

Annie's Song



Moderately $\text{♩} = 141$

John Denver
arr. Walker

Treble clef, 3/4 time signature. Dynamics: *mf*, *mp*. Tablature shows strings T, A, B.

T	1	0	1	0	1	0	1	0	2	1	2	0	0
A	2	0	2	0	3	0	0	2	3	3	3	0	0
B	3	3	2	3	3	2	3	3	3	3	3	0	0

Treble clef, 3/4 time signature. Tablature shows strings T, A, B.

T	2	0	1	0	1	0	2	0	0	2	0	0	0
A	2	2	2	3	0	2	2	0	2	0	3	0	0
B	0	0	0	0	0	0	0	0	0	0	0	0	0

Treble clef, 3/4 time signature. Tablature shows strings T, A, B.

T	2	2	2	3	0	1	0	0	0	0	2	0	0
A	2	2	2	3	0	2	2	0	2	0	3	0	0
B	0	0	0	0	0	0	0	0	0	0	0	0	0

Treble clef, 3/4 time signature. Tablature shows strings T, A, B.

T	1	0	1	0	1	0	2	0	0	0	1	0	0
A	2	0	2	0	3	0	2	2	0	3	0	0	0
B	3	3	2	3	0	2	0	0	0	3	0	0	0

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10

T
A
B

25

T
A
B

31

mf

VII VIII

T
A
B

37

VIII

mp

$\frac{1}{2}CV$

I

A

4

A musical score for guitar, page 43. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The tempo is indicated as $\text{P}.$. The bottom staff is a tablature showing six strings. The score consists of three measures. Measure 1 starts with a quarter note on the 6th string, followed by eighth notes on the 5th and 4th strings. Measure 2 starts with a quarter note on the 5th string, followed by eighth notes on the 4th and 3rd strings. Measure 3 starts with a quarter note on the 4th string, followed by eighth notes on the 3rd and 2nd strings. Above the staff, the measure numbers VIII, VII, and V are written above the corresponding measures. The tablature below shows the fingerings: 3-3, 3-5-7, 6-6, 6-6-6, and 6-7-8.

55 1/2 CV

mp

T A B

61

VIII VII V VII VIII I

mf

let ring - - - - -

62

8 7 6 5 7 8 10 8 8 4 1 0 0

T A B

Bayou Blue

T J Walker

Country pop $\text{♩} = 120$

mf

5

mp

13

17

f

21

25

f

29

33

improvise rhythm

f

T A B

37

T A B

41

f

T A B

45

CI CIII

ff

T A B

Grade 3 Unaccomp.
Capo 7th Fret if using track

Hotel California

Don Felder, Don Henley & Glenn Frey
arr. Walker



[Intro]

Reggae feel $\text{J} = 74$

mf let ring-----| let ring-----| sim.

String notation for the intro:

T	0	0	0	2	0	2	0	2	3	0	2	3	2	3	0	0	0
A	2	0	2	0	2	1	2	0	2	0	2	0	0	0	2	0	0
B	2	0	2	0	2	1	2	0	2	0	2	0	0	0	4	2	0

String notation for the first section:

T	0	1	0	0	2	0	0	0	3	0	1	0	0	2	0	2	
A	2	0	2	0	2	1	0	0	0	2	0	0	0	2	1	2	0
B	3	2	0	2	0	3	2	0	3	2	1	0	0	2	2	1	2

String notation for the second section:

T	0	2	0	2	0	2	0	2	0	4	1	0	4	0	2	0	0
A	2	2	2	2	2	1	2	1	2	1	2	1	2	1	2	1	2
B	2	2	2	2	2	3	2	3	2	3	2	3	2	3	2	3	2

String notation for the third section:

T	2	3	2	3	4	2	0	2	3	2	3	2	2	0	1	0	2
A	3	3	3	3	3	2	3	2	3	2	3	2	3	2	1	2	1
B	3	3	3	3	3	2	3	2	3	2	3	2	3	2	1	2	1

Verse

17

Improvise reggae style rhythm

B⁷ D A

mf

C G Am

21

Chorus

25 f

1.

