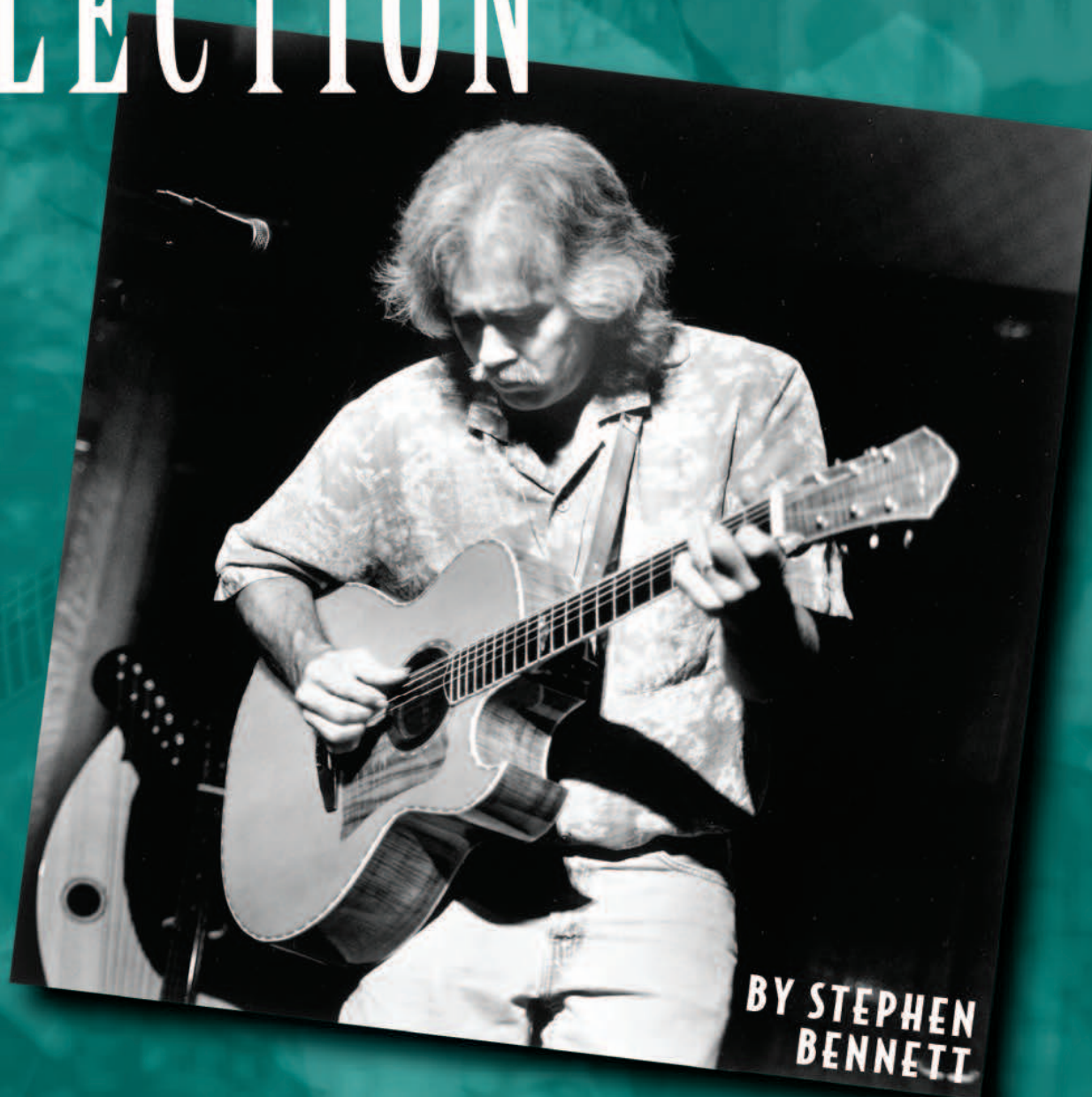


MEL BAY PRESENTS

# THE STEPHEN BENNETT FINGERSTYLE COLLECTION



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MEL BAY PRESENTS

# THE STEPHEN BENNETT FINGERSTYLE COLLECTION

**BY STEPHEN  
BENNETT**

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# Performance notes:

## Adirondack Lullaby

This tune was inspired several years ago by a vacation with my family in the Adirondack Mountains of New York State.

- The capo position (at the 2<sup>nd</sup> fret but with the 6<sup>th</sup> string left open) puts this piece in the key of E sound-wise, but I thought in terms of D positions throughout.
- The harmonics should be played delicately, but yet forcefully enough to be a part of the melody.
- You probably will want to use your thumb in the bass for the phrase that first occurs in measure 33.
- The bass line that first appears in measure 26 may be played instead as alternating A and D eighth notes.

