3 0 7 3 5 3 6 3 5 7 8 (8) \

Musical score for guitar, 12 measures long. The key signature is F major (one sharp). The score includes a treble clef, a sharp sign indicating the key signature, and a box containing the letter F.

The melody consists of the following notes and rests:

- Measure 1: E7(9) chord (E, G, B, D, G)
- Measure 2: Rest
- Measure 3: B (open string)
- Measure 4: Rest
- Measure 5: G (open string)
- Measure 6: Rest
- Measure 7: B (open string)
- Measure 8: Rest
- Measure 9: A13 chord (A, C, E, G, B, D)
- Measure 10: Rest
- Measure 11: B (open string)
- Measure 12: Rest

Below the staff, the fret positions are indicated for each note:

- Measure 1: 6
- Measure 2: 4
- Measure 3: 3
- Measure 4: 3
- Measure 5: 0
- Measure 6: 0
- Measure 7: 5
- Measure 8: 4
- Measure 9: 0
- Measure 10: 5
- Measure 11: 4
- Measure 12: 2

Musical score for guitar showing two chords: D+7(#9) and G13(b9). The first measure shows a D+7(#9) chord with fingers 5, 4, and 3 on the 5th, 4th, and 3rd strings respectively. The second measure shows a G13(b9) chord with fingers 3, 1, and 0 on the 3rd, 2nd, and 1st strings respectively. The score includes a bass line with eighth-note patterns.

* To play harp harmonics, barre 5th fret, touch string at 17th fret with tip of right index-finger, and sound harmonic with thumbpick.

Sound regular notes with right ring-finger.

The image shows a musical score for guitar. The top staff features a melodic line with sixteenth-note patterns and grace notes, labeled with letters F, G, and C above specific measures. The bottom staff shows harmonic patterns labeled H.H. (Harmonic) with various fingerings: 7-5, 6-5, 5, 7-5, 6-5, 5, 7-5, 6-5, 5, 7-5, 6-5, 5, and 5. The guitar neck is indicated by vertical lines between the staves.

Guitar tablature for the first section of the solo, starting with a C6 chord. The tab shows a six-string guitar with the following fingerings: 5-2-1, 5-2, 5-2; 1-5-2, 1-5-2; 1-2, 1-2; 4-4, 4-4, 4-4; 1-4, 2, 1-2. The strings are numbered 1 through 6 from left to right.

The image shows a musical score for guitar. The top staff is a treble clef staff with a key signature of one sharp (F#). It contains three measures: the first measure is labeled 'Fmaj7' and consists of eighth-note chords; the second measure is labeled 'G13(b9)' and consists of eighth-note chords; the third measure is labeled 'C' and consists of quarter-note chords. The bottom staff is a six-string guitar neck diagram. The first measure has note heads at the 3rd, 2nd, and 1st frets of the 3rd string. The second measure has note heads at the 3rd and 1st frets of the 3rd string. The third measure has note heads at the 1st and 4th frets of the 3rd string. The fourth measure has note heads at the 5th and 9th frets of the 3rd string. The 3rd string is the only one with notes in all four measures.

Guitar tablature for the first section of the solo, starting with a C major chord. The tab shows a sequence of chords and notes across six strings. The first measure is a C major chord. The second measure starts with a D9 chord, followed by a G major chord. The third measure starts with a D9 chord, followed by a G major chord. The fourth measure starts with a D9 chord, followed by a G major chord.

The image shows a musical score for a six-string guitar. The top staff is a treble clef staff with note heads and stems. The bottom staff is a standard six-string guitar neck diagram with fret numbers (0, 5, 7) and string numbers (6, 5, 4, 3, 2, 1). The score consists of three measures. Measure 1 starts with a Fmaj7 chord (root position), followed by a G chord, and then a C chord. Measure 2 continues with a C chord. Measure 3 concludes with a C chord. The tempo is indicated as 120 BPM. The dynamic for the final measure is marked as 'p' (piano) and 'i' (indicated by a small circle).

The image shows a musical score for a six-string guitar. The top staff begins with a 'J' symbol in a box, followed by 'E7'. The bottom staff begins with 'A7'. The guitar neck diagram below the staff shows a scale pattern with note heads corresponding to the fret numbers above them. The first measure starts at the 10th fret, with note heads at 10, 0, 8, 0, 7, 0. The second measure starts at the 10th fret, with note heads at 10, 0, 9, 0, 0, 0. The third measure starts at the 10th fret, with note heads at 10, 9, 7, 0. The fourth measure starts at the 10th fret, with note heads at 10, 9, 7, 10. The fifth measure starts at the 7th fret, with note heads at 7.

D7 G7

m i p

P.M.

7 8 10 7 9 10 7 | 9 10 8 9 10 7 9 10 | 7 9 10 7 9 10 7 8 10 | 8

K C D9

C

P.M.

7 10 9 7 10 10 9 7 10 9 7 10 9 8 7 10

F G C

P.M.

8 7 10 8 12 10 13 12 8 10 9

L G6 A9

m i p m 0 6/7 0 6/7 8

C D G

(9) 9 10 9 8 6/7 8 7 8 7 8

M A9

i p i 0 10 12 10 12 0 7 9 0 0 0 6/7 5 6 5

C D G

6/7 8 6/7 8 6/7 8 7 8 7 10 8

N
B7

A7

O

G

C

D

G

P

C6

D9

Fmaj7

G13(b9)

C

Q

D7

R

F G C F

S

E7(b9) A13

D7sus4 D7 G7

T

C6 D9

Fmaj7 G13(b9) N.C.

D9 G13(b9)

N.C.

i p i m

from Alex de Grassi - A Windham Hill Retrospective

Causeway

Composed by Alex de Grassi

Tuning:
(low to high) E-B-E-F#-B-E

A

Moderately $\text{♩} = 149$

*B

G \sharp m9

Gtr. 1 (acous.)

mf
w/ fingers
let ring throughout

TAB

0	0	2	4	0	6	0	5	6	4	4	6	5	0
					4								

*Chord symbols reflect implied harmony.

The image shows a musical score for guitar. The top part is a standard staff notation with a treble clef, a key signature of four sharps, and a common time signature. It features a melodic line with various note heads and stems. Above the staff, the labels "E/B" and "E5" are placed above specific notes. The bottom part is a tablature for a six-string guitar, showing the fingerings and string names (E, B, G, D, A, E) for each fret. The tablature corresponds to the notes in the staff above it.

The image shows a musical score for guitar. The top part is a staff notation in C[#]m11, featuring eighth-note patterns and a sixteenth-note cluster. The bottom part is a tablature for a six-string guitar, showing fingerings and a pick stroke. The tablature is divided into measures by vertical bar lines.

0 4 0 0 | 0 2 0 0 0 | 4 0 0 | 0 0 0 | 4 6

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G \sharp m7

F \sharp 7sus4

Eadd \sharp 11⁹

C \sharp m7

F \sharp add4/A \sharp

B5

A \sharp (no 3rd)

Gmaj7

F \sharp 7sus4

B5

A \sharp (no 3rd)

Gmaj7(no 3rd) F[#]7sus4 B D

Fretboard fingerings (bottom row):

- 2 3 2 0 3 0
- 0 2 0 0 14 0
- 12 11 12 0 7 0
- 0 8 7 8 7 0
- 10

Cmaj9 F[#]7sus4 B D

Fretboard fingerings (bottom row):

- 8 8 0 0 0 0
- 2 2 0 0 0 14
- 12 11 12 0 7 0
- 0 8 7 8 7 0
- 10

To Coda ⊕ [B] B

Cmaj9 F[#]7sus4 B

Fretboard fingerings (bottom row):

- 8 8 0 0 0 0
- 2 2 0 0 2 0
- 2 2 0 0 0 0
- 11 9 12 12 0 0
- 0

C[#]m(add9) E/B C[#]m Badd9

Fretboard fingerings (bottom row):

- 9 9 0 0 9 12 9 10 0 0
- 0 0 11 0 9 11 10 0 0
- 9 9 9 9 0 0 0 0 0
- 0 9 9 9 7 7 0 0 0
- 9

C[#]m(add4) Badd9 C[#]sus4 B

Fretboard fingerings (bottom row):

- 9 7 9 0 7 0 9 9 0 0
- 0 9 9 9 0 7 0 9 9 0
- 9 9 9 9 7 9 0 0 0 0
- 9 11 9 12 12 0 0 0 0
- 0

C \sharp m(add9) E/B C \sharp m Badd9

9 9 0 0 9 12 9 10 0 0 9 11 10 0 9 11 10 0 0 9 9 0 0 9 9 0 0 7 0 7 0

C \sharp m(add4) B5 F \sharp add4/C \sharp Badd9

9 0 7 0 0 7 0 0 9 6 0 0 0 0 0 9 9 7 0 0 9 9 0 0 9 9 0 0 7 0 7 0

C \sharp m(add4) B5 F \sharp add4/C \sharp Bsus4

C

9 0 7 0 0 7 0 0 9 6 0 0 0 0 0 12 0 10 11 0 0 10 11

B7add4 Badd9/D \sharp

10 0 11 10 0 9 11 0 10 11 9 0 11 10 0 0 9 0 0 0 0 11

Badd4

11 0 0 0 11 0 0 0 0 11 0 0 0 0 11 0 0 0 0

D

Bm/D

Cmaj7

Treble clef staff:

Guitar staff (Fretboard diagram):

Bm(add $\frac{4}{9}$)

Treble clef staff:

Guitar staff (Fretboard diagram):

Cmaj9

Bm(add $\frac{4}{9}$)

Cmaj7

B7sus4

Treble clef staff:

Guitar staff (Fretboard diagram):

Cmaj7 $\#11$

Bm

Cmaj7

B7sus4

Treble clef staff:

Guitar staff (Fretboard diagram):

Cmaj7 $\#11$

Bm7

Bm7/A

Gmaj7

Treble clef staff:

Guitar staff (Fretboard diagram):

Cmaj7#11 Bm7 Bm7/A Gmaj7

0 3 0 0 | 0 3 0 0 | 5 5 5 0 | 3 3 2 0 0

1 0 0 0 | 0 0 0 0 | 5 0 0 0 | 3 0 0 0

Cadd9 Bm7 Asus4 Gmaj7

3 0 0 | 2 3 0 0 | 5 3 0 0 | 2 0 3 0

1 0 0 0 | 0 0 0 0 | 5 0 0 0 | 3 0 0 0

Cmaj7 Asus2(add#4)

3 0 3 0 | 1 0 3 0 | 5 0 4 0 | 4 0 0 0

1 0 0 0 | 1 0 0 0 | 5 0 0 0 | 5 0 0 0

Eadd9/G#

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

4 0 4 0 | 4 0 0 0 | 3 0 0 0 | 3 0 0 0

F#7sus4

0 2 0 0 | 0 0 0 0 | 2 0 0 0 | 0 0 0 0

2 0 2 0 | 2 0 0 0 | 2 0 0 0 | 2 0 0 0

E

Eadd9

D6

Musical score for Eadd9 chord progression. The top staff shows a treble clef, a key signature of four sharps, and a 4/4 time signature. The bottom staff shows a guitar neck with fingerings below the strings. The progression consists of four measures: Eadd9 (0 5 4 4), D6 (0 5 4 0), E/D (0 2 0 2), and D6 (4 2 0). Measures 1 and 2 have a fermata over the first note.

C♯m7

E/D

Harm. - - -

Musical score for C♯m7 and E/D chords. The top staff shows a treble clef, a key signature of four sharps, and a 4/4 time signature. The bottom staff shows a guitar neck with fingerings below the strings. The progression consists of four measures: C♯m7 (0 0 12), E/D (0 0 0), E/D (0 12 0), and E/D (9 10 0). Measures 1 and 2 have a fermata over the first note. A harmonic note is indicated above the 12th fret of the 6th string in measure 1.

C♯m7

A6(no 3rd)

Harm.

Musical score for C♯m7 and A6 chords. The top staff shows a treble clef, a key signature of four sharps, and a 4/4 time signature. The bottom staff shows a guitar neck with fingerings below the strings. The progression consists of four measures: C♯m7 (9 9 10 0), C♯m7 (9 9 0 0), A6 (5 5 0 0), and A6 (4 5 0 0). Measures 1 and 2 have a fermata over the first note. A harmonic note is indicated above the 10th fret of the 6th string in measure 1.

B/D♯

B7/D♯

Musical score for B/D♯ and B7/D♯ chords. The top staff shows a treble clef, a key signature of four sharps, and a 4/4 time signature. The bottom staff shows a guitar neck with fingerings below the strings. The progression consists of four measures: B/D♯ (0 2 4 0 2 0 0), B7/D♯ (4 2 0 4 0), B7/D♯ (2 3 0 0 0), and B7/D♯ (0 2 0 3 4 0 0). Measures 1 and 2 have a fermata over the first note. Measure 2 includes a 1/2 note indicator above the 4th fret of the 6th string.

Eadd9

E7sus2

Musical score for Eadd9 and E7sus2 chords. The top staff shows a treble clef, a key signature of four sharps, and a 4/4 time signature. The bottom staff shows a guitar neck with fingerings below the strings. The progression consists of four measures: Eadd9 (0 5 4 5 4 0), E7sus2 (0 5 5 4 0), E7sus2 (0 3 2 0 0), and E7sus2 (0 2 2 0 0). Measures 1 and 2 have a fermata over the first note.

C[#]m7

Cmaj7

Musical score for C[#]m7 and Cmaj7 chords. The top staff shows a treble clef, a key signature of four sharps, and a time signature of common time. The bottom staff shows a guitar neck with fingerings: 2, 0, 2, 0; 2, 0, 2, 0; 0, 3, 0, 3, 0; 1, 3, 0, 0.

A^{#4}₆(no 3rd)Eadd9/G[#]

Musical score for A^{#4}₆(no 3rd) and Eadd9/G[#] chords. The top staff shows a treble clef, a key signature of four sharps, and a time signature of common time. The bottom staff shows a guitar neck with fingerings: 0, 0, 4, 0; 5, 0, 4, 0; 0, 0, 2, 0; 4, 0, 3, 0; 4, 3, 4, 0.

D.S. al Coda

Gmaj7

F[#]7sus4

Musical score for Gmaj7 and F[#]7sus4 chords. The top staff shows a treble clef, a key signature of four sharps, and a time signature of common time. The bottom staff shows a guitar neck with fingerings: 0, 2, 0, 0, 3, 2; 2, 3, 2, 0; 0, 0, 0, 2, 0, 0; 2, 2, 0, 0, 0, 0.

Φ Coda

B

rit.

Musical score for the Coda section labeled B. The top staff shows a treble clef, a key signature of four sharps, and a time signature of common time. The bottom staff shows a guitar neck with fingerings: 14, 12, 11, 12, 11, 12, 0, 9, 11.

Cavatina

from the Universal Pictures and EMI Films Presentation THE DEER HUNTER

By Stanley Myers

§ A

Slowly $\text{J} = 56$

E

**1/2CIV-

*Gtr. 1 (nylon-str. acous.)

E

5/6CVII-

G \sharp m/D \sharp

5/6CVI-

mp
w/ fingers
let ring throughout

*Two gtrs. arr. for one.

**Traditional classical guitar barre indicated by "C." Fractional prefix denotes number of strings barred (1/2 = first 3 strings); Roman numeral suffix indicates fret barred by index finger. Numbers on note staff indicate essential left hand fingerings for ease of playing.

A/C \sharp

CIX

F \sharp m7

A/B

CVII-

Emaj7

1/2CIV

E7

Amaj7

Dmaj7

1/2CII

Gmaj7

Cmaj7

F \sharp m7

B9

5/6CII

B

E sus4 E

C#m7

CIX-

E/F#

Bmaj7

CVII

Chord progression: Esus4 - E - C#m7 - E/F# - Bmaj7.

Fingerings below the tabs:

- Esus4: 0, 2, 4, 1, 1, 2, 1
- E: 0, 1, 0, 4, 7 (12)
- C#m7: 9, 11, 9, 9, 11
- E/F#: 9, 11, 9, 9, 11
- Bmaj7: 7, 8, 8, 8, 8

B6

F#m7

A/B

Emaj7

E7

CVII

Chord progression: B6 - F#m7 - A/B - Emaj7 - E7.