28

2. rall.

ff

p C



Joyride in a Pink Cadillac

Robert Morandell

With a bluesy bounce $\text{♩} = \text{c.} 110$

Candidate part

With a bluesy bounce $\text{♩} = \text{c.} 110$

Duet part

To Coda

9

p i m a

T A B

mf

To Coda

T A B

mf

13

p a i m

T A B

mp

T A B

mp

T A B

17

mp

T A B

mp

T A B

D.C. al Coda

21

mp *mf* *f*

T A B

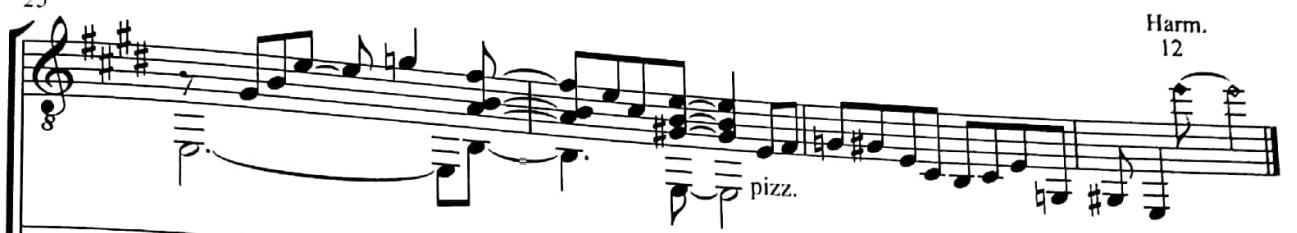
D.C. al Coda

mp *mf* *f*

T A B

 Coda

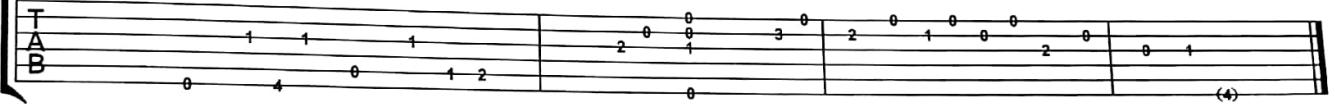
25



 Coda

Harm.
4 (6)

p



Setting Sail

Gently sailing $\text{♩} = 106$

V
a

mp

T A B

Tim Pells

II I

p

To Coda

T A B

9

mf

T A B

13

T A B

17

q m

accel. poco a poco

Allegretto

21

f

D.S. al Coda

rall. poco a poco

25

V

molto rall.

p (warm sound)

thumb

Coda

28

V

molto rall. ad lib.

p

p

Tomorrow Will Be Better

Smooth and sustained $\text{J} = 122$

Nick Powlesland

1
Smooth and sustained $\text{J} = 122$
p

5

9

13
mp

17

p

(cresc. 2nd time)

21

mf

25

rit.

dim.

V

VII

pp

Tuesday Bluesday

Nick Powlesland

Steady swing $\text{J} = 108$

Sheet music for measures 1-4. The top staff shows a treble clef, 4/4 time, and a key signature of one sharp. The tempo is marked as "Steady swing" with $\text{J} = 108$. The first measure starts with a V chord. The second measure begins with a dynamic "mf". The third measure contains a grace note. The fourth measure ends with a fermata over the bass line. The bottom staff shows a bass clef, with notes labeled 7 and 5.

Sheet music for measures 5-8. The top staff continues with a treble clef and 4/4 time. The bass line features notes labeled 8, 6, 7, 5, 5, 7, 5, 5, 7, 5, 5, 7. The bottom staff shows a bass clef.

Sheet music for measures 9-12. The top staff shows a treble clef and 3/4 time. The bass line features notes labeled 10, 8, 5, 5, 8, 5, 7, 5, 7, 5, 4, 2, 4, 3, 1, 3, 0, 2, 0, 1, 2, 0. The bottom staff shows a bass clef.

Sheet music for measures 13-16. The top staff shows a treble clef and 4/4 time. The bass line features notes labeled 7, 5, 7, 5, 7, 5, 7, 5, 5, 7, 5, 5, 7. The bottom staff shows a bass clef.

* String bend and release

21

VII V IV V

mf *f*

10 8 5 | 5 | 8-5 | 7-5 | 7 | 4 | 5 | 6 | 7-9 | 6-7 |

T A B

Turn to Dust

Nick Powlesland

Aggressively $\text{♩} = 108$

f

T
A
B

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

5

T
A
B

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

9

T
A
B

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

13

T
A
B

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

* A half bend at fret 2 may be substituted for the hammer-on.

