



ANDY MCKEE

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Music by Andy McKee

Baritone Guitar tuning:
(low to high) A \downarrow -E \downarrow -A \downarrow -B \downarrow -E \downarrow -C \sharp \downarrow

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A

Moderately fast $\text{♩} = 140$

Fade in

*Gtr. 1 (acous.)

E (A) **B** (E) **E** (A) **B7** (E7)

mf
w/ fingers
let ring throughout

*Baritone Gtr. **Symbols in parentheses represent chord names respective to Baritone Guitar. Symbols above represent actual sounding chords. Music sounds a perfect fourth lower than written to facilitate note reading. Chord symbols reflect overall harmony.

E (A) **B7** (E7) **E** (A) **B7** (E7) **E** (A)

B (E) **E** (A) **B** (E) **B7** (E7)

B

F \sharp m11
(Bm11)

Harmonics: Harm. Harm. Harm. Harm.

9 12 12 12 9 12 12 12 9 12 12 12 9 12 12 12

Eadd4 (Aadd4)

Harmonics: Harm. *A.H. ** A.H. A.H. Harm. A.H. A.H.

(12) 10 12 10 (10) 8 12 12 12 10 12 10 9 12 0 4 5 3 0 0 9 12 9 7

*Artificial harmonics produced by tapping string w/ pick hand.
 **Fret string normally w/ fret hand and sound string by tapping w / pick hand.

A/C# (D/F#) Dadd2 (Gadd2) F#m11 (Bm11)

Harmonics: A.H. A.H. A.H. A.H. A.H. A.H. A.H.

(7) 0 0 4 5 12 5 12 7 12 7 12 9 12 9 10 (10) 7 12 12 12 12

Eadd4 (Aadd4) A/C# (D/F#)

Harmonics: A.H. Harm. A.H. A.H. A.H. A.H. A.H.

(12) 10 12 10 9 12 0 4 5 3 0 0 10 12 10 10 (10) 5 7 12 12 5 5 0 12 12

C

Dadd2 (Gadd2) Dadd2 (Gadd2) A/C# (D/F#) E (A) F#m (Bm) E (A)

Harmonics: A.H. A.H. A.H. A.H. A.H. A.H. A.H.

(0) 7 12 7 5 0 7 7 12 12 5 12 5 12 7 7 7 12 12 10 12 9 12

[illegible]

A/C# (D/F#) E (A) F#m (Bm) E (A) D (G) E (A) To Coda

A.H. A.H. --- A.H. --- A.H. ----- A.H. A.H. A.H. A.H.

5 12 5 12 7 7 7 7 12 12 10 12 9 12 7 7 12 7 9 0 9 9 12

4 12 12 7 7 7 7 12 12 9 7 5 12 12 7 12 12

D

F#m(add2)
(Bm(add2))

Eadd4
(Aadd4)

A.H. A.H. A.H. -----| A.H. -----| Harm. A.H. A.H. .

10 (10) 7

9 12 9 12 12 12 10 12 10 9 12 0 4 5 0 8 9 12 9 7

9 12 12 9 12 9 (9) 0 4 0 7 12

B7 (E7) A/C# (D/F#) Dadd2 (Gadd2) F#m(add2) (Bm(add2)) B/D# (E/G#)

A.H. A.H. --- A.H. A.H. --- A.H. A.H. --- Harm. A.H. --- Harm. A.H.

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

E

Dadd2 (Gadd2) Dadd2 (Gadd2) A/C# (D/F#) E (A) F#m (Bm) E (A)

D (G) E (A) F#m9 (Bm9) Dadd2 (Gadd2)

A/C# (D/F#) E (A) F#m (Bm) E (A) D (G) E (A)

F

A (D) E (A) A (D) E (A) A Amaj9/C# (D) (Dmaj9/F#)

B7(no3rd) (E7(no3rd)) Amaj9/C# (Dmaj9/F#) B7(no3rd) (E7(no3rd)) F#m7 (Bm7) C#add#2 (F#add#2)

F#m7 (Bm7) C#add#2 (F#add#2) Esus2 (Asus2) Badd4 (Eadd4)

Eadd4 (Aadd4) D5 (G5) **G** E#G# (A#C#) Amaj7 (Dmaj7) B7 (E7)

Amaj7/G# (Dmaj7/C#) Dsus2 (Gsus2) B/D# (E/G#) Esus2 (Asus2) C#/E# (F#/A#) *D.S. al Coda*

⊕ Coda

H E/B A/E Dadd2 (Gadd2) A/C# (D/F#) E (A)

F#m (Bm) E (A) D (G) E (A) F#m9 (Bm9)

Dadd2 (Gadd2) A/C# (D/F#) E (A) F#m (Bm) E (A)

A.H. A.H. ---| A.H. A.H. ---| A.H. ---| A.H. ---|

I
Gsus2 (Csus2)

A.H. A.H. ---| A.H. A.H. ---| A.H. A.H. ---| A.H. A.H. ---|

Dsus2 (Gsus2) Dmaj9#11 (Gmaj9#11) Dsus2 (Gsus2) Dmaj9#11 (Gmaj9#11)