Fingerings below the tabs:

- B6: 9, 8, 9, 7 (5)
- F#m7: 2, 2, 2, 2
- A/B: 7, 7, 6, 5, 6, 7
- Emaj7: 7, 9, 8, 9, 8, 9
- E7: 6, 4, 3, 5, 7

To Coda ♪

Amaj7

Dmaj7

5/6CV

F#7/E

1/2CVI

B/D#

Bm/D

2/3CIV

Chord progression: Amaj7 - Dmaj7 - F#7/E - B/D# - Bm/D.

Fingerings below the tabs:

- Amaj7: 4, 6, 6, 5, 6, 6
- Dmaj7: 5, 7, 6, 7, 6, 7
- F#7/E: 7, 8, 6, 7, 6, 8
- B/D#: 6, 4, 4, 7, 4, 4
- Bm/D: 5, 4, 4, 7

Cmaj7

Bsus4

CVII

1/2CV

Chord progression: Cmaj7 - Bsus4 - CVII.

Fingerings below the tabs:

- Cmaj7: 12, 0, 9, 11, 12, 0
- Bsus4: 12, 8, 8, 10, 10, 7
- CVII: 7, 8, 8, 10, 7, 8 (10/12, 8, 8, 10, 10, 7)
- CVII: 7, 8, 10, 7, 5, 5

C*A tempo*

F#/E

Bm/D

Bb/Ab

2/3CIII

Chord progression: F#/E - Bm/D - Bb/Ab.

Fingerings below the tabs:

- F#/E: 0, 2, 0, 4, 0, 2
- Bm/D: 3, 4, 3, 4, 4
- Bb/Ab: 4, 4, 4, 4, 6
- Bb/Ab: 3, 3, 3, 3, 3

Strumming pattern: *rit.*

E♭m/G♭ E♭/D♭ Bmaj7 E

I/2CIII - - - - - 5/6CVII - - - - -

Fretboard fingerings:

- Measure 1: 1 4 2 4 1 / 3 4 3 4 3
- Measure 2: 3 4 4 3
- Measure 3: 6 4 4 4 4 6
- Measure 4: 7 9 9 9 7
- Measure 5: 0 7 9 9 7
- Measure 6: 0 7 9 9 7

B7 E7 A F♯m7

CVII - - - - - 1/2CII - - - - -

Fretboard fingerings:

- Measure 7: 7 9 7 8 7 9
- Measure 8: 7 9 7 8 7 9
- Measure 9: 0 5 6 4 6 5
- Measure 10: 0 2 2 0 2 2

B9sus4 B7 Esus4 E

CII - - - - -

D.S. al Coda

Fretboard fingerings:

- Measure 1: 5 2 2 2 4 4
- Measure 2: 2 4 1 1 2 1
- Measure 3: 0 1 0 0 4 5

rit.

Coda

Dmaj7

1/2CII - - - - -

Fretboard fingerings:

- Measure 1: 2 2 2 2 2 5

Gmaj7 Cmaj7 F♯m7 B9sus4 B7 Esus4 E

5/6CII - - - - -

Fretboard fingerings:

- Measure 1: 2 3 2 3 4
- Measure 2: 0 0 0 0
- Measure 3: 0 2 2 0 2 2
- Measure 4: 2 2 2 2 4 4
- Measure 5: 0 2 4 1 1 2 1

Free time

C♯m7 N.C. F♯m B7sus4 Esus2 B7sus4 E/G♯

5/6CIV - - - - - CII - - - - -

rit. Harm.

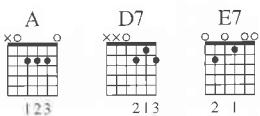
Fretboard fingerings:

- Measure 1: 0 0 4 7 11
- Measure 2: 12 2 4
- Measure 3: 5 2 5 7 4 7
- Measure 4: 0 0
- Measure 5: 2 2 4
- Measure 6: 0 4

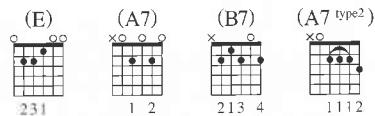
The Claw

By Jerry Reed

Gtr. 2 chords:



Gtr. 3 chords:



A

Fast $\text{J} = 200$

2nd & 3rd times, Gtr. 2 tacet

N.C. (A)

*Gtr. 1 (nylon str.)

*Doubled throughout

B

A

***(E)

**Gtrs. 2 & 3

mf

**Gtr. 2 (acous.), Gtr. 3 (acous.) Capo V

***Symbols in parentheses represent chord names respective to Gtr. 3.

Symbols above reflect actual sounding chords played by Gtr. 2.

See top of page for chord voicings pertaining to rhythm slashes.

1.
To Coda 2

E7
(B7) D7
(A7) D7
(A7)

*Downstroke

C

To Coda 1

A
(E) E7
(B7) A
(E) D7
(A7^{type2}) A
(E)

Coda 1

D.S. al Coda 1
(take 2nd ending)

E7
(B7)

D

A

(E)



D

let ring - -

Fretboard notes:
 Measure 1: 0 2 0 3 4 | 0 2 0 3 4 | 0 2 0 2 1 0 | 3 2 4 0 2 3 4
 Measure 2: 0 3 1 0 3 4 | 0 3 1 0 3 4 | 0 2 0 2 1 0 | 3 2 4 2 2 2 0 1

D7

(A7)



A

(E)



let ring - -

Fretboard notes:
 Measure 1: 0 3 1 0 3 4 | 0 3 1 0 3 4 | 0 2 0 2 1 0 | 3 2 4 2 2 2 0 1
 Measure 2: 0 3 1 0 3 4 | 0 3 1 0 3 4 | 0 2 0 2 1 0 | 3 2 4 2 2 2 0 1

D.S. al Coda 2
(take 1st ending)

E7

(B7)



D7

(A7)



A

(E)



Fretboard notes:
 Measure 1: 3 0 0 3 | 4 5 4 5 0 3 4 1 2 | 3 2 5 5 2 | 0 2 0 3 2 0 2 0
 Measure 2: 1 2 1 2 3 4 | 4 5 4 5 0 3 4 1 2 | 3 2 5 5 2 | 0 2 0 3 2 0 2 0

◊ Coda 2

E

D7

(A7)



steady gliss.

Fretboard notes:
 Measure 1: 0 2 | 9 10 | 7 7 5 6 | 0 3 4 0 | 0 2 |
 Measure 2: 2 1 | 9 7 7 5 6 | 2 | 0 3 4 0 | 0 2 |

A

(E)



P.M.

Fretboard notes:
 Measure 1: 9 7 | 14 11 12 13 | 5 4 7 5 5 | 7 5 0 | 3 2 |
 Measure 2: 7 5 | 0 2 5 | 0 2 | 0 0 | 0 2 |

Classical Gas

Music by Mason Williams

Freely ($\text{♩} = \text{ca. } 104$)

Am G Em A5 Am

*mf w/ fingers
let ring throughout*

G Em A5 G5 A5 G/B

Faster $\text{♩} = 166$

C Am E5 Am G G/F# Em

rit.

1., 2., 3.
A5 4.
A5 G

Am G/B C Am F Esus4

(1) 2 1 0 3 0 | 0 3 2 3 | 2 1 0 2 | 2 0 2 2 0 |

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

A5 G Am G/B C G7/F

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

0 3 | 1 |

D7 G E Am

2 1 3 0 0 | 4 5 5 7 5 | 9 7 5 8 5 | 5 5 5 7 |

0 3 | 0 | 5 | 5 |

D Am D Am

(7) 5 7 5 5 | 8 5 5 8 5 | 8 7 5 8 5 | 5 5 5 7 |

5 5 | 5 5 | 5 5 | 5 7 |

D G C/G F B \flat /F

To Coda

Asus4 Dm(add9)/A

Am

C

5 5 3 3 1 2 | 1 0 0 2 0 1 0 | 0 3 0 1 0 1 0

0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 | 3 3 3 3 3 3 3

G/B Am G5

(0) 0 3 1 0 3 0 | 0 3 0 1 2 1 0 | 0 3 0 1 0 3 0

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

C G/B Am

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

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

G G/F# Em A5 G Am7 G/B

(0) 0 0 0 0 | 0 2 0 2 0 0 | 2 0 0 2 1 0 3 0

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

D.S. al Coda

C F D G E

0 0 1 0 2 0 3 0 | 4 5 5 5 7 5
3 1 3 0 0 3 0 | 0 0 0 0 0 0

∅ Coda

Dm(add9)/A

6
-
V-----
2 3 0 3 2 3
0

Am G G/F# Em

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

A5 Am G G/F# Em

(2) 2 2 0 2 2 0 2 | 0 1 0 1 2 1 0 | 0 0 0 0 0 0
0 2 0 2 0 2 | 3 2 0 0 0 0 | 0 0 0 0 0 0

A5 G Am G/B

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

C Am F Esus4 A5 G Am7 G/B

C F D G E A5 D/A G C/G

F B♭/F Dm(add9)/A

Dadd9/A A

rit.

p

Cross Road Blues (Crossroads)

Words and Music by Robert Johnson

*Open A Tuning, Down 1/2 Step; Capo II:

- ① = Eb
- ④ = Eb
- ② = C
- ⑤ = Ab
- ③ = Ab
- ⑥ = Eb

Intro

Moderately $\text{d} = 95$ ($\text{B} \text{ E} \text{ G} \# \text{ D} \text{ F} \# \text{ A}$)

** Symbols in parentheses represent chord names (implied tonality) respective to capoed guitar.
Symbols above reflect harmony implied by vocals. Capoed fret is "0" in TAB.

Verse

B/F#
(A/E) F#7
(E7) B
(A)

B7
(A7)

* Tunings were determined using the original 78s. To play along with the
Robert Johnson - The Complete Recordings CD set, Capo III.

E7
(D7)

I went to the cross - road, —

w/o slide

1/4

1/4

(5)

3

3

5

5

5

8

5

8

5

B
(A)

fell down on my — knees. —

1/4

w/ slide

w/o slide

1/4

(5)

8

5

8

5

12

12

0

0

3

F#7
(E7)

Asked the Lord a - bove, "Have mer - cy. —

B
(A)B7
(A7)

Save — poor — Bob, if you please." —

w/ slide

w/o slide

1/2

0

12

12

12

12

(0)

5

3

3

3

B
(A)

Verse

B
(A)

2. Mmm, stand-in' at the cross - road, -

w/ slide w/o slide

I tried to flag a ride. —

w/ slide w/o slide

B7
(A7)

Stand-in' at the cross -

E7
(D7)

road. — I tried to flag a ride. —

1/4 1/4 1/4

The sheet music consists of six staves of musical notation for a guitar. The first two staves are in 3/4 time with a key signature of four sharps. The third staff begins with a 5/4 time signature, followed by a 4/4 section. The fourth staff starts with a 4/4 time signature, followed by a 5/4 section. The fifth staff begins with a 5/4 time signature, followed by a 4/4 section. The sixth staff begins with a 4/4 time signature, followed by a 5/4 section. The lyrics are: "2. Mmm, stand-in' at the cross - road, -", "I tried to flag a ride. —", and "Stand-in' at the cross -". Various performance techniques are indicated, such as "w/ slide" and "w/o slide" for slides, and grace notes. Fingerings like "3" and "1/2" are also present.

The sheet music consists of two staves. The top staff is for the melody, starting in B major (A minor) and transitioning to B7 (A7). It includes various note heads, rests, and dynamic markings like a sharp sign and a wavy line. The bottom staff is for the harmonic progression, showing chords and bass notes. The first measure shows a bass note at the 12th fret. The second measure shows a bass note at the 11th fret. The third measure shows a bass note at the 12th fret. The fourth measure shows a bass note at the 12th fret. The fifth measure shows a bass note at the 5th fret. The sixth measure shows a bass note at the 3rd fret. The seventh measure shows a bass note at the 2nd fret. The eighth measure shows a bass note at the 0th fret. The ninth measure shows a bass note at the 0th fret. The tenth measure shows a bass note at the 0th fret.

F#7
(E7)

Did - n't no - bod - y seem to know me. Ev - 'ry -

w/ slide

B7
(A7)

bod - y pass __ me by.

w/o slide

A musical score for guitar tablature in G major (two sharps) and common time. The score includes two staves: the top staff for left-hand chords and the bottom staff for right-hand strumming. The left-hand staff shows chords such as E7 (D7), B7 (A7), and G7 (F7). The right-hand staff shows various strumming patterns, including open strings and muted strings indicated by 'x' and 'o'. The score also includes lyrics: "Dark gon' catch me here.", "Ooo eee,", "boy, dark gon' catch me here.", and "I have - n't". Specific techniques like "w/o slide" and "w/ slide" are labeled. Fingerings are shown above the strings, and time signatures like 5/4 and 1/4 are used.

F#7#9
 (E7#9) 3

B7
 (A7)

got no lov - in' sweet wom - an that — love and feel my care. —————

w/ slide

1/4

3 0 | 0 3 | 12 12 | 12 12 | 12 12 | 12 9 | 0 0

B
 (A)

3 | 3 | 3 | 5

4. You can

w/o slide

1/2 | 1/4

5 3 2 0 | 0 3 | 5 5 5 3 2 0 | 0 0 | 5 3 3 2 0 | 0 0

Verse

B
 (A)

run, ————— you can run. ————— Tell my friend-boy Wil-lie Brown. —————

w/ slide

w/o slide

w/ slide

12 12 12 12 | 12 12 0 0 | 12 12 12 12 | 12 12 0 0 | 12 12 12 12 | 12 12 0 0

2

B7
 (A7)

3

You can

w/o slide

1/2

12 12 12 12 | 12 12 0 0 | 5 5 5 3 2 0 | 0 0 | 5 3 3 2 0 | 0 0

E7
(D7)

run, tell my friend - boy Wil - lie Brown.

1/4

1/4

1/4

0

chchch chchch 5

0

F#7#9
 (E7#9) B7
 (A7)

stand - in' at the cross - road, babe,
 I be - - lieve I'm sink - - in' down.

w/ slide

w/o slide

5

from Pierre Bensusan - *Près de Paris*

De Trilport A Fublaines

**Traditional
Arranged by Pierre Bensusan**

Tuning, Capo II:
(low to high) D-G-D-G-C-D

Rubato = approx. 94

Am

GTR. I (accus.)

C
(Bb)

Fmaj7
E♭maj7)

Em7
(Dm7)

G6
(F6)

Gtr. I (acous.)

mf
w/ fingers
let ring throughout

TAB

*Symbols in parentheses represent chord names respective to capoed guitar.
Symbols above reflect actual sounding chords. Capoed fret is "0" in tab.
Chord symbols reflect implied harmony.