17

p sustained

21

cresc. *f* *dim.*

26

p

31

f

35

f

Chillout

Relaxed and mellow $\text{♩} = 80$

Nick Powlesland

mf

p

mf

13

p cresc.

f

TABLATURE (Strings T, A, B):

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

16

p l.v.

TABLATURE (Strings T, A, B):

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

19

mp

TABLATURE (Strings T, A, B):

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

rit.

dim.

Harm.

7 *②* *③*

TABLATURE (Strings T, A, B):

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



In the Know

Relaxed country $\text{J} = 110$ T J Walker
CIV

i *i*

sim.

mp

 $\frac{1}{2}$ CIV*mf*
 $\frac{1}{2}$ CIV

II

CIV

p

21 $\frac{1}{2}$ CIV

mp

f

mf

CIV

$\frac{1}{2}\text{CV}$

f

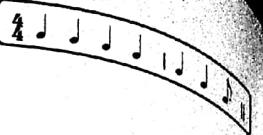
$\frac{1}{2}\text{CIX}$

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Love Yourself

Ed Sheeran, Benjamin Levin & Justin Bieber

Count in



Moderately $\text{J} = 100$

Rhy. Fig. 1

1. For all the times

mf

With fingers
Let ring throughout

C#m

B/D#

E

T A B

* Slap strings with right hand to produce rhythmic mute.

3

F#m

E

B/D#

T A B

5

E B/D# C#m F#m E B/D#

Cont. with Rhy. Fig. 1

9

E B/D# C#m F#m E B/D#

13 E B/D# C#m F#m E B/D#

My ma-ma don't

17 C#5 A5 E5 C#5 A5

like you

20 E5 C#5 A5 E5 B5

23 C#5 A5 B5 N.C.

'Cause if you

Rhy. Fig. 2

25

like the way

28

And if you think

To Coda

Solo

31

Solo

33

35

1. 2. D.S. al Coda

'Cause if you

Coda (Rhy. Fig. 2)

38 E B⁵ C#m A(add9)

'Cause if you like

41 E A(sus2) E B⁵

And if you think

44 C#m A(add9) E A(add9) E

Pinky Plays the Blues

Robert Morandell

Candidate part

Bluesy $\text{♩} = \text{c.} 110$

Duet part

Bluesy $\text{♩} = \text{c.} 110$

*Smaller notes of duet part are not to be played in the exam

5

To Coda

III >

III

mf

mf

T
A
B

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

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

To Coda

mf

mf

T
A
B

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

13

>

>

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

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

17

T
A
B

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

3 3 3 3 3 3 | 3 3 3 3 3 2 | 3 3 3 3 3 3 | 3 3 3 3 3 2 |

T
A
B

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

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

21

III

D.C. al Coda

mf —————— mf ——————

T
A
B

5 5 5 5 | 5 5 5 | 6 6 6 6 | 6 6 6 | 6 6 6 3 | 3 | 5 5 5 |

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

D.C. al Coda

mf —————— mf ——————

T
A
B

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

-O- Coda

25

25

T A B

Coda

T A B

1

The Coda logo consists of a stylized lowercase letter 'c' enclosed within a circle, with a vertical line extending downwards from the center.

1

Sepia Toned

T J Weller

Laid-back pop $\text{♩} = 110$

T.J. Walker

mf

mp

f

CIII **CV** **CIII** **CI**

Improvised solo

21

25

29

33

37

Sun Song

Bryan Lester

Con moto $\text{J} = 76$

$\frac{1}{2}\text{CII}$ $\frac{1}{2}\text{CIV}$

mf

5

$\frac{1}{2}\text{CII}$ $\frac{1}{2}\text{CIV}$

9

$\frac{1}{2}\text{CII}$

13

$\frac{1}{2}\text{CII}$

17

$\frac{1}{2}$ CIX $\frac{1}{2}$ CIV $\frac{1}{2}$ CII

21

$\frac{1}{2}$ CIX $\frac{1}{2}$ CIV $\frac{1}{2}$ CII

25

29

$\frac{1}{2}$ CII

Grade 4 Unaccompanied or with backing

COUNT IN



Your Song

Elton John & Bernie Taupin
arr. Rose

Flowing $\text{♩} = 122$

$\frac{1}{2}$ CI

CIII

$\frac{1}{2}$ CI

f

TABLATURE: M1: 8-0-1-0 | 2-1-2 | 4-3-4 | 2-1-1
M2: 0-1-0 | 2-1-2 | 0-1-3 | 0-1
M3: 3-3-3 | 0-2-0 | 3-0-2 | 3-2
M4: 3-3-3 | 0-1-0 | 3-2-3 | 3-2