A.H. A.H. ---| A.H. A.H. ---| A.H. A.H. ---| A.H. A.H. ---|

Play 3 times

Dsus2 (Gsus2) Dmaj9#11 (Gmaj9#11) Dsus2 (Gsus2) Dmaj9#11 (Gmaj9#11)

rit. poco a poco A.H. A.H. ---| A.H. A.H. ---| A.H. A.H. ---| A.H. A.H. ---|

Dsus2 (Gsus2) Dmaj9#11 (Gmaj9#11) Dsus2 (Gsus2) Dmaj9#11 (Gmaj9#11) D (G)

A.H. A.H. ---| A.H. A.H. ---| A.H. A.H. ---| A.H. A.H. ---|

Blue Liquid

Music by Andy McKee

Baritone Guitar tuning:
(low to high) C#-E-F#-B-D#-F#

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A

Moderately slow ♩ = 90

**C#m11

E5

F#add4

B/D

*Gtr. 1 (acous.)

f
w/ fingers
let ring throughout
Harm. Harm. Harm.

***p p a c a m i p p †S p p a c a m i p p S

*Baritone Gtr.**Chord symbols reflect overall harmony.

†Slap strings with thumb of pick hand.

***Tap on the face of the guitar (lower bout for x's on beats 1 & 2, upper bout for beat 3) w/ pick-hand fingers (p = thumb, i = index, m = middle, a = ring, c = little) in the rhythm indicated.

C#m11 E5 F#add4 B/D

Harm. Harm. S Harm. S

sim.

C#m11 E5 F#add4 B/D

Harm. Harm. S Harm. S

C#m11 E5 F#add4 B/D

Harm. Harm. S Harm.

B

Chord progression: C#m, Esus2, F#7, D#m.

Articulation: *A.H. (Artificial Harmonics), A.H., A.H., p (piano), Harm. (Harmonics), **R.H. (Right Hand).

Technical notes: *Artificial harmonics produced by tapping strings w/ pick hand. Pertains to diamond-shaped noteheads only. **With the pick hand, fret the 6th string with index finger and pluck with thumb.

Chord progression: C#m, B, G#m, F#/A#, D#m, C#m, Esus2.

Articulation: A.H., A.H., A.H., p, Harm., A.H., A.H., A.H., p.

Chord progression: F#7, D#m, C#m, B, G#m, F#/A#, B.

Articulation: Harm., R.H. (Right Hand), A.H., A.H., A.H., p, Harm.

C

Chord progression: E5, E B5, E5, G#add4 B5, F#sus4, E B5.

Articulation: S (Sustained), Harm. (Harmonics).

Chord progression: D#m7, E5, E B5, E5, G#add4 B5.

Articulation: Harm. (Harmonics), S (Sustained).

F#sus4 B5 F#/A#

Harm. S S Harm.

(12) 12 12 12 4 12 12

5 5 5 X X X X 0 10 9

B/D# Bmaj7/D# B/D# Eadd2 G#m F#5

S S S S

(12) 4 5 2 2 4 7 5 7 7 7

2 2 X X 2 3 3 3 X X 3 7 X X 5 X X 0

D

Emaj9 C#m Esus2 F#7 D#m

Harm. S A.H. A.H. A.H. p Harm. R.H.

12 12 12 12 7 5 0 0 5 7

X 2 12 12 3 3 0 5 7 7 5 12 12 12 7 2

C#m B G#m F#/A# D#m C#m Esus2

A.H. A.H. A.H. p Harm. A.H. A.H. A.H. p

5 7 0 12 12 X 12 12 12 12 12 2 3 0 0 X

12 12 10 10 7 9 9 7 9 (9) 2 12 12 3 3 0 5 7 7

F#7 D#m C#m B G#m F#/A# B

Harm. R.H. A.H. A.H. A.H. p Harm.

7 (7) 9 7 0 12 9 10 0 12 12 12 12 12 12

5 12 12 2 12 12 X 12 12 12 12 12 12 10 12

E

E5 E B5 E5 G#add4 B5 F#sus4 E B5

S-----| Harm. S-----| S-----| S-----| S

(12) 3 3 3 X X X X 7 12 12 3 3 3 X X X X 7 7 7 5 12 5 5 5 X X X X 7 12 X 0 5

D#m7 E5 E B5 E5 G#add4 B5

Harm.-----| Harm.-----| S-----| Harm. S-----| S-----| S

(12) 12 12 7 12 4 12 12 3 3 3 X X X X 7 12 X 0 2 3 3 3 3 X X X X 7 7 7 12 X

F#sus4 B5 F#/A# B/D# Bmaj7/D# B/D# Eadd2

Harm. S-----| S Harm. S-----| S-----|

(12) 5 5 5 X X X X 0 12 X 0 5 10 12 12 12 4 12 12 S-----| 0 3 0 5 0 0 2 3

G#m F#5 F#/A# B

S-----| S-----| S-----|

(2) 3 3 3 X X 3 2 3 0 4 7 5 7 5 7 7 7 5 7 0 0 0 0 7 5 7 9 7 9 0 0 0

F

E G#m

S *H.H.-----| H.H.-----| S H.H.-----| H.H. H.H. S-----| H.H.-----|

(0) 3 3 3 X 4 5 3 5 4 0 5 7 5 7 7 (7) 8 7 5 12 (5) 7 5 4 5 12 12

*With the pick hand, touch open strings at fret indicated and pluck with ring finger to sound harmonic. Pertains to diamond-shaped noteheads only.