Am
(Gm)

C Fmaj7
(B♭) (E♭maj7)

G
(F)

A5
(G5)

(Gm) (D) (D major) (G)

5 3 0 0 0 0
3 2 0 2 0 3 0 3 0 3
0 0 3 0 3 0 3 0 3 0 3
0 0 3 0 3 0 3 0 3 0 3
0 0 3 0 3 0 3 0 3 0 3
0 0 3 0 3 0 3 0 3 0 3

Am
(Gm)

C
(B^b)

Fmaj7
(E♭maj7)

Em7
(Dm7)

G6
(F6)

Am
(Gm)

C
(Bb)

Fmaj7
(E♭maj7)

G
(F)

A5
(G5)

BModerately $\text{♩} = 82$

Am

(Gm)

Am (Gm)

C (B♭) Fmaj7 (E♭maj7) Em7 G6 Am C (B♭) Fmaj7 (E♭maj7) G5 A5

(Dm7) (F6) (Gm) (B♭) (E♭maj7) (F5) (G5)

Am (Gm) C (B♭) Fmaj7 (E♭maj7) Em7 G6 Am C (B♭) Fmaj7 (E♭maj7) G5 A5

(Gm) (B♭) (E♭maj7) (F6) (Gm) (B♭) (E♭maj7) (F5) (G5)

C

Em

(Dm)

Em (Dm)

G (F) C A5 B5 Em G C A5 E5

(F) (B♭) (G5) (A5) (Dm) (F) (B♭) (G5) (D5)

Em (Dm) G (F) C (B \flat) A5 (G5) B5 (A5) Em (Dm) G (F) C (B \flat) A5 (G5) E5 (D5)

D

Am (Gm)

C (B \flat) Fmaj7 (E \flat maj7) Em7 G6 (Dm7) (F6) Am (Gm) C (B \flat) Fmaj7 (E \flat maj7) G5 (F5) A5 (G5)

Am (Gm) C (B \flat) Fmaj7 (E \flat maj7) Em7 G6 (Dm7) (F6) Am (Gm) C (B \flat) Fmaj7 (E \flat maj7) G (F) A5 (G5)

E

Em (Dm)

Em (Dm) G (F) C (B \flat) A5 (G5) B5 (A5) Em (Dm) G (F) C (B \flat) A5 (G5)

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

Em (Dm) G (F) C (B \flat) A5 (G5) B5 (A5) Em (Dm) G (F) C (B \flat) A5 (G5) E5 (D5)

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

F

Am (Gm)

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

C (B \flat) Fmaj7 (E \flat maj7) Em7 (Dm7) G6 (F6) Am (Gm) C (B \flat) Fmaj7 (E \flat maj7) G5 (F5) A5 (G5)

5 3 0 0 0 3 | 3 0 0 2 3 0 2 | 5 3 0 3 0 0 3 | 3 0 2 3 0 0 0 |

Am (Gm) C (B \flat) Fmaj7 (E \flat maj7) Em7 (Dm7) G6 (F6) Am (Gm) C (B \flat) Fmaj7 (E \flat maj7) G5 (F5) A5 (G5)

5 3 0 3 0 0 0 3 | 3 0 0 2 3 0 0 | 5 3 0 3 0 0 0 3 | 3 0 2 3 0 0 0 5 |

GEm
(Dm)

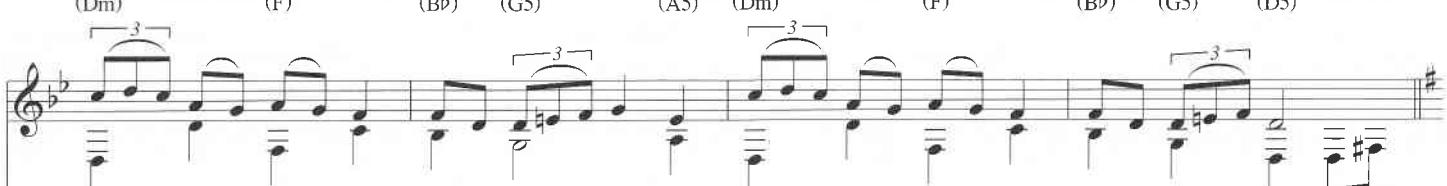
0 2 3 0 0 2 | 0 2 0 2 2 0 | 0 2 3 0 0 2 | 0 2 0 2 2 0 |

G (F) C (B♭) A5 (G5) B5 (A5) Em (Dm) G (F) C (B♭) A5 (G5) E5 (D5)



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

Em (Dm) G (F) C (B♭) A5 (G5) B5 (A5) Em (Dm) G (F) C (B♭) A5 (G5) E5 (D5)



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

H

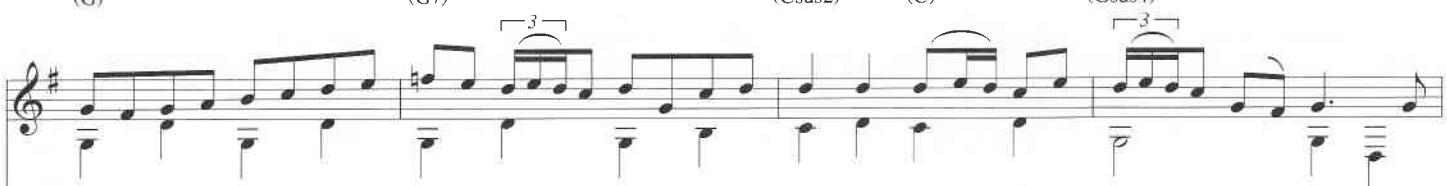
A (G)

A7 (G7)

Dsus2 (Csus2)

D (C)

Asus4 (Gsus4)



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

A
(G) A7
(G7) Dsus2
(Csus2) D
(C) Asus4
(Gsus4) G5
(F5)

Guitar tablature for the first section:

```

0 4 0 2 4 0 | 0 2 3 2 0 0 | 0 0 0 2 0 0 | 0 2 0 0 3 0 |
0 4 0 2 4 0 | 0 0 0 4 5 5 | 0 0 0 5 0 0 | 0 0 0 3 3 0 |

```

A
(G) A7
(G7) Dsus2
(Csus2) D
(C) Asus4
(Gsus4)

Guitar tablature for the second section:

```

0 4 0 2 4 0 | 0 2 3 2 0 0 | 0 0 0 2 0 0 | 0 2 0 0 4 0 |
0 4 0 2 4 0 | 0 0 0 4 5 5 | 0 0 0 5 0 0 | 0 0 0 4 0 0 |

```

Dadd9
(Cadd9) A5
(G5) Gsus2
(Fsus2) Em
(Dm) Dadd9
(Cadd9) A5
(G5) Gadd9
(Fadd9) Em(add4)
(Dm(add4))

Guitar tablature for the third section:

```

0 0 0 2 0 | 0 0 3 2 3 3 | 0 2 0 0 2 0 | 0 0 3 2 2 0 |
5 0 0 0 3 | 0 0 3 0 0 0 | 5 0 0 0 0 0 | 3 0 0 0 0 0 |

```

*2nd string sounds
when finger pulls
down from 3rd string
pull-off.

Dadd9
(Cadd9) A5
(G5) G
(F) Dadd9
(Cadd9) A5
(G5) Gadd9
(Fadd9) A5
(G5)

Guitar tablature for the fourth section:

```

0 2 0 0 2 0 | 0 2 0 0 2 0 | 0 2 0 0 2 0 | 0 2 0 3 2 0 |
5 0 0 0 0 0 | 3 0 0 0 0 0 | 5 0 0 0 0 0 | 3 0 0 0 0 0 |

```

I

Am (Gm) Am/C (Gm/B♭) B7 (A7) Em (Dm) Am (Gm) Am/C (Gm/B♭) F5 (E♭5) G5 (F5) A5 (G5)

To Coda ♦

A tempo

Am (Gm) Am/C (Gm/B♭) B7 (A7) Em (Dm) Am (Gm) Am/C (Gm/B♭) F5 (E♭5) G5 (F5) D5 (C5)

J

A (G) A7 (G7) Dsus2 (Csus2) D (C) Asus4 (Gsus4)

A (G)

A7 (G7)

Dsus2 (Csus2)

D (C)

Asus4 (Gsus4)

G5 (F5)

A
(G) A7
(G7) Dsus2
(Csus2) D
(C) Asus4
(Gsus4)

Dadd9
(Cadd9) A5
(G5) Gadd9
(Fadd9) Em
(Dm) Dadd9
(Cadd9) A5
(G5) Gadd9
(Fadd9) Em(add4)
(Dm(add4))

Dadd9
(Cadd9) A5
(G5) G
(F) Dadd9
(Cadd9) A5
(G5) Gadd9
(Fadd9) A5
(G5)

D.S. al Coda

⊕ Coda

F5
(E♭5) G5
(F5) A5
(G5) Free time
Am/C
(Gm/B♭) Em
(Dm)

rit.

A
(G) A5
(G5)

from Doc Watson - *Doc Watson*

Deep River Blues

Traditional
Arranged and Adapted by Doc Watson

Tune up 1/2 step:
(low to high) F-Bb-Eb-Ab-C-F

Intro

Moderately $\text{♩} = 92$ ($\text{♩} = \text{♩}$)

*E7 E⁹7 E A7

Gtr. 1 (acous.)

T 7 5 7 | 6 5 5 | 7 0 3 4 0 | 3 2 0 | 0 2 0 | 0 2 0 | 0 2 0 | 0 2 0
A 7 6 7 6 | 6 5 6 5 | 3 4 2 | 0 2 | 0 2 | 0 2 | 0 2 | 0 2
B 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0

*Chord symbols reflect implied harmony.

E B7

(0) 0 2 0 | 0 3 (3) 0 | 2 0 2 0 | 3 0 3 0
1 2 2 | 0 1 2 | 2 1 2 | 2 1 2 | 0 2 | 0 2 | 0 2 | 0 2

E7 E⁹7 E7 A7

(0) 7 5 7 | 6 5 5 | 7 3 4 0 | 3 2 0 | 0 2 0 | 0 2 0 | 0 2 0 | 0 2 0
6 7 6 | 6 5 6 | 0 2 | 0 2 | 0 2 | 0 2 | 0 2 | 0 2

E B7 E C

(0) 0 2 0 | 0 3 2 0 | 0 1 0 1 2 | 0 1 0 1 2 | 0 0 1 1 | 0 0 1 1 | 0 0 1 1 | 0 0 1 1

Verse

E7 E⁹7 E7 A7

1. Let it rain, — let it pour. — let it rain — a whole lot more 'cause I —

E B7

— got — them deep riv - er blues. —

E7 E⁹7 E A7

Let the rain — drive right on, — let — the waves — sweep a - long — 'cause I —

E B7 E

— got — them deep riv - er — blues. —

Verse

E7 E⁹7 E7 A7

2. My ol' gal's — a good ol' pal — and she looks like — a wa - ter fowl — when I —

Rhy. Fig. 1

E B7

— get — them deep riv - er blues. — Ain't —

E7 E⁹7 E7 A7

— no one — to cry for me, — and the fish all go out on — a spree — when I —

E B7 F#7/E Am/E E

get — them deep riv - er — blues.

End Rhy. Fig. 1

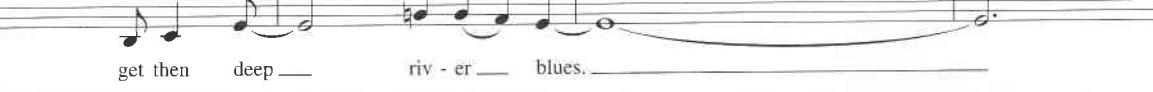
Guitar Solo

E7 E97 E7 A7

E B7

E7 E97 E7 A7

E B7 E

E B7 E
 — get then deep — riv - er blues. ——————
 4. Now,


§ Verse

Gtr. 1: w/ Rhy. Fig. 1

E7 E⁹7 E7 A7

E B7

E7 E⁹7 E7 A7

E B7

To Coda ♪

E

Gtr. 1

Guitar Solo

E7 E⁹7 E7 A7

E

B7

1/4

1/4

Guitar tablature below:

0	0	0	0
1	1	2	1
2		2	
0	0	2	0
1	1	2	1
2		2	
0	0	0	0

E7

E^o7

E

A7

Guitar tablature below:

(0)	7	5	7
6	6	7	6
0	0	6	5
6	5	5	5
0	0	6	5
7	0	3	4
0	0	3	4
0	0	1	2
0	0	2	2
3	2	2	2
0	0	0	2
0	0	0	2

E

B7

Guitar tablature below:

(0)	0	2	2
1	2	2	2
2	2	0	2
1	1	2	2
2	2	0	2
3	0	2	2
2	2	0	2

E

5. If _____

Guitar tablature below:

(0)	0	1	0	1	0	1	0	1
0	2	0	2	0	2	0	2	0

Verse

Gtr. 1: w/ Rhy. Fig. 1 (1st 12 meas.)

Desperate Man Blues

Written by John Fahey

Open G tuning; down 1/2 step:
(low to high) D \flat -G \flat -D \flat -G \flat -B \flat -D \flat

A

Moderately $\text{♩} = 98$

*C/G

Csus4/G

C/G

G

Gtr. 1 (acous.)

mf
w/ fingers

*Chord symbols reflect implied harmony.

C/G

Csus4/G

C/G

G

C/G

Csus4/G

C/G

G

Gm

C/G

G5

Gm

B \flat 5

Gm C/G G5

3 0 0 0 | 0 2 0 0 | 0 0 2 0 | 0 0 2 0 | .

2.

B

C/G

Csus4/G

C/G

G

(0) 0 0 0 | 0 2 1 | 2 1 2 1 | 3 1 2 1 | 0 0 0 0 | .

C/G

Csus4/G

C/G

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

G

0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | .

C/G

Csus4/G

C/G

G

(0) 2 1 2 1 | 3 1 2 1 | 0 0 0 0 | 0 0 0 0 | .

Gm C/G G5 Gm B⁷

1/4

Guitar tablature for the same measures, with fingerings (0, 3) and (0, 0, 0, 0).

Gm C/G G5

1.

Guitar tablature for the same measures, with fingerings (0, 0, 0, 0), (0, 2, 0, 0, 2, 0), (0, 0, 0, 0, 2, 0), and (0, 0, 0, 2, 0).

2. **C**

C/G Am/G G

Guitar tablature for the same measures, with fingerings (0, 0, 0, 0), (0, 0, 0, 0, 1, 2), (0, 0, 0, 0, 2, 1, 2), (0, 0, 0, 0, 1, 2, 0, 2, 0), and (0, 0, 0, 0, 0, 0, 0).

Am/G

Guitar tablature for the same measures, with fingerings (0, 0, 0, 0, 1, 2), (0, 0, 0, 0, 2, 1, 2), (0, 0, 0, 0, 1, 2, 0, 2), and (0, 0, 0, 0, 0, 0, 0).

G5

Guitar tablature for the same measures, with fingerings (3, 0), (3, 0, 0, 0), (3, 0, 0, 0, 3), (3, 0, 0, 0, 0, 0), and (3, 0, 0, 0, 0, 0).

Asus4/G G

Guitar tablature for the same measures, with fingerings (3, 0, 0, 0, 2, 3), (3, 0, 0, 0, 0, 0), (3, 0, 0, 0, 0, 0, 0), and (3, 0, 0, 0, 0, 0, 0).

Asus4/G

Sheet music for Asus4/G guitar chords. The top staff shows a treble clef and a common time signature. The bottom staff shows a standard six-string guitar neck with fret numbers. The chords are Asus4 (G) and G5. The lyrics are:

(3) 2 3 2 3 | 2 3 2 0 | 3 3 3 3 | 3 3 0 3

0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0

Csus2

Sheet music for Csus2 guitar chords. The top staff shows a treble clef and a common time signature. The bottom staff shows a standard six-string guitar neck with fret numbers. The chords are Csus2 and G. The lyrics are:

(3) 0 3 0 3 | 0 3 0 0 | 0 0 0 0 | 0 0 0 0

5 0 5 0 | 5 0 5 0 | 0 0 0 0 | 0 0 0 0

Csus2

Sheet music for Csus2 guitar chords. The top staff shows a treble clef and a common time signature. The bottom staff shows a standard six-string guitar neck with fret numbers. The chords are Csus2 and G. The lyrics are:

(0) 0 3 0 3 | 0 3 0 0 | 0 0 0 0 | 0 0 0 0

5 0 5 0 | 5 0 5 0 | 0 0 0 0 | 0 0 0 0

Dsus2

Sheet music for Dsus2 guitar chords. The top staff shows a treble clef and a common time signature. The bottom staff shows a standard six-string guitar neck with fret numbers. The chords are Dsus2 and G. The lyrics are:

(5) 0 5 0 5 | 7 5 7 0 | 5 0 0 0 | 0 0 0 0

7 0 7 0 | 7 0 7 0 | 0 0 0 0 | 0 0 0 0

Dsus2

Sheet music for Dsus2 guitar chords. The top staff shows a treble clef and a common time signature. The bottom staff shows a standard six-string guitar neck with fret numbers. The chords are Dsus2 and G. The lyrics are:

(0) 0 5 0 5 | 7 5 7 0 | 5 0 0 0 | 0 0 0 0

7 0 7 0 | 7 0 7 0 | 0 0 0 0 | 0 0 0 0

D

88

C/G

Sheet music for guitar (C/G tuning) in D major. The melody consists of eighth-note patterns. Chords indicated above the staff are G5 and C/G. Fingerings are provided below the strings.

Fingerings (bottom string, top string):

```

    5 5 5 | 5 7 8 5 8 | 5 5 8 8 | 5 8 0
    0 0 0 | 0 5 0 0 | 0 0 0 0 | 0 0 0 0
  
```

C/G

G5

Sheet music for guitar (C/G tuning) in D major. The melody continues with eighth-note patterns. Chord G5 is indicated above the staff. Fingerings are provided below the strings.