TABLATURE: M5: 0-3-0 | 3-0-0 | 0-2-1-0 | 1-2 | 0-1-3 | 3-3 | 0-1
M6: 0-3-0 | 3-0-0 | 3-2-1 | 0-1 | 0-2 | 3-0-2 | 3-2
M7: 3-3-3 | 0-2-0 | 3-0-2 | 3-2
M8: 3-3-3 | 0-1-0 | 3-2-3 | 3-2

mf

TABLATURE: M9: 1-2-1 | 1-0-1 | 2-1-1 | 0-1-3 | 1-2-1
M10: 2-2-2 | 2-1-1 | 0-2-1 | 0-1-3 | 2-2-2
M11: 0-2-0 | 2-1-1 | 0-2-1 | 0-1-3 | 2-2-2
M12: 2-2-2 | 2-1-1 | 0-2-0 | 2-1-1 | 2-2-2

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13

mf

T A B

17

mp

T A B

21

mf

T A B

25

T A B

29 $\frac{1}{2}CV$

f

III

p

33

f

37 $\frac{1}{2}CI$

CIII

rit.

$\frac{1}{2}CI$

a tempo

p

41

pp

44

* If using the backing track...



Bonnie's Bounce



T J Walker

Medium swing $\text{J} = 120$

½CIII

½CIII

½CIII

f

Sheet music for guitar (Tunings T-A-B) in ¾ time. The first measure shows a sixteenth-note pattern. The second measure starts with a bass note. The third measure has a bass note. The fourth measure ends with a bass note.

½CIII

Sheet music for guitar (Tunings T-A-B) in ¾ time. The first measure shows a sixteenth-note pattern. The second measure starts with a bass note. The third measure has a bass note. The fourth measure ends with a bass note.

½CIII

Sheet music for guitar (Tunings T-A-B) in ¾ time. The first measure shows a sixteenth-note pattern. The second measure starts with a bass note. The third measure has a bass note. The fourth measure ends with a bass note.

13

CV

mp

Sheet music for guitar (Tunings T-A-B) in ¾ time. The first measure shows a sixteenth-note pattern. The second measure starts with a bass note. The third measure has a bass note. The fourth measure ends with a bass note.

17 CIII

Fingerings for the bottom staff (BASS):

T	3	5	3	5	X
T	3	3	3	5	X
A	5	5	5	5	X
B	3	3	3	3	X

CV

21

Fingerings for the bottom staff (BASS):

T	0	0	0	0	X
T	1	1	1	1	X
A	0	0	0	0	X
B	2	2	2	2	X

Improvise

25 G⁷ C⁹ G⁷

29 C⁹ G⁷ E⁷

33 A^{m7} D⁷ G⁷ D⁷

37

mp

41

45

49 $\frac{1}{2}$ CIII

f

53

1/2 CIII

57

mp f

61

CV CIII

mp f

Ho Hey

Jeremy Fraites & Wesley Schultz
arr. Rose

Pop folk $\text{♩} = 116$

mp

S

To Coda

5

1.

9

13

2.

mf

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Musical score for guitar, measures 24-25. Treble clef, one sharp. Bass clef.

Measure 24: Sixteenth-note patterns. Measure 25: Sixteenth-note patterns.

Musical score for guitar, measures 26-27. Treble clef, one sharp. Bass clef.

Measure 26: Sixteenth-note patterns. Measure 27: Sixteenth-note patterns. Dynamic: *mp*.

Musical score for guitar, measures 28-29. Treble clef, one sharp. Bass clef.

Measure 28: Sixteenth-note patterns. Measure 29: Sixteenth-note patterns. Dynamic: *f*.

Musical score for guitar, measures 30-31. Treble clef, one sharp. Bass clef.