All right, time for some important words from transcriber Jay Kummer:

1. All tab numbers are relative to the capo position.
2. “0” is open across all strings in tab, whether capoed or not.
3. Unless otherwise notated with the word “touch”, all natural harmonics are plucked with the right hand at the node points as if they were artificial harmonics at the octave node.
4. Because of the nature of partial capoing, the nodes for natural harmonics will be different for capoed and uncapoed strings. Since everything is tabbed relative to the capo position, the text “(nat.)” will accompany natural harmonics that look strange. For example, in bar 40- octave harmonics are plucked on the 4<sup>th</sup>, 5<sup>th</sup> and then the 6<sup>th</sup> string. But since the 6<sup>th</sup> string is uncapoed the position of the octave node is the 10<sup>th</sup> fret with respect to the capo.
5. This piece presents the unique gymnastic challenge of having a few pitches that are played at or below the capo position on the uncapoed 6<sup>th</sup> string. Since everything is tabbed with respect to the capo position, handling these pitches in tab required a special, but notationally rational innovation. For pitches played on an uncapoed string at the capo position, we have used the symbol ‘-0’ in tab. Pitches played on uncapoed strings at frets before the capo position are indicated with increasing negative numbers (e.g., ‘-1’ is the first fret in the decreasing pitch direction, ‘-2’ is the second fret in the decreasing pitch direction, etc.)

## The Most Beautiful Sky

This piece was composed by my friend Bill Gurley and me and originally recorded with fiddle and 12-string guitar. I arranged it for solo guitar a couple of years later.

Be sure to position your left thumb centrally on the back of the neck for much of this piece in order to facilitate the stretching you’ll have to do. The chord in measure 6 is an example.

On the other hand (actually on the same hand) the left thumb will be playing notes in some places. Measure 21 provides an example of that. Measure 23 is probably another, although some of you may prefer to use your index finger for the E here. I hate the way that feels so I prefer using the thumb in this instance, but hey - it’s your hand!

## Emerald City

I wrote this tune back around 1990. It’s fairly straightforward, but a bit tricky. The biggest thing, once you get the positions under control, is to make sure the notes ring as long as possible. Many times, they should ring over into the next melody note. Be careful with the open G-string particularly on some of the endings, as it will be jarring if you bump it even lightly by mistake.

## **Good Dog**

The melody of this tune consists mostly of harmonics. The trick is to play the melody and keep the rhythm accompaniment going simultaneously. Your left thumb will need to do a fair bit of the bass work, particularly on the 6<sup>th</sup> string. Also, the percussive aspect of this piece is important, so listen carefully to the CD in addition to reading what Jay has transcribed! My percussive tendencies here and in many of my other tunes are the result of wanting to hear and feel a backbeat. Whether this derives from learning to play guitar in garage bands in the early 70's I don't know, but whatever the reason, I often have to hear the beat defined by an emphasis on beats 2 and 4.

The trickiest part of this tune is what appears to be the easiest. In the phrase that occurs three times in a row starting at measure 37, I use my thumb in the bass the first two times, but my middle finger for the last time. This will best facilitate what follows each time. My most common screw-up in this tune is to forget to switch to the middle finger the 3<sup>rd</sup> time so that the following F# is pretty much doomed. Playing the 4<sup>th</sup> and 5<sup>th</sup>-string harmonics cleanly in this section is also tricky.

## **I Knew It Was You**

I wrote this tune inspired by an experience I had on a mountaintop. My Dad's ashes were scattered on the top of Storm King Mountain in the Hudson River Valley of NY, where I grew up. The next time I had the opportunity to visit the spot, a little bird came up to me, landed on a branch right next to my head and started singing.

Apply the capo on the second fret, but this time with the 1st string left open. This creates some cool possibilities for chord voicing which led me to finding this tune. Again, there is a strong percussive aspect to be noted; it's the backbeat - the emphasis on 2 and 4, generally done with a downward stroke of my middle and ring fingers. The fingers start out curled and then open up together to lightly brush two or three strings. The notes struck are not even necessarily perceived as distinct notes, but rather as percussion.

This is not something I consciously think about; it just happens. Perhaps the trickiest part of this tune is where the melody comes in an octave lower, starting at the end of measure 41. Here, the melody is present only on the 4<sup>th</sup> and 5<sup>th</sup> strings with not much underneath it. You'll have to phrase it just right to make it happen. Good luck!

## **Kristina**

This tune was written for the daughter of a friend. It's tricky mostly because of its fingerings. For the most part, there is only one fingering that will let you go smoothly into the next phrase. The same B, for instance, will be on the 6th string one second and on the 5<sup>th</sup> string in the next. Sorry, but it's the only way to make the notes ring the way I intended.

OK, so I lied. The trickiest part is the middle section, at measures 61-74. You'll find an odd assortment of positions with nasty stretches here and there, but bear with them 'cause it'll sound good when you get it. Again, a bit of percussive backbeat emphasis here and there is a good thing.

## **Lady Bird**

A tune for the former First Lady, whose efforts in the physical beautification of America's highways and public places are much appreciated by myself and others.

The capo is placed at the 4<sup>th</sup> fret, but with the 1<sup>st</sup> string open. The interplay between the open 1<sup>st</sup> and 2<sup>nd</sup> strings was too inviting for me to pass up and I had to write a tune in this position. This tune also contains some percussive backbeats!

## Life's Too Short (To Be in a Bad Mood)

Well, it is!

In my own personal progression through fingerstyle guitar, I see the first step as learning how to get the right-hand thumb to keep a regular bass line going underneath a given melody. This takes only a sentence to communicate, but years to effectively master. In my own experience, I got to a point where the constant regularity of my thumb, though hard-won, was driving me nuts with its predictability. This song came about as a result of consciously trying to break the regular bass line habit of the thumb. I decided to try to go for a Motown feel instead. I don't know if I achieved that exactly, but I did come up with this tune. It definitely *ain't* a folk groove!