Fingerings (bottom string, top string):

```

    5 5 5 | 5 7 8 5 8 | 5 5 8 8 | 5 8 0
    0 5 0 | 0 5 0 0 | 0 0 0 0 | 0 0 0 0
  
```

2nd time, Gtr. 1: w/ Fill 1

D

D7

C

G5

Sheet music for guitar (C/G tuning) in D major. The melody includes a fill (labeled "Fill 1") before transitioning to the second ending. Chords D, D7, C, and G5 are indicated above the staff. Fingerings are provided below the strings.

Fingerings (bottom string, top string):

```

    7 7 7 7 | 10 7 9 7 (7) 5 | 5 5 5 5 | 5 7 8 0
    7 7 7 7 | 7 7 7 7 | 5 5 5 5 | 5 5 0 0
  
```

To Coda 2 ⊕

Sheet music for guitar (C/G tuning) in D major. The melody leads to the coda. Chord G5 is indicated above the staff. Fingerings are provided below the strings.

Fingerings (bottom string, top string):

```

    5 5 8 8 | 5 8 7 8 5 8 | 5 5 8 8 | 5 8 0
    0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0
  
```

Fill 1

Gtr. 1

Sheet music for guitar (C/G tuning) in D major. The first measure shows a fill for guitar 1. Chord G5 is indicated above the staff. Fingerings are provided below the strings.

Fingerings (bottom string, top string):

```

    7 7 7 7 | 7 7 7 7 | 5 5 5 5 | 5 7 8 5 8
    7 7 7 7 | 7 7 7 7 | 5 5 5 5 | 5 5 0 0
  
```

E

G5

G(\sharp 4no 3rd)

Gsus4

G

Musical score for section E:

- Measure 1: G5 (Chord diagram: X/X/X/X/X/X)
- Measure 2: G(\sharp 4no 3rd) (Chord diagram: X/X/X/X/X/X)
- Measure 3: Gsus4 (Chord diagram: X/X/X/X/X/X)
- Measure 4: G (Chord diagram: X/X/X/X/X/X)

Guitar tablature below the chords:

```

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

To Coda 1 ⊕*D.S. al Coda 1
(take repeat)*

G5

G(\sharp 4no 3rd)

Gsus4

G

Musical score for section E leading to Coda 1:

- Measure 1: G5 (Chord diagram: X/X/X/X/X/X)
- Measure 2: G(\sharp 4no 3rd) (Chord diagram: X/X/X/X/X/X)
- Measure 3: Gsus4 (Chord diagram: X/X/X/X/X/X)
- Measure 4: G (Chord diagram: X/X/X/X/X/X)

Guitar tablature below the chords:

```

 3   0   0   3 | 2   0   2   2 | 1   0   1   1 | 0   0   0   1 |
 (0) 0   0   0 | 0   0   0   0 | 0   0   0   0 | 0   0   0   0 |
  
```

⊕ Coda 1

D.S.S. al Coda 2

Gsus4

G

Musical score for Coda 1:

- Measure 1: Gsus4 (Chord diagram: X/X/X/X/X/X)
- Measure 2: G (Chord diagram: X/X/X/X/X/X)

Guitar tablature below the chords:

```

 1   0   0   1 | 0   1   0   0 |
 0   0   0   0 | 0   0   0   0 |
  
```

⊕ Coda 2

Musical score for Coda 2:

- Measure 1: Gsus4 (Chord diagram: X/X/X/X/X/X)
- Measure 2: G (Chord diagram: X/X/X/X/X/X)

rit.

Guitar tablature below the chords:

```

 5   0   0   5 | 8   0   0   5 |
 0   0   0   0 | 0   0   0   0 |
  
```

Drifting

By Andy McKee

DADGAD tuning:
(low to high) D-A-D-G-A-D

AModerately $\text{♩} = 125$

E5

Gtr. 1 (acous.)

*Reaching over the neck with the fret hand, sound the notes with the fingers by "hammering" down on the strings at the fret indicated (T = tap).
S = slap face of gtr. at upper bout. P = slap palm on upper bout.

**Pick hand finger indications: a = ring, m = middle, i = index, f = all (executed on lower bout unless specified),
p = thumb tap on face of gtr. at lower bout. T = tap as above.

***Pick hand thumb at upper bout.

†Harmonics executed by slapping strings w/ pick hand index or middle finger.

††At upper bout.

B

Em9

G5

A

†††Tap next triplet on face of guitar below the sound hole.

‡Strum w/ nails of pick hand (□ = downstroke, √ = upstroke).

Em7

let ring - - - - - *let ring* - - - - - *let ring* - - - - - *let ring* - - - - -

T S T *f P T T S T T P

(0) 6 0 (6) 0 4 0 9 0 6 0

2 2 X 2 2 X X 7 7 X 7 7 X

*Tap fingers on face of gtr. below sound hole.

Em9

let ring - - - - - *let ring* - - - - - *let ring* - - - - - *let ring* - - - - -

T S T ***a m i P T T S T T P

(0) 11 12 11 (11) 0 2 2 X X X X 6 0 6 0 0 0

2 2 X 2 2 X X X X 7 7 X 7 7 X

**On face

Em7

let ring - - - - - *let ring* - - - - - *let ring* - - - - - *let ring* - - - - -

T S T ***f P T T S T T P

(0) 6 0 (6) 0 4 0 9 0 6 0

2 2 X 2 2 X X 7 7 X 7 7 X

***On face

Bm

let ring - - - - - *let ring* - - - - - *let ring* - - - - - *let ring* - - - - -

T T T T T T T T T T T T

9 11 11 9 9 9 9 11 9 11 11 9 9 9

†Tap w/ fret hand middle finger.

G

Asus4

Sheet music for G and Asus4 chords. The top staff shows a G major chord with a bass note. The bottom staff shows an Asus4 chord with a bass note. Both staves include tablature for the guitar strings. The music includes "let ring" instructions and "T" (tapping) notes.

G

D5

Sheet music for G, D5, and Asus4 chords. The top staff shows a G major chord with a bass note. The middle staff shows a D5 chord with a bass note. The bottom staff shows an Asus4 chord with a bass note. All staves include tablature and "let ring" instructions.

D

Em

G5

A5

Sheet music for Em, G5, and A5 chords. The top staff shows an Em chord with a bass note. The middle staff shows a G5 chord with a bass note. The bottom staff shows an A5 chord with a bass note. All staves include tablature and "let ring" instructions. The A5 staff includes a "Harm." (harmonic) note.

To Coda I ⊕

Em

G5

A5

Sheet music for Em, G5, and A5 chords, leading to Coda I. The top staff shows an Em chord with a bass note. The middle staff shows a G5 chord with a bass note. The bottom staff shows an A5 chord with a bass note. All staves include tablature and "let ring" instructions. The A5 staff includes a "Harm." note. The final measure indicates a transition to the Coda I section.

Em

G5

A5

let ring - - - - - | *let ring* - - - - - | *let ring* - - - - - | *let ring* - - - - - |

T T T T T T T T T T T T

let ring - - - - - | *let ring* - - - - - | *let ring* - - - - - | *let ring* - - - - - |

0 0 0 0 0 0 0 0 0 0 0 0

4 5 (5) 0 2 2 7 | 5 5 0 9 7 7 (7) 0 0

D.S. al Coda 1

Em9

let ring - - - - - | Harm. | Harm. | Harm.

T T T T T T T T T T T T

let ring - - - - - | *let ring* - - - - - | *let ring* - - - - - | *let ring* - - - - - |

0 0 0 0 0 0 0 0 0 0 0 0

11 (11) 0 12 12 19 | X 0 0 0 0 0 0 0 0

2 (2) 0 2 2 2 19 | (2) 0 2 2 2 12 | X (2) 0 0 0 0 0 0

*At upper bout.

**At upper bout.

♪ Coda 1

Em

G5

A5

let ring - - - - - | *let ring* - - - - - | *let ring* - - - - - | *let ring* - - - - - |

T T T T T T T T T T T T

let ring - - - - - | *let ring* - - - - - | *let ring* - - - - - | *let ring* - - - - - |

0 0 0 0 0 0 0 0 0 0 0 0

4 5 (5) 0 2 2 7 | 5 5 0 9 7 7 12 | 2 0 0 0 0 0 0 0

Bm

C6

D5

let ring - - - - - | *let ring* - - - - - | *V* | *V* |

T T T T T T T T T T T T

let ring - - - - - | *let ring* - - - - - | *Harm.* | *a m i f*

0 0 0 0 0 0 0 0 0 0 0 0

9 11 11 9 | 10 10 10 10 | 10 10 10 12 | X X X X 0

E

Em(add 4)

Gadd 2

Aadd4

D5 Em(add4)

Gadd 2

A musical score for guitar in G major (two sharps) and common time. The top staff shows a treble clef, two sharps in the key signature, and a 'T' above the staff. The bottom staff shows a standard six-string guitar tablature. The music consists of a series of chords and arpeggiated patterns. Measure 1 starts with a 'T' (Tonic). Measures 2-3 show a sequence of chords: V, I, V, I. Measures 4-5 show a sequence of chords: V, I, I. Measures 6-7 show a sequence of chords: V, I, V, I. Measure 8 begins with a 'Harm. T' (Harmoneic Tonic), indicated by a bracket and a circled '+' sign above the staff. Measures 9-10 show a sequence of chords: I, V, I, V. Measures 11-12 show a sequence of chords: V, I, I. Measures 13-14 show a sequence of chords: V, I, V, I. Measures 15-16 show a sequence of chords: V, I, I.

*Reach under neck w/ fret hand, next 8 meas.

**Thumb strum

***Thumb
strum

Aadd4

D5 Em(add4)

Gadd 2

Aadd 4

D5

The sheet music displays a melodic line for guitar across six staves. The first staff uses a treble clef and includes markings for 'Harm.' (harmonics) and 'T' (tapping). The second staff continues the melody with similar markings. The third staff begins with a 'V' and '□' symbol. The fourth staff features a 'Harm.' and 'T' marking. The fifth staff contains a 'V' and '□' symbol. The sixth staff concludes with a 'V' and '□' symbol, followed by the word 'ami' and a 'Harm.' marking. The tablature below provides a detailed breakdown of the fingerings and string numbers for each note.

†Thumb strum

†Rasgueado: use ring (a), middle (m) and index (i) fingers to "flick" strings in the rhythm indicated.

D.S.S. al Coda 2

D5

Em(add4)

Gadd2

Aadd4

The image shows a page of sheet music for a six-string guitar. The top staff uses standard musical notation with a treble clef, a key signature of two sharps, and a common time signature. It features a melodic line with several performance markings: a hammer-on (a vertical line with a small circle) at the beginning of the first measure, a pull-off (a vertical line with a small circle) in the second measure, a grace note (a small circle with a horizontal line) in the third measure, and a string bend (a bracketed '3') in the fourth measure. The bottom staff is a tablature staff, showing the fret positions for each note. The tablature includes numerical values above the strings (e.g., 0, 2, 4, 6, 8, 10) and specific fingerings (e.g., '1', '2', '3'). The tablature also indicates the position of the bend from the previous measure.

†††Thumb strum

∅ Coda 2

Em

A musical score for guitar in G major (two sharps) and common time. The score consists of two staves. The top staff shows a melody with various techniques: muted notes (indicated by a dash over the note), harmonics (labeled 'Harm.'), sustained notes with a 'T' below them, and slurs. The bottom staff provides a harmonic foundation with sustained notes and specific string markings (e.g., '0', '12', '19', 'X', '(2)'). Fingerings are indicated above the notes, and muting is shown as a horizontal dash below the staff.

F

Guitar tablature for three chords: Em9, G5, and A. The first measure shows Em9 with a pick stroke at the beginning and a hammer-on from the 11th to the 12th fret on the B string. The second measure shows G5 with a pick stroke and a hammer-on from the 11th to the 12th fret on the B string. The third measure shows A with a pick stroke and a hammer-on from the 11th to the 12th fret on the B string. The tab includes a lyrics section below the strings: "let ring - - - T S T a m i P T T S T T P". Fret numbers are indicated above the strings, and "x" marks indicate muted strings.

G

E5

let ring

Harm.
T a m i S T a m i S P f T a m i S p P *p T

(@)

2 2 X X X X 2 2 X X X X X X 2 2 X X X X X X X X 12
2 2 X X X X 2 2 X X X X X X X X 2 2 X X X X X X X X 12
2 2 X X X X 2 2 X X X X X X X X 2 2 X X X X X X X X 12

*At upper bout.

T a m i S T a m i S P f T a m i S p P **p T

19 19 19 19
2 2 X X X X 2 2 X X X X X X X X 2 2 X X X X X X X X 19
2 2 X X X X 2 2 X X X X X X X X 2 2 X X X X X X X X 19
2 2 X X X X 2 2 X X X X X X X X 2 2 X X X X X X X X 19

**At upper bout.

T a m i S T a m i S P f T a m i S p P ***p T

12 12 12 12
2 2 X X X X 2 2 X X X X X X X X 2 2 X X X X X X X X 12
2 2 X X X X 2 2 X X X X X X X X 2 2 X X X X X X X X 12
2 2 X X X X 2 2 X X X X X X X X 2 2 X X X X X X X X 12

***At upper bout.

D5 E5

Harm.
T a m i S T a m i S P f T a m i S p P T

12 12 12 12
2 2 X X X X 2 2 X X X X X X X X 2 2 X X X X X X X X 12
2 2 X X X X 2 2 X X X X X X X X 2 2 X X X X X X X X 12
2 2 X X X X 2 2 X X X X X X X X 2 2 X X X X X X X X 12

Dee

Music by Randy Rhoads

Slowly $\text{♩} = 45$

**G D6 Bm

*Gtrs. 1 & 2 8va ♩ loco

mp
w/ fingers
let ring throughout

Harm.

Gtr. 1 (nylon-str. acous.) Gtr. 2 (acous.)

Chord symbols reflect implied harmony.

G/B

A/C♯

G

D/F♯

A7/E

D

A/C♯

Bm

Em/G

A

D/F♯

Dadd2/F♯

Gtr. 2

5 3 6 3 3 2 3 2 5 3 5 7 5 0

Gtr. 1

5 3 6 3 3 2 3 2 5 3 5 2 2 3 2 0

B7/D \sharp

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

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

A7

Gtrs. 1 & 2

2 0 3 | Harm. 12 12 12 | 2 4 2 0 4 2 0 4 2 0 | 3 5 5 7 5
0 | 12 12 12 | 0 | 0

G/B

D

A7

D

3 0 3 0 | 2 3 5 7 7 9 7 | 2 0 3 0 | 5 3/2 2 3 2 2 0
2 | 0 | 2 | 0

*Gtr. 2 to left of slashes in tab.

A/C \sharp

Bm

Bm/A

A7

Gtrs. 1 & 2

2 0 3 0 5 | 3 0 2 0/3 3 5 | 2 0 3 | 2 0 3
4 | 2 | 0 | 0

D/F \sharp

Em

A7/C \sharp

D6

Gtr. 2

3 2 | 2 0 | 7 5 5 3 | 7 7 7
2 | 2 | 4 | 7 7 7

Gtr. 1

3 2 | 2 0 | 3 2 2 0 | 7 7
2 | 2 | 4 | 7 7 7

Dust in the Wind

Words and Music by Kerry Livgren

Intro**Moderately** $\text{♩} = 46$

*Gtr. 1 (acous.)

C **Cmaj7** **Cadd9** **C** **Asus2** **Asus4**

*6-str. steel-string doubled by 6-str. in Nashville tuning.
**p=thumb, i=index, m=middle

Am **Asus2** **Cadd9** **C** **Cmaj7** **Cadd9** **Am** **Asus2**

Verse

Asus4 **Am** **G/B** **C** **G/B** **Am**

1. I close my eyes, _____
2. Same old song, _____
3. Now don't hang on, _____

G **Dm7** **Am** **G/B**

on - ly for a mo - ment, and the mo - ment's gone.
just a drop of wa - ter in an end - less sea.
noth - ing lasts for - ev - er but the earth - and sky.

C G/B Am G Dm7

All my dreams pass be - fore my eyes, — a cu - ri -
 All we do crum - bles to the ground though we re -
 slips a way and all your mon - ey won't an - oth - er

Chorus To Coda

Am D/F# G Am Am/G

os - i - ty. — }
 fuse to see. — }
 min - ute buy. — }

Dust in the wind

D/F# G 1. Am G/B 2. Am(add9)

All they are — is dust in — the — wind. wind.

G/A F(#11)/A F6(#11)/A

Oh, ho, ho.

Instrumental Bridge

Am(add9) G/A

F(♯11)/A

F6(♯11)/A

D.C. al Coda

Φ Coda

D/F♯

G

Am

Am/G

All we are — is dust in — the wind. (All we are — is dust in — the)

D/F♯

G

Am

Am/G

D/F♯

G

Dust — in — the wind. Ev - 'ry - thing — is dust in — the wind.)

Outro

Am

Asus2

Asus4(♭13)

Am

Asus2

Asus4(♭13)

*Play 4 Times and Fade

wind. The — wind.

*ad lib. voc. on repeat

Hard Time Killing Floor Blues

Words and Music by Nehemiah "Skip" James

Open Dm tuning:
(low to high) D-A-D-F-A-D

Intro

Moderately ♩ = 89 (♩ = ♩)

Dm Am F Dm F/C F Dm

Gtr. 1 (acous.)
mf
w/ fingers
let ring throughout

T A B

Verse

1. Hard time here and ev'-ry where you go, —

F/C G9 F D F/D D/A

hell is hot - ter than it been be - fore. —

Dm F Dm F/C F Dm

And the peo-ple are drift - in' from door to door. —

Rhy. Fig. 1

F/C G9 F D § F[§] D/A
 Can't find no heav-en, — I don't care where they go. — Mm, hmm,
 End Rhy. Fig. 1 Rhy. Fig. 2
 0 0 0 0 2 1 0 2 4 2 0 2 1 0 2 4 2 0
 3 3 0 5 0 3 0 0 3 0 0 0 0

Verse

Gtr. 1: w/ Rhy. Fig. 1

Chorus: F Dm F/C F Dm F/C G9

2. Say you had mon - ey,
you bet - ter be sure. __
In these hard times, will drive you
from

Gtr. 1: w/Rhy, Fig. 2

F D F⁹ D/A F⁹ D/A F⁹ D/A F⁹ D/A F⁹ D Dm

door to door. — Mm, hmm, mm, hmm. — Mm, hmm, — hmm. —

Interlude

Musical score for guitar and piano, page 10, measures 1-10. The score includes three staves: a treble clef guitar staff, a bass clef piano staff, and a six-string guitar staff below it. The piano part features chords and eighth-note patterns. The guitar part includes fingerings (e.g., 3, 0) and a pick pattern (mp). The score is set in common time with various key signatures (Dm, F/C, D5, F, G7(no3rd), F, D).

2.

F₉ N.C. Dm

hmm, hmm. —

D.S. al Coda

D

Mm, hmm.

Coda

Dm

D

Mm, hmm,

Begin fade

Gtr. 1: w/ Rhy. Fig. 2

F₉ D/A F₉ D/A F₉ D/A

hmm, hmm, mm, hmm, lo, lo, —

F₉ D Dm N.C. Fade out

lo, lo, —

Gtr. 1

from *Crosby, Stills & Nash*

Helplessly Hoping

Words and Music by Stephen Stills

Intro

Moderately slow ♩ = 72

*Am7

Gtr. I (acous.)

mf
w/ fingers
let ring throughout

*Chord symbols reflect implied harmony.

D Dsus2 D Dsus2 Am7

D Dsus2 D Dsus2 Am7 C C/G Csus2

1. Help - less - ly hop - - ing _ her _ har - - le-quin hov - ers _____ near -

Rhy. Fig. 1

G C/G G C/G D Dsus2 D Dsus2 Am7

by. a - wait - ing — a word.

Gasp - ing at glimpse - ses of

The image shows a musical score for guitar. The top part is a standard staff notation with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a series of sixteenth-note patterns. Below the staff is a tablature for a six-string guitar, showing the fingerings and string numbers for each note. The tablature is divided into measures by vertical bar lines.

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Csus2

G C/G G C/G D Dsus2 D

gen - tle true spir-it, he runs, wish-ing he could fly - y, on - ly to

Am7

Csus2

G C/G G C/G D Dsus2 D Dsus2

trip - at the sound - of good - bye ye - ye.

End Rhy. Fig. 1

Verse

Gr. 1: w/ Rhy. Fig. 1

Am7

C C/G Csus2

G C/G G C/G

2. Word - less - ly watch - ing, he - waits by the win - dow - and won - ders at the emp - ty place - in - side.

D

Dsus2 D Dsus2 Am7

Csus2

Heart - less - ly help - ing him - self to her bad - dreams, he wor -

G

C/G

G C/G

D

Dsus2 D

Am7

Csus2

- ries. Did he - hear a good - bye - ye or e - ven - hel - lo? - (hel - lo?) -

Chorus

G G5 G7sus4 G5 G Gsus4 G5 Gsus4

They are one _____ per - son. They are two ___. a - lo - one. They are three ___.

Gtr. 1

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

3 3 3 3 3 3 | 3 3 3 3 3 3 | 3 3 3 3 3 3

G5 Gsus4 G5 F6sus2 Csus2

to - geth - er. They are for - or each oth - er.

3 3 1 3 0 0 3 3 3 3 3 3 0 0 1 1 1 0 0 1 0 0 1 0 0

Verse

G C/G G C/G G Am7 C C/G Csus2

Gtr. 1: w/ Rhy, Fig. 1

3. Stand by the stair - way, you'll see some - thing cer - tain - to tell -

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

3 3

G C/G G C/G D Dsus2 D Dsus2 Am7

you con - fu - sion has its cost. Love is - n't ly - ing, it's loose -

Csus2

G C/G G C/G

D Dsus2 D Am7 Csus2

Chorus

G G5 G7sus4 G5 G5 G7sus4 G G5 G7sus4 G

Gtr. 1

G5 G7sus4 G5 Fsus2 Csus2 C Csus2 G C/G G C/G G

Jack Fig

By J.S. Bach
Arranged by Leo Kottke

Open G tuning, down 2 steps:
(low to high) B_b-E_b-B_b-E_b-G-B_b

A

Fast $\text{♩} = 116$