F# E

S ---| H.H. ---| H.H. ---| H.H. ---| S ---| H.H. ---| H.H. ---|

(5) 5 5 5 X X 5 5 4 5 0 4 5 3 5 4 (4) 5 4 0 5 7 5 7 5 12 12

3 3 3 X 7 7 7 3 3 3 X 12 12

G#m F# B/D# Bmaj7/D# B/D# Eadd2

S ---| H.H. ---| S ---| H.H. ---| S ---|

(5) 7 7 7 X X 7 7 5 4 5 5 4 5 12 12 4 5 12 12 0 3 0 0 2 3

5 5 5 X X 5 2 2 X X 2

G#m F#5 Emaj9 To Coda

S ---| S ---| S ---| Harm. S

(2) 3 3 3 X X 3 2 0 4 7 5 7 5 7 7 12 12 12 12 X 2

7 X X 5 X X 0 X 2

G C#m Esus2 F#7 D#m C#m B

A.H. A.H. A.H. p Harm. ---| R.H. A.H. A.H. A.H. p

1 2 0 0 12 X 12 12 12 7 5 0 0 5 7 5 7 0 12 12 X

12 12 3 3 0 5 7 7 5 12 12 2 12 12 10 10 7 9 9

G#m F#/A# D#m C#m Esus2 F#7 D#m

Harm. ---| A.H. A.H. A.H. p Harm. ---| R.H.

12 12 12 12 2 3 0 0 7 (7) 9 7 0 5 7

7 9 (9) 2 12 12 3 3 0 5 7 7 5 12 12 2

⊖ Coda

The musical score for guitar is presented in two systems. The first system features a melody in the treble clef and a bass line in the bass clef. The melody is written in G major (one sharp) and includes chords C#m11, E5, F#add4, and B/D. The bass line is written in G major and includes chords 12, 7, and 2. The second system continues the melody and bass line, with the melody ending on a double bar line and the bass line continuing. The score is for a piece titled 'The Sound of Silence' by Simon & Garfunkel.

Musical score for guitar, showing a melody in treble clef and a fretboard diagram below. The melody includes notes for C#m11, E5, F#add4, and B/D chords, with various articulations like 'Harm.', 'S', and 'Harm.'. The fretboard diagram shows fingerings and positions for the melody notes.

C#m11 E5 F#add4 B/D C#m Esus2

Harm. Harm. S Harm. A.H. A.H. A.H.

12 12 12 3 5 7 X 7 5 2 3 5 0 12 12 3

Away

Music by Andy McKee

Harp Guitar tuning:

Bass strings:

(low to high) F[♯]-G[♯]-A-B-C[♯]-E

Standard strings, Partial capo II (6th - 3rd strings):

(low to high) E-B-D-G-B-E

A

Moderately fast ♩ = 155

** E

*Gtr. 1 (acous.)

The score for section A consists of three staves. The top staff is for guitar (Gtr. 1, acoustic), written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It features a melody of eighth notes, starting on E4 and ascending to E5, with dynamic markings of *f* (forte) and *mf* (mezzo-forte). The middle staff is for the harp guitar, written in bass clef with the same key signature and time signature. It contains a series of whole notes, each marked with a triplet of asterisks (***) indicating a specific fret position. The bottom staff is a tablature (TAB) for the harp guitar, showing fret numbers (9, 0, 9, 0, 9, 0, 9, 0) and a final fret of 10. The TAB is written in a standard guitar notation style with a key signature of three sharps.

*12-str. Harp Guitar.

**Chord symbols reflect implied harmony.

***Capoed fret is "2" in tab. All tab numbers reflect actual fret positions.

B

F[♯]m

A

B7sus4

E/G[♯]

B7/A

The score for section B consists of three staves. The top staff is for guitar, written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It features a melody of eighth notes, starting on E4 and ascending to E5, with dynamic markings of *fa* (finger), *m* (middle), and *p* (thumb). The middle staff is for the harp guitar, written in bass clef with the same key signature and time signature. It contains a series of whole notes, each marked with a triplet of asterisks (***) indicating a specific fret position. The bottom staff is a tablature (TAB) for the harp guitar, showing fret numbers (9, 0, 10, 10, 0, 9, 9, 0, 10, 10, 0, 9, 9, 0, 7, 7, 0, 4, 4, 0, 5, 0, 4, 5, 0, 7, 8) and a final fret of 8. The TAB is written in a standard guitar notation style with a key signature of three sharps.