Actually, the bass line is not an alternating pattern at all. It has been transcribed carefully, so pay attention to what's written. The three opening pickup notes as well as the similar figure at the end of measure 18 (and other places) should be played with your index finger followed by the thumb so that the thumb falls on the downbeat of the next measure. Again, you've got to think *backbeat* here. That means the rock and roll emphasis on beats 2 and 4 as played on the snare drum (by the imaginary drummer).

In addition to the bass line and percussive aspects, the tune includes some hand-stretching chords; The opening chord provides an example of such a chord. Another is the C<sup>add9</sup> which first occurs in measure 19. There are more, but you'll find 'em! This tune was recorded with an additional "high-strung" guitar track [a normal guitar with the bottom four strings tuned up an octave] and, obviously, the harmonics in the middle are mixed with a delay unit. Just play what is notated and you'll be fine; it's what I play when I perform the tune live.

### My Backyard

This is a fairly straightforward tune, but with a couple of potential problem areas. Obviously, the phrase that first occurs in measure 18 is a nuisance. I've ruined it many times myself. The trick is not to play the tune too fast in the first place. Trust me on this! You might also think of the quick run in measure 18 as three groups of three notes (triplets) and practice it that way. I use my middle finger for the 1<sup>st</sup>, 4<sup>th</sup>, and 7<sup>th</sup> notes, with the index finger catching the 3<sup>rd</sup>. You may want to drop the 2<sup>nd</sup> bass note in measure 22; it's a pain. Just come back in on the G# if you like. I sometimes do.

You should use your thumb in the bass in measures 49, 52 and 66 (and wherever these passages occur in the piece). You'll also need to really arch your left hand to play the phrase in measure 58.

### Tuesday Blues

This is the first of a number of pieces I've now composed with the 6<sup>th</sup> string tuned up to an F. You'll hate it at first (the tuning, that is - hopefully not the tune!), but it will grow on you. (So does a cyst, but this is more pleasant.)

The bass line is obviously repetitive but only in the way it sounds. Position-wise, it's jumping around a lot. The E<sup>b</sup> might happen on the 6<sup>th</sup>, 5<sup>th</sup> or 4<sup>th</sup> string.

The percussive aspect is important and becomes especially so beginning in measure 97. It's the backbeat thing again! Be sure to use your left-hand thumb for the bass here and there- in measure 105, for example.

The very last note is an artificial harmonic, found just off the end of the fretboard (at least on my guitar).



## A Walk on Winfield Row

A tune inspired by a couple of morning walks in England a few years ago. The opening harmonics are tricky but not as bad as you might think they are initially. Make sure to arch your left wrist and spread your fingers out over the fretboard for this passage. Be sure you get the chord in measure 27 under control. Each of the notes should ring out before you release any of them.

You should use your left-hand thumb often for the bass in the middle section, starting in measure 57. You may wish to leave out a couple of bass notes - specifically the B and C# in the phrase which first occurs in measure 25, letting the open A ring through instead. I sometimes do this myself, although the tune is recorded the way it's notated here.

## Wheelbarrow Boogie

This tune is fast, no doubt about it. It's a good exercise though, especially if you're feeling a bit masochistic, as I must have been when I composed it. Use your left-hand thumb on the G bass in the recurring main melodic phrase. You'll hate the stretches starting in measure 40 - sorry.

A bunch of chord shapes just move around in this piece, with one example occurring in the chromatic descent in measure 27. This is a D7 shape moving down the neck. Another is in bar 81. The harmonic in measure 98 at the end of the cadenza is crucial. It's better if you don't use vibrato until after the harmonic sounds - or it will be more difficult. Have fun with it!

## The Funeral March of a Marionette

This theme by the French composer Charles Gounod was featured in *The Alfred Hitchcock Show*. Here in drop-D tuning, this arrangement is fairly straightforward and accessible. Enjoy!

**In general**, many of these tunes will work better on a cutaway guitar where access to the upper frets is not inhibited. Also, a Shubb-style capo works best for the tunes requiring a capo. This is not an endorsement of Shubb, but rather an acknowledgement that the low profile of their capo best facilitates the music presented here. Capos with a higher profile will definitely not work on some of these tunes, and you will seriously crash and burn if you try use them. Furthermore, I'm not using a guitar capo anyway; It's the banjo capo that works best when covering only five strings, leaving either the 1<sup>st</sup> or the 6<sup>th</sup> strings open. I know, I know - other companies are making capos with an open string capability, but you need the low profile of the aforementioned (yet not officially endorsed) brand to play some of my tunes.

Again, thanks to Jay Kummer for his hard work in bringing these transcriptions to life. I would eventually have gotten around to them but by the time I did, nobody would have cared. Our concern for accuracy guided the transcription process from start to finish.

I hope you enjoy the music!