*G

Gtr. 1 (12-str. acous.)

Sheet music for guitar part A. The top staff is a treble clef staff with sixteenth-note patterns. The bottom staff is a 12-string guitar neck with fingerings: **p i p i, am i p i p i p i. Chord symbols G and D are shown above the strings.

*Chord symbols reflect implied harmony.

**p = thumb, i = index, m = middle, a = ring

B

Sheet music for guitar part B. The top staff is a treble clef staff with sixteenth-note patterns. The bottom staff is a 12-string guitar neck with fingerings: 9 9 9 9 9 9 and 10/12 10 10 10 10 10 10. Chord symbols G and D are shown above the strings.

G

Sheet music for guitar part B continuation. The top staff is a treble clef staff with sixteenth-note patterns. The bottom staff is a 12-string guitar neck with fingerings: 7 12 10 0 0 0 0 and 5 7 7 7 7 7 7. Chord symbols G and D are shown above the strings.

Sheet music for guitar part B continuation. The top staff is a treble clef staff with sixteenth-note patterns. The bottom staff is a 12-string guitar neck with fingerings: 7 12 10 0 0 0 0 and 5 7 7 7 7 7 7. The key signature changes to 4/4 at the end.

C

F

X 7 6 7 6 7 6 5 0 | 5 5 5 5 5 5 5 0

0 0 0 0 0 0 0 0

*P.H. P.H.

*Pinch harmonic

F

C

6 7 6 7 6 7 6 5 0 | 5 5 5 5 5 5 5 0

0 0 0 0 0 0 0 0

P.H. P.H.

G

F

8 9 9 8 9 8 7 0 | 10 10 10 10 10 10 10 0

7 0 0 0 0 0 0 0

10 10 10 10 10 10 10 0

D

B \flat

11 12 12 11 12 11 10 0 | 12/14 12 12/10 12 0 10/12 10 0 12 0

10 0 0 0 0 0 0 0

10 12 10 13 0 12 0 10 | 3/4 12 10 9 0 12 10 9 0

0 0 0 0 0 0 0 0

E

C D G

9 0 9 0 9 0 9 0 | 5 5 7 7 9 0 7 5 0

0 0 0 0 0 0 0 0

*#Harm.

*#Incidental

C D G C D G

*T = Thumb on 6th string

**As before

C D G

F

G C G

C D G

C G

C D G

G

C D G C D G

*Harm.

T

T

*As before, 3rd string only

C D G C D G

H

G

D

G

D

G

mf

I

C D G

*Harm.

*As before

C D G C D G

T T **Harm.

**As before

J

C D G G D

T T----- f Harm.

G D

G

mf

K

G

This section starts with a treble clef, a key signature of one sharp (G major), and a common time signature. It consists of two staves. The top staff shows a continuous pattern of eighth-note pairs. The bottom staff shows a repeating sequence of notes: (9/12, 12), (0, 12), (12, 0), (12, 0), (12, 0), (0, 0). This pattern repeats four times, followed by a measure of (17, 0) and then continues with (0, 0) for several measures.

L

G D

This section begins with a treble clef and a key signature of one sharp (G major). It features a mix of eighth-note pairs and sixteenth-note patterns. A dynamic instruction "cresc. poco a poco" is placed above the staff. The key signature changes to two sharps (D major) at the end of the section. The bottom staff shows a sequence of notes: (17, 0), (0, 17), (17, 0), (17, 0), (11/12, 12), (10, 10), (0, 0), (9, 8), (0, 0), (10, 10), (0, 0), (5, 7), (7, 7).

G

D

This section starts with a treble clef and a key signature of one sharp (G major). It contains eighth-note pairs and sixteenth-note patterns. A dynamic instruction "f" is placed below the staff. The key signature changes to two sharps (D major) at the end of the section. The bottom staff shows a sequence of notes: (7/12, 12), (10, 0), (0, 0), (9, 10), (5, 7), (7, 0), (0, 0), (0, 0), (10/12, 12), (10, 10), (0, 0), (9, 8), (0, 0), (10, 10), (0, 0), (5, 7), (7, 0).

G

D

This section starts with a treble clef and a key signature of one sharp (G major). It features eighth-note pairs and sixteenth-note patterns. A dynamic instruction "mf" is placed below the staff. The bottom staff shows a sequence of notes: (8/12, 12), (10, 0), (0, 0), (9, 10), (5, 7), (7, 0), (0, 0), (0, 0), (10/12, 12), (10, 10), (0, 0), (9, 8), (0, 0), (10, 10), (0, 0), (5, 7), (7, 0).

D7 G

This section starts with a treble clef and a key signature of one sharp (G major). It features eighth-note pairs and sixteenth-note patterns. A dynamic instruction "D7" is placed above the staff. The key signature changes to three sharps (D major) at the end of the section. The bottom staff shows a sequence of notes: (9/12, 12), (12, 0), (12, 0), (12, 0), (12, 0), (0, 0), (0, 2), (x, 0), (1, 2), (2, 0), (2, 0), (4, 3), (5, 0), (5, 0), (5, 0).

Layover

Composed by Michael Hedges

Tuning:
(low to high) D-A-C-G-C-E

A

Free time

N.C.

Gtr. 1 (acous.)

BModerately $\text{♩} = 89$

To Coda

C/B♭

mp

Harm. Harm. Harm. Harm.

F

mf

(0) 7 0 7 0 | 7 0 7 0 | 0 2 0 0 2 | 0 2 0 0 0 0

8 8 7 8 8 7 3 3 3 3

C

C/B♭

f

mf

Am11 Fsus2

(0) 0 0 2 0 0 7 | 0 0 9 0 0 14 | 0 14 0 14 | 0 14 0 0

3 3 7 10/15 13 13 12 12

C

C/B♭

f

mf

Am11 Fsus2

(0) 0 0 2 0 0 7 | 0 0 9 0 0 14 | 0 14 0 14 | 0 14 0 0

3 3 7 10/15 13 13 12 12

2nd time, Gtr. 1: w/ Fill 1

Dm11

*Harm. *Harm.

(0) 0 0 5 0 0 7 | 0 0 5 0 5 7 | 0 0 5 0 0 7 | 0 0 5 0 5 7

0 0 5 0 0 7 0 0 5 0 0 7 0 0 5 0 5 7

*Harmonic produced by touching
vibrating strings at the designated frets.

Fill 1

Gtr. 1

Harm. Harm.

(0) 0 0 5 0 0 7 | 0 0 5 0 0 7 | 0 0 5 0 0 7

C

Dm11

*Harm.

mp

mf

*Refers to downstemmed notes only.

**Harm.

mp

mf

**As before

Csus2/B♭

F₉⁶

C

f

Harm.

Csus2/B♭

F₉⁶1.
C

mf

2.

D.S. al Coda

C

Musical score for the first section of the coda. The top staff shows a treble clef, common time, and a bassoon part with eighth-note patterns. The bottom staff shows a guitar part with fingerings (0, 0, 2), (0, 0, 5), (0, 0, 7), (0, 0, 5), and (0, 0, 8). The section ends with a fermata over the last note.

⊕ Coda

C/B♭

Musical score for the second section of the coda. The top staff shows a treble clef, common time, and a bassoon part with eighth-note patterns. The bottom staff shows a guitar part with fingerings (0, 0, 7), (0, 0, 8), (0, 0, 7), (0, 0, 8), (0, 0, 7), (0, 0, 8), (0, 0, 7), and (0, 0, 8). The section ends with a fermata over the last note.

Fadd9

Gsus4

Fadd9

Gsus2

Musical score for the third section of the coda. The top staff shows a treble clef, common time, and a bassoon part with eighth-note patterns. The bottom staff shows a guitar part with fingerings (0, 0, 2, 0), (0, 0, 5, 0), (0, 0, 2, 0), and (0, 0, 5, 0). The section ends with a fermata over the last note.

Fadd9

Gsus2

C5

Musical score for the final section of the coda. The top staff shows a treble clef, common time, and a bassoon part with eighth-note patterns. The bottom staff shows a guitar part with fingerings (0, 0, 2, 0), (0, 0, 5, 0), (0, 0, 5, 0), and (0, 0, 5, 0). The section ends with a fermata over the last note.

Little Martha

Written by Duane Allman

Open E tuning:
(low to high) E-B-E-G \sharp -B-E

A

Free time

**E

B5

E

B7/E

E

B

*Gtr. 1 (National resonator)

mf
w/ fingers
let ring throughout

*Duane Allman **Chord symbols reflect combined harmony.

BModerately $\text{J} = 91$

Gtr. 1

***Gtr. 2 (acous.)

mf
w/ pick & fingers
let ring throughout

***Dickey Betts

A Aadd $\frac{5}{4}$ Aadd $\frac{5}{4}$ Aadd $\frac{5}{4}$ A Eadd9 A E

Eadd $\frac{5}{4}$ E Eadd $\frac{5}{4}$ E Eadd $\frac{5}{4}$ E B E

To Coda

C

1.

C[#]m/B A/B B E B7 E

2.

C[#]m/B A/B B E B7 E

D

B C[#]m/B B A/B B C[#]m/B B A/B

1.

B C \sharp m/B B A/B F \sharp m/B A/B B

C \sharp m/B A/B B7sus2 E B7 E

D.S. al Coda

∅ Coda

Free time

w/ nails
 Harm. - - - - -

5 7 12 7 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 |

Pitch: G \sharp
 E
 B

Harm. - - - - -

12 12 | 12 12 | 12 12 | 12 12 |

Gtr. 1: w/ Riff A

D Bm7 (Am7)

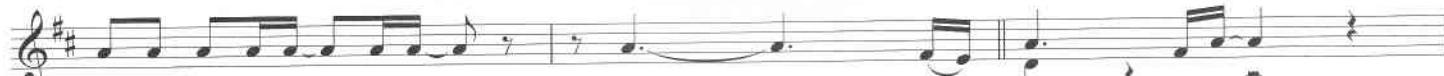
F#m (Em)

A (G)

Verse

Gtr. 1: w/ Riff B

D Bm7 (Am7)



So I sing a song - of love, -

Ju

li - a,

Am7 (Gm7)

Am9 (Gm9)

B7 (A7)

G9 (F9)

Gm7 (Fm7)



Gtr. 1: w/ Riff A

D Bm7 (Am7)

F#m7 (Em)

A (G)

D (C)



So I sing a song - of love, -

Ju

li - a.

Fill 1 End Fill 1



Bridge

C#m (Bm)

D (C)

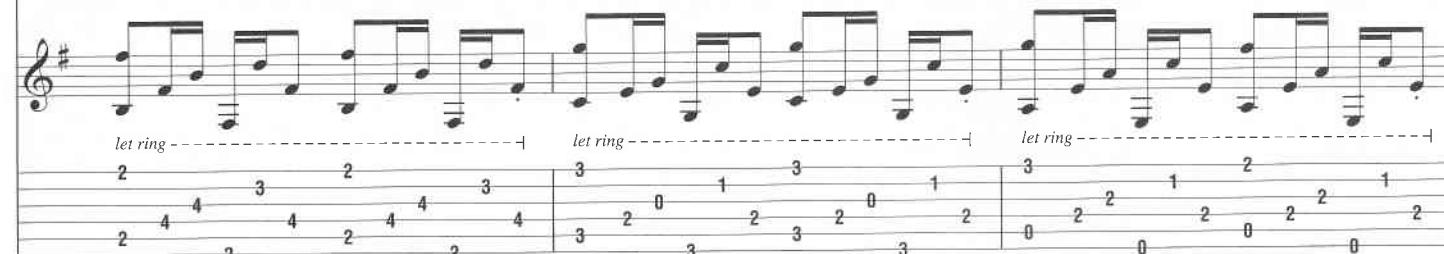
Bm7 (Am7)

Bm6 (Am6)



Her hair of float-ing sky is shim-mer - ing,

glim- mer - ing



let ring let ring let ring

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

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

Verse

Gtr. 1: w/ Riff B

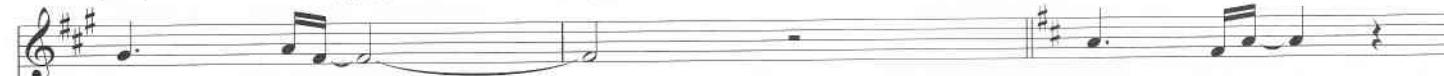
F#m7 (Em7)

F#m6 (Em6)

F#mb6 (Emb6)

F#m (Em)

D (C) Bm7 (Am7)



in the sun.

3. Ju - li - a,



let ring

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

Am7 (Gm7) Am9 (Gm9) B7 (A7) G9 (F9) Gm7 (Fm7)

D.C. al Coda

Gtr. 1: w/ Riff A
 D (C) Bm7 (Am7) F#m (Em) A (G)
 Gtr. 1: w/ Fill 1
 D (C)

Coda

Gtr. 1: w/ Riff A
 D (C) Bm7 (Am7) F#m (Em) A (G)
 Gtr. 1: w/ Riff B
 D (C) Bm7 (Am7)

Am7 (Gm7) Am9 (Gm9) B7 (A7) G9 (F9) Gm7 (Fm7)

D (C) Bm7 (Am7) F#m (Em) D (C)

Gtr. 1

F#m (Em) D (C) F#m (Em) A (G) Dmaj7/A (Cmaj7/G)

Lewis & Clark

By Tommy Emmanuel

Capo II

A

Free time

Gtr. 1 (acous.)

F#m
*(Em)

let ring throughout

*Symbols in parentheses represent chord names respective to capoed guitar.
Symbols above reflect actual sounding chords. Capoed fret is "0" in tab.
Chord symbols reflect implied harmony.

D6
(C6)E
(D)

B5
(A5)

F#m

(Em)

D6

(C6)

The image shows a musical score for guitar. The top part is a staff notation in common time (indicated by '4/4') with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with grace notes indicated by small vertical strokes above the main notes. Measure numbers 5 and 6 are shown above the staff. The bottom part is a tablature for a six-string guitar, showing the fingerings for each note. The tablature includes the string number (e.g., 1 for the 6th string, 2 for the 5th string, etc.) and the fret number (e.g., 0 for open, 1 for first fret, etc.). Measures 5 and 6 are shown, with measure 5 ending at the 3rd fret of the 6th string and measure 6 ending at the 0th fret of the 6th string.

Moderately $\delta = 100$

Moderately - 100

F♯m
(Em)

A
(G)

Harm. -----

12

(12)

12

2 0 0 0 3 0 3 0

A musical score for guitar. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. It features three measures of chords: A (G), F[#]m (Em), and A (G). The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. It features three measures of chords: A (G), F[#]m (Em), and A (G). The guitar tablature below the staff shows the strings and frets for each chord. The first measure (A/G) has fingers 0, 0, 0, 0, 0, 0. The second measure (F#m/Em) has fingers 0, 2, 0, 0, 0, 0. The third measure (A/G) has fingers 0, 0, 0, 0, 0, 0.

F♯m
(Em)

A
(G)

F♯m
(Em)

B

A
(G)

E
(D)

B
(A)

mf

F♯
(E)

A
(G)

E
(D)

B
(A)

F♯
(E)

A
(G)

E
(D)

B
(A)

F♯
(E)

D
(C)

E/G#
(D/F#)

|1.

F#m
(Em)

A
(G)

F#m
(Em)

A
(G)

mp

F#m
(Em)

A
(G)

mf

|2.

2nd time, Gtr. 1: w/ Fill 1

F#m
(Em)

D
(C)

Fill 1
Gtr. 1

E/G♯
(D/F♯)

Bsus2
(Asus2)

Sheet music for E/G♯ (D/F♯) and Bsus2 (Asus2). The top staff is treble clef, one sharp, 4/4. The bottom staff is bass clef, one sharp, 4/4. Measures 1-2: eighth-note patterns. Measure 3: sixteenth-note patterns.

C

F♯m11
(Em11)

D⁹
(C⁹)

Sheet music for F♯m11 (Em11) and D⁹ (C⁹). The top staff is treble clef, one sharp, 4/4. The bottom staff is bass clef, one sharp, 4/4. Measures 1-2: eighth-note patterns. Measure 3: sixteenth-note patterns.

E
(D)

Bsus2
(Asus2)

Sheet music for E (D) and Bsus2 (Asus2). The top staff is treble clef, one sharp, 4/4. The bottom staff is bass clef, one sharp, 4/4. Measures 1-2: eighth-note patterns. Measure 3: sixteenth-note patterns.

To Coda I

F♯m11
(Em11)

D⁹
(C⁹)

Sheet music for F♯m11 (Em11) and D⁹ (C⁹). The top staff is treble clef, one sharp, 4/4. The bottom staff is bass clef, one sharp, 4/4. Measures 1-2: eighth-note patterns. Measure 3: sixteenth-note patterns.

§§
E
(D)

Sheet music for E (D). The top staff is treble clef, one sharp, 4/4. The bottom staff is bass clef, one sharp, 4/4. Measures 1-2: eighth-note patterns. Measure 3: sixteenth-note patterns.

Bsus2
(Asus2)

F♯m
(Em)

A
(G)

F♯m
(Em)

A
(G)

mp

To Coda 2 ⊕

D.S. al Coda 1
(take 2nd ending)

F♯m
(Em)

A
(G)

F♯m
(Em)

A
(G)

mf

⊕ Coda 1

E
(D)

D.S.S. al Coda 2

F♯m11
(Em11)

D♯(no 3rd)
(C♯(no 3rd))

Φ Coda 2

F♯m
(Em)

A
(G)

Musical score for Coda 2, F♯m (Em) section. The top staff shows a melodic line with eighth-note patterns. The bottom staff shows a guitar tab with fingerings: 2, 2, 0, 0, 2, 0 | 3, 0, 0, 3, 2, 0, 0, 2.

F♯m
(Em)

A
(G)

F♯m
(Em)

Musical score for Coda 2, A (G) section. The top staff shows a melodic line with eighth-note patterns. The bottom staff shows a guitar tab with fingerings: 0, 2, 0, 2, 2, 0 | 3, 0, 0, 3, 0, 2, 0, 0, 2.

A
(G)

F♯m
(Em)

A
(G)

Musical score for Coda 2, A (G) section, dynamic *mp*. The top staff shows a melodic line with eighth-note patterns. The bottom staff shows a guitar tab with fingerings: 0, 3, 2, 0, 2 | 0, 2, 0, 2 | 3, 0, 0, 3, 0, 0.

F♯m
(Em)

A
(G)

F♯m
(Em)

Musical score for Coda 2, F♯m (Em) section. The top staff shows a melodic line with eighth-note patterns. The bottom staff shows a guitar tab with fingerings: 2, 0, 0, 2 | 3, 0, 3, 2, 0, 2 | 12, 9, 12, 12. The score includes a *rit.* instruction and harmonic markings (Harm. and Harm. - - - - -).

Aadd9

F7

E13

Amaj13

G#7

C#7b13

F#7b13

Bm

Bm7

Dm6

B9

E13

A

Dmaj7 Bm7/D Em7

1. 2.

A9 D7

let ring - - - - - let ring - - - - - w/ bar

Fretboard diagram:

.	11	10	9	7	10	11	12	14	12	12	10
.	12				11	12		14	12	12	11

C

Gmaj7 G6 F#7

w/ bar w/ bar

Fretboard diagram:

7	7	10	8	9	9	9	9	7	9	7	9
7			8	9				9	8	7	9

B7b13 E7b13

w/ bar -1/2

Fretboard diagram:

7	8	7	8	7	8	7	8	7	8	7	8
8	8	8	8	8	8	8	8	8	8	8	8

A6 A9 D6 D7

w/ bar (5)

Fretboard diagram:

5	4, 5	5, 6	4, 5	5, 6	4, 5	5, 6	3	4	3	4	3	4
6	5, 7	5, 6	5, 7	5, 6	5, 7	5, 6	4	3	4	3	4	3

Gmaj9 Eb D6 D9

w/ bar (5)

Fretboard diagram:

9, 10	9, 10	12	10	11	12	10, 11	10, 11	10, 11	12	10	8
9, 10	9, 10	12	11	12	12	11, 12	11, 12	11, 12	11	10	9

The image shows a musical score for guitar. The top staff is in G major (Gmaj7) with a key signature of one sharp. The bottom staff is in G major (G6) with a key signature of zero sharps or flats. The third staff is in F# major (F#7) with a key signature of two sharps. The music consists of six measures. Measure 1: Gmaj7 (7, 7, 7, 7, 7). Measure 2: G6 (9, 9, 8, 9, 9). Measure 3: G6 (9, 9, 8, 9, 9). Measure 4: F#7 (7, 9, 7, 6, 7, 7, 6). Measure 5: G6 (9, 8, 9, 8, 9). Measure 6: G6 (9, 8, 9, 8, 9). Pedal points are indicated by vertical dashed lines under the notes in each measure.

Musical score for Am7 and Cm6 chords. The top staff shows a treble clef, a key signature of one sharp, and a 4/4 time signature. The Am7 chord consists of a quarter note on A, followed by eighth notes on G, B, and D. The Cm6 chord consists of a quarter note on C, followed by eighth notes on E, G, and B. The bottom staff shows a bass clef, a key signature of one sharp, and a 4/4 time signature. The Am7 bass line has notes on 7, 7, 5, 7, 5, 5. The Cm6 bass line has notes on 5, 5, 8, 5, 8. The score includes a w/ bar instruction and a circled '1' above the bass line.

A9 D13 \flat 9 G \flat ⁶

w/ bar

D

Cmaj13

B7

*P.M.

T - - - T T T T T T T

7 9 10 10 | 9 10 10 10 | 8 9 10 10 | 8 9 10 10 | 7 8 9 10 | 7 8 9 10 | 7 8 9 10

8 8 8 | 8 8 8 | 8 8 8 | 8 8 8 | 7 7 7 | 7 7 7 | 7 7 7

*As before,

E7bb13

A7bb13

P.M. - - - - -