†Tap on soundboard above bass strings w/ pick-hand fingers (a = ring finger, m = middle finger), and on upper side w/ pick-hand thumb (p = thumb).

1.

F#m A B7sus4 E/G# B7/A

a m p m p m p

0 0 0 0

2.

B7sus4 A B7(no3rd) F#m7

m p

T

0 0 0 0 0 0 0 0

A7 F#m7

T T

0 0 0 0 0 0 0 0

Bsus4 E/G# F#m7

10 0 9 0 9 0 | 5 0 5 7 | 5 0 5 0 | 5 0 5 7 | 5 0 5 0 | 10 0 9 | 9 0 10 0

11 2 9 2 9 2 | 6 2 6 | 6 2 6 2 | 6 2 6 | 6 2 6 2 | 11 2 9 | 9 2 11 2

0 0

0 0

A7 F#m7

9 9 | 10 0 9 0 | 10 0 9 0 9 0 5 0 | 5 0 5 | 5 0 5 0 | 10 0 9 | 9 0 10 0

9 13 | 11 2 9 2 | 11 2 9 2 9 2 6 2 | 6 2 6 | 6 2 6 2 | 11 2 9 | 9 2 11 2

0

0 0

0 0

Bsus4 E/G#

9 9 | 10 0 9 0 | 10 0 9 0 9 0 | 5 0 5 7 | 5 0 5 0 | 5 0 5 7 | 5 0 5 0

9 13 | 11 2 9 2 | 11 2 9 2 9 2 | 6 2 6 | 6 2 6 2 | 6 2 6 | 6 2 6 2

0

0 0

0 0

D

Chord progression: C#m7, E/G#, F#m7, Bsus4

1.
To Coda 1
To Coda 2

Chord progression: C#m7, B7, Asus2, Bsus2

2.

D.S. al Coda 1
(take repeat)

Chord progression: E/G#, F#m7

♢ Coda 1

E/G# F#m7

E

Asus2

G#m7 C#m7 G#m7

F#m9 E/G# C#m7 B

Asus2

B7

C[#]m7G[#]m

First system of music (measures 1-4). Chord symbols: Asus2, B7, C[#]m7, G[#]m.

F[#]m9

Asus2

B7

F

E

E/G[#]

Second system of music (measures 5-8). Chord symbols: F[#]m9, Asus2, B7, F, E, E/G[#].

Asus2

B7sus4

C[#]m7G[#]m

Third system of music (measures 9-12). Chord symbols: Asus2, B7sus4, C[#]m7, G[#]m.

Amaj7

⊕ Coda 2

G

E/G# Asus2 B7sus4 C#m7

4 0 4 5 4 0 7 0 7 0 7 0 7 0 5 0 2 6 7 5 0 4 0 4 0 4 0

G#m7 A B7sus4

4 0 4 5 4 0 5 0 5 0 5 0 0 5 0 5 7 5 0 2

E C#m7 B7 B7/G# Amaj9

7 0 7 0 4 0 4 0 4 0 2 4 0 2 7 0 2 7 4 0 2 2

Words and Music by Ian Stanley, Roland Orzabal and Chris Hughes

Open D6 tuning:
(low to high) D-A-D-F[#]-B-D

Moderately ♩ = 120 (♩ = $\overset{\text{3}}{\text{♩}}$)

Gtr. 1 (acous.)

*Chord symbols reflect basic harmony.

1., 2., 3.

4

A/D

G/D

****Slap all strings w/ pick hand when low D X is written throughout.**

23

C

*Vibratos pertain to fretted upstemmed notes only.

D**E****F**

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

0 0 X 0 0 X 0 0 0 X 0 0 0 X 0 0 0 X 0

Dmaj7 D6 G/D

(0) 0 X 0 0 0 X 0 0 0 X 0 0 0 X 0 0 0 X 0

*Pull off fingers separately.

G

Em D/F# G

2 2 X 2 2 X 2 4 4 4 X 4 4 X 0 5 5 X 0 5 5 X 0

D/F# Em D/F# G A

4 4 X 4 4 X 0 2 2 X 2 4 4 X 0 5 5 X X 0 2 4 4 2 0 0

H

G D A5 G

5 X 5 5 X 0 0 X 0 0 0 X 0 5 X 5 5 X 0

K

Bm

C

Bm

A

Play 3 times

Harm. ----- Harm. ----- **A.H.