SB

[www.harpguitar.com](http://www.harpguitar.com)

# A Stephen Bennett Discography

*Tangier Morning* - 1988

*This Virginia Town* - 1990

*The Nutcracker Suite for Guitar Orchestra* - 1990 (remixed in 1997)

*Solos & Duets* - 1992

*Guitar Town* - 1994

*Pictures* - 1996

*Bennett & Gurley* - 1997

*Harp Guitar* - 1998

*No Net* - 1999

*Tunes* - 2000

*River* - 2001

*Ten* - 2002

*Slide Area Ahead* (a compilation) - 2002

*Music From Tsennacommacah* - 2003

*Harp Guitar II* (a compilation) - 2003

Stephen Bennett's recordings may be purchased through his website: [www.harpguitar.com](http://www.harpguitar.com)

## About the Author

**Stephen Bennett** was born in Oregon, grew up in New York and has lived in Virginia for the better part of the last three decades. Since his 1987 first-place win at the National Flatpicking Championship in Winfield, Kansas at The Walnut Valley Festival, he has become known as a versatile fingerstyle and flatpicking guitarist who consistently garners critical praise and audience enthusiasm for his recordings and live performances.

With his stellar musicianship, a relaxed stage presence and quick wit, Stephen has performed throughout the United States and in Europe. He has also appeared on Garrison Keillor's Minnesota Public Radio show, *A Prairie Home Companion*, and in April 2003 he made his first trip to New Zealand and Australia, touring with his friend, the legendary guitarist Tommy Emmanuel. With a dozen self-produced CD recordings to his credit at this writing, a new Stephen Bennett recording is probably in the works.

Aside from his work on the six-string guitar, Stephen is also one of the world's premiere performers on the harp guitar, an instrument he indirectly inherited from his great-grandfather. As a composer and arranger, he has created an enduring repertoire and a significant body of recorded work for this instrument. Slide work on his 1930 National resonophonic steel guitar is also an important part of Stephen's instrumental diversity.

The image of Stephen Bennett embracing his harp guitar is the one that tends to linger. The fact that Stephen is only too happy to champion the cause of the harp guitar may inadvertently obscure his abilities on the six-string instrument. In what is becoming known as the *Golden Age of Guitar Luthiery*, it's easy to overlook the fact that this is also the *Golden Age of Guitar Playing*. With six strings or more, as one of the most original and prolific composers and arrangers for the guitar on the current scene, Stephen Bennett is clearly a part of the latter heritage.

Stephen Rekas

Spring 2003



# Adirondack Lullaby

Tuning: Standard, with partial capo at fret 2, leaving the 6th string open.

Reflectively (♩ = 104-108, with a relaxed swing)

Stephen Bennett

8

SL

3

Let ring throughout

H

P

H

P

tap

3/4

2

2-3

2

5

12<sup>\*</sup>

12<sup>\*</sup>

12<sup>\*</sup>

3-2-0

2

12<sup>\*</sup>

0

12<sup>\*</sup>

4

H

P

H

P

2

3

2

5

12<sup>\*</sup>

12<sup>\*</sup>

12

3-2-0

3

0

0

2

0

3

0

3-2-0

2

2

9

0

12<sup>\*</sup>

12<sup>\*</sup>

0

2

0

2

4

0

9

P

H

P

(tap)

1

4

1

0

12<sup>\*</sup>

12<sup>\*</sup>

12<sup>\*</sup>

3-2-0

2

12<sup>\*</sup>

0

12<sup>\*</sup>

0

0

12<sup>\*</sup>

7<sup>\*</sup>

0

9

9

10<sup>\*</sup>

Touch

Touch

# To Coda ♯

14

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

4 0 0 2 0 0 12° 12° 12°

19

2 12° 0 12° 2 3 2 5 2 3-2-0 3 0 3 0

9 0 12° 12° 12° 0 2 0 3 0

Touch

24

3 2-0 2 2 5 3 2 2 3-2-0 12° 2 12° 0 12° 0 9 9

0 12° 12° 12° 2 12° 12° 9 9

29

0 2 0 3 0 0 0 2 4 8 7-9 12° 12°

10° 5° 0 0 0 8 12° 12°

Touch Nat., Touch

34

39

(nat.)

44

49

54

Touch

59

64

Touch

69

74

TAB

79

TAB

84

TAB

89

TAB

94

D.S. al Coda ⊕

99

⊕ Coda

103

107



# The Most Beautiful Sky

Tuning: Dropped-D (DADGBE)

↑ = Rake strings in the specified direction with middle and ring fingers

↑ = as above, but with a percussive attack

By Stephen Bennett and Bill Gurley  
Solo guitar arrangement by Stephen Bennett

(♩ = 92) D G6/D (Opt. harm., as before)

D Dsus4 D Dmaj7/c#

Bm7 Bm7/A Em9 D/F# G(add9)

A7sus4 A7 D Dmaj7/c#

15

Bm7 Bm7/A Em9 D/F# G(add9)

19

A7sus4 A7 G(add9) D/F#

23

Em7 D G/B D/A

27

Em9 A7 D Dmaj7/c#

31

Bm7 Bm7/A Em9 D/F# G(add9)

35

A7sus4 A7 D A7

39

G/B A7 D D

42

A7 G/B A7 D

45

G(add9) D/F# Em7

48

D G/B D/A

Em9 A7 D Dmaj7/C#

51

Handwritten fingering numbers for measures 51-54:

Measure	Hand	Fingering
51	Right	3 3 0 3 0 3
	Left	0 4 4 4 4
52	Right	0 3 2 5 5
	Left	2 2 0
53	Right	5 7 7 7 5 7
	Left	0 0 0 0
54	Right	5 2 2 10 9 10
	Left	4 4 4