Measure 30: Sixteenth-note patterns. Measure 31: Sixteenth-note patterns.

A page of sheet music for guitar, featuring two staves. The top staff shows a melodic line with eighth and sixteenth notes, starting with a treble clef and a key signature of one sharp. The bottom staff is a tablature for a six-string guitar, showing fingerings and string numbers (T, A, B) below the six strings.

33

TAB

D.S. al Coda

-O- Coda

The image shows two staves of sheet music for guitar. The top staff is a treble clef staff with eighth-note patterns. The bottom staff is a standard six-string guitar staff with note heads indicating fingerings. Measure 41 starts with a grace note followed by eighth-note pairs. Measure 42 begins with a single eighth note.

41

8

T 0 1 1 3 0 | 3 0
A 0 0 0 0 0 | 0 0 0 0 0
B 2 2 2 0 | 2 2 2 0

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

3 0 | 0 0 0 1 0

45

8

T A G E B F#

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

64

rall.

mp

Grade 5 Unaccompanied

Marry You

Bruno Mars, Philip Lawrence & Ari Levine
arr. Morandell



Bright pop $\text{♩} = \text{c. } 146$

Sheet music for guitar and vocal part 1. The vocal part is in treble clef, 4/4 time, key of G major. The guitar part is in standard notation with tablature below it. Dynamics include *p* and *f*. The vocal line starts with eighth-note pairs.

Sheet music for guitar and vocal part 2. The vocal part is in treble clef, 4/4 time, key of G major. The guitar part is in standard notation with tablature below it. Dynamics include *p* and *f*. The vocal line continues with eighth-note pairs.

Sheet music for guitar and vocal part 3. The vocal part is in treble clef, 4/4 time, key of G major. The guitar part is in standard notation with tablature below it. The vocal line features eighth-note pairs and sixteenth-note patterns.

Sheet music for guitar and vocal part 4. The vocal part is in treble clef, 4/4 time, key of G major. The guitar part is in standard notation with tablature below it. The vocal line includes eighth-note pairs and sixteenth-note patterns.

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Musical score for guitar. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a bass clef and a key signature of one sharp. Measure 27 starts with a sixteenth-note grace followed by eighth notes. Measure 28 begins with a sixteenth-note grace followed by eighth notes.

Musical score for guitar. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a bass clef and a key signature of one sharp. Measure 29 starts with a sixteenth-note grace followed by eighth notes. Measure 30 begins with a sixteenth-note grace followed by eighth notes.

Musical score for guitar. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a bass clef and a key signature of one sharp. Measure 31 starts with a sixteenth-note grace followed by eighth notes. Measure 32 begins with a sixteenth-note grace followed by eighth notes.

Musical score for guitar. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a bass clef and a key signature of one sharp. Measure 33 starts with a sixteenth-note grace followed by eighth notes. Measure 34 begins with a sixteenth-note grace followed by eighth notes.

Musical score for guitar. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a bass clef and a key signature of one sharp. Measure 35 starts with a sixteenth-note grace followed by eighth notes. Measure 36 begins with a sixteenth-note grace followed by eighth notes.

37

41

D.S. al Coda

45

Coda

49

52

V ||2.

mf

59

60

61

62

63

64

65

66

67

68

One More Time

Moderato = 108

The first section of the sheet music consists of two staves. The top staff is standard musical notation with a treble clef, showing a sequence of notes and rests. The bottom staff is a tablature staff labeled "TAB" at the beginning, showing the fingerings for each note on the six strings of a guitar. The tablature uses numbers from 0 to 3 to indicate which string to play and where to place the finger.

The second section of the sheet music consists of two staves. The top staff is standard musical notation with a treble clef, showing a sequence of notes and rests. The bottom staff is a tablature staff labeled "TAB" at the beginning, showing the fingerings for each note on the six strings of a guitar. The tablature uses numbers from 0 to 5 to indicate which string to play and where to place the finger. A dynamic marking "mf" is present on the first staff.

N.B. pick 4th string with pick & 2nd string with 3rd finger

The third section of the sheet music consists of two staves. The top staff is standard musical notation with a treble clef, showing a sequence of notes and rests. The bottom staff is a tablature staff labeled "TAB" at the beginning, showing the fingerings for each note on the six strings of a guitar. The tablature uses numbers from 0 to 5 to indicate which string to play and where to place the finger. A dynamic marking "f" is present on the first staff.