(12) 7 12 13 7 12 0 7 12 7 12 (0)

9 9 X 9 9 9 X 9 10 10 X 10 10 X 10 9 9 X 9 7 X 7

**Artificial harmonic produced by tapping string w/ pick hand.

L

G

A

A/D

G/D

(12) 8 10 10 10 10 0 0 2 0 0 2 0 0 2 0 0 2 0 4 0

5 X 0 0 X 0 0 0 X 0 0 X 0 X 0 X 0

A/D

G/D

A/D

G/D

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

X 0 X 0 X 0 X 0 X 0 X 0 X 0

A/D

G/D

(0) 7 9 5 7 0 7 9 5 7 0 4 4 4 0 4 4 0 0 4 4 0 4 4 0 4 4 0

X 0 X 0 X 0 X 0 X 0 X 0 X 0 X 0

M

Em D/F# G

D/F# Em D/F# G A

N

Em D/F# G

D/F# Em D/F# G A

O

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

P

Em D/F#

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

G D/F# Em D/F#

5 5 X 0 5 5 X 0 | 4 4 X 4 0 4 X X 0 | 2 2 X 2 (2)/4 4 X 0 0

Q

G A A/D G/D

5 5 X X 0 0 4 0 4 2 0 | 10 11 11 9 10 10 10 0 0 0 0 X X 0 | 0 0 X X 0 0 0 X X 0

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

11 11 9 11 11 9 0 0 X X 0 0 0 X X 0 | 11 11 9 0 0 X X 0

A/D G/D A/D

0 0 X X 0 0 X X 0 | 11 11 9 9 0 0 0 0 X X 0 0 X X 0 | 11 11 9 0 0 X X 0

Never Grow Old

Music by Andy McKee

Tuning, Capo III:
(low to high) B \flat -G-D-G-A-D

A

Moderately $\text{♩} = 110$

Chords: B \flat add2 (Gadd2), Gm11 (Em11), F (D), B \flat add2 (Gadd2)

Gtr. 1 (acous.)

f w/ pick & finger let ring throughout

** \square - - | a \square - - | a

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

**a=pick-hand ring finger.

1., 2.

3.

Chords: F (D), F (D), B \flat add2 (Gadd2), F (D)

a \square - - | a

Chords: B \flat (G), F5 (D5), B \flat add2 (Gadd2), F (D)

B

Chords: B \flat add2 (Gadd2), B \flat add2/D (Gadd2/B), E \flat (C), B \flat add2/D F (Gadd2/B) (D), B \flat add2/D (Gadd2/B), F/A (D/F \sharp), Gm11 (Em11)

F (D) B \flat add2 (Gadd2) B \flat add2/D (Gadd2/B) E \flat (C) Fadd4 (Dadd4)

Play 3 times

Gm7 (Em7) F7sus4 (D7sus4) E \flat maj9 (Cmaj9) F7sus4 (D7sus4) *To Coda* \oplus

C F7/E \flat (D7/C) B \flat /D (G/B)

1. F/A (D/F#) Gm9 (Em9) Fsus4 (Dsus4)

2. F/A (D/F#) Fadd4 (Dadd4)

D.S. al Coda (take repeat)

D

F7/Eb
(D7/C)

Bb/D
(G/B)

1.

F/A
(D/F#)

Gm9
(Em9)

Fsus4
(Dsus4)

2.

Db
(Bb)

Fmaj9
(Dmaj9)

E

Eb
(C)

Fsus4
(Dsus4)

Bbadd2
(Gadd2)

Fadd4/A
(Dadd4/F#)

Gm11
(Em11)

*Slap face of guitar w/ pick & heel of pick-hand palm.

Eb
(C)

Fsus4
(Dsus4)

Bbadd2
(Gadd2)

Fadd4/A
(Dadd4/F#)

Bbadd2
(Gadd2)

1.

Cm11#13 (Am11#13) Bb (G) Fadd4/A (Dadd4/F#) N.C.

The musical score for '1.' is written in G major (one sharp). The melody is played on a guitar. The chords indicated above the staff are Cm11#13 (Am11#13), Bb (G), Fadd4/A (Dadd4/F#), and N.C. (Natural Chord). The fretboard diagram below the staff shows the fingerings for the melody across the first six strings and frets.

[illegible]

Eb (C) F#sus4 (D#sus4) Gm (Em) Fadd4/A (Dadd4/F#)

F

Bbadd2
(Gadd2)

Gm11
(Em11)

F
(D)

Bbadd2
(Gadd2)

0 2 0 2 4 0 0 0 0 2 0 2 0 0 0 0 7 0 7 9 0 0 7 0 4

F B \flat add2
(D) (Gadd2)

B \flat 5/A \flat
(G5/F)

Upward Mobility

Music by Andy McKee

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

A

Moderately fast $\text{♩} = 130$

Gsus2

Gtr. 1 (acous.)

p *mf*
w/ fingers *sim.*
let ring throughout

B

Gsus2 C5 D5 Em D5

C5 D5 Em7 D G/B Em7 D Dadd4/F#

Em7 D Dadd4/F# Gadd2 Dadd4/F# Em(add4) Dsus4/F# G

C6 Gadd9/B C6 Dadd4

Em(add4) Dsus4/F# G Cadd2 G/B Cadd2 Dsus4 To Coda N.C.

E

G

System 1, measures 1-4. Treble staff: G (measure 1), Csus2 (measures 2-3), Dadd4 (measure 4). Bass staff: G (measure 1), Csus2 (measures 2-3), Dadd4 (measure 4). Fingering: 2, 0, 0, 2, 0, 0, 2, 5, 0, 0, 0, 2, 4, 0, 0, 0.