Bm7 Bm7/A Em9 D/F# G(add9)

55

Handwritten fingering numbers for measures 55-58:

Measure	Hand	Fingering
55	Right	7 9 7 5 5
	Left	7 7 0
56	Right	3 5 3 2 0
	Left	4 4 4
57	Right	0 3 0 2 0
	Left	0 0 2 0 0
58	Right	3 0 3 3 0
	Left	0 0 0 0

A7sus4 A7 D Dmaj7/C#

59

Handwritten fingering numbers for measures 59-62:

Measure	Hand	Fingering
59	Right	3 3 3 3
	Left	0 5 2 5 2 5
60	Right	0 3 2 3 3
	Left	0 5 0 2 2
61	Right	5 5 5 2 3 5
	Left	0 0 0 0
62	Right	5 2 2 10 9 10
	Left	4 4 4

Bm7 Bm7/A Em9 D/F# G(add9)

63

Handwritten fingering numbers for measures 63-66:

Measure	Hand	Fingering
63	Right	7 9 7 5 5
	Left	7 7 0
64	Right	3 5 0 2 0
	Left	4 4 4
65	Right	0 3 0 2 0
	Left	0 0 2 0 0
66	Right	3 0 3 3 0
	Left	0 0 0 0

A7sus4 A7 G(add9)

67

Handwritten fingering numbers for measures 67-70:

Measure	Hand	Fingering
67	Right	3 3 0 3
	Left	0 5 2 5 2 5
68	Right	3 0 2 0 2 3
	Left	0 5 0 2 0
69	Right	5 3 7 0 0
	Left	0 0 0 0
70	Right	5 5 5 5
	Left	5 5 5 5

70

D/F# Em7 D

73

G/B D/A Em9

76

A7 D Dmaj7/C#

79

Bm7 Bm7/A Em9 D/F#

82

G(add9) A7sus4 A7 D(add9)

Opt: Bend 2nd String behind nut

# Emerald City

Tuning: Standard

Stephen Bennett

(♩=70)  $\Sigma$

flowing

IV

IV

IV

1. 2.

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IV IV II

10

5 7 7 4 7 9 7 5 9 0 0 5 7 7 4 5

6 5 4 4 0 6 5 4 4 0

0 4 0 9 0 4

IV

13

4-2 5 2 4 5 7 7 4 7 9 7 5 9 0 0 1 2 1 4

2 2 0 4 4 5 4 4 0 9 8 0 1 2 1 4

2 2 0 4 0 9 4

16

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

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

0 0 7 0 0 4 0 0

19

4 7 0 8 0 10 9 0 8 0 0 0 0

6 7 8 0 10 8 9 11 8 11 0 7 6 9 7 0 0

6 7 8 0 10 8 9 11 8 11 0 7 6 9 7 0 0

22

4 0 4 0 7 4 7 0 8 0 10

4 6 0 7 6 7 8 0 10

4 0 7 0 6 7 8 0 10

24

Let ring

26

29

D.S.

33

IV

37

IV

slight rall.

Good Dog

Tuning: Standard

↑ = Rake strings in the specified direction with middle and ring fingers

$\hat{x}$  = as above, but with a percussive attack

↑ = Brush strings lightly with middle and/or ring finger

Stephen Bennett

Driving (●=124-126), with a backbeat

[illegible]

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It features two staves: a guitar staff (top) and a bass staff (bottom). The guitar staff is in treble clef with a key signature of one sharp (F#). The bass staff is in bass clef. The score includes a 12-measure introduction in the guitar staff, followed by four measures of the main melody. The guitar staff includes various musical notations such as eighth notes, quarter notes, and a vibrato (vib.) marking. The bass staff provides a bass line with fingerings indicated by numbers 0-4. The score is presented in a clean, black-and-white format with a white background.

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Driving, with a backbeat

16

19

22

25

29

Reflectively

33 (brush) (T)

37

8va

41

8va

45

vib.

49

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It consists of two staves. The top staff is a standard musical notation in G major (one sharp) and 4/4 time, showing a guitar melody. The bottom staff is a guitar tablature, with letters T and B on the left side, indicating the treble and bass clefs respectively. The tablature uses numbers 0-5 to represent frets and includes various symbols for chords and techniques like bends and slides. The score is divided into measures by vertical bar lines, with some measures containing multiple notes or chords.

[illegible]



# I Knew It Was You

Tuning: Standard, partial capo at 2 leaving 1st string open.

↑ = Rake strings in the specified direction with middle and ring fingers

↑ = as above, but with a percussive attack

↑ = Brush strings lightly with middle and/or ring finger

(♩ = 120-126)

Stephen Bennett

Relaxed

4

8

12

16 Driving

20

23 Relaxed

26

30

33 More backbeat

3 2 0 5 8 10 0 5 0 0 5 4 10

36

8 2 0 5 0 2 0 5 8 10 0 5

39 Relaxed

0 0 5 4 5 10 8 2 0 0 0 0 3 2 0 0 4 5

42

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

45

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

48

Driving

52

56

SL

60

64

More backbeat

68

SL SL

71

75

Relaxed

79

82

Sustained

This page has been left blank  
to avoid awkward page turns.