8 8 7 | 8 7 | 6 6 6 | 6 6 6

6 7 6 | 7 6 | 0 0 | 0 0

7 7 | 7 6 | 5 5 | 5 5

0 0 | 0 7 | 6 6 | 5 5

D9

G13

sim.

T - - - T T T T

7 7 5 | 7 5 | 5 4 | 5 4

4 4 4 | 5 4 | 5 4 | 5 4

5 5 | 5 5 | 5 5 | 5 5

3 3 | 3 5 | 3 4 | 3 4

5 5 | 5 5 | 5 3 | 5 3

3 3 | 3 5 | 3 4 | 3 4

5 5 | 5 5 | 5 7 | 5 7

Cadd9

A bb9

G13

T - - - T T T T

10 10 8 | 9 9 10 | 8 8 8 | 8 8 8

9 10 | 9 10 | 9 10 | 9 10

11 11 11 | 11 11 11 | 11 11 11 | 11 11 11

11 11 11 | 11 11 11 | 11 11 11 | 11 11 11

12 10 | 10 10 9 | 10 10 9 | 10 10 9

10 10 | 10 10 9 | 10 10 9 | 10 10 9

Cmaj13

B7

T T T T

7 9 10 9 | 9 10 9 10 | 8 9 10 9 | 8 9 10 9

8 8 8 | 8 9 10 9 | 8 9 10 9 | 8 9 10 9

7 7 7 | 8 9 10 8 | 8 9 10 8 | 8 9 10 8

7 7 7 | 8 9 10 8 | 8 9 10 8 | 7 8 9 7

Musical score for guitar showing chords Dm, Dm7, and Fm6 with corresponding fingerings:

Dm

Dm7

Fm6

Fingerings below the staff:

7	7	6	7	10	10	13	10	10	10	9	10	9	10	10
5			0	10		10			8		10		8	

Guitar tablature for the D9 chord. The top staff shows a treble clef and a 4/4 time signature. The bottom staff shows a standard guitar neck with strings 6, 5, 4, 3, 2, 1. The tab indicates a power chord with the 10th fret on the 6th string and the 8th fret on the 5th string. The 4th string is muted. The 3rd string is muted. The 2nd string is muted. The 1st string is muted. The 6th string is muted. The 5th string is muted. The 4th string is muted. The 3rd string is muted. The 2nd string is muted. The 1st string is muted.

(10)	10	8	10	10	12	12	12	12	12	8	10	8
8	10	8	10	10	11	10	11	10	10	9	10	10
					10	10			10			

*Played as straight eighth notes.

Morning Is the Long Way Home

By Leo Kottke

Drop D tuning, down 1/2 step:
(low to high) $D\flat$ - $A\flat$ - $D\flat$ - $G\flat$ - $B\flat$ - $E\flat$

AModerately $\text{♩} = 105$

*D

Gtr. 1
(12 str. acous.)

*Chord symbols reflect implied harmony.

D**G**
§**D**

Em7

let ring -----

D

Em7

A

Em7

let ring

0 7 6 7 0 6 7 0 6 7 0 7 6 7 0 7 0 6 7 0 6 0 0 5/ 2

To Coda I

D

Bm

A

let ring -

The image shows a musical score for guitar. The top half is a standard staff notation in G major (two sharps) with a tempo of 120 BPM. It features a melodic line with various note heads and stems. The bottom half is a tablature for a six-string guitar, showing fingerings and a pick pattern. The tablature starts with a 3/5 pick pattern, followed by a series of notes and rests. The first measure ends with a fermata over the eighth note. The second measure begins with a 0, followed by a 3, then a 0, 7, 7, 8, 7, 0, 2, 0, 4, 0, 0. The third measure begins with a 1, followed by a 0, 1, 3, 1, 1, 1, 0, 1, 2, 2. The fourth measure begins with a 2, followed by a 0.

A Asus2 D

let ring - - -

“T”

0	2	2	0	2	2	0	0	0	0	3	2	3	2	0	2	2	0
2			0	2		0				0	0	0	0	0	0	0	0

*T = Thumb on 6th string.

*T = Thumb on 6th string.

Guitar tablature for measure B. The top staff shows a sequence of notes and chords: a power chord (B5), followed by a sixteenth-note pattern (B, A, B, G), then a power chord (D5), a sixteenth-note pattern (D, C, D, B), another power chord (D5), and finally a sixteenth-note pattern (D, C, D, B). The bottom staff shows the corresponding fingerings: 0-2-0-2-2-2-0-2-0, followed by a 2/4 time signature, then 10-12-10-12-10, a bar line, 12-14, a 1/2 time signature, (12)-10, and 12-10.

The image shows a musical score for guitar. The top part is a standard staff notation with a treble clef, a key signature of one sharp, and a common time signature. It features a melodic line with various note heads and stems. The bottom part is a tablature for a six-string guitar, showing the fingerings and string numbers for each note. The tablature includes a measure with a 12/14 time signature, indicated by a bracket under the strings.

The image shows a musical score for guitar. The top half contains a staff with a treble clef, a key signature of two sharps, and a 4/4 time signature. It features a melodic line with various note heads and stems. The bottom half is a tablature for a six-string guitar, showing fingerings and string numbers (0, 1, 2, 3, 4, 5) above the strings. A bracket labeled "let ring" spans the first four measures. A "1/2" symbol with a curved arrow indicates a half note value. Measure numbers 12, 10, 12, 10 are indicated above the tablature. Fret numbers 0, 7, 0, 9, 7, 7, 5, 5, 7, (7), 0, 0 are shown below the tablature.

The image shows a musical score for guitar. The top part is a standard staff notation in G major (one sharp) with a common time signature. It features a continuous melody line consisting of eighth and sixteenth notes. The bottom part is a tablature for a six-string guitar, showing the fingerings and string names (E, B, G, D, A, E) for each fret. The tablature corresponds to the melody above, with the first measure starting at the 3rd fret of the 6th string and ending at the 5th fret of the 3rd string. Measures 2 through 6 follow a similar pattern, ending at the 5th, 5th, 6th, and 7th frets respectively. Measure 7 begins at the 0th fret and ends at the 5th fret. Measure 8 begins at the 5th fret and ends at the 6th fret. Measure 9 begins at the 7th fret and ends at the 0th fret.

To Coda 2 G

D.S. al Coda 1

-Ø Coda 1

C

Guitar tablature for the first section of the solo, starting with a D chord. The tab shows a sequence of chords and notes across six strings and six frets. The first measure starts with a D chord (x, x, 2, 3, 2, 3) followed by a D7sus4 chord (x, 4, 2, 4, 0). The second measure begins with an A7 chord (8, 7, 0, 0, 0, 0) followed by a D chord (5, 6, 7, 0, 0, 0).

D7sus4

The image shows a musical score for guitar. The top part is a standard staff notation with a treble clef, a key signature of two sharps, and a time signature of common time. It features a continuous melody line with various note heads and stems. The bottom part is a tablature for a six-string guitar, showing the fingerings and positions for each note. The tablature includes numerical values above the strings and specific fingerings (e.g., '3', '5') indicating which fret to play.

D

Rubato ♩ = 89

G/D

D

A7

G A

The image shows a musical score for guitar. The top part is a standard staff notation with a treble clef, a key signature of two sharps, and a time signature of common time. It features a melodic line with various note heads and stems. The bottom part is a tablature for a six-string guitar, showing fingerings and string numbers above the strings. A instruction "let ring" is written above the tablature, and a harmonic indicator "Harm. - 4" is placed above the staff.

G/D

A

D

A7

6

A

The image shows a musical score for guitar. The top part is a standard staff notation with a treble clef, a key signature of two sharps, and a time signature of common time. It features a melodic line with various note heads, stems, and grace notes. The bottom part is a tablature for a six-string guitar, showing the fingerings and string indications for the corresponding notes in the melody. The tablature uses numbers from 0 to 7 to represent different fret positions.

E

Moderately $\downarrow = 88$

G

G/F \cong

A7

The image shows two staves of sheet music. The top staff is for a melodic line, likely a treble clef instrument like a guitar or ukulele. It features a series of eighth-note chords and single notes, with various markings such as 'V' with a diagonal line, asterisks (*), and 'X's. The bottom staff is for a harmonic bass line, indicated by a bass clef. It consists of a continuous series of eighth-note chords, primarily consisting of '0' (open) and '2' (two-fret) notes. The music is in common time and includes a key signature of one sharp (F#). The notes are grouped by vertical bar lines.

G G/F# A7

D E5 D D A G/B

let ring -----

D G/B A D A G/B D G/B A

F

D C G/B D C G/B

D C G/B D C G/B

A G D/F# D A G/B

p

mp

D G/B A D A G/B

mf

T

G G/F#

A7 G G/F#

D.S.S. al Coda 2
D5

A7 D E5

let ring -----

Φ Coda 2

G A

let ring -----

Em D

let ring -----

Song for George

By Eric Johnson

Drop D Tuning:

(1) = D (4) = D

(2) = B (5) = A

(3) = G (6) = D

Moderately $\text{♩} = 94$ (=)
 Dsus4 D5

Gtr. 1 (acous. steel string)

NOTE: Play finger style throughout w/ thumb plucking bass part (shown with down stems).

Musical score and tablature for guitar, measures 1-4. The score shows a treble clef and a key signature of one sharp. The tablature shows six strings and six frets. Measure 1: Fingerings 10, 7, 7, 6, 5, 0; 0, 0, 5/6, 5, 0. Measure 2: Fingerings 10, 7, 7, 6, 5, 0; 0, 7. Measure 3: Fingerings 0, 3, 0. Measure 4: Fingerings 0, 0, 0, 0, 0, 0.

Musical score and tablature for guitar, measures 5-8. The score shows a treble clef and a key signature of one sharp. The tablature shows six strings and six frets. Measure 5: Fingerings 0, 0, 0, 0, 0, 0. Measure 6: Fingerings 0, 0, 0, 0, 0, 0. Measure 7: Fingerings 0, 0, 0, 0, 0, 0. Measure 8: Fingerings 0, 0, 0, 0, 0, 0.

Musical score and tablature for guitar, measures 9-12. The score shows a treble clef and a key signature of one sharp. The tablature shows six strings and six frets. Measure 9: Fingerings 1, 0, 3, 0. Measure 10: Fingerings 5, 7, 6, 7, 3, (3), 0. Measure 11: Fingerings 2, 0, 0, 2, 3, 0. Measure 12: Fingerings 0, 0, 0, 0, 0, 0.

Musical score and tablature for guitar, measures 13-16. The score shows a treble clef and a key signature of one sharp. The tablature shows six strings and six frets. Measure 13: Fingerings 0, 0, 0, 0, 0, 0. Measure 14: Fingerings 12, 10, 7, 7, 7, 6, 5, 0, 0, 5/6, 5, 0. Measure 15: Fingerings 10, 10, 7, 7, 7, 6, 5, 0, 0, 5/6, 5, 0. Measure 16: Fingerings 0, 0, 0, 0, 0, 0.

Musical score and tablature for guitar, measures 17-20. The score shows a treble clef and a key signature of one sharp. The tablature shows six strings and six frets. Measure 17: Fingerings 7, 10, 7, 10, 10, 7, 10, 7, 10, 10, 7. Measure 18: Fingerings 5, 3, 0, 5, 3, 0, 5, 3, 0, 6, 5, 7, 6, 0. Measure 19: Fingerings 7, 10, 7, 10, 10, 7, 10, 7, 10, 10, 7. Measure 20: Fingerings 0, 0, 0, 0, 0, 0.

Sheet music for guitar, measures 11-12. The top staff shows a melodic line with grace notes and slurs. The bottom staff is tablature with the following notes:

5	3	0	5	3	0	5	3	0	6	5	7	6	0	
(0)														

Measure 12 tablature continues:

0														
3	1	0	3	0	0	0	0	0	5					
(0)														

Arrows indicate 1/4 note values for specific notes.

The image shows a musical score for guitar. The top part is a standard staff notation with a treble clef, a key signature of one sharp (F#), and a time signature of 12/8. The melody consists of various note values including sixteenth and thirty-second notes, with slurs and grace notes. The bottom part is a tablature for a six-string guitar, showing the fingerings and positions for the melody. The tablature includes numerical values above the strings and specific markings like 'Harm.' (harmonics) and '1/4' (quarter note). The strings are numbered 1 through 6 from left to right.

The image shows a musical score for guitar. The top part is a standard staff notation with a treble clef, a key signature of one sharp (F#), and a time signature of 12/8. The melody consists of eighth and sixteenth notes. The bottom part is a tablature for a six-string guitar, showing the fingerings and string indications for the same melody. The tablature includes numerical values above the strings and arrows indicating specific fingerings.

The image shows a musical score for guitar. The top part is a standard staff notation with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). The bottom part is a tablature for a six-string guitar, showing the fingerings and string notes corresponding to the music above. The tablature includes numerical values above the strings to indicate specific frets or notes. Two arrows point from the text '1/4' to specific notes in the tablature: one arrow points to a note at the beginning of the third measure, and another arrow points to a note at the beginning of the fifth measure.

Tears in Heaven

Words and Music by Eric Clapton and Will Jennings

Intro

Slowly $\text{♩} = 80$

***A

*Gtr. 2 (nylon-str, acous.)

E/G \sharp F \sharp mF \sharp m7/ED/F \sharp

E7sus4

E7

mf
w/ fingers
let ring -----

T
A
B

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

*Andy Fairweather Low

Riff A

**Gtr. 1 (nylon-str, acous.)

mf
w/ fingers
let ring ----- | †T -----

T
A
B

2 3 2 2 4 4 2 2 2 2 2 0 0 0 2 2 2 2 0 0 0 0

**Eric Clapton

***Chord symbols reflect implied harmony.

†T = Thumb on 6th string

Verse

2nd time, Gtr. 2: w/ Fill 1
3rd time, Gtrs. 1 & 2: w/ Fills 4 & 4A

3rd time, Gtr. 2: w/ Riff C

A A E/G \sharp F \sharp m F \sharp m7/E D/F \sharp A

1., 4. Would you know my name _____ if I saw you in heaven
2. Would you hold my hand _____ if I saw you in heaven

Riff B

let ring ----- | let ring ----- |

2 2 2 2 2 2 0 0 2 3 2 5 4 4 2 5 7 5 5 7 5 2 4 3 2 2 3 0 2 2 3 1

End Riff A

let ring ----- | let ring ----- |

T ----- |

2 2 2 2 2 2 0 0 0 0 0 2 | 2 5 5 2 0 4 4 2 2 2 2 0 0 2 2 2 2 0 0 0 0

Fill 1
Gtr. 2

let ring ----- | let ring ----- |

2 3 2 5 4 4 2 0 2 4 4 2

Fill 4
Gtr. 1

let ring ----- | let ring ----- |

2 2 5 2 0 4 4 2

Fill 4A
Gtr. 2

let ring ----- | let ring ----- |

2 5 2 0 4 4 2

3rd time, Gtr. 2; w/ Riff B

E A/E E7 A E/G# F#m F#m7/E D/F# A/E

en?
en? Would it be the same _____
Would ya help me stand _____
if I saw you in heav -
if I saw you in heav -

End Riff B Riff C

let ring -----|

(1) 0 2 3 4 | 2 2 3 2 5 2 | 2 4 4 5 4 2 0 | 3 3 2 2 3 0 1 |
4 5 4 5 0 4 4 2 | 2 4 6 4 2 1 | 2 2 0 0 0 | 2 2 2 0 0 0 |

let ring -----| let ring -----|

0 0 2 3 4 | 2 2 3 2 5 2 | 2 2 2 2 2 2 | 3 2 3 2 2 2 |
0 0 4 4 2 | 2 4 4 2 | 2 2 0 0 0 | 2 2 2 0 0 0 |

§

E A/E E7 F#m C#/E# Em6

en?
en? (1., 4.) I must be strong -
(2.) I'll find my way -
3. Be-yond the door -
and car - ry on, -
through night and day, -
there's peace, I'm sure -

End Riff C

let ring -----| let ring -----| let ring -----|

(1) 0 2 3 4 | 2 2 2 2 2 2 | 2 2 1 2 2 2 1 2 | 0 0 0 0 0 0 |
4 5 4 5 0 2 4 2 4 1 1 1 | 0 0 0 0 0 0 |

let ring -----| let ring -----| let ring -----| let ring -----|

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

2nd time, Gtr. 2: w/ Fill 2

F[#]7

Bm7

4th time, To Coda ⊕

3rd time, Gtr. 2: w/ Fill 3

E7sus4

'cause I know — I don't be - long — here in heav -
 'cause I know — I just can't stay — here in heav -
 and I know — there'll be no more — tears in heav -

let ring — *let ring* — *let ring* —

Interlude

1st & 3rd times, Gtr. 1: w/ Riff A
2nd time, Gtr. 1: w/ Riff A (1st 3 meas.)

1.

A E/G# F#m

F#m7/E

D/F#

E7sus4 E7

A

en.
en.
en.

Gtr. 2

Fill 2
Gtr. 2

Fill 3
Gtr. 2

2.

Bridge

A

C

G/B

Am

D/F#

Time can bring ya down, — time can bend your knee. —

Gtr. 2

let ring — — — | let ring — — — |

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

Gtr. 1

let ring — — — | let ring — — — |

T — — — |

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

G

D/F#

Em7

D/F#

G

C

G/B

Time can break your heart. —

let ring — — — | let ring — — — |