The fourth section of the sheet music consists of two staves. The top staff is standard musical notation with a treble clef, showing a sequence of notes and rests. The bottom staff is a tablature staff labeled "TAB" at the beginning, showing the fingerings for each note on the six strings of a guitar. The tablature uses numbers from 0 to 7 to indicate which string to play and where to place the finger. A dynamic marking "mp" is present on the first staff.

3 3 3

mf

3

mp

3

II 1

mf

19

3 3

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

f

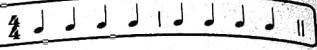
rit.

II 3

mp

Grade 5 Unaccompanied or with backing

Count in



Rewrite the Stars

from *The Greatest Showman*

Benj Pasek & Justin Paul
arr. Walker

Gently $\text{J} = 115$

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28

DO F# A C

DO F# A C

29

T A B

29

T A B

33

f

37

41

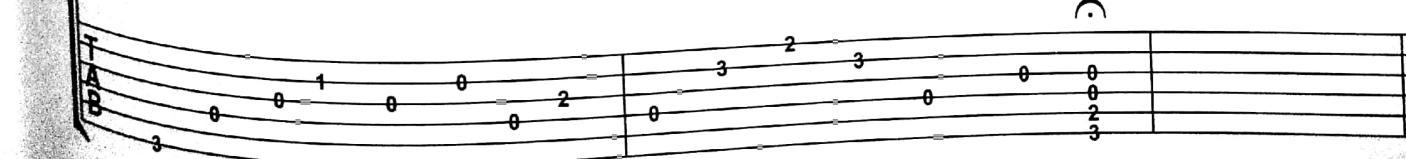
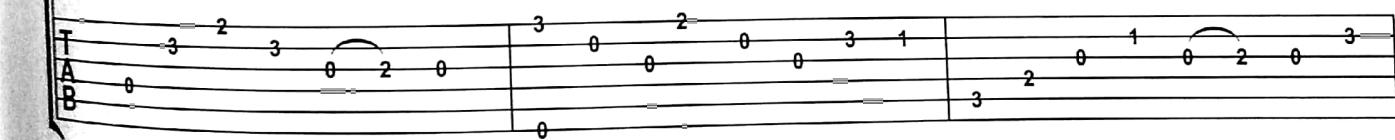
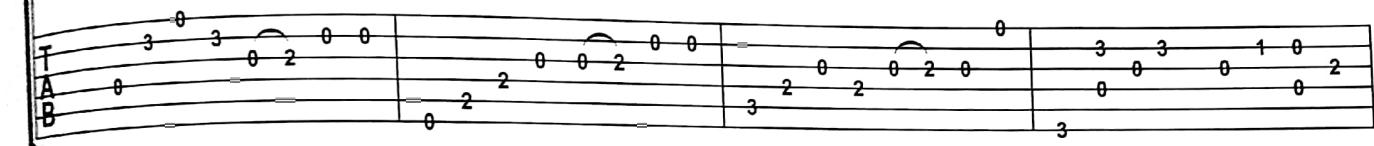
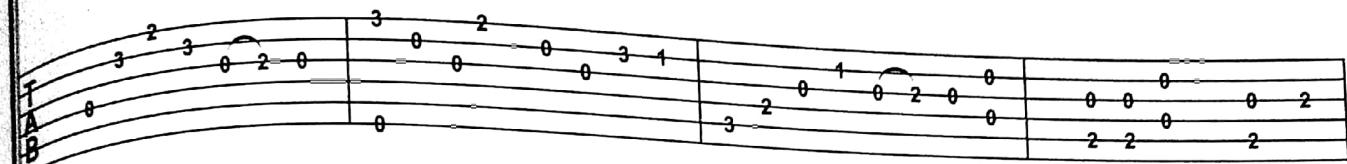
p

②

①
③

45

mf



Rockroach

Nick Powlesland

Hard rock $\text{J} = 92$

VII

III

⑥ = D *ff* (optional distortion)

ff

VII

III

IX

②

19

21

VII

24

III

Grade 5 Unaccompanied

Song for Dorothy

Ben Crosland

Rubato $\text{♩} = 60$

mf

1. 2. rit.