# Kristina

Tuning: Standard

↑ = Rake strings in the specified direction with middle and ring fingers

↑ = as above, but with a percussive attack

↑ = Brush strings lightly with middle and/or ring finger

Stephen Bennett

(♩ = 124-126)

The first system of musical notation for 'Kristina' consists of a treble clef staff and a bass clef staff. The treble staff has a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The bass staff has a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The music is written in a style that combines standard notation with guitar-specific notation, including fret numbers (0, 1, 2, 4, 6, 7, 8, 9, 11) and string numbers (1, 2, 4, 6). The first measure of the treble staff is marked with an '8'.

The second system of musical notation for 'Kristina' continues the piece. It features a treble clef staff and a bass clef staff, both with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The music is written in a style that combines standard notation with guitar-specific notation, including fret numbers (0, 1, 2, 4, 6, 7, 8, 9, 11) and string numbers (1, 2, 4, 6). The first measure of the treble staff is marked with a '4'.

The third system of musical notation for 'Kristina' continues the piece. It features a treble clef staff and a bass clef staff, both with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The music is written in a style that combines standard notation with guitar-specific notation, including fret numbers (0, 1, 2, 4, 6, 7, 8, 9, 11) and string numbers (1, 2, 4, 6). The first measure of the treble staff is marked with an '8'.

The fourth system of musical notation for 'Kristina' continues the piece. It features a treble clef staff and a bass clef staff, both with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The music is written in a style that combines standard notation with guitar-specific notation, including fret numbers (0, 1, 2, 4, 6, 7, 8, 9, 11) and string numbers (1, 2, 4, 6). The first measure of the treble staff is marked with a '12'.

16

20

24

28

32

36

0 0 7 9 5 7 4 4 0 0 7

40

0 0 12 12 4 4 2 4 2 0 4 0 2 4 0 0 7 9 5 7 4 0 7 4 4 2 4 0 6

44

2 4 4 0 4 5 4 0 9 7 7 8 9 2 2 5 4 2 4 2 0 4

48

5 4 5 4 5 4 7 5 7 7 7 7 2 0 4 9 7 6 6 9 9 9 8 4 0 8 4 7 7 9 9 9 9 4 0 9 4 9 0 7 7 0 7 7 7 7 5 4

52

5 4 5 4 5 4 4 7 0 4 4 4 12 12 11 2 2 4 4 4 4 2 6 0 7 6 4 4 4 2

56

(Harp effect)

60

64

SL

68

72

vib.

76

80

85

89

93

97

pull

2 0 9 7 5 4 0

4 0 8 9 7 8 9 0

4 4 2 2 0

7 7 0 7 7 7 7 5 4 0

100

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

4 6 6 4 4 4 4 6 6 4 4 4 4/6

6 0 2 2 0 6 0 2 2

[illegible][illegible]

# Lady Bird

Tuning: Standard, partial capo at 4 leaving 1st string open.

↑ = Rake strings in the specified direction with middle and ring fingers

↑ = as above, but with a percussive attack

↑ = Brush strings lightly with middle and/or ring finger

Stephen Bennett

(♩ = 112-114)

1

4

8

12

16

20

24

28

32



36

vib.

Knocks

40

SL vib.

44

48

(brush)

52

SL vib.

56

vib.

SL

60

Knocks

63

SL

67

70

# Life's Too Short

(To be in a bad mood)

Tuning: Standard

↑ = Rake strings in the specified direction with middle and ring fingers

↑ = as above, but with a percussive attack

↑ = Brush strings lightly with middle and/or ring finger

Stephen Bennett

With a backbeat (♩ = 124-125)

The first system of musical notation consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The bass staff is a standard six-string guitar tablature. The treble staff contains a melody with eighth and quarter notes, including a vibrato (vib.) marking. The bass staff shows fret numbers (0, 2, 3, 4, 5, 7, 8) and includes a 3/5 interval marking. A backbeat is indicated by a vertical line between the first and second measures.

The second system continues the musical notation. It features a 'Slap XII' marking above the treble staff, indicating a double slap on the twelfth fret. The bass staff continues with fret numbers and includes a 3/5 interval marking. The treble staff has a measure with a triplet of eighth notes.

The third system of musical notation includes a '(percussive stop)' marking above the treble staff, indicating a percussive attack on a string. The bass staff continues with fret numbers and includes a 3/5 interval marking. The treble staff has a measure with a triplet of eighth notes.

The fourth system of musical notation continues the piece. The bass staff shows fret numbers and includes a 3/5 interval marking. The treble staff has a measure with a triplet of eighth notes.

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The musical score for 'Slap XII' is presented in three staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a measure containing a whole note chord of F#4, A4, and C5, followed by a series of eighth and sixteenth notes. The middle staff is a guitar TAB with a 'T' (tremolo) and 'A' (arpeggio) symbol. It contains fret numbers (0, 2, 3, 4, 5, 7, 8) and rhythmic markings. The bottom staff is a guitar TAB with fret numbers (0, 2, 3, 4, 5, 7, 8) and rhythmic markings. The score is divided into two measures by a double bar line.

The musical score for 'The Rose Tree' is presented in two systems. The first system begins with a treble clef and a key signature of one sharp (F#). The melody is written on a five-line staff, and the guitar accompaniment is written on a six-line staff below it. The second system continues the piece, maintaining the same notation style. The guitar part uses standard notation with fret numbers and string indicators (1-6) to specify fingerings and positions.