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

let ring — — — | let ring — — — | let ring — — — | let ring — — — |

T — — — |

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

Am

D/F#

G

D/F#

E

F#m

E7/G#

have ya beg - gin', please. Beg - gin' please.

let ring -----| let ring -----|

1 1 2 3 | 0 0 2 2 3 | 0 2 1 2 4 6 |

let ring -----| let ring -----| let ring -----| let ring -----| let ring -----|

T -----|

T

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

Guitar Solo

A

E/G# F#m

F#m7/E

D/F#

A

E

A/E E7

9 10 9 10

12/14 12 9

10 9 7 5 7 9

9/11 9 7 6 7 9

7 7

9 7

let ring -----| let ring -----|

T

2 3 2 2 5 2 | 2 2 2 2 0 0 0 | 3 2 3 2 2 0 2 3 2 2 | 0 1 0 2 3 | 0 0 0 0 0 0

A E/G♯ F♯m F♯m7/E D/F♯ A E A/E E7

9 10 9 10 12/14 12 9 10 9 7 5 7 9 7 7 7 7

let ring ----- | *let ring* ----- |

T

2 3 2 2 5 4 5 2 | 2 2 2 2 2 0 0 0 | 3 2 3 2 2 2 2 0 | 0 1 0 1 2 3 4

2 2 0 4 | 2 0 4 4 2 | 0 0 0 0 | 0 0 0 0

④ Coda

E7sus4 A E/G♯ F♯m F♯m7/E

here in heav en. 'Cause I

let ring ----- | *let ring* ----- | *let ring* ----- | *let ring* ----- |

3 3 3 2 2 2 | 2 3 2 5 4 5 2 4 | 2 2 2 2 2 0 | 0 0 0 0

0 2 0 2 0 4 | 2 0 4 4 2 0 | 2 2 2 2 2 0 | 0 0 0 0

let ring ----- | *let ring* ----- | *let ring* ----- | *let ring* ----- |

3 3 3 2 2 2 | 2 3 2 5 4 5 2 4 | 2 2 2 2 2 0 | 0 0 0 0

(0) 0 2 0 2 0 4 | 2 0 4 4 2 0 | 2 2 2 2 2 0 | 0 0 0 0

Bm7/E

E7sus4

A

E/G \sharp F \sharp m

know I don't be - long — here in heav - en.

let ring — — — — | *let ring* — — — — | *let ring* — — — — | *let ring* — — — — |

Fretboard diagrams for the guitar strings:

3 2	3 2	3 2 2	3 2	2 3 2	5 4	5 4 2
2	2	0	0	0	4	4

3 2	3 2	3 2 2	3 2	2 3 2	5 4	5 4 2
0	0	0	0	0	4	4

F \sharp m7/E D/F \sharp E7sus4 E7 A

let ring — — — — | *rit.* — — — — | *let ring* — — — — | *pp* — — — — |

let ring — — — — | *5* 7 5 7 5 2 5 | 3 2 3 2 3 1 | 5 2 5 2 2 |

let ring — — — — | *rit.* — — — — | *let ring* — — — — | *let ring* — — — — |

let ring — — — — | 2 2 2 0 0 0 | 3 2 3 2 3 1 | 0 2 3 2 3 2 |

*Downstroke

Fretboard diagrams for the guitar strings:

5 4 2	2	2	2	3 2	3 2	3 2
2	2	2	0	0	0	0

2	2	2	2	3 2	3 2	3 2
2	2	2	0	0	0	0

from Jim Croce - You Don't Mess Around With Jim

Time in a Bottle

Words and Music by Jim Croce

Gtr. 2: Capo V

Intro

Moderately $\text{♩} = 142$

Dm
*(Am)

Dm/C \sharp
(Am(maj7))

Dm/C
(Am7)

G7/B
(D)

Gtr. 2 (acous.)

mp
w/ fingers
let ring throughout

T 5 5 5 5 | 5 4 5 4 5 | 5 3 5 3 5 | 3 2 3 2 3 | 2 3 2 3 | 2 3 2 3 |

A

B

Gtr. 1 (acous.)

mp
w/ fingers
let ring throughout

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

A

B 0 | 4 | 3 | 2 | 3 | 2 | 0 | 2 | 3 | 2 | 0 | 2 |

*Symbols in parentheses represent chord names respective to capoed guitar.
Symbols above reflect actual sounding chords. Capoed fret is "0" in tab.
Chord symbols reflect implied harmony.

Gm6/B \flat
(Dm6)

A7
(E7)

rit.

1. If
3. If

rit.

T 3 1 0 1 1 | 3 1 1 0 | 0 2 4 | 7 5 4 | 7 5 4 |

A

B 3 | 1 | 2 | 4 | 7 | 5 | 4 | 7 | 5 | 4 |

rit.

T 0 3 0 | 3 2 3 | 2 0 3 5 | 8 0 6 0 5 6 5 | 8 0 7 0 5 6 5 |

A

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

Verse
A tempo

Dm
(Am)

Dm/C[#]
(Am/G[#])

Dm/C
(Am/G)

Dm/B
(Am/F[#])

I could save time in a bot - tle,
I could make days last for ev - er,
I had a box just for wish - es

the if and

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

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

Gm6/B♭
(Dm6/F)

A7
(E7)

first words dreams thing could make that had that I'd like wish - es nev - er to do come come come true, true, true,

is to I'd the

2 0 1 0 2 | 1 0 3 | 0 2 4 | 7 5 4

1

3 0 | 3 2 3 | 2 3 5 | 8 0 6 5 0

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

2nd & 3rd times, Gtr. 2: w/ Fill 1

Dm
(Am)Dm/C
(Am/G)Gm6/B^b
(Dm6)Gm6
(Dm6/F)

save
save
box
ev - 'ry - day
ev - 'ry - day
would be emp - ty
like a a - treas - ure
ex - cept for the mem - try

5 5 5 5 3 5 5 | 0 2 0 1 0 2 | 0 2 0 2 0 | 1

7 | 5 5 5 5 5 | 0 2 0 1 0 2 | 0 2 0 2 0 | 1

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

1.

Dm/F
(Am)

Gm
(Dm)

A7
(E7)

gain, just to spend them with you.
I would spend them with you.
they were an - swered by you.

2. If

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

0 2 2 0 0 | 3 3 3 5 | 2 0 3 0 0 | 2 3 2 0 2 | .

Fill 1
Gtr. 2

5 5 5 5 | 3 5 5 3 | 1 0 2 0 1 | 0 2 0 2 0 | 1 2 2 2 1 | 3 2 3 1 3 2 | .

7 | 5 5 5 | 0 2 0 1 | 0 2 0 2 0 | 0 2 2 2 1 | 0 2 3 1 3 2 | .

2.

Bridge

A7
(E7)

But there never seems _____ to

Riff A

Riff A1

D/C[#]
(A/G[#])D/B
(A/F[#])D/A
(A/E)

be e - enough time _____ to do the things you want to do once you ____

G6
(D6/F#)

Dadd9/F#
(Aadd9/E)

Em7
(Bm7)

A
(E)

— find them. —

I've

End Riff A1

4 2 0 2 0 2 | 2 2 0 2 0 2 | 0 2 0 2 0 2 | 1 2 4 6

End Riff A

0 0 0 0 0 0 | 2 0 0 0 0 0 | 0 0 0 3 0 0 | 2 0 3 5

3 0 2 0 2 4

1st time, Gtrs. 1 & 2; w/ Riffs A & A1
2nd time, Gtrs. 1 & 2; w/ Riffs A & A1 (1st 7 meas.)

D
(A)

D/C#
(A/G#)

D/B
(A/F#)

D/A
(A/E)

looked a - round e - nough to know that you're the one I want to go through

To Coda

D.C. al Coda
(take 2nd ending)

G6
(D6/F#)

Dadd9/F#
(Aadd9/E)

Em7
(Bm7)

A
(E)

time with.

Coda

A
(E)

Gtr. 2

Outro
Dm(add9)
Am(add9)

Play 3 times

Harm. -----

1 2 4 6 || 7 0 5 7 0 5 | 7 7 7 | 0 0 0 |

Gtr. 1

Harm. -----

2 3 5 || 0 6 7 0 6 | 5 5 5 | 0 0 0 |

Pitch: D A D

Watermelon

By Leo Kottke

Open D tuning, down 1 1/2 steps:
(low to high) B-F#-B-D#-F#-B

A

Moderately $\sigma = 115$

*D5/C

Gadd9/B

Gtr.

(12 str. acous.)

*Chord symbols reflect implied harmony.

Gadd9/B

E

The image shows a musical score for a six-string guitar. The top staff is in D major (two sharps) and features a melodic line with eighth-note patterns. The bottom staff is a tablature, providing a fret-by-fret guide for the melody. The tablature uses standard notation where '0' indicates a string being muted or omitted, and '1' through '6' indicate the frets on each string. The first measure starts at fret 0 on the 6th string. Measures 2-4 start at fret 1 on the 6th string. Measures 5-6 start at fret 2 on the 6th string. Measures 7-8 start at fret 0 on the 6th string. Measures 9-10 start at fret 4 on the 6th string. Measures 11-12 start at fret 2 on the 6th string. Measures 13-14 start at fret 0 on the 6th string.

D5/C

Gadd9/B

D5/C

Gadd9/B

phi

(0) 3 0 3 0	0 3 0 0 1 0	2 1 0 1 0 1	0 1 0 2 0 0
3 0 3 0	3 0 3	2 2 0	2 2 0 0

**2nd time, w/o slide

10

Gadd9/B

1

The sheet music shows a melodic line in Gadd9/B (D) with a tempo of 120 BPM. The tablature below shows the corresponding fingerings and string numbers for each note. The first 16 measures feature a mix of eighth and sixteenth-note patterns, primarily on the B and D strings.

DS/C

Gadd9/B

The top staff shows a melodic line in D5/C, featuring eighth-note patterns. The bottom staff is a six-string guitar tablature corresponding to the notes above it.

D5/C

Gadd9/B

(0) 3 0 3 0 | 0 3 0 3 | 2 1 0 1 | 0 1 0 3 | 2 0 2 0

The sheet music shows a guitar solo line in D major. The key signature has one sharp, indicating D major. The time signature is common time. The solo begins with a D chord, followed by a Gadd9/B chord. The melody consists of eighth-note patterns and sixteenth-note figures. The guitar neck diagram below the staff shows the fingerings for each note, such as 0, 1, 2, and 3, corresponding to the frets on the strings.

B

The image shows a musical score for guitar. The top staff is in E major (one sharp) and includes four measures of music with chords Em7, D, Em7, and D. The bottom staff is a six-string guitar neck with corresponding fingerings below each string. The fingerings are as follows:

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

After a vertical bar, the pattern continues:

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

After another vertical bar, the pattern continues:

2	1	0	1	0	0
2	2	0	2	2	0

Guitar tablature for the first line of the solo, showing chords Em7, D, Dsus4, G/B, and D.

Chords: Em7, D, Dsus4, G/B, D

Fretboard diagram:

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

The image shows a musical score for guitar. The top staff is in G major (one sharp) and the bottom staff is in standard notation. The chords are labeled Em7, D, Em7, D. The corresponding fingerings for the guitar strings are shown below each measure:

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

The image shows a musical score for guitar. The top staff is a treble clef staff with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). The chords listed above the staff are Em7, D, Dsus4, G/B, and D. The bottom staff is a six-string guitar neck diagram. The first four measures correspond to the chords Em7, D, Dsus4, and G/B. The fifth measure corresponds to the chord D. The tablature shows the following fingerings: measure 1 (Em7) has fingers 1 and 0 on the 3rd and 2nd strings respectively; measure 2 (D) has fingers 1 and 0 on the 3rd and 2nd strings respectively; measure 3 (Dsus4) has fingers 0 and 2 on the 3rd and 2nd strings respectively; measure 4 (G/B) has fingers 0, 0, 1, 0, 0, and 1 from the 6th string down to the 1st string; measure 5 (D) has fingers 1, 0, 0, 0, 0, and 0 from the 6th string down to the 1st string.

C

D

Sheet music for guitar, D major, 4/4 time. The top staff shows a melodic line with various note heads and stems. The bottom staff shows the corresponding fingerings for each note, indicating the left hand's position on the guitar neck.

Musical score for Gtr. I (2nd time) in D major. The top staff shows a melodic line with eighth-note patterns. The bottom staff is a guitar tablature with fingerings: (0) 0 1 0 2 0 2 4 0 4 | 0 1 0 0 0 2 0 0 0 | 0 0 0 0 0 0 0 0 0.

D

D

Am

Musical score for Gtr. I in Am. The top staff shows a melodic line. The bottom staff is a guitar tablature with fingerings: (0) 0 7 0 0 0 0 | 0 0 8 0 0 0 0 | 7 7 6 7 7 6 | 7 7 6 7 7 7 0.

D

Am

Musical score for Gtr. I in Am. The top staff shows a melodic line. The bottom staff is a guitar tablature with fingerings: (0) 0 8 0 0 0 0 | 0 0 8 0 0 0 0 | 7 7 6 7 7 6 | 7 7 6 7 7 7 0.

Dmaj7(no 3rd)

F#m

Musical score for Gtr. I in F#m. The top staff shows a melodic line. The bottom staff is a guitar tablature with fingerings: (0) 0 7 0 0 7 0 0 | 0 0 7 0 0 0 0 | 4 4 3 4 4 3 | 4 4 3 4 4 0.

Fill 1

Gtr. I

Musical score for Gtr. I (Fill 1). The top staff shows a melodic line. The bottom staff is a guitar tablature with fingerings: (4) 0 1 0 2 0 2 4 0 4 | 0 0 0 0 0 0 0 0 0.

Guitar tablature for the E section of the solo, starting at measure 12. The section begins with a D major chord (D, A, F#) followed by a D major 7 chord (D, A, F#, C). The melody consists of eighth-note patterns and sixteenth-note grace notes. The tab shows the left hand playing chords and the right hand playing sixteenth-note patterns. Fingerings are indicated above the strings: 9/12, 12, 12, 12, 12, 12, 11, 11, 11, 11, 11, 11. The tablature is in standard notation with six horizontal lines representing the strings.

The image shows a musical score for guitar. The top staff is a treble clef staff with a key signature of two sharps. It features a Dmaj7 chord at the beginning, followed by a series of eighth-note patterns. The bottom staff is a standard six-string guitar neck diagram. The first measure shows a D major chord (D, A, F#) with the strings labeled (0), 0, 0, 0, 0, 0. The second measure starts with a D major chord, followed by a sequence of notes: 9, 12, 0, 12, 12, 12. The third measure starts with a D major chord, followed by a sequence of notes: 0, 0, 0, 0, 0, 0. The fourth measure starts with a D major chord, followed by a sequence of notes: 0, 0, 0, 0, 0, 0. The fifth measure starts with a D major chord, followed by a sequence of notes: 11, 11, 0, 11, 11, 11. The sixth measure starts with a D major chord, followed by a sequence of notes: 0, 0, 0, 0, 0, 0.

The image shows a musical score for guitar. The top part is a staff notation in D major (two sharps) with a common time signature. It features a melodic line with various note heads, stems, and slurs. The middle section is labeled "Gadd9/B". The bottom part is a tablature for a six-string guitar, showing fingerings and string numbers (0, 1, 2, 3, 4, 5) above the corresponding strings. The tablature corresponds to the melodic line above it.

D/A Gadd9/B D/A Gadd9/B

(0) 0 0 0 0 1 | 0 1 0 1 0 | 0 0 0 0 0 | 0 1 0 1 0

0 0 0 0 2 | 2 2 0 2 | 0 0 0 0 2 | 2 0 2

Musical score for guitar showing chords D/A, Gadd9/B, and D5 with corresponding fingerings.

The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a time signature of common time. It features a repeating pattern of eighth notes and sixteenth-note pairs. The bottom staff shows a standard six-string guitar neck with fret numbers 0, 1, 2 and string numbers 6, 5, 4, 3, 2, 1. Fingerings are indicated above the strings: 0, 0, 0, 0, 1, 0; 0, 1, 0, 2, 2, 2; and 0, 0, 0, 0, 2, 2. Chords are labeled above the staff: D/A, Gadd9/B, and D5.

GUITAR NOTATION LEGEND

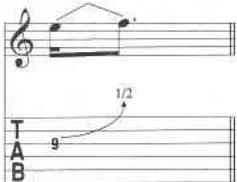
Guitar music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

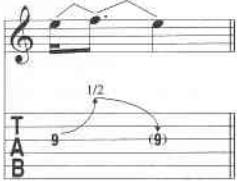
THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

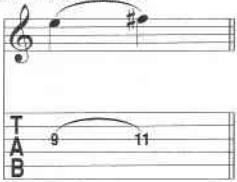
HALF-STEP BEND: Strike the note and bend up 1/2 step.



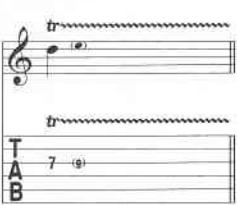
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



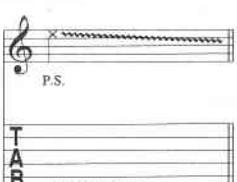
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



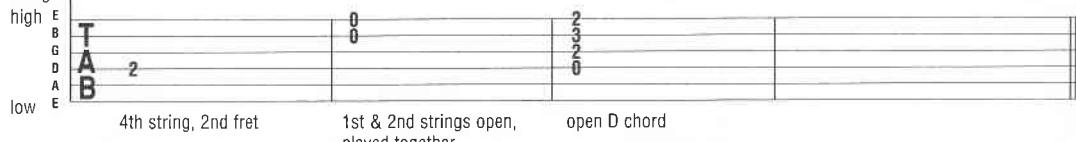
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



Notes:



Strings:

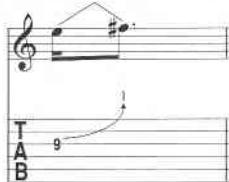


4th string, 2nd fret

1st & 2nd strings open, played together

open D chord

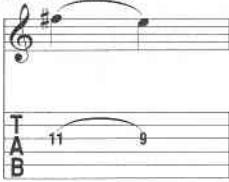
WHOLE-STEP BEND: Strike the note and bend up one step.



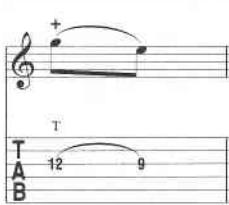
PRE-BEND: Bend the note as indicated, then strike it.



PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



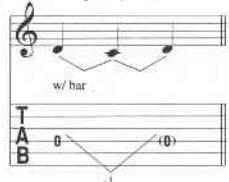
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm), then returned to the original pitch.



D

A

D

E

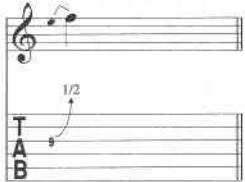
(6)

open

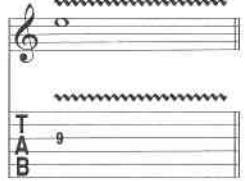
3fr



GRACE NOTE BEND: Strike the note and immediately bend up as indicated.



VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



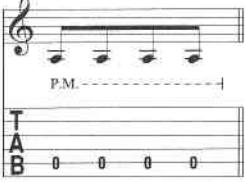
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



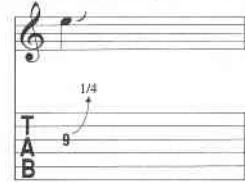
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



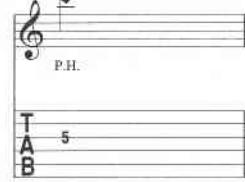
WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



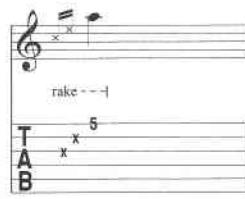
SHIFT SLIDE: Same as legato slide, except the second note is struck.



PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



RAKE: Drag the pick across the strings indicated with a single motion.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



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