a tempo

I IV V

accel.

a tempo

III I III I III I

II III I II I IV

Grade 5 Unaccompanied or with backing

Count in



Stairway to Heaven

Jimmy Page & Robert Plant

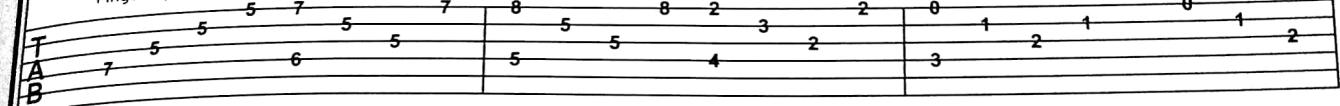
Slowly $\text{♩} = 72$

CV

let ring-----| let ring-----| sim.

mp

Fingerstyle



8

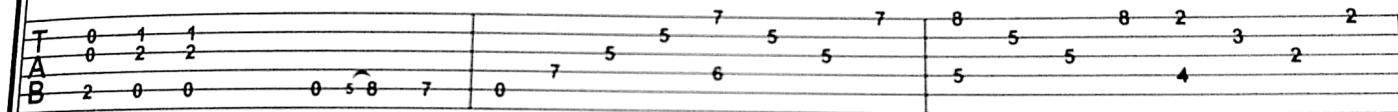
let ring-----| let ring-----| sim.

mp

Fingerstyle



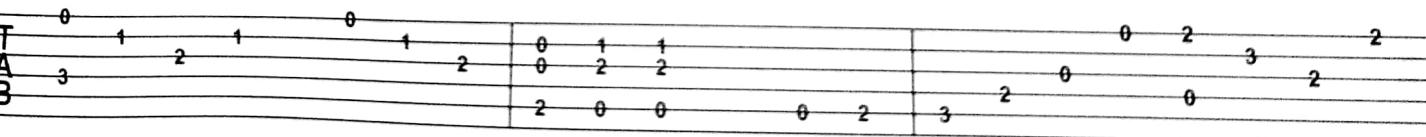
4



T 0 1 1
A 0 2 2
B 2 0 0



7



T 0 1 1 0 1 2 0 0
A 3 2 1 0 2 1 0 2
B 2 0 0 0 2 0 0 2



10

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13

16

There's a la - dy who's sure

19

22

25

8

and she's buy - ing a stair - way to

T A D G B E

28

8

mf

hea - ven. There's a sign on the wall,

T A D G B E

30

8

In a

T A D G B E

33

mp

tree by the brook,

T 5 5 7 5 7 | 8 5 5 8 2 3 2 2 0 1 1 0
A 7 5 6 5 | 5 5 4 3 2 1 | 3 2 1 1 0
B | 5 | 3 | 2 | 1 | 2

36

mf

T 0 1 1 | 5 7 5 5 7 5 | 5 5 8 5 5 3 2
A 0 2 2 | 7 5 6 5 6 | 5 5 5 5 4 3 2
B 2 0 0 | 0 5 8 7 | 0 | 5 4 2 3 3 2 4

39

played w/pick from this point forward

T 2 1 0 | 1 2 1 0 | 3 3 3 3 3 0 0
A 3 2 1 | 0 1 1 | 1 1 1 1 1 1 3
B 2 0 0 | 2 0 0 | 2 2 2 2 2 2 0

42

T 2 2 2 2 | 3 3 3 3 | 5 5 3 5 5
A 2 3 3 3 | 1 1 1 1 | 7 7 5 7
B 0 0 0 0 | 2 2 2 2 | 0 2 0 0

48

There's a feel - ing I get

51

In my thoughts I have seen

T*
* lowest F note played with the LH thumb

55

rit.