VII.

23

0 7 7 1 0 0 8 8 0 10 10 10

3 5 5 7 8 2 0 7 7 11 11 11 11

0 7 7 2 2 0 0 0 11 11 11 12

7 7 0 0 2 0 0 10 10 10 10 2 3

[illegible]

[illegible]

33

3 2 4 3 2 1 1 0 0

3 3 0 2 2 0 0 6 6 0

3 3 2 4 2 0 2 4 2 0

4

10/12

39

10

10

8

9

3

0

3

2

7

7

5

3

5

0

7

7

8

7

7

7

8

8

9

7

5

3

5

0

7

7

VII

[illegible]

45

(Slap)

48

51

VII VIII IX X

vib.

54

Slap XII

57

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is presented in a multi-staff format, including a standard musical staff for the melody and a guitar/bass tab staff for fretting and picking information. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four measures, with a measure number "72" at the beginning. The guitar part includes a "Slap" instruction in the second measure. The bass part includes a "Slap" instruction in the third measure. The guitar part features a complex melodic line with many accidentals and a final measure with a double bar line. The bass part provides a steady accompaniment with a mix of eighth and sixteenth notes, including a "Slap" instruction in the third measure.

VII VIII IX X

76

7 7 0 0 8 9 3 0 8 9 10 11 10 10

0 0 7 0 0 7 9 8 7 8 9 10 11 10 12

vib.

79

3 3 3 3/5 3 0 8 0 3 3 3 3 3

2 4 2 0 0 7 9 7 8 0 2 4 2 2 4 0

3 0 3 0 0 8 8 0 3 3 0 2 2

Slap XII

82

3 3 3 3/5 3 0 8 0 3 3 3 3 3

2 4 2 0 0 7 9 7 8 0 2 4 2 2 4 0

3 3 3 3 3 3 0 3 0 0 8 8 0

85

3 3 3 1 1 0 8 8 3 3 3 3 0

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

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

Tap XII

88

8 8 3 3 3 3 3 0 0

7 7 2 4 2 0 2 4 2 0 14 12 12

3 3 6 6 0 3 3 2 2 3



# My Backyard

Tuning: Standard

↑ = Rake strings in the specified direction with middle and ring fingers

↓ = as above, but with a percussive attack

↑ = Brush strings lightly with middle and/or ring finger

Stephen Bennett

(♩ = 108) IV

(Bend) 1/3 IV

VII IV

IV IV

15

18

Slap 12

21

Vib.

24

VII

28

IV

32

IV.

Slap

Slap

36

Slap 12

39

Vib.

II.

Vib.

II.

42

II.

3

6

VII.

45

49

53

57

61

65

70

74

(Let ring)

78

IV

82

IV

Slap

Slap

86

Slap 12

90

Vib. II

93

II 3 VII

96

3

100

Vib.

104

Vib. VI

art. (13+12, over soundhole)

108

112

116

120

123

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to avoid awkward page turns.



# Tuesday Blues

Tuning: FADGBE

↑ = Rake strings in the specified direction with middle and ring fingers

↑ = as above, but with a percussive attack

Stephen Bennett

(♩ = 142), swing 8ths

5

10

15

[illegible][illegible][illegible]

35

7 6 4 6 4

4 6 6 6 4 6 6 6 6

0 0 0 5 0 5 0 0 5 0 0

0 6 0 6 0 6 0 6 0 6 0

40

SL

6 2 3 1 1 3 4 3 1 4 1 3 1 2 3 3 3 3 5 0

0 5 6 0 1 3 0 1 1 0 0 1 1 3 3 5 0 5 6 5 0

45

SL I 1 (hit guitar top) (snap)

50

SL >

55

>

60

SL I 1 >

65

SL >

70

75

80

85

90

8 95

sim.

6 8 6 6 6 6 8 6 6 6 6

5 7 5 5 5 5 7 5 5 5 5

0 0 6 0 0 0 6 0 0 6 0

8 100

6 6 8 6 6 6 6 6 6 6 6 8 6 6 6 6

5 5 7 5 5 5 5 5 5 5 5 7 5 5 5 5

0 0 6 0 0 6 0 0 6 0 0 6 0 0 6 0

8 105 let ring

(frail)

3 1 4

6 6 6 6 6 6 8 6 6 6 6

5 5 5 5 5 5 7 5 5 5 5

0 4 0 6 0 0 4 0 0 6 0 6 0 6

8 110

6 6 8 6 6 6 6 6 1 1 0 3 1 3 6 3

5 5 7 5 5 5 5 5 3 3 1 3 5 3 1 3 6 3

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

8 115

6 4 6 6 4 6 4 6 4 6 4 6 4 6

5 5 5 5 5 5 5 5 5 5 5 5 5 5

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

120

125

130

135

139

143

4 5 6 6 6 6 6 6 8 6 4 6 4 6 6 6

0 0 5 0 0 5 0 0 0 0 5 0 0 5 0

0 0 6 0 0 6 0 0 0 6 0 0 0 6 0

147

8 7 6 4 6 8 6 4 6 4 6 6 6 6

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

0 0 6 0 0 6 0 0 0 6 0 0 0 6 0

151

4 6 6 6 6 1 1 3 4 3 1 4 1

0 5 5 5 5 5 6 2 3 3 1 4 1

0 0 6 0 0 6 0 0 1 3 1 3 3

155

3 1 2 3 3 3 1 1 3 3 5 5 6 4 0 3 1 3

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

0 0 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

159

1 1 3 3 5 6 4 4 4 6 6

3 3 3 5 3 3 3 3 3 3 3

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

163

167

171

175

179

Art. (+12, over soundhole)



# A Walk on Winkfield Row

Tuning: Standard

↑ = Rake strings in the specified direction with middle and ring fingers

↑ = as above, but with a percussive attack

↑ = Brush strings lightly with middle and/or ring finger

(♩ = 120-126)

Stephen Bennett

Let ring

1

4

rall.