Gmaj7

Csus2

Dadd4

G

System 2, measures 5-8. Treble staff: Gmaj7 (measure 5), Csus2 (measures 6-7), Dadd4 (measure 8). Bass staff: Gmaj7 (measure 5), Csus2 (measures 6-7), Dadd4 (measure 8). Fingering: 2, 0, 0, 4, 0, 0, 2, 5, 0, 0, 0, 2, 0, 0, 0, 0, 2, 0, 0, 0, 2, 5.

*D.S. al Coda
(take repeat)*

Csus2

Dadd4

Em11

C6sus2

Dsus2

System 3, measures 9-12. Treble staff: Csus2 (measure 9), Dadd4 (measures 10-11), Em11 (measure 12). Bass staff: Csus2 (measure 9), Dadd4 (measures 10-11), Em11 (measure 12). Fingering: 5, 0, 0, 0, 2, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 2, 0, 0, 2, 0.

⊕ Coda

F

Am11

Gsus2

Dsus4/F#

Gadd2

Gsus2

Am11

Gadd2

Dadd4/F#

System 4, measures 13-16. Treble staff: Am11 (measure 13), Gsus2 (measures 14-15), Dsus4/F# (measure 16). Bass staff: Am11 (measure 13), Gsus2 (measures 14-15), Dsus4/F# (measure 16). Fingering: 0, 0.

Am11

Gadd2

Dadd4/F#

Gadd2

Gsus2

System 5, measures 17-20. Treble staff: Am11 (measure 17), Gadd2 (measures 18-19), Dadd4/F# (measure 20). Bass staff: Am11 (measure 17), Gadd2 (measures 18-19), Dadd4/F# (measure 20). Fingering: 0, 0.

G

C⁶ Dadd4 Gsus2

C5 D5 Gsus2 C5 Dsus4

Gsus2 C5 D5 Em D5

H

C5 D5 G Csus2 Dadd4

Gmaj7 Csus2 Dadd4 G

Csus2 Dadd4 Em11 C6sus2 Dsus2

I Em7 D G/B Em7 D Dadd4/F# Em7 D Dadd4/F#

J Gadd2 Dadd4/F# Em(add4) Dsus4/F# G

C6 Gadd9/B C6 Dadd4 Em(add4) Dsus4/F# G

Cadd2 G/B 1. Cadd2 Dsus4 2. Cadd2 Dsus4 N.C.

Harm.

Hunter's Moon

Music by Andy McKee

<http://faridhaidar.blogspot.com>

Tuning:
(low to high) C-G-D-F-B \flat -D

A

Moderately fast $\text{♩} = 140$ ($\text{♩} = \text{♩}^{\text{♩}}$)

Gtr. 1 (acous.) *G5 B \flat 5 E \flat 5 F5

pick-hand: *mf* ***t s t s t t s t t s t T *sim.* T T T

fret-hand: **T T T T T T T T T T T T

TAB: 7 7 X X X 7 X X 7 X X X 10 10 X X X 3 3 X X X 3 X X 3 X X X 5 5 X X X

*Chord symbols reflect overall harmony.

**Reaching over the neck with the fret hand, sound the notes with the 1st, 2nd and 3rd fingers by "hammering" down on the strings at the fret indicated.

***Tap on face and bouts of guitar w/ pick-hand (s = fingers on lower bout, t = thumb on face below the bridge) and fret-hand (F = fingers on face near the fretboard, p = palm on upper bout) in the rhythm indicated.

G5 B \flat 5 E \flat 5 F5

T T s F t t F s F t p t T s F t T T s F t T T *sim.* T T T T

TAB: 7 7 X X X 7 X X X X X X X 7 X X X 10 10 X X X 3 3 X X X 3 X X X X X X X X X 3 X X X 5 5 X X X

B

Gm9

B \flat add2 E \flat sus2 F5

†A.H. A.H. t s t A.H. T T T T *sim.* T T T T

TAB: 0 12 7 12 X 7 X X X X X 7 19 19 X 10 19 19 X 3 3 X X X 3 X X X X X X X X X 3 X X X 5 5 X X X

†With the pick-hand, lightly touch string at fret indicated and produce artificial harmonic by picking with thumb. Pertains to up-stem voice only.

Gm9 B \flat maj9 C7(no3rd) E \flat 5 F5

A.H. A.H. A.H. T T T T T T T T T T T T

TAB: 0 12 7 12 X 7 X X X X X 7 19 19 X 10 19 19 X 12 12 X X X 12 X X X X X X X X X 3 X X X 5 5 X X X

Gm9 Bbadd2 Eb5 F5

A.H. T T A.H. T A.H. T T T T T T T T

0 7 12 19 10 12

To Coda

Gm9 Bbmaj9 C7(no3rd) Eb5 F5

A.H. T T A.H. T A.H. T T T T T T T T

0 12 19 10 12

C

G5 F5 Eb5 C5 Eb5 F5 G5 Bb5 C5 F5

T T s F t T s t s F t T T s F t T T s t s T t s F t T T s F t

7 7 5 3/X 0 3 5 5 7 7 10 12/X 0 12 5 5

*Slap pick-hand fingers against lower bout of guitar while hammering on chord with fret-hand.