Grade 5 Unaccompanied or live duet or with backing

That's the Way It Is

Robert Morandell

Bluesy boogie $\text{J} = \text{c.} 110$

Candidate part

mf

T A B

Duet part

mf

T A B

5

mf

T A B

* hit the bass strings to get a percussive sound

T A B

12

f

TAB:

Top Staff Tablature:

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

Bottom Staff Tablature:

2 2 3 4	2 4 2	2 2 3 4	2 4 2	2 2 2 3 4
2 2 3 4	2 4 2	2 2 3 4	2 4 2	2 2 2 3 4

13

ff

ff

TAB:

Top Staff Tablature:

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

Bottom Staff Tablature:

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

17

Musical score and tablature for guitar part 17. The score consists of two staves: a treble clef staff with sixteenth-note patterns and a bass clef staff with eighth-note patterns. The tablature below shows the strings T (top), A, and B. Measure 17 starts with a sixteenth-note pattern on the treble staff, followed by a bass note on the bass staff. The tablature shows fingerings: 2, 2, 1, 2; 2, 2, 1, 2; 2, 2, 1, 2. The dynamic marking *mf* is placed between the two staves.

Musical score and tablature for guitar part 18. The score consists of two staves: a treble clef staff with sixteenth-note patterns and a bass clef staff with eighth-note patterns. The tablature below shows the strings T, A, and B. Measure 18 starts with a sixteenth-note pattern on the treble staff, followed by a bass note on the bass staff. The tablature shows fingerings: 2, 2, 1, 2; 2, 2, 1, 2; 2, 2, 1, 2. The dynamic marking *mf* is placed between the two staves.

20

Musical score and tablature for guitar part 20. The score consists of two staves: a treble clef staff with sixteenth-note patterns and a bass clef staff with eighth-note patterns. The tablature below shows the strings T, A, and B. Measure 20 starts with a sixteenth-note pattern on the treble staff, followed by a bass note on the bass staff. The tablature shows fingerings: 0, 0, 3; 1, 0, 3; 3, 2, 0; 1, 2, 0. The dynamic marking *mf* is placed between the two staves.

Musical score and tablature for guitar part 21. The score consists of two staves: a treble clef staff with sixteenth-note patterns and a bass clef staff with eighth-note patterns. The tablature below shows the strings T, A, and B. Measure 21 starts with a sixteenth-note pattern on the treble staff, followed by a bass note on the bass staff. The tablature shows fingerings: 0, 0, 3; 1, 0, 3; 3, 2, 0; 1, 2, 0. The dynamic marking *mf* is placed between the two staves.

Musical score and tablature for guitar part 22. The score consists of two staves: a treble clef staff with sixteenth-note patterns and a bass clef staff with eighth-note patterns. The tablature below shows the strings T, A, and B. Measure 22 starts with a sixteenth-note pattern on the treble staff, followed by a bass note on the bass staff. The tablature shows fingerings: 2, 0, 2, 0; 4, 0, 4, 0; 2, 0, 2, 0; 4, 0, 4, 0; 2, 0, 2, 0; 4, 0, 4, 0; 2, 0, 2, 0; 4, 0, 4, 0.

Musical score and tablature for guitar part 23. The score consists of two staves: a treble clef staff with sixteenth-note patterns and a bass clef staff with eighth-note patterns. The tablature below shows the strings T, A, and B. Measure 23 starts with a sixteenth-note pattern on the treble staff, followed by a bass note on the bass staff. The tablature shows fingerings: 2, 0, 2, 0; 4, 0, 4, 0; 2, 0, 2, 0; 4, 0, 4, 0; 2, 0, 2, 0; 4, 0, 4, 0; 2, 0, 2, 0; 4, 0, 4, 0.

25

p.. *p*

26

f

f

29

TAB

32

TAB

TAB

Musical score for guitar, four staves:

- Top Staff:** Sixteenth-note patterns with grace notes. Measure 3 is indicated.
- Second Staff:** Melodic line with fingerings: 0-3-4, 2-0-3-1-2-3-0.
- Third Staff:** Eighth-note patterns.
- Bottom Staff:** Eighth-note patterns with fingerings: 1, 0-4-2-1, 0-3-4-2-1.

38

Musical score for guitar, four staves:

- Top Staff:** Sixteenth-note patterns with grace notes. Measure 3 is indicated.
- Second Staff:** Melodic line with fingerings: 3-2-0, 2-0-1, 0-3-4-0-3-4.
- Third Staff:** Eighth-note patterns.
- Bottom Staff:** Eighth-note patterns with fingerings: 2, 0-4-2-1, 0-2-4-0-2-3.

harm.
12

41

(snap your fingers)

p

p

p

(12)

(snap your fingers)

p

45

ff

v.v.

ff

ff