7

a tempo

10

13

rall.

16

a tempo

20

23

Let accompaniment ring

SL

26

(Brush)

29

32

35

38

41

44

47

50

54

58

62

66

70

73

77

80

SL

84

88

92

96

rall.

dim.

rall.

# Wheelbarrow Boogie

Tuning: Standard

↑ = Rake strings in the specified direction with middle and ring fingers

↑ = as above, but with a percussive attack

Ludicrous Speed (♩ = 126-128)

Stephen Bennett

The musical score for "Wheelbarrow Boogie" is written for guitar in standard tuning (E2-A2-D3-G3-B3-E4). The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked "Ludicrous Speed (♩ = 126-128)". The score is composed of four systems of music. The first system begins with a double bar line and a "SL" (slap) instruction. The second system continues the melody and bass line. The third system includes a "10" measure marker. The fourth system ends with a "To Coda" instruction and a double bar line. The score includes various guitar techniques such as slapping, raking, and fretting.

19

24

29

34

D.S. al Coda

⦿ Coda

39



43

SL SL SL SL

48

3

53

P

58

P P P

63

SL II SL SL SL

68

SL

Vib.

1	13	13	12	11	10	10	9	8	7	7	6	5	4	0
1	13	13	12	11	10	10	9	8	7	7	6	5	4	0

73

Straight 8ths thru 98

0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
5	4	4	5	4	3	3	4	5	0	5	0	0	0	0
7	7	5	4	6	6	4	7	8	7	6	6	6	4	4

78

0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
4	3	3	4	8	0	8	0	13	14	13	14	12	13	12
6	6	4	8	7	8	7	7	15	13	14	14	14	12	13

83

8	0	8	0	6	0	6	7	6	0	6	7	8	0	6
9	8	9	10	12*	10	12*	6	7	6	7	7	9	8	9
10	8	10	12*	12*	10	12*	6	7	6	7	7	9	8	9

88

Vib.

8	13	0	13	12	0	12	8	0	8	0	8	10	0	10
9	15	13	14	13	12	13	9	8	9	10	12*	10	12*	12*

93

rit.

98

Cadenza

8va (Art., over soundhole)

a tempo

SL

99

SL

SL

SL

103

SL

SL

SL

SL

107

SL

111

115

119

123

127

131

SL

Vib.

135

139

SL

143

SL

147

SL

# Funeral March of a Marionette

Tuning: Dropped-D (DADGBE)

### Charles Gounod (1818-93)

Arranged by Stephen Bennett

(♩. = 116)

sim.

The image shows a musical score for the song "The Rose Tree". It is written for a single melodic line and a four-string guitar accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The melody is written on a treble clef staff, and the guitar accompaniment is written on a four-line staff. The melody consists of five measures, each containing a single note or a short phrase. The guitar accompaniment consists of five measures, each containing a single note or a short phrase. The melody and guitar parts are written in a simple, folk-like style. The melody is written in a treble clef, and the guitar accompaniment is written in a four-line staff. The melody consists of five measures, each containing a single note or a short phrase. The guitar accompaniment consists of five measures, each containing a single note or a short phrase. The melody and guitar parts are written in a simple, folk-like style.

The image shows a musical score for the song "The Rose Tree". It consists of two systems of music. The first system is 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. The second system is a guitar arrangement, featuring a treble clef staff for the melody and a bass clef staff for the bass line. The bass line includes a double bass line (two octaves below the staff) and a single bass line. The guitar part is written in a style that suggests a specific fingering or technique, with numbers 1 through 5 indicating finger positions. The score is presented in a clean, black-and-white format.

14

8

2 0 3 1 0 3

0 4 0 2 3

2 0 3

0 5 0 5

3 3 2 0

2 3 5

0 0

19

24

29

1/2 II  
33 *sfz*

1/2 III 1/2 III

37

41

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

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

46

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

10 12 | 9 12° | 12° | 12° | 12°

51

10 10 9 | 9 10 12 | 5 8 | 5 8 11 | 8 12 10

12° 10 | 9 12° | 6 6 8 | 7 9 11 | 10 9 10

12° | 12° | 12° | 12° | 12°

56

9 11 10 | 10 10 9 | 9 10 12 | 10 10 9 | 9 10 12

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

0 | 12° | 12° | 12° | 12°

61

8 3 6 | 3 2 3 | 0 1 2 | 0 3 2

10 9 | 10 10 0 | 3 2 2 | 2 2 0

12° | 12° | 12° | 12° | 12°



1/2 II  $\wedge$

65 *sfz*

1/2 III

69

74

79

Cadenza

84

Slowing, building