Gm11 F11(no3rd) Ebmaj9 F5 Gm11 Bbsus2 Cm11 Eb5 F5

Harm. T T s F t T s F t T T s F t T Harm. T T s F t

7 7 5 12 12 12 12 7 7 10 12 12 12 12 12 12 12

2.

Cm11

D.S. al Coda
Fsus2 N.C.

Coda

Bbmaj9

C7(no 3rd)

Eb5

F5

D

1.

2.

E

Eb5 F5

Eb5 F5

Ebadd2

Fadd4 Gm7

*Reach under the neck and fret strings normally.
 **Slap strings w/ fingers of pick hand.

B \flat Cm(add4) B \flat Fadd4/A B \flat

1. E \flat m(add2) Fadd4 Gm9 B \flat /F E \flat m(add2) B \flat maj7/D Cm11

2. E \flat maj7 F5 Gm9 Gm7 B \flat /F Gm9 Gm7

Gm9 Gm7 **F** G5 B \flat 5

*Reach over neck w/ fret-hand.

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is in G major, 4/4 time, and consists of 12 measures. The melody is written in treble clef, and the bass line is written in bass clef. The key signature has one sharp (F#). The score includes various musical notations such as chords (Eb5, F5, Gm9), triplets, and fingerings. The bass line includes fret numbers (0, 12, 7) and a capo symbol. The score is divided into three systems of four measures each.

[illegible]

Gm9 Bbmaj9 C7(no3rd) Eb5 F5

A.H. T T A.H. T T T T T T T T

0 12 7 19 10 12

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H G5 F5 Eb5 C5 Eb5 F5 G5 F5 C5 F5

T T T T T T T T T T

7 7 5 3/X 0 3 5 5 7 10 12/X 0 12 5 5

Gm11 F11(no3rd) Ebmaj9 F5 Gm11 Bbmus2 Cm11

T T T T T T F T T T

7 7 5 12 12 3 7 7 10 12 1

play 4 times Eb5 F5 Gm11 F11(no3rd) Gm9

T T T T T

12 12 1 0 1 0 3 5 7 7 5 12 12 7 7

Music by Andy McKee

<http://faridhaidar.blogspot.com>

Fast ♩ = 170

$$\begin{array}{c} E(b6) \\ (C^\sharp(b6)) \end{array}$$

f
w/ fingers
let ring throughout

TAB

9 6 0 0 6 7 0 7 0 5 | 5 0 0 0 0 4 0 4 0

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

Am7
(F#m7)

1.

2

Am7
(F#m7)

§

Am7
(F#m7)

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the vocal melody in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The melody is written on a single staff. The second system contains the guitar accompaniment, written on a six-string guitar staff. The guitar part includes a treble clef, a key signature of two sharps, and a 2/4 time signature. The notation includes various guitar-specific symbols such as natural harmonics (indicated by a 'n' and a diamond shape), fret numbers (indicated by numbers 0-5), and a triplet of eighth notes in the first measure. The melody and accompaniment are written in a style typical of early 20th-century sheet music.

Dm7 (Bm7) Am7 (F#m7) Bb5 (G5) G7sus4 (E7sus4)

(2) 0 0 0 0 2 5 | 2 0 2 0 2 0 0 | 5 0 5 0 0 0 | 0 0 0 0 1 5 3

Dm7 (Bm7) Am7 (F#m7) Dm7 (Bm7) Am7 (F#m7)

(3) 0 0 0 0 2 5 | 2 0 2 0 1 1 2 | 2 0 2 0 0 2 5 | 2 0 2 0 0 2 4

Dm7 (Bm7) Am7 (F#m7) Bb5 (G5) G7sus4 (E7sus4)

(4) 0 0 0 0 1 0 | 0 3 0 0 0 0 0 | 5 0 5 0 0 0 | 0 0 0 0 2 0 0

C Am7 (F#m7) G (E) F (D) G (E)

7 7 0 0 9 0 6 6 | 0 0 6 7 7 0 0 | 5 4 0 0 5 0 6 6 | 0 0 6 0 7 7 0

Am7 (F#m7) G (E) F (D) G6/F (E6/F)

7 7 0 0 9 0 6 6 | 0 0 6 7 7 0 0 | 5 4 5 4 0 6 6 | 0 0 6 0 6 0 0

D

Am7 (F#m7) G/B (E/G#) C (A) F(#11) (D(#11))

Measure 1: Am7 (F#m7) G/B (E/G#)
Measure 2: G/B (E/G#)
Measure 3: C (A)
Measure 4: F(#11) (D(#11))

Am7 (F#m7) G/B (E/G#) C (A) F(#11) (D(#11))

Measure 5: Am7 (F#m7) G/B (E/G#)
Measure 6: G/B (E/G#)
Measure 7: C (A)
Measure 8: F(#11) (D(#11))

Am7 (F#m7) G/B (E/G#) C (A) F(#11) (D(#11))

Measure 9: Am7 (F#m7) G/B (E/G#)
Measure 10: G/B (E/G#)
Measure 11: C (A)
Measure 12: F(#11) (D(#11))

To Coda 1

Am7 (F#m7) G7 (E7) F (D) G (E)

Measure 13: Am7 (F#m7) G7 (E7)
Measure 14: G7 (E7)
Measure 15: F (D)
Measure 16: G (E)

To Coda 2 **E**

Fsus2 (Dsus2) F (D) Dm7 (Bm7) Am7 (F#m7)

Measure 1: Fsus2 (Dsus2)
Measure 2: F (D)
Measure 3: Dm7 (Bm7)
Measure 4: Am7 (F#m7)

Dm7 (Bm7) Am7 (F#m7) Dm7 (Bm7) Am7 (F#m7)

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⊕ Coda 1

F

Fmaj9 (Dmaj9) G7 (E7)

Fmaj9 (Dmaj9)

G
 G7 (E7) G#7 (F#7) Am7 (F#m7) G6 (E6)

Fmaj9 (Dmaj9) E(b6) (C#(b6))

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1.

H

Dm7 (Bm7) Am7 (F#m7) Dm7 (Bm7) Am7 (F#m7)

2.

Dm7 (Bm7) Am7 (F#m7)

D.S. al Coda 2

⊕ Coda 2

I

F (D) G (E) Fsus2 (Dsus2) F (D)

Play 3 times and fade out

Composed by Michael Hedges

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

Free time
N.C.

Gtr. 1 (acous.)

f
w/ fingers
let ring throughout
Harm. -----

TAB

5 7 5 7 7 5 7 5 12 7 8

3

**8va

**Applies to harmonic pitch only.

**Applies to harmonic pitch only.

Fast ♩ = 168
*Am7

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first measure of the bass line. The second system contains the next three measures of both the melody and the bass line. The melody is written in treble clef with a key signature of one flat (B-flat). The bass line is written in bass clef. The melody features various note values including eighth and sixteenth notes, as well as rests. The bass line consists of single notes and rests. The score is labeled 'Harm.' in the second system.

*Chord symbols reflect basic harmony.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first two measures of the guitar accompaniment. The second system contains the next two measures of the melody and the next two measures of the guitar accompaniment. The melody is written in treble clef with a key signature of one flat (B-flat). The guitar accompaniment is written in standard notation with a key signature of one flat. The guitar part includes fret numbers (8, 10, 12, 7, 5, 0, 7, 5, 7, 9, 0, 8, 7, 0, 7) and includes the word 'Harm.' (Harmonics) above the staff in the second measure of the second system.

F

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style with eighth and quarter notes. The accompaniment is indicated by the word 'Harm.' (Harmonization) and consists of single notes or chords placed below the staff. The second system consists of two staves. The top staff continues the melody, and the bottom staff contains a guitar-style fretboard diagram. The fretboard diagram shows the fret numbers for each finger (1-4) on each string (1-6). The first system has four measures, and the second system has four measures. The key signature remains one flat throughout.

C B \flat F

Harm.

C B \flat F

Harm.

C
Dm7

Harm.

D
Dm7

E

B \flat F C

Harm.

2nd time, D.S. al Coda

B \flat F C

 \oplus Coda**F**

F

G7

Harm. Harm. Harm. Harm.

F G7 F G7 C5

For Now

Music by Andy McKee

Tuning:
(low to high) C-G-D-F-B \flat -D

<http://faridhaidar.blogspot.com>

A

Moderately $\text{♩} = 120$ ($\text{♩} = \text{♩}^3$)

B \flat

E \flat maj9

B \flat

Gtr. 1 (acous.)

mf
w/ fingers
let ring throughout

*S Harm. S S S S

T
A
B

0 10 10 10 12 12 12 12 10 10 10 0 3 3 3 3 3 3 3 0 0 10 10 10

*Lightly slap lower bout of guitar w/ pick hand.

B

E \flat maj9

B \flat

F/A

Gm

Harm. S S S S S S S

12 12 12 12 10 10 10 0 3 3 3 3 3 0 0 2 0 2 0 0 4 0

E \flat sus2

B \flat /D

Cm

F/A

B \flat

S S S S S S S

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

F/A

Gm

B \flat 5/F

E \flat

B \flat add2/D

Cm7

S S S S S S S

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

F5 Eb sus2 Bb add9/D Cm11 Fadd4

Musical score for guitar, showing a sequence of chords: F5, Eb sus2, Bb add9/D, Cm11, and Fadd4. The score includes a treble clef staff with notes and a guitar-specific staff with fret numbers and techniques like bends and slides.

[illegible]

D

E \flat sus2 B \flat /D Cm11 B \flat

S Harm. S

E \flat maj9 B \flat E \flat maj9

S Harm. S

B \flat E \flat maj9

S Harm. S

B \flat E \flat maj9 B \flat

S Harm. S *poco rit.*

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